

SOPHIE SCHNEIDEMAN

BENJAMIN SPADMAN

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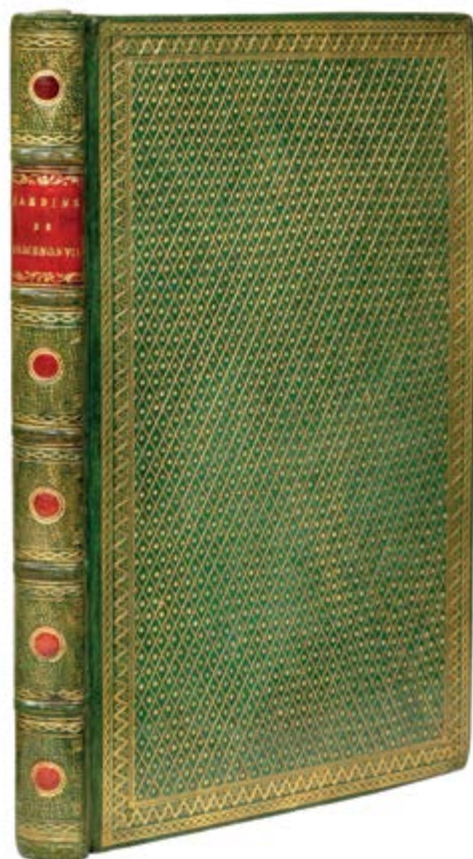
BENJAMIN SPADEMAN



230 YEARS OF BOOKBINDING

AN EXHIBITION

DECEMBER 2021



1. ROUSSEAU, Jean-Jacques -
[GIRARDIN, René-Louis, Marquis de
(1735-1808)]. *Promenade ou Itinéraire des
Jardins d'Ermenonville.*

25 mezzotint plates by J. Mérigot and a double page plate of etched music. First edition. 8vo., in an elaborate contemporary English binding of full green morocco, sides entirely decorated with an intricate gilt lattice pattern with stars in the centre of each diamond, enclosed by gilt roll borders around a dogtooth roll with circles, spine with five raised bands, the second panel with red lettering-piece, the other panels decorated with gilt roll borders around pointillé tooling each with a gilt bordered onlaid red morocco circle in the centre, edges and turn-ins gilt, marbled endpapers, all edges gilt. Slightly foxed. An exceptionally pleasing binding.

Paris, Mérigot, Gattey, Guyot et à Ermenonville, chez Murray. 1788.

£5500



The *Promenade* contains the description of the first English Garden in France, commissioned by the Marquis de Girardin at his property of Ermenonville where Rousseau found refuge; it was also his final resting place. Girardin - in an obvious allusion to Rousseau's *Les Rêveries du promeneur solitaire* - followed consciously Rousseau's ideas of nature, opposing both classical French and Anglo-Chinese gardens, favouring the local and the rustic over the exotic, eschewing expensive plants, architectural "follies", and modifications of the terrain, however subtle their effects, in favour of a low-maintenance garden constituted from native plants. Despite Rousseau's precepts, the park features edifices and monuments such as *La Brasserie*, *Autel de la Réverie*, *L'Hermitage*, *Temple Rustique*, *L'Obélisque*, *Le Temple de la Philosophie*, *Monuments des anciennes Amours*, *Le Hameau*, *Tombeau de Laure*, *La Tour de Gabrielle*, and last but not least *L'Isle des Peupliers*, the poplar-clad island in a lake with Rousseau's tomb. The music and lyrics for the score, *Chanson du Berger de la Grotte verte*, are by the Marquis de Girardin. With the bookplate of The Rt. Hon. Lord Gray on the front pastedown, engraved by Lizars of Edinburgh - the plate of Sir Francis, 14th Lord Gray, Scottish peer and politician 1765-1842 who sat in the House of Lords and was president of the Society of Antiquaries of Scotland.

Ganay, Bibliographie de l'Art des Jardins (1989), 124; *Sander* 1346; *Cohen-de Ricci* 704; *Fürstenberg* p. 126; *Berlin Kat.* 3476; *Gothein, Geschichte der Gartenkunst II*, 385.



UNUSUALLY LARGE EDWARDS OF HALIFAX-STYLE BINDING DEPICTING A WOMAN ARTIST

2. PIRANESI, Francesco. *Etchings of Classical Statues*.

40 plates etched by Francesco Piranesi of statues, all on large paper and 3 folding. Elephant folio, 50 x 70.5 cm, bound in late eighteenth/early nineteenth century 'Etruscan' stained calf, each board with a central panel of a classical statue, on the front a female artist holding a palette and on the back a male nude, in a dark stained oval with a pale 'sunburst' pattern irradiating out from the oval, all within borders with three gilt rolls, edge of the boards with two gilt palmette roll borders, spine in panels ruled in gilt with gilt devices of a neo-classical temple with an arching tree in each panel, red morocco and gilt spine label. With some rubbing to the gilt at edges and some restoration to the joints and head and tail of spine. Internally fresh and clean. 1781-1791.

£25000

An extraordinary binding in the style of the Edwards of Halifax 'Etruscan' stained calf bindings where brown calf was stained to imitate the terracotta shades of Greek and Etruscan pottery - a style created by Edwards of Halifax from the 1780s onwards and sold by James Edwards at his shop in Pall Mall although other northern binders did appear to have developed the skill to produce similar bindings.

Apart from the exceptional condition and interest of the Francesco Piranesi plates, this monumental binding is particularly interesting for the detail of the statues in the central panels and the extremely unusual depiction of a woman artist on the upper cover.

Maggs: *Provincial bookbinding in Great Britain* p.47-49; Nixon, *The Oldaker Collection* p.80.





CAZENOVE FAMILY TRAVELLING LIBRARY

3. FOURNIER PÈRE ET FILS. *Bibliothèque Portative du Voyageur*.

18 volumes. All uniform 32mo., 6.8 x 9.3 cm, in original publisher's straight grain red morocco with single gilt fillets over boards, spines with panels ruled in gilt, with gilt devices and lettering in the panels and blue silk markers, turn-ins and edges of boards with gilt decorations, yellow endpapers. Housed in the original publisher's red straight grain morocco library box (15.1 x 22.5 x 8 cm) constructed from wood with two shelves, solid edges gilded and with the original working clasp, the sides have tooled borders and the spine is in 5 panels ruled in gilt with gilt devices in the centre of three panels and gilt lettering in the second panel. Some wear and marking to the gilt edges, a little staining to the lower side of the box top of the upper joint slightly weak. A very handsome survival.

Paris, Fournier Père et Fils. 1802 - 1803.

£3750

The earliest of all travelling libraries is this series printed by Fournier which ran to 49 titles and included the most important of French books at that time. Our 18 volumes were chosen from this series and put in the 18 volume size publisher's box and includes works by Saint-Real, Alexis Piron, Voltaire, Racine and Boileau.

Bookplate of the Cazenove family on the inside of the front of the box.

Bondy, *Miniature Books* p.83-4.



THE PATH TO SARTORIAL ELEGANCE IN THE ORIGINAL WELL PRESERVED PRINTED BOARDS

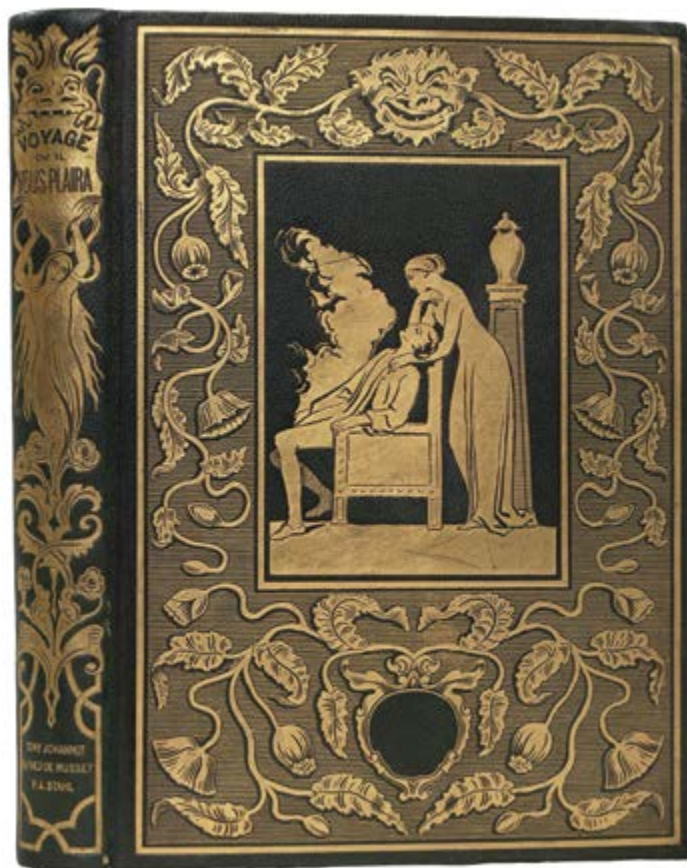
4. A CAVALRY OFFICER. *The Whole Art of Dress! or, the Road to Elegance and Fashion, at the Enormous Saving of Thirty Per Cent!!! Being a treatise upon that essential and much cultivated requisite of the present day, Gentlemen's Costume.*

8 lithograph plates including the hand-coloured frontispiece by C. Ingrey. Pp. viii, 100, 18 (publisher's catalogue). 10.7 x 17.4 cm, original pictorial lithographic printed paper covered boards with a gentleman at his toilet with a border of cravats, razors, hairbrushes, canes, boots, hats, shoes &c., the printing goes over the spine which has a print of a classic panelled spine, the lower board has a witty image of a dishevelled man in a bookshop asking "I Want the Whole Art of Dress". A fresh, well preserved copy, with only a little very mild rubbing. A rare survival.

London, Ettingham Wilson. 1830.

£700

An excellent example of a book bound in early nineteenth century pictorial printed paper.



DELUXE PUBLISHER'S BINDING

5. JOHANNOT, Tony. MUSSET, Alfred de et STAHL, P.-J. *Voyage où il Vous Plaira*.

63 plates and several vignettes by Tony Johannot, engraved on wood by Brugnot, Dujardin, Rouget, Andrew, Best et Leloir. 4to., original deluxe publisher's binding of full green morocco with ornate cover designs blocked in gilt on both sides and spine. Paris, J. Hetzel. 1843.

£2000

A masterpiece of nineteenth century romantic, fantasy literature in which the illustrator draws us into a fanciful world of dreams and timeless tales.



HENRY MAILET

SUMPTUOUSLY BOUND FOR
PRINCESS MATHILDE BONAPARTE,
SALONIERE AND ONE OF THE FEW
WOMEN COLLECTORS OF HER TIME

6. VELVET BINDING. MOLIÈRE. GOUNOD, Charles.

Le Médecin Malgré Lui. Comédie de Molière arrangée en opéra-comique par MM. Jules Barbier & Michel Carré. Musique de Charles Gounod. Partition piano et chant.

First edition. Special dedication page printed in gold on heavy smooth paper. Lithographic title page with publisher's stamp at the foot, 190 pp. of lithographed music, printed by Imp. Moncelot. 4to., bound in full claret velvet, decorated in vermeil with a large frame round the edges of each cover and an inner frame with flowers and cabochons in the corners, plaque with the Imperial arms in the centre of the upper cover and a plaque with an engraved title on the spine, ivory silk covered endpapers, all edges gilt. Slight rubbing, a little loss to one small section of the vermeil but otherwise a remarkably handsome book.

Paris, Colombier. [1858].

£4200

Although not signed, the binding is very much in the style of Henry Mailet who was working at this time in Rue St Anne in Paris.

The score is for voice and piano of Gounod's comic opera based on Molière's play which was premiered at the Théâtre-Lyrique to great acclaim in Paris on January 15, 1858. In 1923 Erik Satie, at the behest of Stravinsky, composed the recitatives for the opera so that Gounod's work could be fully sung.

The edition was dedicated to Princess Mathilde Bonaparte, Napoleon III's cousin, who had an art and literary salon in Paris. She employed Gautier as her librarian and appeared in the second volume of Proust's 'À la recherche du temps perdu'. She was one of the few serious women collectors of the time. The special gold printed dedication in this copy is particularly splendid.



BERNARD DAVID

7. DORÉ, Gustave. DANTE. *L'Enfer de Dante Alighieri, avec les dessins de Gustave Doré.*

Luxuriously bound by Bernard David, signed in gilt on the upper turn-in. Frontispiece portrait of Dante and 75 engravings by Doré, printed on tinted China paper. Title printed in red and black. Folio, original full brown morocco, sides with three double fillet and a fully tooled gilt border with a central circular tooling around an original bound in medallion, making the boards very heavy, turn-ins with two double fillet and one elaborate tooled border, doublures and endleaves of emerald washed silk, spine in compartment with raised bands, second and third panels lettered in gilt, the others elaborately gilt with gilt fillets and tooling, all edges gilt, edges ruled in gilt.

Paris, Librairie de L. Hachette. 1861.

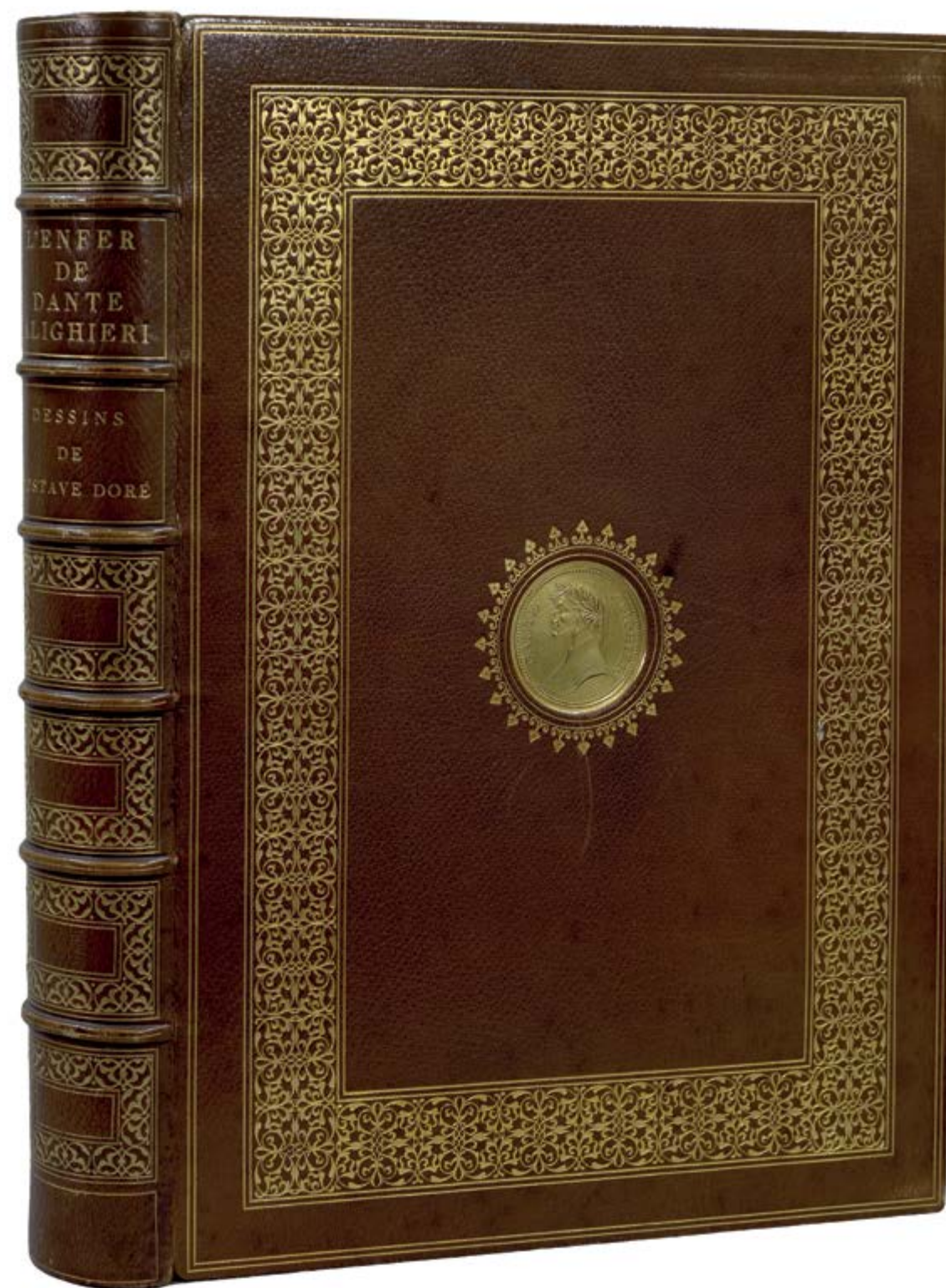
£5000

Translated into French by Pier-Angelo Fiorentino, accompanied by the Italian text.

This was one of Doré's grand projects which took several years, the engravings are some of his best. Originally Hachette suggested a smaller printing believing he would sell around 400 copies maximum, however 3000 were printed and they sold out within days of publication. Leblanc believes the success was entirely merited by the beauty of his illustrations.

