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Architecture

Part II

Show
The Arrangement
of Houses in
Terraces.

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BOOKS

SOKOL BOOKS

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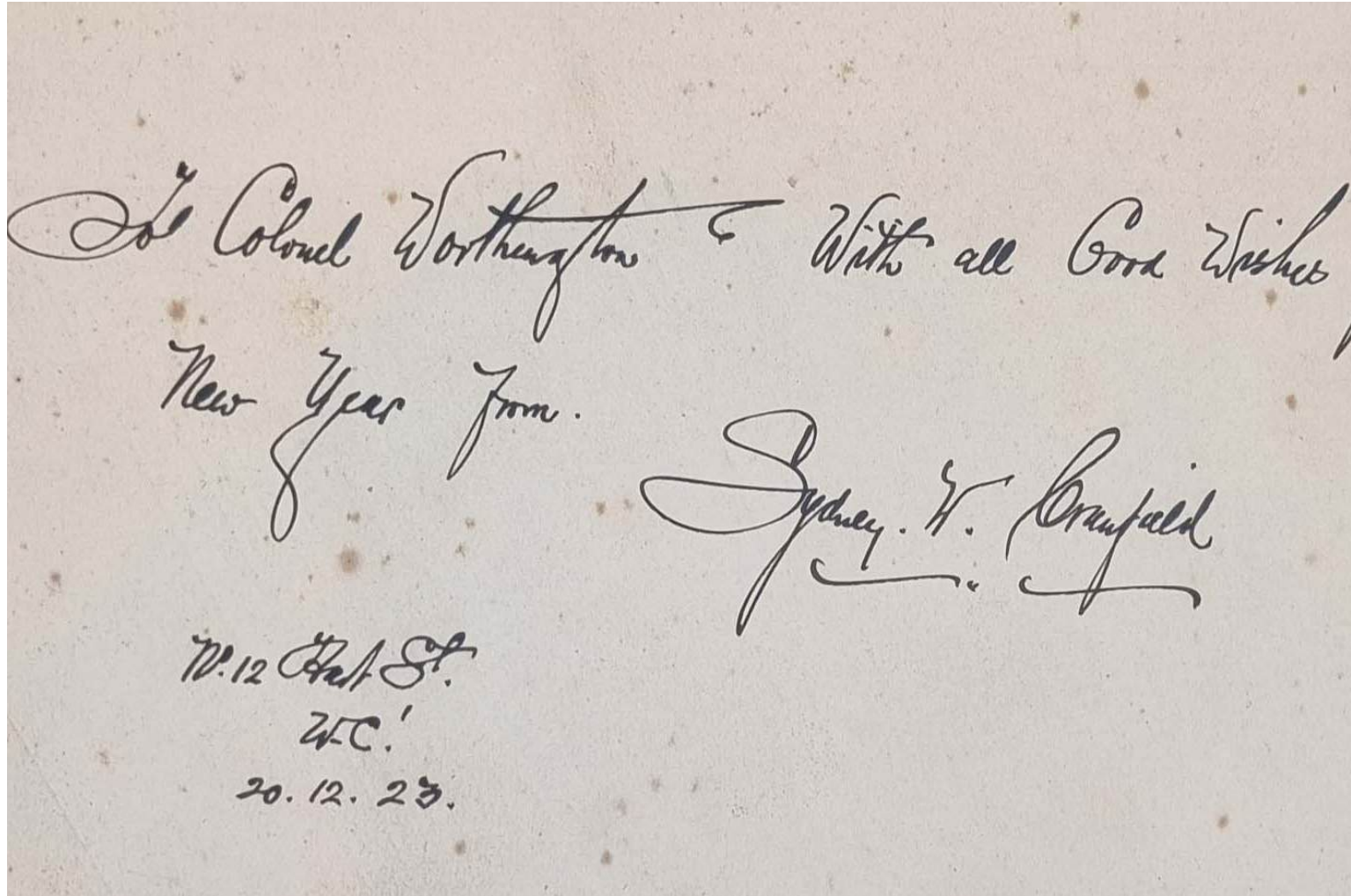
PRESENTATION COPY

1. CRANFIELD, S.W.; PORTER, H.I. *Houses for the Working Classes*.

London, B.T. Batsford, 1904

£180

Folio. pp. [8], 34 + 25 pages of lithographed plates of plans and elevations of small residences. Slight age browning, half-title and title a trifle soiled. A very good copy in original publisher's cloth (lifting a bit from damp), title gilt to upper board and spine, a bit scuffed, hinges starting.



The second, enlarged edition of this important work on working-class residences and architecture. A presentation copy to Colonel Worthington, signed by Sydney Cranfield, Christmas 1923: 'To Colonel Worthington with All Good Wishes for Xmas and the New Year from Sydney W. Cranfield. N.12 West St. W.C. 20-12-23.'

S.W. Cranfield and H.I. Porter were associates of the Royal Institute of British Architects. 'Houses for the Working Classes' opens with a frontispiece illustrating the arrangement of terraced houses with back gardens, in what is now regarded as the typical Victorian fashion. The preface explains the rationale of the work: 'The difficulties of housing the poor at rents they can afford, and at the same time to secure a fair interest on the capital outlay, have lately been aggravated by the (1) Increase in the cost of building, (2) Adoption of more stringent Building Regulations by Local Authorities. (3) Increase in Local Taxation'. The greatest expense was taken by labour, and machinery was sporadically used. A second preface discusses the disposition of small houses within estates, with a preference for the terraced structure, and some remarks on planning describe sensible ways of designing interiors, such as not making staircases 'dark and steep' or 'the scullery is essential for washing purposes, and the floor should therefore be paved'. Sizes of all the rooms are also provided. The 25 plates show one-story cottages, and double and three-tenement cottages. An appendix provides most interesting 'extracts from the local government model, and London County Council Byelaws' detailed regulations for city building, which, the authors complained, differed from authority to authority, thus making the architect's work difficult.

At RIBA.

L4232/3

2. HUNT, T.F. *Designs for Parsonage Houses.*

London, Longman, Rees, Orme, Brown, and Green, 1827.

£350

FIRST EDITION. Folio. pp. [5], vi, [2], [1]-34 + 21 wood-engraved plates of parsonage houses. Intermittent light foxing and marginal stains. A good, wide-margined copy in contemporary half calf over marbled boards, spine gilt-lettered, extremities scuffed, corners bumped. C19 autograph George Carr to title.



First edition of T.F. Hunt's lavishly illustrated, second work on the 'Old English' architectural style. Hunt (1791-1831) worked as an architect for the Board of Works, overseeing the restoration of St James' and Kensington Palaces. He published several works advocating the use of the 'Old English' (especially Tudor) style in modern buildings, as an alternative to the Neo-Gothic, which he considered 'still the most applicable for English habitations', especially those in the countryside. Hunt considered this work a sequel to his 'Half-a-Dozen Hints on Picturesque Domestic Architecture' (1825). The 41 plates of plans and elevations are devoted to a variety of buildings including a 'curious old gable', several parsonage houses and alms-houses, a vicarage, surrounded by picturesque scenery with trees and shrubs. The text 'contains brief descriptions of each design as well as observations on materials, colours, chimney shafts, oriel windows, general characteristics of the Old English style, and historical events associated with particular gables and other features that Hunt illustrated' (Archer). The work was intended for a middle-class audience 'who are desirous of erecting houses agreeably to their own preconceived ideas of beauty and comfort, to direct their professional builders with propriety and intelligence', but without undue ostentations or expense.

Archer 154.1; BAL 1574.

FIRST COLLECTION OF 'MOCK-TUDOR' ARCHITECTURE

3. HUNT, T.F. *Exemplars of Tudor Architecture adapted to modern habitations.*

London, Henry G. Bohn, 1841.

£250

Folio. pp. [5], vi-viii, [1]-193, [7] + 37 leaves of plates. Wood-engraved royal arms to title, 37 engraved plates by T.F. Hunt illustrating plans and elevations of largely modern buildings in Tudor style, furniture, and plaster decorations. Foxing to some plates, mostly marginal. A very good, well-margined copy in contemporary quarter green morocco over cloth boards, gilt-lettered title label to upper board, spine gilt-lettered, detached, spine remounted. Label of B.T. Batsford, Scientific Bookseller, 52 High Holborn, London, to front pastedown.



