A Pioneering American Architect
Settles a Property Dispute


A manuscript property deed which also appears to settle a dispute the important architect, Asher Benjamin, had with “James Ferriter Junior... Painter.” Signed by Shubael Bell, Boston deputy sheriff, and countersigned by William Donnison, justice of the peace and another unidentified witness, the document describes the amount owed by Ferriter on a mortgaged property. Bell explains that he proceeded to arrange the sale of the property for which he posted public notices around the city and published ads in a local newspaper announcing the sale. He goes on to state that Benjamin was the successful bidder, and thus the property and title passes to him; Bell also gives the precise location of the parcel.

The Ferriter name was common throughout the greater Boston area at this time. Though we found a James Ferriter identified as a “ropemaker,” we found no other record of him as a painter. Shubael Bell (1766-1819) was likely well-acquainted with Benjamin. Although he had moved into...
civil service as a deputy sheriff and jailer, he started his life as a house-wright, following in the footsteps of his father, John Bell, a well-known builder. William Donnison (1757-1834) had served as an aide to John Hancock in the Revolutionary War; he was elected to the Court of Common Pleas in 1797.

Asher Benjamin’s Federal and later Greek revival architectural style dominated late colonial design throughout New England and beyond to the South and the Midwest. “[T]here is scarcely a village which in moulding profiles, cornice details, church spire, or farm-house does not reflect his influence” – DAB. Benjamin was a prolific architectural writer as well and published The Country Builder’s Assistant (1797), The American Builder’s Companion (1806), The Rudiments of Architecture (1814), and the very popular Practical House Carpenter (1830) among other well-known works. “The career of our first American architectural writer, Asher Benjamin (1773-1845), covered several decades of the early nineteenth century. Both the books he wrote and the buildings he designed had an influence on building in New England that is still visible” – Thompson. Neville Thompson, “Tools of Persuasion: The American Architectural Book of the Nineteenth Century” in The American Illustrated Book in the Nineteenth Century (1987), p.142. $750.
Classic Work of American Architecture


Third edition, first published in 1830, of one of the classics of American architecture. After embracing the fundamental elements of Grecian and Roman architecture, the author proceeds to set forth rules for designing mouldings, vases, windows, fences, cornices, roofs, staircases, etc. Benjamin credits Charles Roath, Abijah S. Johnson and Mark Ware, for assisting him in his architectural work.

HITCHCOCK 119. AMERICAN IMPRINTS 11280. $650.
Classical Architecture in America


Originally published in 1839, this was the sixth of Benjamin’s works. As Hitchcock notes, it deals primarily with the Greek orders and “Grecian” exterior and interior detail. For practically all of the 20th century, “Grecian” pattern books such as this were of interest solely to antiquarians, restorationists, and architectural historians. Now, in the early 21st century, there is a small group of practicing architects who are again creating Grecian designs based on, but not copied from, these books. Prominent members of this group include Allan Greenberg, John B. Tittmann, Stephen Falatko, and Thomas Gordon Smith. HITCHCOCK 108.

$750.
A Look Behind the Curtain at Edwin Booth’s Theatre


A scarce and handsomely illustrated pamphlet on Edwin Booth’s 23rd Street Theatre in New York City, published five years after Booth’s younger brother assassinated President Lincoln. The work was “Reproduced from Appleton’s Journal” and is illustrated with exterior views of the theatre, a steel-engraved portrait of Edwin Booth, and nine interior details of the various behind-the-scenes mechanisms for moving scenery, a view underneath the trap doors of the stage, the scene painter’s studio, the property room, the arsenal, and more. It serves, therefore, as an interesting behind-the-scenes look at theatre productions and operations. OCLC reports just nine physical copies over two records. OCLC 7457272, 702647770. $750.
Boston Architects Draw European Gothic

5. [Boston Architectural Club]: SKETCH BOOK OF THE BOSTON ARCHITECTURAL CLUB...ISSUE OF 1890.... [Boston. 1891]. One page of letterpress and thirty albertype plates. Folio. Thirty-one leaves in original green cloth portfolio with title stamped in gilt. Light spotting on front cover, else near fine.

Number twenty of the limited edition of 500 copies. Similar in appearance and presentation to the 1883 Sketch Book of the Architectural Association of Boston, perhaps intended to be a continuation of it. Most of the plates in the present set are charming sketches, reproduced in albertype, of late Gothic buildings of France and Spain drawn by several Boston architects. Presumably HITCHCOCK 197 (under different title).

$400.

Fifth edition of this popular building guide, first published in 1848. It contains a brief origin of the principles of architecture, but was intended for use by the average carpenter. “The peculiar advantages of this work are its simplicity, its singular adaptedness to the wants of the carpenter, and its freedom from technicalities, which are so abundant in many treatises of this kind.” Extensively illustrated with useful plates and figures in the text.