Bernard David was a noted Second Empire gilder-bookbinder. He started out in Nancy apprenticed to a bookbinder named Laurant and then went to Paris in 1851 and worked for Pfister, Dompierre, Lortic and Gruel between 1855 and 1858 when he set up his own bindery in the rue des Beaux-Arts, moving to the rue Mazarine in 1877. He was succeeded by his son Salvador.

LeBlanc, Catalogue de l'œuvre complet de Gustave Doré pp.77-8.





DOLLY'S CHOP HOUSE

8. GOLDSMITH, Oliver. *The Vicar of Wakefield*.

Two volumes. One of only 10 large paper copies bound in the wood taken from the panels of Dolly's Chop House. Facsimile production of the first edition published in 1766 with an introduction by Austin Dobson, and a bibliographical list of editions published in England and abroad. Pp. xlv, 214; ii, 223. 180 x 224 mms. Sheepskin backed wooden boards with some bowing and chipping to some edges, spines rather rubbed, top edge gilt, others untrimmed.

London, Eliot Stock. 1885.

£600

A very appropriate binding for the Vicar of Wakefield as Dolly's Chop House was the famous tavern in Queens-Head passage, by Paternoster Row where Goldsmith, Dr. Johnson, Boswell and Garrick were accustomed to meet, amongst other famous diners like Joshua Reynolds, Sheridan and Thomas Jefferson. They may have even leant on these pieces of wood in their cups.

The Chop House was demolished in 1882 to make way for a 'Manchester warehouse'. Eliot Stock, the publisher who was in Paternoster Row at that time, saw the romance in rescuing some of the panelling and using it for the facsimile of Goldsmith's great work.



H. PRAT OF LYON

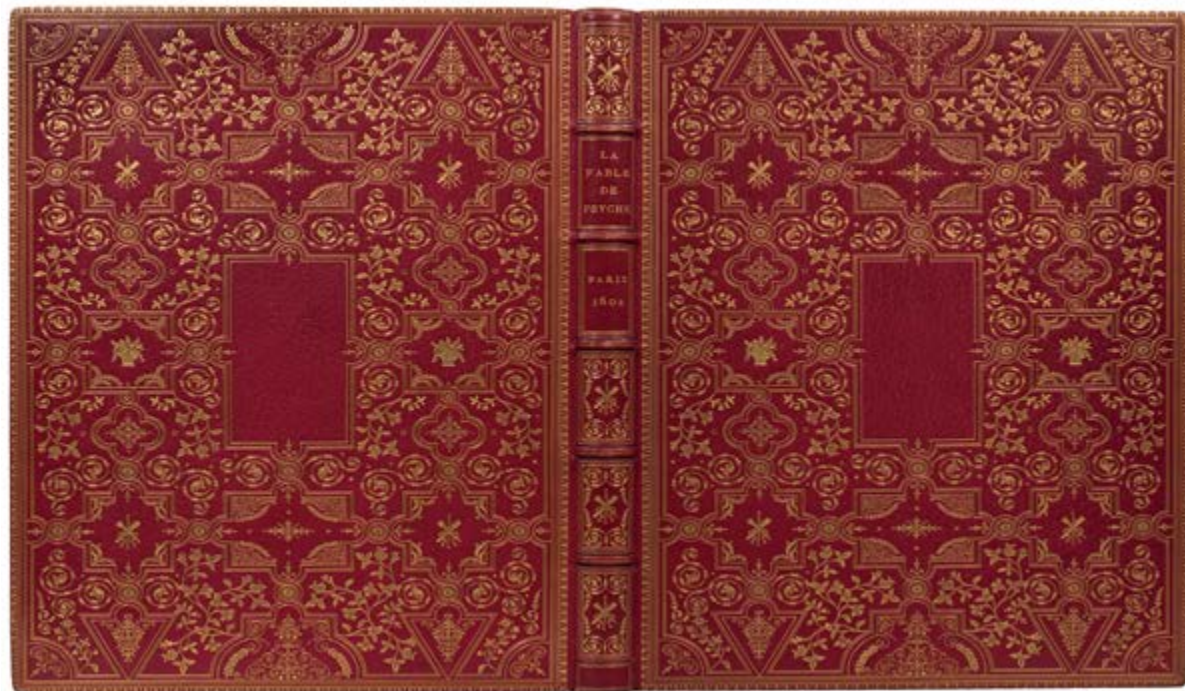
9. BEAUMONT, Edouard de. PERRAULT. *Les Contes de Perrault: Cendrillon, Les Fées, La Barbe Bleue, La Belle au Bois Dormant [Cinderella, The Two Gifts, Bluebeard & Sleeping Beauty]*.

Two volumes. 74 watercolours after Edouard de Beaumont reproduced and printed in colours by Boussod Valadon & Cie. Folio (30 x 39 cm), in a contemporary binding by H. Prat (signed on the front turn-ins) full blue morocco, tooled in gilt, sides with double gilt fillet around a strapwork border of double fillets surrounding gilt and onlaid green morocco fronds of leaves, in the centre is a strapwork diamond shape of double gilt fillets and an interwoven oval of leaf fronds with onlaid green and brown morocco, in the centre of each board is for the first volume a bugle and slipper with gilt sunburst of onlaid citron, green and blue morocco and on the second volume a scimitar and key of onlaid cream, green and brown morocco. Spines in compartments with raised bands, each panel ruled in gilt, the second and third panels lettered in gilt with various devices of onlaid morocco and gilt in the other panels including a rose, slipper, chalice, frog, scimitar, keys and spindle, elaborate gilt rolls on inner dentelles, doublures and endleaves of burgundy watered silk, marbled paper second endpapers, all edges gilt. Occasional rubbing to edges but very handsome bindings in excellent condition.

Asnières-sur-Seine, Boussod Valadon & Cie. 1886-7.

£6000

Prat was a bookbinder in Lyon in the 1880s and clearly very accomplished and with some awareness of the French gift market.



REMY PETIT & J. LE COMTE

10. APULEIUS, Lucius. *La Fable De Psyche, Figures de Raphael.*

Engraved frontispiece and 32 plates after Raphael by Dubois and Marchais under the direction of Girodet. Folio (341 x 238 x 30 mm), bound c.1890 by R. Petit (signed in gilt on front turn-in) and tooled by J. Le Comte (signed in gilt on rear turn-in) in red morocco, covers tooled in gilt to an elaborate fanfare design with connecting compartments of fillets and gouges, containing a basket of flowers, a quiver and bow and fleurons with fronds and sprigs, the central compartment left empty, surrounded by leafy stems and scrolls. The spine is divided into six panels with raised bands, lettered in the second and third, the others with a quiver and bow, scrolls and sprigs, the edges of the boards tooled with a gilt double fillet, the turn-ins and matching inside joints with gilt rolls, green watered silk endleaves, gilt edges. Some foxing or spotting. In a later red cloth clamshell box.

Paris, Caractères de Henri Didot. 1802.

£4600

A grandly printed and illustrated edition. The binding is suitably splendid and is signed by both Petit and Le Comte. Flety notes that there were plenty of binders named Petit working in Paris in the 19th century. Remy had an atelier at 2 rue Saint-Thomas-d'Aquin in 1900. A binder named Le Comte was at 41 rue de Bourgogne at the end of the century.

Two bookplates, one belonging to Anthony Cefaratti.



MARBLED PAPER

HANDBOOK BY THE FATHER OF MODERN MARBLING

EXTRA-ILLUSTRATED WITH 23 FULL PAGE MARBLED PAPER SAMPLES
AND EXTRA ORIGINAL RECIPES

11. HALFER, Josef. *Der Fortschritte der Marmorierkunst. Ein praktisches Handbuch für Buchbinder und Buntpapierfabrikanten.*

Second enlarged edition. 10 plates with 35 labelled marbled paper samples pasted in. Pp. 224, plus 8 pages of bookbinding and marbled paper related advertisements form the publisher's shop in Stuttgart. Extra- illustrated with 23 full and double-page samples of marbled papers from early 20th century onwards, the only signed ones being two by Dutch marbler Karli Frigge. 8vo., bound in a more recent and functional full green cloth binding with gilt lettering, original trimmed down front wrapper bound in.

Stuttgart, Wilhelm Leo. 1891.

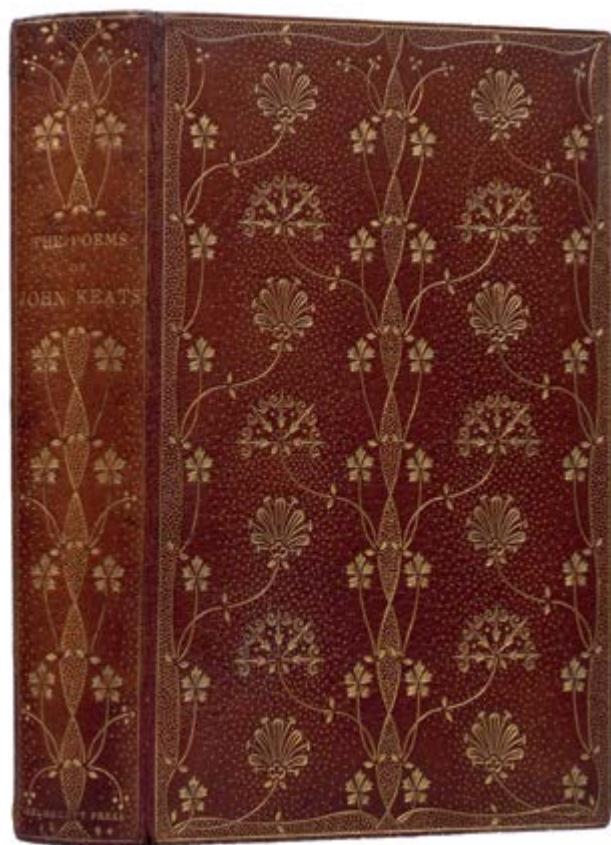
£2800

It was the Budapest binder Halfer who gave the tradition of paper marbling new life in the late 19th century, the first edition of this handbook was privately published in 1885. He revitalised the art with the introduction of new methods, new materials and new patterns, inspiring a new generation of marblers, many coming from the bookbinding trade. His new techniques have predominated over older style marbling ever since.

Among other things he invented the 'universal size' for marbling. Originally from the library of the great bookbinder in Amsterdam J. Brandt & Zoom with three stamps. Also with a tipped in detailed recipes for Turkish stone marbled paper and hair vein paper.

A very interesting extra-illustrated copy with a fine history.

Wolfe: Marbled Paper, p.124ff.



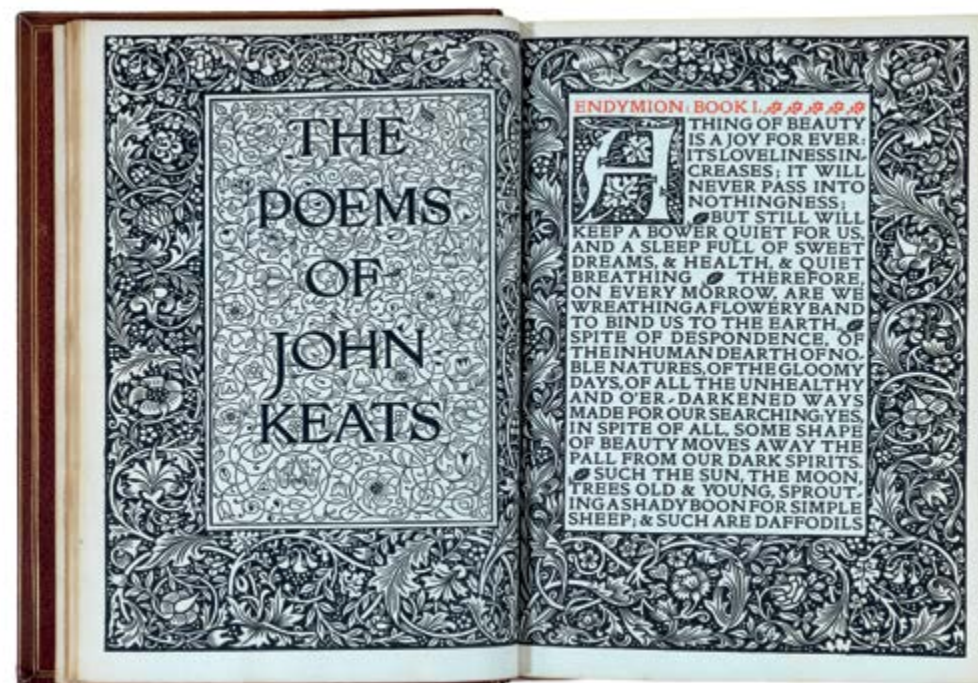
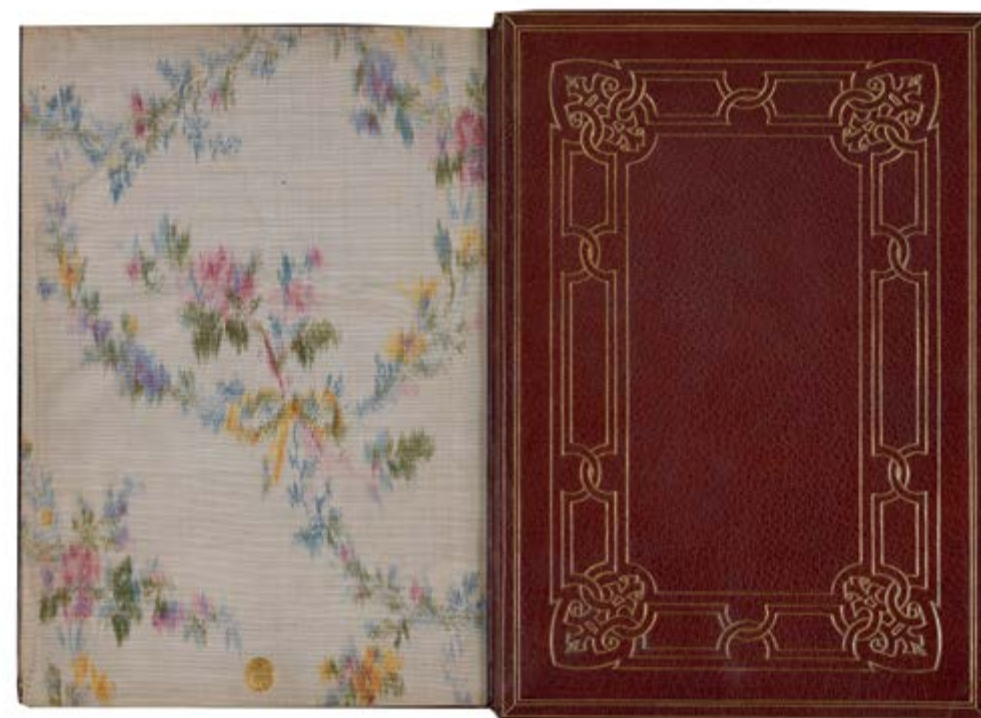
ZAEHNSDORF

12. KELMSCOTT PRESS. KEATS, John. *The Poems of Keats*.

Exhibition binding by Zaehnsdorf bound in the year of publication and signed on the upper turn-in 'Bound by Zaehnsdorf 1894'. 8vo., full natural goatskin delicately but elaborately tooled on both sides in gilt with a border tooled with small pointillé gilt dots, gilt fillet and two panels divided by a gilt border of oval tendrils with leaves, in the panels are floral ornaments with gilt dots, spine with the same pointillé gilt dot tooling and oval interweaving tendrils with leaves and dots, with gilt lettering, full goatskin doublures with triple gilt fillets panels of elaborate gilt interlocking strapwork, ivory silk free endleaves with floral pattern, top edge gilt, others uncut, edges with double rule. Spine very mildly faded otherwise very good in a later felt lined clamshell box. Hammersmith, Kelmscott Press. 1894.

£12500

A very interesting exhibition binding produced by Zaehnsdorf in the year of publication and demonstrating two very different binding styles on the outside and the doublures and with some extraordinary floral endleaves. Presumably bound to show off the depth of skill available from the firm and Zaehnsdorf's high end bookbinding work.





RENÉ CHAMBOLLE & HIPPOLYTE DURU

13. HALEVY, Ludovic. *Trois Coups de Foudre*.

No. 18 of 150 on japon with two extra states of each plate. 10 illustrations by Kauffmann engraved by T. de Mare. 8vo., bound by the partnership of Chambolle-Duru (signed on upper turn-in) in full deep blue goatskin with double gilt fillet and a central bouquet of flowers in gilt with red, green, blue, black and white goatskin onlays of leaves and flowers on both sides, spine in compartments with raised bands each panel with double gilt fillet the second with gilt lettering the others with a carnation with gilt tooling and red and green morocco onlays, silk bookmark, all edges gilt, marbled endpapers, original wrappers bound in, untrimmed. In superb condition.

Paris, Librairie El Conquet. 1886.

£950

A charming binding from the very active French bindery which was a partnership between René Chambolle (1834-1898) and Hippolyte Duru (1803-1884).