An excellent copy of the third edition of this handsomely illustrated work on the application of Tudor architectural designs to contemporary buildings – ‘the first collection of designs entirely in Tudor style’ (Archer, p.101). T.F. Hunt (1791-1831) worked as an architect for the Board of Works, overseeing the restoration of St James’ and Kensington Palace. He published several works advocating the use of the ‘Old English’ (especially Tudor) style in modern buildings, which he considered ‘still the most applicable for English habitations’. ‘Exemplars’ remarked both on the picturesque character and the practical usefulness of the Tudor style. The preface introduces Tudor mansions through architectural accounts and examples, discussing structures, wood-panelling, glass, and furniture. The following sections include plans and elevations of modern buildings in Tudor style, such as a mansion, cloister, gatehouse, grange, and even a dog kennel, each with an explanation, e.g., the use of bricks and stone, decorations (e.g., heraldic animals), roof shapes, and portals. The engravings also include some specimens of Tudor furniture, e.g., a cypress chest, and plaster decorations. ‘Hunt frequently commented on the original functions of individual features in Tudor times, and used quotations from Shakespeare and other contemporary authors to add some of the flavour of the period. Such a concern for historical context was rare in British architectural literature’ (Archer, p.446). A most interesting work.

Archer 155.3. This ed. not in BAL.

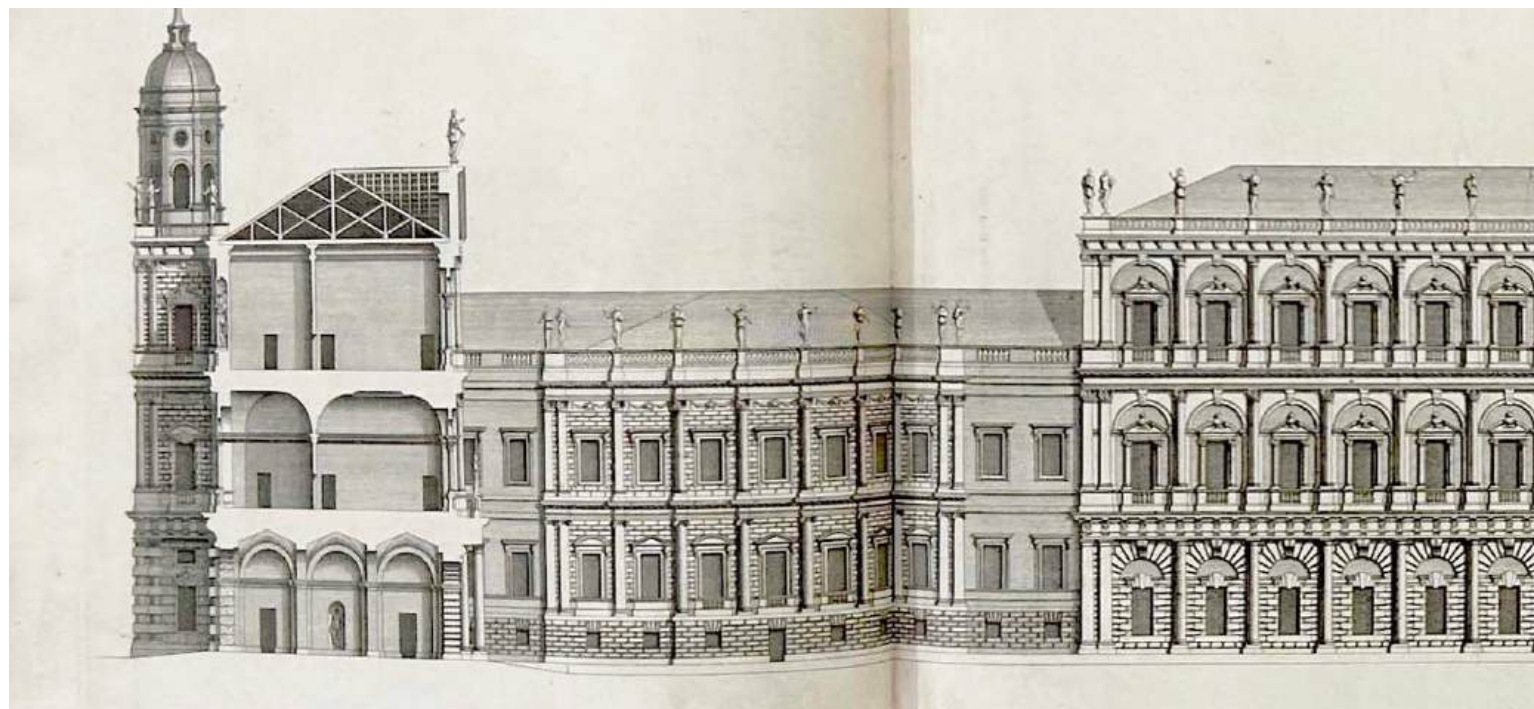
L4232/2

4. JONES, Inigo; KENT, William, ed. *The Designs of Inigo Jones.*

[London, James Bettenham?,] 1727.

£6,750

FIRST EDITION. Large folio. 2 parts in 1. I: ff. [7] + 73 engraved copperplates, bound without half-title and engraved frontispiece, as often; II: ff. [4] + 63 engraved copperplates. A total of 136 engraved designs for Whitehall and domestic buildings. Engraved initials and ornaments. Very light yellowing, edges of some plates a bit dusty, occasional marginal finger marks or light offsetting. A very good, wide-margined copy, on thick paper, in contemporary calf, rebaked, few minor repairs to boards and extremities, C20 eps, C20 bookplate of Reference Library Bournemouth, its ink stamp to handful of ll. and plates, C20 ms autograph Sydney Tugwell (1869-1938) FRIBA, dry-stamp of Derek Gibson.

