



# ARCHITECTURE

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March 2016

{ 1 } ALBERTI, Leon Battista (1404-1472) – LEONI, James (1686-1746) – PICART, Bernard, engr. (1672-1733). **The Architecture of Leon Batista Alberti in Ten Books. Of Painting, in three books. Of statuary, in one book.** Translated into Italian by Cosimo Bartoli and into English by James Leoni, Architect. Illustrated with Seventy-five copper-plates, Engraved by Mr. Picart. In one volume. London: Printed by Edward Owen... for Robert Alfray, 1755.

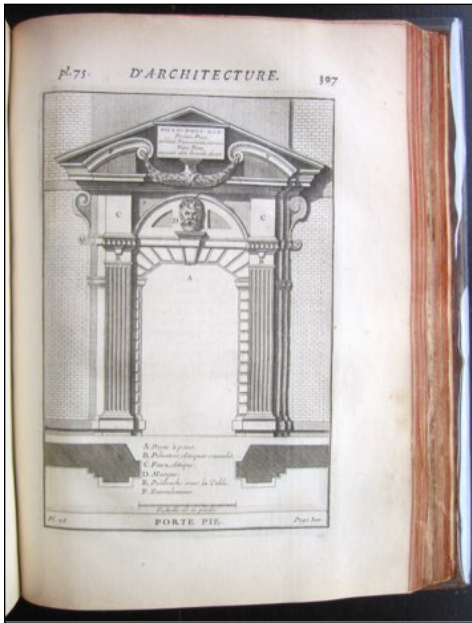
Three books in one volume, folio (405 x 245mm). Pagination: [x], 1-276pp.; (1-3), 4-8 (“Some Designs for Buildings both Public and Private by James Leoni, Architect”). Signatures: a5(of 6?), B-Z2, AA-ZZ2, Aaa-Zzz2, Aaaa2, A-B2. Engraved full-page frontispiece of the muses signed by “B. Picart 1726” for Book I plus 74 interspersed plates of arcs, geometry, perspective, pulleys, bridges, vaults, portals, plans, capitals and other architectural and fine arts design and teaching (3 folding). After B2, bound in are 1-27 numbered plates of architecture (20 folding or double-page and 16-19 bound out of order, as common). Chapter head vignettes and decorated woodcut initials and tail-pieces. Later calf; (front cover, frontispiece, and first page of preface loose but present, intermittent browning, some leaves loose but present, repair on a6 and on plate 6 near rear).

*This is the famous 1755 Leoni English edition of Alberti's work. First published in 1726 by Thomas Edlin, this work was so well-received that two editions were reissued by the middle of the 18th century. This is the third edition, which was the only edition to print the English translation without the original Italian of Cosimo Bartoli. This was also the standard English version of Alberti, often reprinted. James Leoni (born Giacomo) was a Venetian architect who made his name and place in England by 1714. He was a member of Lord Burlington's architectural circle, which was the dominant one in England in the first half of the 18th century. The Burlingtonians had a great impact on eighteenth century architectural work as the main proponents of Palladianism in English architecture. As this work establishes, James Leoni was also a devotee of the work of Leon Battista Alberti and through him sought to reintroduce the glories of ancient architecture to Renaissance readers. Leoni, as practicing architect, was familiar with the latest advances of his time in mathematics, engineering, and aesthetic theory. Bernard Picart (1672-1733) was a highly esteemed artist and one of the most prolific French engravers of the time. In his career, Picart produced a mass of material encompassing several canon architectural works and forming a visual landscape which grew to define European sensibility.*



\$1,750

Aviler, Augustin-Charles d' (1653-1701); Mariette, Pierre-Jean (engr., 1694-1774).  
Cours d'architecture qui comprend les Ordres de Vignole, avec des commentaries, Les Figures & les  
Descriptions de ses plus beaux Bâtimens & de ceux de Michel-Ange, des instructions et des préceptes, &  
plusieurs nouveaux Desseins concernans la distribution & la Décoration...  
Paris: Charles-Antoine Jombert, 1760.



4to (272 x 206mm). [lvi], 447pp. 163 full-page, folding and in-text copper-engraved plates, most numbered. Near contemporary French calf, gilt spine; (some marginal staining, not affecting text, titled lightly browned; some plates with creases, otherwise excellent).

*Augustin-Charles d'Aviler, French architect, wrote a treatise with commentary on the Italian architects Giacomo Barozzi da Vignola (1507-1573) and Michelangelo Buonarroti (1475-1564) that was first published in 1691. Aviler's explanations were considered so satisfactory that they have been adopted in all the best French dictionaries subsequently published. The improved edition of Aviler's treatise was first published by Pierre-Jean Mariette in 1738, with the publisher's fine engraved plates, and a biographical notice of Aviler. To enlarge Aviler's work, Mariette classified building structure and codified architectural drawing practice. The engravings in Mariette's editions improved this popular study of architecture, which was reprinted several times in the 18th century. Mariette was born to a long-established and highly successful family of engravers, book publishers and printsellers. He later became a collector of and dealer in old master prints, a renowned connoisseur, especially of prints and drawings, and a chronicler of the careers of French Italian and Flemish artists. Mariette's architectural engravings in the Rococo style are large full plates that are beautifully printed; they are intrinsically linked to this cornerstone work. A classic Enlightenment-era copy rarely found in near contemporary binding.*

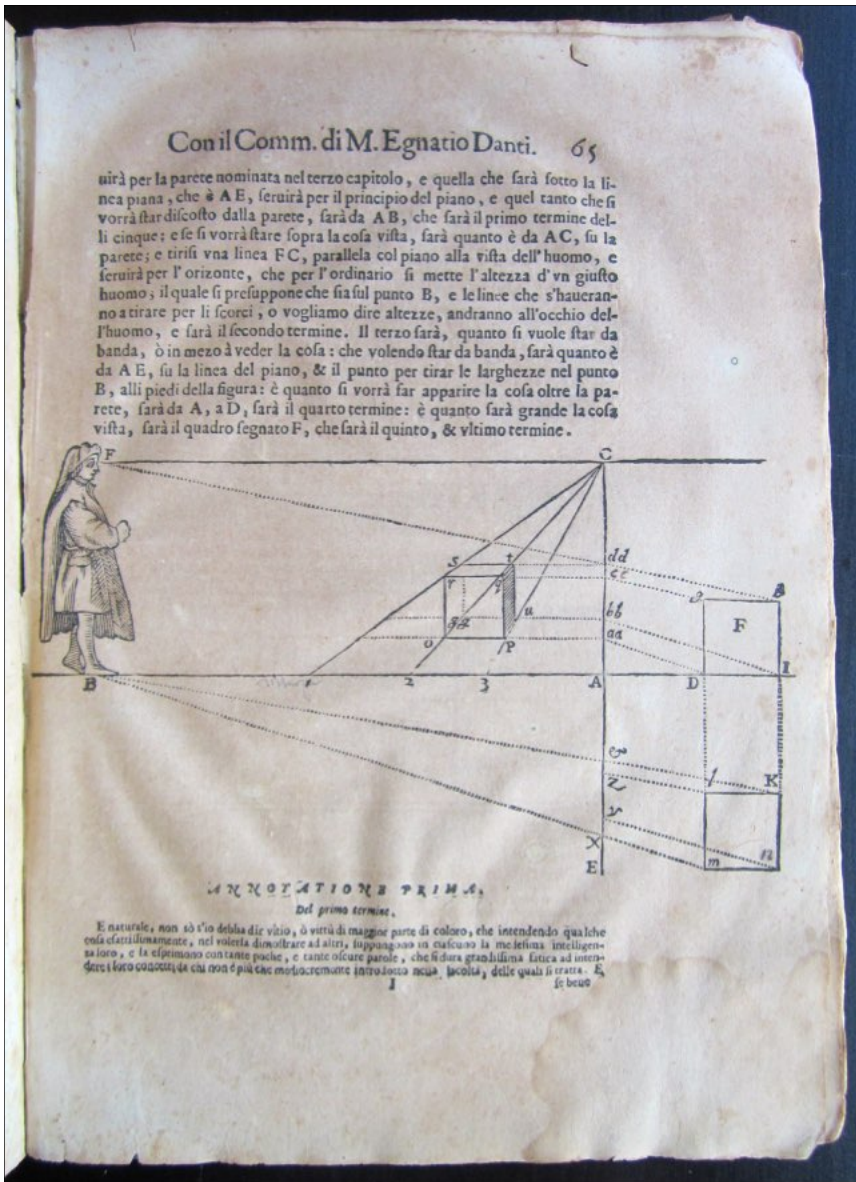
\$2,000

Barozzi, Giacomo; [Vignola (1507-1573)].  
Le Due Regole della Prospettiva Pratica...  
Bologna: Gioseffo Longhi, 1682.

Folio (332x228mm). [10], 145pp., [7]. Engraved additional title by Cherubino Alberti, woodcut decoration on title-p., woodcut initials, woodcut and engraved diagrams and geometric illustrations (some

full-page) demonstrating perspective, woodcut device on final verso. In Italian. Edited with commentary by Ignazio Danti. Contemporary vellum over modern pasteboard, ms. title to spine; (text block loose in binding, title frayed and with bookseller's stamps, moderately browned, some slight dampstains, marginal worming toward end, few paper repairs).

*Vignola was one of the great Italian architects of the 16th century Mannerist style. Of his two published works, "Prospettiva Pratica" was Vignola's second treatise and was published ten years after his death by Ignazio Danti, professor in mathematics at Bologna. In it, Vignola argues for a naturalistic justification of linear perspective by explaining the anatomy and physiology of the human eye. He favored one-point perspective rather than two-point methods such as the bifocal construction. With many fine engravings by Vignola was working on the copper plates at the time of his death. Danti further illustrated the text with woodcuts. This combination of woodcut and copper-engraved illustrations was maintained in the following Rome editions -- of 1611 and 1644 -- but abandoned in the Bologna edition of 1682, which contains only woodcuts. The clarity and ease of use of Vignola's treatise caused it to become popular in succeeding centuries the most*



*published book in architectural history. An important landmark of Renaissance architectural theory and illustration. An increasingly scarce work. Cicognara 810; Fowler 386; Riccardi, 88.*

\$1,200

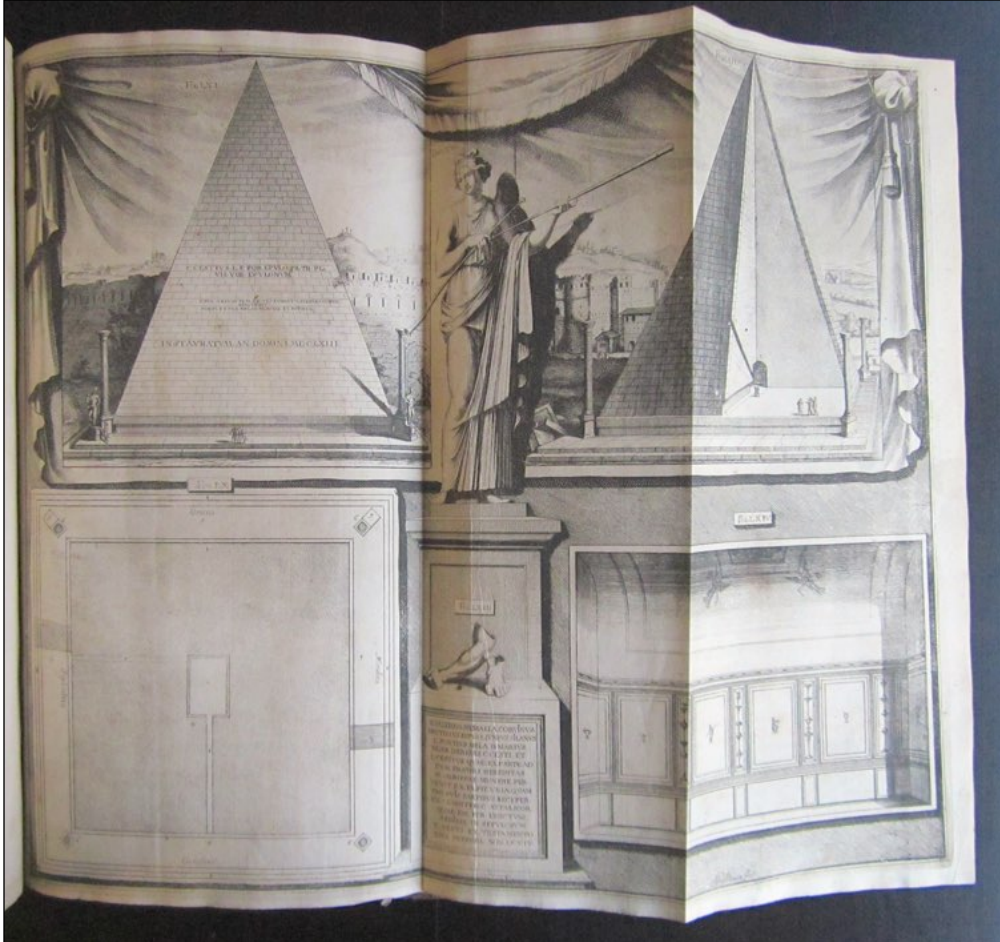


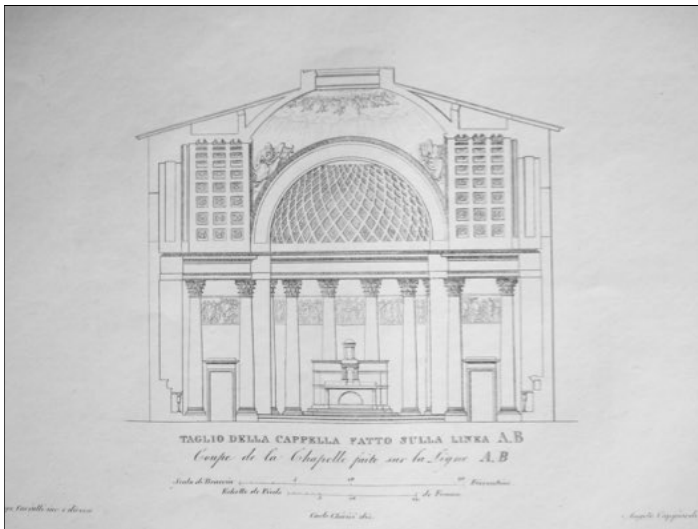
{ 4 } Bartolio, Petro Sanctio; [Bartoli, Pietro Santi]; Bellorii, Joannis Petri; [Bellori, Giovanni Pietro]; Dukerus, Alexander; [Duker, Alexander]. **Veterum Sepulcra seu Mausolea Romanorum et Etruscorum, Inventa in Urbe Roma, Allisque Locis Celebribus...** Lugduni Batavorum: Petrus van der Aa, 1728.

Contemporary half calf and paper over boards; folio (395x238mm); pp. [4] (half-title p., title-page printed in red and black, with engraved illustration), 60, plus 44 plates (some folding); collates complete. Text in Latin. Front board detached; boards and spine scuffed, and chipped along the edges. Just a little marginal worming to first few leaves; text block somewhat tanned; some light foxing, mostly confined to first and last few leaves. A nice, clean candidate for rebinding.

*Latin edition of a rare survey of Roman antiquities. Memorable recordings of the tomb of Cecilia Metella, the mausoleum of Hadrian, the Trajan and Antonine columns, as well as a countless number of details, decorations and carvings from various Roman monuments. Pietro Santi Bartoli (1635-1700) was an Italian engraver, draughtsman and painter. Giovanni Pietro Bellori (1613-1696) was an Italian painter and antiquarian but more famously, a prominent biographer of artists of the 17th century.*

\$1,400





{ 5 }

Cacialli, Giuseppe / Joseph.

Collezione dei Disegni di Nuove Fabbriche e Ornati Fatti Nella Regia Villa del Poggio Imperiale, Parte Prima / Collection des Dessins des Batiments et Ornaments Nouveaux Executes dans le Chateau de Poggio Imperial, Premiere Partie.

[AND]

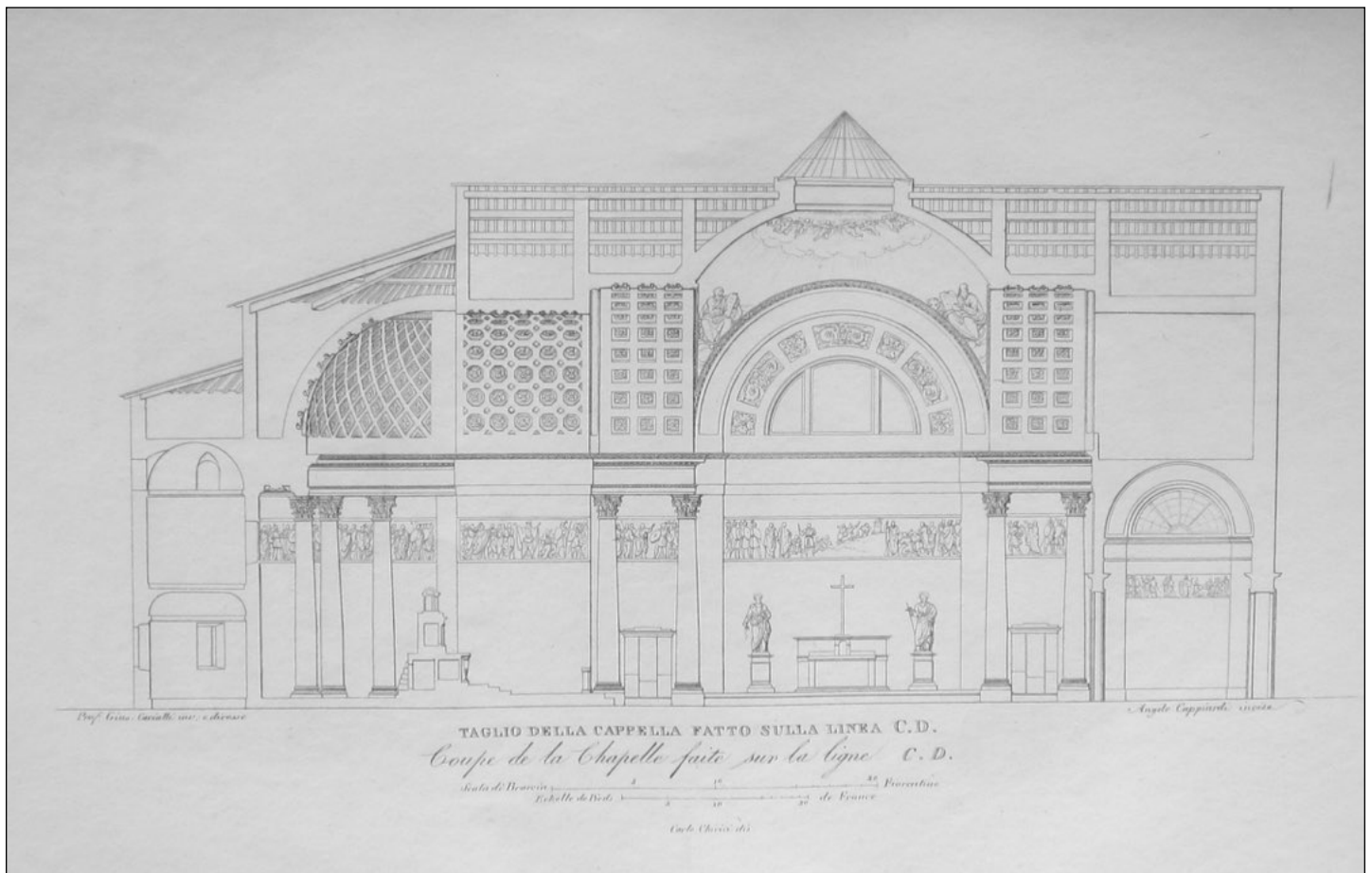
Parte Seconda dell Opera Archittonica... deui Nuovi Ornamenti Aggiunti e da Aggiungersi ALL'I. e R. Palazzo Pitti.