$750.
Marvelous Images of Southern California


A complete set of the “Art Work” series for Southern California, with many striking views, from Santa Barbara to San Diego, and from the beaches to the Inland Empire. It is a marvelous record of Los Angeles and numerous small communities during an important period in the area’s development.

Like many sets in this series, the majority of plates depict recently constructed civic buildings such as schools, churches, hospitals, etc., as well as landscaped public spaces and expanding agricultural scenes. Although citrus farming was already a major industry and immigration was booming, these scenes show Southern California “before”: before the movie industry, the freeways, etc. Notable in this collection are lovely photogravure images of the State Normal School, Los Angeles (in 1919 it became the southern branch of the University of California); the College of Liberal Arts building (“Old College”) at the University of Southern California; the A.K. Smiley Public Library in Redlands; the Los Angeles County Court House (the first building built as a courthouse in L.A.); and shots of several streets in and around downtown Los Angeles, including tree-lined Sunset Boulevard in Hollywood – then still a dirt road. A brief text authored (and signed in facsimile) by Lou V. Chapin promotes Southern California as a land happily blending a modern and industrialized region with lush parks and gardens, abundant agriculture, and long beaches, but it’s the exquisite images that close the deal.

This set has only appeared once at auction in recent years, and is scarce in the trade. OCLC lists seventeen copies, the majority held by California institutions. A fantastic visual record of California’s “Southland” on the cusp of a boom in growth.

OCLC 20876322, 13326640. $1500.
With Beautiful Plates of Mexican Cities, Past and Present


The English translation of Charnay’s account of his travels and adventures in Mexico photographing ruins, in which he sets forth his theories regarding the Asiatic origins of Meso-American ruins. The author is best known for his massive photographic work, *Cité et Ruines Americaines*... (Paris, 1862-63), which established Charnay’s place as an important early photographer of Meso-American ruins. Charnay is recognized as a transitional figure between the descriptive brand of archaeology of John Lloyd Stephens’ *Incidents of Travel in Central America* (1843) and the later scientific approach to the study of Mexican ruins represented by Maudslay. However, it was Charnay’s systematic approach to photographing the ruins, and his triumph over tremendous logistical problems, that now places him in the grand tradition of 19th-century expeditionary photography. The handsome folding map depicts Mexico and Central America. The many engravings depict scenes in Mexican towns and villages, local customs, and the marvelous ruins at Palenque, Mitla, Uxmal, Copan, Chichen-Itza, etc.

$600.
Childs, C.G.: VIEWS IN PHILADELPHIA, AND ITS VICINITY; ENGRAVED FROM ORIGINAL DRAWINGS. Philadelphia: Published by C.G. Childs, Engraver, 1827-1830. [42] leaves, including an extra engraved titlepage, acknowledgements/directions to binder leaf, and two leaves of subscribers’ names, plus twenty-eight fine engraved plates, as issued (with blank guards) and twenty-four variant or later plates laid in. Folio. Modern half red calf and late 19th-century marbled boards, spine gilt, t.e.g. Light shelf wear. Minor foxing. Engraved titlepage trimmed and mounted. Very good. Foredge and lower edge untrimmed. In a cloth chemise and half morocco and cloth slipcase, spine gilt.

Extra-Illustrated with Another Two Dozen Plates Laid In

A handsome large-paper copy of this quite early example of American lithography, and one of the nicest series of city views produced in the 19th century. The work itself, originally issued in six parts, each with four plates, features engravings of prominent churches, the state house, the Bank of Pennsylvania, the University of Pennsylvania, the United States Mint, and the Academy of Natural Sciences, among other important buildings. A plan of the Eastern Penitentiary was also included in the fifth part, calling for twenty-five plates in a complete copy.

The present copy is extra-illustrated with an additional twenty-four plates laid in, being additional copies of Childs’s plates, or later versions of the plates produced for other publications. This allows for a side-by-side comparison of many of Childs’s views with later versions of his images, and an examination of changes made to the views over the years.

In his Mirror of America, Martin Snyder describes the order of the plates in bound copies as “erratic.” The bound order of the plates in this copy is as follows:

1) “Philadelphia from Kensington.”
2) “Swedish Lutheran Church.”
3) “Christ Church.”
4) “Friends Meeting House Merion.”
5) “Saints Stephens Church.”
6) “First Congregational Unitarian Church.”
7) “State House or Hall of Independence.”
8) “Fair Mount Water Works. From the West Bank of the Schuylkill.”
9) “Fair Mount Water-works. From the Reservoir.”
10) “Bank of the United States.”
11) “Bank of Pennsylvania.”
12) “Girard’s Bank.”
13) “Pennsylvania Hospital.”
14) “Pennsylvania Hospital.”
15) “Pennsylvania Hospital for the Insane. Department for Males.”
16) “Pennsylvania Hospital for the Insane. Department for Females.”
17) “Pennsylvania Institution for the Deaf and Dumb.”
18) “University.”
19) “Pennsylvania Academy of the Fine Arts.”
20) “Eastern Penitentiary.”
21) “Plan of the Eastern Penitentiary.”
22) “United States Mint.”
23) “Widows and Orphans Asylum.”
24) “View on the Schuylkill. From the Old Water Works.”
25) “Schuylkill Canal at Manayunk.”
26) “Eaglesfield.”
27) “Sedgeley Park.”
28) “Academy of Natural Sciences.”

