

RARE ARCHITECTURAL BOOKS
CATALOGUE 185
PART II

ITEMS 79-162 (HALFPENNY-PALLADIO)



Charles Wood
Bookseller
P.O. Box 382369 / Cambridge / MA 02238
[charles@cbwoodbooks.com]
617-868-1711

Spring, Summer, Fall 2021

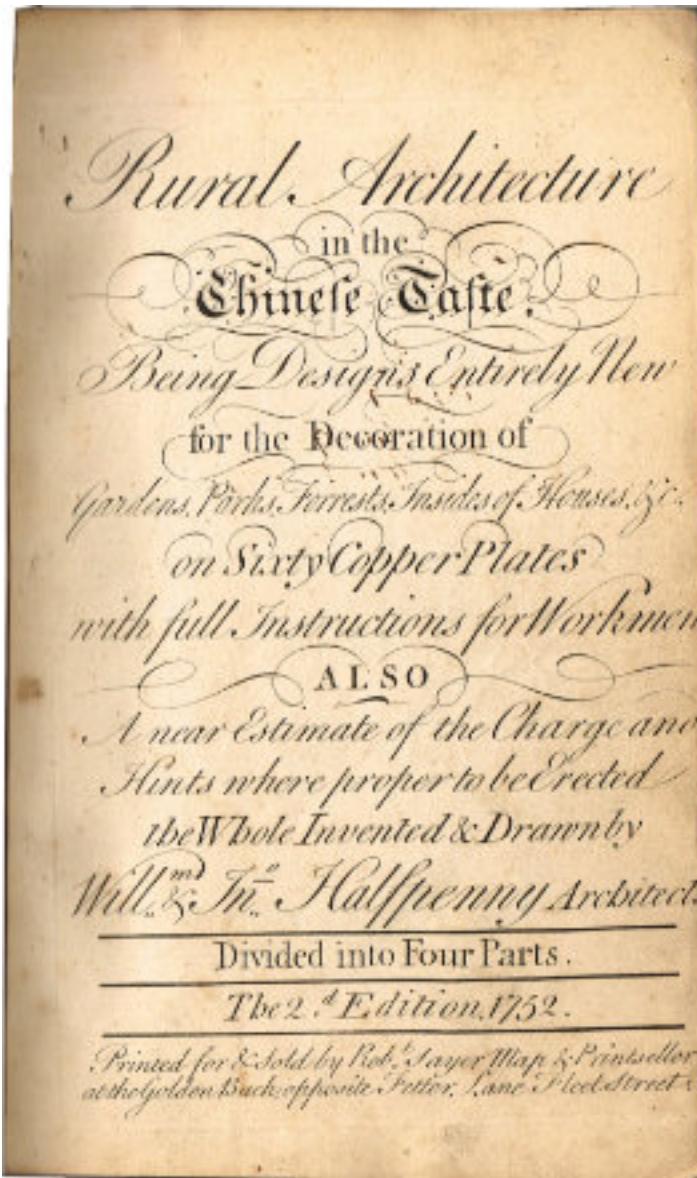


DESIGNS FOR GARDEN FOLLIES & FURNITURE

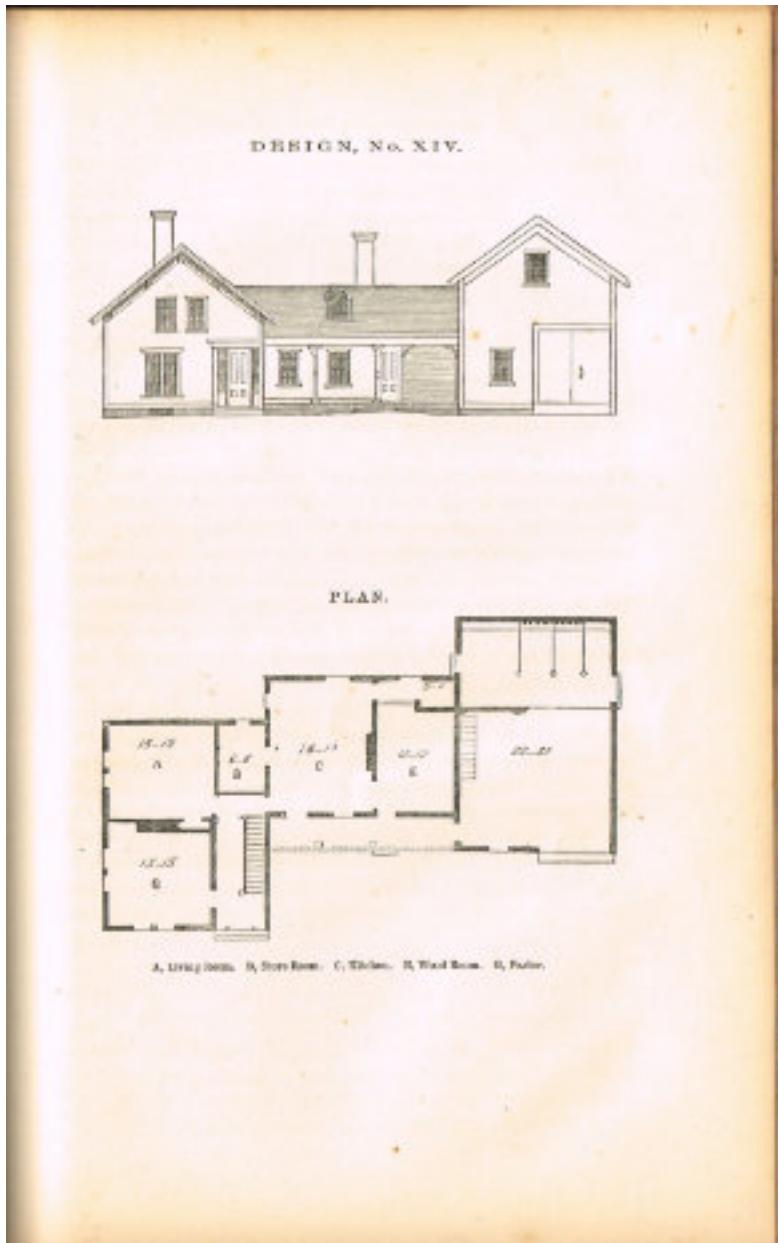
79. HALFPENNY, WILLIAM & JOHN. *Rural architecture in the Chinese taste, being designs entirely new for the decoration of gardens, parks, forrests, insides of houses, etc.* The 2d Edition. London: Robert Sayer, 1752 \$2950.00

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

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



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



80. HAMMOND, J. H. *The farmer's and mechanic's practical architect; and guide in rural economy.* Boston: John P. Jewett & Co.; Cleveland, Ohio: Henry P. B. Jewett, 1858 \$850.00

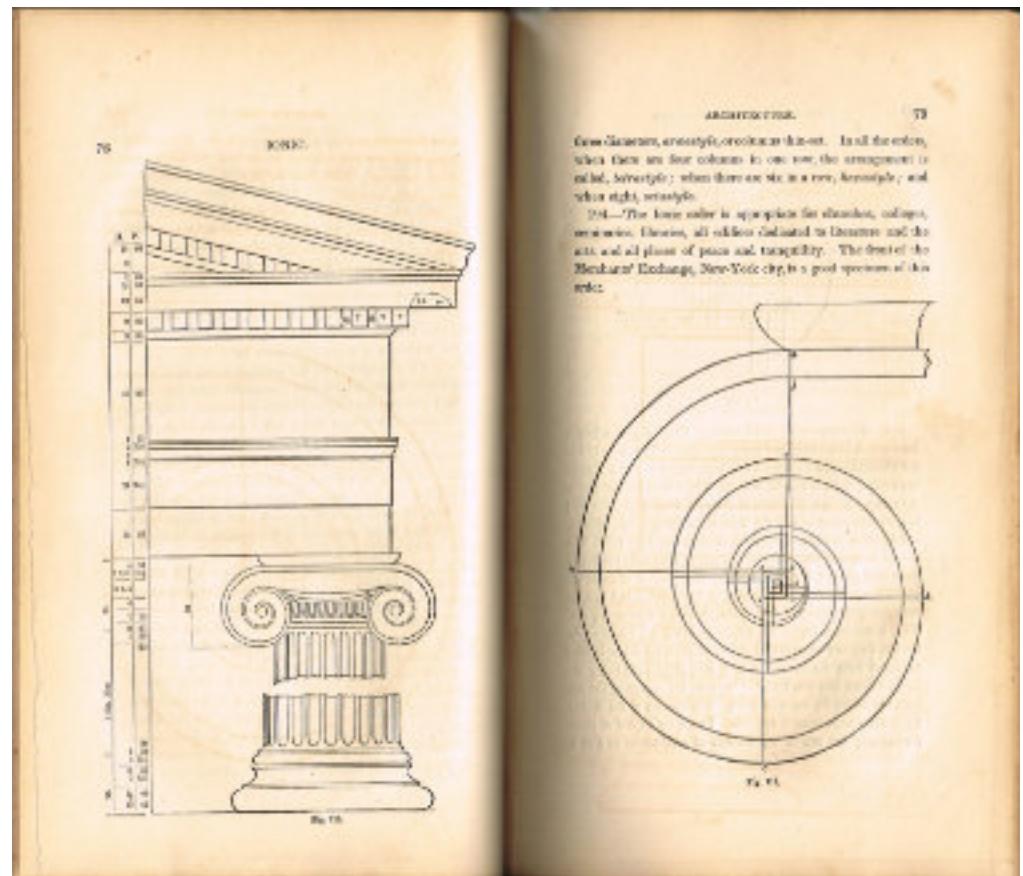
First and only edition, rare. An extremely interesting book which provides plans for mid 19th century farmhouses with connecting barns and outbuildings such as one still sees throughout northern New England. It used to be thought that such "vernacular" architecture was a product of natural evolution but this book shows it to be based on printed sources. On this subject see T. Hubka, *Big house, little house, back house, barn* which is a study of such vernacular architecture in New England (Hubka does not, however, mention this work). Hammond, who was an architect, came from Grafton, Mass; his house is illustrated as the frontispiece. He includes also designs for other farm buildings: piggery, corn barn, poultry house, model barn, side hill barn, etc. Hitchcock 545.

4to, recent cloth, gilt stamped title label on spine. 224 pp. with wood-engr. frontisp and 29 wood-engr. plates. Light foxing on the first few and last few leaves.

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

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

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



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

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

"AN INDISPENSABLE SOURCE"

82. HAUSSMANN, BARON [GEORGES EUGENE].

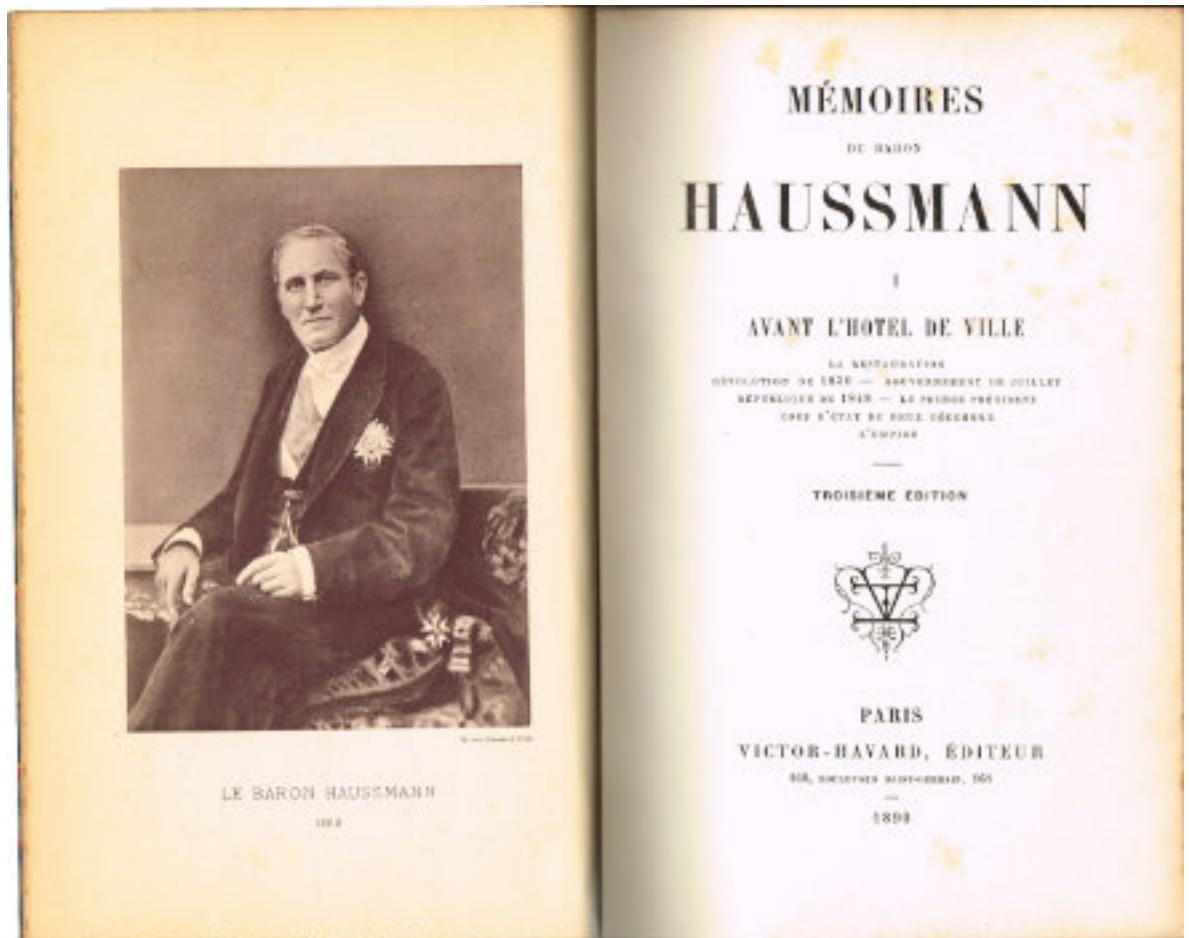
Memoires du Baron Haussmann. Paris: Victor-Havard, 1890-93

\$1500.00

The autobiography of one of the most important city planners in modern history, Baron Haussmann (1809-1891), the dynamic and audacious prefect of the Department of the Seine who directed the rebuilding of Paris in the 1850s and 1860s. "The Emperor Napoleon III originally conceived the great project, but his charge to Haussmann left the prefect wide discretion. Thus, Haussmann's ideas were indelibly imprinted on the city, and by example, on urban planning around the world...his memoirs are an indispensable source on his work in Paris." David Pinkney in the *Macmillan Encyc of Architects*. Volume I is the third edition; Vol II is the fourth edition and Vol III (dated 1893) is the first edition. They have been together as a set since they were new.

Hugh Pagan has stated: "It is perhaps the first volume, covering his earlier career, which provides the best picture of Haussmann's personality and administrative talents. No historian or serious student of the period should neglect this powerful narrative." (Pagan 9:53).

3 vols, Lg. 8vo, orig. mottled paper sides, polished calf spines. I. xv+587 pp with portrait; II. xvi+576 pp with portrait; III. (iv)+xii+573 pp with portrait.



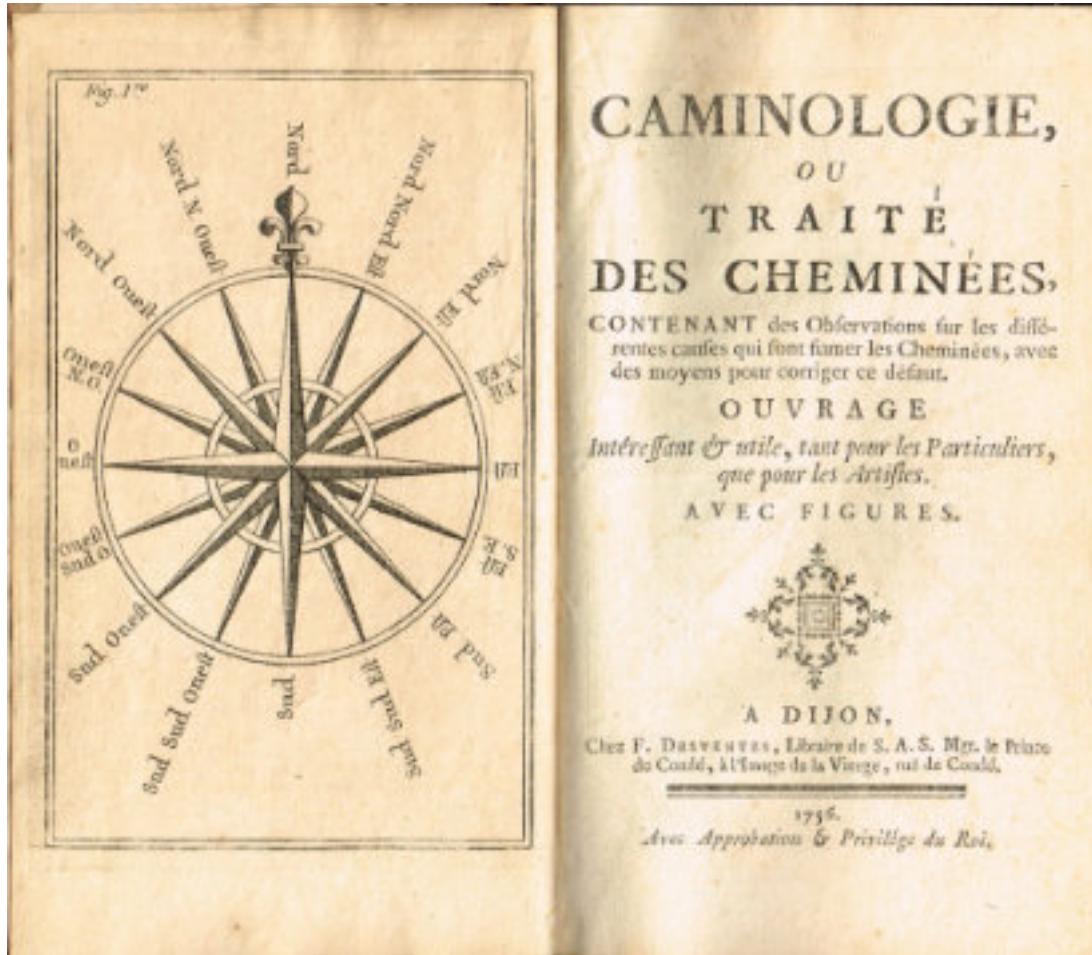


**A WONDERFUL BROADSIDE
PRINTED IN RED AND BLUE
MOUNT HOPE MARBLE WORKS!**

83. HEBARD & GRAHAM. *Mount Hope Marble Works!..[two color broadside]*, Rochester, N. Y. [A. Strong & Co's Press, Rochester], N. d., [ca. 1850] \$650.00

Eye candy...a really appealing graphically delightful broadside printed in and blue, the larger letters from wood types. In addition, it is of value as a source of information for architecture and decorative arts historians. Full text is quoted here: "Mount Hope Marble Works! Hebard & Graham, corner of South St. Paul and Jackson Streets, Rochester, N.Y., manufacturers of every variety of monuments, tombs, headstones, tablets and all cemetery work. Our stock of marble mantles is not surpassed in quality and finish in Western New York, and at prices the most reasonable. Floor Tiles of American and Italian Marble, furnished and laid on short notice, in the most substantial manner. For a specimen, reference is respectfully made to the Osburn House, Rochester. Furniture and wash-basin tops kept constantly on hand. We keep the best and most reliable workmen to finish and put up our work in all parts of the country; and all our work is warranted to give satisfaction. Plaster of Paris for sale at all times, at the lowest cash prices. Henry S. Hebard. Thomas Graham." This begs to be illustrated in color. A great exhibition piece.

Single sheet small broadside 11 ¾ by 8 ¾ inches. Printed in red and blue. Excellent condition.

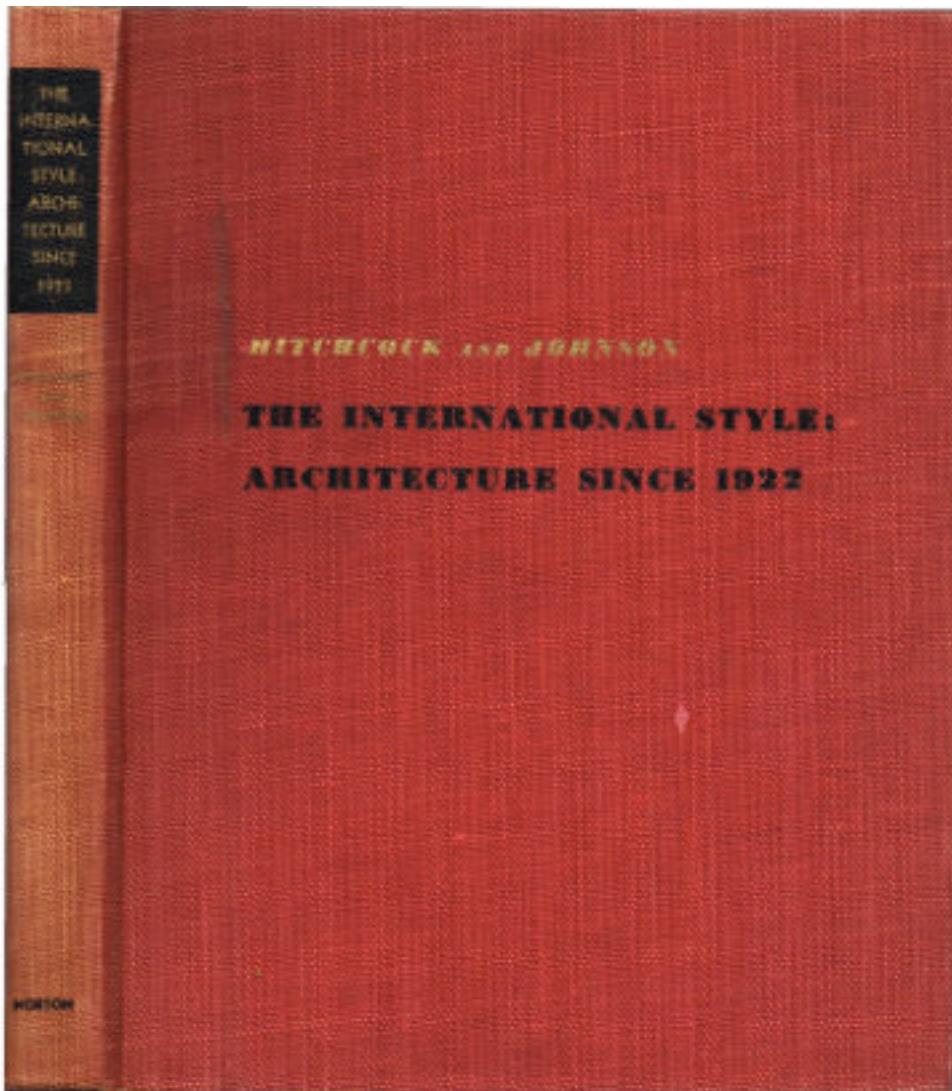


84. [HEBRARD, PIERRE]. *Caminologie, ou traité des cheminées, contenant des observations sur les différentes causes qui sont fumer les cheminées, avec des moyens pour corriger ce défaut.* Dijon: F. Desventes, 1756 \$675.00

First edition; a rare provincial imprint. The author was a Benedictine monk and quite a learned man; he quotes from or

refers to Alberti, the Perrault Vitruvius, Gauger, Delorme, Serlio, etc. The one author he does not seem to mention is Benjamin Franklin, whose work on smoky chimneys was otherwise well known in Europe. Well-illustrated with 21 folding engraved plates. Barbier, I, col 483.

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



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

85. HITCHCOCK, HENRY-RUSSELL JR. and PHILIP JOHNSON. *The International Style: architecture since 1922*. New York: W. W. Norton & Co., 1932 \$500.00

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

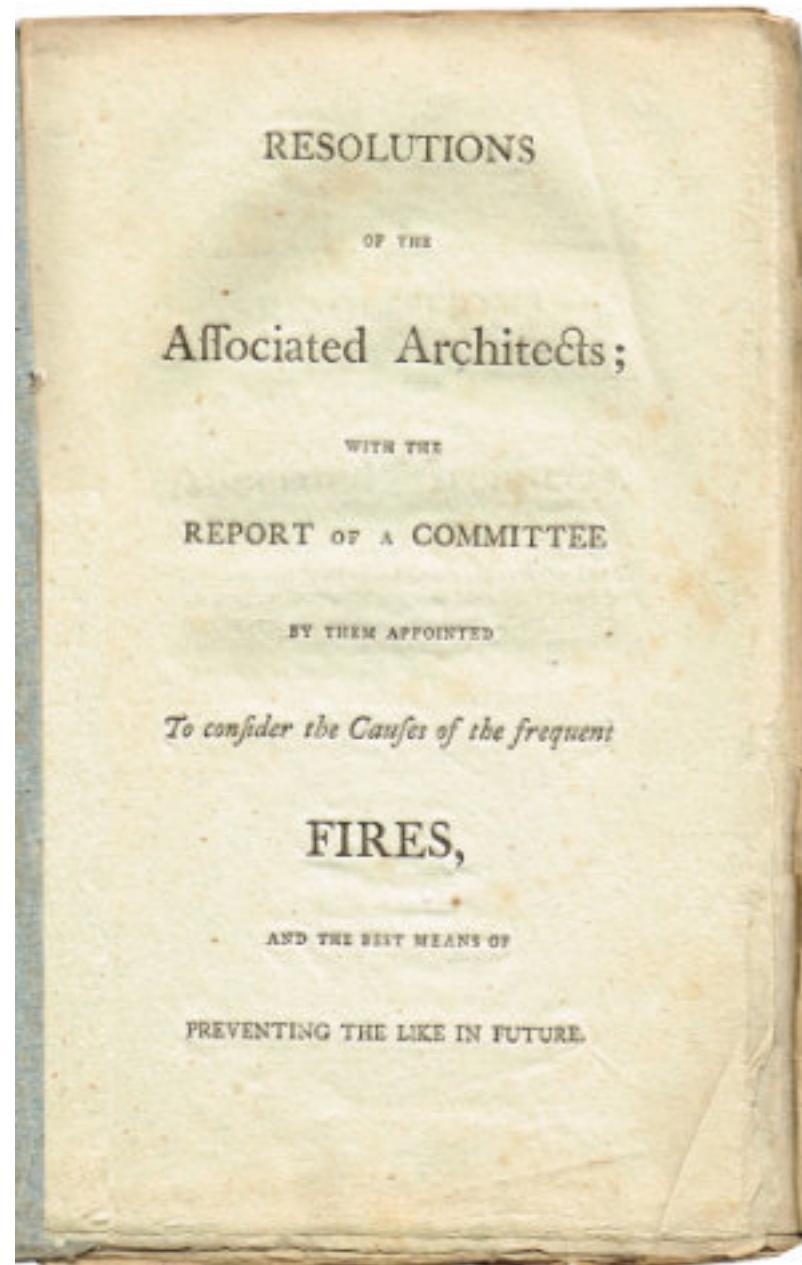
8vo, orig. cloth, spine a bit faded. 240 pp with several hundred halftones.

THE PREVENTION OF FIRES IN BUILDINGS

86. [HOLLAND, HENRY]. Resolutions of the Associated Architects; with the report of a committee by them appointed to consider the causes of the frequent fires, and the best means of preventing like in future. [London, 1793] \$500.00

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

8vo, orig. blue paper wraps, stitched, uncut, wrappers becoming detached from spine. (ii)+iv+31 pp. Unopened copy.

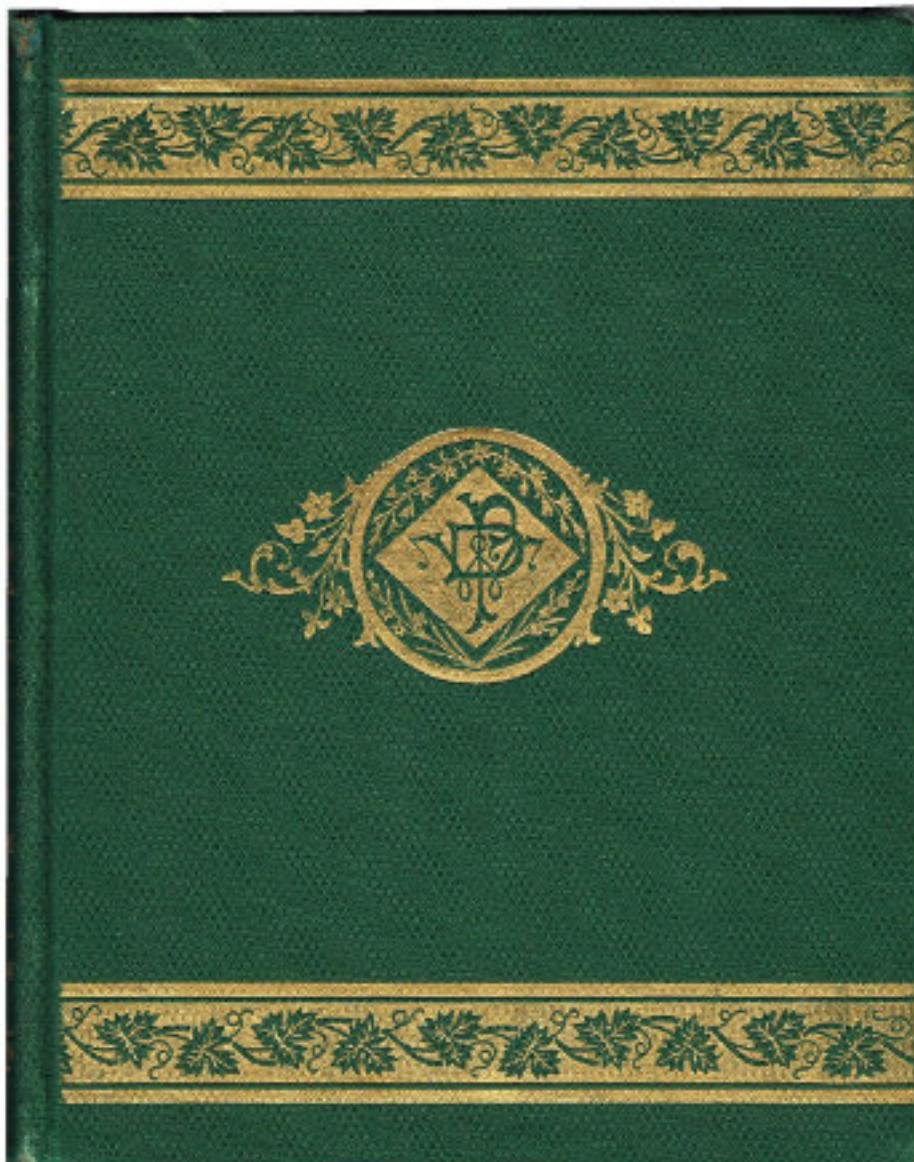


**THOROUGH DESCRIPTION OF AN
IRON FRONT COMMERCIAL
BUILDING**

87. HOPKINS, ALPHONSO A. *The Powers Fire-Proof Commercial and Fine Art Buildings.* Rochester, New York: E. R. Andrews, 1883 \$300.00

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

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





IN THE PUBLISHER'S DELUXE BINDING

88. HOPKINS, ALPHONSO A. *The Powers Fire-Proof Commercial and Fine Art Buildings*. Rochester, N. Y.: E. R. Andrews, 1883 \$450.00

Another copy, this one in the publisher's deluxe and highly gilt stamped full morocco binding. The edition of the copies in this binding would have been small, and were probably used by Mr. Powers to give away as presentation copies (though this copy is not one of those). With the remains of old library stickers on the front pastedown and fly; otherwise not marked. Preserved in a mylar dust jacket. A nice copy.



**AN UNCOMMON CHURCH PATTERN
BOOK PUBLISHED IN VERMONT**

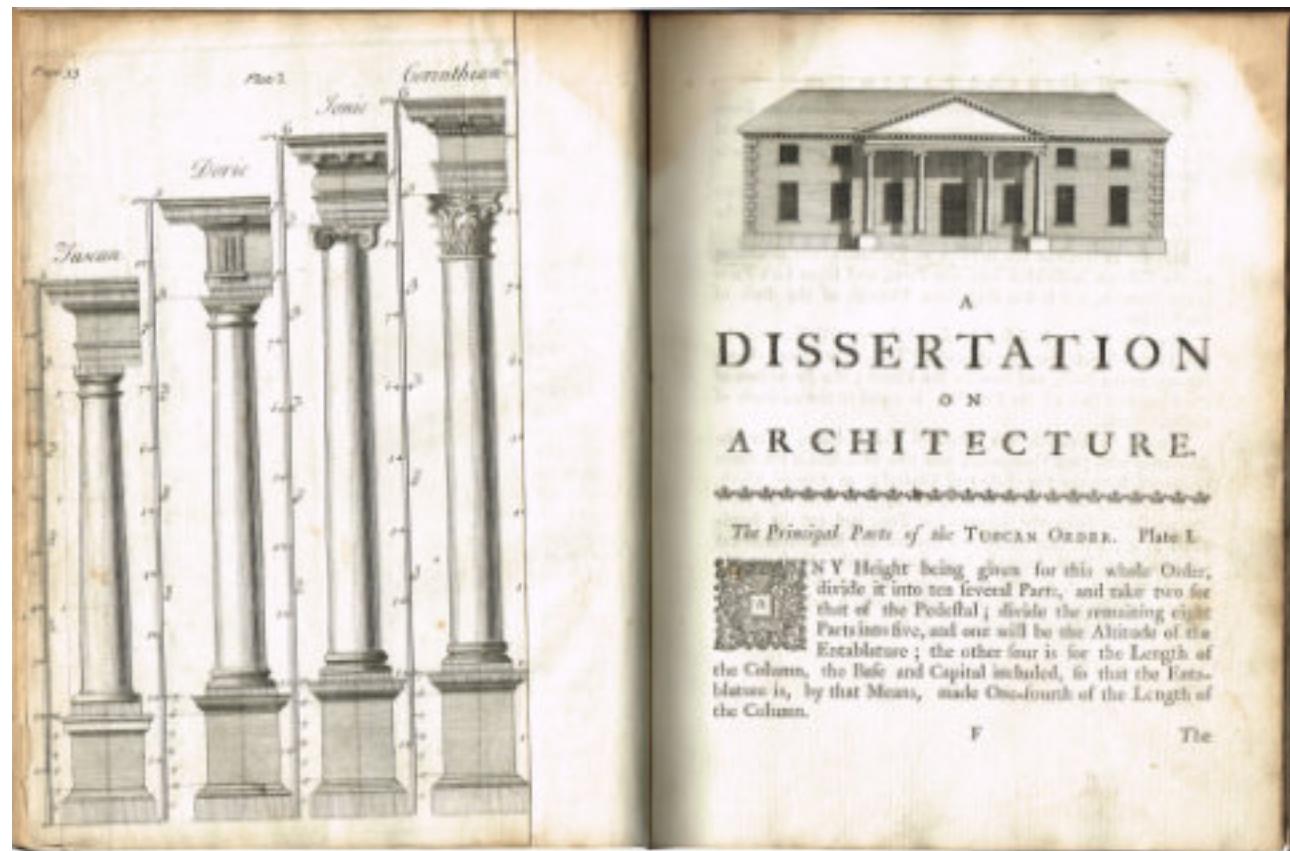
89. HOPKINS, JOHN HENRY. *Essay on Gothic architecture, with various plans and drawings for churches: designed chiefly for the use of the clergy.* Burlington: Smith & Harrington, 1836
\$1250.00

First and only edition, rare. The author was Bishop of the Protestant Episcopal Church in Vermont. The designs are for church buildings in stone; in addition to decorative details there are several complete building designs, which were influential, and copied, especially in Vermont. This copy is complete with the added lithographic title page, lacking in some copies. A charming book with a real feel of rusticity. Hitchcock 606. Avery's Choice 218.

