

# ARCHITECTURE

a short list e-catalogue

**DONALD A. HEALD | RARE BOOKS**



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**Additional illustrations** of each item can be found on our **website** by clicking the linked descriptions.

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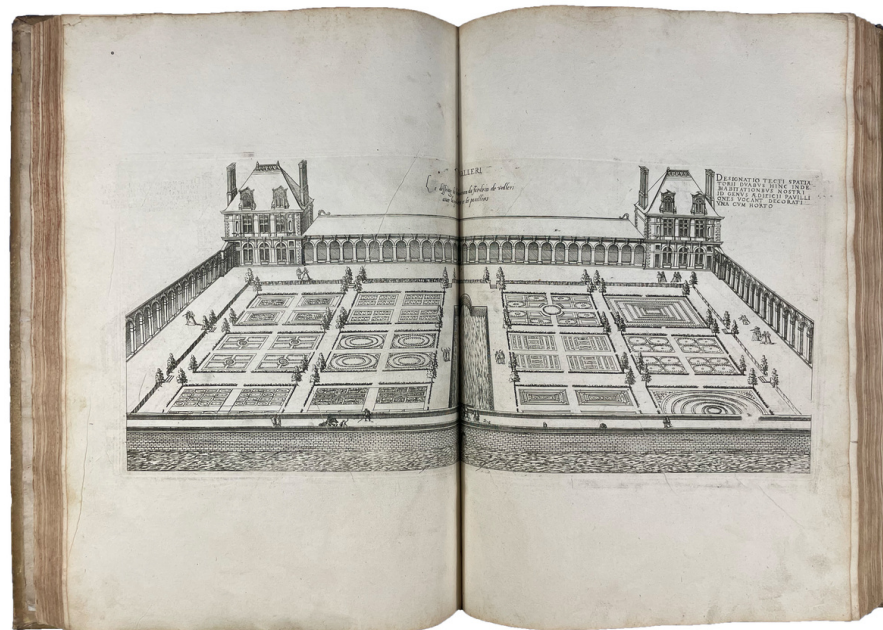


[ANDROUET DU CERCEAU, Jacques (the elder) (c. 1520-1586).  
*Le Premier [-Second] volume des plus excellents Bastiments de France...*

Paris: The author, 1576-1579. Folio; two volumes bound in one (16 1/8 x 11 1/8"). 8 ff. (letterpress title dedication, description of 15 buildings), 63 double-page engraved plates; 8 ff. 61 double-page engraved plates. Seventeenth century vellum, raised bands, red morocco lettering piece, sprinkled red edges. Within a gray cloth slipcase.

**"One of the most beautiful series of engraved plates of monumental structures to appear in the sixteenth century" (Millard).**

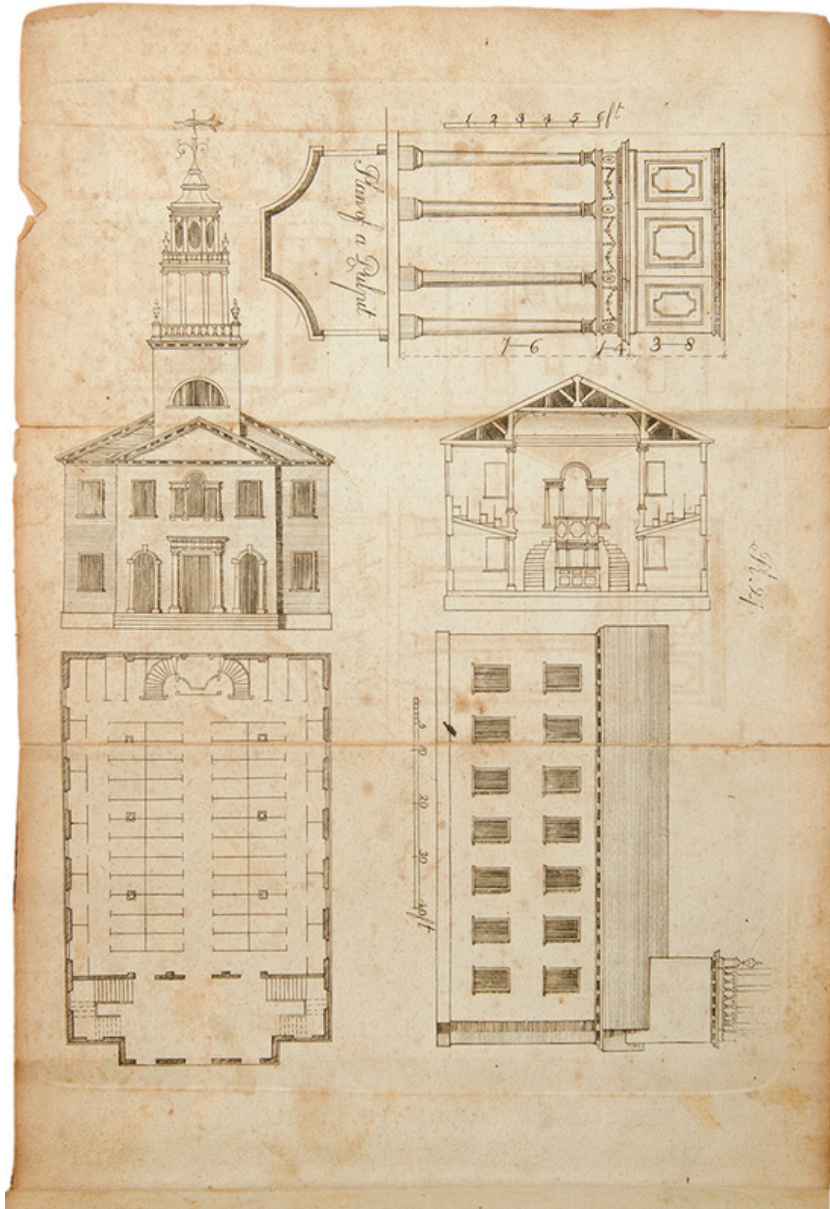
An unparalleled graphic documentation of French architectural and garden designs. "In some cases Androuet du Cerceau's engravings are among the few surviving sources of information on the monuments, including two 'fantasy' palaces of Verneuil and Charleval, the Maison Blanche at Gaillon, and the interesting wood Grande Salle du Palais in Paris. In other cases, the illustrations give a wealth of information on monuments now ruined, altered, or dispersed" (Millard). Without exaggeration the beginning of the definitive French Renaissance style begins with the year of the publication of the above work. This French Renaissance architectural tour-de-force has no equivalent anywhere else in Europe at this time. It presents the residences of the King and his company, with extremely valuable views of important buildings and gardens that have long disappeared.



Androuet du Cerceau, who travelled in Italy in the early 1530s, was largely responsible for introducing Italian Renaissance architecture and decoration to the French court. But historians do not always agree on the "meaning" of the Plus excellents Bastiments de France. Some have argued that it was a "mere" tribute to the most exalted patrons in France, a giant volume of celebratory engravings disguised as an academic architectural essay. Nonetheless, the scale of the work was unprecedented, and it took Androuet du Cerceau more than twenty years to realize the project. Such an undertaking as this required teams of architects, draftsmen and engravers. The project was actually begun in 1550 but was made impossible during the French religious wars. The project progressed glacially through periods of uneasy peace (1563-1566 and 1570-1572). Modern scholars can discern various interpretations and artistic reinterpretations of the subject, but nonetheless the Plus excellents Bastiments de France remains the richest primary source of information on French Renaissance gardens and architecture.

(#40411)

\$ 60,000.



**BENJAMIN, Asher (1773-1845). *The Country Builder's Assistant: Containing a Collection of New Designs of Carpentry and Architecture.***

Greenfield, MA: Thomas Dickman, 1797. Small 4to (7 11/16 x 5 1/2 inches). [32]pp. Thirty engraved plates (two folding). Somewhat toned. Plate 21 strengthened with old paper backing on verso. Contemporary calf, flat spine ruled in gilt. Old repair to spine. In modern red morocco backed slipcase and folding chemise.

**The first edition of the earliest book of architecture written by an American and printed in the United States: a legendary rarity, a landmark work, and a cornerstone of any collection on American arts. "There is scarcely a village which in moulding profiles, cornice details, church spire, or farm-house does not reflect his influence" (DAB).**

Earlier architectural works printed in the United States were simply compilations or reprintings of British material (e.g. John Norman's *Town and Country Builder's Assistant* of 1786). Benjamin's work is a classic and important American architectural treatise, by the man who was most responsible for disseminating late colonial details throughout New England, beautifully illustrated with engravings of colonial buildings, elevations of churches and homes, ornaments, cornices, etc., reflecting the influences of the Doric, Ionic, and Corinthian orders.

"The career of the first American architectural writer, Asher Benjamin (1773-1845), covered several decades of the early nineteenth century. Both the books he wrote and the buildings he designed had an influence on building in New England that is still visible. He probably will be best remembered for his popularization of the federal style through his early books (and the Greek revival in his later ones)" (Thompson).

As with the present copy, most copies of Benjamin's book were heavily used, accounting for its present rarity. Although the title states that each plate would be accompanied by textual descriptions, no descriptions were issued for plates 25-27.

As a testament to its importance in the development of American architecture, the text appears in several relevant exhibition catalogues. These include: "The Sources of Classicism," Univ. of Texas, 1978 (later edition); "Printed Books on Architecture," Univ. of Illinois, 1960 (later edition); "The Builder's Guide," Colby College, 1969 (later edition), "The Colonial Scene," John Carter Brown Library, 1950; "A Society's Chief Joys," American Antiquarian Society, 1969; and "Wellsprings of a Nation," American Antiquarian Society, 1977.

(#39780)

\$ 24,000.



**BENJAMIN, Asher (1773-1845).** *The Country Builder's Assistant: Fully Explaining, the Best Methods for Striking Regular and Quirked Mouldings [...] Carefully Engraved on Thirty-Seven Copperplates with a Printed Explanation to each.*

Greenfield: Printed by John Denio, 1805. 4to (7 1/2 x 5 3/4 inches). Engraved frontispiece and 37 engraved plates, 2 of which folding, with accompanying text leaves. Contemporary sheep. Custom chemise and slipcase.

**Fourth and final edition of the earliest original American book of architecture - a landmark work, and a cornerstone of any collection on American arts.** "There is scarcely a village which in moulding profiles, cornice details, church spire, or farm-house does not reflect his influence" (DAB).

