

ARCHITECTURE 1450-1950

An exhibition of Books, Prints, and Drawings

Gould Exhibition Gallery - Firestone Library
18 January - 7 April 1985

Princeton, New Jersey
Princeton University Library

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Gathered for this exhibition are many of the basic, important books needed to form a historical Western European architectural library. In the main, these books represent what is called the Classical tradition in architecture. This tradition is based on the high-style building traditions of ancient Greece and Rome. Moreover, it stands in direct contrast to the vernacular tradition in those countries which adopted the classical tradition, such as England, France, Spain, Germany, and the Low Countries.

The exhibition begins at the front of the Gallery at the case marked "Early Books", continues around the room to the next major group of cases "Italian Masters", and so on in clockwise fashion ending at the one on Frank Lloyd Wright. The arrangement sketches the development of the classicism in Western Europe and its corresponding display in printed books of 16th century Italy, 17th century France, and 18th century England. Following these cases on classicism come ones on English and American rural architecture of the late 18th and early 19th centuries, a sampling from the Archives of American Architecture, and a case on Frank Lloyd Wright.

The books, prints, manuscripts and drawings shown here are drawn from the many and varied collections of the Princeton University Library. With only one or two exceptions, the printed books are from the Rare Book Collection at Marquand Art Library in McCormick Hall. The drawings are chiefly from the Manuscripts Division of the Department of Rare Books and Special Collections. Most of the drawings were gathered as part of the Archives of American Architecture, a collecting program of the Library directed by head librarian Julian Boyd during the 1940's.

Stephen Ferguson
Curator of Rare Books

CASE 1
Early Books

MARCUS VITRUVIUS POLLIO (fl. 27 B.C.)
[De architectura], ed. Giovanni Giocondo.
Venice, Giovanni Tacuino, 1511
(SAX) NA310.V83q

This handbook on classical architecture is the only Roman work inspired by Greek architecture that has come down to us. It served as the fundamental architectural textbook for centuries.

The editor, Fra Giocondo da Verona, was a most remarkable architect himself. Between 1495 and 1505 he lived in Paris in the service of the king. When in 1499, the Pont du Notre Dame in Paris collapsed, he was appointed to re-design and rebuild it.

Fra Giocondo probably designed the book's woodcut illustrations himself. This is of a Roman peristyle. First published in Rome between 1483 and 1490, this is the first illustrated edition of Vitruvius. As well, this edition is the first illustrated book on architecture. Vitruvius directly inspired many Renaissance architects: Alberti, Bramante, Ghiberti, Michelangelo, Vignola, Palladio and many others.

Marquand Library Fund
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MARCUS VITRUVIUS POLLIO (fl. 27 B.C.)
De architectura libri dece, commentary by Cesare Cesariano.
Como, Gottardo da Ponte, 1521
(SAX) NA310.V82f copy 2

The Como Vitruvius is the first Italian translation and the first Vitruvius in a modern language. Cesare Cesariano, the editor and illustrator of much of this volume, was a Milanese painter and architect himself, who in his youth had studied in the atelier of Leonardo da Vinci. Published in the lake region north of Milan during the French occupation of that city, it contains several illustrations of Milan cathedral. These are the earliest printed illustrations of Gothic architecture.

Presented by Dr. Allan Marquand
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CASE 2
Early Books

MARCUS VITRUVIUS POLLIO (fl. 27 B. C.)
I dieci libri dell'architettvra, trans. Daniello Barbaro.
Venice, Francesco Marcolini, 1556
(SAX) NA310.V84f

First edition of Barbaro's Italian translation, produced in ambitious format. The more important woodcut illustrations were carefully executed by Salviati after designs by Palladio, who also designed the Villa Maser, near Asolo, for the Barbaro brothers. In addition to the woodcut title, there is a large allegorical woodcut showing two architects with the tools of their trade. Several woodcuts have extension flaps and the one shown here has movable parts. The diagram is for a theatre.

Barr Ferree Collection
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GRAPALDI (1465-1515)
De partibus aedium
Parma, 1506
(Ex) NA2510.G74

Together with Vitruvius and Alberti, Grapaldi is the third important architectural writer published in Italy in the 15th century. He served as secretary of the Parmese ambassador to the Papal Court. This, his principal work, contains the results of the author's researchs in architecture, the edifices and constructions described includes libraries, gardens, fountains, kitchens, dining rooms, bedrooms, baths, stables, aviaries, and fish ponds. In addition the work contains chapters on hospitals and pharmacies and constitutes one of the first books on their construction.

Elizabeth Foundation
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GIACOMO BAROZZIO, called VIGNOLA, 1507-1573
Regola delli cinque ordini d'architettvra.
Venice, Girolamo Porro, 1596
(SA) NA2810.V67f

The first edition of Vignola's study of the five Vitruvian orders was published in Rome in 1562/63 and subsequent editions

followed in 1570, 1576, 1577 and 1582, testifying to the masterful precision and draughtsmanship of these twenty-nine engraved plates with engraved commentary. In addition, there is the engraved title-page with portrait of Vignola in a perspective window treatment. In 1541 Vignola had visited France to assist Primaticcio in the casting of bronzes from the moulds the latter had collected in Rome for Francois I. But at that time Vignola's career as an architect had not yet begun, and the influence of his books was a thing of the future.

