



V O E W O O D
R A R E
B O O K S

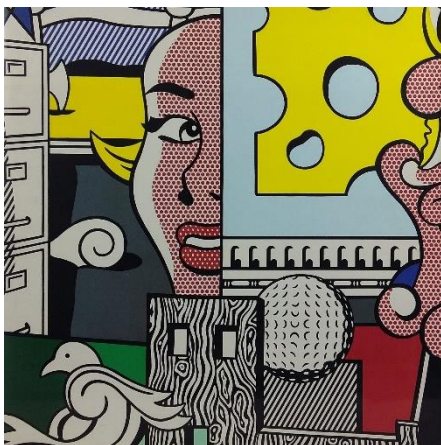
ART, DESIGN, ARCHITECTURE and ILLUSTRATED BOOKS



OH BRAD!

Two Lichtenstein signatures

1. **WALDMAN, Diane.** Roy Lichtenstein.
New York: Guggenheim Museum 1994



Presentation copy. pp. 394. Numerous colour and b/w illustrations. Red silk-covered boards. Lettering in blind to upper cover and spine. Original decorated dust-jacket. *Presentation copy from Lichtenstein, inscribed on title-page.* A fine copy in a fine dust-jacket.

[1858]

£500

ROY LICHTENSTEIN

To Peter
of Lichtenstein

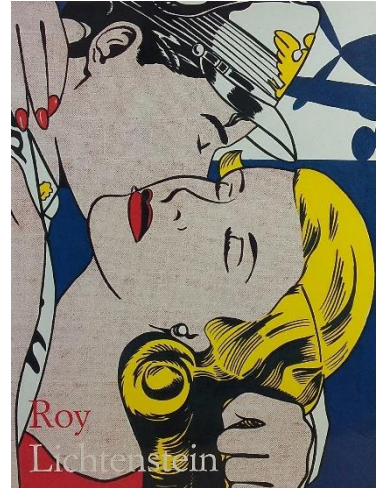
2. **HENDRICKSON, Janis.** Roy Lichtenstein.

Germany: Benedikt Taschen 1988

First edition. 4to, 96pp. Illustrated throughout. Near fine in raspberry cloth boards with paint device and Lichtenstein's signature stamped in black. Some light bumping to corners. A near-fine illustrated dust-jacket. A concise overview of the great pop-artist's career. *Signed in pencil by Lichtenstein to the title page.*

[2276]

£250



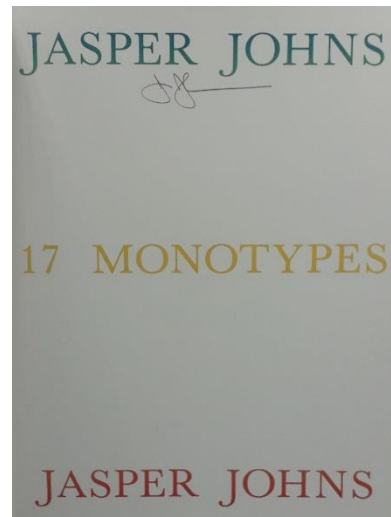
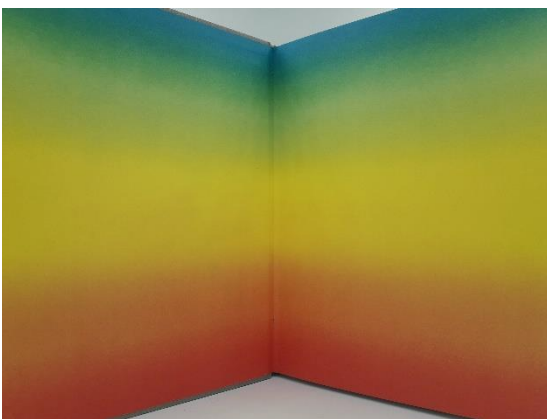
3. **JOHNS, Jasper.** 17 Monotypes.

New York: ULEA 1972

First edition. 4to. 325x250mm. *Signed in pencil by Johns to the title page.* Unpaginated, illustrated throughout. Near-fine in grey cloth with blind-stamped titles and multi-coloured endpapers. In a very good dust jacket. Some light shelfwear and wear to extremities with some creasing to the head of the spine. A series of monotype prints based around Johns's 1960 bronze of paintbrushes in a coffee can.

[3080]

£275



4. **OLDENBURG, Claes.** Claes Oldenburg: An Anthology.

New York: Solomon R. Guggenheim Foundation. 1995



Inscribed by Oldenburg. Accompanied exhibition held at National Gallery of Art, Washington D.C., Museum of Contemporary Art, Los Angeles, Solomon R. Guggenheim Museum, New York, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn and Hayward Gallery, London, between February 1995 and August 1996. Large 4to. pp. 575. Numerous illustrations including many plates in black and white and colour. Black silk covered boards, lettering in blind to spine. Immaculate illustrated dust-jacket in mylar cover. A fine copy.

[1912]

£350

WHAT YOU SEE IS WHAT YOU SEE

5. **AXSOM, Richard H.** The Prints of Frank Stella A Catalogue Raisonné. 1967-1982.

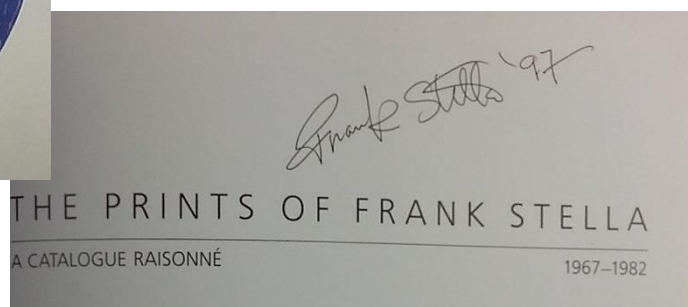


New York: Hudson Hills Press. 1983

First edition. Large square 8vo. 192pp, illustrated throughout. Near-fine in dove-grey cloth with silver-stamped Stella motif and titles. In a near-fine, covered illustrated dust jacket. An important catalogue raisonné of this most important member of the New York School - perhaps best known for his Vasarely-like use of colour. *Signed by the Stella to the half-title.*

[2612]

£275

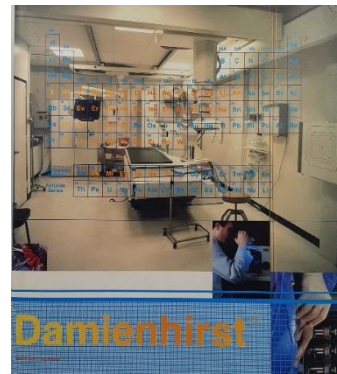


6. **HIRST, Damien.** I want to Spend the Rest of my Life Everywhere, with Everyone. One to One, Always, Forever, Now.

London: Booth-Cliborn. 1997



First edition. 340x300mm. pp. 331. Illustrated endpapers. Numerous illustrations, mostly coloured. Pop-up and other special effects. Poster insert.



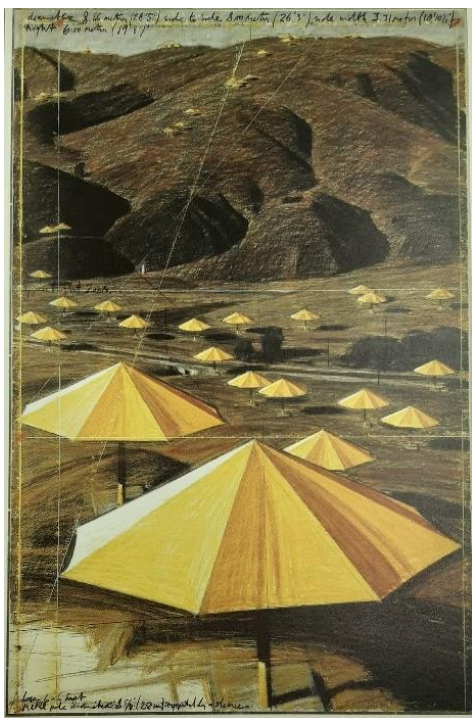
Original red cloth with gilt and black designs and lettering on upper cover and spine. Illustrated dust-jacket. A fine copy of Hirst's first publication. *Signed by Hirst to the title page.* "Effectively an art object in itself, an illuminated manuscript for the modern age".

[1824]

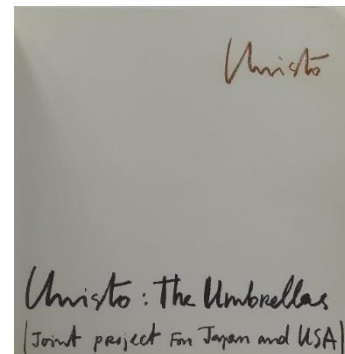
£450

7. **CHRISTO (drawings).** Masahiko Yanagi (text), Susan Astwood (picture commentary) The Umbrellas (joint project for Japan and USA).

