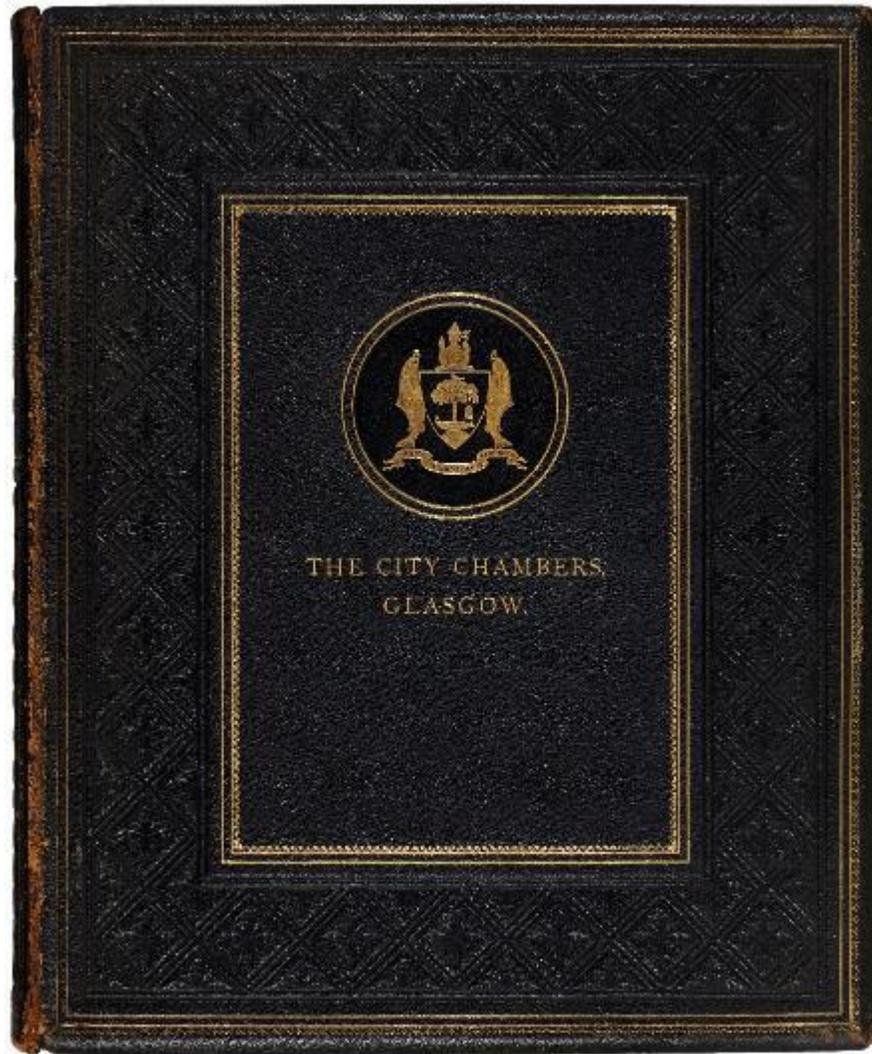




DESIGN &  
INTERIORS

BERNARD  
QUARITCH  
OCTOBER 2015



## GLASGOW'S ARCHITECTURAL MASTERPIECE

### 1. BEDFORD LEMERE & CO.

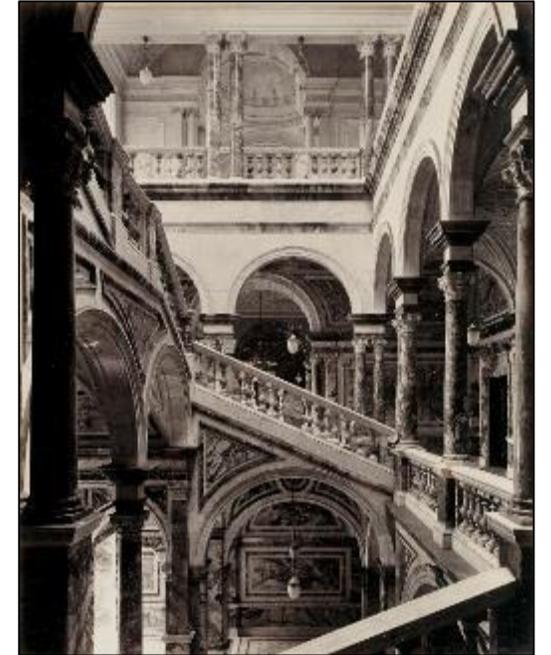
The City Chambers, Glasgow. [1888].

Folio, 30 albumen prints, all about 10¼ x 8½ inches (27.5 x 21.5 cm.), each titled and with architect's *WM. Young, Archt, London* and photographer's credits *Bedford Lemere & Co., Photors. Strand London* printed on mount; a very good copy in hard grain navy blue morocco, embossed and gilt, minor foxing to a few mounts and stubs, not affecting images; gilt titling to front board; joints slightly rubbed. £1800

First and only edition of this volume of photographs of Glasgow City Chambers taken shortly after it opened. In 1881 William Young, a locally born architect, won the competition to design a city hall befitting Glasgow's importance as a centre of industry and commerce and its status as the second city of the British Empire. Young produced a beaux-arts masterpiece considered one of the great civic buildings of the nineteenth century. Work was completed in 1888 and The City Chambers was inaugurated by Queen Victoria in August that year. Bedford Lemere captures the building in all its late-Victorian magnificence. Several views of the exterior are followed by an extensive record of the richly decorated interior including 'The Satin Wood Saloon', 'The Faience Corridor', and 'The Banqueting Hall'. Among the most striking images are a series of photographs of the 'Banqueting Hall Staircase' that capture its elaborate arrangement of pillars and coloured marble from several angles. It is a testament to the building's grandeur that in its recent career as a film set it has stood in for the Vatican and the Kremlin.



Bedford Lemere was the leading firm of architectural photographers in Britain in the late nineteenth century. Founded in about 1861 by Bedford Lemere, the firm passed to his son Henry Bedford Lemere who joined the company in 1881 aged sixteen. The firm's style specialised in clarity of detail, and they excelled at controlling converging verticals and other imperfections that were common in less professional photography of architecture. 'Dramatic effects of light and shade were eschewed and, in defiance of picturesque orthodoxy, the focus was entirely on the buildings themselves' (*Oxford DNB*). The quality of the firm's photography is especially evident here in the details of the delicate metalwork of architectural ironmongery, wallpapers and ceilings. While the long exposures necessary to capture such fine architectural and design detail meant that few people appeared in the firm's pictures, one lone policeman appears in this volume proudly guarding the Central Entrance Door and a few isolated figures and horses populate George Square.



OCLC records copies at the Harry Ransom, University of Glasgow, and Glasgow School of Art. COPAC adds the BL and the National Library of Scotland.



Item 1, Bedford Lemere & Co., City Chambers, Glasgow



## CHISWICK HOUSE

### 2. [BEDFORD LEMERE & CO.]

Photographs of Chiswick House, 1880s.

Nine albumen prints (two printed from the same negative), each approximately 10 $\frac{7}{8}$  x 8 $\frac{3}{4}$  inches (27.7 x 22.2 cm.), or the reverse; occasional small tears and some minor chips; generally in very good condition with very good tonal range. £500

An excellent record of the art collection and interiors of Chiswick House, illustrating the complimentary design sensibilities of its two main residents: the house's designer, Richard Boyle, the third Earl Burlington; and William and Georgiana Cavendish, the Duke and Duchess of Devonshire.

Richard Boyle designed the neo-Palladian Chiswick House and completed construction in 1729. In order to showcase his extensive art collection, which included many old Master paintings, Lord Burlington commissioned the renowned architect and designer William Kent to design the interiors. The house itself was not constructed to be a private residence; its purpose was as a venue for entertaining and an art gallery.

In 1758, Chiswick House passed to the Cavendish family and became the preferred residence of Georgiana Cavendish, the Duchess of Devonshire. Georgiana held many of her famously lavish parties at Chiswick House and also hosted influential, Whig politicians. The residency of the Dukes of Devonshire helped to shape the design and extension of Lord Burlington's 1729 construction. The Anglo-French neoclassical style of the Cavendish family combined with the Italianate neo-Palladian influences of Richard Boyle created a grand estate and richly furnished interior. Much of the art and furnishings is illustrated in these photographs in situ: Mars and Venus, attributed to Francesco Albani; a portrait of Georgiana, Duchess of Devonshire; an oil portrait painting of Mary Sackville, Countess of Thanet (1700-1751) by William Aikman, c. 1728; and the Classical Ruins with the Colosseum by Viviano Codazzi and Michelangelo Cerquozzi. Georgiana's writing table and French chairs, which, coincidentally, were recently purchased from Chatsworth by the Chiswick House Trust to reinstate, are the focus of the drawing room.

The villa-esque style of Chiswick House was particularly influenced by Palladio's Villa Capra "La Rotunda" near Vicenza. In the Gallery, the extravagant Palladian 'half-moon' ceiling was a design copied from *The Temple of Venus and Roma* in Rome.



The exterior photograph is a side angle view from the south side, from which the portico and steps leading to the grand Palladian entrance can be seen. This image also clearly shows one of the impressive side wings to the house, which were designed by James Wyatt for Georgiana Cavendish. These wings were eventually demolished in 1956 after one wing suffered considerable damage during World War II.

It is likely that this group of photographs were taken by Bedford Lemere & Co for *Country Life* during the tenancy of the Marquess of Bute. Bedford Lemere & Co, the leading specialists in architectural photography of the period, were commissioned to record the interiors of the grandest British town and country houses. The firm was often employed to capture new architectural designs and elaborate interiors for use in promotional material or magazines. In order to capture the crisp detail throughout the entire image, the company photographed in early morning light using a Meagher mahogany bellows camera equipped with 12 x 10 inch glass plates and small lens apertures, which meant very long exposures. English Heritage have the largest holding of Bedford Lemere & Co's surviving photographs: 21,800 large-format glass negatives and 3,000 unique prints, which comprises one quarter of the firm's estimated total output of 100,000 images. Some of these interior photographs can be found in the Historic England collection, while others are variants of those in the archive.

## ARCHITECTURAL RESTORATION

3. **BERESFORD SMITH, F. W.** Restoration of Bath Abbey, 1950–51.

5 gelatin silver prints, 5¼ x 8⅞ inches (14.7 x 20.6 cm.), pasted on card 22.5 x 35 cm., each signed 'F. Beresford Smith' in lower right or left corners, manuscript captions and border in ink. [with:]

**BERESFORD SMITH, F. W.** 'Bath Abbey. Report 1949 and photographic record as sent to the Abbey, January, 1949. 1950.

3 ll. foolscap, typescript carbon copy to rectos only, final leaf signed 'F. Beresford Smith' in ink below, two staples at top left corner, fixing leaves into tan portfolio, 35 x 23 cm., with paper label to upper cover. £225

Rare documentation of Bath Abbey's restoration after the Second World War.

The report was issued by chartered architects and surveyors Carpenter and Beresford Smith just as 'the first results of much strenuous effort', which had commenced in 1948, was becoming evident. The work varied from significant structural repairs to installing electric lights and decorating. The extent of the project can be highlighted by the fact that the no-doubt technically-challenging clock, organ and carillon had been refurbished, as well as the masonry, Clerestory windows, north and south aisles of the nave, tower, choir, north and south transepts and aisles, and several windows of stained glass. The report notes that a Reginald Bell was proceeding with drawings for Window 15, which was 'to be as before war damage': Bath had been heavily bombed in April 1942, shattering the great East Window of the Abbey.



The photographs depict both ongoing work and final results and are presented with care, a conscious record of the project undertaken by the firm. They are captioned: 'Glazier cleaning carving'; 'Workmen spraying roof timbers'; 'Vaulting of Nave. Bays'; 'Restarting of Carillon (l. to r.) J. E. Dixon; L. Punter; E. Cook ; J. Hatton; The "Bell Master"' and 'The clock restarted'.

This offering also includes a selection of ephemera and correspondence regarding F. Beresford Smith, 1950s–1960s, including letters to him from Bath mayor W. H. Gallop and Bath city planning officer J. G. Wilkinson. The latter showers thanks and praise on Beresford Smith, writing: 'I appreciate very much the happy relationship which exists between your office and mine ... we are both interested in trying to produce good planning and good architecture'. Additionally, there is a hand-drawn architectural detail showing the *Cross Section at Truss* as well as a *Bath Abbey News and Comment* dated April 1966 giving some interesting figures on *Polling and Piety* in Britain and the U.S. , a letter from the rector and general Abbey events diary and stewardship details.



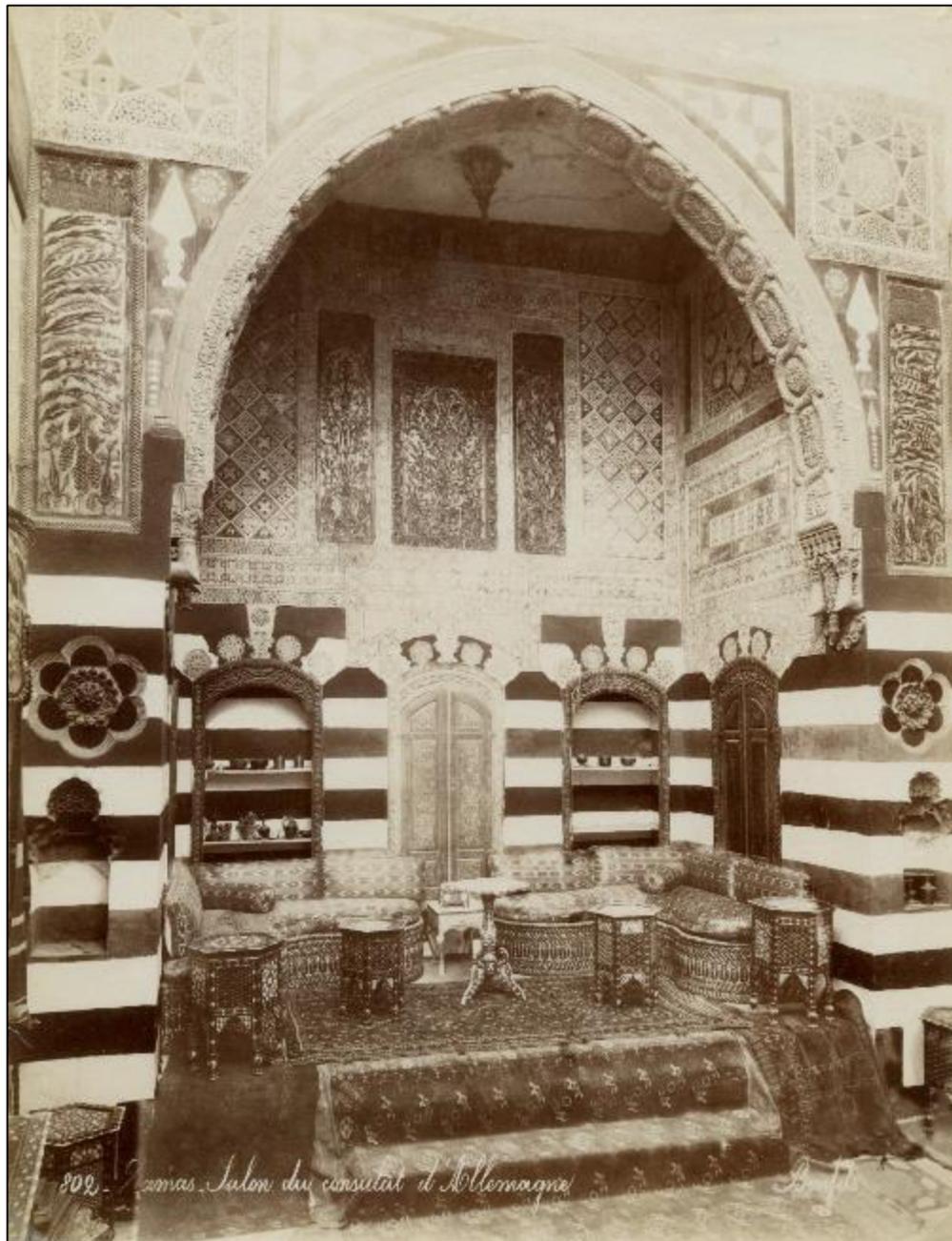


**4. MAISON BONFILS.**

'1216 Intérieur de la mosquée d'Omar. – Interior of the mosque of Omar', *Jerusalem*, 1870s-90s.

Albumen print, 11 x 8½ inches (28 x 21.7 cm.), signed *Bonfils*, titled and numbered 1216 in the negative; presented in archival mount, 20 x 16 inches.

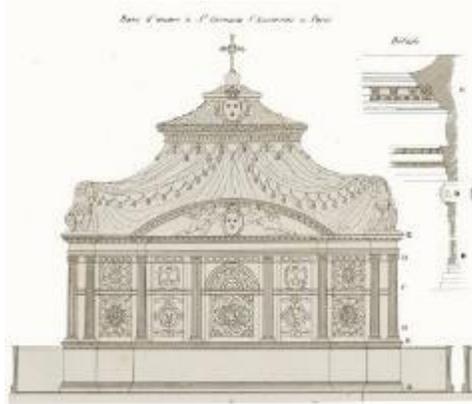
£150



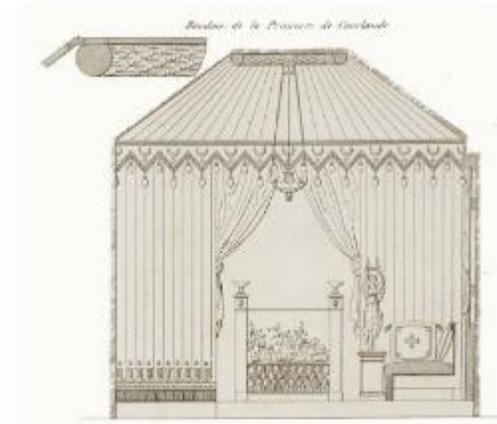
**5. MAISON BONFILS.**

'802 - Damas - Salon du consulat d'Allemagne'  
[Reception of the German consulate, Damascus],  
Syria, 1870s-90s.

Albumen print, 11 x 8½ inches (28 x 21.7 cm.),  
signed *Bonfils*, titled and numbered 802 in the  
negative; presented in archival mount, 20 x 16  
inches. £150



## ARCHITECTURAL WOODWORK



### 6. [BURY, Jean Baptiste Marie].

*Modèles de menuiserie, choisis parmi ce que Paris offre de plus nouveau, de plus remarquable et de meilleure gout; accompagnés de détails et développemens qui doivent en faciliter l'exécution ... Paris, chez Bance Aîné, 1825.*

Folio, pp. [6], 24, with added engraved title-page in an architectural frame incorporating a selection of joiners' tools, and 73 outline-engraved plates; a little scattered foxing, but a large copy on uncut sheets; bound in contemporary calf backed marbled boards, rebaked some time ago, with original spine laid down. £950



First edition of a pattern book showing details of architectural woodwork taken from actual built examples in Paris. Bury published here the latest and most fashionable uses of carved woodwork in Parisian buildings in the decade after 1815. The plates show a variety of doors, ceilings, windows, library shelving, panelling, domestic interiors, ecclesiastical architectural woodwork, and stairs; with a fine section of shop fronts (16 designs), including some interiors. Most designs are shown in elevation, but there are also plans and sections. The brief explanatory text gives the names of the architects where relevant.

Berlin Kat. 1280; RIBA, *Early Printed Books*, 510.

*Plafond*

*du Louvre*



Echelle de 0 1 2 3 4 5 6 — 12 pieds

CHIMNEY DESIGNS  
FROM THE SERIES 'RELIQS OF LONDON'

Alfred and John Bool and Henry Dixon were employed by the Society for Photographing Relics of Old London that was established in the 1870s by friends who wanted to have a record of the Oxford Arms near St. Paul's Cathedral before it was demolished. Initially, Alfred and John Bool made the negatives under the direction of Alfred Marks and Henry Dixon then made the carbon prints. The photographs were then distributed to subscribers annually until the Society closed in 1886.

Dixon was originally apprenticed as a copperplate printer but became a professional photographer by 1864 and then in 1869 he was commissioned by the Corporation of London to photograph the progress of the building of the Holborn Viaduct. In 1879 Dixon and Son began to photograph as well as print the series of architectural views that were sent to members of the society annually and in the same year the annual issue was enlarged to include twelve prints. In 1881 a descriptive letterpress was distributed to accompany the existing prints and these descriptions continued to be issued as new prints came out. During the twelve years that the Society existed it issued 120 photographs and attempted to convince various companies not to destroy buildings that it considered worth preserving.