A very nice copy of the large-paper edition of Childs’ wonderful view book of Philadelphia, with an additional twenty-four versions of the plates laid in.

OCLC 14089678. $500.
A Landmark Study of Mexican Antiquities, Beautifully Illustrated

11. [Dupaix, Guillermo, and Jose Luciano Castaneda]: Baradere, Jean-Henri, editors: ANTIQUITÉS MEXICAINES. RELATION DES TROIS EXPÉDITIONS DU CAPITAINE DUPAIX, ORDONNÉES EN 1805, 1806, ET 1807, POUR LA RECHERCHE DES ANTIQUITÉS DU PAYS, NOTAMMENT CELLES DE MITLA ET DE PALENQUE; ACCOMPAGNÉE DES DESSINS DE CASTAÑEDA, MEMBRE DES TROIS EXPÉDITIONS ET DESSINATEUR DU MUSÉE DE MEXICO, ET D'UNE CARTE DU PAYS EXPLORÉ.... Paris: Au Bureau des Antiquités Mexicaine, Imprimerie de Jules Didot L’aîne, 1834. Two text volumes plus atlas volume. Text: [4],xiv,[2],20,56,40,88; 82,224,[4] pp., printed in double columns in first volume. Atlas: [23] pp. (interspersed throughout as section titles), plus 167 plates (one double-page) on 162 leaves, with many plates containing more than one image (some 265 numbered images in all). Lacks the called-for map, as is seemingly always the case. Half title in both text volumes. Tall folios, 21½ x 14½ inches. Modern three-quarter calf and marbled boards in antique style, raised bands, gilt morocco labels. Occasional very light foxing in the text, a few text leaves moderately tanned, faint old tideline in outer margin of several leaves in second volume. Some foxing toward rear of atlas volume. On the whole very clean and fresh internally. Very good. All volumes untrimmed.

A celebrated, beautiful, and highly important study of the antiquities of Mexico, featuring outstanding images of archaeological sites and artifacts, among the earliest ever published.

The illustrations, drawn by expedition member Jose Luciano Castaneda, are among the most attractive and influential images of Mesoamerican antiquities ever executed. Many of the plates were later used by Kingsborough in his landmark study, which is certainly a testament to the quality of Castaneda’s work, and to the lithographic talents of the Engelmann firm, which printed the illustrations. The plates show the ruins, monuments, and antiquities of Mexico and Mesoamerica, as well as images of artifacts and plans of buildings. They are the first significant published views of Mayan architecture, and Edison calls this work “a cornerstone for the French scientific construction of ancient Mexico during the coming decades.”

Guillermo Dupaix (1748 or 1750-1817), an officer in the Austrian dragoons, first visited Mexico in 1791, and retired from service in 1800. A few years afterwards he was charged by the Spanish King Charles IV to explore and document all the monuments of Mexico and New Spain still existing from the years before the Spanish conquest. The Dupaix expedition lasted from 1805 to 1807, and it was only the second such expedition, following that of Antonio del Rio in 1787. “Between 1805 and 1807, Dupaix and Castaneda
trekked across the Valley of Mexico, Oaxaca, and a portion of the Mayan lowlands to locate and record the ruins of the pre-Columbian cities of Mexico. Dense forests, steep mountains, oppressive heat, swarms of insects, lingering sickness, and bands of robbers were among the many obstacles these explorers had to overcome in order to visit Xochicalco, Cholula, Mitla, Oaxaca and other ancient sites” – Koch. Dupaix’s reports and Castaneda’s illustrations lay unpublished for more than two decades in Mexican archives – partly due to the growing support in Mexico for independence from Spain – until they were delivered to Abbe Jean-Henri Baradere, who arranged for their publication. Dupaix’s explorations and assessments of the culture and accomplishments of ancient Mexico are still praised by modern scholars. The text also includes an essay by American Consul to France and noted antiquarian, David Bailie Warden, on the ancient populations of the Americas, a preliminary discourse by Charles Farcy, a comparison of ancient American monuments to those of Egypt by Alexandre Lenoir, and notes by Baradere. In fact, the text of the second volume expands the study beyond Mexico, with much on the aboriginal history of North and South America and European colonies therein. “Almost an indispensable supplement to Humboldt’s Voyage dans l’Amérique, as it contains many interesting discoveries not in the latter work” – Sabin.