4to, orig. full cloth with remains of orig. paper spine label (vi)+46 pp. with litho t.p. and 13 litho plates printed by Pendleton of Boston. Scattered foxing as usual due to the quality of the paper.

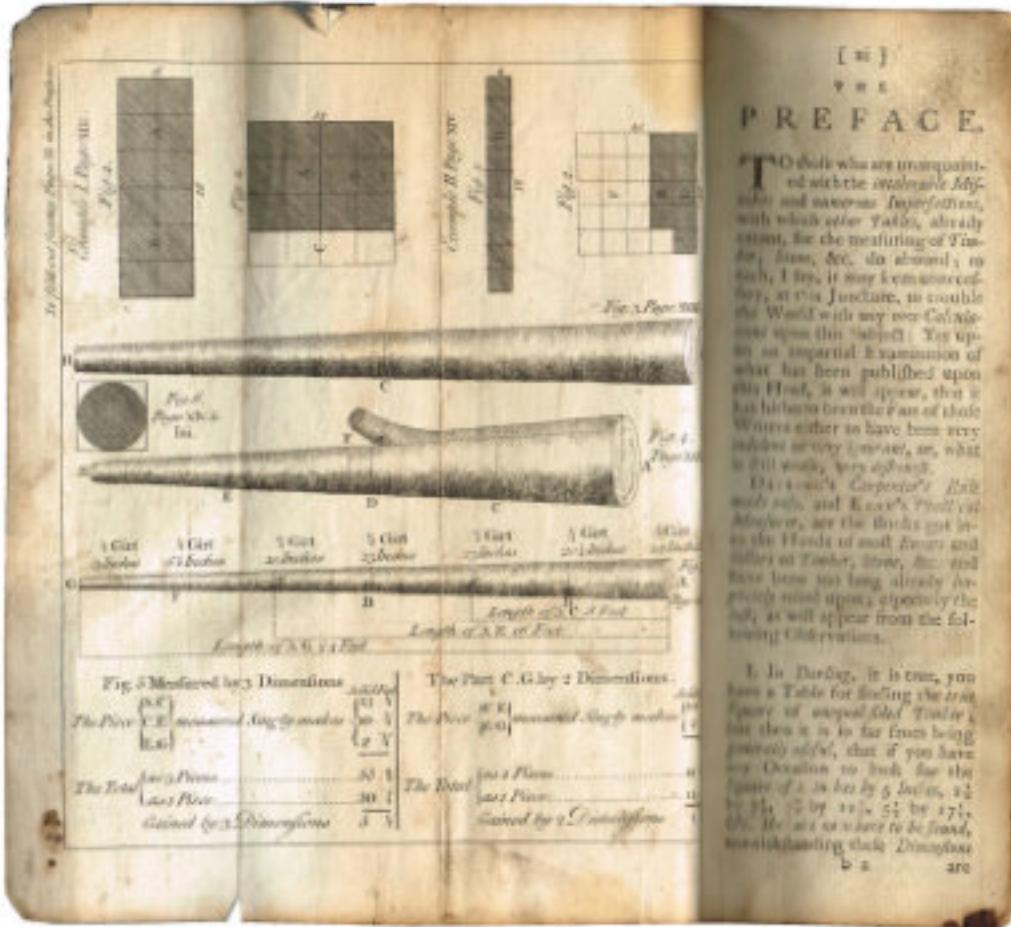
90. HOPPUS, EDWARD. *The gentleman's and builder's repository: or, architecture display'd.* London: James Hodges & Benjamin Cole, 1737
\$1400.00

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



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

IN PRINT FOR OVER 230 YEARS



91. HOPPUS, E[DWARD]. *Practical measuring made easy to the meanest capacity... Ninth edition.* London: Printed, by assignment from the trustees of E. Wicksteed, 1771 \$350.00

Originally published 1736, this remained in print until metrification in 1973. "As surveyor to the London Assurance Corporation from 1729 until his death in 1739, Hoppus would have been familiar with all the various branches of the building industry and thereby eminently qualified to compile a comprehensive and authoritative ready-reckoner of the measurements of building materials for use in assessing costs and making valuations." - Harris, p. 238. Harris, BABW, 366. It was used in the American colonies; William Buckland of Annapolis had a copy in his library. Park List 32. There were copies advertised for sale by Boston booksellers in 1765. Often overlooked is the material on nails, prices of joiner's tools, bolts, latches, locks, and other builder's hardware at the end of the book. Kress 6798.

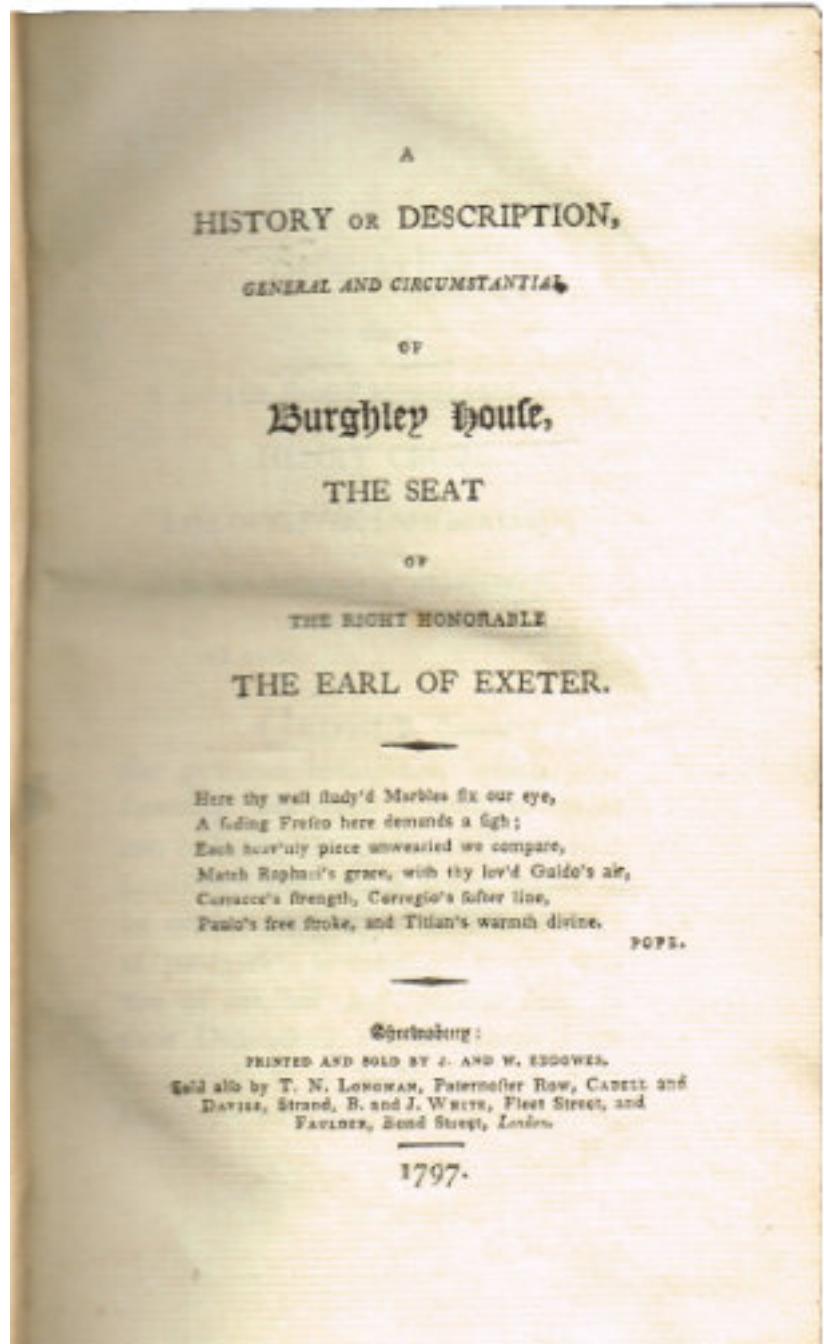
Tall narrow 8vo, (shaped for the pocket), orig. sheep, somewhat crudely but serviceably rebacked. lxxvi+204 pp. with 1 fdg. engr. plate and 2 wood-engr text illus. Old stain on upper margin of the first two or three leaves, else good copy.

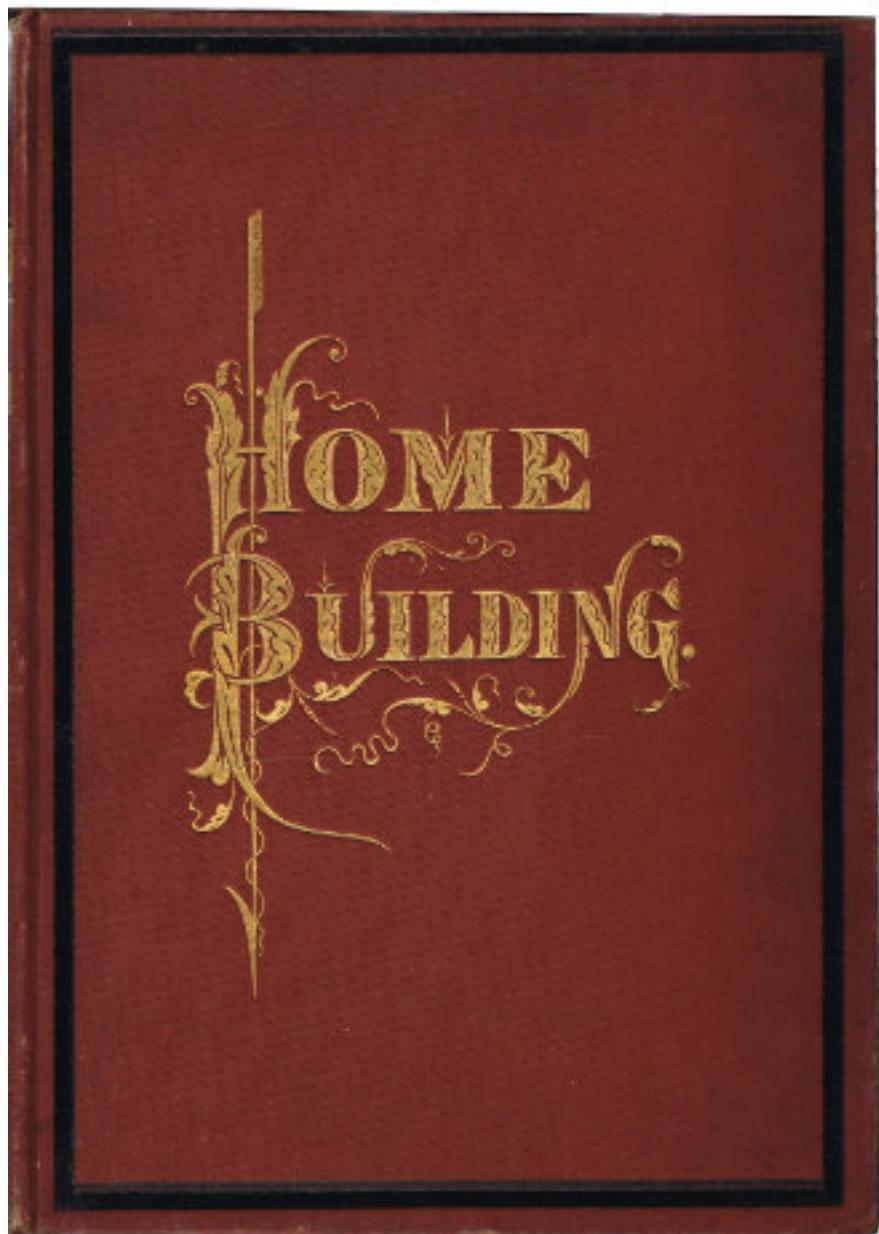
EARLY GUIDEBOOK TO BURGHLEY HOUSE

92. [HORN, J.]. (attributed to). *A history or description, general and circumstantial, of Burghley House, the seat of the Right Honourable the Earl of Exeter.* Shrewsbury: Printed and sold by W. Eddowes, 1797 \$750.00

First and only edition. A very scarce book, OCLC locates but five copies in American libraries. This was the first separately published guidebook to Burghley, the great Elizabethan house outside Stamford, built for William Cecil, Queen Elizabeth I's principal minister and splendidly redecorated for his descendant, the fifth Earl of Exeter at the end of the seventeenth century. The text is extensive and contains much useful information on the pictures and other contents. Not all the chapters are given titles, but some are as follows: Of painting in general; The jewel closet; Of Signor Verrio, and some of his works; the Chapel at Burghley House; Antiquities and curiosities at Burghley House, etc. The suggestion that the volume was written by J. Horn is traced to Halkett & Laing; OCLC supports this giving him the first name of John. Holmes, p. 55. John Harris checklist, p. 36. With the bookplate of Charles Arthur Wynne Finch dated 1878.

8vo, plum colored cloth sides, black roan spine and corners, hinges cracked but a good copy. viii+205+1 pp of errata.





93. HUSSEY, E[LISHA] C. *Home building. A reliable book of facts relative to building, living, materials, costs at about 400 places from New York to San Francisco.* New York: [Leader & Van Hoesen, 1876] \$750.00

First edition, a nice bright copy in the splendid original publisher's binding. A most unusual book, consisting of two parts; the first containing 45 designs of stick style houses each with the cost at New York; the second a remarkable compilation of information giving general building conditions and the average cost of materials and labour at about four hundred towns between the Atlantic and Pacific, for the year 1876. Errata slip states that copyright should be dated 1875 instead of 1876. Hitchcock 619.

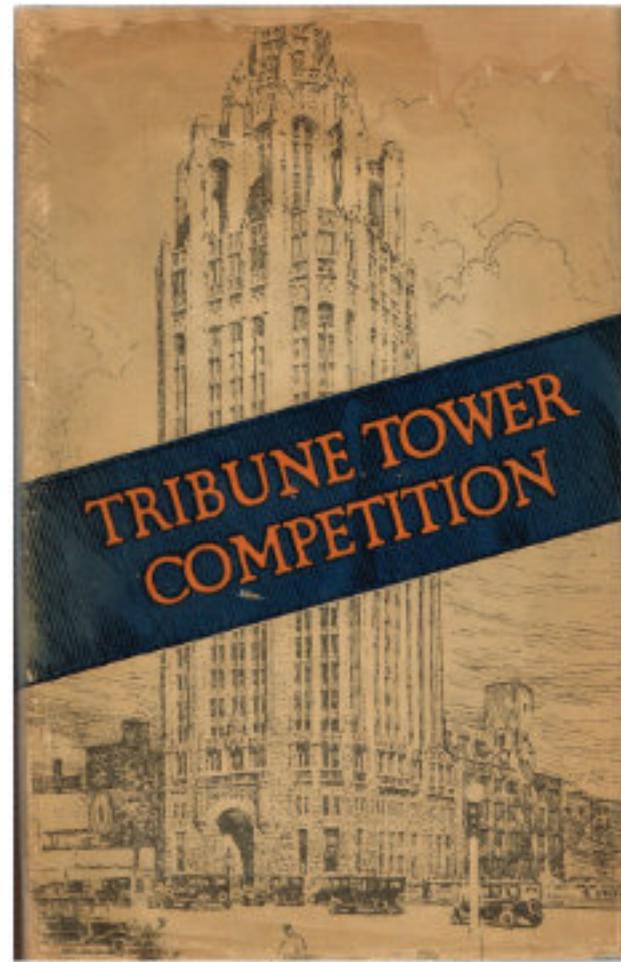
The second part of the book, "Towns and Cities from NY to SF" is full of interest. Hussey went to, and describes, many out-of-the way places, for example: Burlington Iowa; Emporia, Kansas; Fremont, Nebraska; Mt. Pleasant, Iowa; Ogden, Utah; Sheboygan, Wisc.; Salt Lake City, Utah; etc. etc.

Small 4to, cont. dec. cloth, title in handsome gilt blocking on cover. viii+42ff+pp. 197-416 with 42 wood engr. plates and text illus.

**A VERY RARE SURVIVAL -
STILL IN THE ORIGINAL DJ
“THE BUILDING AS ICON”**

94. ILLINOIS. CHICAGO. *The international competition for a new administration building for the Chicago Tribune MCMXXII. Containing all the designs submitted in response to the Chicago Tribune's \$100,000 offer commemorating its seventy-fifth anniversary, June 10, 1922.* [Chicago, 1922] \$1750.00

First and by far the best edition of a really wonderful and scarce book. It reproduces on heavy coated paper all 260 designs for the tower competition from all over the world. The designs from Germany and Holland are especially interesting, many of them starkly modern. Others are simply architectural caricatures, doubtless expressions of contempt for the competition. One of the things which is so fascinating about the book is the fact that it reproduces all of the entries, even several by cartoonists. The competition was won by Howells and Hood; other notable American entries were submitted by Eliel Saarinen, Holabird and Roche, James Gamble Rogers, Guy Lowell, D. H. Burnham & Co., Shaw and Hepburn, Bertram G. Goodhue, L. S. Buffington, and many others lesser known. Foreign entrants include Walter Burley Griffin, Otto Hoffman, Adolf Loos, Walter Gropius and Adolf Meyer, Max Taut, Bruno Taut, Walter Gropius, etc. This book is one of the key printed sources of Post Modernism. The modern theme of “the building as icon” was very much a part of this competition and the designs it fostered. Sharp, *Sources of modern architecture*, p. 50. Avery's Choice, 397.



This book was issued with a handsome printed dust jacket. Over the past 54 years I have owned well over a dozen copies and have never seen the dj. It gives the book a whole new life.

Large 4to, full brown burlap with gilt and morocco labels on front cover and spine. (xii)+103 pp with 281 full-p. plates on coated stock. This copy is in fine condition with the original dust jacket (it has three paper repairs to blank areas of the jacket done by the Green Dragon Bindery). Highly skilled unobtrusive repairs.



95. JOHONNOT, JAMES. *School-houses. Architectural designs by S. E. Hewes.* New York: J. W. Schermerhorn & Co., 1871
\$375.00

First edition. An uncommon book, with a most valuable 114 page fully illustrated catalogue of school furnishings bound in at the rear (made by J. W. Schermerhorn & Co.). This catalogue is not mentioned in the collation given by Hitchcock; it is not clear if it was present in all copies. The designs themselves are very unusual and not at all related to actual buildings; one wonders who S. E. Hewes was and where he came from. Hitchcock 661.

8vo, orig. cloth, 271+114 pp. with 2 colour litho plates and 131 wood-engr. illus. (many full-p.) Light wear to binding but a very good copy.

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

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

Very nice copy with a presentation inscription - “Charles C. Greville Esq. is requested by the Duke of Devonshire to accept this attempted facsimile of Inigo Jones’s Sketch Book”. It is a rare and famous little book, one of one hundred copies, done in lithographic facsimile and bound in vellum, as was the 17th century original, now preserved in the library at Chatsworth. It is well covered in the literature; for instance Michael Twyman gives it a long notice: “Inigo Jones’s sketch book consists of pen and ink studies of figures and drapery, made mainly from Renaissance works of art, with notes and observations about things he had seen. The facsimile had therefore to cope with two different kinds of work: drawings that were somewhat more difficult to reproduce than those of Durer for the Prayer of the Emperor Maximilian, and freely written notes...The lithographed facsimile of Jones’s sketch book could hardly have done justice to the original, and a generation used to fine-screen photolithographic reproduction will almost certainly

find it wanting. Nevertheless, it has to be seen as an astonishing production for its period.” - *Early lithographed books*, pp. 207-8 and figs. 218, 219 and 220, 221 comparing the original and the facsimile. A nice touch is the inclusion of blank pages between drawn pages and at the end of the volume to match the make-up of the original

sketchbook. In addition to the presentation inscription this copy carries the engraved bookplate of Earl Granville, K.G. Hugh Pagan has pointed out to me that Greville was a friend of the 2nd Earl Granville, and Greville might easily have passed his copy of the *Sketchbook* on to him.

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

Roxburghe Club and distributed through Maggs Bros.

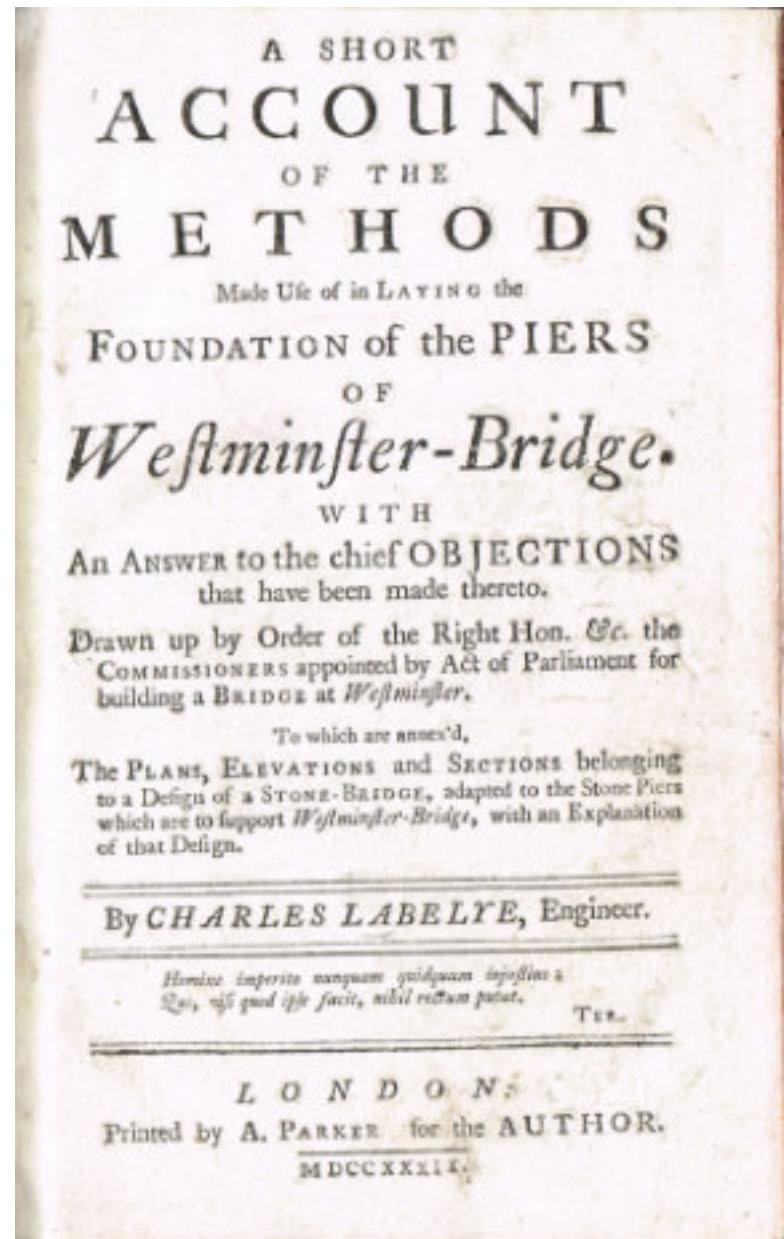
8vo, recent full vellum antique style by Green Dragon Bindery. (134) pp of which (73) pp are blank. The lithography was by G. E. Madeley, 3 Wellington St., Strand (and is signed as such at the bottom of the title page, one of few such copies).

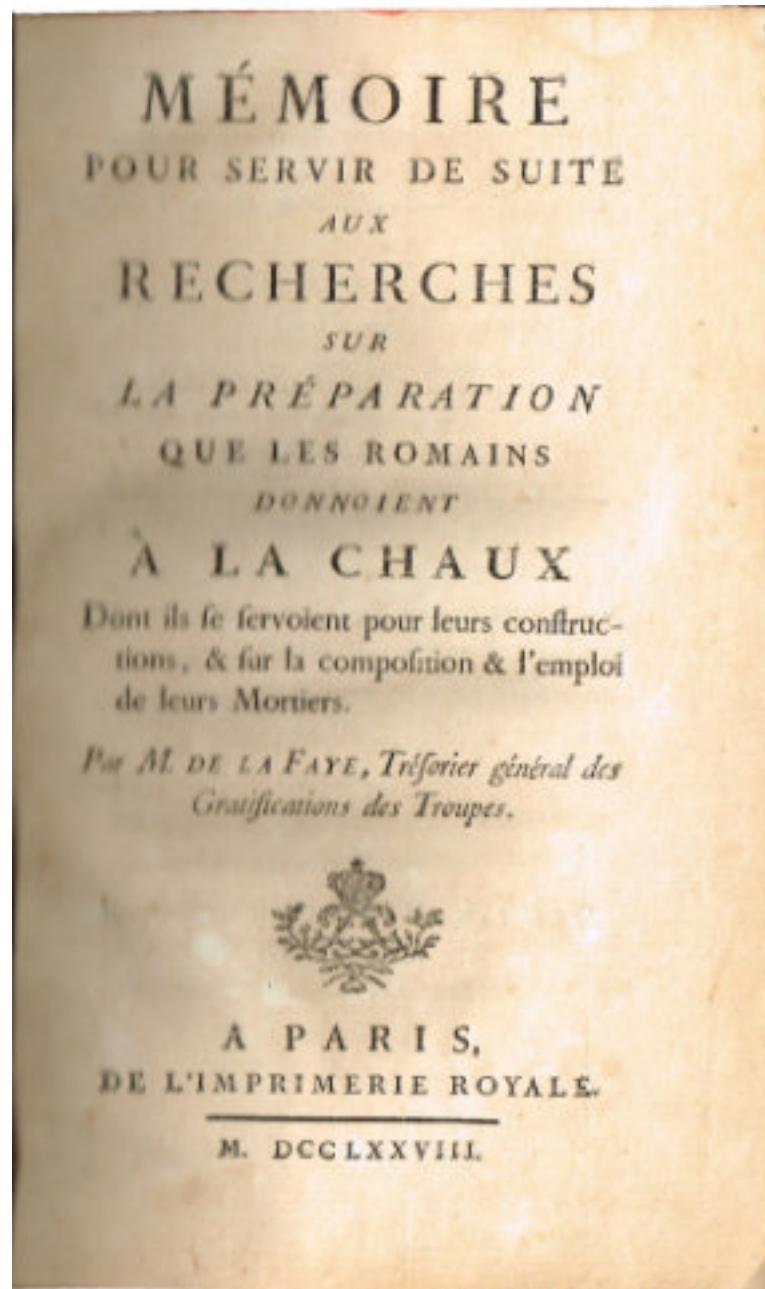


97. LABELYE, CHARLES. *A short account of the methods made use of in laying the foundation of the piers of Westminster Bridge. With an answer to the chief objections that have been made thereto...to which are annex'd the plans, elevations, and sections belonging to a design of a stone bridge, adapted to the stone piers which are to support Westminster-Bridge, with an explanation of that design.* London: Printed by A. Parker, 1739 \$800.00

First edition. A companion piece to the same author's better known *A description of Westminster Bridge*, 1750 (for which see Park List 107). Eileen Harris states: "Together the *Short account*, *The present state* and *The description of Westminster Bridge* provide a complete and invaluable chronology of the various resolutions, alterations, preparations and procedures from the surveys of the river for Hawksmoor's proposals in 1736 to the completion of the bridge in 1750." - BABW, p. 258. The plates called for in the title exist in only a single copy at the RA (Royal Academy of Arts, London); they were not issued with the regular edition. It was in fact published later, and separately, and is given a separate number by Skempton (Skempton 812). Harris, BABW, 405. OCLC locates four copies in USA (UCLA, Yale, Lehigh & UVa).

12mo, recent boards, calf spine, gilt with morocco lettering piece. (ii)+vi+82 pp. Beautifully rebound.





98. LA FAYE, [R. POLYCARPE DE]. *Recherches sur la préparation que les Romains donnaient à la chaux dont ils se servoient pour leurs constructions, & se la composition & l'emploi de leurs mortiers*. Paris: Imprimerie Royale, 1777 (**BOUNDED WITH**) LA FAYE, *Mémoire pour servir de suite aux recherches sur la préparation que les Romains donnaient à la chaux...* Paris: Imprimerie Royale, 1788
\$1250.00

First editions of both parts and including the rare printed leaf inserted between both parts in which the author explains his chemical researches on a fragment of the Great Pyramid at Gizeh which had been given to him for this purpose. "La Faye claimed to have rediscovered a secret Roman method of making mortar, of which a crucial property was its ability to harden under water, from his interpretation of various passages from Vitruvius (Book II) and also from St. Augustine (Book XXI of the *City of God*). His method, known as slaking lime by immersion, together with his recommended proportions for mixing mortar with rough sand to make what the Romans called 'Fossilitum', was first published in the earlier of the two works here. Long passages, particularly from Vitruvius, are translated and discussed to show how La Faye arrived at his conclusions. The second of the two works widens the scope of his studies, looking in particular at the use of concrete by the Greeks and Egyptians as well as by the Romans." - Elton 6:227. Thomas Jefferson was interested in this subject and he owned a copy of this book (O'Neal 66).

2 works on one volume. 8vo, cont. blue paper boards, calf spine, gilt; a bit rubbed on the edges but nice honest copy. viii+110+xviii [+ 2 pp] +vi+83+xi pp.

"HIS LAST GREAT BOOK"

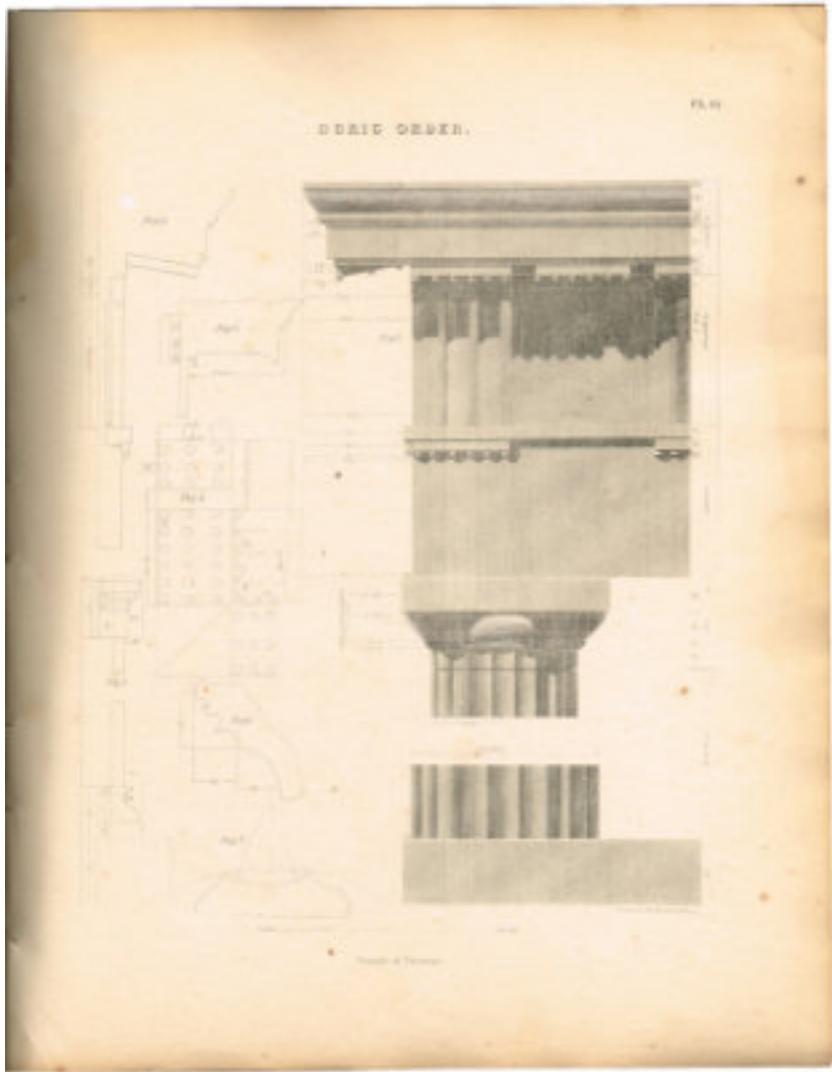
99. LAFEVER, MINARD. *The architectural instructor, containing a history of architecture...with a large number of original designs of cottages, villas and mansions...and further designs of churches, monuments and public buildings.* New York: G. P. Putnam & Co., 1856
\$2000.00

First and only edition, a fine copy of Lafever's rarest book. Lafever (1797-1854) is primarily known as a gifted Greek Revival architect and author of three books of Greek Revival designs and details; the present book, his last, embraces his designs in the Italian, Tuscan, Gothic, Grecian and Roman styles. "Lafever was to earn a great fame in Brooklyn later with a series of superb Gothic Revival churches, of which Holy Trinity (1844-7) is the largest and most famous, the Church of the Saviour nearby (1844) the most refined and exquisite. Packer Collegiate Institute with its rather prim, simple English Gothic is his too, as are the stone tunnel and steps at the river end of Montague Street - a monument of true Greek simplicity. The Reformed Church of the Heights (1851) and the Old Brooklyn Savings Bank (1847), both recently destroyed, showed his brilliant use of the later eclectic forms that began to come in the forties; much of this work he included in his last great book, *The architectural instructor*, published posthumously in New York by G. P. Putnam in 1857 (*sic*)."- T. Hamlin, *Greek Rev. architecture in America*, (1944), pp. 147-8. Plates 1-21 illustrate the history of architecture; 22-29 the classical orders and plates 30-111 original designs (mostly for buildings which were actually built), the majority beautifully printed in tints or colors. Rare in the marketplace; there is only



one copy in the book auction records in the last 50 years (1971). This is only the second complete copy I have had in the past 54 years. Hitchcock 686. On Lafever's architecture, as opposed to his books, see J. Landy, *The architecture of Minard Lafever*, 1970.

Small folio, beautifully rebacked by the Green Dragon Bindery, t.e.g. 526 pp. with 111 litho plates, over half printed in tints or colors. Occas. light offsetting but completely free of the usual foxing. A really nice copy.



100. LAFEVER, MINARD. *The modern builder's guide*. New York: Daniel Burgess & Co., 1855 \$475.00

Originally published 1833; this is a straight reprint. This is representative of a group of "Greek" detail pattern books which together were the source of the Greek Revival. The other authors included Asher Benjamin and Edward Shaw.