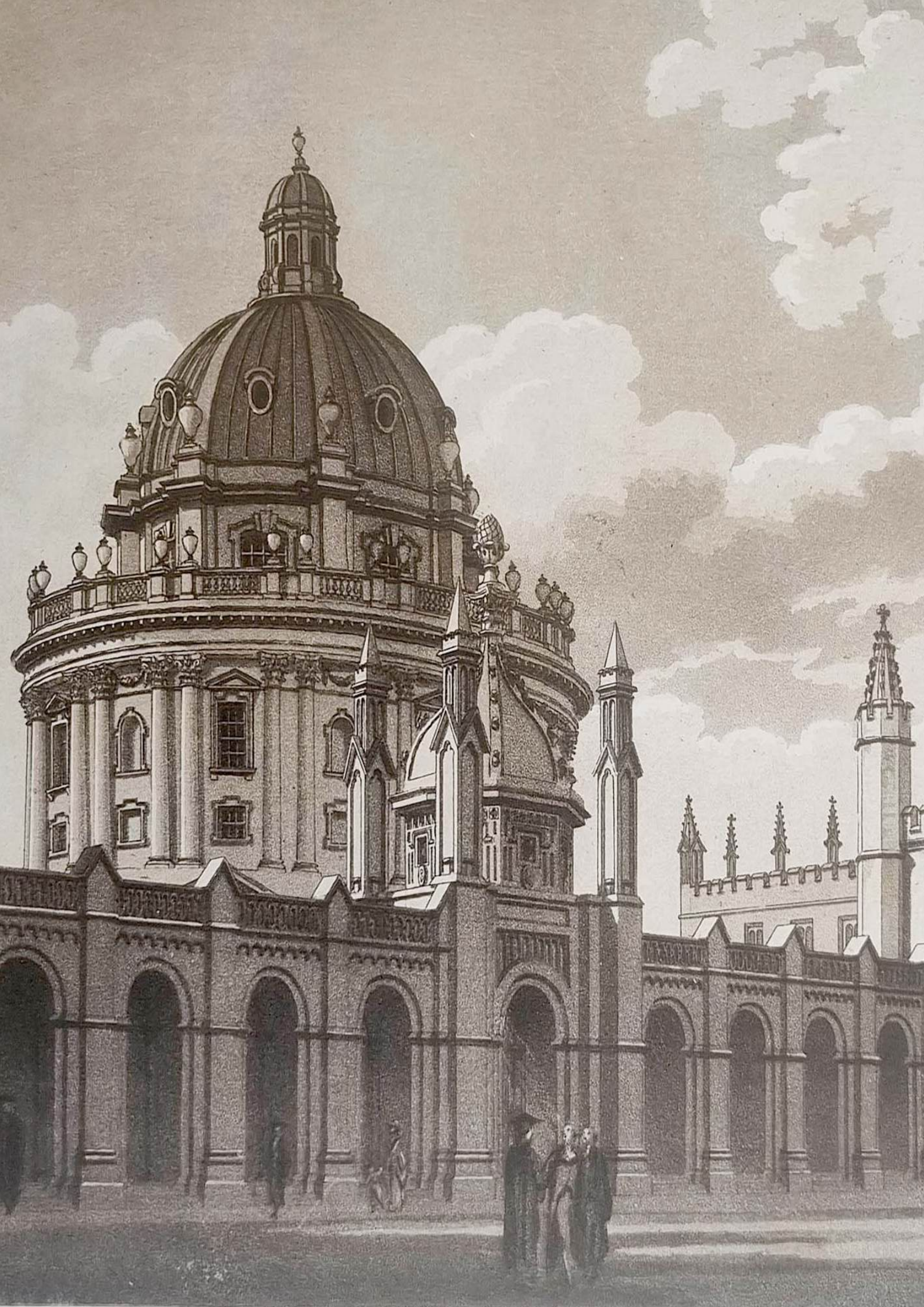


The first edition of the complete designs of the great architect Inigo Jones. 'An impressive an important book. Yet more influential than any single building depicted in it were its plates of doors, windows, niches, etc. [which] had a formative effect on Gibbs' "Book of Architecture" (1728) and from that point became a standard feature of C18 pattern books' (Harris). Inigo Jones (1573-1652) was the first major English architect, and the first to put Vitruvius' principles into practice in English architecture. As Surveyor-General of the King's Works, he designed some of the most important buildings in London, e.g., the Queen's House, Greenwich, and the Banqueting House, Whitehall. He also collaborated with Ben Jonson by designing scenes for court masques. William Kent (1685-1748) was an architect and furniture designer, and a supporter of Palladianism, e.g., the villa at Chiswick House. As landscape gardener, he designed the famous Stowe Gardens, among others. 'This collection was edited and prepared for publication by William Kent at the instigation of Lord Burlington, who also funded the publication. In 1720 Burlington purchased a number of drawings said to be by Inigo Jones and his pupil John Webb; Burlington arranged to have them copied by his assistant Henry Flitcroft, and then engraved by Henry Hulsbergh. [...] at a later date, P. Foudrinier was also employed as engraver. [...] other drawings by Kent and by Burlington were added, as well as five by Palladio that had formerly belonged to Jones. However, it appears that most, or all, were actually the work of Webb alone, and that several of the designs were pieced together by Kent from incomplete or unfinished sketches' (BAL). Several of the finely engraved plates are folding and composed even of four different copperplates joined together. 'About two-thirds of the first volume are devoted to designs for an intended palace at Whitehall. These are presented as a single coherent scheme, but were in fact judiciously selected and pieced together by Kent from drawings in G. Clarke's collection in Oxford as well as Burlington's. At the time the plates were generally accepted as Jones's. Walpole seems to have been one of the first to suspect otherwise. [...] The second volume is devoted almost entirely to domestic buildings, starting with a farm-house and progressing to larger houses. It contains Burlington's design for the Dormitory of Westminster School' (Harris). A very important, influential work.

Tugwell lived and worked in Bournemouth for many years and this copy was likely given by him to the care of the library.

Fowler 162 (lacking front.); Millard 34 (lacking half-title); BAL 1624 (lacking half-title and front.); Harris 385 (has both).

L4180



EXQUISITE OXFORD VIEWS

5. MALTON, Thomas. *Views of Oxford.*

London, White & Co. & R. Smith of Oxford, 1810.

£7,500

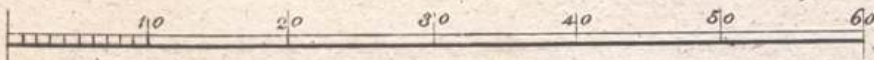
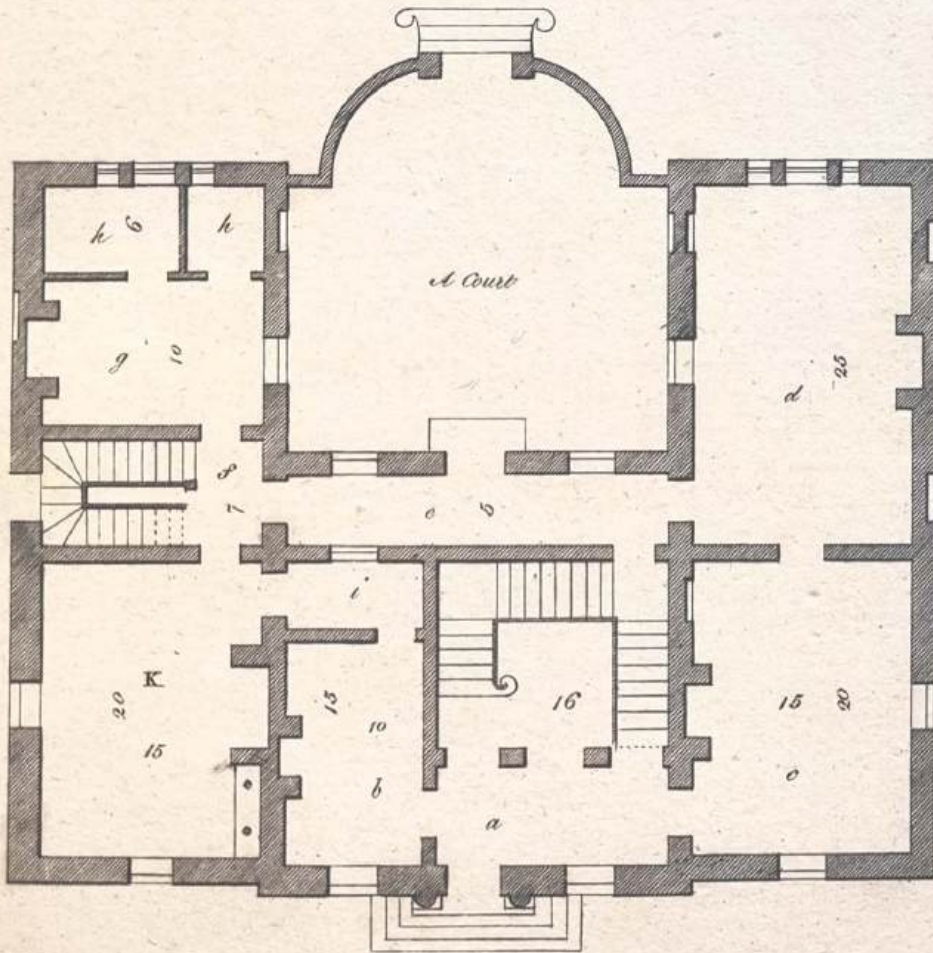
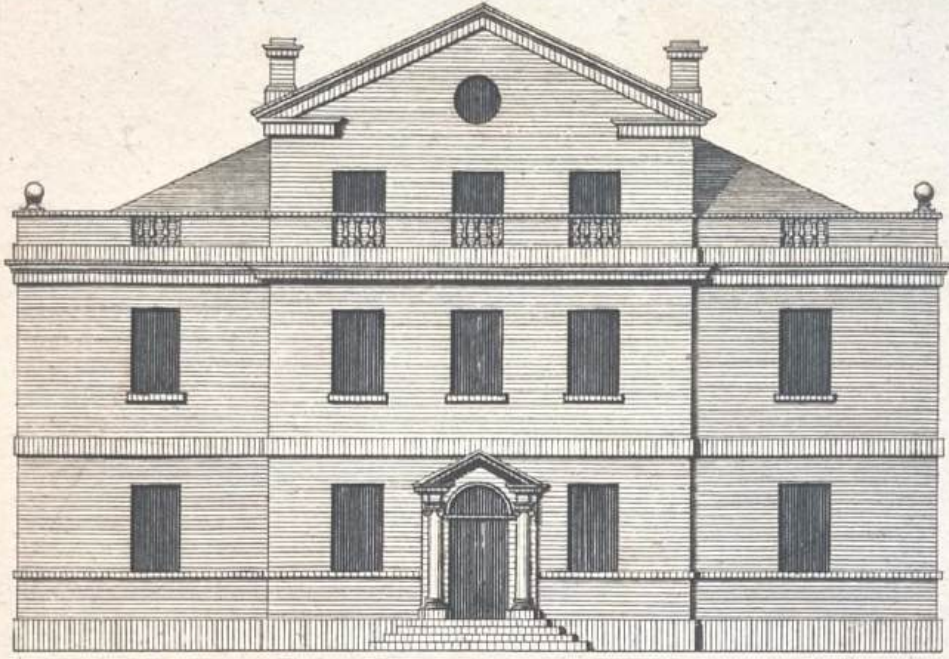
Large folio. Frontispiece, engraved title, and 30 leaves of plates. Mezzotint author's portrait as frontispiece, 24 aquatints and 6 line etchings of views of Oxford. Slight browning and minimal marginal spotting to author's portrait, very minor toning to last 6 plates. A very good copy in C19 green half morocco over cloth boards, title gilt to upper board, marbled eps, armorial bookplates of the businessman Sir Manson M. Beeton (d.1947) and Sir Richard Farrant to front pastedown.



