From the Library: Grega and Leo A. Daly III Fund for Architectural Books

March 1 – September 1, 2014
National Gallery of Art

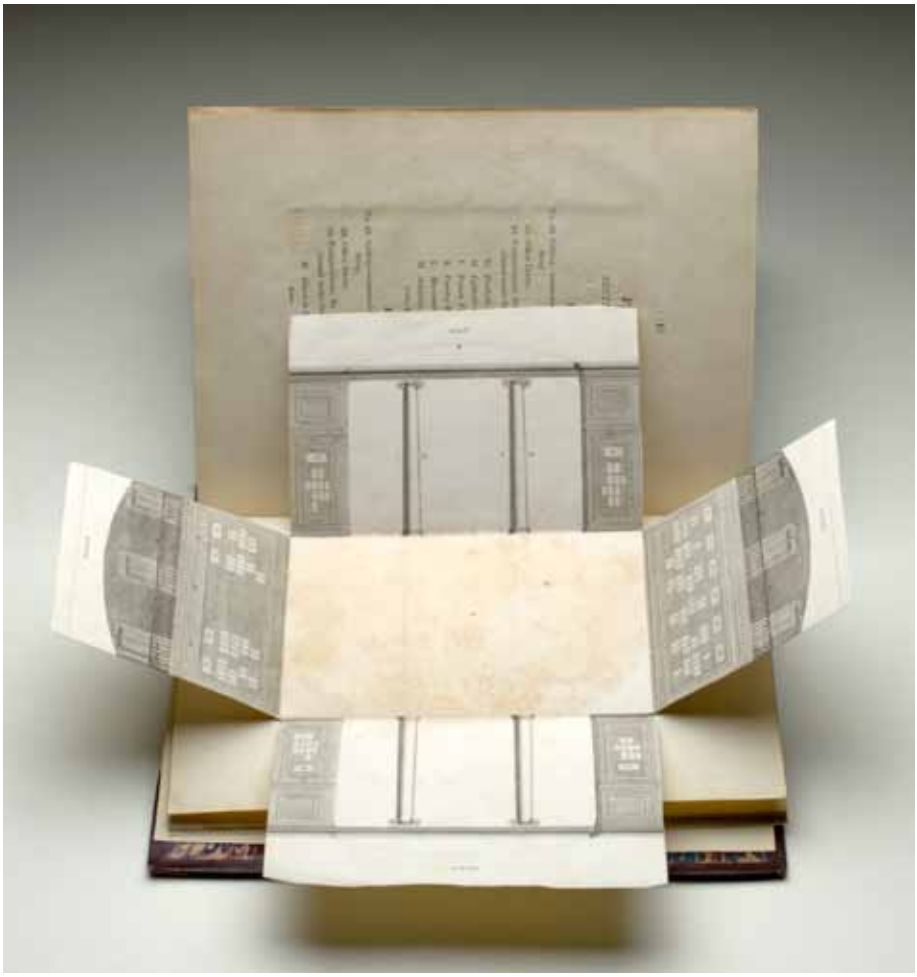


Plate 5, *Section of Saloon,* engraving from *Detailed prospectus of the Auction Mart, instituted 1808: Illustrated by designs, plans, and sections,* London, 1809

Grega and Leo A. Daly III Fund for Architectural Books

The Grega and Leo A. Daly III Fund for Architectural Books allows the National Gallery of Art Library to expand its holdings of books in all areas of architectural studies. One of our main areas of focus is public architecture. Public construction projects have a long history dating back to the earliest human civilizations, and such buildings have often been a focus of critics as well as architects and designers. The publications in this field cover a wide range of topics and approaches, and often provide valuable information that survives only in printed form. Some books survey a variety of architectural works, while others focus on a specific building. Many simply describe structures and their architectural details, and others provide in-depth analysis of design elements or theoretical treatises. Some are focused on marketing building materials or even promoting a particular building project, while others are more concerned with offering practical facts about construction.

Assembled in this exhibition are books centered on four main themes. *City Planning and Improvements* explores ways in which architects approach urban infrastructure, and demonstrates how changing political climates and historical events can alter the course of a building's design as well as its place within the larger urban environment. *Studying the Masters* presents surveys of architectural designs and scholarly analyses of the work of Renaissance architects. Both types of books provide insight into the ways that architects must respond to and work around the extant designs of their predecessors. *Purpose Built* includes books devoted to specific buildings, providing details about a proposed project, describing a building under construction, or surveying and analyzing an existing building. And finally, *Architectural Details* showcases a selection of works focused on the styles and details that can both individualize a structure and place it within a larger context.