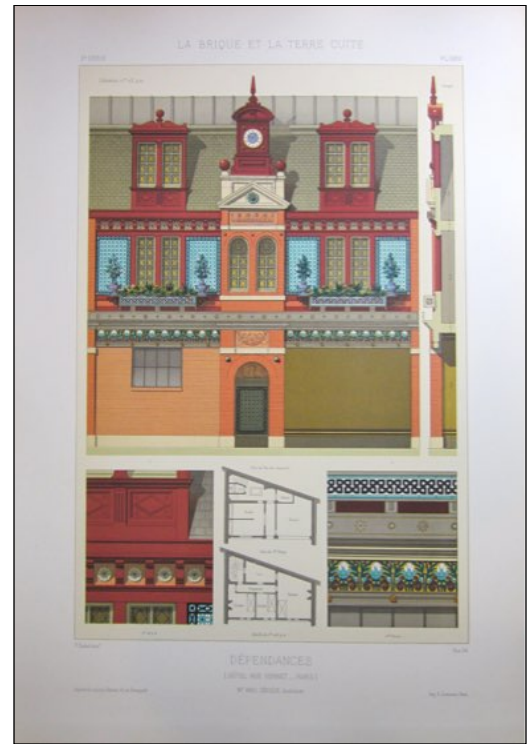
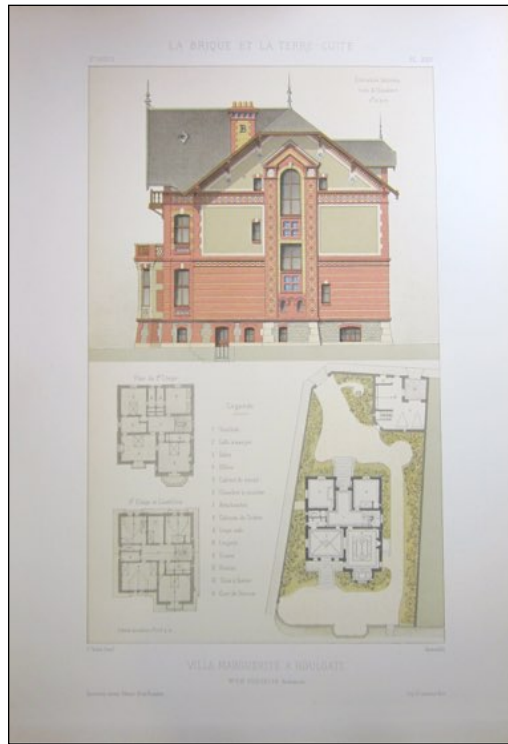
Florence: Chez l'Auteur et Chez Joseph Molini Libraire, 1823.

Half purple morocco and marbled paper, gilt-stamped lettering and ornament in spine compartments (5 raised bands); parts 1 and 2 bound together, folio (315x475mm); part 1 contains 19 plates, and part 2 contains 50; several plates misnumbered, but all are present. Complete. Text in Italian and French. Binding a bit scuffed, but nice and tight. Some light foxing, but contents are overall bright and clean.

*Giuseppe Cacialli (Florence, 1770-1828) was an Italian architect who worked for the Grand Duchess Baciocchi, sister of Napoleon, on the two projects in this book -- new wings for the Villa Poggio Imperiale and the Palazzo Pitti.*

\$2,500

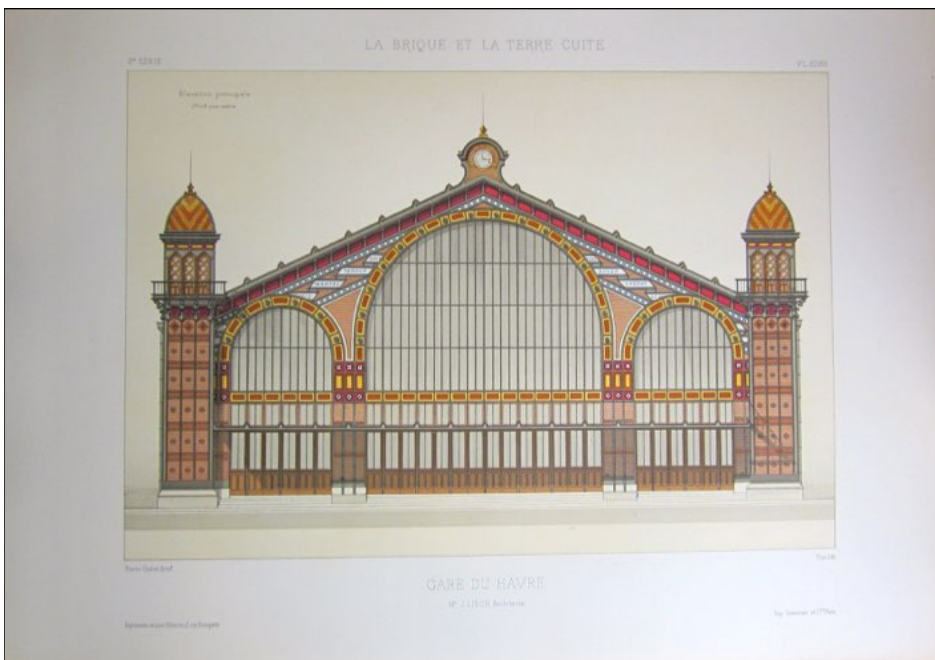




{ 6 } Chabat, Pierre. *La Brique et la Terre Cuite. Second Serie, Comprenant: Villas, Hotels, Maisons de Campagne, Lycees, Ecoles, Eglises, Gares, Halles a Marchandises, Abris, Ecuries, Remises, Pigeonniers, Cheminees, Etc.* Paris: Librairies-Imprimeries Reunies... May et Motteroz, n.d. (c. 1890?).

Portfolio, marbled paper over boards backed in red cloth, gilt-stamped lettering on spine, 3 tie closures; folio; contains loose, folded leaves (33pp. text) and 80 lithograph plates; complete and as issued. N.d., library records suggest circa 1890. Spine tips lightly frayed; boards a little rubbed and scuffed. First few (text) leaves are a bit dusty; a little very faint toning to edges of text block; but overall bright and clean. Plates, in particular, are lovely, suitable for display.

\$2,750



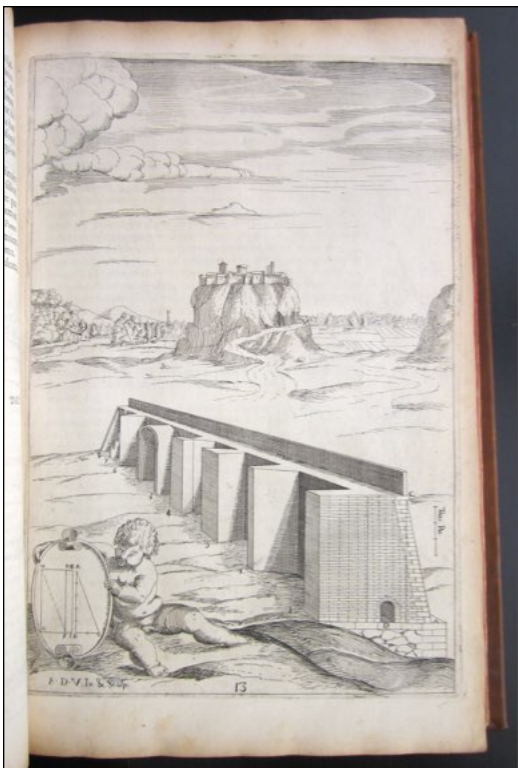
{ 7 } De Ville [Deville], Antoine. *Les Fortifications du Chevalier*. Lyon: chez Irenee Barlet, 1629.

Modern morocco, gilt-stamped lettering in red leather spine label (6 raised bands); folio (236 x 3674 mm); pp. [12], 441, [11], with engraved extra title, frontispiece, and 53 plates, many double-page, of forts and strongholds. First and last few leaves a little wrinkled or very lightly chipped along the edges; one index leaf hastily repaired with tape along top edge; some unobtrusive foxing and marginalia. Plate 28 bound at the front. An excellent copy, in a handsome binding.

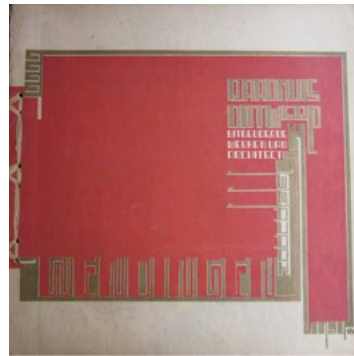


*Military engineer Antoine Deville or De Ville (1596–1656) owed his fame to this volume, which he began in 1628, while participating in the siege of La Rochelle. While it introduced or polished different elements of the art of war – for example, fortification with bastions – Deville’s masterpiece did not strive to innovate. Rather, *Les Fortifications* serves as a compendium of different systems of fortifications, offering numerous examples. He states in his introduction that “although the means were delicious, not all found them to their liking,” so he explores a diversity of solutions to diverse situations. A tremendous accomplishment, engraved by Deville himself, *Les Fortifications* was re-issued five times during the 17th century, in 1636 and 1666 in Paris, in 1640 in Lyons and finally in 1672 and 1675 in Amsterdam. The subsequent editions of the book contained no changes save the name of the publisher and the date of the publication in the frontispiece.*

\$2,500







Sixteen issues of  
**Wendingen,**  
**Maandblad voor Bouwen en Sieren van Architectura et Amicitia,**  
a strikingly designed publication by the Amsterdam art society,  
**Architectura et Amicitia,**  
edited by Dutch architect Hendricus Theodorus Wijdeveld.

*Priced individually or sold as a collection (please inquire). All are in stitched full-color wraps, square folio, with b/w illustrations and ads throughout. Condition is generally VG or better, with some light wrinkling and/or edgewear. They are:*

{ 8 } Blaauw, C. J. (ed.). **Wendingen. Maandblad voor bouwen en sieren van Architectura et Amicitia.** Dit is nummer 8 van de 8ste serie (1927) en gewijd aan zweedsche kunstnijverheid. Amsterdam: Santpoort, 1927.

\$75

{ 9 } Dudok, W. M.; Luthmann, J. M.; Wijdeveld, H. Th.; Deul, C. A. **Wendingen. [Raadhuis-Antwerp en Uitgevoerde Werken van Architect.] Maandblad voor Bouwen en Sieren van Architectura et Amicitia.** Dit is het 8ste Nummer van de 6de Serie (1924) en Gewijd aan het Raadhuis-Ontwerp voor de Gemeente Hilverseum en Uitgevoerde Projecten van Architect W. M. Dudok. De begeleidende tekst is van J. M. Luthmann de Inleiding van H. Th. Wijdeveld. De Omslag een Lithografie naar een Teekening van Architect W. M. Dudok. Foto's door C. A. Deul. Amsterdam: Wendingen, 1924.

\$150

{ 10 } Dudok, W. M.; Wijdeveld, H. Th.; Verkruijsen, H. C.; Boterenbrood, J.; Wouda, W. **Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia.** Dit is nummer 1 van de 9de serie (1928) en gewijd aan een ontwerp en uitgevoerde project van architect W. M. Dudok te Hilversum. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijsen. De Begeleidende tekst is van Arch. J. Boterenbrood. Het omslag is uitgevoerd naar een tekening van W. Wouda. Amsterdam, 1928.

\$125

{ 11 } Feininger, Lyonel; Wijdeveld, H. Th.; Verkruijsen, H. C. **Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia.** Dit is nummer 7 van de 10de serie (1929) en gewijd aan schilderwerk van Lyonel Feininger. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijsen. De inleiding is geschreven door Dr. Redslob. Het omslag is ontworpen en op steen getekend door Tine Baanders. Amsterdam, 1929.

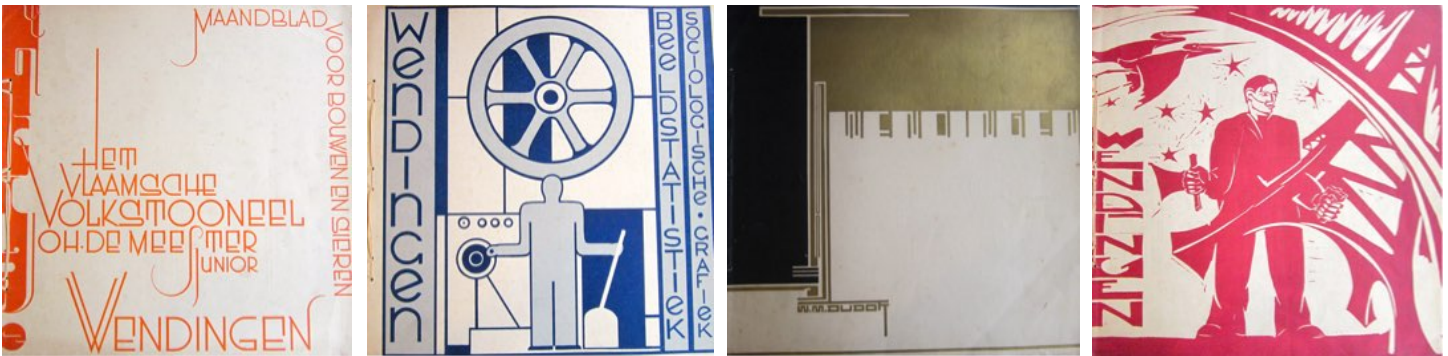
\$100

{ 12 } Jessurun de Mesquita, S.; Wijdeveld, H. Th.; Verkruijsen, H. C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 1 van de 12de serie (1931) en gewijd aan beeldend werk van S. Jessurun de Mesquita. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samenwerking met architect J. Boterenbrood samengesteld door H. C. Verkruijsen. De inleiding is geschreven door A. M. Hammacher. Het omslag is gedrukt naar ontwerp van S. Jessurun de Mesquita. Amsterdam, 1931.

\$300

{ 13 } Kramer, P. L.; Luthmann, J. M.; Schouten, C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 11 en 12 van de 7de serie (1925) en geheel gewijd aan het gebouw van den haagschen bijenkorf architect P. L. Kramer. De begeleidende tekst is van J. M. Luthmann, evenals de omslag (een litho naar een kleurtekening) foto's van C. Schouten en E. V. Ojen den Haag. Amsterdam, 1925.

\$150



{ 14 } Meester, Joh.; Wijdeveld, H. Th.; Verkruijsen, H. C.; Kurvers, Anton. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 3 van de 8ste serie (1927) en gewijd aan Regie-Werk van Joh. de Meester Jr. bij het Vlaamsche Volkstoneel en elders. Met behoud van de bestaande typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijsen. De Begeleidende teksten zijn van J. de Meester Jr. en M. de Ghelderode. Het omslag is uitgevoerd naar een tekening van Anton Kurvers [Het Vlaamsche Volkstoneel Oh. de Meester, Junior]. Amsterdam, 1927.

\$100

{ 15 } Rivera, Diego; Wijdeveld, H. Th. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 3 van de 10de serie (1929) en gewijd aan schilderwerk van Diego Rivera. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijsen. De inleiding is geschreven door Mr. H. P. L. Wiessing. Het omslag is gedrukt naar ontwerp van Vilmos Huszar. Amsterdam, 1929.

\$375

{ 16 } Staal, J. F.; Wijdeveld, H. Th. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 5 en 6 van de 10de serie (1929) en gewijd aan architectonische projecten van architect J. F. Staal. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijsen. De inleiding is geschreven door Ir. A. J. van der Steur. Het omslag is gedrukt naar een tekening van Margaret Kropholler. Amsterdam, 1929.

\$200

{ 17 } Wijdeveld, H. Th.; Bijvoet, B.; Duiker, J. Wendingen, No. 12, dit nummer is gewijd aan het project van de architecten B. Bijvoet en J. Duiker tezandvoort voor het nieuwerijksacadmie-gebouw te Amsterdam. Amsterdam, 1921.

\$100

{ 18 } Wijdeveld, H. Th.; Verkruijzen, H. C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 2 van de 12e serie (1931) en gewijd aan Nederlandsche Affiches. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samenwerking met architect J. Boterenbrood samengesteld door H. C. Verkruijzen. De inleiding is geschreven door Dr. G. Knuttel Wzn. het omslag is gedrukt naar ontwerp van S. L. Schwarz. Amsterdam, 1931.

\$150



{ 19 } Wijdeveld, H. Th.; Verkruijzen, H. C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 5 en 6 van de 12de serie (1931) en gewijd aan beeldhouw-werk. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samenwerking met architect J. Boterenbrood samengesteld door H. C. Verkruijzen. De inleiding is geschreven door A. M. Hammacher. Het omslag is gedrukt naar ontwerp van Hildo Krop. Amsterdam, 1931.

\$150

{ 20 } Wijdeveld, H. Th.; Verkruijzen, H. C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 9 van de 11de serie (1930) en gewijd aan beeldstatistiek. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samenwerking met architect J. Boterenbrood samengesteld door H. C. Verkruijzen. De inleiding is geschreven en het omslag is ontworpen door Peter Alma. Amsterdam, 1930.

\$450

{ 21 } Wijdeveld, H. Th.; Verkruijzen, H. C.; Boterenbrood, J.; Corsten, J. M.; Staal, Arthur. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 5 van de 11de serie (1930) en gewijd aan luchtfoto's van Nederland. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samenwerking met architect J. Boterenbrood samengesteld door H. C. Verkruijzen. De inleidingen zijn geschreven door J. Boterenbrood en J. M. Corsten. Het omslag is gedrukt naar ontwerp van Arthur Staal. De in dit nummer gereproduceerde foto's zijn vervaardigd door de K. L. M. Amsterdam, 1930.

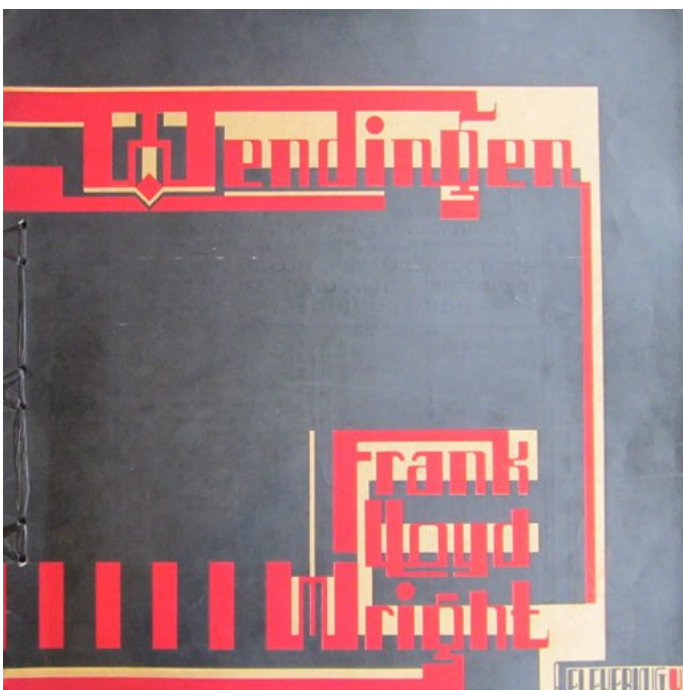
\$250

{ 22 } Wright, Frank Lloyd; Wijdeveld, H. Th. Wendingen. The Life-Work of the American Architect Frank Lloyd Wright. [Aflering VI. Dit is het 8ste nummer van de 7de series, 1926]. Holland: C. A. Mees Santpoort, 1925.

\$375

{ 23 } Zadkine, Ossip; Wijdeveld, H. Th.; Verkruijssen, H. C. Wendingen. Maandblad voor Bouwen en Sieren van Architectura et Amicitia. Dit is nummer 1 van de 10de serie (1929) en gewijd aan beeldhouwwerk van Ossip Zadkine. Met behoud van de Bestaande Typografie naar ontwerp van H. Th. Wijdeveld is dit nummer samengesteld door H. C. Verkruijssen. De inleiding is geschreven door van den Eeckhout. Het Omslag is gedrukt naar een Houtsneede van Hildo Krop. Amsterdam, 1929.

