



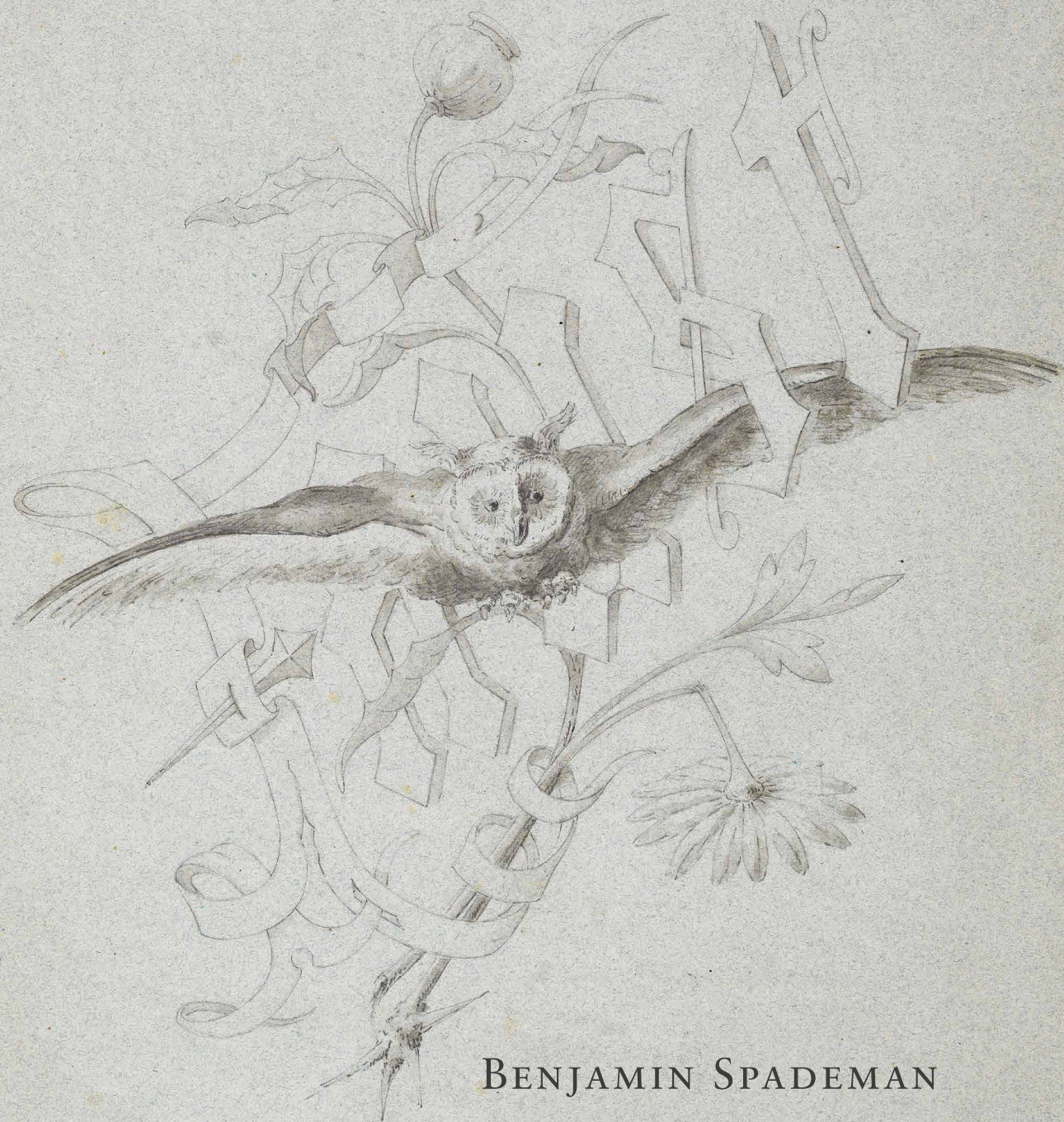
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14 Mason's Yard, London

January - February 2023

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360 YEARS OF BOOKBINDING

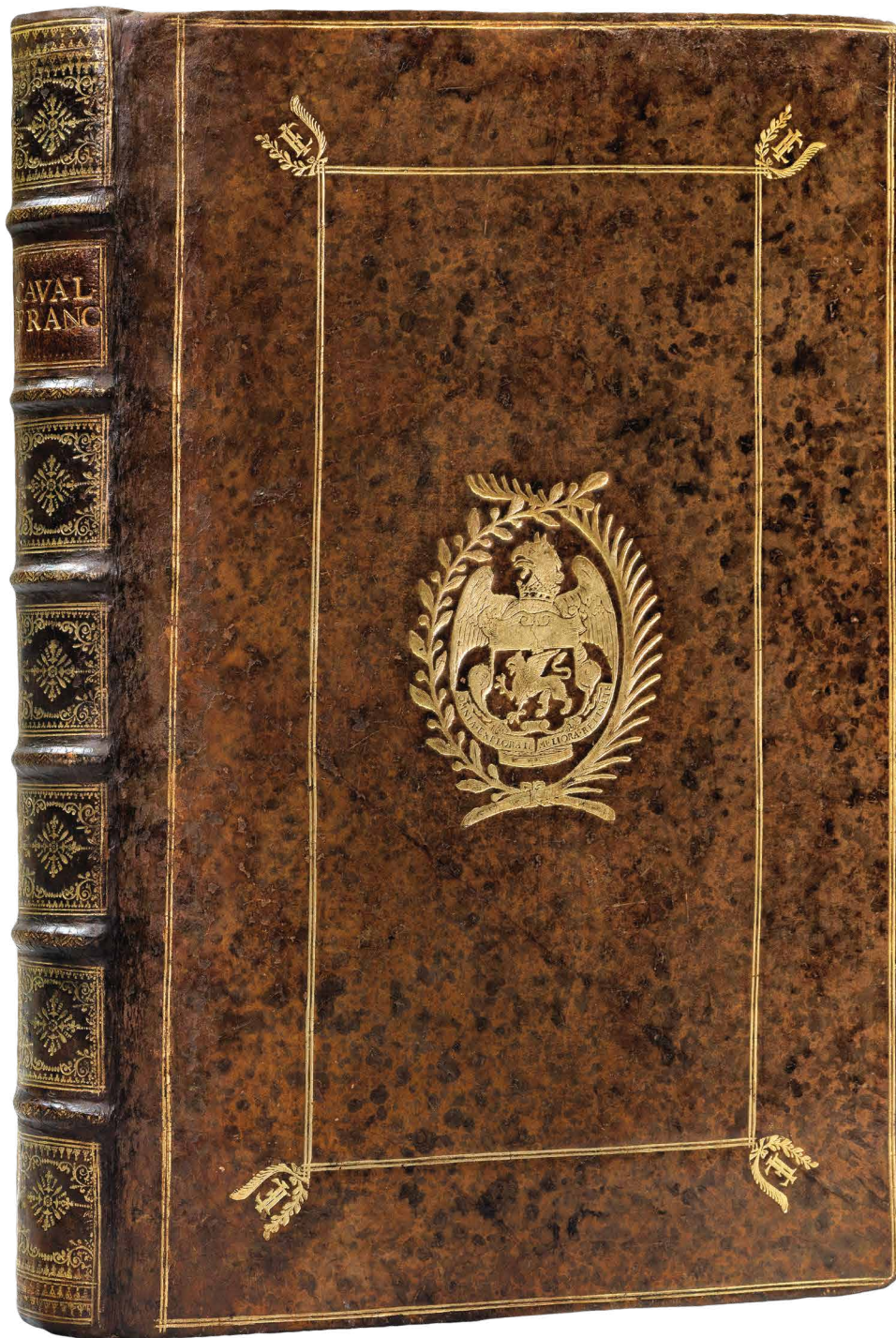
AN EXHIBITION

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2023



BOUND FOR JOHN EVELYN

1. LA BROUE, Salomon de. [EVELYN, John]. *Le Cavalerie François*.

Paris, Charles Dumesnil. 1646-47.

Three volumes bound together. Fourth edition, revised and augmented by the author. I: pp [iv] [1] 2-177 [278] ff character(3) [characters, three quires(4) A-Q(4)]. Engraved decorated title page for the 4th edition; dedication to the Duc d'Epemon; verses; author's preface '*sur le devoir de lescuyer de grande escuyrie; discours sommaire des indices*'; text, with sections described as 'Preceptes'; table of contents. II: pp [1, 2] 3-176 [177, 178] ff Aa-Rr(4) [(2)]. Title-page for the second book dated 1646; dedication to the Duc de Montmorency; verses; text; table of contents. III: pp [iv] [1-4] 5-105 [106-108] ff a-i(4) k(2). Title page for the third volume dated 1646; dedication to the Baron de Belle-Garde; verses; preface; text; table of contents. Illustrated with woodcut illustrations and diagrams in text.

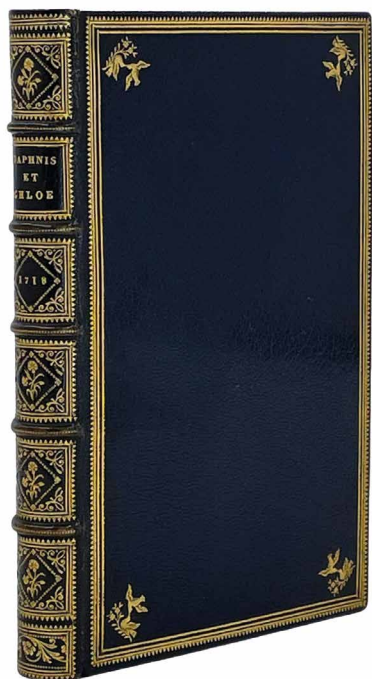
4to, bound for Evelyn in contemporary mottled brown calf with gilt stamped spine, gilt stamped crest of John Evelyn on the front cover, surrounded by a double gilt fillet in a rectangle with his monogram in a wreath formed by a laurel branch and a palm frond at each corner, double gilt fillet round edges, spine in seven panels with raised bands, the second with a red morocco label titled in gilt, the others all decorated in gilt with central fleurons, fillets and gilt tooth borders all edges gilt, some restoration to joints. Modern John Evelyn booklabel with monogram J E and another for Sir Frederick Evelyn Baronet, on front pastedown. Annotated in a 17th century hand on the front free endpaper 'B. preb: 10 / B 7:6 [shelf-marks] / E Libris Evelyni empbus parrisii [bought in Paris]: 1647 / *Omnia explorate, meliora retinete Omnia explorate: meliora retinete*'.

£15000

The first French practical treatise on equitation, bound in Paris c. 1650 for the diarist, miscellaneous writer and virtuoso John Evelyn (1620-1706) during his second period of self-imposed exile in Paris (June 1649-Feb.1652) using armorial blocks and monograms designed by Abraham Bosse, the foremost French engraver of the day.

John Evelyn (1620-1706), a founder member of the Royal Society, left a priceless record of his times in his extensive diary. In the 1640s Evelyn travelled and benefitted from the flourishing cultural and intellectual life of Europe, significantly contributing to the import of French and Italian influences into Restoration Britain. True to his motto taken from 1 Thessalonians 5.21, '*omnia explorate, meliora retinete*' (*examine everything, keep only the best*), he applied his relentless curiosity, discernment and intellect to become one of the best educated men of his time, using his wealth to accumulate one of the finest libraries of the 17th century Britain.

Evelyn spent more on bindings than the average book collector of the time and he had them made in both Paris and London, in calf and goatskin, to a very high standard. At his death he owned some 4000 books, on topics as diverse as politics, numismatics, architecture and horticulture and his library was preserved almost intact for nearly 300 years and was only dispersed during the 1970s.



TRAUTZ-BAUZZONET, PARIS

A DELICIOUS COPY OF THE 'REGENT EDITION'
WITH GOOD MARGINS

2. PHILIPPE, Duc d'ORLEANS. *Les Amours pastorales de Daphnis et Chloé.*

[Paris, Quillau]. 1718.

Engraved pictorial title page by Audran after Coypel (dated 1718), 29 engraved plates after original works by the Regent, Philippe, Duc d'Orleans including 15 double page & the suppressed "pieds a pieds" or "petits pieds" plate. Pp. [12], 163, (1). 12mo, a large margin copy being 16 x 10 cms, sumptuously bound in the 19th century by Trautz-Bauzonnet of Paris in full crushed navy blue morocco, decorated in gilt with 4 gilt fillets and turtle dove tools in each corner of the boards, spine in compartments with lavish gilt decorations in each compartment and lettered and dated in gilt. In splendid condition with fine, rich impressions of the plates.

£3900

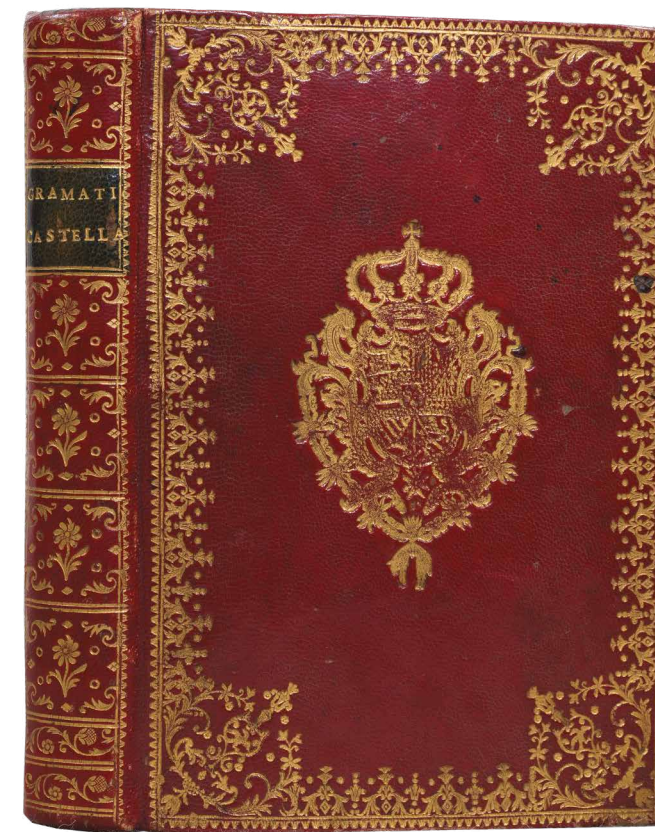
A fine copy in a discreet but beautiful binding of an important edition. The plates, except the frontispiece & 'petits pieds' plates, are famously after the original works by the Regent, Philippe, Duc d'Orleans. The merits of the plates have been much debated but their influence is beyond question.

With an impeccable provenance:

1) shaped leather-gilt bookplate of Quentin Bauchart; 2) printed bookplate of Robert Shackleton (Bodley's Librarian 1966-1979, most of whose collection is at the John Rylands Library); 3) Giles Barber's copy, but without indication - the copy was bought from his library by the previous owner. Various neat collectors' notes and marks to front & rear endpapers. (Cf. Barber, Giles. *The Panizzi Lectures. Daphnis and Chloe, the markets and metamorphoses of an unknown bestseller*, British Library 1989).

Trautz-Bauzonnet was a bindery set up by the German bookbinder Georges Trautz (1808-1879) who arrived in Paris in 1830 and went to work with Antoine Bauzonnet. Bindings produced in Bauzonnet's workshop before 1848 were signed Bauzonnet-Trautz but after that the names were switched, presumably as Trautz took control of the bindery which became one of the leading master binderies of 19th century France due to its fine work and good materials. It is said that Trautz, famed for his gold tooling and inlay work, always varied his designs so that no two were alike. Sarah Prideaux writes about him in her *'Modern Bookbindings'* noting his technical perfection and that in 1878 he was awarded the Legion of Honour, "the first time that any such distinction had been offered to a binder". His fame grew "till it culminated in a sort of worship that is inconceivable outside of France".

Cohen/De Ricci, 648-651; Ray, The Art of the French Illustrated Book 1700 to 1914, Vol.1, p.10; Sarah Prideaux, Modern Bookbindings, p. 64ff.



SPANISH BINDING FOR CHARLES III

3. IBARRA, Joachin de, printer. *Gramatica de la Lengua Castellana, compuesta por la Real Academia Espanola.*

Madrid, D. Joachin de Ibarra, Impresor de Camara de S.M. 1771.

First edition. ♪-♪♪8, ♪♪♪4, A-Z8, AA4. 8vo, bound in full red morocco with the arms of Charles III of Spain blocked in gilt on both boards with a gilt tooth roll on the edges above a gilt fillet and inward facing fleurons with more elaborate flower, bird and stem tooling in each corner, spine in panels with double gilt ruling separating each, green morocco spine label titled in gilt in second panel, the others with central flower tool surrounded by circles, diamonds and flourishes, head and tail with floral tendrils, edges of boards with gilt geometric tooling which matches the gilt triangular tooling on the turn-ins, blue silk endpapers, all edges gilt. Few marks to sides with some rubbing to the arms and a few small patches of slight wear.

£2800

A very satisfying and handsome example of an elaborately embellished Spanish royal binding on a book printed by one of Spain's greatest printers. Charles III was King of Spain from 1759-1788 so this binding is contemporary with the book.

With the bookplate of Edward Strutt, 1st Baron Belper of Derbyshire.

Palau 1312

BAGGULEY OF NEWCASTLE-UNDER-LYME

“QUARITCH’S SAY THIS IS THE BEST WE HAVE EVER DONE”

4. GRAY, Thomas. *Poems by Mr Gray.*

Parma, printed by Bodoni. 1793.

One of only 300 copies. Pp. 109. Sm. folio, an extraordinarily elaborate display binding by Bagguley of Newcastle-under-Lyme in full dark blue crushed morocco elaborately tooled in gilt on both sides with sweeping triple gilt lines and dots and decorated with fleurons in the corners and forming a central cross shape around four larger fleurons and curving dotted lines, edges with double fillets, spine in compartments with raised bands highlighted with gilt dots, titled in the second panel, the others with double gilt rules, splendid turn-ins with fleurons in each corner and 5 gilt rules plus 2 rows of dots with curving ends, edges of boards ruled in gilt, top edge gilt, others uncut. A rich, handsome binding in superb condition.

£6500

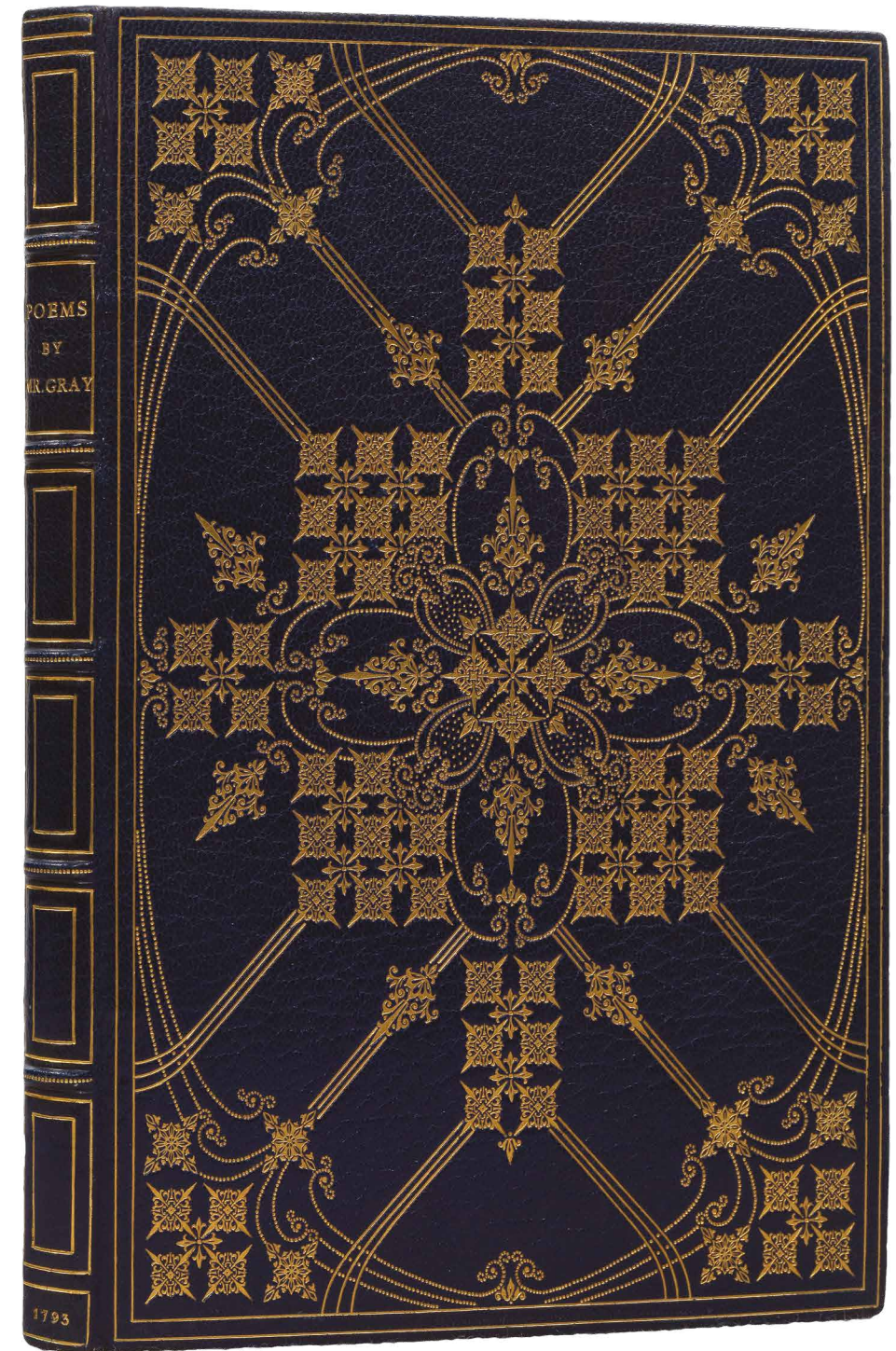
A magnificent example of Bagguley finishing on the beautiful Bodoni printing of Thomas Gray.