JOHANNA BIRKENRUTH

14. *Pair of leather bookends.*

Two brown calf bookends with a design of decorative brass studs and with tooling in blind of flowers and the gouged words 'Mind Me' and 'As You Find Me', so typical of Birkenruth's style, worked into the leather in blind, border in blind on the smooth inside edges. Each 14.4 x 13.5 x 70 cm signed with a stamp on the inside in blind 'Johanna Birkenruth London'. Some occasional rubbing with a little wear to the very top of the back and the base of one bookend.

London, 89 Cromwell Road. c.1897.

£1500



Johanna Birkenruth (1853-1929), began binding around 1888 and was a fascinating example of an enterprising, independent woman of the time who made a living out of her work, which was much admired. One of her bindings was displayed at the 1897 Arts & Crafts Exhibition which was so instrumental in inspiring Frank Karslake to set up the Guild of Women-Binders with which she was associated, although she never became one of their number. Birkenruth was a highly independent and successful woman with her own unique binding style, being well known for her embroidered bindings, jewelled bindings as well as her gouged designs and innovative techniques.

She is said to have been the first woman to have given formal lessons in bookbinding from her workshop on at no.89 Cromwell Road in London - her advertisements in *The Studio* which appeared around 1897 market these classes as well as her handmade leather items including these bookends and cases, caskets and boxes for lace and fans.

Tidcombe: Women Bookbinders 1880-1920 p. 159-60.

JEAN-LÉON GÉRÔME, PAINTER
WITH RENÉ CHAMBOLLE & HIPPOLYTE DURU

15. TALBOT, *Eugène Aristophane*.

2 volumes bound in one. One of 5 copies of the edition de tête on China paper. Folio, full brown morocco with oil painting by Gérôme on the upper cover, spine in compartment, lettered in gilt author and date, roulette with a Greek motif on the back plates, unbleached silk guard, cover and spine preserved, casing, binding signed by Chambolle-Duru.

Paris, Alphonse Lemerre. 1897.

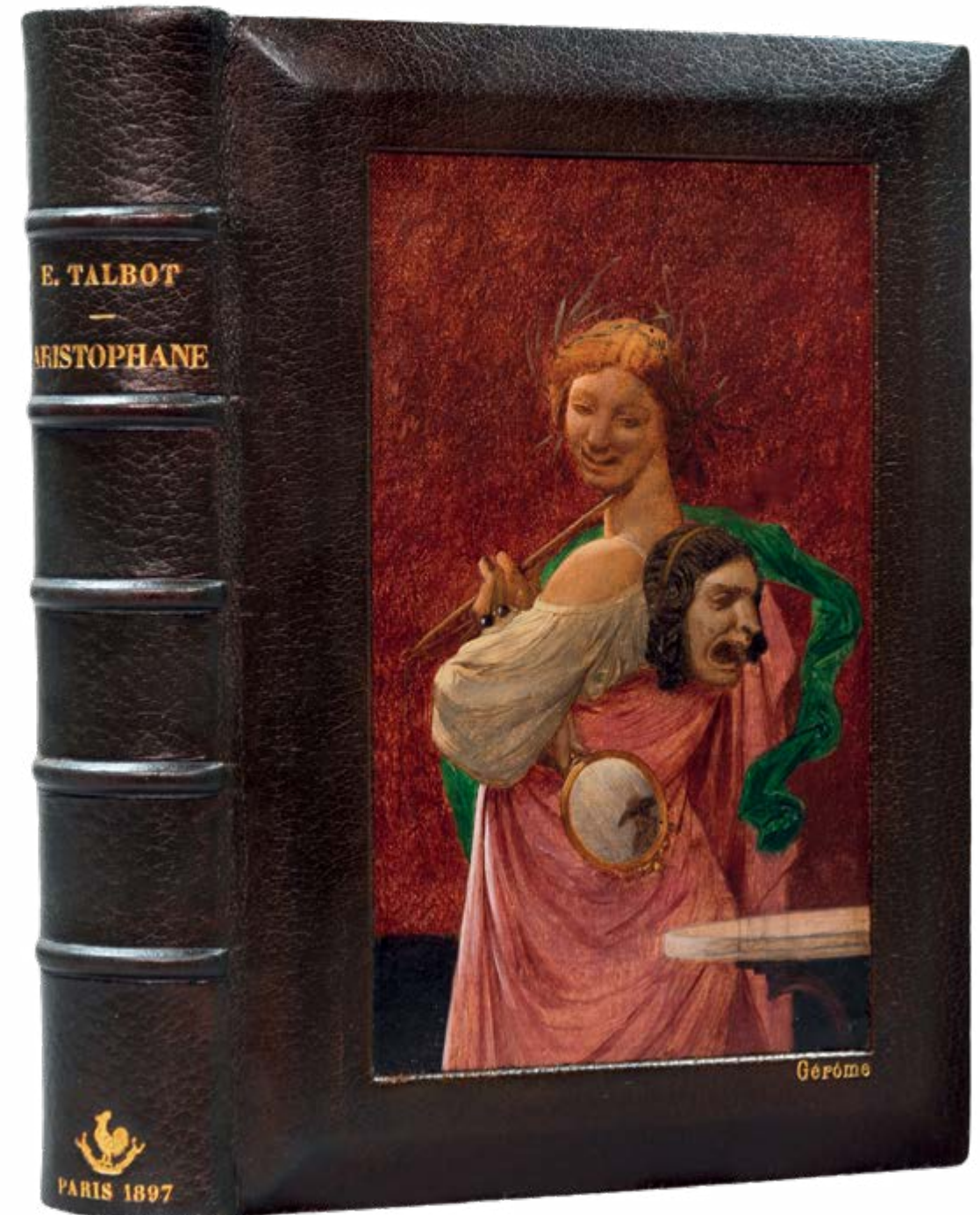
£15000

A superb painted binding with an oil on canvas (115 x 190 mms) by Jean-Léon Gérôme (1824-1904), entitled "La Comédie", c.1897. It is an Allegory of the Comedy, with young woman in a toga, crowned with laurels with a grimacing mask, a mirror reflecting the silhouette of a man and a musical instrument.

Gérôme was a key member of the Neo-Greek movement and a leading figure in French academic painting. Also included in the book is an original drawing by the romantic painter and engraver Célestin Nanteuil (1813-1873), "Tragic and comic masks", pen drawing and three-pencil technique on grey card in an oval format mounted on vellum paper, decorated with a gilded posterior frame and a green watercolour decoration. Sketch of two *putti* against a background of Greek architecture.

With the bookplate of Arthur Meyer - the book appears in his library catalogue and in his Sotheby's sale of 1924 in New York. This is a fascinating insight into his collecting habits - he often commissioned artists to make his works unique and special. He wrote in his catalogue: "Basically, all libraries are alike; it is difficult to collect the ignored masterpieces of unknown author. It is not the same in form; every bibliophile hopes that their collection will be different from that of others. I had this ambition. Striving to bring together famous works, ancient and modern, I wanted each volume, which has become a unique copy, to provoke curiosity, interest and even emotion. It was through added items: drawings, autographs, original documents, souvenirs, special bindings that I sought to achieve my goal."

Ackerman, Gerald: The life and work of Jean-Léon Gérôme - no.447, p.281.





ALICE PATTINSON

16. GOSSE, Edmund. *On Viol and Flute*.

One of 50 large paper copies, signed by the printer Charles Whittingham. Photogravure frontispiece designed by Alma Tadema and tailpiece designed by Hamo Thornycroft, the sculptor and Gosse's intimate friend. 8vo., bound by Alice Pattinson with her monogram on the lower turn-in, full reddish brown goatskin, each side with three four gilt fillets and a central pattern of 18 double gilt filleted round cornered squares with gilt dots in each corner, on the front is splendid circular design in gilt of interlocking stems, circles, dots, roses of gilt and pale morocco onlays and leaves with green morocco onlays, the spine in six panels with raised bands and gilt lettering in the two of the panels, the others with gilt tooled rose and leaf motif, turn-ins with triple gilt fillets, top edge gilt, others uncut. Mild shelf-wear to lower edges, occasional rubbing to joints, a couple of tiny marks to upper board, otherwise an extremely good, handsome binding. Bookseller's label of Heffers in Cambridge on front pastedown.

London, C. Whittingham & Co at the Chiswick Press for Kegan Paul, Trench, Trubner & Co. 1890.

£2800

Alice Pattinson was a pupil of Douglas Cockerell and her bindings, particularly this one with its central rose and leaf pattern and choice of goatskin, show his influence. She was regularly praised for her work for instance in *Art Workers Quarterly*, *Art Journal* and *The Art of the Book* in 1914. In 1902, presumably after she completed this binding for the Guild of Handicraft, Alice Pattinson set up a bindery with her partner Miss Hoffman, who did much of Pattinson's forwarding and where the great George Fisher was employed as a finisher.

The book itself is very interesting, being a collection of all the poems Edmund Gosse wrote which he considered worth preserving. This specially printed edition contains 33 poems from the original edition of 1873 and 36 poems from other collections published up to 1879.

On the verso of the front free endleaf a pencil note indicates this was exhibited in 1925 "Spring Gardens Gal[lery]. Panton Club. July 1925. Mrs Loosely. Book + binding A.P".



ANNIE S. MACDONALD

BOUND FOR THE EMPRESS ALEXANDRA FEODEROVNA,
WIFE OF TSAR NICHOLAS II AND GRANDDAUGHTER OF QUEEN VICTORIA

17. GUILD OF WOMEN BINDERS. DOBSON, Austin. THOMSON, Hugh. *The Story of Rosina*.

No. 202 of 250 large paper copies. Illustrated title page, numerous full page plates on japanese vellum with tissue guards plus several vignettes by Hugh Thomson. 4to., bound in full natural undyed goatskin with an elaborate design modelled in relief on the upper cover of a shepherd watching a sheep and playing the pipes to a dancing girl (Rosina) surrounded by foliage and with the title similarly modelled on the spine, edges stained green, stamp of Guild of Women-Binders on front pastedown and Guild of Women-Binders label on recto of the rear free endpaper. Some offset from turn-ins to free endpapers and the next leaf front and back, a little mild darkening to very edges, occasional tiny patches of rubbing to top of spine and edges, a few small marks but otherwise a very good, handsome binding.

London, Kegan, Paul, Trench, Trubner & Co. 1895.

£4500

Annie S Macdonald was usually credited as Mrs Macdonald in Frank Karslake's 'Guild of Women-Binders' catalogues and advertisements. This binding with the Guild of Women Binders stamp and the label also has 'ouvrage par Mme. Macdonald' written in a contemporary hand in pencil above on the front pastedown. There is no reason to disbelieve this attribution as the style and quality is indisputably hers.

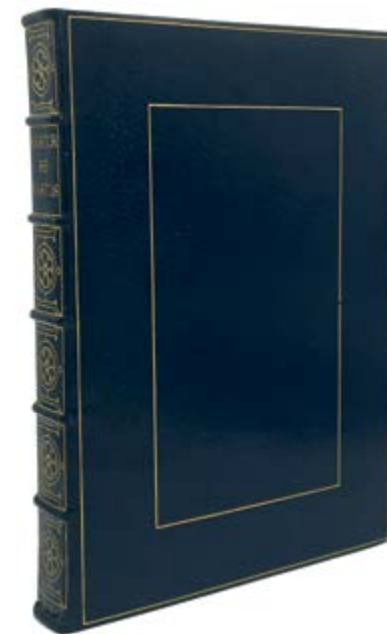
The bookplate is by William Phillips Barrett and dated 1904 being done for the Empress Alexandra Feodorovna (1872-1918), the granddaughter of Queen Victoria who was married in 1895 to Tsar Nicholas II. There is also her pencil ownership signature on the first blank dated 'Cmas 1900' which is presumably the year the binding was completed.

Annie Macdonald, a self-trained binder living in Edinburgh, had a distinctive style. She usually worked undressed goatskin bindings, already attached to the text block with a 'Dresden' tool to model remarkable designs in relief as we have here. Phoebe Anna Traquair, who was her friend in Edinburgh, was also known for this method of binding.

Tidcombe, Women Bookbinders 1880-1920 p. 97-8.



17.



DOVES BINDERY

"THE TAILOR RE-TAILORED" IN A DELICIOUS AND ELEGANT DOVES BINDING

18. DOVES PRESS. CARLYLE, Thomas. *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh*.

One of 300 copies on paper of an edition of 315 copies. Initials designed by Edward Johnston. Printed in red and black. 8vo., bound by The Doves Bindery (signed & dated 1907 on lower turn-in) in full rich dark blue morocco with gilt borders on both covers and turn-ins, spine with raised bands and five compartments elaborately decorated in gilt with rose window circles, ovals and column base designs, title lettered in gilt, gilt decorations in corners of turn-ins, all edges gilt and simply gauffered. An extraordinarily handsome copy, very mild signs of shelf wear to very edges of spine. Hammersmith, printed T.J. Cobden-Sanderson & Emery Walker at The Doves Press. 1907.

£5600

This printing of *Sartor Resartus* was to honour Carlyle's importance to the printer. Along with Ruskin, Emerson and Milton, Carlyle was a great influence on the formation of Cobden-Sandersons thoughts and beliefs. *Sartor Resartus* was thought by many to be Carlyle's most spiritual work and hence its significance to Cobden-Sanderson.

With the blue morocco and gilt booklabel of Cortlandt Bishop.

Tidcombe: The Doves Press, DP13; Tidcombe, Doves Bindery, design 666.

DOVES BINDERY

CATALOGUE FOR A PROSPECTIVE AUCTION OF THE LIBRARY OF T.J. COBDEN-SANDERSON'S BROTHER IN LAW - APPARENTLY SPECIALLY BOUND FOR HIM AT THE DOVES BINDERY AND LATER BELONGING TO SYDNEY COCKERELL

19. FISHER, [Richard &] R.C. *Catalogue of the Valuable and Interesting Library of R.C. Fisher, Esq. (of Hill-Top, Midhurst, Sussex) consisting chiefly of early and extremely rare Italian, German and French woodcut books, including a fine series of Books of Hours and a few fine bindings. Which will be sold by... Messrs Sotheby, Wilkinson & Hodge... on Monday, the 21st of May, 1906 and Three following days.*

6 chromolithographic plates of 16th and 17th century bookbindings by W. Griggs (occasional very light spotting). 4to., (18.2 x 24.7 cm), bound at the Doves Bindery to a design by C.J. Cobden-Sanderson in 1908 (signed in gilt on the lower turn-in), full reddish brown niger, gold-tooled panelled sides with two sets of triple gilt fillets and open circles, interlocking on all sides, spine in compartments with raised bands, each panel with gilt fillets, the second panel with excellent gilt lettering, triple gilt fillets to turn-ins, edges gilt and gauffered. Housed in a later clamshell, felt-lined cloth box. A few spots to the sides and the usual offset from the turn-ins to the ffeps but otherwise a very handsome Doves binding.

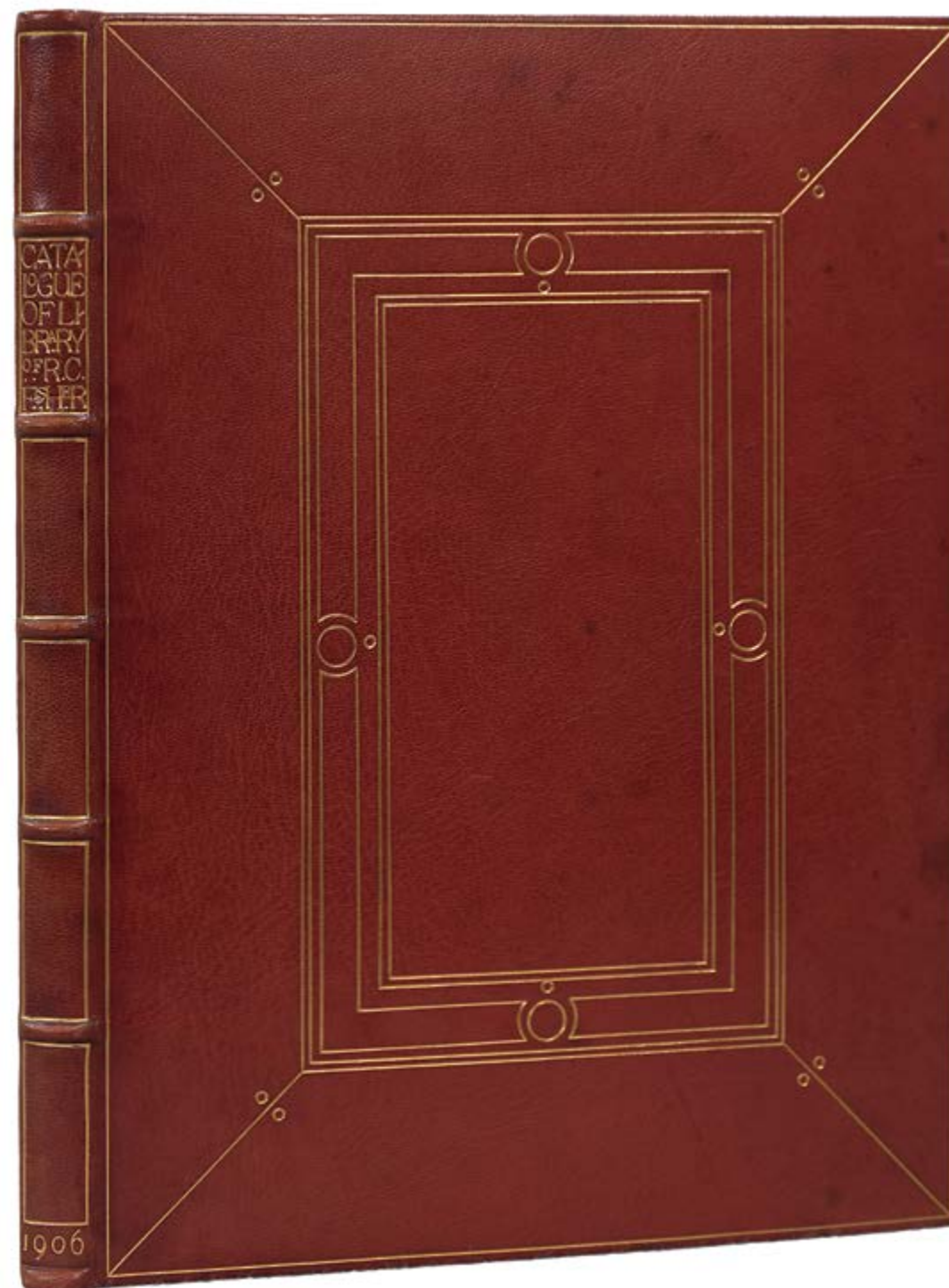
London, Dryden Press, J Davy and Sons for Sotheby, Wilkinson & Hodge. 1906.