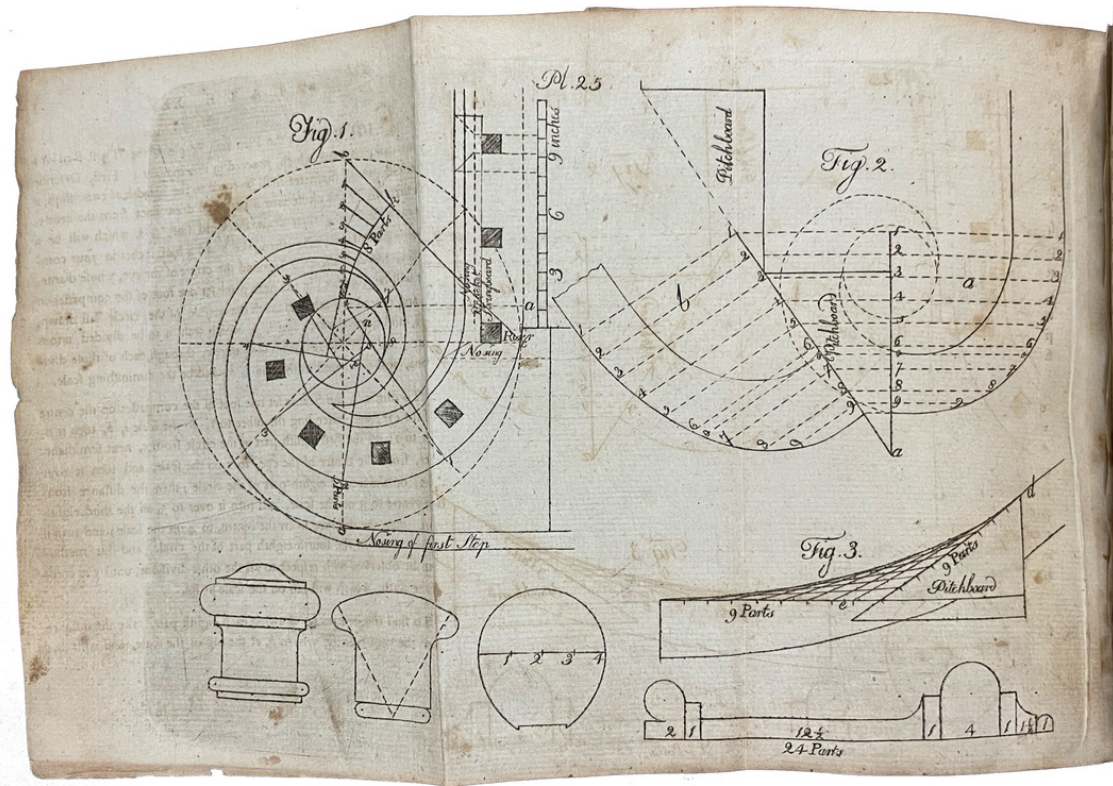
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(#40497)

\$ 9,500.





**CHAMBERS, Sir William (1726-1796). *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surry, the seat of Her Royal Highness the Princess Dowager of Wales.***

London: printed by J. Haberkorn, published for the Author [et al.], 1763. Folio (20 1/2 x 14 5/8 inches). Ad 1: iv, 8 pp. (including dedication to Augusta, Dowager Princess of Wales). With 43 engraved plates and plans (3 folding), by E. Rooker, Wm. Woollett, Charles Grignon, Paul Sandby, T. Miller, James Basirer, Ja. Noval, F. Patton after William Kent, Chambers, Smeaton, Paul Sandby, Cipriani et al.

**[Together with:] *Desseins des Edifices, Meubles, Habits, Machines et Ustenciles des Chinois: Graves Sur Les Originaux dessines a la Chine: Auxquels est ajoutee Une Description de leurs Temples, de leurs Maisons, de leurs Jardins, &c***

Londres/London: De L'imprimerie De J. Haberkorn, Dans Gerrard Street; se vend chez L'auteur, a Cote du Caffé de Tom en Russel Street. Covent Garden; and chez A. Millar and J. Nourse, Libraries dans le Strand, 1757. Ad 2: [8], 19, [1] pp. With 21 engraved plates. Contemporary German green morocco, elaborately gilt, wide outer border richly gilt, spine gilt, red morocco lettering piece, within green cloth slipcase.

**Spectacular volume of the highest interest for historians of eighteenth-century landscape architecture and architecture, containing the two most important works by Sir William Chambers, both in First Edition.**

The first work a sensational record of the Kew Gardens in London, Chambers' greatest architectural achievement, and a monument of landscape architecture which incorporated Chinese garden design. Chambers (1726-1796) designed more than 25 buildings for Kew, including a Mosque, a Palladian bridge, a menagerie and the Great Stove, all of which have long since disappeared. Still standing are the Orangery, Ruined Arch, the Temple of Bellona, the Temple of Aeolus, and his most famous building at Kew: the Pagoda. One of Kew's most astonishing features, the Pagoda was completed in 1762 for Princess Augusta, George III's mother, who actually founded the botanic garden at Kew. The 10-story octagonal building reaches a height of nearly 50 meters. The present volume contains the highly important full-page engraved plates of the gardens as it was originally intended. Kew Gardens was drastically altered during the nineteenth century by William Nesfield; thus the present volume is of great importance.

The fashion for Chinese design in decorative architecture was very much influenced by Chambers, who was employed as architect by Princess Augusta as she continued the creation of Kew Gardens after the death of her husband, Prince Frederick, in 1751. Chambers' *Desseins des Edifices* (see below) appeared in 1757, the same year that work began on the Pagoda. His *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew* was issued in 1763, just after the Pagoda had been completed.

(description continues on the next page)





Chambers wrote: "All the architectural designs were done by me with the greatest care and accuracy, the figures by Signor Cipriani, and the views by Messieurs Kirby, Thomas Sandby, and Marlow, all of them excellent draughtsmen. The whole work is engraved by the most eminent of our Artists... the whole of this very expensive publication has been carried without the least charge to me; the work having been undertaken by Royal Command, and nobly paid for by the Royal Bounty" (Description of the Plates, pp. 7-8). These amazing views of Kew Gardens absolutely must be seen to be fully appreciated.

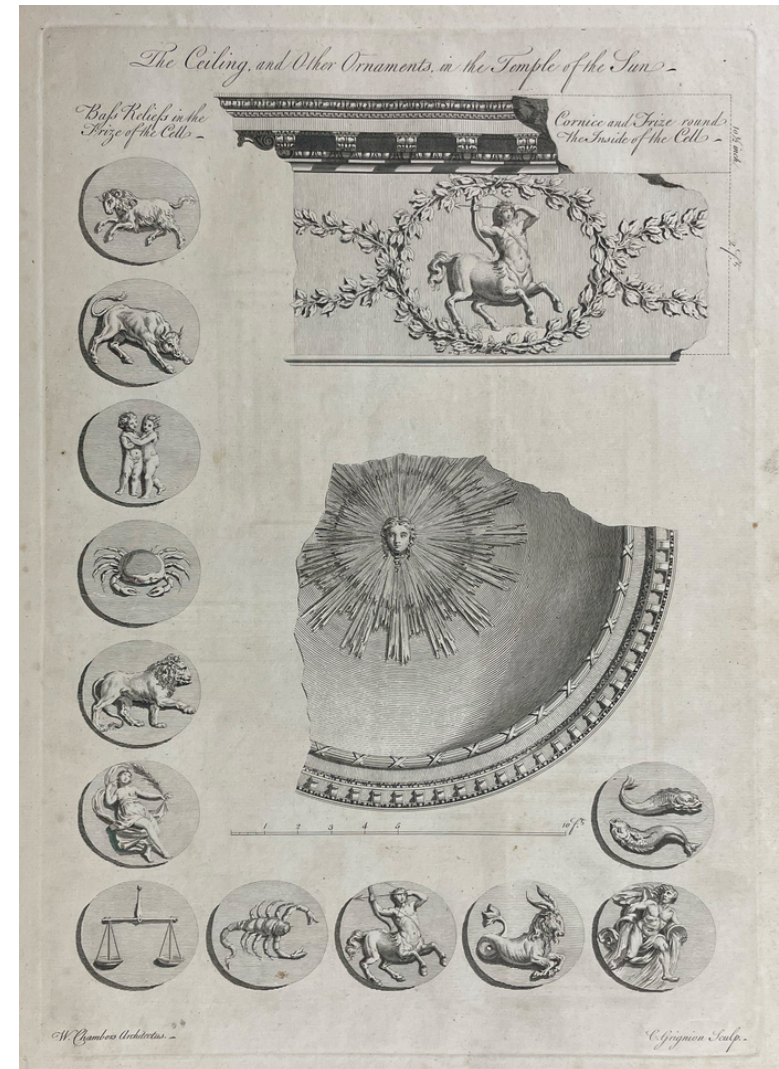
The second work a First Edition in French, published simultaneously with the English Edition, of Sir William Chambers' first book, which was "the first to examine Chinese buildings as architecture" (Eileen Harris). Blanche Henry writes: "While in Canton, Chambers made some sketches of Chinese architecture and costume which were later engraved and published in 1757 in his first book, entitled Designs of Chinese buildings, furniture, dresses... The work includes an account 'On the art of laying out gardens among the Chinese' (pp. 14-19)." Harris claims that account "attracted more attention than any other part of the Designs. It was reprinted in its entirety in the Gentleman's Magazine in May 1757. Edmund Burke considered it 'much the best that has been written on the subject' and, as it corroborated the most controversial principle of his Enquiry into the Origin of our Ideas of the Sublime and Beautiful. He published it in the first volume of his Annual Register in 1758."

Although Chambers' Desseins received violent reactions from such persons as "Capability" Brown and Hogarth, its favourable influence on the Continent is well documented: George Louis Le Rouge devoted the entire fifth cahier of the celebrated Jardins Anglo-Chinois to the Desseins, and Johann Carl Krafft employed them in his Plans des Plus Beaux Jardins Pittoresques and Recueil d'Architecture Civil.

The present volume offers a more accurate account of Chambers' attitude toward Chinese gardening than his later Dissertation on Oriental Gardening, and is of some significance in Chambers' theory of gardening in that it predates his Chinese garden designs at Kew. Minor foxing, overall in excellent condition. In a spectacular German blue/green full morocco binding. From the library of the Grand Duke (of Saxony), with neat ex-libris stamp on title.

(#40334)

\$ 22,500.





**FÉLIBIEN, André (1619-1695). *Description de la Grotte de Versailles.***

Paris: de l'Imprimerie Royale, 1679. Folio (19 1/4 x 13 inches). Letterpress title with large engraved printer's device and royal coat-of-arms; 20 engraved plates (including 3 double-page); 17 additional plates depicting vases, herms, and sphinxes by Jean Le Pautre (some dustsoiling and spotting). Contemporary French red morocco with elaborate gilt lozenge within gilt borders and crowned corners, spine in six compartments with raised bands, green morocco lettering piece in the second and third, others with a repeat decoration in gilt, all edges gilt, marbled endpapers. Provenance: David Lionel Salomon (bookplate; his sale, Christie's London, 25 June 1986, lot 23).

**First edition of an important festival book, extra-illustrated with engravings by Jean Le Pautre in a fine contemporary red morocco binding.**

The Grotte de Thétys, designed by Charles Perrault, formed an integral part of the iconography of the palace and gardens of Versailles. The first twenty plates relate to the Grotte de Thetis: a plan, an exterior view and a number of plates of details of statuary and shell and coral decoration of the interior. This work is particularly valuable as a pictorial record as the Grotto was demolished in 1684 to make way for the new southern wing at Versailles.