**7. DIXON, Henry.**

Chimney Piece, Sessions House, Clerkenwell, 1886.

Carbon print, 9 x 7 inches (23 x 17.7 cm.), numbered 115 in the negative (partly shaved) and on the mount, with printed title, date, photographer's and publisher's credits on mount, typescript descriptive text pasted on verso, top right corner of mount damaged, a couple of small chips to edges of mount.

£100



**8. DIXON, Henry.**

Chimney Piece, Court House, St Andrew's, Holborn, 1886.

Carbon print, 9 x 7 inches (23 x 17.8 cm.), numbered 116 in the negative and on the mount, with printed title, date, photographer's and publisher's credits on mount, typescript descriptive text pasted on verso, loss of top right corner of mount, a couple of small chips to edges of mount.

£100

## EDWARDIAN TOWNHOUSE

### 9. Unknown photographer.

A series of ten photographic postcards, *early twentieth century*.

10 gelatin silver prints, on split-back postcard stock, approximately 5½ x 3⅜ inches (14 x 8.6 cm.), unused; some minor edge fading, two a little evenly faded but retaining good detail. £75



The mantelpieces and sideboards of the reception and dining rooms are adorned with Oriental vases, small statues, figurines and clocks, complementing the elaborate furnishings, including Aesthetic Movement mirrored cabinets. On the dining table a luxurious set of silver stands have been laid with fruit and flowers, while palms and other foliage fill the living rooms. A large metal birdcage sits on a stand between two book cases and a formal chaise longue is visible, along with two pianos, one with integral candelabrum. Artwork is hung throughout the rooms against the patterned wallpapers, adding to the general sense of Edwardian excess.

The group can be dated post 1902, when split-back postcards were introduced in England.



## KNOLE & IGHTHAM MOTE

**10. ESSENHIGH CORKE, Charles.** Photographs of Knole and Ightham Mote, 1889.

43 albumen prints [36 of Knole, 7 of Ightham Mote], each approximately 9 $\frac{3}{8}$  x 11 $\frac{3}{8}$  inches (23.7 x 28.8 cm.) or the reverse, all but one with C. Essenhig Corke blindstamp to lower right corner, one with Essenhig Corke's stamp in the negative; 41 captioned in pencil on verso; occasional curling to corners or minor chips, generally good condition.

[with:]

**Unknown photographer(s), possibly Charles ESSENHIGH CORKE.** Knole House and Park, possibly 1860s–70s.

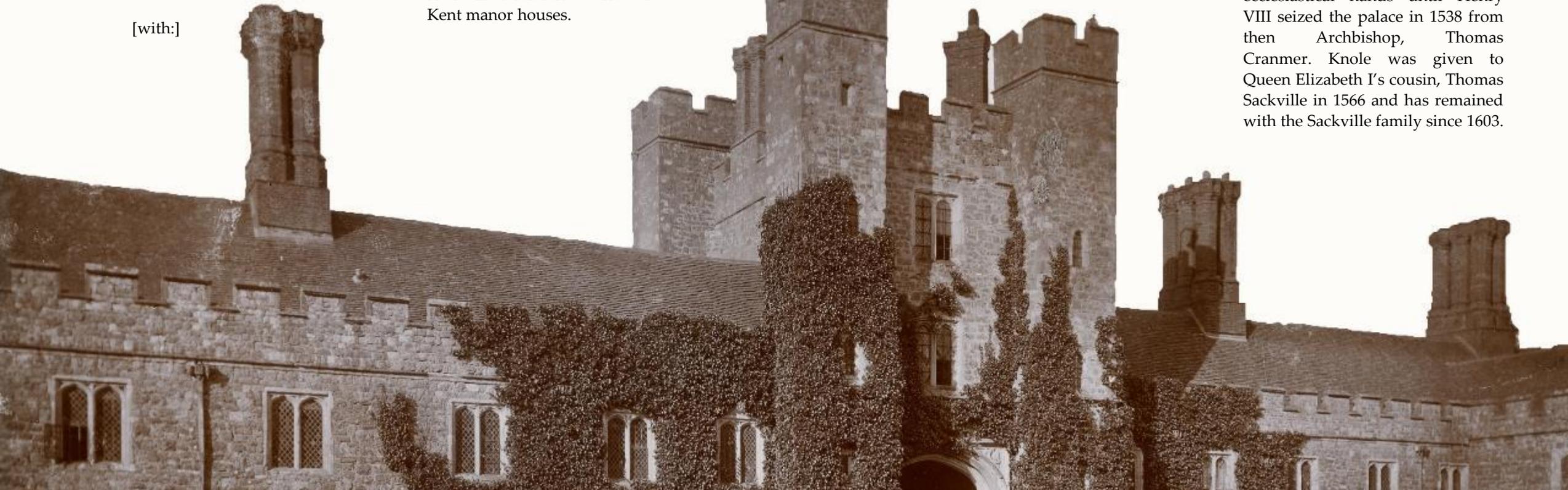
4 albumen prints, each approximately 7 $\frac{1}{4}$  x 9 $\frac{1}{8}$  inches (18.4 x 23.3 cm.), one with a watermark reading 'T. & M. B. F. K. Rives No.72', all captioned in pencil on verso; generally good condition, one with a minor tear and crease. £3500

A detailed reference series of two Kent manor houses.

The Essenhig Corke series of Knole, comprising 36 photographs, gives a comprehensive overview of one of England's largest houses both from the exterior and interior, as well as an extensive inventory of the sculptures and busts, tapestries, and numerous paintings alongside the lavish furnishings. The eleven exterior views show the layout of various gardens and an aspect of the house from within the Rose Walk, as well as the Borghese Gladiator sculpture in the Green Court.

The additional group of 4 photographs of Knole may also be by Charles Essenhig Corke, though a slightly smaller format and earlier date, and include one interior view, two exteriors as well as one photograph of deer in the snow in Knole Park, Kent's last remaining medieval deer park and home to a herd of 350 wild deer.

Originally the palace of Thomas Bouchier, Archbishop of Canterbury, Knole passed through ecclesiastical hands until Henry VIII seized the palace in 1538 from then Archbishop, Thomas Cranmer. Knole was given to Queen Elizabeth I's cousin, Thomas Sackville in 1566 and has remained with the Sackville family since 1603.





Knole is known for its seventeenth century tapestries, rare silver furniture and one of England's two earliest surviving Jacobean portrait galleries, and a wealth of information on the collection is available in the interior photographs. The curious examples of the surreal Dutch school dummy board figures are visible, as are a portraits by or attributed to Paulus van Somer, Cornelius Johnson and Sir Joshua Reynolds. Above the doorway in the Cartoon Gallery one can make out King Henry VIII after Hans Holbein the younger, and the Royal State Bed appears in two of the three photographs of the King's Bedroom and 'is thought to be the most outstanding example of a state bed of the Louis XIV period to have survived anywhere in the world' (National Trust).

The smaller group of Ightham Mote, comprising 7 interior images, show the Great Hall, Chapel and four living or drawing rooms, mostly of a more intimate and homely appearance than the Knole views. In this series tapestries and paintings are discernible, as well as more everyday objects such as handheld fans, small framed photographs and books which are lying on the tables. The smaller rooms and more modest interiors give an intriguing comparison to Knole, which it predates, and the photographs show it off as 'the most complete small medieval manor house in the country' (Pevsner).

Both Knole and Ightham Mote are now National Trust properties, though the Sackville family still own and inhabit over half the house and gardens at Knole. There are thirty-six images of Knole and seven of Ightham. The blindstamps on the Knole photographs read 'C. Essenhigh Corke Knole Series Copyright' in the lower right corner, and the Ightham series simply read 'C. Essenhigh Corke'.

We have been unable to find twenty-two of the Essenhigh Corke Knole images on the Historic England Archive online. Only a few records of Ightham Mote have images on the Historic England Archive, none of which appear in this series.

A full list of identified artwork is available on request, along with captions and digital images of the photographs.





Item 10,  
Knole, Kent

## EXETER INTERIORS

### 11. Unknown photographer. 'Newcourt', 1938.

Oblong folio. Album containing 1 chromolithograph and 14 matte gelatin silver prints, each approximately 9 x 11½ inches (23 x 29 cm.), pasted one per leaf on rectos; black buckram covers with *Photographs* in gilt in lower right corner of upper cover, blind-stamped border, tied with black cord, presentation inscription *From Father Xmas 1938* on first leaf; a few areas of cracking in buckram, but general good condition. £600

A photographic presentation of a Grade II listed house in Exeter.

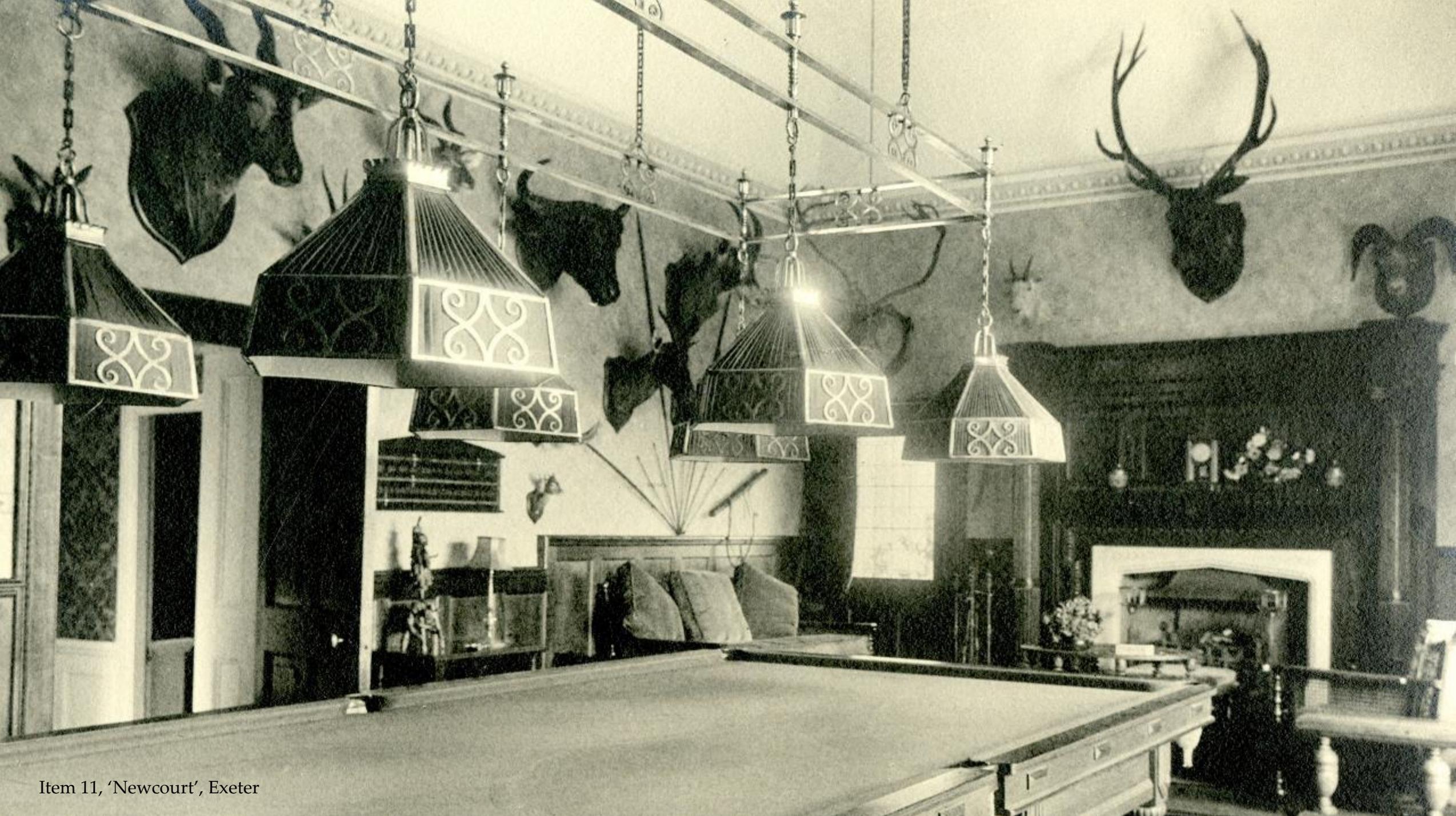
The only three exterior photographs introduce the series, showing aspects of the front and side of the house, including the impressive circular drive, mature trees, manicured lawns and extensive ivy covering much of the house. All interior photographs show the extensive downstairs rooms immaculately presented, including a billiard room. Simpler decoration is seen in a day room and library, yet each room is set out at its best. The only sign of occupation is a terrier asleep on the rug in the study.



We have traced very few photographs or views of Newcourt House previous to its acquisition by the Royal Devon and Exeter NHS Foundation Trust.

The first leaf depicts a chromolithographed view of the house from the front including a field with sheep, captioned 'Newcourt' by Lavars & Co, 51 Broad St, Bristol. The photographs comprise: exterior views (3); hallway; dining room (2); a living room; billiard room; library; day/sitting rooms (3); and a drawing room or study (2).

*The Route Book of Devon for rail and road. A guide for the stranger and tourist* (Exeter, Henry Besley, 1870) notes that Newcourt House was the property of a J. Walrond, and in *History, Gazetteer and Directory of the County of Devon* it is noted that a William Wood Walrond was proprietor in 1879. Newcourt House is now the site for the Community Estates Services department of NHS Devon.



Item 11, 'Newcourt', Exeter

A NOW LOST MIDLOTHIAN HOUSE  
PHOTOGRAPHED BY THE OWNER OF *THE SCOTSMAN*

12. [FINDLAY, John Ritchie].

Hatton house. *Edinburgh, R. & R. Clark (printed for private circulation), 1875.*]

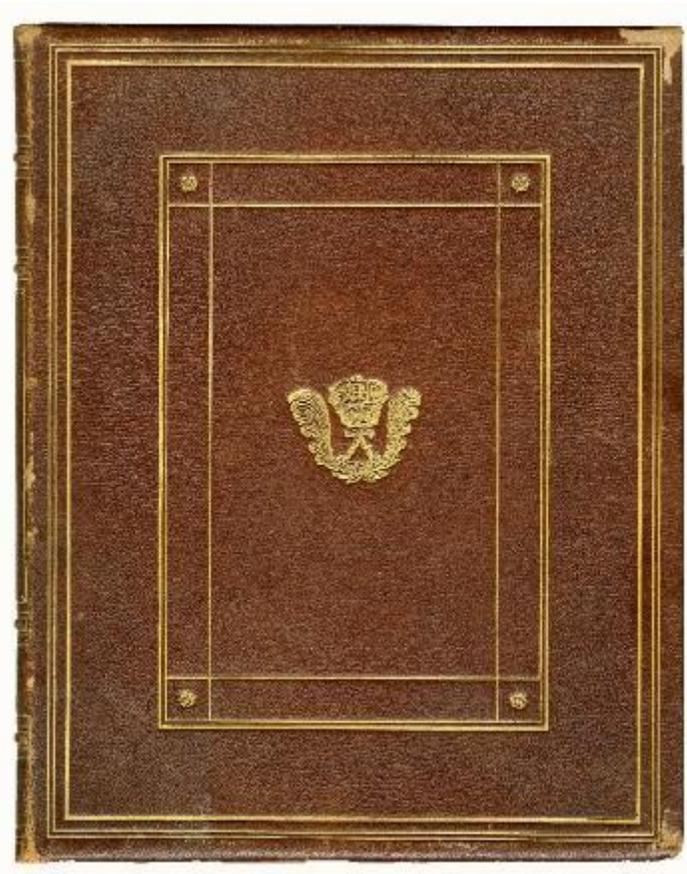
4to, pp. vii, 45, [2] (blank), with 12 illustrations in the text (4 full-page) and 21 woodburytype photographs, sizes between (22.5 x 15 cm. and 11 x 9.5 cm.), mounted on rectos of thick card with printed captions at end; presentation copy to Thomas Brodie (1805-1879, Lt Colonel, who lived at Lethen House in Nairn in the Highlands) and dated 'April 1875'; bound in contemporary hard grained brown morocco, panelled in gilt and with gilt crest in centre, gilt spine with *Hatton House* lettered vertically, some light rubbing to head and foot of spine and corners; endpapers with 19<sup>th</sup>-century armorial bookplate of John Clerk Brodie, 19<sup>th</sup> century bookplate of T. Dawson Brodie, Sotheby's description and mss note noting purchase of this copy from Sir T.D. Brodie. £2200

First edition, first issue of a privately printed monograph documenting a now lost Midlothian baronial house, Hatton House, also called Haltoun House.

It is entirely possible that this series of woodburytype photographs was taken by J. R. Findlay who lived with his family at Hatton House for a number of years. The 15 exterior views document the house from several angles including the massive entrance gate, garden gate and the extensive grounds, garden buildings and flora. There is even a scene of a gardener cutting one of the well-manicured lawns. The two interior views show rich furnishings, wallpaper, fireplace and a hint of the beautiful wood panelling found throughout much of the house. The final leaf reveals details of the famous Jacobean ceilings. The photographs are fine and rich in architectural detail, made more interesting by the inclusion of family members enjoying the house and park.



THE DRAWING ROOM AT HATTON.



John Ritchie Findlay (1824-1898) was the owner of *The Scotsman*, an influential daily newspaper founded by his great uncle in 1817. Under his direction, the newspaper made a fortune, much of which he donated to charitable organisations. He financed the National Portrait Gallery in Edinburgh, and was much involved in the Scottish National Gallery. As evidenced by the Hatton House book, it is likely that he had a keen interest in photography. He is also believed to be the photographer responsible for the excellent Photographic Collection at St. Andrews Library.

The original Pele Tower of Hatton House was built in the 14<sup>th</sup> century but the Earls of Lauderdale then extended and modified the building in the 17<sup>th</sup> century to become larger and grander country estate. After the family sold Hatton in 1792, the estate was subsequently broken up and sold several times again until 1870 when the property passed from Lord Morton to Lord Aberdour, 'who has since effected such further repairs and restorations, under the professional superintendence of Mr Robert Rowland Anderson, architect, as have rendered Hatton once more a handsome, convenient and commodious dwelling' (p. 35). Hatton House caught fire in 1952 and was unfortunately demolished in 1955, when several such grand country houses suffered the same fate. Only a few structures on the estate survive.

COPAC locates V & A and National Library of Scotland (first issue), and Edinburgh, Aberdeen, British Library, and St. Andrews (second issue); not in OCLC.



Item 12, Hatton House,  
pargetted ceilings

## ARCHITECTURAL WOODWORK

### 13. GOOD, Frank Mason.

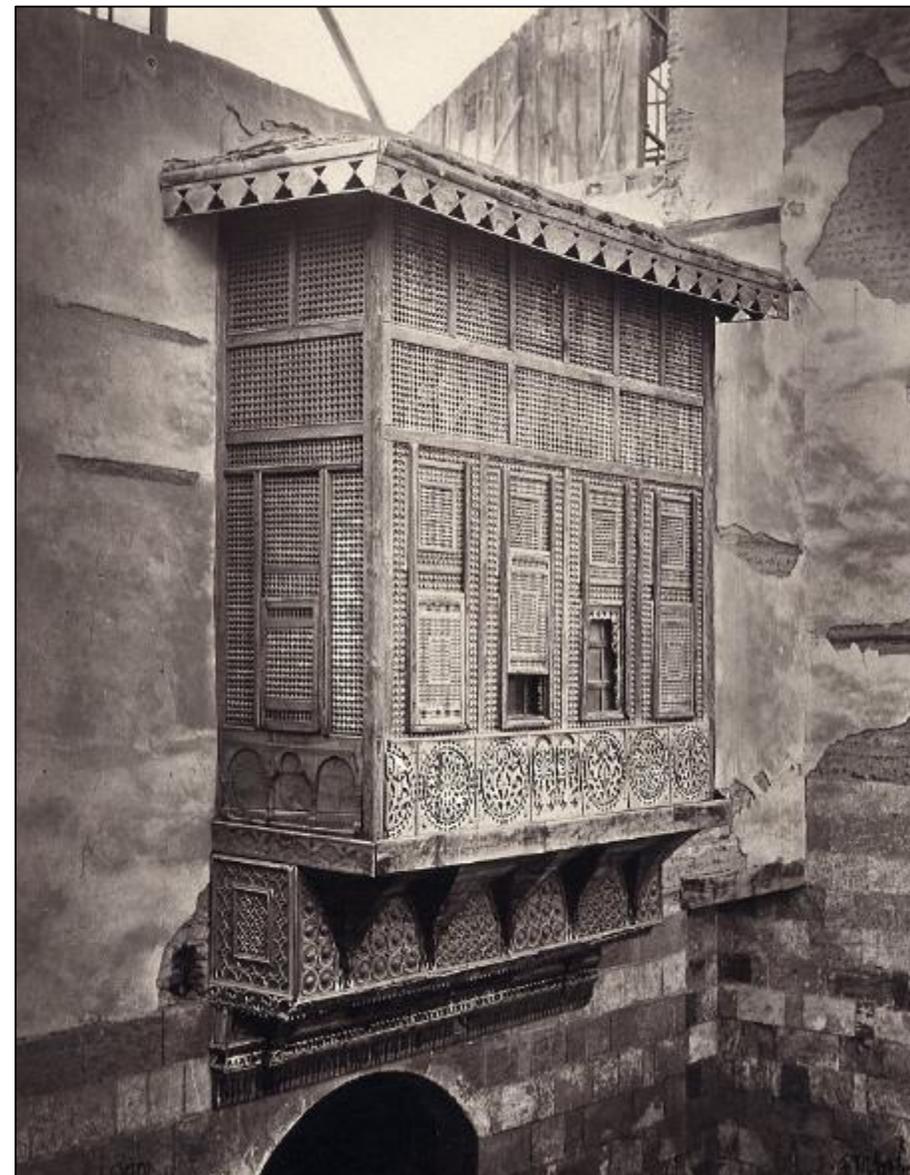
'Cairo. A specimen of latticed window, or Mushrebeeh', circa 1868–69.