We would like to thank Mr. and Mrs. Daly for their generous support. Through their philanthropy, the library has been able to add more than 100 titles to its collection. From trade manuals and pattern books aimed at carpenters and builders (featured in our 2009 exhibition of acquisitions purchased through the fund), to books about public architecture such as those shown here, the collection has been greatly enhanced across the field of architectural studies.

1 Giovanni Antonio Antolini (c. 1753 – 1841), designer, *Progetto sul foro che doveva eseguirsi in Milano* [*Plan for a forum to be built in Milan*], Milan, c. 1801, 17 × 22.5 in., 24 double-page engravings by A. Sanquirico, F. Bonsignore, Giuseppe Caniani, Ferdinando Albertolli, L. Raclos, Filippo Antolini, Carlo Aspari, Mugnon, and Ambroggio Barioli. Detail of plate 1, *Foro-Bonaparte in Milano,* aquatint engraving, A. Sanquirico and F. Bonsignore after Antolini

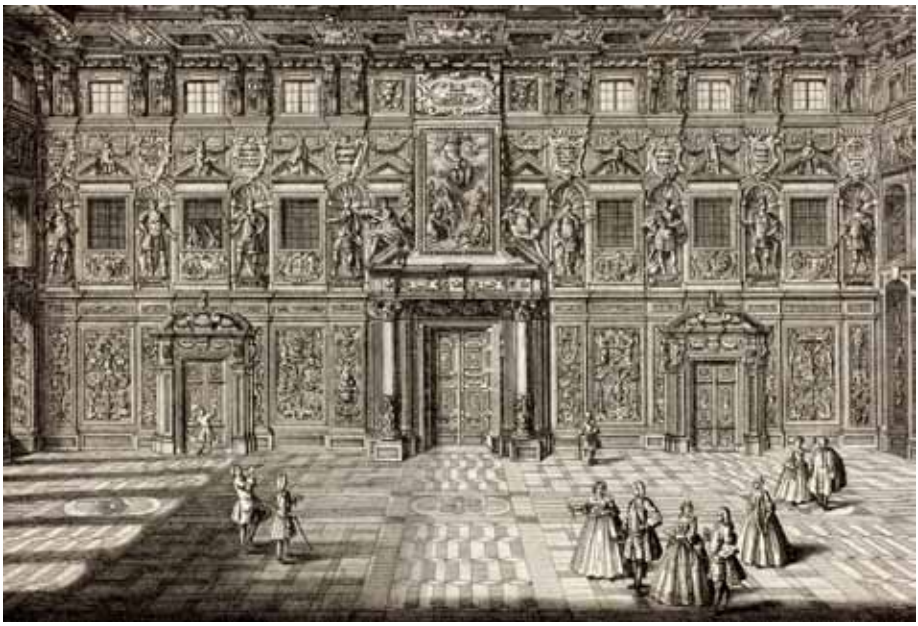
This influential book presents designs for modification of the area surrounding the Castle of Milan, and is a landmark in the modern conception of the city center as political hub. Rather than a palace with access limited to the aristocracy, the flowering ideals of democracy required a new form of architecture to house a government that was accessible to the general citizenry. Perhaps the largest and most ambitious urban project proposed during the Napoleonic era in Italy, the city authorities tasked neoclassical architect Giovanni Antolini with creating a large civilian destination in the area freed by demolition of the fortifications around the castle in 1801. Antolini's design rearranged what was left of the castle itself to accommodate government offices, and recalled the architecture of ancient Greece and Rome to surround the castle with an immense public plaza 570 meters in diameter and enclosed by a colonnade. He planned for this area to be further surrounded by a waterway with bridges connecting to several new buildings around the perimeter, including a theater, stock exchange, spa, and customs house. The project was considered too expensive to pursue, but this design remained a reference consulted by architects and urban planners for subsequent urban projects in the center of Milan.