Knokke-Zoute Guy Pieters Gallery. 1989



First edition. *Signed in brown pastel crayon by Christo with his distinctive signature.* From the introduction, Masahiko Yanagi describes this work as follows: "In December 1984, amidst final preparations for The Pont Neuf Unwrapped, Paris, 1975-1985, Christo created several drawings of imagined umbrellas set in an anonymous landscape. Thus began The Umbrellas, Joint Project for Japan and USA, in which the artist is endeavouring to temporarily install 3,000 giant octagonal umbrellas, simultaneously in two sites one in Ibaraki, Japan, and the other in California, USA. If we try to locate The Umbrellas within the spectrum of Christo's creative efforts, it can be considered as rural rather than urban and among his constructed



rather than wrapped temporary works of art". This is in very good condition with some slight tears to the bottom of the front cover. Very scarce signed by Christo.

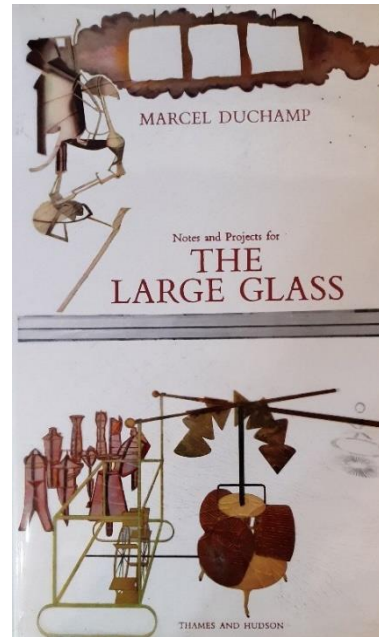
[2547]

£120

8. **DUCHAMP, Marcel.** Notes and Projects for the Large Glass Selected, ordered, and with an introduction by Arturo Schwarz. Translated by George H. Hamilton, Cleve Gray and Arturo Schwarz.

London: Thames and Hudson. 1969

Folio. 421x250mm. pp. [vi], 217. White cloth, lettered in red to upper cover and spine. Transparent plastic wrapper illustrated with the “Bride Stripped Bare by Her Bachelors, Even” (The Large Glass). The wrapper is chipped at head and foot of spine and the rear has been torn and repaired with tape. However, it is rare to find the plastic wrapper in pristine condition. Internally in very good condition. The book consists of facsimiles of Duchamp’s extensive notes for The Large Glass on the recto of each leaf with the English translation on the verso of the previous page opposite so that the reader can follow the notes and translation side by side. There is an introduction and a short essay on “The Mechanics of the Large Glass”, both by Arturo Schwarz. The Large Glass is an extraordinary work of proto-conceptual art, conceived originally as a painting but during the mental creative process, Duchamp saw it as a new form of highly symbolic non-representational sculpture. Accordingly, it marks an important step in the movement from painting to the ready made. This is art conceived initially in verbal, intellectual form with the finished physical object being of almost secondary significance. When Duchamp started to collect his notes together he created what he called The Green Box. This was a small container (a green box) into which he placed the sheets of paper setting out his notes on the conception, meanings and the elements that were to form The Large Glass. They have been ordered and collated for the present book although Duchamp intended no particular order for them. The work was created in a physical sculptural form using wire, foil, dust and glass and is in the Philadelphia Museum of Art. When it first arrived at the museum and was unpacked, it became apparent that the glass had shattered in transit. Duchamp, who was present at the unpacking, immediately declared the shattered glass meant that the work was complete. The Large Glass is still on display with the cracked glass.



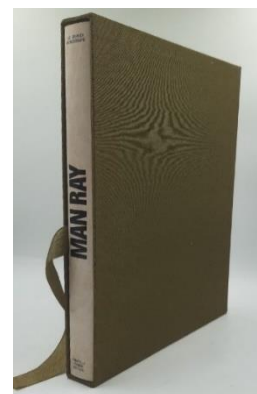
[3396]

£300

9. **JANUS.** Man Ray.

Milano: Fratelli Fabbri Editori 1973

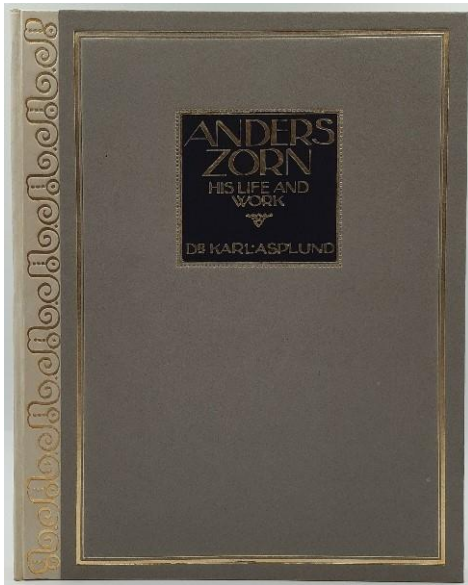
First edition. 4to. (315x265mm). pp. 33 introductory essay. 189 illustrations, mostly coloured. Further illustrations in the text. Text in Italian. With the book label: 'From the Apartment of HRH The Princess Margaret, Countess of Snowdon, 1930-2002'. Loosely-inserted original package label addressed to Her Royal Highness Princess Margaret and the Right Honourable Lord Snowdon, Kensington Palace. Original olive green cloth, lettered in gilt, two slight bubbles on upper cover. White pictorial dust-jacket, lettered in black. Olive green cloth slipcase. A very good copy.



[1479] £125

10. **ASPLUND, Karl Dr.** Anders Zorn. His Life and Work.

London: The Studio 1921



First edition. 292x232mm. pp. viii, 87. Sixty-four plates, some printed on the page and some tipped in illustrating Zorn's work in watercolour, oil painting, drawing, sculpture and etching. Quarter white vellum, grey paper covered boards. Vellum is decorated with art nouveau style gilt. Black label bordered and lettered in gilt to upper cover, gilt border to edge of upper cover. Overall in fine condition. Internally fine. A very nice copy of a beautifully produced book surveying the life and work of perhaps the most popular and certainly the most successful Swedish artist of the late 19th and early 20th century. His style is somewhat sentimental and saccharine but he was an accomplished portraitist with the King of Sweden and Theodore Roosevelt (plus two other US

Presidents) sitting for him. The front pastedown has the label for A Louis de Meuleneere, 21, Rue du Chene, Bruxelles. This firm was a great Brussels booksellers and the predecessor to Tulkens from where this book was bought when it closed in 2008.

[3412]

£75

11. **SHAW-SPARROW, Walter** John Lavery and His Work.

London: Kegan Paul, Trench, Trübner and Co. Ltd. n.d. c1910

Limited edition, number 49 of 160. Folio. 400x290mm. pp. 150, [2]. 20 photogravure reproductions of Lavery's work hand printed in black and sepia. White quarter vellum lettered in gilt to spine, grey paper covered boards. Some wear to corners and marking on the upper cover but overall in very good condition. Internally fine. A beautiful book in very good condition. This limited edition is issued with a duplicate set of the prints from the book on white card (409x280mm) housed in a separate grey envelope lettered in black on the front flap. These are all in excellent condition making a very nice collection. Sir John Lavery (1856-1941) was one of the leading portraitists of his generation. Although born in Northern Ireland, his family moved to Scotland. He was educated in Glasgow and at the Académie Julian in Paris. When he returned to Glasgow, he came under the patronage of William Burrell. When the First World War began, he started work as a war artist but following injury during a Zeppelin raid, he was unable to carry out his duties. He was involved in the battle for Irish independence and his second wife, Hazel Martyn, modelled for Lavery's allegorical figure of Ireland reproduced on Irish banknotes. A fascinating man and a fine painter.



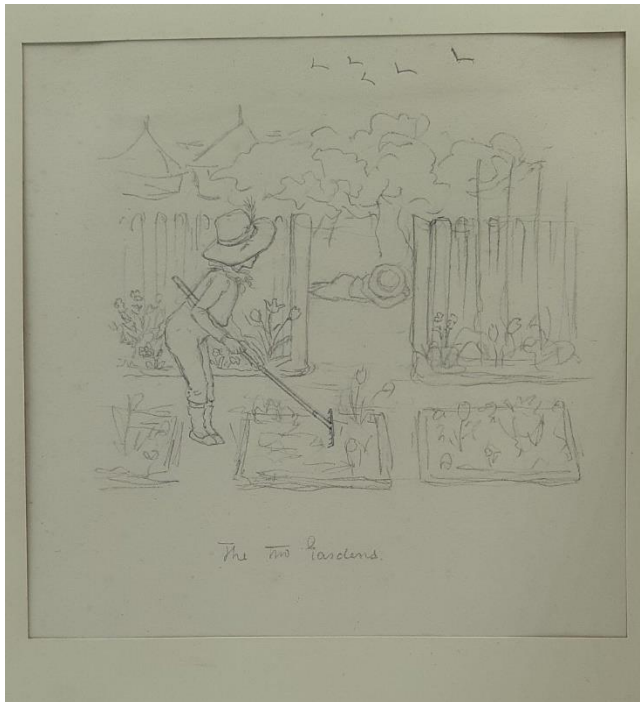
[3417]

£250

ORIGINAL DRAWING BY KATE GREENAWAY

12. **SPIELMANN, M.H. and G.S.Layard.** Kate Greenaway.