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

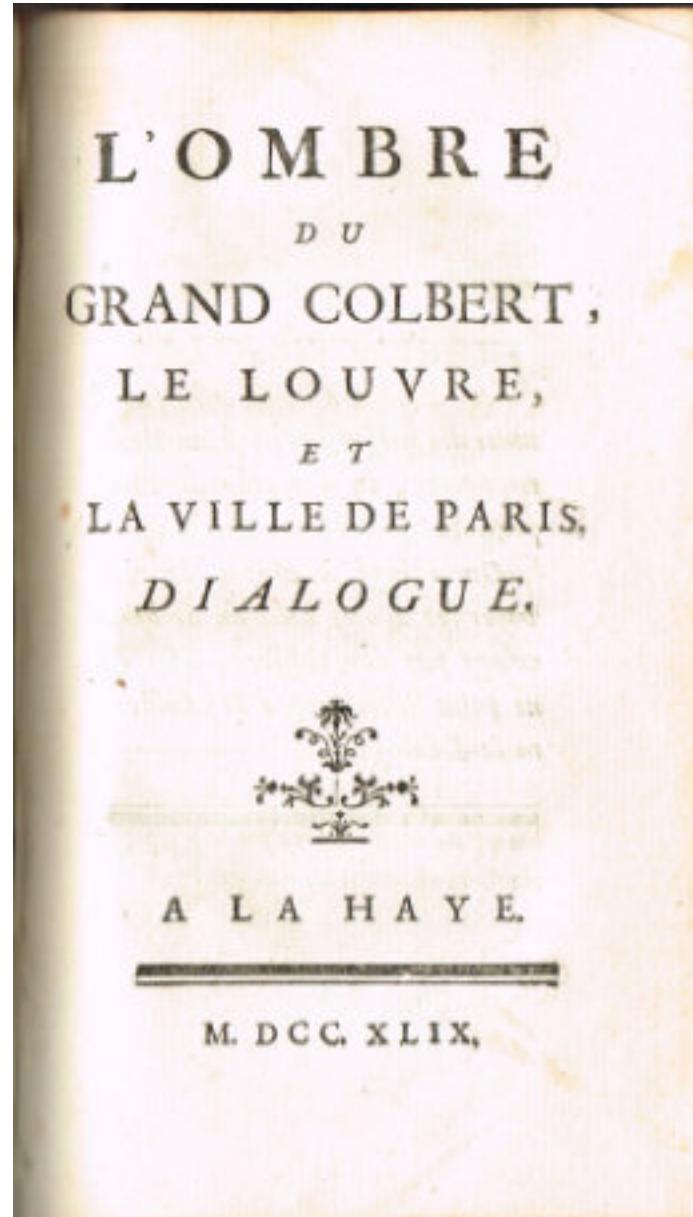
Small folio, orig. sheep, hinges reinforced as noted above. 112 pp with 89 engr. plates plus engr. frontisp. (bound in as the last plate). Scattered light old stains, corners bumped, but a good copy.

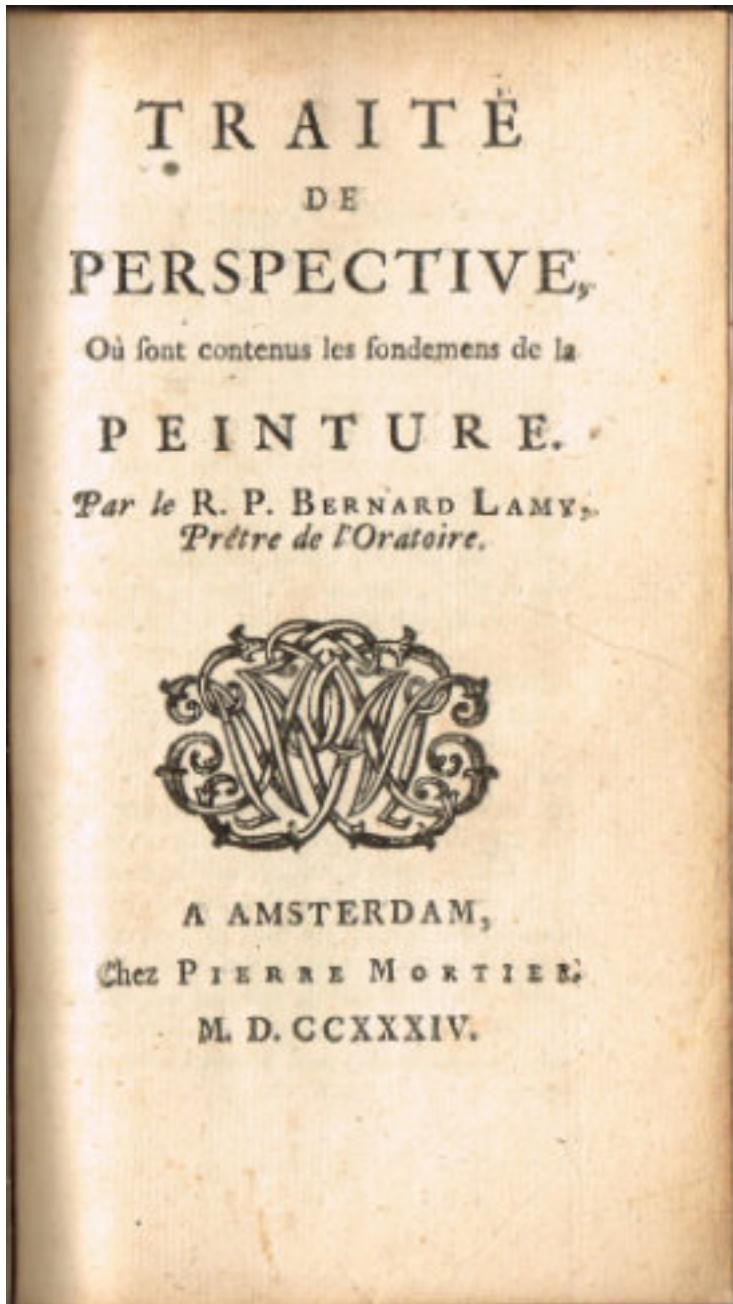
"L'OMBRE DE GRAND COLBERT"

101. LA FOND DE ST. YENNE, ETIENNE. *L'ombre de Grand Colbert, le Louvre et la ville de Paris. Dialogue.* La Haye, 1749
BOUND WITH NEUFVILLE, NICOLAS DE. *Lettres de Nicolas de Neufville.* Montelimart, 1749 \$850.00

Two disparate texts bound together as was common at the time, the sole objective being to camouflage the second [condemned] one - in this case a famous essay by LaFond de St. Yenne. LaFond was one of the founders of art criticism in France; this little book created quite a stir in its day. The text is written as a dialogue between L'Ombre, the Louvre, and the City of Paris. In 1746 he had proposed the radical idea of creating a freely accessible place for all to show the chief works of the royal collections. There are 15 explanatory footnotes. The work is included in the very extensive bibliography in Pierre Lavedan's *Histoire de l'Urbanisme de Paris* (1975). The work is not common; OCLC locates 8 copies in the USA.

Sm 8vo, 2 works on one volume. Orig. full calf gilt, nice copy. 236+165 pp.





102. LAMY, BERNARD. *Traité de perspective ou sont contenus les fondemens de la peinture.* Amsterdam: Pierre Mortier, 1734
\$675.00

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

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

A RARE BRIDGE MANUFACTURER'S TRADE CATALOGUE

103. LANE BRIDGE COMPANY. *Manufacturers of Lane, Pratt, Baltimore and Riveted Truss Bridges; also Deck Bridges, Steel Arches, Sluice Pipes, and Structural Work.* Office and Works: Painted Post, N.Y., [1894] \$275.00

A four page folder which illustrates thirteen metal bridges and three sections of railway tracks which the Company used for its structural members. See: Victor Darnell, *Directory of American Bridge Builders* (1998), p. 44, where he states the Lane Company "fabricated bridges that used rails for the chords and compression members as well as the usual types of trusses." Illustrated here are the following bridges: Six panel pin connected Pratt Truss; Five panel full slope low truss; Lane bridge - double truss; Lane bridge - single truss; Deck Bridges (four varieties); High truss, six panel rivetted bridge; Low truss, four panel ditto; Low truss, three panel ditto; Three panel Pratt Truss bridge and, finally, a four panel Pratt truss bridge. According to Darnell, the Lane Company was in business from ca. 1890 to 1901. Not in OCLC.

Large 4to (12 x 9 inches), upper half of page one is the title. As noted above with 13 wood-engraved illus of bridges and 3 vignette illus of sections of tracks. Folded down 3 times for mailing. Excellent copy.

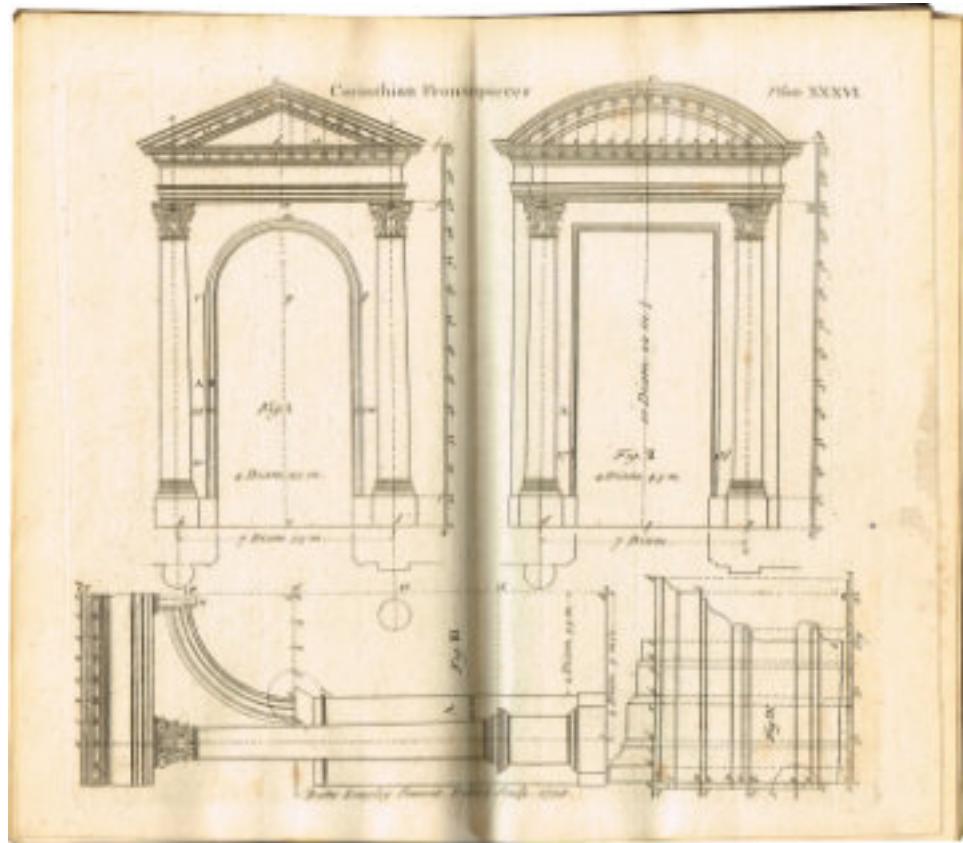


A BOOK FOR "THE FORGOTTEN MEN WHO DID THE DAILY WORK OF BUILDING"

104. LANGLEY, BATTY. *The builders compleat assistant, or a library of arts and sciences, absolutely necessary to be understood by builders and workmen in general...proportioned by modules and minutes, according to Andrea Palladio.* The fourth edition. London: J. Taylor, [ca, 1790] \$2500.00

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

"Almost all of the Langley pattern books were unoriginal productions cribbed from other works; nevertheless they were immensely popular. The five hundred subscribers to *The builder's complete assistant* (1738) and *The country builder's and workman's treasury of designs* (1740) came from Canterbury, York, Ipswich, Gloucester, Woodbridge, Malton, Norwich,



York, Lower Hardress in Kent, and, of course, from London and its environs. They were carpenters, joiners, glaziers, masons, surveyors, carvers, and craftsmen such as these. With few exceptions...they are the forgotten men who did the daily work of building." - Harris, BABW, p. 268. Harris 422. Park List 39. Colvin, p. 504. New Berlin Catalogue 2275m.

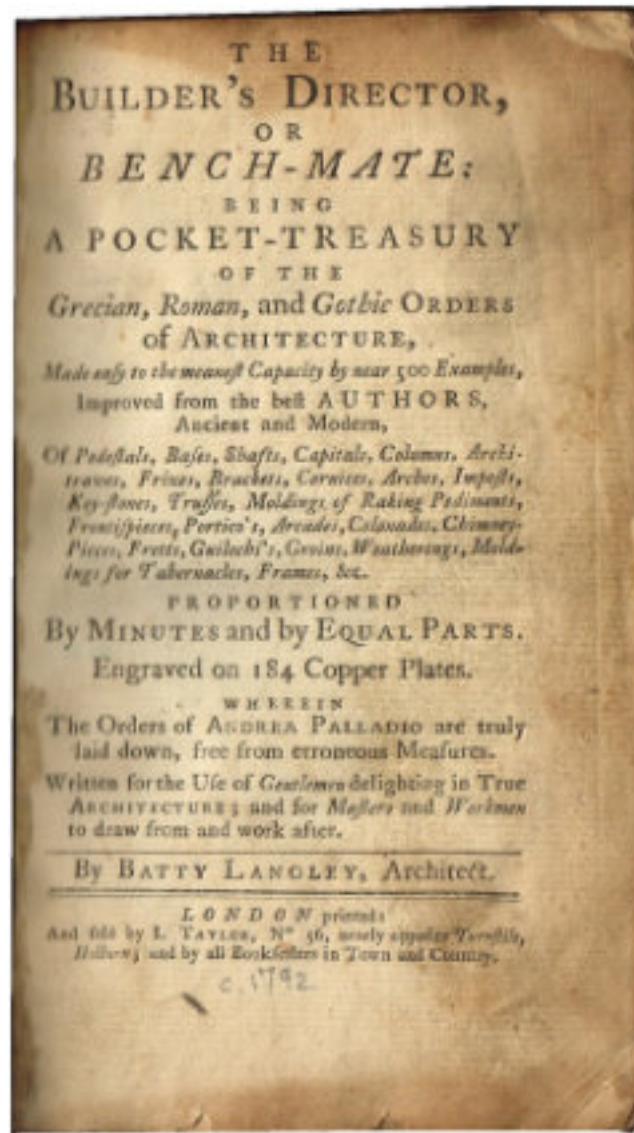
2 vols. 8vo, orig. sheep, hinges slightly cracked but a very good set. (iv)+201+(iii) pp. with 77 engr plates folded in half and bound on stubs. These plates are printed from the original coppers of the first edition; each one is dated in the imprint 1738. But they are fine plates, good dark impressions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

"SO EASY A RATE, AS TO BE PURCHASED BY ANY COMMON LABOURER"

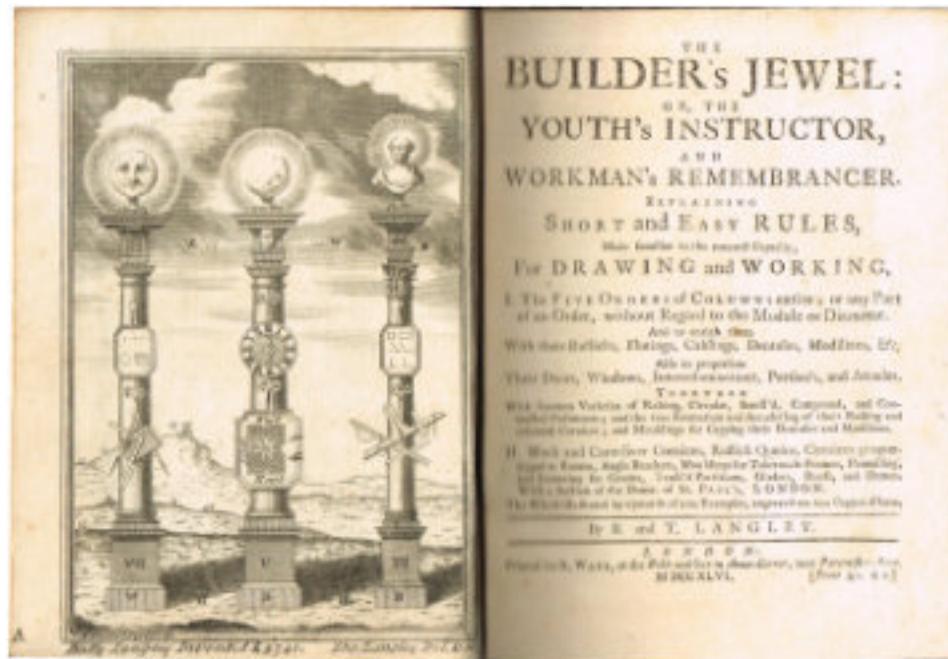
105. LANGLEY, BATTY. *The builder's director or bench-mate, being a pocket treasury of the Grecian, Roman, and Gothic orders of architecture.* London: Printed and sold b I. Taylor, n.d. [ca. 1792]

\$1300.00

Originally published 1747, this was a popular book with at least seven later issues. Prior to the appearance of Harris & Savage's *British Architectural books and writers*, the many publications of the Langleys were a bibliographical nightmare; the Harris & Savage book sorts them out and is prefaced by a wonderful essay on the eccentric author. Harris comments: "With the exception of *Ancient architecture*, Langley's architectural books are unoriginal, repetitive, slap-dash productions. Nevertheless they were continually in use and demand, and their influence on standard 18th century building all over the British Isles was enormous." The present book was intended for the workman and laborer as opposed to the nobleman and gentleman as explained in the introduction. Langley states: "I have made fully as plain and intelligible, as they have done in their large Folio's, and at so easy a Rate, as to be purchased by any common Labourer." Langley makes some uncharitable remarks about other architectural authors and includes his own designs for the orders. Harris, BABW, 430. Park List 40. Colvin, p. 504. Wiebenson III-A-30 ("a much used handbook"). RIBA, *Early printed books*, 1734-6.



12mo, recent tan paper sides, calf spine with raised bands, gilt lines and dark red lettering piece. xxiv+184 engr plates on 92 leaves. Margins of tp darkened and corners a little ragged, else a good copy of a very pleasing little book.

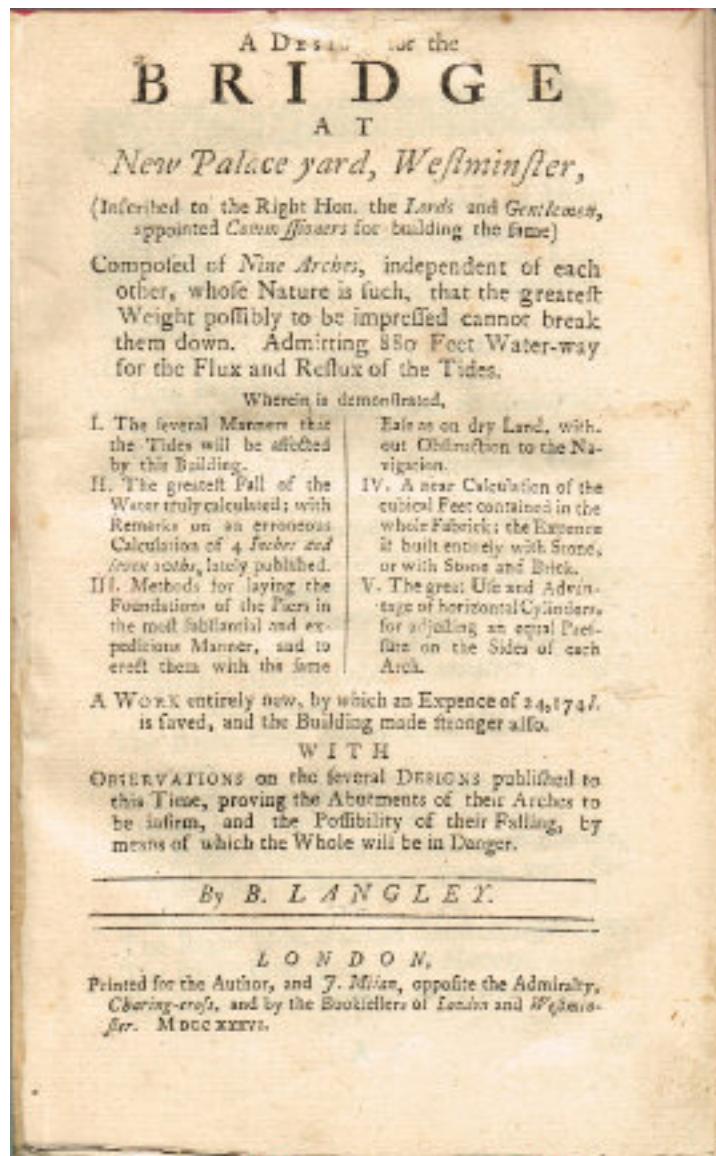


106. LANGLEY, B(ATTY) & T(HOMAS). *The builder's jewel: or the youth's instructor, and workman's remembrancer.* London: R. Ware, 1746

\$1350.00

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

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



A BATTY LANGLEY RARITY

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

First and only edition. Westminster Bridge was to be the first stone bridge to be built over the Thames since London Bridge in the 13th century. Its design became a great controversy and started a pamphlet war. "In June 1736, Langley published *A Design for the Bridge at New Palace yard*, and thereby fanned a smouldering controversy into one of the most heated public contests of the century. Ironically the paper war that he mobilized and then perpetuated in three subsequent pamphlets succeeded only in overwhelming, if not discrediting, the few original ideas he had to offer. Although he gave more consideration than most of his contemporaries to the geometry of arches and the mechanics of bridge construction, his ideas were never fully resolved, nor were they well expressed or clearly separated from his verbal scrimmage." In the event, the bridge was built to the designs of a Swiss, Charles Labelye. RIBA, *Early Printed Books*, 1747. Harris, BABW, 455. OCLC locates six copies in American libraries.

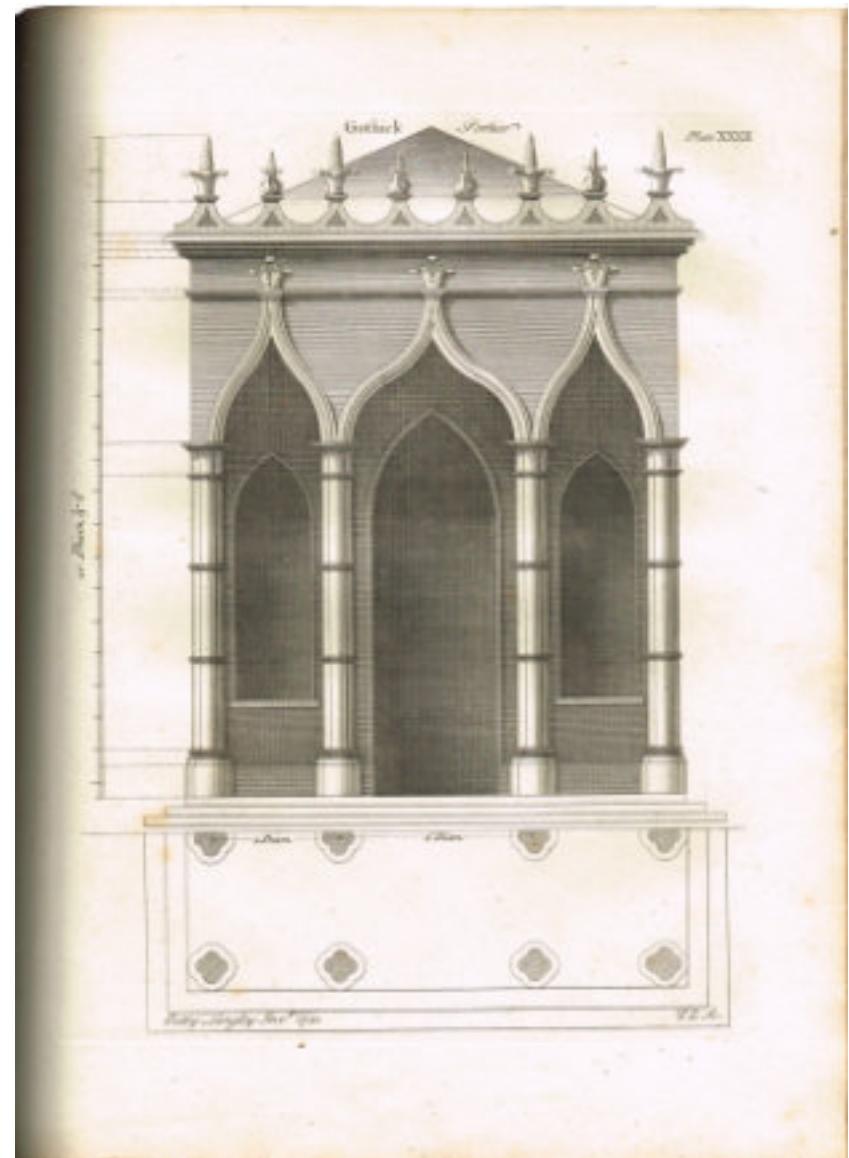
8vo, Modern wrappers, antique style. 30 pp. Lacks the folding plate (a Xerox copy is laid in). Tiny chip in upper margin of title page, affecting two letters only. Priced with the Xerox plate in mind.

"BATTY LANGLEY GOTHIC"

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

Originally published 1742 with the title *Ancient architecture*. One of the high spots of 18th century architectural publishing, this is often dismissed as a rococo whimsy; it is in fact "a work of some originality...the spirit of the designs is Kentian, their detail shows first-hand acquaintance with authentic examples including Westminster Abbey, whose 'order' is engraved, if not accurately, at least recognizably. Technically the designs are quite able, in the sense that the distribution of enrichments and the moulded profiles show a mind not insensitive to the grammar of classical design." - Summerson, *Archit in Britain*, 229). Eileen Harris gives the work and its origin much attention. See also McCarty, *The origins of the Gothic Revival*, ch. 1. The work was used in the American colonies by William Buckland in his designs for Gunston Hall. Harris, BABW, 411. Park List 43. Archer 172.3. Schimmelman 61. New Berlin Catalogue 2276. Wiebenson III-A-29.

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



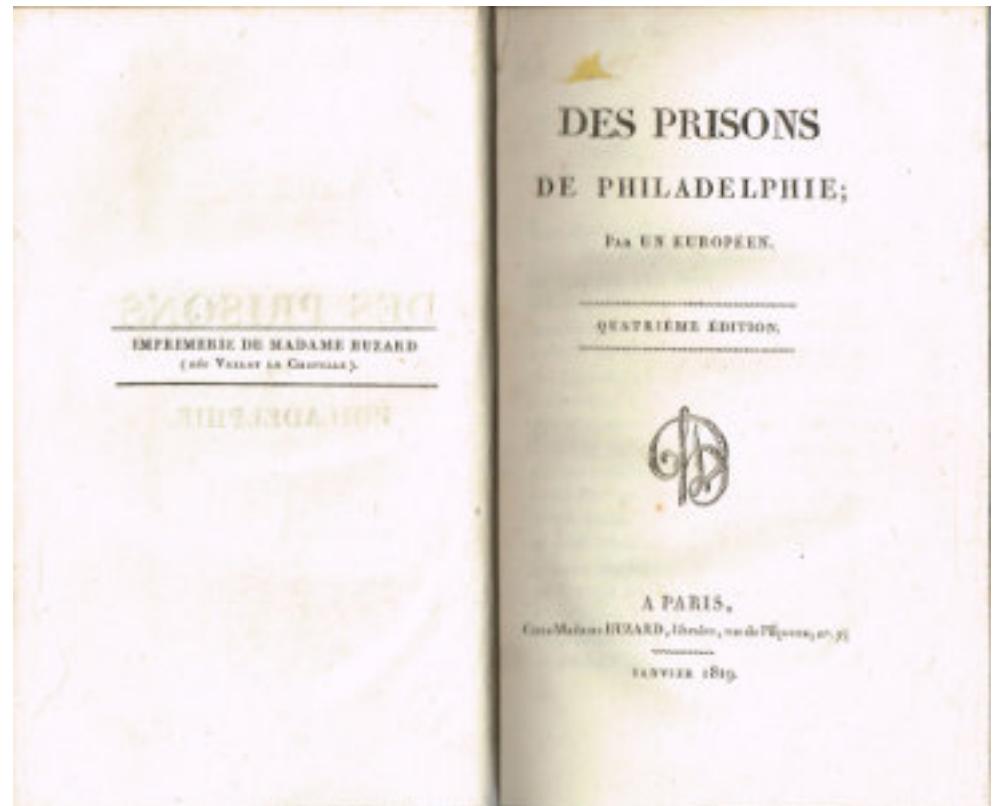
4to, cont. sheep, spine repaired at an early date with old canvas, a charming and honest repair. (ii)+7+1 pp with plates numb. 1-62, A,B. Title page is engraved. Good clean copy. Preserved in a linen folding back box with morocco spine label.

"A GLOWING REPORT OF THE WALNUT STREET JAIL"

109. LA ROCHEFOUCAULT-LIANCOURT, FRANCOIS.
Les prisons de Philadelphie. Par un Europeen. Quatrieme édition.
Paris: Madame Huzard, 1819 \$1250.00

Originally published in 1796. La Rochefoucault (1747-1827) was a noted social reformer and advocate of vaccination. He spent the years 1794-1797 travelling through the United States and in 1795-6 spent time in Philadelphia. He made a special study of the Walnut Street Jail, and was much impressed with its enlightened and progressive administration. In 1796 he wrote a work on it (*Des prisons des Philadelphie*) which was translated into English and titled: "A comparative view of mild and sanguinary laws, and the good effects of the former, exhibited in the present economy of the prisons of Philadelphia." The work was long popular and saw later French editions in 1799, 1800 (second), 1800 (third) and the present fourth edition in 1819. Remarks and observations by Rochefoucault have been incorporated into a study of the Walnut Street Jail, *The cradle of the Penitentiary, the Walnut Street Jail* (Phila., 1955) by N. K. Teeters. Though the first, second and third editions are included in Monaghan, *French Travellers in the United States* (1961) the present fourth edition is not. OCLC locates 5 copies in this country.

Rochefoucault went on to become an active member of the central boards of administration for hospitals, prisons and agriculture in Paris.

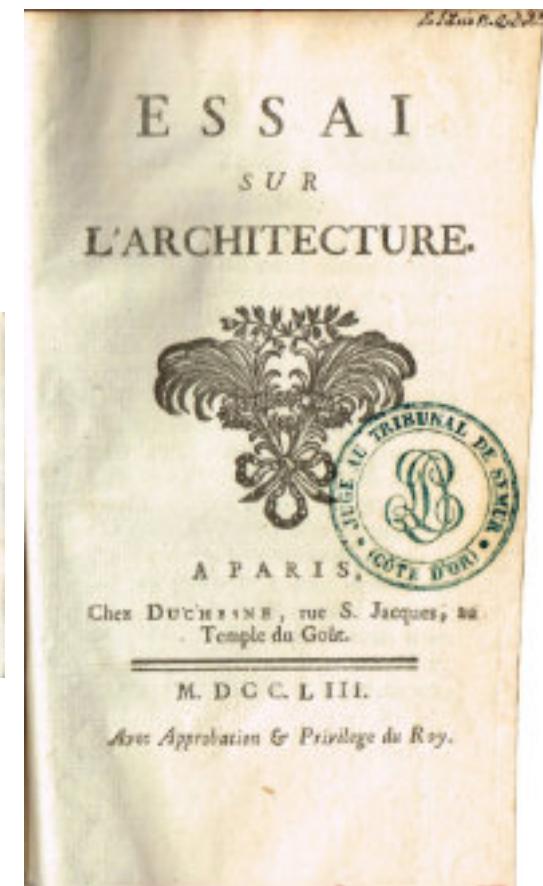


8vo, orig. sheep, decorated paper sides, blind tooled and gilt spine, very nice copy. xxii+99 pp with 3 fdg charts. BOUND WITH: L. R. VILLERME, *Des Prisons telles qu'elles sont...* (Paris, 1820) and GRILLON DE VILLE CLAIR, *Considerations sur la construction...* (Chateauroux, 1834).

"THE NEO-CLASSICAL VIEW IN A NUTSHELL"

110. [LAUGIER, MARC ANTOINE, Abbé]. *Essai sur l'architecture*. Paris: Duchesne, 1753 \$1250.00

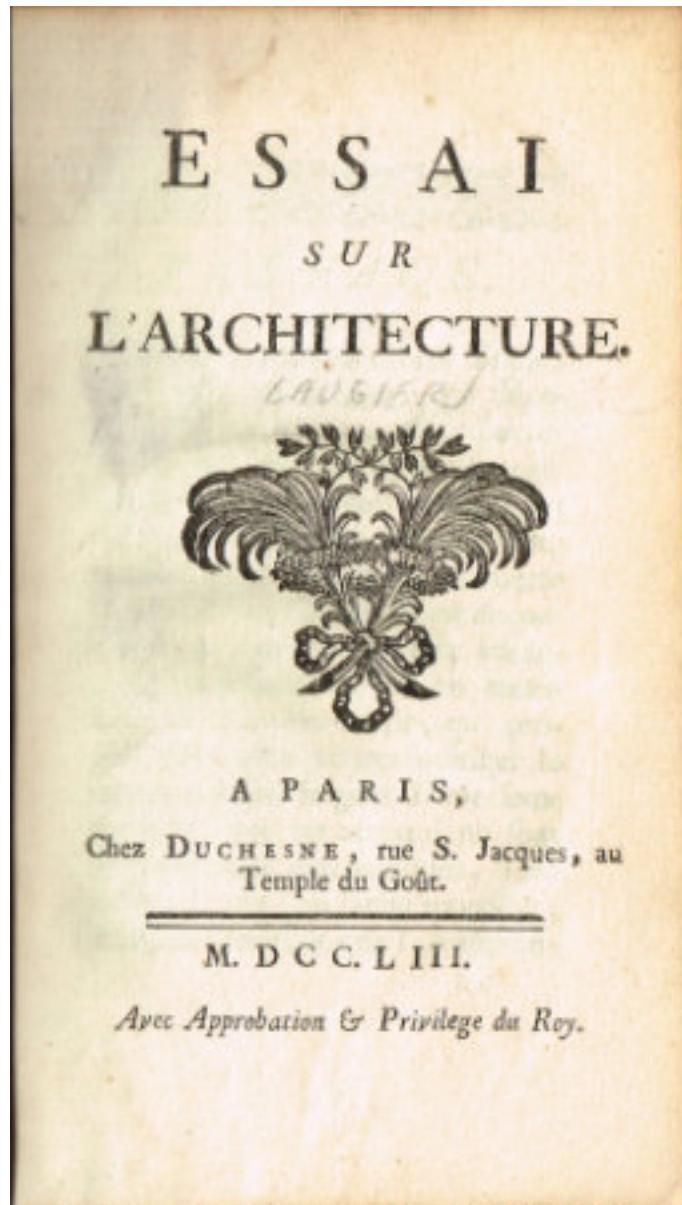
First edition, a very fine copy with a good provenance, of a classic 18th century French architectural book. Laugier was "the outstanding architectural theorist of the early phase of neo-classicism...[his *Essai*] expresses with force and clarity a rationalist view of classic architecture and of the manner in which it should be adapted to modern use...Laugier's work, important and influential in itself, is valuable as putting the Neo-classical view into a nutshell. Here, at one blow, all the rich development of architectural language since the Renaissance is discarded, and the architect is urged to seek truth on the one hand in a grasp of first principles as demonstrated in the architecture of the ancient world and on the other by proceeding from these first principles to the design of modern buildings which shall have the same logical limitations as the classical temple." - Summerson, *Architecture in Britain*, p. 237. See also: Hermann, *Laugier & 18th century French theory*. Berlin Catalogue 2405 (second edition only). Schlosser-Magnino, p. 653 ff. Wiebenson II-25 with a good note. There was an English edition published in London in 1755; Eileen Harris states that it was a "wretched translation and poor printing." (BABW, p. 281 and no. 477). Of this first edition the NUC locates 5 copies (MB; WaU; NNC; MH; NjP). Not in the Millard French catalogue. RIBA, *Early printed books*, lists the later French edition of 1755 and the English edition of 1755 but not the proper first edition.