The plates are drawn after the original work of Castaneda, and were lithographed by the Engelmann firm, which is noted for the high quality of its work. In this set the plates are printed on India proof paper, measuring approximately 15 x 9¾ inches, and are affixed to leaves that are uniform in height with the text volumes. This work was published with the plates in three versions: colored, uncolored, and on India proof paper (as here). The India proof paper format is preferred, due to the high quality of printing of the lithographs on India proof. The text is handsomely printed by the Didot firm, and the atlas leaves and many of the text leaves have, in the lower margin, an embossed stamp depicting the Mexican coat of arms (an eagle on a cactus with a serpent in its beak). The three expeditions described in the first volume are all separately paginated, as are the other various sections in the two text volumes. The text in the first volume is printed in double columns, in Spanish and French. A map is called for on the titlepage, but it seems quite likely that that map was not ready in time for the 1834 publication, and that it appears only in the 1844 edition of this work.

A monumental and path-breaking study of the ancient cultures of Mexico, with beautiful and influential illustrations.

A Set of the Peabody Views of New York, in Parts


An extremely rare set of the “Peabody Views” of New York, in the original parts as issued, with text by the editor, Theodore Fay. The parts were issued from 1831 to 1834, published by Peabody & Co. in New York and bookseller Obadiah Rich in London. The views were engraved and the text printed entirely in New York, Rich acting as the London distributor.

The Peabody Views “offer fascinating glimpses of New York in the 1830’s” – Deák. Together with the Bourne series issued in 1830-31, they are the first series to show a broad spectrum of American urban life. At least seven artists contributed to the series, with the views showing a mixture of topographical scenes and elevations of important buildings. Deák notes the plates are “energetically conceived, with a thrust towards a painterly effect...a combined process of etching and engraving, requiring prolonged and meticulous craftsmanship, was used in transferring the drawings for both the Peabody and the Bourne views to the plate...the two sets of New York views represent American printmaking at a high level.” A complete list of the views is given in Deák, but scenes include “Broadway from the Park,” “Bowling Green,” “City Hall,” “Navy Yard Brooklyn,” “Short Tower,” “Elysian Fields Hoboken,” “Merchants Room Exchange,” “Hudson River from Hoboken,” “Park Theatre – Park Row,” “Holt’s New Hotel,” “Webb’s Congress Hall,” “Deaf and Dumb Asylum,” among others, as well as the large colored map of New York.

This work is bibliographically complex, and various misprints and misunderstandings, coupled with the great rarity of complete sets, has further muddied the picture; however, we think we have figured it out. The work was originally intended to be issued in ten parts, of which only eight were actually issued; however, the last “part,” not present here, consisted of just two supplementary leaves of text, misnumbered
This has led Howes and others to state the book has only forty-six pages, when in fact it should collate: preliminary leaf, [i]-58,[43]-46pp. There is a folding map and there should be fifteen plates. Deák mis-states this and claims there are sixteen plates, but her own listing reveals this to be incorrect, and it is evident that she misread Stokes, who describes sixteen plates including the map. Of the fifteen plates, two (those of the Episcopal Seminary) and three other scenes (including the Penitentiary and Oil Cloth Manufactory), and the plate of LaGrange Terrace, are almost always missing (they are the final two plates in the series). The Episcopal plate is in this set, but the LaGrange plate, is lacking. The original seven parts are complete except for pages 35-36 of the text, which is lacking, as well as the final pages 43-46.

Stokes notes complete sets at The New York Public Library and New-York Historical Society, while the NUC locates sets at the Library of Congress and Boston Public Library. This set of the Peabody Views in the original parts is an exceptionally rare American view book from an early period, and a most important series of New York views.

DEÁK, PICTURING AMERICA 399. STOKES, ICONOGRAPHY OF MANHATTAN 102.

$7500.

Clicking on any item – text or image – will take you to our website for easy ordering and to view any additional images.
First Cabinetmaker's Guide Published in America


The first American printing of the first American furniture finisher's manual, reprinted from the original British edition by G.A. Siddons. “A new edition, with considerable additions. Including an appendix containing several valuable tables.” Clear and concise instructions are given for dying and staining woods, making glue, making and applying varnish, polishing, japanning, cleaning woods and metals, and much more. For example, to make furniture oil “Take linseed oil, put it in a glazed pippin, with as much alkanet root as it will cover; let it boil gently, and you will find it become of a strong red color: let it cool, and it will be fit for use.” Six tables in the appendix provide assistance for figuring lengths and weights, and an index follows.