London: Adam and Charles Black. 1905



Edition de luxe limited to 500 copies of which this is number 28. With an original drawing by Kate Greenaway bound in, mounted and authenticated by her brother John Greenaway who has also signed the book. 4to. 265x205mm. pp. xix, [1], 300, [1], [3bl]. Frontispiece and 51 coloured plates, protected by tissue, and illustrated endpapers. 34 black and white plates and fifty six sketches throughout the text. Cream cloth over bevelled boards, decorated in blind to upper cover and spine and lettered in gilt, top edge gilt. Some slight cracking to the hinges but overall an excellent copy and internally fine. Of the limited de luxe copies, numbers 11-500 are all issued with an original drawing by Kate Greenaway. The

drawing here is entitled "The Two Gardens" and shows child asleep in one garden while, in the other garden an industrious child is working away, rake in hand. A perfect example of Greenaway's charm and humour.

[3398]

£750

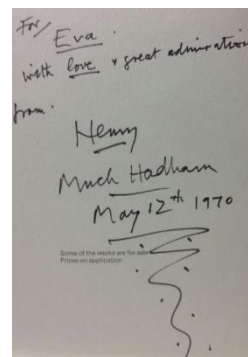
TWO HENRY MOORE INSCRIPTIONS

13. **MOORE, Henry.** Henry Moore. Carvings 1961-1970. Bronzes 1961-1970.



New York: M.Knoedler & Co./Marlborough Gallery 1970

Presentation copy from Henry Moore to his assistant: "For Eva, with love and great admiration from Henry, Much Hadham, May 12th



1970." Oblong 4to. pp. 108. Many illustrations, those in colour tipped-in. Stiff illustrated boards, slight bumping at corners. Original slipcase, torn at extremities but repaired. Otherwise a near fine copy.

[1915]

£200

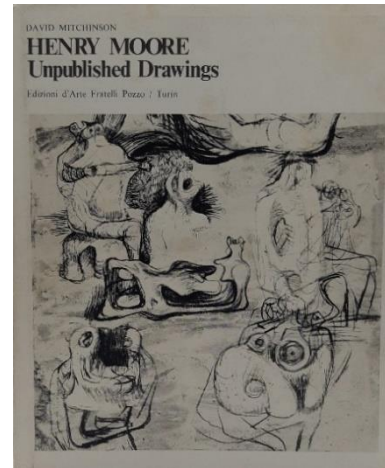
14. **MITCHINSON, David.** Henry Moore - Unpublished Drawings.

Turin: Edizioni d'Arte Fratelli Pozzo. 1971

First edition. Large 8vo (250x225mm). pp. xv, 212. Olive cloth with white-stamped titles. Illustrated dustjacket with some light shelfwear and light creasing to the head and foot of the spine but otherwise a fine copy. A presentation copy from the artist to his assistant, dedicated on the fep: "For Eva. With love from Henry. Oct 71".

[2284]

£200

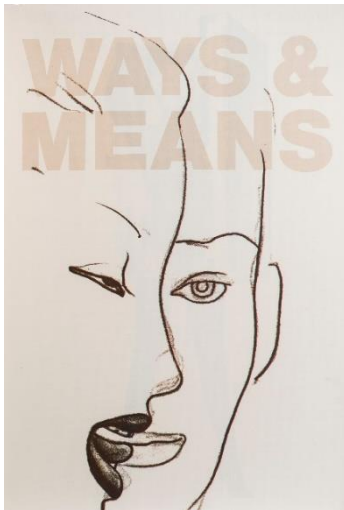


BECAUSE THEY WERE DANGEROUS

15. **JONES, Allen.** Ways and Means.

London: Kelpra Editions and Waddington and Tooth Graphics. 1977

Limited edition. **Signed by Allen Jones and numbered 40 of 50.** Folio. 500x350mm. Printed on Velin Arches 250gsm at Kelpra Studio. pp. 36 of which 30 pages are numbered. Loose as issued in a printed card wrapper and in the original cloth covered portfolio, screen-printed endpapers with a repeated stiletto shoe design. Lacking the slipcase but in excellent condition. Each of the thirty pages (plus the title page) is illustrated with colour screenprints all in Jones's highly eclectic Pop Art style, incorporating collage, photography, cartoon strips (referencing Lichtenstein) and drawing. Jones's inventiveness is given unity by his concentration on the aesthetics of fetishised sexuality. As Jones said of his work: "Fetishism and the transgressive world produced images that I liked because they were dangerous".



Jones is seen as "problematic" these days and certainly this collection is louche and lascivious, but he was never an easy artist. He was drawn to Pop Art in the early 1960s, attracted by what he described as its "toughness". Jones absorbed the all-American directness and machismo of the movement but then undercut it with a specifically English tongue in cheek irony. What is striking about Jones's work in *Ways and Means* is how he juxtaposes quasi- pornographic imagery with old advertising campaigns from the 1940s and 1950s which use women in an objectified, commercial way forcing us to raise questions about the relationship between the two. Is advertising pornography or pornography advertising? At least Jones raises the question in an honest, if somewhat direct, way. Perhaps it is his frankness that people object to. By placing images of stockinged, bondage-attired dominatrices alongside post-war advertisements for bras, bread and asparagus (yes, really), *Ways and Means* suggests that the former are simply the continuation of an aesthetic tradition with its roots in western commerce. Jones's work is about something much more interesting than sex. This is a fine set of Jones' controversial, sometimes outrageous but always interesting prints.

[2643]

£3,000

16. **JONES, Allen** Right-hand Woman Wallpaper.

Marburg: Marburger Tapetenfabrik J.B. Schaefer & Co, 1972.

Roll of wallpaper comprising 14½ identical, repeated coloured screenprint on silver metallic paper, with full margins. Approx. 8220 x 535 mm (323 ½ x 21 in). This image (also known as Right Hand Woman) was designed by Jones in 1970. It was made as a roll of wallpaper in 1972 by one of the oldest wallpaper factories in Germany in the series X Art Wall Collection. Other artists participating in this extraordinary project included Jean Tinguely, Otmar Alt and Eric Stanton. A single panel sold at Christies in 2008 for £525 and a complete roll would appear to be a scarce item. On its own, this is a striking image. Multiplied fourteen times, it is the stuff of nightmares or dreams. It is impossible to deny that this print is controversial, politically incorrect and sexist. But, whether we like it or not, that is the point for Jones. “It’s collateral damage”, he said, “I wanted to offend the canons of accepted worth in art. I found the perfect image to do that, and it’s an accident of history that these works coincided with the arrival of militant feminism”. Sorry.

[3047]

£3,750



WANTON YOUNG WENCHES

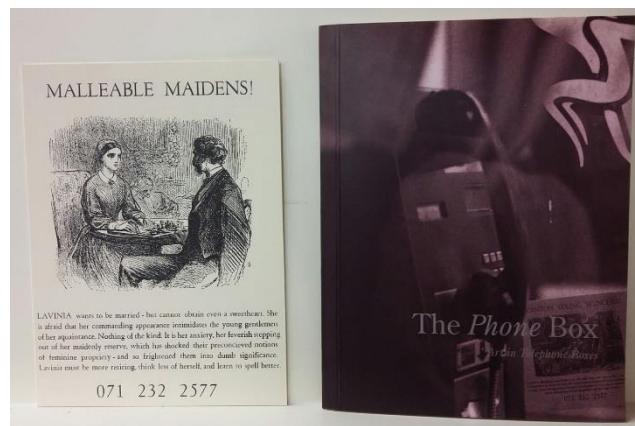
17. **NIMARKOH, Virginia** The Phone Box Art in Telephone Boxes.

London and Liverpool: Virginia Nimarkoh 1993

Limited edition. One of three hundred editions presented in a cardboard box with original artwork by the artists Tracey Emin, Stephen Forde, David Fryer, Sher Rajah, Damien Robinson and Kate Smith. The six works are protected by plastic wrappers. The book (pp. 32) with its card wrappers showing a

purple tinted 1990s BT phone in its perspex box with a card on the window advertising “Wanton Young Wenchies” contains work (written and photographic) by the artists.