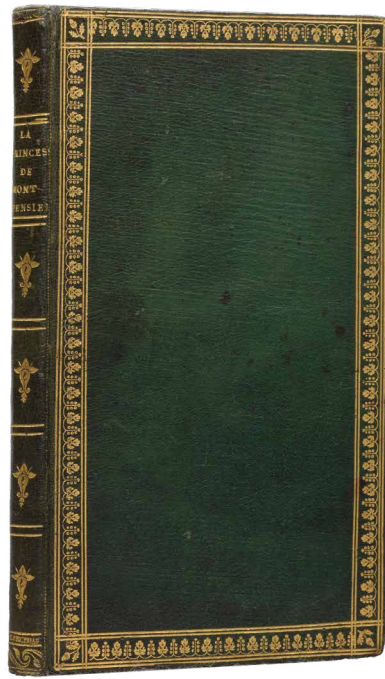
With the exhibition label tipped in for the book when it was exhibited at the 1935 Royal Academy Exhibition of British Art in Industry, where it had an astonishing price of £84 put on it. There is also a slip written at the bindery where the price is £85 and a note “Quaritch’s say this is the best we have ever done”.

Ownership signature of Frank Ramsden on first blank and title page, the first located in Parma and dated “May 19th ‘20”.

George Thomas Bagguley b. 1860 established himself as a bookseller in Newcastle-under-Lyme, Staffordshire in 1890. He also executed bookbindings of high quality from the premises as he employed a number of the best designers, including Leon Solon and a Miss Talbot, as well as some superb finishers including Louis Genth and Thomas Caley.

Lowndes, 931; Brunet II, 1718; S.T. Prideaux, Modern Bookbindings, p. 26





BOZERIAN, JEAN-CLAUDE

RARE EXAMPLE OF THE 8 COPIES PRINTED ON ROSE PAPER
WITH PARTICULARLY LARGE MARGINS

**5. LA FAYETTE, Mme de. [Marie Madeleine Pioche de la Vergne, Comtesse]
La Princesse de Montpensier.**

Paris, Antoine Augustin Renouard. An XII-1804.

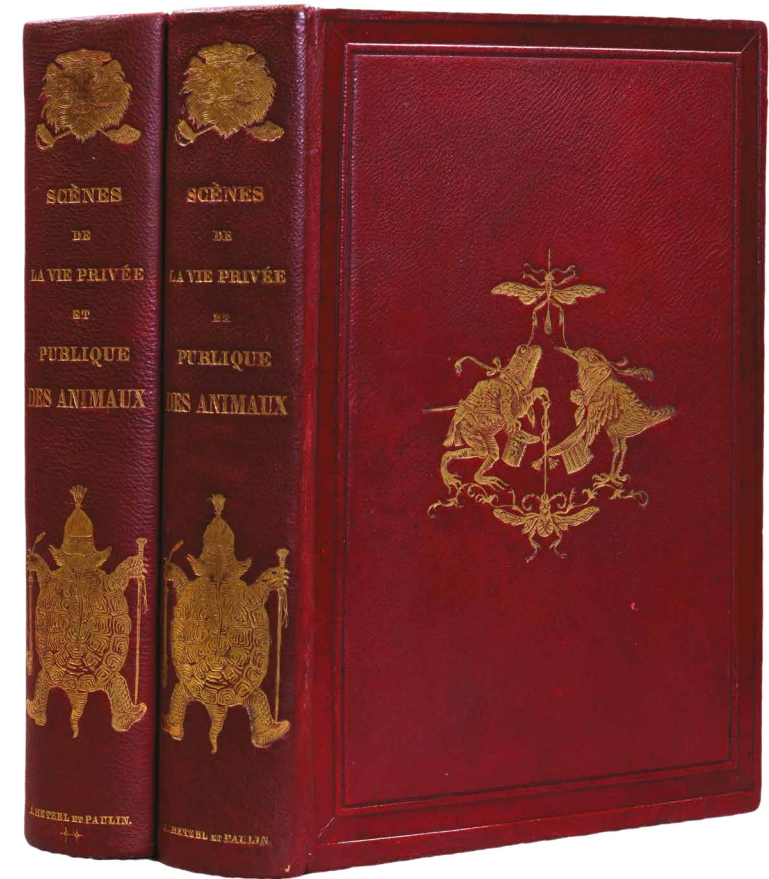
Engraved portrait frontispiece of the author by Royez and an engraved portrait of Madame de Sevigne. One of only 8 copies printed on delicate rose paper, this with particularly large margins. Pp. 95, [1] (portraits included in the pagination). 12mo., original straight grain green morocco with a gilt roll of vine leaves and grapes round the sides with acorns in each corner surrounded by double gilt fillets, spine titled in gilt with the binder's signature [Rel[ie] P[ar]. Bozerian] at the base, in 6 panels separated with double rules with flower tools in each and gilt tendrils and dots at the bottom, edges of spine with gilt dots, oval and star borders on turn-ins, edges of boards tooled with undulating lines, all edges gilt. Few small dark spots to the binding but generally a very good copy.

£1800

In the publisher Renouard's catalogue of his own library (Catalogue de la bibliothèque d'un amateur, Paris, 1819), he declares that "huit exemplaires ont été imprimés sur papier rose" (Vol III p.204)

Jean-Claude Bozerian (1762-1840) was born in Lyon and apprenticed there. He married the daughter of the bookbinder Pierre Bourlier after which he settled in Paris and, with his younger brother François (Bozerian jeune), Bozerian became one of the most famous and prized bookbinders of the revolutionary and First Empire eras.

Vicaire IV, 864; Culot & Rey, Jean-Claude Bozerian, 1979, plate XV for the grape and vine leaf roll, p.48-9



DELUXE PUBLISHER'S BINDINGS BLOCKED IN GILT AFTER DESIGNS BY THE ILLUSTRATOR WHICH CARTERET DESCRIBED AS "AMONG THE MOST BEAUTIFUL OF THEIR GENRE"

6. GRANDVILLE, J.J. *Scènes de la Vie Privée et Publique des Animaux*.

Paris, J. Hetzel et Paulin, Editeurs. 1842.

2 vols. Pp. (iv), 386, (i), (vi); 390, (vi). Each vol. with half-title, title and frontispiece and a total of 199 hors-texte monochrome plates as well as numerous monochrome vignettes, all engraved by Brevière after Grandville. Large 8vo., original publisher's red morocco, boards ruled in blind with gilt vignettes after illustrations by Grandville blocked on front and rear boards (the upper covers have a frog and a sparrow with elegant insects pulling them together and the rears an anthropomorphic bat) the spines are decorated by Grandville turtles and a pipe smoking dog with a coronet on his head, spine titled in gilt, cream moiré endpapers, a.e.g., green silk bookmarks. Very good.

£4500

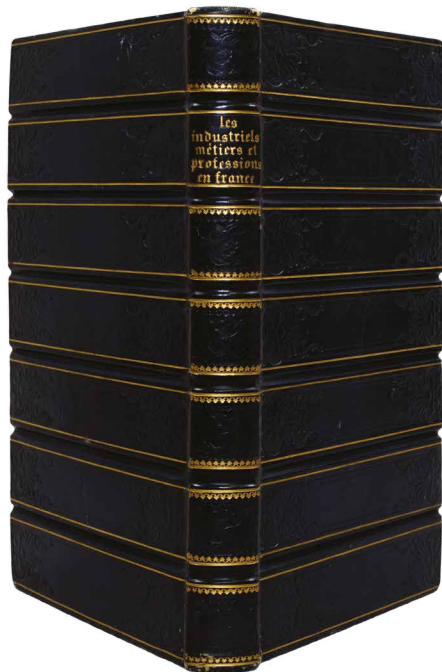
First edition of Grandville's masterpiece in the deluxe publisher's binding.

This exceptional set, bound in full red morocco, is the first issue of the binding incorporating the special tools after Grandville's designs but without the additional decorative tools to the corners of the central panels of the front boards. Grandville's inspirational illustrations were engraved on wood by Brévère, cited by Ray as 'the one craftsman whose renderings of his work Grandville refused to criticize'.

The twenty-nine tales by various authors in the *Scènes de la Vie Privée et Publique des Animaux* are accompanied by J. J. Grandville's remarkable anthropomorphic illustrations. The tales themselves are by the foremost authors of the day, with four by Honoré de Balzac, as well as stories by George Sand (*Voyage d'un Moineau à Paris*), Paul Bernard (*Les Animaux Médecins*), Charles Nodier, Jules Janin, Paul de Musset and so on. The majority of the stories and text is by P.-J. Stahl, who wrote the Preface to the first volume. In contrast to all of the other plates, the final plate in volume II depicts human figures - the authors themselves - as animals in the Jardin-des-Plantes in Paris, regarded by spectating animals, while being sketched by Grandville himself.

'Through Grandville's animals, Hetzel and his colleagues [the authors] offered a witty and telling commentary on contemporary politics and personalities. Bouchot described the result as the best satire on French manners during the middle of the century... Returning to the 'têtes-de-bêtes' of 'Les métamorphoses du jour', Grandville provided 323 illustrations, about two-thirds of which are full-page plates...' (Ray).

Ray 194; Carteret III, 552 - 559; Rebeyrat 289 / 190



FRENCH NINETEENTH CENTURY SCULPTED BINDING

7. LA BÉDOLLIERRE, Émile de. *Les Industriels Métiers et Professions en France.*

Paris, Mme Vve Louis Janet. 1842.

100 illustrations by Henry Monnier. Pp. vi, 231. 8vo., very unusual contemporary black calf covered thick sculpted boards with deep ridges running round the whole binding, decorated with scallop shell and fleuron design in blind, ruled in gilt, spine with floral decoration in blind and gilt tooth rolls, turn-ins and edges decorated in gilt, pink coated endpapers, all edges gilt, top and bottom edges gaufered. Slight wear to headcaps and the bottom of the upper joint, corners bumped but generally very good.

£1250

The trades described and illustrated include cleaning ladies, fishermen, market gardeners, cooks, shepherds, water carriers, glaziers, bakers, laundresses, mattress carders, costers, rabbit fur merchants, concierges, grinders, coal merchants and masons.



BOOKBINDING AND OTHER TRADES, FOR THE EDUCATION OF CHILDREN

8. 30 *Werkstätten von Handwerkern, Nebst ihren hauptsächlichsten Werkzeugen und Fabrikaten.*

Esslingen am Main, Verlag von J. F. Schreiber. [c.1860].

30 double page hand-coloured lithographs of trades. Sixth edition. Pp. 12 (with details about each plate or trade), 4pp. publisher's advertisement tipped in at rear. Folio, original cloth backed pictorial boards with image of bell founders in the centre with products of various trades around it. Headcaps and board edges rather worn, some marking but clean internally and a good strong copy in the original binding.

£3500

The final plate in the series of trades depicted for the education of children is that of a bookbinder. On the front board is the encouraging phrase 'Handwerk hat Goldnen Boden' or 'a trade in hand finds gold in every land'.

The others include tanners, leatherworkers, sawyers, butchers, coopers, shoemakers, jewellers, bakers, tailors, and carders. The only women workers represented are the weavers and clothmakers.

Unusually this includes all 30 plates.

9. Four volumes of bookbinding designs, maquettes, tracings and photographs forming an important archive of the bookbindings of Marius-Michel, Père et Fils, c.1876-1912.

£35,000

I. Dessins de Reliures. 63 original maquettes and drawings for bookbindings, several coloured, a few traced with additional original artwork. They are varying sizes, several being very large (double page) and folded. The designs are on a variety of materials including card, different papers and proofing paper, some signed, some dated, several with a note in Henri Marius-Michel's hand noting what the designs were for including a design he did for his father and one with a Marius-Michel label. Most tipped in but a few loose. Folio, original half morocco with marbled paper covered sides, black and gilt spine label, marbled endpapers, edges rubbed. c.1876-1912.

Several of the designs have notes stating who commissioned the binding giving an excellent insight into the major French collectors of the day.

The first design in the album is for a book in this catalogue, *L'Art* (item 10 below) which is titled in pen 'Project pour à L'Art'. Also included are drawings and designs for an 1880 work 'La Reliure Française', Delacroix's *Faust*, La Fontaine's *Contes de Perrault*, *Aphrodite*.

One includes a design from a 17th century bible showing the source of some of Marius-Michel senior's inspiration and there are a couple of series of drawings showing the process of creating a binding design.

Some of the designs show how much bookbinding they did for the best collectors of the day including work on copies of *Chantecler* and *Sonnets et Eaux-Forbes* for Louis Barthou, on *Les Fleurs du Mal* for Henri Beraldi and a design (and pattern in the 'Traces' volume) for Carteret.

There are some interesting notes in Henri Marius-Michel's hand including on the maquette for *Les Trophées* by José-Maria de Heredia which he notes didn't please the Duc de M. so another example was done for the collection of M. Descamps. He then made a new design which the Duc d M. loved and sent him a letter 'which was the most flattering I ever received in my life' (the design is in the 'Traces' volume below).

II. Traces - Marius-Michel et Fils:

Reliures Modernes composées par Henri Marius-Michel.

Packed with 238 patterns used by the forwarders and the finishers to create Henri Marius-Michel's designs with numbered details for the inlays and onlays and exact positioning. Mostly pasted or tipped in but with a few loose. Several very large so folded as double page. Very few with notes. Folio, quarter brown morocco, marbled paper covered sides, marbled endpapers, rather rubbed.

The patterns here were created using the bindery tools, usually using a light candle black or very light printing ink, and then placed over the leather and affixed gently in the corners so that the tools could be impressed in the right places on the binding, after which the onlays, inlays and gilding were completed by the finishers to the exact design of Henri Marius-Michel.

III. & IV. 2 albums of photographs and print reproductions of bindings by Marius Michel, Père et Fils

Both folio, bound in quarter morocco with embossed gilt and red Japanese-style paper covered sides, marbled endpapers, each with a hand written title page "Dessins de Reliures par Marius



Michel, Père et Fils', *Années...* (both dates left blank). A total of 50 original photographs and reproductions of titles including *L'Art* (item 10 below), *Aucassin et Nicolette*, *S. Catherine de Sienné*, *Epistola* (Aldus Manutius, 1500), *Theuriet's Nos Oiseaux*, *Hero and Leander*, *Les Mariages de Paris*, *Faust*, etc. A few of the pictured bindings are represented with drawn designs and patterns in the other two volumes.

Jean Marius Michel (1821-90) was a much admired gilder and finisher who had worked for Gruel and many other binders. With his son, Henri-Francois Marius-Michel (1848-1925) he formed the binding atelier Marius-Michel, Pere et Fils. Henri was very well known for his stylised floral mosaic bindings and 'Cuir Cisele' but they produced beautiful bindings of all kinds, imitating binding designs from the past as well as producing some truly revolutionary new modern work, much collected and encouraged by that extraordinary body of collectors in France at that time who included Beraldi (who called Henry Marius-Michel the finest binder since the Renaissance), Billeboeuf, Roger, Barthou, Carteret and many others. Henri's books 'La reliure française' (1880) and 'L'ornementation des reliures modernes' (1889) and item 11 below laid out his theories of creating bindings which reflect the nature or tone of a book.

These volumes comprise an extraordinary archive of the designs of the great Marius-Michel, Pere et Fils. The drawings and photographs are remarkable but perhaps most exciting are the enormous number of patterns or maquettes which show how their binding designs were accomplished in the bindery.

S.T. Prideaux, Modern Bookbinding, p.64ff



MARIUS-MICHEL, HENRI

SPLENDID EXAMPLE OF HENRI MARIUS-MICHEL'S STYLISED FLORAL MOSAIC BINDING STYLE

10. *L'Art. Revue Hebdomadaire Illustrée.*

Paris, Librairie d'Art, Hippolyte Heymann, Éditeur. 1875.

No. 20 of 100 special copies. 23 etchings by various artists including Lançon, Rajon, Biolvin, Greux, Chauvel, Waltner & Jacquemart each in two states. 165 engravings in text including 102 wood engravings and 14 full page illustrations after drawings by Pierre Gavarni and Auguste Lançon. Pp. [iv], 402. Folio, splendid mosaic binding by Henri Marius-Michel (signed Marius-Michel et Fils) of full dark brown morocco with an elaborate onlaid design of borders and an inner lozenge design of brown morocco interweaved with onlays of tan morocco tendrils, deep red morocco flowers, the upper cover with and green and red morocco laurel fronds with the title in a scroll of onlaid taupe, olive green and chestnut brown Morocco. Spine in compartments with raised bands, title in blind in the 2nd and 3rd panels, the others with onlaid light brown morocco flowers, brocade doublures with blind tooled decorative turn-ins, secondary marbled endpapers, all edges gilt. A very handsome and dramatic binding in very good condition, slight bumping and apparently a little very light restoration to a small part of the border on the outside edge of the lower cover.

£6500

The design for this splendid and innovative mosaic binding appears on page one of the album of drawings of bindings by Henri Marius-Michel (see item 9) and on page one of the first volume of photographs of bindings by Marius-Michel (also item 9).

With the old booklabel and small blindstamp of Towanda Public Library in Pennsylvania.