Presented by Allan Marquand Class of 1874

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CASE 3
Early Books

LEON BATTISTA ALBERTI, 1404-1472

De re aedificatoria

Florence, 1485

(SA) NA2510.A31

Alberti was both a true humanist of great learning and a practising architect. His treatise 'On Building' is the first original Renaissance treatise on the art. It may have been finished as early as 1450 -- before Alberti himself became a practising architect of importance -- but was published posthumously by Bernardo Alberti in 1485. It was translated into French, Italian, and Spanish.

Presented by Allan Marquand Class of 1874

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LEON BATTISTA ALBERTI, 1404-1472

L'architecture et art bien bastir, trans. Jean Martin.

Paris, Robert Masselin, for Jacques Kerver, 1553

(SA) NA2510.A33.1553q

First edition of the first French translation, printed shortly after Jean Martin's death. Most of the woodcut illustrations are copied from the 1550 Florence edition, but a number of additions have been made. The new title-page has a strong enframement of strapwork and grotesque figures. The dedication is to Henri II, and the publisher Kerver has clothed the book in a mantle of courtly elegance with a long opening epitaph by Ronsard on Martin, and a lofty tribute by a court official.

Gift of W. Frederick Stohlman Class of 1909

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CASE 4
Italian Masters

[SEBASTIANO SERLIO, 1475-1554?]
Regole generali di architettura sopra le cinque maniere de
gli edifici.
Venice, Francesco Marcolini, 1537
(SA) NA2510.S51q

First edition of Serlio's first published book, although the text, devoted to the five orders, is Book IV in an announced series of seven. The woodcut architectural title-page is the first example of the use of caryatids and fruit as decorative border elements. Serlio was apprenticed in the studio of Baldassare Peruzzi, who exerted a strong influence on his studies of classical architecture and bequeathed to him his plans and sketches. Through Georges d'Armagnac, Bishop of Rodez and ambassador in Venice, Serlio sent a copy of this book to Francois I, which resulted in an invitation to the French Court. On his arrival he was put in charge of the building at Fontainebleau. While in France, he carried to completion only two buildings: the house of the Cardinal of Ferrara at Fontainebleau (Le Grand Ferrare) and the chateau of Ancy-le-Franc in Burgundy. When Francois I died in 1547 Serlio lost his stipend, and royal patronage was transferred to Philibert de L'Orme.

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SEBASTIANO SERLIO, 1475-1554?  
Il terzo libro nel qual si figurano e descrivono le antichita  
di Roma.  
Venice, Francesco Marcolini, 1540  
(SAX) NA2510.S48q volume 3

First edition of Serlio's Book III written before his removal to France, dedicated to his new patron Francois I. It is both archaeological guide and theoretical treatise, copiously illustrated with plans, sections, elevations and ornamental details collected from his careful measurements of surviving temples, buildings and monuments in Italy. Marcolini was not only a printer, but an author, architect, bridge builder and watchmaker; a native of Forli, he settled in Venice by 1534 and became a member of the circle of Pietro Aretino.

Marquand Art Library  
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CASE 5
Italian Masters

SEBASTIANO SERLIO, 1475-1554?
Il primo [-secondo] libro d'architettura. Le premier [-second]
liure d'architecture, trans. Jean Martin.
Paris, Jean Barbé, 1545
(SA) NA2510.S45q

First edition, first issue of Book I and Book II, alternating Italian text in italic letter and French translation in roman letter. While Serlio was living in France, the translation into French was made by Jean Martin. Book I has a woodcut title-border of scrollwork with the crowned salamander of Francois I at the head and measuring instruments at the foot.

Marquand Art Library
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SEBASTIANO SERLIO, 1475-1554?
Extraordinario libro di architettvra.
Venice, Giovanni Battista and Melchiorre Sessa, 1560
(SA) NA2510.S49q

In collected series of Serlio, the Extraordinario libro, so called, it is presumed, because it was not intended by the author to fit into the numbered books of his original program, is customarily substituted for the unpublished Book VI. The Extraordinario libro, representing fifty engraved plates of doorways, was first published by Jean de Tournes in Lyons in 1551 with the privilege of Pope, Emperor, King and the Venetian Signoria. Serlio spent three years in Lyons (1550-1553), and the dedicatory epistle suggests that the purpose of the Extraordinario libro was to gain the favor of Henri II. The original copper engravings with the shadows on the left side appear only in the Lyons editions, while reversed copies with the shadows on the right appear in the Venetian folio editions.

Serlio's unpublished Book VI survives in only two manuscript copies: a preliminary version in the Avery Library of Columbia University and the complete version prepared for the printer, now in the Munich State Library. This collected volume contains Sessa editions of Serlio's six books and the first edition of Book VII, published posthumously in Frankfurt in 1575.

Marquand Library Fund
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CASE 6
Italian Masters

ANDREA PALLADIO (1518-1580)

Palladio's major work, I quattro libri dell' architettura, was first published at Venice in 1570. Despite the facts given on the title-page of this copy, this is not a first edition but a "reproduction" issued in London in 1751. [Call number NA 2510.P181f (SA)]. The English enthusiasm for Palladian architecture is well known and well documented, after its introduction there by Inigo Jones and others. Evidently, the enthusiasm spread even to force the production of fake first editions.