Schimmelman 65 noting that this first edition was offered for sale by Robert Bell, Philadelphia bookseller, in 1783.

The present copy is in fine original condition and bears the book plate of the eminent architectural historian, John Harris.

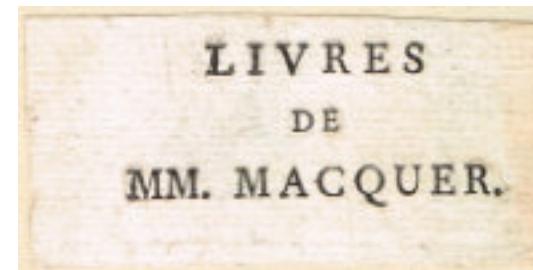
8vo, orig. full polished cat's paw calf, gilt spine, dark red lettering piece. xiv+(ii)+293+(xviii) pp. Very early (?18th cent?) round rubber stamp on title page: "Juge Au Tribunal de Semur (Cote d'Or). A handsome mark of provenance.

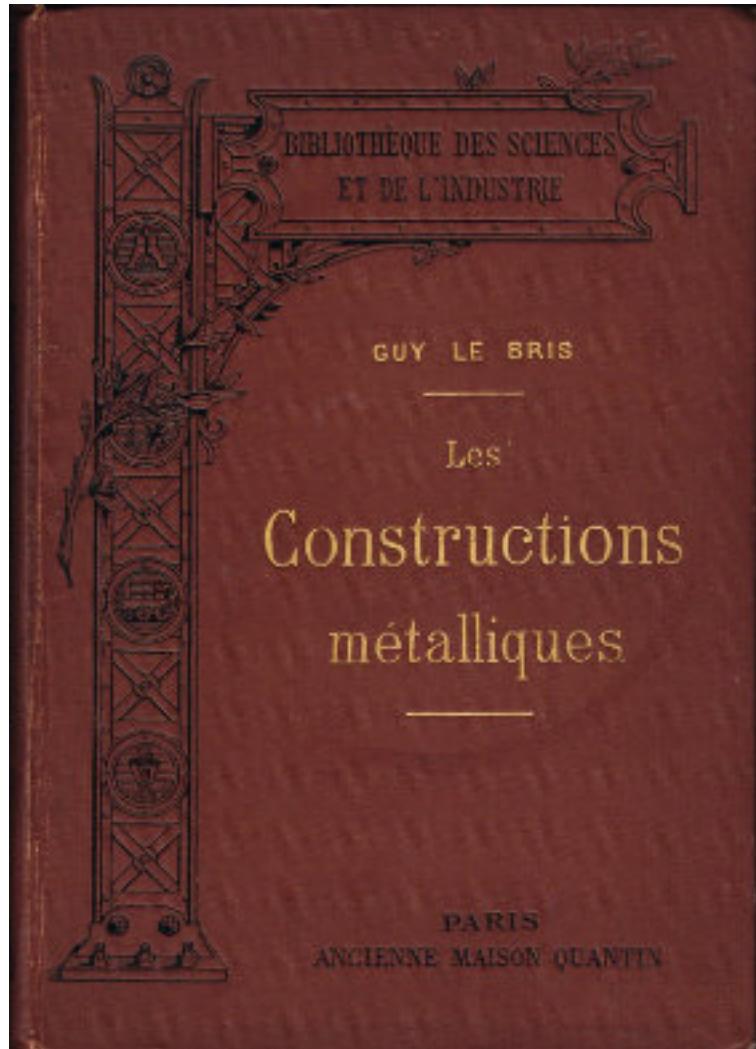


111. [LAUGIER, MARC ANTOINE, Abbé]. *Essai sur l'architecture*. Paris: Duchesne, 1753 \$750.00

Another copy (in a modern binding).

8vo, recent paper boards, dark red morocco lettering piece. Collates same as the copy above. Old bookplate: "Livres de MM. Macquer". Nice clean copy with original red edges.



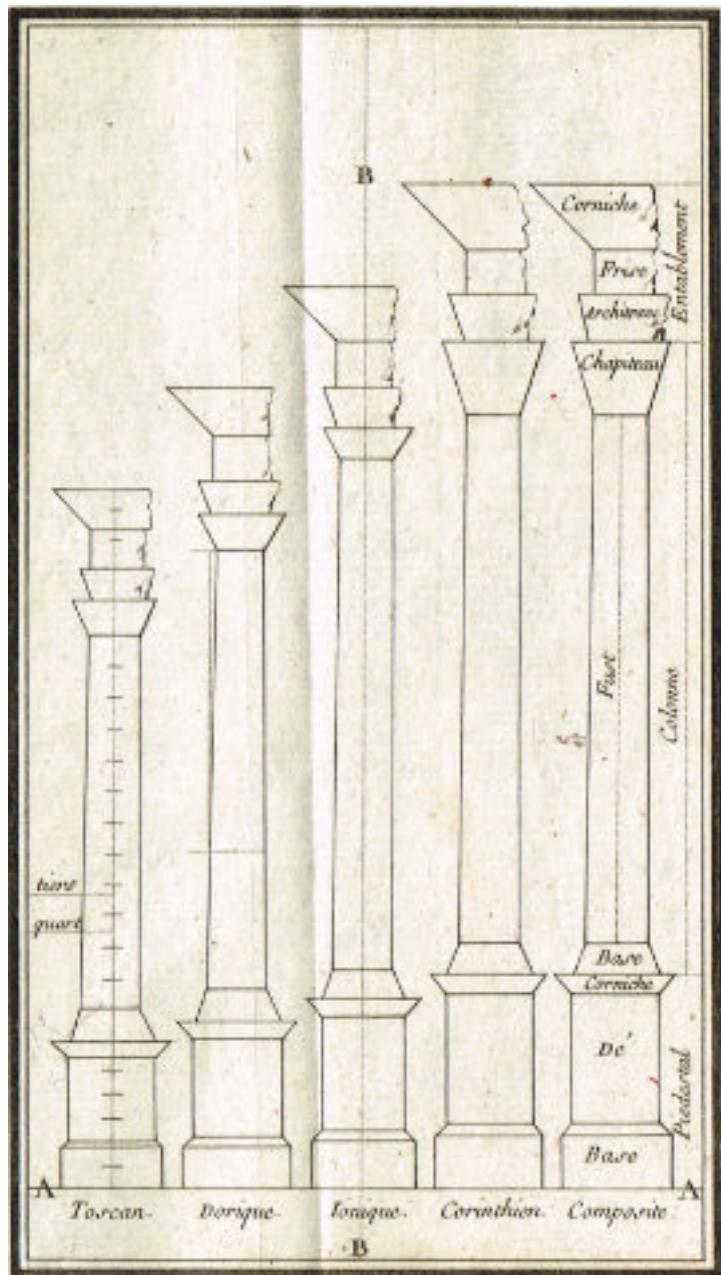


BRIDGES AND EXPOSITION BUILDINGS

112. LE BRIS, GUY. *Les constructions métalliques.* Paris: Librairies-Imprimeries Reunies, [1894] \$350.00

First edition. The book grew out of the Exposition Universelle of 1889; it is a highly valuable survey. The first part is devoted to bridges of all sorts; the second to exposition buildings (separate chapters on the expositions of 1855, 1867, 1878, 1889 and 1893). A final section deals with religious buildings, railway stations and "constructions diverses." American structures described and illustrated include the Niagara Bridge, Mononghela Bridge, Brooklyn Bridge, several of the buildings at the Columbian Exposition, railway stations at St. Louis, Mo. and Jersey City, Philadelphia-Reading, etc. The author was an engineer with the Chemin de Fer de l'Ouest. Author's presentation copy inscribed: "A mon viel et excellent ami Eugene Poulaine, cordial souvenir, Guy LeBris." OCLC locates just one copy in the USA: Getty (I sold that copy to them back in 1988).

8vo, orig. publisher's cloth, title in gilt on cover. (iv)+380 pp. with 274 illus. Slight browning at margins but close to a fine copy.



INFLUENTIAL ON BOULEE

113. LE CAMUS DE MEZIERES, [NICOLAS]. *Le génie de l'architecture, ou l'analogie de cet art avec nos sensations.* Paris: the author and Benoit Morin, 1780 \$1750.00

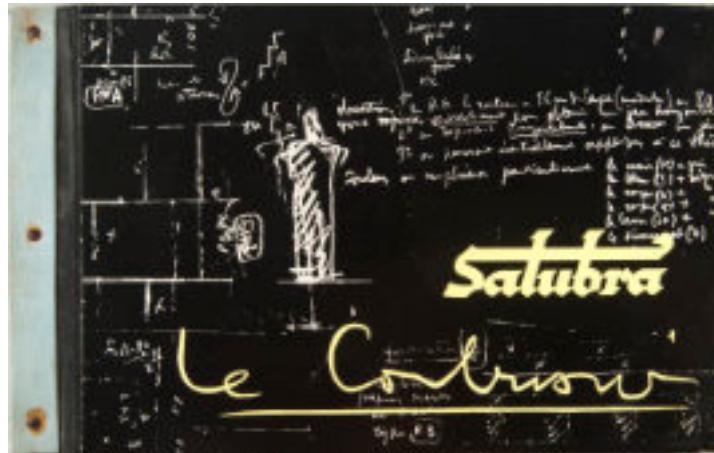
First edition. "Le Camus de Mezieres's *Le génie de l'architecture* was a pivotal document in the evolution of the French Neoclassical theory of 'caractère.' Germain Boffrand (*Livre d'architecture*, 1754) and Jacques-Francois Blondel (*Cours d'architecture*, 1771-1777) had argued that every building should have an appropriate architectural expression or "character" and that this character was to be derived primarily through massing as opposed to the decorative use of the Orders. Inspired by theatre decoration and, more importantly, by the new picturesque landscape gardens in France, Le Camus de Mezieres shifted the emphasis of "caractère" from the purpose of identifying a building to evoking a suitable emotion. The text explores how this could be achieved by composing architectural forms under the effect of light and shadow. In the two decades after the appearance of *Le Génie*, Etienne-Louis Boullée would apply these prescriptions to the design of numerous projects for public buildings as he formulated his complementary cities for the living and the dead." - Richard Etlin in Wiebenson II-39. Cicognara 460. RIBA, *Early Printed Books*, II, 1798 stating that Sir John Soane was to make himself a personal translation in manuscript (Soane Museum MS.61).

8vo, modern marbled paper covered boards. vii+276+(iv) pp with 1 fdg. engr. plate.

OIL PAINT SOLD IN ROLLS “MACHINE PREPARED PAINTING”

114. LE CORBUSIER. *Salubra, la deuxième collection Salubra par Le Corbusier*. Basel: Salubra, 1959 \$4750.00

In 1932 Le Corbusier designed a series of wallpapers for the Swiss firm Salubra. These he called the Colour Keyboard. The theory behind these colours is extremely complex; it has been explored by Jan de Heer in *The Architectonic Colour, Polychromy in the Purist Architecture of Le Corbusier* (Rotterdam, 2009). De Heer gives a long analysis of the 1932 series of papers. He then goes on: “In 1959, Le Corbusier produced a second series of papers for the Salubra Company. These differed from the first in many respects. It consisted of only twenty different colors instead of forty-three. Of the colours in the first Salubra collection, a mere ten remained. The majority of lightness values that had been obtained by mixing the colours with white had been abandoned, leaving a collection with strong colors and a strong variation in lightness...The twelve different colour keyboards from the first collection were limited to one keyboard...In the system of the second Salubra collection, the narrower pages with the various wallpaper samples are laid over a broader page with colour keys. And just as with the first collection, various harmonizing combinations can be chosen with the help of a template...This chapter has been written as a contrast to the previous chapters. It covers Le Corbusier’s architectonic polychromy after the Second World War, in which he embarked upon a new course. The concentration of the colours of the spectrum, the determination of the ‘types couleurs’ derived from these, the formation of colour series, and



the corresponding cut-and-paste work in relation to architecture meant a completely new approach to architectonic polychromy, and deviated in all respects from the pre-war formulas that were linked to Purist painting.”

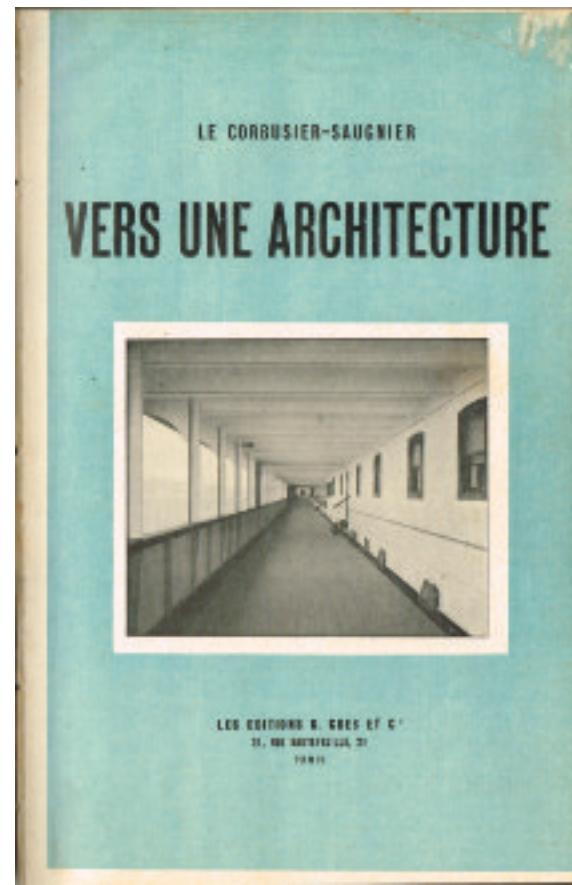
- (pp. 188-89). Thus it is shown clearly that to understand clearly Le Corbusier’s theories of colour one needs both the 1932 and 1959 sample books. The present volume is in excellent condition and absolutely complete, including the traps. OCLC locates 9 copies in American libraries.

Oblong small folio (10 x 15 3/4"), orig. printed covers in yellow on black and white; linen spine ‘bound’ with three bolts. (3)+(3)+(3) ff [intro. in French, German & English]. 3 color halftones, 25 double-p. wallpaper samples and 20 smaller leaves of sample papers in solid colors. The final ‘colour keyboard’ of 20 paper strips of coloured papers mounted on inside of rear cover. With two ‘traps’ laid inside rear cover.

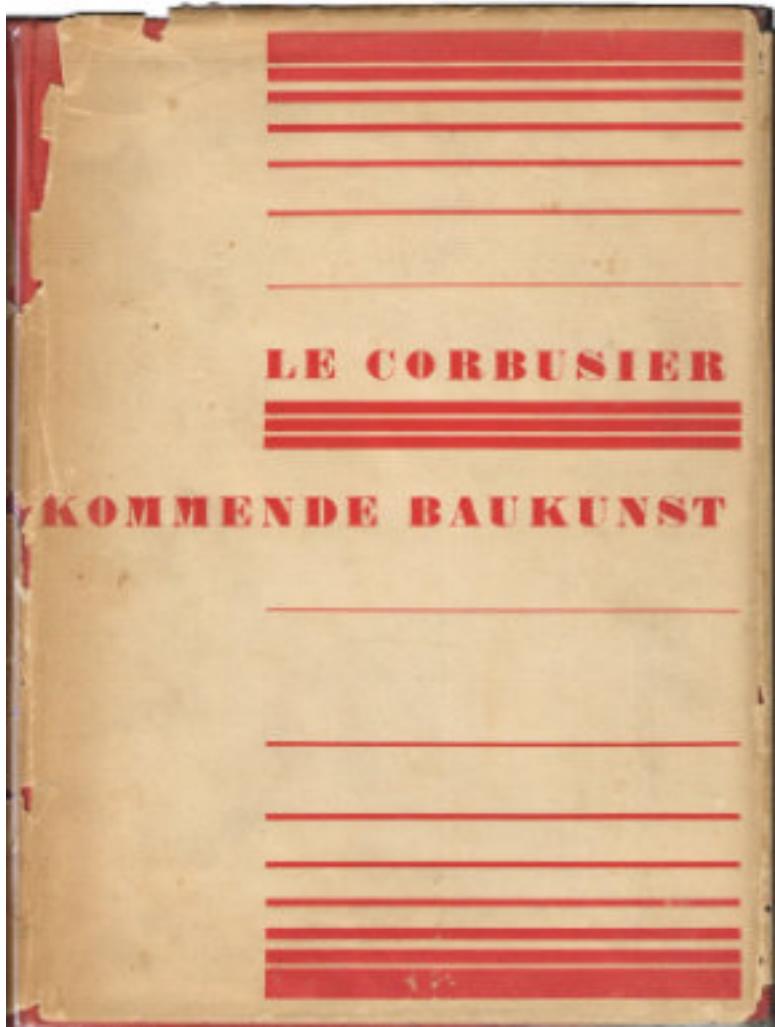
**"ONE OF THE MOST PROVOCATIVE AND
INFLUENTIAL TEXTS ON THE MODERN MOVEMENT
IN ARCHITECTURE" - KENNETH FRAMPTON**

115. LE CORBUSIER [CHARLES EDOUARD JEANNERET].
Vers une architecture. Paris: G. Cres, [1923] \$2750.00

First edition of what has been called the most important architectural book of the twentieth century. "Its publication marks a milestone in the development of the modern movement and Le Corbusier's influence has probably been greater than that of any other writer on architecture in this century." - *Printing and the Mind of Man*, 413. *Vers une Architecture* was written "half as a manifesto and half as an interpretation of architectural history. Juxtaposing grain silos, automobiles, steamships, and airplanes with some of the greatest buildings of all times and some of Le Corbusier's own projects, it set out a most convincing argument for his new architecture, little of which had actually been built...This book remained a source of inspiration for generations of architects." - E. Seckler in *Macmillan Encyclopedia of Architects*, II, 635. "Ni traité, ni poétique, *Vers une Architecture* n'a pas cessé d'être publié depuis 1923, et la mis au point subtile des ses effets spéciaux - collages, slogans percutants, métaphores photographiques, télescopages d'idées - n'a pas fini d'interroger les exégètes de la modernité." - *En Français dans le Texte*, no. 351. Sharp, p. 68, a "passionate propagandist book." Avery's Choice 325 (note by Kenneth Frampton). The first edition of this book is identifiable only by the absence of any issue or edition indication on the wrapper or title page.



8vo, recent half black morocco spine and corners, t.e.g., marbled endpapers and flyleaves, finely bound. Orig. wrappers bound in (as they must be in the true first edition, as the presence of the wraps *without* "Nouvelle edition" is a point in identifying this edition). xi+(i)+230+1 pp. with numerous illus. both from sketches and photographs. Original owner's inscription on half-title: "P. Riveiran, 1924." Old sticker on lower right corner of front wrapper: BIBLIOTHEK FRITZ KIRCHOFF. Excellent copy.

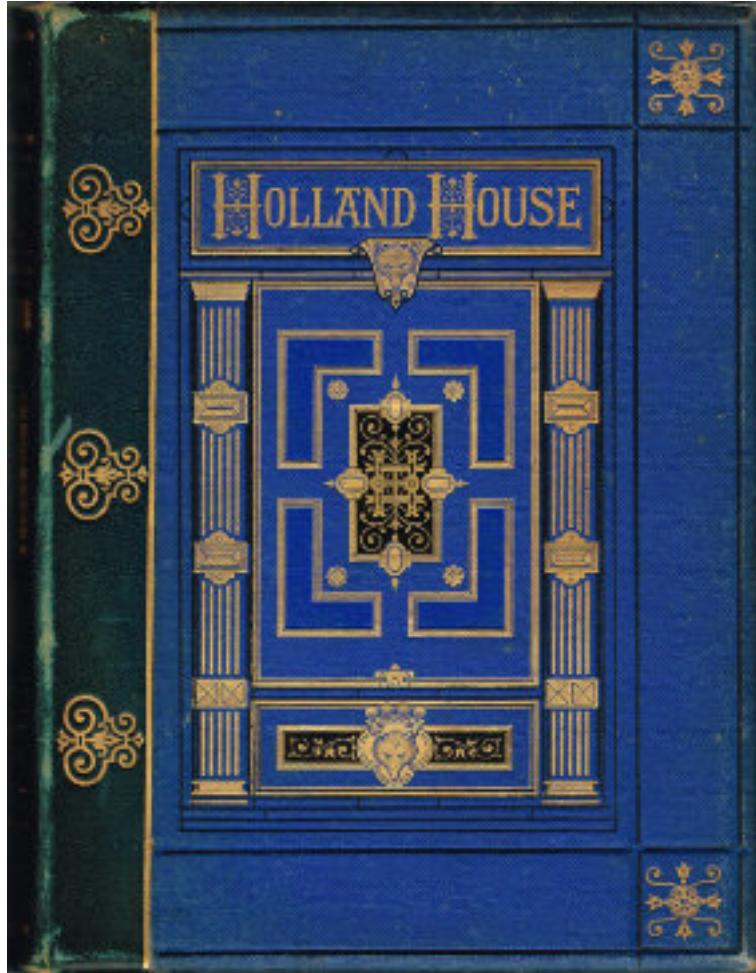


FIRST GERMAN EDITION OF 'VERS UNE ARCHITECTURE'

116. LE CORBUSIER. *Kommende Baukunst* ubersetzt und herausgegeben von Hans Hildebrandt. Stuttgart, Berlin & Leizig: Deutsche Verlags-Anstalt, 1926 \$350.00

A good copy in the original dust jacket (though with missing pieces on the spine and back cover). As is well known, this has been called "the most influential architectural book of the twentieth century." It has been translated into many languages: German, 1926; English, 1927; Japanese, 1929; Spanish, 1964; Finnish, 1979; Hungarian, 1973; Italian, 1973; Portuguese, 1973; Russian (partial), 1970; and Serbo-Croatian 1973 - Jacques Lucan, *Le Corbusier une encyclopedie* (Paris, 1987), p. 483. The present edition was translated and edited by Hans Hildebrandt.

Lg. 8vo, orig. publisher's binding in orange & yellow cloth, still in the original d.j. (but the spine is defective). xvi +253+(iii) pp profusely illus with halftones.



**WITH PHOTOGRAPHIC
ILLUSTRATIONS
BY PETER HENRY DELAMOTTE**

117. LEICHENSTEIN, PRINCESS MARIE. *Holland House*.
London: Macmillan & Co., 1874 \$1000.00

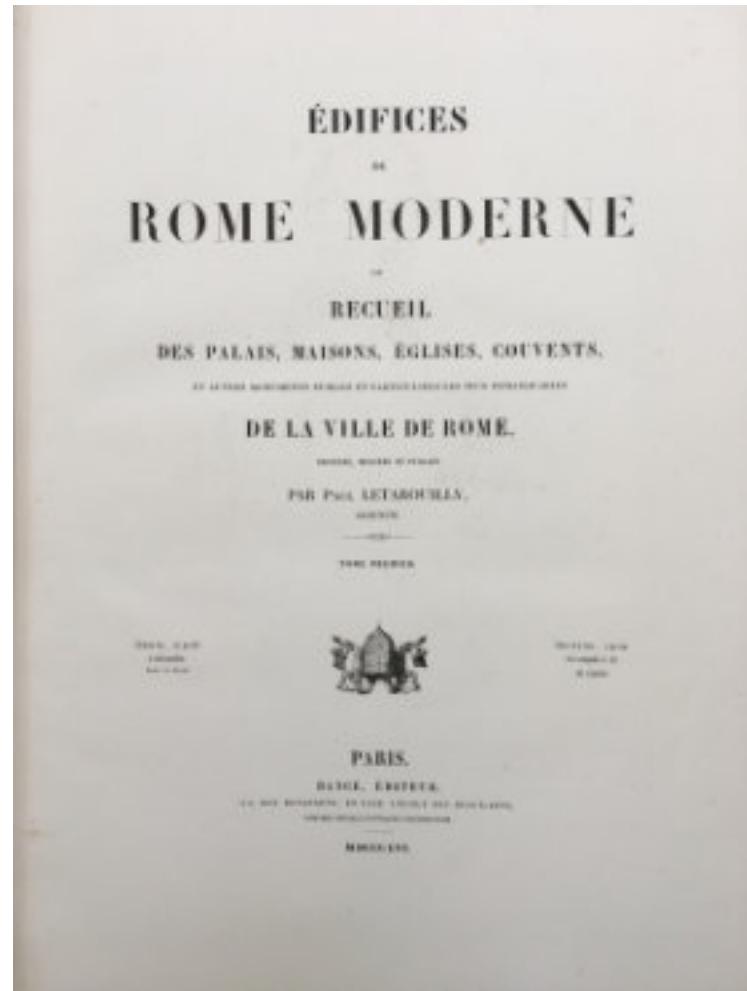
First edition, a good copy of the special large paper edition. A book which, thirty-five or forty or so years ago, was fairly easy to find; it has now gotten very scarce most likely because of the 38 beautiful mounted Woodburytypes made from photographs by Philip Henry Delamotte. This famous Elizabethan country house was located in Middlesex. The text lovingly describes the entrance hall, inner hall, breakfast room, china room, map room, picture room, print room, the white parlour, and all the interior rooms as well as the grounds and gardens. The book is also notable for its impressive binding. Van Haaften, "Sun Pictures," 293-2. Holmes, *The country house described*, p. 136. For a note on Delamotte, including the present work, see Hannavy (ed), *Encyc of 19th Cent. Photography*, I, p. 406.

2 vols, large 4to, elaborately gilt decorated blue cloth sides, dark blue morocco spines, highly gilt, top edges gilt. xix+289; xii+255 pp with 2 steel-engr., 1 litho and 26 mounted woodburytypes; vol II: 3 steel-engr., 7 lithos and 12 mounted woodburytypes. Hinges slightly rubbed but sound.

"THE BIBLE OF THE LATER RENAISSANCE REVIVAL" -HRH

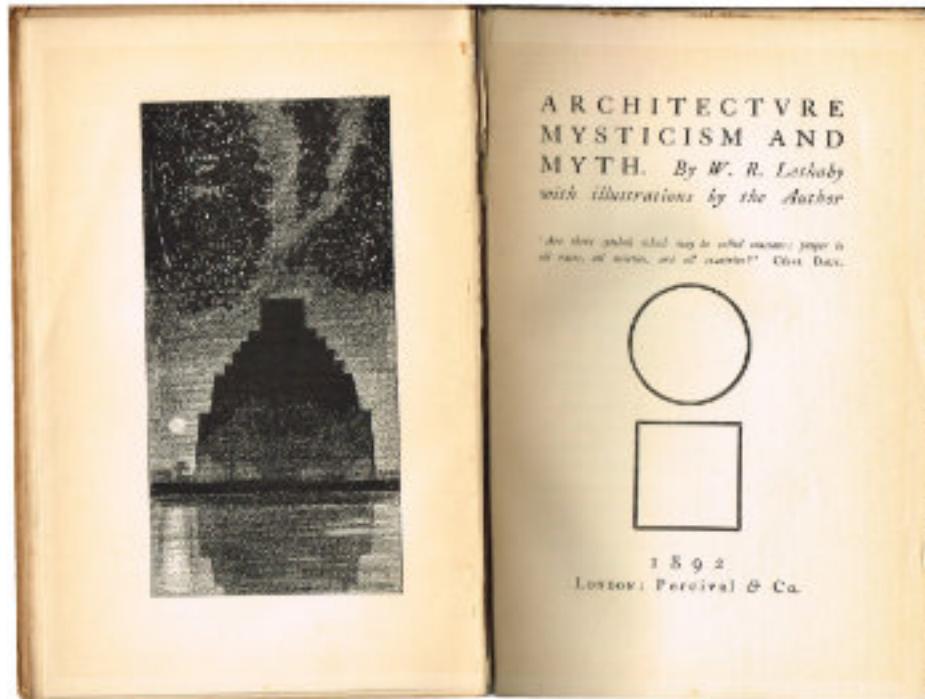
118. LETAROUILLY, P[AUL]. *Édifices de Rome moderne ou recueil des palais; maisons, églises, et autres monuments publics et particuliers les plus remarquables de la ville de Rome*. Paris: Bance, 1856, 1856, 1857 \$1250.00

A very nice set in the original bindings. First edition of vol III; later printings of vols I and II (originally published 1840 and 1850 respectively). One of the most important architectural publications of the entire 19th century, absolutely indispensable to the study of this period. "His great contribution, of course, was the *Édifices de Rome moderne* - the first volume of which appeared in 1840. Finally completed with the publication of the third volume in 1860, this was the bible of the later Renaissance Revival in France as of several generations of academic architects throughout the rest of the world". (Hitchcock, *Archit. 19th and 20th centuries*, p.47). Dozens of 19th century American architects borrowed from Létarouilly, one of whom was H. H. Richardson in his design for the Western Railway Offices, Springfield. In the 1970s and 80s the work was again popular as a source book for the post-modernist movement. Avery's *Choice* 292 (excellent note by Barry Bergdoll). Complete with the text volume which is usually missing (binding does not match the plate vols).



3 large folio plate volumes: (4)+4; (4)+2; (2)+6 pp. with engr. title, engr. double-p. map of Rome and 354 engr. plates. Vol I with author's portrait. All 3 vols uniformly bound in the original mottled paper sides, dark green cloth spines, dark red leather lettering pieces. Nice clean set. Text volume: 4to, bound in modern bucrum. Xvii+770 pp.

**"HIS INFLUENCE ON THE ARCHITECTURAL
THINKING OF HIS TIME WAS GREATER THAN THAT
OF ANY OTHER ENGLISHMAN"**



119. LETHABY, W. R. *Architecture, Mysticism and Myth*.
London: Percival & Co., 1892 \$350.00

First edition. "[James] Fergusson reacted against 'styles' and 'shams', but his interpretation of architecture did not often penetrate much below the surface. However, Lethaby's thoughts on this matter bore fruit in his *Architecture, Mysticism and Myth* which was published in 1891, though the title page is

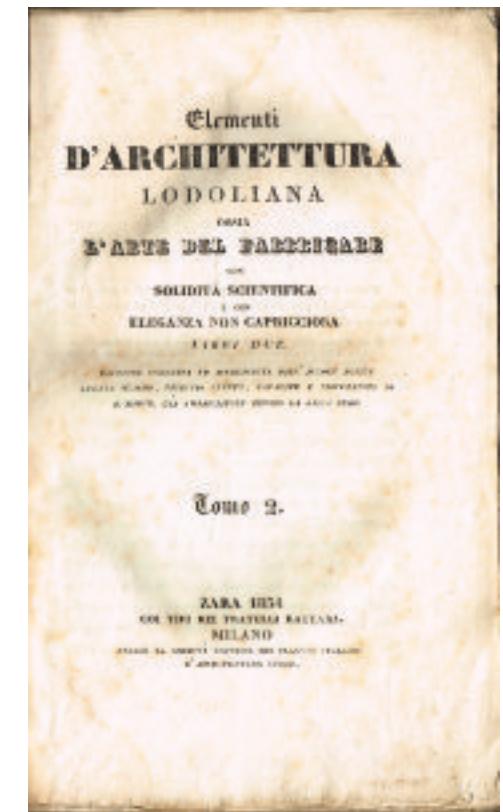
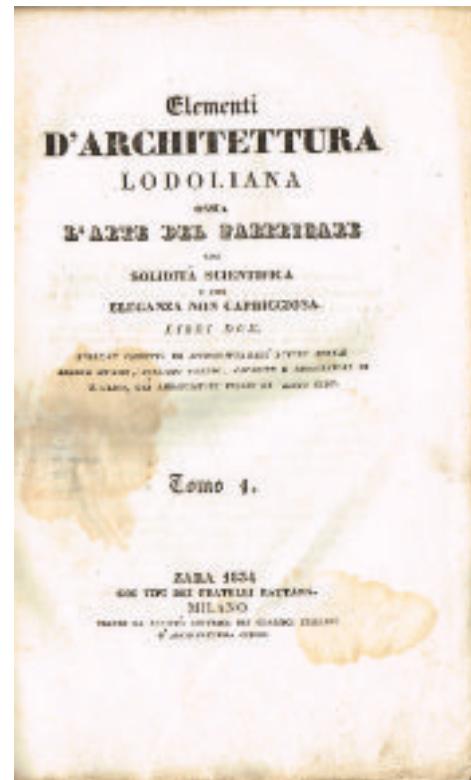
dated 1892. This somewhat bizarre little book was based on the view that 'Behind all the minor categories of the 'styles' there is a general unity in ancient architecture of the magic type.' - David Watkin, who goes on for a full page of commentary on this curious and influential book. - *The Rise of Architectural History* (1980), pp. 87-93.

8vo, orig. cloth, paper spine label (label rubbed, hinges worn). x+272 pp with frontisp and scattered text illustrations by the author.

"THE MOST REVOLUTIONARY 18TH CENTURY ITALIAN ARCHITECTURAL THEORIST WAS CARLO LODOLI" - Kruft

120. LODOLI, CARLO. [ANDREA MEMMO]. *Elementi d'architettura Lodoliana ossia l'arte del fabbricare con solidità scientifica e con eleganza non capricciosa. Libri due. Edizione corretta ed accresciuta dall'autore nobile Andrea Memmo.* Zara: Fratelli Battara, 1834
\$3000.00

There are several modern scholarly accounts of this important work, but I can hardly improve on Hugh Pagan's account so I quote it here: "The fullest published expression of the opinions of the Venetian architectural theorist Fra Carlo Lodoli (1690-1761), a pioneer of rationalism whose ideas anticipated twentieth century architectural trends. Although Lodoli's theories were the subject of an essay by Algarotti as early as 1753, it was not until 1756 that Andrea Memmo, a Venetian noble and diplomat, produced the first of all reliable accounts of them, and it was not until the publication of the present two-volume edition in 1834 that the entirety of Memmo's text found its way into print (Memmo's daughter, Lucia Mocenigo, had preserved a substantial part of his original manuscript). This edition also includes the text of Memmo's separate pamphlet of 1787 responding to another writer's misconceptions about Lodoli. Copies of the 1834 edition have always been scarce, for although the book was no doubt distributed by Italian booksellers, its printers and publishers were based in Zara (now Zadar in Croatia). It is interesting to note that Memmo's



daughter lived long enough to present a copy of it to John Ruskin." - Pagan 17:68 (1993). OCLC locates but two copies in America (Columbia & Princeton) and a copy in Leiden.