MARIUS-MICHEL, Henri

PRESENTATION COPY FOR THE GREAT FRENCH TOOL-MAKER BATICLE

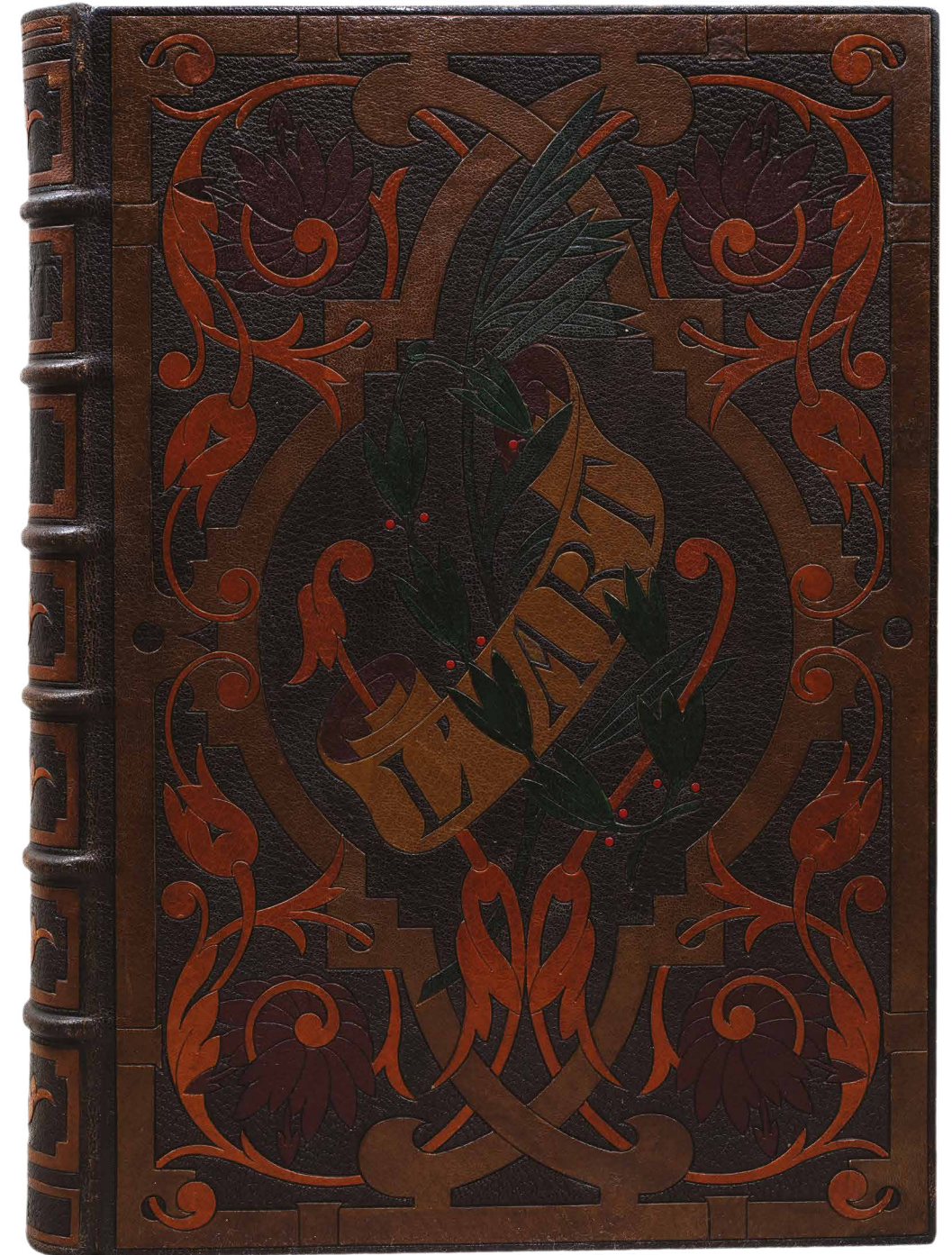
11. MARIUS-MICHEL, [Henri]. *Essai sur La Décoration Extérieure des Livres.*

Paris, Damascène Morgand & Charles Fatout. 1878.

First edition. Reproductions of 26 binding decorations in text. Pp. 16. 8vo., in the original printed wrappers, fore and lower edges untrimmed. Small nick to the fore-edge of the front wrappers, very slightly marked but generally a very good copy.

£550

Our copy is inscribed to the important binding tool-maker Monsieur Baticle who was revered by Marius-Michel, father and son.



FRENCH CARTONNAGE BINDING

12. BOSGUÉRARD, Marie de. *Le Journal d'une Grande Soeur.*

Limoges, Marc Barbou & Cie. [1891].

23 full page and text illustrations by Henri Bressler. Pp. [6], 8-135. 12mo., original publisher's shaped cartonnage binding with very unusual undulating edges with gilt borders and raised pictorial decoration of doves, flamingos and raised shells along with border ornaments, with gilt pattern of half moons, circles and stylised shells over both boards, pink paper turn-ins, all edges gilt. Spine chipped at head and tail with a few creases, slight rubbing to upper joint and front edge but a remarkable survival.

£1200

A very unusual cartonnage binding with its odd chocolate box shape and fantastical imagery. From the Bibliothèque de la Jeunesse series.

Only one copy recorded on OCLC in the Bibliothèque Nationale.



RAPARLIER, PAUL-ROMAIN

UZANNE'S BEAUTIFUL TRIBUTE
TO TURN OF THE CENTURY
BIBLIOPHILIA IN AN INNOVATIVE
MODELLED BINDING BY RAPARLIER

13. UZANNE, Octave. *Les Évocations du Bouquin - La Nouvelle Bibliopolis. Voyage d'on novateur au Pays des Néo-Icono-Bibliomanes.*

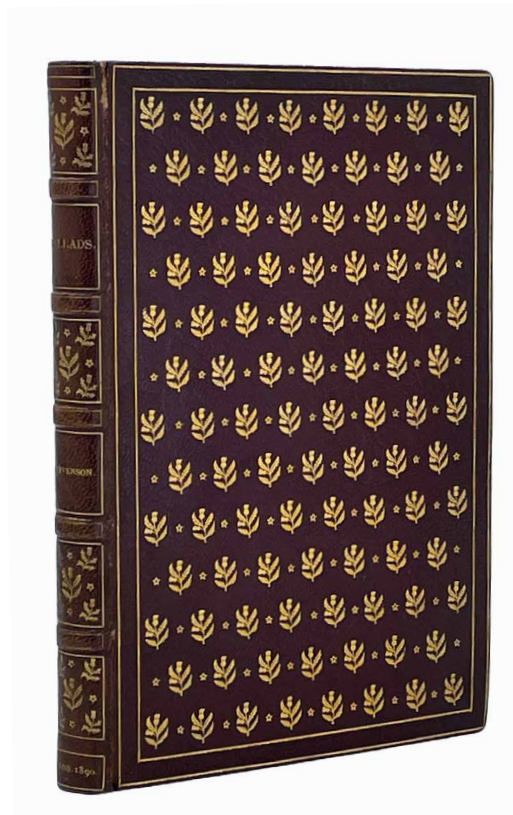
Paris, Henry Floury [printed by Edouard Cretté]. 1897.

One of only 100 copies on special Imperial Japanese paper. Frontispiece etching after Felicien Rops, 8 lithographic illustrations by H.P. Dillon all in two states (colour and black and white), varying colour lithographic borders on each page designed by H.P. Dillon, printed by Eugène Mauler in Paris, numerous plates throughout and illustrations in text. Pp. [8], xx, 256 [20]. 8vo, in a remarkable binding signed by Paul-Romain Raparlier on the upper turn-in of full crimson crushed morocco with raised moulded onlays of green and ivory morocco showing iris and daisy stems on both covers with rectangular gilt design blocked on both covers, spine with raised bands in six panels, the second and lower titled in gilt, the other panels tooled in gilt with ornaments and carnations, edges with rolls of gilt dots, turn-ins with double gilt fillet with decorative tooling in corners, green watered silk doublures and endleaves, all edges gilt, original decorative wrappers bound in. Housed in the original fleece lined tiger's eye marbled paper, morocco edged slipcase. A sumptuous book in splendid condition, some rubbing to slipcase.

£4500

Uzanne's beautiful and innovative bibliophilic book with its remarkable lithographic borders includes chapters on Symbolism and current literature, contemporary bibliophilia, bibliophiles and biblioscopes, the physiology and the reader, the monomania of posters, modern ex libris and includes a long 38 pp. article on the 'renaissance of bookbinding' with illustrations of 38 bindings from all over Europe including some fine examples of Cobden-Sanderson's bindings. Paul-Romain Raparlier (1858-1900) was a pupil of the École des Beaux Arts and won a gold medal at the Exposition Internationale du Livre in 1892. He was an extraordinarily innovative Parisian binder who Prideaux called 'the boldest in his deviations from the traditions of the craft...the book, after being covered in morocco, has the design roughly modelled on it by means of small sculptor's tools made in metal instead of boxwood. These tools are heated, by which means the leather is slightly burnt and shadowed...'. His work is extremely rare.

Julien Flety Dictionnaire des relieurs Français ayant exerce de 1800 a nos jours, 1988, p.149.



ZAEHNSDORF

CHARMING 'SCOTTISH' BINDING OF THISTLES TO ACCOMPANY STEPHENSON'S POEMS

14. EXHIBITION BINDING. STEPHENSON, Robert Louis. *Ballads*.

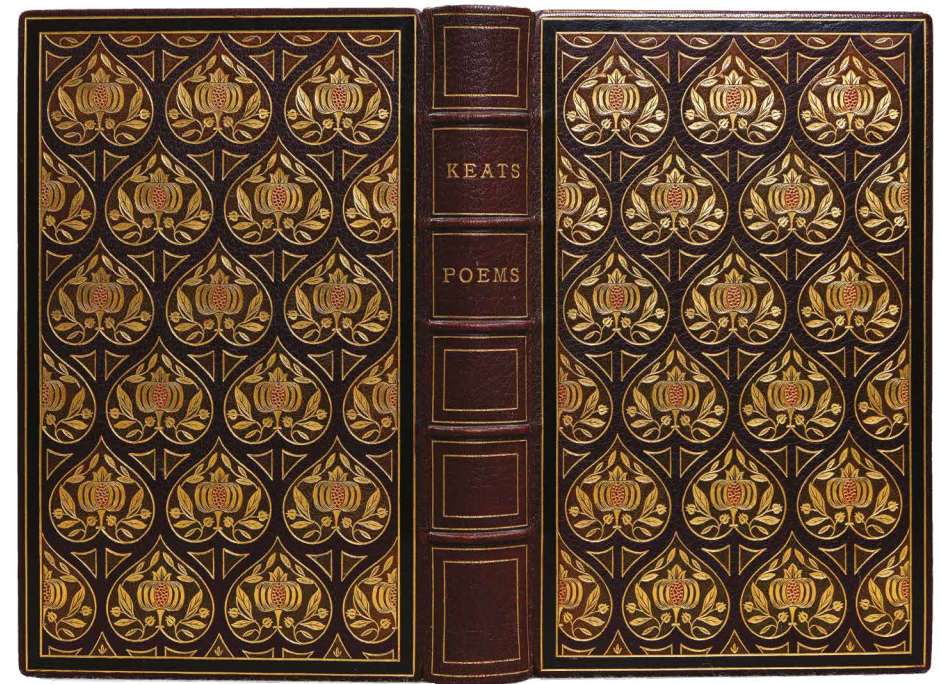
London, Chatto & Windus. 1890.

Pp. vi, 139. 8vo., exhibition binding of original maroon full morocco with two gilt borders and sides covered in gilt thistle and star tools, spine with raised bands, with 6 panels ruled in gilt, two with gilt lettering, the rest tooled with large and smaller thistles and stars, turn-ins with two gilt roll borders and one gilt fillet, marbled endpapers, signed by Zaehnsdorf on front turn-in and with Zaehnsdorf oval exhibition binding stamp on lower pastedown, top edge gilt. Very mild rubbing to joints and the slightest of fading to the spine. Booklabel of the surgeon and book collector W.J. Heslop. Very handsome.

£1000

Joseph Zaehnsdorf senior (1816-1886) was both in Austria-Hungary, coming to London in 1837 where he was taught to bind by a notable binder called James Mackenzie in London. He set up in business on his own account in 1844 at 2 Wilson Street, later moving to Brydges St in Covent Garden. He exhibited to great acclaim in London, Ireland and Vienna and was known for his immaculate fine bindings.

His son Joseph William Zaehnsdorf learned well from his father and published a well-known treatise on binding with him in 1880 in the hope that it would "stimulate the public to study the binding of their books more closely, and give the binder a better chance of producing stronger and better finished work at a more advanced price", noting that "good work cannot be done at low cost".



ZAEHNSDORF

A CHRISTMAS PRESENT FROM MRS ROBERT WOODS BLISS TO HER FRIEND

15. EXHIBITION BINDING. ANNING BELL, Robert. KEATS, John. *Poems by John Keats*.

London, George Bell & Sons. 1897.

Exhibition binding by Zaehnsdorf signed on the upper turn-in 'Bound by Zaehnsdorf 1906' with the exhibition binding oval stamp on the lower pastedown. 20 plates, 4 double pages titles and numerous illustrations and decorations in text by Robert Anning Bell. Pp. xxiv, 337, [5]. 8vo., in an attractive an unusual exhibition binding by Zaehnsdorf of full chestnut brown morocco with bud and stylised leaf shaped green morocco onlays bordered in gilt with pomegranates tooled in gilt with red onlaid seeds with surrounding tendrils with leaves and buds tooled in gilt, the sides have double gilt fillets with dark green onlaid morocco between them, the spine with raised bands, titled in gilt in two panels, the others with simple double gilt fillets, very attractive turn-ins with gilt borders onlaid morocco edges and gilt and red morocco flowers in the corners, ivory watered silk endpapers, top edge gilt, others uncut.

£3250

With the ex libris of Jean Herbert and a charming note by Mildred Bliss (Mrs Robert Woods Bliss) on her visiting card presenting 'this book of beauty - the beauty that has been my greatest joy since childhood' as a Christmas gift to her friend. Mildred and her husband, the American diplomat, art collector and philanthropist lived in Paris at the outbreak of WWI where Edith Wharton was amongst their social circle. They helped found the American Field Ambulance Service. They bought their famous home Dumbarton Oaks in 1920 which later became a museum and research institute and housed their remarkable pre-Columbian art collection and which they gave to Harvard University.

EXQUISITE EARLY DOVES BINDING

16. KELMSCOTT PRESS. MORRIS, William. *The Tale of The Emperor Coustans and Of Over Sea.*

Hammersmith, Kelmscott Press. 1894.

One of 525 copies printed on paper (a further 20 copies were printed on vellum). 2 woodcut title pages with borders, borders on first page of each text and 150 three- and six-line initials, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, leaf paragraph marks. Printed in red and black in Chaucer type on Perch paper in black with shoulder notes and some lines printed in red. 16mo., in a fine binding by the Doves Bindery, signed and dated 1896 in gilt on the lower turn-in, full green crushed morocco with triple gilt fillets on both sides and line and dot border on both sides with corner designs of three rose leaves with dots and gougework, spine in compartments with raised bands, gilt titling in the second panel, the others with classic Doves Tudor rose tool surrounded by rose leaves and gouges, edges ruled in gilt, turn-ins with four gilt fillets and rose leaf and dot tooling in corners, all edges gilt. Housed in a soft blue morocco chemise inside a slip off brown morocco case with red interior, small insect tool in gilt on front of box. An extremely handsome book in superb condition.

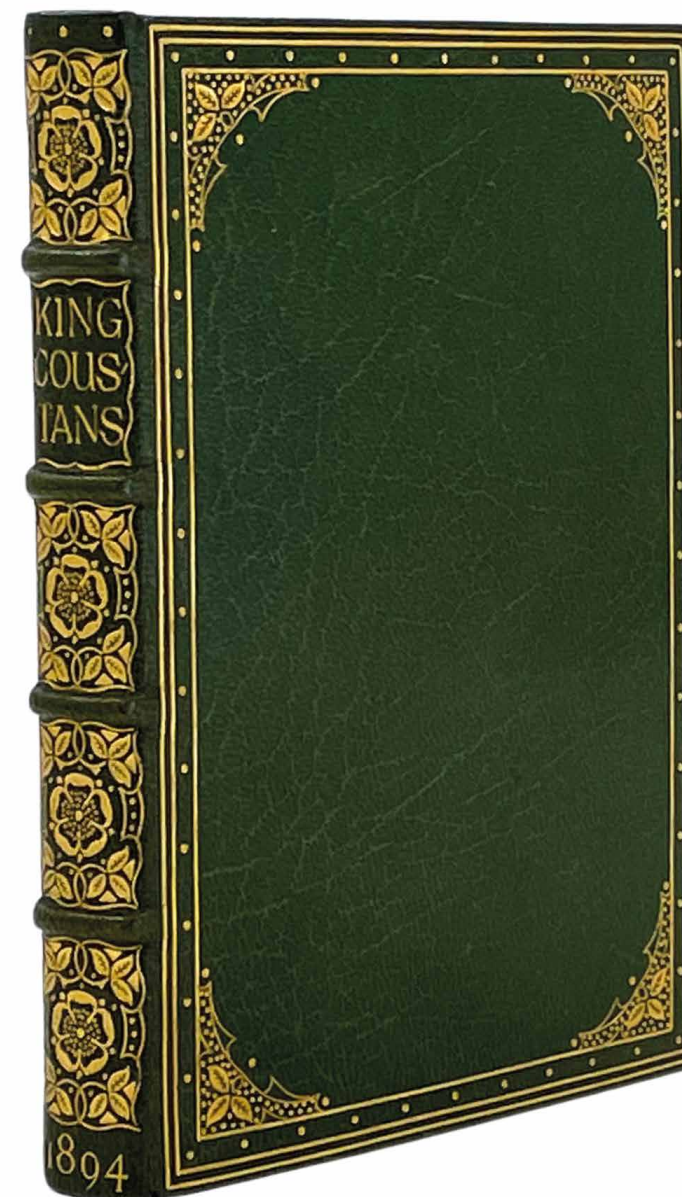
£7800

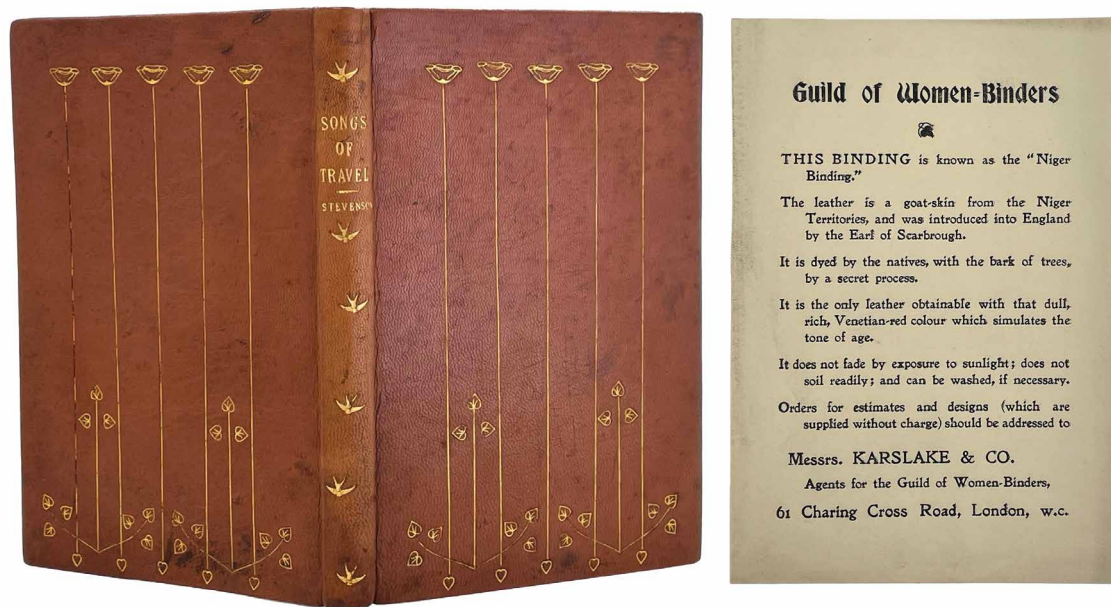
With the Emery Walker engraved booklabel of the collector John A Spoor dated 1921 whose renowned library was sold over six days in April and May 1939 at Parke-Bernet in New York. Label of the New York bookseller Philip Dushesnes.

This tale of love, faith and chivalry was translated by Morris from the medieval French text. Emperor Coustans was the source of The Man born to be King in Morris's *The Earthly Paradise*.

The Doves Bindery bound seven copies of this book, our copy conforms with Tidcombe 221, Doves Bindery pattern 388.

Tidcombe, The Doves Bindery p.136, book 221; Peterson, Bibliography of the Kelmscott Press, A26; S.C. Cockerell in his Annotated List of the Books from the Press in 'A Note by William Morris on His Aims in Founding the Kelmscott Press' [A53], 1898, p. 36-37





GUILD OF WOMEN-BINDERS

WITH AN INSERT FROM THE GUILD ABOUT THE ORIGIN,
USES AND BENEFITS OF THE NIGER BINDING

17. STEVENSON, Robert Louis. *Songs of Travel and Other Verses*.

London, Chatto & Windus. 1898.