Marquand Library Fund
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ANDREA PALLADIO (1518-1580) I quattro libri dell' architettura, Venice, 1581. (SA) NA2510.P18q. Presented by Allan Marquand, Class of 1874

Palladio's masterwork passed into countless editions and was translated into virtually every European language. This is the second edition, being a reimpression of the first.

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CASE 7
Italian Masters

ANDREA PALLADIO (1518-1580)

Les Quatres Livres de l'Architecture ... mis en Francois. (Paris, 1650) (SA) NA2510.P183q Given by Carter E. Hewitt '23 in memory of Herbert Edmund Hewitt, F.A.I.A.

Andrea Palladio's Five Orders of Architecture... Revised by Collen Campbell. (London, 1729) (SA) NA 2510.P182q. Marquand Library Fund

Palladio translated into French and English.

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Italian Masters continued in Oversize Center Case

GIUSEPPE AGOSTINO VASI

View of the Palazzo Caprarola engraved by the teacher of

Piranesi. Between 1747 and 1761, Vasi published an encyclopedic architectural record of Rome in a series of over 200 plates entitled Delle Magnificenze di Roma Antica e Moderna.

These plates of Palazzo Caprarola catalogued as a group and given the call number (SA) NA 1115. V44e.

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GIOVANNI BATTISTA PIRANESI

Born in Venice but established at Rome, the architect Piranesi spent nearly thirty years recording ancient and contemporary Rome in over two dozen volumes of etchings. A scene published in his famous Vedute di Roma. [(Ex) NA 310. P68e].

General Rare Books Collection

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CASE 8

Italian Masters

View of the Palazzo Farnese designed by Vignola. One of many views of houses, palazzos, and other buildings published together in an album issued in the early 17th century by Giovanni Giacomo di Rossi. Call number (SA) NA7580.I8F4f (Italy). Barr Ferree Collection.

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CASE 8 and CASE 9

French Authority

MARCUS VITRUVIUS POLLIO

Architectvre ou Art de bien bastir, trans. Jean Martin. Paris, for Jacques Gazeau, Barbe Hérissault Barbé, and heirs of Jean Barbé, 1547
(Ex) NA310.V85q.

First edition of the first complete French translation of Vitruvius, dedicated to Henri II. Some of the woodcuts were specially designed by the sculptor Jean Goujon, while others were copied from the 1511 Venice and 1521 Como editions. The portrait woodcut on the title-page has been variously identified as Vitruvius, Jean Martin, Jean Goujon or Jean Barbe. Jean Martin entered the service of the Cardinal de Lenoncourt following the death of Massimiliano Sforza in 1530, for whom Martin had also served as secretary.

Gift of Sinclair Hamilton Class of 1906

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CASE 9
French Authority

PHILIBERT DE L'ORME, ca. 1515-1570
Le premier tome de l'architecture.
Paris, Fédéric Morel, 1567
(SA) NA 2510.D37q

First edition of de L'Orme's nine books on architecture dedicated to Catherine de' Medici. It was to have been followed by a second volume dealing with Divine Proportion, but this final project was interrupted by his death. De L'Orme was both architect and theoretician. He includes in this treatise woodcuts (which he himself designed) depicting the architect in allegorical terms, as well as views of his own buildings, such as Diane de Poitiers' Château of Anet and his own house in Paris.

Barr Ferree Collection
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JACQUES ANDROUET DU CERCEAU, fl. 1549-1584
Livre d'architectvre.
Paris, Benoît Prévost, 1559
(SA) NA 2600.A57q

A series of plates drawn and engraved by Androuet du Cerceau. They depict plans, sections and elevations of building projects, many of them for town houses. A Latin edition, De architectvra, was published the same year. Du Cerceau was presumed to have gone to Rome under the patronage of Georges d'Armagnac during the latter's ambassadorship and cardinalate. His first volume of engravings was published in Orleans: the Arcs of 1549 contain free interpretations of Roman triumphal arches in the idiom of Lescot; the Temples of 1550 are more fantastic, revealing North Italian influence; the Vues d'optique of 1551 suggest compositions in the manner of Jean de Gourmont. With the appearance of this, his first book of architecture, in 1559, dedicated to Henri II, he seems to have enjoyed favor at Court. for some years after 1560 he worked for Renee de France, Duchess of Ferrara. In the 1570's he was employed by Charles IX and was supported by Catherine de' Medici.

Marquand Library Fund
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CASE 10
French Authority

French classicism culminates in the seventeenth century with the opening of the Royal Academie d'Architecture in 1671, symbolizing the transfer of architectural primacy from the Italians to the French. The classical sources were diligently studied in numerous "parallels" of ancient and modern architecture.

This work by Roland Fréart, Sieur de Chambray, (1606-1676) is one such treatise. Parallele de Architecture antique avec l' moderne. (Paris, 1702) [Call number NA 2810.F88q. Purchased on the Marquand Library Fund]. He was the youngest of three brothers in a wealthy, well-connected family. His brother Jean was friend and client of Bernini and Poussin; his brother Paul was secretary to the superintendent of the Royal buildings.

Fréart was a strict classicist and stresses in this work the authority of the ancient as inspiration for art, in this case, the orders of the classical period. Many illustrative diagrams and commentary on the proportions and measure of the orders as they appeared in the works of earlier writers on architecture make up the book.