The Grotto of Thetis was the "the supreme example of the grotto-nymphaeum; once a reservoir, it was within this triple arcaded structure that 'the King goes ... to take rest from his great works. [Refreshed he returns] with the same ardour as the Sun who begins again to light the world.' Behind the triumphal arch were niches resplendent with nymphs and tritons attending Apollo, and hydraulic machines which set in play 'an infinity of small crystal globes, among a confused mass of drips and atoms of water that seem to move in this place as the atoms of light which one discovers in the rays of the Sun' (Andre Felibien, Description..., 1676) (Oxford Companion to Gardens, p. 237).

"It was designed to represent the climax of the astrological myth of the entire garden, the completion of Apollo's solar course and his return to rest in this underwater cave. The grotto was a marvel of technical innovation. Félibien considered it to be a completely successful imitation of nature by art. The creation lasted only twenty years. It was destroyed in 1684 to be replaced by Mansart's north wing of the palace. However, its unique beauty is preserved with this recording by Félibien" (Millard).

(#39691)

\$ 15,000.





**FOWLER, William (1761-1832). *Engravings of the Mosaic Pavements ... [Bound With:] [Appendix to the above] ... [And With:] [A Second Appendix].***

Winterton and London: the author, [1798-]1804 (first series); 1809 (first appendix); 1824 (second appendix). 3 volumes, folio 25 3/4 x 20". Printed dedication to Sir Joseph Banks in each volume, trimmed and mounted within a black-ruled border. 78 engravings, most hand coloured, trimmed and mounted as issued within an ink ruled border [complete]. Extra-illustrated with 25 separately-issued prospectuses and letterpress descriptions, as detailed below. Additionally extra-illustrated with 7 unpublished engravings, as below. Expertly bound to style in half purple morocco and blue-green cloth boards, original morocco labels on the upper covers.

**An extraordinary collection, comprising the complete work with the very rare second appendix: extra-illustrated with numerous prospectuses and unpublished plates.**

"The immense works of William Fowler of Winterton in Lincolnshire -- builder, antiquary, artist, engraver, born 1761 died 1832 -- cannot be widely known, for his three vast volumes of hand-colored etchings, issued as single prints, have been rare for more than a century ... Of the third volume (second 'Appendix') [Henry] Ball wrote in 1888 that it 'seems to be quite unknown, no mention of it having ever appeared in print, to the writer's knowledge. This can only be accounted for in the supposition that the number of copies completed was so extremely small that a perfect set of the three volumes has never yet been offered for sale' ... Fowler did not limit himself to mosaic: early stained glass interested him equally, and wandering through those published collections a fine contrast establishes itself between minutely recorded tesserae in mosaic and areas of splendid colour in the windows ... [Fowler was] the creator of some of the finest English colour prints in that ample period, and a pioneer artist-antiquary across the two unrelated themes of Roman mosaic and stained glass" (Franklin).

There is some bibliographic confusion over the number of prints issued by Fowler, as some early references have mistakenly listed prints with multiple images as separate engravings, or listed nearly unique, unpublished prints (done for Fowler's own amusement or as gifts for friends) as being part of the published series. The present set is complete as issued, with 78 engravings, though is extra-illustrated 7 of the unpublished plates, as well as an astonishing number of the ephemeral prospectuses.

(Please navigate to our website to see the whole description of what the set comprises.)

(#34998)

\$ 29,000.



**HÉRE DE CORNY, Emmanuel (1705-1763).** *Recueil des plans élévations et coupes, tant geometrales qu'en perspective des chateaux, jardins, et dependances que le Roy de Pologne occupe en Lorraine y compris les batimens qu'il a fait elever, ainsi que les changemens considerables, les decorations et autres enrichissemens qu'il fait faire a ceux qui etoies deja construit.* (WITH): *Plans et elevations dela Place Royale de Nancy.*

Paris: Francois, (1750)-1753. Folio; 3 vols. 25 x 19". 82 engraved plates: composed of 3 titles within rich ornamental borders by Lattré, 2 allegorical frontispieces (not in vol. 2) by Jean Charles François after P. Girardet, 2 engraved dedications to the French King, 75 engraved plates, plans and elevations (47 double-paged, 11 folding) of which 3 folding plates depicting the Castle Lunéville with its gardens, kiosk and "Rocher", the Castle and Gardens of Chanteheux, the Royal Menagery, the Castle and Gardens of Malgrange, and the Royal Place at Nancy. Contemporary marbled calf, gilt borders on sides, gilt-stamped coat of arms of the Polish King Stanislas Leczinski; spine gilt in compartments, red morocco lettering piece, gilt inner dentelles, gilt edges.

**Rare first edition of one of the greatest 18th century books on architecture, most luxuriously and expensively produced in the size and style of the famous "Cabinet du Roi". The volumes were composed, designed and engraved by Emmanuel Héré de Corny (1705-1763), a French architect, and Jean Charles François (1717-1769).**

Emmanuel Héré de Corny became the head architect to the Polish King, Stanislas Leczinski and he almost single-handed designed the plans and directed the works. These luxurious volumes, produced to promote Stanislaw's claims to royalty and his connections with the Royal house of France (his daughter was married to Louis XV in 1725), were designed in the manner of Royal books of ceremonies, coronations, solemn entries, and funerary rites, by which sovereigns made known the majesty of their reign'. (Millard).

The first two volumes produced together in 1750 illustrate designs for the chateaux, parks, and garden pavilions Héré de Corny executed for Stanislaw: Luneville, Chanteheux, Commercy amongst others. The third volume was published three years later and is entirely set aside to illustrate plans for the Place Royale de Nancy. In addition to plans and views of the three interconnected spaces in Nancy, the volume contains the designs of the structures adorning the processional route, including the Hotel de Ville, the Hotel Consulate, the Bourse de Commerce, and the Palace of the Military Government, as well as the triumphal arches, statues, fountains, and wrought iron grilles that ornamented the spaces. The ensemble is one of the major works of urban design of the eighteenth century.



(#40357)

\$ 65,000.



LA VENTANA. SALA DE LAS DOS HERMANAS.



L A + A L H A M B R A +

**JONES, Owen, (1809-74) and Jules GOURY (d. 1834). *Plans, Elevations, Sections, and Details of the Alhambra: from drawings taken on the spot by the late M. Jules Goury and in 1834 and 1837 by Owen Jones ... With a complete translation of the Arabic inscriptions, and an historical notice of the Kings of Granada, from the conquest of that city by the arabs to the expulsion of the moors, by Mr. Pasqual de Gayangos.***

London: published for Owen Jones, 1842-1845. 2 volumes, folio (26 x 19 1/2 inches). 1p. list of subscribers. 2 chromolithographic additional titles, 2 hand-coloured plans, 100 plates, measured drawings and plans, engravings or lithographs (38 on India paper mounted [4 of these folding], 67 chromolithographs) after Owen Jones or Jules Goury, by Jones, T.T. Bury, W.S. Wilkinson and others. Contemporary half green morocco and marbled paper covered boards, spine gilt with raised bands, expert repairs to joints and head and tail of spine.

**Large paper copy of the first edition of this highly detailed and beautifully produced work.**

According to Abbey this work was first published in two forms: small paper for £18.16s (as the Abbey copy) or £31.10s for the large paper issue (as here). Abbey does not mention if there were any other differences in the make-up of the two issues, but the plates on India paper found here (which are not in the Abbey copy) are only found in the large paper issue. The lithographs, printed in colours, are highly important in their own right as early experimental examples of the chromolithographic process that was to come to dominate colour lithography for most of the second half of the nineteenth century. These images, combined with the excellent text, form an important historical record of the Alhambra it stood early in the 19th century: at least twenty years before the first detailed photographic records were made.

Owen Jones was the son of a prosperous Welsh furrier. In 1833, Jones, who had been articled to Lewis Vuillamy from 1825-1831, made a tour of the Middle East (including Constantinople and Cairo) painting watercolour landscapes: this sparked his fascination with Islamic buildings. In the following year he made a tour of Spain accompanied by the young French architect Jules Goury, visiting Granada, and the Alhambra in particular. Both were fascinated by the Moorish Palace and they planned to study it in detail. At that time, it was possible for suitable visitors to rent a suite of rooms within the palace itself: Washington Irving had been inspired to write his *Tales of the Alhambra* whilst staying there in 1829 and following in his footsteps, Jones and Goury stayed at the palace whilst making detailed drawings of the architectural and coloured decorations of the building. Tragically, Goury contracted cholera during his stay, and died on the 28th August, 1834. Owen Jones returned to England with both his and Goury's sketches. He also brought back an enormous number of casts that he and Goury had made of the ornaments and mouldings.

(description continues on the page)



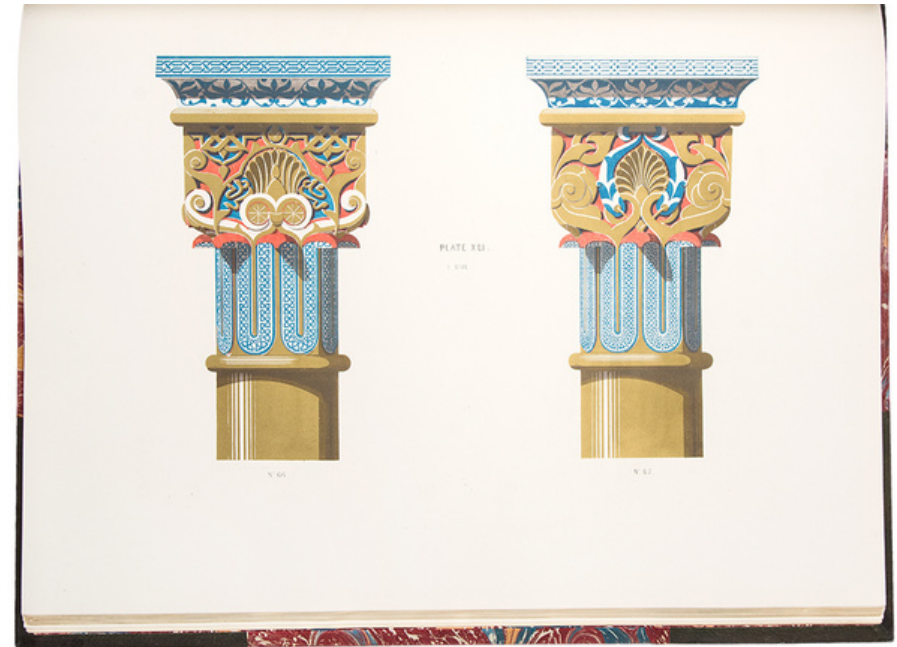
A note at the beginning of the present work explains that "to insure perfect accuracy, an impression of every ornament throughout the palace was taken, either with plaster or with unsized paper." Jones returned to the Alhambra again in 1837 to complete the recording and measuring of a number of aspects of the palace that had remained unfinished at the time of Goury's sudden death.

