

# Art & Architecture

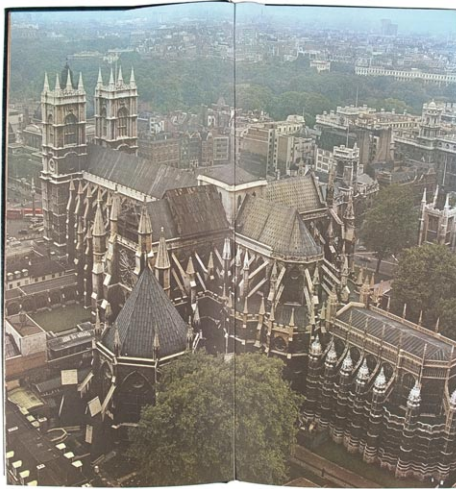
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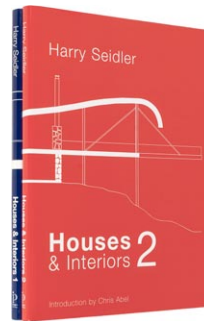
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**1. [WESTMINSTER ABBEY] ABBOTT, Eric S.** Westminster Abbey 900 Years. London: *The Dean and Chapter of Westminster*, 1965. **£198**

Folio, original pebble-grain morocco, lettered in gilt on upper board. Illustrated in colour and black and white; pp [ii], 42. A fine copy in slipcase which is a little worn and rubbed to extremities.

First edition, limited edition of 900 numbered copies signed by Eric Abbott. Printed to commemorate the 900 Anniversary of Westminster Abbey.



**2. [SEIDLER] ABEL, Chris.** Harry Seidler - Houses & Interiors 1 & 2. Victoria, Australia: *The Images Publishing Group*, 2003. **£88**

4to, 2 vols; publisher's cloth and dustwrapper in cloth covered slipcase; pp. 144; pp. 147; illustrated throughout with black and white and colour photograph plates; fine.

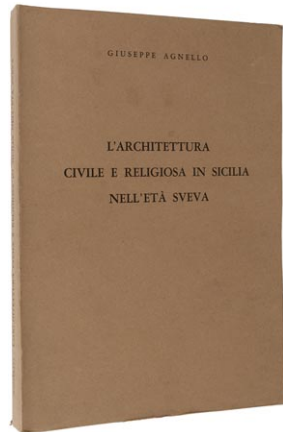
First edition. "Harry Seidler was a powerful architectural voice with internationally acclaimed, award-winning work spanning the decades. Awarded the RAIA Gold Medal and the RIBA's Gold Medal in 1996, he attended Walter Gropius' Master Class together with notaries such as I. M. Pei and Henry Cobb. He later studied with Marcel Breuer and Josef Albers. Seidler was well known for his tenacity in gaining approvals from planning authorities for his houses, which are all architectural triumphs."



**3. ADJAYE, David.** Adjaye Africa Architecture: A Photographic Survey of Metropolitan Architecture. *Thames and Hudson*, 2011. **£50**

4to., 7 paperback volumes in slipcase. A fine set. First edition. "At just over forty, David Adjaye is one of the worlds most exciting and accomplished architects, and has built many highly acclaimed houses and public buildings in the UK and USA. Over a ten-year period, the Tanzanian born, London-based architect has visited 53 major African cities and photographed thousands of buildings, sites and places that few of us will ever be able to visit. This 7-volume slipcased edition documents Adjayes tribute to African metropolitan architecture. The individual volumes present cities according to the terrain in which they are situated the Maghreb, Desert, The Sahel, Savannah and Grassland, Mountain and Highveld, and Forest. Each city is shown in a concise urban history, fact file, maps and satellite imagery, along with Adjayes personal travel notes and dozens of photographs of the citys civic, commercial and residential architecture."





**4. AGNELLO, Giuseppe.** *L' Architettura Civile E Religiosa In Sicilia Nell'Età Sveva Roma: Palazzo Taverna, 1961.* **£55**

4to. Publisher's original card wrappers; pp. 467, [3], illustrated with b/w photos and plans; a very good copy.

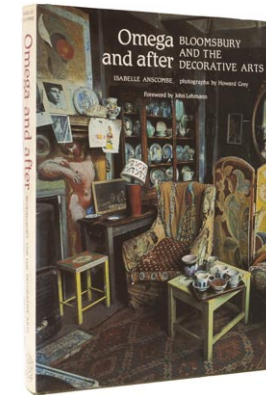
A thorough and well-illustrated account of the development of civil and religious architecture under the Swabian Staufer dynasty.



**5. [TRUSSARDI] ALBERONI, Francesco, and Carlo CASTELLANA.** *Trussardi. Memoirs. Recounting the History of the House of Trussardi. [Milan: Franco Maria Ricci, 1992].* **£128**

Large 4to. Original black cloth with mounted illustration on front cover, lettered in gilt, black drop-back box; highly illustrated; light rubbing to box, otherwise fine.

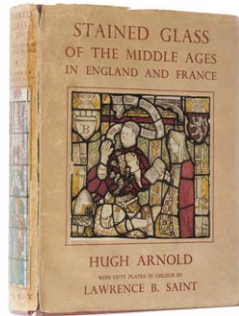
**First edition.** A celebration of the Italian high-fashion house of Trussardi, lavishly produced by Franco Maria Ricci. The firm had been founded in 1911, producing leather gloves (illustrations of old tools) and in the 1970s, with the new greyhound logo, moved rapidly and successfully into perfume, designer Jeans, accessories, suitcases and home decor.



**6. ANSCOMBE, ISABELLE** *Omega and after: Bloomsbury and the Decorative Arts. London: Thames and Hudson, 1981.* With photographs by Howard Grey and foreword by John Lehmann. **£35**

8vo., pp.176. Olive green cloth boards with Thames and Hudson stamped in gilt to upper board and title in gilt to spine. Dust wrapper very good +, interior clean and bright.

First edition. With 124 illustrations, 20 in colour.

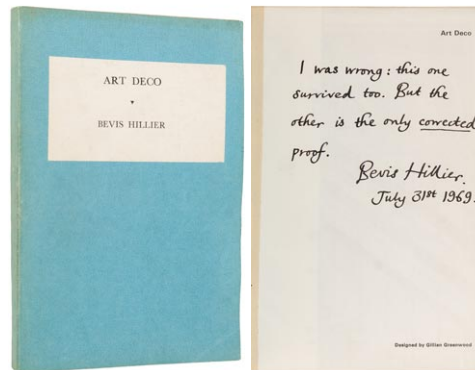


**7. ARNOLD, Hugh (text). Lawrence B. SAINT (illust.).** Stained Glass of the Middle Ages in England and France. *Adam & Charles Black, 1955.* **£30**

Large 8vo., original red cloth lettered in gilt on spine, original dust wrapper; 50 colour-plate illustrations, lacking tissue guards; the dust wrapper is split along both joints, repaired on the verso with tape, extremities chipped and creases with small losses at the corners, nonetheless a nice, fresh copy.

2nd edition, second printing.

Inman 683.

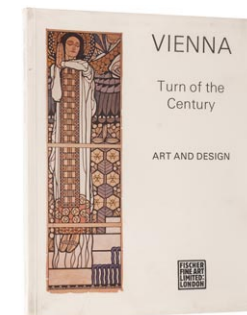


**8. ART DECO.** A Collection of black and white photographs of art deco cinemas. [1930s] **£198**

A group of 10 photographs, mostly 12 x 10 inches, showing interiors of various art deco cinemas. Signs of some having been previously mounted in an album, a few light creases and closed tears, generally in very good condition.

The majority of the photographs have the studio stamp of the Salisbury Photo Press. Most note the names of the cinemas photographed which include The Rex in Farnborough, The Regal in Staines, The Savoy in Hayes, The Mile End Road Odeon, The Regal in Henley, The Odeon in Caberwell, and The Cavendish in Nottingham.

From the collection of Bevis Hillier who wrote the first major work on Art Deco.



**9. ART.** Vienna. Turn of the Century. *Fischer Fine Art Ltd, 1979.* **£15**

8vo, original paper wrappers; illustrated with photographs of works of art; a near fine copy.

First edition. Catalogue of an exhibition held November 1979 - January 1980.

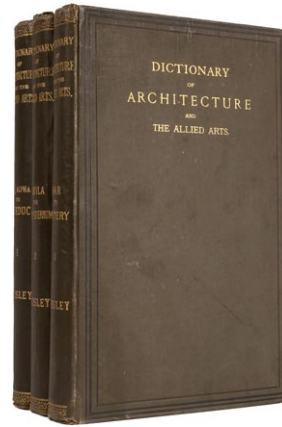




**10. ASANO, Shugo & CLARK, Timothy.** The Passionate Art of Kitagawa Utamaro. *British Museum Press*, 1995. **£160**

4to., 2 volumes in original card wrappers preserved in slipcase. A fine set.

First edition of this exhibition catalogue of Kitagawa Utamaro's work. The first volume contains the text printed in Japanese and English with thumb nail black and white illustrations, the second volume contains 494 colour plates.

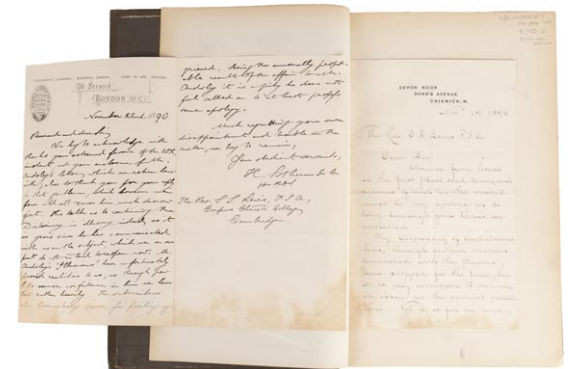


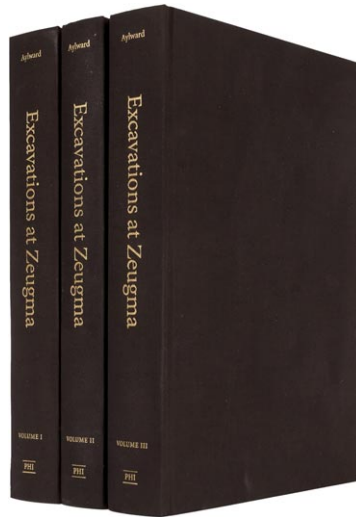
**11. AUDSLEY, William James and George Ashdown AUDSLEY.** Popular Dictionary of Architecture And The Allied Arts. A Work Of Reference For The Architect, Builder, Sculptor, Decorative Artist, And General Student. *Henry Sotheran & Co.*, [1879-]. **£195**

Royal 8vo. 3 volumes. Publisher's cloth, triple blind-ruled borders, gilt lettering to upper boards and spine; [x] + pp. 287 + [1] + iv; [vi] + pp. 294 + iii; [viii] + pp. 294 + iii, all three volumes illustrated throughout.

Intended to cover every matter relating to architecture and allied subjects, the present volumes were all that was realised before publication was abandoned. Two manuscript letters, tipped-in to the front of volume I, give some idea of the problems related to the publication of the dictionary. The first letter from William Audsley to a Reverend Lewis, dated

November 19th 1890, concerns the projected publication of a fourth volume of the *Dictionary*. The second letter, dated November 22nd, 1890 from Henry Sotheran Ltd to the Reverend Lewis refers to Audsley's dilatory nature and indicates that it is unlikely that the *Dictionary* will be ever completed. "... Mr. Audsley's "Illusions" have unfortunately proved realities to us, as through, perhaps, unwise confidence in him, we have lost rather heavily. The subscribers also have strong cause for feeling grieved ... Much regretting your own disappointment and trouble in the matter...". Fine association set with letters describing the unfortunate history of this ill-fated publishing venture.



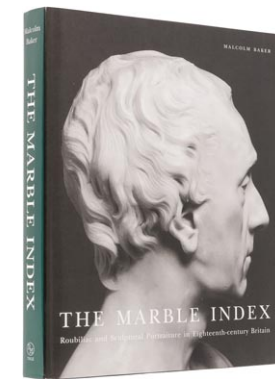


**12. AYLWARD, William.** Excavations at Zeugma. Conducted by Oxford Archaeology. *Los Altos, California: The Packard Humanities Institute, 2013.* **£498**

Three volumes, 4to. Original black cloth, spines lettered in gilt; pp. xii, 279, [3]; vi, 258; vi, 449, numerous illustrations, hundreds of plates, two plans in rear pocket of volume I; issued without wrappers, very clean and fresh.

**Very rare first edition.** This is the archaeological documentation of the ancient city of Commagene on the Turkish side of the river Euphrates, now partly submerged by the recently built Birecik Dam. 'These volumes do not contain a printed index, but search aids may be available at [zeugma.packhum.org](http://zeugma.packhum.org)' (volume 1, page iv).

*COPAC locates copies only at the Institute of Classical Studies, Leicester University, in Oxford, and at the Society of Antiquaries of London. No other copy on the market. - A very heavy set.*



**13. BAKER, Malcolm.** The Marble Index. Roubiliac and Sculptural Portraiture in Eighteenth-century Britain. *New Haven and London: Yale University Press for the Paul Mellon Centre for Studies in British Art, 2014.* **£50**

4to. Black cloth, photo illustrated dust jacket; pp. xiv, 418, illustrated in colour and b/w.

First edition. Providing the first thorough study of sculptural portraiture in 18th-century Britain, this important book challenges both the idea that portrait necessarily implies painting and the assumption that Enlightenment thought is manifest chiefly in French art. By considering the bust and the statue as genres, Malcolm Baker, a leading sculpture scholar, addresses the question of how these seemingly traditional images developed into ambitious forms of representation within a culture in which many core concepts of modernity were being formed.

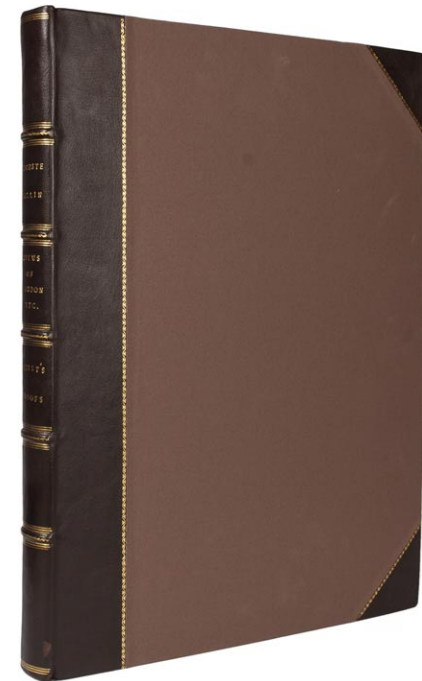


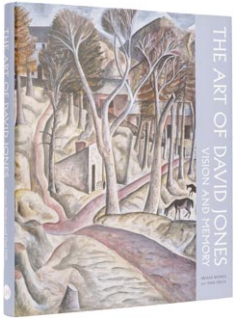
**14. BALLIN, Auguste.** Views of London etc. Artist's proofs. *No publisher, c. 1870s.* **£3,000**

Folio. Sometime rebound in half brown morocco preserving original endpapers, gilt borders to sides, spine with gilt raised bands and lettering; 67 proof engravings, some in several states, of London scenes, many stamped or annotated by the artist; occasional foxing, some quite heavy in margins, very good.

An album of proof plates **signed by the artist** to front pastedown. The painter and engraver Auguste Ballin (born 1842) was born in Boulogne but moved to London and exhibited paintings and engravings at the Royal Academy between 1872 - 1879 (see *Benezit Dictionary of Artists*). He became particularly known for maritime scenes and many of the engravings here represent London's docks and wharves, as well as scenes of the Thames. There is a particularly evocative scene of poachers catching fish in a net by moonlight (in two states) alongside a splendid depiction of Royal Navy ships of the line. Pasted in between some engravings are stubs recording Ballin's orders for a particular plate and which paper each customer has requested.

A fascinating insight into the commercial life of a Victorian artist.





**15. [JONES, David] BANKES, Ariane and Paul HILLS.** *The Art Of David Jones. Vision And Memory.* Farnham: Lund Humphries, 2015. **£40**

4to. Blue cloth, pictorial dust jacket; pp. 176, illustrated in colour.

First edition.

This book offers a concise and highly readable account of the visual art of David Jones (1895-1974). It challenges the simplistic view of Jones as an outsider or an eccentric, exploring his work instead in relation to the wider cultural and intellectual climate of his times.

The authors focus on works of outstanding quality, including engravings from the 1920s, watercolours from 1926-32 and the most significant of Jones's later mythological drawings as well as his studies of trees and chalices and his unique painted inscriptions.

Copiously illustrated, *The Art of David Jones* not only offers fresh insight into the career of a multi-talented British artist, but also adds to our understanding of the art and cultural history of Britain from the First World War through to the 1960s.



**16. BARNARD, George.** *The Theory and Practice of Landscape Painting In Water-Colours Illustrated By A Series Of Twenty-Six Drawings And Diagrams In Colours And Numerous Woodcuts.* Routledge, Warne, And Routledge, 1871. **£120**

4to. (268 x 183 mm). Publisher's royal blue cloth, the upper board gilt-stamped with a floral wreath and spandrels, the design repeated on the lower board in blind, all edges gilt; pp. [viii], 286, 26 plates, [including 24 printed by the Leighton Brothers Chromatic Process and 2 tinted lithographs], 69 wood-engravings in the text; a particularly bright, fresh copy.

*Provenance:* Peter Bicknell (1907-1995), architect, mountaineer, teacher of architecture and art history and writer, with his Reynolds Stone designed book label to the front pastedown.

Third edition.



**17. BARRY, James.** *The Works Of James Barry Esq. Historical Painter.* T. Cadell And W. Davies, 1809. **£250**

4to. (254 x 206 mm). Two vols. Early twentieth century half vellum; pp. vii, [1], 558, engraved portrait frontis, 11 engraved plates and 1 engraved tail-piece; [2], 670, [8], index and corrigenda, engraved frontis, 3 engraved plates, including 1 large and folding, 1 engraved tail-piece; the bindings dust marked, some light offsetting from the plates, ex-libris the National Art Library - the Science and Art Department, V&A, with its neat ink stamp to the title-pages and the verso of the plates.

Sole edition. Edited by Dr. Edward Fryer. Barry (1741-1802) was an Irish painter best remembered for his six part painting *The Progress of Human Culture* at the Royal Society of Arts. An early and unwitting Romantic who painted according to his own fierce vision, he was a profound influence on William Blake.



BOURNVILLE & PORT SUNLIGHT



**18. [DUBAN]. BELLENGER, Sylvain and Caroline MATHIEU.** Paris 1837. Views of some monuments in Paris completed during the reign of Louis-Philippe I. *Alain de Gourcuff Éditeur, 1999.* **£35**

Oblong 8vo, original glazed pictorial boards, in original portfolio; illustrated in colour throughout, with 12 facsimile prints loose as issued in card folder; fine.

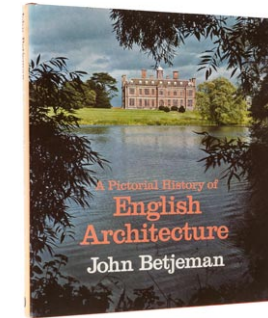
First edition.



**19. BERLEPSCH-VALENDAS, H[ans].E[duard].** Bauernhaus Und Arbeiterwohnung In England. Eine Reisestudie. *Stuttgart, J. Engelhorn, n.d. but between 1906 and 1912.* **£475**

Folio (392 x 289 mm). Publisher's original quarter white leather over decoratively printed portfolio boards with ties; pp. 18, [2], 20 b/w plates reproducing perspective drawings by the author, 37 b/w photo figures and plans within the text, loose as issued; the backstrip expertly repaired with archival tissue.

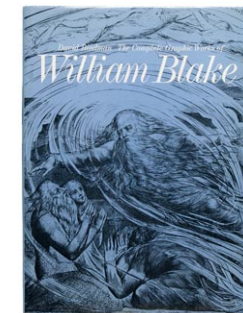
Attractive suite of plates reproducing drawings of the principal houses on the model villages of Bournville and Port Sunlight by the Swiss architect, Hans Eduard von Berlepsch-Valendas (1849-1921), who had studied under Gottfried Semper in Zurich.



**20. BETJEMAN, John.** A Pictorial History of English Architecture. *John Murray, 1972.* **£20**

4to., Publisher's cloth, dust wrapper. 112pp., illustrated with 60 colour and 125 b/w plates; spine slightly sunned otherwise a very good copy.

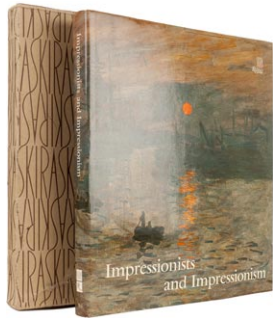
First edition.



**21. BINDMAN, David.** The Complete Graphic Works Of William Blake. *Thames and Hudson, 1978.* **£60**

Large 4to. (339 x 250 mm). Publisher's cloth, dust jacket; pp. 492., including 765 b/w illustrations; fine.

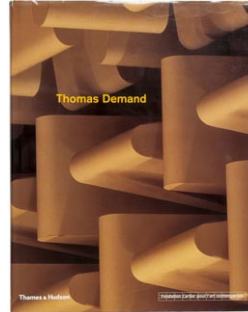
First edition.



**22. BLUNDEN, Maria and Godfrey.** *Impressionists and Impressionism.* New York: Rizzoli, 1976. **£100**

4to. Original cloth and decorative dustwrapper, in slipcase; pp. 238, illustrated throughout in colour and b&w; slipcase a little scuffed, otherwise fine.

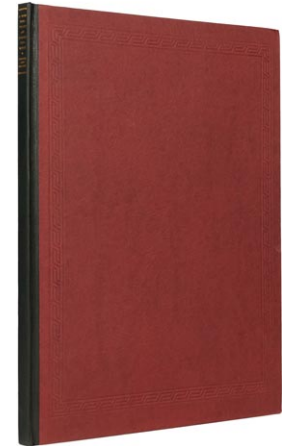
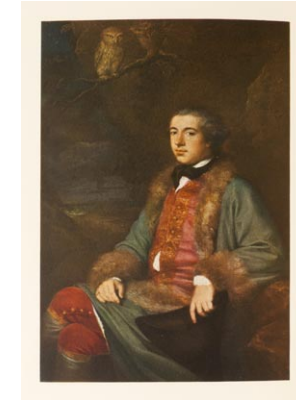
First US edition. An authoritative and lavishly illustrated account of the Impressionist movement.



**23. BONAMI, Francesco & DURAND, Regis** Thomas Demand *Thames and Hudson Ltd*, 2001. **£25**

4to. Original grey boards, with illustrated dust jacket; pp. [114], 42 full colour illustrations; dust jacket scuffed in places but interior in very good condition.

"Demand's works seem to present fragments of a hyperreal and familiar place but, before long, they reveal their true identity: a wholly artificial world reduced to generic forms. Large immaculate photographs of interiors and architectural exteriors - a world peopled with inanimate objects and bathed in uniform lighting - are mounted on Plexiglas which underscores the materiality of the photographic object. These forms always allow sign of their true nature to show through, and at no time do they seem to strive for the perfect illusion ... the most comprehensive book available on the work of Thomas Demand."

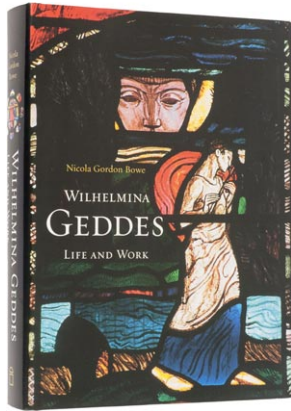


**24. [BOSWELL, James] TINKER, Chauncet Brewster and F.A. POTTLE.** *A New Portrait of James Boswell.* Harvard University Press, under the Direction of Bruce Rogers, Cambridge, 1927. **£350**

4to., original cloth-backed boards lettered in gilt on spine. Colour frontispiece and 9 other plates. Bookplate, otherwise a fine copy preserved in custom-made half morocco fall-down-back box lettered in gilt to spine.

First edition, limited to 425 copies.