Western Massachusetts was obviously a place of great architectural and design innovation during the American Federal period as both the present title and Asher Benjamin’s landmark architecture book, The Country Builder’s Assistant..., were printed in Greenfield. Not in American Imprints. Highly desirable and a landmark in American crafts.

RINK 1793. $6000.
An American Furniture Design Book


The third furniture pattern book published in America, issued simultaneously with another Baird title, Gothic Album for Furniture Makers. It was preceded by books called The Cabinet-Maker's Assistant, published in 1840 and 1842. Depicted are a variety of bed stands, bureaus, wardrobes, tables, bookcases, and more, in a Renaissance Revival style. They are patterned after mid-19th-century French designs. All early American furniture books are rare.

$1750.
15. [Furniture and Interior Design]: [Hofstatter, Theodore]: [SIGNIFICANT ARCHIVE OF FORTY-TWO ORIGINAL WATERCOLORS AND PENCIL DRAWINGS OF HOFSTATTER FURNITURE AND INTERIOR DESIGNS]. [New York. ca. 1920-1940]. Forty-two original works, from approximately 9 x 7¼ inches to 14½ x 11½ inches. Most on paper and mounted to cardboard backing, some executed on art board, some matted. Minor dust-soiling to some, several examples have pencil drawings of room layouts or floor plans on the verso, Hofstatter stamps on verso of two, a few examples detached from mount. Overall clean and in excellent condition, retaining vibrant coloring.

A stellar group of thirty-nine original watercolors and three original pencil drawings depicting early 20th-century furniture designs, largely in the French Provincial style. The artwork was executed by New York furniture designer and interior decorator Theodore Hofstatter, or artists working for his firm. The group includes wonderful depictions of mirrors, beds, window drapes, chairs, desks, bureaus, tables, and stands. Additionally, there are eleven works showing the interior design of various room settings.

Theodore Hofstatter succeeded his father in their New York City business of furniture design and construction, naming the firm Hofstatter’s Sons
when his brother Adolph joined him in the concern in the early 1870s. The Hofstatter family concentrated their efforts on building quality furniture at wholesale prices. In 1885, Theodore Hofstatter founded a branch of the business to focus on interior decorating, opening a separate location on Broadway near Twelfth Street. Eventually the business would move to at least two different addresses on Fifth Avenue, evidenced by Hofstatter labels affixed to the verso of several of the watercolors here (a few of these labels are also marked “Special Design” by Hofstatter). According to *The National Cyclopedia of American Biography* (1894), Theodore’s design business “kept abreast ever since [its opening] with the current of fashion—able taste in illustrating, in the styles reproduced, all those characteristics with which the names inseparably connected with the history of the three Louis are essentially a part. Berain, Lebrun, Watteau, Andre, Charles Boule, have now a historical significance; Cailleri, Gouthiere, Reisener, Fragonard, Greuze, Boucher, Martin, and the rest, awaken a whole train of associations. It is through their influence, and such as theirs, that Theodore Hofstatter’s designs possess the material to produce only those effects that can be truthfully termed good style.” Hofstatter restricted his decorating contracts largely to commercial interests, furnishing the City Club, the Downtown Club, the Arkwright Club, and nine floors of the Hotel Savoy. He also cultivated a small group of private clients, one of whom was Cornelius Dresseluys, Dutch consul to Great Britain. Two of Dresseluys’s rooms, the Entrance Hall and Vestibule, at 9 Kensington Palace Gardens in London are featured here in lovely full watercolors.

A fascinating group of artwork featuring furniture and interiors from a prominent New York City furniture maker and interior designer. Such original illustrations of furniture and interior decoration are, in our experience, quite scarce.

$8500.
An early and substantial panoramic photograph depicting hundreds of Japanese Americans celebrating the completion of the Salinas Buddhist Church assembly hall and the installation of the Buddha on November 27-28, 1926. The Salinas Buddhist Church was founded on California Street in 1925 by Issei and Nissei worshippers and the construction was completed on the day this photograph was taken. The opening of the temple was preceded by the Ochigo parade and this image likely pictures the participants in that parade, as many of the children are wearing stylized costumes. The original altar shrine is visible at the center of the image. Several rows of men, women, and children are posed in front of the church, with seven Buddhist priests seated in front of a portable shrine. The adults are dressed in a mixture of traditional and western clothing, and many of them were undoubtedly employed in the numerous canning companies that thrived in Salinas and Monterey in the early 20th century. Many of the men, women, and children in the present photograph were likely among those interned fifteen years later at the camp at Poston, which is where most Japanese Americans from Salinas were sent during World War II. An American flag flies proudly behind the subjects in this photograph.