£7500

T.J. Cobden-Sanderson's brother in law, R.C. Fisher, had inherited and added to his father Richard Fisher's extraordinary and extensive collection of early illustrated books - all the greats are represented here. The catalogue was carefully prepared and extravagantly illustrated, however the auction never took place as it was bought en bloc in advance by C.W. Dyson Perrins.

It would seem sensible to assume that this book was bound specially for Fisher, however it may well have been owned later by S.C. Cockerell as there is a note in his hand on a cutting of a Times article dated 26 February 1906 advertising the sale.

Tidcombe, The Doves Bindery 726. Exhibited at Harvard, 1991 - described as a gift from Cobden-Sanderson to Fisher.





DRANER, CARICATURIST, WITH CARAYON

WITH A UNIQUE PAINTED BINDING BY THE FAMOUS BELGIAN CARICATURIST DRANER

20. HUARD, Charles. *Londres comme je l'ai vu.*

One of 100 de luxe copies on japon, this one unnumbered. 156 illustrations of London by Charles Huard. 8vo., in an unique original vellum binding by Carayon with an original painting by Draner of a Life Guard and a Beefeater on each cover and one of an officer on the spine, spine lettered in gilt, in the original marbled paper stiff wrapper lettered in gilt and slipcase, original wrappers bound in. A very handsome book and binding.

Paris, Eugene Rey. 1908.

£1250

Draner who did the three painting on the binding was an important Belgian painter, illustrator and cartoonist. His real name was Jules Jean George Renard (1833-1926) and Draner was an anagram of his surname. He moved from Belgium to France in 1861 and became known at this time for his caricatures of military life, as on this binding which depicts a Lifeguard, a Beefeater and an army officer all with improbable whiskers, arrogance and spectacular 'English' noses. His military caricatures can be seen in several published albums including *Types Militaires de Toutes Les Nations* and *Nouvelle vie militaire*. He worked on many magazines and designed costumes for theatres and opera houses.

Charles Huard (1874-1965) was a French painter and illustrator very well known for his illustrations to Balzac. His London book was the third voyage book he was commissioned to do, the others covered Berlin and New York.



KATHARINE ADAMS

21. NORMAN, Philip. *London City Churches that Escaped the Great Fire.*

6 plates. The complete text numbered p. 26 -116 from the London Topographical Record 1908, as called for. 8vo, bound by Katharine Adams in full green pigskin, spine in compartments with raised bands, lettered all the way along the spine in gilt, with her Katharine Wheel monogram in gilt on the lower turn-in, single gilt border on turn-ins, all edges gilt. Small offset from turn-ins, spine slightly faded with a little rubbing to very top of spine otherwise a very satisfying volume. Housed in a later slipcase.

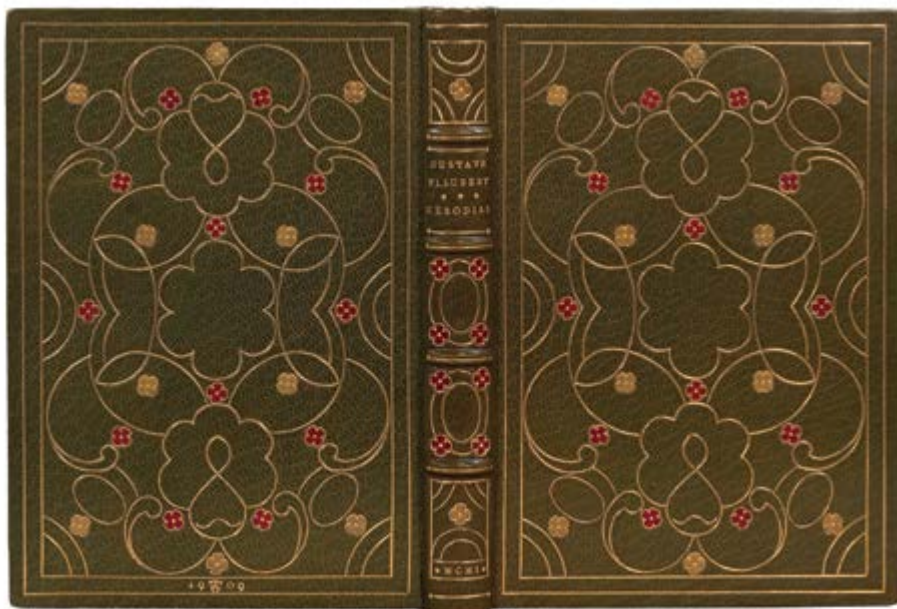
London, 1908.

£2200

Inserted is a sketch of the layout of 'Cree Church', which may well be by Katharine Adams as the church is St. Katharine Cree in Aldgate, London. It was built by Inigo Jones and opened in 1629, surviving the Great Fire.

A good example of a simple Katharine Adams binding, displaying a superb example of her excellent lettering. Adams was largely self-taught, being a pupil of Sarah Prideaux and Douglas Cockerell for only 4 months. She began binding on her own in Broadway in the Cotswolds in 1901 receiving her first commission from William Morris's wife Jane. She was to go on to bind for the greatest collectors and printers of her day. Her bindings are known for their technical skill and the excellence of her gilding.

Tidcombe, Women Bookbinders, p.131-146.



ANKER KYSTER

22. ERAGNY PRESS. FLAUBERT, Gustave. *Trois Contes: La Légende de Saint Julien L'Hospitalier; Un Coeur Simple; Hérodiade*.

Three volumes. All with wood engraved frontispieces, borders and initials designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. Each one of 226 copies and printed in Vale Type on Arnold's handmade paper with the Vale Press watermark. 16mo., each bound by Anker Kyster (signed on lower turn-ins and dated with his mark on the back of each volume) in full olive green goatskin with differing and exuberant patterns in gilt on the sides within in the same frame of two gilt fillets on the sides with two doubled demi and semi circles in gilt at the edges and centres of the frame and the same curving gilt outline with a curved lozenge in the centre of each. All of the three volumes have different curving patterns in gilt and onlaid red and citron morocco flowers highlighted in gilt in the centre of the frame. The spines are all matching with five panels with raised bands, lettering in one panel, the others with gilt curved decorations within a gilt border and with onlaid red and citron morocco flowers, turn-ins with four gilt fillets, all edges gilt. Each volume has different hand-painted japanese vellum endpapers. All the original blue binding papers with the original printed labels are bound in. An exquisite and beautifully preserved set housed in the original suede lined box with spine label.

London, Eragny Press, sold by Hacon & Ricketts. 1900-1901.

£8500

Bound by the important Danish bookbinder Anker Kyster in 1909. Kyster (1864-1939) was the foremost binder in Copenhagen at this time and is one of Denmark's greatest and most artistic bookbinders.

In 1896 Camille Pissarro suggested that Lucien should think of printing works by Flaubert which were not in copyright which led to him printing these three short stories by Flaubert which first appeared in uniform linen-backed blue paper covered boards.



COSWAY BINDING

23. RAPHAEL. KAROLY, Karl [pseud.] *Raphael's Madonnas & other great pictures, reproduced from the original paintings, with a life of Raphael and an account of his chief works.*

One of 120 copies, large paper copy. 40 plates, including 9 mezzotints on India paper with tissue guards, and 14 illustrations in text, of which several are full page. Title printed in red and black. Folio, bound in full rich brown morocco by 'Riviere & Son from designs by J[ohn] H[arrison] Stonehouse', signed in gilt on the front turn-in with a miniature by Miss C.B. Currie inlaid behind a piece of convex glass with several arched gilt fillets with semi flower tooling in one, surrounded by multiple gilt rules radiating out from the central image resembling a sunburst all within two more gilt borders and a flower and leaf gilt pattern at the foot. At the head is a crowning basket of flowers with a garland of roses and leaves across the top and descending down the front, slate grey morocco label across the front lettered in gilt. Spine in compartments, richly tooled in gilt with two slate grey morocco spine labels lettered in gilt in the second and fourth panels, turn-ins with four gilt fillets, green silk doublures and endleaves, top edge gilt, others untrimmed in the original olive green morocco, in the original full morocco upright box with slip on lid signed 'Riviere & Son'.

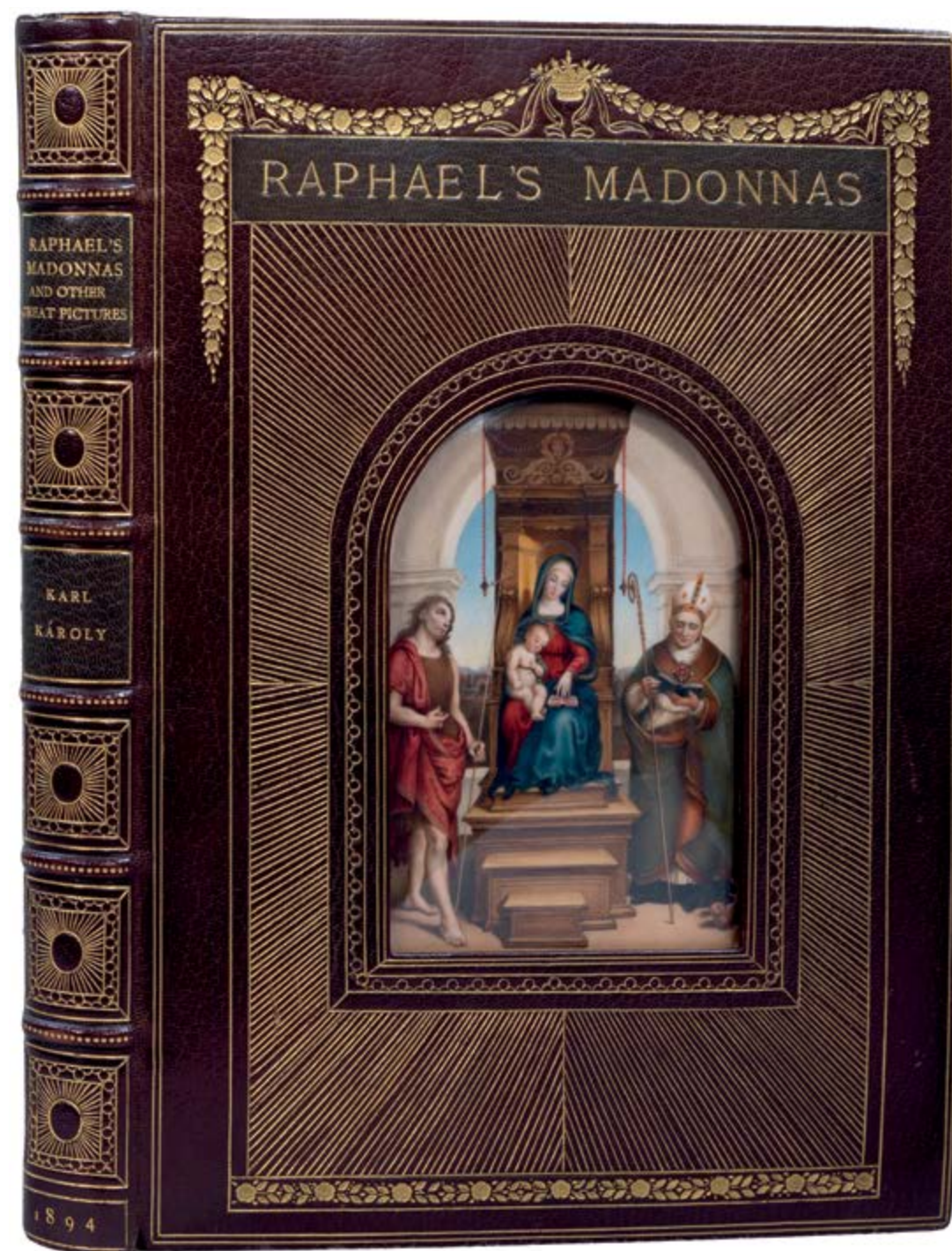
London & New York, Chiswick Press for George Bell & Sons. 1894.

£18000

A generously illustrated catalogue of Raphael's Madonnas in an extraordinary Cosway binding. Miss C.B. Currie executed a full miniature reproduction of Raphael's 'Ansidei Madonna', his early 16th century altarpiece which she copied from the original in National Gallery. Reputedly 'one of the most perfect pictures of the world' the Gallery had paid the Duke of Marlborough £72000 in 1885 to acquire the Raphael from Blenheim Palace, the highest price ever paid for a picture.

Caroline Billin Currie (1849-1940) was the greatest miniaturist and fore-edge painter of her time working mainly between 1901 and 1937 when she was merely described as a 'copyist' working for J H Stonehouse of the bookseller Henry Sotheran and the binder Riviere. This binding was done around 1910 and appeared in the lavish 'Coronation catalogue' from Sotheran where it was described as being with 'a very large single miniature by Miss Currie of the Madonna dei Anseidei' and was priced at £31 10s. The book reappeared in the c.1916 catalogue of the bookseller George D. Smith in New York priced at \$250.

Ratcliffe: Hidden Treasures, Chap. 10; Jeff Weber: The Fore-Edge Paintings of Miss C.B. Currie.





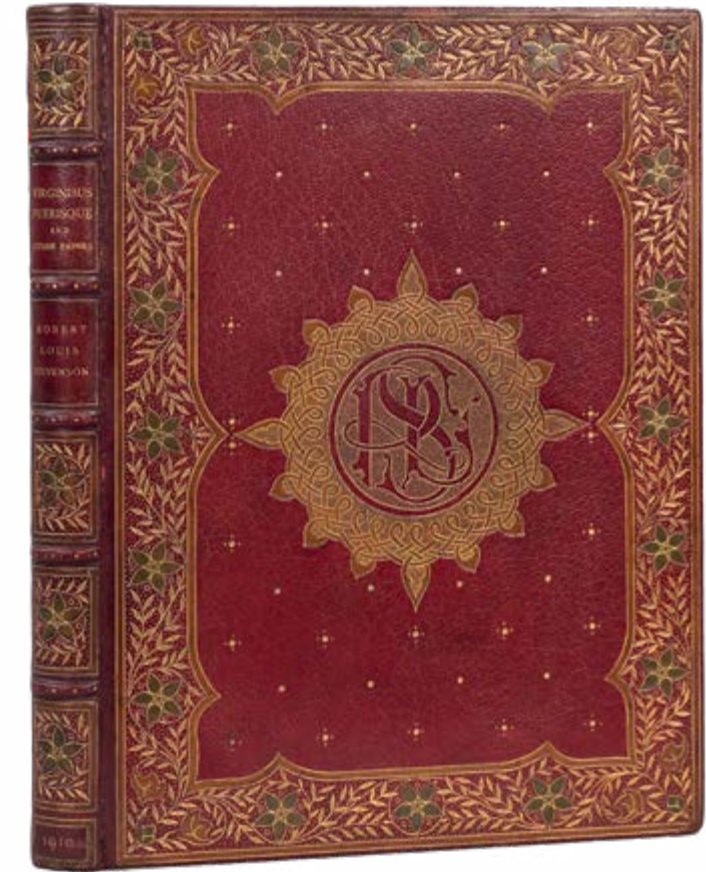
COSWAY-STYLE PORTRAITS

24. Collection of six Cosway-style portraits of Burns, Wordsworth, Ruskin, Longfellow, Whittier and Francis Bacon each in a straight-grain morocco case.

Six miniature watercolour oval portraits of Burns, Wordsworth, Longfellow, Ruskin, Whittier and Francis Bacon each set in a handsome matching morocco case (10.5 x 15 cm) very probably by Riviere of dark blue straight grain morocco with gilt ruling to spine and edges with the portrait set behind glass in a setting of blue morocco with a gilt laurel wreath tooled around the oval and the initial of the poet at the base, blue watered silk doublures. An exquisite set. Some rubbing to extremities. c.1912.