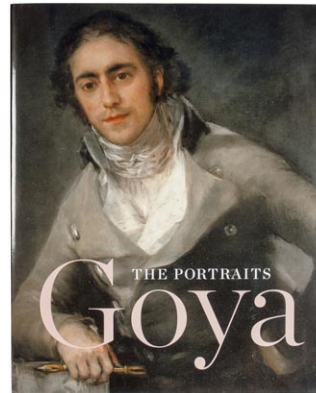
**25. BOWE, Nicola Gordon** Wilhelmina Geddes. Life and Work. *Dublin: Four Courts Press, 2016.*

**£45**

4to. Black cloth, photo-illustrated dust jacket; pp. xxii, 484, illustrated throughout in colour.

First edition. Wilhelmina Geddes (1887–1955) was a vital figure in the Irish Arts and Crafts movement and the 20th-century British stained glass revival – a medieval-modernist painter of rare intellect, skill and aesthetic integrity. On her death she was described as ‘the greatest stained glass artist of our time’ but since then she has been largely forgotten. This magisterial account aims to bring Geddes, her world and her work to the wider audience that she deserves.

Concentrating on the remarkable stained glass for which she is best known but also including other media such as printmaking and textiles, this study draws on hitherto-unpublished primary sources and images to fully celebrate Geddes’ remarkable artistic achievement.



**26. BRAY, Xavier.** Goya The Portraits. *National Gallery Company Limited, 2015.*

**£35**

4to. Paper-covered boards, pictorial dust jacket; pp. 270, illustrated in colour.

First edition.

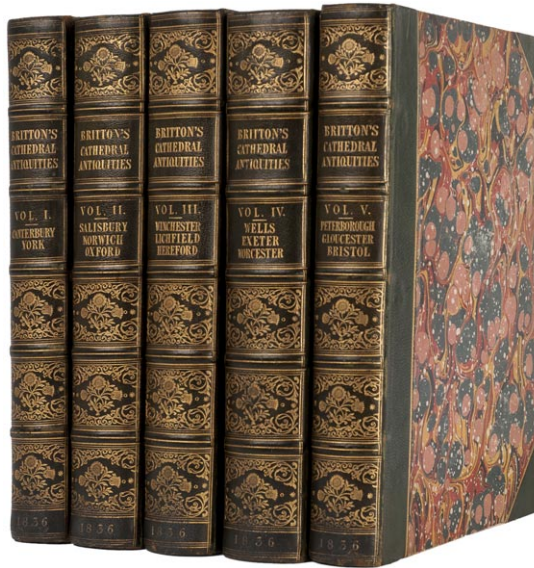


**27. BREMER-DAVID, Charissa.** Woven Gold. Tapestries of Louis XIV. *Los Angeles, J. Paul Getty Museum, 2015.*

**£35**

4to. Gold cloth, dust jacket; pp. xii, 156, illustrated throughout in color.

Published to accompany the exhibition at the J. Paul Getty Museum, Los Angeles between December 2015 and May 2016.

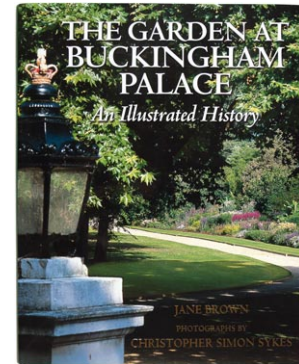


**28. BRITTON, John.** Cathedral Antiquities Historical And Descriptive Accounts, With 311 Illustrations,... The engravings mostly by J. Le Keux from drawings by E. Blore, E. Mackenzie, G. Cattermole, G.L. Taylor, Edw. Cressey, Jos. Gandy, W.H. Bartlett, etc. etc. *M.A. Nattali, 1836.*

**£600**

4to. Five volumes. Publisher's bottle green morocco over marbled boards, top edges gilt, marbled endpapers; 311 engravings and woodcuts; a little scattered spotting mainly in first volume, sometimes affecting the image.

Published initially as single volumes between 1814 and 1835 and then as a collected edition, the present set is an early reissue. The fourteen cathedrals described and illustrated are Canterbury, York, Salisbury, Norwich, Oxford, Winchester, Lichfield, Hereford, Wells, Exeter, Worcester, Peterborough, Gloucester and Bristol. Britton had intended the series to continue but lack of financial support prohibited him from doing so.



**29. BROWN, Jane.** The Garden at Buckingham Palace. An Illustrated History. *Royal Collection Enterprises Ltd, 2004.*

**£25**

Large 4to. Publisher's cloth and dustwrapper lettered in gilt; pp. 224, profusely illustrated with colour photograph plates by Christopher Simon Sykes ; a fine copy.

First edition.





**30. BULATOVA, Vera Andreevna, and Liia MANKOVSKAIA.** Pamiatniki zodshestva Tashkenta XIV-XIX vv. *Tashkent, [Publishers of Literature and on Art], 1983.* **£198**

4to. Original illustrated boards; pp. 143, highly illustrated in colour and black and white; apart from very light spotting to final page, a very good copy.

**First edition, one of 5000 copies printed.** This finely produced volume documents the rich architectural heritage of Tashkent, the largest city and capital of Uzbekistan, dating from the 14th to the 19th century, including a bibliography.

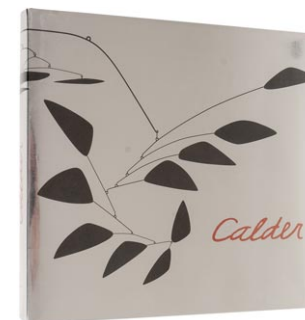
*COPAC locates only two copies, at Oxford and Cambridge.*



**31. [BULHAK]. MOSCICKI, Henryk.** Wilno. Fotografje J. Bulhaka. Warsaw: F. Hoesicki and J. Zawadzki in Vilnius, 1922. **£498**

8vo. Contemporary linen-backed cloth-covered boards, illustrated front wrapper bound in; pp. 72, [4, advertisements] 32 photogravure plates on 16 leaves, printed on both sides, photographic frontispiece on verso of half-title, illustration after a photo pasted in at the end as tailpiece; shelfmark stamped in black on spine and in ink at foot of half-title; otherwise a very good copy.

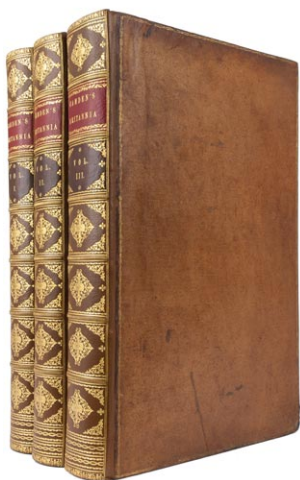
**First edition, very rare.** This pictorial record of and essay on Vilnius was published when the city was under Polish administration. The master photographer of Poland of the first half of the 20th century was Jan Bulhak. In 1912 he opened his own studio in Vilnius and lectured at the University where he became the head of the Institute of Photography. The author Henryk Moscicki was a professor for modern Polish and Eastern European History, with a focus on Polish-Lithuanian relations in the 19th century.



**32. CALDER, Alexander.** Calder: Gravity and Grace. Madrid: Tf. Editores, 2003. **£20**

Landscape 4to. Original black cloth; many coloured and other illustrations; a fine copy in the dust-jacket.

This catalogue was published for the exhibition 'Calder: Gravity and Grace', organized by the Museo Guggenheim Bilbao (March-October 2003) and co-produced by the Museo Nacional Centro de Arte Reina Sofia, Madrid (Nov. 2003-February 2004).

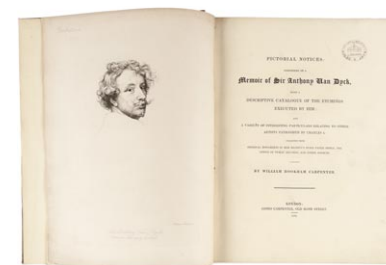


**33. CAMDEN, William. Richard GOUGH (translator, editor).** *Britannia: Or, a Chorographical Description of the Flourishing Kingdoms of England, Scotland, and Ireland, and the Islands Adjacent; From the Earliest Antiquity By. William Camden. Translated from the edition published by the Author in MDCVII. Enlarged by the latest discoveries by Richard Gough. London: John Nichols, 1789.* **£3,500**

3 vols, Folio; Contemporary full polished calf boards, sometime sympathetically rebaked, spines with gilt tools and contrasting red and green morocco gilt lettering pieces; pp. cxlviii + 351 + [xxxiv], frontispiece portrait of Camden, 41 maps, plates and tables of which 18 folding; 598 + [xl], 47 maps and plates of which 26 folding; [iv] + 760 + [ii] + [52], 65 maps and plates of which 17 folding; bindings a little rubbed, occasional spotting with browning to a few leaves, generally very clean, very good. *Provenance:* bookplates of Michael Tomkinson, Franche Hall, Worcestershire and Ken Tomkinson of High Habberley House, Kidderminster, to front pastedowns. Michael was a wealthy carpet maker who bought the hall and most of the surrounding village of Franche in 1887. The hall was demolished after his death in 1924, being too large to find a buyer. Ken Tomkinson was a descendant of Michael who continued the family tradition of carpet making and became a textile historian, founding the Museum of Carpet in Kidderminster in 2012.

First edition of Gough's translation of, and revisions and additions to William Camden's *Britannia*. First published in Latin in 1586, an English translation was issued in 1610 and throughout the following two centuries it continued to be revised and enlarged.

It is valuable as **the first coherent account of Roman Britain**, but most importantly, it paints a picture of the Britain of Camden's time, and is an exercise in showing how the past forms the present.

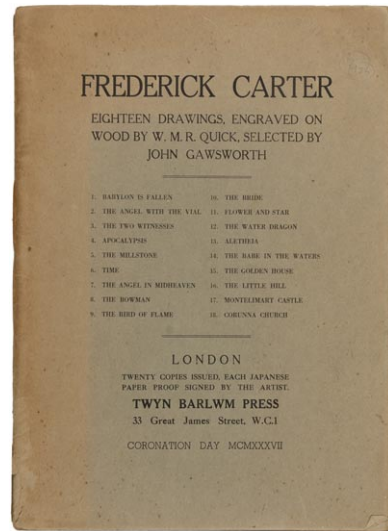


**34. [VAN Dyck]. CARPENTER, William Hookham.** *Pictorial Notices: Consisting Of A Memoir of Sir Anthony Van Dyck, With A Descriptive Catalogue Of The Etchings Executed By Him: James Carpenter, 1844.* **£125**

4to. (273 x 215 mm). Bound in mid twentieth-century library cloth; pp. viii, 197, [1], 2pp., adverts; 2 etched portraits including frontispiece, [4]pp. facsimile of a letter; bumped to head and foot of spine, small label to top left corner of upper board, library stamps to prelim and title page, very good.

First edition. This book was Carpenter's attempt to fill gaps left by previous critics of Van Dyck, who had largely neglected the artist's etchings. It became the standard work on the subject.





**35. CARTER, Frederick.** Eighteen Drawings [By Frederick Carter] Engraved on Wood by W.M.R. Quick, Selected by John Gawsworth. *Twyn Barlwm Press, Coronation Day 1937.* **£3,995**

4to., original printed wrappers. With 18 Japanese paper proof engravings by Frederick Carter (some pasted in, some loose). Wrappers a little sunned and rubbed, a little browning to a few engravings, otherwise a very good set preserved in custom-made cloth flapcase with leather label.

First edition of this rare collection of engravings, limited to 20 copies with each proof signed by Frederick Carter.

Carter was a painter and etcher born in Bradford, Yorkshire. He abandoned an early career as a surveyor and engineer but studied art in Paris, 1904, Antwerp, 1909-10 and London 1908-11, where he learnt his etching techniques under Frank Short. He exhibited at the RA, ROI, NEAC and was elected ARE in 1912. His artistic life before and after World War I was centred around the Fitzroy Street area of London, and the Dieppe restaurant in Dean Street. He became a mystic symbolist artist, involved with Aleister Crowley and worked on illustrations for D.H. Lawrence's *Apocalypse*. He was also a friend of Austin Osmond Spare and helped with his theories of automatic drawing. From 1922 he taught etching at Liverpool School of Art and during the 1930's he abandoned printmaking for writing but continued to paint until the late 1950's. His work is in the collections of the BM and V&A. A retrospective exhibition was held at the 20th Century Gallery, Fulham, London, 1998. Richard Grenville

Clark's 1998 publication *Frederick Carter A.R.G. 1883-1967. A Study of his Etchings* catalogues the artist's output and examines each period of his career and techniques.

The intricate wood engravings of Frederick Carter have always been considered to be the artist's greatest works. Their inspired designs brought him three successive gold medals for book illustration in the National Competition, South Kensington - the most prestigious award of his day. Frederick Carter developed an unique, almost calligraphic style of wood engraving - he would begin by drawing his original design in ink directly on to the wood block and then either he, or his assistant W.M.R.Quick, would carve away the surrounding wood, leaving only the lines of the original drawing standing proud to form the printing surface.

Frederick Carter's deep interest in alchemy and all aspects of the supernatural and the occult, led him to produce an esoteric symbolism which is apparent throughout his work. Nowhere is this displayed more clearly than in his works for *The Dragon of the Alchemists*. Frederick Carter provided little or no explanation regarding the significance of his imagery which combines symbols of established religion with those of mysticism and it is likely that he intended the meaning of many of his images to remain shrouded in mystery.

*Copies are recorded at Oxford, University of California, and the Wolfsonian-Florida International University.*

**36. CHANCELLOR, E Beresford.** Memorials of St James's Street together with The Annals of Almack's. *Grant Richards, 1922.* **£600**

8vo., sometime bound by Root in full dark blue crushed morocco, ruled in gilt, spine ruled and lettered in gilt, top edge gilt, rich gilt turn-ins over watered silk endpapers. With 16 illustrations, extra illustrated with 8 colour plates and 44 black and white plates (predominantly portraits). A little rubbing to raised bands on spine otherwise a very good copy.

First edition. A handsomely bound extra-illustrated copy including a hand coloured frontispiece of Pollard's *Four in Hand at the Roebuck* (rather incongruously as The Roebuck was in Turnham Green).

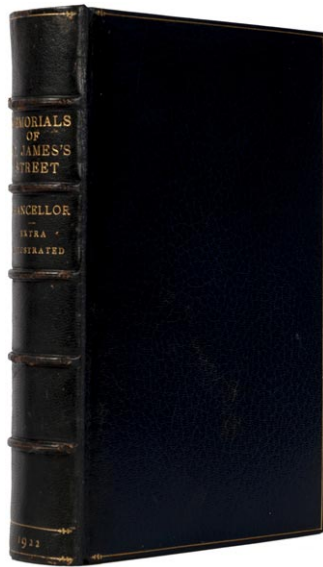
With a history of the Club Almack's. Almack's Assembly Rooms was a social club in London from 1765 to 1871 and one of the first to admit both men and women. It was one of a limited number of upper class mixed-sex public social venues in the British capital in an era when the most important venues for the hectic social season were the grand houses of the aristocracy. From 1871 it was renamed "Willis's Rooms"

The Assembly Rooms first opened in purposeful rivalry to Mrs. Cornelys' entertainments at Carlisle House; her masquerade balls were becoming notorious. At first it was described as a "female Brook's"—a gambling club to which

women were admitted, as well as men. Male members proposed and elected the female members, and women proposed and elected the male members. At this time, like Almack's other establishments, it was meant to make money as what would now be called a casino. It was, like a male club, open any night, and gambling was all that went on, besides a little supper served by Mr. and Mrs. Almack, the latter of whom poured tea while wearing a fashionable sack gown.

In 1770, Horace Walpole wrote of "The Female Coterie", "There is a new Institution that begins to make, and if it proceeds will make, considerable noise. It is a club of both sexes to be erected at Almack's, on the model of that of the men at White's. Mrs Fitzroy, Lady Pembroke, Mrs Meynell, Lady Molyneux, Miss Pelham and Miss Lloyd are the foundresses. I am ashamed to say I am of so young and fashionable society; but as they are people I live with, I choose to be idle rather than morose. I can go to a young supper without forgetting how much sand is run out of the hour-glass."

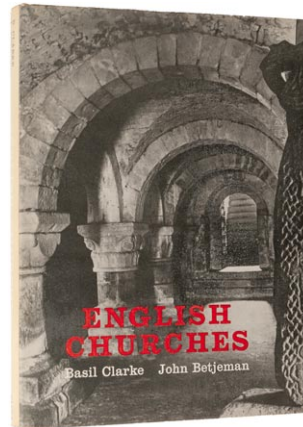
This first phase of Almack's suffered from competition from The Pantheon or "Winter Ranelagh Gardens" from 1772 until it burned down twenty years later. Play seems to have fallen off, as Almack's entered its second phase some time after 1800.



37. **CLARKE, Basil F. and John BETJEMAN.** English Churches. *Studio Vista, 1964.* **£20**

4to. Publisher's cloth, dustwrapper with sunned spine; pp. 208, 263 half-tone plates. Neat ink name otherwise a near fine copy.

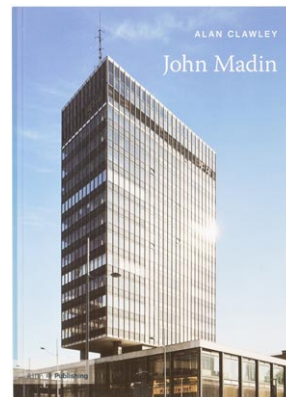
First edition. "Basil Clarke has been mainly responsible for the text, and John Betjeman for the introductory and descriptive captions and the choice of illustrations."



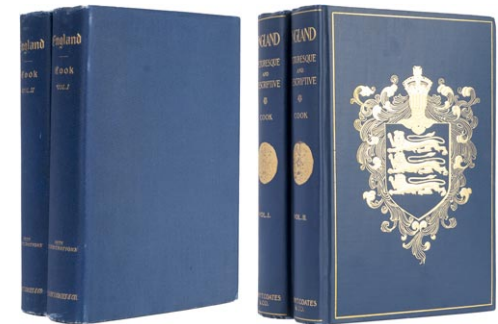
38. **CLAWLEY, Alan.** John Madin. *RIBA Publishing, 2011.* **£20**

8vo. Photo-illustrated card wrappers; pp. 147, [1], illustrated throughout in colour and b/w.

First edition.



"NO LAND POSSESSES GREATER ATTRACTIONS FOR THE AMERICAN TOURIST THAN ENGLAND."



39. **COOK, Joel.** England. Picturesque and Descriptive. A Reminiscence of Foreign Travel. *Philadelphia: Henry T. Coates, 1900.* **£160**

8vo., 2 volumes in original decorative cloth with scarce original cloth dust wrappers. With 50 photogravures, and folding railway map at rear of vol.2. A beautifully bright set on account of the dust wrappers.

First edition thus. The work is arranged in ten tours, with Liverpool and London logically being the chief starting points. The tours are arranged as would be typical of those taken by American travellers of the period with the steamship entry points being hubs and the rail lines being a primary form of transportation.

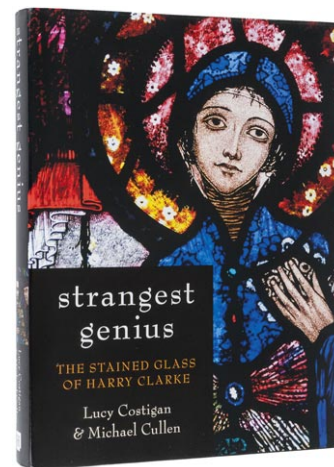
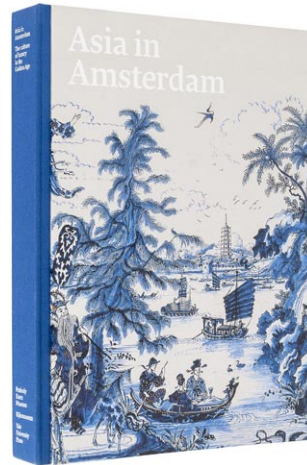




**40. CORRIGAN, Karina H., Jan van CAMPEN, Femke DIERCKS with Janet C. BLYBERG** *Asia in Amsterdam. The Culture of Luxury in the Golden Age. Salem, Massachusetts, Peabody Essex Museum in conjunction with The Rijksmuseum, Amsterdam, 2015.* **£60**

4to. Quarter royal blue cloth over pictorial paper-covered boards; pp. 356, illustrated in colour.

First edition. This lavishly illustrated catalogue discusses the Asian luxury goods that were imported into the Netherlands during the 17th century and demonstrates the overwhelming impact these works of art had on Dutch life and art during the Golden Age. Written by a team of 30 international scholars, this volume presents seven essays and catalogue entries on 150 works of art, including Dutch and Asian paintings, textiles, ceramics, lacquer, furniture, silver, diamonds, and jewelry. From the Dutch settlements throughout Asia, Dutch maritime traders brought an astonishing range of luxuries back to the Netherlands. Dutch consumers were enthralled with these foreign goods, which brought new colors, patterns, and textures to their interiors and wardrobes. Published for the joint exhibition of the Rijksmuseum Amsterdam & Peabody Essex Museum, Salem.



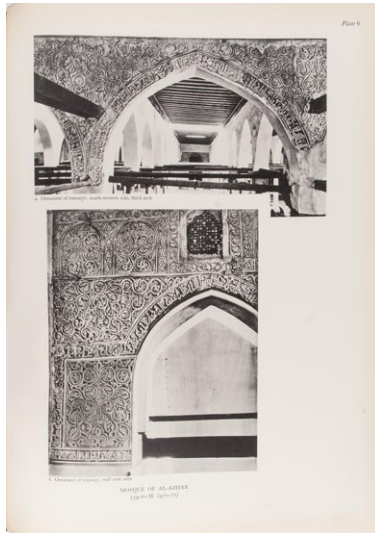
**41. [CLARKE]. COSTIGAN, Lucy & Michael CULLEN.** *Strangest Genius. The Stained Glass Of Harry Clarke. Dublin, The History Press, 2010.*

**£50**

4to. Black cloth, pictorial dust jacket; 318pp., illustrated throughout in colour.

First edition. Harry Clarke (1889-1931) was undoubtedly Ireland's greatest stained-glass artist. Internationally, his name is synonymous with quality craftsmanship and imaginative genius. The use of rich colours, the delicate depiction of beautiful elongated figures with their fine-carved features and deep expressive eyes, is magical to behold. During his short life Clarke created more than 160 stained-glass windows which can be found in churches, cathedrals, galleries, and private collections throughout the world.

The book documents, for the first time, the entire stained-glass collection of Harry Clarke. Never before has every piece been brought together in one volume. *Strangest Genius* presents Clarke's brilliance and originality afresh to a twenty-first-century audience.



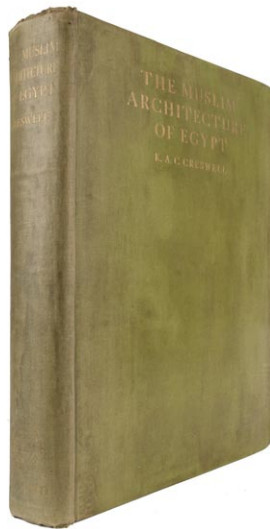
**42. CRESWELL, Keppel Archibald Cameron.** *The Muslim Architecture of Egypt. I. Ikhshids and Fatimids. A.D. 939-1171.* Oxford: Clarendon Press, 1952. **£2,998**

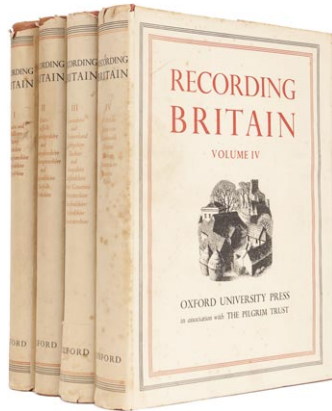
Large folio. Original green cloth, spine and front cover lettered in gilt; pp. xxvi, 290, [2], highly illustrated with plates in photogravure, two large colour-printed folding plans in rear pocket, a few text illustrations; cloth a little marked, otherwise a very good copy.