Third edition. Pp. x, 87. 8vo., bound in full niger with tall stylised art nouveau flowers on tall stems and leaves tooled in gilt on both sides, spine tooled in gilt with swallows and gilt titling, two gilt fillets on turn ins and with signature of the Guild on Women-Binders on the front turn-in. Few marks and some spotting to the niger but still an attractive binding with a very interesting Guild of Women-Binders slip of paper inserted loose.

£1600

The Guild of Women Binders, like the Hampstead Bindery, was set up by Frank Karslake. It was made up of different local bodies including the Chiswick Art Workers' Guild, the Gentlewoman's Guild of Handicrafts and the Edinburgh Social Union. The Guild had a number of joint exhibitions and later joint Sotheby's sales with the Hampstead Bindery at the turn of the nineteenth and twentieth centuries. In 1902 some of the best work of the Guild appeared in the book 'The Bookbindings of To-morrow' and included bindings by Constance Karslake and Edith and Florence de Rheims. This volume, however, is not signed.

The Guild of Women-Binders slip inserted in this book is from Messrs Karslake & Co, Agents for the Guild of Women-Binders in 64 Charing Cross Road and explains the process of creating the Niger used on the binding. 'The leather is a goat-skin from the Territories and was introduced into England by the Earl of Scarborough'. It explains its properties and benefits.

Booklabels of the known early Guild of Women Binders collector Lily E.C. Routh and the Jamieson Library of Newmill, Penzance (deaccessioned).



STYLE OF SOPHIA LYNDON SMITH & THE
KIRBY LONSDALE WOMEN BINDERS

18. DOBSON, Austin. *The Story of Rosina and Other Verses*.

London, Kegan Paul, Trench, Trubner & Co. 1891.

Illustrated by Hugh Thomson. 8vo., bound in full undyed goatskin, later polished, with an elaborate Art Nouveau design modelled in low relief on upper cover and a small design on the lower cover in the style of Sophia Lyndon Smith, raised low relief lettering to spine, turn-ins with gilt border and small leaf tools in corners, marbled endpapers highlighted in gilt. Some expert repair to joints with some marks and bumps to sides but generally a very handsome book.

£1200

The ownership inscription of Martha Smith dated 1900 dates the binding to the exact peak time for the work of the Guild of Women Binders and Sophia Lyndon Smith. Smith, a wood carver at the beginning of her career, learned leatherwork, alongside Frances Maud Bartholomew and Susanna Firth at Kirby Lonsdale Technical School. Several of her bindings were sent to exhibitions of bookbindings by women at Frank Karslake's in 1897 and were sold in the Guild of Women Binders sales at Sothebys in 1900, 1901 and 1904.

SMYTH, DOROTHY CARLTON
& CHIVERS OF BATH

DESIGNED AND PAINTED BY THE GLASGOW SCHOOL OF ART ARTIST "DODO" SMYTH

19. *The Sundering Flood by William Morris*.

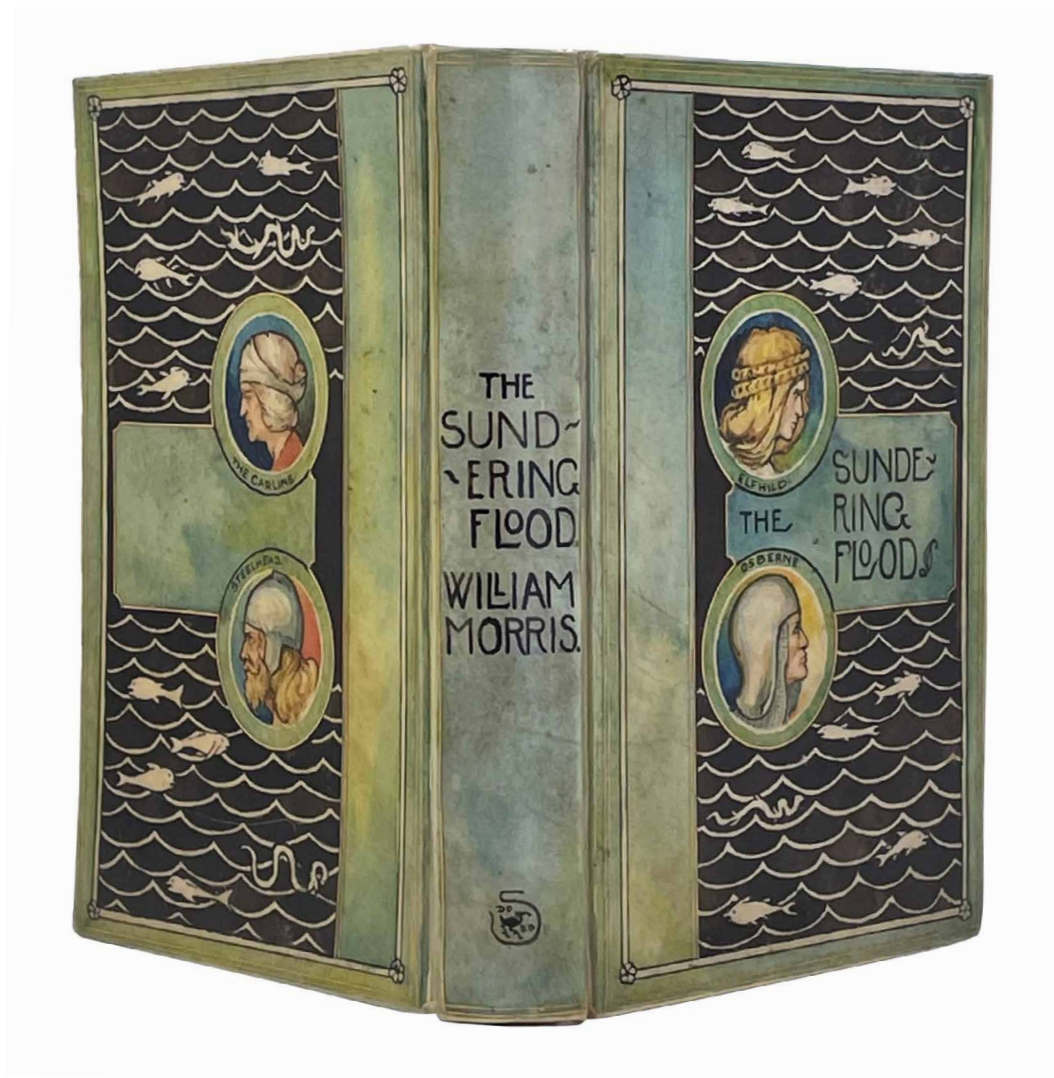
London, Longmans, Green & Co. 1898.

First trade edition. Pp. viii, frontispiece map, 374, [1] (publisher's catalogue). 8vo., 'vellucent' painted binding by Dorothy Carlton Smyth for Cedric Chivers of Bath, full green vellum, spine and front lettered in black with Smyth's "Dodo" signature to foot of spine, sides painted with waves and stylised fish in black and white, four roundels on sides depicting characters in the book, two gilt fillets at edges, central panels borders in gilt, turn-ins with floral gilt tooling, top edge gilt, others untrimmed, endpapers green with silk at gutters, blind stamp of Cedric Chivers on first blank. Front board very mildly bowing, a couple of faint marks to vellum, occasional light foxing but generally in remarkably good condition.

£6800

Dorothy "Dodo" Carlton Smyth (1880-1933), born in Glasgow, trained under Walter Crane at the Manchester School of Art between 1893 and 1897 and then went on to study at the Glasgow School of Art between 1898 and 1904 when she did this binding.

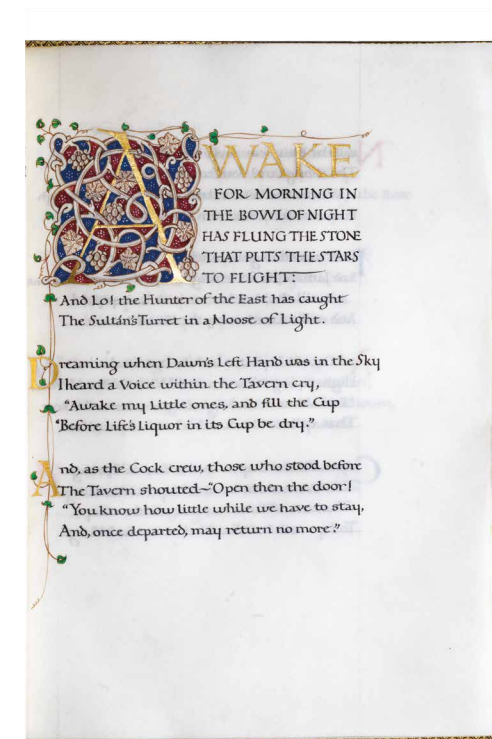




Cedric Chivers of Bath had patented his 'vellucent' binding method in 1898 which involved hand-painting on paper and subsequently covering the binding in vellum which has been shaved down until it was transparent which protected the painting. In his bindery, according to Tidcombe p.86, he employed "about forty women for folding, sewing, mending and collating work, and in addition, five more women worked in a separate department, to design, illuminate and colour the vellum". The five included Smyth, one of the most prolific of those women, and Jessie M King, a fellow Glasgow School of Art graduate. This binding is particularly rare as it is signed by the artist.

As well as her work for Chivers, Smyth travelled and exhibited widely, being also known for her costume design and working in theatres in Stockholm, Paris and London. She later took on teaching roles at the Glasgow School of Art, specialising in teaching miniature painting and the history of costume.

Tidcombe, Women Bookbinders p.86.



PERCY SMITH, CALLIGRAPHER

20. Rubaiyat of Omar Khayyam, translated by Edward Fitzgerald.

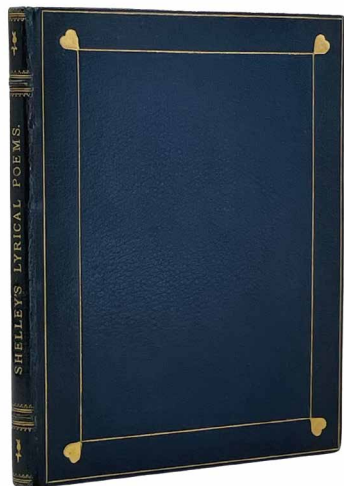
Dulwich, writ out by Percy Smith. 1906.

22 pp. manuscript written out by Percy Smith on vellum with a splendid first word 'Awake' in gilt delicately illuminated with gilt fronds and green leaves descending all the way down and across the page with vine leaves and grapes in sepia ink and coloured in red and blue around the A. Red and blue verse initials throughout the poem (4 to each page) and one rubrication. 8vo., simply but beautifully bound in full green morocco, spine in compartment with raised bands and lettered in gilt, elaborate gilt tooled borders on turn-ins.

£9500

Percy Delf Smith (1882-1948) was one of the best of British calligraphers at the turn of the 19th to 20th centuries, having trained at Camberwell School of Art under Edward Johnston, one of his first students, and Graily Hewitt. He took over the teaching at Camberwell in 1904 and became a joint founder of the 'Society of Calligraphers' with Johnston and Gill in 1908. He designed initials for the Curwen Press, later became an Examiner in Lettering and Illumination for the Board of Education and taught at the LCC, writing books on the subject of Lettering. He also did lettering for the Canadian National Vimy Memorial, for County Hall, Broadcasting House and the RIA in London.

In addition Smith was an important war artist, printmaker and bookbinder. Like many other artists, he served in the Royal Marines in WWII and later worked in Palestine and in the USA.



BOUND FOR BUMPUS

21. VALE PRESS. SHELLEY. *Lyrical Poems of Shelley.*

London, Printed at the Ballantyne Press under the supervision of Charles Ricketts and sold by Hacon & Ricketts. 1898.

One of 210 copies. Printed in red and black. 16mo., bound for Bumpus & Co, Oxford Street (probably by Riviere) in full blue morocco with double gilt fillets on each cover and heart tools in each corner on both sides, spine with two raised bands with gilt tooling and lettered in gilt on the

spine, turn-ins with gilt rules and heart tools, marbled endpapers, top edge gilt, others uncut. Joints with a little rubbing, a couple of mild scratches by generally very handsome.

£450

Bumpus Ltd of Oxford Street was a department store which sold bindings with its own signature on the turn-ins but which were actually bound by Sangorski & Sutcliffe or Riviere.

Watry, *The Vale Press, B19.*

SANGORSKI & SUTCLIFFE

CORONATION SERVICE SUMPTUOUSLY BOUND BY SANGORSKI
& SUTCLIFFE, ONE OF ONLY 150 COPIES

22. GEORGE V. *The Form and Order of the Service that is to be Performed and of the Ceremonies that are to be Observed in The Coronation of Their Majesties King George V and Queen Mary in the Abbey Church of S. Peter, Westminster, on Thursday, the 22nd Day of June, 1911. With the music that is to be sung, edited by Sir Frederick Bridge.*

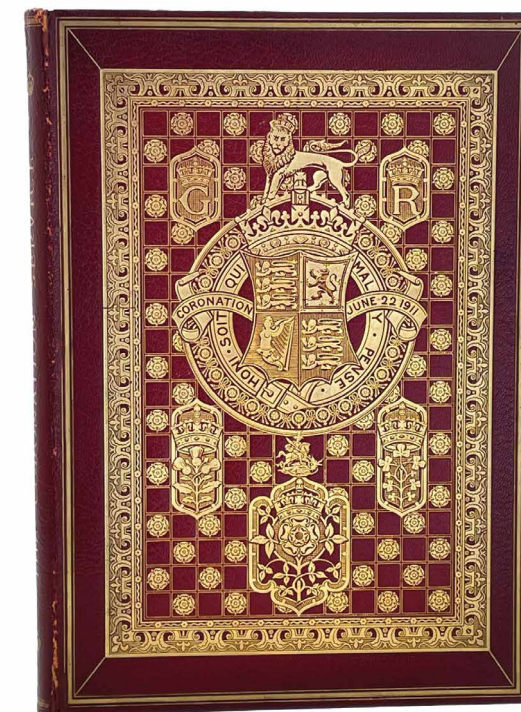
London, Novello & Co. 1911.

No.101 of only 150 copies. Printed in red and black throughout. The music and the liturgy are printed in full on japanese vellum. Sm. 4to., original elaborate binding by Sangorski & Sutcliffe of full red morocco with regal armorial design stamped on both covers in gilt, gilt borders and lettering to spine, small GR V tool on turn-ins, all edges gilt. A very attractive copy with rubbing to the joints and very slight darkening to the spine.

£750

A remarkable and elaborate printing of the Coronation Service with all its glorious music including Parry's "I Was Glad", Handel's "Zadok the Priest", Purcell's 'Let my prayer come up' Frederick Bridge's 'Rejoice in the Lord, O ye righteous', Elgar's 'O hearken Thou' and Stanford's 'Gloria in Excelsis'.

A binding from the relatively early years of Sangorski & Sutcliffe. Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) were apprenticed to Charles Ferris and Mudie's Library, respectively. After winning scholarships to the Central School of Arts and Crafts, they were taught by Douglas Cockerell who then employed them both in 1899, Sangorski as a forwarder and Sutcliffe as a finisher. By 1901 they had established their own firm in London which flourished and became one of the most important 20th century British bookbinders, famously excelling at the art of jewelled bookbinding.



GIUSEPPE GIANNINI OF FLORENCE

23. *The Masterpieces of Van Dyck.*

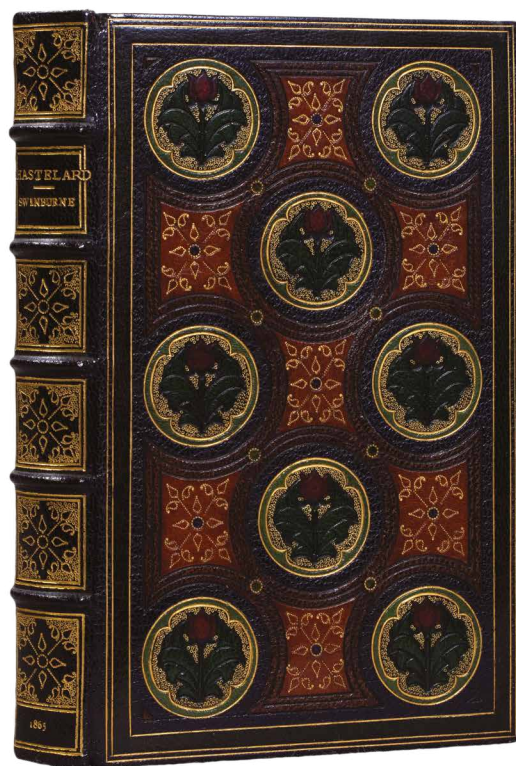
London & Glasgow, Gowans & Gray. 1908.

Elaborate illuminated binding on full vellum over bevelled boards by Giuseppe Giannini of Florence with his binder's label, gold patterned paper endpapers, red top edge and red silk bookmark. Gowans Art Books no.2 with 60 pages of reproductions of Van Dyck's paintings. Housed in the original green linen box.

£390

A classic of the genre of bindings produced by the famous Giuseppe Giannini of Florence for the English tourist trade.





DE SAUTY, ALFRED

A SPLENDID EXAMPLE OF DE SAUTY'S IMMACULATE TECHNICAL SKILLS

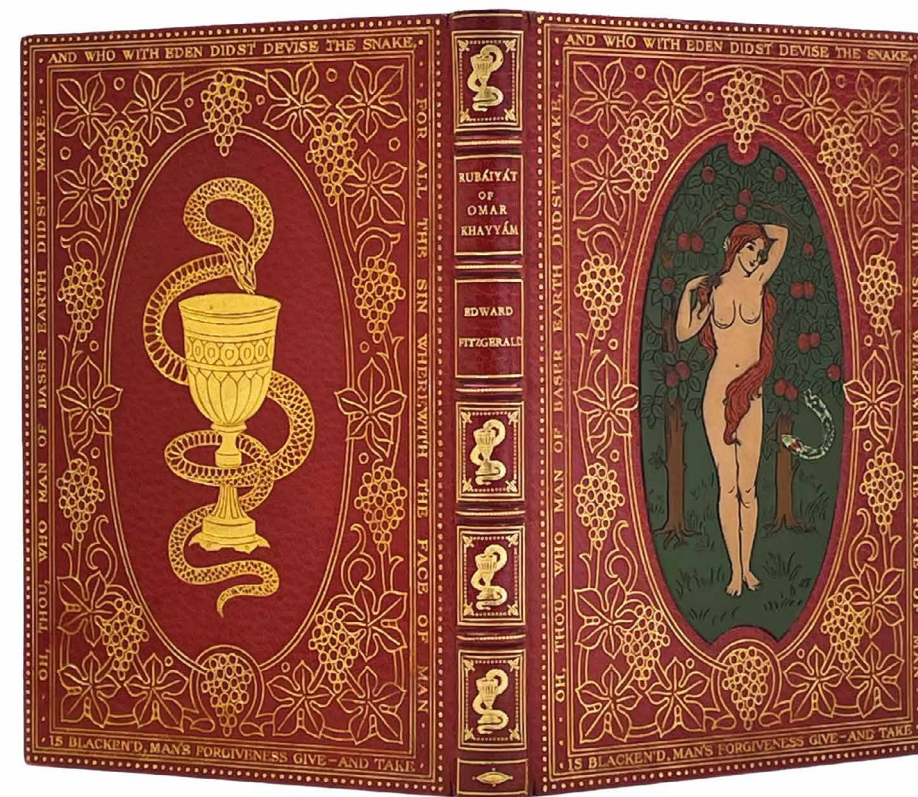
24. SWINBURNE, Algernon Charles. *Chastelard; A Tragedy*.

London, Edward Moxon & Co. 1865.

First edition. Sm. 8vo., most handsomely bound by Alfred De Sauty in full purple morocco, the sides covered with elaborate gilt and blind tooling, with mosaic inlays of a tulip design in red and green morocco and bolder inlays in light brown, chestnut brown, olive and pale green, spine in compartments with raised bands titled in gilt in second panel, the others with gilt tooling in circles and with double gilt fillets in each, turn-ins with triple gilt fillet and signed on upper turn-in, top edge gilt, others uncut. In remarkably good condition.