“The Phone Box project took place for three weeks during November of 1992. Public telephone boxes, located within red light areas of London and Liverpool, were used as sites for artworks by Tracey Emin, Stephen Forde, David Fryer, Sher Rajah, Damien Robinson and



Kate Smith. The aim of The Phone Box project has been to examine the term 'territory'. Not only in its purely geographical sense but also in relation to personal territory. Essentially, the distinction between public and private space relating to our sense of self, our fantasies and external social boundaries. The telephone box provides the individual with a point of contact, which reaffirms a sense of security. Engrossed in conversation, we become immersed in the illusion of total privacy. Glass walls, intended to keep the world outside, nevertheless highlight our presence. Inhabiting both public and private space simultaneously, the telephone box provides fertile ground for artists to examine the relationship between privacy, personal and public space, and invisibility". Virginia Nimarkoh

This work summons up, in all their glorious majesty, memories of squalid old phone boxes which promised Wicked Blondes but offered only the stench of piss. Sadly, with the advent of mobile phones and the internet these decorated temples of desperation have disappeared. Sleaze has evaporated into the private sphere. A work such as "The Phone Box" couldn't be made now.

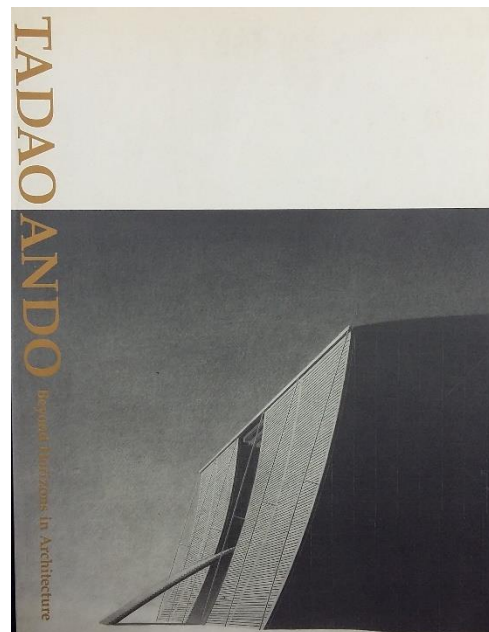
[2669]

£300

A TADAO ANDO COLLECTION. WITH ORIGINAL DRAWINGS

18. **ANDO, Tadao.** Beyond Horizons in Architecture.
Tokyo: Sezon Museum of Art. Tadao Ando. 1992
First edition. 4to. 295x228mm. pp. 195.
Catalogue of an exhibition of Ando's work shown in 1992 in Japan and, in 1993, at the Pompidou Centre in Paris. Fine in stiff card covers illustrated with a black and white photograph of the Japan Pavilion at EXPO '92 in Seville on the upper cover with author and title name printed in gold in English. Author and title printed in gold in English on the spine and in black in Japanese. The lower cover shows a black and white photograph of Ando's Church of the Light. Illustrated throughout in colour and black and white with two fold-out illustrations.

The introduction (pp14-28) contains a short essay by Ando, a piece by Issey Miyake entitled "A Personal View of Tadao Ando: or, What Architects Toss Back at Us", and an interview with Frank Gehry. These are in English and Japanese. The descriptions of the images are in



Japanese. The first six pages are blank and two of them have original sketches and an inscription by Ando. A unique item.

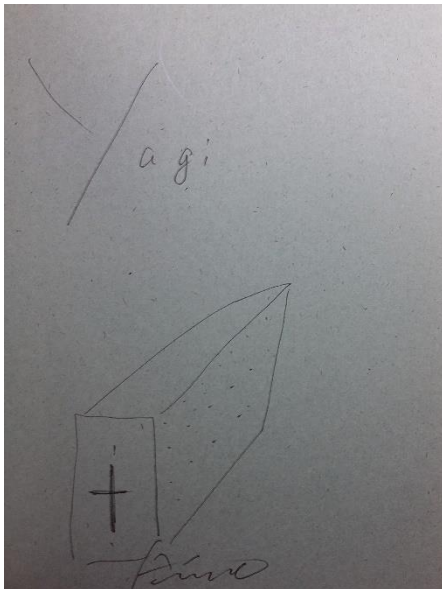
This book is divided into four sections: 1. Spirit Sharing - Nature; 2. Reponse - Time; 3. Dialogue - Humanity; 4. The Unearthing of "Place". The overarching theme of this book is the interplay between nature, spirit and architecture. In his introduction, Ando stresses the importance of nature to his work and explains how he abstracts the elements of nature. "Bringing nature's vital energy to a crystallisation within an austere composed architectural order, I confront people with its presence".

[2702]

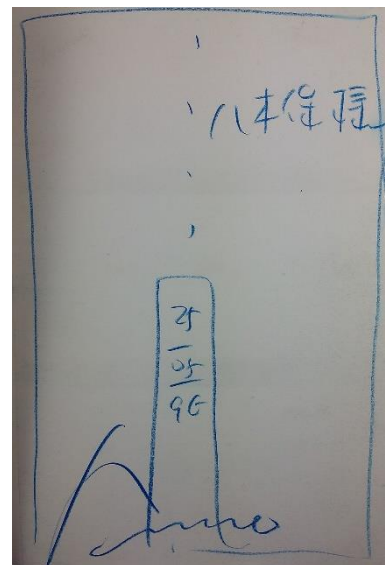
£450

19. **LEVENE, Richard C. and MARQUEZ CECILIA, Fernandez (editors)** El Croquis, 44: Tadao Ando 1983/1989.

Madrid: El Croquis 1993



Second edition of issue no. 44 of El Croquis, the influential Spanish architectural journal. 338x240mm. pp. 204. Presented in the usual El Croquis format, bound in stiff card covers with a black and white photograph of Ando on the upper cover.



Some rubbing and shelfwear and slight chipping to the head of the backstrip. The contents are in near fine condition. On the forepage and the title page are original signed drawings by Ando in blue crayon. The sketch on the forepage is dated 25/08/96. Illustrated throughout with photographs and architectural drawings. Text in Spanish and English.

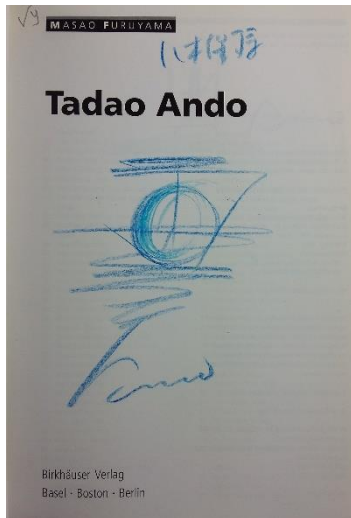
The first edition of this issue of El Croquis covering work by Ando between 1983 and 1989 was published in 1990. This second edition was published in January 1993 to coincide with issue 58 of El Croquis which covered Ando's work between 1989 and 1992. Then, in 1996, issue 44 was republished with issue 58 creating a much larger single issue devoted to Ando's work. This second edition of issue 44 is significantly rarer than the 1996 omnibus issue 44+58 and, with the original drawings by Ando himself, it is a unique copy of an already scarce work. The magazine contains an essay by Ando: "Spatial Composition and Nature". There are three other critical essays and an analysis of seven of Ando's projects including the Chapel on Mount Rokko, the Pavilion for the Tennoji Fair and the Natsukawa Memorial Hall. The black and white images are very good and respond well to the large format of El Croquis. An excellent copy of a serious study of a serious architect.

[2789]

£400

20. **FURUYAMA, Masao.** Tadao Ando.

Basel: Birkhäuser Verlag. 1995



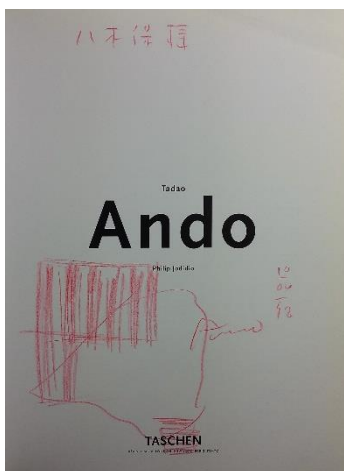
Second edition. 8vo. 245x165mm. pp. 216. Illustrated card covers with some slight creasing to the head of the spine and to the fore-edge of the upper cover. Contents in fine condition. Introductory essay by Furuyama “The Architecture of Tadao Ando”. This is a survey of Ando’s work divided into building types: Residences, Offices, Commercial Buildings, Cultural Buildings, Public Buildings, Temporary Buildings and Unbuilt Projects. There is a short biography, chronology of works and a bibliography. Text in English and German. This book is signed by Ando and has four original sketches by Ando in blue pencil to the front free endpaper, title and contents pages.

[2607]

£400

21. **JODIDIO, Philip.** Tadao Ando.