The second, enlarged edition of this attractive collection of views of Oxford. Thomas Malton (1748-1804) was a painter and engraver, specialised in English topographical views. 'Views of Oxford' illustrates some of the key sceneries of the city. The first 24 plates are charming aquatints, reproduced from the edition of 1802-3 (Abbey, Scenery 272) and bearing the original imprint. They portray Magdalen College from the New Bridge and its quadrangle, the entrance to All Souls College and its quadrangle, details of Christ Church College, the typical view of University College from the High Street, the quadrangle and chapel of Queen's College, the Clarendon printing house, Corpus Christi College, the chapel and quadrangle of New College, Brazen-Nose (Brasenose) College, and the Divinity School. The final 6 plates are line etchings, dated 1810, and illustrate, in addition to previously mentioned colleges, also All Saints Church and Oriel College.

Abbey, Scenery, 272. Not at RIBA.

L4325



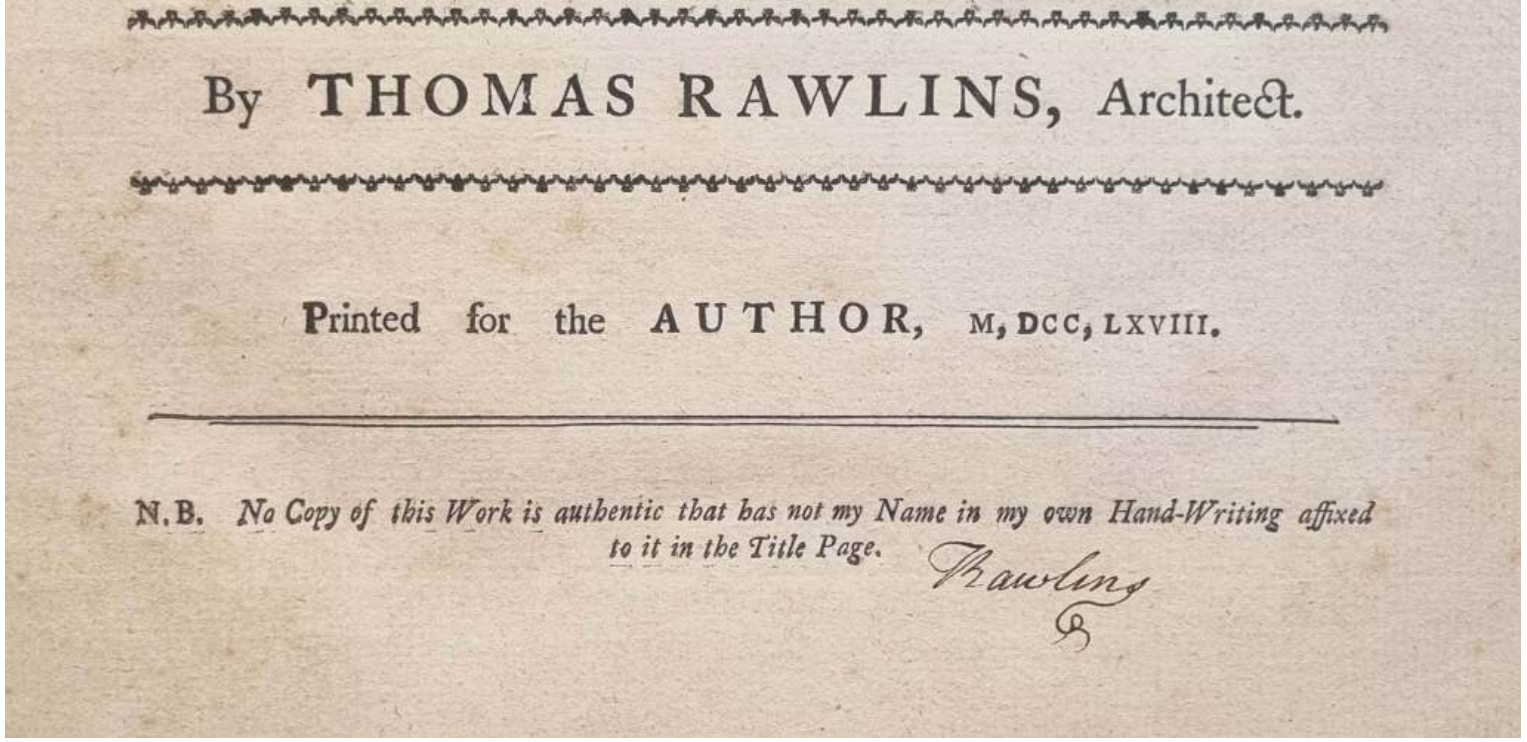
T. Pencilina et del.

T. Miller sc.

6. RAWLINS, Thomas. *Familiar Architecture*.
[Norwich], Printed for the Author, 1768.

£2,250

FIRST EDITION. Large 4to, Roman letter. pp. [2], [i]-viii, [9]-30, [4]. 60 engraved plates, designed by T. Rawlins and cut by T. Miller, of plans and elevations of country villas and town houses. Occasional minor toning. A very good, clean copy in C20 half calf over original marbled boards, original morocco label to spine, boards lightly scuffed, author's autograph 'Rawlins' at foot of title.



By THOMAS RAWLINS, Architect.

Printed for the AUTHOR, M, DCC, LXVIII.

N.B. *No Copy of this Work is authentic that has not my Name in my own Hand-Writing affixed to it in the Title Page.*

Rawlins
S

A very good, clean, large copy – remarkably signed by the author – of the first edition of this lavishly illustrated architectural book, printed at Norwich (BAL) and depicting plans and elevations of designs for country and town houses for ‘Gentlemen and Tradesmen, Parsonages and Summer-Retreats’. The plates are in excellent impression. The note at foot of the titlepage – ‘No copy of this work is authentic that has not my Name in my own Hand-Writing affixed to it in the Title Page’ – is followed indeed by Rawlins’ ms autograph, a very rare occurrence in architectural books. The subscribers’ list, apart from the great and good, includes the Royal Architects, William Chambers and James Adam.

Thomas Rawlins (1727-89), from Norwich, trained as a sculptor and ran a successful business of funerary monuments in his hometown. In the 1760s, he became interested in house architecture, his first work being ‘Familiar Architecture’, a ‘pattern book’ of designs for a variety of country and town buildings. ‘Some architects particularly appealed to uneducated and geographically remote audiences. [...] Rawlins addressed those living in “remote Parts of the Country, where little or no Assistance for Designs is to be procured”. The text is directed to those interested in theory as well as practitioners, combining ten pages of practical remarks on the construction of arches with commentary on planning, expression, and proportion’ (Archer, p.21). The letterpress text includes remarks on arches, for young apprentices, providing the opinions of various architects on their building and strengthening, with an explanation to each plate, and dimensions. The several ‘summer retreat’ designs reflected a blossoming line of business for contemporary architects. Many designs are intended for family spaces in cities or market towns, though others are intended for ‘a gentleman [...] centr’d in a row of houses two stories high, being his own estate’, although ‘his adjoining neighbours may retain shops in front, tho’ it should so happen that he is in want of additional rooms, in order as little as possible to lessen the value of his rentals’. Interestingly, the library is rarely present in most designs. Rawlins was interested in ‘the degree to which a building could affect the mind, the passions, and the soul’, believing that ‘a building should possess “character” and that it should be able to affect the observer’. For instance, a summer retreat was said to have such views as ‘may exhilarate and add fresh vigour to the mind of the wealthy and industrious inhabitant’ (Archer, pp. 48, 106). A most interesting work, a signed copy and a Norwich illustrated imprint.

ESTC T118310; BAL 2716 (gives Norwich imprint); Archer 273.2; Harris 731; Fowler 275.