£3800

A superb example of a mosaic binding by the etcher and binder Alfred De Sauty (1870-1949). De Sauty started work as an electrician before going to Rivière as a finisher in the 1890s. He soon got a reputation for his fine craftsmanship and taught bookbinding at the Central School of Arts and Crafts in London between 1903 and 1914. In 1923 he left for Chicago and became head of the R.R. Donnelly bindery. Usually the books signed with his name, rather than R.R. Donnelly, were made while he was still in London so we can assume this was done before 1923.



RIVIÈRE & SON

25. POGANY, Willy. KHAYYAM, Omar. *Rubaiyat of Omar Khayyam*.

London, George G Harrap & Co. [c. 1916].

16 tipped in colour plates within decorative borders and numerous illustrations in text printed in blue by Willy Pogany. Text printed in blue and black. 8vo., in a signed binding by Rivière & Son of full red morocco with a central oval panel on the front cover of green calf with Eve, the serpent and the tree of life inlaid in various colours of calf and morocco, tooled in blind. The lower panel bears an oval panel with the serpent twined round a chalice all tooled in gilt. Both sides are elaborately decorated in gilt with full borders of grapes and vine leaves surrounded by lettered borders with verses from the Rubaiyat, with borders of gilt fillets and dots. The spine with raised bands and 6 compartments all tooled or lettered in gilt, turn-ins with vine leaf and gilt fillet borders, patterned paper endpapers, all edges gilt. An extremely handsome binding in superb condition housed in a red cloth slipcase.

£7500

Pogany, born in Hungary in 1882 and moving to the US in 1915, had illustrated the Rubaiyat previously in 1909 but these illustrations show a very different more westernised and modern influence than the earlier edition.

Robert Rivière came from a Huguenot family of artists and was apprenticed to a London firm before setting up business in 1829 in Bath as a bookseller and binder. In 1840 he returned to London and soon became one of London's fore-most bookbinders. After his death in 1882 the firm continued producing its elaborately finished bindings under his second daughter's family until the business was wound up in 1939.

GEORGE FISHER

A SUPERB COPY BOUND BY GEORGE FISHER TO A DESIGN BY HORACE BRAY

26. GREGYNOG PRESS. JONES, Thomas Gwynn. Detholiad o Ganiadau gan T. Gwynn Jones.

Newtown, Gregynog Press. 1926.

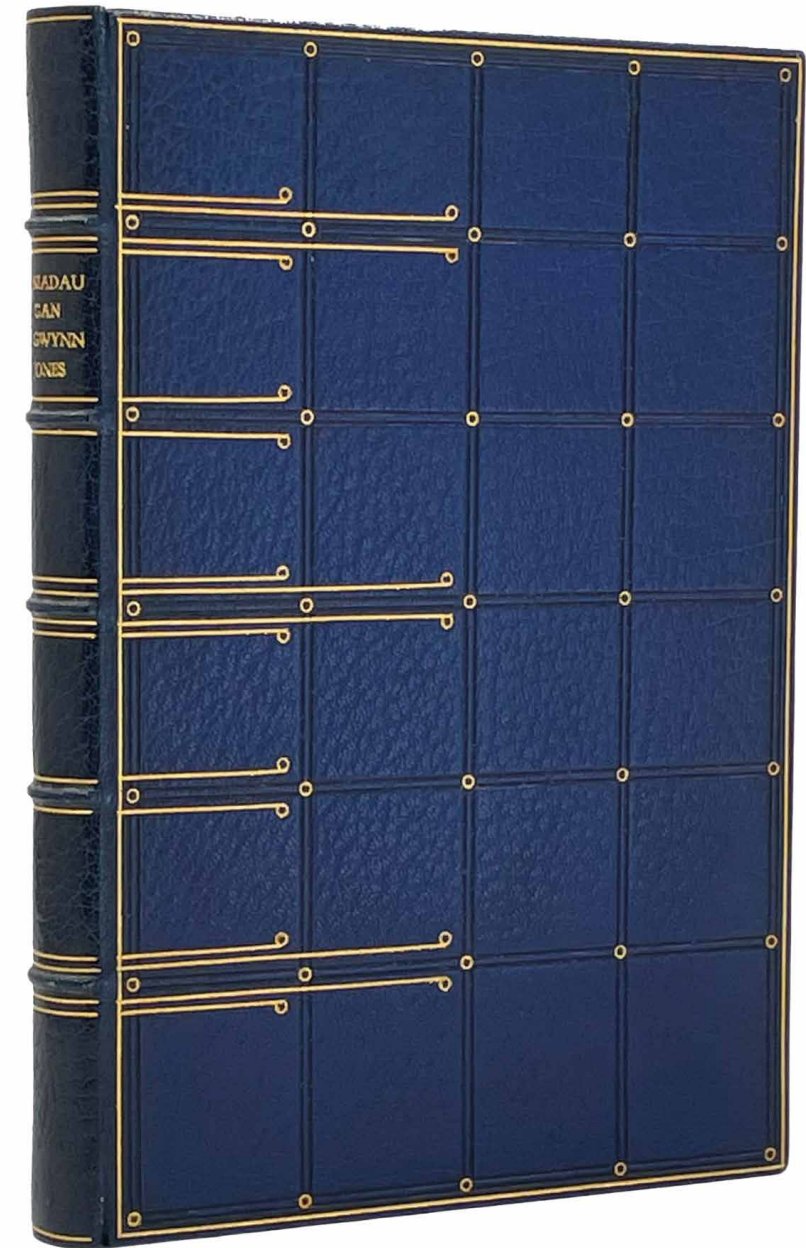
No. 10 of 26 specially bound copies. 9 head and tailpieces engraved on wood by R.A. Maynard. Printed in Kennerley type on Dutch hand-made paper. 8vo., bound by George Fisher to a design by Horace Bray, full blue levant morocco with double blind ruled squares on both sides with small gilt circles at the intersections with a gilt border on each side, from the spine edge springs a pattern of varying length gilt rules each terminating in small gilt circles, spine with raised bands borders with double gilt bands, gilt titling, turn-ins with gilt and blind rules, signed in gilt on the lower turn-in, top edge gilt. Very mild offset from turn-ins to free endpapers, otherwise an extremely good, bright, unblemished copy housed in a later blue cloth chemise and slipcase. An exceptionally fine copy. Newtown, Gregynog Press. 1926.

£9000

An excellent demonstration of the skilled forwarding and precision tooling of one of the finest craftsmen of his time,

George Fisher (1879-1970) was born to a family of blacksmiths. He was first employed by a wealthy amateur binder to help with forwarding and then took up an apprenticeship at Rivière where he became a finisher, tooling thousands of books and attending classes with Douglas Cockerell. From 1902 he was the finisher at the bindery run by Alice Pattinson and Miss Hoffman. He left in 1907 to set up his own workshop but it failed and he ended up doing little bits of work until, in 1924, Douglas Cockerell recommended him to take charge of the Gregynog Press Bindery. It gave him plenty of work and an opportunity to shine with the limited number of each book they published being sold in a special binding by Fisher. His skill and careful work were among the best demonstrations of British binding of the first half of the 20th century.

Harrop, History of the Gregynog Press, 4; 'George Fisher', Book Collector, Winter 1970



GEORGE FISHER

ONE OF THE MOST CHARMING GREGYNOGS
WITH 25 HAND-COLOURED ENGRAVINGS IN A GLOWING SPECIAL BINDING

27. GREGYNOG PRESS. *The Life of Saint David.*

Newtown, Gregynog Press. 1927.

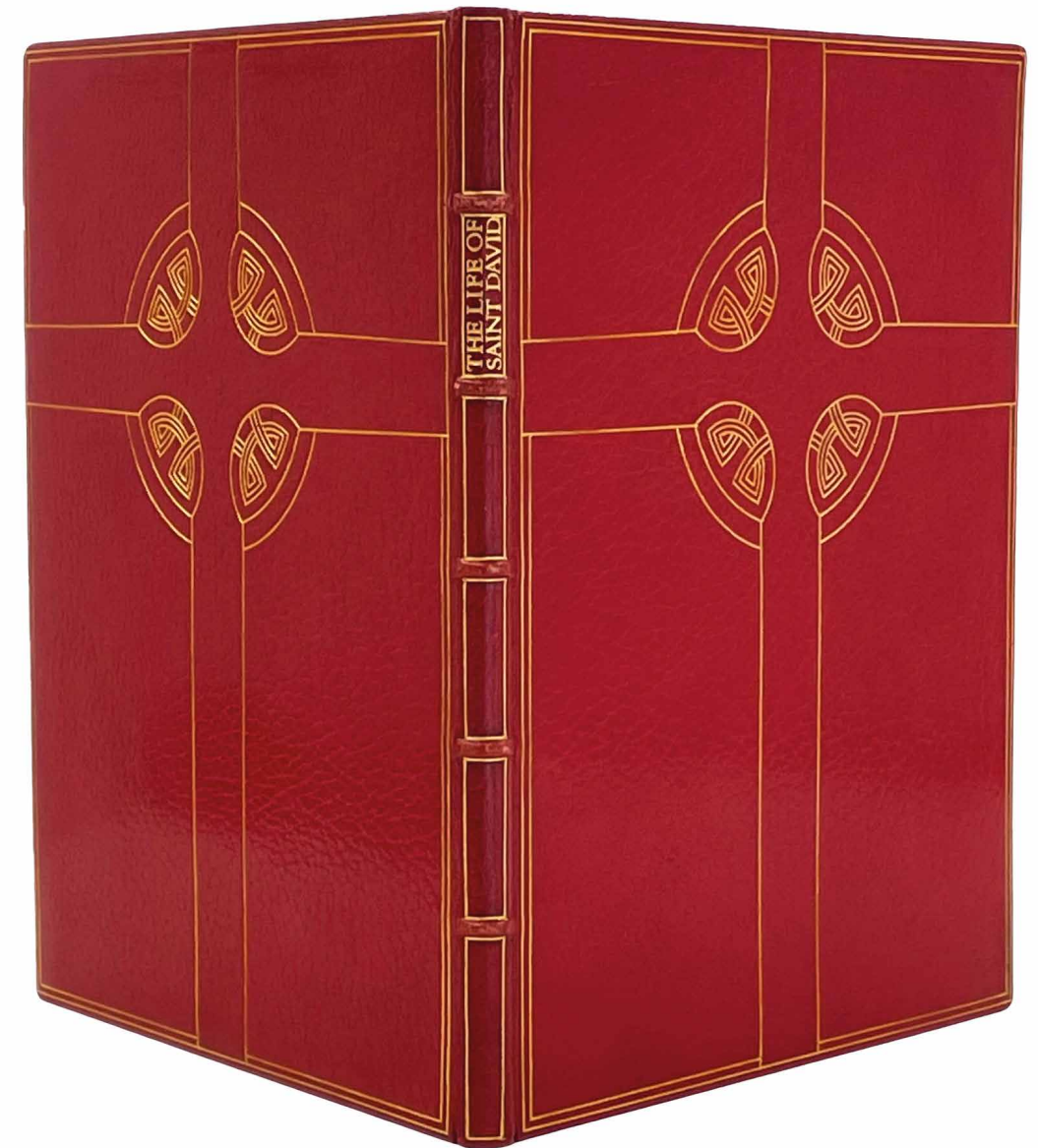
25 hand coloured wood engravings by R.A. Maynard and H.W. Bray. No.22 of 25 special copies bound by George Fisher. Chapter openings in pale blue, initial letters printed in red and paragraph marks in red ink, drawn with a quill by Bray. Sm. 4to., original full scarlet levant polished morocco, sides blocked in gilt with a large cross framed with a double gilt rule, spine with 5 raised bands, panelled in gilt with gilt lettering, board edges ruled in gilt and turn-in with triple rule fillet, all edges gilt, signed on lower turn-in. Housed in a handsome folding chemise and slipcase. An extraordinarily fine copy.

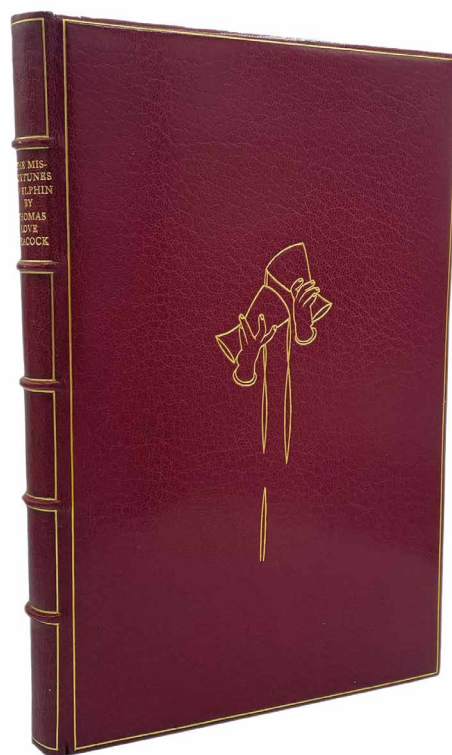
£8000

The text is based upon the Latin Life by the 11th century Rhygyfarch and the charming engravings illustrate each short chapter in the Welsh patron saint's life story. A beautiful and relatively scarce early Gregynog book.

With the leather booklabel of Edward M. Crane, the American publisher and president of the Van Nostrand publishing company.

Harrop, Gregynog Press Bibliography, 7.





GEORGE FISHER

ONE OF ONLY 25 SPECIALS IN SUPERB CONDITION

28. GREGYNOG PRESS. PEACOCK, Thomas Love. *The Misfortunes of Elphin*.

Newtown, Gregynog Press. 1928.

No. 17 of 25 specially bound copies from a total edition of 250. 21 wood engravings by Horace Bray. Printed in Baskerville type on Batchelor hand-made paper. 8vo., bound by George Fisher to a design by Horace Bray in full polished red levant morocco, signed in gilt and with the stamp of the Press on the lower turn-in, upper cover blocked in gilt with a design of two hands pouring wine from goblets, single gilt fillet at the edge, spine with five raised bands, each panel ruled in gilt, gilt lettering in the second panel, turn-ins with two gilt fillets, housed in a folding maroon cloth chemise and slipcase with morocco and gilt spine labels. An extremely good, fresh copy in splendid condition.

£4500

First published in 1829, Peacock's *Misfortunes of Elphin* is an Arthurian based fantasy, incorporating many Welsh legends.

Bray's joyous wood engravings give, as Harrop suggests, "an overall impression...of demure drollery, entirely suited to Peacock's style...the book has a satisfying unity which has rendered it one of the more keenly collected items",

Harrop, Bibliography of the Gregynog Press, 12.

GEORGE FISHER & PAUL NASH

BINDING DESIGN BY PAUL NASH, BOUND BY GEORGE FISHER - AN EXTREMELY GOOD COPY

29. GREGYNOG PRESS. Shaw Gives Himself Away. *An Autobiographical Miscellany*.

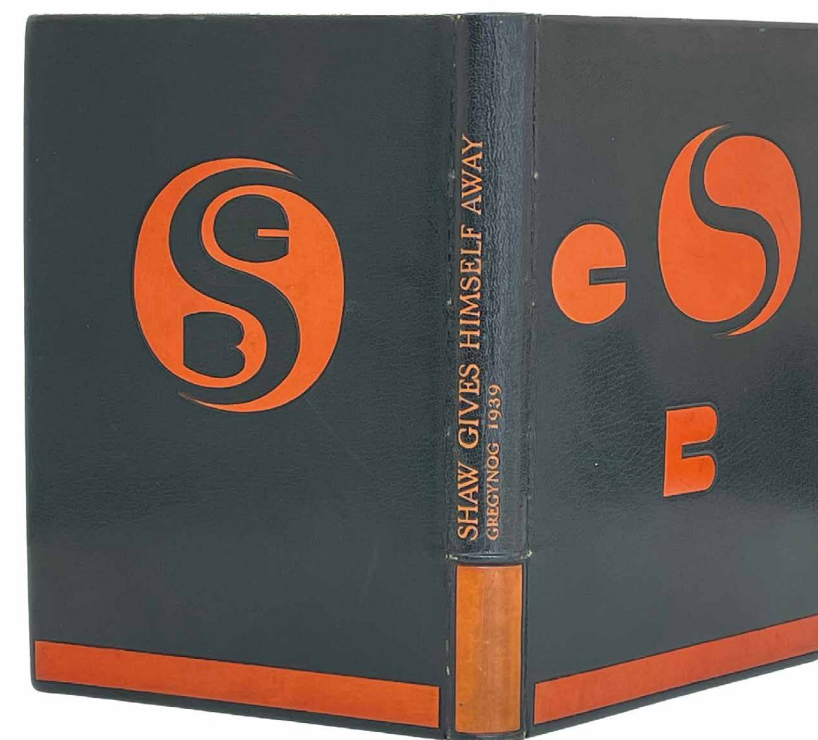
Newtown, Gregynog Press. 1939.

One of 300 copies, this no. 120. Printed on Arnold green tinted handmade paper with wood engraved portrait of Shaw by John Farleigh. 8vo., in a binding designed by Paul Nash of original dark green oasis morocco, signed Gregynog Bindery and Paul Nash on lower turn-in, with inlaid designs in niger morocco based on Shaw's initials. A extremely good, bright copy with only a couple of small marks, very mild fading to the niger on the spine and the usual slight offset from the turn-ins to the free endpapers.

£1000

The book contains extracts and short pieces by Shaw, specially edited with some revisions by Shaw for this edition.

Harrop, The Bibliography of The Gregynog Press, 40.



LOYD HABERLY

THE RAREST OF SEVEN ACRES PRESS BOOKS
MADE FOR EMERY WALKER,
INSCRIBED BY HABERLY AND
WITH A PERSONALISED BINDING
'WITH HAB'S LOVE I GO'

30. HABERLY, Loyd. *Daneway, A Fairy Play for Emery Walker, F.S.A.*

Long Crendon, Seven Acres Press. 1929.

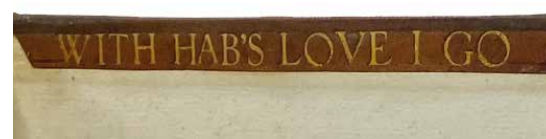
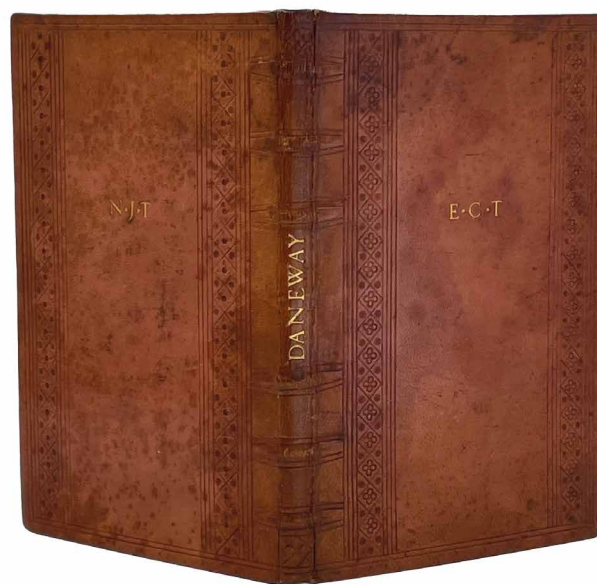
Written, illustrated, printed and bound by Loyd Haberly at The Seven Acres Press. No. 26 of 60 copies. First and only edition. 6 woodcuts by Haberly including one of Daneway House. Printed in red, green, gold, blue and black. 8vo., full brown morocco, decorated with blind stamps and with the initials E.C.T. and N.C.T. in gilt on the front and rear covers. The inner top margins (front and back) has the inscription blocked in gilt "FOR NORAH AND JOE/ WITH HAB'S LOVE I GO", top and fore edges gilt. Inscribed in ink on last blank "Loyd Haberly, 12 November '29". Darkening, spotting and marking to the binding, usual offset from the turn-ins, otherwise very good and clean internally.

£1000

Haberly was an American who learnt his book making skills at the Central School of Arts and Crafts while on a Rhodes Scholarship to study law at Oxford. Emery Walker, the backbone of the Private Press movement, having played a vital part in most of the early great presses, was a great influence on Haberly. Haberly's second book at the Seven Acres Press, *Cymberina*, caught Walker's attention and he took pains to coach the budding printer on the finer points of printing and convinced him of the beauty of Caslon types.