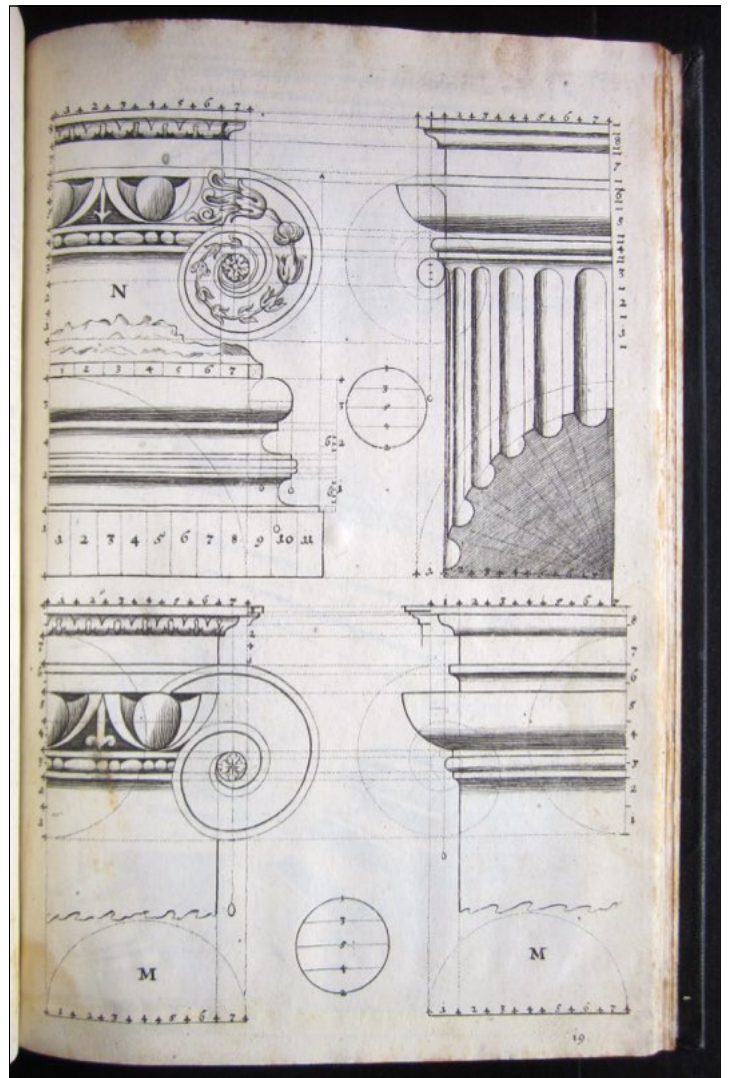
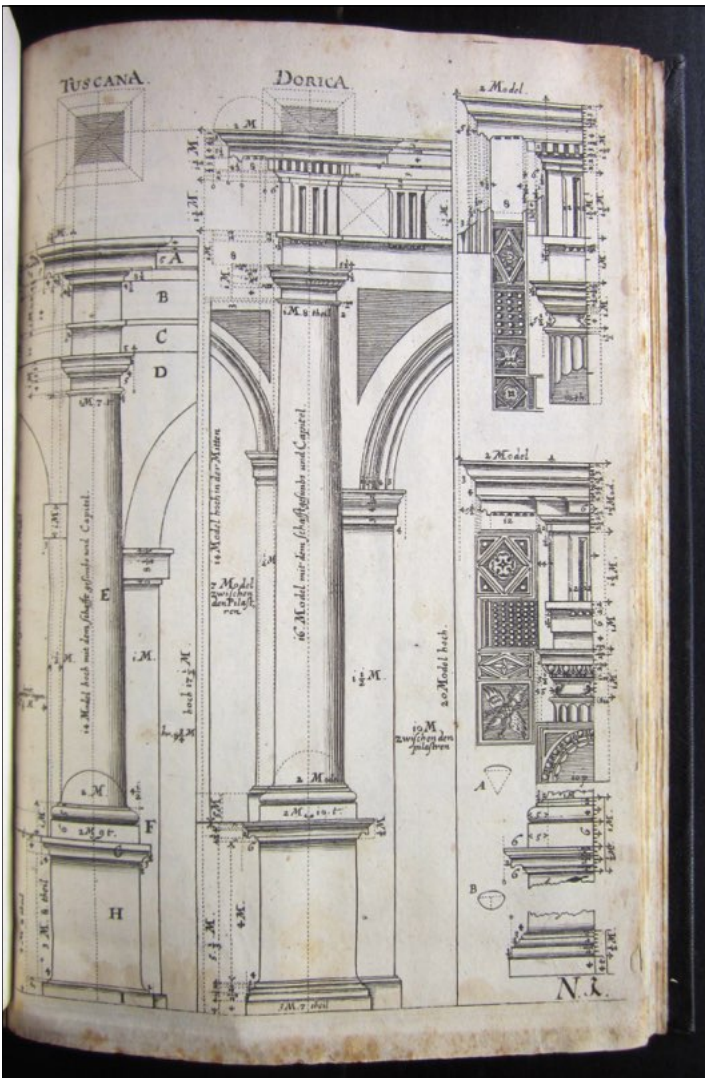
\$125

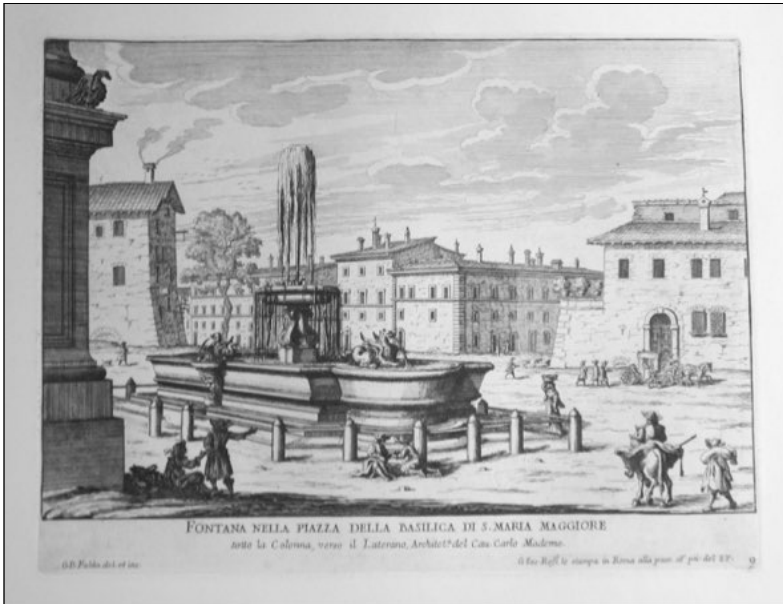


Erasmus, Georg Caspar; [Hoffmann, Johann].  
Seulen-Buch, Oder Gründlicher Bericht Von den Fünf Ordnungen der Architectur-Kunst, wie solche  
von Marco Vitruvio, Jacobo Barozzio, Hanns Blumen, etc. und andern vornehmen berühmten  
Baumeistern und zusammen getragen und in gewisse Abtheilungen verabfasset worden ...  
Durch Eine Liebhaber der Edlen Architectur-Kunst an den Tag gegeben und mit mehren Kupffern und  
Zierathen vermehrt.  
Nurnberg: Hoffmann, [c. 1688].

Modern black morocco, gilt-stamped lettering in red leather spine label, gilt detail stamped direct on spine; 4to; pp. [3]-52, plus 46 plates (11 of which are folding, and heavily restored; 1 of which is laid-in). First title-page printed in red and black, and with 3 additional lavishly engraved half-title pages). Binding is very fine, indeed, but condition of text block varies -- many folding plates restored, full-page plates sometimes a bit browned, sometimes a bit fragile, and sometimes remarkably nice and bright. A nice copy overall, offering images of ornate columns, window frames, cornices, ceilings, and more. Sold as is.

\$2,500

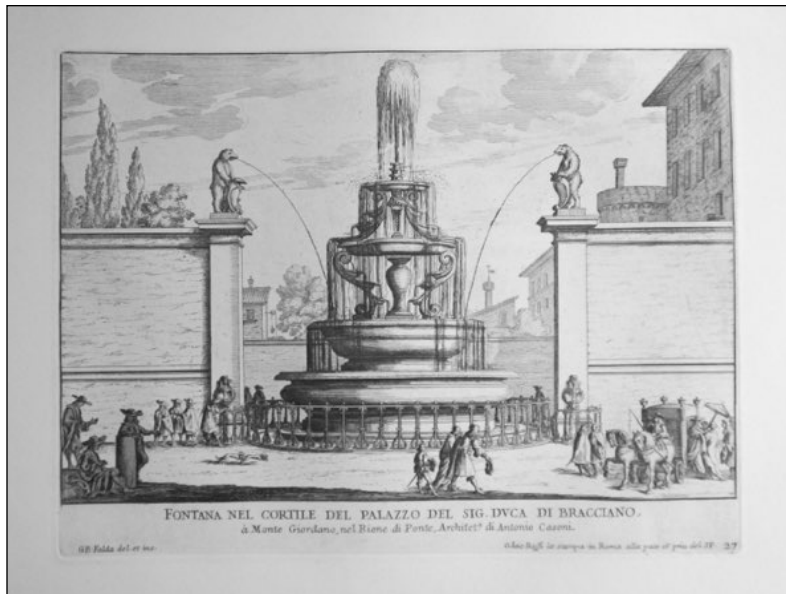




{ 25 }

Giovanni Battista Falda.  
**Le Fontane di Roma nelle Piazze, e Luoghi  
 Publici della Citta, con li Loro Prospetti,**  
 come Sono al Presente. Disegnate et  
 Intagliate da Gio. Battista Falda...

Gio. Giacomo de Rossi,  
 n.d. (early 19th century).



Modern binding, marbled paper over boards, backed in crimson morocco, gilt-stamped lettering in black leather spine label; oblong folio (approx. 23 x 16 inches). Complete, containing all four parts, bound together in one volume: Part 1, 33 plates (including title-p.); Part 2, 18 plates (including title-p.); Part 3, 29 plates (including title-p.); Part 4 (28 plates, including title-p.); 108 copper-engraved plates total. A little browning and small spot of soiling to first title-page and first plate, otherwise a remarkably bright, clean copy. There were a number of editions of this work issued during the 18th century, all undated -- this one likely from the early 19th century, with numbered plates. A breath-taking volume, documenting Rome's fountains, streets, gardens, and more. Near Fine.

\$7,500

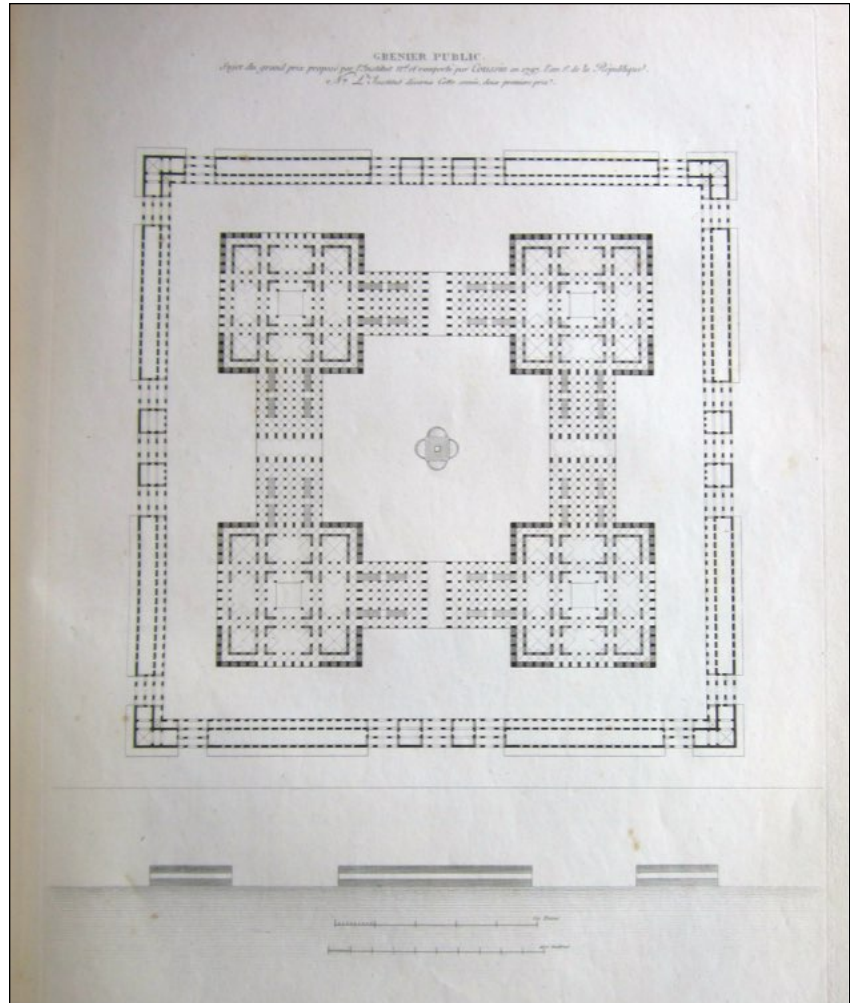


{ 26 } GRANDS PRIX D'ARCHITECTURE -- L'INSTITUT DE FRANCE -- DETOURNELLE, ALLAIS, and VAUDOYER. One: Projets d'Architecture et autres productions de cet art, qui ont merites les Grands Prix Accordes par l'Academie, par l'Institut national de France, et par des Jurys du choix des Artistes ou du Gouvernement. Title-page. Two: Grands Prix d'Architecture. Projets couronnes par l'Academie d'Architecture et par l'Institut de France. Graves et publies par Allais, Detournelle et Vaudoier. Paris: Detournelle & J. Charles, 1806.

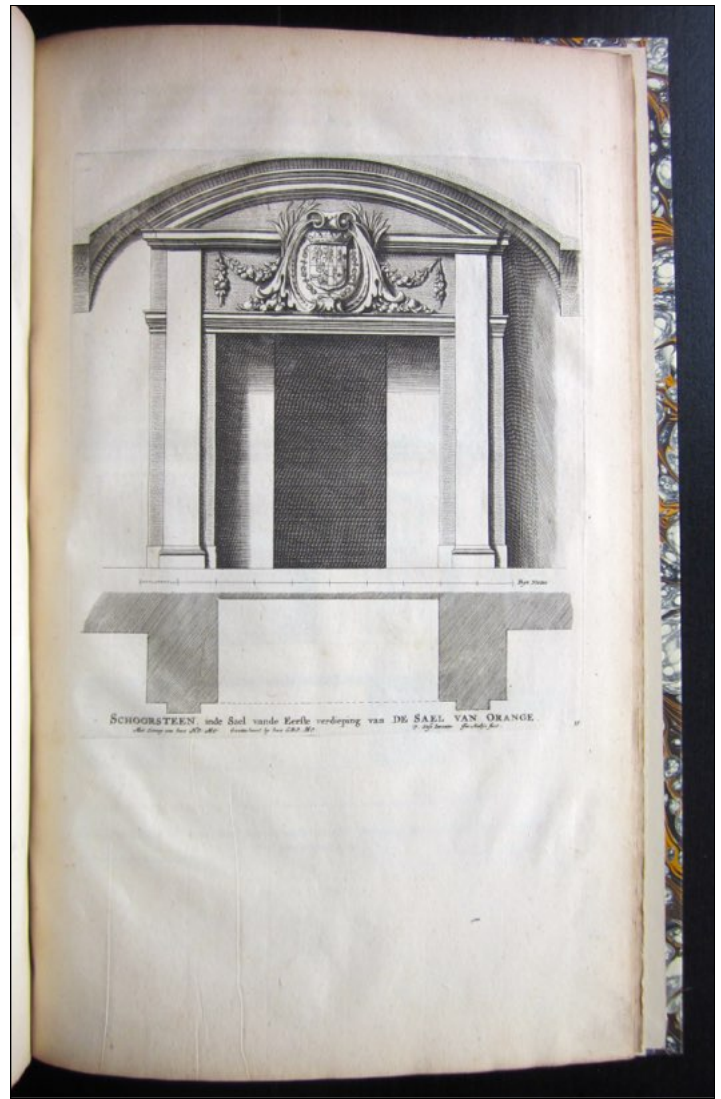
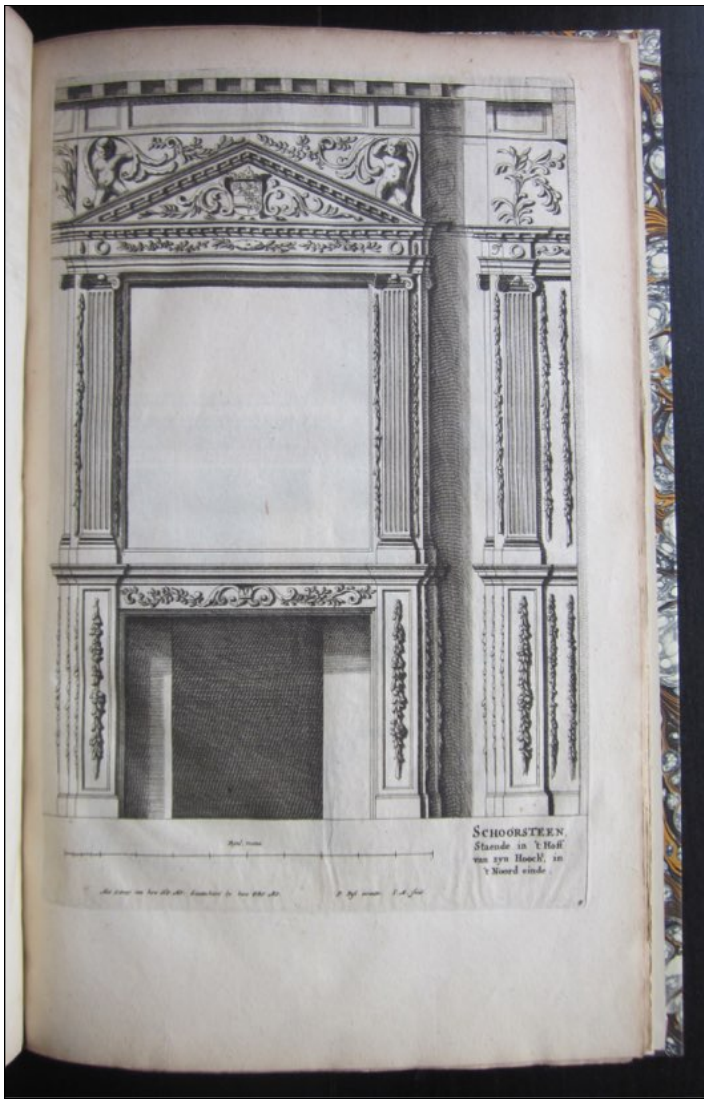
Elephant folio (500 x 340mm). Collation complete: 120 plates of French Architecture and plans, including the Arc de Triomphe, Place de la Concorde, and other famous Academy projects. With woodcut vignette of cornucopia and muse on title-page, table "generale" listing architectural designs, and copper engraved title-page listing academy members. Three-quarter calf-backed over tree-design boards; (scattered marginal foxing). Late 19th-century armorial bookplate of Hoffmann (Josef Franz Maria Hoffmann) on front pastedown. Hoffmann (1870-1956) was an influential Austrian architect who won the Rome Prize in 1895. Known for his contributions to the arts and crafts movement, Hoffmann also designed rooms for the Paris Expositions Universelle in 1900.

*Second series of this magnificent collection of the 1806 Projets d'Architecture, 120 fine French Academy competition plates by Allais, Detournelle and Vaudoier, which followed a previous publication of Prieur (c. 1787-1801), originally issued in 20 cahiers. As these Grands Prix engravings show, Academy neoclassicists revived eclectic motifs from antiquity with their prominent use of obelisks, pyramids, and blank walls in their design.*

*"Egyptianizing" forms were becoming part of the landscape of Parisian architecture and were used to achieve a solemn appearance; this style was fascinating to young Academics who still wanted to maintain regal tradition. Notably, the Grands Prix drawings contain the Chapelle Sepulchrale by la Barre which demonstrated many of these Egyptian design elements including, Pantheon-domes, pyramids, sphinxes, and sarcophagi. This fine production of accomplished watercolors was primarily meant for the education of young Academics in this successful architectural style. Many plates include the scale, given in French toises or metres. It continued the Collection des Prix (1787-1801) and was continued as the Grands Prix d'Architecture in 1818.*



\$2,500



{ 27 } Henrick, Wilhem; Post, [Pieter]. Den Doorluchtigen Hooghgeboren Vorst en Heere Wilhem Henrick, van Gods genade Prince van Orange, werden dese Afbeeldingen, van weinighe Schoorsteen-Wercken, Meest ten bevel vande Doorl. Hooghgeborene Zijne Hooh.ts Heeren Grootvader, vader en Vrouw Grootmoeder, geteeckent en uytgevoert onderdanghlyk opgedragen door P. Post, harer Hoogh.er gewesen, en noch tegen woordigen Architect. Amsterdam: Frederick de Wit, n.d. (c. 1690).

Modern binding. Marbled paper over boards, backed in speckled calf, gilt-stamped lettering in second spine compartment (6 raised bands); folio (365x228mm); with engraved title-p., 22 plates. Binding is fine. Text block is very near fine, just a little dusty and age-toned.