(Shown next to this book was an English translation. A Parallell of the Antient (sic) Architecture with the Modern... (transl.) by John Evelyn. (London, 1707) [(SA) NA 2810.F89q. Accessioned for the Barr Ferree Collection]).

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CASE 11
French Classicism and the Low Countries and Germany

Pictorial representation of the basic dogma of the classical tradition -- that the past is the model for art. Here a young architect sits among ancient ruins and draws a study of a capital. Plate in the first edition of Francois Blondel (1617/18-1686) Cours de'architecture enseigne dans l'Academie royale d'architecture (Paris, 1675-85) [Call number (SAF) NA 2510.B62q], a work dedicated to Louis XIV.

Barr Ferree Collection

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Plate showing variations on the Ionic and Doric orders by the "Flemish Vitruvius", Jan Vredeman de Vries. Painter and architect, he first published this work, Architectura, in Antwerp in 1565. (This is a 1576 edition. [Call number (SAX) NA 2810.V96q]) It was also published in several German, French and Latin editions. Another work by de Vries, his Artis perspectivae, a pattern book, was also published several times in the late sixteenth century and exerted considerable influence on the decorative aspects of English Elizabethan architecture.

Barr Ferree Collection

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Joseph Furstenbach (1591-1667) published two important architectural works of seventeenth century Germany -- the Architectura civilis (Ulm, 1628) and the Architectura universalis (Ulm, 1635) [Call numbers (SAX) NA 2510.F98q and (SAX) NA 2510.F97q] . Princeton's copies come from the Trendelenburg Collection purchased by the Library from Germany in the late nineteenth century.

Shown here is a plan for grounds including a private zoo.

Purchased on Funds given by the Elizabeth Foundation

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CASE 12
Germany

Classical tradition came late in Germany, compared with neighboring nations. By the end of the sixteenth century several works on the subject had appeared. Also established by this time was a genre of architectural book called "Säulenbüchlein" (or "little book [on the orders] of the columns.") A notable contributor to this genre was the Strasbourg painter Wendel Dietterlin, whose Architectura von Ausstheilung, Symmetria und Proportion der fünff Seulen is shown here. [Call number (SA) NA 2835.D56q and (SA) NA 2835.D57q]. On the left, a chimney piece; on the right, his portrait.

Marquand Library Fund

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CASE 13
English Classicism

The classical tradition arrived late in England as well and made itself manifest through translations of Italian and French architectural books: Serlio was first issued in translation in 1611; Palladio in 1663; Freart de Chambray in 1664; Scamozzi in 1690; Alberti in 1726.

During the eighteenth century, publishing of architectural books of the classical tradition flourished greatly and one of the earliest major works was Colen Campbell's Vitruvius Britannicus (London, 1715 ff.) [Call number (SAX) NA 961. C3e]. The work was inspired by Palladio whom Campbell considered as one "who has exceeded all that were gone before him."

Presented by Pamela Ynir Wesson '76
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CASE 14
English Classicism

Like the Spanish, the English had a strong preference for the vernacular tradition in architecture. The classical tradition was disbursed through the culture by means of translations such as this of Perrault's Ordonnance des cinq especes de colonnes selon la methode des anciens (Paris, 1683).

This English translation is titled A Treatise of the Five Orders of Columns in Architecture (London, 1708) and has the call number (SA) NA 2810.P48q. Purchased on the Marquand Library Fund

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A chimney piece designed by Isaac Ware and published in his Complete Body of Architecture (London, 1756). [Call number (SA) NA 997.J7A2f]. The work treats all aspects of building, including gardening and bridge building, and devotes one of its ten chapters to the construction of chimney-pieces. Ware was a devoted follower of the Palladian tenets and the many editions of his main work helped propagate the tradition. (He translated Palladio into English in 1737).

Marquand Library Fund
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Inigo Jones's (1573-1652) design for an entrance to St. Paul's published in a compilation of his work by William Kent issued in London in 1727. Jones is considered the original follower in England of Palladio and the father of English classicism. Today, he is perhaps best known for his design of the Banqueting House at Whitehall Palace recently restored to its original splendor.

Designs are published in The Designs of Inigo Jones...
Published by William Kent ([London], 1727) which has the call number (SA) NA 997.J7A3f. Purchased on the Marquand Library Fund

CASE 15
English Classicism

"Design intended for Westminster Bridge" in volume 2 Isaac Ware's Complete Body of Architecture (London, 1756). [Call number (SA) NA 2510.W22f. Purchased on the Marquand Library Fund

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Sketch and memoranda book of James Mayhew (1771-1845) used in 1793. The greater part of this notebook concerns the rebuilding of Drury Lane Theatre.

Loaned by the
Robert H. Taylor Collection
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A plate from Thomas Chippendale's great masterwork of furniture designs. Entitled The Gentleman and Cabinet Maker's Director, [call number (SAX) NA 2542.C4A31f] and containing 160 engraved plates, it was the most important collection of furniture designs issued up to that time in England.

Chippendale's designs break from the rigors of the Greek and Roman traditions, for the book contains sections on Gothic and Chinese styles adapted to standard forms such as library bookcases, clothes chests, desks, tables, and chairs. Such a departure from the classical tradition drew the contempt of Isaac Ware, who said it was such a misfortune "to see an unmeaning scrawl of C's inverted and looped together, taking the place of Greek and Roman elegance.... It is called French, and let them have the praise of it! The Gothic shaft and Chinese bell are not beyond or below it in poorness of imitation."