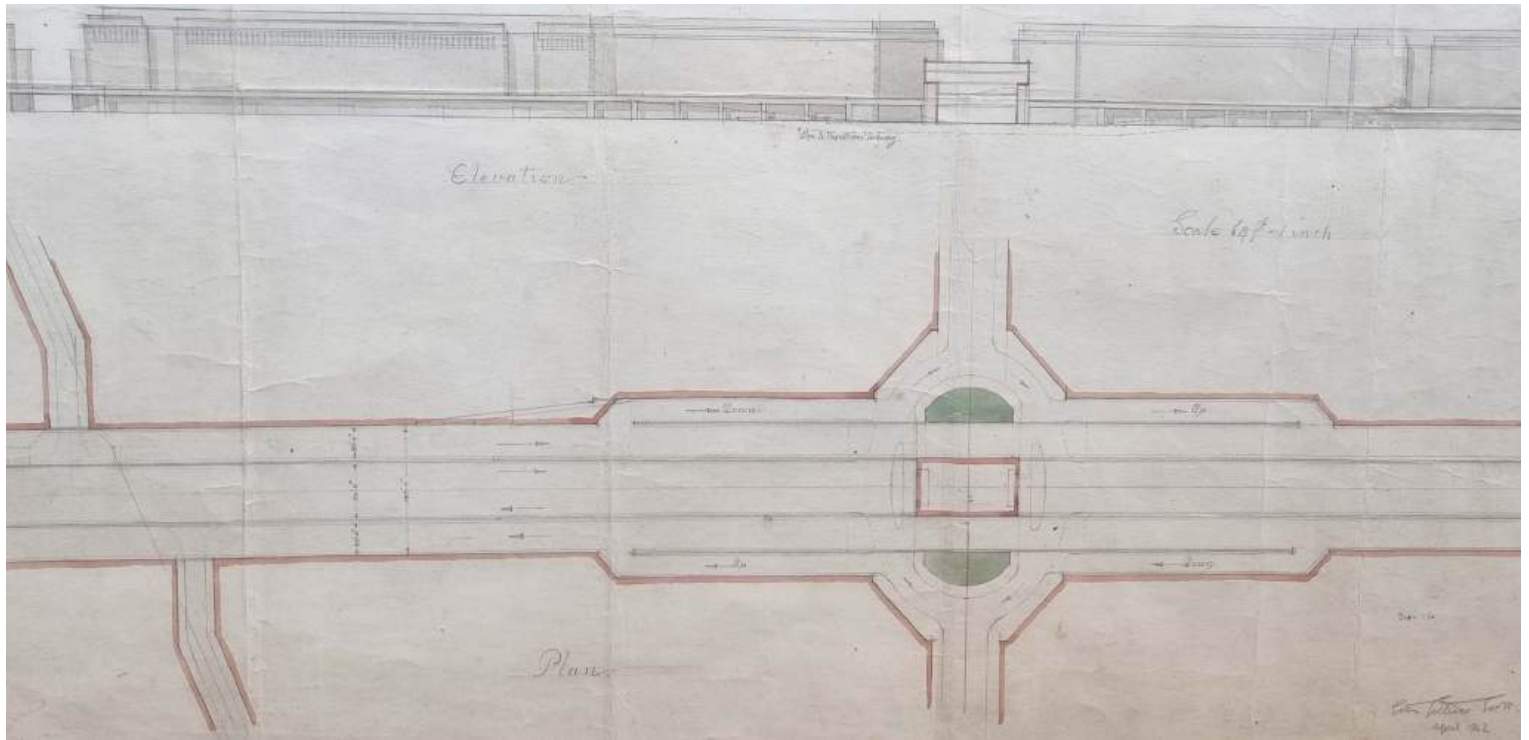
L4532

7. **SCOTT, Giles Gilbert.** *Urban planning.*

Manuscript on paper, London, 1942.

£3,250

Large single sheet 560x760mm, thick stiff paper. Hand drawn architectural sketch of a large urban structure in pencil and red, grey and green watercolour. It comprises the plan, section and elevation of an unnamed design, with labels identifying scale and functional features, such as a slope for a pedestrian subway and direction of travel. Pencil autograph of Giles Gilbert Scott to lower right corner, dated April 1942. Several pencil drawings and sketches of chairs, some with red or green details, and a table to lower half of verso, as well as two architectural sketches of an arcade and entablature. Contemporary pencil mss recording potential materials for furniture, scale and dimensions. Age yellowed with some marginal stains and fraying, pencil rulings and slight smudging still visible, old folds.



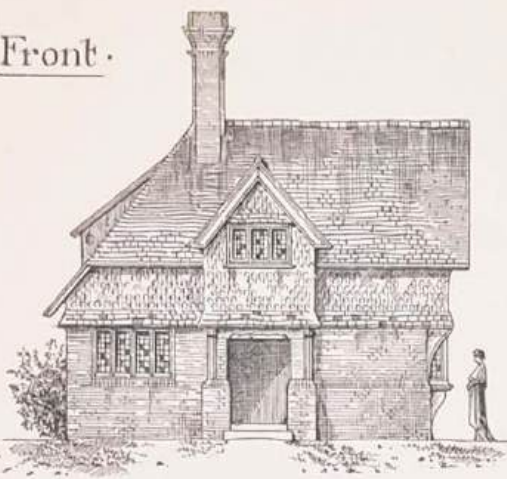
The original architectural proposal for an elevated road system by Sir Giles Gilbert Scott (1880-1960), complete with signature and date. The plan reveals an innovative intersection of two roads over two separate levels, complete with slip roads and a roundabout, paving the way for modern road systems. Scott created scaled plans for three structures around this time: at Bankside and Battersea in London, and the New Bodleian Library in Oxford. It corresponds most to his proposal for the Bankside development opposite St Paul's Cathedral, which also had a raised road and two intersections, but lacks the cooling tower. Scott belonged to a family of architects; his grandfather, George Gilbert Scott, designed the Albert memorial and St Pancras Station, while his father established the prominent architecture and design company Watts & Co. in 1874, where Scott became second chair after his father. 'A remarkable aspect of Scott's career was how he rose to the technological challenges of the 20th C, for which his training as a church architect could hardly have prepared him'. He designed both religious and secular structures, including Liverpool Cathedral, Battersea Power Station, Waterloo Bridge and the iconic Red Telephone Boxes still in use today.

His style was an innovative blend of old a new, but he challenged the modernists by arguing against designs which lacked ornament due to their lack of functionality. He believed the 'contrast between plain surfaces and well-placed ornament can produce a charming effect'. The elevation of the walkway design conserves a sense of monumentality while referencing classical features in its use of pilasters to raise the structure above the ground. Despite his reservations about modernism more generally, Scott embraced the modern age unreservedly concerning transport and plans such as this reveal his acceptance of the dominance of the motorcar in the 1940s. The verso of the sheet bears a few furniture designs in different views, comprising several types of chairs and on ovular table on an elaborate, curved stand. Scott has sketched the plan, elevation and section of the table, colouring the curved stand in red pencil and writing the proportions. Two different chairs have been drawn, both in their front and side view, one with a red seat and back, the other with a green seat and a crossed wooden back. In the lower right corner are the words 'English Beech', probably alluding to the type of material intended for the designs. There are also some unfinished architectural designs, including another chair, a sofa and the elevation of an arcade, with a more detailed sketch to its left. This sheet provides a glimpse into the mind of Scott, both in grand public architectural terms, but also on a smaller, more intimate scale.

Catalogue of the Drawings Collection of the Royal Institute of British Architects: Scott Family, 1981.

L3870

Front.



Side.

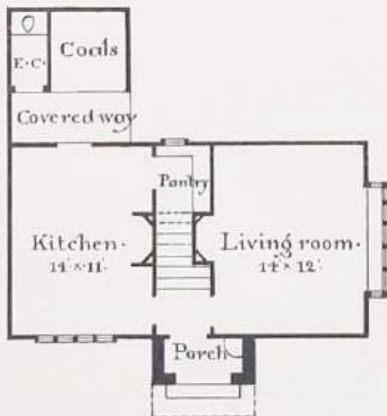


Side.