Cologne: Taschen. 1997

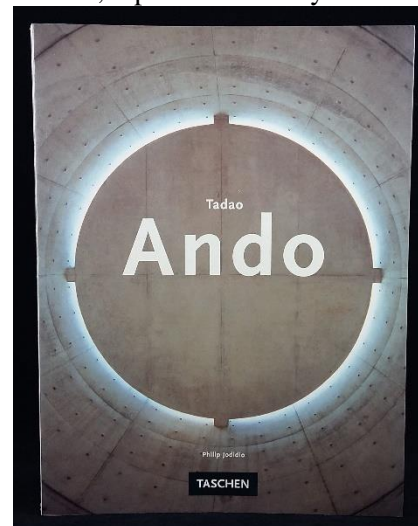


First edition. 4to. 300x225mm. pp. 176. Illustrated card cover with some slight creasing to the head of the spine and a small crease at the top of the upper cover near the hinge. The contents, which are in fine condition, represent a survey of some of Ando’s projects including the Church of the Light, Osaka; the Japan Pavilion from Expo ‘92 in Seville and the Forest of Tombs Museum, Kumamoto. The introductory essay by Jodidio, “Shelters for the

Spirit”, is in English, French and German. Each “project” has a short introduction and is then beautifully illustrated with photographs. There is a chronological list of Ando’s work and a short biography. Additionally, and making this a unique item, the book is signed by Ando and has three original sketches by him, all in red pencil, to the title page and pages 7 & 9.

[2212]

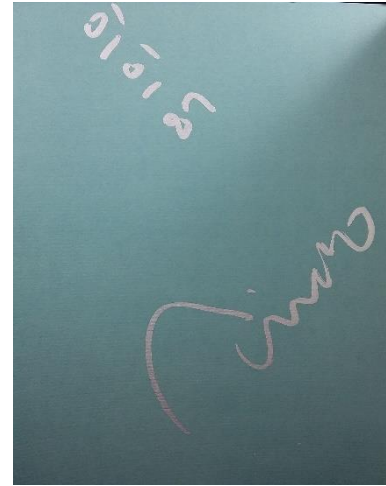
£500



22. **ZARDINI, Mirko (editor).** Tadao Ando: Rokko Housing.

Milan: Electa (Quaderni di Casabella). 1986

Supplement 529 of Casabella, the celebrated Italian architectural magazine. 4to. 295x238mm. pp. 72. In the usual format of Casabella editions at this time. White card covers with blue dust jacket illustrated in the centre of the upper cover with a reproduction of an architectural drawing by Ando for the Rokko Housing project. Title is printed in black on the upper cover and on the spine. Dust jacket is protected by a glassine cover. There is some shelfwear but this is very good copy and the contents are in excellent condition. The flap of the upper cover of the dust jacket is *signed by Ando* and dated 01.01.87. Text in Italian and English. On the rear flap of the dust jacket is stamped the name and address of the previous owner, Tamotsu Yagi Design, one of the leading design studios in America.



The Rokko Housing Project is one of Ando's largest and most extended pieces of work, covering three phases between 1978 and 1999. It represents an almost perfect example of how to create high density housing in a very limited space, clinging as it does to the side of a hill. This is detailed description and analysis of the project profusely illustrated with drawings and photographs and with three introductory essays by Vittorio Gregotti ("Different Qualities of Silence"), Riichi Miyake ("The Square in the Sky"), and Tadao Ando ("Geometry and Nature").

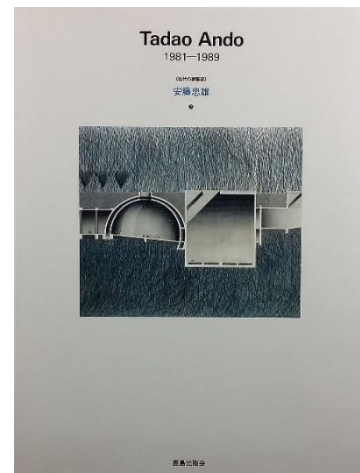
[2787]

£75

23. **ANDO, Tadao.** Tadao Ando: 1981-1989.

Japan: Kajima Institute Publishing. [Space Design] 1989

First edition. 4to. 290x215mm. pp. 196, [ii]. Smooth white cloth with title printed in black on the spine. White dust jacket (protected with a plastic cover) with drawings from Ando's Nakanoshima Project II. Title printed in black in English and Japanese on the upper cover and spine. A small tear to the hinge between the flap and the front pastedown affecting only the paper, not the binding, has been repaired. Otherwise this is fine book in a fine dustjacket. Illustrated throughout with black and white and colour photographs, drawings and plans, including a five page plan of the Nakanoshima Project II. A survey by Ando and his associates and other critics and writers of the work of his practice in the 1980s. The book opens with an essay by Ando entitled "Place - Geometry - Nature" and includes other essays: "How to Fit a Square Peg in a Round Hole: The Artistry of the K House" and "The Dialectic of Tadao Ando's Architecture". There is a full list of works and projects and eight pages of drawings on heavier paper.



[2788]

£75

ANARCHITECTURE, RUINS AND NON-U-MENTS

24. **MATTA-CLARK, Gordon.** Wallpaper.

New York: Buffalo Press. 1973

First Edition. 260x205mm. Unpaginated with reproductions of wall papers from a tenement under demolition. All pages are cut in half horizontally. Coloured prints on paper from black and white photographs. Original publisher's printed card covers with photographic reproductions, protected by a plastic transparent wrapper. Presented in a black slip-case with maroon leather label with title and author stamped in gilt.



Wallpaper was an installation created from photographs and newsprint. Matta-Clark presented it at the artist-run space 112 Greene Street in New York in 1972. The project began with a series of black and white photographs of derelict houses in New York City. Where the facades of the buildings had been taken down, the photographs revealed the interiors the walls of which were covered in flaking paint or wallpaper. Matta-Clark's work was constructed from these photographs. The images were printed on strips of newspaper and hung on the wall at Greene Street. The installation was

presented only once during Matta-Clark's lifetime, but, in 1973 Matta-Clark published this artist's book in which he reproduced the coloured prints that he had made from the original black and white photographs. This is an exceptionally good copy of a scarce book.

[2648]

£2,500

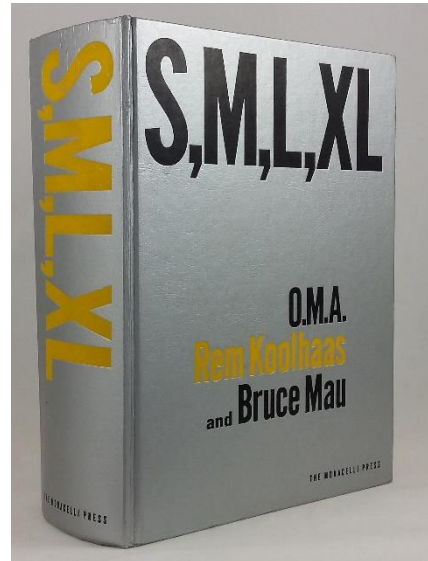
25. **KOOLHAAS, Rem. S, M, X, XL**

New York: Monacelli Press. 1995

First edition. Large 4to, 235x180mm. 1344pp, illustrated throughout. Near-fine in silver textured boards with black and yellow-stamped titles. Some very, very minor shelfwear and loss of colour on spine titles but overall a very good, tight copy. Koolhaas' exhaustive, encyclopaedic, kaleidoscopic and well-nigh indescribable meditation/exposition on architecture, urbanism and design. This is architecture and design as free-ranging stream of consciousness. An important book for anyone serious about the built environment.

[2229]

£175



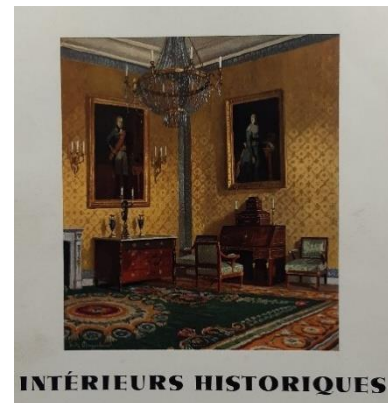
26. **FEULNER, A. Intérieurs Historiques.**

Paris: Ch. Massin et Cie. n.d. [c. 1930]

First edition. 295x230mm. pp. xxii, 80 colour plates on recto only. Introductory essay in French by A. Feulner. Dark green cloth, black labels with gilt lines and titling to upper cover and spine. Illustrated dust-jacket, with some very minor marking but overall in very good condition. Slipcase, cream label with black lettering, some slight marking and scuffing on the back but otherwise very good. Internally near fine with the colour plates in particularly fresh and good condition. The plates show typical interiors in a French style from German Houses of the periods of the 18th and 19th Centuries.