Barr Ferree Collection

CASE 16
English Classicism (continued)

The books displayed here are all of a type that could be called "architectural handbooks." Compact, practical, crammed with information, they were produced in goodly numbers in England during the eighteenth century. Moreover, many reduced the complications of classical building to "easy rules, made familiar to the meanest capacity". Unlike many expensive earlier English architectural publications financed by subscriptions, these cheaper books were capitalized by the book trade.

A leading writer of such handbooks was Batty Langley (1696-1751). He had little success as a practicing architect; none of his works survive. But his hand produced nearly twenty architectural editions. Langley tackled virtually every aspect of the architect's purview: construction, landscaping and gardening, various styles of design, including Gothic. One of the first architectural books to be published in the United States was by Batty Langley (his Builder's Jewel issued at Charlestown, Mass. in 1800).

BATTY LANGLEY. The Builder's Jewel. ..Thirteenth Edition. (Edinburgh, 1774). [Call number (SA) NA 2835. L24. Purchased for the Barr Ferree Collection]

BATTY LANGLEY. Ancient Architecture restored and improved by Design in the Gothic Mode. (London, 1742). [Call number (SA) NA 963. L27q. Purchased for the Barr Ferree Collection]

BATTY LANGLEY. The Young Builder's Rudiments, (London, 1730) [Call number (SA) NA 2510. L25. Purchased on the Marquand Library Fund.]

BATTY LANGLEY. New Principles of Gardening (London, 1728) [Call number (SA) NA 9500.L26. Purchased for the Barr Ferree Collection.]

WILLIAM SALMON. Palladio Londonensis or the London Art of Building. Second Edition. (London, 1738). [Call number (SA) NA 2510. S17. Purchased on the Marquand Library Fund.]

ROBERT MORRIS. Lectures on Architecture consisting of Rules. (London, 1734). [Call number (SA) NA 2510. M81. Purchased on the Marquand Library Fund.]

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CASE 19

English Architectural Books

At the beginning of the nineteenth century, England was enjoying great prosperity based on the success of its military, commercial, and agricultural endeavors. Improvements in roads, transportation, farming techniques, and trade networks created new wealth in agrarian areas. In the spirit of such progress many detailed plans for improved cottages, farmhouses, and farms were published in England between 1790 and 1840. More than twenty such books are part of the architectural book collection at Marquand Art Library. Together they form a remarkable record of the diffusion of the "high style" building norms of the classical tradition down to humbler forms such as farmhouses. (Note the Latin motto above the door of the farmhouse).

JOHN HALL Novel Designs for Cottages.(London, 1825) .[Call number NA 7328.H14f (SA)] Purchased for the Barr Ferree Collection.

CHARLES MIDDLETON. Picturesque and Architectural Views for Cottages, Farm Houses,.. (London, 1793) [Call number NA 997.M5A3f (SA)] Purchased on the Marquand Library Fund

J. C. LOUDON. Observations on Designs for Laying Out Farms (London, 1812) ..[Call number NA 8200.L92f (SA)]
Purchase on the Marquand Library Fund

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CASE 20

American Architectural Books

A. J. DOWNING. Cottage Residences (New York, 1842) [(SA) NA 7561.D78] Gift of the Green Family

American architectural books of the early nineteenth century such as these all had their roots in the tradition of England. The American architectural book tradition grew out of the hand-book tradition.

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Plate of shop windows in Asher Benjamin's Builder's Guide, (Boston, 1838).[Call number (SA) NA 2510.B425].

Benjamin produced the first original American architectural work when he published his Country Builder's Assistant at Greenfield, Mass. in 1797.

He went on to issue numerous other titles during

the early nineteenth century during the so-called Federal period. In 1827, however, Benjamin began introducing the Greek Revival style in his books.

From the Library of Charles Z. Klauder
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Contract and drawings for a house in Weehauken, New Jersey drawn up by Alexander Jackson Davis of Philadelphia. [Call number (SA) NA 7205.D25q]

Davis pushed forward the English taste for the ennobling of the rural cottage. In 1837, he published in New York his Rural Residences...consisting of designs, Original and Selected, for Cottages, Farm-Houses, Villas, and Village Churches. By his designs, he tried to improve "the bald and uninteresting aspect of our houses" By adding italianate towers, bracketed porches, verge-boarded gables and decorated chimney pots, as illustrated in English books.

Marquand Library Fund
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JOHN RIDDELL. Architectural Designs for Model Country Residences. (Philadelphia, 1861) [(SA) NA 7561.R51f]
Class of 1922 Library Fund

Riddell, a Philadelphia architect, also followed the trend toward exotic styling of the country residence by adding bracketed porches, italianate gables, etc.

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CASE 21
American Architecture

ARCHIVES OF AMERICAN ARCHITECTURE

In 1941, the Library established "The Princeton Archives of American Civilization." Its purpose was "the collection and preservation of all forms of records relating to all important aspects of American civilization," wrote Librarian Julian P. Boyd announcing the program's beginning. He continued:

"The Princeton University Library, profiting from the omissions and neglects of the past, has firmly resolved to meet its obligation to future historians by doing all in its power to collect now the records that serve to illuminate and document the contemporary American scene. We have proceeded upon the broad assumptions that

librarians have concentrated their attention chiefly upon the printed word to the neglect of the much more voluminous and often equally important mass of records in other forms; that contemporary or nearly contemporary ephemera and documents ought to be gathered now and preserved for future use; that a university library, serving graduate students and faculties constantly engaged in research, ought to be able to command an immense reservoir of original sources for such research; and that some systematic effort ought to be made to accomplish this object."