Carbon print, 8½ x 6¼ inches (20.6 x 15.8 cm.), signed *F.M. Good* and titled *Cairo* in the negative; with Autotype Company copyright text, titling in ink *Egypt & Nubia* and paper label titled *24. Cairo: A specimen of latticed window, or Mushrebeeh* to mount, small loss to bottom right hand corner, presented in archival mount, 20 x 16 inches. £650 + VAT in EU

Good is best known for his photographic work in the Middle East in the 1860s and 1870s; he undertook four tours of the region in this period. He began his photographic career working as an assistant to Francis Frith, who was to sponsor Good's first trip to the Middle East in 1866–67. He travelled to Greece, Palestine, Syria, Lebanon, Egypt and Jordan and his work was then published by Frith. He was known to take considerable care with the transportation of chemicals and plates on his travels and this combined with being well-trained meant that his final results were of a consistently high quality.

'Most Frith-published work of the Near East from the late 1860s, which historians have often mistakenly assumed were by Frith himself, can safely be attributed to Good... In all but perhaps a single example, Good either did not sign the image or his signature has been erased from the negative by Frith... Good's compositional qualities are impressive and many of his views are arguably more interesting than those by Frith' (Jacobson, K. *Odaliques & Arabesques*, p. 238).

After the success of his first trip to Greece, Palestine, Syria, Lebanon, Alexandria, Suez and Petra in 1866–67 that resulted in his work being published by Frith, Good undertook another trip, this time to Egypt, in 1868–69. The photographs from this trip were published as albumen prints by Mansell & Co. and as fine carbon prints by the Autotype Company.



## ORIGINAL WATERCOLOUR FURNITURE DESIGNS

### 14. [FURNITURE.]

Trade catalogue of original furniture designs, 80 leaves with over 125 designs, highly finished in ink and watercolour. [*Paris, c. 1840-50*].

Oblong 4to (24 x 30 cm), 80 leaves of thick paper with the designs in pen, ink and watercolour; most design leaves followed by a further sheet of writing paper with contemporary mss. text giving information on the designs; some drawings with loss at extremities but overall in very good condition; bound in green reversed calf-backed contemporary paste boards, with paper label to front cover boldly lettered 'album de meubles', dirty and scuffed. £7000

A fascinating album of original furniture designs in the Empire and Restoration styles, assembled for use as a trade catalogue, with all designs numbered in pencil and most described on the interleaved sheets (with designs numbered in ink).

The furniture designs are all highly finished showing different woods and decorations; there are two round tables in lacquer, one with intricate Chinese design. The catalogue was assembled with some care. A curious feature of it is that some designs seem to be composite; whereby the legs were drawn directly on the paper but the top (writing desk, occasional table etc.) were drawn on a different sheet and then pasted on. The same can be observed with some additional features whereby the standard furniture was available with various add-ons.

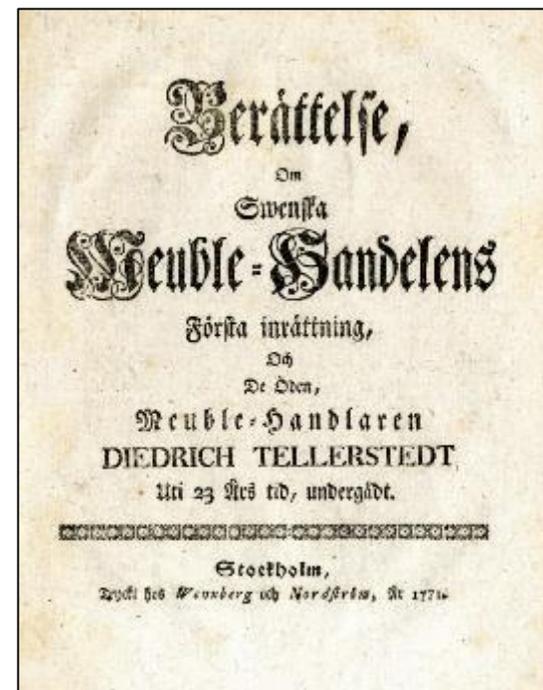




The album contains many designs, in a variety of timbers; many of the furniture made with darker woods have inlays.

It starts off with a curious assemblage of close stools (night commode), one disguised as a pile of folio sized books, and portable bidets (8 designs); then there are night tables (10); wash tables and 'toilettes' (12); small multi-functional tables (6); mirror tables (6); free standing mirrors (2); beds (2); side tables (10); tables which open up to reveal mirrors (6); ornate hanging shelves (6); folding tables (2); ornate boxes to contain sheet music 'cazier de musique' (2); music stand and folding stool (2); folding games table (2); writing desk for ladies, one in Louis XV style (3); some sort of basket stand 'corbeilles de sac' (3); round lacquer tables, one with Chinese design (2); small pedestal tables, some inlaid, some with marble tops (9); large pedestal tables with three or four ornate carved legs (7); single church pew kneeling furniture (6); screens (2); chairs (3), one with arms (1) and one sofa (1); writing desks (5); filing cabinets, one with standing writing desk (2); sideboards (2); wardrobes (3); and chests of drawers (3).

Amongst the drawings there is one coloured litho plate taken from *Le Guide du Fabricant de Meubles dessiné e publié par M. Jansen*, Paris [c. 1850]. The plate shows furniture by the cabinet maker Dutzschhold who flourished in Paris in 1836. It is possible that the designs in the album were all from his workshop.



15. [FURNITURE.] TELLERSTEDT, Diedrich. Berättelse, om Svenska Meuble-Handelens första inrättning, och de oden, meuble-handlaren Diedrich Tellerstedt uti 23 års tid, undergådt. *Stockholm, Wennberg och Nordström, 1771.*

Small 4to, pp. 14, [2] (blank), a very good copy in modern speckled boards. £375

First edition. Diedrich Tellerstedt was the leading retailer of Gustavian furniture in Sweden. Here he complains bitterly about the damage he has suffered over more than twenty years as competitors unfairly bust his royal monopoly on furniture trading in Sweden.



Item 14, Furniture designs in watercolour



## 16. [FURNITURE.]

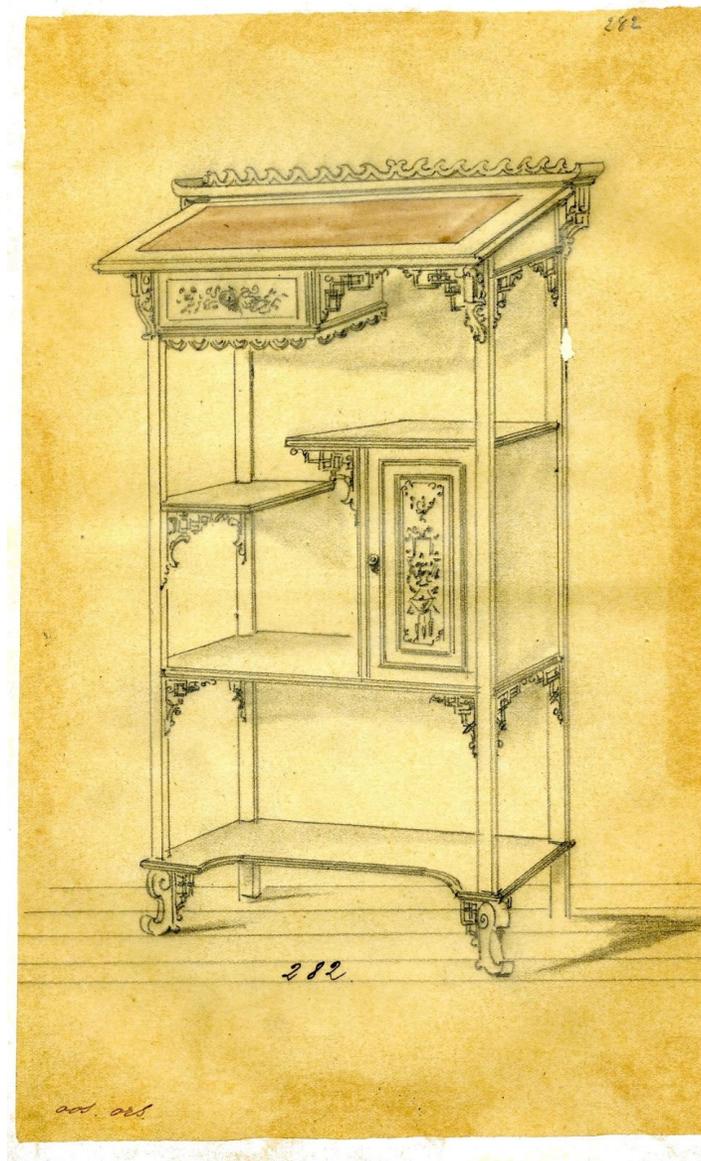
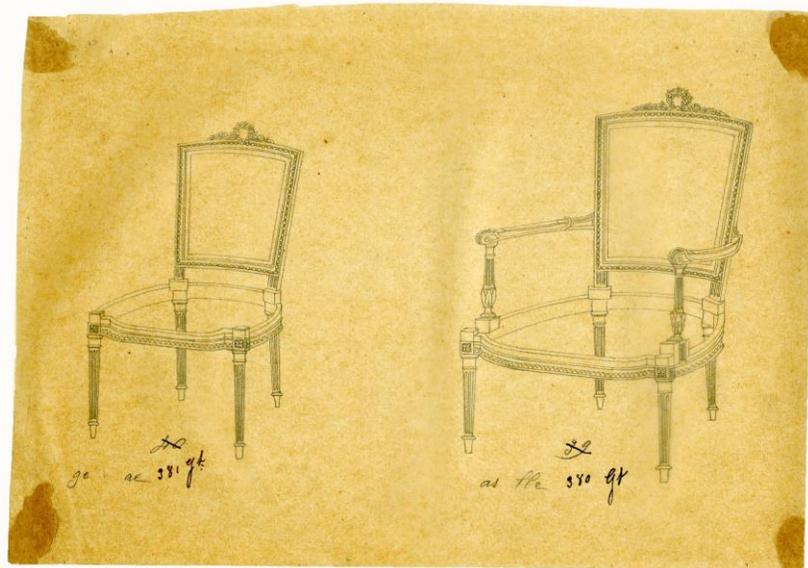
French trade catalogue with original furniture design drawings. [Paris?, c. 1870–1880.]

Oblong 4to (34.5 x 24.6 cm.), 348 pencil drawings (mostly on tracing paper, some with multiple designs on one sheet, several partly hand-coloured), 11 albumen print photographs and 2 lithographed plates, mounted on 142 ll. and on verso of final free endpaper; each item numbered in ink, the majority with manuscript annotations; paste marks or darkening sometimes visible, a few sheets of tracing paper torn or cracked with loss, one with old tape repair, but vast majority well preserved and intact, with repairs to edges of leaves; bound in navy cloth-covered boards, rubbed, lacking spine (as bound?) but bookblock firm.

£3500

An extensive French furniture catalogue of over 350 designs in Empire, Restoration, Gothic Revival and Orientalist styles, ranging from small bedside tables and elegant cabinets to large, highly decorative wardrobes and secretaires, also including a variety of seats, such as sofas, armchairs, chairs and *chaises longues*. Most drawings are annotated with details such as dimensions, materials used and colours.

By repute acquired from the Parisian *ébéniste* Goislard.





Item 16, Furniture trade catalogue



## ASIAN FURNITURE AND INTERIORS

### 17. HOPPENOT, Hélène.

The furniture collection of Henri and Hélène Hoppenot: Asian interiors and furniture, *circa* 1933–1937.

31 gelatin silver print photographs, ranging from approximately 8 to 8½ x 6⅝ to 7⅞ inches (20.3 to 21.6 x 16.8 to 20 cm.), printed with neat black border, on heavy card with protective guard leaves; bound in navy blue floral velvet-covered boards (small area of loss to upper board), in elaborate folding portfolio box of Chinese design, with ornate design of interlocking folds.

£10,000 + VAT in EU



A rare series of the furniture collection at the French diplomatic residence in Beijing – photographed by one of the few women photographers working in China during the 1930s.

The careful and impressive presentation of the album, with thick paper and elaborate box – as well as its provenance directly from Hoppenot – suggests this copy was compiled by her or at her direction for a special recipient, if not her own personal memento of her life in China.

The furniture collection depicted here was collected by ambassador Henri Hoppenot and his wife Hélène during their time abroad and was sold at auction in Paris on 9<sup>th</sup> April 1991. See *Succession de monsieur l'ambassadeur et de madame Henri Hoppenot, tableaux modernes, art d'extreme-orient* (Paris, Drouot-Montaigne, 1991).



Hélène Hoppenot (*née* Delacour) was married to the French diplomat and writer Henri Hoppenot, travelling and living abroad with him throughout his forty-year career, during which she kept a very perceptive account of people and places in her diary. After arriving in China in 1933 (where she remained until 1937), she increasingly used the camera to record her experiences and surroundings, leaving a thoughtful and artistic photographic record of the Far East. Her photographs have been published in a number of books (some with accompanying text by her husband), including Paul Claudel's *Chine* (Geneva, 1946) and Henri Hoppenot's *Extrême-Orient* (Neuchâtel, *s.d.*). The Bibliothèque nationale de France holds a number of her photographs, many depicting Chinese subjects.

Item 17, Hoppenot, photographs of Chinese furniture





## DESIGNS FOR ENGLISH CHINA

### 18. JARRETT, Ernest.

[Six original designs]. *Coalbrookdale and Burslem, 1890-1900.*

6 original individual designs, each measuring approx. 300 x 240mm; pencil underdrawing with watercolour, gilt highlights; on paper backed with card; a few very small marks, else fine; authorial monogram EJ at foot of all but one design. £550

A sometime artist for Doulton, here in his Coalbrookdale phase, Ernest Jarrett produces six designs for delicate bone china vases. The Coalport porcelain factory was founded in Coalbrookdale in 1795, the first ceramics manufacturer in the area, and went on to pioneer new glazes and time-saving techniques that were soon adopted industry-wide, including the application of transfer outlines to speed up the hand painting process. From the 1890s onwards, much of the firm's substantial output was geared at the ornamental export market to the USA and Canada. The present designs are strictly decorative rather than practical, featuring the firm's typical multi-coloured three-dimensional flowers, indicating that they may have been intended for this export market.

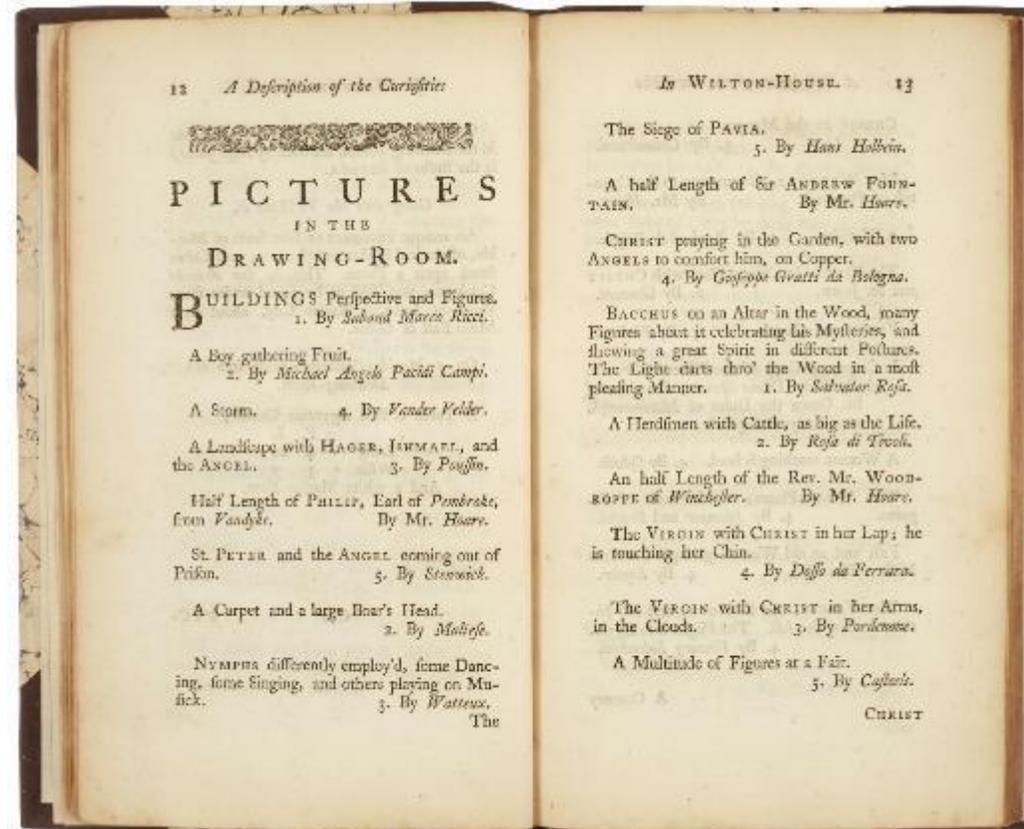


## A GUIDE TO THE ART OF WILTON HOUSE

### 19. KENNEDY, James.

A New Description of the Pictures, Statues, Bustos, Basso-Relievos, and other Curiosities at the Earl of Pembroke's House at Wilton. In the Antiques of this Collection are contain'd the whole of Cardinal Richelieu's and Cardinal Mazarine's, and the greatest part of the Earl of Arundel's... *Salisbury, Printed by Benjamin Collins... sold by R. Baldwin, 1758.*

8vo, pp. [8], 107, [1], [2] (blank), with the half-title, and a slip bearing a description of the statues in 'two painted niches' pasted on p. 4; last leaves a little spotted but a very good copy in recent half calf, gilt, and marbled boards. Bookplate of Charles Sebag-Montefiore. £600



First edition of Kennedy's guide book to the art collections of Wilton House in Wiltshire, seat of the Earls of Pembroke. This is the first proper guide book to the Wilton House collections. This catalogue is annotated from Pembroke's own manuscript notes. Contemporaries, like Winckelmann and Horace Walpole, teased Pembroke about some of his more wild attributions. The catalogue nevertheless provides a fascinating picture of early collecting habits.

Thomas Herbert, 8th Earl of Pembroke (1664-1732) was the first important English collector of antique sculpture after King Charles I and Lord Arundel. His collecting zeal began with the purchase of the Arundel busts which were dispersed in 1678, followed by at least 23 sculptures from the Mazarin collection, and a large number of busts from the Giustiniani collection in Rome. The purchase of the latter Pembroke only secured against determined competition from Cardinal Albani.

F. Herrmann, *The English as Collectors*, pp. 96-99.

## QUEEN VICTORIA'S PRIVATE RESIDENCE AT WINDSOR CASTLE

### 20. KING, Horatio Nelson.

Interiors of Queen Victoria's private family apartments in Windsor Castle, 1881.

Four albumen prints, each approximately 8¾ x 11 inches (22.3 x 27.9 cm.), all captioned/signed on verso by the photographer; some very minor chips and tears, generally good condition with deep tones. £650

These photographs provide an interesting insight into the furnishings and art displayed at Windsor Castle during the reign of Queen Victoria (1837–1901), demonstrating her personal preferences in design and artwork. This group includes views of the Van Dyck Room, the Oak Dining Room, the Queen's Sitting Room and the Queen's Dressing Room at Windsor Castle. Many of the paintings on display are of members of her immediate family and of Queen Victoria herself.