**First edition, number 365 of 550 copies printed;** in 1959 followed a second volume covering the years up to 1326. This volume, one of the most sumptuously produced works on the subject covers the *Rise of the Fatimids and the Foundation of Mahdiya; The Ikhshids; The Foundation of Cairo; The Mosque of Al-Azhar; The Mosque of Al-Hakim; The First Half of the Eleventh Century; The Houses of Fustat; The*

*Mausoleums of the Cemetery of Aswan; The Works of Badr Al-Gamali; The Fatimid Fortifications of Badr Al-Gamali; The Wazirate of Al-Afdal Shahinshah; Six Late Fatimid Mausoleums; The Works of Ma'mun Al-Bata'ih; The Mashhad of Sayyida Ruqayya; The Works of the Khalif Al-Hafiz Li-Din Allah; a Fatimid Qa'a; The Mausoleums of Yahya Ash-Shabih and Qasim Abu Tayyib; Remains of the Mashhad of Sayyida Al-Husayn; and the Mosque of As-Salih Tala'i.* Creswell originally went to Egypt in 1916 on a military posting. His passion for the architecture kept him in Cairo where he became Professor of Islamic Art and Architecture at several universities before being knighted in 1970.

*Provenance:* Bought in Egypt at the time of publication, before the owner had to leave the country due to political unrest, years before the second volume was published.



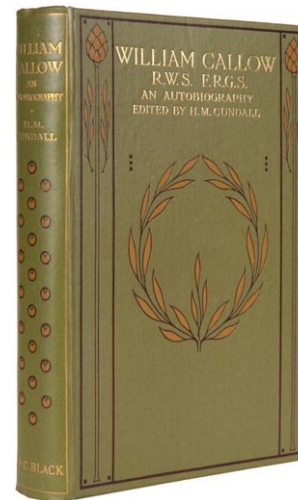
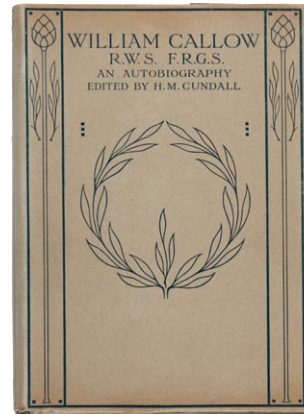


**43. CUMBERLEGE, Geoffrey.** Recording Britain.  
*London: Oxford University Press, 1946-1949.*

**£98**

4 vols. 4to. Original maroon cloth, titled silver to spine, in the original dust wrappers; dust wrappers with some edge wear (occasional loss) and foxing, otherwise a very good set.

**First editions.** A compendium of artistic interpretations of the changing face of Britain, executed by a host of 95 artists and arranged by region. The project was directed by a committee, itself headed by the Principal of the Royal College of Art, the Director of the National Gallery, and luminaries such as John Piper.

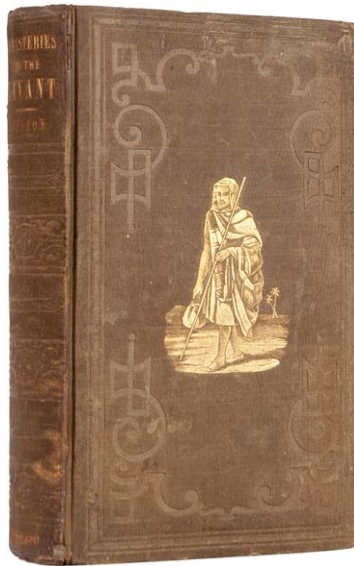


**44. CUNDALL, H.M.** William Callow. R.W.S. F.R.G.S. An Autobiography. *Adam And Charles Black, 1908.* **£175**

8vo. Publisher's original olive green cloth, decoratively blocked and gilt-lettered, with the original dust jacket repeating the design of the spine and upper board, top edge gilt; pp. xxiv, 181, [1], [6], publisher's adverts, b/w photo portrait frontis, 22 colour plates, 8 b/w illustrations; inserted loose a [6]pp. prospectus for Martin Hardie's monograph on John Pettie; a slip advertising an exhibition at the Leicester Galleries of the watercolours and sketches "left by the ... William Callow, R.W.S. ... early in 1909", and a [4]pp. prospectus for the Menpes Series of Great Masters; a couple of negligible nicks to the foot of the dust jacket, otherwise an exceptional copy in the condition in which it was issued, a rare survival.

First edition.





**45. CURZON, Robert, 14th Baron de la Zouche.**  
Visits to Monasteries of the Levant. *London: John Murray, 1849.* **£598**

8vo. Original brown cloth, spine lettered in gilt, gilt-stamped vignette of a pilgrim on front cover ornamented in blind; pp. [2], xxxi, 390, title with wood-engraved vignette, frontispiece of Meteora Monastery, folding plan not bound in (see below) and 14 plates after Preziosi; wear to cloth, a little spotted in places; *Provenance*: bookplate of the Seamen's Bethel Library of Rhode Island inside front cover.

**The very rare first edition, US issue with additional title-page.** Robert Curzon (1810-1873) travelled to 'Egypt and the Holy Land in 1833-4, on a tour of research among the monastery libraries, gathering many valuable manuscripts. He returned to England in 1834, before setting out on a second tour in 1837-8, when he visited Mount Athos and bought five manuscripts from

several monasteries there, before making further purchases in Egypt. His experiences are recorded in his *Visit to the Monasteries in the Levant* (1849). It immediately gained popularity, running to six editions by 1881. From a scientific point of view, also, these revelations of monastic treasures were of great importance, and it was Curzon's experience that set others on the track and led to the acquisition of the magnificent collection of Nitrian manuscripts by the British Museum. Curzon has subsequently been criticized for removing the manuscripts to Britain, but it seems certain that many owe their preservation to the removal' (ODNB). - This copy, as others of the US issue encountered by us and other dealers, never had the folding plan bound in. The US issue of this book, in fact, seems to have been issued without this folding plan.

*Atabey 301 ('valuable and entertaining'). Blackmer 436.*



**46. CZOŁOWSKI, Aleksander, and Bohdan JANUSZ.** *Przeszłość i zabijanki Województwa Tarnopolskiego. Z 160 ilustracjami na 78 tablicach i karta zabytków. Ternopil, Nakładem Powiatowej Organizacji Narodowej, 1926.*

**£1,250**

Large 8vo. Original cloth-backed illustrated boards; pp. viii, 198, [2, errata], [2, contents], 78 plates in sepia photogravure, folding map; boards spotted, a few leaves with marginal traces of humidity; otherwise good; contemporary rubber stamp of the Lviv lawyer Mochinacki on half-title, his signature on title.

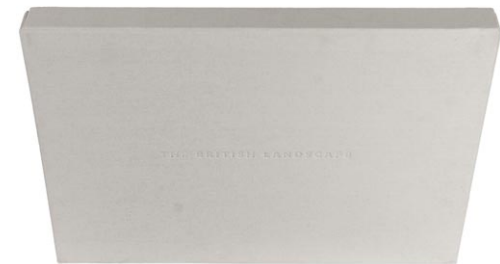
**Very rare first edition** of this documentation of the the Western Ukrainian voievodship of Ternopil (Tarnopol), including pictures of several buldings ruined by recent war and civil war. This part of Galicia had changed hands about four

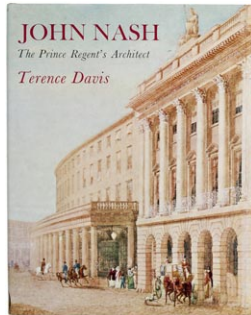
times between 1917 and the publication date. Many more buildings and lives were to be destroyed during the following two decades. Remarkable are the photos of synagogues in Brody, Ternopil itself, Lezniow, and Husiatyn (Podolia), all wooden synagogues, and a rare example of a sixteenth-century fortress synagogue, which was restored in the 1970s and is now vacated again, with the roof collapsed.

**47. DAVIES, John. [photographer]. GLANCEY, Jonathan (author).** *The British Landscape. Chris Boot Ltd., 2006.*

**£300**

Oblong 4to. (282 x 400 mm.). Original publisher's grey cloth, dust jacket, preserved in a grey cloth-covered solander box; 122pp., 60 black and white photographs, **signed by John Davies on the half title**; with a silver gelatin print 'Garth Woods, Cardiff, 1996' (280 x 395 mm) **signed and numbered** by the photographer; fine. First edition, limited to 100 copies in box with print. This is a collection of Davies's landscape photographs taken between 1979 and 2005, beginning with pictures of the mountains of Scotland and the Lake District and moving on to his more recent industrial and post-industrial scenes. With an introduction by Jonathan Glancey.





**48. DAVIS, Terence.** John Nash. The Prince Regent's Architect. *Country Life Limited*, 1966.

**£20**

8vo. Red cloth, pictorial dust jacket; pp. 115, [1], illustrated throughout in b/w; a fine copy in like d/j.

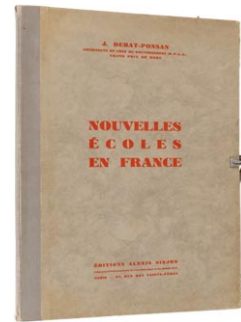
First edition.



**49. DEAN, David.** The Thirties: Recalling the English Architectural Scene. *Trefoil*, 1983. **£20**

Small 4to. Maroon paper-covered boards, dust jacket; pp. 144, illustrated with 24 colour plates, and 126 b/w figures; biro gift inscription to the ffeep, else a very good copy.

First edition.

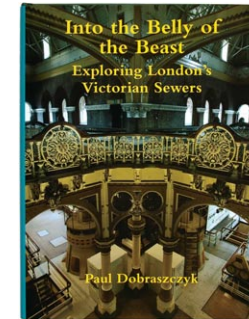


**50. DEBAT-PONSAN, J.** Nouvelles Ecoles En France. *Paris: Editions Alexis Sinjon*, [Nd, 1930].

**£98**

Folio. Publisher's boards with original tie fastening; pp. [4] + 56 black and white photograph plates and plans; boards rubbed to extremities with embrowning to spine and to text, otherwise a good copy with very clean and bright plates.

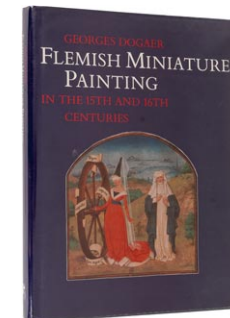
First edition.



**51. DOBRASZCZYK, Paul.** Into the Belly of the Beast. Exploring London's Victorian Sewers. *Reading, Spire Books Limited*, 2009. **£35**

4to. Green cloth, photo-illustrated dust jacket; 236pp., illustrated throughout in colour and b/w.

First edition.

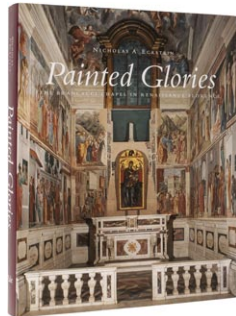


**52. DOGAER, Georges.** Flemish Miniature Painting in the 15th and 16th Centuries. *Amsterdam, B.M. Israel bv*, 1987. **£25**

4to. Publisher's cloth and dustwrapper; pp. 192 + 16, colour photograph plates; very light creasing to dustjacket at extremities, otherwise a fine copy.

First edition.

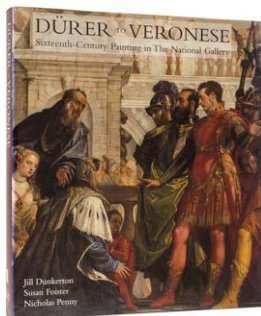




**54. ECKSTEIN, Nicholas A.** Painted Glories. The Brancacci Chapel In Renaissance Florence. New Haven: Yale University Press, 2014. **£40**

Small folio, red cloth boards, lettered in silver to spine; original pictorial dust wrapper; pp. ix, 282; fine.

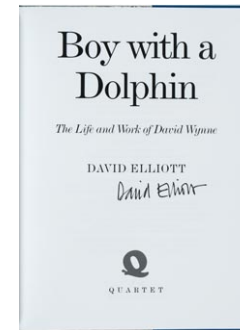
An examination of the frescoes at the heart of Tuscan society and culture exploring, amongst other subjects, the Chapel's history, medieval culture, and art patronage.



**53. DUNKERTON, Jill, FOISTER, Susan, PENNY, Nicholas.** Dürer to Veronese. Sixteenth Century Painting in the National Gallery. National Gallery Publications, 1999. **£50**

4to, original boards, in dust-jacket; illustrated in black and white as well as colour; a fine copy.

First edition.



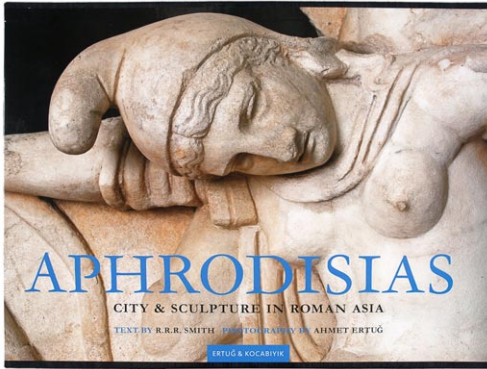
**55. [WYNNE]. ELLIOTT, David.** Boy With a Dolphin. The Life and Work of David Wynne. Quartet Books, 2010. **£175**

4to., original cloth with dust wrapper. A fine copy.

First edition, edition de luxe, 1 of 150 copies with a limited edition print of 'Gazelle' inserted signed and numbered by the artist. This is only the second time a limited print of David Wynne's has ever been published.

David Wynne created more public sculptures in London than any other twentieth century artist. His work has been collected by patrons around the world and even well into his eighties, the sculptor continued to gain important commissions. From the iconic Boy with a Dolphin on London's Embankment, to the centrepiece of The Queen Mother Gate in Hyde Park, his work is evidence of his fierce, overwhelming desire to create beautiful sculpture that pays no heed to convention.

David Elliott is a publisher. He has written six books, including accounts of Van Gogh's house in Arles, Monet's garden at Giverny and Leonardo's studio in Florence.



**56. ERTUG, Ahmet.** *Aphrodisias. Bern, Ertug & Kocabiyik, 2008.* **£465**

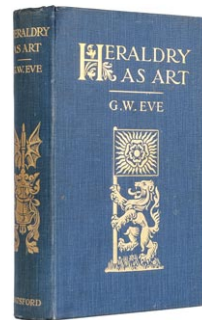
Large landscape folio (478 x 350 mm). Bound by hand in a textured Japanese cloth, presented in a slipcase; pp. 240 including 175 full colour photo plates, numerous plans.

First edition. Aphrodisias was a free and autonomous city within the Roman province of Asia, in Western Turkey. It was best known for the sanctuary of its patron goddess, Aphrodite, and for its marble sculptors. The community prospered under the early and middle Roman empire (first-second centuries AD), when it built a complete set of marble buildings that made the town a proper city in ancient eyes. Aphrodisias sheds valuable light on interaction between Greek and Roman identity, the functioning of empire, religious conflict and accommodation, and transition from antiquity to the Middle Ages. Aphrodisian sculptors are known to have worked

abroad on prestigious commissions, for example, at Hadrian's villa at Tivoli.

The surviving body of sculpture is rich and varied. There are statues of gods, heroes, emperors, benefactors, philosophers, and athletes, as well as mythological groups, decorative figures, and ornamental and figured relief sculptures. Many of the key pieces occupy key positions in the history of Roman art. The sculpture of the city is a legacy of unrivalled importance in this field. The archaeology of Aphrodisias gives a fuller, more vivid picture of later classical art in its ancient context than is possible at any other site.

Text by Prof. R.R.R. Smith and Julia Lenagham.



**57. EVE, G.W.** *Heraldry As Art. An account of its development and practice chiefly in England. B.T. Batsford, 1907.* **£50**

8vo. Original blue cloth, gilt lettering and heraldic device to upper board, gilt lettering to spine; pp. x + 308, illustrated throughout; previous owner's signature to ffep, very good.

First edition. A thorough introduction to heraldry.



**58. FABER, Harald.** *Caius Gabriel Cibber 1630-1700. His Life And Work. Oxford: Clarendon Press, 1926.* **£225**

4to. Original blue gilt-lettered cloth, lacking dust jacket as often; pp. xvi, 80, illustrated with b/w portrait frontis and 22 b/w plates, 2 text figures; very lightly rubbed at the head and tail of the spine, else a very good copy.

*Provenance:* Sir Albert Richardson P.R.A. (1880-1964), architect, author, teacher, with his ink signature to the front pastedown.

First edition. Cibber was a Danish sculptor who achieved great success in England. He worked with Sir Christopher Wren and St Paul's Cathedral and Hampton Court Palace, designed the statue of Charles II in Soho Square and created the two famous statues, "Melancholy" and "Raving Madness", that used to guard the entrance of Bedlam and are now in the V&A.





**59. FALÉ, Thomas.** *Horologigraphia. The art of dialling : teaching an easie and perfect way to make all kinds of dials vpon any plaine plat howsoever placed, with the drawing of the twelue signes, and houres vnequall in them all : whereunto is annexed the making and vse of other dials and instruments, whereby the houre of the day and night is knowne : of speciall vse and delight, not only for students of the arts mathematicall, but also for diuers artificers, architects, surueyours of buildings, free-masons and others.* *Imprinted by Felix Kyngston, 1626.*

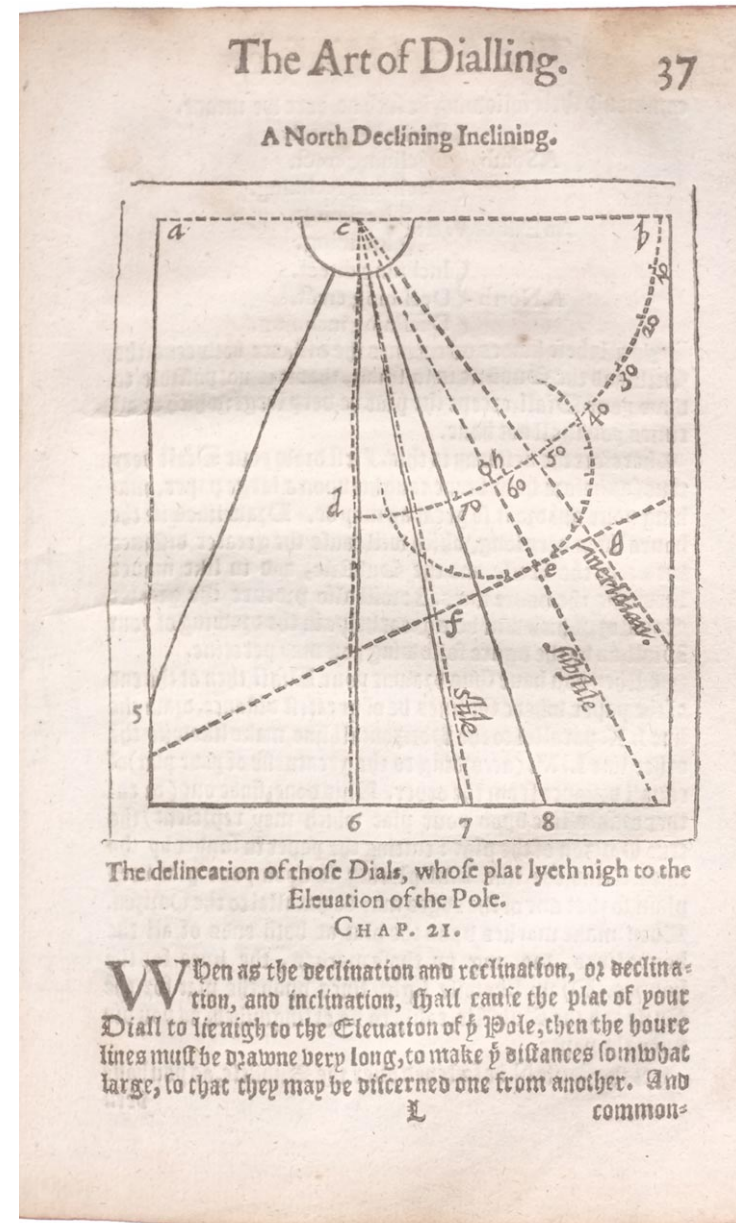
**£1,500**

Small 4to., in later marbled paper wrappers. [4], 60, [16] leaves. Illustrated with woodcuts in text. A little chipping to title-page, some browning and staining, ink manuscript doodle to title-page and final leaf.

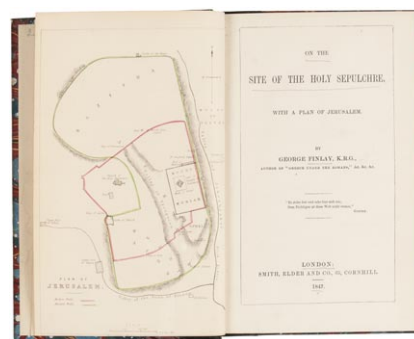
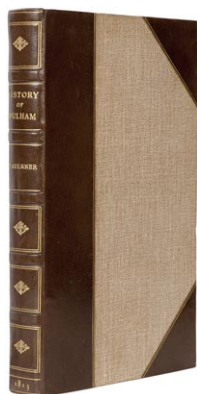
Second edition, the first edition was published in 1593. The last 16 leaves comprise a table of sines.

An important work on sun dials, with attractive woodcut diagrams of dials by Jodocus Hondius

"In 1593 Fale published his only known book, *Horologigraphia: the Art of Dialling*, in which he described the design and construction of various dials to tell the time by day or night. His declared aim was to instruct students of mathematics and assist architects, surveyors, sailors, and others. A prefatory letter was addressed to his kinsman Thomas Osborne, who had invented and made one of the dials mentioned. This took the form of a semicircle carrying a sighting arm on which was set a small compass. The mathematician Augustus De Morgan considered Fale's table of sines to be probably the earliest such table to be printed in England. Later editions of the book appeared in 1626 [as offered here] and 1652. In 1604 Fale had a licence from the university to practise physic, but nothing is known of his later life or the circumstances of his death". (ODNB)







**60. FAULKNER, Thomas.** An Historical and Topographical Account of Fulham including the hamlet of Hammersmith. *Printed for J. Tilling Chelsea for T Egerton; T. Payne, Becket and Porter; J. Hatchard; J. Asperne; Nichols, Son and Bentley; and Sherwood, Neely, and Jones, 1813.*

**£250**

8vo., sometime finely bound for Tregaskis in half double gilt ruled brown morocco, panelled and lettered in gilt on spine with gilt centre tools, top edge gilt. Folding map, 22 plates. A little offsetting from a couple of plates, very occasional light spotting, bookplate, generally a very good copy in a handsome binding.

First edition.

**61. FINLAY, George.** On the Site of the Holy Sepulchre. With a Plan of Jerusalem. *London: Smith, Elder, 1847.*

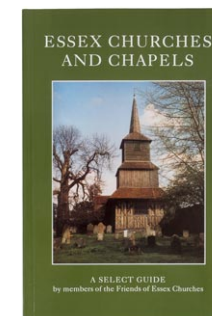
**£298**

8vo. Contemporary calf-backed marbled boards, spine lettered in gilt; pp. 48, lithographic plan of Jerusalem, old and new wall outlined in colour; spine a little defective; otherwise good; *Provenance:* early bookplate of Alexander B. McGrigor inside front cover.

**Very rare first edition.** George Finlay (1799-1875) was a British historian. His interest in the Greek struggle for independence took him to Cephalonia in 1823, where he was received by

Lord Byron. He established himself in Athens, and undertook several trips to the Levant, of which this book is a product. 'The topographical opinions announced in this Essay are the result of a careful examination of the localities in the month of March [1846]' (p. 6).

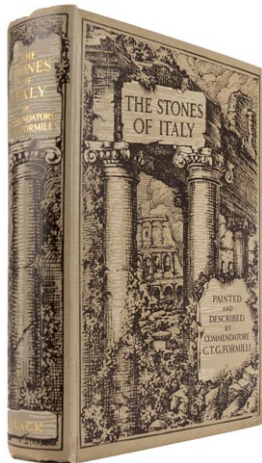
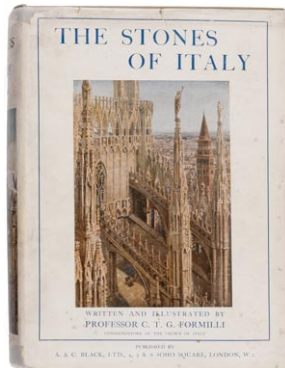
*Provenance:* Alexander Bennett McGrigor of Cairnoch (1827-1891) was a lawyer, co-owner of a big Glasgow law firm and book collector.