(Julian Boyd in the Princeton University Library Chronicle in 1941-2)

The program had three divisions:

- *Princeton Archives of American Letters
- *Princeton Archives of American Statecraft
- *Archives of American Architecture

Collected during the active period of the Archives of American Architecture (1941 to ca. 1950) were major groups of materials for the following architects:

Wilson Eyre
Robert Williams Gibson
C. Grant LaFarge
Pennington Satterthwaite

Manuscript Division. (Vertical Files on the Collections as well as the Collections themselves.)

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CASE 22

Frank Lloyd Wright

FRANK LLOYD WRIGHT (1867-1959)
"The Wasmuth Portfolio" (Berlin, 1910)
[(SA) NA 737.W9A31e]

Named after the Berlin publisher, Wasmuth, who issued this sumptuous double portfolio presenting Frank Lloyd Wright's buildings and projects from 1893 to 1909. With his son Lloyd and young Taylor Willey, Wright redrew 100 renderings and plans for these plates. Together with a companion volume of building photographs published in 1911, it influenced architects in Germany, Holland, and France, but was little noticed in America.

Gift to the Library by Frank Lloyd Wright

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FROM THE PAPERS RELATING TO THE BUILDING OF THE GUGGENHEIM MUSEUM given to the Library by William H. Short, Class of 1946, MFA 1952, who directed construction.

Frank Lloyd Wright made his first designs for a public museum to present Solomon Guggenheim's collection non-representational paintings and sculpture in the mid 1940s. Wartime shortages led Guggenheim to postpone construction and the project was not completed until after Wright's death in 1959.

To quote the Dictionary of American Biography: "Frank Lloyd Wright [is] widely considered the greatest American architect because of the strong originality of his works, the impressive number of them (about 1,000 all told), and the consistent, radical principles of architecture he affirmed.... In seventy years of practice, over 400 of Wright's designs were built, and more than three-quarters of these still stand, witnesses to a unique career."

Manuscript Division.

NOTES and LETTERS BETWEEN FRANK LLOYD WRIGHT and ARTHUR C. HOLDEN, Class of 1912

A bound volume of notes, architectural diagrams, letters and related materials (dating 1947-56) concerning construction of the Guggenheim Museum in New York.

Given by Mr. Holden in 1981

Manuscript Division.

The Coonley Estate in Riverside, Illinois is a masterwork of Wright's Prairie-style houses, large and generously landscaped.

(From the Wasmuth Portfolio)

Wright developed his first big commercial commission, the Larkin Building in Buffalo (1904), most inventively. The five-story brick structure housed executives; the top level was devoted to employees' rest and recreation. An oblong glass-roofed space occupied the center of the building, its

light balancing the clerestory light on wide working balconies. Air conditioning and sound absorption were provided. The metal furniture was composed of adjustable standard parts. Stairways were isolated in fireproof corner towers, and ducts were designed for ready access. These practicalities were united in lively but quiet harmony; nevertheless the Larkin Building, a pioneering masterwork of business architecture, was demolished in 1949.

(Plate from the Wasmuth Portfolio)

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ARCHITECTURAL DRAWINGS displayed on walls of Gallery

JOHN NOTMAN

John Notman was a Scottish-born mason who emigrated to Philadelphia about 1831 and soon became a fashionable architect there. The Stockton family of Princeton, with its close ties to Philadelphia, quite naturally commissioned Notman to design three of the five large homes they built in this period, 1840's and 1850's. These three houses were: Prospect, Guernsey Hall, and what is today called Walter Lowrie House.

Guernsey Hall, 63 Lovers Lane.

As Charles Steadman had epitomized Princeton building during the 1830's, so John Notman epitomized the architecture of the 1840's and 1850's. Capable, like most Early Victorian architects, of designing in a number of styles, he chose the Tuscan or Italianate Revival both for Nassau Hall and for the series of villas he designed for the Stockton family. Guernsey Hall, originally called Fieldwood, was built c.1850 for Richard Stockton Field. From 1887 to 1951 it belonged to Professor Allan Marquand and his family, who gave the house its present name. In 1912 the house was considerably altered and enlarged by the architectural firm of Cross and Cross.

Manuscript Divison. (Oversize manuscripts).

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Proposed elevation and floor plan of Prospect

Prospect, the official residence of Princeton University's presidents between 1879 and 1970, was built by Notman for

Thomas F. Potter in 1852. In preparing the site both the eighteenth-century Prospect and the old Academy on Washington Road were demolished. The plans for the house are particularly interesting. They show clearly that the irregularities of silhouette common in the victorian era satisfied not only aesthetic requirements, but functional ones. No longer were room sizes and circulation limited by arbitrary dictates of symmetrical form, as they had been in the Georgian period. Now the most important rooms took precedence, and interior space flowed freely from room to room to provide easy access in public areas, or was carefully controlled to allow privacy where needed. The changes from the suggested elevation to the finished house are also striking. The castellated tower with its minaret and the two gables of the proposal have given way to a thoroughly integrated grouping of boxy masses with similar rooflines, thereby greatly strengthening the composition.