The Queen's Dressing Room appears to be the most private and personal of the four images, with numerous perfume bottles and small portraits and photographs on what appears to be a dressing table, a portrait of Queen Victoria's mother, Princess Victoria, Duchess of Kent (after Winterhalter) and Andrew MacCallum's *The Ballochbuie Forest* (1876). This last painting was commissioned by Queen Victoria, who had a love for this particular area of Scotland and made the area part of her Balmoral Estate.



Various artistic and architectural features are highlighted throughout the three other rooms photographed. The particularly rich Van Dyck room, named for the visible Van Dyck portrait of Queen Henrietta Maria (1609-1669), also shows a Wyattville ceiling and Garter motif patterned carpet. The grand, gothic-style Oak Dining Room has wood-paneled walls and Heinrich von Angeli's three-quarter length portrait of Queen Victoria hangs above the fireplace, signed and dated 1875. The Queen's Sitting Room shows numerous paintings, including Sir Edwin Landseer's *Windsor Castle in Modern Times; Queen Victoria, Prince Albert and Victoria, Princess Royal (1841-1943)*, as well as a portrait of Prince Alfred, later Duke of Edinburgh, signed and dated 1865, by Franz Javier Winterhalter.

Horatio Nelson King (1828-1905) was an English photographer with such close connections to the royal family to have earned a reputation as "veteran photographer of royal palaces" [*Practical Junior Photographers*, p.203]. His surprisingly intimate photographs provide a fascinating insight into the extensive art collection and furnishings on display in Windsor Castle in the late Victorian period, in particular the large number of family photographs on display in Queen Victoria's personal rooms. Both Prince Albert and Queen Victoria were keen supporters of the new art form and began collecting photographs in the 1840s at the birth of the medium. She was careful to document her life in terms of both personal and royal roles and as her principal residence, she opened Windsor Castle to be photographed on several occasions by different prominent photographers active during her reign.

Item 20, Queen Victoria's Windsor Castle



## WESTMINSTER ABBEY

### 21. KING, Horatio Nelson.

Westminster Abbey, 1880s.

Albumen print, 9¼ x 7 inches (23.2 x 18 cm.), mounted on paper with title in ink below, titled in pencil with photographer's credit stamp and printseller's stamp in ink on verso. £90



### 22. KING, Horatio Nelson.

Westminster Abbey, 'North aisle looking East', 1880s.

Albumen print, 9⅞ x 7⅞ inches (24 x 18.8 cm.), titled in pencil with photographer's credit stamp and printseller's stamp in ink on verso, loosely inserted in paper mount with title in ink French below; tear to upper left corner. £120

## LACE IN WOODCUT

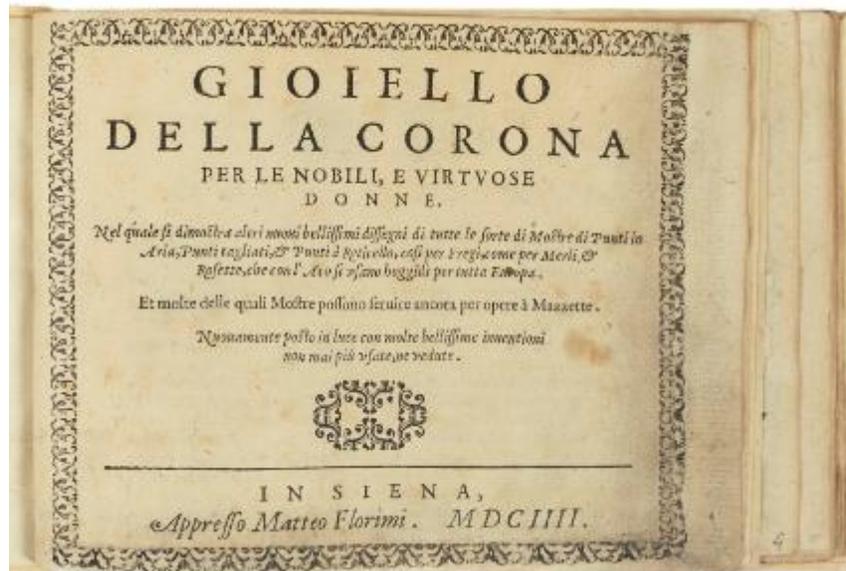
### 23. [FLORIMI, Matteo.]

Gioiello della corona per le nobili, e virtuose donne. Nel quale si dimostra altri nuovi bellissimoi disegni di tutte le sorte di Mostre di Punti in Aria, Punti tagliati, & Punti à reticello, così per fregi, come per merli, & rosette, che con l'aco si usano hoggidi per tutta Europa. Et molte delle quali mostre possono servire ancora per opera à mazzette. Nuovamente posto in luce con molto bellissimoi inventioni non mai più usate, ne vedute. Siena, Matteo Florimi, 1604.

Small oblong 4to, ff. [2], with 32 woodcut plates of lace designs (two repeated); first two leaves trimmed at foot and repaired, resulting in the loss of the final line of Florimi's dedication ('alle virtuosissime, et ingegnosissime donne') on f. [2r], outer margin of title shaved and repaired, blank outer margin of one plate restored, one or two isolated spots; a good copy, with generally strong impressions of the lacework designs, in modern limp boards.

£4000

Very rare Siena edition of Florimi's lace pattern book, first published in 1594.

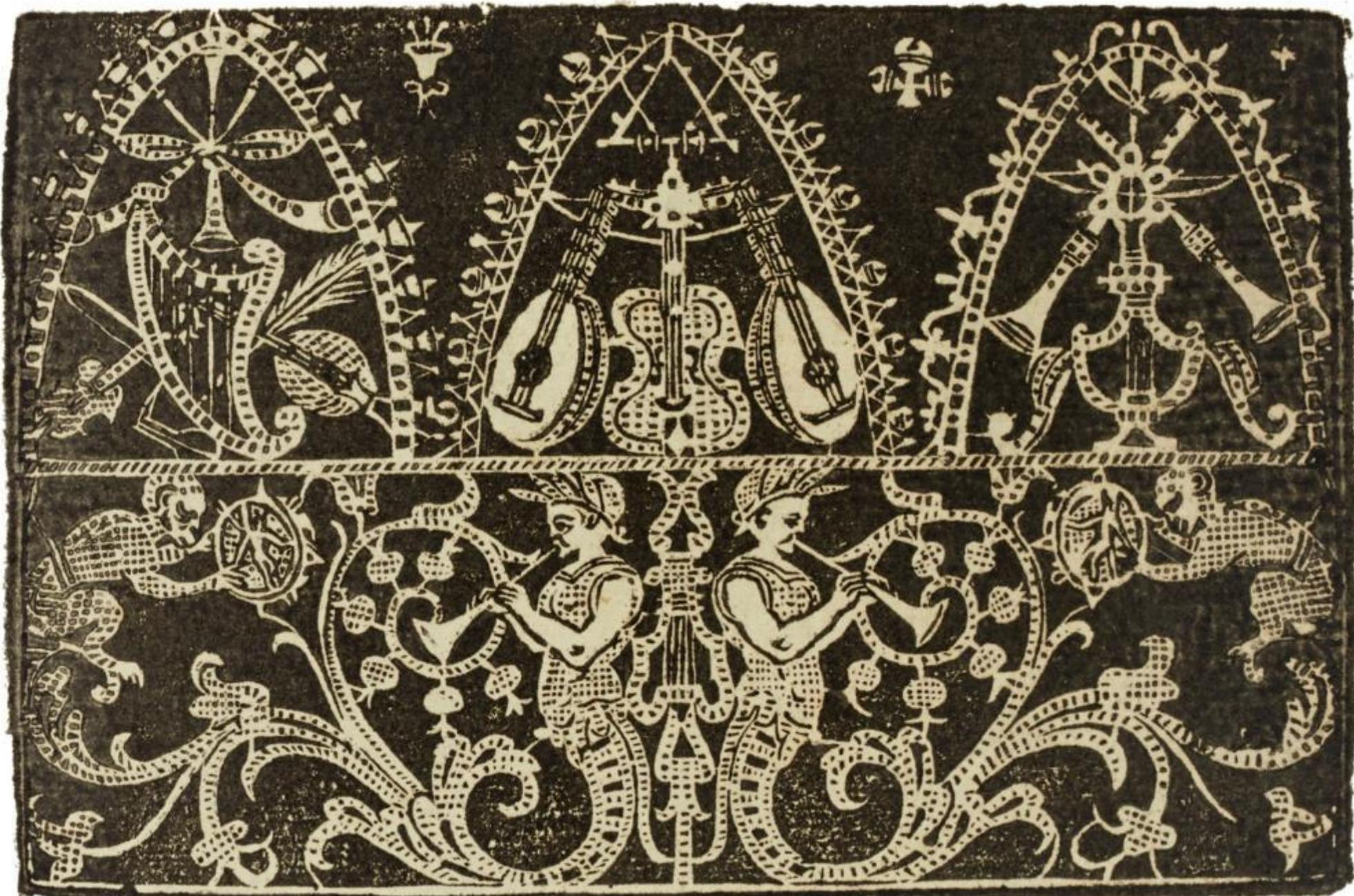


The title announces designs 'non mai più usate, ne vedute' but, as Lotz notes, the 'new' plates seem to be after designs found in Ciotti's *Prima parte de' fiori* (Venice, 1591) or in Vecellio's four lace books (the first of which appeared in Venice in 1591; his fourth, published in 1593, bears the same title as the present work). Florimi had published an earlier book of lace designs, *Fiori di ricami*, in Venice in 1591.

Matteo Florimi (c. 1540–1615) came to Siena c. 1581 and became a prolific publisher of engravings, mostly of an allegorical or religious nature, and maps. He employed artists of the calibre of Agostino Carracci, Cornelis Galle and Pieter de Jode, and commissioned drawings from Andrea Boscoli.

Provenance: although since rebound, the present copy is evidently identical with the only copy to appear in auction records, namely Sotheby, 27 April 1937, lot 314 ('the property of Mr. Arnold Mettler, Senr. of St. Gallen, Switzerland', bought by Davis & Orioli).

Berlin Kat. 1645 (with only 23 plates); Lotz 127d (recording the Berlin copy; Lotz also records Florence editions of 1594 and 1596, and a Perugia edition of 1594). All editions are very rare: OCLC records no copies of the present edition and one each of the Florence 1594 and 1596 editions (Canadian Centre for Architecture, with 22 plates only, and National Art Library respectively).



Item 23, Florimi

## LACE SAMPLES



24. 'A.L.L.'. A trade lace catalogue. England, *late 19<sup>th</sup> century*.

386 individual lace samples mounted on 6 folded sheets 20 x 15 inches (50.5 x 76 cm), each sample with printed and manuscript paper label to upper right-hand corner (backing sheets lightly toned); laced in wrappers within a black patterned cloth portfolio with ties; blindstamp of Neatham Mill Library to the lower wrapper.

£850

An extensive trade catalogue of machine-made lace samples.

This fine example from the heyday of the industrialization of lace-making is an uncommon survival. The black and white samples, mostly on hexagonal grounds, include braids, edgings and trimmings, as well as elaborate decorative borders, in a variety of styles, with all sorts of floral motifs as well as foliage, geometric patterns, scrolls, stars, scalloped edges, picots, and more.

Varying considerably in size from small squares to larger rectangular pieces, each with stock number and price, the samples of this catalogue provide a broad cross-section of the variety of styles of lace, decoration and ornament commercially available in England during the Victorian era. From delicate and intricate to sizeable and chunky, the designs are intended for a variety of purposes.

All English lace-production was substantially affected by the First World War and never recovered.

Offered with a further trade catalogue album, 18 x 12 inches (46 x 30 cm), containing hundreds of samples of mainly white lace, each numbered and priced also.



A. L. L.  
90735  
6



A. L. L.  
90719  
6



A. L. L.  
90657  
6



A. L. L.  
90709  
6



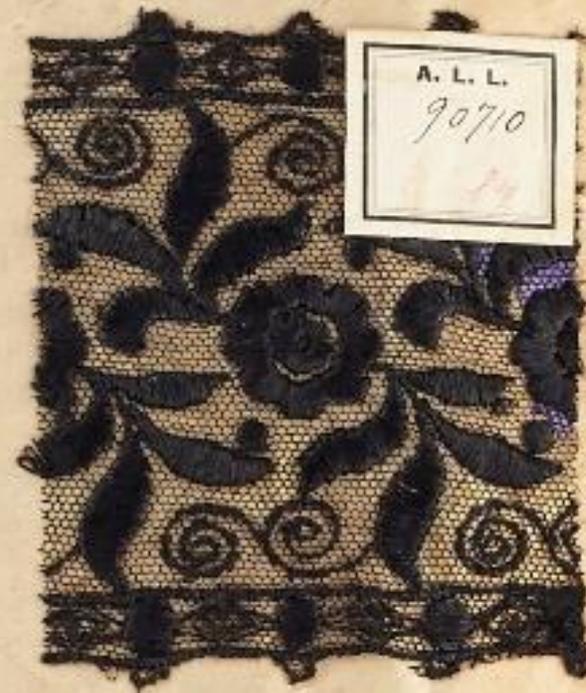
A. L. L.  
90736  
9



A. L. L.  
90720  
9



A. L. L.  
90658  
10



A. L. L.  
90710  
10



A. L. L.  
90653  
1



A. L. L.  
84601  
5

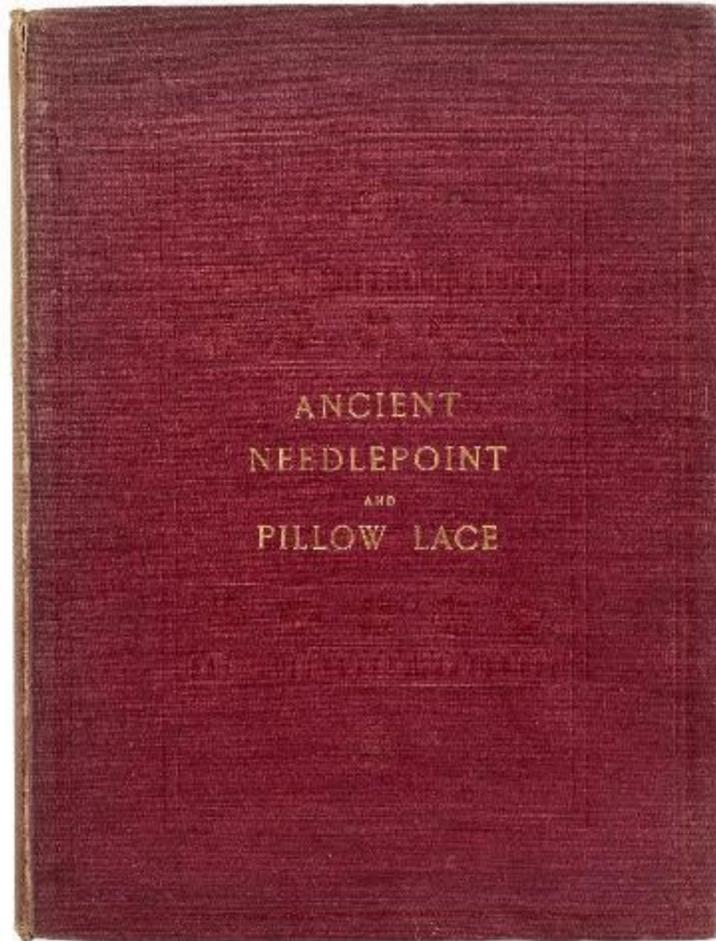


A. L. L.  
90659  
10



A. L. L.  
90660  
10

## LACE IN WOODBURYTYPE



### 25. COLE, Alan Summerly.

Ancient Needlepoint and Pillow Lace. London, Arundel Society, 1875.

Large 4to, pp. 12, with 20 leaves of Woodburytype photographs – each approx. 10½ x 8½ inches (26.5 x 21.5 cm.) with a page of descriptive text; minor spotting to some pages, in original blind-stamped red cloth, gilt lettering to upper board and spine, spine a little sunned and worn at head and tail; contemporary ownership inscription to paste-down. £2200

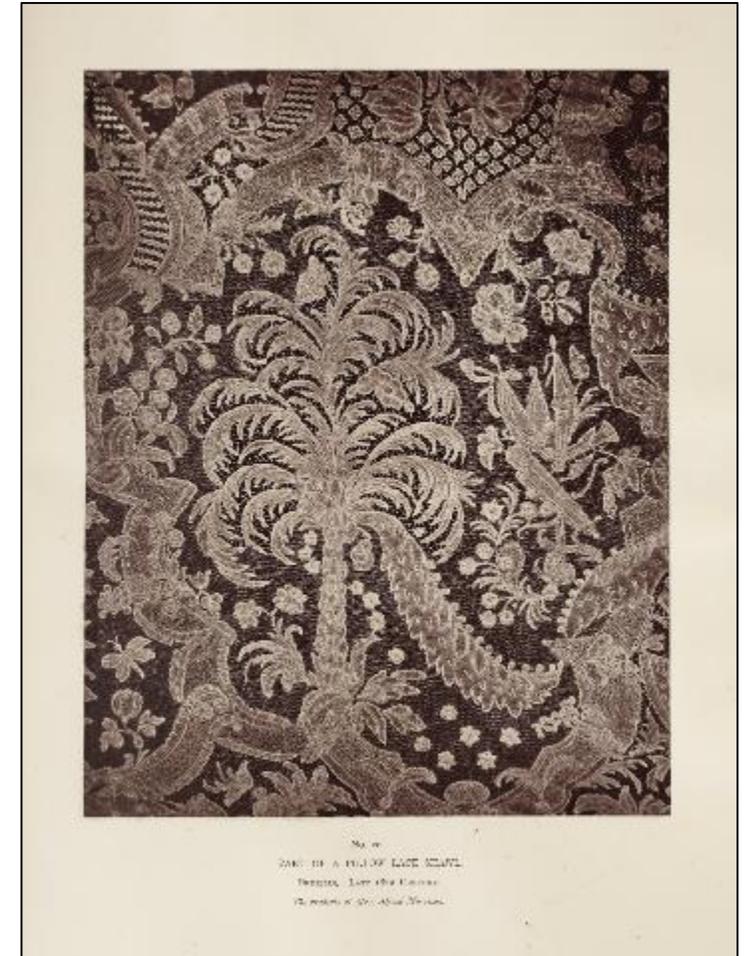
Cole uses the permanent Woodburytype process to reproduce specimens of the finest ancient lace collected for the International Exhibition held in 1874 and explores the history and artistry of lace-making.

'Lace, considered merely as a primitive arrangement of threads, plaited, twisted, or tied, is found with every nation in its earliest state of development, as are the beating of metal, the cutting and shaping of wood, and such works.' (p. 1).

The large Woodburytype photographs show examples of Italian, Spanish, French and Belgian lace, the process being well suited to showing the fine detail of these intricate examples. Cole (1846–1934) was the son of the first director of the South Kensington Museum, Henry Cole, and was himself closely linked with the South Kensington Museum. He was an expert in textiles, specializing in lace. Alan Cole was a life-long friend of the American artist Whistler, whom he met as a child in London because of the friendship between their parents. The photographs, though unattributed, were probably the work of the museum's own photography department, established under the direction of Charles Thurston Thompson.

Gernsheim, 598.

Franklin, *Antiques and Collectibles. A Bibliography*, 7165.





Item 25, Ancient Needlepoint and Pillow Lace

## LACE IN CYANOTYPE

### 26. CALAVAS FRERES, *publishers.*

Large album of cyanotype photographs of lace, *late 19<sup>th</sup> century.*

Folio, with 18 double-page cyanotypes (each approx. 19½ x 28½ inches (49.7 x 72.3 cm.)) and four fold-out cyanotypes (each approx. 19½ x 36½ inches (49.7 x 92.8 cm.)), each numbered from pl. 49 – 97, suggesting this is one volume of several (two plates removed (now framed), minor edge or fold tears (one fold tear longer at 12 cm.), two plates with tiny edge chips and two with scattered small white marks); the cyanotypes bound (unmounted) in green cloth (somewhat frayed and with some damp-staining to front cover at outer edge), publisher's label on front pastedown *Librairie & Photographie/Artistiques/Calavas Frères/Rue Lafayette, 68, Paris.* £45,000

Antique lace fragments in glorious detail.

An impressive album using the cyanotype process at its best, with striking large photograms (made in direct contact with the lace) that capture the exquisite fine detail of the lace mesh and its decoration, including wayward strands and minute flaws, even when reduced by 50% as marked on the three samples in pl. 67–69. Styles range from delicate floral edgings to dramatic overall patterns that seem remarkably bold and graphic for their date, the more forceful patterns appearing vibrant against the intense blue background of the cyanotype process. The majority of the double plates comprise more than one sample, with up to 12 pieces in one plate. Others, including an unusually-shaped sample, possibly intended for a lace parasol, fill the whole large sheet.