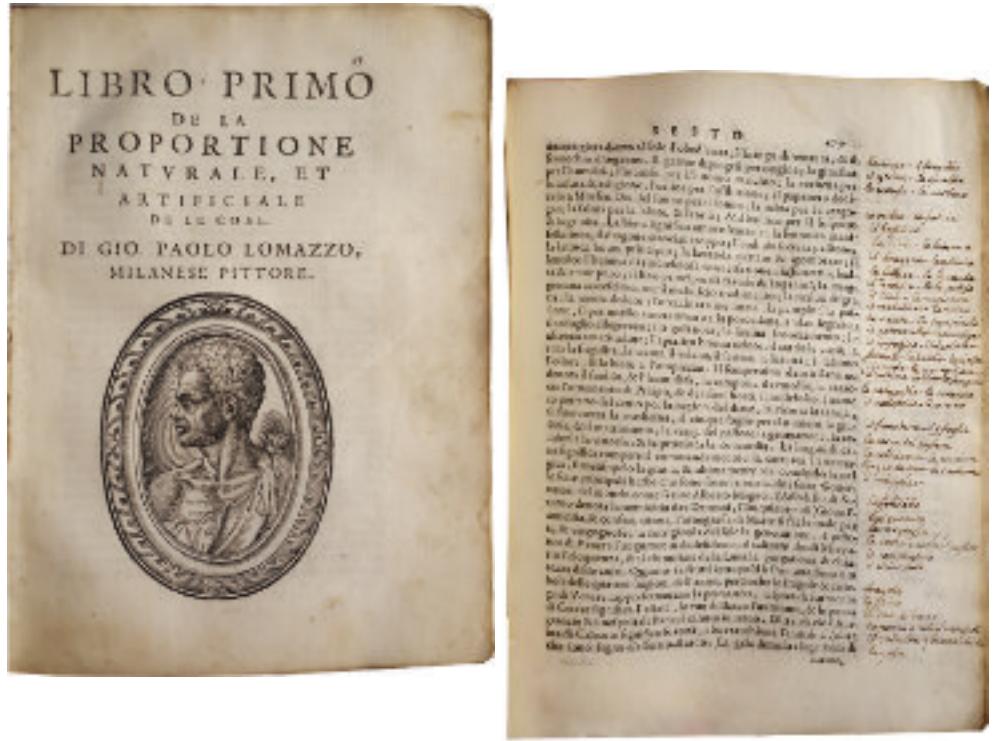
See also: Wiebenson II-26. Rykwert, *The First Moderns*, *in passim*. Kruft, *History of Archit. Theory*, *in passim*. D. Watkin, *The Rise of Architectural History*, p. 31.

2 volumes. Lg. 8vo, recent Italian marbled sides, calf spines. (vi)+391; (vi)+256 pp. Title page of vol I has two old spots or stains. Large untrimmed copies.

ANNOTATED TO A FARETHEWELL

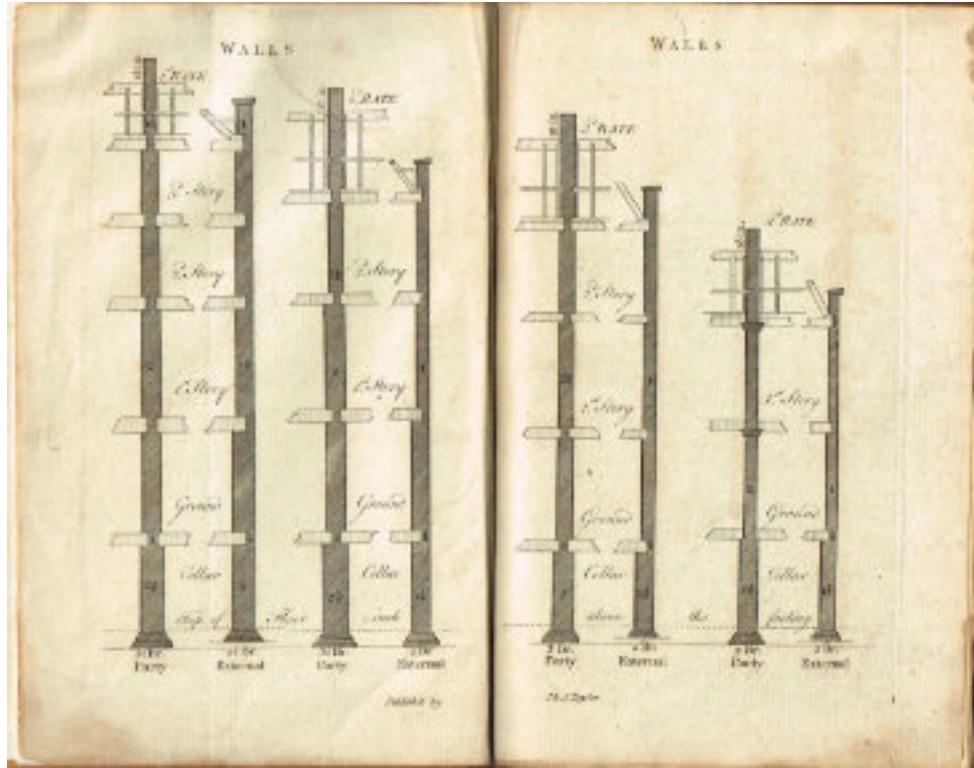
121. LOMAZZO, GIOVANNI PAOLO. *Trattato dell'arte della pittura, scoltura, et architettura...diioso in sette libri. Ne' quali si discorre De la Proportione de'Moti. De' Colori. De' Lumi. De la Prospettiva. De la prattica de la Pittura. Et finalmente de l'Istoire d'essa Pittura.* Milano: Paolo Gottardo Pontio, 1585 \$2250.00

First published 1584. This copy has been very extensively annotated in a contemporary hand. "Lomazzo, a Milanese poet and painter, having lost his sight in 1571, turned to writing art treatises. His first book appeared at Milan with the title *Trattato dell'arte della pittura*; in the same year, 1584, a second edition with an *errara* was published. Our edition of 1585, with an extended title, is the third, and the text is the same as the first and second editions. The author divided his treatise into seven books each devoted to a particular part, or division, of painting...[these are] proportion, expression, color, light, perspective, composition and form. These seven parts later appeared in his *Idea tempio della pittura* (Milan, 1590). The book is evidence of the writer's vast knowledge of sixteenth-century art which he felt had declined after Michaelangelo. The elements which Lomazzo discusses in his theory of painting are essentially those of earlier authors, but he places a new emphasis on light, a divine element to him, and he holds the *figura serpentinata*, a flame-like form, to be the paradigm of beauty." -Collins & Land, *Early Books on Art* (1977), no. 30. Schlosser 395s, 402. Berlin Catalogue 4612 (ed. of 1584). Fowler 186.



As noted above, the present copy was read and annotated very extensively in the 16th or 17th (or 18th?) century. The annotations are placed opposite the line of text they refer to and usually repeat one or two words of the text. But there are occasional other annotations, in Latin, which are original comments by the reader. A copy worthy of study.

4to. bound (for some reason I cannot explain) into two volumes: the first consists of pages 1-560; the second pages 561-700 + 1 final leaf which is the errata. Binding is old (orig?) vellum, wrinkled and soiled. The 'second' volume also in vellum. (18)+(20)+700+(ii) pp. Portrait of the author on p. 17 which is the title of the first book. A few patination irregularities which match those in the Fowler copy (and are explained in the Fowler note). Both volumes are preserved in a folding-back box with morocco label.



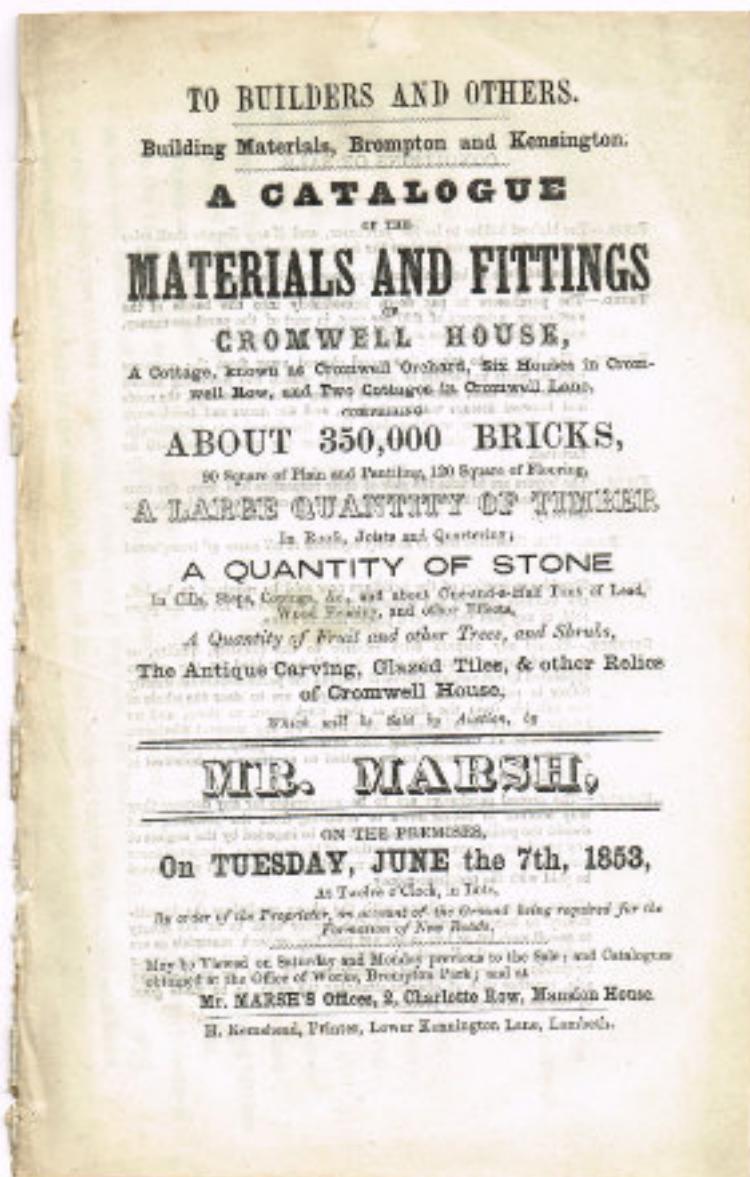
THE BUILDING ACT OF 1774

122. LONDON. *An act for regulating of buildings and party-walls, and preventing mischiefs by fire in London and Westminster passed the 14th year of George III illustrated with plates, shewing the proper thickness of party-walls, external walls and chimneys. With a complete index and list of surveyors. A new edition.* Cambridge: Printed by J. Burges I. & J. Taylor 1796 \$1750.00

First published 1787. "The standardization of design which the requirements of these statutes either encouraged or specifically stipulated had an important influence on the planning,

construction, and external appearance of London houses in the Georgian period...The 1774 Building Act remained in operation for seventy years until its effective replacement by a new Act in 1844." E. Harris, BABW, p. 134. The present edition is her no. 93. All of these pre 1800 building regulations are very rare. Of this edition OCLC locates a total of three copies, Yale & Bryn Mawr, and in the UK the University of Cambridge.

8vo, modern full calf. (ii)+75+1 pp with three engr plates: 2 facing each other following the t.p. (walls) and one facing p. 15 (chimneys).



AN AUCTION OF FITTINGS & MATERIALS FROM A WELL-KNOWN LONDON HOUSE

123. LONDON. To Builders and Others. *Building Materials, Brompton and Kensington.* A catalogue of the materials and fittings of Cromwell House, a cottage, known as Cromwell Orchard, six houses in Cromwell Row, and two cottages in Cromwell Lane...will be sold by auction by Mr. Marsh, June 7th, 1853 \$350.00

"Comprising about 350,000 bricks, panelling, flooring, timber, a quantity of stone...the antique carving, glazed tiles, & other relics of Cromwell House..." Cromwell House was situated just south of Kensington Park and the site in 1851 of the Great Exhibition. It was erroneously associated with Oliver Cromwell. Cromwell House was demolished for road improvements and the site of the gardens and small park are marked today by the Cromwell Road. Not in OCLC.

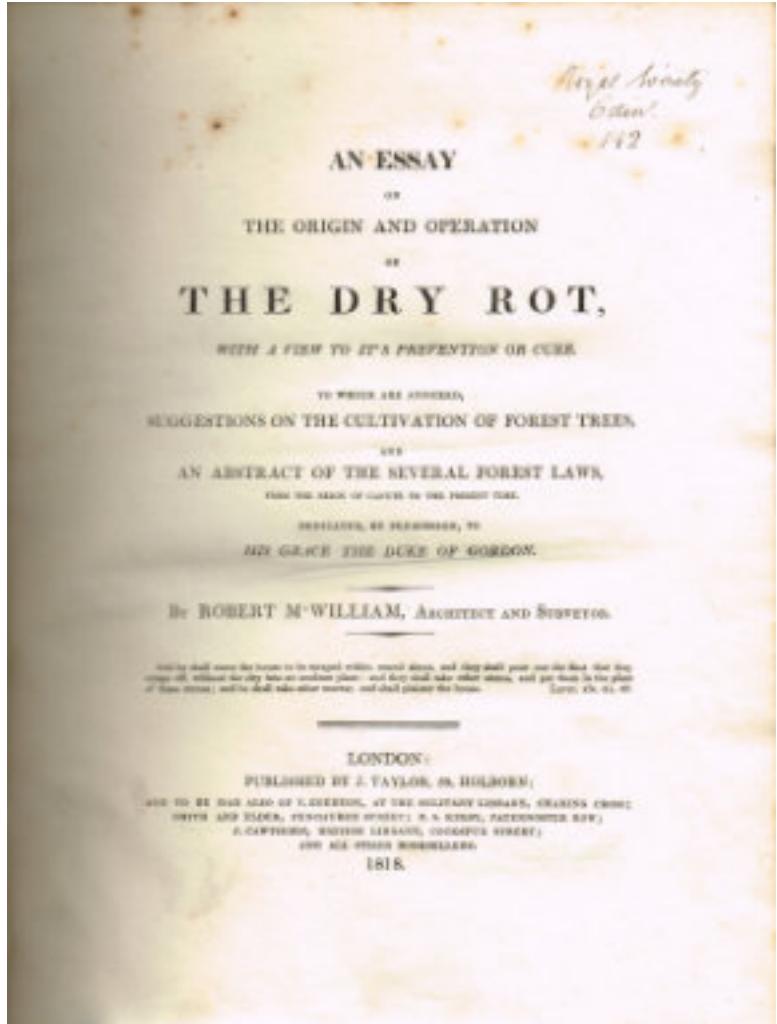
8vo, disbound. 10 pp.

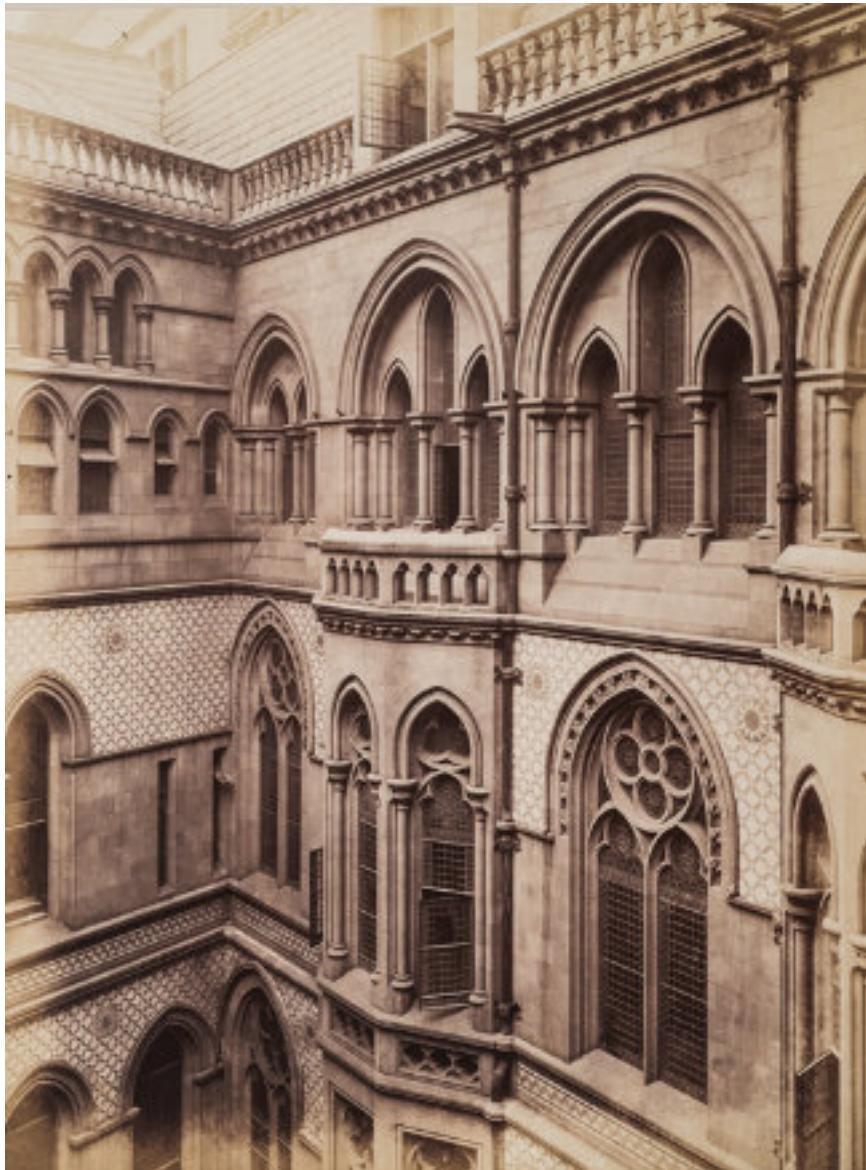
AUTHOR'S PRESENTATION COPY

124. M'WILLIAM, ROBERT. *An essay on the origin and operation of the dry rot, with a view to its prevention or cure. To which are annexed suggestions on the cultivation of forest trees, and an abstract of the several forest laws from the reign of Canute to the present time.* London: J. Taylor, 59 Holborn, 1818 \$550.00

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

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





PHOTOGRAPHIC DOCUMENTATION OF A MAJOR BUILDING

125. McLEOD, J. (Photographer). *Manchester Town Hall. The photographs by J. McLeod; the letterpress description revised by the architect.* [Manchester [U.K.], 1877-78] \$2000.00

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

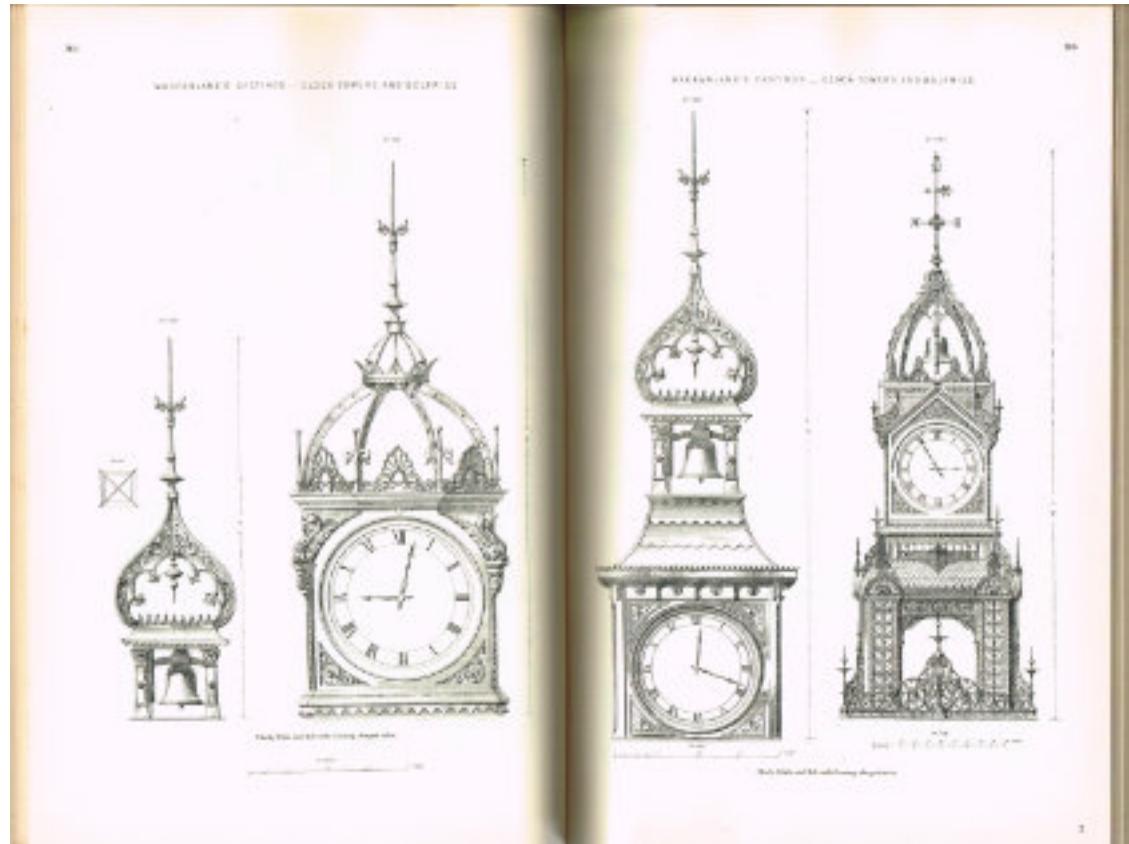
Small folio (13 x 11"), orig. full black polished roan, gilt, arms of the city on cover in gilt, a.e.g. 22 stiff card leaves bound on stubs. T.p. in red and black. Photos average 6 x 8 inches. Very neatly rebacked by the Green Dragon Bindery.

CAST IRON ARCHITECTURE

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

\$500.00

Fine copies of the complete two volume set. An old and well established company (founded about 1830). A very extensive fully illustrated catalogue, 396 pages, a sampling of the contents: ornamental pipes, gutters, ridgepoles, finials, crosses, bannerets, weather-vanes, arches, spire-coronals, turrets, clock towers, belfries, flag-staffs, railing, cresting, trellises, palisades, window guards, parapets, galleries, balcony screens, altar and tomb railing, bar rails, gates, panels and grating, spiral and straight stairs, balusters, newels, flower boxes, etc. Of special interest is the final chapter in vol II, "Structures", embracing business premises, shop fronts, arcades and every conceivable outdoor structure for recreation, shelter, rest, shade and ornament - "Cast iron being beyond all other materials adapted for such, occupying little space, giving the maximum light, strength and durability, and expressing the most elegant picturesque forms and lacelike tracery, for which stone is too massive, and wood too perishable."



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



SCARCE & EARLY EX-CAT OF THE WORK OF CHARLE RENNIE MACKINTOSH

127. MACKINTOSH, CHARLES RENNIE. *Exhibition of work by Charles Rennie Mackintosh: architecture, furniture, paintings, specially made scale models. Illustrated catalogue.* Edinburgh: Printed by Veitch & Hadley for the Saltaire Society and Arts Council of Great Britain, [1953] \$450.00

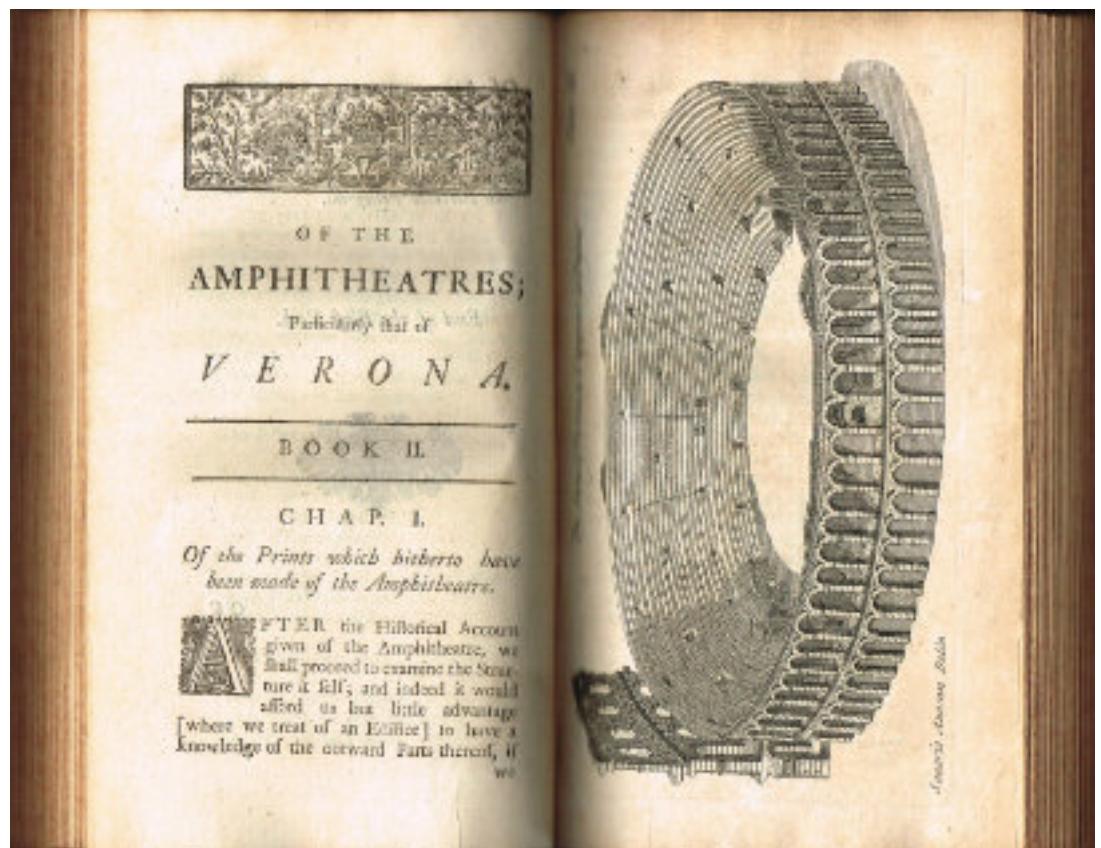
Foreword by Thomas Howarth (who was the author of the major monograph on Mackintosh. In that work he writes of the present catalogue: "This was the first comprehensive exhibition of Mackintosh's work since the 'Memorial Exhibition' staged in Glasgow after the death of Margaret Macdonald Mackintosh in 1933. This exhibition was shown subsequently in Newcastle-upon-Tyne, Manchester, Bristol, London and finally in Glasgow." T. Howarth, *Charles Rennie Mackintosh and the Modern Movement*, London, 1977, p. 318. OCLC locates 4 copies in American libraries: MoMA, Harvard, Ohio U., and Virginia Mus Lib. Graced with a handsome color-printed cover incorporating a CRM design.

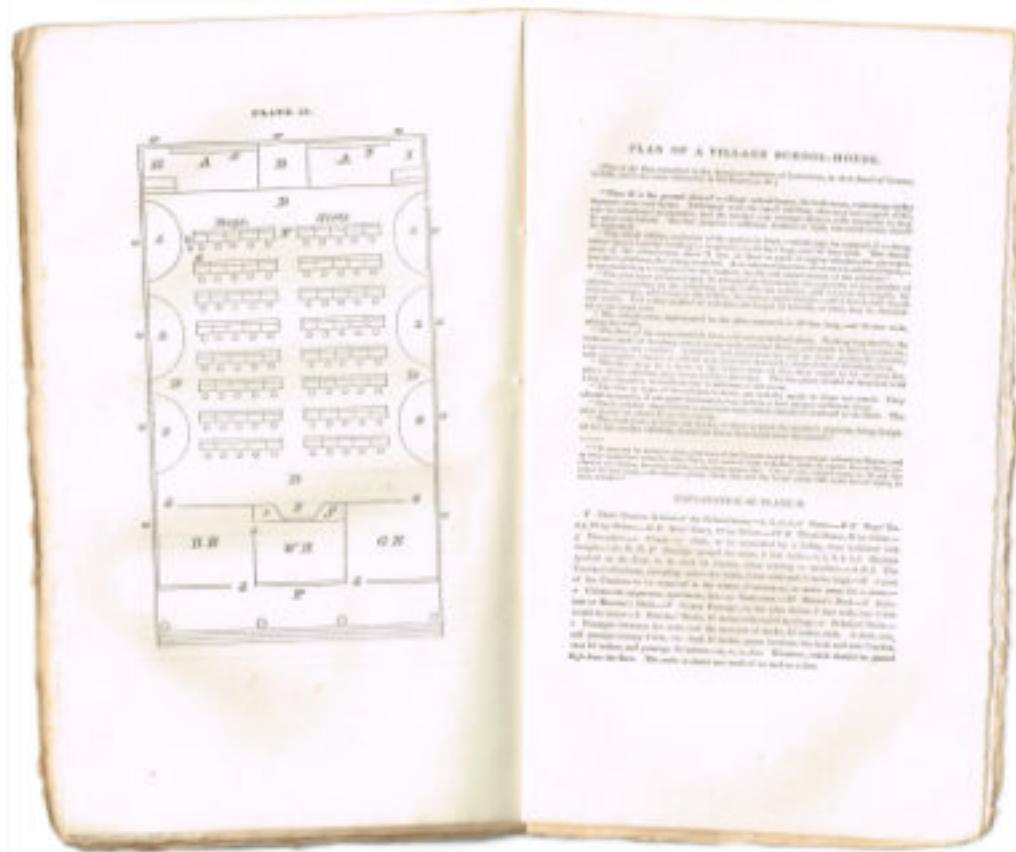
Lg. 8vo (9 7/8 x 7 1/4"), orig. color printed wraps. 13 pp with 9 halftones. Excellent copy.

129. MAFFEI, [FRANCESCO] SCIPIO. *A compleat history of ancient amphitheatres. More particularly regarding the architecture of those buildings, and in particular that of Verona. Made English from the Italian original by Alexander Gordon.* London: Harmen Noorthouck, 1730 \$1250.00

First English edition. The original edition was published in Italy in 1728 (Berlin Catalogue 1874). Maffei was highly regarded as one of the most learned antiquarians of his time; he travelled to England where he was honored at Oxford and in Paris at the Sorbonne. He was a friend of Lord Burlington. Gordon explains in the preface that the book was published in octavo rather than folio so that "the learned stranger travelling in Italy may have the pleasure of carrying the book in his pocket." This fine little book is all the more appealing if you know the amphitheatre at Verona first hand (I saw it a few years ago). BAL, *Early printed books*, 1993 (second issue of 1735).

8vo, orig. speckled calf, gilt spine (faded and worn); front hinge cracked but cords holding. xvi+412+(11) pp with 15 engr. plates, most fdg. Scattered light browning but a good copy.





SCHOOL BUILDINGS

130. [MANN, HORACE]. *Report of the Secretary of the Board of Education, on the subject of school houses, supplementary to his first annual report.* Boston: Dutton and Wentworth, 1838 \$350.00

Educational historians credit Horace Mann, along with Henry Barnard and Catherine Beecher, as one of the major advocates of the Common School Movement. What is not so well known is that Mann took a serious interest in school architecture. In the present report he discusses at length ventilation and warming, size of school buildings, desks and seats, location of school house, light and windows, yards or play-grounds, and the duty of instructors in relation to school-houses. Finally, he gives three plans (full-page plates) of school houses with explanatory text. Not in Hitchcock, a major omission as he does list 17 other books on this subject in the subject index for school houses. Only one is earlier, Alcott's *Essay on the construction of schoolhouses* of 1832.

8vo, stitched as issued, untrimmed. 64 pp with 3 full page wood-engr plates (floor plans). Old paper sticker on cover, else a nice copy.

"LE PETIT MAROT"

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

\$850.00

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

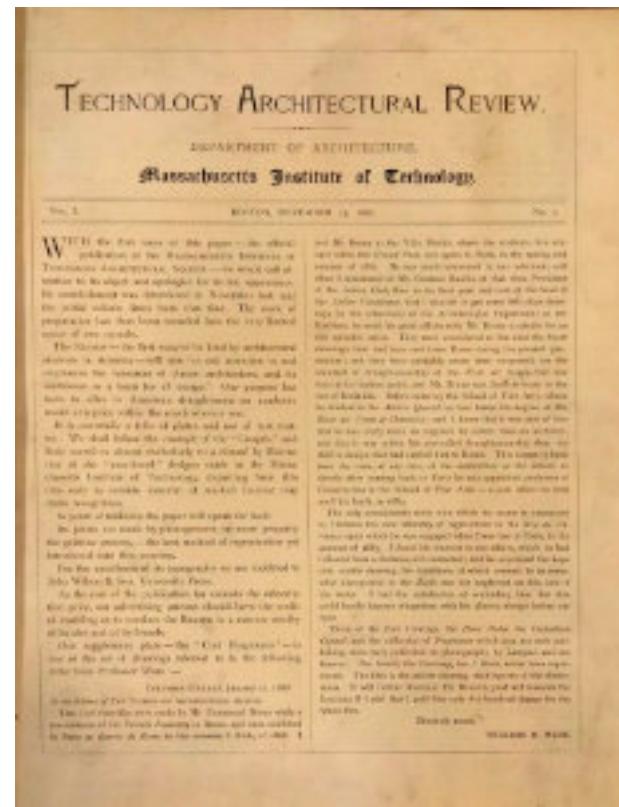
4to, recent cloth sides, dark brown morocco spine, with lettering piece. Etched title plate and 101 etched plates. Nice clean copy.