"On his return with his drawings ... Jones apparently had difficulty in finding any printer to undertake the unfamiliar and difficult work of color printing [especially the need for the flat, opaque and accurate colour schemes to reproduce the decorative motifs] ... With the promise of some help from Day & Haghe, Jones therefore set up an establishment ... [in London] ... training his own workmen and providing his own presses ... Jones's approach to colour-printing was that of the precise architect with an eye for abstract design and the harmony of colours ... Here Jones is a forerunner of Morris, the Pre-Raphaelites, and Art Nouveau [including Christopher Dresser]" (Abbey).

His subsequent career was not limited to the theoretical. He designed the internal decoration of the Vulliamy and Roumieu church, All Saints, Ennismore Gardens (c.1850), which is now the Russian Orthodox Cathedral in London. In 1851, Jones was appointed Superintendent of the works for the Great Exhibition, and in 1854 he designed the Egyptian, Greek, Roman and Alhambra Courts when the Crystal Palace was moved to Sydenham. In 1856 he published, with Sir Matthew Digby Wyatt, the celebrated and monumental Grammar of Ornament, creating a nucleus of ornamental ideas that still has resonance today.

(#35116)

\$ 24,000.





**LAFEVER, Minard (1798-1854). *The Modern Builders' Guide: by Minard Lafever. Architect; Illustrated by Eighty-Seven Copperplate Engravings.***

New York: Henry C. Sleight, 1833. 4to (12 x 8 7/8 inches). 146 pp. 87 copper engravings including the additional title. Plates numbered 54 and 55 are not called for. Contemporary sheep, gilt red morocco lettering piece, within a cloth box.

**First edition of Lafever's second book, a significant improvement from his early work tailored towards American carpenters and builders.**

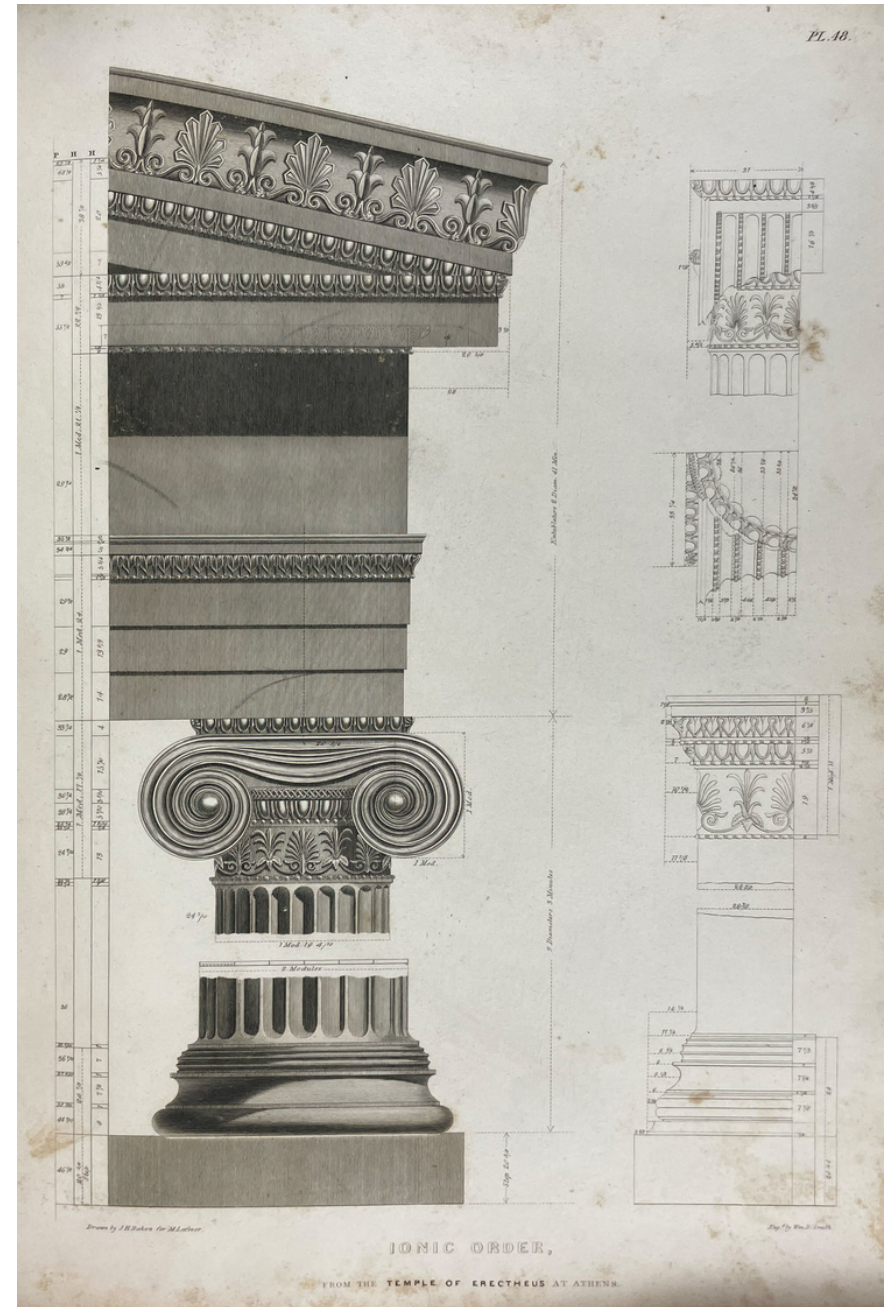
One of the most influential books in the history of American architecture, *The Modern Builder's Guide* was responsible for the rapid dissemination of Greek Revival architecture in the United States. Local carpenters as far south as Kentucky and as far west as Wisconsin used the book as a "builder's guide" to construct Grecian temple-type houses and public buildings. Here Lafever established himself as a serious rival to his influential predecessor, Asher Benjamin. Like Benjamin, Lafever was a house carpenter turned architect, but from central New York rather than Massachusetts.

Compared to *The Young Builder's General Instructor*, Lafever's first book, the present work had better drafted illustrations that demonstrated Lafever "had fully matured in terms of his handling of proportions, spacing, and ornament" (Williamson). The heart of *The Modern Builder's Guide* is the collection of plates showing elevations and full plans for churches and country residences, details of such structural elements as groin arches, roofing, staircases and window construction. Most important are the engravings in the Grecian-style for use on fireplace mantels, front doors, stairs, columns, cornices, interior wall and window treatments, building elevations, and other devices. There is also detailed information on practical geometry, and construction techniques of carpentry, masonry, plastering, etc.

The engraved title page features the illustration of, and plan for, a country villa designed by J. Gallier. The numerous plates are after drawings by J.H. Dakin, M. Lafever, and J. Rothhaas, and were engraved by W.S. Barnard, Wm. D. Smith, H. Fossette, and Wm. B. Folger.

(#40498)

\$ 800.





**LAFEVER, Minard (1798-1854).** *The Architectural Instructor: containing a history of architecture from the earliest ages to the present time. Illustrated with nearly 250 engravings of ancient, mediaeval, and modern cities, temples, palaces, cathedrals, and monuments; also, the Greek and early Roman classic orders, their principles and beauties; with a large number of original designs of cottages, villas, and mansions, of different sizes, accompanied with practical observations on construction [...] together with a glossary of architectural terms.*

New York: G.P. Putnam & Co., 1856. Quarto (12 x 8 3/4 inches). 526 pp.; 111 lithographic plates, about half of which are duotone, and some printed in colors. Quarter modern morocco over contemporary cloth, top edge gilt.

**First edition, posthumously printed, of this influential manual by an esteemed Greek Revival architect - "the last of the best of the architectural vade mecums."**

Lafever was an influential Greek Revival architect, writing three books on Greek designs and details. This work, combines a history of architecture with a survey of a wide range of ancient and modern styles, all written in a style suited for Lafever's general readership of 19th-century Americans. As such the present work continues his goal established in earlier books, such as *Beauties of Modern Architecture* (1839), of reaching those who he termed the "everyday workman." Illustrated with nearly 250 engravings. One historian calls *The Architectural Instructor* "the last of the best of the architectural vade mecums" from the tradition begun by Asher Benjamin (Holland p.71).

"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*" (Hamlin p.147)

The present work, profusely illustrated, replicates ancient and modern buildings, including temples, churches, villas, monuments, and municipal halls. The main text is followed by a "Glossary of Architectural Terms." Plates 1-21 illustrate the history of architecture, 22-29 the classical orders, and plates 30-111 original designs (mostly for buildings which were built), the majority beautifully printed in tints or colors.



**LAJOUE, Jacques de (1687-1761). [A collection of engravings of cartouches, architectural fantasies and fans, all in a single album].**

Paris: Huquier and others, circa 1740] - 1744 - 1768. 18 suites and 4 unassigned plates in one volume, folio (21 5/8 x 14 inches). Engraved throughout. 150 leaves with 13 titles and 161 plates, all after Lajoue (1 folding, 1 hand-coloured reverse-printed 'vue d'optique' plate), most plates mounted to size, some plates cut to the edge or into the plate area. Green morocco gilt, covers with wide decorative border tooled in gilt, expertly rebaked to style, spine in compartments with double raised bands, lettered gilt. Provenance: F.A. Magliss (inscription dated 1905? on the verso of the second plate in the 16th suite).

**A unique 'sammelband' including the greatest engraved work produced from Jacques de Lajoue drawings: a celebration of French rocaille at its peak, as executed by an exuberant master.**

Jacques de Lajoue 'is one of a group of masters who, during the last years of Louis XIV's reign, reacted against the conventional austerity and heaviness of form that characterised the art of the 17th century. Gillot, Watteau, Aurèle Meissonier and Gilles-Marie Oppenoord were friends of his. Alongside them he provided work for Gabriel Huquier to engrave. Huquier rendered 39 [sic.] drawings by Lajoue - of ornaments, trophies, griffins [sic.] and architectural monuments ... It was through his influence that the taste for rocaille developed' (Benezit VIII, p.322).

Lajoue 'was the son of the architect and master mason Jacques de La Joue and Marguerite Cannaban. He was accepted by the Académie Royale as an architectural painter on 26 April 1721 and he continued to take part in its exhibitions until 1753. He exhibited at the Place Dauphine in 1721 and his success never seems to have waned from this date onwards. He obtained work in several decorative projects in royal palaces and buildings. In 1732, he won great acclaim with a View of the Bibliothèque Ste-Geneviève. From 1730 to 1739, he provided drawings to C. Nicolas Cochin (junior) to be used for engravings ... Lajoue was patronised, in particular, by Mme. de Pomadour... [he] was also a close friend of Nicolas Cochin, de Troy, Lemoyne and Coustou the Elder. (op.cit.)