*Post (1608-1669) was court architect to the House of Orange. Scarce. OCLC locates only 3 copies.*

\$900



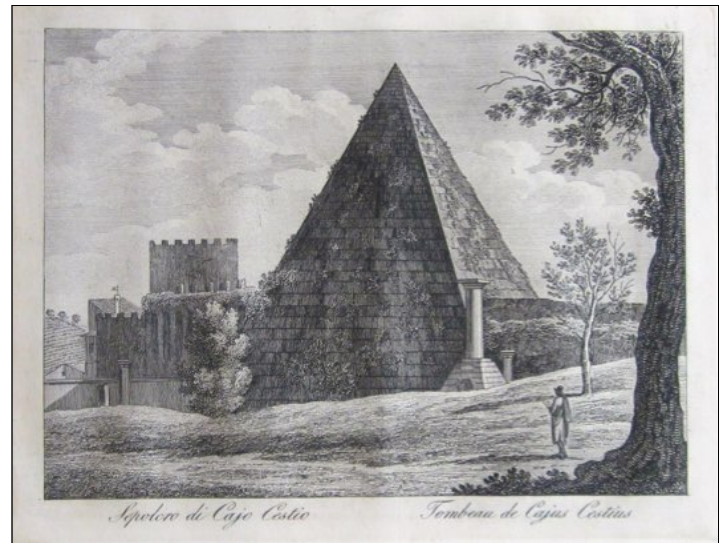
HÖRMANN, Joseph Julius von.  
**Triumphus novem saeculorum  
Imperii Romano-Germanici  
Leopoldo Magno...**  
Anno saeculari & Jubilaeo 1700.  
Vienna: widow of Matthaus  
Cosmerovius, 1700.

2o (402 x 292 mm). Engraved  
frontispiece and 9 engraved plates by  
J.U. KRAUS, C. ENGELBRECHT  
and J.A. PFEFFEL, after PETRUS  
SCHUBART VON EHRENBERG  
(minor marginal worming at end).  
Contemporary calf (rebacked, light  
wear to corners).

Commemorating the 900th  
anniversary of the Holy Roman  
Empire, with the depiction of 9  
triumphal arches. A more common  
second edition was published in 1725.  
Backer-Sommervogel, I:1569; Berlin  
3624 (second edition).

\$2,500





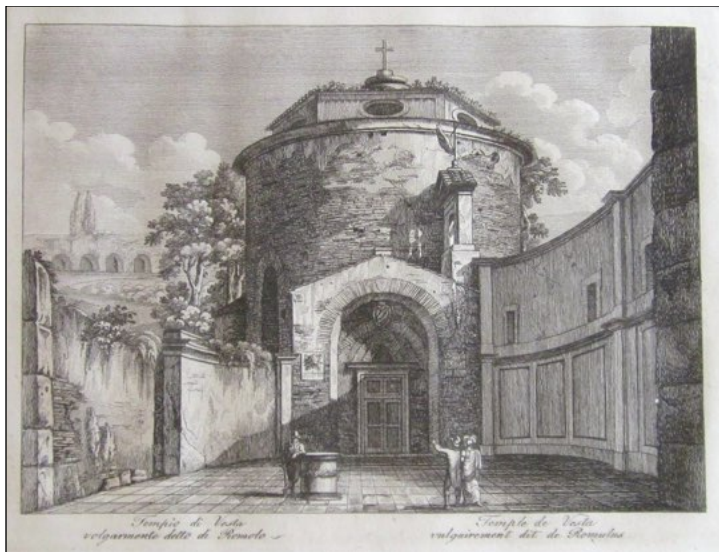
{ 29 }

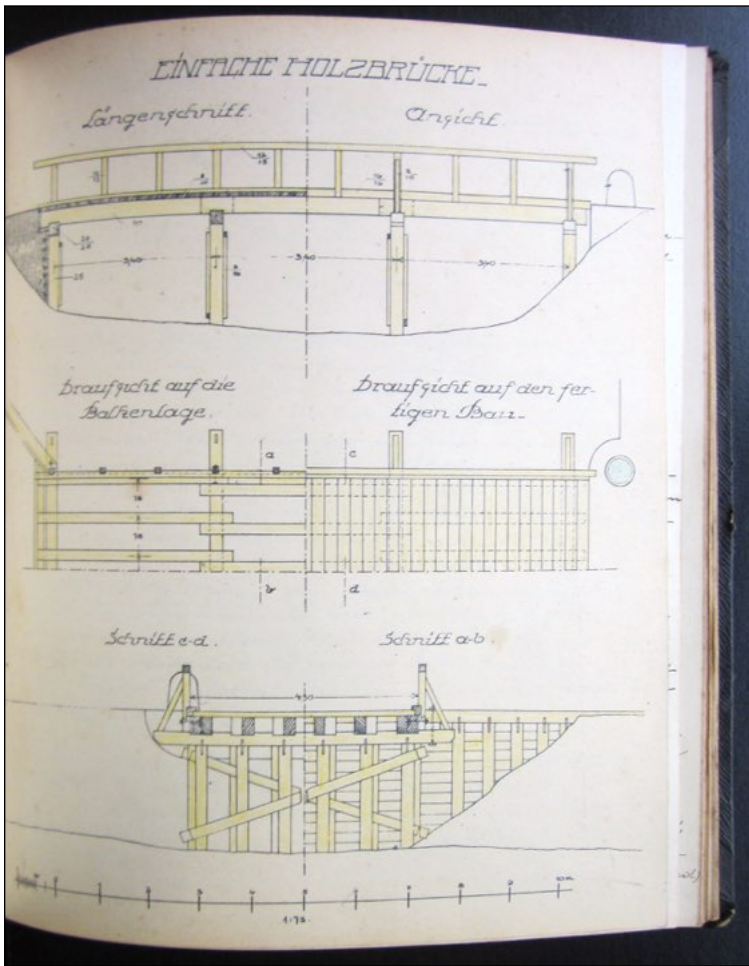
Datri, Pietro.

**Li Monumenti Più Celebri di Roma Antica e Moderna, Disegnati dal Vero ed Incisi dai Migliori Artisti.**  
Rome: Pietro Datri, 1867.

Original pictorial wraps; oblong 4to (275x420 mm); with copper-engraved title-page and 54 views of Rome, printed on the recto only. Backstrip perished; minor creasing; title-page a bit toned; last leaves dog-eared. Wide margins leave the engravings bright and clean, suitable for display. Uncommon -- OCLC locates just 5 copies of the 1867 edition.

\$750



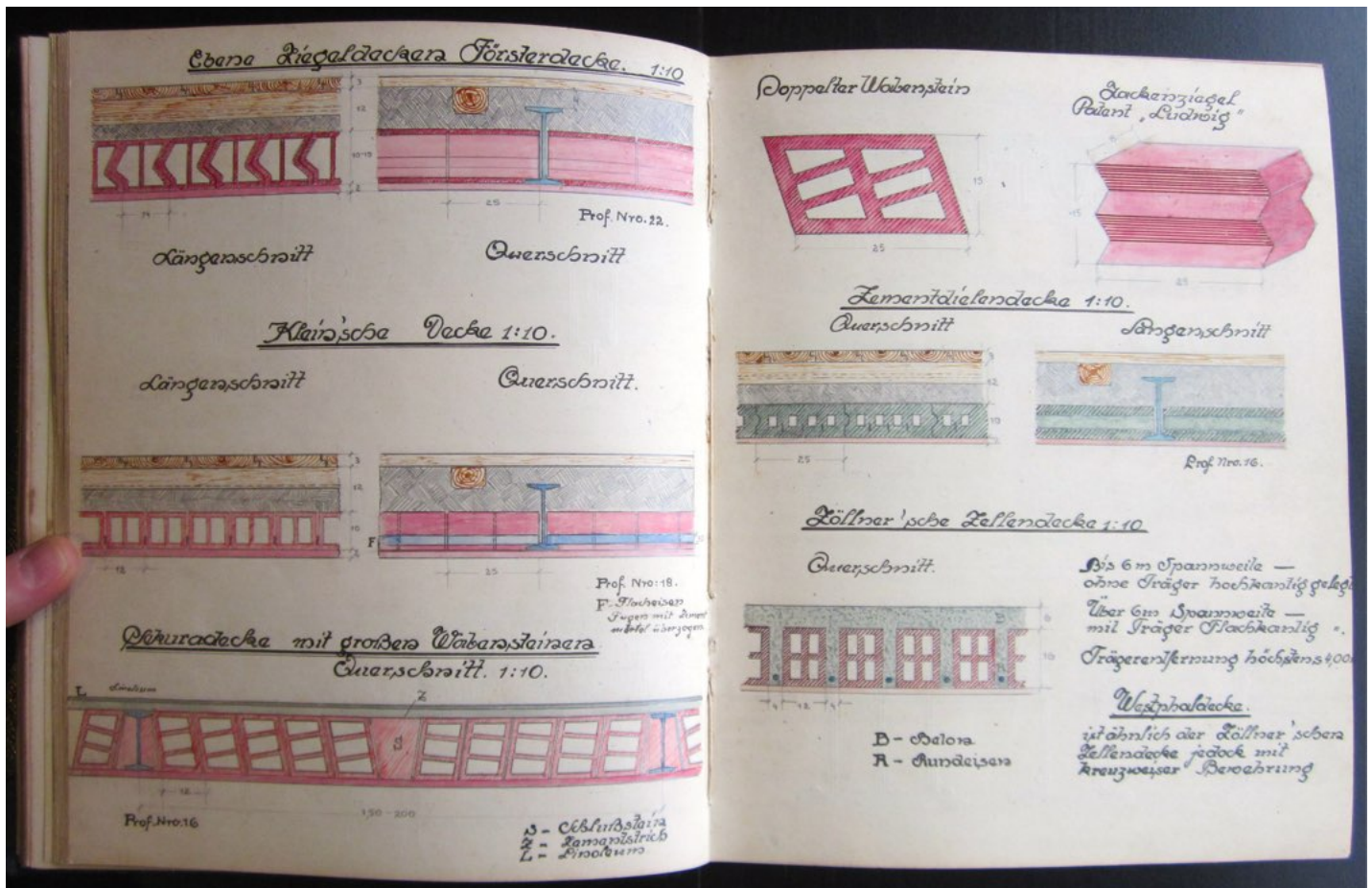


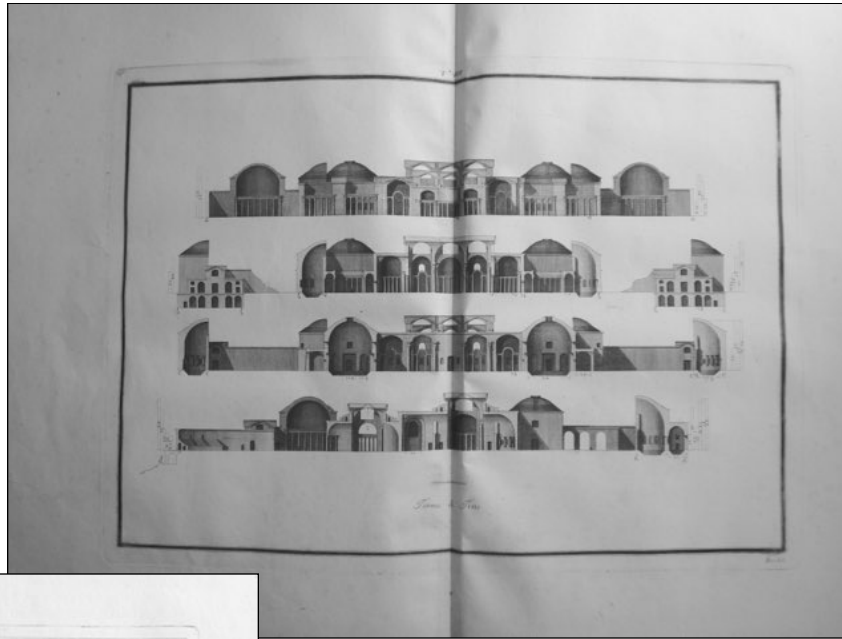
{ 30 - Manuscript }

Architect or Engineer's Notebook:  
High-Rise Engineering.  
Germany, c.1910.

Original black cloth; 246 x 200 mm; approx. pp. 300, handwritten in black ink throughout (and demonstrating a variety of lettering styles), with very fine drawings in pencil and ink, most touched with color (either in pencil, ink, or watercolor). Even when illustrating technical details, our author captures the grain in the wood and gleaming metal hardware -- this is an intricately detailed and exceptionally beautiful treatise on all aspects of the construction of high-rise buildings, and homes.

\$2,000





{ 31 }

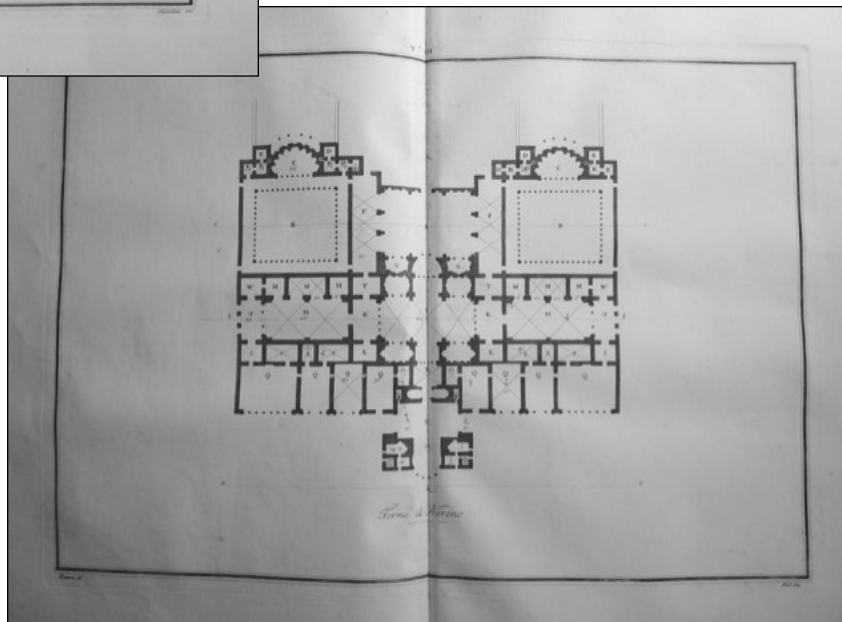
Palladio, Andrea. **Le terme dei Romani** disegnate da Andrea Palladio e ripubblicate con la giunta di alcune osservazioni da Ottavio Bertotti Scamozzi...

Vicenza: Francesco Modena, 1785. First Edition.

Ornately gilt-stamped half calf and marbled paper over boards, gilt-stamped lettering and ornament on spine; folio (505 x 340 mm); pp. 32, 35, [1], plus additional engraved title-page and 25 plates (17 double-page). Some very light rubbing along joints and edges of boards; a little light marginal foxing. A lovely copy.

The first printing of Scamozzi's edition of *Le Terme dei Romani*, based on Lord Burlington's edition of 1730.

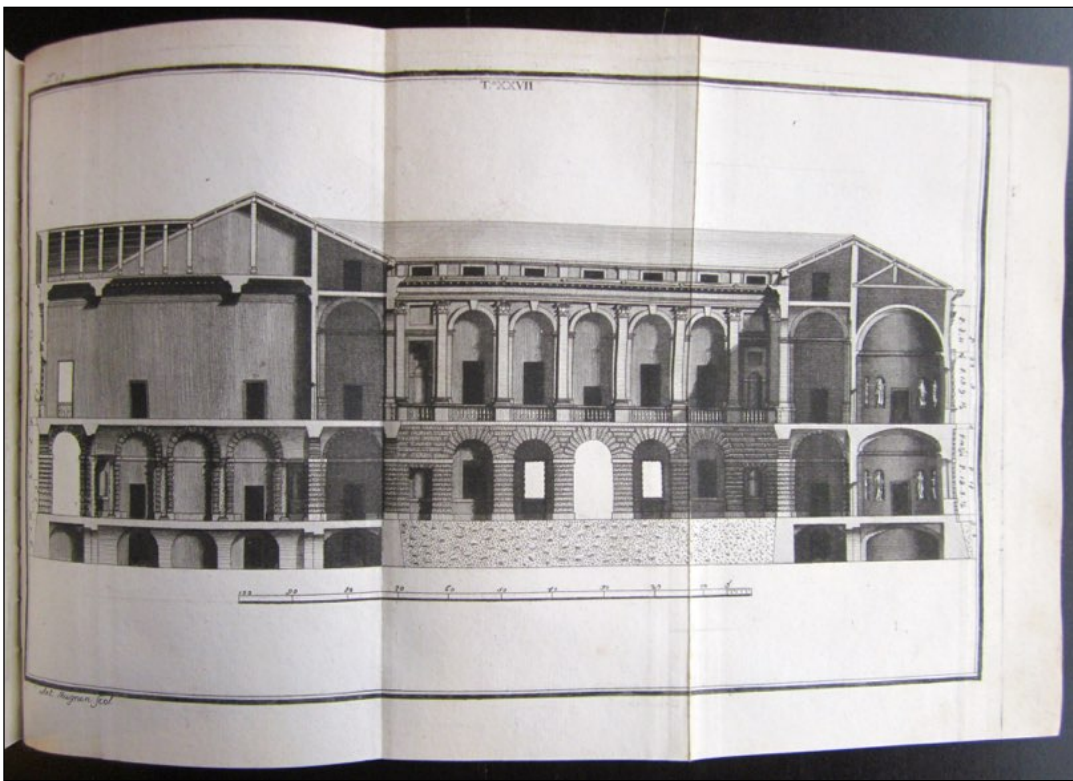
\$1,500



{ 32 } PALLADIO, Andrea (1508-1580) – SCAMOZZI, Ottavio Bertotti (1719-1790). *Le Fabbriche e i Disegni di Andrea Palladio raccolti ed illustrati da Ottavio Bertotti Scamozzi. Opera divisa in quattro tomi con tavole in rame rappresentanti le piante, i prospetti, e gli spaccati. Tomo primo [-quarto].* Vicenza: Giovanni Rossi, 1796.

Four volumes in 2, 4to (215 x 165mm). Engraved portrait frontispiece of Andrea Palladio in first volume. Pagination: Book I: [viii], 1-128pp., one full-page diagram after p. 32 and after text 52 numbered plates of Palladian architectural facades signed by Anto. Mugnon (10 folding). Book II: [iv], 1-76pp., 51 numbered plates of Palladian architectural facades signed by Anto. Mugnon (8 folding). Book III: [iv], 1-60pp., 52 numbered plates of Palladian architectural facades signed by Anto. Mugnon (7 folding). Book IV: [iv], 1-80, 54 numbered plates of Palladian architectural facades signed by Anto. Mugnon (8 folding). Text in Italian. Modern red cloth, renewed endpapers; (spines slightly sunned, some minor marginal tape repairs

to fore-edges and plates, some slight insect damage, otherwise complete and hearty volumes).



*Second Italian Edition of Ottavio Bertotti Scamozzi's introduction to Palladio's remarkable oeuvre. Ottavio Bertotti Scamozzi was the first to collect and illustrate all of Andrea Palladio's buildings in the eighteenth century; his monumental four-volume work was first published in Italian in 1776 and in French in 1796. This is the posthumous second*

*Italian edition of Bertotti Scamozzi's Palladian corpus. In it, Bertotti Scamozzi performed a survey of all the works of Palladio and analyzed them in context of the architect's original aim and intention. Each building was represented in measured plan, elevation, and section from his well-known villas of the Veneto to his lesser-known engineering structures, such as bridges. In addition, Bertotti Scamozzi took artistic license to record the buildings as they were intended to be, not necessarily as they were executed. A discerning observer, Bertotti Scamozzi characterized the works of Palladio as having an air of magnificence. His efforts greatly contributed to the knowledge and dissemination of a Palladian revival in Italy and in the colonial United States. Antonio Mugnoni, little known Vicentine engraver, worked on the prints in several architectural publications of his time, as here, and collaborated on other notorious work by Bertotti Scamozzi, as in his engravings for the Olympic theatre in Vicenza.*

\$1,500





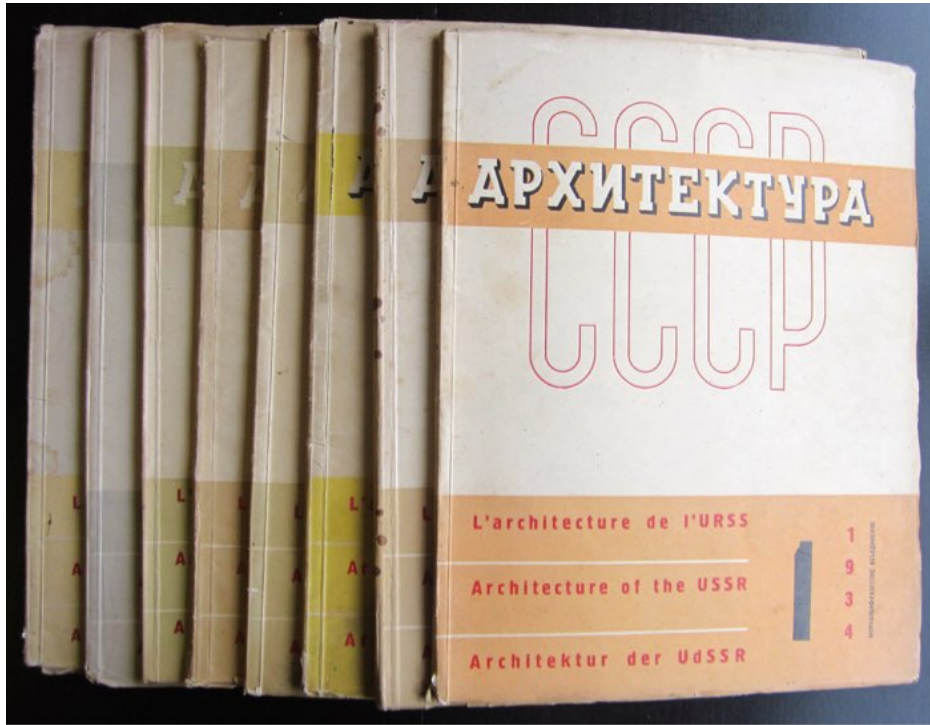
{ 34 }

[PARIS 1749]. Plans et dessins Des constructions et decorations ordonnées par la Ville de Paris pour les rejoissances publiques à l'occasion de la publication de la paix le 12 Fevrier 1749. [Paris], c. 1749.