**62. FITCH, John** Essex Churches And Chapels. A Select Guide by members of the Friends of Essex Churches. *Stamford: Paul Watkins, 1996.* **£15**

8vo. Photo-illustrated card wrappers; pp. 218, illustrated in colour and b/w.

First edition.



**63. FORMILLI, C.T.G.** The Stones of Italy.  
*London: A. & C. Black, [1927].* **£200**

8vo. Original pictorial grey cloth, **with the extremely rare colour-illustrated wrapper, not price-clipped**; pp. xv, 247; sketch map, 32 coloured plates; wrapper with flaws, marginally and on spine, apart from a little foxing to text, a very good copy.

**First edition.**

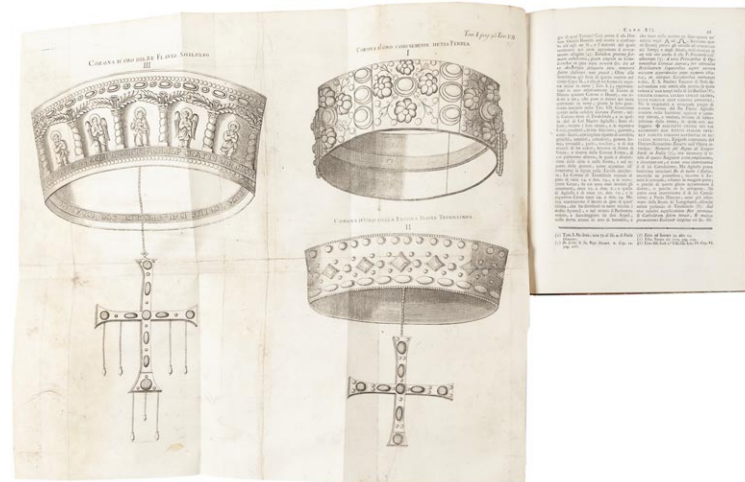
*Inman 665, not mentioning the wrapper.*

**64. [BRANGWYN]. FOX SMITH, C.** Here And There In England With The Painter Brangwyn.  
*Leigh-on-Sea: F. Lewis, 1945.* **£75**

4to. Publisher's cloth, gilt roundel to upper board, dust jacket, open tears to the extremities, particularly so at the head of the spine; pp. 68, [2], 17 tipped-in colour plates and 10 other illustrations within the text.

One of a limited edition of 500 numbered copies on handmade paper. This copy numbered 96.





**65. [MONZA]. FRISI, Anton Francesco.** *Memorie Storiche Di Monza E Sua Corte.* Milano: Gaetano Motta, 1794. **£2,000**

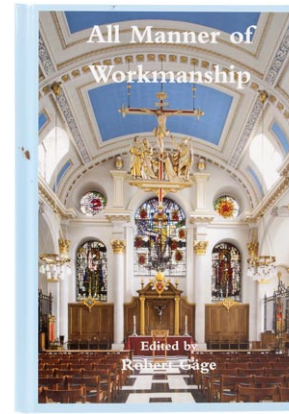
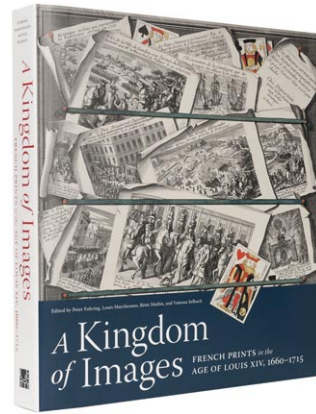
4to.(255 x 195 mm) Three volumes. Contemporary marbled paper-covered boards, gilt-lettered red leather label and a gilt-numbered green ribbed leather label to each of the spines; title-page, dedication leaf, pp. vi, preface, 318; title-page, pp. 316; title-page, pp. viii, preface, 358, 19 engraved plates by Giulio Cesare Bianchi, of which 4 are folding, numerous engraved figures within the text; restoration to the foot of the spine of Vol. I, expert repair to a closed tear to plate VII in Vol. I, ex-libris the National Art Library, V&A, with its ink de-accession stamp to the verso of the title-pages, small, neat ink stamp of the Art Library to the verso of the plates, otherwise a particularly fresh, crisp set.

*Provenance:* Inscribed in ink to the front pastedown of each volume, 'Ex Bibliotheca/ Francisci Antolini/ Mediolani'. Presumably his monogram 'A' ink-stamped to the title-page of each volume.

Sole edition of a handsomely illustrated history of the medieval Lombardic court at Monza.

*Graesse 637*





**66. FROMMEL, Sabine (editor with Raphael TASSIN).** *Les Maquettes D'Architecture.* Paris: Editions A.et J. Picard, 2015. **£55**

4to. Pictorial card wrappers with flaps; pp. 325, [1], illustrated in b/w.

First edition. A study of architectural models.

**67. FUHRING, PETER** *A Kingdom of Images. French Prints in the Age Of Louis XIV, 1660-1715.* Los Angeles: Getty Publications, 2015. **£50**

4to. Grey cloth, pictorial dust jacket; pp. xii, 332, illustrated throughout in colour.

First edition.

Once considered the golden age of French printmaking, Louis XIV's reign saw Paris become a powerhouse of print production. During this time, the king aimed to make fine and decorative

arts into signs of French taste and skill and, by extension, into markers of his imperialist glory. Prints were ideal for achieving these goals; reproducible and transportable, they fueled the sophisticated propaganda machine circulating images of Louis as both a man of war and a man of culture.

This richly illustrated catalogue features more than one hundred prints from the Getty Research Institute and the Bibliothèque nationale de France in Paris, whose print collection Louis XIV established in 1667. An esteemed international group of contributors investigates the ways that cultural policies affected printmaking; explains what constitutes a print; describes how one became a printmaker; studies how prints were collected; and considers their reception in the ensuing centuries.

**68. GAGE, Robert (editor).** *All Manner of Workmanship. Papers from a Symposium on Faith Craft.* Downton: Spire Books Ltd., 2016. **£35**

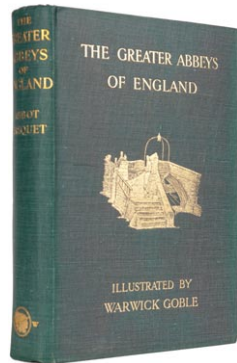
Large 8vo. Publisher's photo-illustrated laminated paper-covered boards; pp. 128, illustrated in colour.

First edition. With contributions from Elain Harwood, James Bettley, Michael Yelton and Stephen Keeble.

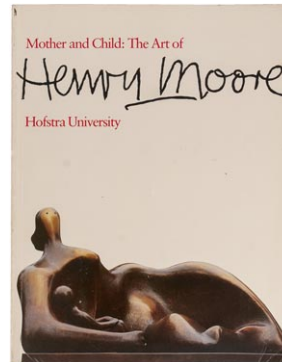
**69. GALLETTI, Sara** *Le Palais Du Luxembourg De Marie De Médicis 1611-1631.* Paris: Editions A. et J. Picard, 2012. **£45**

4to. Pictorial card wrappers; pp. 292, [2], illustrated in colour and b/w.

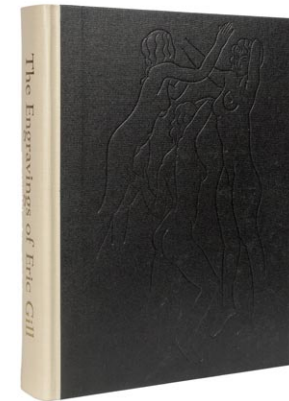
First edition.



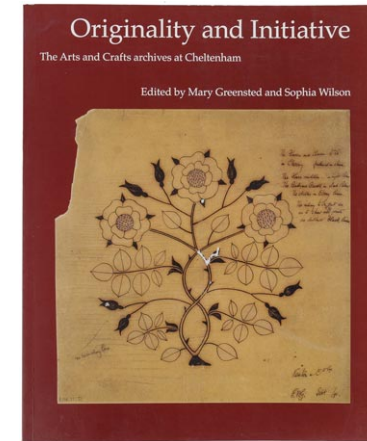
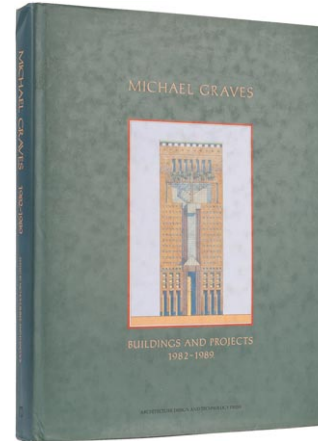
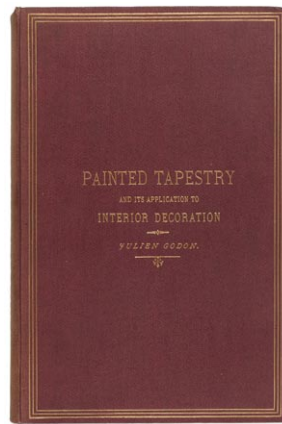
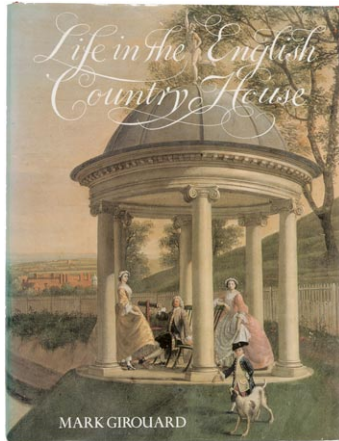
- 70. GASQUET, Abbot [author]. GOBLE, Warwick [illustrator].** *The Greater Abbeys Of England.* London: Chatto & Windus, 1908. **£145**  
Royal 8vo. Publisher's original green gilt-lettered cloth with the original glassine dust wrapper, top edge gilt; pp. xvi, 268, 60 colour plates after watercolours by Warwick Goble; old bookseller's ticket to the foot of the front pastedown; some tears with loss to glassine, light spotting to edges; else a very good copy.  
First edition.



- 71. GELBURD, Gail (Editor)** *Mother and Child: The Art of Henry Moore* New York: Hofstra Museum, 1987. **£30**  
4to. Original illustrated card wrappers; pp. 150; a very good copy.  
From the library of Stephen Spender, with a facsimile of his John Craxton bookplate.



- 72. GILL, Eric** *The Engravings of Eric Gill.* Wellingborough: Christopher Skelton, 1983. **£400**  
4to. Original black cloth with cream cloth spine, design of three female figures on upper cover in blind, spine lettered in gilt; pp. xxiv + 545 + colophon; illustrated throughout with Gill's engravings, a few in colour, some folding; a fine copy in the original slipcase.  
Limited to 1350 copies.



**73. GIROUARD, Mark.** *Life in the English Country House.* New Haven and London: Yale University Press, 1978. **£25**

4to. Red cloth, pictorial dust jacket; pp. viii, 344, 32 colour photo plates, illustrated throughout in b/w; the spine of the jacket lightly sunned else a near fine copy.

First edition.

**74. [TAPESTRY]. GODON, Julien.** *Painted Tapestry And Its Application To Interior Decoration Practical Lessons In Tapestry Painting With Liquid Colour.* Lechertier: Barbe, And Co., 1879. **£75**

Tall 8vo.(254 x 162 mm). Publisher's red cloth gilt, top edge red; pp. xviii, 89, [1], 6 plates of which 5 are colour printed; 26pp., advertisements

for artists' supplies; the paper shelf label of Easton Neston Library to the front pastedown.

Translated from the French by Benjamin Bucknall.

**75. [GRAVES, Michael].** editor **NICHOLS, Karen Vogel & Patrick J. BURKE & Caroline HANCOCK.** Michael Graves. *Buildings And Projects 1982-89.* Essays by Robert Maxwell and Christian Norburg-Schulz. *Architecture Design and Technology Press*, 1990. **£40**

4to. Publisher's cloth and dustwrapper; pp. 351 richly illustrated with colour and black and white photograph plates; fine.

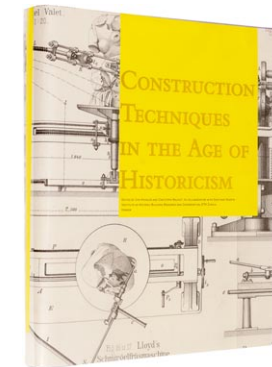
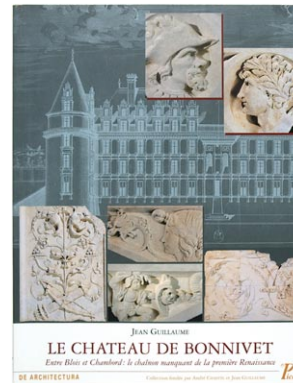
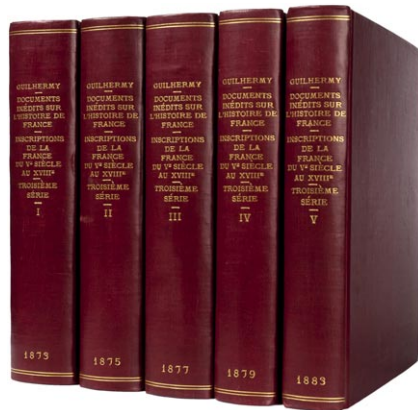
First UK edition. "Michael Graves's new monograph documents recent commissions - including museums, hotels, office buildings, private homes, and furniture - through original

sketches and renderings, as well as photographs of models and completed projects. The monograph highlights such well known projects as the Humana Building in Louisville Kentucky and the Emory University Museum of Art and Archaeology in Atlanta. Other recent works included are the Whitney Museum, and Sotheby's Apartment Tower in New York."

**76. GREENSTED, Mary and Sophia WILSON (editors).** *Originality and Initiative.* The Arts and Crafts archives at Cheltenham *Cheltenham Art Gallery and Museum in association with Lund Humphries*, 2003. **£10**

4to. Publisher's pictorial card wrappers; pp. 160; illustrated throughout in colour and b/w; fine.





**77. GUILHERMY, M. F[erdinand] de.** Documents Inédits Sur L'Histoire De France. Inscriptions De La France Du Ve Siècle Au XVIIIe. Troisième Série. Archéologie. Paris, Imprimerie Nationale, 1873-1883. **£298**

4to. Five vols. Bound in crimson library cloth, gilt-lettered spines, t.e.g.; 33 engraved plates *hors texte*, numerous figures within the text; the margins to the last three pages of Vol. II, the first two pages of Vol. III and the fore-edge of Vol. V, reinforced, ex-libris the National Art Library, V&A, with its neat ink de-accession stamp to the verso of the title-pages, otherwise a bright, clean set.

First edition. A comprehensive survey of the monuments of Paris.

**78. GUILLAUME, Jean.** Le Château De Bonnavet. Entre Blois et Chambord: le chaînon manquant de la première Renaissance. Paris: Editions Picard, 2006. **£33**

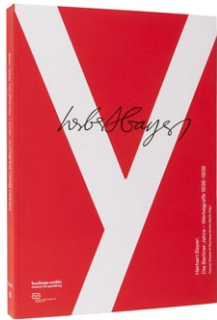
4to. Pictorial card wrappers; 153, [8]pp., illustrated throughout in b/w.

First edition.

**79. HASSLER, Uta and Christoph RAUHUT in collaboration with Santiago HUERTA (editors).** Construction Techniques In The Age Of Historicism. From Theories On Gothic Structures To Building Sites In The 19th Century. Hirmer Verlag, 2012. **£75**

4to. Lilac cloth, dust jacket; pp. 336, illustrated in colour and b/w; fine.

First edition.

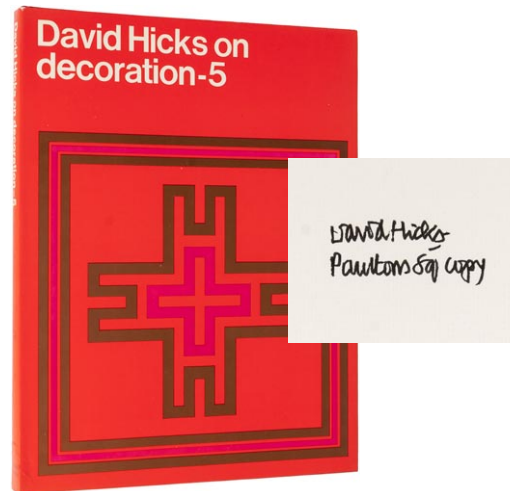


**80. [HERBERT BAYER].** Herbert Bayer: Die Berliner Jahre - Werbegrafik 1928-1938. *Berlin: Patrick Rössler & Bauhaus Archiv, 2013.* **£45**

4to. (297 x 210 mm). Pictorial card wrappers with flaps; pp. 97, [1], illustrated throughout in colour and b/w; new.

Catalogue of the exhibition *Herbert Bayer. Commercial Graphics, 1928-1938* held at the Bauhaus Archiv in Berlin from November 2013 to February 2014.

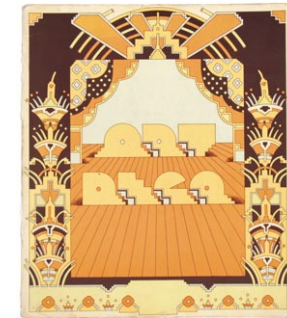
Bayer was one of the most creative commercial graphic artists of his period, and was decades ahead of it stylistically. After leaving the Bauhaus in Dessau in 1928, Herbert Bayer continued in Berlin to pursue the principles of modern graphic art developed at the Bauhaus. Prior to his emigration to the USA in 1938, he had created hundreds of posters, title pages for books and journals, commercial adverts and brochures.



**81. HICKS, David** David Hicks on Decoration - 5. *Britwell Books, 1972.* **£850**

4to. Original red cloth, stamped in gilt to front and spine, with decorative red dustwrapper; pp. 168, lavishly illustrated in colour and b&w; fine. *Provenance: author's own copy*, inscribed in black ink by Hicks to fep "David Hicks/ Paulton Sq. copy".

First edition. A beautifully presented work on interior design



**82. HILLIER, Bevis.** Art Deco. The Minneapolis Institute of Arts July 8 - September 5 1971. *George Raabinbird Limited, 1971.* **£98**

8vo., original decorative paperback wrappers. Illustrated in colour and black and white. A little rubbing to wrappers otherwise a very good copy.

First UK edition of the catalogue to accompany the exhibition at the Minneapolis Institute of Arts. This copy inscribed by Hillier "To Mum and Dad with much love from Bev. June 6th 1971".

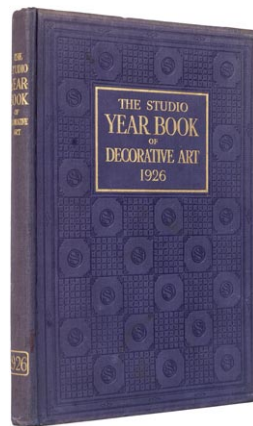
"Soon after the exhibition was conceived in the summer of 1969, Mr Hillier was asked to participate in its execution, a decision based largely on the strength of his commendable book, *Art Deco*, which appeared in this country roughly at the same time. His was the first effort published in English defining the style's origins, influences and many stylistic differences and, in fact, served as a guideline for this exhibition." (Foreword)



**83. HOBHOUSE, Hermione** Survey Of London Monograph 17 County Hall. *The Athlone Press for the R.C.H.M., 1991.* **£20**

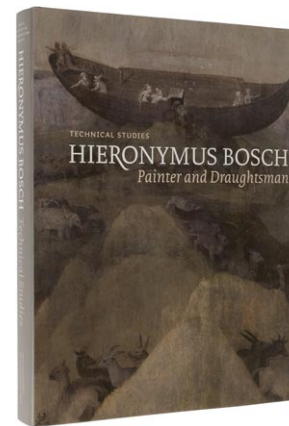
4to. Original gilt-lettered cloth, dustwrapper; 151, [3]pp. + 48 b/w photograph plates, colour frontispiece, 2 large folding plans and elevations, numerous b/w text figures; fine.

First edition. The first major volume in the Survey of London series to be published by the RCHM, recording in detail the former headquarters of the London County Council (subsequently the Greater London Council), including an account of the competition for the building and its construction.



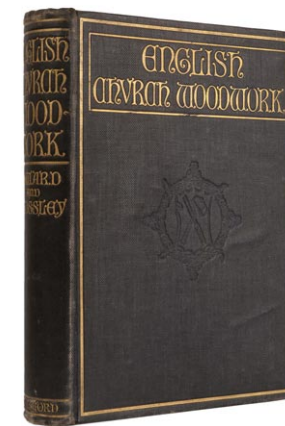
**84. HOLME, C. Geoffrey and Sheila B. WAINWRIGHT (editors).** The Studio Year Book Of Decorative Art 1926. *The Studio Ltd., 1926.* **£60**

Small folio (290 x 205 mm). Original mauve cloth, decoratively blocked in blind to the upper board, lettered in gilt to the centre of the same and spine, top edge gilt; pp. xii, 206, 8 colour plates including frontis (the latter tissue-guarded), numerous b/w photo plates throughout; a particularly bright, fresh copy.



**85. [BOSCH] HOOGSTEDDE, Luuk.** Technical Studies. Hieronymus Bosch. Painter and Draughtsman. *Mercator Fonds and Yale University Press, 2016.* **£85**

4to. Grey paper-covered boards, pictorial dust jacket; pp. 462, illustrated throughout in colour and b/w.



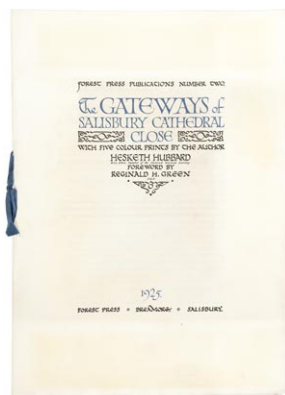
First edition. Since 2010, the Bosch Research and Conservation Project has been studying these works using modern methods such as infrared reflectography and ultra high-resolution digital macro photography. Together with microscopic study of the paintings, this has enabled the team to write extensive and critical research reports describing the techniques and condition of the works, published in this extraordinary volume for the first time.

**86. HOWARD, F.E. and F.H. CROSSLEY.** English Church Woodwork. A Study In Craftsmanship During The Mediaeval Period A.D. 1250-1550. *B.T. Batsford Ltd., 1927.* **£30**

4to. Publisher's cloth; pp. xxxiii + [1] + 370, 16 collotype plates and numerous other photograph figures.

First edition.

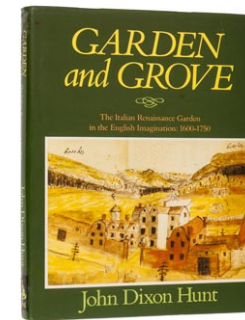




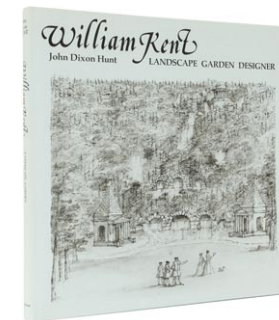
**87. HUBBARD, Hesketh (artist). Reginald H. GREEN (foreword).** The Gateways of Salisbury Cathedral Close. With Five Colour Prints By The Author. *Salisbury, Forest Press, 1925.* **£250**

Folio (434 x 310 mm). Original portfolio bound in quarter linen over grey paper-covered boards, printed paper label to the centre of the front board; [8]pp., descriptive letterpress printed in black and blue letter, 5 colour tinted woodcut plates, each signed in pencil in the lower margin by the artist, each mounted to stiff grey card; neat ink stamp of the V&A library to the lower margin of the front cover of the portfolio, and to the verso of the title-page, its ink de-accession stamp to the verso of the same, neat ink library stamp to the verso of the card mounts, the portfolio rather dustmarked, the letterpress and the plates bright and clean.

1. St. Anne's Gateway From The East. 2. St. Anne's Gateway From The West. 3. The Close Gateway From The South. 4. Harham Gateway From The East. 5. Exeter Gateway From The East.