This panoramic photo was taken by the Green Studio, whose blind-embossed stamp is visible at the extreme lower right. The only other example of this image we could locate resides at the Japanese American National Museum in Los Angeles (Object number 99.201.5). $2250.
Illustrated Summary of Japan’s Postwar Schools at the End of the American Occupation


A promotional booklet produced for Western audiences by the Japanese Ministry of Education (Monbushou) just a few years after the end of World War II. In fact, the preface is dated September, 1951, the same month as the signing of the San Francisco Peace Treaty, which created the framework for the restoration of Japanese self-sovereignty. Accompanied by numerous statistical infographics and drawn or photographic illustrations, this booklet presents some basic facts about Japan’s climate and population, briefly outlines the history of education in Japan including post-war educational reform, and describes the challenges facing schools due to increased population, lack of resources and materials, and destruction caused by the war. Despite the authors’ humble postscript which asserts that “it must be admitted, regret to say, that this document leaves much to be desired,” it nonetheless provides a wealth of information on the state of Japanese schools in the early 1950s, particularly through its illustrations of classrooms, school buildings, and floorplans and classrooms from various regions of the country. Rare: OCLC records only three copies – at the British Architectural Library at the Royal Institute, the IZUM in Slovenia, and the University of Akron. OCLC 598963. $350.
With Lithographs of Washington by Augustus Köllner


An enchanting illustrated guide to the art and architecture of the United States Capitol, with lithographic plates by the artist, Augustus Köllner, and the publisher and lithographer, P. Haas. Each of the images is accompanied by explanatory text. Included are views of the Capitol, the “Presidents House,” the Treasury, the Post Office, and the Patent Office, as well as interior scenes of the Capitol and the Senate Chamber. Representations of statuary found in various Washington buildings include Thomas Jefferson, Pocahontas and Capt. John Smith, Daniel Boone, Penn’s Treaty, and the Pilgrims at Plymouth. The folding plans are diagrams of the floor of the Senate and the floor of the House of Representatives, and the folding plates are of Greenough’s statue of Washington and an interior view of the House of Representatives.

This is the second issue of Köllner’s guide, with a title dated 1840, after the first issue of 1839. Only the title date is changed. Köllner was a prolific and long-lived Philadelphia artist (he lived until 1908) who also produced a larger series of views of American cities between 1848 and 1851. This book is some of Köllner’s earliest work as well as being one of the earliest series of views of Washington and one of the earliest publications with representations of the art decorating the U.S. Capitol. OCLC 5620465. $1750.

An interesting artifact of the workshop of an important Philadelphia lithographer, this sheet brings together two views of famous Philadelphia architect John McArthur Jr.’s design for the new campus of Pennsylvania’s first juvenile reformatory. First established in 1828 by leading Philadelphia merchants and philanthropists, the House of Refuge was a place for youth under the age of twenty-one to receive rehabilitation rather than punishment. The print shows the exterior view of department buildings including the girls’ and boys’ dormitories; girls’ work and sitting room; boys’ workshop; and the officers’ rooms. The buildings, located between Parrish and Brown streets between 22nd and 24th streets, opened in 1850. The buildings pictured here were also the first time the House of Refuge was expanded to accommodate non-white children. Perhaps unsurprisingly, the reformatory didn’t quite live up to its founders’ aspirations, and an investigation in 1876 found considerable evidence of abuse and shady dealings by the board, who nonetheless faced no repercussions. The reformatory continued operations (as well as its history of abuse) as the Glen Mills School until 2019, when the Pennsylvania Department of Human Services revoked all of its licenses and ordered an emergency evacuation of all students.

These designs won McArthur his first prize in a competition, and he afterwards became one of the nation’s most prominent architects, perhaps best known for designing Philadelphia City Hall. He also designed numerous temporary buildings during the Civil War, after which he became Superintendent of Federal buildings in his home city. These two views were used as frontispieces for the Thirtieth Annual Report of the Board of Managers of the House of
Refuge (Philadelphia: Printed by Henry B. Ashmead, 1858). This copy likely reveals how they were printed two to a sheet before being separated for binding. We locate copies of these prints only at the Boston Athenaeum, Library Company of Philadelphia, and Library of Congress, all of which are separated and catalogued as individual prints rather than still joined. An attractive pair of prints of an important American architect’s work, in a rare unseparated state.

WAINWRIGHT LITHOGRAPH COLLECTION 426, 427. $875.
Early American Architectural Manual, Profusely Illustrated


An early American architectural manual, illustrated with fine steel engravings. Minifie, an architect, teacher, and bookseller, issued this work for the benefit of his drawing students at the Central High School of Baltimore. He had originally planned a cheap production with illustrations on wood, but abandoned that medium for want of precision and neatness, opting instead for high quality steel engravings. Minifie went on to become the curator of the Maryland Academy of Sciences, and professor of drawing at the Maryland Institute school of art. This was his first book. There were apparently two states of this first edition, one consisting of 156 pages and forty-eight plates, and another with 127 pages and fifty-six plates (as in the present copy). The NUC locates only three copies of the present issue (DLC, PPC, MH) and two copies of the issue with forty-eight plates (DLC, PP). This book went through at least ten editions before the turn of the century.