Oblong 2o (325 x 440 mm). Engraved title-page, engraved explanation of plates with pasted overslip adding a description of plate 6, and 6 engraved plates (some staining to title-page and margins of plates). Contemporary marbled paper wrappers (worn); cloth folding case. The plans and drawings illustrating the public festivities held in Paris to celebrate the TREATY OF AIX-LA-CHAPELLE on 12 February 1749. The treaty, signed on 18 October 1748, was mainly a diplomatic agreement between Britain and France, but it also marked the end of the War of Austrian Succession. Although the celebration called for fireworks at the Place de l'Hotel de Ville with numerous orchestras playing and buffets set up around the city, the affair was gloomy due to French resentment over the terms of the treaty. Berlin 3019; Vinet 524.

\$2,250





{ 35 - Russian Constructivism }

Lissitsky [Lissitzky], El. [20 Issues of] *Architecture of the USSR / L'architecture de l'URSS / Architektur der UdSSR*. Moscow, 1934-1935.

Original printed wraps; 4to; 20 issues; profusely illustrated. From 1934, numbers 1-6, 9-12; 1935, 1-8, 10-11 (a double issue), 12. Covers rubbed and faintly dust-soiled, and a little wrinkled and chipped along yapp edges; text blocks a little dust-smudged and/or foxed, and, in a few cases, pulling away from wraps. Worn indeed, but an invaluable resource. A nice run of this influential Soviet architecture periodical, the design of which captures the beginnings of Constructivist aesthetics and Russian Avant-Garde.

\$1,750

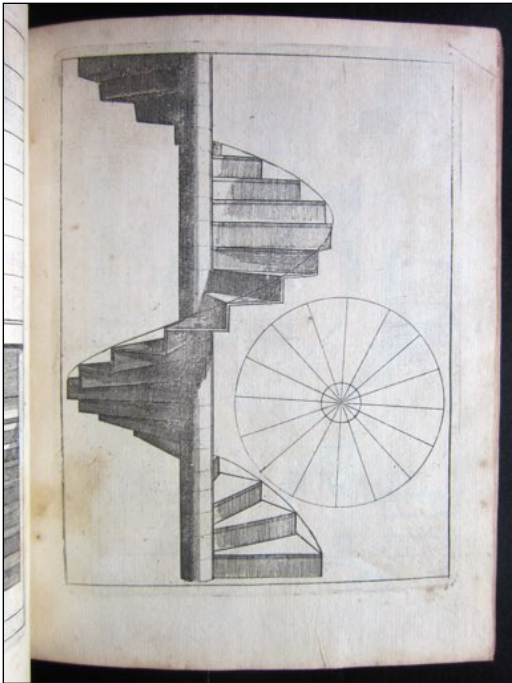




{ 36 } Scamozzi, Vincenzo; Brown, John (Philomath); Leyburn, William; Schuym, Joachim, ed. **The Mirror of Architecture: or the Ground-Rules of the Art of Building. Exactly laid down by Vincent Scamozzi, Master-Builder of Venice... The Sixth Edition.** London: Printed for J. and B. Sprint, at the Bell in Little Brittain, 1721.

4to (195x160mm). 58 leaves. Pagination: ii (of iv), 1-111pp. (lacking engraved title frontispiece and preliminary page with description of Schuym's scale). Signatures: \*2, B-P4. Preface "To the Lovers of Architecture" signed R.M. Text of the "Mirror" and pp. 1-16, after page 16, 1-40 numbered engraved plates on the orders of classical columns (Tuscan, Doric, Ionic, Roman, Corinthian) by fellow Vincentine Battista Pittoni plus bound-in 8 leaves (containing nine engravings) on capitals, arches, perspective,

staircases, and mantles, plus one folding plate of a scale for measuring tangents (60 x 340mm). Pages 17-39 contain, The description and use of an ordinary joynt-rule fitted with Lines for the ready finding the Lengths and Angles of Rafters and Hips, and Collar-Beams ... by John Brown. 2 (of 3?) folding plates of diagrams for folding engraved rule. For pp. 41-56: selections from Henry Wotton's Elements of Architecture, the nine plates for this work bound in after those in the "Mirror." After page 56, separately titled with same publisher is the Architectonice: Or, A Compendium of the Art of Building ... by William Leyburn. One plate of diagram after p. 96. Pagination and register are continuous. Later calf; (some light edgewear, title lightly browned, binding repaired in 1943 by pencil note on rear pastedown). On verso of plate 41, a Corinthian capital, is a curious dated inscription, "Benjamin Roberts tumbled into a well at Winchcombe and was drowned, July 31st 1745. The same time Mr. Applegate's house was built." 18th-century signature on preface "Rob.t Hill." Bookplate of Ogden Codman, Jr. on front pastedown, inscribed with purchase information from Goodspeeds 1954. Sticker: "Loaned to the Metropolitan Museum of Art by Ogden Codman." Ogden Codman (1863-1951), was a noted New York based architect. Circa 1950 ownership inscription of James van der Pool of the Avery Architecture Library also on front pastedown.



*The 40 numbered plates in the "Mirror" by 18th-century architects Brown, Wotton, and Leyburn are worn copies from the original plates of the 1669 edition. Wotton's plates are bound after the "Mirror" plates here and are from a variety of unknown sources; equally the whole is rich in rare architectural impressions. Scamozzi was a prolific "chief-builder" in Venice. While known for executing the unfinished works of Palladio, Scamozzi also published widely on architectural theory and practice. The "Mirror" was Scamozzi's textbook treatise and was reprinted to at least a seventh edition in 1734. Fashion for Scamozzi's design theory was greatly boosted in Britain by architect James Gibb (1682-1754), who also made his own rules book based on Scamozzi in 1732. This important English printing of the "Mirror" was invaluable to mid-eighteenth century builders on both sides of the Atlantic and surely influenced the popularity of Palladian-style architecture in early America.*

\$1,750

{ 37 } SERLIO, Sebastiano (1475-1554). *Extraordinario libro di Architettura di Sebastiano Serlio, Architetti del re Christianissimo: Nel quale si dimostrano trenta porte di opera Rustica mista con diuersi ordini: Et venti di opera dilicata di diuerse specie con la scrittura dauanti, che narra il tutto.* Lyons: Giovan di Tournes, 1551.

Folio (400 x 280mm). 62 leaves. Signatures: A6, A6, [50 plates]. Title printed in large roman print with printer's device of Tournes (encircled snake) and Latin motto *Quod tibi fieri non vis, alteri ne feceris*. 50 full-page copper engraved plates of portals (30 rustic) (20 refined). Descriptions of plates are separately titled. French text in roman and italic. Two eight-line criblé initials at openings, and seven and six-line historiated initials. Late nineteenth-century three-quarter vellum over decorative boards, endpapers renewed; (some plates with crude marginal repairs and light browning or stains, otherwise complete and in order). Late nineteenth-century armorial bookplate of Charles Alexander, Baron de Cosson (1846-1929) to front pastedown. Baron de Cosson was born in Durham to a French family, where his interest in antiquities flourished from an early age. Cosson grew to be an eminent collector, notably of armor. This copy sold by Francis Edwards booksellers to James van der Pool of the Avery Architecture Library (Columbia) in 1952, receipts laid-in.

*The "Extraordinary Book of Doors" was Sebastiano Serlio's last book he saw through to publication; he died just three years later. The "Extraordinary Book of Doors" was written as an appendix to his major practical treatise on architecture, the *Tutte l'Opere d'Architettura et Prospectiva*, whose seven parts were published individually from 1537 to 1575 and later collected in a single volume, issued in 1584. This work on portals, while little-known in its day, showcased fifty examples of gates, both rustic and refined, as pieces of domestic architecture. Serlio illustrated the portals as large plates without text so as to best demonstrate their design. The "Extraordinary Book of Doors" was sometimes included as Book VI in the *Architettura* series, but it was always unnumbered by Serlio and was intended as a supplemental model book. The illustrations are notable as they show the first hints of the emerging Mannerist style in Italian architectural design.*

\$6,000

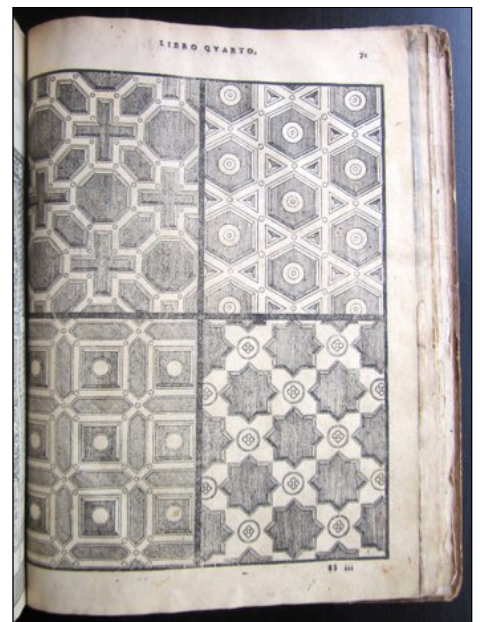


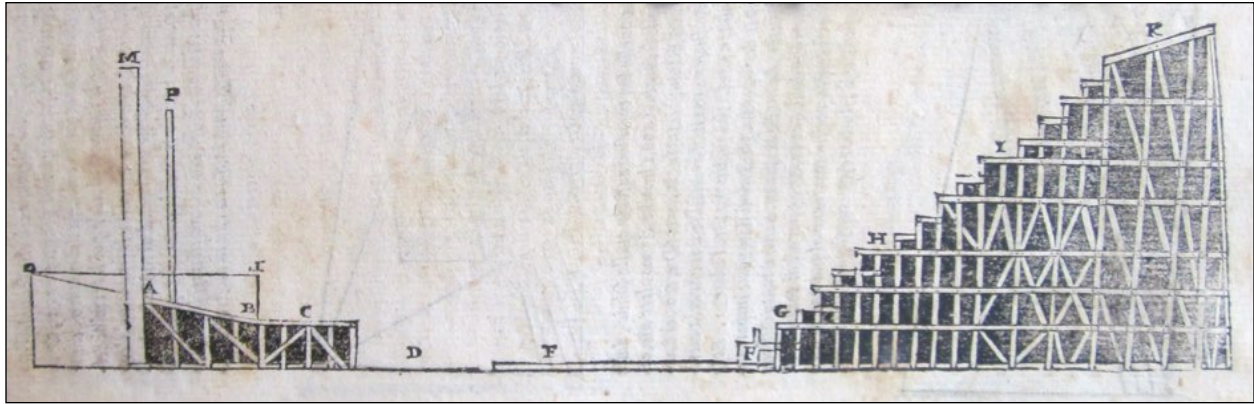
{ 38 } SERLIO, Sebastiano (1475-1554). *Libro Primo [Secondo, Terzo, Regole Generale, Quinto] d'Architettura*. Venice: Sessa, n.d. [1560-1562].

18th-century Italian calf-backed paper-covered boards, the spine in six compartments (5 raised bands), with gilt-stamped lettering in morocco spine label in the second, other compartments with gilt-stamped decoration; folio (322 x 230 mm); 5 parts in 1 volume; with 4 letterpress part titles (one printed in red and black), each within a woodcut surround, plus numerous woodcuts in text, some full-page. Binding scuffed and worn, with some chipping at spine tips, along joints and edges of boards. Lacking fol. 12 in Part I and pp. 91-94 in Part III; title to Part I cut down and with early re-margining; blank margins of some other leaves repaired with occasional loss to headlines; a few leaves with old dampstain. Inscription on the first title-p., dated 1637; 19th-century book label of J Bernard and ink signature of art historian Meyer Schapiro on front paste-down. Some early (late-16th or early-17th century) marginalia in one or more hands, including a few nicely accomplished pencil sketches (a face in profile, a merman, architectural details, an ear). An interesting, unique copy.

*A later mixed edition of Serlio's masterpiece, and one of the great triumphs of Venetian book-production in the late-16th century. Serlio first studied drawing and perspective at Pesaro before moving to Rome in 1514, where he became a follower of Bramante. Initially a painter, he studied architecture under Baldassare Peruzzi. In this, the first great architectural treatise of the Renaissance, Serlio writes of geometry, perspective, classical architecture, and more -- the text beautifully complemented by wood-cut architectural plans, details, perspective schemata, and geometric figures.*

\$3,500





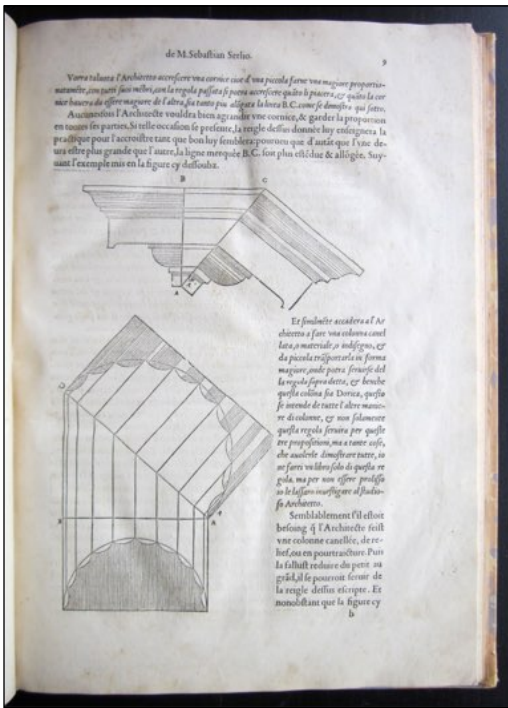
{ 39 } SERLIO, Sebastiano (1475-1554); SCAMOZZI, Vincenzo (1552-1616). *Tutte l'opera d'Architettura di Sebastiano Serlio Bolognese Doue si trattano in disegno, quelle cose, che sono piu necessaie all'Architetto ...* Venice: Francesco de Franceschi Senese, 1584. First Edition.

Books 1-7 in one volume, each separately titled, folio (245 x 180mm). Pagination (frequently erroneous): 26 preliminary leaves [52]; Book I: 16 leaves of pp. 1-16; Book II: 32 leaves of title non. num, pp. 18-52; Book III: 75 leaves of title non. num., pp. 50-124; Book IV: 74 leaves of title non. num, pp. 126-200; Book V: 20 leaves of title non. num, pp. 202-219, +blank; Book VI: title non. num., 27 leaves of pp. 1-27, +blank; Book VII: 125 leaves, title non. num. [4], pp. 1-243. Signatures: a4, a4 (b4), c-e4, f6, A4, B-I8, K-P4, Q-S8, T4, II4, KK-QQ4, RR-ZZ8, AAa8, a-c8, d4,\*4, A-O8, P10. Extensively illustrated with over 200 woodcuts for the seven books of Serlio (index of plates is 37 pages long and arranged alphabetically) depicting figures of domestic architecture, interiors, pavement patterns, portals, doors, facades, and other cross-sections of design. Seven titles with woodcut printer's device of oval medallions

personifying Peace, inscribed PAX, holding olive branch in cartouche border, and repeated on final verso, other titles in architectural frames. 18th-century calf spine gilt in compartments with gilt title "SERLIO ARCHITETT." marbled endpapers and edges; (some minor rubbing, internally few dampstains and intermittent browned leaves, otherwise good). Book I title inscribed with early owner "Andrea Sarracino" and a2 inscribed "AMBOSIO LVCENTI." Dated receipt to Avery librarian James van der Pool from M. Mayers in Brooklyn, purchase of 1954.

*This is the first collected edition of the seven books of Sebastiano Serlio produced by the Venetian printer Francesco de Franceschi Senese. Book Seven is dedicated to Vincenzo Scamozzi, architect, mathematician, and theorist, and the Index of the books was prepared by his father, Giovanni Domenico Scamozzi, also a Vicentine architect, who died in 1582. Vincenzo had a huge intellectual appetite and constantly sought to reference, extend, and update his architectural knowledge. Additionally, both Scamozzi architects had developed a significant interest in the ideas of Serlio whose printed works provided the best account of architecture and antiquity to date. As it was, father and son continued the posthumous publishing of Serlio's books, which had only been individually and non-sequentially produced to date. The Scamozzis were the first to gather Books 1-5 and two manuscripts (one being the "Extraordinary Book of Doors") together and provided a preface, "A Discourse on Architecture." Their work finally went to press with Senese in 1584, as here, and was lauded as the best reference work on classical architecture of its time. Vincenzo subsequently augmented the index and issued further editions in 1600 and 1619.*

\$2,750



{ 40 } SERLIO, Sebastiano (1475-1554); BARBÉ, Jean (d. 1547).  
**Le premier livre d'architecture... Le second livre de perspective...**  
 mise en langue françoise, par... Jehan Martin. Paris: Jehan Barbé,  
 1545.

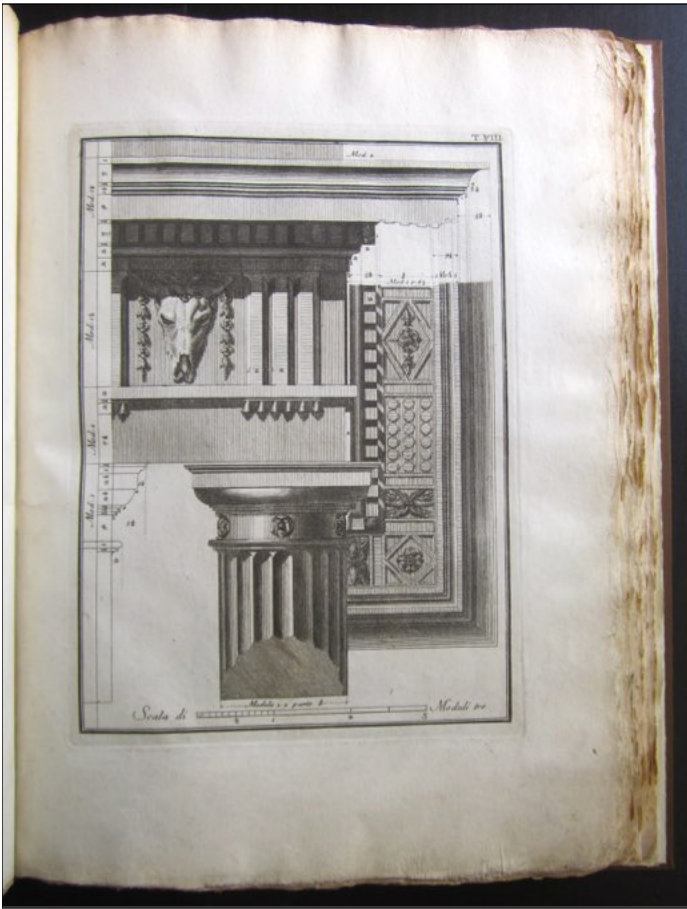
Folio (340 x 235mm). 77 leaves: [vi], 1-74pp. (including advertisement leaf). Signatures: aa4 (lacking aai), a-i8. Barbé's printer's device on final verso of bearded man holding a laurel wreath in oval cartouche frame with motto "Nec barbae, Nec barbato." 132 woodcuts of geometry and diagrams, 24 in full-page. Text in roman and italic in dual French and Italian. Modern marbled boards and renewed endpapers; (some browning, heavier at front and rear, repaired tear to final leaf). Two old bookseller's description (one for Kraus) laid-in at front. This copy with some interesting additions as in p. 32 where a pencil diagram study was made of the figure. Scattered seventeenth century annotations in French, on p. 67 a crude drawing of a shield with some curious French cancelled, "Mademoiselle ma cousine ie vous supplie bien humblement," and a repeating surname "Vallier" in lower margin. A

most definitely utilized copy of this interesting treatise with large figures, which would have captured a student's attention.