**88. HUNT, J.D.** Garden And Grove. The Italian Renaissance Garden in the English Imagination: 1600-1750. *London: J. M. Dent & Sons Ltd, 1986.* **£20**



**89. HUNT, John Dixon.** William Kent. Landscape Garden Designer. *A/ Zwemmer Limited., 1987.* **£60**

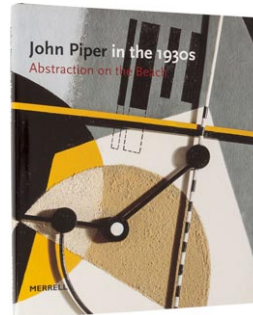
Oblong 8vo. Original cloth and wrapper; pp. 176, illustrated throughout; fine. First edition.



**90. [BOSCH] ILSINK, Matthijs and Jos KOLDEWEIJ.** Hieronymus Bosch, Painter and Draughtsman. Brussels: Mercator Fonds, Distributed By Yale University Press, 2016. **£100**

4to. Green ribbed paper-covered boards, pictorial dust jacket, pictorial card slipcase; illustrated throughout in colour.

First edition.

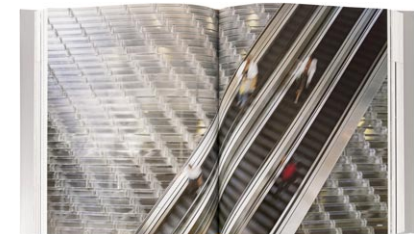


**91. [PIPER, John.] JENKINS, David Fraser and SPALDING, Frances.** John Piper in the 1930s Abstraction on the Beach. Merrell Publishers in association with Dulwich Picture Gallery, 2003.

**£25**

4to. Publisher's boards, pictorial dust jacket; 192pp., illustrated throughout in colour; a near fine copy.

First edition. Lavishly illustrated catalogue published on the occasion of the exhibition held at the Dulwich Picture Gallery and the Djanogly Gallery, Nottingham.

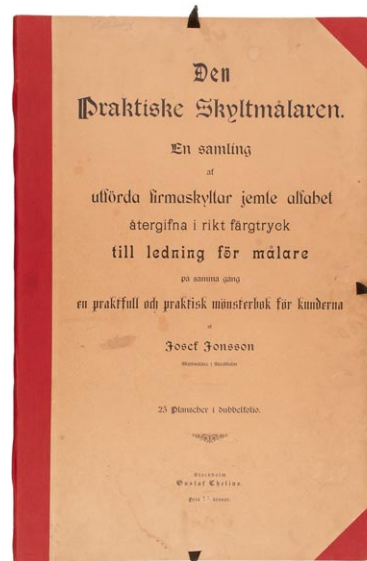


**92. [FOSTER, Norman] JENKINS, David.** Norman Foster Works 6. Munich, London, New York: Prestel, 2014. **£95**

4to. Grey cloth, titled acetate dust jacket; pp. 604, illustrated throughout in colour and b/w; fine.

First edition.

# STOCKHOLM SHOP SIGNAGE



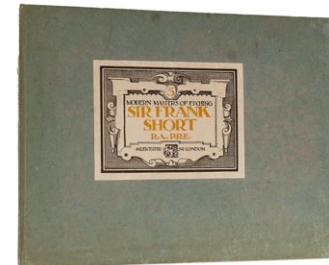
**93. JONSSON, Josef.** Den Praktiske Skyltmålaren :en samling af utförda firmaskyltar jemte alfabet återgifna i rikt färgtryck till ledning för målare Stockholm: Gustaf Chelius, 1899. **£4,995**

Folio, title-page, preface and 25 loose double page plates printed in gold, silver and colours, in original portfolio with ties. A little staining to portfolio, a couple of short closed tears otherwise a very bright fresh set.

First edition. A striking collection of double page plates showing designs for shop signs and displays. The designs include several alphabets, signage for glove makers, wine merchants, cigarette sellers, chocolatiers, boot and galoshes makers, glassware, metalworkers, artists materials, sheet music sellers, bookbinders etc.

Plates 21-23 show photographs of actual shops in Stockholm using examples of these designs.

A rare and attractive piece of artisan advertising, copies only listed at Cambridge University and the National Library of Sweden.

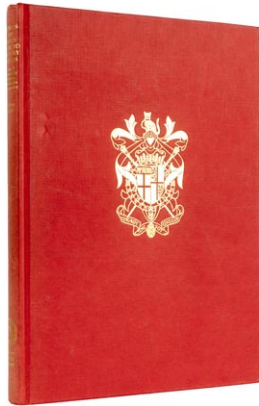


**94. KENT and SUSSEX - Modern Masters of Etching.** Sir Frank Short ... Introduction by Malcolm C. Salaman. London: The Studio, 1925. **£98**

Oblong large 4to. Original boards with title label on front cover and printed label (a little chipped) on spine; pp [ii], 9, 12 tipped-in reproductions of etched landscape and scenery, all with captioned tissue guards; apart from light discolouration to boards, fine, with three printed advertisement ephemera by the publisher loosely inserted.

**First edition.** Encouraged by Ruskin and admired by Whistler, Frank Short excelled in the art of etching. This volume 5 of the series of *Modern Masters of Etching* unites his atmospheric views and scenes, mainly from Kent, as well as a few of Sussex.

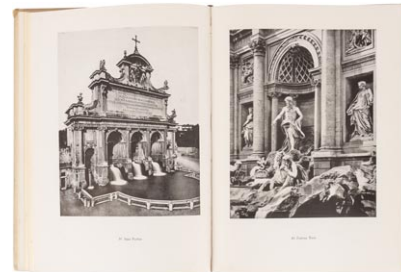
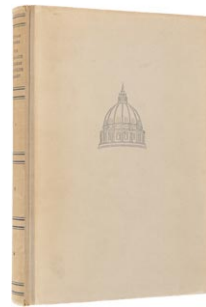




**95. KENWORTHY-BROWNE, John, Peter REID, Michael SAYER and David WATKIN.** *Burke's and Savills Guide To Country Houses Volume II. Herefordshire, Shropshire, Warwickshire, Worcestershire. Burke's Peerage Limited, 1981.*

**£20**

Small folio. Original red cloth gilt; pp. x, 245, [1] illustrated throughout with b/w photo figures; small tear to the head of the spine expertly repaired.

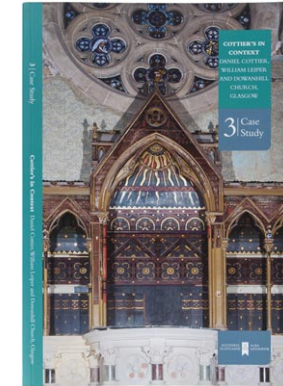


**96. KERBER, Ottmar.** *Von Bramante Zu Lukas Von Hildebrandt. Stuttgart: W Kohlhammer, 1947.*

**£25**

4to. Original cream cloth- backed paper-covered boards, vignette of dome to upper board, black lettering and rules to spine; pp. 182, illustrated throughout; binding a little dulled, very good.

First edition. Von Hildebrandt (1668-1748) was an Austrian architect whose work had a profound influence upon the architecture of the whole Habsburg Empire.

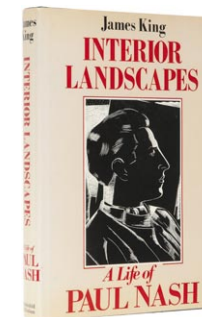


**97. KINCHIN, Juliet, Hilary McCARTNEY and David ROBERTSON.** *Cottier's In Context. Edinburgh: Historic Scotland, 2011.*

**£22**

Small folio, soft covers with photographic design; pp. xii, 184; fine.

The first of two volumes serving as a case-study of the life and works of Daniel Cottier.



**98. [NASH, Paul]. KING, James.** *Interior Landscapes. A Life of Paul Nash. Weidenfeld and Nicolson, 1987.*

**£25**

8vo. Original cloth with dust wrapper. With 24 pages of black and white illustrations. A near-fine copy.

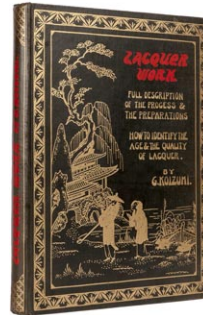
First edition.



**99. BREUHAUS, Fritz August.** *Das Haus eines Kunstfreundes.* Darmstadt: Alexander Koch, 1926. **£195**

Folio (322 x 240 mm), publisher's original decorative cream cloth; pp. 146, [6], illustrated with b/w photo plates; library inkstamp to title page, foxing to first few leaves, very good.

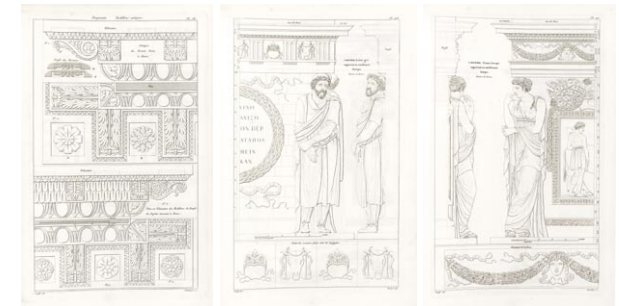
First edition. A description of the house built by the architect Fritz August Breuhaus (1883-1960) for the editor and publisher Alexander Koch (1860-1939), a leading figure in the decorative arts. Breuhaus went on to become a major interwar architect, his most famous work being the interior of the airship *Hindenburg*.



**100. KOIZUMI, G.** *Lacquer Work Full Description Of The Progress & The Preparations. How To Identify The Age And Quality Of Lacquer.* Sir Isaac Pitman & Sons Ltd., 1925. **£60**

Large 8vo., (242 x 185 mm). Publisher's original decorative cloth; pp. xi, [12]-45, [3]+ 34 collotype plates, 11 half-tone illustrations within the text; a bright, clean copy.

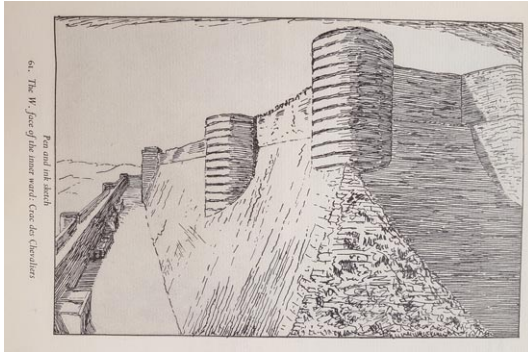
With a foreword by Lieut-Colonel Edward Fairbrother Strange, keeper at the V&A museum.



**101. KRAFFT, J[ean]. -CH[arles].** *Modèles De Dessin Linéaire Appliqués A L'Architecture Antique Et Moderne Ou Recueil D'Ornements, De Moulures, De Profiles. tirés de Monuments antiques d'Athènes, de Rome, de Balbec, de Palmyre, etc. Oeuvres des Architectes classiques, Vignola, Palladio, Scamozzi ... et autres célèbres Artistes de Siècle de la Renaissance. Dessines par J. CH. Krafft, architecte, et graves au trait par Boulay et Johannot.* Paris: Bance Ainé, B. Bance, Fils Et Successeur, [n.d., c. 1820]. **£300**

Folio (464 x 310), Late nineteenth-century dark green gilt-ruled half morocco over cloth covered boards, rebaked preserving the original backstrip, t.e.g., marbled endpapers; half-title, title-page, 76 engraved plates; the upper corner of pl. 76 torn with small loss, not affecting the image, ex-libris the National Art Library V&A, with its ink stamps, very light age toning to the margins of the plates, otherwise a clean copy. Binding a little rubbed and worn, gilt lettering a little dulled.

First edition. Austrian-born Jean-Charles Krafft (1764-1833) is remembered for his detailed documentation of "the most elegant" French neoclassical buildings.



**102. LAWRENCE, Thomas Edward.** *Crusader Castles. I. The Thesis. [II. The Letters].* Edited by A.W. Lawrence. London: *The Golden Cockerel Press*, 1936. **£1,350**

Two volumes, 4to. Original half orange tan morocco over cream linen by Sangorski & Sutcliffe with their stamp on the upper pastedowns, spines lettered in gilt with title and with gilt press device at foot, top edges gilt, others uncut; pp. I: 56; II: 62; titles printed in red, collotype frontispiece in volume II, 51 plates with collotype or line facsimiles, illustrations, maps and plans after Lawrence printed on the rectos or rectos and versos, one printed in red, green and black, illustrations in the text, one full-page map printed in red and black, and 2 folding maps after H. Pirie-Gordon printed in red and black contained in a loosely-inserted envelope at the end of vol. I (as issued); spines slightly faded, a few marks on boards, as often, nonetheless a very good set.

**First edition, number 336 of 1,000 copies.** Originally written in 1910 as an undergraduate thesis based on researches in Britain, France and the Near East, and titled *The Influence of the*

*Crusades on European Military Architecture—to the End of the XIIth Century*, Lawrence revised, amended and enlarged the text after his graduation, but (despite his efforts to do so) it was never published. The present, first edition under the title *Crusader Castles* was edited by his brother from Lawrence's annotated typescript and other sources, and the second volume contains letters written by Lawrence to his family during his research journeys, prefaced by a brief biographical introduction by his mother, Sarah Lawrence. O'Brien judges that, 'Lawrence's thesis in this work is counter to the accepted view that improvements in military architecture had been brought back from the Near East by the Crusaders: he believed rather that the improvements had been developed in Europe and taken by the Crusaders to the Near East. This is a discussion not yet entirely settled'. *Crusader Castles* was the first of four finely-printed works by Lawrence to be published by the Golden Cockerel Press in the years following his death.

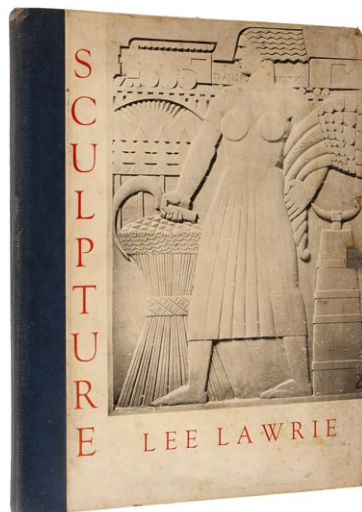




**103. LAWRIE, Lee.**  
Sculpture. Cleveland, Ohio:  
*J.H. Jansen, 1936. £500*

4to. Original blue cloth-backed portfolio with cloth ties containing 8 page booklet and 48 unbound b&w photographic plates; portfolio a little rubbed, very good.

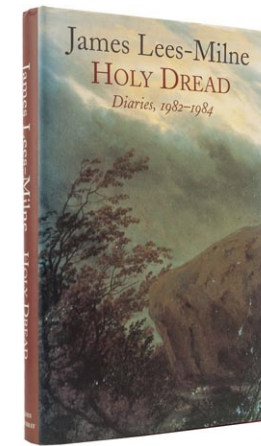
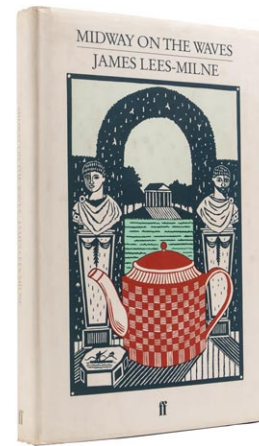
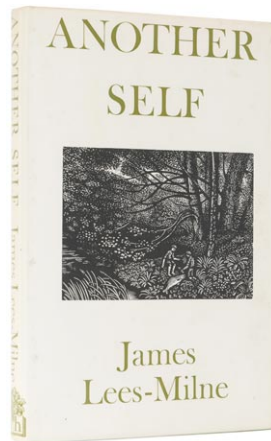
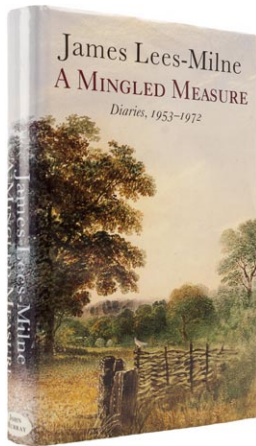
First edition. Scarce. Lee Lawrie (1877-1963) is one of the foremost figures in American architectural sculpture. He worked on some of the most noted early twentieth century buildings in the United States, including the Rockefeller Center in New York, the Nebraska State Capitol, Los Angeles Public Library and the National Academy of Sciences in Washington D.C., all of which are depicted in these plates. These buildings were mostly developed in association with the architects Cram and Goodhue. His work developed from modern Gothic through Classicism to a kind of Art Deco, and all of these styles are represented here.



**104. LEES-MILNE, James.** Midway on the Waves.  
*Faber and Faber, 1985. £148*

8vo., original blue binding lettered in gilt to the spine, in the pictorial dust wrapper; very slight bumping to the extremities of the wrapper and some light dust marks, otherwise a fine copy.

First edition of the fourth volume of diary of James Lees-Milne, covering his work for the National Trust undertaken in the years following the war. 'James Lees-Milne has that special gift for catching your fancy, so that you can see through his eyes without having to share his opinions or prejudices. A naturally graceful writer, he is as observant as a fly and a master of detail who knows exactly when to stop', (Maurice Richardson in *The Observer*, blurb).



**105. LEES-MILNE, James.** *A Mingled Measure*  
Diaries 1953-1972. *John Murray, 1994.* **£45**

8vo. Green cloth, pictorial dust jacket; pp. viii, [2],  
325, [1], b/w photo frontis; near-fine copy in like dj.  
First edition.

**106. LEES-MILNE, JAMES.** *Another Self.* *Hamish*  
*Hamilton, 1970.* **£45**

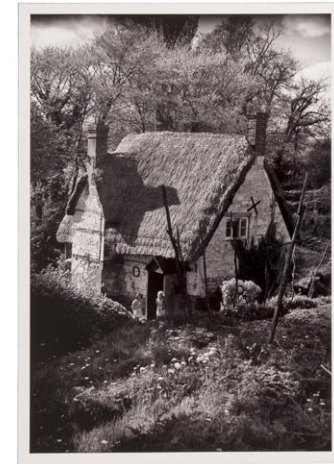
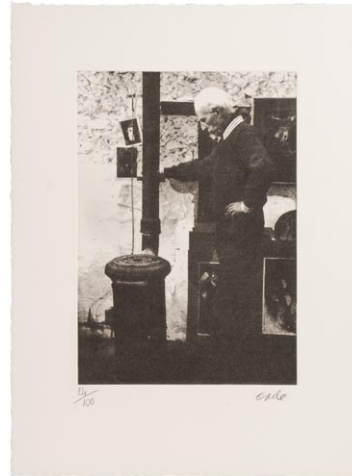
8vo. Publisher's cloth, dust jacket, two very small  
closed tears to the head of the wrapper expertly  
repaired; pp. vii + [ii] + 157 + [1], woodcut  
frontispiece by Reynolds Stone; a near fine copy.  
First edition.

**107. LEES-MILNE, James** *Midway on the Waves*  
*London, Boston, 1985.* **£98**

8vo. Original blue cloth, lettered in gilt to spine,  
illustrated dust wrapper; pp. 248; near fine.  
First Edition.

**108. LEES-MILNE, JAMES** *Holy Dread Diaries,*  
*1982-1984. John Murray, 2001.* **£40**

8vo. Publisher's cloth, pictorial dust jacket; pp. xi,  
[3], 240, b/w photo frontis; a fine copy in like dust  
jacket.  
First edition.



**109. [PIPER, John]. LEVINSON, Orde.** the Prints of John Piper; Quality and Experiment. A Catalogue Raisonné 1923-91 Revised and Expanded Edition. *Lund Humphries, 2010. £400*

4to., Original black cloth, lettered in silver on the spine. Copiously illustrated in colour and black and white throughout. A fine copy in slipcase.

Revised, expanded edition. This one of 100 copies "produced in a special limited edition by Goldmark Gallery, signed by Orde Levinson. Each is cloth bound and housed in a slipcase, together with two photo-etchings of John and Myfanwy Piper, signed by Orde Levinson and three John Piper photographs"





**110. LLEWELLYN, Sacha & Paul LISS.** Evelyn Dunbar. *The Lost Works*. *Liss Llewellyn Fine Art*, 2015. **£25**

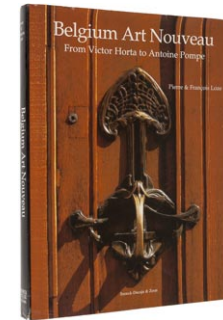
4to. Pictorial card wrappers; pp. 190, [2], illustrated in colour.

Published to accompany the exhibition held at Pallant House, Chichester between 3rd October 2015 and 14th February 2016.



**111. [BERLIN]. LOOSCHEN, Hans [Binding designer].** *Album von Berlin Charlottenburg und Potsdam*. *Berlin: Globus*, 1904. **£195**

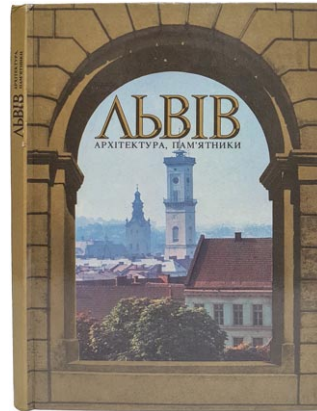
Oblong folio (264 x 330 mm). Original paper-covered boards attractively colour-printed and highlighted in gilt with a design by Hans Looschen depicting a woman in profile, dressed in the *aesthetic* manner, seated on a klismos in front of a window through which one can see the Brandenburg Gate, dust jacket titled in black, all edges red, attractively printed endpapers; five large black and white photographic panoramas and 124 single-page photographic views; a near fine copy with light, scattered spotting to the rear board, internally bright and clean.



**112. LOZE, Pierre & François** *Belgium Art Nouveau. From Victor Horta to Antoine Pompe*. *Eiffel Editions*, 1991. **£65**

Large 4to. Publisher's cloth, dust jacket; pp. 216, illustrated throughout in colour.

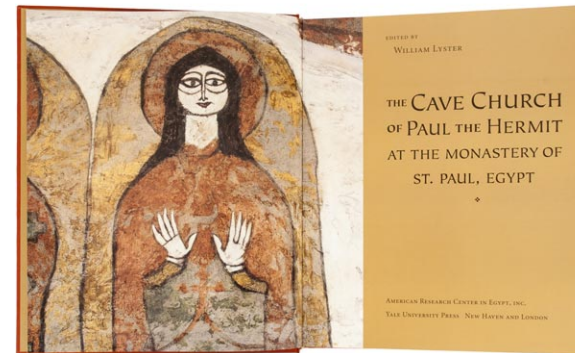
First edition.



**113. LVIV, LWOW, LEMBERG** - Lvyv. Arkhitektura, pamiatniki. Fotoalbom. Lviv, "Mistetstvo", 1985. **£128**

Small folio. Original illustrated boards, unpaginated, plates in colour and black and white after photographs; a very good copy.

Uncommon first edition of this beautiful photobook celebrating the architectural heritage and concrete Soviet presence in the largest city of Western Ukraine. Text in Ukrainian, Russian and English. Lviv burnt down twice in the 16th century and the architecture was spared during the ravages of the 20th century, which makes the city a gem of the late Renaissance, Mannerism, Baroque and Classicism.



**114. LYSTER, William.** The Cave Church Of Paul The Hermit At The Monastery Of St. Paul, Egypt. New Haven and London, Yale University Press, 2009. **£45**

4to. Terracotta cloth, pictorial dust jacket; xix, [i], 395, [2]pp., illustrated throughout in colour and b/w; fine.

First edition. Edited by William Lyster with essays by experts in the field.

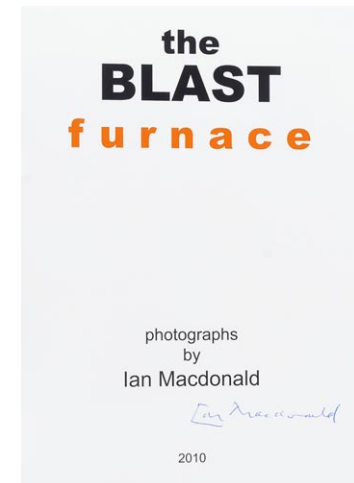


**115. MACDONALD, Ian.** the BLAST furnace  
*Whitby, by the author, 2010.* **£350**

4to. (307 x 253 mm). Photo-illustrated paper-covered boards, pp.64, including 40 duotone plates; signed in ink to the title page by the photographer; preserved in custom-made black cloth fall-down-back box.

Artist's Proof copy with a fibre-based gelatin silver print measuring (306 x 243 mm), signed and titled in pencil by the photographer, 'Redcar No.1 Bast Furnace from the Stove Stacks Midsummer night 1986.', 'Ian Macdonald 2010 A/Proof'.