This album was apparently assembled in 1905 or shortly afterwards, perhaps by F.A. Magliss. Cohen/de Ricci (column 589) record a similar 'sammelband' but it includes fewer images: 160 images including titles, as opposed to 174 images in the present work. The order in which the various suites are bound here is the same (with one or two insertions or omissions) as the Cohen/de Ricci example: this suggests that the compiler had knowledge either of the Cohen/de Ricci example or of their description of it. The majority of the plates are mounted to size (a few are cut into the plate mark, but, with two exceptions, the image area is not affected). The Berlin Katalog describes a smaller 'sammelband' basically made up from suites 6-10 and 15 from the present work, and their entry includes two of the 'chinoiserie' plates that are part of suite number 18 in this album.

(Please navigate to our website to see the details of the suites)

(#19311)

\$ 16,000.





**LE GENDRE, Jean-Gabriel.** *Description de la Place de Louis XV que l'on construit a Reims, des ouvrages a continuer aux environs de cette place, & de ceux a faire dans la suite pour l'utilite & l'embellissement de cette ville.*

Paris: de l'imprimerie de Prault, 1765. Large folio (24 7/8 x 18 1/2 inches). 8 engraved plates and plans (1 double-page plan, 4 double-page plates by Pierre-Philippe Choffard after Le Gendre, 1 double-page and 2 single-page plates by P.E. Moitte after C.N. Cochin), 1 engraved headpiece by Choffard, the plates and text on laid paper. Expertly bound to style in half morocco over marbled paper covered boards, spine in eight compartments with raised bands, lettered in the second compartment, the others with a repeat floral decoration in gilt, gilt edges.

**A lovely folio illustrated work on the design of the Place de la Concorde.**

Le Gendre, Ingenieur Du Roy, inspecteur General des ponts et chaussees de France, submitted his first grandiose plans in 1755 based on a similar project carried out in the extensions to Nancy in 1752-1755. Revised plans were submitted and accepted in 1758 and are the subject of the present work. One of the plates depicts the fine statue of Louis XV by Jean-Baptiste Pigalle erected in the Place Royale.

(#21532)

\$ 8,000.





**NASH, Joseph (1809-1878).** *Views of the Interior and Exterior of Windsor Castle.*

London: Thomas M'Lean, 1848. Folio (28 x 21 1/4 inches). Letterpress title, dedication to Queen Victoria (one leaf); prefatory note (one leaf); "List of Plates" (one leaf); and 25 leaves of text descriptions of the plates. Lithographic title with vignette finished by hand and text printed in blue, and 25 very fine printed colour lithographic plates, hand-finished by Nash and mounted on card heightened with gum arabic and outlined in gold. Title printed in blue with hand-coloured vignette, dedication to Queen Victoria printed in blue. Half red morocco over blue velvet boards, flat spine, lettered gilt.

**Very rare "Royal" issue, with the plates hand finished by Nash and mounted on card.**

First edition of this "early example of three-colour printing. The figures and smaller details are hand-finished by the artist, this being one of the few 'Royal Copies'" (Abbey). Nash, an architectural draughtsman and student of Pugin, was commissioned by Queen Victoria and Prince Albert to record the visits of the monarchs of France and Russia. These drawings were then supplemented with further views to complete the series.

"... On the various occasions when the Continental Sovereigns were entertained by Her Majesty at Windsor Castle, Mr. Nash had the honour of receiving Her Majesty's commands to make Drawings of the scenes illustrative of the state and ceremony which distinguish the Royal hospitality ... From those Drawings originated the idea of making a Series of Plates that should embrace, not only the already well-known Views of the Castle, and the Apartments denominated 'State' but those less known and visited, the more elegant and private portion of the Castle; more particularly the Residence of the Sovereign ... " (preliminary text).

The most elaborate and beautiful of Nash's publications.

(#39343)

\$ 16,500.





**PALLADIO, Andrea (1508-1580). *I Quattro Libri Dell' Architettura.***

Venice: Domenico de' Franceschi, 1570. 4 parts in one volume. Folio (11 1/4 x 8 inches). 4 pts: 67-[1 bl.]-66 (=78)-[1 bl.]-46-[1]-128-[6, 3 bl.] pp. 4 title pages with elaborate woodcut borders 217 woodcuts throughout the four books, of which 156 are full-page (of these 84 are printed as plates, recto and verso of 42 leaves). Italian vellum over stiff paper boards, endpapers painted green.

**First Edition, a work of superlative importance in the history of architecture. "Palladio's lasting influence on architectural style in many parts of the world was exercised less through his actual buildings than through [this] textbook. His book exerted a powerful influence on contemporary architecture and classical ideals until the end of the eighteenth century."**

"Palladio's *Quattro Libri* (Venice, 1570) is the influential architectural testament in which he set out his formulae for the orders, for room sizes, for stairs and for the design of detail. In the Fourth book he published restorations of the Roman temples which he had studied most closely and, in the Second and Third books (as no architect had done until then), offered a sort of retrospective exhibition of his own designs for palaces, villas, public buildings and bridges. Concise and clear in its language, effective in its communication of complex information through the coordination of plates and texts, the *Quattro Libri* represents the most effective illustrated architectural publication up to that time. [...] It was therefore not only Palladio's architecture, with its rational basis, its clear grammar, and its bias towards domestic projects, but the effectiveness of his book as a means of communication that led to the immense influence of Palladio on the development of architecture in northern Europe, and later in North America" (Guido Beltramini, "Andrea Palladio: The Complete Illustrated Works," p. 9).

(#40410)

\$ 60,000.





**RAPHAEL. Raffaello Sanzio d'Urbino (1483-1520).** - Giovanni OTTOVIANI & Giovanni VOLPATO (engravers). *Delle Logge di Rafaele nel Vaticano.*

Rome: 1772. Large folio (29 3/4 x 17 1/4 inches). 2pp. letterpress text in French "Aux Amateurs des Beaux Arts" with uncoloured engraved head-piece and initial and colophon at foot of second page. One small format folding plate "Ordine tenuto nel disporre le stampe de pilastri delle logge Rafaele." (7 x 19 1/32 inches), 34 hand-coloured engraved leaves (comprising: 1 general perspective view with title and portrait of Raphael by Volpato after Pietro Camporesi [strip attached at lower edge to bring up to size]; 2 folding plates of doorways by Ottoviani after Gaetano Savorelli and Camporesi [each on two sheets joined, 36 x 17 1/4 inches overall]; 14 views of pilasters on 28 plates by Ottoviani after Savorelli and Camporesi [ the first plate of each view cut to edge of image with strip attached to lower edge to bring up to size]; general plan "Spaccato per il longe del seconde piano del loggia" on three plates by Ottoviani after Savorelli and Camporesi [designed to form a single panoramic image] ). (Lower blank margin of text leaf neatly repaired.

[Bound with:]

**RAPHAEL. - Nicolas DORIGNY (1648-1746, engraver).** [*Psyches et Amoris nuptiae fabula a Raphaelae Sanctio Urbinate Romae in Farnesianis hortis Transtyberim ad veterum aemulationem ac laudem colorum luminibus expressa a... Dorigny... delineata et incisa, et a Ioanne Petro Bellorrii notis illustrata.*]

Rome: Domenico de' Rossi, 1693 [or later]. Large folio (29 3/4 x 17 1/4 inches). 10 hand-coloured engraved plates by Dorigny, titles and imprints printed in gold. 2 works in one volume. Late 18th-century Roman red morocco gilt (contemporary with the first work), covers with elaborate border of dog-tooth roll, double-fillet, and repeated use of a three-flower spray, a heart and a rococo drawer-handle tool, the same tool massed to form a lozenge shape at the corners and forming a triangular motif mid-way up the long sides, with stars, birds and small and large flower-spray tools, all enclosing a large central lozenge formed from an outline of a simpler variant drawer-handle tool and large flower sprays enclosing a center of massed scrolling foliage with pomegranates and acorns, the spine in seventeen sections with raised bands, lettered in the second, the others with repeat decoration of a central flower spray with smaller sprays at the corners, patterned paper pastedowns. (Ties lacking, light worming to head and foot of spine with resultant small loss), modern cloth box, morocco lettering-piece on the spine.

**A very fine collection with richly hand-coloured plates of the best of the decorative interior work carried out by Raphael in Rome.**

(description continues on the next page)





The album is hand-coloured and bound in Rome in the fourth quarter of the 18th-century. It is clearly as it was delivered to its original owner (perhaps a Grand-Tourist, perhaps a local dilettanti) and perfectly echoes his wishes: the first part of Ottoviani's excellent work on Raffaello's Logge frescoes (that is, the part on the pilasters), and including Maitre Dorigny's engravings, but only the Loggia of Psyche set, all hand-coloured and uniform in size.

The first work, part one of three, concentrates on the decorative pilasters executed by Raphael and his assistants, as part of a larger scheme of redecoration between 1518-1519 in the Logge on the main storey of the Vatican apartments. The remarkable prints, the first to be carried out of the decoration of the Logge, were probably planned as early as 1760, but were not executed until 1774 to 1776. The project was carried out by the painter Gaetano Savorelli, the draughtsman Ludovico Teseo, the architect Pietro Camporesi and the engravers Giovanni Ottaviani and Giovanni Volpato. The plates were remarkable not just for their size and magnificent colouring, but also because of the influence they had on contemporary taste. The decision was made to borrow elements from Raphael's Vatican tapestries and insert them where the original frescoes were in too poor a state to be legible. The finished plates therefore represented an amalgam of design elements presented with a crisp freshness of colour that held enormous appeal and did much to stimulate the taste for the grotesque in the neo-classical period.

The second work is of Raphael's Cupid and Psyche series of frescoes, carried out by Raphael between 1516 and 1518 in the Loggia of Psyche in the villa Farnesina in Rome. The series also comes with a title and an eleventh plate of the ceiling fresco in the adjoining Sala di Galatea, executed in 1512: neither the plate nor the title were ever bound in the present collection. Originally published by the Rossis, it is the work of Nicolas Dorigny (1658-1746) who lived and worked in Rome between about 1690 and 1719. The painter, classicist, and art historian Giovanni Pietro Bellori (1613-1696) provided the text at the foot of the plates (appropriate excerpts from Apuleius's Golden Ass).

(#3753)

\$ 110,000.





**RAPHAEL. Raffaello Sanzio d'Urbino. (1483-1520). - Giovanni OTTAVIANI (engraver). [Seconde Parte delle Logge di Rafaele nel Vaticano che contiene XIII. Volte ed i loro rispettivi Quadri.]**

Rome: 1776. Large folio (29 1/4 x 26 3/4 inches). 12 (of 13) hand-coloured engraved plates, each printed on two joined sheets, by Ottaviani after Gaetano Savorelli and Pietro Camporesi. Interleaved with blanks. (Bound without the engraved title, soft vertical center crease.)