[3409]

£95

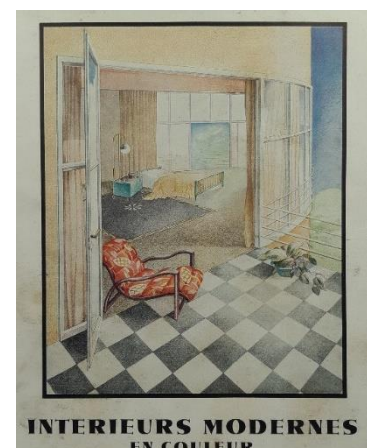


27. **HOFFMANN, Julius. [Editor.] Interieurs Modernes en Couleur.**

Stuttgart: Julius Hoffmann. 1929

First edition. 293 x 230mm. pp. viii, 100 colour plates, recto only. Dark green cloth, black labels with gilt lines and titling to upper cover and spine. Illustrated dust-jacket, marked in places, tear and chip to lower spine. Slipcase, cream label with black lettering, some staining but intact. Some foxing to edges, otherwise a very good copy with the dust-jacket and slipcase. Internally very good with the colour plates in particularly nice condition. The plates show typical interiors of the 1920s designed by German architects and artists. The aesthetic is firmly that of Art Deco and proto-International Modernism. An interesting and scarce design document.

[1843] £50

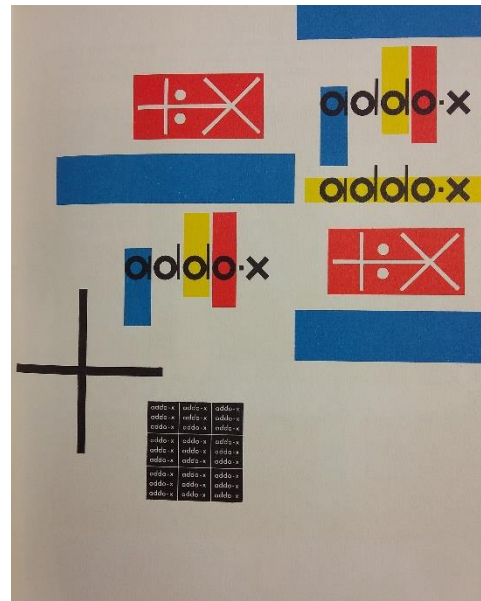


CZECH MODERNIST DESIGN

28. **SUTNAR, Ladislav** Visual Design in Action - Principles, Purposes.

New York: Hastings House 1961

First edition, first issue. 305x215mm. Unpaginated. Cream cloth decorated simply in red. Original black and white illustrated dust jacket protected by plastic cover. Some slight rubbing and chipping to the edges of the dust jacket but overall the binding and jacket are in excellent condition. Extensively illustrated throughout in black and white and colour design demonstrating the principles set out by Sutnar in his text. Accompanying the book is a collection of four A4 size original advertising and marketing leaflets showing Sutnar's work. Two are original examples of marketing material and are reproduced in the book; one is an advertisement for Sutnar's book "Catalogue Design Progress" and one is a simple folded card advertising Sweet's Catalog Service for which Sutnar worked. All are excellent examples of Sutnar's work. This is a very nice copy of an important and scarce book of twentieth century modernist design.



Ladislav Sutnar was one of the great figures of twentieth century design. Czechoslovakia was a major centre of modernist architecture, design and typography and this book captures much of the spirit and aesthetic of the movement. One can trace Sutnar's influences, including Bauhaus and the De Stijl movement with its emphasis on geometric orthography and primary colours. In 1939, Sutnar settled in New York and became art director of F.W. Dodge's Sweet's Catalog Service. He appears to have absorbed elements of advertising and pop art (although he professed to dislike pop culture) and became a master of commercial print design in the flagrantly capitalist America of the 1950s.

[2974]

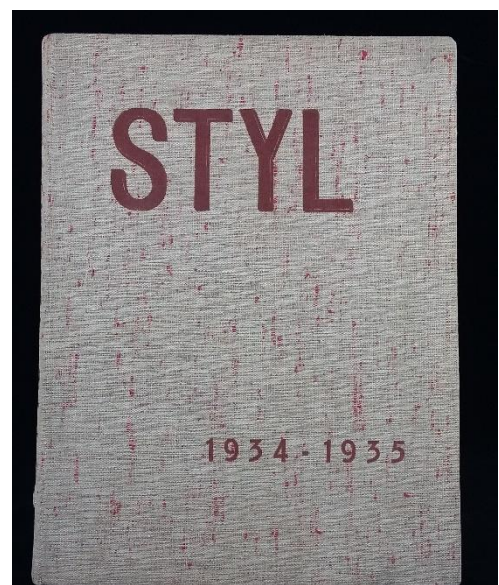
£650

29. **VILEM DVORAK (editor)**. Styl: Casopis pro architekturu stavbu mest a umelecky prumysl. Prague: Vydala Spolecnost architektu v praze 1935

Style Magazine of architecture, urban and applied arts 1934-1935. A very good example of this leading Czech art and architecture publication. 200pp. Illustrations, diagrams, plans, maps. Beige cloth with maroon speckles and lettering on upper cover and spine. Patterned end papers. Slight tear to spine. A very good copy.

[2461]

£125



30. **VICHNAR, Jindra** typoreklama.

Praha (Prague): Nakladatelstvi Typografie. 1934

First edition. 8vo (210x148mm). pp. 154, [2]. Original brown card covers and brown paper dust-jacket with the title printed vertically in red on a grey strip to the upper cover of the jacket and the title and author printed in red on the spine. Some shelfwear to the dustjacket at the foot of the spine but this is a near fine copy protected in a plastic wrapper. Internally, it is a very clean, fresh copy, extensively illustrated in colour and black and white. Text in Czech. This is a rare book, Worldcat locating five copies, two in the USA, two in Germany and one in the National Library of the Czech Republic in Prague.

Graphic design was one of the major Czech contributions to twentieth century visual culture and this book brings together examples of avant-garde design used in advertising, publicity and marketing.

Vichnar himself was a typographer and designer and this is a detailed, technical account of the design of advertisements, leaflets, brochures, letters, posters, photo montage and stamps. It is a prescient work as few took marketing and publicity seriously in the 1930s. Now we are obsessed with them.

[2914]

£575



ETCHING AND ENGRAVING

31. **BEWICK, Thomas.** A History of British Birds Vol. I. Containing the History and Description of Land Birds. Vol. II. Containing the History and Description of Water Birds.

Newcastle: Printed by Edward Walker, for T. Bewick: sold by him and Longman and Rees, London. 1805

Vol. I. Third edition. pp. [i-xxxviii], 346. Vol. II. Second edition. pp. [i-xxii], 400. Large paper, Royal Octavo, 250x157mm. Full brown calf. Spine with four raised bands and five compartments. Author and title in gold in second compartment, volume number in fourth compartment. Quatrefoil decoration in compartments 1,3 and 5. Gilt stamped decoration to head and foot of spine. Gilt decorated border and blind tooled diamond pattern to upper and lower covers. Green end papers. A very good binding. There is some modest browning to the contents but overall this handsome set is in excellent condition.

Roscoe, 18b, 19b.

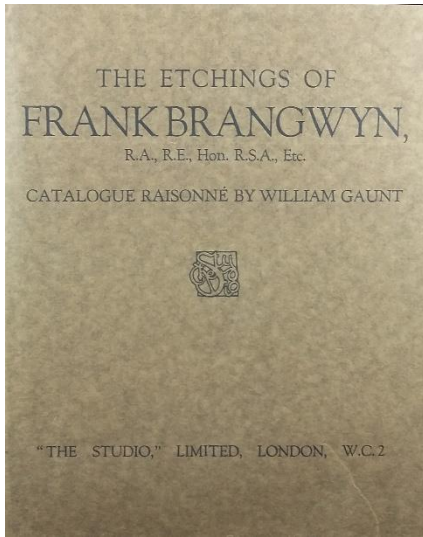
[2700]

£375



32. **GAUNT, William.** The Etchings of Frank Brangwyn. Catalogue Raisonné.

London: The Studio. 1926



First Edition. Original quarter vellum over grey paper-covered boards. Orange cloth label with title in gilt. Gilt borders. Title in gilt on spine. Original dust jacket in brown paper with black lettering and "The Studio" device. Contents are in excellent condition and the cover is very good with very slight chipping to the head of the spine and a few marks. This is a superb copy of an important work. Very scarce in dust jacket. The front pastedown has the label for A Louis de Meuleneere, 21, Rue du Chene, Bruxelles. This firm was a great Brussels booksellers and the predecessor to Tulkens from where this book was bought when it closed in 2008.