First edition. Ian Macdonald was born in Middlesbrough in 1946. He has been making photographs consistently for some forty years. From 1968 to 1976 he studied a wide range of art disciplines including painting, drawing, printmaking, graphic design and the history of art, at colleges in Middlesbrough, Sheffield and Birmingham.

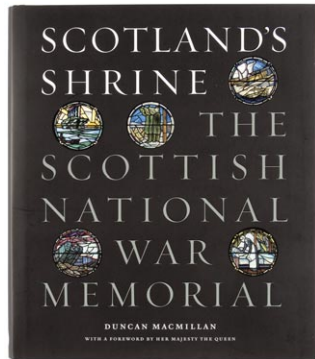


**116. MACDONALD, Ian.** the BLAST furnace.  
*Whitby, by the author, 2010.* **£50**

As previous item, but book only, not artist's proof. Signed in ink by Ian Macdonald to the title page.

Ian has previously published three books. Two were in collaboration with his friend the painter Len Tabner, *Smith's Dock Shipbuilders* in 1987 and *Images of the Tees* in 1989. The third book, *Eton*, was a response to his year as artist-in-residence at Eton College between 2006 and 2007.





**117. MACMILLAN, Duncan.** Scotland's Shrine. The Scottish National War Memorial. *Lund Humphries, 2014.* **£40**

4to. Black cloth, pictorial dust jacket; pp. 192, illustrated throughout in colour; fine.

First edition.

The Memorial's many different art works include sculpture in bronze, wood and stone, as well as outstanding stained glass. Highly accomplished, each element of the Memorial's design reflects how it is a monument to peace, and not just to war. Tracing the Memorial's eventful history from its genesis through to its construction and eventual opening, Duncan Macmillan discusses all aspects of the Memorial from its design to the individual artists that contributed to its creation. Including contextual links to other similar projects, this publication will provide the definitive account of this significant public monument, which continues to commemorate Scottish casualties of war.

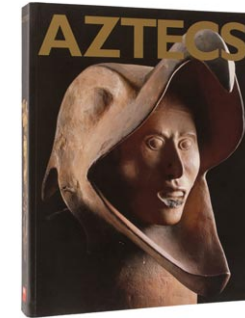


**118. MAKAREVICH, G. V., and M. V. POSOKHIN.** Pamiatniki arkhitektury Moskvyy. Zemlianoi gorod. *Moscow, "Iskusstvo", 1989.*

**£98**

4to. Original cloth with illustrated dust-wrappers and printed transparent sleeve; pp. 351, highly illustrated throughout, transparent sleeve with flaw to lower margin on front cover, otherwise very good.

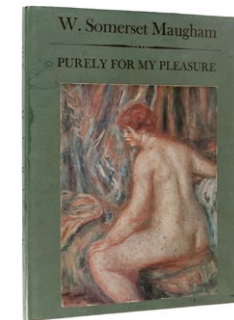
**First edition** of a beautifully produced and well-researched volume on the architectural history of the Earthen City, an old part of Moscow, between the Kremlin and Kitai Gorod.



**119. [AZTECS]. MATOS MOCTEZUMA, Eduardo and Felipe Solis OLGUIN (editors).** Aztecs *Royal Academy of Arts, 2002.* **£60**

Large 4to. Photo-illustrated card wrappers; pp. 520, illustrated throughout in colour; a fine copy.

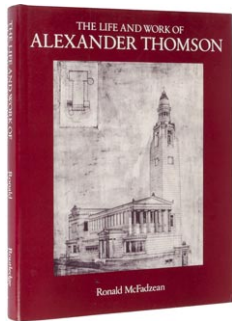
First paperback edition.



**120. MAUGHAM, W. Somerset** Purely For My Pleasure. *Heinemann, 1962.* **£80**

4to. Original cloth and wrapper; pp. 28, colour frontispiece and 37 colour plates; front of wrapper faintly spotted, minimal spotting to endpapers, very good.

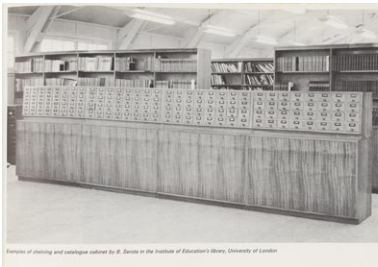
First edition. A illustrated anecdotal survey of Maugham's art collection.



**121. MCFADZEAN, Ronald.** The Life and Work of Alexander Thomson. *Routledge & Kegan Paul Ltd*, 1979. **£25**

4to. Publisher's cloth and dustwrapper; pp. xvi + 304 illustrated with black and white photograph plates and figures to text; a near-fine copy.

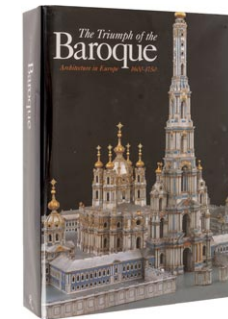
First edition of the first major study of the architect's work.



**122. MILLARD, Patricia.** Modern Library Equipment. *Crosby Lockwood & Son Limited*, 1966. **£65**

Oblong 8vo. (155 x 225 mm). Original yellow buckram, photo-illustrated dust jacket; pp. x, 216, [10], illustrated throughout with b/w photos; a near-fine copy in like dj.

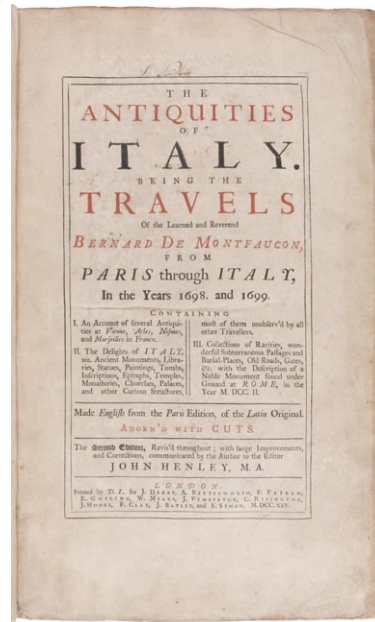
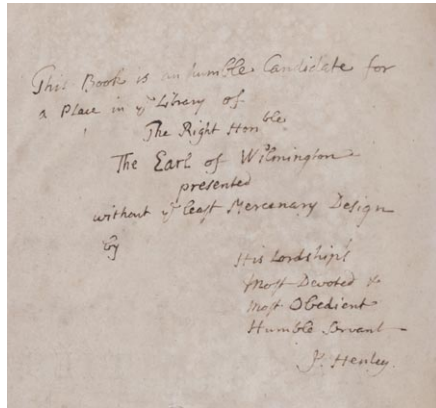
First edition thus.



**123. MILLON, HENRY.** The Triumph of Baroque Architecture in Europe 1600-1750. *New York: Rizzoli*, 1999. **£25**

Folio, navy-blue boards, lettered in gilt to spine; original dust jacket; pp. 621, [iii]; fine.

A comprehensive study of Baroque Architecture in Europe.



**124. MONTFAUCON, Bernard de and John HENLEY [editor and translator].** The Antiquities of Italy. Being the Travels of the Learned and Reverend Bernard de Montfaucon, from Paris Through Italy, in the Years 1698 and 1699 ... The Second Edition, Revis'd throughout; with large Improvements, and Corrections, communicated by the Author to the Editor John Henley. *London: Darby, Bettesworth, etc., 1725.* **£1,200**

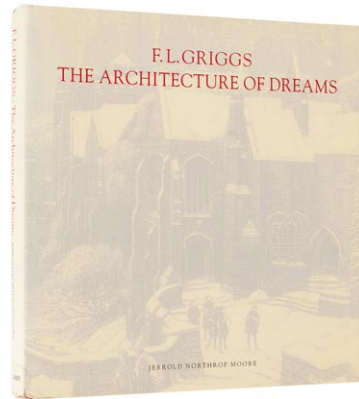
Large folio (45 x 27.5 cm). Early 20th-century full calf with raised bands and gilt-spamped lettering-piece, part of the original material of the front cover preserved, covers with gilt-ruled double fillets; pp. xxviii, 331 [recte 333], a few engravings and woodcuts in the text; half-title brittle and frayed, occasional spotting and marginal traces of humidity; a good **presentation copy, inscribed by the editor to the Earl of Wilmington** on the verso of half-title, therefore bound without four-page dedication to the Earl of Macclesfield.

Translation of the author's *Diarium italicum*, which was originally published at Paris, 1702. This translation was published originally (1712) under title: *The travels of ... Father Montfaucon from Paris thro' Italy*. This is Montfaucon's diary of his antiquarian travels through Italy, in order to

consult certain Greek manuscripts for his upcoming edition of John Chrysostom's homilies. In it, he describes "the delights of Italy" (both Roman and Greek), its ancient ruins, statuary, paintings, libraries, monasteries, churches and palace, from Milan and Venice to Florence, Naples, and Rome, where in addition to the classical sites, he also explored some mediaeval remains. Montfaucon was an outstanding and celebrated Grecist and Greek palaeographer of the late humanist period (see PMM175).

Henley, a hack worker and preacher had been introduced 'into the murkier world of Robert Walpole's secret service, a huge body of spies and informers willing to supply the prime minister with information to aid the control of the press and discover seditious libels in return for money and favour. Henley had by now politically thrown in his lot with the whigs and was in personal contact with Walpole himself' (ODNB). This might account for the cancellation of the printed dedication. The dedicatee of this copy was Spencer Compton, 1st Earl of Wilmington, who at the time of the publication of this book served as Speaker of the House of Commons, partisan to the Walpole-Townsend alliance. *ESTC T147630.*

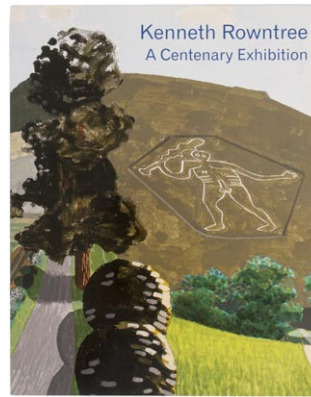




**125. [F.L. GRIGGS]. MOORE Jeremy Northrup**  
F.L. Griggs *The Architecture of Dreams* Oxford: Clarendon Press, 1999. **£50**

4to. Publisher's cloth, pictorial dust jacket; pp. xii + 290, illustrated with 143 b/w figures; near fine in a very good dust jacket.

First edition. Griggs (1876-1938) was best known as an etcher and draughtsman but made real contributions to Arts and Crafts architecture, especially in his New Dover's House in Chipping Campden.

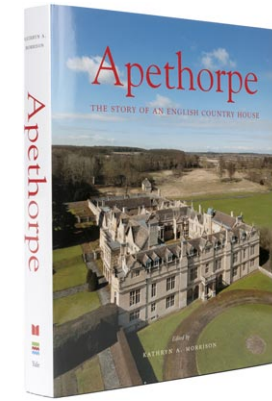


**126. MOORE-GWYN, Harry, Sacha LLEWELLYN, Paul LISS.** Kenneth Rowntree A Centenary Exhibition. London/St. Siffret: Moore-Gwyn Fine Art & Liss Llewellyn Fine Art, 2015.

**£20**

4to. Original paper covers; pp. 128, illustrated throughout in colour; fine.

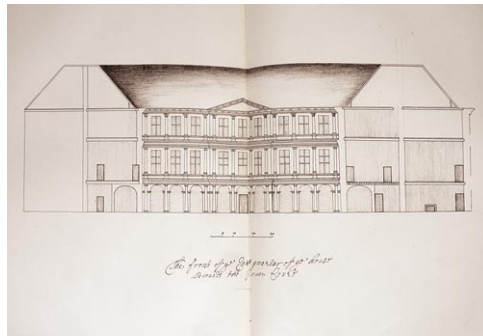
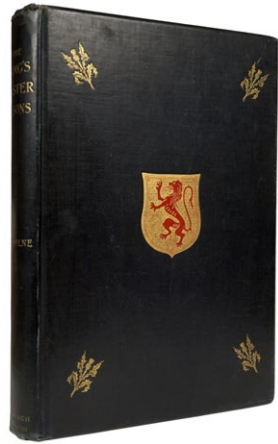
First edition. Catalogue of an exhibition commemorating the life and work of the English painter. Contributors include Alan Powers and Peyton Skipwith.



**127. MORRISON, Kathryn A.** *Apethorpe. The Story Of An English Country House.* New Haven and London, Yale University Press in association with Historic England for The Paul Mellon Centre For Studies In British Art, 2016. **£60**

4to. Blue cloth, photo-illustrated dust jacket; pp. xiv, 484, illustrated in colour and b/w.

This beautiful publication narrates the romantic biography of an architecturally significant country residence and its rescue from decline. Dating from the mid-15th century, Apethorpe in Northamptonshire was home to a succession of leading courtiers and politicians. At the command of King James I, the house was refurbished with a richly decorated state apartment. The suite, with its series of rare plaster ceilings and carved chimneypieces, unquestionably ranks as one of the finest and least known in Britain.



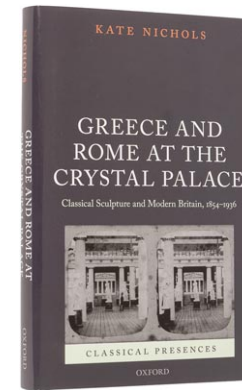
**128. MYLNE, Rev. Robert Scott.** The Master Masons To The Crown Of Scotland And Their Works. *Edinburgh: Scott & Ferguson And Brigess & Company, 1893.* **£350**

Folio (390 x 256 mm). Original publisher's navy blue cloth-covered bevelled boards, gilt-stamped armorial shield to the centre of the upper cover, gilt-stamped thistle to each corner, top edge gilt; pp. xviii + [2] + 305, colour frontispiece and over 30 plates, some double-page and one, large and folding; small area of loss to the cloth of the rear board, otherwise a clean, bright copy.

*Provenance:* 1. Presentation copy from the author to a Mr. Statham Murray, inscribed in pencil to the ffep. 2. Sir Albert Richardson P.R.A. (1880-1964), architect, author and writer, with ink signature to the ffep., subsequently gifted to his grandson Simon Houfe, with an ink presentation inscription to the same.

Useful history of the Mylne family of architects, engineers and Master Masons to Scottish kings from the 16th to the 18th centuries, the best-known member of the family being Robert Mylne, the architect and designer of bridges and canals.

## Art & Architecture

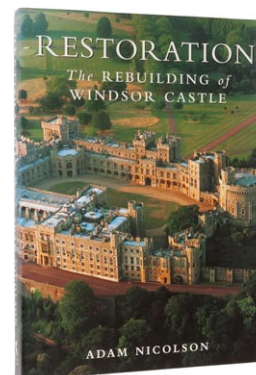


**129. NICHOLS, Kate.** Greece And Rome At The Crystal Palace. Classical Sculpture and Modern Britain, 1854-1936. *Oxford University Press, 2015.* **£70**

8vo. Black cloth, photo-illustrated dust jacket; pp. xiii, [1], 305, [1], illustrated in b/w.

From 1854, a collection of classical sculpture to rival that of the British Museum, comprising plaster casts from major European museums and scaled down architectural features, was on show in the Crystal Palace which had housed the Great Exhibition of 1851.

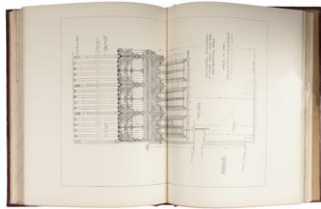
Utilizing an extensive variety of archival material, this book evokes visitor experiences at Sydenham, and examines the discussion that arose around the presentation of classical plaster casts to a mass audience.



**130. NICOLSON, Adam.** Restoration. The rebuilding of Windsor Castle. *Michael Joseph, 1997.* **£30**

4to. Original cloth and wrapper; pp. vi + 280, illustrated throughout in colour and b/w; fine.

First edition, third impression. The story of the renovation of Windsor Castle after the great fire of 1992.



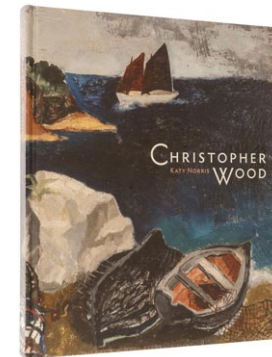
**131. [SURVEY OF LONDON]. NORMAN, Philip.** Crosby Place by Philip Norman, F.S.A., L.L.D., With An Architectural Description By W.D. Caröe, F.S.A., Being The Ninth Monograph Of The Committee For The Survey Of The Memorials Of Greater London. *The Committee For The Survey of the Memorials of Greater London*, 1908. **£98**

4to. Bound in crimson library cloth, gilt-lettered spine, t.e.g.; pp. 95, [3], 36 plates of photographs, measured drawings and architectural details, b/w figures throughout the text; ex-libris, the library of Bethnal Green Museum and the National Art Library, V&A, with the neat ink stamp of the former to the verso of the plates, the de-accession ink stamp of the National Art Library to the verso of the title-page, otherwise a very good copy. Limited edition of 500 copies. This copy numbered 221.

**132. NORRIS, Katy.** Christopher Wood. *Lund Humphries in association with Pallant House Gallery*, 2016. **£40**

4to. Pictorial boards; pp. 176, illustrated in colour throughout. Fine.

First edition. An important account of the work of the ill-fated post-Impressionist painter Christopher Wood (1901-1930) whose frenetic emotional life pushed him to suicide at 29.



**133. [SARGENT]. ORMOND, Richard and Elaine KILMURRAY.** John Singer Sargent. *Figures And Landscapes 1874-1882. Complete Paintings Volume IV.* New Haven and London: Yale University Press for The Paul Mellon Centre for Studies in British Art, 2006. **£50**

4to. Black gilt-lettered cloth, pictorial dust jacket; 446pp., illustrated throughout with numerous colour plates and b/w text figures.

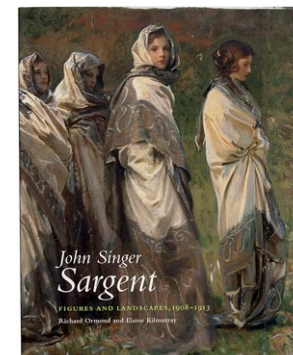
Second printing.



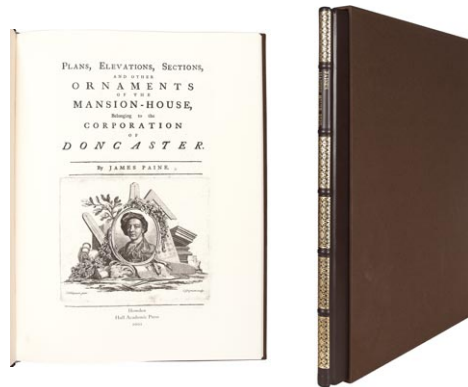
**134. [SARGENT] ORMOND, Richard and Elaine KILMURRAY** John Singer Sargent. *Figures And Landscapes, 1908-1913. Volume VIII.* New Haven and London: Yale University Press, 2014. **£50**

4to. Black cloth, pictorial dust jacket; pp. 424, illustrated throughout in colour.

First edition.



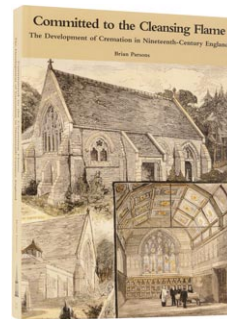




**135. PAINE, James.** The Mansion House Doncaster. *Howden, Goole: Hull Academic Press, 2002.* **£225**

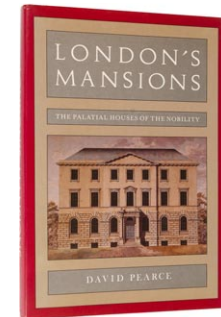
Folio (408 x 310 mm). Quarter chocolate calf over cloth-covered boards, gilt lettered and decoratively blocked spine, brown cloth slipcase; pp. [18] + 21 facsimile plates; fine.

Limited edition of 200 numbered copies. This copy numbered 14. Handsome facsimile of Paine's monograph on the Mansion House, Doncaster, privately published by the author in 1751.



**136. PARSONS, Brian.** Committed to the Cleansing Flame. The Development of Cremation in Nineteenth-Century England. *Reading: Spire Books Limited, 2005.* **£35**

Large 8vo. Publisher's wrappers; 328pp., illustrated throughout with b/w plates; fine. First edition.



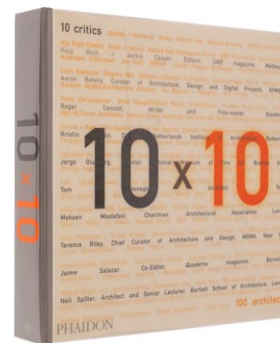
**137. PEARCE, DAVID.** London's Mansions. The Palatial Houses of the Nobility. *B.T. Batsford, 1986.* **£98**

4to. Publisher's cloth and dustwrapper; pp. 224, illustrated throughout with black and white photograph plates; price-clipped, else fine. First edition.

**138. PHAIDON.** 10 x 10: 10 Critics, 100 Architects. *Phaidon, 2000.* **£25**

Square 4to., original publisher's binding. Lavishly illustrated throughout. Fine.

First edition. "10 x 10 is a kaleidoscopic view of new architecture in the world today. 100 emerging architects have been selected by 10 leading international architecture curators and critics. Each critic has also selected and listed 10 cultural references - including designed objects, books, films, themes, and movements - to reveal a dynamic range of influences in today's design environment."

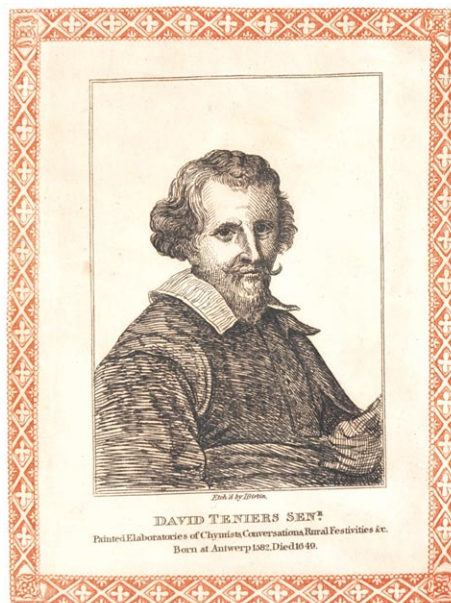


**139. PILKINGTON, Matthew.** A Dictionary Of Painters, From The Revival Of The Art To The Present Period ...A New Edition, With Considerable Alterations, Additions, An Appendix, And An Index By **Henry Fuseli, RA.** For J. Johnson; R. Faulder; etc, 1805. **£698**

4to. (280 x 215 mm.). Contemporary full tan calf, the joints cracked but firm, the boards decorated with gilt-tooled borders comprising double gilt fillets containing a border made up from a repeated anthemion gilt tool, gilt-tooled shell spandrels at each corner, the spine divided into six compartments with raised bands, gilt-lettered in the second compartment, the remainder richly decorated with gilt-tooled floral devices and curlicues, gilt edges, gilt dentelles, all edges marbled, marbled endpapers; xx, 693 + [1] + [20]pp., index and errata; the engraved armorial bookplate of Henry Mussenden Leathes Esq. of Herringfleet Hall in Suffolk to the front pastedown.

Extra-illustrated with a complete set of seventy-five finely etched portraits of painters and sculptors by James Girtin, each with a tinted border. The portraits were published separately in 1817.