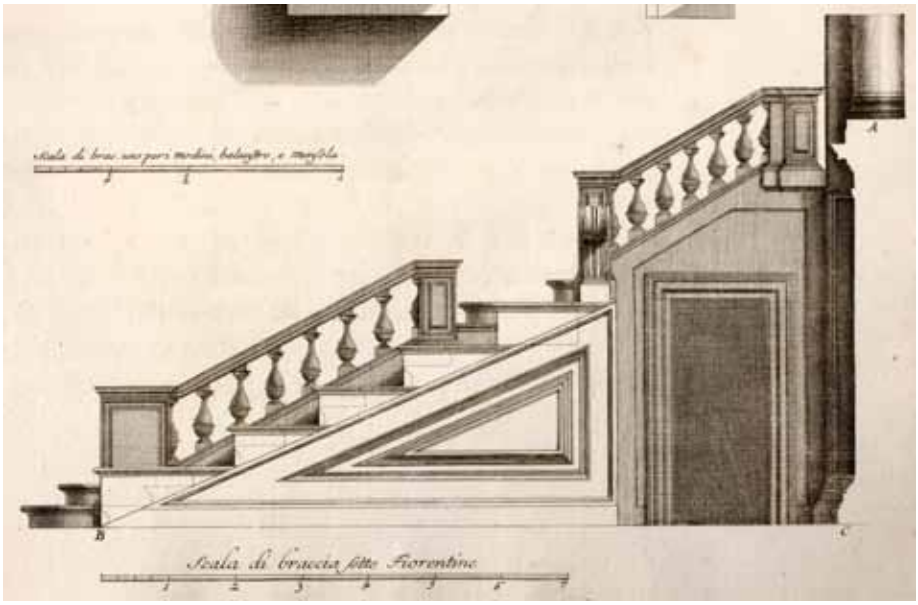
2 Antoine Mattieu Le Carpentier (1709 – 1773), author and designer, *Recueil des plans: coupes et élévations du nouvel hôtel de ville de Rouen dont la construction a été commencée en mai 1757, avec les plans d'un accroissement & autres ouvrages projettés pour cette ville . . .* [*Collection of maps: Sections and elevations of the new Rouen city hall whose construction began in May 1757, with plans for an expansion and other works planned for this city . . .*], Paris, 1758, 13.25 × 19.75 in., 9 pages of text and 6 engravings. Detail of plate 1, engraving, Canu after Le Carpentier

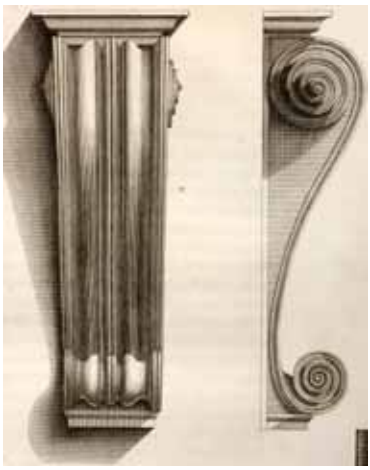
Modern city planning is usually associated with the nineteenth century. But although most building projects before that time took place on the scale of a single building, block, or street, there are earlier examples of architects creating designs for a wider urban landscape. Architect Antoine Mattheiu Le Carpentier was working in Paris, mostly on domestic projects for an aristocratic clientele, when Louis XV personally backed him in obtaining a commission from the town council of Rouen to design an enormous new city hall and public garden, and to make recommendations for street improvements and new quays along the Seine. While the published designs focus mainly on the city hall building, Le Carpentier also included a vast city plan showing a garden adjacent to the building as well as two new squares, Place Royale and Place du Luxembourg. Going a step further, he proposed an all-new quarter of the city between his new city hall and the existing Hotel Dieu. The new quarter, here shaded in gray on the left-hand side of the plan, would impose a grid of wide avenues and contrast with the existing narrow, crooked streets. However, city finances proved inadequate, and only the foundations of the city hall building were ever completed. Fortunately, shortly after construction began, Le Carpentier published his designs in this book, which is the sole record of his ultimate intent and a valuable contribution to mid-eighteenth-century urban planning.

3 Salomon Kleiner (1700 – 1761), designer, Georg Pintz (1697 – 1767), engraver, *Das prächtige Rath Hauss der Stadt Augspurg* [*The magnificent town hall of Augsburg*], Augsburg, 1732, 23.25 × 14 in., 2 pages of text and 16 engravings. Detail of plate 12, *Vue du Salon Dorè a Coté marque B. dans le Plan,* engraving, Pintz after Kleiner

Built by leading German Renaissance architect Elias Holl (1573 – 1646) from 1615 to 1624, the Augsburg town hall was one of Germany's most impressive buildings — the country's first structure with more than six floors. A century later, city officials commissioned artist Salomon Kleiner to produce engravings flaunting the splendor of the building that had become the symbol of their city. He captures the Renaissance style with Germanic touches in a series of plates that take the viewer on a tour of both the inside and the outside of the building. He records elevation views as well as plans and cross sections, but he also creates lively interior views that go beyond simple documentation. In these scenes, he shows not only grand rooms such as the double-height Golden Hall, with its coffered ceiling, painted walls, and sculptural ornamentation, but also side rooms and offices. These interior views come complete with city employees and visitors that not only demonstrate the building's scale and practical purpose, but also appear awestruck by the ornate rooms, reinforcing the building's impressiveness.