**A very fine set with particularly fine contemporary hand-colouring of the second part of this great work, which concentrates on the quadrants above the windows and doors in the Vatican Logge.**

The work was completed in three parts and depicts the decorative work executed by Raphael and his assistants between 1518-1519 in the Logge on the main story of the Vatican apartments. The remarkable prints, the first to be carried out of the decoration of the Logge, were probably planned as early as 1760, but were not executed until 1774 to 1776. The project was carried out by the painter Gaetano Savorelli, the draughtsman Ludovico Teseo, the architect Pietro Camporesi and the engravers Giovanni Ottaviani and Giovanni Volpato.

The plates were remarkable not just for their size and magnificent colouring, but also because of the influence they had on contemporary taste. The decision was made to borrow elements from Raphael's Vatican tapestries and insert them where the original frescoes were in too poor a state to be legible. The finished plates therefore represented an amalgam of design elements presented with a crisp freshness of colour that held enormous appeal and did much to stimulate taste in the neo-classical period.

(#27836)

\$ 14,000.



**REPTON, Humphry (1752-1818) & John Adey REPTON (1775-1860).** *Fragments on the Theory and Practice of Landscape Gardening. Including some remarks on Grecian and Gothic architecture, collected from various manuscripts, in the possession of the different noblemen and gentlemen, for whose use they were originally written; the whole tending to establish fixed principles in the respective arts.* By H. Repton, Esq. assisted by his son, J. Adey Repton.

London: Printed by T. Bensley and Son for J. Taylor, 1816. Large quarto (13 3/8 x 11 inches). xii, 238 pp., (2). 42 aquatint plates (22 hand-coloured, including ten with overslips and three double-page, 13 uncoloured, including three with overslips, 7 tinted, including one with an overslip), 1 wood-engraved and letterpress plan, 9 aquatint head- and tail-piece vignettes (including two with overslips), and numerous wood-engraved illustrations. Half-title. Plate list (including errata) at end. Contemporary diced russia boards with gilt border, spine in six compartments, gilt center tool, lettered gilt in second and fifth compartments, marbled edges.

**The first edition of Repton's final great work on landscape gardening.**

In both the present work and his earlier *Observations*. (London: 1803), Humphrey Repton stated his view that the landscape architect should be guided by the single guiding principle that his work should produce a 'pleasing combination of Art and Nature adapted to the use of Man' (viii). *Fragments* focuses on a number of aristocratic landscapes: Cobham, Woburn, Endsleigh, Ashridge, Longleat, and other projects such as Ealing Park and White Lodge, which took in views of royal parks. They commemorate a historically minded, public spirited nobility. Other chapters focus on commissions for a range of clients, from Norfolk squires to Essex merchants; they establish a polite consensus around highly detailed plans for gardens. The final Fragment on Hare Street incorporates the outlook of 'venerable noblemen' such as the Duke of Portland and Viscount Torrington in the view from Repton's own garden.

(description continues on the next page)





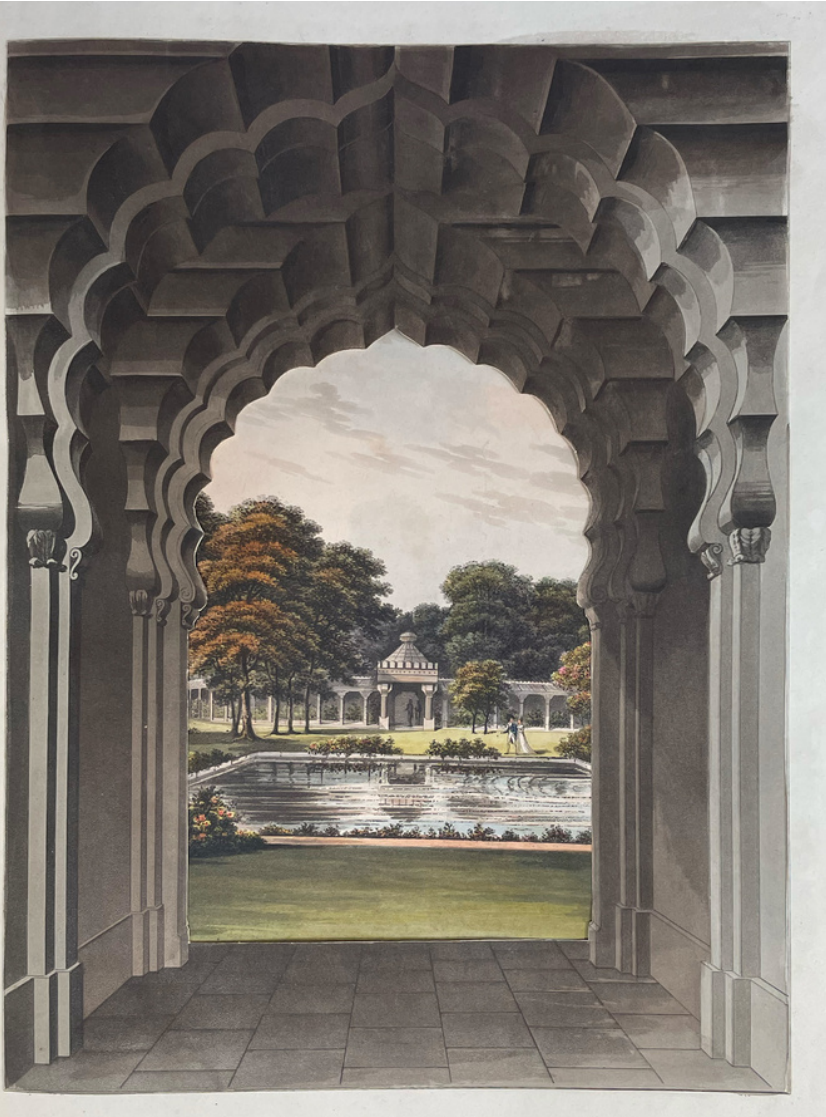
Repton notes that Fragments is drawn from 'more than four hundred Reports in MS,' i.e his Red Books. This fact alone makes the present work particularly valuable, as most of the Red Books are no longer extant. Interestingly, Repton gives the modern reader the rare gift of explicitly outlining his colouring process in the book itself. In Fragment Twelve, titled 'Concerning Colours,' Repton discusses colour theory and includes detailed instructions for the artisans who colored the aquatints in Fragments by hand. In this chapter he illustrates his colour theory with a fascinating plate that includes a diagram explaining the 'Harmony of Colours' as well as instructions for colouring a landscape scene 'before and after sun-rise; that is, before and after the natural process of colouring takes place.'

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late 18th and early 19th century. Repton's landscapes displayed his preference for a gradual transition between house and grounds by means of terraces, balustrades and steps. He was particularly noted for the Red Books, which were produced for individual clients and were made up from manuscript descriptions bound with Repton's own watercolour drawings, with his proposed alterations displayed on an overlay. The present volume reproduces these otherwise unobtainable works of English landscape gardening.

(#40453)

\$ 18,000.





**REPTON, Humphry (1752-1818).** *Designs for the Pavillon [sic.] at Brighton. Humbly inscribed to His Royal Highness the Prince of Wales. By H. Repton ... with the assistance of his sons, John Adey Repton, F.S.A. and G.S. Repton, architects.*

London: J.C. Stadler, to be sold by Boydell & Co., and others, 1808 Text watermarked 1822; plates watermarked 1825]. Folio (21 1/8 x 14 1/2 inches). Emblematic frontispiece hand-coloured, 1 hand-coloured plan, 7 aquatint plates (one tinted with a sepia wash, six hand-coloured [one with an overpage, one double-page with two overslips, one folding with two overslips, one single-page with two overslips, one single-page with one overslip]), 11 aquatint illustrations (seven uncoloured, one with a sepia wash, three hand-coloured [two of these with a single overslip]), all by J.C. Stadler after Repton. Half blue morocco, cloth boards. Marbled endpapers. Original wrapper title preserved on front pastedown. Spine lettered gilt.

#### **Repton's fascinating proposal for a royal palace at Brighton.**

Humphry Repton was the main successor to Lancelot 'Capability' Brown as an improver of grounds for the English gentry in the late eighteenth and early nineteenth century. He was particularly noted for his Red Books. These were produced for each individual client and were made up from a manuscript description of his proposed improvements bound with Repton's own watercolour drawings of the grounds, with his proposed alterations displayed on an overlay. His proposal for Brighton pavilion was no different and the present work "was based directly on the original Red Book, which was sent to the publisher and engraver, J.C. Stadler, of 15 Villiers St., Strand. The drawings, by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides. Stadler himself took on the financial responsibility" (Millard, British p. 245).

"Repton was first summoned to Brighton by the Prince of Wales in 1797. Payments were made to him over the next five years for works in the garden of the Prince's still modest marine villa... Then, in October 1805, Repton was requested to attend on the Prince in Brighton... The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements... The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806 in the form of [a]... Red book, now in the Royal Library at Windsor... By then the prince's initial enthusiasm had dulled; he was beset with financial difficulties and had laid aside all elaborate schemes for the enlargement of the pavilion" (Millard op.cit. pp.243-244). Repton's designs were inspired directly by the wonderful Indian architecture so ably pictured in Thomas and William Daniell's *Oriental Scenery* (1795-1808).

First published in 1808, the present issue dates from 1822 and may mark an attempt to take advantage of the interest generated when architect John Nash completed his work on the Pavilion for King George IV. Between 1815 and 1822 Nash redesigned and greatly extended the Pavilion, and it is the work of Nash which can be seen today. The pavilion as it was finally completed still owed a huge debt to Indian architecture but was in a form which re-interpreted the Indian ideal in a fashion more suitable to both English tastes and climate.





**TURGOT, Michel Etienne, Marquis de Sousmons (1690-1751); and Louis BRETEZ. *Plan de Paris, Commencé l'Année 1734. Dessiné et Gravé, sous les ordres de Messire Michel Etienne Turgot...Achévé de Graver en 1739...***

Paris: [1739-40]. Folio 24 1/2 x 18 1/4". Folding index map and very large perspective plan on 20 sheets by Claude Lucas after Louis Bretez, sheets 18 and 19 joined as issued, decorative engraved border with fleur-de-lys cornerpieces, title in elaborate figural cartouche. Publisher's full armorial calf.

**First edition large paper copy of the monumental Turgot plan of Paris: a cartographical tour-de-force.**

The 20 sheets of this impressive atlas form a single enormous plan, which when joined would be approximately 8.25 x 10.5 feet. The map covers an area approximately corresponding to the first eleven of the modern-day arrondissements and is the best 18th century plan of Paris.

In 1734, Michel-Étienne Turgot, chief of the municipality of Paris, in order to promote the reputation of Paris commissioned a new map of the city. He asked Louis Bretez, member of the Royal Academy of Painting and Sculpture and professor of perspective, to draw up the plan of Paris and its suburbs. As Turgot requested a very faithful map with great accuracy, for two years Bretez was allowed to enter into the mansions, houses and gardens of the city in order to take precise measurements.