A. Calavas and Calavas Frères are credits that appear as publisher (*éditeur*) of several folios and books reproducing works for artists' reference, notably the nude studies made by Louis Igout in the last quarter of the 19<sup>th</sup> century. Active c.1875–1930, they also published books relating to fabrics including lace, leather and blinds. In the later 19<sup>th</sup> and early 20<sup>th</sup> century these often included printed collotype plates. This example would seem to be a particularly lavish production, albeit in a simple binding, and the lack of publication details suggests it could have been assembled for one specific client. We have been unable to locate a similar copy elsewhere.

A full list of the plates with notes on condition is available on request.





Item 26, Cyanotypes of lace

## SPANISH INTERIOR

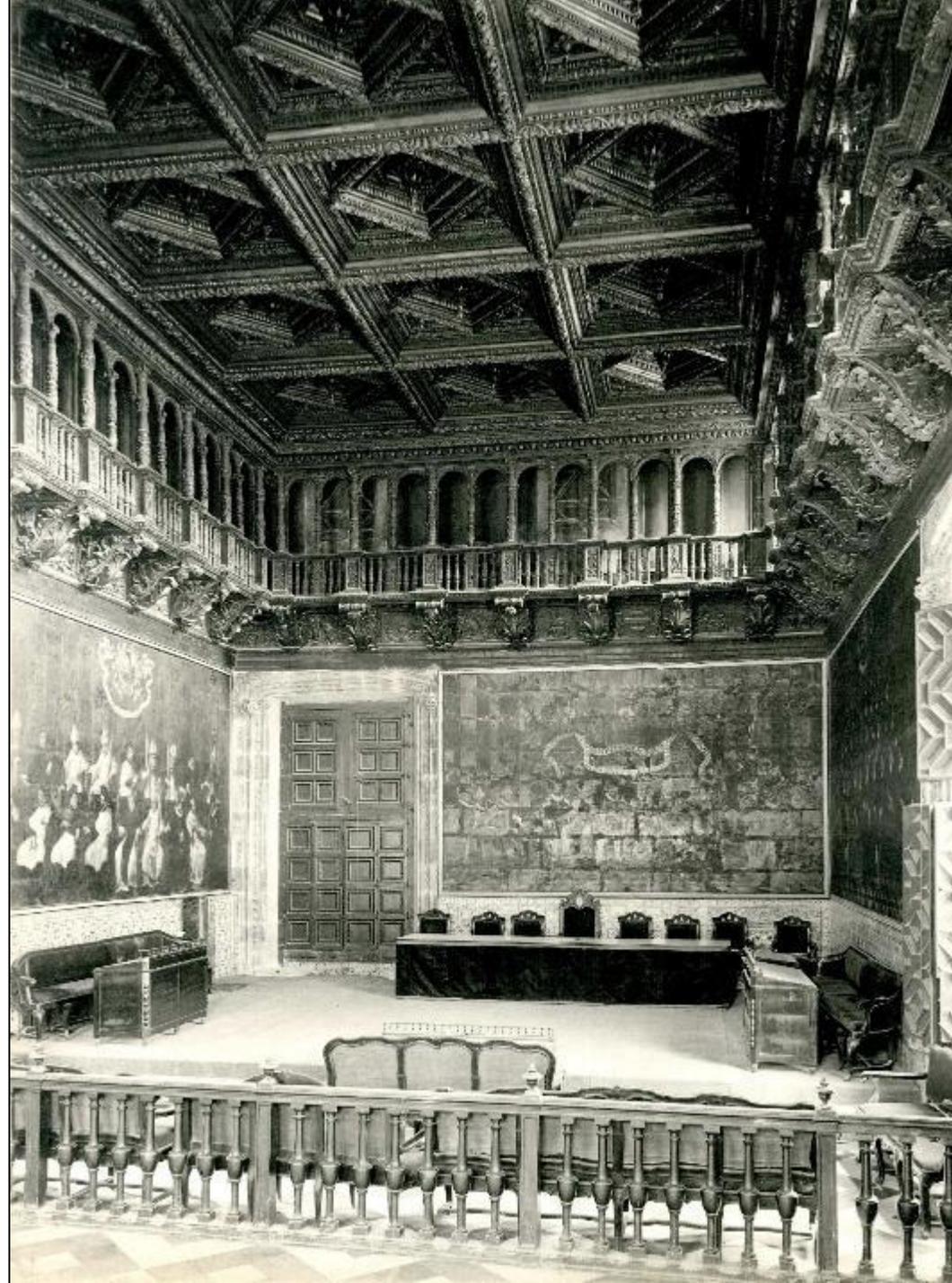
### 27. MANTELL, A. M., *attributed to.*

The Sala Nova room at the Palacio de la Generalidad. *Valencia, 1891.*

Platinum print, 14 $\frac{7}{8}$  x 11 $\frac{1}{8}$  inches (37.8 x 28.1 cm), captioned on verso in pencil "The Exchange, Valencia, Garcia 1891".  
£250

Despite being captioned "The Exchange, Valencia", or the famous gothic *Lonja de la Seda* (Silk Exchange) in Valencia, this photograph actually provides a detailed interior image of the *Sala Nova* room (also known as the *Salón de Cortes*) at the *Palacio de la Generalidad* in Valencia (the Valencian Regional Government Palace).

The *Palacio de la Generalidad* (also known as the *Palau de la Generalitat*) was built between 1421 and 1705 and is a three-storey building with an elaborate and highly decorative design encompassing architectural elements of both the gothic fifteenth century and the renaissance sixteenth century. The *Sala Nova* is one of the later Renaissance additions with an intricate coffered ceiling and upper gallery, constructed with pillars and balusters to support the corbels. These design features, all easily seen in the photograph, are typical of a Renaissance-style civic building such as this.



The three paintings visible in the photograph can be attributed to Spanish artists Vicente Requena and Juan de Sariñena, which together represent a session of 'Les Corts', the legislative governing body of the Valencia area. Those depicted in the paintings are of the different governing bodies: the ecclesiastical class; the nobles; and the royal class. A number of powerful sixteenth century figures can be identified in the ecclesiastical class image, such as Jaime Juan Falcó, who was a representative of the Order of Montesa (a Christian military order in the old Spanish kingdom of Aragon); and Juan de Rivera, a highly influential figure who was Archbishop and Viceroy of Valencia, amongst other titles.

The tiled skirting board and floor were made between 1568 and 1576 by the potters Hernando de Santiago and Juan de Talavera. The decorative design uses patterns influenced by tiles in Seville, as well as tiles from Manises and Paterna (in the province of Valencia), both of which are known for their ceramics.

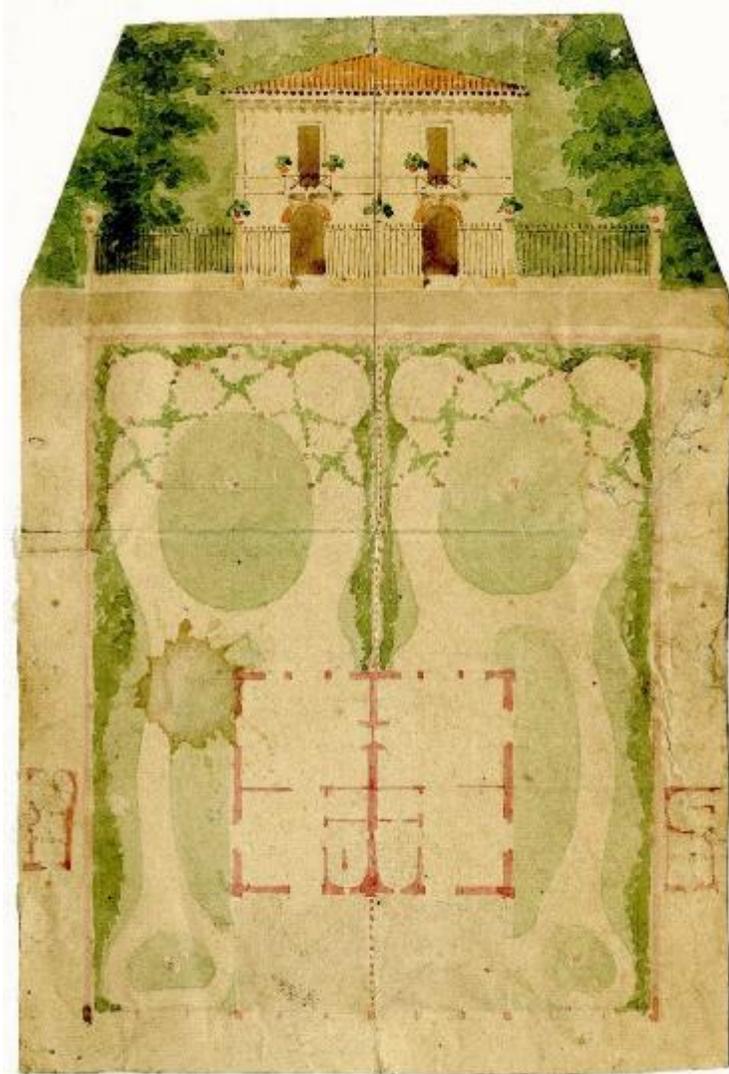
The excellent clarity and condition of this photograph creates a highly detailed image and the patterns and designs of the interior are very visible. The attribution to Mantell derives from the credit, in the same hand, on the verso of an otherwise unrelated Welsh landscape photograph, acquired at the same time from the same source and identified, 'cold bath platinum print.... From A.M. Mantell, Chatham [England].' That print is in the same format and process as this example.

Item 28, Maréchal,  
Architectural designs

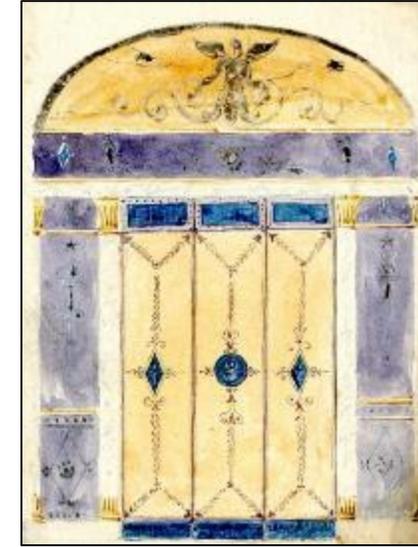




## ARCHITECTURAL DESIGNS



'Maisons des deus Amis'



### 28. MARÉCHAL, Jean-Baptise, *designer*.

Architectural sketches and drawings mounted in an album. [France, late 18<sup>th</sup> century].

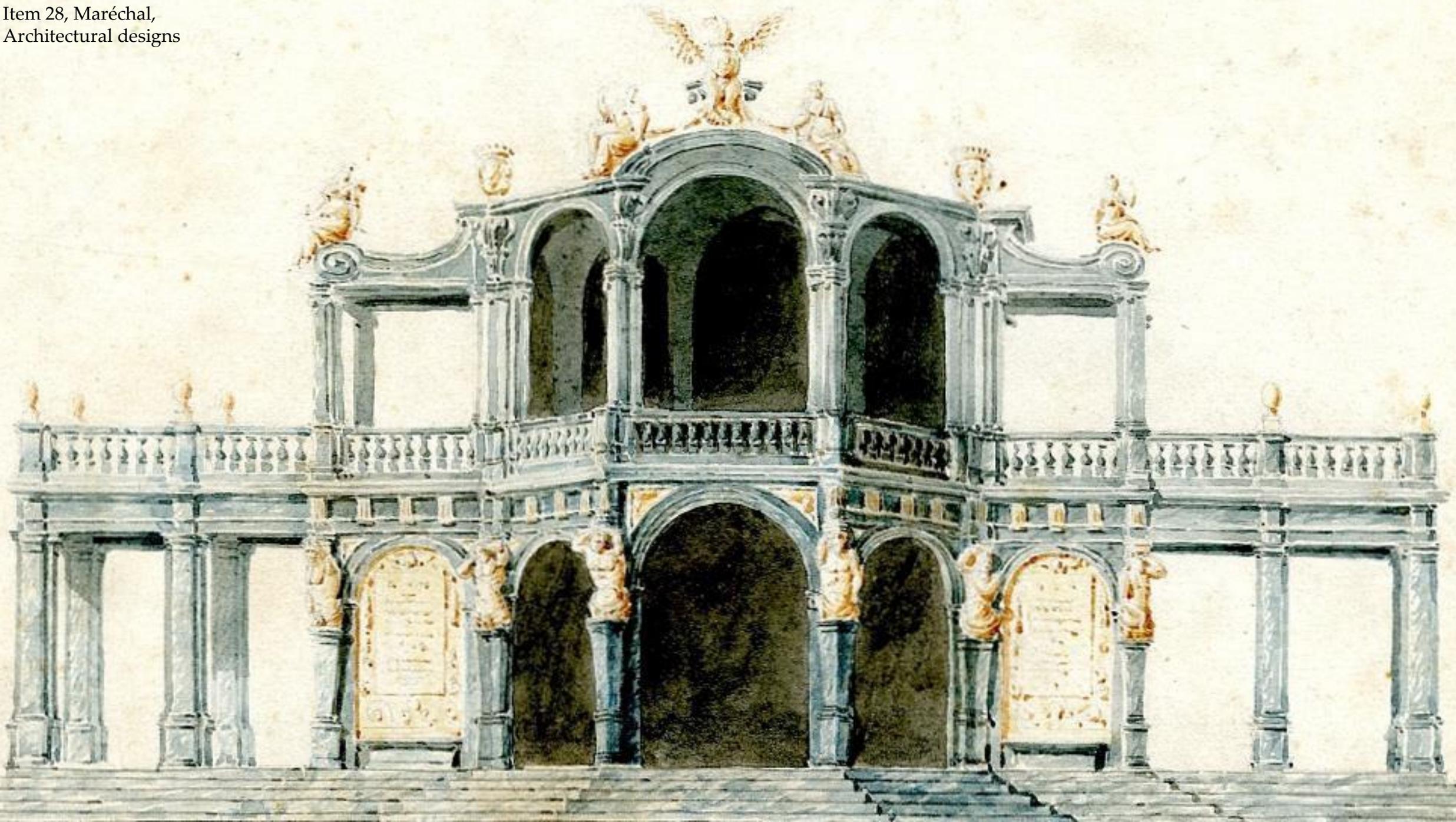
Oblong folio (27.7 x 37.2 cm.), 43 sketches and drawings on 38 ll., 9 blanks; mostly pencil or ink with colour wash, occasional French captions, two inscribed below 'JB Marechal' and two others captioned 'Moreau', one drawing with an overlay; a little light foxing and occasional browning, occasional small tears on mounts and drawings, final few blank ll. removed from the album; contemporary French roan-backed green boards, extremities a little rubbed, hinges strengthened. £5500

A handsome and diverse collection, including façades, perspective views, floor plans, and elevations in a variety of techniques, predominantly pencil or ink with colour washes, including sepia tints.

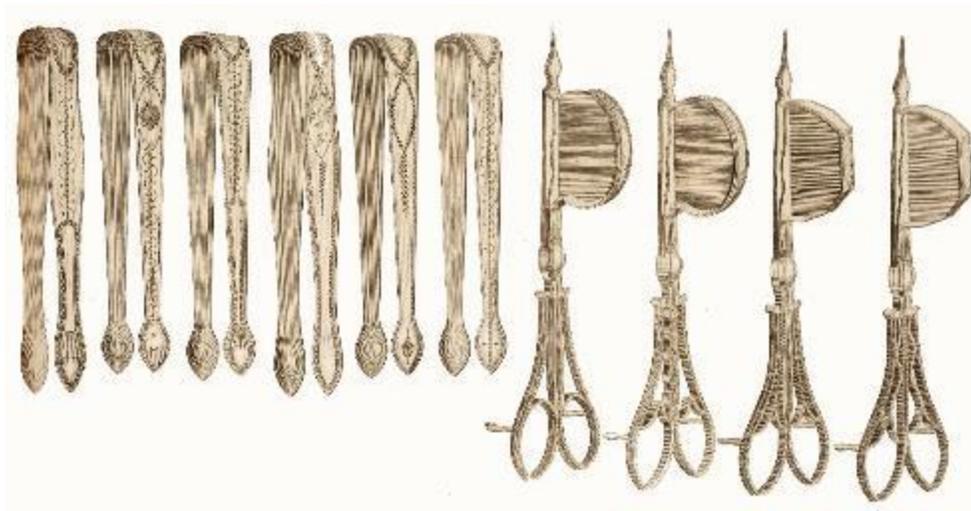
Designs for country villas, townhouses and follies, with views of street scenes, predominantly in a distinctive neo-classical French style, are featured. One of the most charming paintings is that of adjoined houses for friends, with symmetrical gardens – 'Maisons des deux Amis' (illustrated).

The Bibliothèque nationale de France holds works by Jean-Baptiste Maréchal, similar in subject and style to those offered here, from the collection of architect and collector Hippolyte Destailleur (1822–1893). Two illustrations are captioned 'Moreau', possibly indicating that the buildings depicted were the work of Louis-Jean Marie Moreau, a successful architect for the city of Paris and the Ministry of the Interior. He was head of construction for the Place de la Concorde and a number of other buildings, and father of the famous symbolist painter Gustave.

Item 28, Maréchal,  
Architectural designs



## METAL-WORK DESIGNS



### 29. Unknown manufacturer.

Trade catalogue. [*Birmingham?*, ca. 1797].

Oblong folio, ll [145] + 15 loose leaves and remnant of missing leaf inserted; some longer leaves folded to fit, all with full-page engravings, each item numbered (though not sequentially), some with design details, only a few with engravers' names and all priced in contemporary ink; some pages watermarked WcS 1797; bound in plain grey paper wrappers, remnants of leather spine and small paper label with *Libro 23101 M Feil(?)* in ink on upper wrapper; minor staining throughout, some tears and chips without loss, lower wrapper missing, corners bumped. £3500

A beautifully-produced and comprehensive trade catalogue of English metal-work.

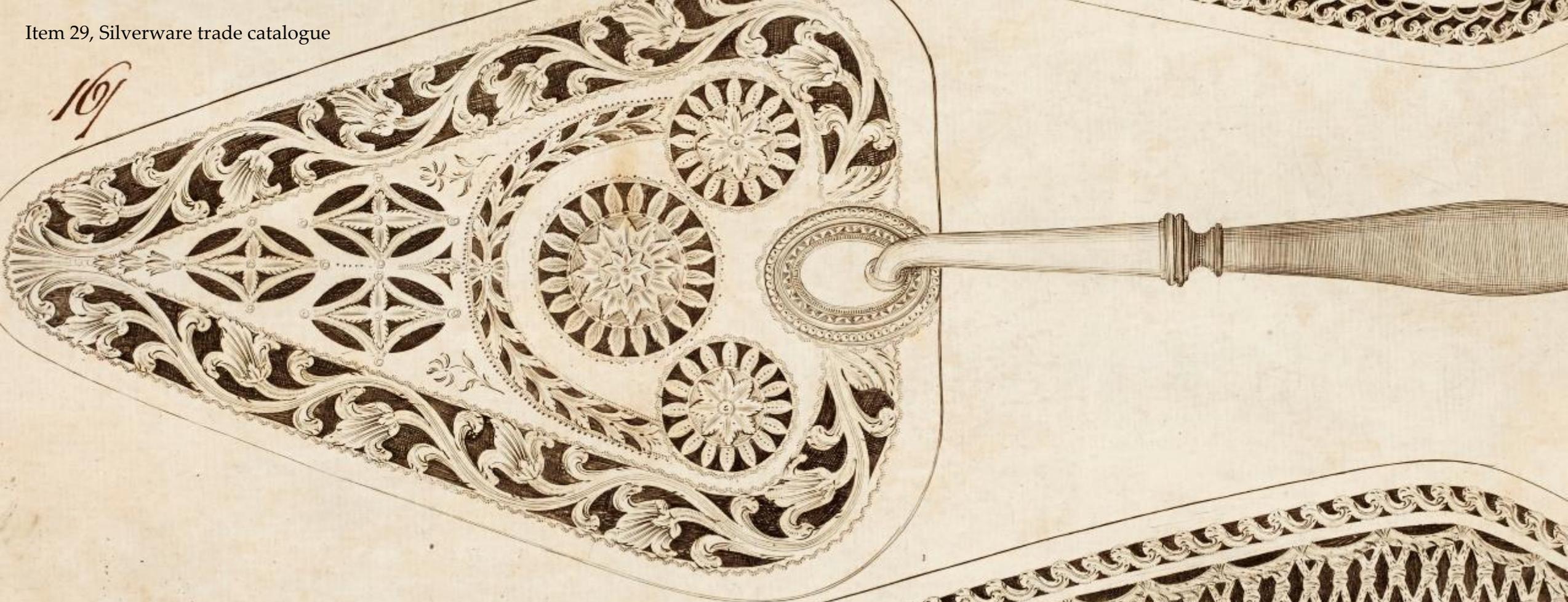
The catalogue illustrates a large range of items from hollowware and flatware to breakfast service, including egg cups and toast racks, as well as larger and more expensive tea urns and platters. Beyond the dining-room there are also ink blots, writing sets, candlesticks and sconces. Some items are shown with further details regarding size and design options. All have corresponding prices in ink.