£4900

Made for the London carriage trade and most probably made for Sotherans by Riviere. It may be assumed that these were made for the American market as the American poet John Greenleaf Whittier is included in this set. Whittier was heavily influenced by Burns and was, like Longfellow, a 'Schoolroom Poet' and is particularly interesting now because of his connection with anti-slavery poetry.



RIVIERE & SON

ELABORATE RIVIERE BINDING ON STEVENSON'S POPULAR MEDITATIVE ESSAYS

25. STEVENSON, Robert Louis. *Virginibus Puerisque and Other Papers*.

No. 2 of 250 copies on Aldwych handmade paper. 12 colour illustrations after designs by Norman Wilkinson. 4to., bound by Riviere & Son (signed on upper turn-in) in full deep red morocco, sides with very lavish gilt borders on both sides with of stems and leaves with onlaid green morocco flowers and citron morocco leaves within a double border of citron morocco onlay within gilt fillets, the central panels are tooled with gilt circles and dots with a central gilt device with interlacing circular strapwork pattern of onlaid citron morocco (front) and green morocco (back) and Stevenson's initials RLS outlined in gilt in the centre, green watered silk doublures, turn-ins with green morocco and gilt fillet borders with gilt circles and dots and gilt and onlaid green morocco flower designs in each corner, spine in compartments with raised bands, panels with gilt stem and leaf design with circles and flowers using onlaid green morocco. Slight rubbing to joints and a few small marks to the leather. A very handsome binding.

London, published for The Florence Press by Chatto & Windus. 1910.

£3500



M. JULLIEN, CALLIGRAPHER & BINDER

ELABORATE ILLUMINATED MANUSCRIPT AND PYROGRAPHIC BINDING
INSPIRED BY ISLAMIC TILE DECORATION

26. RÉGNIER, Henri de. *Poems*.

Original 96pp. manuscript in red and black ink with elaborate decorated geometric arabesque borders within ruled lines and decorations in text in pen and ink and colour wash including arabesque initials, on thick wove paper, each leaf being mounted on paper guards. Folio, original calf with elaborate pyrograph decorations by Jullien on both sides echoing the borders of the manuscript and the arabesques in black ink with infilled red and black borders with central panels which are ruled with circular design and 4 devices in the centre, spine in compartments with raised bands, lettered in gilt, gilt inner dentelles.

Paris, [1913].

£3800

An extraordinary and beautiful decorated poetry manuscript written out and illuminated throughout by M. Jullien. The 56 poems are by Henri de Régnier (1864-1936) who was a disciple of Mallarmé and one of the most significant French Symbolist poets. The poems are full of Orientalist symbolism which is echoed so well by Jullien with his geometric arabesque designs in the manuscript and in his pyrographic binding.



HARRIETTE ANNE MORRELL

MADE BY HARRIETTE ANNE MORRELL FOR HER
DAUGHTER IN LAW OTTOLINE MORRELL

27. EMBROIDERED BINDING. *Hand embroidered notebook*.

8vo., contemporary linen cloth over boards, exquisitely hand-embroidered in black thread with a floral panel decoration in Bloomsbury style, exquisite hand printed patterned endpapers, all edges yellow. The pages within are all blank. In extraordinarily fine condition. [1914].

£1500

Immaculately bound and embroidered with a recognisable Bloomsbury aesthetic by Harriette Anne Morrell (1842-1924) and with a presentation inscription in pencil from her to her daughter-in-law Ottoline Morrell (1873-1938): "to Ottoline from H.A.M. July 1914".

Harriette Morrell, the mother of Philip Morrell, was an accomplished artist and needleworker. After her death a memorial exhibition catalogue of her work was published by Basil Blackwell in 1925: 'Harriette Anne Morrell: A Description of Herself and Some of Her Needlework and Painting'.



COSWAY-STYLE BINDING BY SANGORSKI & SUTCLIFFE

EXTRAVAGANTLY BOUND FOR THE LUXURY LOS ANGELES MARKET

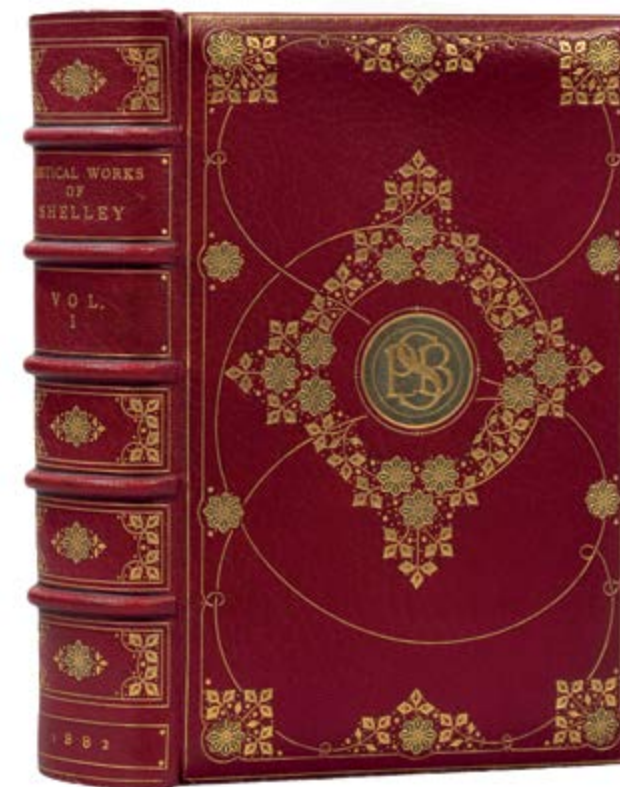
28. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley*.

Two volumes. Edited by Harry Buxton Forman. Frontispiece for each volume. Pp. xxx, [ii], 572; xiv, [ii], 580. 8vo., in two sumptuous deluxe bindings for the American luxury market signed in gilt by Sangorski & Sutcliffe for J.W. Robinson of Los Angeles, with the additional J.W. Robinson label at the back of each volume, c.1920. Full crimson morocco with an inlaid Cosway-style miniature of Shelley set into the blue morocco front doublure of the first volume surrounded with oval gilt frame and two gilt tooled borders, ornamented with pearls set in the centre of a gilt flower tool. Both volumes are very ornate, each board with 8 typical Sangorski flowers of gilt and onlaid green morocco, the corners with three sprays of tooled leaves, the upper covers have additional sprays at top and bottom and a central panel of leaves and green morocco and gilt flowers surrounding central circular device of Shelley's monogram on Vol. I tooled in gilt on a circle of green morocco surrounded by three gilt borders and on Vol. II a pansy in gilt on a circle of green morocco with three gilt borders and the words "Let my flowers be pansies". The doublure of the first volume is of red morocco, turn-ins with gilt fillets around blue morocco with the inlaid miniature as described above, the rest are all of watered silk with gilt fillet borders and the signatures in gilt, gilt gauffered edges. In immaculate condition and housed in the most satisfying original blue morocco sprung box, opening at the front and with a blue velvet binding and solid plinth base with two spines which open sideways and have compartments with raised bands tooled in gilt with red morocco onlay in each panel and three panels with gilt lettering.

London, Reeves & Turner. 1882.

£17500

J. W. Robinson was a high-end department store in California with its headquarters in Los Angeles, this book being specially bound for them to sell in their Seventh and Grand store. Sangorski & Sutcliffe really went all out with this relatively early Cosway-style binding and its very pleasing spring opening box to satisfy Robinson's glamorous film star clientele.





AN AVANT-GARDE MASTERPIECE - THE 'BOLTED BOOK'

29. DEPERO, Fortunato. *Depero Futurista*.

First edition. 1 folding page, numerous typographical compositions and 28 photographic reproductions. Text and illustrations printed in red and black ink on variously coloured wove papers. Pp. 238. Oblong 4to. (31.7 x 24 cm), bound in the original publisher's paper covered boards printed in black and silver, secured with nuts and bolts.

Milan-Paris, Edizione Italiana della Dinamo Azari. 1927.

£24000

An excellent copy, signed by Depero, of the 'bolted book'. Supposedly being one of 1000 copies, although it is probable far fewer were actually printed.

The book is an important anthology of work by the Futurist designer Fortunato Depero (1892-1960). It reproduces his theatrical and commercial designs from the period 1913-1927, including his designs for the Campari campaign.

The preface explains the 'bolted book' perfectly - "this book is Mechanical, bolted like a motor, Dangerous, can constitute a projectile weapon, Unclassifiable, cannot fit into a library with the other volumes. And therefore it is in its exterior form Original, Invasive, and Assailing like Depero and his art"

Jentsch in *The Artist and the Book in Twentieth Century Italy*, 177 writes "Depero futurista is considered one of the avant-garde masterpieces in the history of the book object. It exemplifies all the futurist innovations: witty typographical effects, the use of coloured inks and decorated paper and the brilliant idea of dynamo binding, making the book seem like a machine".



PAUL KERSTEN & PAUL KLEIN

SPECTACULAR CHROMOLITHOGRAPHED BINDING DESIGNS

30. Paul Kersten und Paul Klein: *Vierzig Neuzeitliche Entwürfe für Kunstlerische Bucheinbände*.

40 bookbinding designs, 20 by Kersten and 20 by Klein, elegantly printed in chromolithograph and tipped onto individual sheets with numbers, details and borders printed in Bauhaus-style on sheets designed by Klein, with the 4pp. foreword and index in Bauhaus grey stiff paper portfolio by Paul Klein. 4to., the portfolio has a little light rubbing and chipping to spine, otherwise very good.

Halle, Wilhelm Knapp. 1928.

£1400

An incredibly attractive and eye-popping sample book of the work of the two binders. The accompanying notes indicate the finishing techniques used for each binding, for example blind or gold.

Kersten was one of the greatest finishers of his generation and taught several notable students including Otto Dorfner and Otto Pfaff. The designer and binder Paul Klein was an apprentice at the Bauhaus under Dorfner and continued working with Dorfner for many years.



RANDEYNES ET FILS

31. RANDEYNES ET FILS, relieur Paris. *La Reliure*.

36 pp. trade bookbinding catalogue, fully illustrated throughout with numerous binding styles and figures explaining bindings, materials etc. Oblong 4to. (28 x 22 cm) original grey cloth backed wood veneer look paper covered boards with lettering in red cloth and silver. Boards rubbed at edges and a little on the title, good internally with the original confidential 8 pp. price list inserted loose.

Paris, Randeynes & Fils. 1934.

£2000

Randeynes et Fils had their bindery, which had been established in 1838, on the rue d'Assas in Paris. They produced bindings in any style and the splendid pages of possible binding options include hundreds of different 'pastiche' bindings in any style from the earliest days to the 1930s. The different options are in several sections including Monastique, XVIe Siècle, Jansénistes, XVIIIe Siècle, Louis XVI, Révolution et Empire, Romantique, Depuis 1860, Depuis 1900, Nègre et Oriental, Livres D'Or, Reliure Industrielle, Lorica Intégrale, Bibliothèque Publique ie individual library bindings, Projets (showing metal bindings) and some remarkable Art Deco works entitled 'Créations Modernes'.

A marvellous catalogue which acts as an overview of French binding styles over the centuries. It is particularly interesting to have the very detailed price list all in columns and priced by size and material.

Only 4 copies recorded in OCLC, apparently without the price list present here.

DOUGLAS COCKERELL

INSCRIBED BY THE AUTHOR

32. COCKERELL, Douglas. *The Binding of Books*.

Vol. LXXXVII (87), No. 4513 of The Journal of the Royal Society of Arts with a 16 page article 'The Binding of Books' by Douglas Cockerell with 9 illustrations of bookbindings. Pp vi(adverts), 685-706. 8vo., inscribed on the ffep by Cockerell in ink as a gift to George Nelson ('To Geo. A Nelson from the author, Douglas Cockerell, Nov. 1939'), bound presumably at Cockerell's bindery in vellum backed Cockerell marbled paper with a handwritten label on the upper cover. In excellent condition.

London, Royal Society of Arts. 1939.

£300

The text is that of a lecture given by Cockerell to the Royal Society and includes a 4pp transcript of the Q and A after the lecture.



SANGORSKI & SUTCLIFFE

CARSTAIRS' WAR POEMS IN A SPLENDID VELLUM AND GILT BINDING FOR HATCHARDS

33. CARSTAIRS, Carroll.

My Windowsill.

Beautifully and delicately bound for Hatchards, probably by Sangorski & Sutcliffe, in full vellum with elaborate rose sprays and leaves in gilt on both covers and spine.

London, William Heinemann. 1930.

£1000

Sangorski & Sutcliffe had a close relationship with many of London's bookshops and produced bindings for Hatchards, Sotheran's and Bumpus amongst others.

Carroll Carstairs was an American art dealer who served in the Grenadier Guards of the British Army during World War I, having represented himself as a Canadian. He saw a great deal of action, won a Military Cross and was severely wounded at the end of the war. He wrote one of the key WWI memoirs, *A Generation Missing*, which was published the same year as this book of mainly war poems, 1930.





MADELEINE GRAS

DESIGN ARCHIVE OF AN IMPORTANT WOMAN BOOKBINDER IN PARIS
WITH WATERCOLOURS AND SEVERAL DETAILED CALQUES

34. GRAS, Madeleine. *Archive of Original Bookbinding Designs.*

35 original bookbinding designs in watercolour and pencil by Madeleine Gras, all with titles in pencil at the bottom of the design, several with design notes and with additional calques or detailed binding guides in pen and pencil on tracing paper. 1930-50s.

£9500

Madeleine Gras (1891-1958) was a Parisian bookbinder whose work was first exhibited at the 1922 Salon de la Société Nationale des Beaux-Arts. Her first teacher and a big influence was Henri Noulhac who also taught Rose Adler.

The designs include work for the following books:

Leger's *Cirque*

Rouault's *Le Cirque* Titled - four designs, one with numbered calque on tracing paper

Picasso's *Gongora*- two designs with calque on tracing paper on verso of each

Edgar Allan Poe's *L'ange du Bizarre*

Le Grand Meaulne

Dufy's *Colette Pour un Herbier*

Van Dongen's *La Révolte des Anges* by Anatole France

Jacques Villon's *Bucoliques of Virgil*, - five designs - one with taped on mosaic parts, two with calques

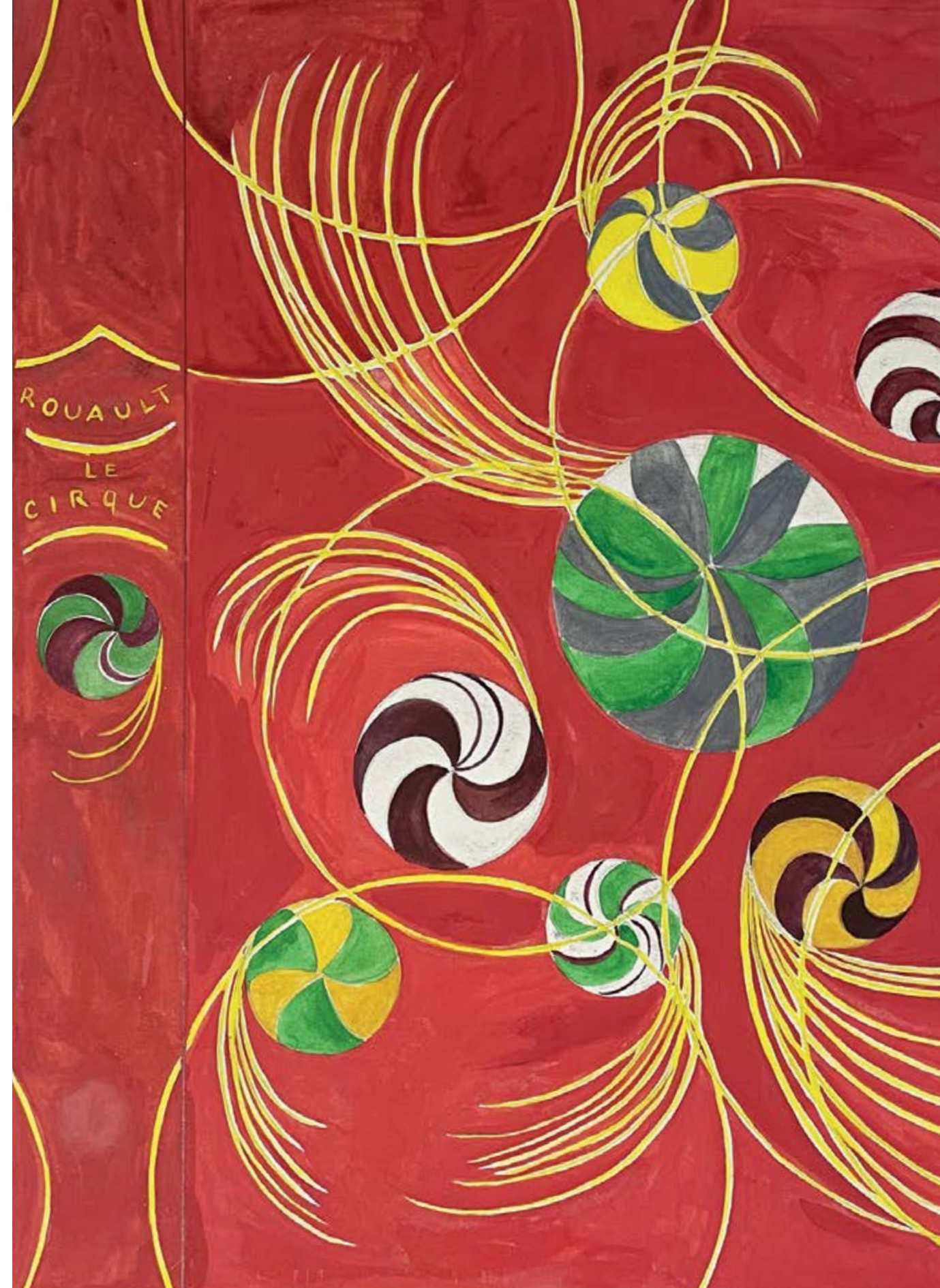
Valéry's *Charmes* with two additional calques on tracing paper

Derain's *Pantagruel* - three designs

Maillol's *L'Art d'Aimer* with calque on tracing paper

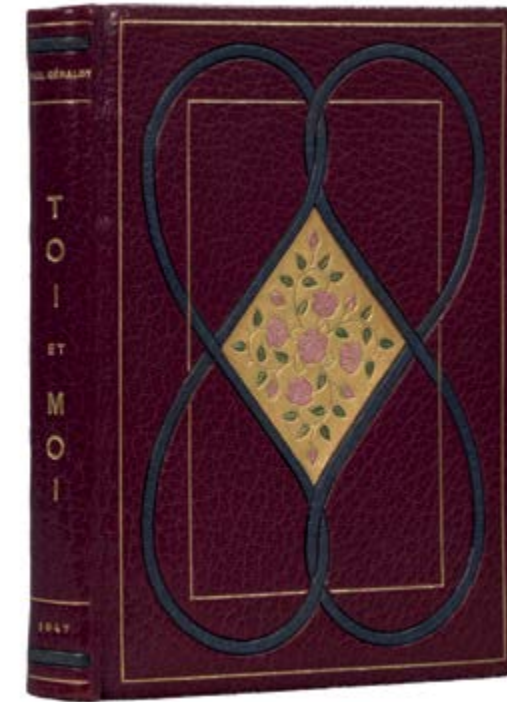
Goerg's *Les Fleurs du Mal* by Baudelaire with calques and tipped on mosaics

Several of these designs are on books which are recorded either in libraries or in the rooms.