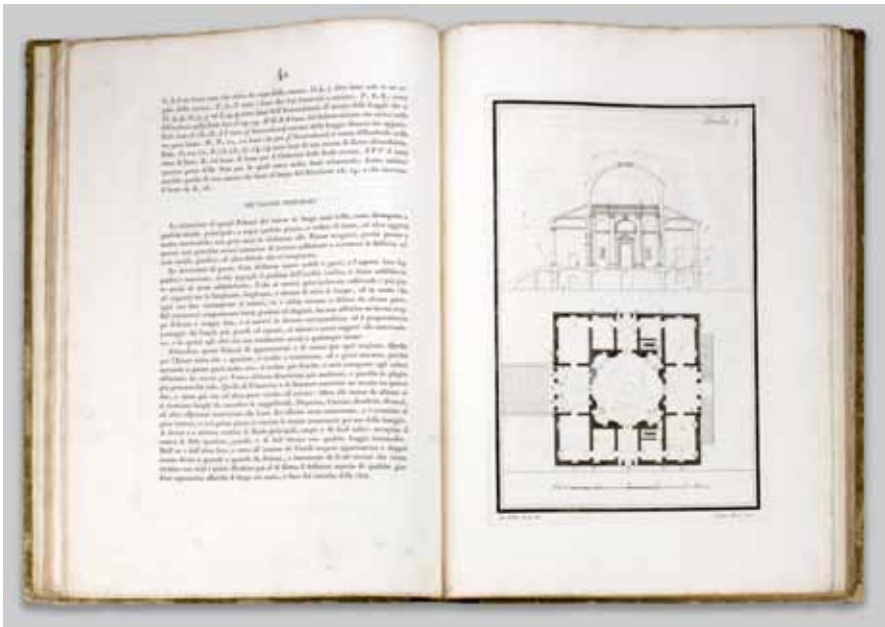






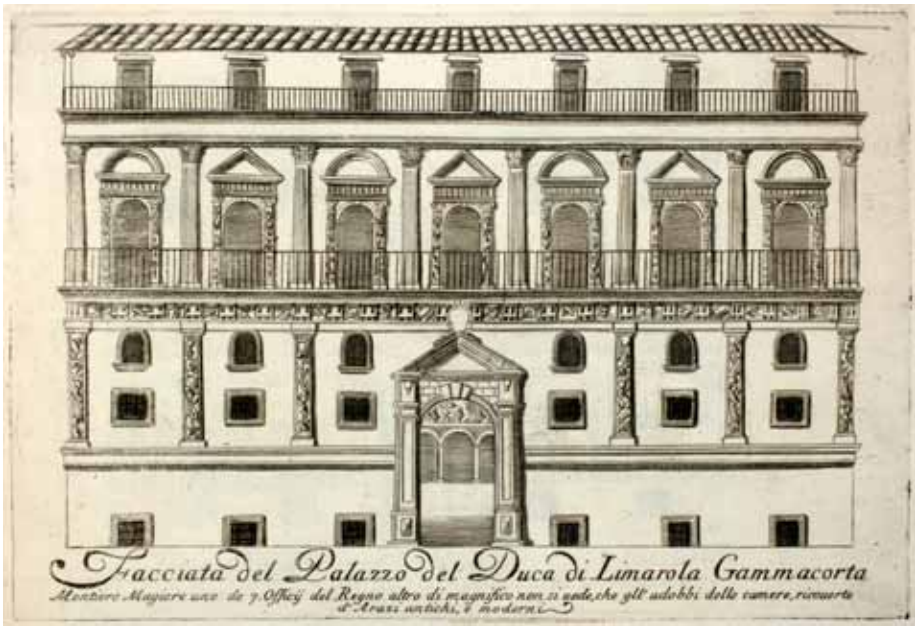
4 Giuseppe Ignazio Rossi (died c. 1739), author and designer, *Libreria mediceo-laurenziana: architettura di Michelagnolo Buonarruoti* [*Mediceo-Laurenziana Library: Architecture by Michelangnolo Buonarruoti*], Florence, 1731, 14.5 × 18.25 in., 34 pages of text and 24 engravings. Details of plate 4, engraving, B. Sgrilli after G. I. Rossi

This authoritative book, researched and compiled by noted architect Giuseppe Ignazio Rossi, is the first monograph written on the construction of Michelangelo's Laurentian Library. Commissioned by Pope Clement VII in 1523, the library is arguably Michelangelo's greatest architectural achievement, after the Vatican dome. It is also one of history's most innovative examples of mannerist architecture, which favored gallery buildings designed on an elongated axis to blur boundaries and create the illusion of infinite space, rather than the centralized plans that emphasize stability and harmony common to most classical Renaissance buildings. Construction began in 1525 but was not completed until 1571, long after Michelangelo had departed Florence in 1534, leaving the project's execution in the hands of renowned painter, architect, and writer Giorgio Vasari (1511–1574). Rossi attributes several facets of the building to other architects, and even includes a reproduction of a letter from Michelangelo detailing his desire that Vasari design the library's famous staircase. This volume also includes plans for Michelangelo's *libreria secreta,* the first triangular building in architectural history, which was never built.