In the eighteenth century, the trend was to abandon the Renaissance-style portraits of cities for geometric plans, as technically and mathematically superior. The Turgot plan, however, on an isometric projection oriented toward the southeast, uses a system of perspective cavaliere: two buildings of the same size are represented by two drawings of the same size, whether the buildings are close or distant. The effect is a mesmerizing bird's eye view which shows the city in all its magnificence.

Claude Lucas, engraver of the Royal Academy of Sciences, masterfully engraved the plan, which was published between 1739 and 1740. The map was bound in elegant volumes and offered to the King, the members of the Academy, the Municipality, and important visiting dignitaries.

The best 18th century plan of Paris, and among the most impressive of all city plans. Here in the most desirable form, printed on large paper.

(#40413)

\$ 24,000.





**TURNER, A.A. (c. 1813-1866).** *Villas on the Hudson.*

New York: D. Appleton, 1860. Folio (19 1/4 x 13 1/2 inches). 31 lithographic plates with gold-printed frames and legends, some with one or two-color tinting, with 21 additional plates of floor plans. Preliminary blank leaf with penciled owner's signature "Gallier". Publishers black half morocco with green cloth, front board with gilt-stamped title and author.

. Provenance: James Gallier, Jr. (1827-1868).

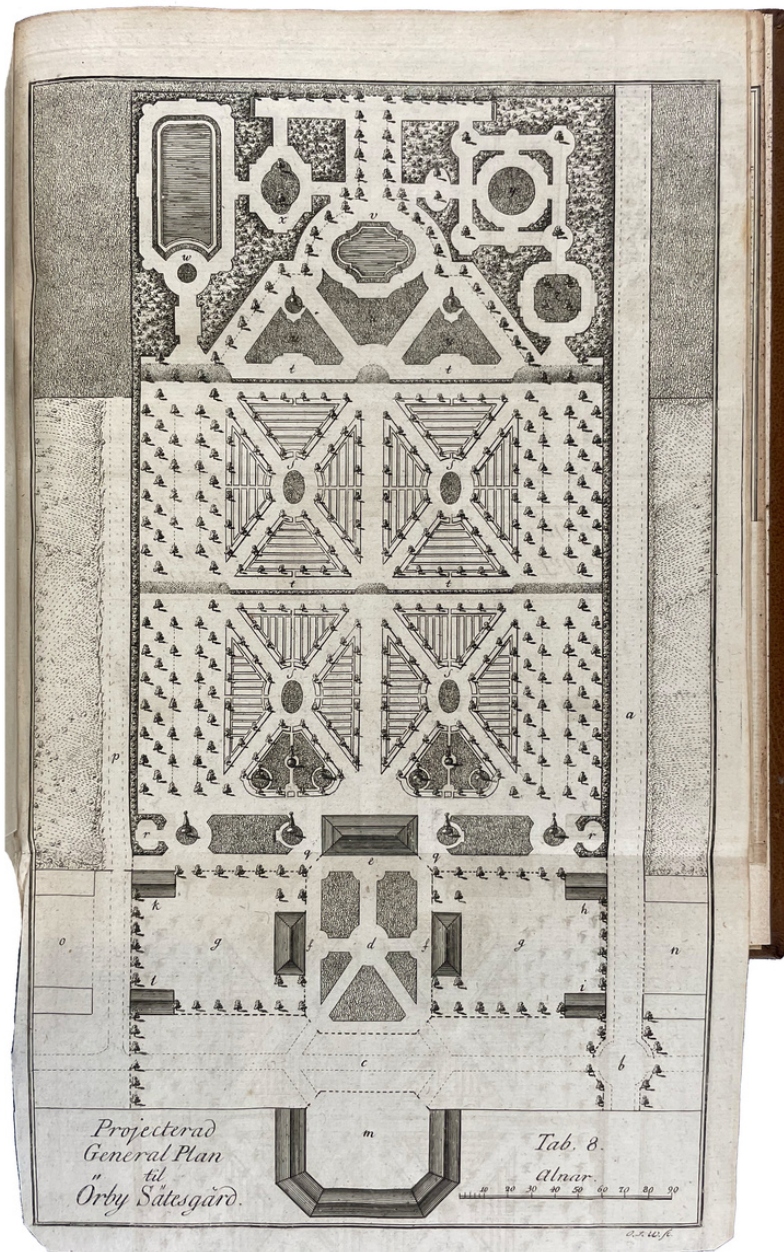
**A complete copy in fine condition of the first photo-lithographic book produced in America.**

This book is the first large-scale use of photo-lithography in the United States, a medium which did not come into general use for another two decades. Its views are based on photographs made by Turner of large homes along the Hudson River, from upper Manhattan Island to Dobbs Ferry; i.e. mainly summer or pleasure homes of wealthy New Yorkers, and often exhibiting extravagant or playful architecture. The villas are remarkably lavish and some show considerable whimsy. Turner took the pictures in 1858 and 1859, and this lavish work appeared on the eve of the Civil War.

All of the views have at least one additional color, and most two (either brown or green, or both) applied by stencil, with the picture inside a gilt printed border. The images have a slightly surreal quality which adds to the appeal of this remarkable book.

Formerly in the library of eminent New Orleans architect James Gallier, Jr.  
(#40199) \$ 9,500.





**WIJNBLAD, Carl (1705-1768).** *General planer til fem sätesgårdar, uti koppar stuckne, med deras förklaring. Upritade och til en del anlagde* [English title: *Garden Designs for Swedish Mansions*]

[bound with:] *Tilökning af General-planer til tio sätesgårdar, förestälte uti 11 kopparstycken med deras förklaring. Upritade och projecterade.*

Stockholm: Peter Hesselberg, 1765. 4to (10 1/8 x 9 inches). 2 parts in 1. 12 pp.; 22 pp. 16 folding copper-engraved plates. Bound to style in full brown morocco, tooled in blind and gilt, raised bands, marbled endpapers.

**Two 18th-century books by the architect who revolutionized the landscape gardening design of Swedish estates.**

Carl Wijnblad (1705-1768) was a French-Finnish writer on architectural subjects, primarily known for his pattern books that influenced the design of country estates. "Wijnblad's designs were strongly influenced by the work of Harleman, Blondel and Briseaux, and introduced to a larger audience architectural novelties such as small rooms with specific use, passageways, staircases and servants' quarters, as well as dining rooms. Yet Wijnblad did not slavishly follow French precedents, situating the principal rooms on the first floor, whereas Blondel placed them on the ground floor. Since Wijnblad's model book included both extravagant palaces and modest one-floor houses with an attic, the plans were widely followed and influenced dwellings across social strata" (Stobart).

The present volume consists of Wijnblad's two works on landscape gardening for Swedish estates, both published in 1765 and issued as supplements to the author's classic work on Swedish architecture, *Ritningar på fyratio wåningshus af sten och trettio af träd samt åtskilliga lusthus* (1755). The 16 copperplate engravings depict in elaborate detail the landscape gardens of a variety of 18th-century Swedish manorial estates.

Both titles are scarce and are rarely found together. OCLC shows just one copy of *General planer til fem sätesgårdar* at Harvard, and one copy of its sequel *Tilökning af General-planer til tio sätesgårdar* at the British Library.

(#40788)

\$ 2,800.



**WRIGHT[E], William (active 1790-1802).** *Grotesque Architecture, or Rural Amusement: consisting of Plans, Elevations, and Sections, for huts, retreats, summer and winter hermitages, terminaries, Chinese, Gothic and natural grottos, cascades, baths, mosques, moresque pavillions, grotesque and rustic seats, green houses, &c. many of which may be executed with flints, irregular stones, rude branches, and roots of trees...A New Edition.*

London: Printed for I. and J. Taylor, [circa 1790]. 8vo (9 x 5 5/8 inches). 13, 3pp. (books printed for I. Taylor). Engraved frontispiece, after A. Thornthwaite, engraved by Isaac Taylor, 28 engraved plates. Period speckled paper boards, flat spine divided into compartments with gilt fillets, lettering piece in the second compartment. Provenance: Biblioth. Soc. Liter. Curon. (inked stamps); Edmond L. Lincoln (booklabel).

**A fine catalogue of measured plans for grottoes, hermitages, and exotic garden buildings.**

Following the Orientalizing impulse of 18th- and 19th- century England, William Wrighte infused his designs with Indian and Turkish motifs that manifest in the plans as lotus leaf bases, columns terminating in palms, and mosque-like domes. Each plate is accompanied by the author's recommendations and commentaries on the best choice of material, suggested decoration, and ideal uses for the corresponding structures. The work's frontispiece depicts a beautiful landscape featuring Wrighte's designs that was intended to help the prospective client visualize the structures in situ. 'Wrighte was the first to publish such a scene in a book of architectural designs - showing specific designs set into natural surroundings in a consciously artful way' (Archer).

Wrighte drew many details of his designs from sites such as the Alhambra and the Mosque-Cathedral at Cordova, citing as his sources Francis Willughby's account to Spain, Simon Ockley's account of South and West Barbary, and Thomas Shaw's account of the Levant. Mixing such elements as "irregular timber," "rough stones rudely put together," and "rude branches" with Palladian classicism, Wrighte's designs make for a fascinating study of how knowledge and perception of foreign lands gained through imperial efforts and explorations influenced long-standing traditions and informed many aspects of British life.

(#29102)

\$ 2,500.



**ADAM, After Robert (1728-1792) and James ADAM (d.1794). *Elevation of the North End of Sutton Park House / Elevation of the South End of Sutton Park House.***

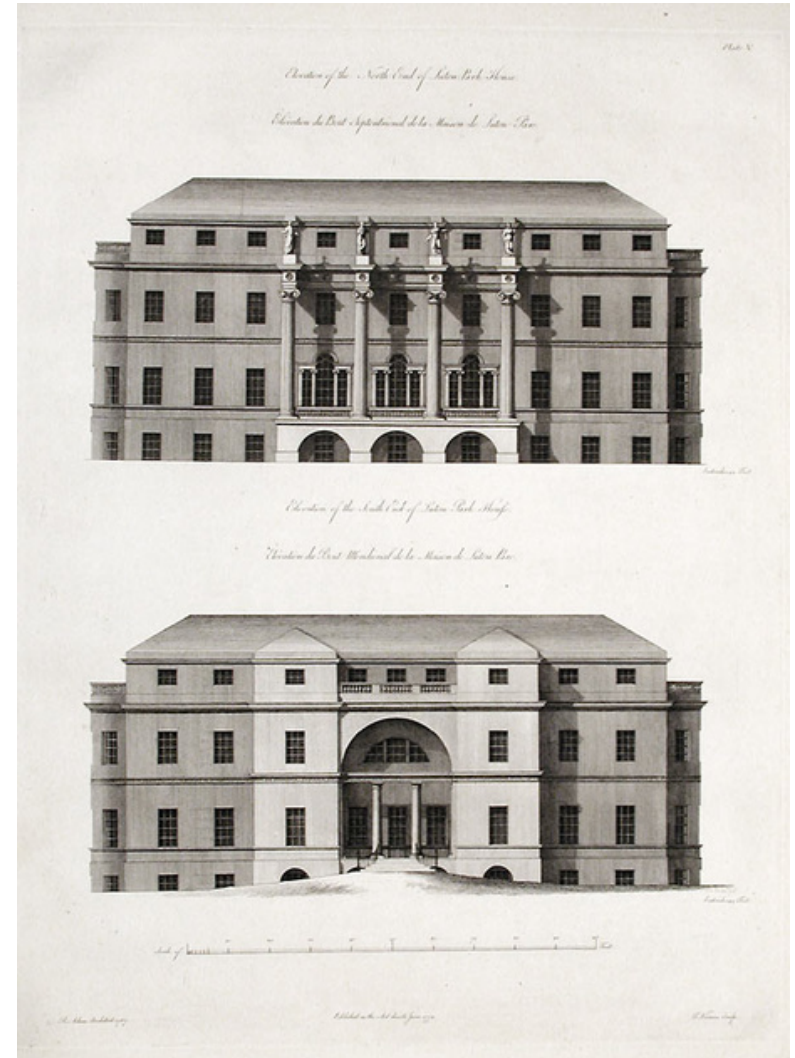
London: 1775. Engraving by T. Vivares. In excellent condition. Plate mark: 26 1/8 x 17 1/2 inches. Sheet size: 26 1/4 x 19 1/4 inches.