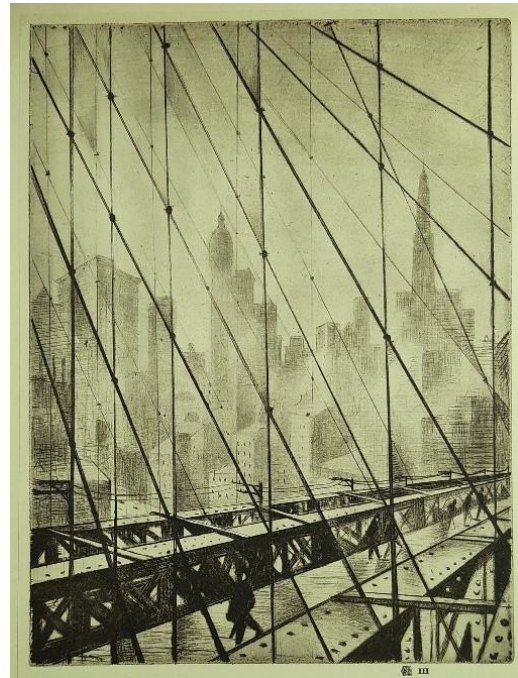
[3202]

£195

33. **NEVINSON, C.R.W. Introduction by Malcolm C Salaman.** Modern Masters of Etching. Number 31.

London and New York: The Studio Ltd. and William Edwin Rudge (New York). 1932

First edition. 252x321mm. pp12. Twelve plates on card protected by tissue paper on which the details of the etching are printed. Original blue papered boards with label in centre of upper cover. Original and rare cream coloured illustrated dust jacket lettered in red. Two small closed tears to top edge of dustjacket and one on bottom edge of upper cover but overall the jacket is in very good condition. The book itself is in fine condition throughout and the plates are superb. This is number 31 of 32 in a series published by The Studio highlighting the work of etchers from Rembrandt to the 20th century. Nevinson made his name as a war artist in WW1 but this collection demonstrates the breadth of his work from early pieces inspired by Vorticism, through urban scenes (his Brooklyn Bridge is wonderful) to the human figure and the English landscape. A particularly good copy in its scarce dustjacket.



[3130]

£150

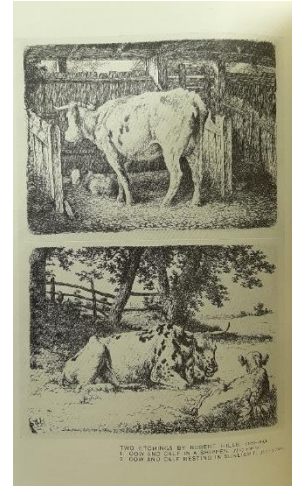
34. **SHAW-SPARROW, Walter** A Book of British Etching from Francis Barlow to Francis Seymour Haden With illustrations of a hundred and fifty-six etchings.

London: John Lane, The Bodley Head. 1926

First edition. 285x220mm. pp. xiv, [2], 227, [1bl], [10pp adverts]. The reproductions of 156 etchings are all present. Original beige buckram, lettering stamped in red to upper cover and spine. Original brick red dustjacket, lettered in black. Some slight chipping to the extremities of the dustjacket but otherwise the binding is in excellent condition. Internally fine, many of the pages unopened. A particularly nice copy of this important and useful survey of the history of British etching beginning with the Flemish and other foreign artists who worked in Britain from the 17th century before looking at the indigenous British Schools from the 17th to 20th centuries.

[3413]

£75



MEDIEVAL

35. **RODIN, Auguste.** Les Cathedrales de France. Avec cent planches inedites hors textes. Introduction par Charles Morice.

Paris: Librairie Armand Colin. [1914]



Edition de Luxe papier pur fil de Rives. 122 of 250 copies. 4to. 297x241mm. pp. [8], cix [i], 2, 164. One hundred plates with facsimiles of sketches, drawings and studies by Rodin made by the engraver A. Clot. In total on the 100 plates, there are 138 collotypes in monochrome and colour with buff tone blocks, some with added pochoir in white, of drawings and sketches on cream wove Van Gelder paper. The paper is cream laid pur fil Rives (watermarks: "Rodin Les Cathédrales" plus the publisher's device, and "BFK Rives"). Very handsomely bound in contemporary red half morocco, marbled paper boards, signed by Johs Larink Hamburg. Some very light shelfwear, but otherwise an immaculate binding. The original card covers with gilt lettering have been bound in at the back. A beautiful copy, in superb condition, of an important work by Rodin, the only book published by him during his lifetime.

When he was seventy, Rodin discovered an interest in the great gothic architecture of his country. In 1910 and 1911, he toured the land making "my pilgrimages to all of the Cathedrals of France". The notes and drawings he made as he encountered these stupendous buildings form the basis of this celebrated book. This book becomes a "lyrical tribute to his belated discovery of Gothic architecture". He recognised, and this book beautifully expresses the recognition, that the cathedral was the symbol of the French nation - "Cathedrals are France". Rodin's artistic response is nicely balanced by Charles Morice's long and scholarly introductory history of church architecture in France.

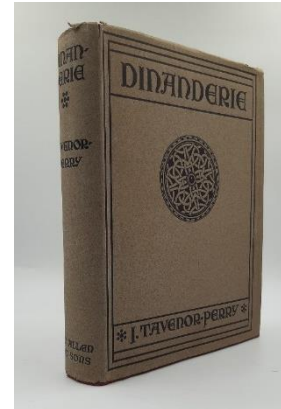
[3288]

£650

36. **TAVENOR-PERRY, J.** *Dinanderie: A History and Description of Mediaeval Art Work in Copper Brass and Bronze.*

London: George Allen and Sons 1910

First edition, large 4to. pp xii, 238. Frontispiece with tissue guard, 48 black and white plates, 71 line illustrations to text. Top edge gilt, others deckled with some edges uncut, original bookeller's label to front pastedown. Fine in red cloth with black stamped ruled borders, central roundel and titles with gilt titles to backstrip. In a near-fine original dust-jacket with the design repeated in black on ash-grey. some shelfwear and light chipping to the extremities of the dust-jacket. A scarce copy of this title on medieval work in copper, brass and bronze. The front pastedown has the label for A Louis de Meuleneere, 21, Rue du Chene, Bruxelles. This firm was a great Brussels booksellers and the predecessor to Tulkens from where this book was bought when it closed in 2008.



[2608]

£95

MEDIEVALIZING CODSWALLOP

37. **SHANNON, C. Hazelwood and J.W.Gleson White.** *The Pageant.*

London: Henry and Co. 1897

4to. 248x190mm. pp. [8], 266, viii (publisher's advertisements). Tan cloth with dark brown illustration and lettering on upper cover and spine. Edges coloured red. Some rubbing to the extremities, with bumping to corners and chipping to head of spine. Internally in very good condition with some occasional marking and some browning to the top edge of a few pages. The rear free end paper has the word "Daddy" inscribed in black ink. Overall, a nice copy in very good condition. The endpapers are designed by Lucien Pissarro and there is a lovely five block coloured woodcut by him. *The Pageant* ran for only two issues (this is the second) and might be described as a curious and doomed attempt to effect a shotgun marriage between Pre-Raphaelitism, the Arts and Crafts Movement and French Symbolism. This second issue has been described thus: "the predominant tone is derived from Symbolist models, but given a characteristically British twist of medievalizing codswallop". The journal mixes poetry, short stories, articles about art (there is an interesting illustrated piece by Charles Ricketts "On original Wood-Engraving") with reproductions of works of art by Burne Jones, Rossetti, Walter Crane, Gustave Moreau as well as Pissarro. "*The Pageant* as a whole celebrates its refinement and distance from popular taste". David Peters Corbett "Symbolism in British 'Little Magazines'" in *The Oxford Critical and Cultural History of Modernist Magazines. Volume I.* ed. Peter Brooker and Andrew Thacker.

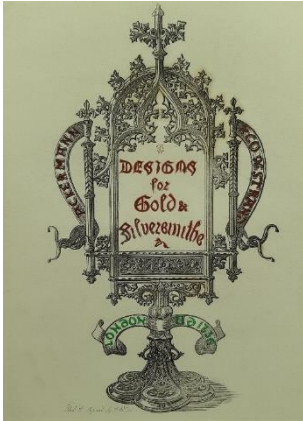


[3416]

£110

38. **PUGIN, Augustus Welby.** Designs for Gold and Silversmiths.

London: Ackermann and Co. 1836



First edition. 298x230mm. Unpaginated. 27 etched plates plus etched title page, all protected by tissue paper. Green cloth with the same etching from the title page printed on paper and pasted onto the upper cover. Rubbed and worn at the corners and to head and foot of spine and some marking on the lower cover. Some slight foxing in places to the plates but overall this is a very good copy of an early work by Pugin. 1836 was an important year for Pugin. Charles Barry's design for the Houses of Parliament for which Pugin had provided the drawings was awarded first prize in the competition for the new building. And Pugin published his most famous and influential book, *Contrasts* which traced the decline in English architecture from the Reformation. Pugin had converted to Roman Catholicism in 1835 and his work from this point, including *Designs for Gold and Silversmiths* displays a clear and unapologetic Catholic aesthetic.