*Dual French and Latin edition of Serlio's important sixteenth century treatise on Geometry and Perspective, Books I and II, published in Paris by Barbé in 1545. Books I and II covered the fields of knowledge once considered the purview of the painter. The books were intended for very few readers, mainly those who were able to draw and reproduce diagrams. For Geometry, architects and artists would have most benefited from the graphic experience and the profuse diagrams which would help them resolve problems in their work. The second book, Perspective, is divided into three short treatises organized as lessons. The first was devoted to the ground plan in perspective, the second to bodies in perspective, the third to "material" perspective in stage design (comic, tragic, and satirical) and is illustrated by the famous engravings on perspective, spatial contours, and distributions of the theater. Serlio's Books I and II appeared third in the series after the "Quarto Libro" on the orders (1537) and Book III on Antiquities (1540). They were important teaching tools that Serlio developed over time and over exposure to the work of Euclid's Elements and other master thinkers and designers of his time like Leon Battista Alberti, Piero della Francesca, Leonardo da Vinci, Jean Pélerin and Albrecht Dürer. Jean Barbé was a Parisian printer and merchant-bookseller who is remembered for partnering with typographer Claude Garamont in 1545 - notably the same year as this edition. At the height of his short two-year career, Barbé's work on this Serlio text was his most notorious and remains an important addition in French Renaissance printing. Barbé prepared just one more final edition of this Serlio text for the benefit of his widow and heirs, which appeared in 1547 - the same year of his death.*



\$4,800



{ 41 }

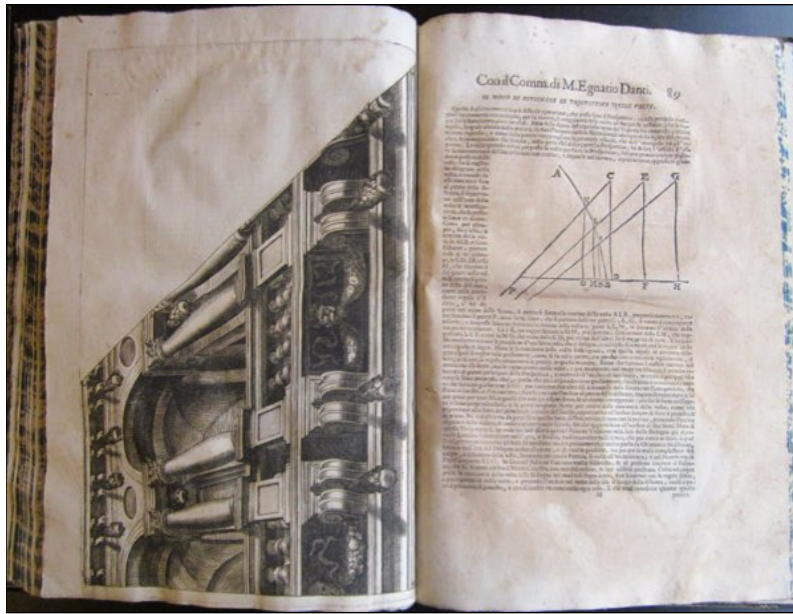
Spampani, Giambattista; Antonini, Carlo.  
**Il Vignola Illustrato. Proposto da Giambattista Spampani e Carlo Antonini studenti d'architettura dedicato alla Santità di N. S. P. P. Clemente XIV.**  
 Rome: Stamperia di Marco Pagliarini, 1770.

Modern binding. Paper-covered boards, backed in blind-ruled beige calf, gilt-stamped lettering in black leather spine label; folio (350x255mm); pp. [14] (including engraved frontis., vignette engraved title-p., engraved portrait), 58, xxviii, plus 51 plates (numbered I-XXXI, [1], [9]). Spine scuffed, otherwise binding is fine. Textblock just a little bit tanned and/or dusty along the edges, otherwise very near fine.

*Finely engraved, with plates illustrating architectural elements, geometry, perspective.*

\$800



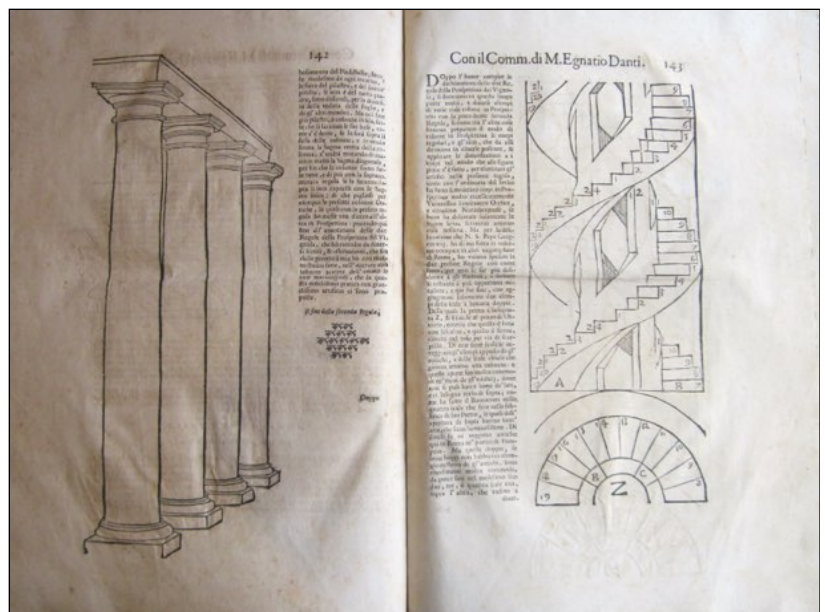


{ 42 } Vignola, Giacomo Barozzi da. *Regola delli cinque ordini d'Architettura* [BOUND WITH] *La due Regole della Prospettiva Practica* di M. Iacomo Barozzi da Vignola. Bologna: G. Longhi, [1660], 1682.

Half calf and marbled paper (unadorned spine); two works bound together, folio (360x244mm); frontispiece portrait and 44 plates (Ordini); pp. [12], 145, [7], with engraved additional title-p., 8 plates, and numerous head- and tailpieces throughout (Prospettiva). Binding a bit scuffed and worn, but tight and square. A little scattered browning, foxing, dampstaining, but overall both works are nice and clean. Two plates in "Ordini" reinforced on the verso.

Folio editions of Vignola's two important treatises, the first on the orders (first published in 1563) and the second on perspective (first published posthumously in 1583). The majority of editions were printed in smaller quarto or octavo formats. Though not in Fowler, this edition of the orders includes the portrait of Michelangelo (considered a reprint of Fowler 359). The second treatise on perspective is notable for the view of Bologna in the engraved title-page. Fowler 389.

\$1,800

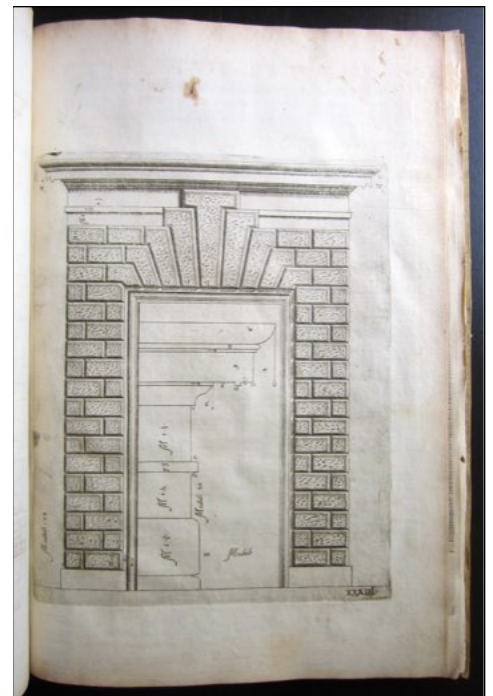
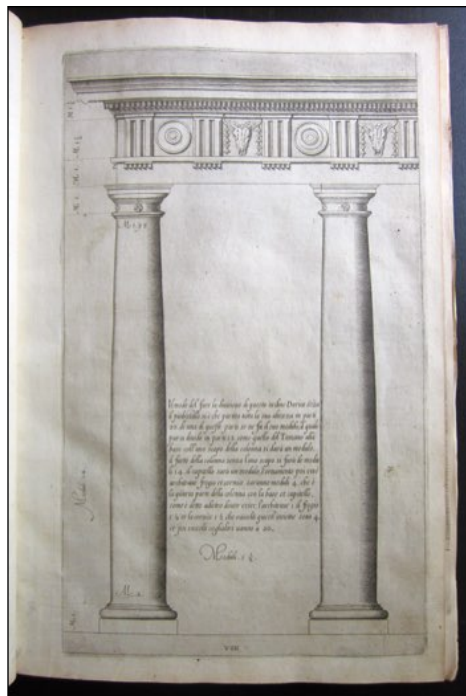


{ 43 } VIGNOLA, Giacomo Barozzio da. **Regola delli Cinque Ordini d'Architettvra. Di M. Iacomo Barozzio da Vignola: Libro primo, et originale.** Rome: Giovanni Baptista de Rossi Milanese in piazza nauona, 1625. Imprint: Si stampa in Roma da Gio(vanni) B(ap)t(is)ta de Rossi Milanese in piazza nauona, [c. 1625].

Folio (380 x 255mm). 51 leaves. Pagination: I-XXXVI (including plates III-XXXVI), +17 non. num. plates. Full-page engraved architectural title-leaf includes the arms of Cardinal Alessandro Farnese, to whom the work is dedicated, and the half-length portrait of Vignola in aedicule facing to the viewer's right and holding a compass, flanked by muses of geometry and math. 36 full-page copper-plate engraved plates with captions, 2 folding, depicting portals, lintels, arcades, mantles, capitals, and other parts and orders of classical architecture, including the two folding plans for the palace of the Cardinal Farnese which Vignola had been redesigning since 1558. Plates II and III are full-page engraved letters to Cardinal Farnese and Pope Pius IV respectively, and are most interesting for their typographic layout. Vellum boards, spine titled REGOLA DEL ARCHITETT. DI I. BAROZZIO 1570, 1617 and library label obscuring the rest, in custom cloth slipcase; (lightly stained rear cover, some closely trimmed margins and offsetting but images intact and are highly fine impressions). Nineteenth-century rubber stamp of the Bibliotheca Heberiana to front flyleaf. Richard Heber (1774-1833) was a ripe scholar and bibliophile with a massive personal library, sold in 1834. Mid-century ownership inscription of Prof. James van der Pool of the Avery Architecture Library (Columbia) to front pastedown.

*Rare later Roman edition of Vignola's famous Canon work on the "Five Orders of Architecture." This copy was printed circa 1625 and is the first of two that de Rossi produced; the second appeared about ten years later. As the imprint details lack in so many of the Italian editions of the Vignola Regola, it is somewhat difficult to determine definitive dates of issue throughout the late-16th and 17th centuries. Earlier editions of this text appeared almost consecutively in Rome and Venice, with the first in 1562 and the latest in 1695. Vignola's "Five Orders of Architecture" in all had over 250 editions; it is one of the most successful architecture textbooks ever written. The ample reprinting of this work allowed Vignola's work to pave the way for a new theory of architecture, one based on practicability. The title contains the Vignola's self-confident portrait, as one who famously states, "It is always necessary to know what we want our eyes to see."*

\$6,500





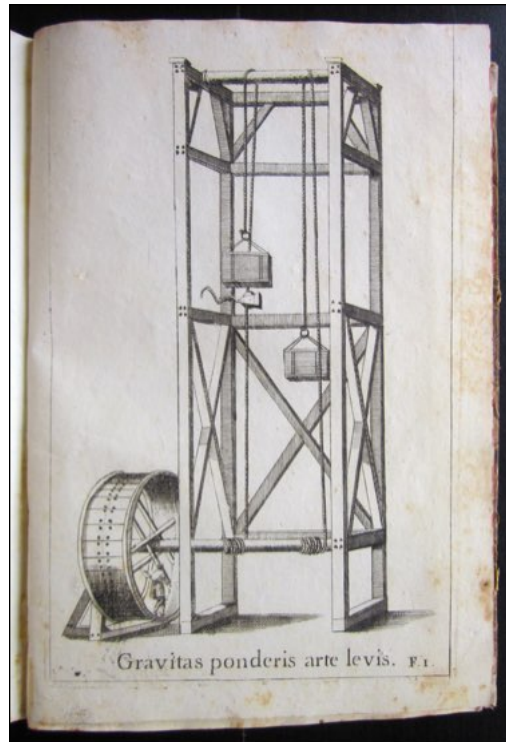
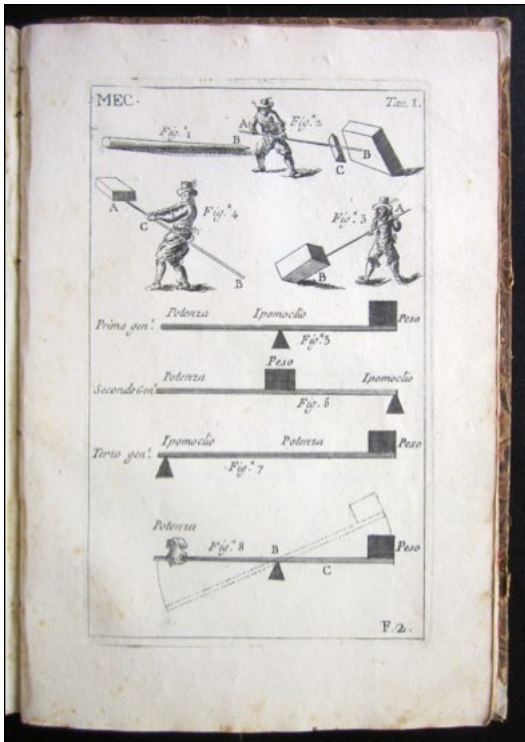
{ 44 } VIGNOLA, Jacopo Barozzi da (1507-1573) -- ZIBORGHII, Giovanni (fl.1738). *L'Architettura di Jacopo Barozzi di Vignola, ridotta a facile metodo per mezzo di osservazioni a profitto de' student.* Bassano: Giuseppe Remondini, 1787. Third edition.

8vo (214 x 146mm). 63pp., pls: (A.1-A.10), (B.I-B.8), (C.1-C.8), (D.1-D.8), (E.1- E.8), (F.1-F.14). Signatures: A-D8, A10, B-E8, F14. 56 full-page engraved copper-plates depicting various parts of architecture including columns, arches, friezes and diagrams for measurements. Later marbled boards, leather backstrip, marbled edges; (lacking frontispiece, occasional foxing and stains, light toning; rubbed, corners bumped).



Third Edition. First published in 1748, the work of Giovanni Ziborghi, architect of Villa Manin (1738), who compiled his observations to be the source for a new way of thinking about ornament. Jacopo Barozzi da Vignola was an architect and architectural theorist and one of the most important exponents of the Mannerist style in Italy during the Renaissance. His important studies on the orders of architecture and rules of perspective helped articulate the canon of the classical style as we know it today. Finely illustrated with several detailed figures showcasing the elements of antique architecture.

\$450



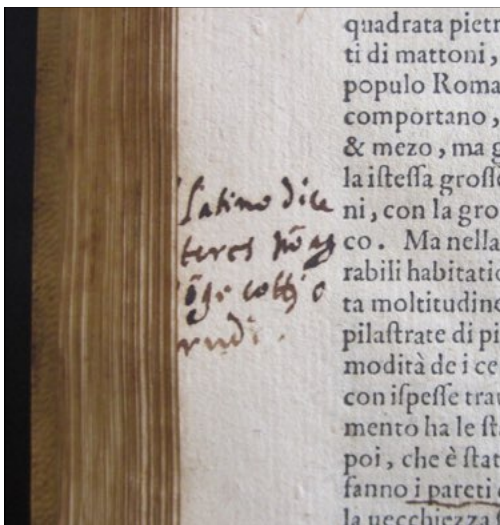
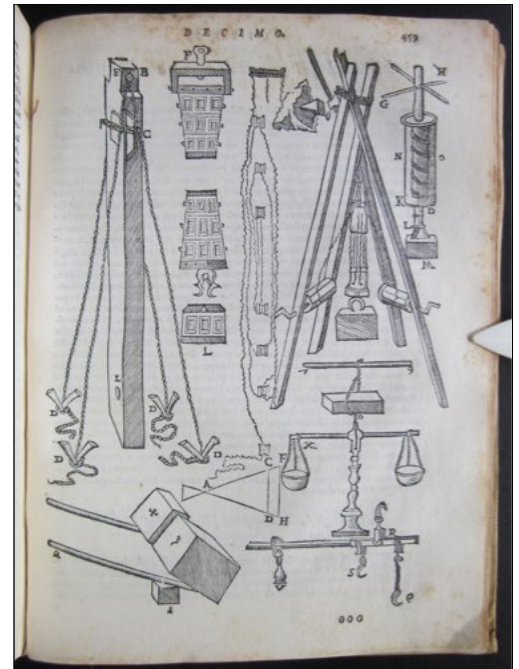
{ 45 } Vitruvius Pollio, Marcus. *De architectura libri decem*. Amsterdam: Ludovicus Elzevier, 1649.



Engraved title, woodcuts throughout text. Folio, contemporary vellum, some minor loss along spine. Fowler 417. Brunet V. 1327-28. An unusually large format for the famous Elzevier press, this beautiful edition is noted for its fine woodcuts.

*Covers the elements of architecture, town planning, and fortification; building materials; temples, columns, foundations, etc.; civil and domestic buildings; plaster-work and the interior of buildings; and technical matters such as hydraulics, astronomy, sundials, machinery and military engineering. Identified by PMM as "the fundamental architectural textbook for centuries."*

\$2,500



{ 46 }

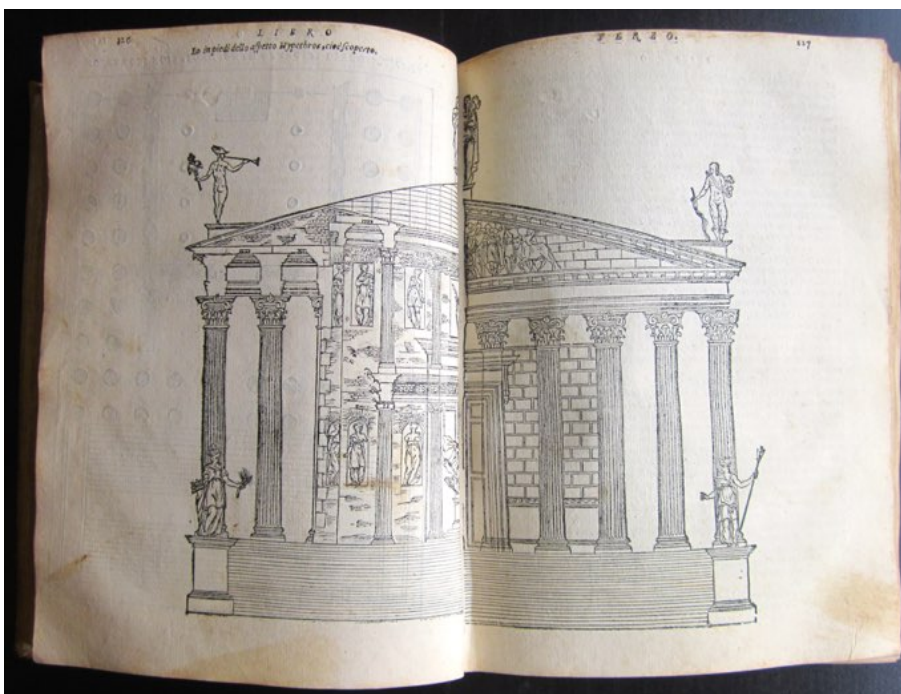
Vitruvius Pollio, Marcus.

**I dieci libri dell'architettura. Tradotti & commentati da Mons. Daniel Barbaro eletto Patriarca d'Aquileia, da lui riveduti & ampliati; & hora in piu commoda forma ridotti.**

Venetia: Francesco de' Franceschi Senese & Giovanni Chrieger Alemano Compagni, 1567.