Walker owned the house Daneway, and Haberly wrote this masque to be performed on its lawn. Haberly later briefly went to run the Gregynog Press, although his tenure there was not a success. This is one of the scarcest titles from The Seven Acres Press. Haberly himself tells the story that when Emery Walker's friend, the Prime Minister Ramsay MacDonald, got his copy of this book... "he wrote to me from Chequers, saying he could not let an American outdo a Scot in honouring a great Englishman. So Emery Walker was knighted as Sir Emery Walker in the next Honours List".

Daneway House in Gloucestershire had been important in the Arts and Crafts movement immediately prior to Emery Walker's tenancy having been lent to the furniture designers Ernest Gimson and the Barnsley Brothers who set up the Daneway Workshops. Walker had the house as a country retreat between 1922 and his death in 1933.



MARC LECLERC

PAINTED BINDING WITH REMARKABLE SPECIAL STENCIL-PATTERNED ENDPAPERS

31. CARANTEC, Guillaume. *Gestes et Dires du Bon Roi René.*

Paris, George Crès & Cie. 1914.

Etched frontispiece by Charles Jouas, woodcuts throughout by R.-N Raimbault d'Hauterive. Pp. 262 plus errata leaf. 8vo., in a signed binding by Marc Leclerc with his monogram at the foot of the spine, full parchment covered boards hand painted by the binder on both sides and the spine with thistles, cowslips, olives and vine leaves, spine in compartments with raised bands and three panels with black lettering on a blue background and the others with a thistle, a cowslip, an olive and a vine leaf, special patterned endleaves of blue with stencilled vine leaves and grapes in darker blue and brown by the binder, green silk marker. Some marking but generally a very handsome volume.

£950

The binder has inscribed the verso of the front endleaf "Reliure et Papiers de Garde spécialement composée et exécutée pour a volume par Marc Leclerc".





PAUL BONET

32. RENARD, Jules. *Oeuvres complètes* (1864-1910).

Paris, Bernouard. 1925-1927.

17 volumes. First collected edition and the first printing of the 'Correspondance' (2 vols) and the 'Journal' (5 vols). One of 1250 copies on papier vergé (of a total edition of 1500), this set unnumbered apart from Vol IV (no. 1097). 4to., bound by Paul Bonet in 1929, signed on front turn-ins, in half dark havana morocco, black, green and gilt speckled paper covered boards, spines forming a complete design with lettering in tan morocco distributed over all the volumes, composed of the first and last name of the author and the set title in large italic capitals over horizontal strips of green morocco, each volume is separately titled in gilt with a step design going across all volumes in tan morocco, in addition each volume is lettered in gilt on the upper cover; black, gilt and green speckled paper endpapers, top edges gilt, original wrappers and the full page ex-libris of Armand Massard bound in.

£12500

A remarkable copy having belonged to the critic Paul Souday, with copious notes in his hand in the five volumes of the Journal written in ink and pencil in the margins and on several small sheets of various papers or letters he received from Andre Francois Poncet, Princess Bibesco and the publisher Francois Bernouard.

The set was then acquired by the fencer Armand Massard who had it bound by Paul Bonet. The separate notes were specially mounted on tabs in the five volumes of the Journal.

Paul Bonet bound two other series of this work in the same way, one for himself and the other for Carlos R. Scherer, described in 'Les Carnets du relieur' (Paris, Blaizot, 1981, 78A)

From the library of Francois Ragazzoni sold in Paris in 2003.

Paul Bonet, Carnets, 78A

PAUL BONET

SUPERB BINDING ON ONE OF THE MOST BEAUTIFUL OF PICASSO'S ILLUSTRATED BOOKS

33. PICASSO, Pablo. BALZAC, Honoré. *Le Chef-d'oeuvre inconnu*.

Paris, Ambroise Vollard. 1931.

No.223 of 240 copies on Rives paper, of a total edition of 305. 13 original etchings by Pablo Picasso and 67 wood engravings after drawings by the artist, engraved by George Albert. Folio, binding designed by Paul Bonet, signed and dated 1944 on turn-ins, full dark green morocco, sides tooled in two different designs of irradiant oval curved gilt curves, with a swirling abstract design of inlaid lighter green, brown and red morocco and calf tooled in blind with intricate lines and cross-hatching and with onlaid grey and tan morocco and intricately striped designs of green, tan and citron morocco and another of maroon, purple and rose morocco, smooth spine, titled in gilt, teal calf doublures, all edges gilt, original wrappers bound in. Housed in the green morocco backed and gilt titled chemise and slipcase with patterned paper covered sides. In excellent condition.

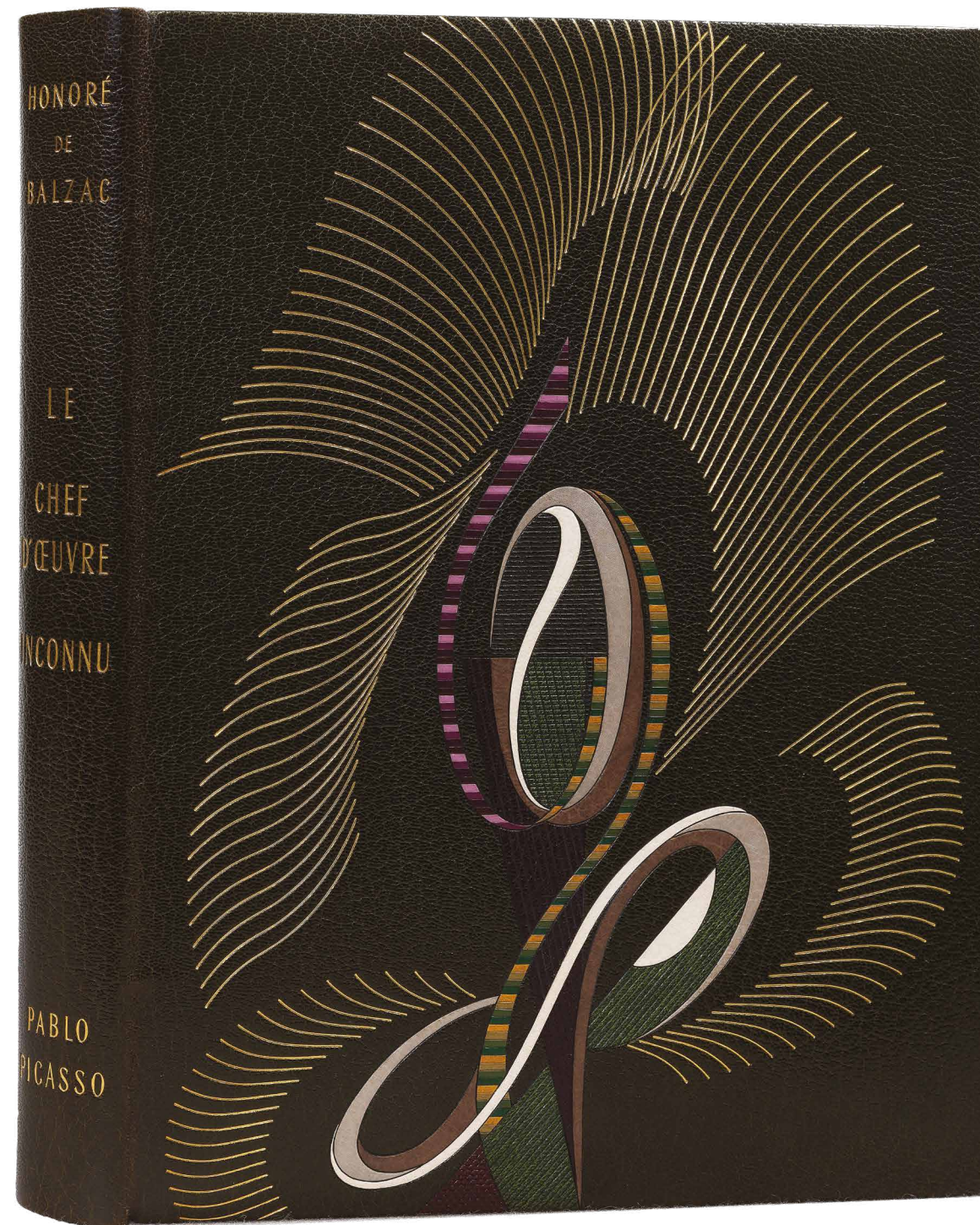
£38000

In 1926, Ambroise Vollard commissioned illustrations from Picasso for the *Unknown Masterpiece*, a formidable Balzacian reflection on pictorial creation. The artist produces a number of works, techniques and various formats, and Vollard selects those he wishes to retain for his edition, advised by Blaise Cendrars. The work, one of the finest illustrated by Picasso, includes twelve original etchings by the artist, like so many variations on the classic theme of the painter and his model. These plates rub shoulders with reproductions engraved on wood, sometimes abstract, sometimes figurative drawings - a diversity that is altogether in perfect symbiosis with Balzac's subject. "It is obvious that [Picasso does not illustrate] the scenic unfolding of the tale, but its deep content, and that it is the different aspects of the relationship of the artist to the model that caught his interest. Thus we see the painter gazing lovingly at his painted wife; we see, from various angles, the painter and his model separated by the easel; we see, a Picasso variation of the theme, the struggle of the bull with the horse. But there is also the painter doing the portrait of a woman, while she is behind him and observes him; which adds to the old theme a modern dimension, dear to Picasso, that of the relationship between the spectator and the object looked at: looking at him and looked at him".

Paul Bonet knew this book well, having designed more than twenty bindings for this edition. This is his second binding of the title, and certainly one of the most masterful. In his *Carnets* he notes that Lagadec bound the book from his design in November 1943 and it was finished by Cochet in April 1944.

Paul Bonet, Carnets, 672, illustrated plate 75 and 76 of a case of Bonet bindings at an exhibition at the Galerie Renou et Colle, 1945.

Goeppert-Cramer, Picasso, n°20 ; Picasso et le livre d'artiste, pp. 56-57 ; The Artist and the Book 1860-1960, n°225, pp. 154-156; Carteret, Illustrés, IV, p. 51 («édition curieuse et très recherchée ; elle est fort cotée pour l'illustration géométrique d'une grande vedette moderne» [sic]).





CHARMING HAND-PAINTED BINDING ON A VANITY PUBLICATION

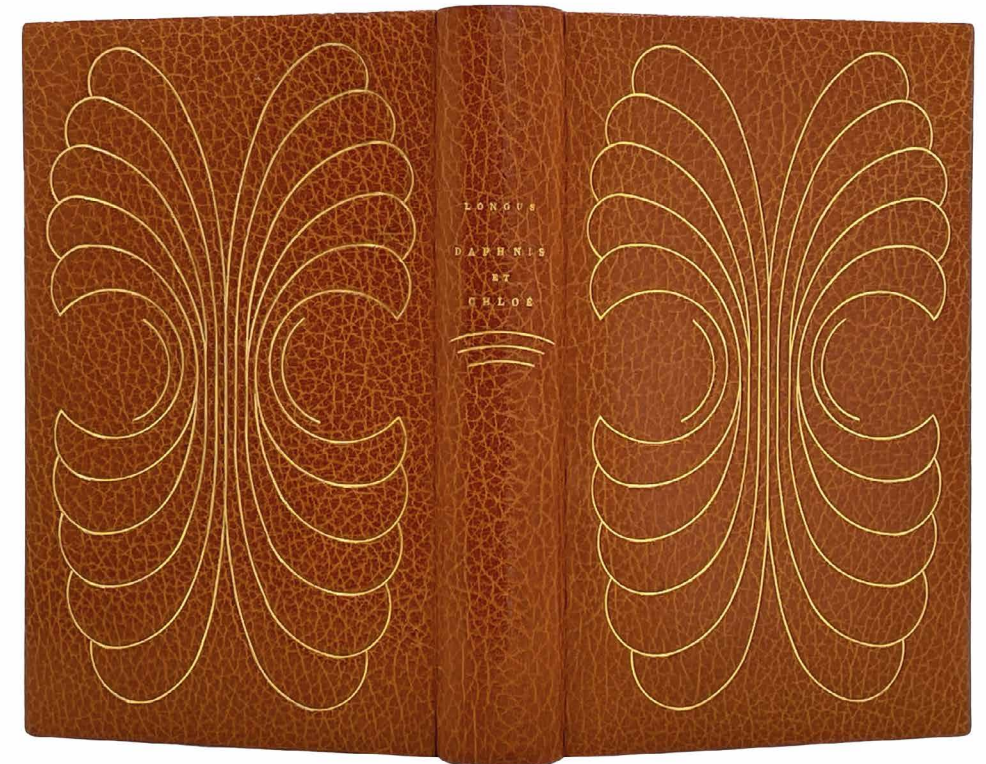
34. SURCOUF, Baron P[ierre]-J[oseph]. *Rimailleries...*

Paris, Éditions des Ateliers d'Art, printed for the friends of Baron Surcouf. c.1930.

No. 3 of 100 copies privately printed for the friends of Baron Surcouf on Japon with the watermark 'Japon Extra'. Pp. 70. 8vo., specially bound and signed on the front turn-in by Ode de Chateauxvieux-Lebel in full vellum decorated on both sides with strap work in gilt and fleur de lis tools with a central oval outlined in a double fillet with dots and a floriate frame round it, lettered with Surcouf's name and the title in gilt, both sides with several hand-painted vignettes of flowers, instruments, the front oval with a harpist and in the lower oval the arms of Baron Surcouf, the spine also hand-painted with a floriated S for Surcouf, top edge gilt, silver and black patterned endpapers. With some light marking to the binding but an extremely charming decorative piece of work.

£1400

A very charming self-publication of Baron Surcouf's poetry. Pierre-Joseph Surcouf (1874-1949) was a soldier and a poet and was enrolled in the Légion d'Honneur in 1921.



MADELEINE GRAS

A SUPERB COPY WITH AN EXTRA SUITE OF WOODCUTS
IN A HANDSOME BINDING BY PARISIAN FEMALE BOOKBINDER MADELEINE GRAS

35. MAILLOL, Aristide. LONGUS. *Daphnis & Chloe*.

Paris, Gonin. 1937.

French edition, the version written by Amyot & edited by Courier. No. XXXIII of 500 signed copies, this signed by Maillol and initialled by Gonin, being one of the large paper Hors Commerce copies with roman numerals (often with two extra suites in black and sanguine but this with just one extra suite in sanguine). 49 woodcuts by Aristide Maillol (including one on the cover of the wrappers) with an additional complete suite of 48 woodcuts in sanguine (including one on the wrapper cover). Printed on Papier Maillol. Pp. [2], 217, [5]. Thick 8vo., beautifully bound, including the suite, by Madeleine Gras in full light brown morocco with a perfectly executed curving gilt tooled pattern on both sides with gilt lettering and curves on spine, suede doublures and endpapers, signed on the upper turn-in, all wrappers bound in, all edges gilt. Housed in the original chemise and slipcase. A very fine, handsome copy.

£3800

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.

A few copies of Gonin's 'Daphnis and Chloe' appeared with the 48 extra prints in sanguine and a very few with two extra suites in black and red. The extra suites always includes a sheet of the decorated initials used in the text but doesn't include the two lone goat woodcuts on pp. 8 and the table des matières in the text as they not unique and are from the groups of three goats illustrating pp. 72 and 161.

Gonin and Maillol's book was a triumph of simple lines and subtle typography. Maillol had been introduced to book illustration by Harry Graf Kessler who had used Maillol to illustrate the Cranach Press 'Eclogues' in 1926. In 1937 Maillol returned to the delights of book illustration when images he had produced originally for the Cranach Press 'Georgics', which was to be unpublished by Kessler, were taken up by Gonin who then went on to produce this wonderful edition of Daphnis and Chloe which was simultaneously published in limited editions in French, English and German.

The illustrations are beautiful, John Buckland Wright was a great fan and wrote to Sandford at the Golden Cockerel Press: "They are probably far more erotic than even you would want me to do - I don't know - perhaps they correspond with your ideas. Actually I think you'd be prosecuted for publishing. Anyhow, they are quite perfect".

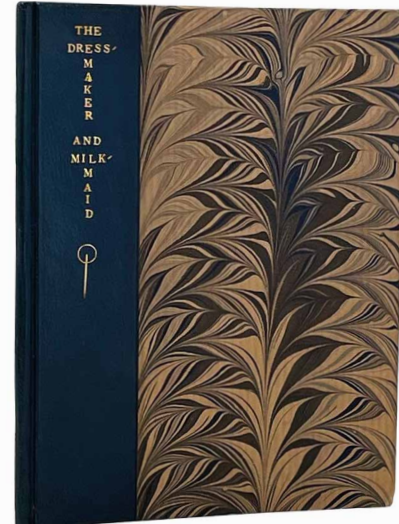
ROGER POWELL

36. ST. DOMINIC'S PRESS. GILL, Eric.
The Dressmaker and Milkmaid.

Ditchling, St. Dominic's Press. 1929.

Two wood-engravings by Eric Gill: 'Madonna knitting' and a ball of wool. Pp. 8. 10 x 13.1, bound by master binder Roger Powell, signed and dated 1932 on the lower turn-in, in quarter rich blue morocco and Cockerell marbled paper covered board, spine lettered in gilt with a device on the front. Slight offset from the turn-in, otherwise a very charming, elegant binding.

£480

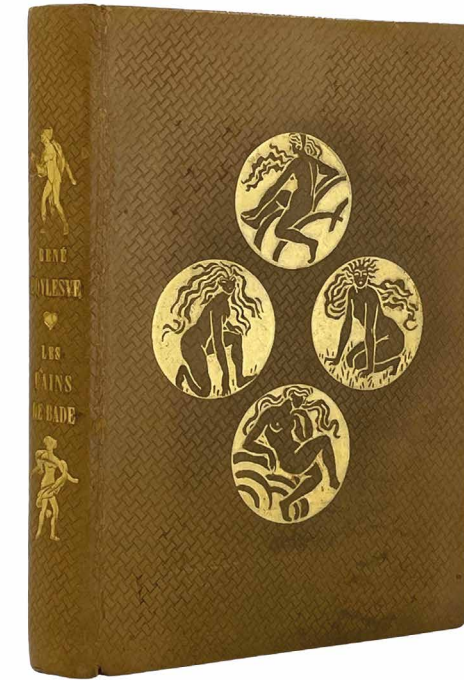


Two verses by Pepler - both beginning "Our Lady was a...."

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, when this binding was completed, in 1935 he joined Douglas Cockerell & Son and remained a partner with Sandy Cockerell until 1947 when he set up his own Slade Bindery.

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".

Taylor & Sewell 119b; Gill engraving - Physick 60.



RENÉ KIEFFER

UNIQUE COPY WITH 20 ORIGINAL EROTIC WATERCOLOURS
AND 20 PREPARATORY DRAWINGS BOUND IN

37. PAVIS, Georges. BOYLESVE, René. *Les Bains de Bade: petit roman d'aventures galantes & morales.*

Paris, Bibliothèque artistique et littéraire. 1896.

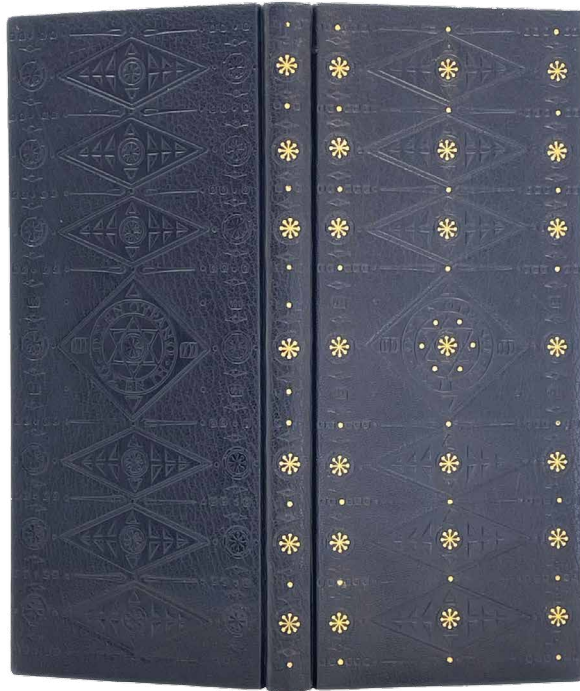
No.155 of 500 copies of the text but this one completely unique with 20 original finished and signed watercolours and 20 drawings for those watercolours by the artist Georges Pavis bound into the text. Frontispiece by Fougerey du Coudray. Pp. 135 plus 40 additional leaves with the watercolours and drawings on rectos only. 8vo., in a special 'reliure d'art' binding by René Kieffer, with binder's label, of full blind intricate lattice patterned calf with four medallions of erotic nudes stamped in gilt on upper and lower covers, spine titled in gilt and decorated with two nudes and a heart stamped in gilt, top edge gilt, paste paper endpapers.