**THE OFFICIAL PUBLICATION OF THE
MIT ARCHITECTURAL SOCIETY
THE FIRST PERIODICAL BY
ARCHITECTURAL STUDENTS IN
AMERICA**

132. MASSACHUSETTS INSTITUTE OF TECHNOLOGY.
*Technology Architectural Review. Department of Architecture,
Massachusetts Institute of Technology. Boston, Vol I, no. 1 (Nov.
1887) - Vol III, no. 8 (Dec. 1890); RETITLED: The Architectural
Review, Vol I, no. 1 (Nov. 1891) - Vol III, no. 7 (1894)* \$450.00

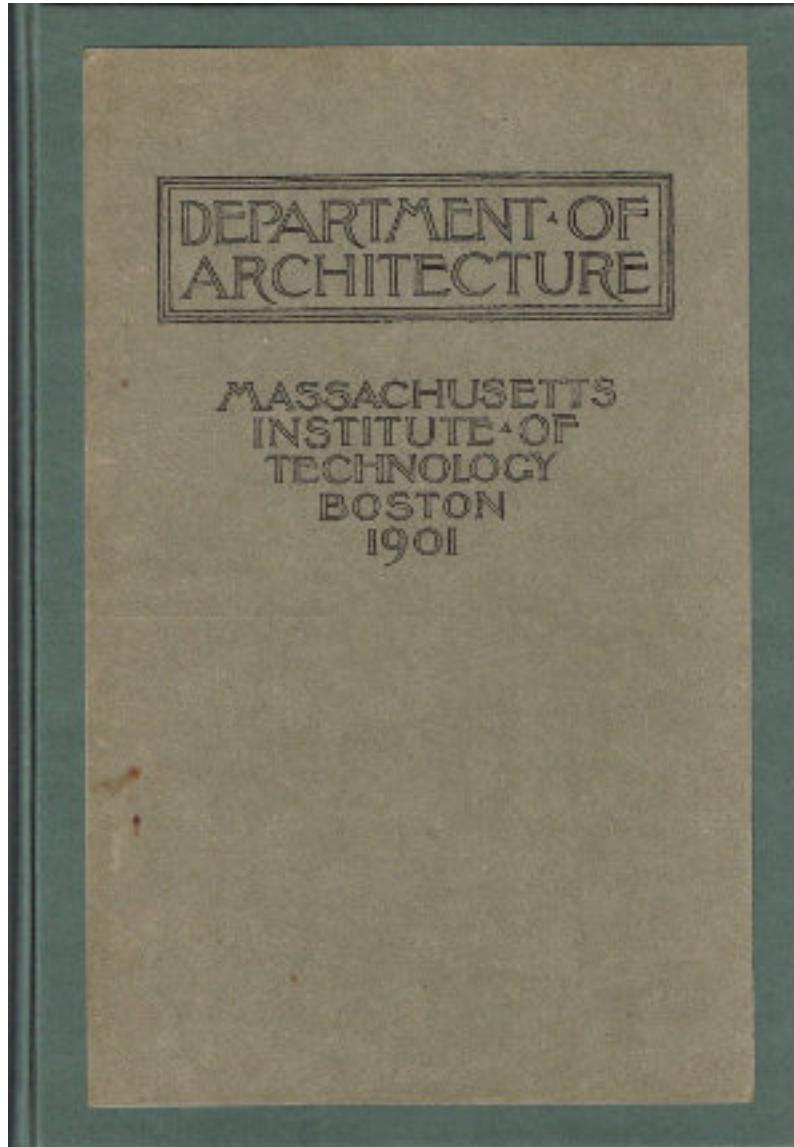
"With the first issue of this paper - the official publication of the Massachusetts Institute of Technology Architectural Society - we would call attention to its object and apologize for its late appearance...This was the first essay of its kind by architectural students in America..." - Wm. R. Ware (who was head of the program). It ran through three volumes under the present title (1887-1890). It was then retitled *The Architectural Review* and was aimed at a larger professional audience. (It is not to be confused with "The Architectural Review" which was started in London in 1896). Under the new title it ran until July 1921. The early issues on offer here included important articles, e.g. Charles Eliot Norton, "The prospects of architecture as a fine art in the U.S." (1889); Henry Van Brunt, "The education of the architect" (1890); Robert D. Andrews, "The compensation of architects" (1891); C. Howard Walker, "Notes on the sculpture and architecture at the Columbian Exposition" (1892); Henry Van Brunt, "The historic styles and modern architecture"



(1892); H. Langford Warren, "The use and abuse of precedent" (1893) and others.

There were large format plates printed by a photomechanical process and published separately with most volumes. These plate volumes are not present and the volume on offer is priced accordingly. The *Union List of Serials* lists about 20 holdings but does not indicate the presence of plates. OCLC locates about a dozen holdings but does not mention plates and mentions NO hard copies (only internet resource volumes or microfilm).

Folio (14 x 1"), orig. half morocco, marbled sides, top edge gilt (both hinges broken). 48+78+71+64 pp profusely illus with halftones and line cuts. Except for the hinges, a fine copy.



THE COURSES IN ARCHITECTURE OFFERED BY MIT IN 1900

133. MASSACHUSETTS INSTITUTE OF TECHNOLOGY.
Massachusetts Institute of Technology, Boston. Department of Architecture. Boston: George H. Ellis, Printer, 1900 \$350.00

A well illustrated catalogue of the courses in architecture offered by MIT in 1900: History of art and architecture; Drawing, Water color and pen and ink; Architectural design; Construction and office practice; Architectural engineering; and Landscape architecture. As is well known, MIT was the first school in the country to introduce a regular course in architecture. It was established in the year 1866 though it did not graduate its first regular student until 1873. The best source on this subject is an un published MIT doctoral dissertation, *William Robert Ware and the beginnings of architectural education in the United States, 1861-1888* (1986). For a good, if brief, published account see Mary Woods, *From craft to profession, the practice of architecture in 19th century America* (1999), pp. 66-69. The present catalogue is uncommon; OCLC locates five copies.

8vo, orig. printed wrappers (respined). 90 pp with 18 halftone reproductions of drawings; 2 text illus., 3 color plates; 7 line illus. and 4 halftones of photos. Printed on good quality heavy paper.

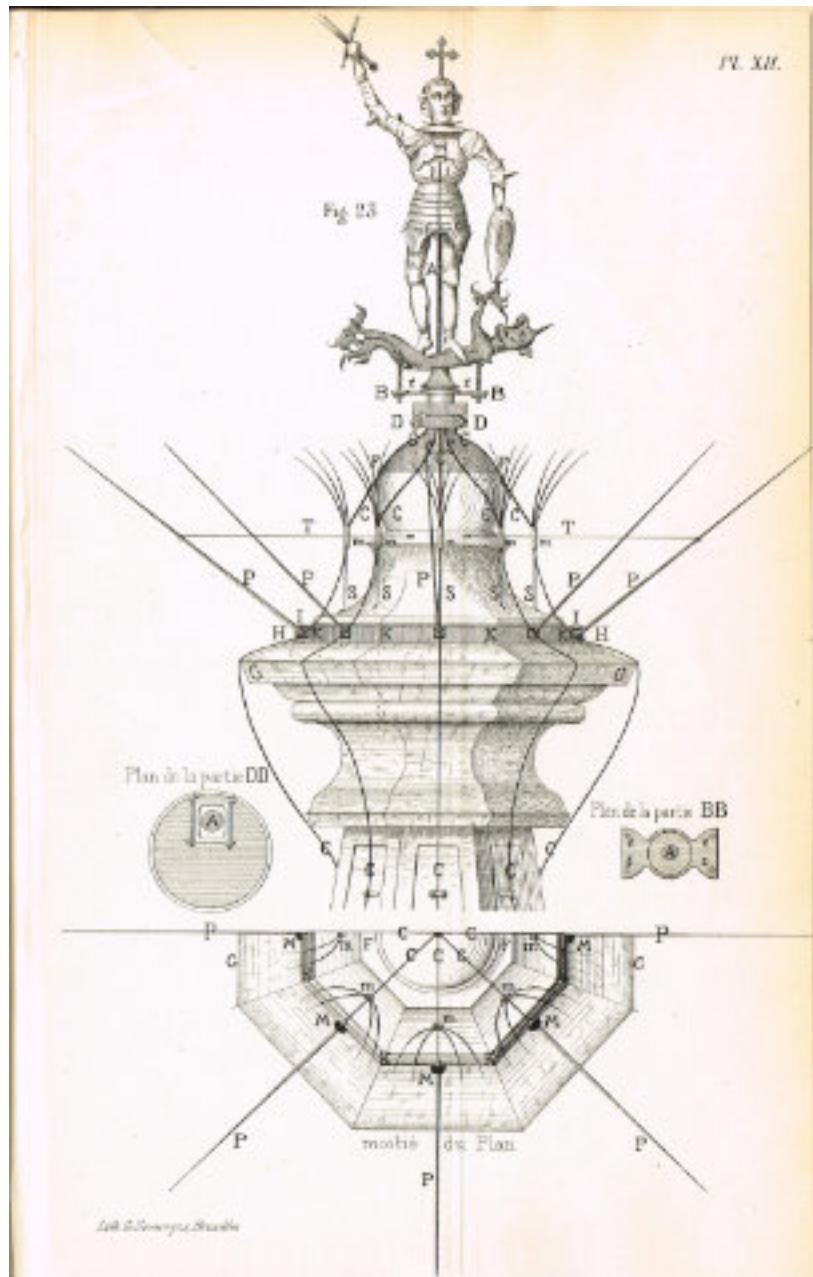
A RARE BOOK ON LIGHTNING RODS OCLC: NO COPIES IN AMERICA

134. MELSENS, [LOUIS]. *Des Paratonnerres a pointes, a conducteurs, et a raccordements terrestres multiples. Description détaillée des paratonnerres établis sur l'hôtel de ville de Bruxelles en 1865.* Bruxelles: F. Hayez, 1877 \$400.00

First edition. In 1863 the ornate Gothic Hotel de Ville in Brussels was badly damaged by lightning and Melsens, one of the foremost authorities in Europe on the subject, was asked to protect the building for the future. He advocated the use of many small lightning rods as against the more traditional single large rod and the Brussels project represents the most complete working out of his system. It involved covering the building in a network of metal with ample earth contacts; the highest terminal conductor of the network was the tip of the sword held aloft in the hand of the gilded 17 foot high statue of St. Michael at the top of the central spire.

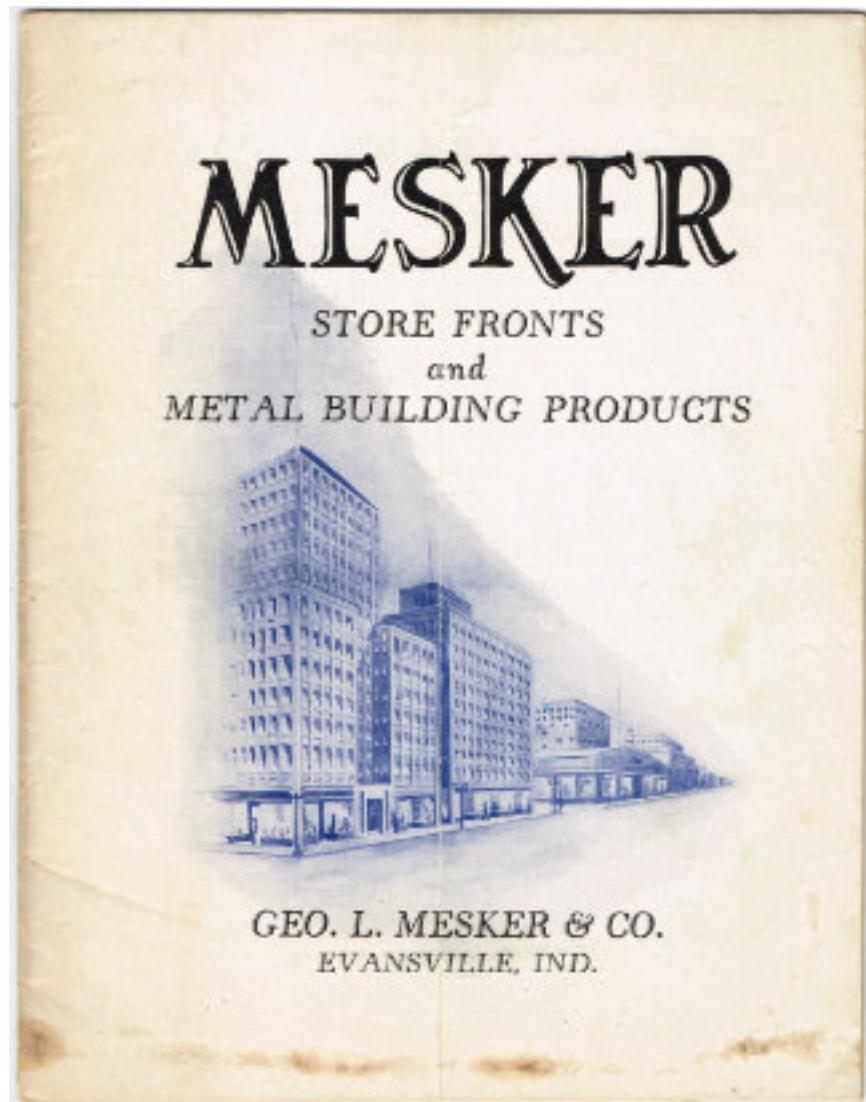
In his book Melsens gives a detailed account of his achievement at Brussels together with his reasons for adopting such a method and how it might be applied to other smaller buildings such as lighthouses, mills and tall chimneys, farms, chateaus, etc. This copy is inscribed on the half-title: "American Academy of Arts and Sciences, Boston, Homage, Melsens."

Large 8vo, recent full cloth, morocco lettering piece. (iv)+viii+157 pp. with 19 fdg. litho plates. Orig front printed wrapper bound in at the rear. Slightest damage to pl 18; tiny piece of one engr line affected. Clean tear (no loss) in t.p. neatly repaired.



GOTMESKER?

135. MESKER, GEO. L. & CO. *Mesker Store Fronts and Metal Building Products*. Evansville, Ind., Geo. L. Mesker & Co., [1930] \$375.00



Mesker & Co. was a famous firm, manufacturers of cast iron and brick store fronts, galvanized steel fronts, galvanized iron cornices, etc. There is much information on Mesker on the internet. "Many Main Street commercial buildings of the late 1800s and early 1900s reflect the widespread availability of mass produced building parts, which ranged from individual components to entire building facades..." The present catalogue offers complete store fronts, marquise, airplane hangars and bowstring steel roof trusses, structural steel building parts, cast iron building parts, fire escapes and light ironwork, skylights, metal doors and windows, etc.

"Meskers", as they are called, are found across America. However, because the companies were based in the midwest, they are particularly plentiful in Illinois, and are part of the state's rich architectural history..." [hpa.gotmesker@illinois.gov]. They are now all subject for historic preservation. There is a growing nationwide database of these buildings (see the [gotmesker] website). All Mesker catalogues are rare; OCLC locates many of them almost all in one copy each; the present title is not located.

4to (8 1/2 x 11"), orig. printed wraps. 32 pp with 11 measured drawings printed in white line on blue backgrounds, 28 halftones and numerous text illus. Previously folded down the middle, but a very good copy.

A FINE SERIES OF RICH, DARK, ALBUMEN PRINTS BY AN OFTEN OVERLOOKED BUT HIGHLY COMPETENT PHOTOGRAPHER

136. MILLOT, AUGUSTE & MIEUSEMENT. *Chambord. Photographié par Mieusement. Avec une text descriptif et historique par Auguste Millot.* Paris: Ducher & Cie., Librairie Générale de l'Architecture et des Travaux Publics, 1875 \$5500.00

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 reinstitute 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 dark albumen prints, to judge from the present work, was very high indeed. These prints are gorgeous. The present publication is uncommon; OCLC locates five copies in this country: Columbia; Cornell; NGA; Carnegie Library (Pittsb) and NYPL. This the first copy I have seen in 54 years.



Folio (21 x 14 ¾"; orig. stiff card portfolio, title printed in gilt on cover; 4 string ties restored. T.p. in red & black. (iv)+16 pp. with 12 mounted albumen prints of which 9 are large format (13 5/8 x 9 ¼") and 3 each contain 4 smaller prints (6 x 4 ¼"). [For a total 21 photographs].

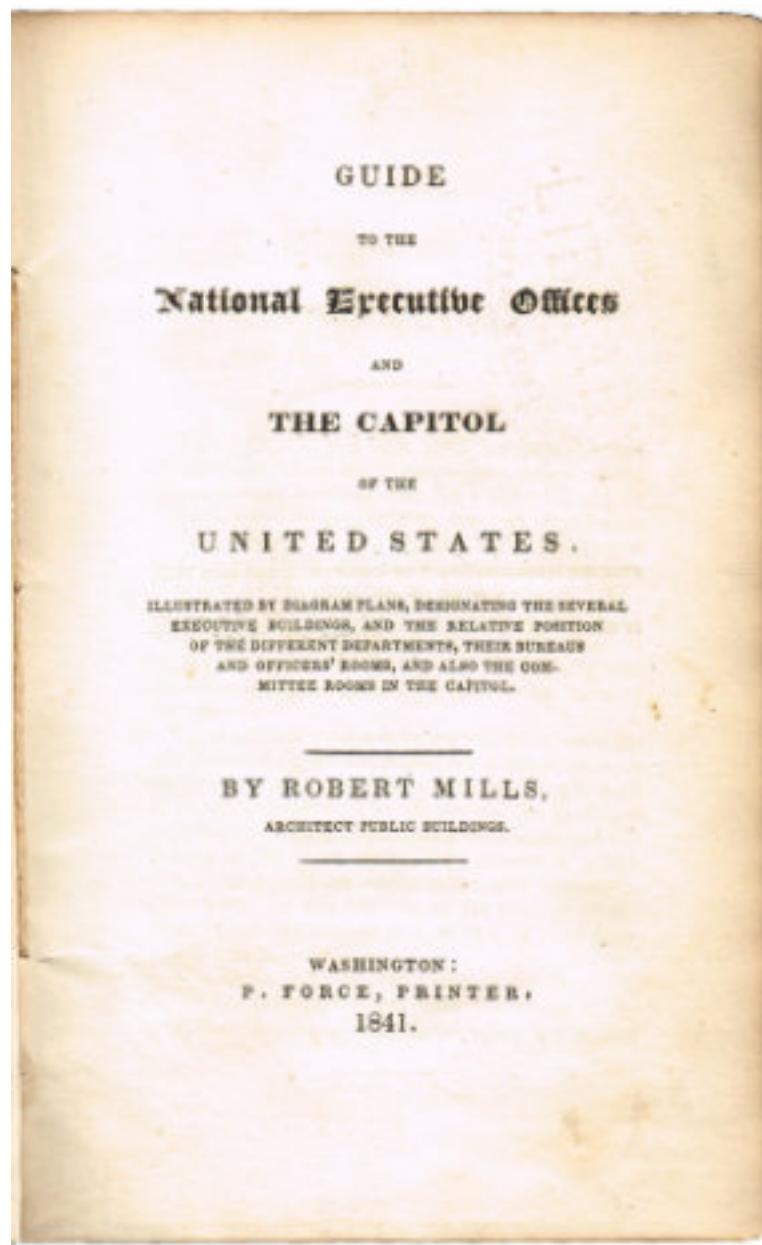
EARLY GUIDEBOOK TO THE U.S. CAPITOL BUILDINGS

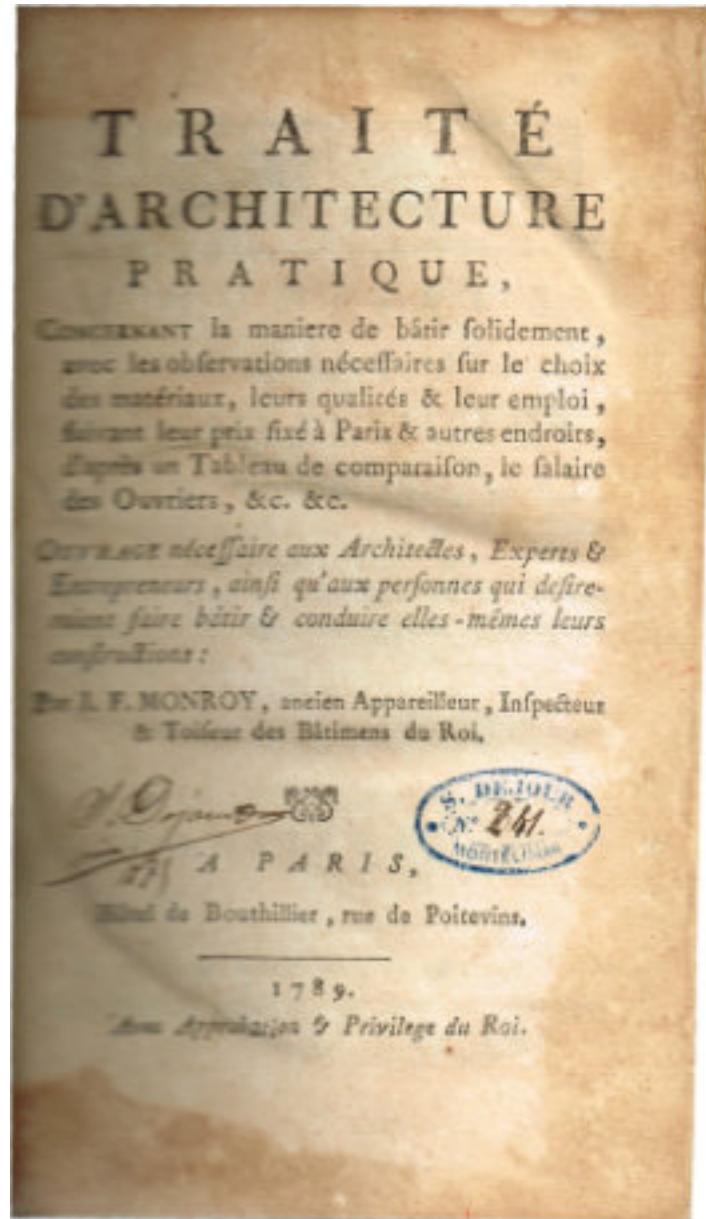
137. MILLS, ROBERT. *Guide to the National Executive offices and the Capitol of the United States.* Washington: P. Force, Printer, 1841 \$900.00

First published 1834; all editions are rare. The title continues: "Illustrated by diagram plans, designating the several executive office buildings, and the relative position of the different departments, their bureaus and officers rooms, and also the committee rooms in the Capitol." Buildings described and shown in plan are the following: Treasury Department; State Department; War Department (2 plans); Navy Department; Post Office Department; Patent Office, and the Capitol (a plan was not included for the Capitol). Hitchcock lists editions in 1834, 1841, 1842, 1847-48 and 1854. The present work is his no. 775 (*American architectural books*). All these editions are rare; I have had just two of them in the past 54 years.

This booklet interests us now as architectural history, but at the time the intent was 'to aid everyone having business with the Public Offices, or Capitol, locating the different bureaus in the buildings, and more particularly the officers and clerks attached to these buildings.' OCLC locates but two copies: HEH and LC.

12mo, old cloth covered wrappers. 50 pp with 7 litho plates. Early bookplate of Indiana Asbury University, Whitcomb Library. A nice copy of an appealing little guidebook.





138. MONROY, J[EAN] FRANCOIS. *Traité d'architecture pratique, concernant la maniere de batir solidement, avec les observations nécessaires sur le choix des matériaux, leurs qualités, & leur emploi, suivant leur prix fixé à Paris et autres endroits, d'apres un tableau de comparaison, le salaire des ouvriers, &c.* Paris: [the author], 1789 \$700.00

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

8vo, orig. tree calf, orig. dark green lettering piece. viii+367 pp with 8 fdg. engr. plates. (The plates are erratically numbered.) Very old library stamp on title page.

FINE TRADE CATALOGUE OF SHEET METAL BUILDING FRONTS

139. MULLINS, W. H. *Architectural Metal-Work manufactured by...Salem, Ohio, [1903]* \$300.00

A wonderful catalogue with an annoying (but not crucial) defect; a portion of the front paper cover has been ripped away, affecting the border but not the printing. The Mullins firm was founded sometime before 1887 (copyright dates: 1887, 1891, 1893, 1894, 1895, 1896 and 1897). Illustrates, with prices and sizes, cornices, **sheet metal building fronts** (34 examples); also weathervanes (13 or 14 pages); finials, urns, vases, Spanish tile metal roofing; ridge and hip mouldings; wrought iron, brass or copper grills; balcony railings; stair railings; metal elevator cars; sheet steel ceilings...etc. This catalogue is every bit as good as those illustrated in Diana Waite's *Architectural Elements, The Technological Revolution*, NY, Pyne Press, 1972, which reproduces six late 19th century trade catalogues of iron building parts. Despite the fact that the catalogue is dated 1903 the vast majority of the contents date from the 1880s and 90s.

Oblong 8vo (7 1/4 x 10"), orig. printed wrappers (cover torn as noted above). 68 pp with hundreds of fine wood-engr illus. and a few in primitive halftones.





A PAINT CHIP SAMPLER IN AN UNUSUAL FORMAT

140. NATIONAL LEAD COMPANY. *Color Pack for Painters.*
New York, n.d. [ca. 1915] \$275.00

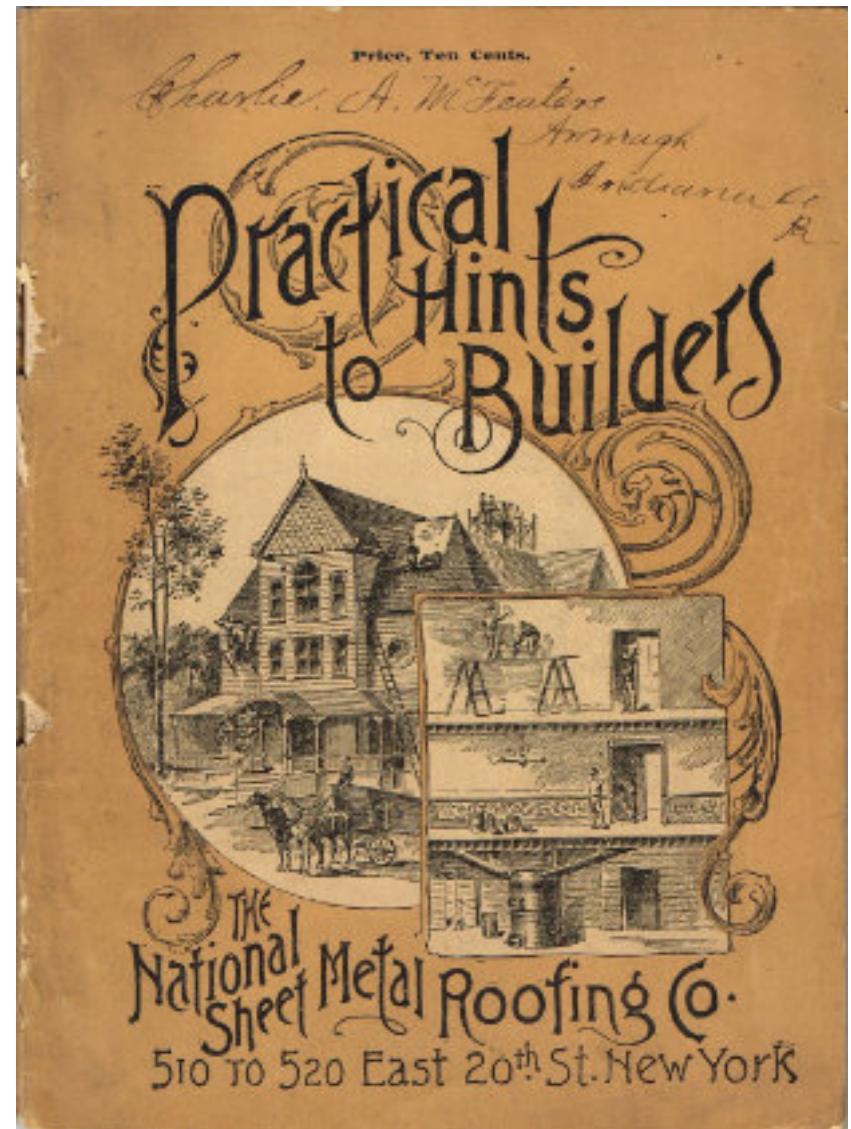
Fine copy of an unusual paint chip sampler. It is not really a book or a pamphlet; it consists of 29 large sample chips, each 2 1/4 by 4 inches, held together by an eyelet or grommet in the upper left corner. Each chip has the formula printed on the reverse. All of the color formulas are based on the use of Dutch Boy oil paints. These colors were soft-paste white lead paints. "Just stir the paste quickly, pour it into a mixing bucket and add drier, oil and turps. The paint is now ready for the brush." Not in OCLC (but Yale does have a copy). This format is novel but difficult to use - which is probably why there are so few examples which have survived.

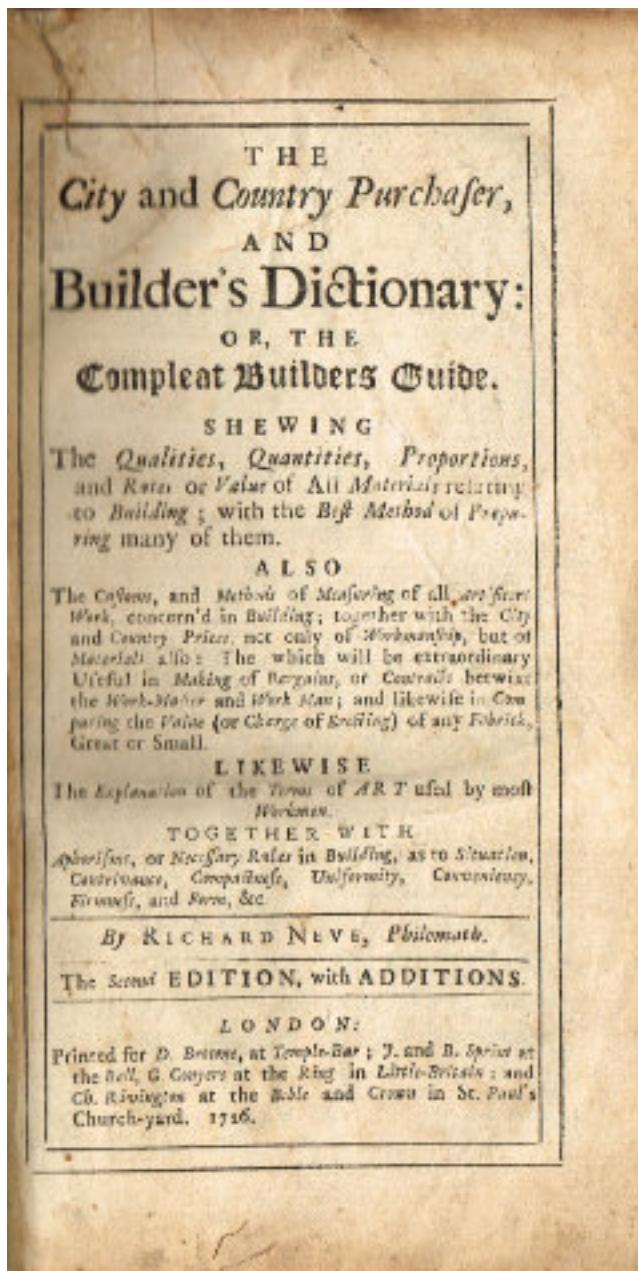
Front and rear stiff printed covers; 29 stiff card chips. 2 1/4 x 4 inches. Some of the chips are fully one color, some two colors and a few four colors. The first two and the last two leaves are text. Very good condition.

141. NATIONAL SHEET METAL ROOFING CO. *Practical hints to builders and those contemplating building. Fourth edition.* New York, 1890 \$200.00

First published about 1885 or so. NSMR Company manufactured Walter's patent Standard and Cooper's patent Queen Anne Metallic Shingles and Siding Plates. The booklet contains "Facts relating to foundation, cellar, kitchen, chimney, cistern, brick-work, mortar, heating, ventilation, the roof, and many items of interest to builders". Includes a number of plans and elevations of house designs. The third edition of 1889 had 64 pages the present edition has been enlarged to 100 pages. Romaine, p. 33. Hitchcock did not as a rule include trade catalogues of building materials.

8vo, orig. printed wraps. 100 pp. with numerous wood engr. illus. Upper outer corner of p. 23/24 torn with loss of a few words.





142. NEVE, RICHARD. *The city and country purchaser's and builder's dictionary: or, the complete builder's guide. The second edition, with additions.* London: D. Browne, a.o., 1726 \$700.00

Originally published in 1703, this was, to quote Eileen Harris, "an entirely new type of architectural book." It went to this second edition in 1726 and a third edition in 1736. Harris: "Although the date of Neve's death is unknown, it can safely be assumed that it was before 1726, when the second edition of his dictionary appeared with an advertisement drawing attention to the errors and omissions in the original work. The anonymous critical editor [was] probably John Ozell..." (Harris goes on to give a long and interesting rationale for this statement). Harris, BABW, 596. Park List 58. Kress 3657.

8vo, modern full calf with dark brown lettering piece and gilt stamps to spine panels. xii+xx+142 ff. T.p. has been rehinged; slight browning to edges (this is the original title page; it has not been supplied from another copy).