34.



BERTHAUX

A SUMPTUOUS BINDING BY THE SUPERB GILDER BERTHAUX
ON POEMS ABOUT A LOVE AFFAIR

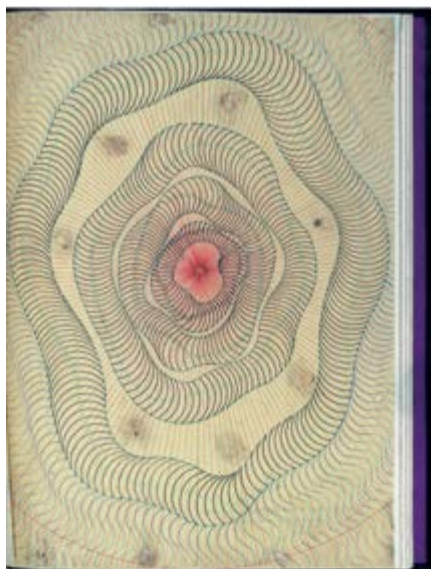
35. GERALDY, Paul. LEPAPE, Georges.
Toi et Moi [You and Me].

34 illustrations by Georges Lepape. Pp. 165. 8vo., exquisitely bound by the gilder H. Berthaux in full maroon morocco with blue morocco inlays and an inset gilt panel with onlaid pink morocco roses and green morocco leaves all tooled in gilt, gilt ruled borders and lettering on spine, inner dentelles with pink onlaid roses and gilt ruling, marbled endpapers, in a matching chemise and slipcase. In superb condition.

Paris, Editions de l'Ile de France. 1947.

£950

Paul GERALDY's beautiful, 'naive' poems following the course of a love affair first appeared in 1912.



PAUL BONET

SPECIALLY COMMISSIONED 'IRRADIANT' BINDING WITH THE ORIGINAL DESIGNS BY PAUL BONET ON A BOOK CELEBRATING HIS WORK

36. VALÉRY, Paul, ELUARD, Paul, MOUTARD-ULDRY, Renée, BLAIZOT, Georges & MICHON, Louis-Marie. *Paul Bonet... avec cent cinquante sept reproductions de reliures en couleurs et en noir* (1927-1944).

3 full-page and 3 double-page colour plates, 157 black-and-white illustrations. Extra-illustrated with five original designs by Bonet for the binding. No. 31 of 50 special copies with 6 additional reproductions of maquettes, in addition this copy is extra-illustrated with 5 original hand-drawn designs by Bonet for this binding from his first designs to the final calque or tracing for the finisher bound in at the end. Large 4to., in a remarkable binding designed by Paul Bonet, for Jacques Millot, executed between July 1945 and May 1946 by René Desmules (relieur) and Collet (doreur), signed Paul Bonet & dated 1946. Full dark purple crushed levant morocco, covers gilt with a baroque *décor irradiant* (concentric irregularly-shaped waves of rays), forming identical patterns on both covers, around a central area which, on the front cover, has the name Paul Bonet lettered in blind; the design carried across the spine, fuschia (opéra) reverse calf doublures and endleaves bordered in smooth blue calf, original wrappers bound in, all edges gilt, original morocco-backed and edged chemise and slipcase.

Paris, August Blaizot. 1945.

£30000

An excellent example of an irradiant binding by Bonet on a book celebrating this important French binder's work. Bound for Jacques Millot who was one of Bonet's key patrons and friends. The inscription on the half-title from Bonet to Millot reads "Pour Monsieur le Professeur Millot qui en me confiant la reliure de cet ouvrage me contraignit à renoncer à toute modestie. Avec mes sentiments reconnaissants et en toute sympathie pour nos amis les livres. Paul Bonet."

In his *Carnets* Bonet gives a detailed description of the binding, calling the colour of the doublures 'opéra'. *Bonet. Carnets 750.*





PAUL BONET

37. BRAQUE, George. HESIOD. *Theogonie*.

One of 150 numbered copies, this one being number 98, on papier d'Auvergne, signed by Braque on the justification leaf; one of a few undesignated copies that include 3 photogravures made from early printings of three lost etched plates by Braque. Etched frontispiece in black and brown, 16 mixed etching plates plus head- and tail-piece vignettes, illustrated table of the etchings plus the etched front wrapper printed in colours and varnished in yellow, all by George Braque (frontispiece and plates blind-stamped with his monogram). Folio, bound by Paul Bonet, signed and dated 1960 on turn-ins. Full crushed black morocco, each cover with two abstract sculptural onlays, one a mosaic of yellow morocco on a recessed panel of black calf, the other a mosaic of green morocco on a recessed panel of white calf, the smooth spine with the title in Greek lettered vertically in onlaid yellow morocco, doublures and endleaves of reverse yellow and green calf edged with black and white calf, all edges gilt, original wrappers bound in, housed in the original chemise and slipcase. Some offset from wrapper and frontispiece, otherwise extremely good.

Paris, Aimé Maeght. 1955.

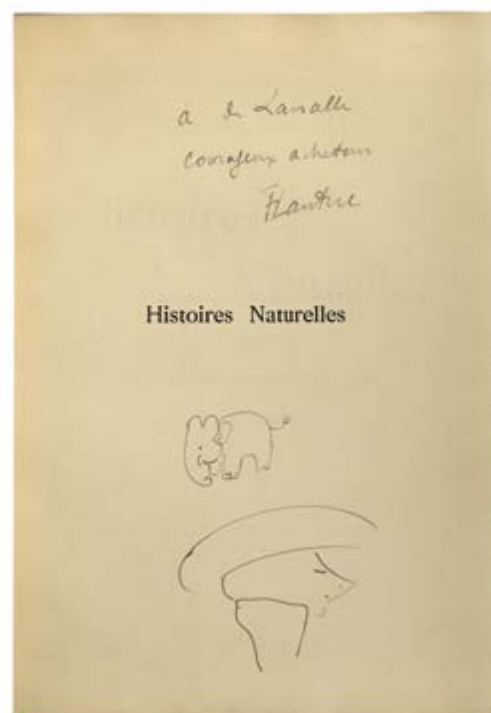
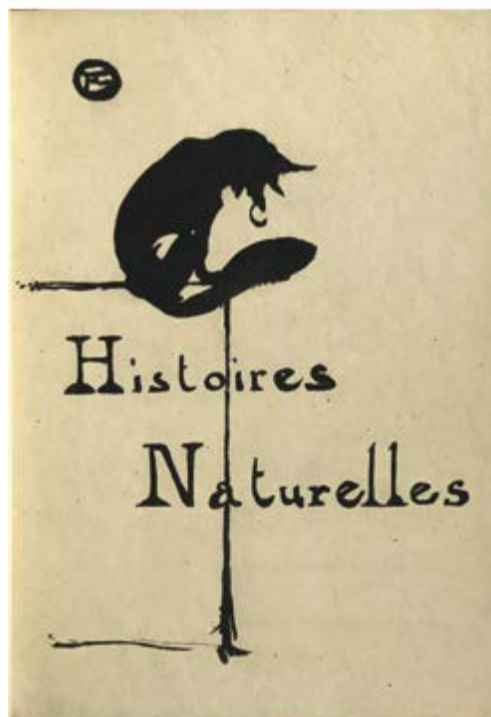
£27500

Braque's illustrations had been commissioned by the French art dealer Ambroise Vollard, and the sixteen etchings accompanying the text were completed in 1932. The Vollard edition was abandoned, however, and when Maeght revived it twenty years later, Braque added the two etched vignettes as well as the etchings for the frontispiece and front cover.

A superb example of his work, Bonet has skilfully taken up the style of Braque's work and incorporated it into his exceptional binding.

Bonet Carnets 1295; Artist & the Book 38.





PIERRE-LUCIEN MARTIN

INSCRIBED BY TOULOUSE-LAUTREC AND IN A DELICIOUS BINDING BY MARTIN

38. TOULOUSE-LAUTREC, Henri de. RENARD, Jules. *Histoires Naturelles*.

22 original lithographs by Henri Toulouse-Lautrec. No. 57 of 100 copies. 4to., specially bound by Pierre-Lucien Martin c.1960 in full rich aubergine morocco with an inlaid panels on both sides and spine of pale grey calf, with onlaid elaborate lettering in truffle and aubergine calf with luxurious truffle calf doublures and endleaves, signed in gilt inside the front cover, original wrappers with a superb design by Toulouse-Lautrec bound in. Housed in the original half morocco chemise and morocco edged slipcase. Slight rubbing to the slipcase and chemise, otherwise extremely good.

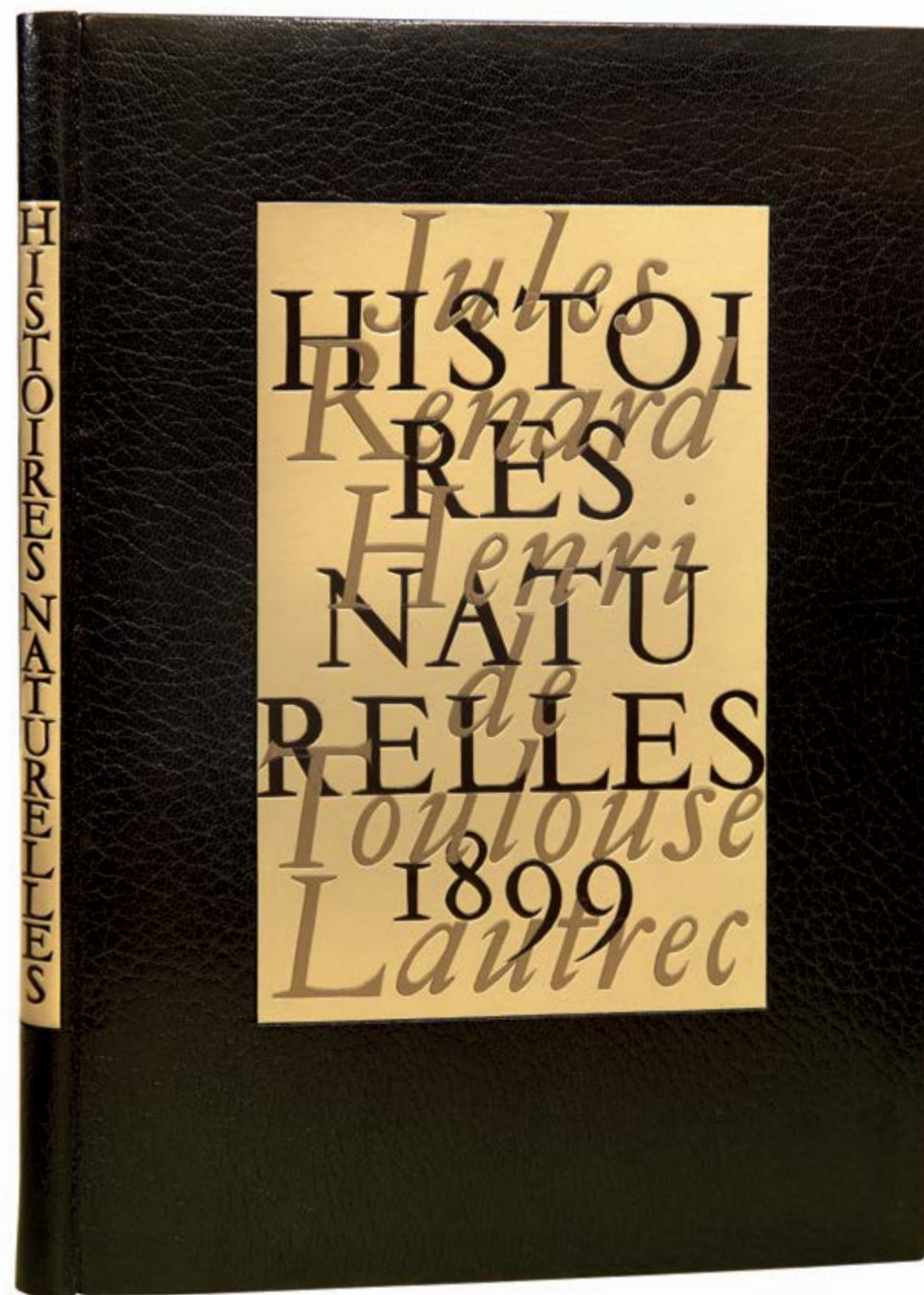
Paris, H. Floury. 1899.

£35000

Inscribed by Toulouse-Lautrec to de Lassalle who he describes as a 'courageux acheteur' or courageous buyer, he adds charming ink sketches of an elephant and a sharp-nosed profile of a man with a high collar and a large cap. The inscription refers to the fact that at this time the book took a long time to sell its 100 copies, the last being sold 18 years after publication, in large part due to a long delay in publication.

Garvey in *Artist & the Book* remarks that *Histoires Naturelles* is "now one of the rarities of the 19th century...Not only does it contain some of Lautrec's finest illustration, but it is the prototype of nearly all modern bestiaries".

Artist & the Book, 304.





ROGER POWELL

WITH THE ORIGINAL BLOCKS FOR THE LETTERS

39. OSTLER, George. *The Little Oxford Dictionary of Current English*.

Third edition. Pp. 640 12mo., [8.5 x 12 cm], bound by Roger Powell in 1962 in full olive green goatskin, covers tooled in gilt zig-zag lines at the foot running all the way around the binding with the letter A tooled in blind on a small purple goatskin label on the front and the letter Z similarly tooled in blind on a teal goatskin label on the back, both with gilt fillets, spine lettered in gilt, plain endpapers, all edges gilt. In immaculate condition.

Oxford, Clarendon Press. 1957.

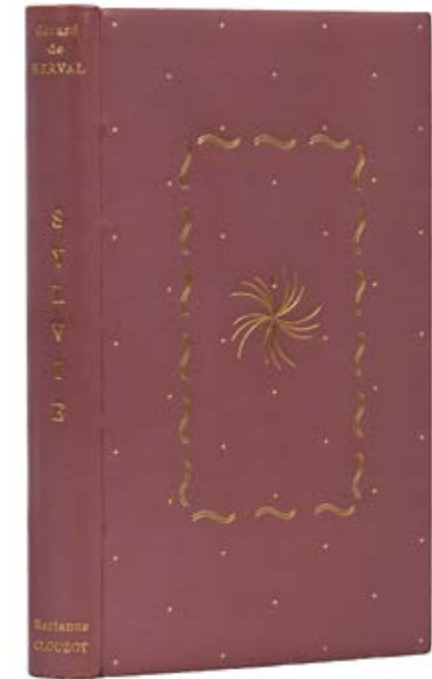
£2900

Together with the two original metal blocks used to blind-tool the letters A and Z.

The binding is unsigned but comes with a letter from The Craft Centre of Great Britain addressed to Miss Lydia Tovey and dated 3rd January 1962 in response to her request for two dictionaries to match one already bound by Powell. The letter suggests she contact him directly at 198 Norton Way, Letchworth Herts, which may have caused some delay as this was in fact Sandy Cockerell's address. Clearly Powell accepted the commission.