*Appleton’s Cyclopædia* IV, p.336.

$400.

Clicking on any item – text or image – will take you to our website for easy ordering and to view any additional images.
Handcolored Original Plan
of Military Fortifications in Puerto Rico


An attractive Puerto Rican view which shows the town of San Juan, its harbor, sandbanks, islands, and fortresses. The plan is marked by a compass rose and rhumb lines. These defenses at San Juan guarded Spanish colonial positions against incursions by the French, Dutch, and British. The primary plan, the only one with its structures labeled, runs from Isle de Cabras in the west to Fort St. Antonio in the east. At the center is Moro Castle, the six-level masterpiece of Spanish colonial architecture that remains at the heart of present-day San Juan. Construction of the imposing fortress began in 1540 and was completed nearly fifty years later, in 1589. Interestingly, these plans do not show Fort San Cristobel, construction of which began in 1634. Puerto Rico was opened to foreign trade in 1804, and it is possible this plan was composed shortly thereafter to provide either American or British traders with an idea of the island’s infrastructure. A wonderful sketch of Puerto Rico’s military resources, done in brilliant color. Early Puerto Rico material is quite rare. $8500.

Sixth edition, “revised and improved;” the first edition to contain the gothic supplement, which so changed the work as almost to render it an entirely new book. In addition to the gothic material, there is a brief section on the Italianate style, including a plan and elevation for a rural Italian villa built for A.C. Mayhew in Milford, Massachusetts. HITCHCOCK 1149. $500.
Important American Architectural Work, with a Plethora of Plates

23. Sloan, Samuel: SLOAN’S CONSTRUCTIVE ARCHITECTURE; A GUIDE TO THE PRACTICAL BUILDER AND MECHANIC. IN WHICH IS CONTAINED A SERIES OF DESIGNS FOR DOMES, ROOFS AND SPIRES, WITH A NUMBER OF PLATES SHOWING THE INTERIOR CONSTRUCTION AND FINISH OF BAYS, WINDOW SHUTTERS, SLIDING DOORS...CHOICE EXAM-


Second edition, following the first of 1859. Sloan was the most prolific and influential American architect of the period. This is a notable American color plate book, important for documenting current American developments in the field of carpentry and building construction. This book reflects how American builders established their own standards, and in doing so rendered contemporary European practices obsolete. The text provides interesting comments regarding the history of architectural styles and motifs.

HITCHCOCK 1198.

$750.
With Remarkable Architectural Plates of the Proposed College for Barbados, 1714


One of a series of sermons preached before the members of the Society for the Propagation of the Gospel in Foreign Parts, notable for its remarkable plates of a proposed college in Barbados. George Stanhope, Dean of Canterbury, lays forth the main purpose of the Society: “The very Being and Design of this Society tends to the more perfect Accomplishment of... converting our Traffick and Navigation, into Means of establishing the Christian Faith, among those yet barbarous People, with whom we deal abroad.” The Society’s missionaries focused their work on North America and the West Indies.

One instrument by which the Society produced “a large Increase of Knowledge in the Natives of those very Countries” was “by settling a College in one of these Plantations, which may nurse up, and send forth, Numbers of able and faithful Ministers to assist in this Blessed Work.” The college of which Stanhope speaks is Codrington College in St. James Parish, Barbados. Still in operation today, Codrington College was founded after Christopher Codrington, Barbadian-born British soldier, plantation and slave owner, bibliophile, and colonial governor, bequeathed his estates to the Society for the Propagation of the Gospel in Foreign Parts. Construction began on the college the same year as the present publication, but it was not finished until 1745 due to economic depression, droughts, and other difficulties in the area. The most interesting aspect of the present work is the two folding copper-engraved plans showing the proposed floor plan of the college.
plan and side views of the Codrington College building. The present-day central building resembles these plans, but the main building’s appearance changed when it was gutted by fire in 1926. Still, this work and its illustrations offer valuable insight into church organization and missionary activities in the West Indies in the early 18th century. These illustrations are actually the earliest images of any institution of higher learning in the New World.

The Abstract of the proceedings of the organization follows Stanhope’s sermon. It includes much on American missionary activities, including an account of missionary work among the Mohawk and other New York Native Americans. The Abstract also includes “a report on contributions, donations of books to the Library, missionaries in America, the building of churches, and the instruction of Indian and Negro slaves” – Nebenzahl. Scarce.