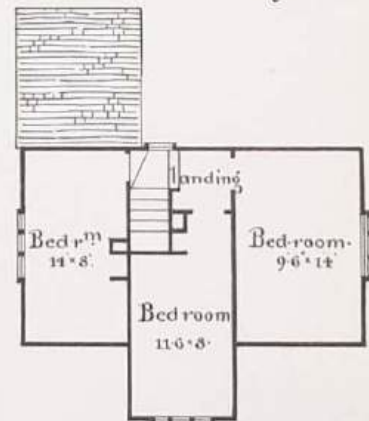


Entrance · Lodge ·

R. Norman Shaw & Co.



Ground · plan



Bedroom · plan ·

Scale · of · feet

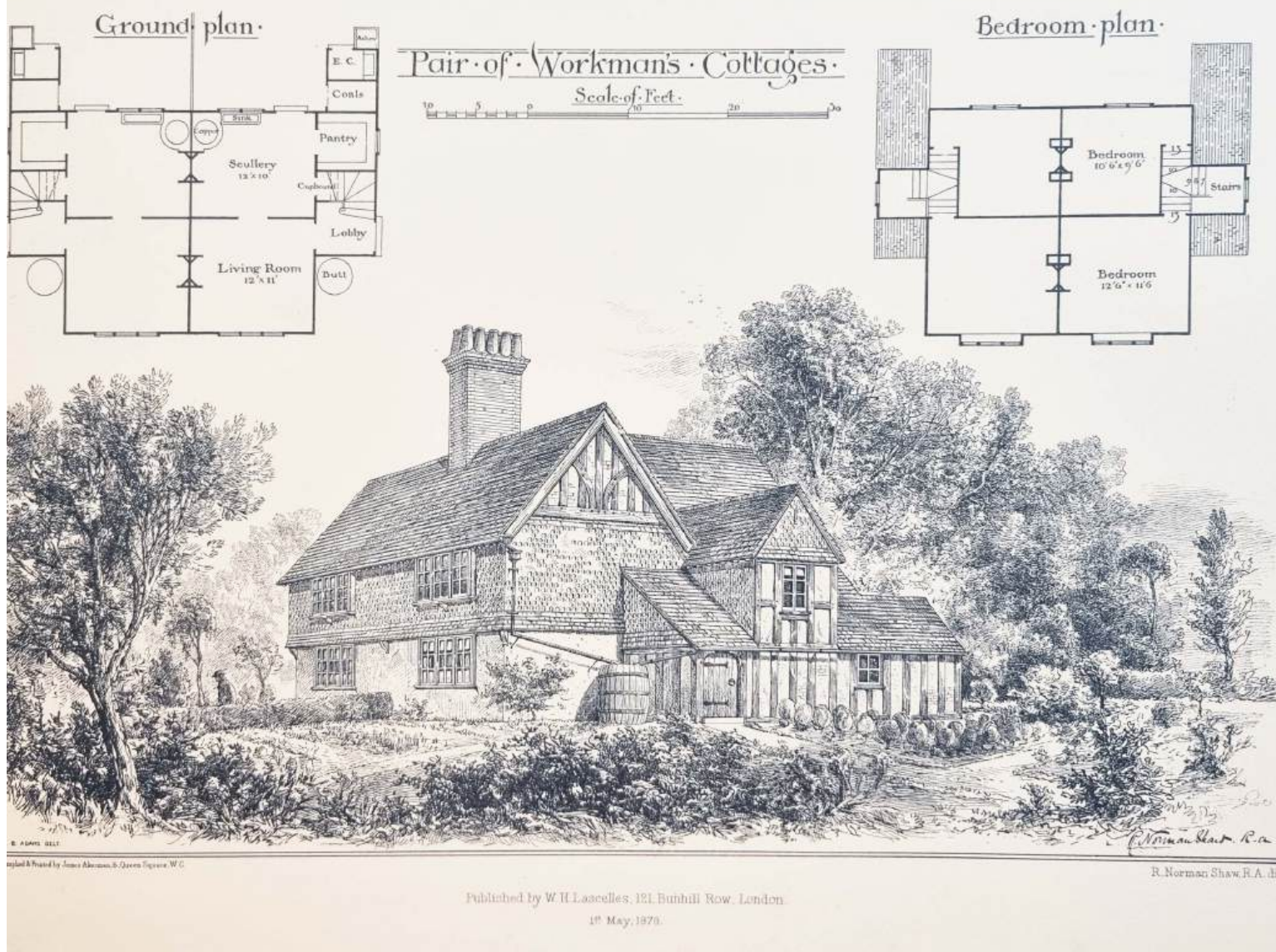
BUILT WITH PATENT CEMENT

8. SHAW, R. Norman. *Sketches for Cottages and Other Buildings designed to be Constructed in the Patent Cement Slab System of W.H. Lascelles.*

[London], published by W.H. Lascelles, 1878.

£250

FIRST EDITION. Oblong folio. pp. [4] + 28 lithographs. Title within decorated border, lithographed letter to W. Lascelles confirming 'His Royal Highness's acceptance' of the presentation copy, with stamp of Royal Commission Paris Exhibition, 28 lithographed plates with plans and elevations of cottages, printed by J. Ackermann and designed by Maurice B. Adams. Slight toning, a very good copy in contemporary publisher's embossed cloth, title gilt to upper cloth, joints weakening.



First edition of this pioneering architectural work illustrating the construction of habitations using W.H. Lascelles' 'patent cement slab system'. R. Norman Shaw, R.A. (1831-1912), is considered one of the greatest English architects. He specialised in residential buildings, preferring classicism over Neo-Gothic, for instance, Bedford Park, Chiswick. In 1875, the architect W.H. Lascelles had patented 'a remarkable system of reinforced pre-cast slab construction', to speed up and reduce the costs of building projects. It 'consisted of a wooden framework [...] faced with concrete slabs [...]. The slabs were cast in moulds with "iron rods embedded in the concrete to strengthen the slabs, [which required] no further finishing [...]" [and] the outer face of the slab would look like wall tiling' (Collins, p.42). In 1878, Shaw agreed to assist with the architectural and aesthetic definition of these buildings, so that country dwellings made with modern material would resemble old buildings. The lithographs, with elevations, plans and measurements, include a workman's and a labourer's cottage, one on two floors, a small bungalow residence, a small mission church for 80 worshippers, a boat house, a shop, a school, and a billiard and smoking room. The coffee and entertainment rooms were those built in Bromley, Kent. A very interesting book of civic architecture.

P. Collins, *Concrete: The Vision of a New Architecture* (2004).

L4233/2

VICTORIAL RURAL AND FARM ARCHITECTURE

9. STARFORTH, John. *Villa Residencies and Farm Architecture*.

London, W. Blackwood & Sons, 1865.

£300

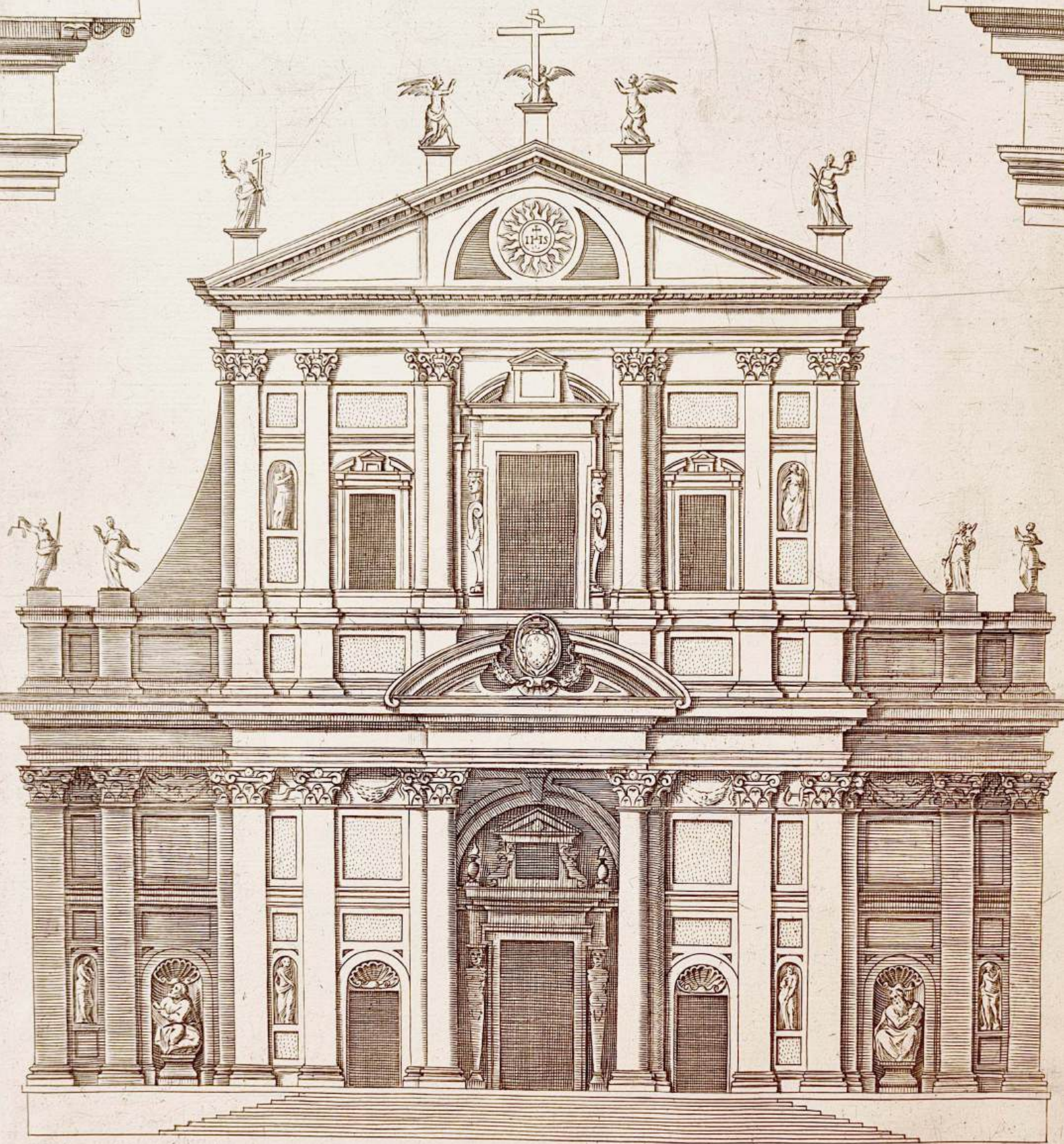
Folio. pp. [78] + 102 lithographs of plans, elevations, and ornaments for Victorian rural and farm architecture. Slight toning to letterpress, minor dust soiling to margins and edges of some plates. A very good, clean copy in contemporary embossed crimson publisher's cloth, title gilt to upper board, spine gilt, a little soiled, couple of tiny losses. Ink stamp of Bolton Public Library to title verso and another.