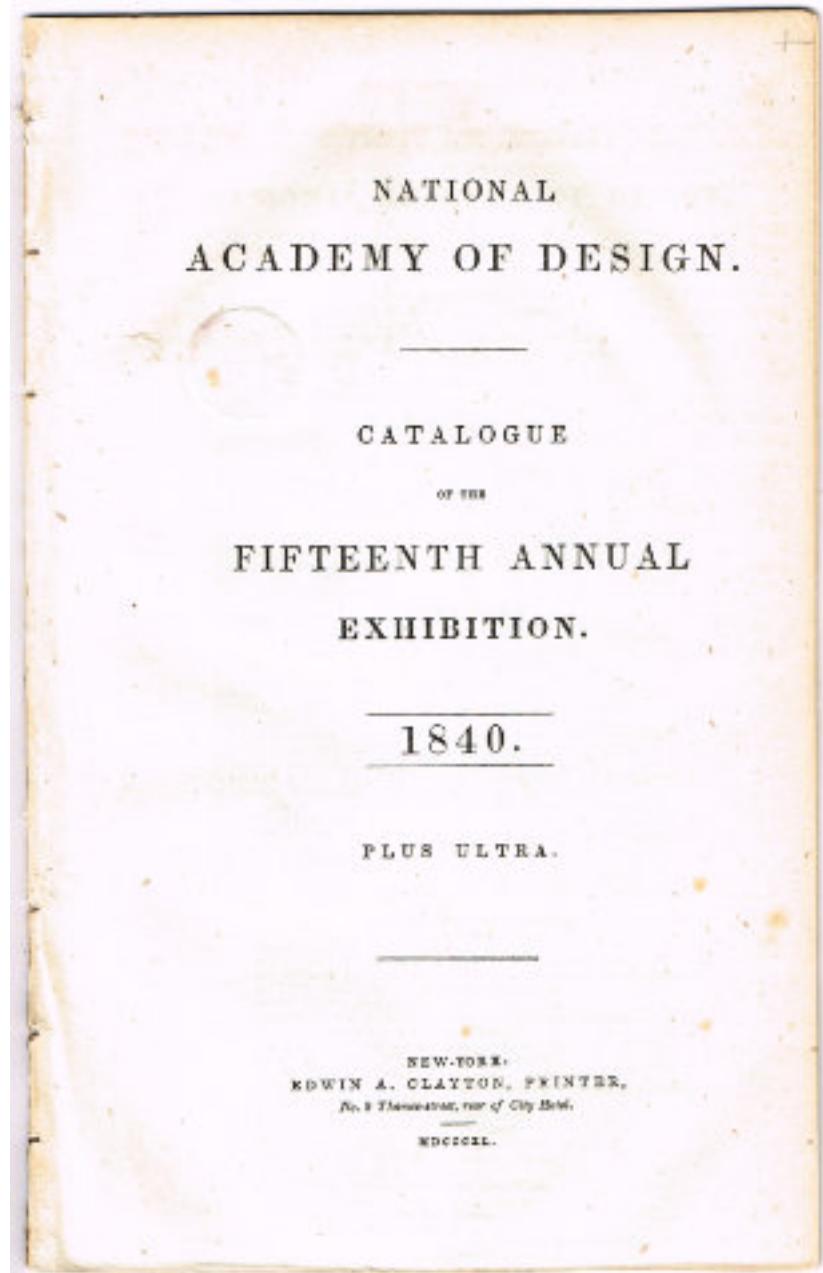
ALEXANDER JACKSON DAVIS EXHIBITS AT THE NATIONAL ACADEMY OF DESIGN

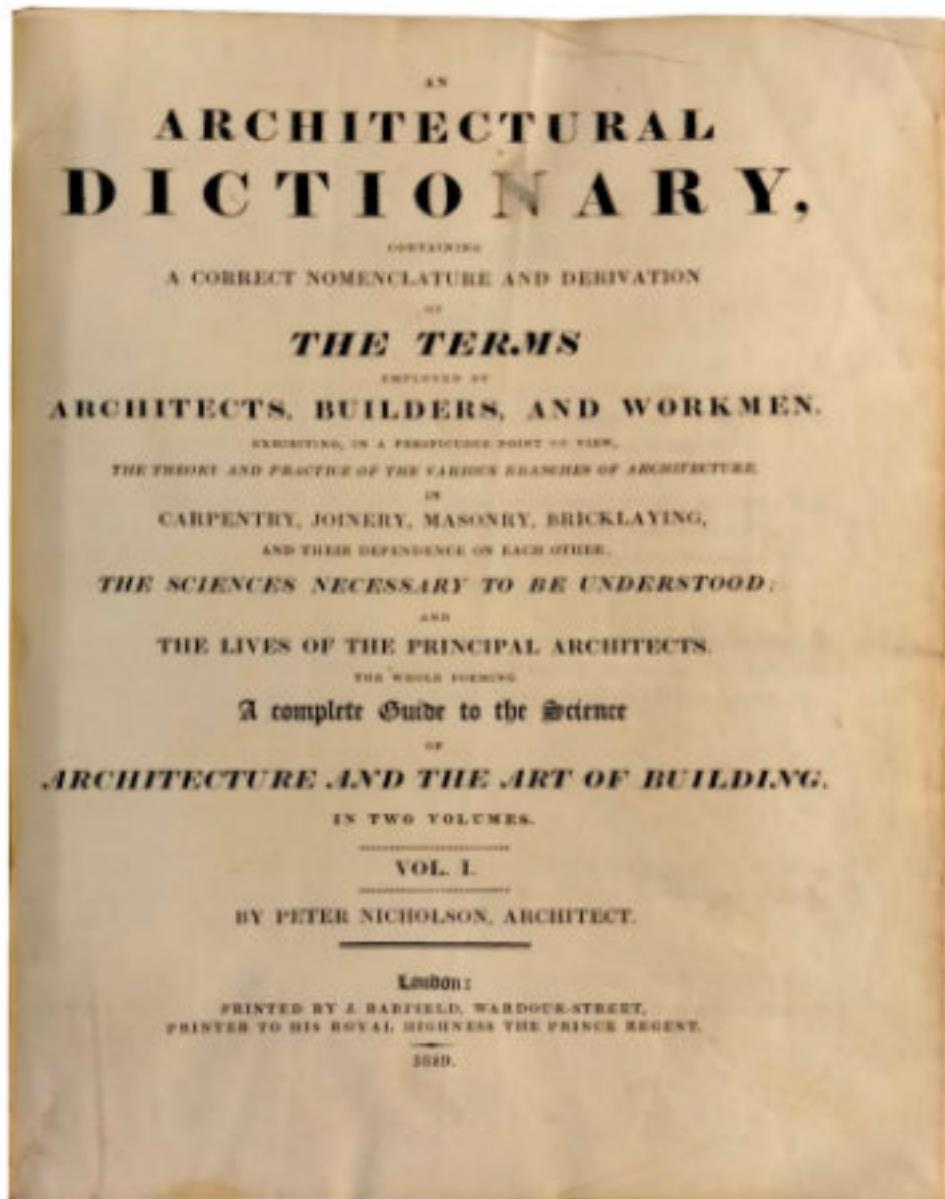
143. NEW YORK. *National Academy of Design. Catalogue of the Fifteenth Annual Exhibition.* 1840. New-York: Edwin A. Clayton, Printer, 1840 \$300.00

The National Academy of Design, founded in 1825, had, by 1840, five architects as honorary members: Frederick Catherwod, John Haviland, William Strickland, Ithiel Town, and Karl Friedrich Schinkel of Berlin, Germany. A. J. Davis was not among them but in the present Fifteenth Annual Exhibit he had five designs (surely watercolors) shown: Design for a Hotel near West Point; Library and Chapel for the Univ of Michigan; Design for improving the front of Park Theatre; and a Frame with prints of seven Villas in different styles of architecture. These were the only architectural pieces in the exhibition. According to the essay by Jane Davies, Davis was expelled from the N.A.D. in 1836 but it was "merely for lack of interest; he had not exhibited there for two consecutive years and effectively annulled his membership." - A. Peck & J. D. Davies, *Alexander Jacson Davis, American Architect*, N.Y., 1992, p. 37.

I suspect that there are historians of early 19th century American architecture who have never thought to look at the annual exhibit catalogues of the N.A.D. The present one is very rare; OCLC locates just two copies: A.A.S. and Met. Mus of Art.

8vo, disbound. 23 pp.





"THIS, HIS MOST IMPORTANT WORK" - BAL

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

First edition, a very good copy. Originally issued in parts between 1811 and 1819. BAL, *Early Printed Books*, 281: "Nicholson was embroiled for thirty years in a Chancery suit over the copyright of **this, his most important work...** Plans and elevations of buildings designed by Nicholson are to be found illustrating terms such as 'House', 'Town' and 'University' and the book is as much a pattern book for builders and a guide for architectural draughts men, with lengthy sections on perspective and projection, as it is a straight dictionary of architectural terms. The printed list of subscribers is often not present, and was probably only included with those copies issued to subscribers during part publication. (**It is present in this copy**). It was reprinted several times and saw an American edition about 1858. The British Architectural Library holds two copies but both are imperfect.

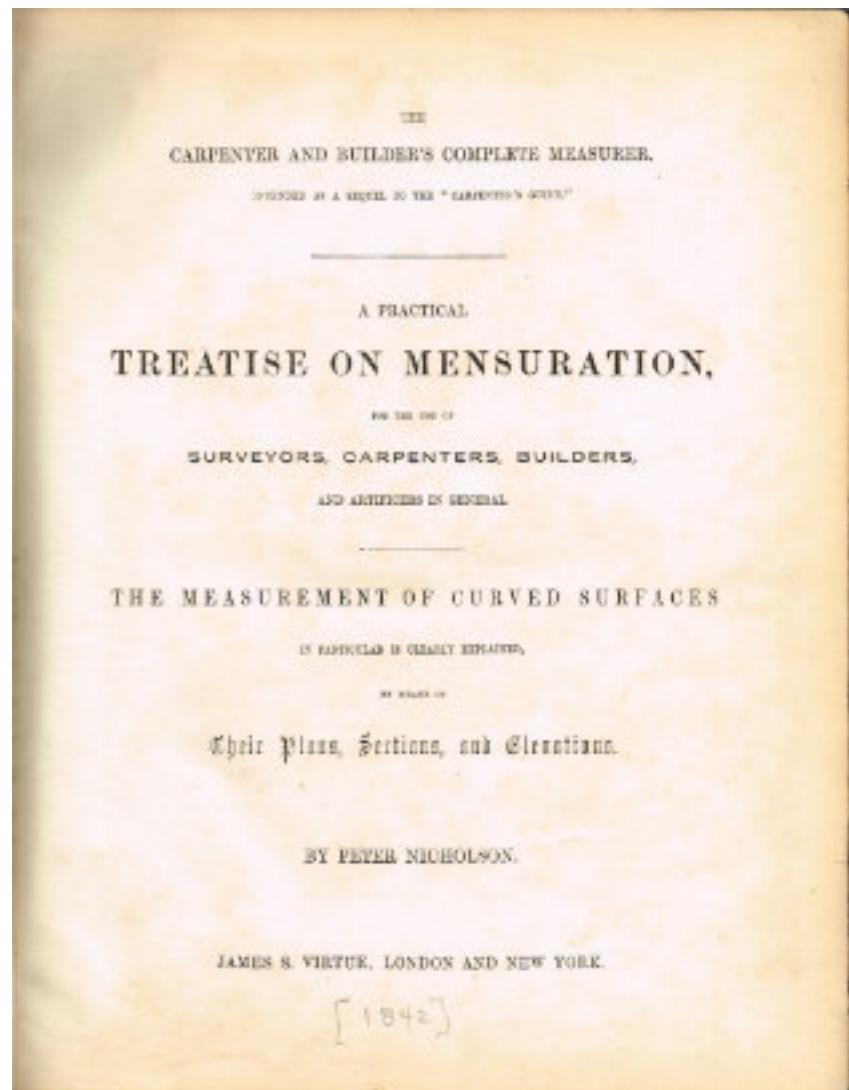
2 vols. Lg. thick 4to, orig. marbled sides, calf spines, with gilt stamps and red and dark green lettering pieces (expertly rehinged and corners repaired). I. viii+260; II. 261-913+ general index [ix-xlvi] with 281 copper-engr plates; separate title pages to each vol; Preface and list of subscribers to Vol I. An excellent set. Each vol has a wonderful circular engraved bookseller's ticket: "W. SPREAT, Bookseller, Stationer & Music Seller, 264 Fore St., Exeter".

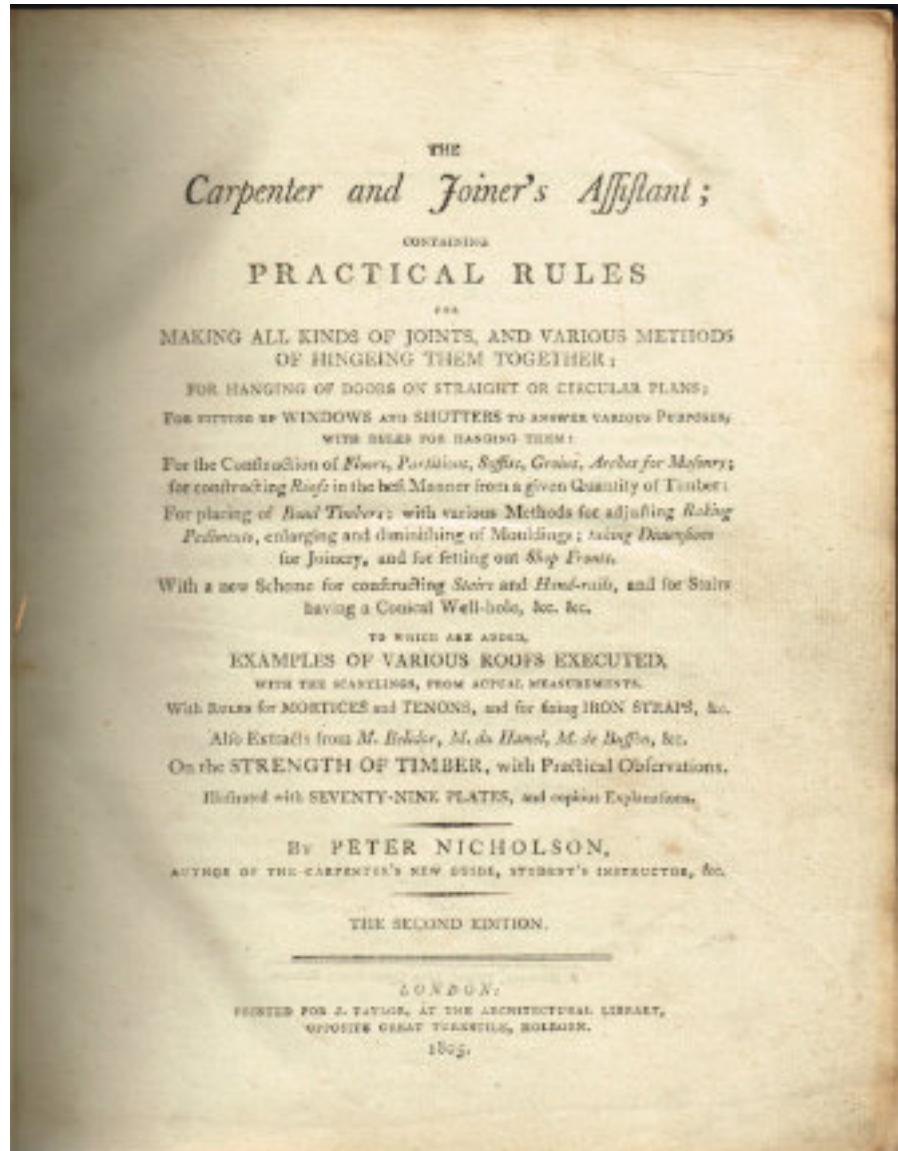
ONE OF NICHOLSON'S RAREST BOOKS

145. NICHOLSON, PETER. *The carpenter and builder's complete measurer. Intended as a sequel to the "Carpenter's Guide". A Practical Treatise on Mensuration, for the use of surveyors, carpenters, builders and artificers in general. The measurement of curved surfaces in particular is clearly explained, by means of their plans, sections and elevations.* London & New York: James S. Virtue, [1842] \$425.00

According to Colvin, p. 594, this work was first published in 1827, but I can find no record of such a work in OCLC. The present edition, which is a reprint, is extremely rare. According to COPAC, only one copy of this edition has been identified as probably having been published in 1842. Of the present edition OCLC locates three copies: Cornell, Cal Poly @ S. Luis Obispo and American Univ. Nicholson states in the introduction that other works on mensuration for architects and builders have been inadequate, "for a want of a sufficient fund of mathematical knowledge, and from ignorance in the art and practice of building." Nicholson had great strength in both these fields; Colvin has written "Nicholson was one of the leading intellects behind nineteenth century building technology. He used his great ability as a mathematician to simplify many old formulae used by architectural draughtsmen as well as to devise new ones..." -*Biog. Dict.*, p. 594. This copy is complete unto itself, separately paginated and in the original publisher's binding.

4to, orig cloth. 240 pp with 22 engr. plates arranged erratically but complete as issued. Very good copy.





HOW TO HINGE AND HANG DOORS

146. NICHOLSON, PETER. *The carpenter and joiner's assistant; containing practical rules for making all kinds of joints, and various methods of hingeing them together.* Second edition. London: I. and J. Taylor, 1805 \$950.00

First published in 1797. This work was intended by its author as a supplement to his *Carpenter's New Guide* of 1792; it is now much scarcer than that title. This was the first book on the construction of hinges and the hanging of doors. He covers, in addition, the fitting up of windows and shutters; the construction of floors, partitions, roofs, the adjusting of raking pediments, the setting out of shop fronts, the constructing of stairs and hand rails, etc. Colvin gives an interesting account of Nicholson's life and states that "he was one of the leading intellects behind nineteenth century building technology." Thomas Jefferson ordered a copy of this work for the University of Virginia in 1825 (O'Neal 65). Colvin, p. 594. Berlin Catalogue 2306. Schimmelman 84 with incorrect date. BAL, *Early printed books*, 2284-85.

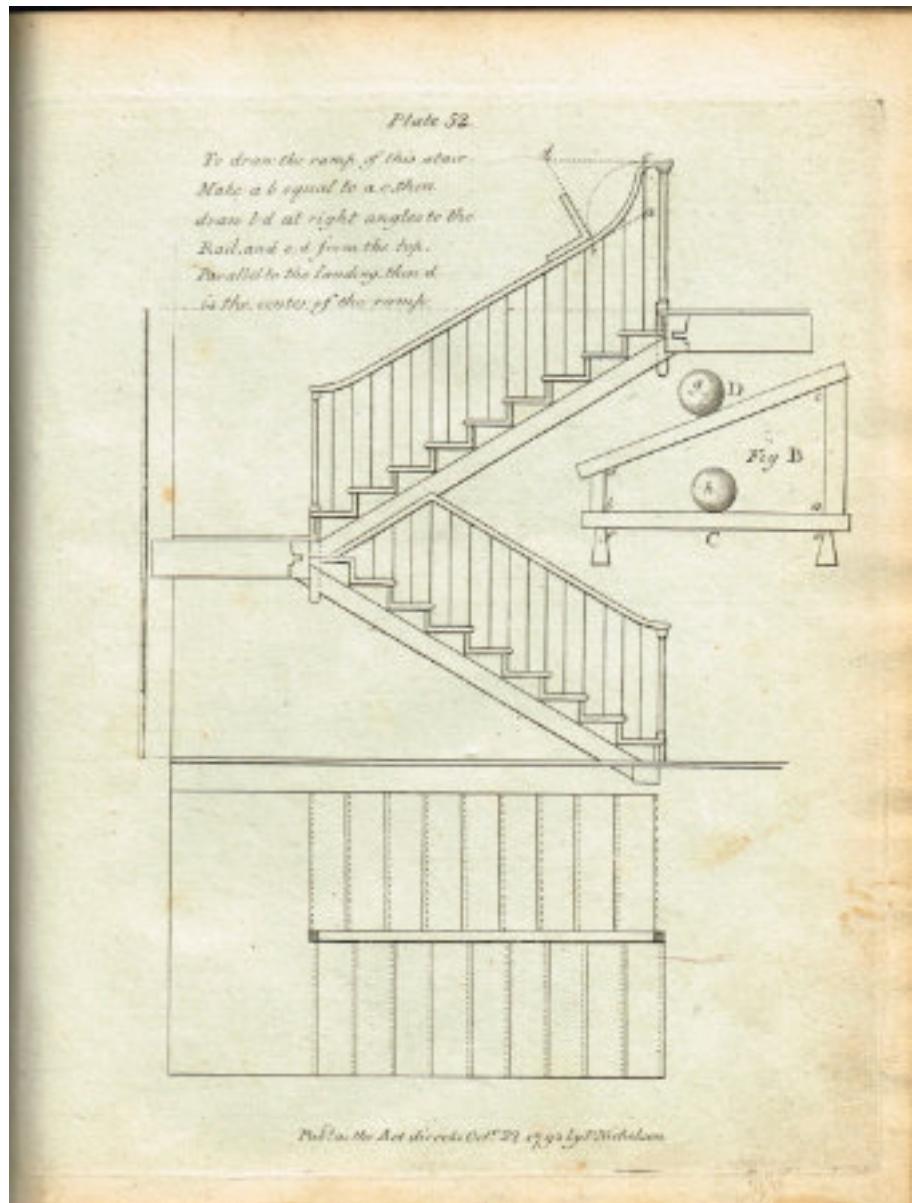
4to, orig. full sheep, neatly rebacked with raised bands and gilt lines. xi+79+1 pp with 79 engr plates of which 6 fdg. Bound at the end are two folded folio leaves of Taylor's publications; these are frayed at the folds. Otherwise a fine, clean and unfoxed copy.

PERHAPS THE MOST IMPORTANT CARPENTERS' HANDBOOK EVER PUBLISHED

147. NICHOLSON, PETER. *The carpenter's new guide: being a complete book of lines for carpentry and joinery. [Second edition].* London: Printed for I. & J. Taylor, 1793 \$1500.00

First published London 1793; this is the second edition as stated in the Preface. This work went through innumerable editions and reprints as late as 1870. This was perhaps the most important carpenter's handbook ever published; it was reprinted countless times both in England and America. "Nicholson, through the continual republication of his technical plates in American handbooks, almost deserves to be called the father of American carpentry and joinery." - Talbot Hamlin, *Greek revival architecture in America*, p. 340. Early editions were enormously influential on the writings of Asher Benjamin in America. Hindle, *Technology in Early America*, p. 62. Shaw, *Engineering books avail in America prior to 1830*, no. 482. Thomas Jefferson had this second edition of 1793 (O'Neal 89). Old owner's stamp, "F. M. Talbot, Archt" on the front fly, probably dating from ca. 1860-70.

4to, orig. full calf, very neatly rehinged; orig spine and lettering piece preserved and laid down. 76 pp. with 78 engr plates. Bound at the end are 4 pp of the Taylor catalogue in folio, the sheets folded to fit the quarto format. A very good copy.





**"NICHOLSON ALMOST DESERVES
TO BE CALLED THE FATHER OF
AMERICAN CARPENTRY AND
JOINERY" - T. Hamlin**

148. NICHOLSON, PETER. *The student's instructor in drawing and working the five orders of architecture*. London: I. and J. Taylor, 1795 \$1150.00

First edition. This was one of Nicholson's most popular works; by 1837 it was being reprinted in New York. "Nicholson was one of the leading intellects behind nineteenth century building technology. He used his great ability as a mathematician to simplify many old formulae used by architectural draughtsmen as well as to devise new ones." - Colvin, p. 594. His several works were very influential on the publications of the American Asher Benjamin. BAL gives a good note: "This is the first edition of Nicholson's popular handbook aimed at draughtsmen and architectural students. A second appeared in 1804, a third in 1810, a fourth in 1815, and the work continued to be reprinted until 1845, when a 'new edition' was published by M. Taylor, to whom the copyright had passed following his uncle Josiah Taylor's death in 1834. The last edition may have been an undated printing of around 1861." - no. 2301. Schimmelman 86.

8vo, orig. sheep, neatly rebacked, with gold lines and stamps; dark red lettering piece. iv+29+(iii) pp. with 33 engr. plates (several fdg). Some scattered old water stains.

THE ARC D'TRIOMPHE

149. NORMAND, [LOUIS MARIE]. *Arc de Triomphe des Tuileries, érigé en 1806, d'après les dessins et sous la direction de Mm. C. Percier et P. F. L. Fontaine, Architectes; dessiné, gravé et publié par Normand Fils.* Paris: Chez Normand Fils, [1830] \$1350.00

First edition. "Jean Pierre Brès's brief text begins with a history of the triumphal arch as a military monument, and continues with a description of Percier and Fontaine's arch, built between 1806 and 1808 with ornamentation by Joseph Chinard and others. Plates 1-24 show the monument as originally built, and plates 25 and 26 show the new bas-reliefs and statue which were added between 1815 and 1828, following the restoration of the Bourbons. The new reliefs celebrated the victories of the Duc d'Angouleme in Spain, and replaced those showing Napoleon's triumphs in Germany and Austria. The book is undated but is generally assigned the date [1830]...The final plate of the present work shows the ground plan of Percier and Fontaine's project, compared with 22 other proposals, dated between 1667 and 1812." - BAL, *Early printed books*, no. 2320. Berlin Catalogue 3638. This is not a common book; WORLDCAT/OCLC locate only three copies in US: Amherst Coll., Princeton and Free Lib of Phila.

Large oblong folio (17 1/2 x 23"), orig. marbled sides, calf spine. T.p. with engr. vignette, 1 ff, (6) pp and 27 engr plates. Pale old water stain through the outer lower right hand corner of the plate section; not objectionable but priced accordingly.



SPEECH OF MR. OGLE,

OF PENNSYLVANIA,

OR

THE REGAL SPLENDOR OF THE PRESIDENT'S PALACE.

Delivered in the House of Representatives, April 14, 1840.

The House being in Committee of the Whole on the bill making appropriations for the civil and diplomatic expenses of the Government for the year 1840, Mr. Ogle, of Pennsylvania, moved to amend the bill by striking out the following clause: "For alterations and repairs of the President's house and furniture, for purchasing trees, shrubs, and flowers, and for superannuation of the grounds, three thousand six hundred and fifty-five dollars."

Mr. Ogle said: Mr. Chairman, I consider this a very important item in the bill—not so to the extent, but much more probably involved in it. I do not mean the policy of this Government in granting the Chief Magistrate such-and-such an amount of money of any kind, over and above the fixed salary paid to that officer out of the Treasury of the United States. Although most of our former Presidents were in the enjoyment of one of those abominable pension laws will assure that none of them retired from office with an over-and-supererabundant fortune; but, sir, no former Chief Magistrate ever stood upon the principle notoriously adopted by the present incumbent, of spending the money of the People with a lavish hand, and, at the same time, ruling the country with a cold, pernicious, despotic spirit. The President, without including many valuable incidental expenditures, (which I think would reduce the sum to less than \$100,000,) incurs more than quadruple the sum paid to the head of either of the Departments, while the present private disbursements of the incumbent of that high station are doubtless not greater than the expenditure of one of his Servants. Is there a gentleman on this floor who does not believe that the present Chief Magistrate "lays up," yearly, from \$10,000 to \$40,000, and all here unseen at that?

But, Mr. Chairman, I object to this appropriation on higher grounds. I resist the principle on which it is demanded as anti-democratic—as setting counter to its tendency to the plain, simple, and frugal manner of our republican People. And I give it to you, sir, and to the free citizens of this country, whom around the President is, to say whether, in addition to the huge sum of over sixteen thousand dollars which he is entitled to receive for a single term of four years, they are disposed to entrust, for his private accommodation, A ROYAL ESTABLISHMENT at the cost of the nation?—Will they longer feel inclined to support their chief servant in a PALACE so splendid as that of the Czar, and so richly adorned as the grandiose Asiatic monarch?—Have the People chosen that servant to represent the great and diversified interests of the nation;—or will they consent that he shall still be occupied with the vanity, luxuries, and pleasure of life?—Do they know that his whole and all the energies of his soul shall be devoted to the discharge of the proper duties of his stewardship, or will they agree that he shall live into the state, wealth, and splendor which distinguishes the dandies of other nations?—Have the citizens of the People been so advantageously engrossed that the servant specially appointed to take charge over them may, without dishonor, in the Commonwealth, sink into "society of manners," and abandon the care of the public service, in "eat, drink, and be merry?"

Although I have a peculiar "dissatisfaction," to discuss on this floor topics which have an appearance of involving personal rather than political considerations, still I am constrained by a sense of duty to this cause, relating to the incidental expenses—the annual profits and expenditures of the President of the United States—the magnificence of his private, and the pompous ornaments that "hold sway" in his republican court, and which are by many well-meaning people imagined to be equally indispensable to procure the dignity of a Democratic Chief Magistrate as of the despot on a throne. I had inclined, however, to exercise these subjects with all "dignity and respect" for the "high office" now filled by Martin Van Buren, and I trust with a proper disposition "not to grieve all of the ruler of my people." But, sir, I am yet ignorant that, in pursuing the course which I have marked out, it will become necessary to tread upon grounds that in former ages of the world were deemed, and in all despotic Governments of the present time are still considered, "too delicate and sacred to be profaned" by the tongue of a plain citizen or subject. Who does not remember that the good Queen Elizabeth intended not to weary even her Parliament that it was improper "to deal, to judge, or to interfere with her majesty's prerogative royal"? And history fully informs us that all such important interests have been disposed of in the most summary manner. I well know, therefore, that I shall provoke and rouse into action the base and malignant portion of the Democratic party, which guard the portals, and the well-fed phoenixes and ostriches, the fawning scyphantes, and other alcoves of high privilege, that environ the person of the royal incubus of the

**OBJECTIONS TO THE
'REGAL SPLENDOR OF THE
PRESIDENT'S PALACE'**

150. OGLE, MR. CHARLES. *Speech of Mr. Ogle of Pennsylvania, on the regal splendor of the President's Palace, delivered in the House of Representatives April 14, 1840.* Philadelphia: Printed and for sale by T. K. and P. G. Collins, 1840

\$300.00

A fascinating and important example of an essentially political work (Mr. Ogle objected vehemently to the amount of federal money spent on furnishing the White House) which is in fact a very valuable piece of documentation for the historian of the decorative arts and furniture and furnishing. Includes detailed lists of objects in each room, their costs, etc.

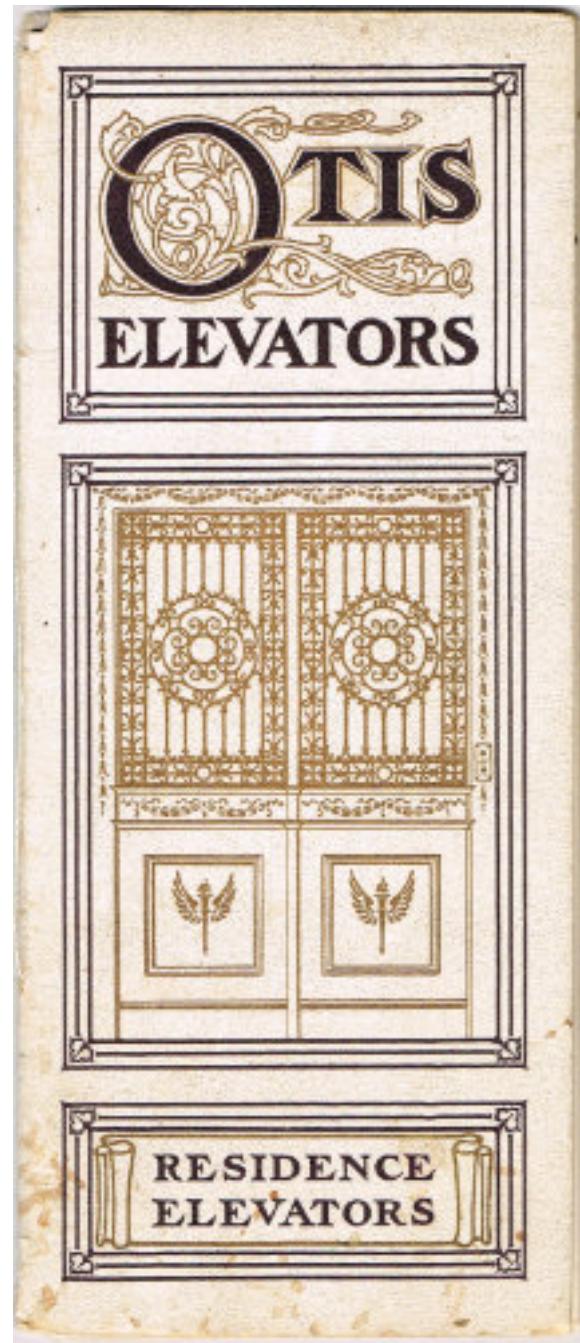
8vo, disbound. 32 pp. Untrimmed.

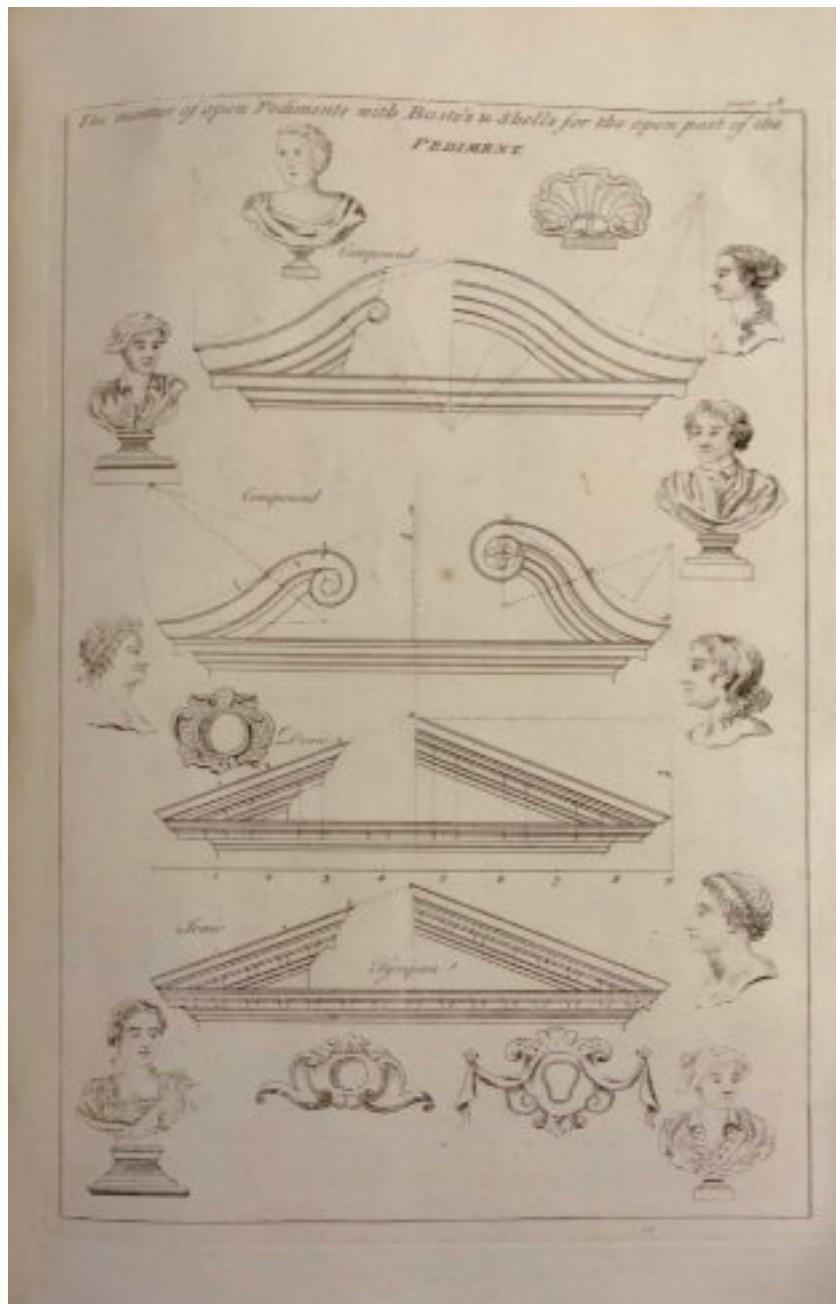
151. OTIS ELEVATOR COMPANY. *Residence Elevators*. New York (and other cities), 1906 \$375.00

An uncommon trade catalogue proposing electric elevators for residences (these were not for tall buildings, though Otis did of course make them). The typical elevator of this kind is described and illustrated. Includes a long list of owners, arranged by cities and then countries. A fascinating who's who. Nicely printed by Chasmar-Winchell of New York and Pittsburgh. OCLC locates one copy dated 1910 (Avery Library at Columbia).

When the Eiffel Tower was new, in 1889, it had three elevators, one of which was an Otis.

Tall narrow 8vo with handsome gold and black printed covers. 32 pp. with 6 illus.





WILLIAM PAIN'S FIRST BOOK

152. PAIN, WILLIAM. *The builder's companion and workman's general assistant: demonstrating, after the most easy and practical method, all the principal rules of architecture. Third edition, with many improvements and additions by the author.* London: Printed for Robert Sayer, 1769 \$2250.00

First published 1758, this was Pain's first book. It was a popular and widely used 18th century pattern book, especially in America. "A practical minded collection of plates and captions illustrating how to design and execute foundations, chimneys, geometrical figures for architectural use; brick and stone arches; roof and dome framing; stairs and railings, etc. There are two chapters on the orders and related details, such as entablatures, mouldings, mantles and a 'Venetian' window. There is also a chapter on Gothic columns, doors, windows and mouldings. The imposition of Gothic details on classical structures suggest the influence of Langley's *Gothic architecture improved.*" - Wiebenson III-C-24. William Pain was a highly important architectural writer; as Eileen Harris points out, in America the demand for his books exceeded that of any other 18th century English author. Harris, BABW, 615. Park List 63. Schimmelmann 93. Berlin Catalogue 2287. Archer 236.1. Colvin, p. 606.