Manuscript Divison. (Oversize manuscripts).

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DRAWINGS

Church of Val-de Grâce, Paris

View of the dome of the Church of Val-de Grâce

Drawing by Jean Birr (1887-1954), a Paris architect.

One of the suite of drawings given to Princeton in memory of alumnus Henry O. Milliken, Class of 1905. (Milliken died in 1945. He was co-author of French Provincial Architecture.) Val-de-Grâce Church was built in Paris in the mid-seventeenth century by Anne of Austria in gratitude for her giving birth to Louis XIV. The church was built by Le Mercier to the designs of Francois Mansart.

Manuscript Divison. (Oversize manuscripts of the Archives of American Architecture.)

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Pennington Satterthwaite, Class of 1893.

Upon graduation from Princeton, he studied architecture for almost seven years in Paris. Two of these at the Ecole des Beaux Arts, Paris, where he did this drawing. Between 1900 and 1928 he conducted his own architectural offices in New York

City. According to the Princeton Alumni Weekly, "...nothing gave him more satisfaction than the boathouse he designed for Princeton, both for sentimental reasons and because swampy ground presented such a difficult obstacle to surmount."

Floor plan of and elevation of public buiding in the Beaux Arts style by Pennington Satterthwaite, Class of 1893.
Manuscript Divison. (Manuscripts of the Archives of American Architecture.)

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A study "Hotel des Ventes" by Pennington Satterthwaite, Class of 1893.
Manuscript Divison. (Manuscripts of the Archives of American Architecture.)

Together with a floor plan of "Hotel des Ventes" by Pennington Satterthwaite, Class of 1893.
Manuscript Divison. (Manuscripts of the Archives of American Architecture.)

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Robert W. Gibson

Gibson was born in Essex, England, in 1854 and came to the United States in 1881 after study at the Royal Academy of Arts and a traveling studentship which took him to Spain, France, and Italy. Between 1881 and 1888, he worked in Albany, New York, where he was architect of the Protestant Episcopal Cathedral. In 1888 he moved to New York City and began a very successful career designing mainly banks and churches. All of Gibson's work is in the monumental Beaux Arts tradition dominant in his day. The following buildings were designed by Gibson and are today on the National Register of Historic Landmarks:

Cathedral of All Saints
1883 Albany, New York
Seawanhaka Corinthian Yacht Club
1891-92 Oyster Bay, New York
St. Paul's Episcopal Cathedral
1889 Buffalo, New York (Interior only)

For the design competition for the New York Stock Exchange, Robert W. Gibson submitted these drawings. The competition was won by George B. Post, whose building was finished in 1903.
Manuscript Divison. (Manuscripts of the Archives of American Architecture.)

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MAIN Case displaying title of the Exhibition

Plates from the original folio (1751-1772) and the quarto (1777-1779) edition of Diderot's Encyclopédie [Call numbers are for folio: (Ex) 0984.325q and quarto (Ex) AE 25.E55].

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Floor plan of the Val-de-Grâce Church, Paris, whose dome is the subject of the very large water-color by Jean Birr, shown at right. Plate is found in volume of illustrations for the section on Architecture in the Encyclopédie Methodique. [Call number (Ex) AE 25.E5q].

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Note on Sources

In a number of instances, the notes for the books described in this list are taken almost verbatim from previously published work. Sources quoted include:

Peter Wick. Sixteenth Century Architectural Books from Italy and France. (Cambridge, Mass.: Harvard College Library, Department of Printing and Graphic Arts, 1971).

Constance Greiff et al. Princeton Architecture. A Pictorial History of Town and Campus (Princeton, N.J.: Princeton University Press, 1967).

Dictionary of American Biography (New York, Scribner's, 1937-). Article on Frank Lloyd Wright in Supplement Six.

University of Illinois Library. Printed Books on Architecture 1485-1805. A Brief History and a Catalog of the Exhibition by Ernest Allen Connally. (Urbana, Ill.: University of Illinois Library, 1960).

Elmer Ellis Library. Early Books on Art 1500 to 1800. (Catalogue by Marcia Collins and Norma E. Land. Columbia, Mo.: 1977).

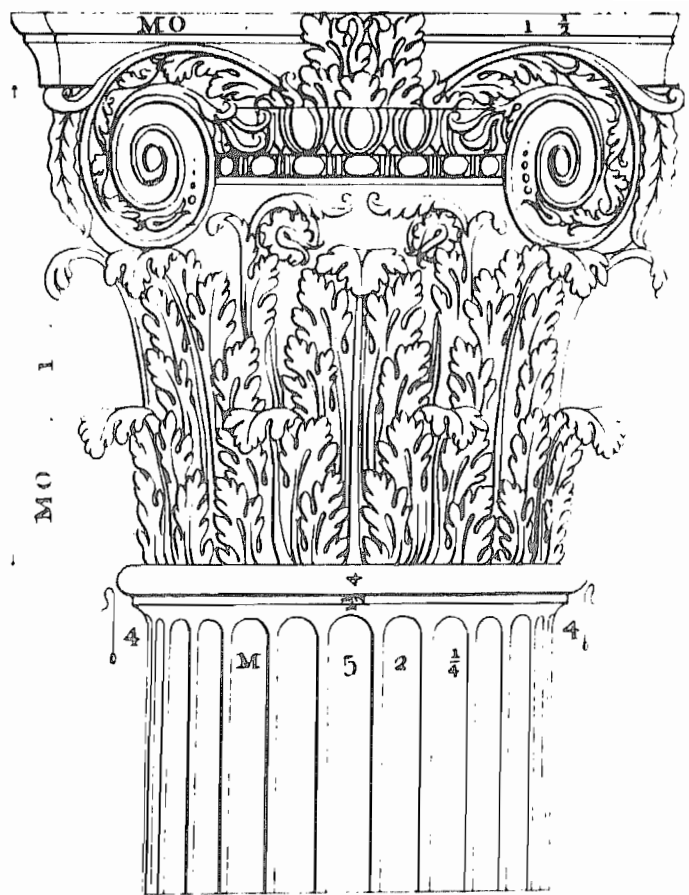
The Council of the Friends
of the Princeton University Library
invite you to the opening of