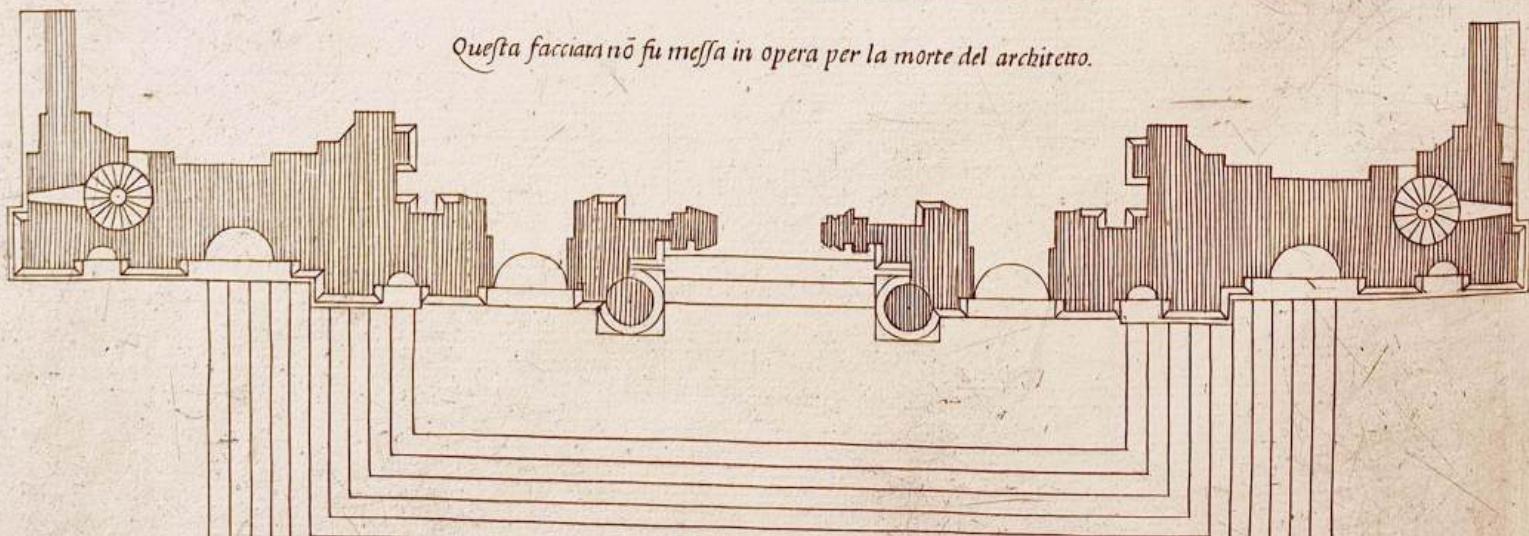
The second, enlarged edition of this scarce, lavishly illustrated work on Victorian rural and farm architecture. The substantial section on villa residencies appears here for the first time. The English John Starforth (1822-98) worked only in Scotland on churches, and civic and farm buildings. His written output focuses on rural architecture, and *Villa Residencies* is dedicated to the Highland and Agricultural Society of Scotland. Based on his *The Architecture of the Farm* (1953), the work was enlarged with designs for villa residencies at the readers' request. Considering works on villa architecture up to that time insufficient to meet present needs, Starforth wrote his 'to furnish such a variety of designs as he trusts will be found suitable for the different tastes and requirements of the public', adding that 'in the majority of cases, it is no more expense to build that which is pleasing and appropriate than what is repulsive to the most untutored mind'. All plates come with a short explanation of the design. Divided into 3 sections, the lithographs illustrate villa residencies (40 plates), cottages for labourers, farmhouses, and factor's houses (43 plates), and farm-steadings and offices (17 plates). Some depict stone decorations, e.g., mouldings, chimney stalks, turrets, cornices, as well as decorated plaster ceilings. There is an interesting observation on bathrooms: 'On the various plans [...] the baths are all shown fixed; but as many people prefer a portable apparatus, whereby some expense is saved, in such cases the space required for a bath-room can be applied to some other useful purpose; but whatever may be the opinions of those opposed to fixed or permanent baths, there can be no doubt of their efficiency for many special purposes'. A scarce work.

Not at RIBA.

L4234



Questa facciata nō fu messa in opera per la morte del architetto.



VERY TALL COPY

10. **VIGNOLA.** *Regola delli cinque ordini d'architettura. [with] Alcune Opere d'Architettura di Iacomo Barotio da Vignola.* Rome, G.B. de Rossi, [1625-80?] (with) Rome, [F. Villamena]

£3,500

Large folio. 2 parts in one, 55 plates (incl. separate t-ps, 2 folding), engraved architectural t-ps, framing author's portrait on first, and surrounding text on second, else with sections of columns, arches and capitals, geometrical diagrams, façades and portals, 2 folding with bird's-eye view and plan of Palazzo di Caprarola. Few plates thumbled, scattered wormholes affecting some (backed), minor tear to lower blank margin of pl. 21, C18 annotation to gutter of pl. 34, paper flaw to lower outer corner of second folding plate, old reinforcement at gutter of pl. 52, faint ink mark to pl. 39, pls 50 and 51 bound upside down. Very tall, fresh copy, on thick paper, in contemporary vellum, raised bands, autograph 'Ja Nasmith' to upper cover, modern bookplate to front pastedown.

Handsome copy, with plates in good clear impression, of this major, much reprinted work in the history of architecture. Jacobo Barozzi da Vignola (1507-73) was at the centre of the Renaissance European architectural world. As influential as Serlio and Palladio, he was employed by royalty (at Fontainebleau by Francis I), the nobility (at the Farnese's Roman villa) and the most influential religious (at the Jesuits' Chiesa del Gesù). Intended as a collection of plates rather than a book, 'Regola' focused on the practical rendition of the five classical orders. As examples Vignola chose ornaments which 'can be seen in the antiquities of Rome', especially 'those which according to the common opinion appear most handsome and gracious to the eye; those which bear a plain correspondence and proportion to numbers'. Despite the printing privilege imposed by Pius IV through a 'motu proprio'—one of the earliest instances of copyright including fines on transgressors (Casotti, 'Giacomo Barozzi', 512)—the first edition was pirated. Plate III—with the five orders drawn from Serlio's 'Libri'—first appeared in an early unauthorised copy. It remained in subsequent editions, albeit paradoxically going counter to Vignola's 'regola' which saw illustrations not as models to be copied but as exemplary representations of geometric and proportional principles to be adjusted proportionally. (Thoenes, 'La "Regola"', 270, 272). The original copperplates of 'Regola' were purchased c.1617 from Vaccario, the printer of the 1607 edition, by the Roman printer Francesco Villamena. The latter's 'Opere', conceived as a companion to 'Regola', featured façades, plans and portals of buildings by Vignola and a few attributed to Michelangelo. After Villamena's death, these copperplates were bought by Giovanni Battista de' Rossi, whose name appears in the t-p of this copy. His workshop continued to issue the two works together. The bibliographic features of this copy suggest it was probably a later reissue of BAL 3447 n.21. BAL mentions the existence of 'several variant imprints' of this edition (3447 n.21), like the present, and extends its dating from 1625 to probably 1680, whilst attributing to Villamena the 1617 edition usually assigned to de' Rossi. In this copy, the continuous numeration of the plates in 'Opere', unrecorded in major bibliographies and absent in Villamena's originals, points to a consolidated practice of publication (Casotti states that this edition always included both 'Regola' and 'Opere', 'Giacomo Vignola', 544 n.12). But it was not printed so late as to lose the freshness of the plates.