The silverware itself is characteristically English, but this copy was sent to Italian retailers. The export market at this period was very successful for English metal-workers, with some patterns designed with foreign consumers in mind, and there is evidence of catalogues being used by European and especially French agents.

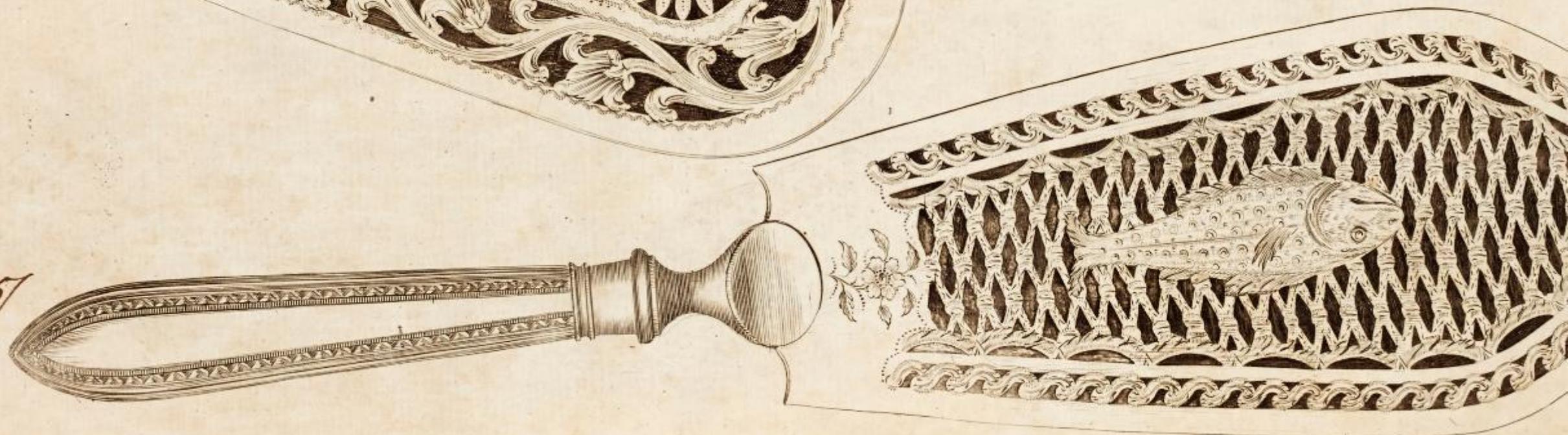
Several of the plates are signed by engravers J. Harris and Tompkin, and we can speculate that the manufacturer was Birmingham-based, however the 'traditional use of factors and agents accounts for the maddening anonymity of the catalogues. Agents did not want their customers, to whom they showed the patterns, to discover the sources of their wares. The manufacturers' names therefore do not appear, and we are left with little on which to construct any theories about the origins of these tantalizing patterns' (Goodison).

N. Goodison, *The Victoria and Albert Museum's collection of metal-work pattern books*, in 'Furniture History', vol. XI, 1975, pp. 1–30.

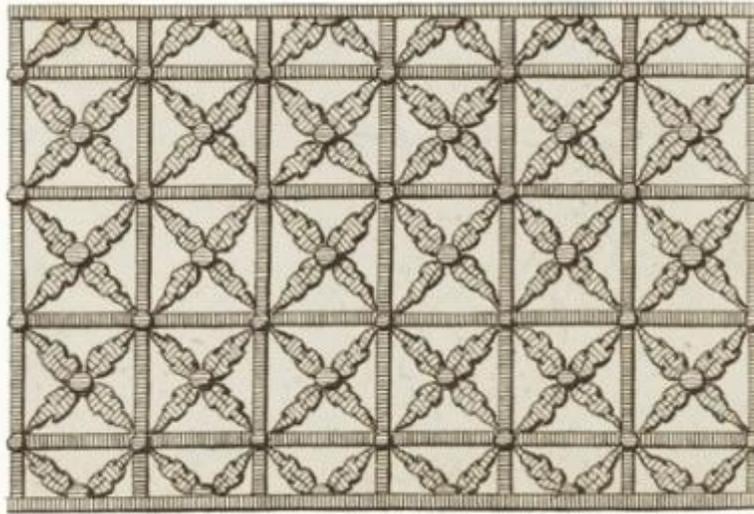
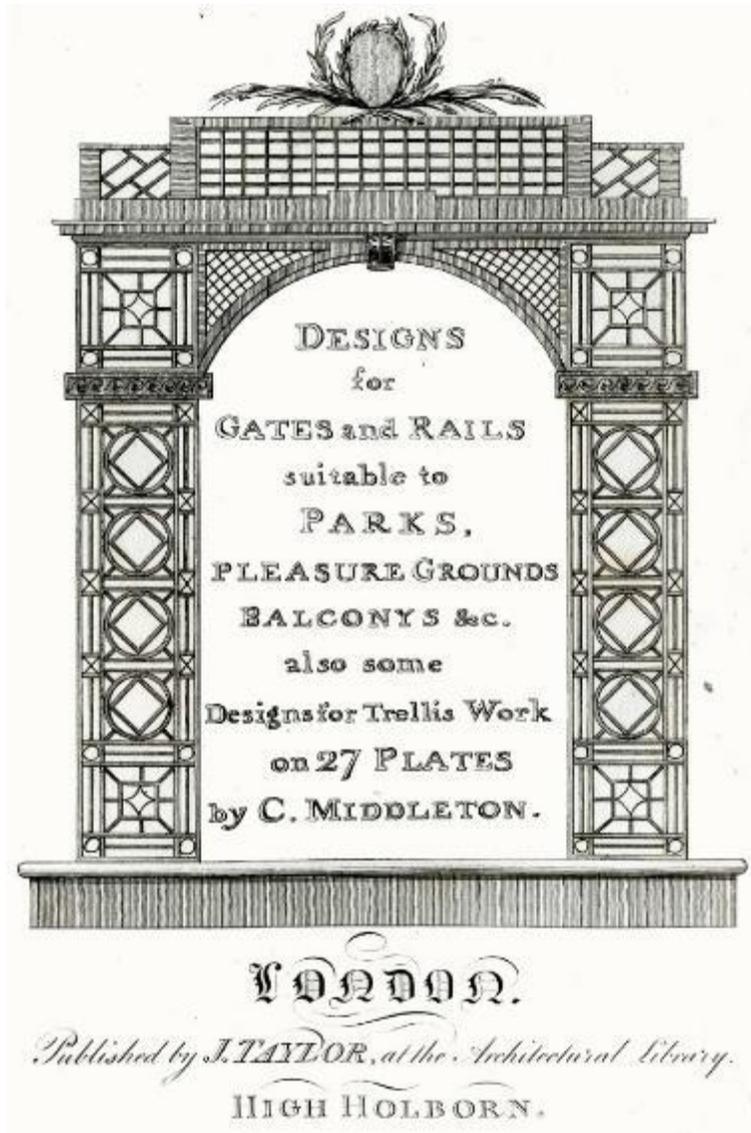
107



157  
575



## GARDEN GATE DESIGNS

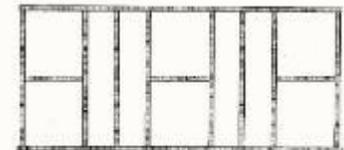
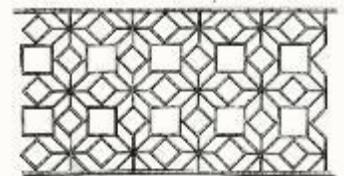
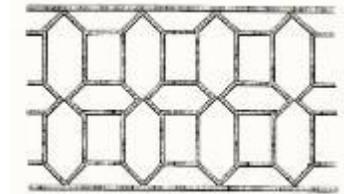
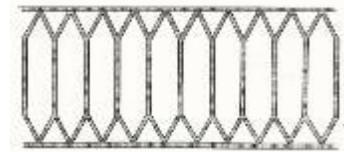


### 30. MIDDLETON, Charles.

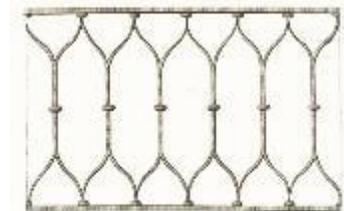
Designs for Gates and Rails suitable to Parks, Pleasure Grounds, Balconys &c, also some Designs for Trellis Work, on 27 Plates. London, Published by J. Taylor, at the Architectural Library ..., [c. 1805].

Large 8vo (235 x 140 mm.), engraved throughout, title-page and 26 plates (no. 2-27); a very good copy in a recent pastiche binding of calf backed green marbled boards, vellum corners, modest gilt spine with red morocco label. £675

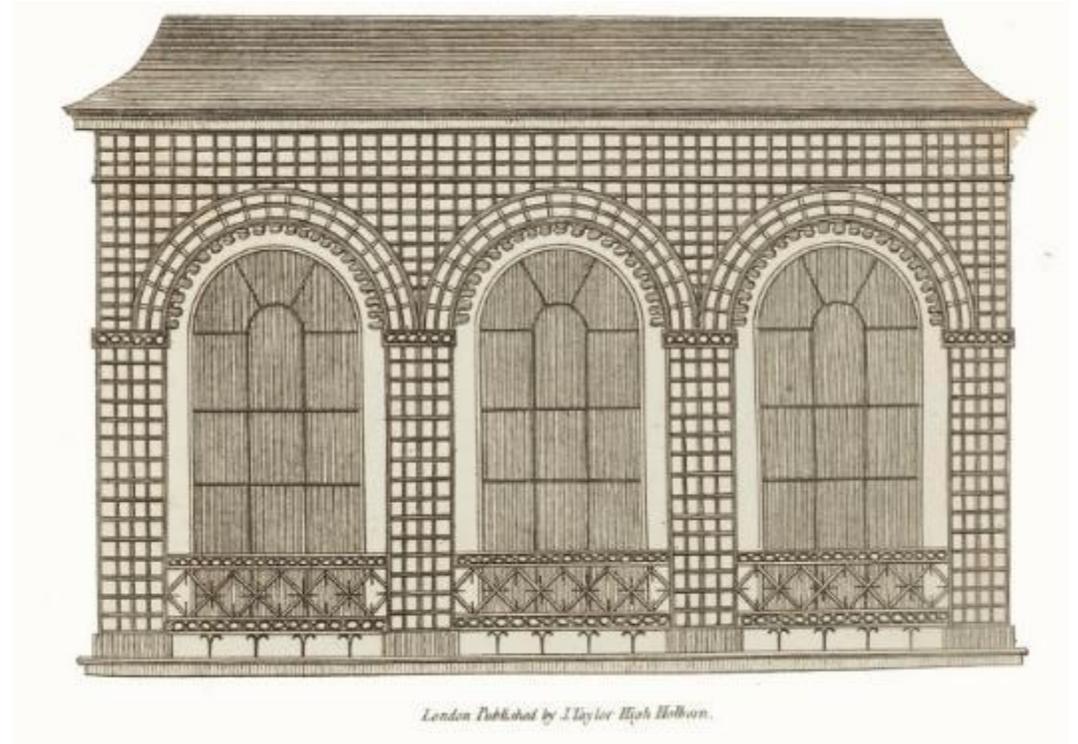
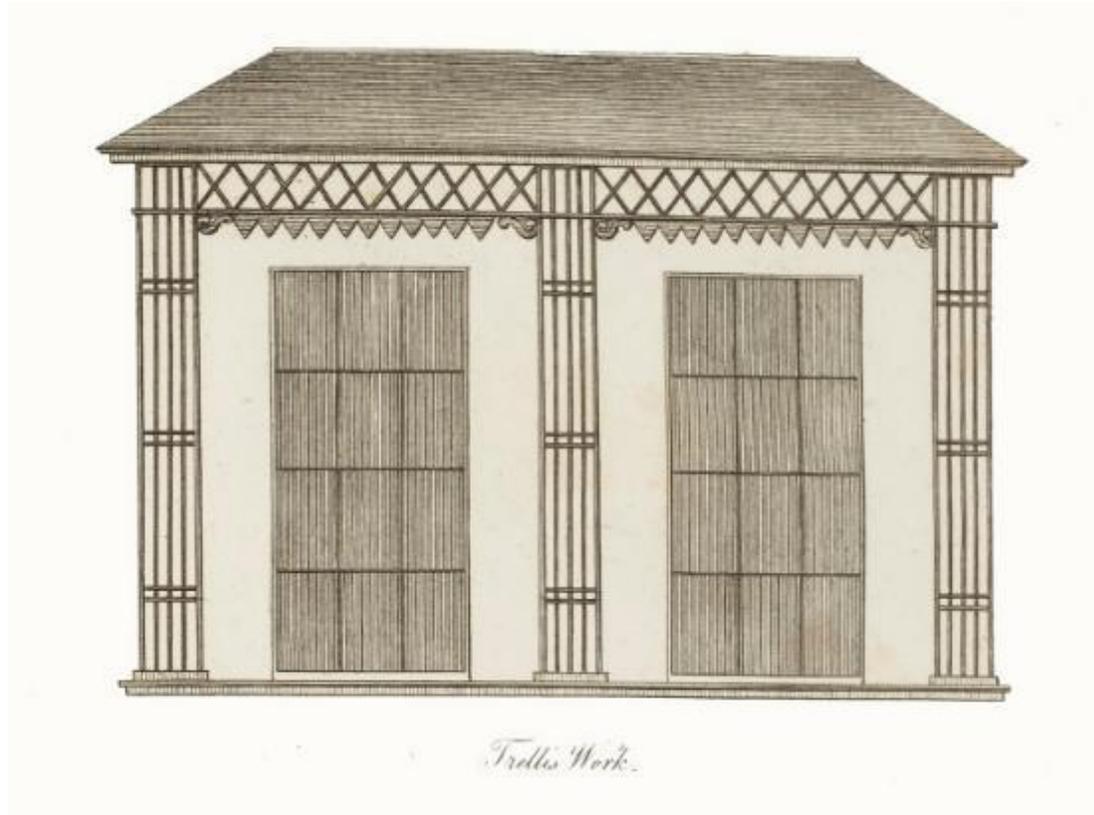
First edition of this charming pattern book of garden designs by Charles Middleton which concentrates on gates, rustic fences and trelliswork. Middleton was a pupil of William Paine, and rather than finding success as a building architect he produced a number of fine architectural pattern books.



*Trellis Work*



*Railing Work*



Item 30, Middleton, Designs for Gates and Rails

## SCOTTISH SHIPBUILDING

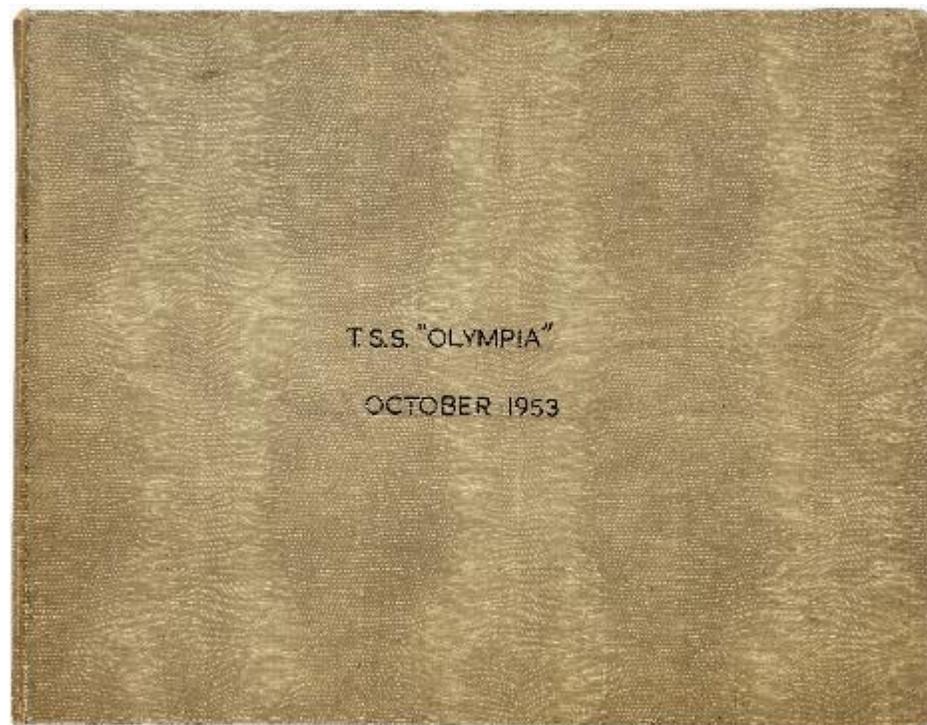
### 31. [T.S.S. OLYMPIA.]

A pair of photograph albums depicting the interiors of T.S.S. Olympia, *October 1953*.

86 gelatin silver prints, approximately 8¾ x 11½ inches (22 x 29.5 cm.), each stamped *W. Wralston, Glasgow* with a negative number in pencil on verso, captions stencilled in black below, black paper corner-mounts, in two contemporary faux-snakeskin ringbinders (some mounts loose), black lettering to upper boards and spine (a little rubbed), oblong folio. £4500

A singular visual record of the ultra-modern interiors of the Clyde-built passenger ship T.S.S. Olympia in the year of its maiden voyage. The design project was executed by Patrick McBride, Theodore E. Alexander, and Athens-based Emmanuel Lazaridis, with others, including Tibor Reich and Stafford Unwin, participating. The fabricants were McInnes Gardner & Partners of Glasgow.

The finely-detailed black and white prints suggest the use of large-format negatives, an expensive luxury in this decade of austerity. Unpopulated by either passengers or staff, the precision of the photographs complements the bold post-war contrasts and angles, such as in the jazzy 'Mycenaean' and 'Derby' rooms.



Vibrant upholstery and geometry in the 'Bookworm' reading room and 'The Scribe' writing room are balanced against a classic wood-panelled library and card room.

Each image boasts of the state-of-the-art luxury of this new ship: Olympic athletes adorn the walls of the modern gymnasium, complete with horseriding equipment and contemporary cycle machines; there are two childrens' rooms, 'Wonderland' and 'Neverland', fitted with playground toys; and even the up-to-date amenities in the first-class 'stateroom toilet' are considered worthy of inclusion in this record.

Manuscript notes in pencil on the mounts beneath the photographs, matching the captions later stencilled in black below, are testament that these two albums were compiled with much care and consideration, most likely as a presentation gift. It is unlikely that a similarly extensive set of images exists in such a format.

Having changed hands and been renamed several times, the ship was fully broken up in early 2010.