$2500.
Building Fort Worth Back Better During the Depression


A scarce promotional report touting the completion of a massive civic improvement project in Fort Worth, Texas during the Great Depression. The report is profusely illustrated with photographs featuring dozens of houses, commercial buildings, public buildings, roads, bridges, promotional billboards, dams, and much more. The work was issued as “a final report on the five-year work program of the Fort Worth Chamber of Commerce and a pictorial record of the growth and development of Fort Worth in the last five years, December 31, 1932.” A scarce Texas city planning report, with eleven copies recorded over four records in OCLC. OCLC 9797332, 80446142, 441193126, 1004678445. $375.

Second American edition from the second London edition, “corrected and considerably enlarged.” The first edition of Tredgold’s work was published in 1820, and constituted an early effort to update the field of civil engineering and architecture with modern physics and mathematics. The Institution of Civil Engineers adopted his definition of civil engineering in their official charter. HITCHCOCK 1269. $550.
**First Photo-Lithographic Book Produced in America**


This book is the first large-scale use of photo-lithography in the United States, a medium which did not come into general use for another two decades. Its views are based on photographs made by A.A. Turner of large homes along the Hudson from upper Manhattan Island to Dobbs Ferry, mainly summer or pleasure homes of wealthy New Yorkers, and often exhibiting extravagant or playful architecture. The villas are remarkably lavish, and some show considerable whimsy. Turner took the pictures in 1858 and 1859, and this work appeared on the eve of the Civil War. All of the views have at least one additional color, and most have two (either brown or green, or both) applied by stencil, with the picture inside a gilt printed border. The images have a slightly surreal quality which adds to the appeal of this remarkable book.

HITCHCOCK 1275. TRUTHFUL LENS 173. REESE, STAMPED WITH A NATIONAL CHARACTER 62. $9500.
PART I. MUNICIPAL ARCHITECTURE IN BOSTON FROM DESIGNS BY EDMUND M. WHEELWRIGHT, CITY ARCHITECT. Boston: Bates & Guild Company, 1898. Two volumes. [6],80pp. plus fifty photographic plates; [4],52,[8]pp., including numerous in-text illustrations and plans, plus 100 loose photographic plates. Each plate is 9½ x 12 inches and mounted on a heavy card, 15½ x 19 inches. Half titles. Large folio. Gathered signatures, laid into original half cloth and paper board portfolios, paper labels on covers. Portfolios shaken and worn, particularly along spines. Minor dust soiling in margins. A few plates with slightly greater edge wear. Contemporary ownership inscription on paper labels. Overall, images bright and clean. Very good.

From an edition limited to 500 copies. An impressive tour of Boston municipal architecture, divided into two parts. The first part features “schoolhouse architecture” almost entirely, while the second part features hospitals, institutions, and miscellaneous buildings. The text accompanying each portfolio offers a detailed description of the buildings illustrated in the large plates. In the plates, the buildings are usually shown from the front; but these views are often supplemented by side, detail, or interior shots. Some of the plates are photographic reproductions of relevant architectural plans.

“Wheelwright’s architectural imagination was wide; he sought the monumental, the classic solution. Stylistically he was catholic, even erratic. Some of his schools are Italianate, some Georgian, some rather nondescript; the half-timber of the hospitals and the Marine Park Bath House [illustrated here] is blatant...Yet in all the work there is counter-trend apparent, based on strict practicality and basic simplicity; and some of the municipal work, like the Hook and Ladder House No. 1 and the Eustic School [both also shown here], has a colonial style remarkably pure and charming for its date” – DAB.

An unparalleled visual exhibition of Boston civic infrastructure at the close of the 19th century, and an important American architectural work. Wheelwright is perhaps best known for being a founding member of the Harvard Lampoon. He later designed the publication’s enigmatic Lampoon Castle in 1909.

DAB XX, pp.61-62. $1000.
29. Whitefield, Edwin: HOMES OF OUR FOREFATHERS IN BOSTON, OLD ENGLAND, AND BOSTON, NEW ENGLAND FROM ORIGINAL DRAWINGS BY EDWIN WHITEFIELD. Boston: E. Whitefield, 1889. [5],3-5,9-[139]pp. including sixty-three chromolithographic plates (including frontispiece) and one heliochrome plate. Large quarto. Original three-quarter red morocco and cloth, stamped and lettered in gilt, raised bands, t.e.g. Morocco rubbed, front hinge cracked, rear hinge loosening. Internally near fine.

Deluxe large-paper first edition in the original binding. Of all of the Whitefield books, it is likely that this one records the largest percentage of houses that no longer exist. This volume is especially interesting for the frontispiece to the second (Boston, New England) part, a colored photographic view of the Old State House. A so-called “heliochrome,” printed by the Heliotype Printing Co., the print is an early example of a colored photographic plate; in it, color has been printed on top of a photographic image, imbuing it with an “oddly three-dimensional quality” (Reese).