£1600

Georges Pavis (1886-1951), painter, illustrator and humourist was particularly famous for his 1920s illustrations for the reviews *Rire* and *La Vie Parisienne*. He also illustrated a number of erotic works such as *Les Croix de Bois*.

This extra-illustrated book, done sometime after the book was published, is an extraordinary piece of work clearly done as a commission, something which he did for gentleman collectors in association with René Kieffer.

René Kieffer (1876-1964) was a Parisian bookbinder, publisher and bookseller who trained with Marius-Michel and began as a finisher at the Chambolle-Duru bindery. In 1903 he set up his own atelier at 99 boulevard St-Germain. After a couple of moves he ended up in rue Segulier in 1910. In the 1920s he began to publish books himself, some with the dealer Auguste Blaizot, producing titles in deluxe or semi-deluxe editions. Later, in the 1950s and 60s, he ran his own bookshop.



PHILIP SMITH

38. Mostly blank notebook for notes on bookbinding, bound by Philip Smith as a student binding exercise. [1954].

Tall slim folio [145 x 335 mms], bound by Philip Smith in full black goatskin with lozenge and diamond design in blind with a star and lettering in the very centre and line, square and triangle patterns, plus circles in blind in three vertical lines with gilt stars and dots, the binding is repeated on the lower cover only in blind, spine decorated in blind with alternating dots and stars in gilt. A very handsome binding.

£500

A very early binding by Philip Smith done while he was in his last year at the Royal College

of Art. This would seem to show the direction he was to take in bookbinding and the beginning of the development of his philosophical thought. A note in pencil in his hand on the front pastedown has his name with "Book begun (in error) for notes on bookbinding, Philip Smith RCA Student binding exercise". The book is blank apart from the rear where there are three pages written out in ink in his hand - two form an index of the binding techniques he intended to write about, the third has a list of Bibliographies dated 1953 which include works by Douglas and Sydney Cockerell, Alex Vaughan, Sarah Prideaux and Herbert Horne.

Philip Smith (1928-2019) was a renowned and innovative British bookbinder and it is very interesting to see the high standard of binding he had attained so early in his career.

DE COSTER, GERMAINE & DUMAS, HÉLÈNE

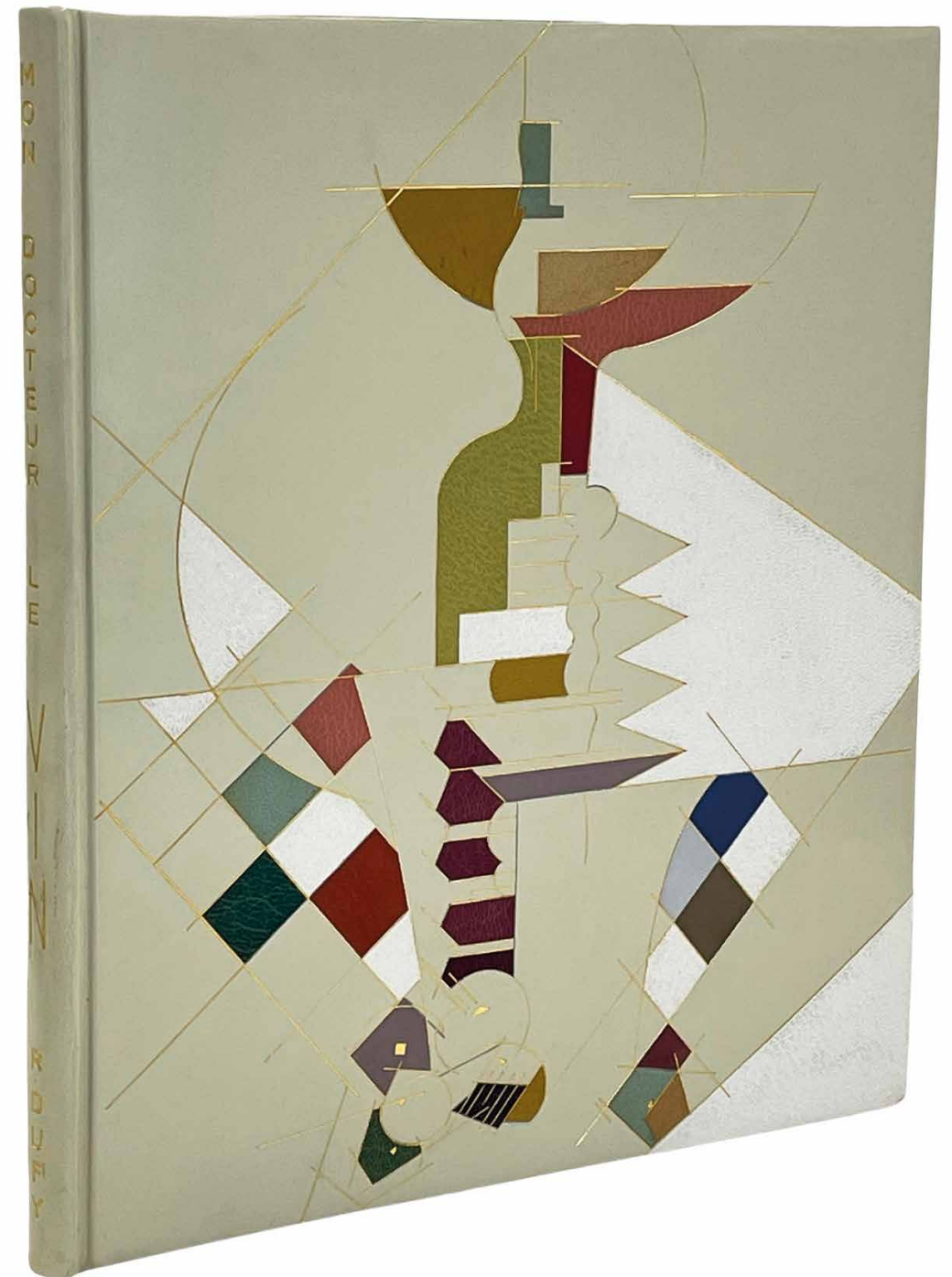
ONE OF THE IMPORTANT COLLABORATIVE BINDINGS BY TWO CELEBRATED FRENCH WOMEN BINDERS - A HOMAGE TO THE HEALTH BENEFITS OF WINE WITH ILLUSTRATIONS BY DUFY

39. DUFY, Raoul. DERYS, Gaston. *Mon Docteur le vin.*

Paris, Draeger Frères. 1936.

Typography by A.M. Cassandre. 19 illustrations after watercolours by Raoul Dufy, covers after pencil drawing by Dufy. Folio, in a very handsome designer binding signed and dated 1958 by de Coster and Dumas on the turn-ins, full cream lambskin with white, green, citron, teal, pink, tan, red, green chestnut and purple morocco and calf onlays, in a remarkable geometric design with gilt rules representing a glass and bottle in a cubist style design, with gilt curves, squares and triangles, spine lettered in gilt, green and rose endpapers, original wrappers bound in, housed in the original card slipcase.

£6800



A fabulous binding on an excellent book describing all the remarkable benefits of wine from preventing obesity, giving vitamins, curing typhus, depression, appendicitis, diabetes and helping character and morals. It also claims that it is vital for writers, artists and sportsmen – of course it is.

The two celebrated women binders Germaine de Coster and Hélène Dumas were a formidable binding team producing over 300 collaborative bindings over half a century.

De Coster & Dumas Reliures 1935-1980 - Blaizot 1981.

ONE OF THE IMPORTANT COLLABORATIVE BINDINGS BY
TWO CELEBRATED FRENCH WOMEN BINDERS

40. SEUPHOR, Michel. *La Vocation des Mots*.

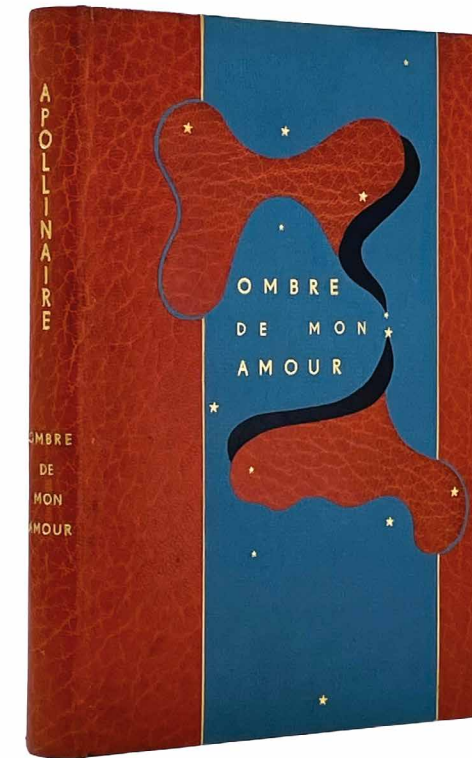
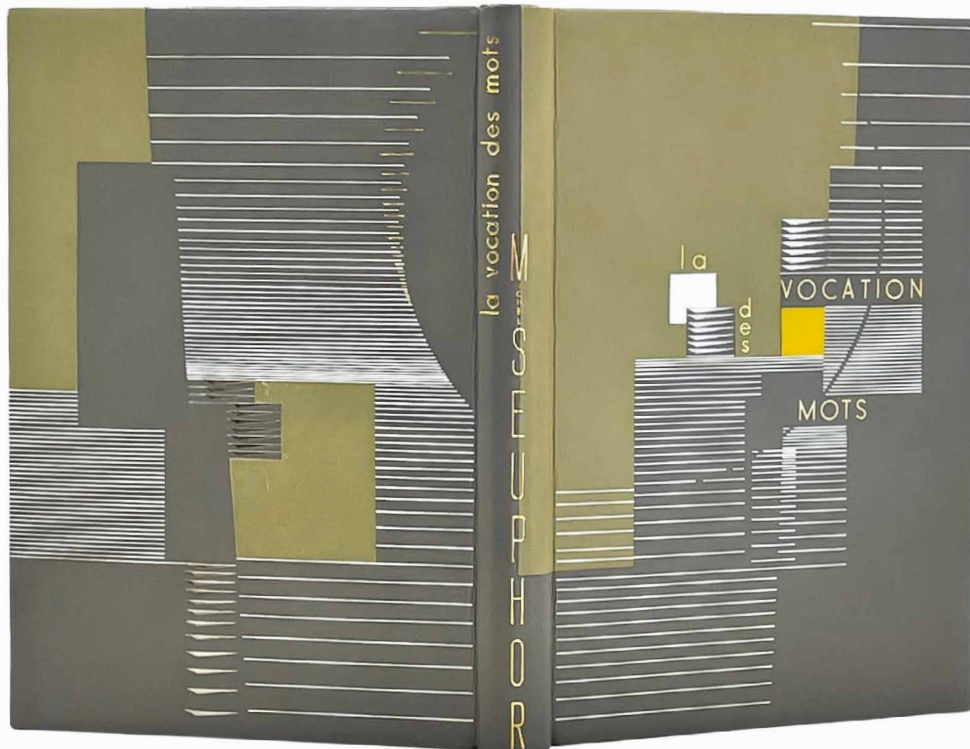
Lausanne, Aux Editions Hanc. 1966.

No. 15 of 75 de luxe copies, signed by the author First edition. With 7 illustrations by the author. Pp. 158. 17 x 24.5 cms. 8vo., in a very handsome designer binding signed and dated 1968 by De Coster and Dumas on the front turn-in, full grey lambskin with light tan calf onlays, in a remarkable geometric design with rules in white and gilt in varying thicknesses and patterns, with platinum quill-like tooling and silver and yellow onlaid squares on upper board, upper cover and spine lettered in gilt, turn-ins with long white roll, grey reverse calf doublure, original wrappers and extra material bound in, top edge palladium, others uncut. Housed in the original chemise and slipcase of black straight grain morocco and patterned paper, lettered in gilt on the spine. Extremely handsome.

£7000

A unique copy with autograph manuscripts of two of the poems by Seuphor, a typescript for the poem *Le Nageur* annotated and corrected in the author's hand, a subscription letter annotated by the binder De Coster and an invitation to the 65th birthday exhibition of Michel Seuphor in Paris.

De Coster & Dumas Reliures 1935-1980, Blaizot 1981.



PIERRE-LUCIEN MARTIN

41. APOLLINAIRE, Guillaume. *Ombre de mon Amour. Poèmes*.

Geneva, Pierre Cailler. 1947.

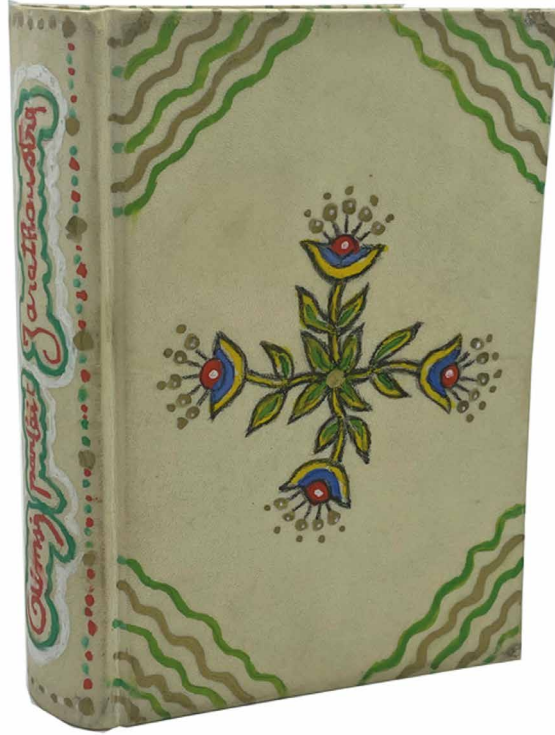
Reproduction of a portrait of Apollinaire by Picasso and 18 pages of illustrations. Pp. 171, [5]. 8vo., in a fine designer binding signed by Pierre-Lucien Martin of light brown morocco over blue paper covered boards with cloud-like onlays in brown morocco and black calf, tooled with stars and lettered in gilt on upper cover and spine, top edge gilt with the original printed wrappers bound in. Housed in a matching morocco-edged wood veneer slipcase. A very handsome binding in excellent condition with only a couple of tiny marks.

£2200

The first publication of poems taken from love letters written by Apollinaire to Louise de Coligny-Chatillon during WWI. Some of the poems had also been published in '*Calligrammes*', 'mais, amputés, ils n'avaient pas toute la valeur qu'ils ont ici'.

Booklabel of Emmy Jobert on the front pastedown.

Pierre-Lucien Martin (1913-1985) learned binding from Charles Chanat and design from Robert Bonfils at the École Estienne between 1927 and 1931. His work developed and after WWII he won the Prix de la Reliure Originale and opened his own bindery. His reputation grew and he was inundated with work which led to him employing others to bind his designs such as the forwarders Dreneau and Desmules and the great finishers Guy Raphaël, Charles Collet and André Jeanne. His bindings are very recognisable and striking often using 'trompe-l'oeil' effects. In 1987 the Bibliotheca Wittrockiana had a retrospective of his work.



POWILEWICZ, A.K.

BOOK-EMBELLISHMENT IN THE 1960S WITH ORIGINAL HAND-PAINTED ORNAMENTATION,
ILLUSTRATIONS AND BINDING BY THE ARTIST POWILEWICZ

42. NIETZSCHE, Frederic. POWILEWICZ, A.K. *Ainsi parlait Zarathoustra*.

Paris, Georges Cres et Cie. 1919.

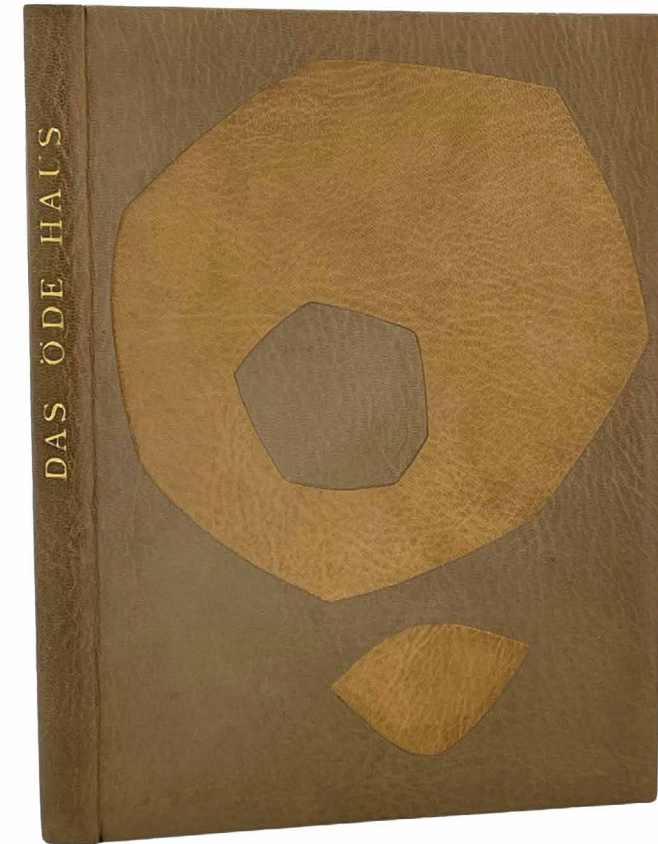
Translated by Henri Albert. Portrait frontispiece engraved after Aubert. Extra-illustrated with an additional hand-painted title page, 8 full page hand-painted original designs in gouache and 2 full page hand-painted designs for the binding in gouache all by A.J. Powilewicz in 1962. Pp. x, 448 [2]. 8vo., bound in full vellum painted on both sides and the spine in red, green, yellow, blue and gilt by A.K. Powilewicz, and with his hand-painted elaborate endpapers, original wrappers bound in, t.e.g. Boards a trifle bowed, otherwise very good.

£950

On the verso of his hand-painted and written colophon Powilewicz writes in ink that the designs have been inspired by Persian miniatures and rugs from the Caucasus and Persia.

A delightful and playful extra-illustrated copy of a French edition of Nietzsche's '*Also sprach Zarathustra*', apparently put together for the personal pleasure of the artist. Powilewicz was an artist and illustrator known for his images for books in the 1920s and 30s including Charles Foix's *Promethee* and *Les Bassarides* (1924 and 1926) and Albert Desbranche's *Clocheets et Grelots* (1932).

A wonderful example of book-embellishment - an extreme form of grangerising.