[3408]

£145

GUNS 'N' ROSES

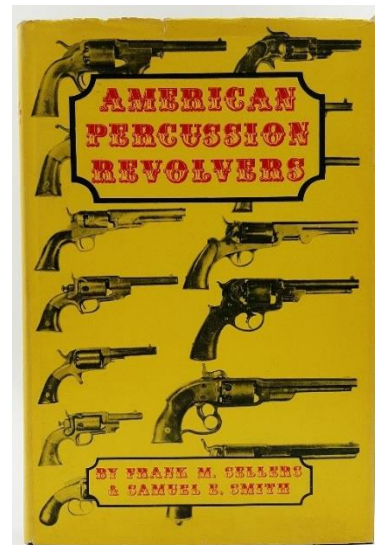
39. **SELLERS, Frank M. and Samuel E. Smith.** American Percussion Revolvers.

Ottawa: Museum Restoration Service. 1971

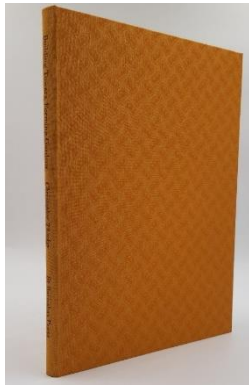
First edition. Small 4to, pp 231, illustrated throughout. Near fine in prussian blue cloth with gilt-stamped titles to upper board and spine. In a very good illustrated dust jacket with light shelfwear and two small closed tears to the bottom rear margins.

[2504]

£45



40.



THACKER, Christopher. Building Towers, Forming Gardens - Landscaping by Hamilton, Hoare & Beckford.

London: St.Barnabas Press. 2002

Small 4to. pp 126, illustrated throughout. Fine copy in patterned cloth with black-stamped titles to spine. In a dove-grey card slipcase with slight marking. A charming and attractive book on the connections between three of the great creators of 18th century landscape gardens, by one of the finest recent garden historians.

[2327]

£35

POEMS, STORIES AND DRAMAS

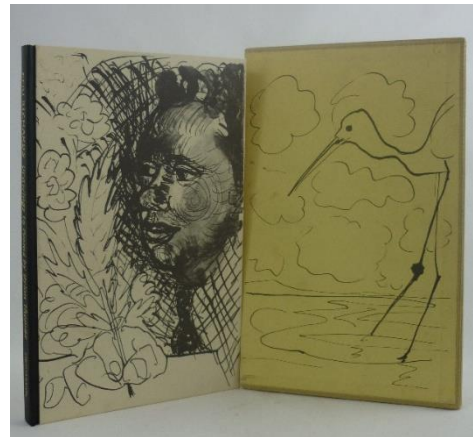
41. **RICHARD, Ceri & Dylan THOMAS.** Drawings to Poems by Dylan Thomas.

London: Enitharmon 1980

Large 8vo, 169pp, illustrated with line drawings throughout. Near-fine in black buckram with ivory and black illustrated boards and gilt-stamped titles to spine. In butter-yellow illustrated slipcase with some light shelfwear and marking. Scarce edition of this handsome book. Numbered 28/180 with publisher's slip.

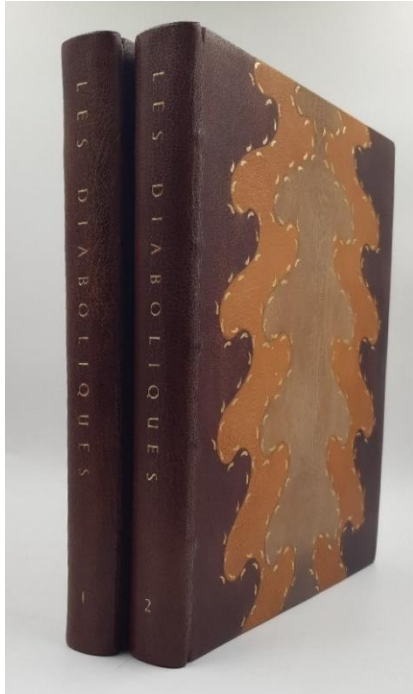
[2239]

£250



42. **BARBEY D'AUREVILLY, J.** Les Diaboliques. Illustrations hors-text et lithographies de Roger Carle.

Paris: Editions Bordas.1947



Two volumes. Limited edition. Number 392 of 800 on “velin des papeteries de rives a la forme, filigrané BFK”. 4to. 275x217mm. pp. Vol. 1 [iv], 167, [1], [2]. Vol. 2 [iv], 196, [10]. Thirteen full page watercolours and numerous lithographs in the text by Roger Carle. Internally in immaculate condition and the plates are particularly fine. A striking binding (unsigned) in various shades of brown/tan morocco in blocks of wavy patterns decorated with small gilt “flames”. Lettered in gilt to spine. The front and rear pastedowns have bands of brown, tan and purple morocco decorated with the gilt “flames”. A very nice two volume set in a most attractive binding.

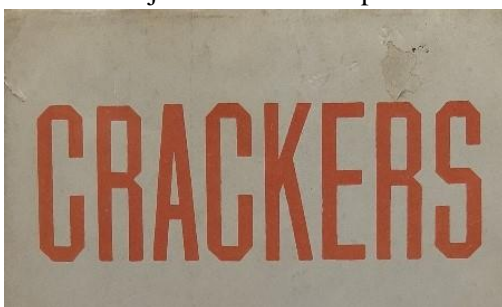
[3330]

£450

43. **RUSCHA, Edward.** Crackers.

Hollywood, California Heavy Industry Publications. 1969

First edition. 222x150mm. Unpaginated. 115 black and white photographs. Brown card wrappers, white paper dust jacket with title printed in red on upper cover and spine. Repaired tear to dust jacket at head of spine and a small scuffed patch above the second R of the title on the cover, but otherwise in very good condition.



Internally excellent. Based on the story “How to Derive the Maximum Enjoyment from Crackers” (reprinted on the rear flap) by Mason Williams, Crackers is a photo-play and a bizarre piece of late 1960s performance art captured in 115 photographs by Ruscha, Ken Price and Joe Goode. Too complicated to explain the weird story. You’ll have to buy the book.

[3406]

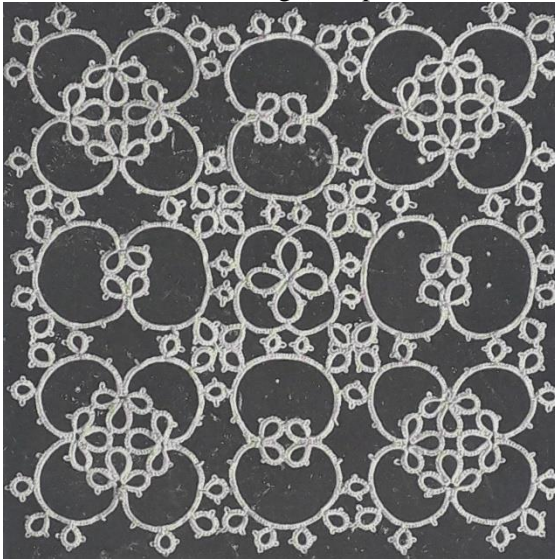
£150



COMPLETELY USELESS

44. **FRAUBERGER, Tina** Handbuch der Schiffchenspitze.

Dusseldorf: Selbstverlag (self-published) 1917



226 x 150 mm. pp. [viii], 124. Illustrated with 130 (in fact 131) images mostly showing tatting patterns. Text in German. Original grey/brown paper over boards, spine in brown leather. Upper cover lettered in black and white with tatting illustration attached. Some slight scuffing to lower cover and bumping to foot of spine but overall a very good copy, internally near fine. Tatting seems to involve knotting together pieces of thread to make allegedly eye-like patterns which, together produce moderately pretty but completely useless items of decoration. Indulging in this as a hobby is, it would seem, a good example of “demonstrative

idleness”. Apparently it is popular again. This is a nice copy of a book on an unfathomable subject.

[3113]

£45

45. **VISIONAIRE.** Visionaire 21. Deck of Cards/The Diamond Issue.

New York: Visionaire 1997

Limited edition of 3000. Dark blue vinyl case with a pack of large playing cards inside. All inside a white card box. The images on the cards were each designed by individual art directors including Fabien Baron, Mario Testino (who photographed John Galliano as the King of Diamond while Inez van Lamsweerde and Vinoodh Matadin photographed Iman as the Queen). The 3,000 issues of Visionaire 21 were packaged in individual jewellery boxes, each with its own lock and key, and offered a real diamond for one lucky subscriber. Sadly no diamond with this one. And this is missing the key. The corners of the box are split (but repaired with tape). Otherwise, a nice example of Visionaire’s stylish and louche work.

[2965]

£150