5 Giovanni Battista Berti (1787–1857), author and designer, Giuseppe Rossi (d. 1842), engraver, *Elementi di architettura civile: ricavati dall'Idea dell'architettura universale* [*Elements of civil architecture: As inspired by The Idea of universal architecture*], Venice, 1811, 13.5 × 18.75 in., 54 pages of text and 30 engravings. Page 42 and plate 9, letterpress and engraving, G. Rossi after G. B. Berti

The early nineteenth century saw expanding democratization spur new attitudes toward public building projects. At the same time an in-creasingly literate class of craftsmen was in need of books that translated architectural theories into practical applications. Author Giovanni Battista Berti, who would later produce an influential study of Andrea Palladio's (1508–1580) elementary orders of architecture, here takes as his starting point *The Idea of Universal Architecture,* the last great Renaissance work on the theory of architecture by Palladio's successor, architect Vincenzo Scamozzi (1552–1616). From columns to staircases to domes to the ornamentation of doors and windows, Berti weaves together a summary of Scamozzi's work with Palladio's rules of the five orders and with his own ideas to derive a practical methodology for public architecture.



6 Paolo Petrini, designer and etcher, *Facciate delli palazzi piv cospicve della citta di Napoli* [*Facades of the most prominent palaces of the city of Naples*], Naples, 1718, 12.75 × 9.5 in., 17 etchings. Plate 6, *Facciata del Pallazzo del Duca di Limarola Gammacorta,* etching, Paolo Petrini

7 Paolo Petrini, designer and etcher, *Facciate delle chiese piv cospicve della citta di Napoli* [*Facades of the most prominent churches of the city of Naples*], Naples, 1718, 11.75 × 8.5 in., 21 etchings. Plate 8, *Facciata della Chiesa de Gerolomini,* etching, Paolo Petrini

These two books illustrate Naples' most important architecture of the early eighteenth century. Architectural picture books like these were important to the spread of ideas because they were used as pattern books for architects throughout the continent. Number 6 is a volume of etchings depicting palaces throughout the city, and number 7 contains church façades accompanied by brief descriptions of the important paintings and other beautiful objects housed within the churches.

8 Torello Saraina (d. 1550), author, Giovanni Caroto (c. 1488–1566), illustrator, *Torelli Saraynae Veronensis leg. doct. De origine et amplitudine ciuitatis Veronae* [*By Torello Saraina of Verona, doctor of law. On the origin and grandeur of the city of Verona*], Verona, 1540, 8.5 × 12.25 in., 67 leaves including text and 25 woodcuts. Leaves 16 verso and 17 recto, *Amphitheatrvm in Foro Boario Sitvm,* woodcut, Giovanni Caroto

This Renaissance guide to the antiquities of Verona is particularly focused on the amphitheater shown here. Nearly a third of the unusually large-scale, full-page, and foldout woodcut plates are devoted to showing its elevation, plans, details, and inscriptions, and the text provides the first architectural study of the building published with minutely detailed measurements and technical details of the construction. The amphitheater, originally constructed in 30 AD, is still in use today as a venue for opera, theater, and concerts.

9 Giovanni Antonio Antolini (c. 1753–1841), author and designer, *Tempio di Minerva in Assisi confrontato colle tavole di Andrea Palladio, architetto di Vincenza* [*Temple of Minerva in Assisi compared to the drawings of Andrea Palladio, architect from Vicenza*], Milan, 1803, 9 × 13 in., 38 pages of text and 10 aquatint engravings. Plates 6–7, *Dettagli second Palladio* and *Dettagli come esistano,* aquatint engraving, Ferdinando Albertolli after Antolini

To promote neoclassical ideas, architect Giovanni Antonio Antolini published architectural analyses of several ancient Roman buildings found throughout Italy. One such work is this description of the Temple of Minerva in Assisi, Italy, which was constructed in the first century AD, but by the nineteenth century only the façade remained. In these analyses Antolini describes the building and provides a series of drawings showing plans, elevations, and architectural details. On facing pages he compares the original Roman proportions of the structure with new, idealized plans based on Palladio's Renaissance adaptation of ancient designs formalized into a logical table of measurements.