Folio, cont. marbled sides (worn), calf spine and corners, expertly rebacked by Green Dragon Bindery with raised bands, gilt lines and dark red lettering piece. (iv)+4+[10] pp. and 89 engr plates (counted as "pages") and numbered 5-92 as is correct. Small brown spot (smaller than a dime) on t.p. and 3 following leaves; else a very good copy.

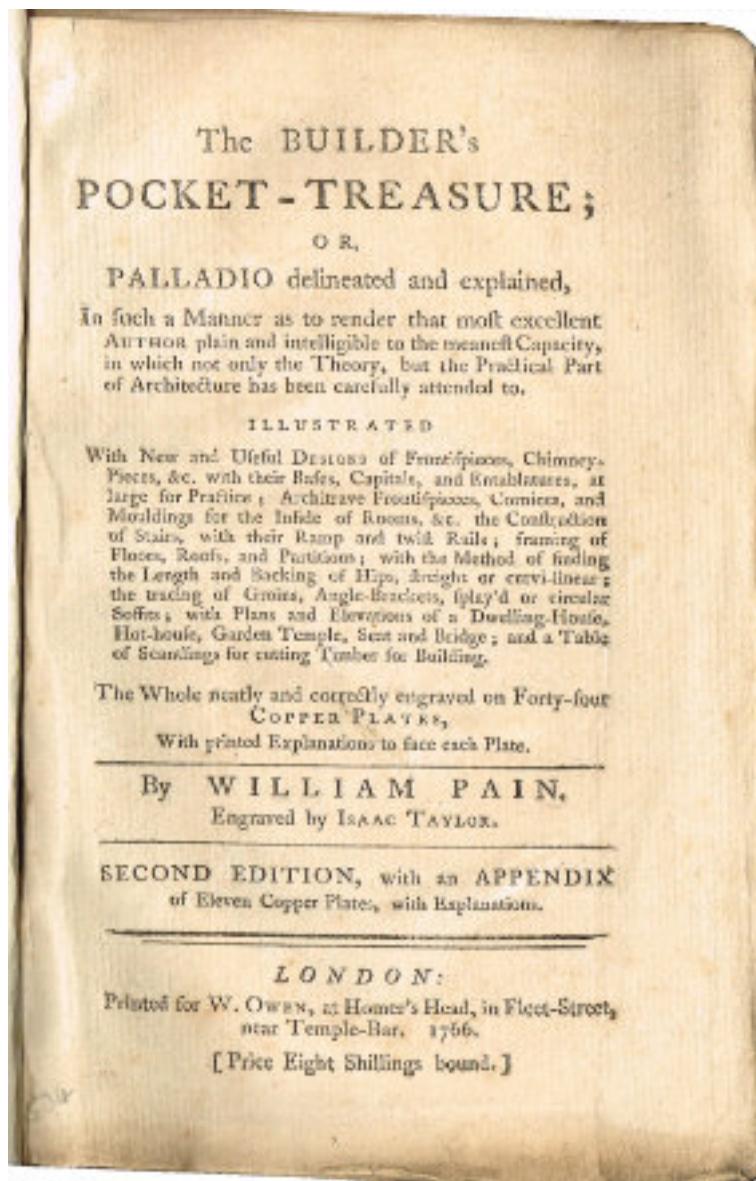
CRISP, CLEAN, UNTRIMMED COPY

153. PAIN, WILLIAM. *The builder's pocket treasure; or, Palladio delineated and explained. Second edition, with an appendix of eleven copper plates, with explanations.* London: W. Owen, 1766

\$1950.00

Originally published 1763. This highly influential book was reprinted by William Norman in Boston in 1794. The English edition found its way to America by 1771 if not before; in that year it was offered for sale by Boston booksellers (Park List 64). Several of the plates here were copied almost line for line by Asher Benjamin for his *Country Builder's assistant* (Greenfield, Mass., 1797). One of the most appealing of all the 18th century pattern books, with an irresistible title. Indeed, the book itself is small enough for the workman to 'have his whole Trade in his Pocket and not be at a loss for any Thing which may occur in the ordinary course of his Profession.' In addition to the normal material on the orders, this title offers Chinese and Gothic garden buildings. An interesting feature of the first and also this second edition is the fact that on the title page it gives the name of the engraver: Isaac Taylor (this was the I. Taylor who later became an architectural publisher). Harris, BABW, 620. Schimmelman 94. Archer 238.4. Wiebenson III-C-24.

8vo, bound in 20th century tan buckram, spine nicely titled. iv+90 pp with 55 engr. plates (some fdg). Despite the binding (which is not offensive), a fine crisp untrimmed copy.





THE EASTON-NESTON COPY

154. PAIN, WILLIAM. *The carpenter' and joiner's repository; or a new system of lines and proportions for doors, windows, chimnies, cornices and mouldings, for finishing rooms, etc. A new edition.* London: I. & J. Taylor, 1794 \$2500.00

A nice clean copy but issued without plate D (and priced accordingly). First published 1778, this is one of the rarest books by Pain. "Throughout the second half of the 18th century William Pain was constantly in print either with a new book - he published eleven between 1758 and 1793 - or with a revised, enlarged edition of an earlier one." - Harris, p. 339. Harris also states that the marketing skills of the Taylors were largely responsible for keeping Pain's books in print from 1774 to 1804. Harris states that the present work saw a total of three editions: the first of 1778, a new edition in 1787, and another one in 1792. The present edition of 1794 is not listed by Harris. Nor it listed or discussed in the BAL. Also not in OCLC. This might be the only surviving copy. Also, the one missing plate ("D") was never bound in. Harris, BABW, 630. Berlin Catalogue 3997. See Wiebenson III-C-24 for notes on other Pain titles. This edition not in OCLC.

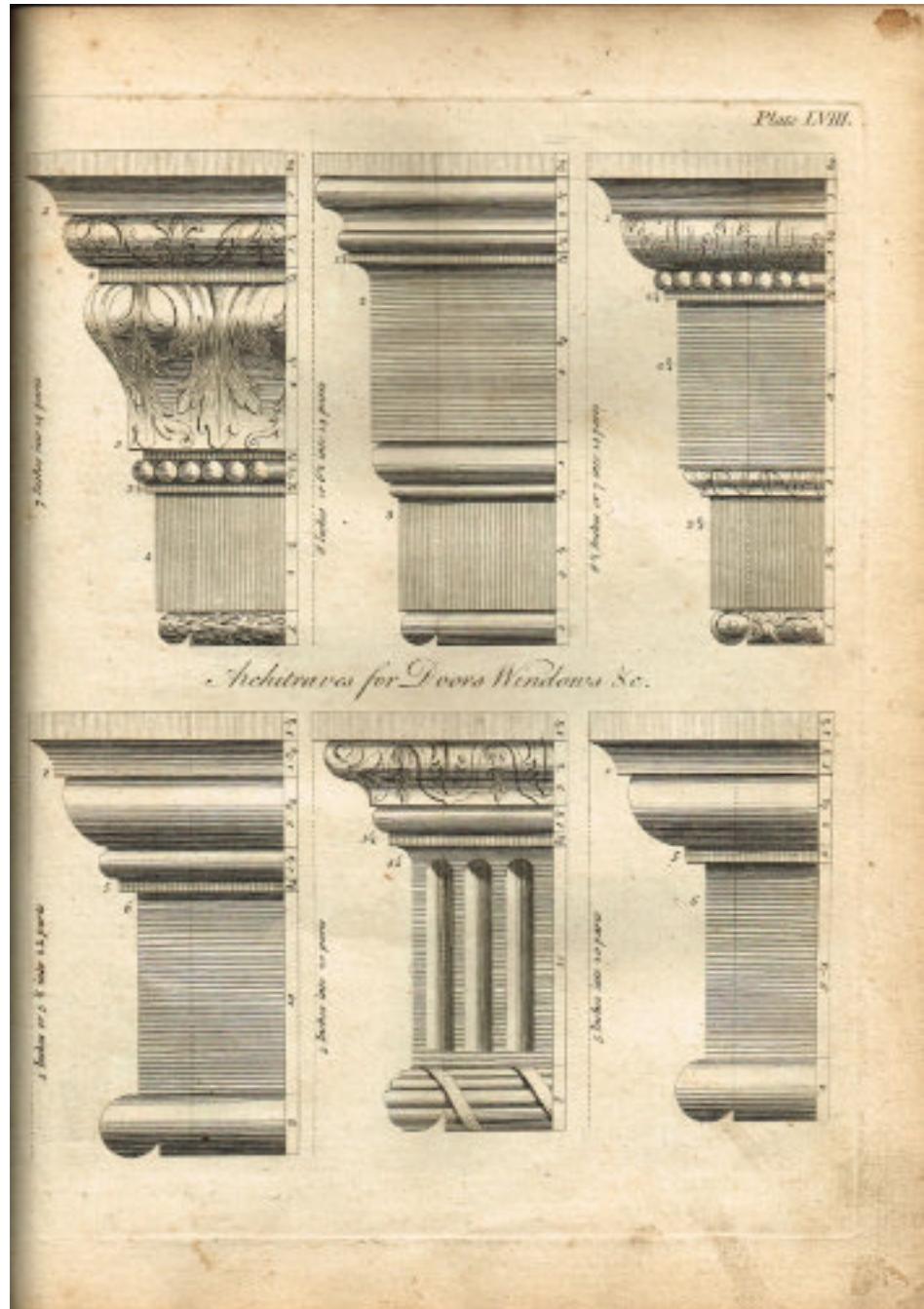
Folio, orig. full polished calf, neatly rebacked. (4) + 12 ff of letterpress with a total of 68 (ex-69) engr. plates. As Harris notes, the 69 plates called for on the t.p. include the frontisp and plate facing. 4 page cat of Taylor's architectural books bound at rear. Bookplate of Easton Neston, famous country house in Northamptonshire designed by Nicholas Hawksmoor in 1702.

155. PAIN, WILLIAM. *The practical builder; or workman's general assistant.* London: I. Taylor, 1776 \$1500.00

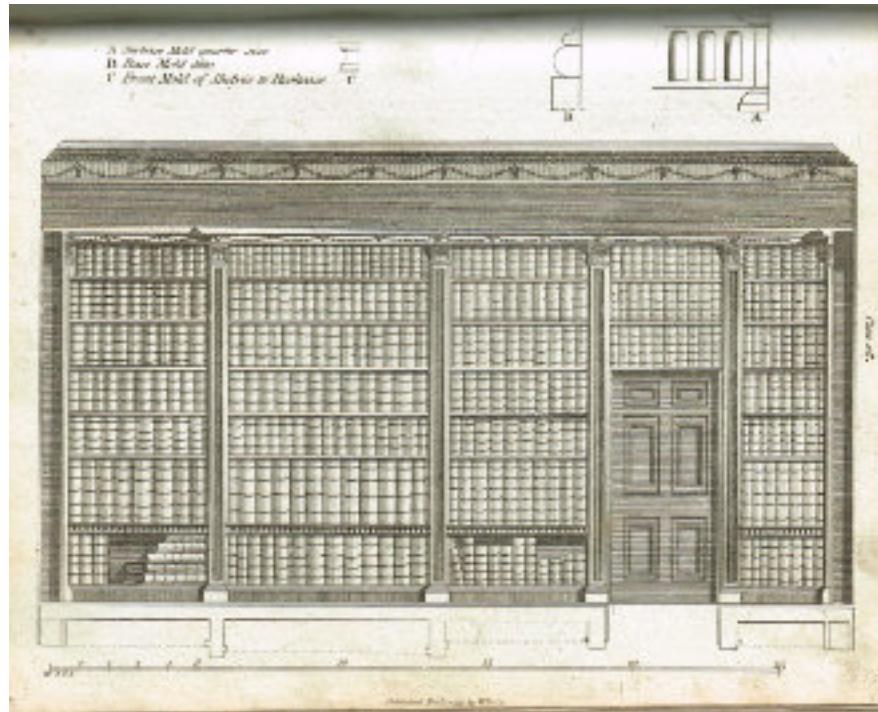
Originally published 1774, this was one of the major 18th century pattern books. It was reprinted in Boston in 1792 and went through at least eight London editions. This and Pain's other works served as design sources not only for architects and builders but also for cabinet makers and carvers. Colvin, p. 606, pointing out the books of William Pain were "as successful in popularizing the 'Adam' style as the earlier books of William Halfpenny had been in disseminating Palladianism and rococo motifs. In fact it was this specific book which introduced details of the Adam taste: 'the very great revolution...which of late has so generally prevailed in the Stile of Architecture, especially in the decorative and ornamental department' yet which 'is vainly sought in any other practical treatise.' Harris, BABW, 646. Archer 240.1. Schimmelman 98. See Wiebenson III-C-24.

Some indication of the importance of the several books by William Pain in late 18th and early 19th century America can be gained from the fact that Hafertepe and O'Gorman in their *American Architects and their Books to 1848* (2001) make no less than 21 citations to him in their index.

4to, modern tan linen sides, calf spine with raised bands, dark red lettering piece. (vi) pp.+ 6 pp of letterpress (explanations to the plates) and 83 engr. plates. Scattered light foxing. At the bottom of the t.p. is a small old rubber stamp "Printed in Great Britain."



**ONE OF THE MOST INFLUENTIAL PATTERN BOOKS
OF THE EIGHTEENTH CENTURY**



156. PAIN, WILLIAM. *The practical house carpenter; or, youth's instructor: containing a great variety of useful designs in carpentry and architecture...sixth edition, corrected.* London: Printed for J. Taylor at the Architectural Library, 1799 \$950.00

A long popular and very influential book, it was originally published in 1788; the second edition appeared in 1789. This may well have been the single most influential architectural book in late 18th and early 19th century America. Not only was it reprinted twice here (Boston, 1796; Philadelphia, 1797), it was also the immediate source for much of the material in

America's first original architectural book, Asher Benjamin's *Country builder's assistant*, Greenfield, Mass, 1797. One can still see many "William Pain doorcases" throughout the eastern states. Colvin, p. 606. Berlin Catalogue 2301. Harris, BABW, 655. BAL 2373 and 2374 (editions of 1788 and 1794) with excellent note. Bound at the end of this edition is "A list of prices for materials and labour...1799" (22 pages).

4to, early 19th cent. full calf, dark red lettering piece. 3 ff+15 ff of letterpress with plates numb. 1-148 (with 5 double-p.). List of prices bound at the rear, 22 pp. Very good clean copy.

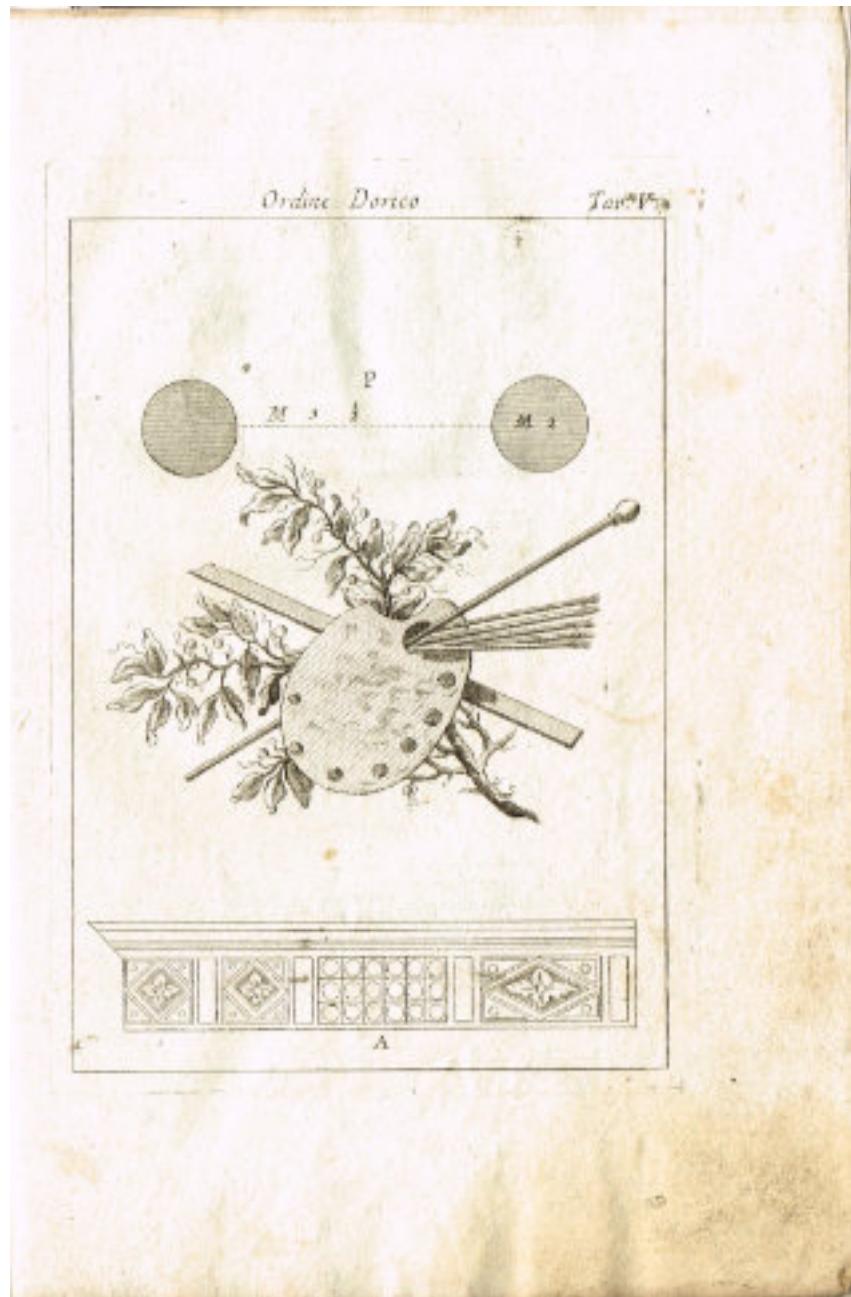
THE FIRST FRENCH EDITION OF PALLADIO

157. PALLADIO, ANDREA. *Traicté des cinq ordres d'architecture desquels se sont servy les anciens. Traduit du Palladio, augmenté de nouvelles inventions pour l'art de bien bastir par le Sr. LE MUET.* Paris: F. Langlois, 1645 \$1650.00

First edition of this translation. This was the first French edition of Palladio; it is a free translation of Book I of the *Quattro Libri* and includes his version of the orders as well as basic building information. It was this edition that was translated into English by Godfrey Richards and published as the first English Palladio in London in 1663. The second part, Le Muet's "Art de bien bastir" was an important statement of the principles on which private houses were built in mid 17th century France (see Blunt, *Art & Archit in France*, p. 119). *Millard Architectural Collection*, no. 128: "The main importance of this translation of Palladio's Book I rests on the fact that it became the chief source of information on Palladio's theory in both France (with 1645, 1647, and 1682 editions) and England (with 1663, 1668, 1676, 1683, 1688, 1693, 1708, 1721, 1724 and 1729 editions). Its publication would cease only with the appearance of Colin Campbell's English edition of Palladio's Book I in 1729." Fowler 216. Berlin Catalogue 2595. Cicognara 573. Wiebenson III-A-13. BAL 2415.



Small 4to, recent full vellum. (X)+pp. 1-116+[engr. frontisp to part II]+[engr. t.p. to part II]+117-154, 154*, 155-166; [8 leaves with 15 engr. plates of doors]; 167-174+(1 blank leaf)+175-229 pages. Except for the binding which is modern but adequate, this is a good honest copy.



A RARE EDITION OF PALLADIO'S ORDERS

158. PALLADIO, ANDREA. *I cinque ordini di architettura* di Andrea Palladio esposti per un'efatta istruzione di chi ama e coltiva questa bella utilissuna arte. Venezia: Fratelli Bassaglia, 1784

\$750.00

Originally published in Venice by Pasinelli in 1746. Both the first and second editions are illustrated with etchings by Gianfrancesco Costa (1711-1772), but a careful comparison shows that for the present edition they were newly made etchings, copied from the 1746 edition. "The five vignettes etched by him are fine and appropriate. They represent the utensils of architects, painters, engravers, and carpenters, all of the arts which combine in building and decoration..." - Fabio Mauroner, "Gianfrancesco Costa" in The Print Collector's Quarterly, 27, no. 4 (1940), pp. 470-495. Not located in OCLC. Fowler 233. Not in BAL. Not in the index to the Weinreb catalogues.

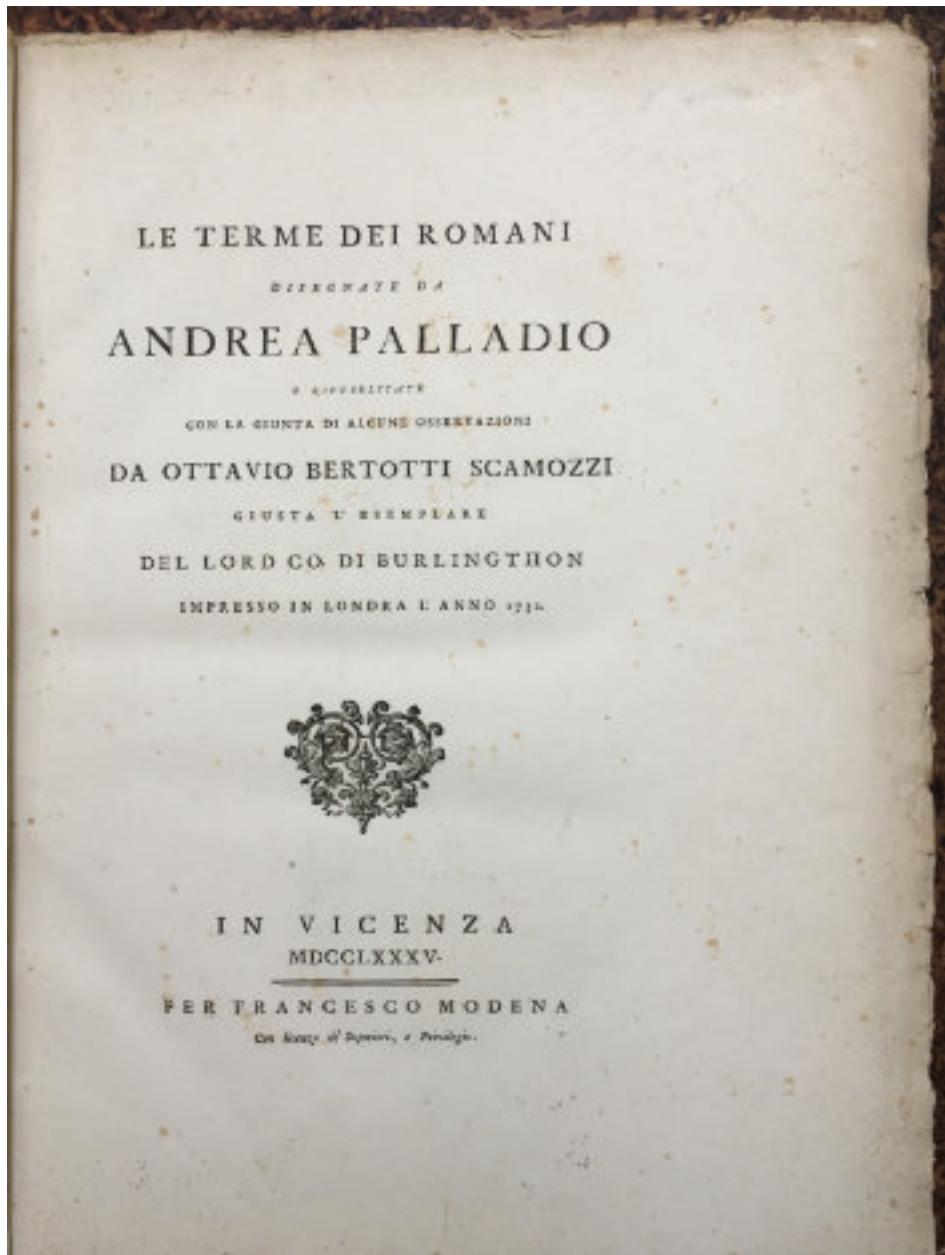
8vo, recent full imitation calf. 40 pp with etched vignette on t.p. and 23 etched plates. As noted above the five vignettes (one for each of the orders) are of extraordinary originality; to my eye they could only have been made in Venice. Old pen doodle on margin of t.p.; old pencil drawings on the versos of the final 3 plates.

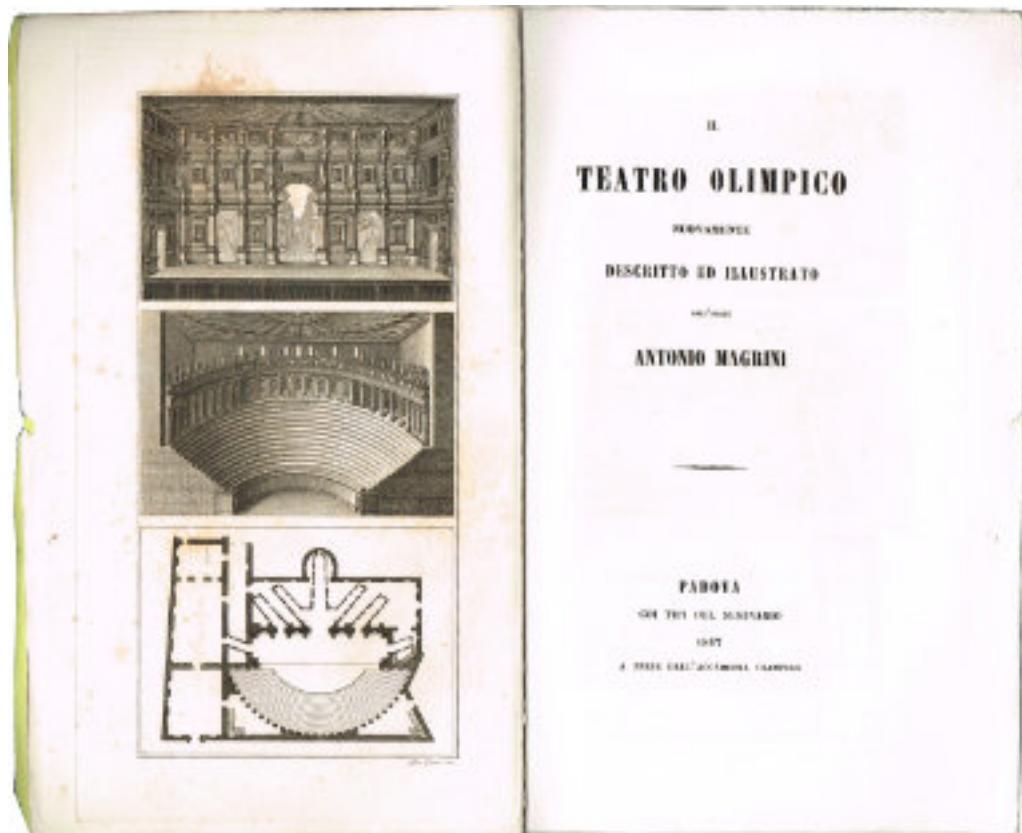
THE BATHS OF THE ROMANS

159. PALLADIO, ANDREA. *Le terme dei Romani disegnate da Andrea Palladio e ripubblicate con la giunta di alcune osservazioni da Ottavio Bertotti Scamozzi giusta l'esemplare del Lord co. di Burlington impresso in Londra l'anno 1732.* Vicenza: Francesco Modena, 1785
\$2500.00

Large untrimmed copy of the first printing of Scamozzi's edition of *Le terme dei Romani* based on Lord Burlington's edition of 1736-40. The frontispiece is a copy by Gaetano Testolini of the architectural title page with portrait bust of Palladio, of that edition. The plates, engraved on copper, are also copies by Carlo Barrea and Testolini of those in bistre which appeared in the 1736-40 edition. This work is sometimes considered as the fifth volume of Scamozzi's *Le fabbriche...Vicenza, 1776-1783* but it was also issued separately. Fowler 234 (listed as a separate work). Berlin Catalogue 1877 (listed as a separate work). Millard, *Italian*, 72. RIBA, *Early Printed Books*, 2380 with the comment: "The present edition seems to have been issued both separately, and with the Italian edition." The present copy has the text in both Italian and French. Cicognara 599.

Folio, recent cloth sides, brown leather spine with raised bands and gilt lines, dark red lettering piece. Engr frontisp (port bust of Palladio); printed t.p., ded leaf with engr vignette and 32 pp of text in Italian [followed by] t.p., engr frontisp and 35 pp of text in French and 25 engr plates (of which 17 are double-page or folding). As noted, a large clean untrimmed copy.





PALLADIO'S LAST BUILDING

160. (PALLADIO). MAGRINI, ANTONIO. *Il Teatro Olimpico, nuovamente descritto ed illustrato*. Padova: Coi Tipi del Seminario, 1847 \$400.00

First edition. The Teatro Olimpico is significant in the history of theater design, for it was the first indoor theater to revive the antique tradition of providing a permanent stage and seating. The narrow and irregularly shaped site caused the design to be directed inward. Palladio's interpretation of the ancient Roman theater, published in Barbaro's *Vitruvius*, inspired his solution. OCLC locates eleven copies in American libraries. L. Puppi, p. 445.

Tall 8vo, orig. printed wrappers. 100 pp with engr. frontisp showing 3 images. Fine clean copy, partially unopened.

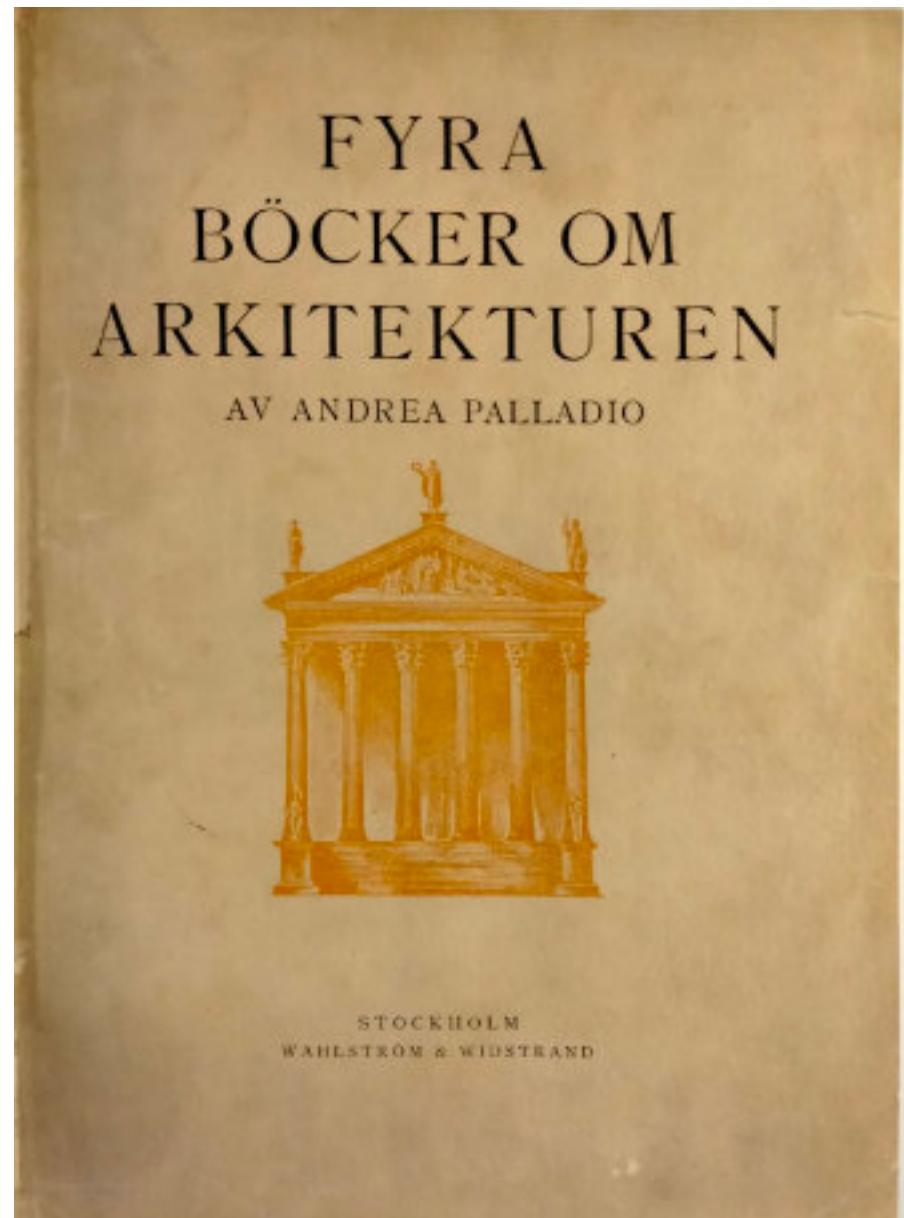
FIRST SWEDISH TRANSLATION OF PALLADIO'S "QUATTRO LIBRI"

161. PALLADIO, ANDREA. *Fyra Böcker om Arkitekturen*.
Stockholm: Wahlström & Widstrand, [1928] \$550.00

Originally published in 1570, Andrea Palladio's *I quattro libri dell'architettura* was one of the most influential architectural treatises of all time. It has been translated into many languages, primarily in the seventeenth and eighteenth centuries. There were a few more translations in the twentieth century, in the present instance into Swedish. And as Deborah Howard has stated, "We should remember that the task of translating Palladio's treatise is still in hand - for instance a Romanian edition was published in Bucharest in 1957." - "Four centuries of literature on Palladio," in *Journal of the Society of Architectural Historians* (Oct. 1980), p. 229.

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

Folio (13 ¾ x 10 ¼"). Bound in publisher's linen, leather spine label, top edge gilt. (x)+325+(iii) pp with facsimiles of all the woodcuts of the first edition. Nice copy.





FIRST EDITION IN POLISH OF PALLADIO'S "FOUR BOOKS"

162. PALLADIO, ANDREA. *Cztery Księgi o Architekturze*. [Warsaw, Poland]: Państwowe Wydawnictwo Naukowe, 1955
\$550.00

First edition of this great classic in Polish. It was translated by Maria Rzepinska and edited by Jan Minorski. In her brilliant essay "Four Centuries of Literature on Palladio" Deborah Howard wrote: "Elsewhere in Europe, comparatively few translations of the *Quattro Libri* appeared...In Germany Palladio's influence was little felt, and as a result no complete German translation exists to this day [1980]...Finally, we should remember that the task of translating Palladio's treatise is still in hand - for instance, a Romanian edition was published in Bucharest in 1957." - *Journal of the Society of Architectural Historians*, Oct. 1980, p. 229. Another first European edition, in Swedish, not mentioned by Howard was published in Stockholm in 1928. The present edition is very rare in this country; OCLC locates only four copies: Columbia; NYU; Cornell and Adam Cardinal Maida Alumni Libr. It is also very rare in Polish libraries; they locate only one copy, Polish National Library.

Folio (13 1/2 x 9 1/2"), orig. cloth, title in gilt on cover and spine. T.p. in black and yellow. 338 pp., illus throughout with reproductions of the original woodcuts. Spine a bit faded, else a nice copy.