Roger Powell was born in 1896 and began binding seriously in 1930 when he studied for a year at the LCC Central School of Arts and Crafts under Douglas Cockerell, Peter McLeish, George Frewin and William Matthews. After a short period binding on his own, in 1935 he joined Douglas Cockerell & Son and remained a partner with Sandy Cockerell until 1947 when he set up his own Slade Bindery. In 1956 he set up a partnership with Peter Waters who he had taught at the RCA and Peter's wife Sheila provided them both with assistance. Waters left in 1971 for the Library of Congress conservation department. The great Bernard Middleton said of him that he was simply "one of the most important and influential bookbinders of the last hundred years and, arguably, of any period".

Roger Powell: an appreciation, New Bookbinder, 11 (1991), p.87.



RENÉ DESMULES

IN AN EXQUISITE ROSE CALF BINDING BY BONET'S COLLEAGUE
AND PRE-EMINENT FINISHER DESMULES

40. NERVAL, Gérard de. CLOUZOT, Marianne. *Sylvie*.

No. 550 of 750 copies. 20 original etchings by Marianne Clouzot with several wood cuts throughout the text by Gerard Angiolini. Thin 8vo., original rose calf binding by René Desmules, signed and dated 1972, with delicate dots and wave patterns with a catherine wheel-like device in the centre of each side all in gilt, spine lettered in gilt, white calf turnins and maroon suede doublures, all edges gilt, original wrappers bound in, housed in the original matching chemise and slipcase. In superb condition.

Paris, Marcel Lubineau. 1944.

£1600

Semi-autobiographical, Nerval's story is of three lost loves. Proust style (in fact Proust was a great fan of the book), a paragraph in the newspaper causes the narrator to revisit his youth. The noble youth decides to leave his debauched life in Paris and return to the pure love of a peasant girl Sylvie...a timeless theme of the search for a purer time. He also loves a seductive actress in Paris and a beautiful noblewoman who dies in a convent. He loves all of them but there is no happy ending.

René Desmules was an excellent and meticulous French binder, it is well known that he executed many of Paul Bonet's binding designs.



SALLY LOU SMITH

ONE OF ONLY 15 SPECIALLY BOUND COPIES ON
BATCHELOR PAPER, SIGNED BY R.S. THOMAS

41. GWASG GREGYNOG. THOMAS, R.S. *Laboratories of the Spirit*.

No. XI of 15 special copies printed on Batchelor handmade paper, signed by the author and specially bound. Printed in brown, blue and black in 16 point Original Janson type on the Albion Press at Gregynog by Michael Hutchins. Thin 4to., bound by Sally Lou Smith, signed on the lower turn-in, in darkest blue French levant goatskin with brown, chestnut, tan and grey puckered morocco onlays on upper and lower covers tooled in gold, palladium and blind and lettered in gilt on the spine, endpapers by noted papermaker John Mason from plant-material gathered at Gregynog. Housed in the original quarter blue goatskin drop-back box with oatmeal cloth sides, felt-lined and titled in gilt on the spine. An extremely good copy.

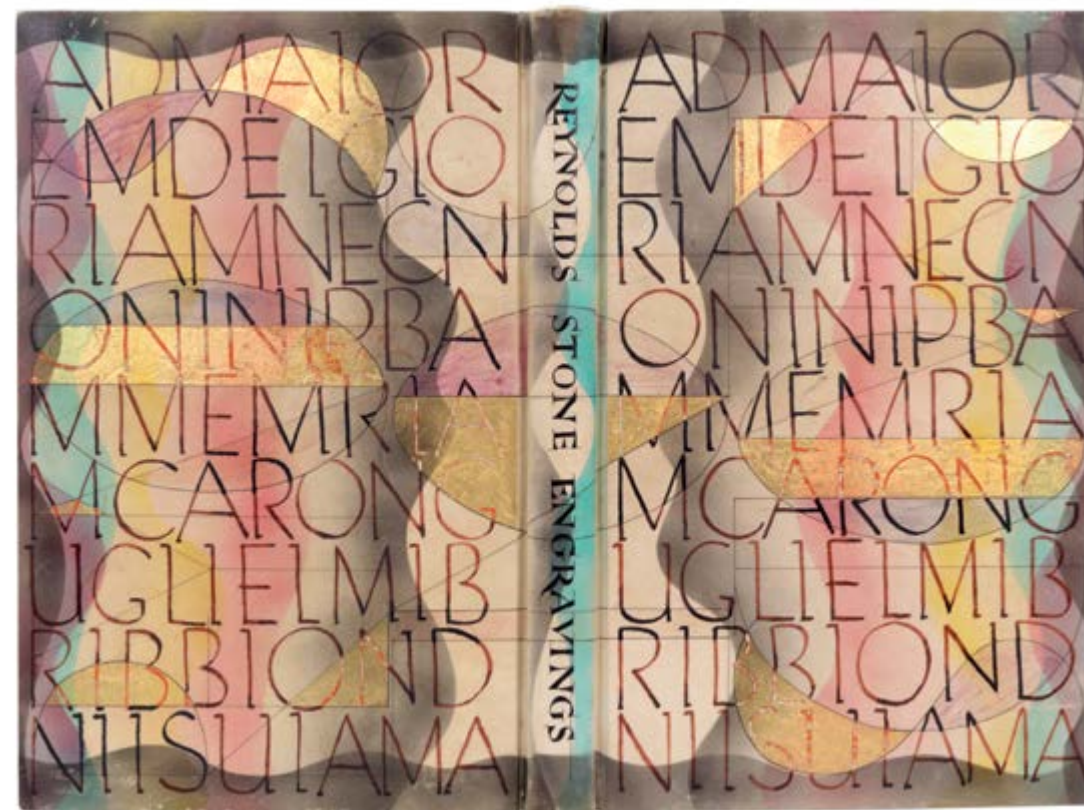
Newtown, Gwasg Gregynog for the University of Wales Press. 1976.

£3000

The first book to be printed at the revived Gregynog Press in 1976. Sixty of R.S. Thomas's remarkable spiritual Welsh poems appears at their best in this printing: "Life is not hurrying on to a receding future, nor hankering after an imagined past" or "There is a stillness about certain Ming vases which in itself is a form of prayer....there are moments in a Bach fugue when we are at the centre of the universe and hear the throb of the great dynamo that converts music to power".

The important designer bookbinder, the American Sally Lou Smith, embraced the book entirely using just the right colours and design to complement the earthy beauty of the poetry and typography.

Esslemont & Hughes, Gwasg Gregynog catalogue 1970-1990, 1.



GARTH WHILE

42. STONE, Reynolds & CLARK, Kenneth. *Reynolds Stone Engravings: with an introduction by the artist. With an appreciation by Kenneth Clark*.

151 pages bearing hundreds of Stone engravings. First edition. Printed on Basingwerk parchment. 4to., bound by Garth While in full vellum over boards hand-painted and lettered on both boards in gilt, black, pink, yellow, blue and purple with a Latin text including the Jesuit motto 'Ad maiorem Dei gloriam', all edges gilt. Bound in the 1980s. London, John Murray. 1977.

£2500

Garth While trained under De Coverley at Morley College and studied calligraphy with Dorothy Mahoney, a student and assistant of the great Edward Johnston, at the Stanhope Institute. During his 20 year bookbinding career, While specialised in hand-painted vellum bindings. While is now a silversmith whose work can be found in the Victoria and Albert Museum.

Although unsigned this binding is by Garth While and was acquired with fifteen others by an American collector in London in 2008.



JEFF CLEMENTS

43. DREYFUS, John. STAMPERIA VALDONEGA. *Into Print. Selected Writings on Printing History, Typography and Book Production.*

Photographic portrait frontispiece of Dreyfus. Pp. x, 339. Large 8vo., specially bound by Jeff Clements for Anthony Dowd in 2003 as printed on the lower doublure. Bound in grey Harmatan goatskin with feathered onlays of black, red and yellow and natural white alum-tawed goatskin on both covers, six of the onlays traverse the edges onto the doublures, the yellow goatskin goes across the front cover and spine, single vertical grey line tooled on each which run down the doublures as well. Each doublure with an integral joint is of acid free blue Fabriano handmade 'Roma' laid paper divided into two making use of the deckle edges and between the Roma papers are original leaves from Cranach Press prospectuses, the endleaves are lined with blue suede sheepskin, edges coloured yellow. Housed in the original clam shell box of blue Irish buckram lined with felt, spine label titled in Palatino on Fabriano hand made paper.

London, Printed at the Stamperia Valdonega for The British Library. 1994.

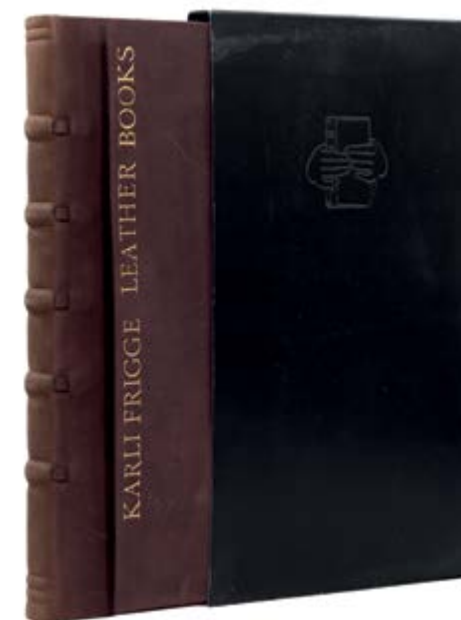
£4000

A superb example of a Jeff Clements binding responding to the book in his way with the Cranach Press prospectus peeping through the doublures to reference Dreyfus's essays on the Cranach Press in the book. Plus in his binding statement (included with the book along with a t/s from Clements to Dowd and the original invoice) Clements writes: "There is an allusion to the title, or perhaps a 'play on words'. The horizontal directional form of the cover design leads around the front cover onto the doublure and so 'into print'."

The book is inscribed on the half title by John Dreyfus to Anthony Dowd: "at the end of our first meeting... 6 Sept 97".

Jeff Clements was born in 1934 in Plymouth, studying there before moving to the L.C.C. Central School of Art and Crafts. He taught at several colleges, later becoming head of the faculty of Art and Design at the University of the West of England. He was President of the Designer Bookbinders 1981 and 1983 and moved to live in Holland producing only a few bindings a year for personal expression and relaxation. His designs are very bold and sure with a strong appreciation of the dramatic use of colour. His bindings are in private and public collections all over the world with an extensive collection being held by the Keatley Trust and in the Anthony Dowd Collection of Modern Bindings kept at the John Rylands Library. Jeff Clements died in October of this year and will be much missed.

See *The Book Collector* vol. 25 no.4 1976 for a biography of Jeff Clements written by Dorothy Harrop.



KARLI FRIGGE, MARBLER & BINDER

AN ILLUSTRATED GUIDE TO FRIGGE'S BINDING TECHNIQUE IN HER OWN BINDING

44. FRIGGE, Karli. *Leather Books.*

One of only 12 special copies, printed on Kashmir cotton paper and bound in soft leather wrap-around bindings by Frigge. With figures in the text after life drawings of binding work by Frigge. 8vo., original soft leather binding by Frigge with one of her layered marbled leaf images on the upper flyleaf, lettered in gilt, housed in the original black slipcase with title and image of hands holding a book in blind. An extremely good copy with very light fading to the spine. [Netherlands]. [1997].

£1200

Loose note written by Frigge in white pen plus a hand written note by her on the colophon to a friend nicknamed Vos stating that the book is bound in Nubuck leather impregnated with wax and that the flyleaf was marbled by her in over 11 layers.

A very clear book about Frigge's binding technique with excellent illustrations and particularly appealing being in her own binding.



KARLI FRIGGE, MARBLER & BINDER

A REMARKABLE OF 348 SAMPLES OF KARLI FRIGGE'S MARBLED PAPER
ONE OF AROUND 16 COPIES

45. BERGER, Sidney. *All of Karli Frigge's Sample Books.*

Introduction by important paper historian Sidney Berger on 6 pieces of pasted in printed card. One of a very few copies (16 according to Berger in "Karli Frigge's Life in Marbling", p.54). Large album of 348 samples of Karli Frigge's marbled paper created using all Frigge's 22 sample books, bound together. The samples are mounted on black or mauve stiff paper and numbered by the artist in silver. Oblong thin folio, bound by Frigge in reverse calf backed sparkly marbled cloth with leather straps, with white calligraphic title on the front, with the original plastic slipcase. In excellent condition. Holland, 1979/1980 to 2000.

£3200

Each of the 22 sample books originally came as 6 pages accordion-folded and when closed measure 13.5 x 20.5 cm. Here they are opened out flat with three pages forming one side. Brought together they form a catalogue raisonnee of the work of this great Dutch marbler and bookbinder. Frigge writes of the making of this album, "The sample cards were returned to me by bookbinders, picture framers, box makers, schoolteachers and daydreamers. To retrieve some of the cards, I had to trade some sheets of marbled paper, for some I had to pay good money, and some cards were acquired by sheer black magic".

PHILIP SMITH

Philip Smith was one of the greatest British bookbinders of the 20th century and was well-known for inventing several techniques including the 'lap-back' structure which allows the book to open fully and so an image or configuration can be created across both boards. He also invented vellum/laminated yokes which reinforces the joints and allows for full opening. His first and perhaps his signature invention was 'maril' which involved mixing scraps and fragments of leather parings and compressing them to create a block or thick tile from which parings can be taken to build up images or for onlays or inlays.

The philosophy of Non-Duality was the driving force behind Philip's work - that there is only One Consciousness and that everything is Consciousness without which we would not be alive and all our perceptions, inspirations and ideas arise in consciousness.



46. *Time & Colour with a Credo of Philip Smith.*

41 leaves hand-painted in acrylic by the artist including 21 hand-written pages including quotations from T.S. Eliot's Four Quartets and a Credo written and created by Philip Smith. 16mo., 'lap-back' binding in black morocco with two yokes laminated from vellum, sewn on four raised cords. The boards are covered wristwatch parts, some inset and some onlaid, with onlaid maril and morocco, acrylic paint touches to edges of yokes. In fine condition in the original green felt pouch. 1996-2000.

£2200



47. *Non-Duality, As It Is. As seen by Philip Smith, October 2006.*

13 pages of printed philosophical text by Philip Smith with 19 postcards of works by Philip Smith bound in interleaved by plain paper. Sm. 8vo., yoke backed binding sewn on three linen tapes with a symbolic landscape painted across both boards on Langley handmade paper and over a ground of Japanese paper on the spine in acrylics by Smith, four endpaper sheets in yellow, blue and brown Mi-Tients Canson paper. Housed in the original blue cloth, felt lined box with printed paper spine label. Written out in this form at Yatton Keynell, October 2006.

£3200

48. *Non-Duality, As It Is. As seen by Philip Smith, February 2007.*



17 pages of printed philosophical text by Philip Smith with 89 pages painted in acrylics by Philip Smith. 24mo., miniature 'lap-back' binding sewn on four raised cords, painted papers show at open spine leather yokes and ends of sewing supports glued to endleaves. Boards, shaped and recessed inside to accommodate quarter-joint yokes and covered with blue goatskin, infilled and glued to end leaves over yokes, split airfix figures onlaid, with design in typical Philip Smith maril and goatskin design. Housed in the original chamois leather pouch. Written out in this form at Yatton Keynell, February 2007.

£2200



DAVID ESSLEMONT, PRINTER & BINDER

NO. I OF ONLY 10 SPECIAL COPIES, BOUND BY DAVID ESSLEMONT
WITH AN EXPLANATION OF THE PROCESS IN AN ALS

49. GENTLEMAN, David.

The Wood Engravings of David Gentleman.

No. I of 10 special copies each bound individually by David Esslemont, there were 300 ordinary copies. Over 300 wood engravings by David Gentleman, mainly printed from the original blocks. Printed in Monotype Baskerville on Zerkall mould-made paper. Oblong 4to., original painted white alum-tawed goatskin binding using yellow, black, pink and red acrylics with gilt tooling, in the original black cloth box with an extra folder containing five signed prints by Gentleman, a set of his stamps and two of his covers for Penguin Books. An extremely good copy.

Montgomery, David Esslemont. 2000.

£2600

With an introduction by Fiona Maccarthy.

Inserted loose is a letter from David Esslemont presenting this first special copy which describes his binding process:

"My design is loosely based on a detail from one of the Charing Cross engravings [the engravings on which the designs in Charing Cross underground station are based]. The broad fields of colour echo DG's own use of colour as in the postage stamps and book covers. I have created the design in my favoured white alum-tawed goatskin using stencils and the old toothbrush in places - with acrylic inks."



SUSAN ALLIX

50. Trees. A short and random collection of words on trees; with prints.

No. 10 of a very small occasional series, each being unique, numbered and signed. 9 prints by Susan Allix, being woodcut, linocut and etching. Printed in Bembo on velin Arches paper. 23 x 18.5 cm, 9 x 7.5 ins. Bound by Susan Allix in full citron morocco with onlays of purple, black, red and green morocco and with painting on both covers by Susan Allix, spine lettered in blind. Housed in the original green clamshell box with morocco spine label.