10 *Detailed prospectus of the Auction Mart, instituted 1808: Illustrated by designs, plans, and sections,* London, 1809, 7.75 × 9.75 in.; 28 pages of text and 7 engraved plates. Plate 5, *Section of Saloon,* engraving, unknown artist

The significance of the Auction Mart lies in its being the first building constructed in London for the sole purpose of conducting public auctions, and its being the first public building in England to employ a mezzanine level with open galleries overlooking the main hall. The building's funding was obtained by subscription, and this book was published to promote the venture during construction, which commenced in 1808 and was completed in 1810. Designed by architect John Walters, the Auction Mart comprised five stories. The main floor contained a vestibule, offices, a coffee room, and a central hall, shown here in a rare "pop-up" plate, the only such illustration in the book. It was lined with compartments for advertisements of items divided by type, along with four Ionic stone columns upon which were posted the day's sales. The mezzanine above had ten offices connected by open galleries. A grand double staircase opposite the main entrance led to the upper levels. The floor above this contained three large rooms for estate sales and two smaller private consultation rooms, and the top floor was divided into three rooms designed with special lighting and other enhancements specifically for the sale of pictures, books, paintings, and small curiosities. A basement level contained a secondary hall and several storage vaults extending below the adjacent Bartholomew Lane.

11 William Havard Eliot (1796 – 1831), author, *Description of Tremont House, with architectural illustrations,* Boston, 1830, 10.75 × 13 in., 40 pages of text and 32 engraved plates. Frontispiece, engraving, Annin & Smith after James Kidder

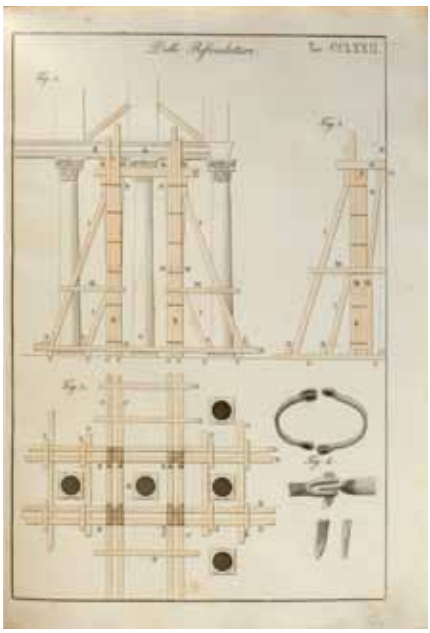
Not only is this book the first monograph devoted to an American building, but it is also the only record of an architectural tour de force that made the United States an international leader in hotel design. Tremont House, a hotel built on Tremont Street in Boston in 1828 – 1829, set the standard for luxury accommodations with its monumental granite façade, elegantly appointed interiors, convenient layout, and technological advances, including indoor plumbing and running water — the world's first hotel with such innovations. William Havard Eliot's book brought national renown to its architect, Isaiah Rogers. Tremont House was destroyed in 1895, and this book remains the most complete record of the building's exterior design, interior plans, and architectural details.

12 James Horne (d. 1756), author and designer, *Architects remembrancer, or, Surveyors pocket companion: being a parallel of ancient and modern architecture, set forth in tables . . . to which are added drawings of the five orders of architecture taken from Palladio, to exemplify the whole,* London, c. 1740, 5.75 × 7.25 in., two volumes, 121 pages. *The Ionic order,* pen and ink drawings, James Horne

This manuscript is an early attempt to create a practical guide for architects, builders, and surveyors based on the theories of architectural proportion, specifically those from Roman architect Vitruvius (late first century BC). James Horne was an architect and surveyor working in London from the early 1720s to 1752, but his manuscript was never published, leaving this as the only record of his ideas. Using measurements of ancient buildings in Rome taken by his contemporaries James Gibbs and Robert Morris, Horne provides tables with specific, measured examples and drawings of the five orders. He compares the Roman buildings with the works of Renaissance masters such as Alberti and Palladio, as well as with later architects such as Inigo Jones, Gibbs, and Morris. Horne also discusses decorative elements like windows, pediments, arches, and moldings, as well as pilasters and caryatids, such as those shown in number 16.

13 Giuseppe Valadier (1762 – 1839), *Architettura pratica dettata nella scuola e cattedra dell'insigne Accademia di S. Luca* [*Architectural technique as taught in the courses of the prestigious Accademia di San Luca*], Rome, 1828, 8.25 × 11.5 in., five volumes of text (1,012 pages) and two volumes of plates (321 engravings). Volume 2, plate 272, *Delle Rifondature,* hand colored engraving, unknown artist

Giuseppe Valadier was one of the most prominent neoclassical architects in Italy in the early nineteenth century, and was a member of both the Commission for Antiquities as well as the Accademia di San Luca. His landmark architectural manual was issued in seven volumes: five of text and two of hand-colored engravings. An authoritative work on architectural techniques and engineering studies, as well as on building materials, structures, and tools used in neoclassical architecture of the early nineteenth century, both text and images remain an invaluable aid to anyone involved in architectural restoration of the period.