**An elegant elevation of the north and southe sides of Sutton Park, in North Yorkshire, the seat of the Earl of Bute.**

Robert and his brother James Adam forever changed the face of British architecture by introducing innovative Classical design ideas. From 1754-57, Robert lived in Italy where he had a long productive friendship with Piranesi, which was inspirational for both men. Adam's first book, on Diocletian's palace in Dalmatia, is clearly very like the archaeological investigations Piranesi was making at the same time of similar ruins. Piranesi's friendship and passion for Roman Classicism were seminal influences on Adam, and the greatest single factor, other than his own talent, in the work Adam produced on his return to England. Upon his return, the brothers launched their career by building the Adelphi from the Thames to the Strand in London, which although not a commercial success at the time, included one of London's most cherished buildings, the Adelphi Theatre. Together, the Adam brothers designed and built some of the most famous buildings in England, including such bastions of English architecture as Kenwood House, Kedleston Manor, and Syon House. To the interiors of their English country houses, the Adams brought wonderful ornamental elements in niches, lunettes, festoons and reliefs. Their classically designed buildings were so numerous in London that they changed the prevailing feel of the city and established their brand of neo-Classicism as the model of elegance and importance. It is asserted that the brothers originated the concept of the uniform facade attached to the typical English row house, an architectural device that distinguishes London buildings. This monumental contribution is evidenced in the Adams' designs for Portland Place and Fitzroy Square, and these were used as architectural models for the whole city. The brothers brought their talents into other areas by designing furniture to complement their beautiful interiors and by creating and publishing a treatise of design entitled 'Works in Architecture'. The work was published in three volumes over an extended span of time, beginning in 1773, with the final volume being published posthumously in 1822.

(#17114)

\$ 350.





**ADAM, After Robert (1728-1792) and James ADAM (d.1794). *Elevation of the House of the Society for the Encouragement of Arts, Manufacturers & Commerce, Situated in John Street, Adelphi.***

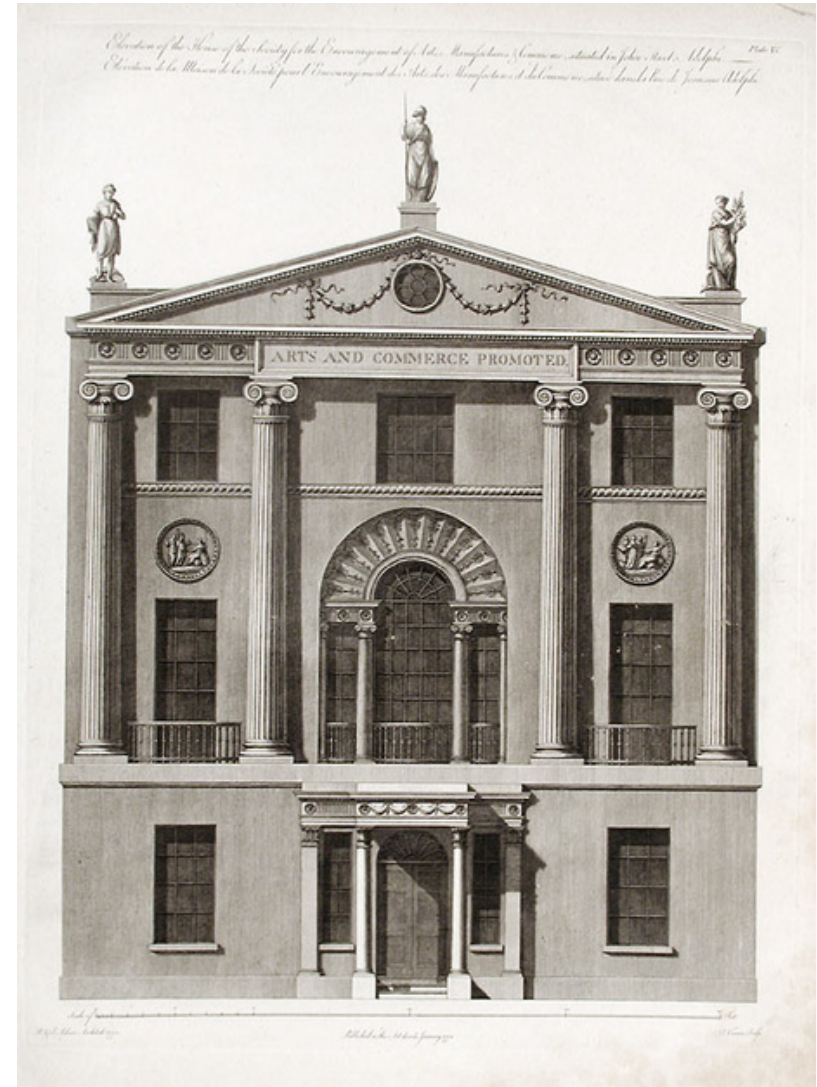
London: 1775. Engraving by T. Vivares. In excellent condition with the exception of some paper discolouration in the bottom right corner of the sheet. Plate mark: 23 1/8 x 17 1/4 inches. Sheet size: 26 1/4 x 19 1/4 inches.

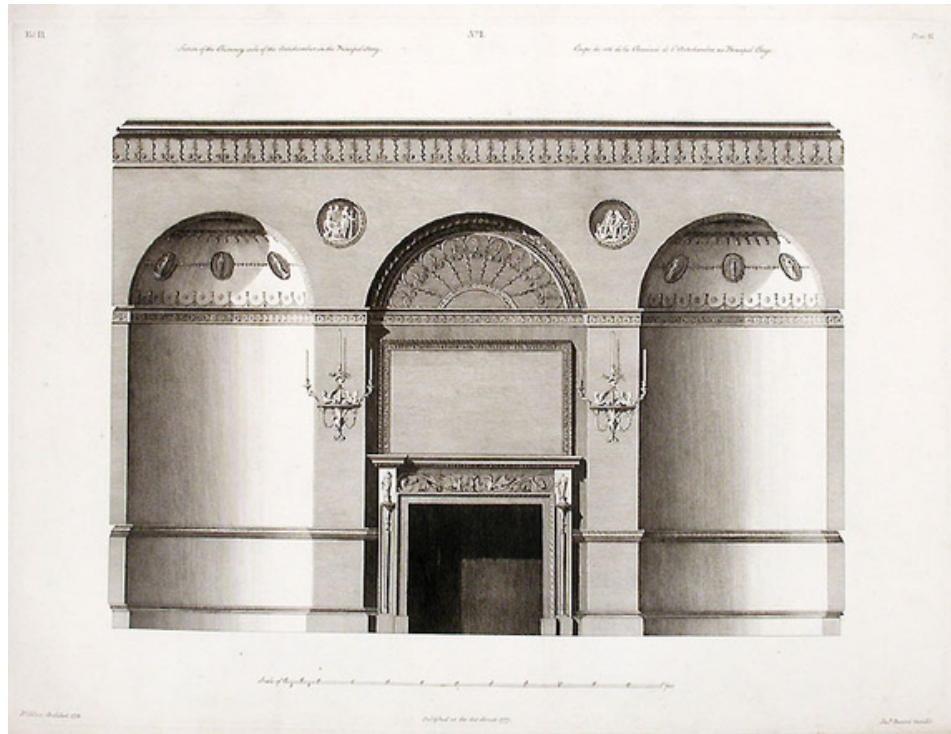
**A fine architectural engraving of a part of the vast Adelphi development in London; the largest project undertaken by the Adam brothers.**

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(#17118)

\$ 450.





**ADAM, After Robert (1728-1792) and James ADAM (d.1794). *Section of the Chimneyside of the Antichamber in the Principal Story.***

London: 1775. Engraving by Joshua Record. In excellent condition. Plate mark: 17 3/8 x 23 1/8 inches. Sheet size: 19 1/8 x 26 1/4 inches.

**An elegant engraving showing the chimney in the anteroom of Lord Derby's house in Grosvenor Square, London.**

Robert and his brother James Adam forever changed the face of British architecture by introducing innovative Classical design ideas. From 1754-57, Robert lived in Italy where he had a long productive friendship with Piranesi, which was inspirational for both men. Adam's first book, on Diocletian's palace in Dalmatia, is clearly very like the archaeological investigations Piranesi was making at the same time of similar ruins. Piranesi's friendship and passion for Roman Classicism were seminal influences on Adam, and the greatest single factor, other than his own talent, in the work Adam produced on his return to England. Upon his return, the brothers launched their career by building the Adelphi from the Thames to the Strand in London, which although not a commercial success at the time, included one of London's most cherished buildings, the Adelphi Theatre. Together, the Adam brothers designed and built some of the most famous buildings in England, including such bastions of English architecture as Kenwood House, Kedleston Manor, and Syon House. To the interiors of their English country houses, the Adams brought wonderful ornamental elements in niches, lunettes, festoons and reliefs. Their classically designed buildings were so numerous in London that they changed the prevailing feel of the city and established their brand of neo-Classicism as the model of elegance and importance. It is asserted that the brothers originated the concept of the uniform facade attached to the typical English row house, an architectural device that distinguishes London buildings. This monumental contribution is evidenced in the Adams' designs for Portland Place and Fitzroy Square, and these were used as architectural models for the whole city. The brothers brought their talents into other areas by designing furniture to complement their beautiful interiors and by creating and publishing a treatise of design entitled 'Works in Architecture'. The work was published in three volumes over an extended span of time, beginning in 1773, with the final volume being published posthumously in 1822.