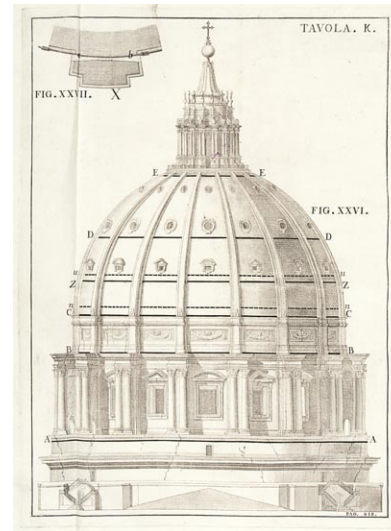
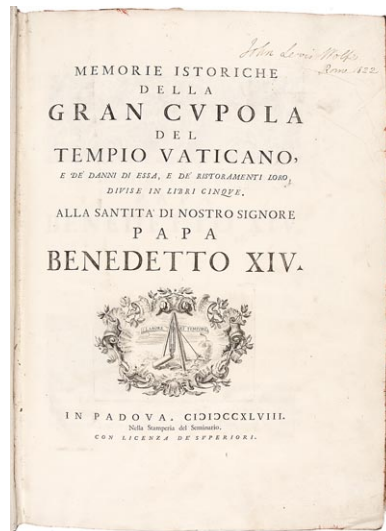
First published in 1770 and greatly expanded over the next thirty years or so. The present edition was the first to be edited by the artist Henry Fuseli who took the opportunity to completely revise the work. Pilkington's work subsequently formed the basis of Bryan's *Dictionary of Painters and Engravers*.



**140. [1930s INTERIORS]. PLATZ, Gustav Adolf (author).** Wohnräume Der Gegenwart. Berlin: Im Propyläen Verlag, 1933. **£198**

Royal 8vo. Original black cloth-backed green cloth boards with black cloth corners, spine ruled to an Art Deco design in gilt with onlaid leather label, gilt motif to upper cover, black edges; pp. [vi], 7-516 + [i] + [3], publisher's list; profusely illustrated with 500 black and white photographs and plans together with 15 plates in colour, 12 of which are tipped-in on black stock and guarded by tissues (one folding); a very good solid copy with leather spine label showing some wear and some mottling and shelf wear to edges of boards, internally fresh with occasional light foxing.

First edition, appearing as a supplement to the Propylaea art history. A cutting edge book of German 1930s' interior design including plans by Gropius, Le Corbusier, André Lurçat, L. Kozma, Ritveld &c. alongside a section devoted to furniture, textiles and tableware.



**141. [ROME]. POLENI, Giovanni.** *Memorie Istoriche Della Gran Cupola Del Tempio Vaticano E De' Danni Di Essa , E De' Ristoramenti Loro Divise In Libri Cinque. Padova: Nella Stamperia del Seminario, 1748.* **£3,955**

Folio (460 x 325 mm). Five books in one volume. Contemporary quarter calf over patterned paper-covered boards, brown morocco and gilt lettering piece to the spine, all edges speckled red; pp. [8], 118 leaves paginated in four columns recto and verso, apart from the final leaf which is paginated on the recto only, the pagination includes 9 folding, etched plates lettered A-G, H-K, 19 folding, etched plates *hors-texte*, numbered I-XIX; the binding rather rubbed at the extremities, the corners bumped, with some loss of the paper covering the boards, internally a bright, crisp copy.

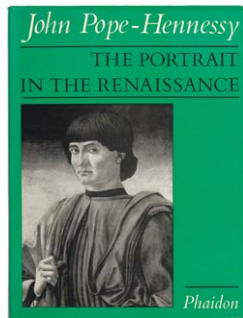
*Provenance:*

The present work has an interesting provenance having belonged to the architect, James Lewis Wolfe. It appears to have been purchased by him in Rome in 1822 at the end of a tour of Europe in the company of fellow architects that included Thomas Leverton Donaldson, the co-founder and first President of the R.I.B.A. Subsequently the volume seems to have found its way into the library of the architect Joseph Gwilt, to whom Wolfe had been articulated in 1813. Wolfe's architectural career was short, concluding when he joined his brother's newly established company as a stockbroker, the pair establishing a highly successful business that continued until 1848. An interest in architecture, however, was continued by James, acting as adviser to his close friend, the architect Charles Barry. The design of the latter's Travellers' Club and the Reform Club both in London, owe much to Wolfe who had encouraged Barry to make a close study of the principal Renaissance buildings of Florence and Rome. In 1907 the volume was acquired by Sir Albert Richardson.

*Lees-Milne, James. St. Peter's. Hamish Hamilton, 1967.*

*BAL Early Printed Books 2588*

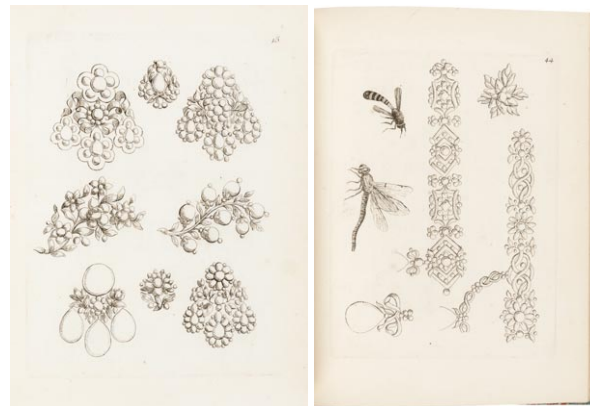
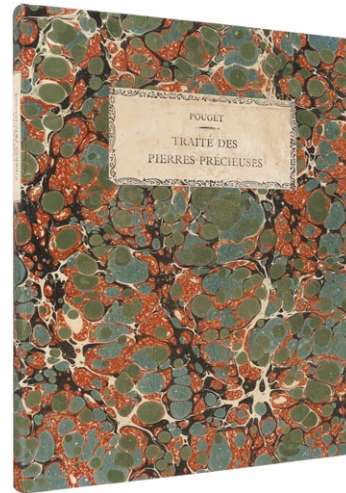




**142. POPE-HENNESSY, John.** *The Portrait In The Renaissance.* Phaidon, 1966. **£20**

Large 8vo. Grey cloth, titled in red to the upper board and spine, price clipped dust jacket; pp. xxxii, 348, illustrated throughout with b/w photos; neat ink stamp of the History of Art Department, University College to the recto of the ffp, otherwise a near fine copy in like dust jacket.

First edition. Based on the A.W. Mellon Lectures in the Fine Arts given by Pope-Hennessy in Washington in 1963.



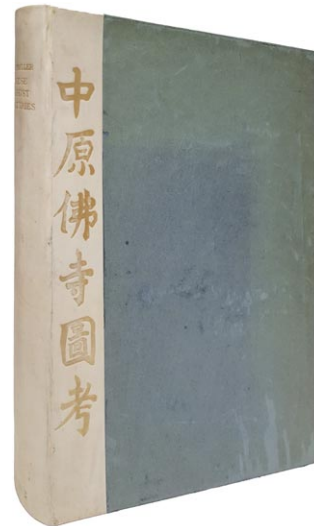
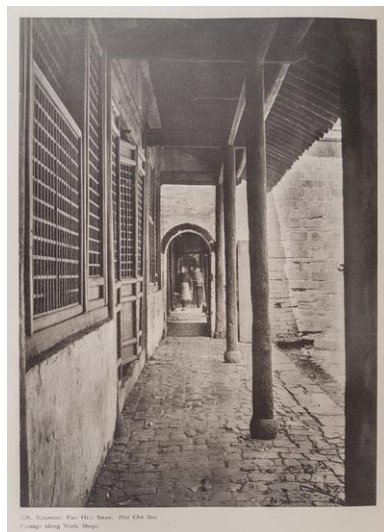
**143. [JEWELLERY]. POUGET, [Jean Henri Prosper].** *Traité Des Pierres Précieuses et de la maniere des les employer en Parure.* Paris: chez l'Auteur, Md. Joyaillier, Quay des Orfèvres au Bouquet de Diamants et Chez Tilliard, Libraire. Quay des Augustins a St. Benoist, 1762. **£998**

Small 4to. (266 x 208 mm). Volume of engraved plates only. Recently bound by Bernard Middleton in period-style marbled paper covered

boards, printed paper label to the upper board and spine, t.e.g.; allegorical title-page after a design by J.B Piauger, a further 79 plates engraved by Mlle. Raimbau, showing numerous jewellery designs, including those for brooches, earrings, necklaces, bracelets, buckles and sword handles; the engraved plates bright and clean. De-accessed from the National Art Library with the de-accession stamp on verso of engraved title-page. Also with small red ink accession stamp of National Art Library dated 12.3.83 on verso of title-page and on versos of most plates.

First edition, complete collection of plates but without accompanying text. A study of precious stones by the Parisian jeweller Jean Pouget (died 1769), illustrated with 79 plates of designs for rings, pendants, brooches, royal and military orders, buckles, sword handles and other objects.

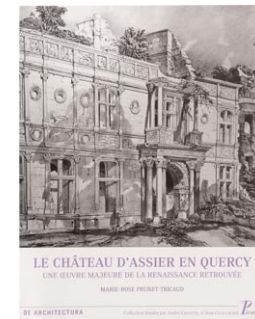
Pouget was a leading Parisian jeweller during the Ancien Régime. During the French Restoration, Pouget et Fils would reappear. His famous book on rococo jewellery and precious gemstones, would become one of the best testimonies of 18th century jewellery.



**144. PRIP-MOLLER, Johannes.** Chinese Buddhist Monasteries. Their Plan and its Function as a Setting for Buddhist Monastic Life. *Copenhagen: Gads Forlag and OUP, 1937.* **£1,395**

Large folio. Original half-vellum over boards, spine and front cover lettered in gilt; pp. [xii], 396, colour frontispiece, four large folding plans in rear pocket, highly illustrated in photogravure and after drawings, vellum a little discoloured, otherwise fine.

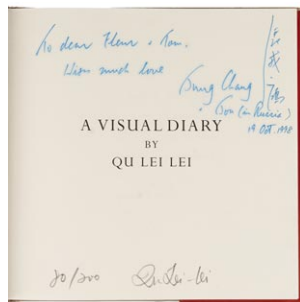
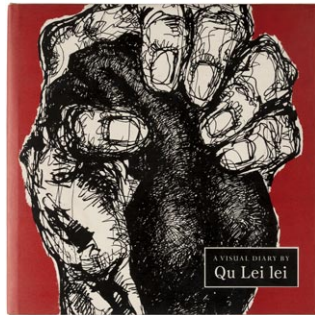
**First edition of probably the most important and lavishly produced book on the subject.** Many monasteries were to be destroyed in the decades after this publication. Johannes Prip-Møller was a Danish architect active in China, and the Carlsberg brewery funded this impressive book production, and in-depth study.



**145. PRUNET-TRICAUD, Marie-Rose** Le Chateau D'Assier En Quercy. Une Oeuvre Majeure De La Renaissance Retrouvée. *Editions A. et J. Picard, 2014.* **£35**

4to. Pictorial card wrappers; pp. 183, [1], illustrated in b/w and colour; fine.

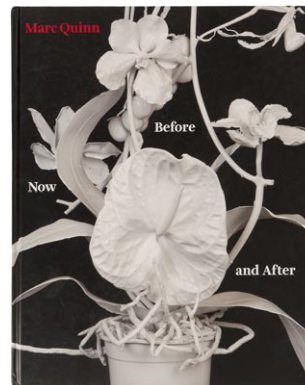
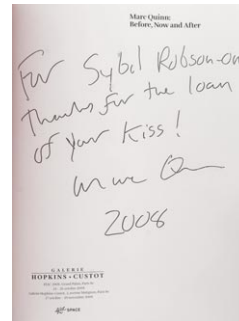
First edition. A detailed account of this 16th century building.



**146. QU LEI LEI. Jung CHANG (Preface).** A Visual Diary. L.L. Books, 1996. **£50**

Square 8vo., original cloth with dust wrapper. A near fine copy.

First edition one of 200 numbered copies signed by Qu Lei Lei. Inscribed "To dear Fleur and Tom with much love Jung Chang & Jon (in Russia)."



**147. QUINN, Marc** Before Now and After. Paris: Galerie Hopkins-Custot, 2008. **£98**

Folio, half red cloth, half printed boards, lettered in white to lower cover; pp. 103, [i]; small crease to upper RH corner, and the odd scratch. Else fine.

Exhibition catalogue, **inscribed by the artist** to the first page: "For Sybil Robson-on, thanks for the loan of your kiss! Marc Q, 2008."

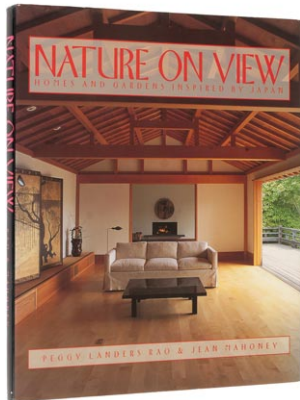


**148. R, F.M.** Emblematic Illumination; Or, Forms, Colours, and Emblems Suitable For Illuminating Texts Of Holy Scripture In large Style, In Oils Or Water-Colours. Day And Son Limited, n.d. but c. 1862. **£75**

Small 4to. (210 x184 mm). Original mauve cloth, the upper board blocked and lettered in gilt, all edges gilt; 8 lithograph plates, 7 of which are heightened in red, blue and gold, including the frontis, which is tissue guarded ; a bright, fresh copy.

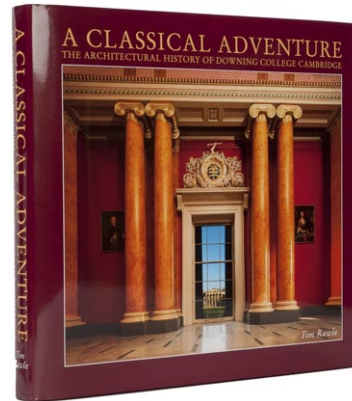
Sixth edition.





**149. RAO, Peggy Landers & Jean MAHONEY.** Nature on View. Homes and Gardens inspired by Japan. New York: Weatherhill, 1993. **£25**

4to, white textured cloth lettered in black to spine; photographic dust wrapper; pp. 191, [i]; previous ownership name to ffe; very small stain to upper cover; fine.



**150. [CAMBRIDGE]. RAWLE, TIM.** A Classical Adventure: The Architectural History of Downing College, Cambridge. Cambridge: The Oxbridge Portfolio Ltd., 2015. **£30**

Oblong 4to. Photo-illustrated laminated boards, matching dust jacket; pp. 200, illustrated in colour.

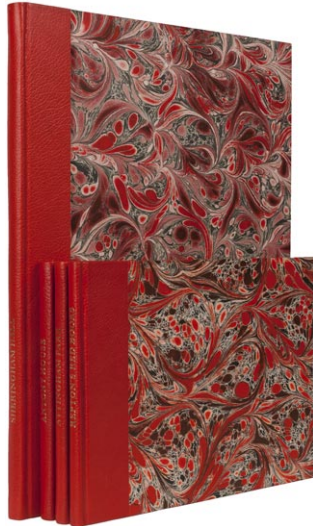
First edition. Edited by John Adamson.



**151. [REMBRANDT]. MUNZ, Ludwig. [Editor].** Rembrandt's Etchings. Reproductions Of The Whole Original Etched Work. A Critical Catalogue of Rembrandt's Etchings And The Etchings Of His School Formerly Attributed To The Master With An Essay On Rembrandt's Technique And Documentary Sources... Phaidon Press, 1952. **£175**

Large 4to. Two volumes. Publisher's cloth, [lacking dustwrappers], top edges gilt; pp. viii + [iv] + 338; pp. 232, both volumes illustrated throughout with 66 text figures and 373 half-tone plates.

Translated from Munz's original text by Neil McLaren.



**152. REPTON, HUMPHRY.** *The Red Books of Humphry Repton.* London: Basellisk Press, 1976.

**£2,000**

Folio and oblong 8vo. 4 vols. Limited numbered edition of 515 sets, quarter red morocco gilt over marbled boards, in cloth box, a fine set.

A sumptuous facsimile edition comprising the first published edition of the surviving Red Books; Anthony House, Cornwall; Attingham Park, Shropshire and Sheringham Hall, Norfolk, with an explanatory volume by Edward Malins containing recent photographs by Eric de Mare. Repton's drawings are meticulously reproduced in collotype and printed on wove paper as close as possible to the original Whatman stock.

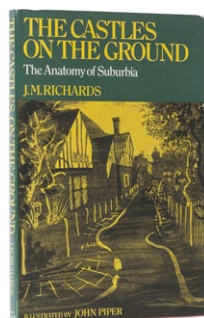


- 153. [PINTORICCHIO]. RICCI, Corrado.** Pintoricchio His Life, Work, And Time. *London: William Heinemann; Philadelphia, J.B. Lippincott Company, 1902.* **£98**

Folio ( 395 x 306 mm). Sometime bound in half crimson morocco, top edges gilt, marbled endpapers; pp. [8], 246, 6 photogravure plates, including frontis, 15 colour plates, each tissue-guarded, those of the photogravure titled, numerous b/w figures throughout the text; negligible water stain to the upper fore-edge, not affecting the surface of the page; a bright, clean copy.

*Provenance:* 1. L.K. Elmhirst with his ink annotations and monogram to the recto of the ffp "L.K.E. Sept. 1972. from Gregory Book Shop, Bath". 2. Dartington Hall Library with their neat ink stamp to the recto of the ffp. 'withdrawn' stamp to the same.

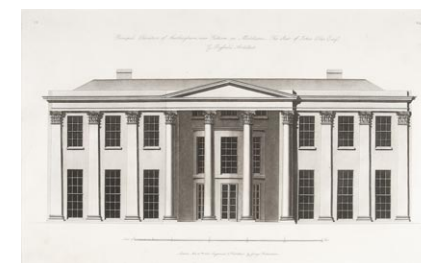
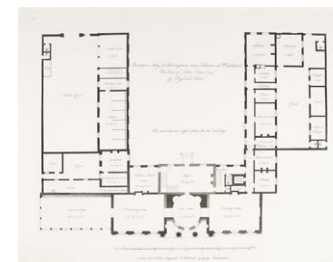
Translated from the Italian by Florence Simmonds.



- 154. RICHARDS, J.M.** The Castles on the Ground. The Anatomy of Suburbia. *John Murray, 1973* **£25**

8vo., original cloth with price-clipped dust wrapper. Illustrations by John Piper. A couple of nicks to wrapper otherwise a very good copy.

First edition thus with new Introduction by J.M. Richards and "a new set of illustrations to replace the lithographs with which John Piper embellished the original edition."

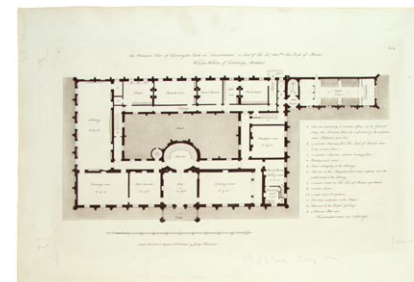
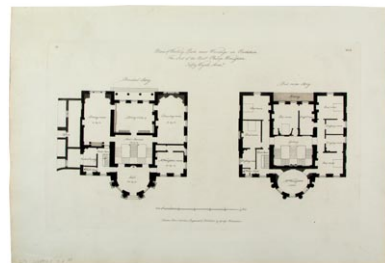
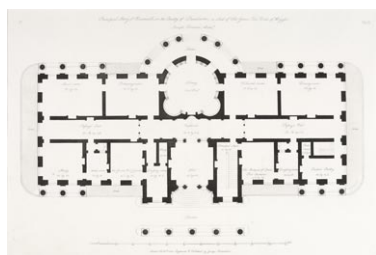


- 155. RICHARDSON, George.** Hurlingham, near Fulham in Middlesex, the Seat of John Ellis, Esq. *Printed By T. Bensley, ... For The Author, 1808.* **£298**

Two aquatint plates (522 x 360 mm., sheet size), showing Hurlingham House (now the Hurlingham Club) for John Ellis, designed by George Byfield (c. 1756-1813), and built between 1797 and 1798. Colvin notes that, 'At the time of his death Byfield was described as 'an eminent architect, who has built several Goals, and for many years has made this branch of his profession his particular study'. In addition he designed or made alterations to a number of country houses in Worcestershire

Plan of the principal story (300 x 392 mm., to the platemark), elevation of the principal front (290 x 475 mm., to the platemark).





**156. RICHARDSON, George.** Roseneath in the County of Dumbarton, a Seat of His Grace the Duke of Argyle. *Printed By T. Bensley, ... For The Author, 1808.* **£198**

Two aquatint plates (522 x 360 mm., sheet size), showing Joseph Bonomi's (1739-1808) design for Roseneath, Dunbartonshire, built between 1803 and 1806, but gutted by fire in 1947 and demolished in 1961.

Plan (300 x 451 mm., to the plate mark), elevation of the principal front (300 x 451 mm., to the plate mark).

**157. RICHARDSON, George.** Woolley Park, near Wantage in Berkshire, the Seat of the Rev. Philip Wroughton. *Printed By T. Bensley, ... For The Author, 1808.* **£225**

Three aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Wooley Park, Chaddleworth, Berkshire, remodelled for the Reverend Philip Wroughton by Sir Jeffry Wyattville (1766-1840), in 1799, new wings were added in 1860.

Plans of the principal and bedroom storeys (256 x 430 mm., to the platemark), elevation of the north-west front (279 x 340 mm., to the platemark), elevation of the south-east front (279 x 340 mm., to the platemark).

**158. RICHARDSON, George.** Donington Park in Leicestershire, a Seat of the Right Hon. the Earl of Moira. *Printed By T. Bensley, ... For The Author, 1808* **£298**

Four aquatint plates (522 x 692 mm., sheet size) and (522 x 360 mm., sheet size), showing Donington Park designed by William Wilkin (1751-1815) for the 2nd Earl of Moira, commenced around 1790 and substantially complete by 1802.

Plan of the principal floor (450 x 276 mm., to the platemark), plan of the chamber floor (276 x 232 mm., to the platemark), plan of the roof over the Gothic Hall and plan of the mezzanine floor (405 x 251 mm., to the platemark), elevation of the principal front (332 x 655 mm., to the platemark).

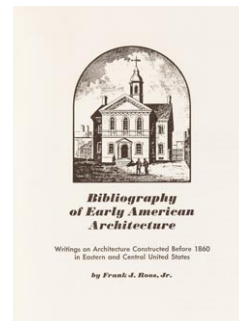


**159. ROBINSON, William.** My Wood Fires and their story. Showing the beauty and use of the wood fire: of the way to secure good draught and combustion: of the native woods best for fuel: of the abolition of the fender: and of the economy and value of wood as fuel. *Country Life*, 1917.

**£100**

4to. Original white cloth, gilt lettering to upper cover; pp. 54, 15 plates; previous owner's pencil signature to ffep, binding somewhat marked, endpapers browned, internally very clean, very good.

First edition. This is a quirkily charming book by William Robinson, the gardener and author of horticultural works such as *The English Flower Garden* and the journal *Flora and Sylva*. It is also extremely practical and full of tips that are of help in our own time of oil price hikes and fuel poverty.



**160. ROOS, Frank J** Bibliography Of Early American Architecture. Writings on Architecture Constructed Before 1860 in Eastern and Central United States. *University of Illinois Press*, 1968.

**£20**

8vo., original cloth lettered in black on spine. A very good copy (without dust wrapper)

Revised and expanded edition.



**161. RUBENS, Peter Paul** The Magnificent Ceremonial Entry Into Antwerp Of H.R.H.Ferdinand Of Austria On The 15th Day Of May,1635. *New York: Benjamin Blom*, 1971.

**£40**

Folio, original cloth lettered in gilt on spine and upper board. A fine copy.

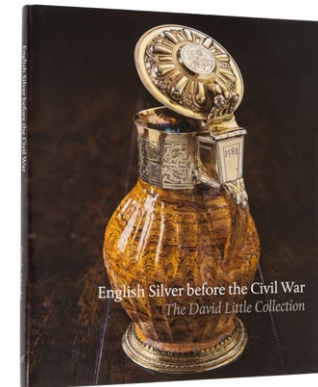
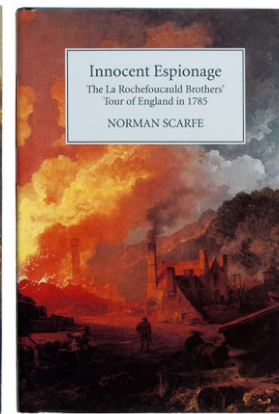
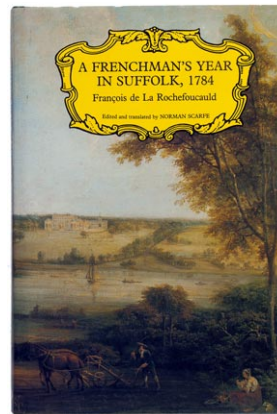
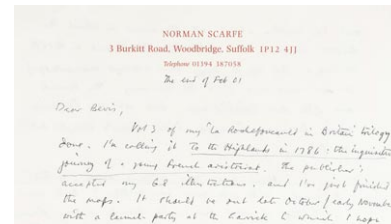
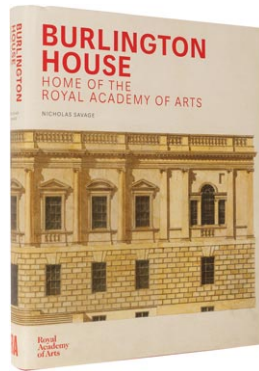
First edition of this facsimile of the original edition first published in 1642 by Meursius, with descriptive text by Casperius Gevartius and engravings, after the designs of Peter Paul Rubens, by Theodor van Thulden.