In this copy, 'Regola' features XXXVI numbered plates: XXXII drawn from the originals of the first edition of c.1562 (see Type A, Fowler 351a), and four comprising three portals and the Farnese mantelpiece. The original plate XXXVII (the Farnese portal) appears in 'Opere' as plate 41, as in other cases (Fowler 356). 'Opere' features 18 plates, numbered 37 to 52 here (plus 2 unnumbered folding). Plates 50-51, the latter dated 1619, illustrate Michelangelo's Ionic capital for the Capitol, engraved by Villamena.

James Nasmith (1740-1808) was an English clergyman, antiquary and Cambridge scholar. A Fellow of the Society of Antiquaries, he devoted his spare time to cataloguing Archbishop Matthew Parker's mss housed in Christ Church college. The resulting 'Catalogus librorum manuscriptorum' was published in 1777. He also published pamphlets on Poor Laws (1799).

KU, St Mary, JHU and Cornell with 55 plates as here. BAL 3447 and 3481; Berlin Catalog 2581 and 2655; BL STC It. C17 (together), p. 77; Fowler 356 (together). C. Thoenes, 'La Regola dei cinque ordini del Vignola', in *Les traités d'architecture*, ed. J. Guillaume (Paris, 1988), 269-79; M. Walcher Casotti, 'Giacomo Barozzi da Vignola', in *Trattati di architettura*, ed. P. Cataneo (Milano, 1985), 499-578.

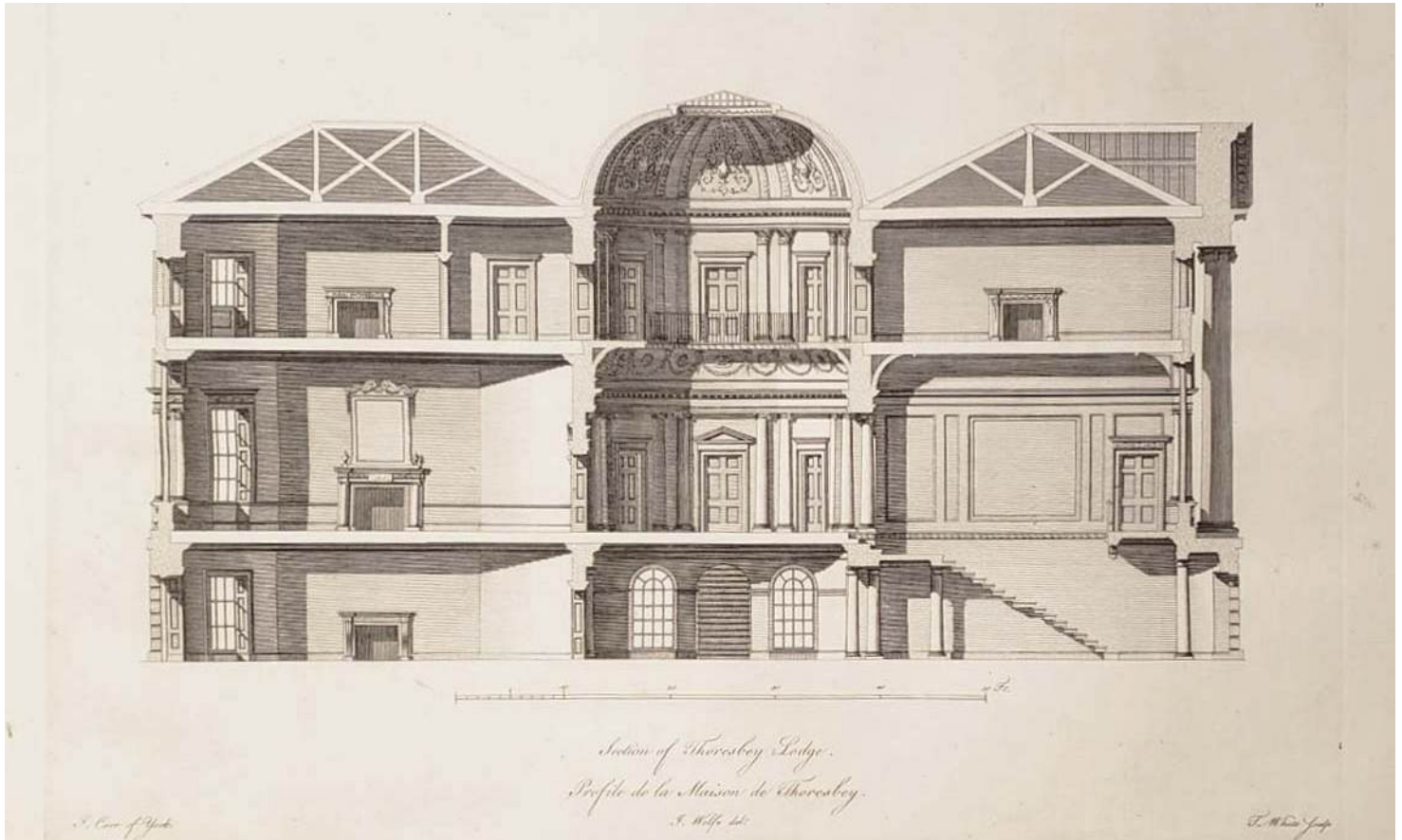
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11. WOOLFE, John, and GANDON, James. *Vitruvius Britannicus*, vol. V.

London, n.p., 1771.

£4,500

FIRST EDITION. Large folio. Engraved title, engraved calligraphic dedication, pp. 10 + 100 engraved copperplates of plans and elevations of English country houses. Title a trifle dusty at outer margin, a few plates very slightly foxed to verso, small light water stain to upper edge of margin of pls 74-78. A very good, clean, wide-margined copy in contemporary half calf over marbled boards, C19 Habsburg armorial bookplate to front pastedown, dry-stamp of Derek Gibson to fly.



A clean, wide-margined copy, on super thick paper, of Woolfe & Gandon's fifth volume of 'Vitruvius Britannicus', with 100 finely engraved architectural copperplates of C16 to C18 English buildings. The complex printing history of this major architectural work begins in 1717, when vols I-II were published by John Smith and Colin Campbell (also the illustrator), then reprinted for various publishers until the 1750s, with the engraved titles and plates in various states. These vols, then followed by a third, were intended as 'a carefully constructed "parallel" of the best examples of recent British architecture, measured against the works of Inigo Jones, who was "the yardstick by which to judge and compare the productions of all those who had built after him"' (Millard II, pp.45-63).

In 1767, the English architects John Woolfe (d.1793) and John Gandon published a continuation or supplement of vols I-III, which they marketed as vol.IV. This fourth vol. and the present fifth, published in 1771, were 'calculated to launch the careers of two young architects' (BAL); 'their concern was not like Campbell's to reform English taste, but rather to celebrate its superiority' (Harris). The present vol. V includes mostly buildings executed after 1750, such as Witham, Wrotham Park, Oakland House and Harwood House, by contemporary architects like John Donowell. The letterpress text, in English and French, describes the plates for each building, specifying the owner's name and adding at times a topographical delineation of the surroundings or a description of its private art collections (e.g., at the Earl of Spencer's Wimbledon Park). 'The unexpected plates of the C16 Longford Castle and those of Coleshill, attributed to Inigo Jones, were a present from the owner of those houses, William, 5th Earl of Radnor, 'a great encourager and promoter' of Woolfe and Gandon's book and of the works of other English artists' (Harris).

ESTC T60851; BAL 3711; Fowler 76 (mentioned); Harris 945.

L4173b

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