ARCHITECTURE 1450-1950

AN EXHIBITION OF
BOOKS, PRINTS, AND DRAWINGS

The exhibition will remain on view through April 14
Monday through Saturday, nine until five o'clock
Sunday, two until five o'clock

FRIDAY EVENING, JANUARY 18, 1985
EIGHT UNTIL ELEVEN O'CLOCK



Detail from Plate XXVIII of *The Four Books of
Andrea Palladio's Architecture*.
London, 1738. Gift of Christopher La Farge.

News from Princeton University

Communications/Publications Office
Stanhope Hall
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For Immediate Release
Mailed: February 1, 1985

PRINCETON, N.J.-- Highlights from Princeton University's collections of books on architecture and architectural drawings are displayed in the show, "Architecture 1450-1950," in the Gould Exhibition Gallery in Firestone Library until April 7, 1985.

The show is designed, said curator Stephen Ferguson of Firestone's Rare Books staff, "to give the visitor a taste of what we have in architectural history."

The books on view include the first illustrated edition of Vitruvius' fundamental textbook on classical architecture. Marcus Vitruvius Pollio wrote on Greek architecture in Rome just before the time of Christ. This edition, published in Venice in 1511, was edited by Fra Giovanni Giocondo, an architect himself, who did the illustrations. Three other 16th century editions of Vitruvius are in the show, including one with illustrations of Gothic as well as classical architecture. In fact, said Ferguson, this edition (Como, 1521) has the first printed illustrations of Gothic architecture.

A copy of Alberti's 1485 treatise, On Building, is on view, as is its first French translation, published in Paris in 1553.

Andrea Palladio's architecture became so popular in England that a "fake"

first edition of his 16th century I quattro libri dell' architettura was published in London in 1751 and can be seen in the show.

The show also has many drawings from architects in England, France, Italy, and the United States, including: drawings for Frank Lloyd Wright's Wasmuth Portfolio; a huge rendering of the dome and chapel of the Church of Val-de-Grace in Paris; two original drawings by John Notman, one for Prospect and one for Guernsey Hall; the contract and drawings for a house in Weehauken, New Jersey, by Alexander Jackson Davis, who designed more than a dozen houses now on the National Register of Historic Places.

The library's gallery is open from 9 to 5 on weekdays, from 9 to 12 and 1 to 5 on Saturdays, and from 1 to 5 on Sundays.



Designed by J. C. Smith, N.Y.
1850

Catalogues from the Department of Prints and Drawings of the British Museum.Â Stephen Lloyd and Kim Sloan, *The Intimate Portrait: Drawings, Miniatures and Pastels from Ramsay to Lawrence* (2008), catalogue of an exhibition at the Scottish National Portrait Gallery and the British Museum, 272 pp., 226 colour illus. J.A. Gere, *Pre-Raphaelite Drawings in the British Museum* (1995), exhibition catalogue, 159pp., 12 colour, 100 b&w illus. back to top. Old Master drawings. Stacey Sell and Hugo Chapman (ed.), with contributions by Giulia Bartrum and An Van Camp et al., *Drawing in Silver and Gold: Leonardo to Jasper Johns* (2015), exhibition catalogue, 328pp., 212 colour illus Exhibition Hall. Expo. Museum.Â This architecture book has 296 drawings, floor plans and photographs illustrate 40 different kinds of "Mission Homes". Courtesy Of Gustav Stickley. 26. *Seeking New York: The Stories Behind the Historic Architecture of Manhattan*"One Building at a Time by Tom Miller. This engaging book is beautifully illustrated with drawings and traces the social and architectural history of Manhattan's buildings, one at a time. Courtesy Of Tom Miller. 27. *Introduction to Architecture* by Francis D.K. Ching. D.K. Ching, known for his hand-rendered drawings, has written this book for all those who are new to Arch... In Winter 1985, an exhibition of books, prints, manuscripts and drawings was held in the Gould Exhibition Gallery at Firestone Library. With only one or two exceptions, the printed books came from the Rare Book Collection at Marquand Art Library in McCormick Hall. The drawings were chiefly from the Manuscripts Division of the Department of Special Collections. The books illustrated the so-called classical tradition in architecture, a system based on the high-style building forms of ancient Greece and Rome. In those countries which adopted classical forms, such as England, France, Spain, German