**162. SAUDAN, Michel and Sylvia SAUDAN-SKIRA** From Folly to Follies. *New York: Abbeville Press*, 1988.

**£80**

4to. Original cloth and wrapper; pp. xx + 237, lavishly illustrated in colour; fine.

First English language edition. A survey of extravagant eighteenth century gardens decorated with follies, grottoes, temples and pagodas.



**163. SAVAGE, Nicholas.** Burlington House. Home of the Royal Academy of Arts. *Royal Academy of Arts*, 2018. **£60**

4to. Original cloth and dustwrapper; pp. 320, illustrated throughout in colour; fine.

First edition. A complete architectural history of this iconic Georgian building that now houses not only the Royal Academy but also some of the great British intellectual organisations, such as the Linnean Society and the Geological Society.

**164. SCARFE, Norman.** A Frenchman's Year in Suffolk, 1784 [and] Innocent Espionage. The La Rochefoucauld Brothers' Tour of England in 1785. *Woodbridge: The Boydell Press*, 2001 and 1995. **£298**

8vo., 2 volumes in original cloth with dust wrappers (one price-clipped). Very good copies. Reprints. Both copies inscribed by the author to Bevis Hillier.

**165. SCHRODER, Timothy** English Silver before the Civil War: The David Little Collection. *Cambridge: John Adamson*, 2015. **£30**

4to, brown cloth lettered in silver to spine; pictorial wrapper and endpapers; pp 160; fine. First edition.



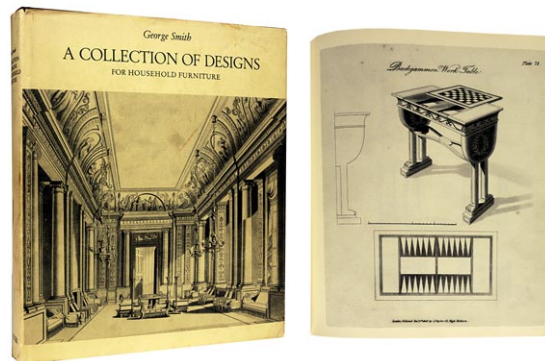


**166. SKOGH, Lisa.** *Material Worlds. Queen Hedwig Eleonora As Collector And Patron Of The Arts. Stockholm: The Center for History of Science at the Royal Swedish Academy of Sciences, 2013.* **£45**

Royal 8vo (240 x 175 mm). Pictorial card wrappers with flaps; pp. 359, [1], illustrated in colour throughout; fine.

First edition.

*Material Worlds* explores the patronage and collecting of Queen Hedwig Eleonara of Sweden (1636-1715). The book principally focuses on three of her areas of interest, grouped as metaphorical material worlds: pictures, wonders and knowledge. It looks at Hedwig Eleonara's patronage of portraitists, miniaturists, ivory sculptors, hardstone carvers, jewellers and goldsmiths, as well as ideas on natural resources, rarities and scholarship, which were all of great significance to the visual display and political culture created around the Swedish royal court.



**167. SMITH, George.** *A Collection Of Designs For Household Furniture. New York, Washington, London: Praeger, 1970.* **£75**

Large 4to (275 x 233 mm). Original paper-covered boards, pictorial dust jacket; pp. xxviii, xiv, 33, 158 b/w plates reproducing those of the 1808 edition of Smith's *Household Furniture*.

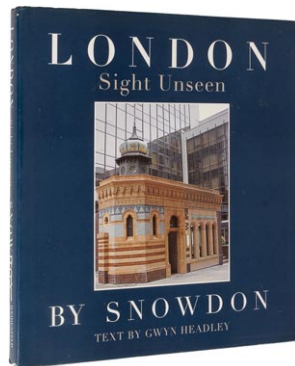
First facsimile edition.



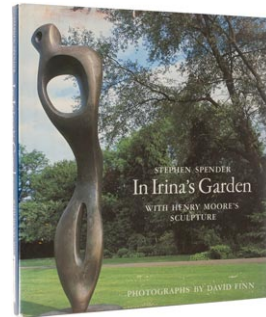
**168. SMITH, John.** *A Catalogue Raisonné Of The Works Of The Most Eminent Dutch, Flemish, And French Painters; In which is included a short Biographical Notice of the Artists, With A Copious Description Of Their Principal Pictures; A Statement Of The Prices At Which Such Pictures Have Been Sold At Public Sales On The Continent And In England;... London and Edinburgh: Sands And Company, 1908. [Smith And Son, 1829-1842].* **£198**

Royal 8vo., (260 x 163 mm). Nine parts in nine vols. Uniformly bound in the original crimson cloth, printed paper labels to the spines; spines sunned, upper edge a trifle dusty, head and foot of spines nicked with a little loss; most volumes with previous ink stamp of Bethnal Green Museum; internally clean with the odd smudge.

Reprint edition limited to 1250 copies.



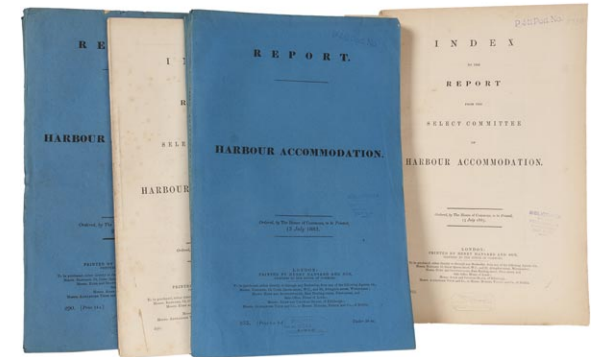
- 169. SNOWDON.** *London Sight Unseen.* Wiedenfeld & Nicolson, 1999. **£60**  
8vo, original boards, in dust-jacket; illustrated with colour photographs; near fine.  
First edition.



- 170. SPENDER, STEPHEN** *In Irina's Garden with Henry Moore's sculpture London: Thames & Hudson Ltd., 1986.* **£30**

4to. Original green cloth in photographic illustrated dust wrapper; pp. 128; dust wrapper lightly worn, otherwise a near-fine copy.

**Author's own copy.** Spender was friends with Moore, and collaborated with his wife Irina in order to produce this book. With the bookplate of the Spenders attached to front paste down.

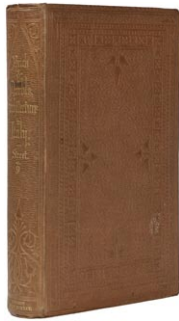


- 171. STEVENSON, Thomas (Contributor).** *Report from the Select Committee on Harbour Accommodation; together with the Proceedings of the Committee, Minutes of Evidence and Appendix. Printed by Henet Hansard and Son, 1883 and 1884.* **£500**

Folio, 4 volumes (the 1883 Report and Index, and, the 1884 Report and Index), The Reports in original printed blue wrappers, the Index in plain printed wrappers. Unobtrusive ink stamps on wrappers and title-pages, repair to front sheet of 1884 Index, a little light occasional browning, a few marginal tears, otherwise in very good condition.

The Official Select Committee Reports from 1883 and 1884 on Harbour Accommodation. These reports offer a wealth of information on the state of the ports, harbours and related industries of the coasts of Britain and Ireland. The Select Committee included Thomas Stevenson, Sir Thomas Brassey, Viscount Baring, Sir George Balfour and Sir Eardley Wilmot.

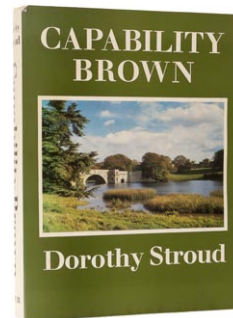
The Reports are illustrated with plates, many folding and many coloured showing charts, elevations, and designs. There are also charts showing the sites of shipwrecks.



**172. STREET, George Edmund.** Brick And Marble In The Middle Ages. Notes Of A Tour In The North Of Italy. *John Murray, 1855.* **£75**

8vo. Publisher's original blind-stamped cloth; pp. xx + 287 + [1] + 32, publisher's advertisements, 35 woodcut plates, including frontispiece, of which eight are coloured or tinted, numerous woodcut text illustrations; ex-libris the National Art Library with its accession and de-accession ink stamp to the verso of the title page, small ink stamp of the Bethnal Green Museum to the verso of the plates, otherwise a bright clean copy.

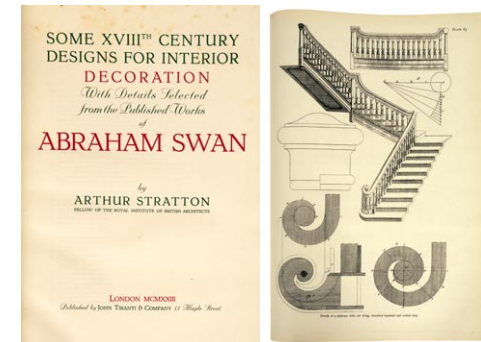
First edition. One of the nineteenth-century's most prolific architectural theorists and the architect of the Royal Courts of Justice, Street had travelled throughout northern Italy in 1853, gathering material for the present volume. A second, enlarged edition appeared in 1874.



**173. STROUD, Dorothy.** Capability Brown. With An Introduction By Christopher Hussey. *Faber and Faber, 1975.* **£60**

4to. Publisher's cloth, dustwrapper; pp. 262, frontispiece and numerous black and white photograph plates; label pasted to prelim, wrapper clipped, very good.

New edition of this valuable biography incorporating much new material that had come to light since the appearance of the first edition in 1950.



**174. [SWAN, Abraham]. STRATTON, Arthur (editor).** Some XVIIIth Century Designs For Interior Decoration With Details Selected from the Published Works of Abraham Swan by Arthur Stratton. *John Tiranti & Company, 1923.* **£135**

Folio (393 x 267 mm). Original grey cloth, titled in red and black letter to the upper board; pp. x, [1], 76 b/w plates; [4]pp. prospectus inserted loose; the boards a little dusty, light spotting to the endpapers, else a bright, clean copy.

Useful selection of plates reproduced from Swan's *The British Architect: or The Builder's Treasury of Staircases, A Collection of Designs in Architecture, The Carpenter's Complete Instructor and Designs for Chimnies....*





**175. THE INTERNATIONAL EXHIBITION 1862**

Cassell's Illustrated Family Paper Exhibitor; London, New York: Cassell, Petter, & Galpin, 1862.

**£50**

4to. Publisher's pebble-grain mauve cloth, decoratively blocked in blind and gilt, yellow glazed endpapers; pp. xvi, 272, illustrated throughout with wood-engraved figures; the margins age-toned and some very light scattered spotting to some leaves.

"The Illustrated Exhibitor aims to be a permanent and valuable record of the International Exhibition of 1862."

The International of 1862, or Great London Exposition, was a world's fair. It was held from 1 May to 1 November 1862, beside the gardens of the Royal Horticultural Society, South Kensington, London, England, on a site that now houses museums including the Natural History Museum and the Science Museum.



**176. TOSI, Mario, and Annamaria FORNARI.**

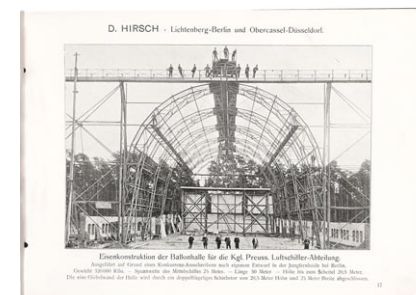
*Nella sede della verità. Deir el Medina e l'ipogeo di Thutmosi III ...* Presentazione di Ahmed Kadry, prefazione di Sergio Donadoni. [Milan: Franco Maria Ricci, 1987].

**£148**

Square large 4to. Original black cloth, lettered in gilt with mounted colour illustration on front cover, in the original box; pp. 229, [5], numerous mounted colour illustrations in the text, printed with Bodoni types on handmade blue paper; apart from light wear and scuffing to the box a very good copy.

**First edition, number 375 of a total print run of 5000.** This luxuriously produced book documents and interprets the pictorial and scriptorial messages found in the necropolis of Thebes, and investigates the artisans who lived in the village of Deir el Medina.

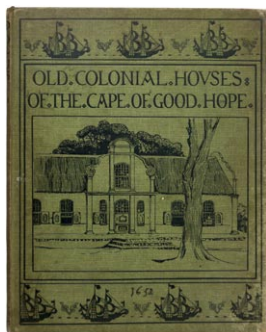
Despite the rather large print run, the title has become rare.



**177. TRADE CATALOGUE, D. Hirsch Fabrik für Eisenkonstruktionen.** Berlin: Louis Borchardt, n.d. c. 1910.

**£50**

Oblong 8vo. Original grey card titled wrapper; pp. 44, illustrated throughout with b/w photos of the company's contributions to a variety of civil engineering and architectural projects including Zeppelin hangars; a very good copy.

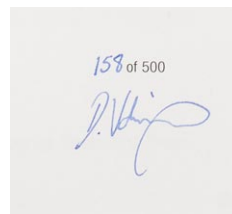


**178. TROTTER, Alys Fane.** *Old Colonial Houses of the Cape of Good Hope ... With a Chapter on the Origins of Old Cape Architecture by Herbert Barker A.R.I.B.A. London: Batsford, 1900. £128*

Large 4to. Original green illustrated cloth; pp. viii, 16, 34 plates; cloth a little marked, offsetting from endpapers, minimally spotted in places only.

**First edition** of one of the first publications on the subject, documenting many fine Dutch settlers' residences, documented by one of the foremost architects of the Empire.

We have had the *gutta percha*, or 'perfect' binding, which is usually disintegrating, restored.



**179. [PRIOR, Edward Schröder] VALINSKY, David.** *An Architect Speaks. The writings and buildings of Edward Schröder Prior. David Valinsky for Shaun Tyas Press, 2014. £35*

Small 4to. Photo-illustrated card wrappers with flaps; pp viii, 255, [1], illustrated throughout in colour.

First edition. Selected and introduced by David Valinsky. Edition limited to 500 copies, each signed and numbered in ink by the author. Prior (1852-1932) was one of the most important of the second generation Arts & Crafts architects, with an individual and experimental style. His masterpiece is St Andrew's Church, Roker, one of the finest churches of the twentieth century.

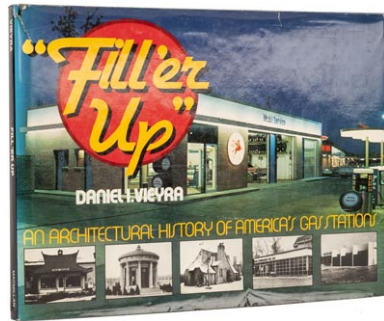


**180. VENICE** *Terza Mostra Internazionale Di Architettura. Venice Project. Milano: Electa Editrice, 1985. £30*

4to. Two volumes. Paperback and slip-case; pp. 302 + [2]; pp. (305-) 614 + [2]; numerous colour and black and white photograph plates and illustrations; slip case slightly damaged to extremities, otherwise very good.

First edition. Text in English.

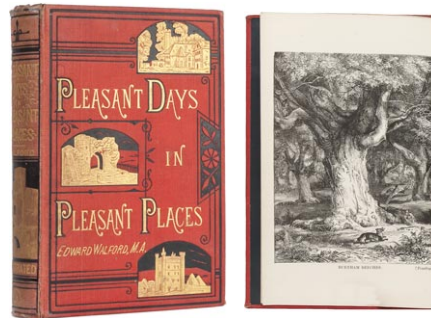
Mostra di Architettura di Venezia, the architecture section of the Venice Biennale, was established in 1980, although architecture had been a part of the art biennale since 1968.



**181. VIEYRA, Daniel I.** "Fill'er Up". An architectural history of America's gas stations. New York: Macmillan, 1979. **£45**

Oblong 4to. Original cloth and wrapper; pp. xiv + 110, colour and b&w photographs; a little rubbed to extremities, very good.

First edition.



**182. WALFORD, E..** Pleasant Days in Pleasant Places W.H. Allen & Co., 1885 **£25**

8vo., original red pictorial cloth gilt, lower board stamped in blind with decorative device, top edges gilt, black endpapers; woodcut illustrations to text; spine faded, otherwise a good copy; Provenance: Kellie Jayn (owner's inscription to front free endpaper).

A description of the author's travels around England and Wales mostly taken from topographical articles contributed to *Once a Week* between 1862 and 1868.

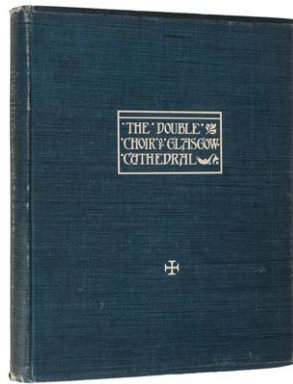


**183. WARNER, George F. (Editor).** Facsimiles of Royal, Historical, Literary and other Autographs in the Department of Manuscripts of the British Museum. Series I-V. London: British Museum Press, 1899. **£100**

Folio, contemporary half morocco, lettered and ruled in gilt. With 150 autographs reproduced by photo-lithography. A little rubbing to binding otherwise a very good copy.

First edition. Includes 85 historical documents of English royalty and statesmen, with similar autographs of 6 continental monarchs. The second half of the volume is devoted to the autographs of 53 artists and men of letters, with 6 continental autographs





**184. WATSON, T L** Double Choir Of The Glasgow Cathedral. *Glasgow: James Hedderwick & Sons, 1901.* **£30**

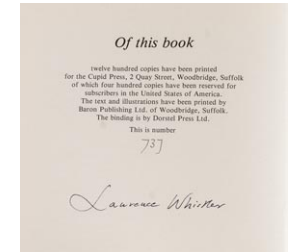
8vo, blue cloth, lettering and border in white to upper cover; lettering in white to spine; pp. x, 188, [iv]; numerous photographs, 3 pull-out maps to rear; covers and lettering to spine rubbed, good overall.

First edition of this study of rib vaulting in Glasgow Cathedral.



**185. WEINREB.** The Arts Applied. Catalogue 29. *B. Weinreb Architectural Books Ltd., 1975.* **£20**

8vo. Black gilt-lettered cloth; 320pp., containing nearly 2000 entries catalogued and annotated by Denise Chafer and Hugh Pagan and divided into the following categories: Furniture; Interior Design; Murals; Design and Exhibitions; Metalwork; Gold, silver and jewelry; Ceramics; Glass; Ornament; Vases; Frustum and Original drawings and watercolours.

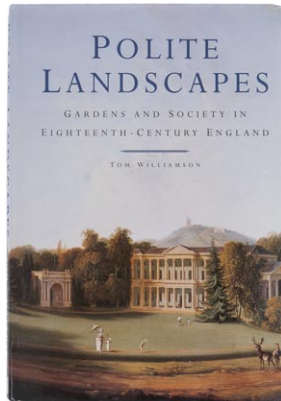


**186. WHISTLER, Laurence** Scenes and Signs on Glass *The Cupid Press, 1985.* **£30**

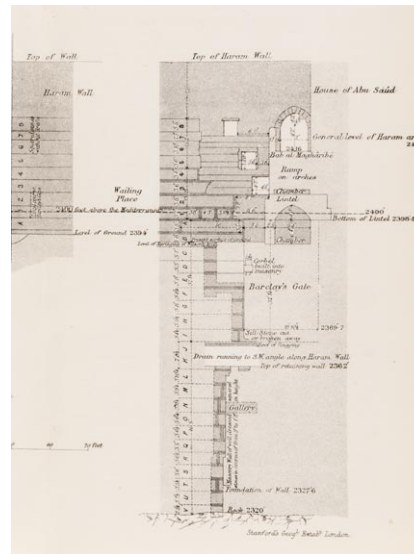
8vo., original cloth with dust wrapper. A fine copy.

First edition, signed limited edition of 1200 numbered copies. This copy additionally inscribed by Laurence Whistler on front-free endpaper "For dear Susan with affectionate thanks for all you did for the Rex Exhibition".

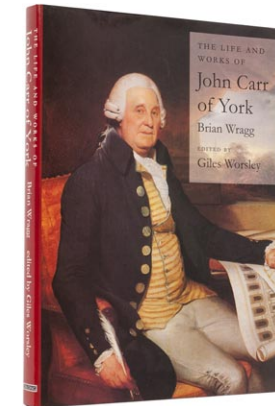
Whistler deals mainly with panes and panels for churches and houses but he also illustrates blown glasses including drinking glasses and bowls.



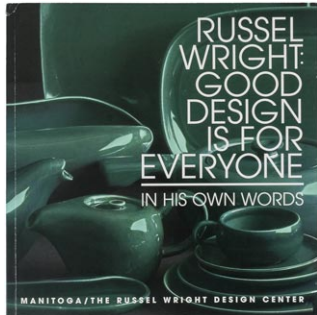
**187. WILLIAMSON, Tom.** *Polite Landscapes. Gardens and society in eighteenth-century England.* Alan Sutton Publishing Ltd., 1995. **£50**  
Square 8vo. Original cloth and dustwrapper; pp. x + 182, illustrated throughout; wrapper price-clipped, otherwise fine.  
First edition.



**188. WILSON, C. W.** *The Masonry of the Haram Wall [contained in: Palestine Exploration Fund, Quarterly Statement].* London: Palestine Exploration Fund, January, 1884 **£145**  
8vo. Original yellow illustrated wrappers; pp. 9-65, 8 large folding lithographic plans and sections; spine worn, covers minimally spotted, otherwise very good.  
Sole edition of this thorough study of the history and architecture of the Temple Mount or Haram al-Sharif, the highly controversial and important religious site in Jerusalem.



**189. [CARR]. WRAGG, Brian.** *The Life And Works Of John Carr of York.* Otley: Oblong, 2001. **£45**  
4to. Original cloth, pictorial dust jacket; pp. 252, b/w portrait frontis and 251 b/w plates; fine.  
Second revised edition. Edited by Giles Worsley. John Carr (1723-1807) was the leading architect in the north of England, his main works including Buxton Crescent and Harewood House.



**190. WRIGHT, Russell** Russell Wright: Good Design Is For Everyone In His Own Words New York: Universe Publishing, 2001. **£20**

Small 4to, soft covers, pp. 130, [ii]; the odd spot, else fine.

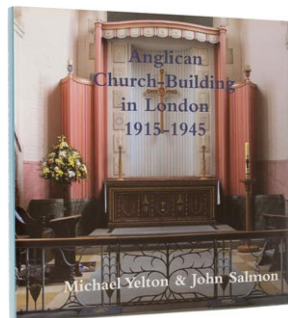
First edition thus.



**191. WRIGHT, Russell** Creating American Lifestyle. Harry N. Abrams, 2002. **£25**

8vo. Original yellow laminated boards with dust wrapper. Neat ink inscription otherwise a fine copy.

First edition. This volume - which accompanied an exhibition at Cooper-Hewitt, National Design Museum in New York City - showcases more than 125 of Wright's best designs for inexpensive, mass-produced dinnerware, textiles, and furniture.



**192. YELTON, Michael & John SALMON.** Anglican Church Building in London 1915-1945. Reading: Spire Books Limited, 2007. **£25**

4to. Publisher's cloth, pictorial dustjacket; 164pp., illustrated throughout in b/w; fine.

First edition.



**193. ZIEGLER, Richard (Illustrator).** Judith the Widow of Bethulia. The Drawings and Script of Richard Ziegler. Dennis Dobson Ltd, 1946. **£25**

Small folio. Illustrated paper-covered boards. Illustrated with full-page and in-text black and white reproductions of drawings by Ziegler. Text in calligraphic script. A very good copy.

First edition thus, limited edition of 700 numbered copies.

Ziegler was entirely self-taught and turned to painting full-time after the First World War at the age of 29.

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