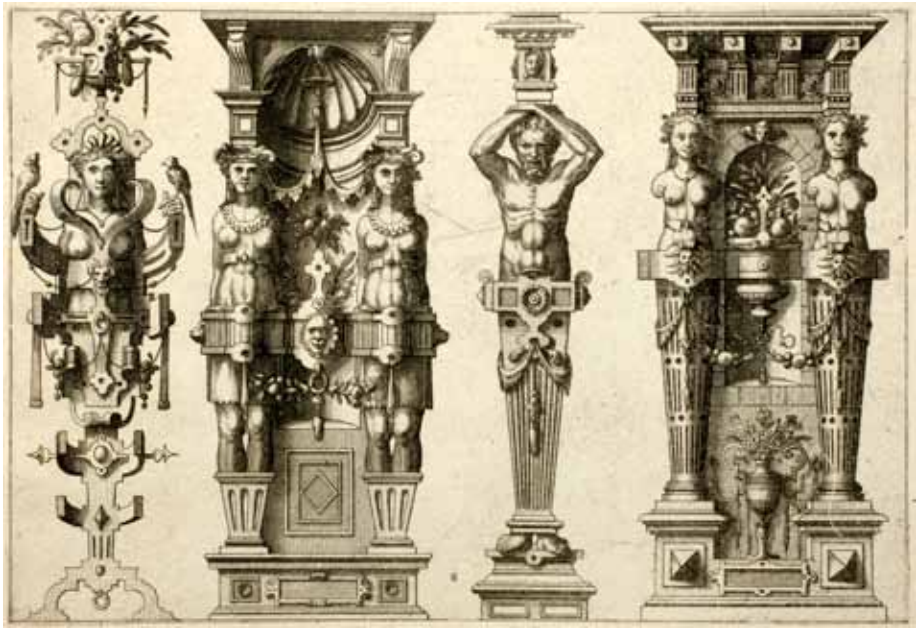


14 Frederick Scott-Mitchell, compiler, *Few suggestions for ornamental decoration in painters' and decorators' work,* London, 1912, 5.75 × 8.75 in., 176 pages. Pages 76 – 77, block prints, unkown artist (left) and Ernest Howard (right)

Common marketing tools in the late nineteenth and early twentieth centuries, books of decorating ideas were produced by companies to showcase their products. This book was published by color and varnish maker Thomas Parsons & Sons, which coincidentally manufactured many of the materials needed to complete the decorations. The designs for walls, ceilings, doors, and even complete rooms and building exteriors cover a wide range of styles and periods. Sprinkled liberally among them are color samples and paint chips of various Parsons lines, as well as photo reproductions of buildings in London "decorated throughout for many years with PARSONS' VARNISHES AND ENAMELS."

15 William Davenport Goforth and William John McCauley (b. 1867), authors and designers, *Old colonial architectural details in and around Philadelphia: 50 plates of scaled and measured drawings,* New York, 1890, 12 × 14 in., 4 pages of text and 50 photolithographic plates. Plate 1, *Independence Hall. Built 1729. One-half Elevation of Main Corridor,* photolithograph by Robert A. Welke after McCauley

Architects William Davenport Goforth and William John McCauley prepared this survey of architectural details found throughout Philadelphia. Arranged in roughly chronological order, the plates contain specimens demonstrating the variety of styles and classes of architecture employed in the economic center of British America in the eighteenth century. From the symmetrical and balanced Georgian style imported from England, as seen in Independence Hall shown here, to the Federal style that relies on Georgian order but incorporates Greek and Roman touches, Palladian proportions, and revolutionary symbolism, the same neoclassical ideas taking root in Europe can be seen in early American architecture as well.



16 Hans Vredeman de Vries (1527 – c. 1604), designer, Gerard de Jode (1509 – 1591), engraver, *Caryatidvm (vvlgvs termas vocat), sive, Athlantidvm mvltiformivm ad qvemlibet architectvre ordinem accommodatarvm centvria prima in vsvm hvivs artis candidatorvm artificiose excogitate* [*A first hundred of many-shaped caryatids (popularly called 'terme') or atlantes in conformity with any architectural order for the use of aspirants to this ingeniously devised art*], Antwerp, c. 1570, 14.5 × 11 in., 17 engraved plates. Plate 12, engraving, de Jode after Vrederman de Vries

This volume is an important example of how the printed word made it possible for architectural ideas to spread around the world, reaching more people more quickly than ever before. Hans Vredeman de Vries was an influential Dutch designer, architect, and painter, and a leading exponent of northern mannerist decoration, a style characterized by twisting, intricate compositions. His influence can be attributed more to his publications than to his built work. He was based in Antwerp, the main printing hub of northern and central Europe in the sixteenth century. There he published twenty-seven illustrated books from 1555 to 1587, many of which were reissued in several editions, which led to a wide distribution of his engravings. Like most of his printed work, this suite of designs for columns was intended as a model book for artists, and though the designs were never built, their influence can be seen in cathedrals throughout Europe and as far away as Peru and Ecuador in South America. These anthropomorphic designs called *caryatids* and *atlantes,* female and male figures respectively, are employed as weight bearing elements in architecture and decorative arts. While inventive and fantastical, they are based on Palladio's five orders of architecture, demonstrating Vredeman de Vries' allegiance to the principles of Italian Renaissance architecture.