Item 31, T.S.S. OLYMPIA

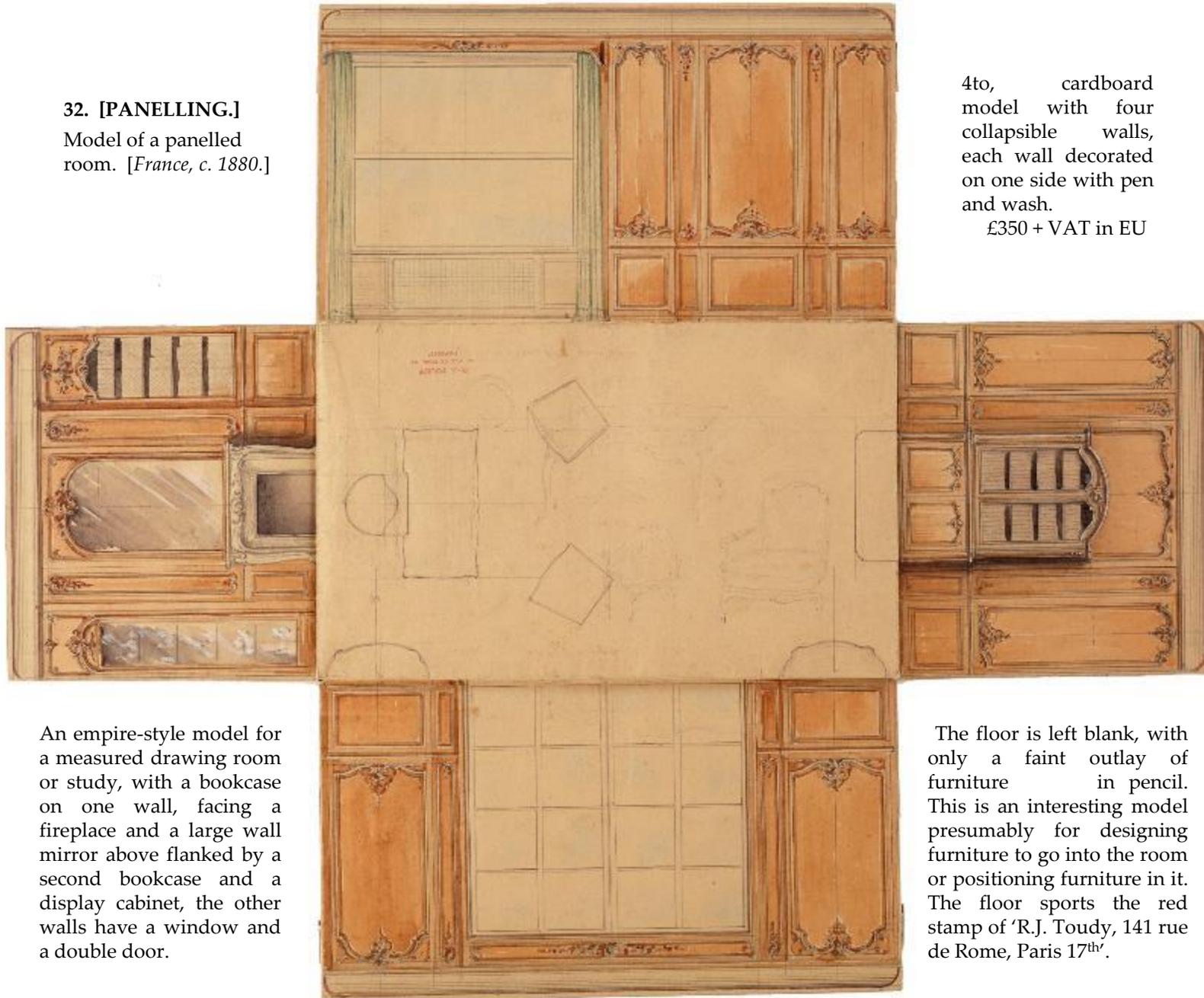




Item 31, T.S.S. OLYMPIA

**32. [PANELLING.]**

Model of a panelled room. [France, c. 1880.]



4to, cardboard model with four collapsible walls, each wall decorated on one side with pen and wash.

£350 + VAT in EU

An empire-style model for a measured drawing room or study, with a bookcase on one wall, facing a fireplace and a large wall mirror above flanked by a second bookcase and a display cabinet, the other walls have a window and a double door.

The floor is left blank, with only a faint outlay of furniture in pencil. This is an interesting model presumably for designing furniture to go into the room or positioning furniture in it. The floor sports the red stamp of 'R.J. Toudy, 141 rue de Rome, Paris 17<sup>th</sup>'.



## THE MODERNIST REVOLUTION

**33. PAPINI, Roberto.** *Le Arti d'Oggi: Architettura e Arti Decorative in Europa.* Milan and Rome, Bestetti and Tumminelli, 1930.

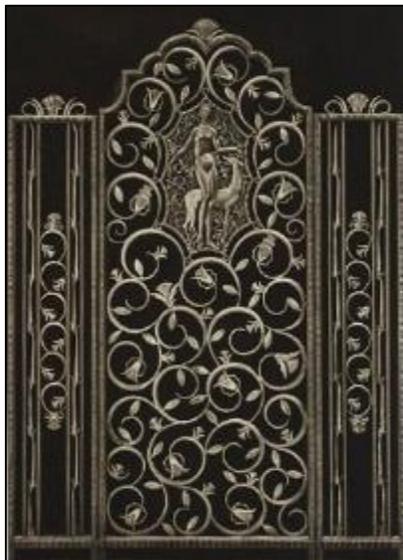
4to, pp. 22, [2], [10], with 435 pp. of plates with a total of 808 photographic illustrations, of which 8 printed in colour; an exceptionally well preserved copy, bound in the original pictorial cloth illustrated by G. Rosso. £600

**First edition of a thorough and extensively illustrated survey of architectural and artistic styles and artworks from across Europe at the beginning of the twentieth century,** compiled by the Italian art historian Roberto Papini (1883–1957), director of the Pinacoteca di Brera in Milan and later of the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome.

Papini begins by introducing the idea of a utopian town, 'Universa', where the futuristic ideal for a new society can be achieved and craftsmanship and architecture can flourish, through the combination of technology with art and the fusion of modernism and tradition.

The introduction is followed by an extensive photographic record illustrating various fields of art, from architecture and landscape design, to interiors and furniture, decorative metalwork (including lamps, tea sets, vases and jewels), ceramics (including crockery and statues), glassware, laces, fabrics (including dolls and rugs), printed paper and leatherwork – this last section being dedicated almost exclusively to artistic bindings.

Each illustration is captioned with the name of the architect or artist, his nationality, a description of the artwork and a brief critical remark by Papini. Amongst the various artists and architects whose works are illustrated and examined in *Le Arti d'Oggi* are Le Corbusier, Gio Ponti, Edgar Brandt, Josef Hoffmann, Emilie-Jacques Ruhlmann, Brenno del Giudice, Kay Fisker, Fortunato Depero and René Lalique, as well as major firms such as Baccarat, Cartier, Royal Copenhagen, Venini and the Wiener Werkstätte.



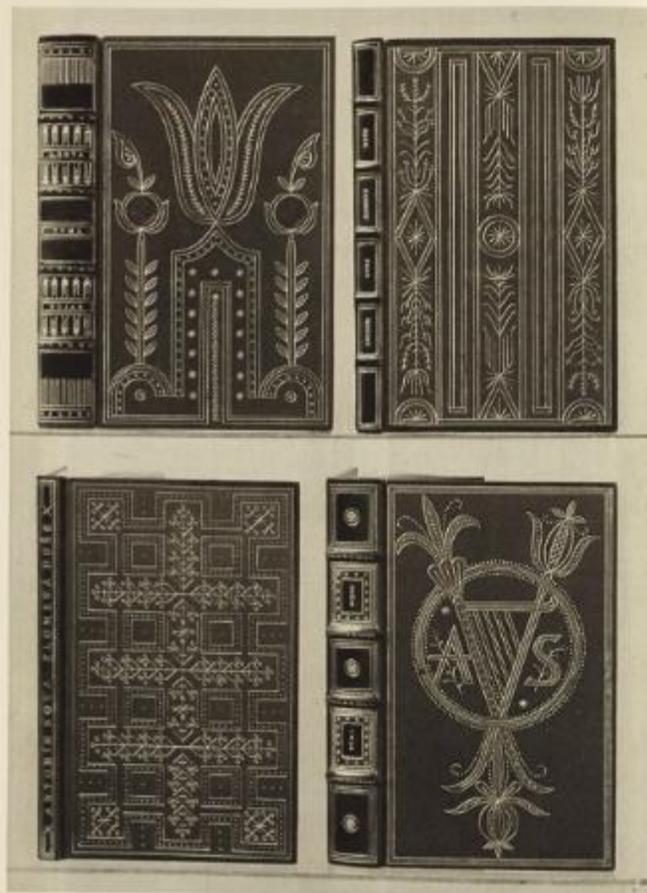


Fig. 96.

SCUOLA D'ARTI DECORATIVE IN PRAGA (CERCHLOVACCHIA): LEGATURE DI LIBRI.  
 Si noti in queste legature come in quelle delle pagine separate la stessa impronta della stile, la fertilità della fantasia, la  
 magica esecuzione.

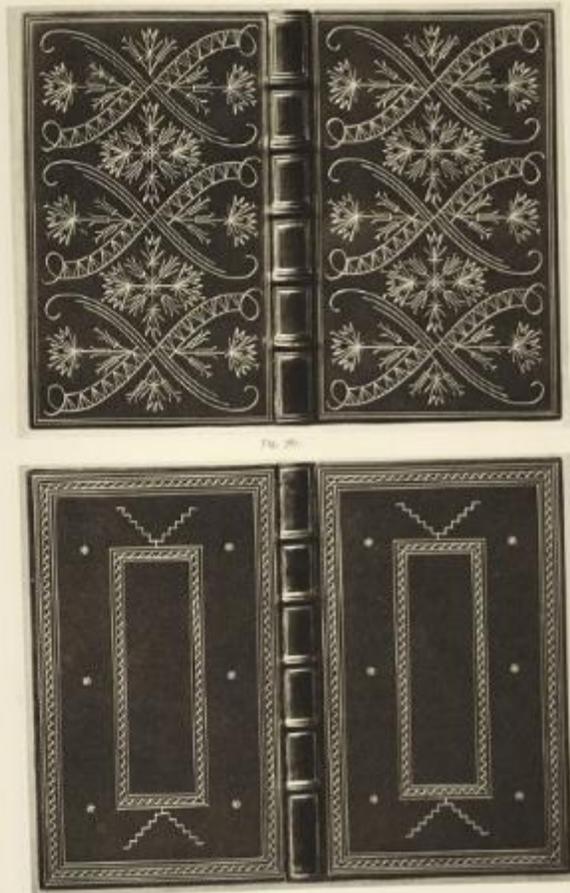


Fig. 97.

Fig. 98.

SCUOLA D'ARTI DECORATIVE IN PRAGA (CERCHLOVACCHIA): LEGATURE DI LIBRI.  
 E tale valore ripetuto di un disegno ed ripetuto quasi, anche in ogni particolare.

## YORKSHIRE INTERIORS



### 34. PRIESTLEY, Albert.

An album of a West Yorks house, possibly Huddersfield area, 1898.

25 gelatin silver prints, each approximately 9 x 12 inches; mounted on thick card in album, missing original binding, small tears, creases and marks to front endpaper, oblong folio, 14 x 19 inches (35.7 x 48 cm.); hand painted design to initial leaf: 'To father from Hal: Photographs by Albert Priestley. September 11<sup>th</sup> 1898'. £360

Interior and exterior views, including of the surrounding prospects, of a large West Yorks house, possibly in the Huddersfield area. The unidentified grand house stands on a high aspect with a view over the town and church spire. It boasts stables and an extensive conservatory, along with immaculately presented gardens of neat paths and beds.

The photographer is likely the Albert Priestley of Halifax, who we have found reference to in *The Labour Annual* of 1899 and 1900, registered at 44 Hyde Park Road, Halifax. Likely the same Mr. Priestley of Halifax wrote an article in *The Photographic News: A Weekly Record of the Progress of Photography*, Volume 42 (1899) and is mentioned in *British Journal of Photography*, Volume 48 (1901).

## A PRINTSELLER'S SHOP

### 35. Unknown photographer.

Photographs of shop interior with print and picture displays, *circa 1900*.

Two albumen print photographs, each  $7\frac{7}{8} \times 9\frac{7}{8}$  inches (19.8 x 25.1 cm.), mounted on thick card (8 x 10 inches); a little spotting and inconsistency in tone to the edges, but images clear. £750

A rare visual catalogue of a nineteenth-century print shop. The stock appears to comprise prints of architectural and landscape views, pastoral scenes and portraits, as well as numerous albums and possibly photographs, and has been carefully arranged in an attractive manner for general browsing.

The commercial setting is evident through the volume and breadth of items presented; almost all hanging and flat surfaces have been used for display. The entirety of the wall is hung with mounted and framed pictures – with the help of picture rails at two different levels – except at the highest part and where two glass display cabinets stand, in which albums are displayed. Several other framed pictures stand on the floor, leaning against tables and cabinets.

A variety of albums and smaller pictures are exhibited on two tables, on which they are arranged so no space is wasted. On the smaller, square table are a few choice albums and portfolios, as well as a three-tiered stand, reserved for little framed pictures and albums, empty tabletop picture frames and a couple of figurines. The larger, long table is piled closely yet neatly with various prints and pictures. Facing this table, beneath some large format pictures, labelled boxes are stacked on the floor, presumably holding more prints or frames for sale. As well as a lit gas lamp, two sprinkler system heads are visible.

The professional style and subject matter of the photographs is reminiscent of Bedford Lemere & Co.: a broad spectrum of immaculately presented retail premises at the turn of the century comprises a portion of the immense output of architectural photographs taken by the company on commission.



Many were high-end establishments based in Mayfair and Piccadilly, including book and map dealers (Stanfords, Sotherans, and Hatchards), publishers and printers (Novello & Co.), and antique dealers (Spink and Sons). Shops like W H Smith and Woolworth, selling affordable publications to a wide audience, also feature and can be seen among the Bedford Lemere stock on the English Heritage Archive online.

We have not been able to identify this particular shop. The commercial gallery Colnaghi and Co's premises at 144 New Bond Street was also photographed by Bedford Lemere & Co. in 1913, on a commission from *The Architectural Review*. However, the rooms depicted here lack the finer decoration one would expect from Colnaghi's interiors and appear to be of a more modest commercial venture, perhaps within a larger department store and perhaps beyond the central London postcodes.

See 'Commerce and Industry' in Nicholas Cooper, *The Photography of Bedford Lemere & Co* (English Heritage 2011), pp. 106–145.



Item 35,  
Printseller's shop

## SIAM INTERIORS

Tsar Nicholas II of Russia, who visited Bangkok in 1890–91, befriended King Chulalongkorn (Rama V) of Siam. The King ascended the throne at the age of 16 and is remembered for his long, popular and progressive reign. He was the first Thai King to travel to western countries and he openly welcomed the introduction of western inventions or ideas that he felt could be appropriately adapted for the benefit of his country and its subjects.

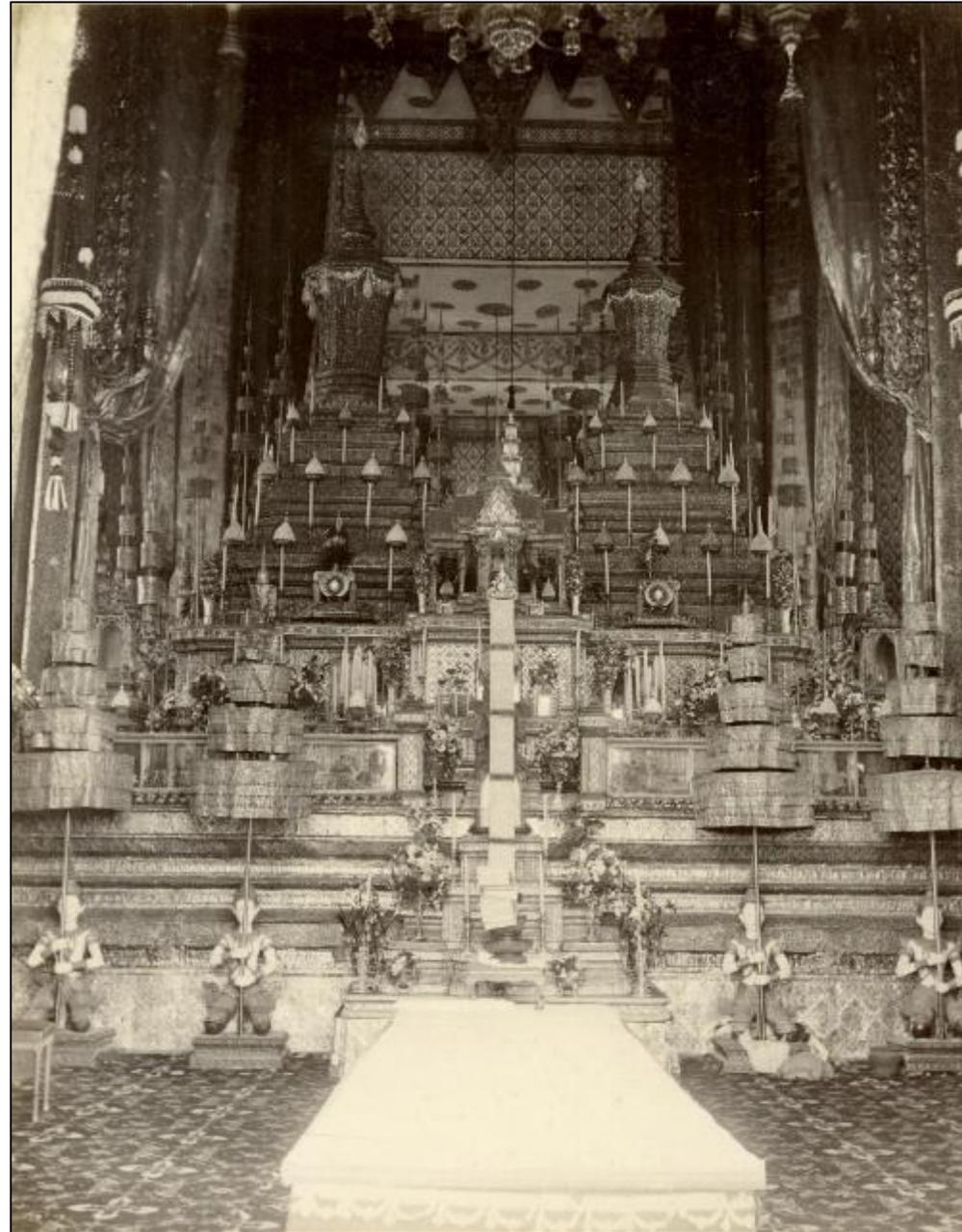
It was at the time of Tsar Nicholas's visit that these photographs were acquired, probably by a member of the Imperial entourage.

### 36. [SIAM.] F. CHIT & SONS.

'Interior of the imperial temple of cremations', *Bangkok, 1880s*.

Albumen print, 10<sup>5</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub> inches (27 x 21.6 cm.), mounted, titled 'Внутрь императорскаго храма сжиганий' on mount, with photographer's oval blindstamp 'F. Chit and Sons Bangkok Siam', in archival mount, 17 <sup>3</sup>/<sub>4</sub> x 22 inches. £500

An interior of the royal temple of cremation before the arrival of the coffin.



37. [SIAM.] LOFTUS, William Kennett.  
'Stone temple with the crystal statue of  
Buddha', *Bangkok*, 1880s.

Albumen print, 9 1/8 x 11 1/2 inches, titled  
'Каменный храмъ съ хрустальной  
статуи "Будда"' in Russian on mount,  
photographer's monogram credit stamp  
*BY APPOINTMENT TO THE KING OF  
SIAM* and credit *W. K. LOFTUS* on the  
reverse, in archival mount, 17 3/4 x 22  
inches. £500



38. [SIAM.] LOFTUS, William Kennett.  
'Reception hall in the Imperial Palace',  
Bangkok, 1880s.

Albumen print, 9 $\frac{5}{8}$  x 11 $\frac{1}{2}$  inches (24.3 x  
29.2 cm.), titled 'Приёмное зало въ  
импираторскомъ дворце' in Russian on  
mount, photographer's monogram credit  
stamp *BY APPOINTMENT TO THE  
KING OF SIAM* and credit *W. K. LOFTUS*  
on the reverse, in archival mount, 17  $\frac{3}{4}$  x  
22 inches. £250





39. [SIAM.] LOFTUS, William Kennett.  
'Reception hall of the heir [Crown Prince]', Bangkok, 1880s.

Albumen print, 9 $\frac{5}{8}$  x 11 $\frac{3}{8}$  inches (24.5 x 29 cm.), titled 'Приёмное зало наследника [...]' in Russian on mount, photographer's monogram credit stamp BY APPOINTMENT TO THE KING OF SIAM and credit W. K. LOFTUS on the reverse, in archival mount, 17  $\frac{3}{4}$  x 22 inches. £750



## SOVIET DESIGN EXHIBITED IN PARIS

### 40. [RODCHENKO, Alexandr, *illustrator*].

L' Art décoratif et industriel de l'U.S.S.R. à l'Exposition internationale des arts décoratifs Paris 1925. *Moscow, Edition du Comité de la Section de l'U.R.S.S., 1925.*

4to, pp 94, xxviii, with 13 plates, two in colour tipped in, with photographic illustrations throughout; in publisher's colour printed wrappers, rubbed, some discolouration, spine cracked. £2200

First edition of the exhibition catalogue for the International Exhibition of Decorative Arts in Paris in 1925. The catalogue was designed by Alexandr Rodchenko, one of the founders of the Constructivist and Productivist movements, and the covers are in a typically Constructivist style. The catalogue was used to showcase Soviet design and art to the West, and Rodchenko won one of his four silver medals awarded at the exhibition for its design.