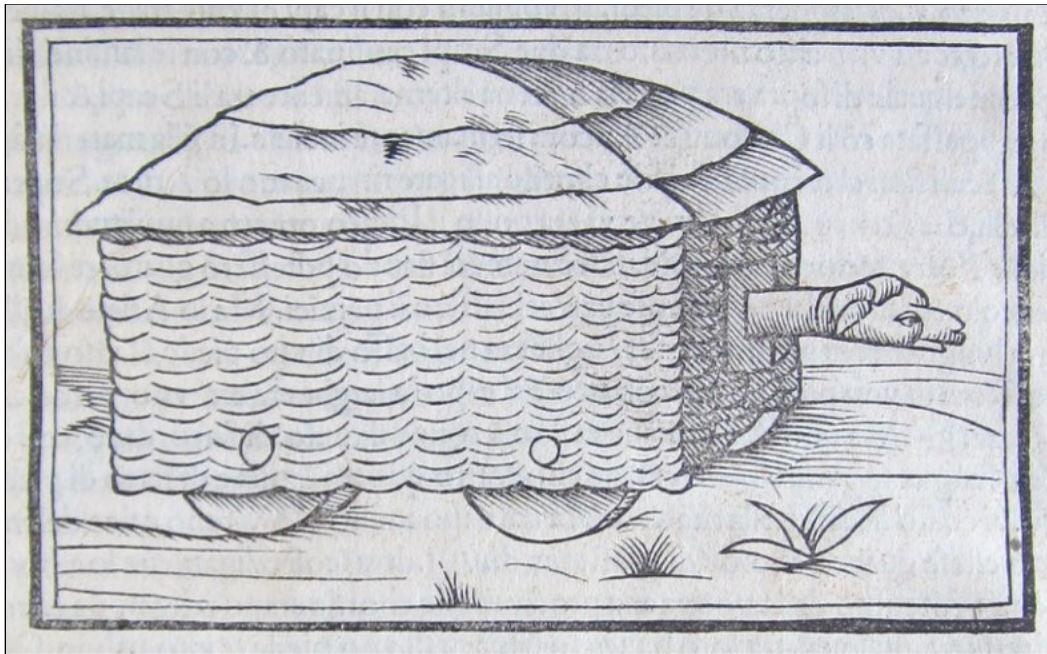
Second edition.

Early vellum over boards, title in faint manuscript on spine (3 raised bands); 8vo (233x168mm); pp. [10], 506, with fine woodcut title-p., and more than 100 woodcut illustrations (some folding). Lacking 7 leaves (pp. 119-120, 161-162, 167-168, 177-178, 183-184, 209-210, 215-216). In VG+ or better condition, with just some light marginal foxing, some early marginia and underlining.



Images of water-wheels, clocks, architectural elements -- beautiful illustrations attributed to Cicognara and Poleni John Chrieger. Printed in Italic and Roman type. Graesse VII, 379.

\$1,500



{ 47 } VITRUVIUS, Marcus Pollio (first century BC). M. L. Vitruvio Pollione Di architettura dal vero esemplare latino nella volgar lingua tradotto: e con le figure a suoi luoghi con mirādo ordine insignito. Anchora con la tauola alfabetica: nellaquale facilmente si potra trouare la moltitudine de vocaboli a suoi luoghi cō gran diligenza esposti : e dichiarati: mai piu da alcuno altro fin al presente stampato a grande vtilita di ciascuno studioso. Venice: Nicolo de Aristotele detto Zoppino, 1535.

Folio (295 x 190mm). [12], I-CX, (110ff.) Signatures: AA6-BB6; A8-N8; O6. Title printed in red and black with woodcut block border depicting strewn armor and dueling knights with wreathed portrait of Cicero at top and plaques with monogram initials of Roman Emperors Fabius Maximus, Julius Caesar, and Alexander Magnus. 136 woodcut in-text illustrations depicting lives of primitive humans, the famous Vitruvian Man on p. XXII, constellations, rules for perspective, and other mathematical figures and diagrams of architecture. Woodcut historiated chapter initials throughout of repeating portraits. Translated by Benedetto Giovio (1471-1545). Edited by Francesco Lutio Durantino. 19th-century calf with decorative stamps, spine stamped in gilt TRAT DE ARCH, endpapers renewed; (loose in binding, some margins trimmed close, some light worming, at least six early cancelled inscriptions on title, leaf CX with significant excision, otherwise an crisp and clean text block with wonderful woodcut impressions). 19th-century inscription on fly-leaf "Famoza Archi-ectura." Another 19th-century inscription on front flyleaf, "Presented to the Mercantile Library Association of New York by Philip A Reach ...Consul/ Lisbon Jan. 7 1848." Sold in 1958 "on removal of Architecture Books from the Library" (pencil note).

*Rare illustrated Durantino edition of Vitruvius printed in Venice by Zoppino in 1535. This Vitruvius work was first printed in 1521 for Como. As it gained notoriety, another edition in the vernacular Italian was prepared by Giovanni Antonio and Pietro de' Nicolino da Sabbio in 1524. It incorporated woodcuts from a 1511 Latin edition produced by Giovanni Giocondo in Venice (Tacuino). This Zoppino printing had a newly redesigned title-leaf with an elaborate woodcut border of chivalric battle scenes between Augustus Caesar, Julius Caesar, and Alexander the Great. The 136 in-text woodcuts are an all too interesting miscellany of late-medieval life, nature, and architecture and are characteristic of Vitruvian ideals in regards to proportion, ornament, language, space, place and beauty. The famous figure of "Symmetria" (Vitruvian Man) is present on p. XXII. Both the 1524 and 1535 editions were widely read by an Italian public. Vitruvian principles deeply influenced early Renaissance artists, thinkers, and architects who believed they were rediscovering an ancient discipline which would be the foundation of their culture.*

\$6,000

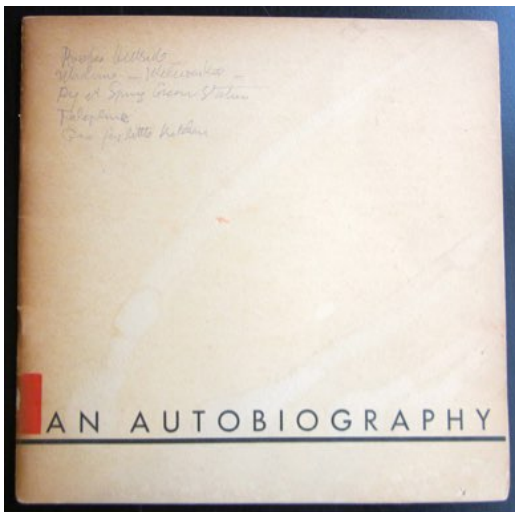
Winkelman [Winckelmann], Giovanni [Johann Joachim]; Fea, Carlo.  
Storia delle Arti del Disegno Presso gli Antichi, Tradotta dal Tedesco (Vol. I-III).  
Roma: Pagliarini, 1783-84.  
Second Italian Edition.



Contemporary half marbled calf and matching paper over boards, lettering stamped in gilt direct on spine and in black leather label; 3 volumes, 4to; with half-titles, engraved titles, 63 plates (see pagination, below), numerous illustrations in text, lacking frontispieces; pp. [4], xcvi, 451, [1], plus 20 plates; 427, [1], 16 plates (2 folding); xii, 604, 40 (Fea's essay "Sulle Rovine di Roma"), 28 plates. Spines scuffed, a little wormed, torn at tip of Vol. I; text block nice and bright, with a little contemporary marginalia, and just some light foxing on prelims and terminals.

Brunet V, 1463; Schlosser-Magnino 676-7; Cicognara 59; Olschki, Choix 13020; Millard, Italian and Spanish Books 165; Ruppert, Winckelmann-Bibliographie (1942), 15; PMM 210; A. Schnapp, The Discovery of the Past, pp. 258-266.

\$2,000

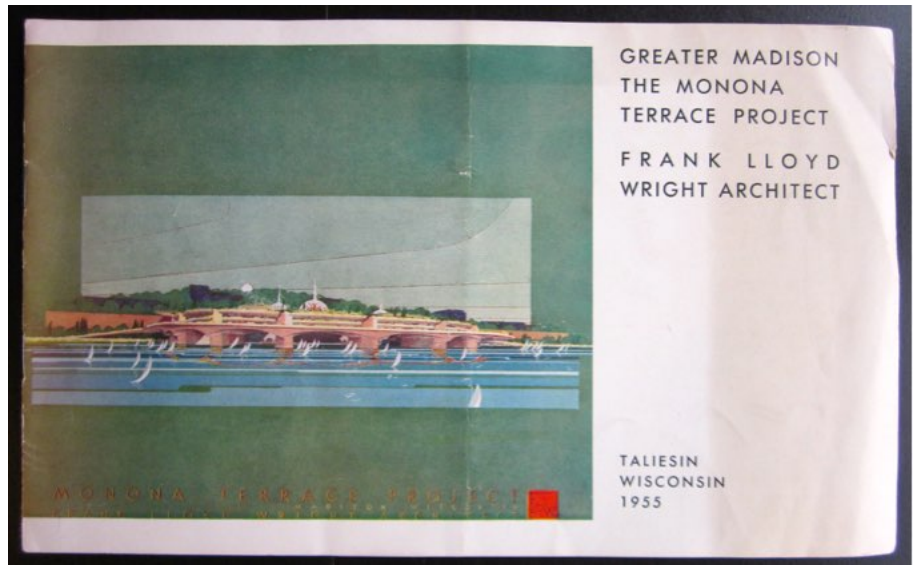


{ 49 } Wright, Frank Lloyd. **An Autobiography: Book Six, Broadacre City.** A Taliesin Publication, 1943. Staple-bound wraps; square 8vo; pp. [2], 30. Front cover faintly water-stained; light chipping along spine; the whole a bit age-toned and brittle.

\$250

{ 50 } Wright, Frank Lloyd. **Greater Madison, The Monona Terrace Project.** Wisconsin: Taliesin, 1955. Staple-bound wraps, illustrated in full-color; oblong small 8vo; pp. 8, illustrated in b/w on inside covers. A thin volume, the whole a bit wrinkled, but nice and bright. Scarce.

\$75



{ 51 } Wright, Frank Lloyd (ed.).

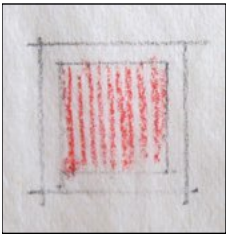
**Taliesin: Publication of the Taliesin Fellowship Vol. 1, No. 1, October 1940: The New Frontier, Broadacre City.** Spring Green, Wisconsin: Taliesin Fellowship, 1940. Original staple-bound wraps, printed in red and black throughout, and illustrated in b/w throughout; square 8vo; pp. 38. Covers lightly rubbed and dust-soiled; spine tips and corners a bit wrinkled.

\$250

{ 52 } Wright, Frank Lloyd (ed.). **Taliesin: Publication of the Taliesin Fellowship Vol. 1, No. 2, February 1941.** Spring Green, Wisconsin: Taliesin Fellowship, 1941. Original staple-bound wraps, printed in red and black throughout, and illustrated in b/w throughout; square 8vo; pp. 33. Covers lightly rubbed and dust-soiled; spine tips and corners a bit wrinkled.

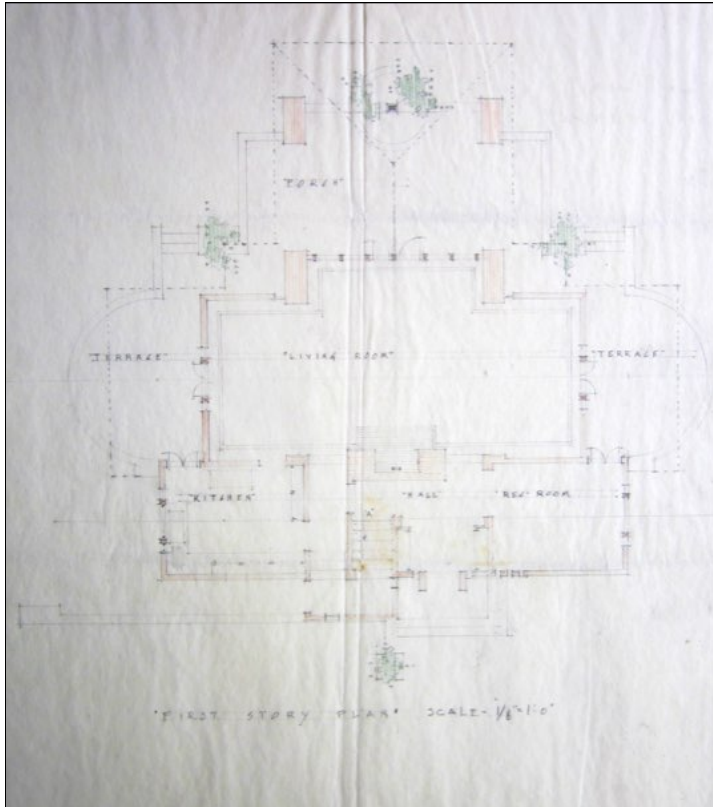
\$150



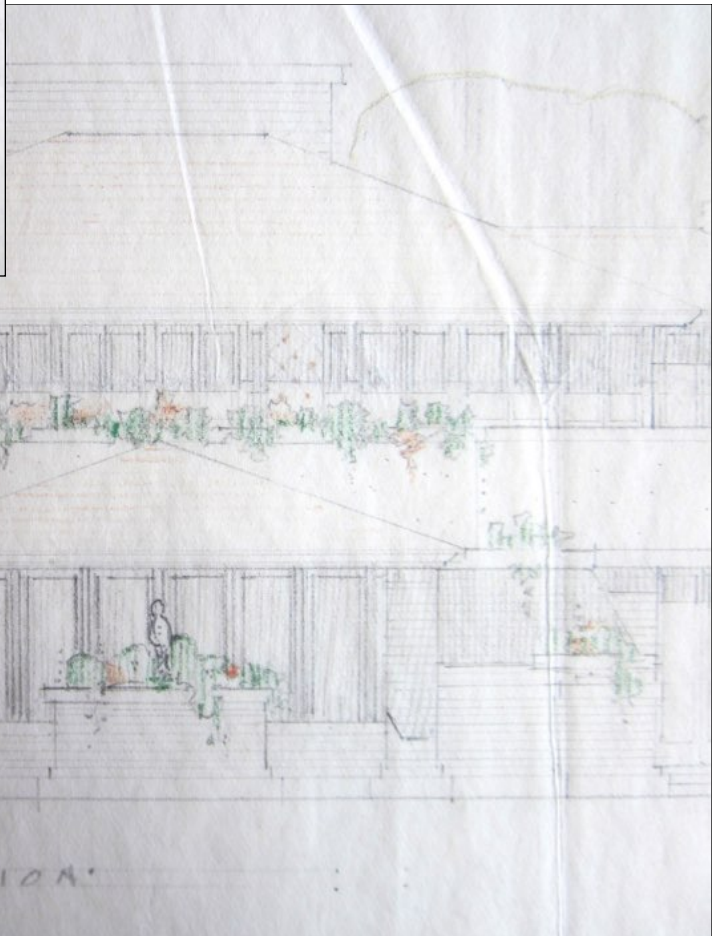


{ 53 } [Wright, Frank Lloyd]. **Four Original Drawings by Frank Lloyd Wright for the William B. Greene House.** Aurora, Illinois, c. 1912.

Group of 4 original drawings (pencil and color on tissue, each about 10x18 inches) by Frank Lloyd Wright; nicely preserved in black portfolio, with engraved silver plate identifying the Waite Collection, and also including explanatory text (including provenance, some of it handwritten by Paul Waite), photographs of Wright, and of the finished house. Conceptual drawings, each with Wright's red square monogram, of the William Greene House; including the front elevation, garden elevation, first story plan, and second story plan. Fine.



\$22,500





## Addenda: Monographs (and Two Sets)

*Items in this addenda are being offered at a discount. (Please reference this catalogue.)*

*Discounts are as follows:*

*1 item, 10% — 2 items, 20% — 3 items, 30% — 4 items, 40% — 5 or more items, 50%*



54. **Builders and Humanists: The Renaissance Popes as Patrons of the Arts.** Houston, Texas: University of St. Thomas Art Department, 1966. Heavy cardstock wraps; 8vo; pp. 363, illustrated in b/w throughout. \$25
55. **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.** The Tribune Company, 1923. Buckram, gilt-stamped lettering in leather labels on upper board and spine; 4to; pp. [10], 103, [1], plus 281 plates. Spine the tiniest bit darkened; some very light rubbing at spine tips and corners. Difficult to find in such excellent condition -- very near fine. An interesting celebration of architecture, with proposals by 263 competitors from 123 countries. \$850
56. **Visionary Architects: Boullée, Ledoux, Lequeu.** Houston: University of St. Thomas, 1968. Wraps; square 8vo; pp. 240, illustrated in b/w throughout. With presentation slip from the Art Department of the University of St. Thomas on FFEP. Spine tips and corners gently rubbed; covers flaring somewhat. \$25
57. **Wohnbauten und Siedlungen.** Taunus & Leipzig: Karl Robert Langewiesche, 1929. Decorative paper wraps; dust jacket; 4to; pp. [126], illustrated in b/w throughout. Aside from some light rubbing at spine tips and corners, book is fine. Dust jacket lightly rubbed; large chip out of top edge of rear panel. \$35
58. Betjeman, John. **A Pictorial History of English Architecture.** John Murray, 1972. Limited Edition. Marbled paper over boards, backed in gilt-stamped buckram; glassine dust jacket; marbled slipcase; square 4to; pp. 112, illustrated in b/w and full-color throughout. Number 89 from a limited edition of 100 copies, signed by the author on the limitation page. Book is fine. Dust jacket chipped and torn along spine and edges. In lightly rubbed slipcase. \$200
59. Bryant, Lorinda Munson. **The Children's Book of Celebrated Towers.** New York and London: Century Co., 1926. Cloth; small 4to; pp. 106, illustrated in b/w. Scattering of tiny bleach spots across front



board; spine tips and corners lightly rubbed and frayed; contemporary ownership signature on FFEP, otherwise internally bright and clean.

\$20

60. Camillo-Sitte. **Camillo-Sitte: Der Stadtebau Nach Seinen Kunstlerischen Grundsätzen. Nachdruck der 3. Auflage, Wien 1901 und des Originalmanuskriptes aus dem Jahre 1889.** Wien: Springer Verlag, 1972. Wraps; 4to. Schriftenreihe des Institutes für Stadtebau, Raumplanung und Raumordnung, Technische Hochschule, Band 19. Spine tips and corners lightly rubbed.

\$35

61. Casanelles, E. **Nueva Vision de Gaudi.** Barcelona: Ediciones La Poligrafia, 1965. First Edition. Cloth, lettering and illustration stamped in black; pictorial dust jacket; 8vo; pp. 132, with 128 full-page illustrations in b/w and color. Boards lightly soiled. Dust jacket a little creased and rubbed along the edges.

\$75

62. Chamberlain, Samuel. **New England Doorways.** New York: Hastings House, 1939. Light brown cloth, lettered in blue on upper board and spine; 8vo; pp. 101, with b/w photo-illustrations throughout. Some light scuffing along joints, at spine tips, and corners; sticker at tail of spine. Library blindstamp on title-page, otherwise internally clean.

\$15

63. Cheney, Sheldon. **The New World Architecture.** New York: Tudor, 1936. Second printing. Red cloth, stamped in gilt on upper board and spine; 4to; pp. 404, illustrated in b/w throughout. Spine sunned, and frayed at tips; boards rubbed; corners bumped (resulting in slight wrinkle throughout text block). Aside from an ownership signature on FFEP, internally clean. An excellent working copy.

\$45

64. Cirlot, Juan Eduardo. **El Arte de Gaudi.** Barcelona: Ediciones Omega, 1950. First Edition. Cloth-backed paper over boards; illustrated dust jacket; 8vo; pp. 64, illustrated in b/w throughout, with 4 tipped-in color plates. Aside from some light rubbing at spine tips and corners, book is fine, in lightly edge-worn dust jacket. An excellent copy of the first book on Gaudi.

\$125

65. Collins, George R. **Antonio Gaudi.** New York: George Braziller, 1960. Cloth-backed paper over boards; 4to; pp. 136, illustrated in b/w and full-color. From the "Master of World Architecture" series. Small scuff mark on front board, otherwise fine.