The Grega and Leo A. Daly III Fund for Architectural Books
Additional Acquisitions, 2010 – 2013

Giovanni Giacomo de Rossi (active 17th century). *Insignivm Romæ templorvm prospectvs exteriores interioresqve a celebrioribvs architectis inventi.* Rome, 1684.

Salomon Kleiner (1700 – 1761). *Representation exacte du Chateau de Chasse de S. A. Sme. Monseigneur, l'Eveque de Bamberg, nomé Marquardsbourg ou Seehof, accompagné de son beau jardin, en six differentes vuës et plans.* Augsburg, 1731.

Nel felicissimo passaggio di sua altezza reale Madama Isabella, infanta di Spagna. Verona, 1761.

Matthias Oesterreich (1716 – 1778). *Description de tout l'intérieur des deux palais de Sans-Souci, de ceux de Potsdam, et de Charlottenbourg.* Potsdam, 1773.

Antialmanacco per l'Almanacco pittorico di Cremona dell'anno 1774. Brescia, 1774.

Jean-Francois-Therese Chalgrin (1739 – 1811). *[Architectural engravings: 29 plates of plans, elevations, and details].* France, c. 1780.

Giuseppe Piermarini (1734 – 1808). *Teatro della Scala in Milano.* Milan, 1789.

William Pain (c. 1730 – 1790). *Carpenter's pocket directory.* London, 1803.

Owen Biddle (1774 – 1806). *Young carpenter's assistant; or, A system of architecture, adapted to the style of building in the United States.* Philadelphia, 1805.

Joseph Michael Gandy (1771 – 1843). *Designs for cottages, cottage farms, and other rural buildings.* London, 1805.

Benjamin Dean Wyatt (1775 – 1855). *Observations on the design for the Theatre Royal, Drury Lane, as executed in the year 1812.* London, 1813.

Metropolitana di Milano. Milan, 1824.

Alessandro Gherardesca (1777 – 1852). *Casa di delizia, il giardino e la fattoria.* Pisa, 1826.

Nathaniel Whittock. *Decorative painters' and glaziers' guide.* London, 1827.

Minard Lafever. *Beauties of modern architecture.* New York, 1835.

William Fuller Pocock (1779 – 1849). *Modern finishings for rooms.* London, 1835.

Alessandri Sanquirico (1777 – 1849). *Incoronazione di S.M.I.R.A. Ferdinando I. à re del regno lombardo-veneto, con sacra solenne pompa celebrata nell' insigne metropna di Milano il VI Settre MDCCC XXXVIII.* Milan, 1838.

Henry Weaver. *Hints on cottage architecture.* Bath and London, 1848.

Augustus Welby Northmore Pugin (1812 – 1852). *Floriated ornament.* London, 1849.

Antonio Lovatti. *Progetto di un teatro municipal.* Rome, c. 1853

Designs and examples of cottages, villas, and country houses. London, 1857.

Zephaniah Baker (1815 – 1894). *Modern house builder.* Boston, 1857.

Frederick Clarke Withers (1828 – 1901). *Church architecture.* New York, 1873.

John Birch. *Country architecture.* Edinburgh, 1874.

Charles Wyllys Elliot (1817 – 1883). *Book of American interiors.* Boston, 1876.

J. Lacroux. *Constructions en briques.* Paris, 1878.

A. J. Bryan. *Architectural proportion.* San Francisco, 1880.

Amos Jackson Bicknell. *Bicknell's cottage and villa architecture.* New York, 1881.

William T. Comstock. *Modern architectural designs and details; containing eighty finely lithographed plates, showing new and original designs in the Queen Anne, Eastlake, Elizabethan, and other modernized styles.* New York, 1881.

Ehrick Kensett (b. 1854). *Modern house painting, containing twenty colored lithographic plates, exhibiting the use of color in exterior and interior house painting.* New York, 1883.

Christopher Hussy (1899 – 1970). *Work of Sir Robert Lorimer, K.B.E., A.R.A., R.S.A.* London, 1931.

Checklist of the exhibition *Grega and Leo A. Daly III Fund for Architectural Books*, March 1 – September 1, 2014.

Written by Yuri Long.

The Gallery website features highlights from the exhibition and links to exhibition related activities at *www.nga.gov/content/ngaweb/exhibitions/2014/library-daly*.