Item 40, L' Art décoratif et industriel de l'U.S.S.R.



## SOVIET EMBASSY IN TOKYO

### 41. [CHERTOK, Isaac, architect.]

The design and construction of the Soviet embassy. *Tokyo, 1928–9.*

215 gelatin silver prints, comprising 191 prints approximately 2 $\frac{7}{8}$  x 3 $\frac{7}{8}$  inches (7.2 x 9.9 cm.) and 24 prints 4 $\frac{3}{8}$  x 6 $\frac{1}{8}$  inches (11.3 x 15.7 cm.), or the reverse, a few numbered and three dated 30.4.1929 in the negative, pasted with black paper corners; bound in oblong 4to album, thick card covers in black cloth, tied with cord, covers rubbed, corners bumped, a little loss to head and foot of spine. £800

A detailed photographic documentation of the construction and interior design of the now-demolished Soviet embassy in Tokyo, in an album compiled by architect and diplomat Isaac Chertok.

The clean lines and open spaces of the new embassy cleverly combines pre-Stalinist Soviet architecture with Art Deco and Japanese architectural leitmotifs in the light fittings and screens. Overall the building portrays an ambitious ultramodern design project reflecting the political outlook of the new government.



Built during the five-year tenure of Alexander Antonovich Troyanovsky as head of mission in Japan, the building was set upon an earthquake-resistant concrete foundation on a site on Mamiana Hill in the centre of Tokyo. Part of the building was destroyed during American air raids on 9<sup>th</sup> March and 25<sup>th</sup> May 1945, and the remaining main office building was demolished after the Japanese surrender.

The 24 larger format prints show interior (16) and exterior (7) views of the building as it was near or at completion, as well as an architectural model of the embassy, while the smaller format prints, which introduce the album, depict the earlier stages of construction, including laying the foundation pit, building the main structure and laying roof tiles.

Isaac Chertok (1889–1964), the chief builder and one of the architects for the new Soviet embassy in Tokyo, is visible in several photographs in the album supervising and observing the construction site. Having studied liberal arts and railway engineering in Moscow and been chief builder for the Ministry of Trade in Moscow (built 1925–1927), Chertok joined the embassy staff in Tokyo in the late 1920s, where he became a scholar in Japanese culture and language.

He escaped to Palestine from Japan, having been warned by a visiting Soviet official that he was in the black list to be arrested and sent to Gulag as a Japanese spy should he return home to the Soviet Union. From Palestine he emigrated to the United States in 1943, where he worked in the Russian Department of the School for Oriental Languages at the University of Colorado and taught Russian in Washington, D.C. During his retirement in New York he continued teaching and translated Russian works, including Chekhov's *Late-Blooming Flowers and Other Stories* (1964) together with Jean Gardner. In the short biography of Chertok printed with the translation, various discrepancies appear, due to his consideration for the safety of his family still in the USSR: his birthplace is listed as Nizhni-Novgorod (Gorky) instead of Minsk and his first name and history in Japan is entirely omitted.

Chertok died in poverty in New York in 1964, supported by his American relatives where the album remained for thirty years until being passed to relatives in Israel.





Item 41, Soviet embassy in Tokyo

## CAMBRIDGE ROOM

### 42. MESSRS STEARN.

College portrait and interior of Trinity Hall, Cambridge, *c.* 1900.

Two albumen print photographs, including a college group portrait 10½ x 8¾ (21.3 x 26.8 cm.) and Trinity Hall College interior 9½ x 11¾ (24 x 30 cm.) with photographer's blind stamp in bottom left corner of both, mounted on contemporary album leaf; small tears and light foxing. £200

A Trinity Hall interior, as indicated by the two crests on the wall opposite the photographer, the left being the university crest and the right being that of Trinity Hall.

Thomas Stearn opened a photographic studio at 72 Bridge Street in Cambridge around 1886, where the firm stayed until 1970. Thomas' three sons, Henry, Walter and Rupert, were also photographers and worked for the studio from the 1890s, hence changing their credit to Messers Stearn and Stearn & Sons.

On the verso is a group portrait, perhaps taken after the college's May ball on what looks like King Street. The students are formally dressed with some standing or sitting on chairs and large rugs.





**43. [TAYLOR, John, publisher].**

Vases, modern and antique, from various examples, proper for metal, stone or wood. Engraved on thirty-nine plates. *London, printed for J. Taylor, at the Architectural Library, [1800].*

Small 4to, general printed title-page, and four suites of ornamental plates with individual title-pages and together 39 engraved plates (see below); a few plates with light foxing but a very good copy in the gilt lettered original purple cloth, rebacked. £2250

A re-issue of four scarce suites of ornamental pattern books giving vase and urn designs which were originally issued in the 1770s and 1780s. The volume consists of the following suites:

A) Eighteen vases modern and antique. *London, published by I. & J. Taylor, [c. 1788]; 12 engraved plates (no. 1-12) with 18 designs.*

B) Fourteen vases from the antique. *London, printed for I. Taylor at the Bible and Crown in Holborn ..., [c. 1773]; 12 engraved plates (no. I-XII) with 14 designs.*

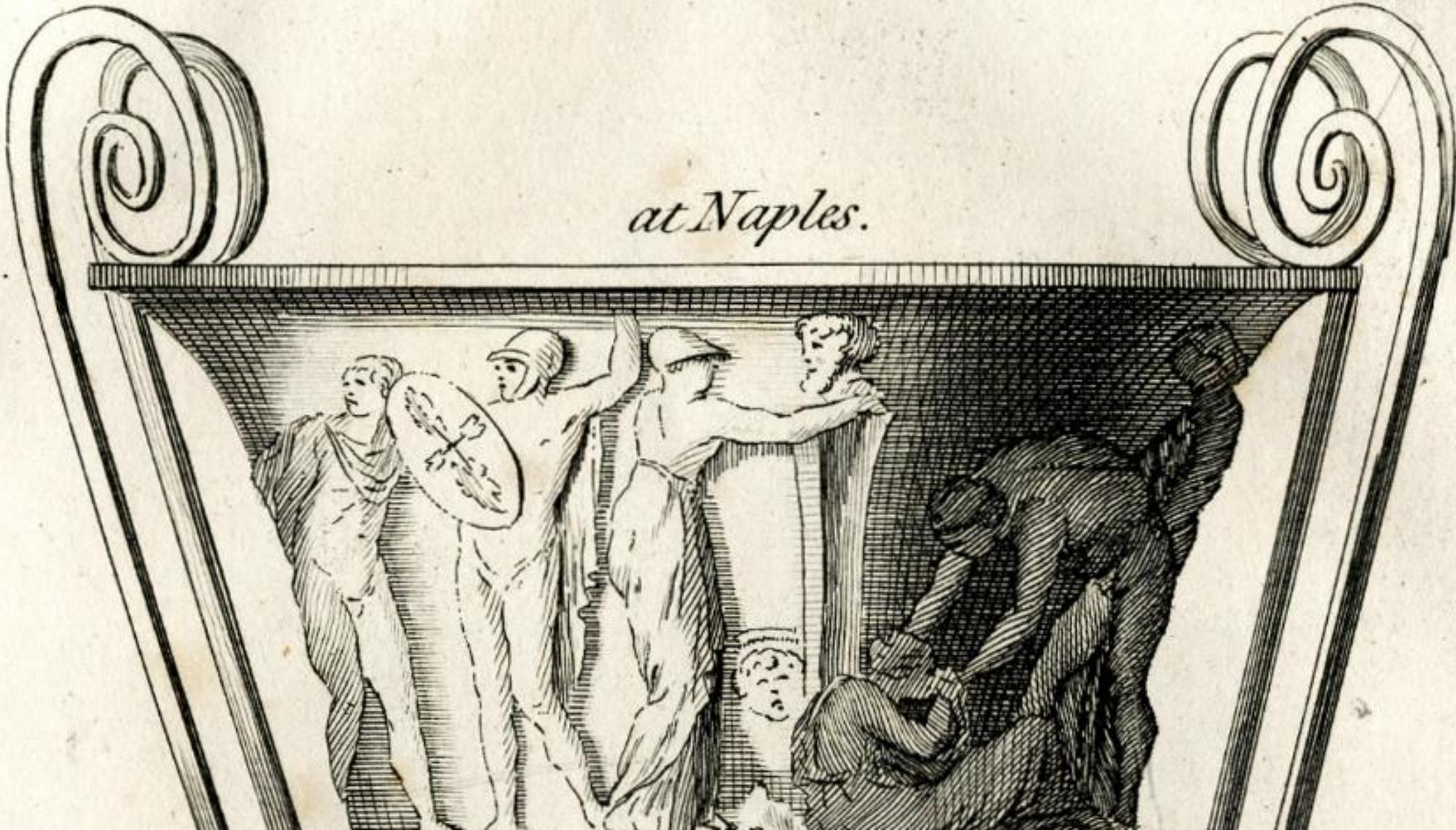
C) COLUMBANI, Placido. Vases and tripods on twelve plates. *London, published by I. Taylor in Holborn ..., [c. 1775]; 12 engraved plates (no. 1-12).*

D) A new book of vases published as the law directs January 20 1773 by J. Taylor in Holborn near Chancery Lane, and by Wm Darling engraver in Newport Street, [1773]; 3 plates, without numbering, engraved by William Darling after designs by T. Laws.

Berlin Kat. 1027 (A) + 1026 (C); ESTC only lists the original edition of C with a copy at the British Library, and none of the other suites; COPAC lists original editions of A + B with copies at the V & A, and for C an additional copy at the National Library of Scotland. This re-issue is not in COPAC; although OCLC locates a copy at the London Library, as well as copies at Yale and Redwood (OCLC date the re-issue '1773' which is obviously wrong as suite A was issued in the late 1780s; dating of the Taylor output is often only possible through imprint information (see Ian Maxted, *London book trades 1775-1800*, online)).



*at Naples.*



## VIEWS FROM OLD ENGLISH HOMES



**44. THOMPSON, Stephen.**  
Country Houses, 1868–1876.

15 albumen prints, approximately 6½ x 8½ inches (16.5 x 21 cm.), one signed and dated in the negative, 13 labelled in contemporary ink on verso, 2 labelled in modern pencil; some minor fading, creasing and foxing to margins, not affecting images. £700

Beautiful and comprehensive views of country houses showing interior details and extensive grounds and gardens. In total the group comprises six interior and nine exterior images:

- 2 of Hampden House and grounds, including the church;
- 6 total of Penhurst Place, including two interiors of the great gallery from different angles, three exteriors showing the house, grounds and people enjoying the gardens, and one of the charming Tudor village;
- 4 total of Knole including three interiors, including the gallery, a bedroom, sitting room and one of the house and grounds with a figure sitting in the distance;
- 1 interior of Clevedon Court showing a fireplace and working desk;
- 1 of the Old Manor House, Stoke Poges, house and grounds with a note on the verso stating that Charles I was confined there in 1647;
- 1 garden view of Igham Mote, showing a table and chair with hat and pitcher.

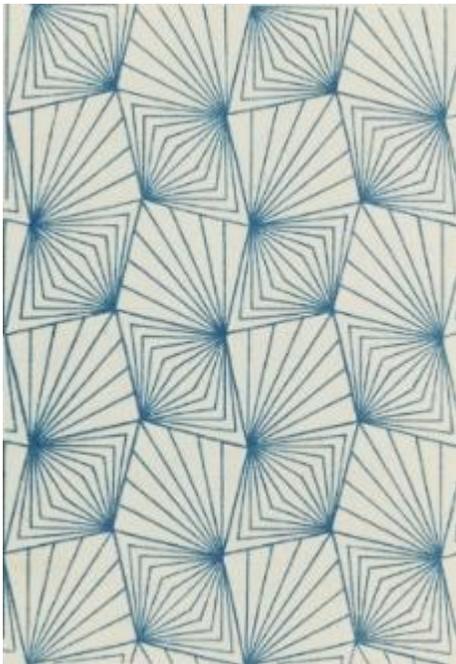
In the 1850s, Thompson partnered with William Wagstaff in their studio, Wagstaff & Thompson, in London. After an acrimonious split, Thompson carried out a series of projects for the British Museum in the 1860s and 70s (after Roger Fenton's departure), as well as undertaking commissions for the Royal Family at Balmoral and Windsor.

Thompson was a member of the Photographic Society in London and exhibited in their 1861 exhibition. The following year he won an award in the International Exhibition for his architectural and landscape photographs.

Some of the images were published as Woodburytype prints in Thompson's 1876, *Old English Homes: a Summer's sketch*, which was printed in London by S. Low, Marston and Searle.



Item 44,  
Thompson



**45. THOMSON, James.**

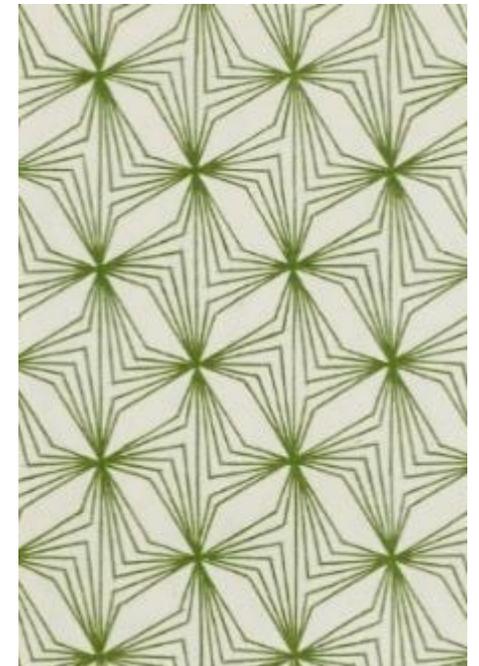
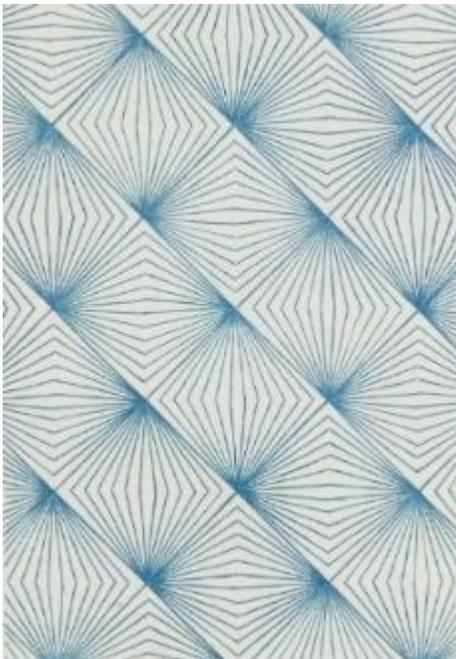
A Letter to the Vice-President of the Board of Trade on protection to original designs and patterns, printed upon woven fabrics. Illustrated with plates. Second edition. *Clitheroe, H. Whalley, [1840]*.

8vo, pp. [4], ii, [2] (blank), 27, [1], with frontispiece and 15 plates of patterns, printed in blue, green, orange, and purple, with one plate with additional hand colouring; an excellent copy bound in antique morocco-backed brown cloth, gilt spine. £850

Second, corrected and enlarged edition with author's presentation inscription to Sir Robert Peel on half title. This is an interesting association as James Thomson (1779-1850), regarded as the most talented and distinguished master calico printer in Europe of his day started his trade in Sir Robert Peel's father's calico printing business, Peel & Co, in 1795. He worked at the London house of the vast Peel calico printing industries, then employing some 15,000 workers, until 1801, when he was sent to manage the Peel work at Church, near Accrington. Thomson left in 1810 and set up his own business at Clitheroe and from 1811 at Primrose, 'where he established an industrial colony renowned both for the superiority of its products and for its paternalism' (*Oxford DNB*).

Thomson was called the 'Duke of Wellington of calico printing' (*Oxford DNB*), combining industrial chemical skills with practical knowledge. He was elected a Fellow of the Royal Society in 1821. With the present publication, he campaigned for a form of copyright of designs used by calico printers. He was successful. The Copyright Act of 1842 extended the copyright on dress patterns to nine months and on those for furnishings to three years.

The first edition was published earlier in the same year with pp. 25.



## ESSEX HOUSE INTERIORS

### 46. WAY, Oscar.

Photographs of a thatched cottage, possibly in Wethersfield, Essex, *early 20th century*.

Oblong 4to. Album containing 7 matte gelatin silver prints, all 6½ x 8¼ inches (15.6 x 20.7 cm.) with a single letter from A to G in pencil and photographer's ink stamp *Oscar Way, Head St., Colchester* on verso (some with minor silvering and staining); each inserted into corners cut in recto of album leaves; brown card wrappers with *Album* stamped in gilt in lower right corner of upper wrapper, spine tied with silk cord, (edges of wrappers and end of cord a little worn with small chips). £375

Professional views of a traditional 17th-century thatched cottage adapted for modern life.

The album comprises four interior and three exterior views. The interior views show the sitting room, dining room and a small whitewashed bedroom. The cottage is resplendent with character details such as exposed beams with lime plaster walls and simple brickwork fireplaces, while the furnishings are an interesting mix of antique and 20<sup>th</sup>-century items: a spinning wheel and ironwork fireplace are juxtaposed with a stack of '78s' and 1920s electrical light fixtures. Similarly, the exterior views provide an almost comprehensive view of the house and gardens from three separate aspects showing manicured flower beds filled with wild flowers, a herb garden and tidy grassed lawn. It also appears that the cottage has been slightly extended on two sides.

Oscar Way was photographer at the Royal Studio, Head St, Colchester, selling commercial photographs such as portraits, local views for postcards, as well as commissions, for which this album was presumably produced.

Work by Oscar Way is held by the National Archives at the Royal Logistic Corps Museum and by the Harry Ransom Center at UTA.

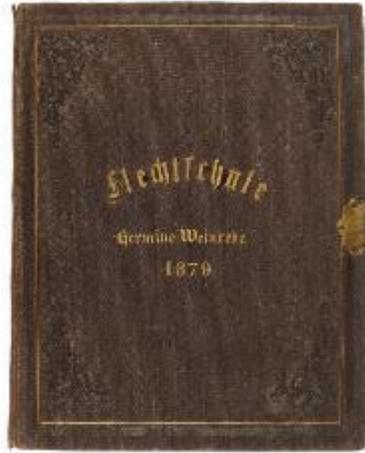
John Wall, *Directory of British Photographic Collections* (London, Heinemann, 1977) has an entry for Oscar Way.





Item 46, Essex house

GERMAN WEAVING PATTERNS



47. WEINREBE, Hermine.  
'Flechtschule'. [Germany], 1879.

4to, album with coloured laminated paper strips woven into 34 ornamental designs; bound in contemporary cloth, covers blocked in blind, front cover with name of owner and date blocked in gilt, single brass clasp. £450

First edition of a fine weaving pattern book.

## WHITELEYS DEPARTMENT STORE



### 48. Unknown photographer.

Two photographs of the ladies' and men's shoe displays at Whiteleys department store, 1910s–20s.

Two gelatin printing-out-paper prints, one matte, 9½ x 10⅞ inches (24 x 27.6 cm.), the other gloss, 8¾ x 11⅝ inches (22.5 x 29.6 cm.), mounted on card, size 10⅞ x 11½ and 10¾ x 14½ inches respectively, each with pencil note *Whitleys* [sic] on verso, a little faint spotting on mounts only, good tone in the prints.  
£200

Two early twentieth-century views of the shoe section of London's first department store.

The founder of the new consumer tradition of the department store, William Whiteley, began as a draper in 1863 and by 1900 he had created a store with nineteen different departments. After the original building was destroyed by fire in 1887, John Belcher and John James Joass designed a new home for the store, which was opened in 1911.

See Historic England Archives BL22763 for a Bedford Lemere & Co photograph taken of a Whiteleys window display in 1914 for Dorland advertising agency. Several unillustrated interior views of the department store by the same firm are also listed on the HE site.

Aside from an image on the internet of the Men's Hosiery department, we have not seen any interior images of the store during this time. However, architectural details visible in a photograph taken during the Second World War (shown here: <http://www.war44.com/blitz/247-salvaging-wreckage-after-bombing-raid.html>) correspond to those in this image.



Item 48, Whiteleys department store

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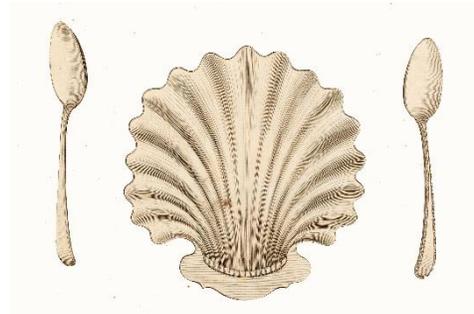
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