\$20

66. Creighton, Thomas H. **The Architecture of Monuments: The Franklin Delano Roosevelt Memorial Competition.** New York: Reinhold Publishing Corporation, 1962. Pale grey cloth, lettered in black along spine; dust jacket; 8vo; pp. 192, with more than 250 b/w illustrations. Some faint tanning and rubbing at spine tips and along edges of boards, otherwise a nice, bright copy of the book. Dust jacket lightly rubbed and dust-soiled; small chips and closed tears along the edges. Indexed.

\$30

67. Dale, Antony. **Fashionable Brighton, 1820-1860.** London / New York: Country Life Limited / Charles Scribner's Sons, n.d. (c. 1947). Blue cloth; small 4to; pp. [192], plus b/w plates on glossy stock. Spine tips and corners lightly rubbed.

\$35

68. Danesi, Silvia (ed.); Patetta, Luciano (ed.); et al. **Il Razionalismo e l'Architettura in Italia Durante il Fascismo**. Edizioni La Biennale di Venezia, 1976. Paper-covered boards; dust jacket; square small 4to; pp. [204], illustrated in b/w throughout. Top board flaring a bit; top edge of text block faintly foxed, nowhere infringing into the margins or text itself. Dust jacket a little rubbed along the edges. \$35
69. De Long, David G. (ed.); Searing, Helen (ed.); Stern, Robert A. M. (ed.). **American Architecture, Innovation and Traditions**. New York: The Temple Hoyne Buell Center for the Study of American Architecture, Columbia University / Rizzoli, 1986. First Edition. Cloth; dust jacket; small 4to; pp. xv, 276, [7], illustrated in b/w. \$25
70. Delegation a l'Action Artistique de la Ville de Paris. **Le XIXe Arrondissement: Une cite nouvelle**. Delegation a l'Action Artistique de la Ville de Paris, 1996. As new, in dust jacket. Still in shrinkwrap, so we can't tell you more! \$100
71. Egli, Ernst. **Geschichte des Städtebaus (Vol. I-III)**. Zurich und Stuttgart: Eugen Rentsch, 1959. Cloth; 3 volumes, 8vo; pp. 371, 465, 416, illustrated throughout in b/w. Cloth a little rubbed; boards flaring somewhat. An excellent working set. \$100
72. Fischel, Hartwig. **Kunst und Natur in Bildern, Wiener Häuser, I. Teil**. Berlin - Wien: Benjamin Harz Verlag, 1923. Cloth; 4to; pp. [48] (text), [96] (b/w photo-illustrations on glossy stock). Some wrinkling in the cloth; spine tips and corners a little frayed. Internally clean. \$35
73. Giedion, S. **The Eternal Present: The Beginnings of Architecture**. Pantheon, 1964. Blue cloth; dust jacket; 4to; pp. xx, 583, illustrated in b/w throughout. Spine a bit sunned, and bumped at tips; boards rubbed; some faint foxing along edges of text block. Internally clean and unmarked. Dust jacket rubbed; a bit scuffed and wrinkled along the edges. A contribution to Constancy and Change, Bollingen Series XXXV.6.11, the A.W. Mellon Lectures in Fine Arts, National Gallery of Art, Washington, D.C.. \$40
74. Gowans, Alan. **Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression**. Philadelphia and New York: J. B. Lippincott Company, 1964. First Edition. Cloth; dust jacket; 4to; pp. [xvii], 498, illustrated in b/w. Tiny tear at head of spine; some faint foxing along top edge of text block. Dust jacket scuffed and lightly chipped. \$30
75. Graf, Otto Antonia. **Die vergessene Wagnerschule -- Schriften des Museums des 20. Jahrhunderts**. Wien: Jugend & Volk, 1969. Cloth over flexible boards; purple dust jacket; square 8vo; pp. [40], plus plates on glossy stock at rear. Spine tips and corners gently bumped; some light age-toning along edges of text block; otherwise a nice, clean copy of the book. Dust jacket lightly chipped and torn along the edges. \$20
76. Graham, Bruce. **Bruce Graham of SOM**. New York: Rizzoli, 1989. First American Edition. Wraps; square 4to; pp. 166, illustrated in b/w and full-color. Spine tips and edges of covers a little rubbed and scuffed, otherwise an excellent copy of the book. \$30

77. Hegemann, Werner; MacIver, R. M. (preface). **City Planning Housing. First Volume of Text: Historical and Sociological.** New York: Architectural Book Publishing Co., 1936. Blue cloth, gilt-stamped lettering on upper board (unlettered spine); 8vo; pp. xix, 257, [3] (ads), illustrated in b/w. Spine tips and corners lightly frayed; spine somewhat sunned; some light soiling on rear board. \$25
78. Hildebrandt, Hans. **Le Corbusier: Kommende Baukunst.** Stuttgart, Berlin, Leipzig: Deutsche Verlags-Anstalt, 1926. Orange cloth, lettering and detail stamped in yellow on upper board and spine; 8vo; pp. [256], illustrated in b/w throughout. Water-damage, with discolored boards, slight wrinkle throughout text block, and faint foxing. Sold as is, a decent reading copy. \$60
79. Hill, Oliver. **Fair Horizon: Buildings of To-Day [Today].** London: Collins, 1950. First Edition. Black cloth; dust jacket; 4to; pp. 127, illustrated in b/w throughout. Boards and spine lettering just a little bit rubbed; previous owner's (tasteful) bookplate on FFEP; otherwise book is fine. Dust jacket lightly scuffed and shipped along the edges; rear panel rubbed; VG+ in mylar. \$35
80. Kent, William Winthrop. **The Life and Works of Baldassare Peruzzi of Siena.** New York: Architectural Book Publishing, 1925. Cloth; 8vo; pp. 85, plus 89 b/w plates. Cloth scuffed and very lightly chipped at spine tips and along the edges. Ex-library, with ink remains on title-page and bottom edge of text block, but otherwise nice and clean. An excellent working copy. \$35
81. Kilham Jr., Walter H. **Raymond Hood, Architect: Form Through Function in the American Skyscraper.** New York: Architectural Book Publishing, 1973. First Edition. Blue cloth, illustration stamped in black on upper board, lettering in black on spine; illustrated dust jacket; 4to; pp. 200, illustration in b/w throughout. Book is fine, in near fine jacket with just a faint bit of rubbing. A scarce and essential reference title. \$75
82. Klein, Richard; Foucart, Bruno (preface); Delaunay, Dominique (photographies). **Le Touquet Paris-Plage, La Cote d'Opale des Annees Trente.** Institute Francais d'Architecture, Norma, 1994. Full-color photo-illustrated wraps; 4to; pp. 167, illustrated in b/w and full-color throughout. Covers just a little rubbed, otherwise book is fine. \$35
83. Koolhaas, Rem; Mau, Bruce; Sigler, Jennifer (Ed.); Werlemann, Hans (Photography). **S, M, L, XL: Small, Medium, Large, Extra-Large. Office for Metropolitan Architecture.** New York: Monacelli Press, 1995. First Edition. Silver cloth over boards with lettering stamped in black and yellow on boards and spine; pp. 1344, lavishly illustrated in full-color throughout. Two tiny scuff marks in the "S" on spine, else fine, appearing new. An excellent copy of this monumental work on architecture and design. \$300
84. Krautheimer, Richard. **Studies in Early Christian, Medieval, and Renaissance Art.** New York / London: New York University Press / University of London Press Limited, 1969. Black cloth, lettered in gilt on spine; in slipcase; small 4to; pp. xxviii, 464, with illustrations in b/w at rear. Spine a little rubbed; paper chipped along front hinge (binder's flaw). Otherwise book is fine -- tight and internally clean. In dust-smudged slipcase with bumped corners. \$50

85. Labo, Mario. **Architettura Arredamento del Negozio**. Milano: Ulrico Hoepli, 1936. Buckram, lettering stamped in black on upper board and spine; 4to; pp. xiii, 203, illustrated in b/w. Boards flaring just a bit; corners bumped, and corners of text block thumbed. Internally clean. \$100
86. Le Corbusier; Etchells, Frederick (trans.). **Towards a New Architecture**. New York: Payson & Clarke, n.d.. Cloth; 4to; pp. 289, illustrated in b/w. Translated from the thirteenth French edition. Boards lightly rubbed; spine tips and corners lightly bumped; a few discreet ownership marks, but overall internally clean. \$50
87. Loos, Adolf. **Adolf Loos: Samtliche Schriften, Erster Band, Ins Leere Gesprochen 1897-1900, Trotzdem 1900-1930**. Wien / Munchen: Verlag Herold, 1962. White cloth, lettering stamped in black on upper board and spine; 8vo; pp. 470. Binding and edges of text block a bit dust-smudged; tiny chips in the cloth at corners. Previous owner's stamp on FFEP, otherwise internally clean. \$35
88. Loukomski, G. K. **Les Grands Architectes: Les Sangallo**. Paris: Vincent, Freal, & Cie, 1934. Wraps; 8vo; pp. 161, plus 103 b/w plates. Wraps lightly foxed; spine creased. Internally clean. \$60
89. M. Viollet-Le-Duc. **Dictionnaire Raisonne de l'Architecture Francaise du XIe au XVIe Siecle (Vol. 1-10, Complete)**. Paris: A. Morel, 1867-1868. Quarter navy blue morocco and marbled paper over boards, gilt-stamped lettering in second and third spine compartments (5 raised bands), t.e.g.; 8vo, complete set of 10 volumes. Illustrated. All volumes in excellent condition, and presents very nicely -- boards just a bit rubbed, some small scuff marks on spines, tiny chips at corners. Contemporary ownership signature on title-p., armorial bookplate on front paste-down, otherwise internally bright and clean. Volume 1 ONLY is hastily cut along the fore-edge of pp. ix-xvi, [1]-106; text is unscathed, but edge is close, and sometimes jagged or with closed tears. \$600
90. Michels, Karen. **Der Sinn Der Unordnung: Arbeitsformen im Atelier Le Corbusier**. Braunschweig / Wiesbaden: Friedr. Vieweg & Sohn, 1989. Paper-covered boards; dust jacket; 8vo; pp. 190, illustrated. \$30
91. Moore, Charles W. (ed.); Pyle, Nicholas (ed.). **The Yale Mathematics Building Corporation: Architecture for a Time of Questioning**. New Haven and London: Yale University Press, 1974. Cloth; dust jacket; oblong 8vo; pp. 117, illustrated in b/w. Book is near fine, in chipped and torn dust jacket. \$30
92. Pevsner, Nikolaus. **The Sources of Modern Architecture and Design**. New York / Washington: Frederick A. Praeger, 1968. Cloth; dust jacket; 8vo; pp. 216, illustrated in b/w. Spine tips lightly rubbed, otherwise book is fine. Dust jacket chipped and torn along the edges. \$20
93. Pierson, Jr., William H. **American Buildings and Their Architects: Technology and the Picturesque, The Corporate and Early Gothic Styles**. Garden City, New York: Doubleday & Company, 1978. First Edition. Cloth; dust jacket; 8vo; pp. xxviii, 500, illustrated in b/w throughout. Cloth the tiniest bit frayed at extremities, otherwise book is fine. Dust jacket a bit rubbed, dust-soiled, age-toned. \$20

94. Pierson, Jr., William H. **American Buildings and Their Architects: Technology and the Picturesque, The Corporate and the Early Gothic Styles.** Garden City, New York: Doubleday & Company, 1978. First Edition. Cloth; 8vo; pp. xxviii, 500, illustrated in b/w. Spine sunned; spine tips and corners a little bumped and frayed. Ownership signature on FFEP, otherwise internally clean and unmarked. An excellent working copy.

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95. Rasmussen, Steen Eiler. **Towns and Buildings, Described in Drawings and Words.** Cambridge, Massachusetts: Harvard University Press, 1951. Marbled paper over boards, backed in laminated paper; 8vo; pp. 203, illustrated in b/w throughout. Boards a bit scuffed along the edges; backstrip brittle, and chipped at tips, with gatherings exposed. Inscription pencilled on FFEP, otherwise internally clean and unmarked. An excellent working copy.

\$35

96. Rouquette, Jean-Maurice; Mc Lees, Alan (trans.). **Provence Romane, La Provence Rhodanienne.** Zodiaque, 1980. Second edition. Cloth; dust jacket; 8vo; pp. [477], illustrated in b/w throughout. In slightly wrinkled cardstock slipcase.

\$30

97. Ruchelman, Leonard I. **The World Trade Center: Politics and Policies of Skyscraper Development.** Syracuse University Press, 1977. First Edition. Cloth; dust jacket; 8vo; pp. ix, [3], 176. Previous owner's stamp on FFEP and front flap of dust jacket. Otherwise, book is fine, in rubbed dust jacket with some light wrinkling along the edges.

\$25

98. Ruskin, John. **The Stones of Venice: The Foundations, The Sea-Stories, The Fall (Three-Volume Set).** London: Smith, Elder, and Co., 1874. New Edition, Limited Edition. Contemporary gilt-ruled brown morocco, gilt-stamped lettering in second and fourth spine compartments (5 raised bands), a.e.g., inside gilt dentelles and decorative cloth endpapers; complete set of 3 volumes, 4to; pp. xxi, [1], 400; vi, [2], 394; [4], 362; plus 53 lithograph plates by Ruskin (some in color), and numerous engravings in text. New Edition, limited to 1500 copies, signed by Ruskin at the end of the preface. Some very light scuffing along joints, raised bands, and edges of boards; a few faint spots on boards. Small remains of old price stickers on FFEPs; just a little foxing; but text blocks are overall nice and clean. A handsome, finely bound, set.

*"Stones of Venice" is Ruskin's technical history of Venetian architecture from the Romanesque to the Renaissance, and a broad cultural history -- but it also reflects his social views. The chapter "The Nature of Gothic," in particular, had a profound impact, and was reprinted by the Christian socialist founders of the Working Men's College, and later by the Arts and Crafts pioneer William Morris. Ruskin praises Gothic ornament as an expression of the artisan's joy in free, creative work, and cultivates an aesthetic attack on, and a social critique of, the division of labour in particular, and industrial capitalism in general.*

\$950

99. Schulze, Franz. **Mies Van Der Rohe: A Critical Biography.** Chicago and London: University of Chicago Press, 1985. Cloth; dust jacket; 4to; pp. xxiii, 355, illustrated in b/w throughout. An excellent resource, with bibliography and index.

\$40

100. SITE; Best Products Co.; Silver, Howard. **SITE, Buildings and Spaces.** Richmond: Virginia Museum, 1980. A Circulating Exhibition Conceived and Developed by SITE, New York; Sponsored by Best Products Co., Inc., Richmond, Virginia; Films Produced by Howard Silver, New York. Initial showing at the Virginia Museum, Richmond, June 10 - August 10, 1980. Spiral-bound photo-illustrated

wraps (images of graffiti); square 8vo; pp. 44, illustrated in b/w and color throughout. With an essay by C. Ray Smith, "A Celebration of Building." Some light rubbing at extremities, else fine. An interesting piece on architecture and design, with drawings of proposals, and photographs of buliding sites numerous American cities.

\$45

101. Sneyers, Jacqueline; De Langle, Fleuriot (preface). **Paris, a Livre Ouvert: Belles demeures d'autrefois.** Paris: Editions Pierre Horay, 1958. Wraps; 8vo; pp. [288], plus b/w plates. Covers a bit scuffed along the edges; spine a bit sunned and creased, with some bubbling in the laminate.

\$20

102. Stutchbury, Howard E. **The Architecture of Colen Campbell.** Cambridge, Massachusetts: Harvard University Press, 1967. Cloth; dust jacket; small 4to; pp. 186, plus b/w illustrations on glossy stock at rear. Spine tips and corners gently rubbed, otherwise book is fine. Dust jacket chipped at tail of spine; small closed tear along front joint; presents nicely in mylar.

\$50

103. Sullivan, Louis H.; Motherwell, Robert (ed.). **The Documents of Modern Art: Kindergarten Chats (revised 1918) and Other Writings.** New York: George Wittenborn, 1947. Wraps; 4to; pp. 250, [4]. Covers rubbed and somewhat age-toned; spine creased. Internally bright and clean.

\$25

104. Taut, Bruno. **Houses and People of Japan.** London: John Gifford Ltd. [Printed in Tokyo, Japan, at the Sansendo Press], 1937. Buckram, lettering stamped in silver on spine; 4to; pp. [6], 2, xiii, [1], 318, with b/w illustrations in text, as well as tipped-on illustrations in b/w and color, demonstrating a variety of illustration techniques. Spine tips and corners the tiniest bit rubbed and frayed. Final tipped-on illustration stuck to its tissue-guard along the top edge. In custom mylar dust jacket.

\$250

105. Thompson, Paul. **William Butterfield.** Cambridge, Massachusetts: MIT Press, 1971. Cloth; dust jacket; 4to; pp. xxix, 526, illustrated in b/w. Bottom corners a little frayed; ownership signature on FFEP; otherwise book is fine. Dust jacket rubbed; a little wrinkled along the edges; price-clipped. An excellent working copy.

\$75

106. Vail, Wesley D. **Victorians: An Account of Domestic Architecture in Victorian San Francisco, 1870-1890.** San Francisco: Wesley D. Vail, 1964. Second Edition, Limited to 1000 Copies. Red cloth; illustrated dust jacket; square 8vo; pp. 47, [1], with illustrations throughout (including free-endpapers). Book is fine, in VG+, lightly rubbed dust jacket.

\$30

107. van der Kloot Meijburg, Herman. **Bouwkunst in de Stad en op Het Land Door Heman.** Rotterdam: Uitgegeven met Steun van het Departement van Binnenlandsche Zaken Door W. L. & J. Brusse's Uitgevers-Maatschappij, 1917. Blue cloth, gilt-stamped lettering and ornament on upper board and spine; small 4to; pp. 186, text, and 400 b/w photo-illustrations printed on glossy stock. Spine sunned, torn; boards faintly water-stained; spine tips and corners a bit frayed. Contents are crisp and clean. An excellent working copy.

\$75

108. Visser, C.; Ten Bruggencate, A.; Schregardus, J. **Onze Hollandsche Molen, Bijdragen tot de Kennis en de Geschiedenis van de Windmolens in Nederland**. Amsterdam: De Spiegel, 1926. Illustrated paper over boards, backed in red cloth, lettering stamped in black on spine; 8vo; pp. 112, with tipped-on b/w illustrations. Paper covering a little chipped along the edges; spine tips and corners lightly bumped and frayed. Some foxing to first and last few leaves, but overall internally clean.

\$35

109. Watkin, D. J. (ed., intro.); Munby, A. N. L. (general ed.). **Sale Catalogues of Libraries of Eminent Persons, Volume 4: Architects**. Mansell, with Sotheby Parke-Bernet Publications, 1972. Brown cloth, gilt-stamped lettering on spine; small 4to; pp. 283. Cloth a little rubbed, with faint stain from an old sticker on upper board. Internally nice and clean.

*Libraries of Christopher Wren, Nicholas Hawksmoor, William Chambers, Robert Adam, George Dance, Robert Smirke, Augustus Welby Pugin.*

\$30

110. Williams, Paul R. **The Small Home of Tomorrow**. Hollywood: Murray & Gee, 1945. First Edition. Cloth; illustrated dustjacket. With illustrations and home blueprints throughout. Spine tips and corners a tiny bit frayed; title-page with blindstamp of C. Frank Bayer, Registered Architect of the State of Connecticut; else fine. Dust jacket scuffed; small chips and closed tears along the edges.

\$175

111. Woodbridge, Sally B.; Cuneo, Laurence (photographs). **Ruth Asawa's San Francisco Fountain**. Sally B. Woodbridge, Ruth Asawa, Laurence Cuneo, 1973. Staple-bound wraps; oblong 24mo; pp. [49], with b/w photo-illustrations on every page. Two small, faint ink spots on front cover; top corner a little dog-eared.

\$35

112. Wright, Frank Lloyd; Gutheim, Frederick (ed., intro.). **Frank Lloyd Wright, On Architecture: Selected Writings, 1894-1940**. New York: Duell, Sloan, & Pearce, 1941. Fifth printing. Cloth; square 8vo; pp. xviii, 275. Spine tips and corners gently bumped; cloth a little dust-smudged. Previous owner's bookplate, otherwise internally clean and unmarked.

\$35

113. Yegorova, K. (text); Vakhromeyeva, M. (photographs). **Leningrad, House of Peter I -- Summer Gardens, Palace of Peter I**. Leningrad: Aurora Art Publishers, 1975. Cloth; dust jacket; 4to. Illustrated in b/w and full-color throughout. Book is fine, in lightly rubbed dust jacket.

\$25