London, Susan Allix. 2000.

£2800

The text includes thoughts on the cherry by A.E. Housman from 'A Shropshire Lad', Browning's 'Home-thoughts from Abroad' about the elm - "O to be in England now that April's there"; George Meredith's 'Dirge in the Woods' about the pine as well as prose on the olive and a beautiful Allix print of a 'Sunlit tree'.

Since 1970 Allix has been creating, printing and binding her own highly respected small edition artist's books from her studio in London.



CLAUDIA COHEN

A COLLECTION OF ASSEMBLAGES REPRESENTING THE PHYSICAL ASPECT OF THE BOOK FROM THE PERSPECTIVE OF THE BOOKBINDER

51. *Bookbinding Ephemera.*

No. 1 of 30 copies. Numbered by Claudia Cohen with her binding label. Square, dos-a-dos accordion-fold book of 16 double sided panels each with each page elegantly assembled in patterns by Cohen with tipped and pasted-in specimens of several types of paper including marbled, patterned, Curwen papers (by Nash, Marx, Bawden etc) and bookbinding materials including several types of cloth, leathers, foils, parchments tapes, threads, lettered spine labels both leather and printed paper. Sq. 8vo., bound in light duck egg blue boards each side with a tooled black morocco label with gilt lettering, with "PAPER" on one side and "BOOKBINDING EPHEMERA" on the other. Housed in the original black silk cloth clamshell box with gold foil edges and black morocco spine label lettered in gilt on the spine. As new, with the original wrapping paper from the press.

Seattle, Washington, 2005.

£3250

Claudia Cohen is an American bookbinder of considerable note, now based in Seattle. She undertook a 5 year apprenticeship with Gray Parrot and then established her own bindery in 1983, moving to Seattle in 2003. She is prolific and over the past decades has bound several of the deluxe works from the Gehenna Press, a number of the 1980s Chelonidae Press books and the Moser Bible, as well as producing her own remarkable work for herself, private commissions and some great pieces for Heavenly Monkey.



STUART BROCKMAN

52. *Kyffin: A Celebration.*

1 of 50 copies for the Designer Bookbinders of a total edition of 360 copies. Edited and with a preface by Derec Llwyd Morgan & a foreword by His Royal Highness The Prince of Wales. 20 linocuts in blue and black and linocut endpapers by Kyffin Williams. Printed in Monotype Bembo on mould-made paper. Bound by Stuart Brockman (with his label) in 2007 in thick boards covered in translucent vellum over a watercolour painting and tooled with chimney smoke in palladium punctuated with gilt diamond shaped tooling, remarkable deep blue and silver patterned endpapers, original linocut endpapers bound in, spine lettered in gilt, all edges gilt, housed in a perspex box for viewing within Brockman's original black velvet lined clamshell black cloth box with black morocco, gilt lettered spine label.

Newtown, Gwasg Gregynog. 2007.

£5200

An astonishing binding paying tribute to Kyffin Williams's art with a bold image of a Welsh village in the mountains stretching across both boards and the spine in splendid colours. British Fellow of the Designer Bookbinders, Stuart Brockman has brought the technique of translucent vellum over painted boards, first developed by Chivers of Bath into the 21st century with great skill and artistry.



ALAIN TARAL

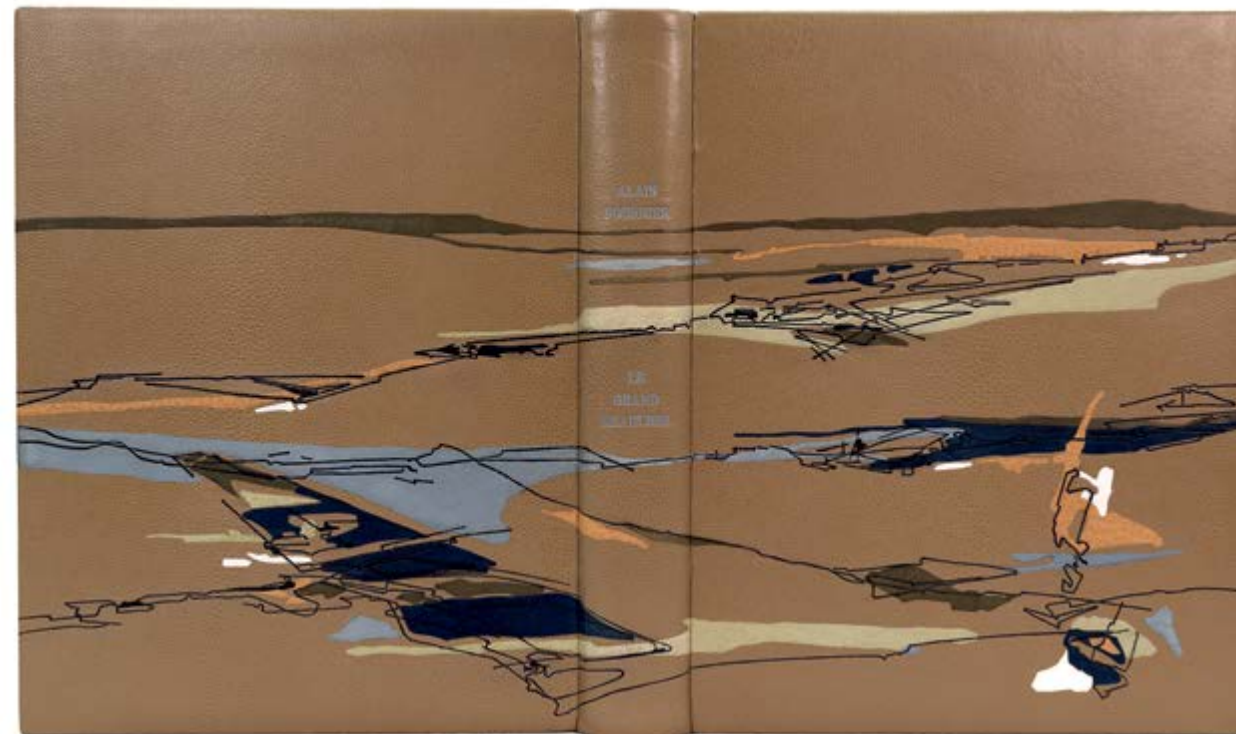
53. HÉMON, Louis. GAGNON, Clarence. *Maria Chapdelaine*.

54 illustrations of rural life in Canada by Quebec artist Clarence Gagnon from 54 paintings which he reproduced using an offset printing process which involved numerous studies and augmentations with pastels, pencils etc. 8vo (220 x 250 mms), bound in wood in a pictorial display of skilled marquetry by Alain Taral, using several different colours and types of wood to recreate the essence of the Canadian landscape, special Taral hinge openings, reverse calf free endpapers, original wrappers bound in, spine lettered in black, housed in the original wooden slipcase. A remarkably satisfying binding, in immaculate condition.

Paris, Edition Mornay. 1933.

£6000

French binder Alain Taral (b.1949) began as a cabinetmaker and marqueteur and has used his skills in working wood and understanding wood grain and structures in all his bookbindings. The splendid pictorial wood mosaic on this binding is an excellent demonstration of his skills as an artist and craftsman.



ANNE GIORDAN

54. DAVID, Hermine. FOURNIER, Alain. *Le Grand Meaulnes*.

No.106 of 166 copies. 48 wood engravings printed in colour by Hermine David. 4to., bound by Anne Giordan in 2010 in full mushroom goatskin with white, green, pale green, blue and light brown onlays with black tooling across both covers and spine, pale blue lettering to spine, top edge decorated to match the binding, others uncut, lettered and signed on inner dentelle in blue, blue reverse calf doublures. Apart from occasional browning in the text, a extremely beautiful book in a remarkable binding. Paris, Émile-Paul Frères. 1930.

£3000

Anne Giordan is a noted French binder who works from an atelier outside Strasbourg. With this large binding she has responded brilliantly to the earthy colours and feel of Hermine David's illustrations and Fournier's text. The leather is rich and buttery and the binding exquisitely executed. The book itself is a beautiful rendition of *Le Grand Meaulnes*, liberally illustrated with David's exceptional images.



HAEIN SONG

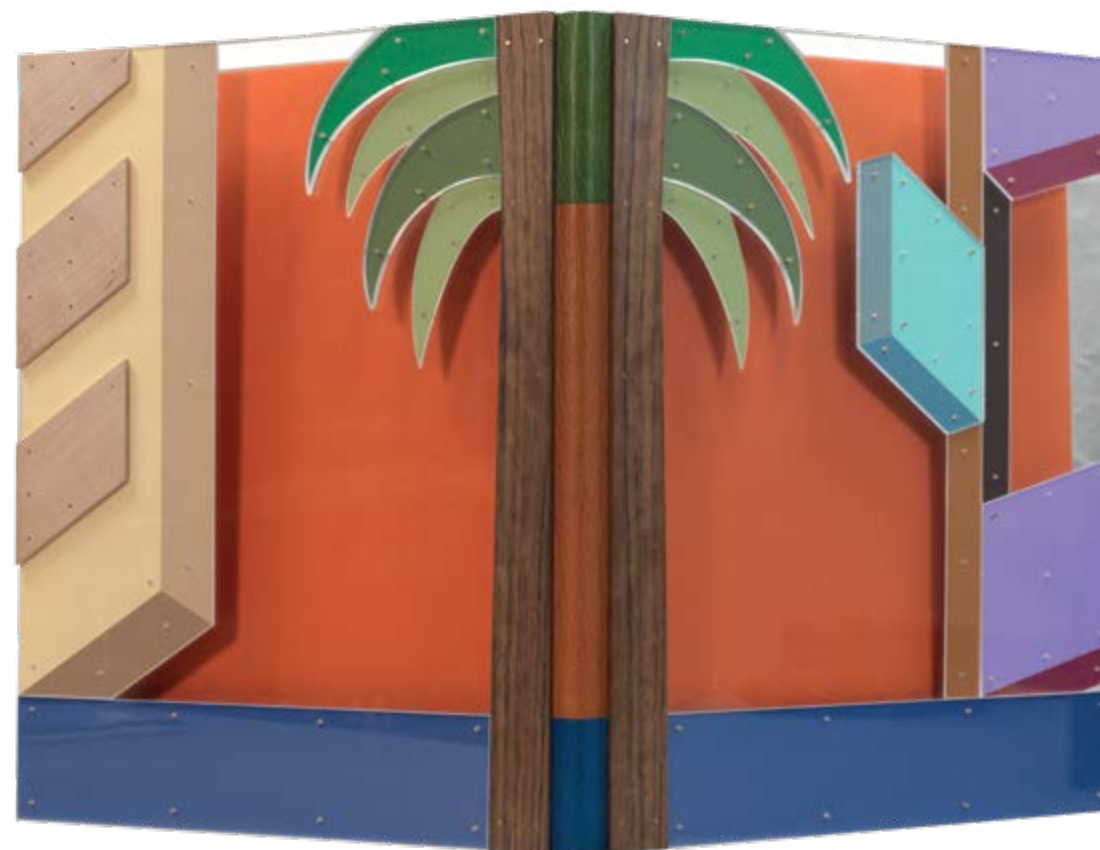
55. KIPLING, Rudyard. *Just-So Stories*.

Bound by Haein Song in 2010 in a Bradel binding with reverse goatskin spine. 16.8 x 24.2 x 3.1 cm. Front and back boards covered in hand dyed goatskin with white tooling. Mono-printed endpapers with leather joint to panel doublures. Housed in the original red cloth clamshell box with printed label on spine.

London, Folio Society. 1991.

£1400

Haein Song, originally from Seoul in South Korea, is a fellow of Designer Bookbinders and a remarkable book artist with many examples of her work in important private and public collections.



PETER JONES

56. RED FOX PRESS & FRANTICHAM BOOKS. *Los Angeles Palm Trees*.

One of only 69 signed and numbered copies. 24 screen printed pages. Folio, 25 x 33 cm. In a superb large engineered binding by the great British bookbinder Peter Jones of brown, tan and green morocco backed wooden and perspex boards with palm tree and signs design in various coloured paper applied to perspex sections. All housed in a superb wooden, orange felt lined box, perspex windows with original upper wrapper screen print on the upper cover. Original screen printed back wrappers in a pocket at the back.

Achill Island, Ireland, Rex Fox Press. 2014.

£5200

The binding statement declares: "Through my choice of materials, design and structure I sought to capture the essence of the scenes depicted within the book. The treatment of the spine and adjacent shapes are palm trees with the shapes at the fore-edges being stylised representations of signage, viewed from street level. The structure of the binding was devised to cope with the particular demands of a thick single section text block printed on heavy paper. The original covers of the edition binding have been incorporated into the box as the top of the lid."

Peter Jones originally worked in London as a furniture restorer and leather liner before training in bookbinding at Brighton Polytechnic. He is now one of Britain's most important bookbinders and his books have a remarkably engineered quality with a great understanding of how to use different material in his work. He has taught bookbinding extensively, including at the Universities of Brighton and Roehampton and is a Fellow and Past President of Designer Bookbinders. His work is exhibited internationally and held in numerous collections.



NICKY OLIVER

57. BUCKLAND WRIGHT, John. GOLDEN COCKEREL PRESS. *Pasiphae*.

No.3 10 of 500 copies. 6 copper engravings by John Buckland Wright. 8vo., designer binding by Nicky Oliver depicting bull's horns in 22k gold with wood veneer, recessed vellum and walnut burl veneer inlays, black morocco onlays, full fair goat dyed with leather dyes using a miniature sponge to create a mosaic style pattern. Patterned paper and reverse calf endpapers, acrylic wash and gold leaf top edge, others uncut. Housed in the original clamshell box with walnut burl veneer recessed strip and dyed vellum spine label.

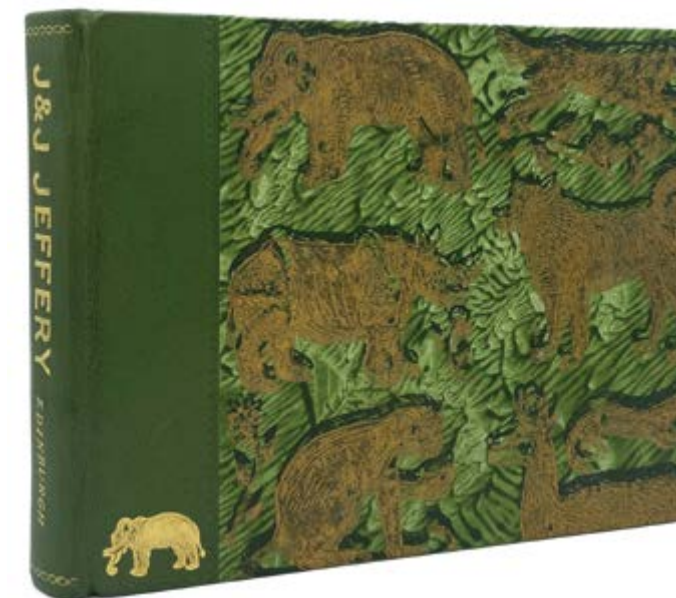
London, Golden Cockerel Press. 1950.

£3500

Nicky Oliver's design notes read: "Pasiphae: the immortal daughter of the sun god Helios, wife of King Minos of Crete. Legend has it that her husband displeased the god Poseidon. As an act of revenge, Poseidon cursed Pasiphae to fall madly in love with Minos's prized white bull. To satisfy her lust for the creature she employed the services of the great craftsman Daedalus to create a wooden cow- so that she could be 'coupled' with the beast. The result of which was the birth of Asterion, better known as 'The Minotaur'".

The book when opened reveals Pasiphae's torso entwined with large golden cow horns. The recessed wooden veneers and vellum represent the wooden cow.

Nicky Oliver is a fellow of the Designer Bookbinders, working from her Black Fox Bindery and is well known for her accomplished exploration of different materials and techniques. Her bindings are much in demand and her work is represented in several major private and public collections.



J & J JEFFERY

A SPLENDID COLLECTION OF ORIGINAL HANDMADE
PATTERNED PAPERS IN A BINDING BY JOHN JEFFERY

58. *Pattern Paper Sample Book*.

No. 17 of only 24 sample books, each with unique contents and uniquely bound. 120 sample leaves of handmade printed decorative, marbled and pattern papers designed and produced by J & J Jeffery and bound by John Jeffery. Oblong 8vo., quarter green morocco with hand printed and coloured patterned paste paper covered boards of animals in gilt, Jeffery pattern paper endpapers, spine lettered in gilt with elephant tool on front of the spine. A truly handsome book. Edinburgh, J & J Jeffery. 2017.

£1600

A large collection of paper specimens which are designed and cut on lino by Jane Jeffery and printed, coloured and gilded by her and her husband John, who is also a binder. The samples are produced on a variety of papers, some from 18th and 19th century printed books, some on brown cartridge paper and some plain paper. The techniques used are traditional and include Dutch gilt, paste paper, marbled paper and block printed paper using linocuts rather than wood. Their work is astonishing and highly desirable.

PRINTED IN ENGLAND

PHOTOGRAPHY

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