MARTIN JAEGLER

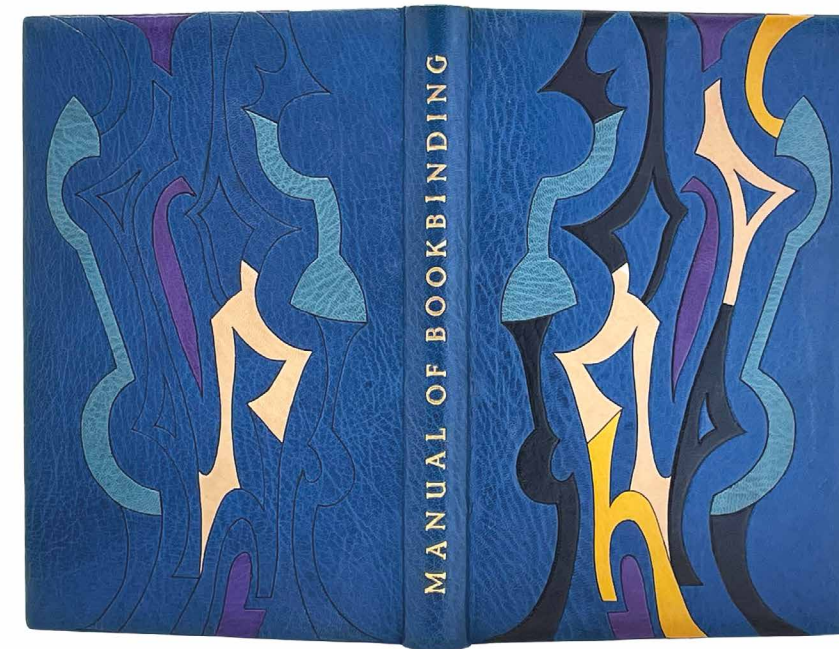
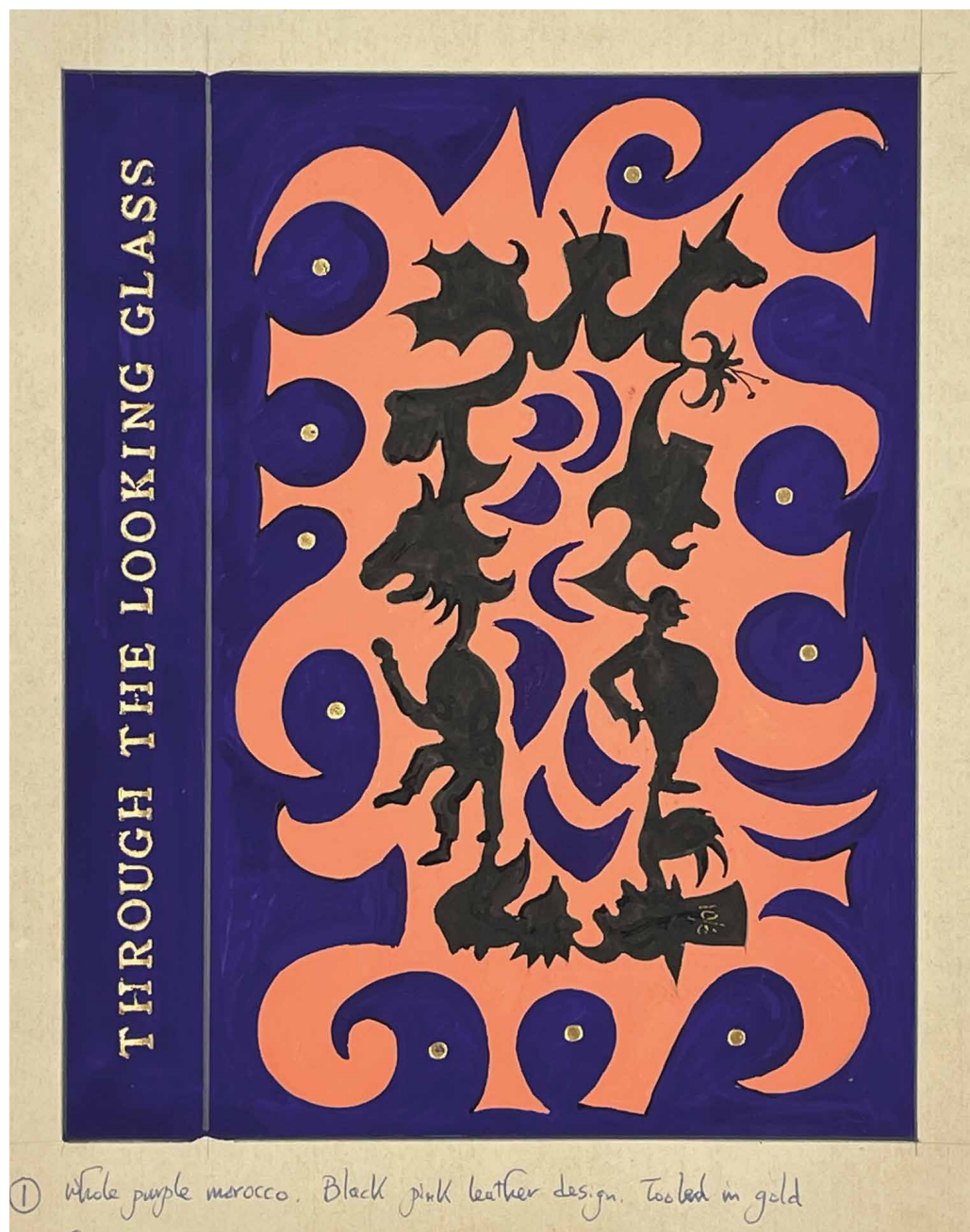
43. HOFFMANN, E.T.A. *Das Ode Haus*.

Hamburg, Maximilian-Gesellschaft. 1964.

With 37 woodcut illustrations by Lieselotte Schwarz. One of 1600 copies, signed by the artist. 4to., in a designer binding by Martin Jaegle in full tan oasis with 2 large ochre curved onlay decorations on front cover, t.e.g., spine lettered in gilt, suede endpapers with signatures on upper and lower turn-ins of Martin Jaegle and the Legatoria Artistica Ascona dated 1972. In tan morocco backed linen clamshell box.

£1400

The Legatoria Artistica Ascona in Switzerland produced many of the best European binders of this period including Martin Jaegle. The design is very much of its time and reflect Schwarz's striking primitivist illustrations to Hoffmann's "Bleak House". Lieselotte Schwarz was a superb German illustrator, she died in 2003, and has been mentioned in Germany as being on a level with Sendak.



ARTHUR JOHNSON

JOHNSON'S IMPORTANT BOOKBINDING MANUAL
BOUND BY HIM AND WITH TWO ORIGINAL MAQUETTES

44. Manual of Bookbinding. London, Thames & Hudson. 1980.

First edition. 16.5 x 25 cms. 8vo., finely bound by Arthur Johnson (signed on the lower turn-in) in full blue crushed blue morocco, covers with mirror images of an abstract design in ruled in black and with black, teal, tan, purple and yellow morocco onlay, spine lettered in gilt, turn-ins ruled in blind, original covers bound in. Housed in the original felt-lined solander box with gilt lettered blue morocco spine label. Tiny dent on outer edge of upper cover, otherwise fine. Together with two original annotated maquettes in gouache on card by the binder - one for this binding and one for a 'Through the Looking Glass'.

£3200

The bold design with a very keen sense of colour is a typical example of Johnson's work, all the better for being on a copy of his own important text on bookbinding, with a presentation inscription on the half-title, 'With Best Wishes, Arthur W. Johnson

Arthur Johnson (1920-2004), along with Edgar Mansfield, Sally Lou Smith and others, was instrumental in changing the course of bookbinding in Britain, being one of the founding members of the Hammersmith Guild of Scribes and Bookbinders in 1950 which was intended to start a new movement in British bookbinding. These binders were reacting against the domination of established binding firms whose binders had excellent technical abilities but whose designs Johnson felt were 'deplorable' for their fussy, insipid aesthetic: "their covers were reminiscent of carpets and chocolate boxes". The Guild, whose fellow members included Britain's greatest binders such as Philip Smith, Bernard Middleton, Elizabeth Greenhill, Trevor Jones and Ivor Robinson, went on to become the Guild of Contemporary Bookbinders and then the Designer Bookbinders we know today.



JEAN DE GONET

PROTOTYPE OF ONE OF JEAN DE GONET'S TRADEMARK 'REVORIM'
BINDINGS ON HIS OWN EXHIBITION CATALOGUE

45. Jean de Gonet Reliures. Paris, chez Guerin. 1982.

15 illustrations of bindings by Jean de Gonet in colour and black and white. Pp. 48. 8vo., bound by Jean de Gonet in a 'Revorim' binding with sides of moulded polyurethane resembling rubber with the words Artefacts Jean de Gonet on the moulding, on the edge is a piece of onlaid blue spotted painted calf tooled with a grid and the words 'REVORIM PROTOTYPE' in red, spine of the small blue spotted calf with visible sewn red bands, titled in red, Jean de Gonet bookbinder's label numbered 00/200, original wrappers bound in. Extremely good.

£1500

Catalogue of the very first solo exhibition of bindings by Jean de Gonet at the Librairie Claude Guerin in Paris from 6th to 30th October 1982. With an introduction by Jean Toulet, of the Bibliotheque Nationale, and book descriptions by Antoine Coron bound by him in his newly developed binding material 'revorim' (RIM, Reaction Injection Moulding), which was capable of being moulded at very low pressure.

Jean de Gonet b.1950 is a Parisian designer bookbinder who likes to experiment with different materials in his bindings. Having starting binding as a schoolboy, her set up his own business in Paris in 1973. In 1977 he exhibited some bindings on modern books and was noticed by Parisian booksellers for his radical approach and fresh style. The curators of the Bibliotheque Nationale also spotted his work and he was asked to represent the younger generation in a 1978 great exhibition of contemporary bookbinding alongside Monique Matthieu and Georges Leroux. He became well known for his revolutionary binding techniques using visible sewing structures and unusual materials usually with the aim that repeated opening of the book would not destroy the joints, examples of which can be seen in this 1982 catalogue.

He developed the polyurethane binding material for his 'revorim' bindings in 1985 at the request of Dominique Bozo, director of Centre Beaubourg and he went on to win first prize for his invention in the Concours Object 2000 exhibition.



MINIATURE BOOK ABOUT ERIC GILL IN A FINE KANGAROO BINDING

46. GILL, Eric. [Erikku Gioru]. SHOJI, Sensui. "The Engravings of Eric Gill".

Nagano, Shinano Mamehon no kai. Showa 60 [1985].

An artist's proof of an edition of 35 made specially for the author, signed and stamped by the author. Reproductions of 33 wood engravings by Eric Gill. 8.5 x 5.5 cms - a very small book, some would say a miniature, specially bound in full lacquered kangaroo leather with a famous Gill engraving of three nudes stamped on the upper cover in gilt, all edges gilt, with the original glazine wrapper, housed in the original red paper covered clamshell box and with the original cardboard shipping box. A very attractive book.

£900

A book by the prominent Japanese bibliographer Shoji Sensui (1903-1991) about Eric Gill including a short biography of the artist and a bibliography of books illustrated by him as well as illustrating several of his engravings.

With the colour woodcut ex libris of the author Shoji Sensui printed by Yoshio Kanamori on the first blank.

ALAIN TARAL

A RICH PADOUK TARAL BINDING WITH BANDS OF WHITE SPECKLED MAPLE AND EBONY TO ECHO THE TEXTURED COLOURED ETCHINGS BY ALAIN BAR

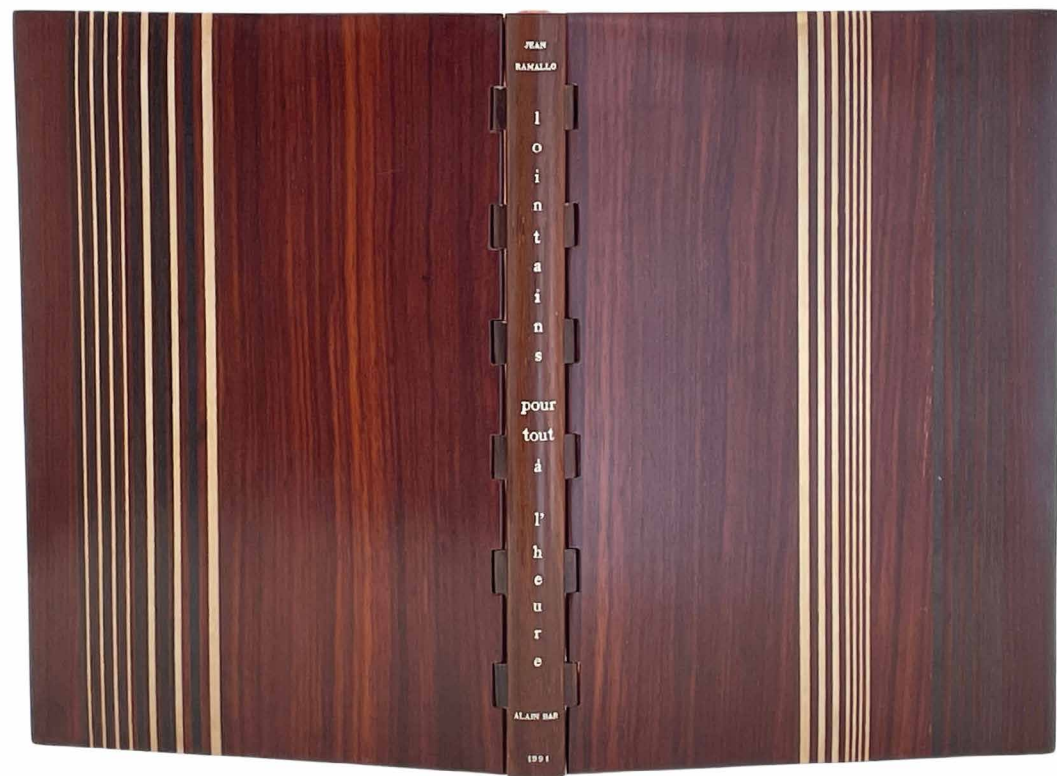
47. RAMALLO, Jean. BAR, Alain. *Lointains pour tout à l'heure.*

Albertville, Editions Ex-Libris. 1991.

No. 10 of 91 copies signed by the author and artist. 3 textured etchings by Alain Bar. Printed on Umbria handmade paper. Hand printed in Garamond type by François Da Ros in Paris. 17 x 23.5 cms. 8vo., bound in 2000 rich dark padouk wood with a delicate display of skilled marquetry by Alain Taral, with patterns of white speckled maple and ebony in vertical bands the full length of both covers in different patterns, spine lettered in white, special Taral hinge openings, reverse calf free endpapers, housed in the original matching padouk slipcase. In excellent condition.

£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 rich padouk binding echoes the colouring of the prints by the artist Alain Bar showing Taral's mastery of creating a binding which makes a book a complete aesthetic object.



MARK COCKRAM

48. WILLIAMS, Kyffin. *Kyffin, A Celebration.*

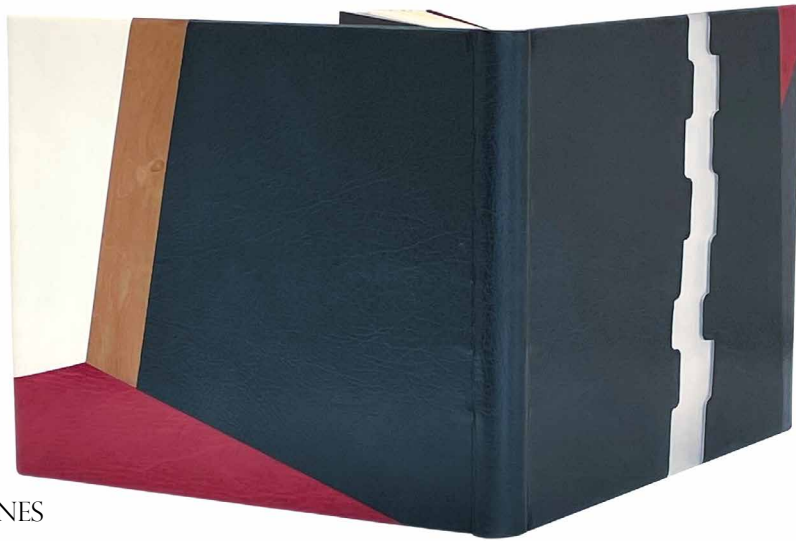
Newtown, Gwasg Gregynog. 2007.

1 of 50 copies for the Designer Bookbinders of a total edition of 360 copies. Linocut illustrations by Sir Kyffin Williams. Printed in Monotype Bembo on mould-made paper. Large 8vo., bound by Mark Cockram in 2007 in a hand-dyed full leather binding with hand-printed vellum with gilt tooling, hand-printed vellum endpapers and suede turn-ins with gilt tooling. Housed in the original grey cloth velvet lined box.

£2900

Mark Cockram is a renowned British artist and binder who works on Artists' Books, Book Arts and Private Press Books. He executes fine design bindings but also prints and illustrates his own works. His practice focuses on exploring the sculptural nature of the book, different formats and use of materials.

Cockram opened his first studio in Lincoln in 1992 and established 'Studio Five' in London in 2003. Has exhibited nationally and internationally since 1991, with work being represented in public and private collections in the UK, USA, Japan, Europe and Africa. He is hugely respected Fellow of Designer Bookbinders in 2001, and is a member of The Society of Bookbinders and The Tokyo Bookbinding Club. He teaches and lectures extensively in the UK, Europe, Japan and the USA.



PETER JONES

BEAUTIFULLY STRUCTURED BINDING REFLECTING THE STORY
WITH THE USE OF ACRYLIC AS THE 'CRACK' IN THE WALL

49. OLD STILE PRESS. SHAKESPEARE, William. *Pyramus and Thisbe*.

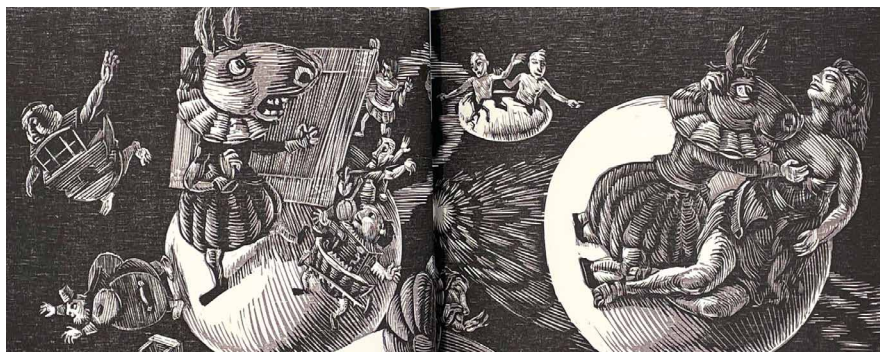
Monmouthshire, Old Stile Press. 2003.

Woodcuts in one and two colours by Chris Nurse. One of 160 copies numbered and signed by the artist. Printed on Somerset paper in Bulmer type. Oblong 4to., 290 x 162 mms. Bound by Peter Jones in 2014 black, red, cream and grey morocco with an opaque acrylic 'crack' on the front cover and a wooden strip in the lower board. Housed in the original black cloth covered clamshell box.

£3250

Jones has taken this tale from Shakespeare's *Midsummer Night's Dream* and reflected the story - particularly noticeable in his use of opaque acrylic to represent the crack in the wall. The binding is structured beautifully and perfectly executed.

Peter Jones worked in London as a furniture restorer and leather liner before training in bookbinding at Brighton Polytechnic. He now works as a bookbinder and as a carpenter 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. Peter mainly works from his studio bindery in Wannock, East Sussex.



HAEIN SONG

50. CAMUS, Albert. *The Myth of Sisyphus and Other Essays*.

London, Hamish Hamilton. 1971.

141 x 217 x 21 mms. Bound by Haein Song in 2013 in a Bradel binding with dark blue vellum sides and natural goatskin spine. Hand tooled in gold. Hand printed endpapers with leather joint to panel doublures. Housed in the original purple cloth clamshell box with gilt lettering on upper cover.

£1700

Camus' philosophical essay compares the absurdity of man's life with the Sisyphus, a figure of Greek mythology, who was condemned to repeat forever the same meaningless task of pushing a boulder up a mountain, only to see it roll down again. Song's inspiration for the binding design came from a beautifully haunting reflection on life's absurdity and our futile search for meaning, unity and clarity.

Haein Song, originally from Seoul in South Korea, is a fellow of Designer Bookbinders and a remarkable book artist. Her bindings and artist's books are in many public and private collections and her work is much sought after.



HAEIN SONG

A STORY TOLD IN PATTERNS OF PRINTERS' ORNAMENTS - LIMITED TO 9 COPIES

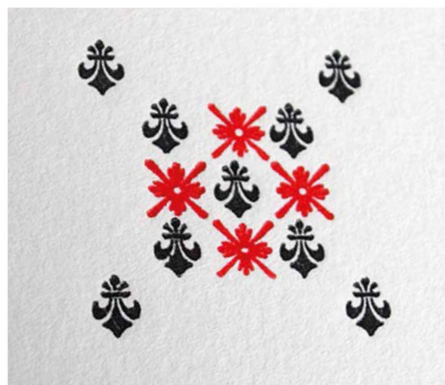
51. *A Brief History Of..*

London, Designed, printed and bound by Haein Song, April 2009.

One of only 9 copies, each individually bound by the artist, some in morocco, some suede and some cloth. Letterpress printed in two colours - black and red. Sq. 12mo., bound by the artist in 2011 in contemporary bradel binding with a natural goatskin spine, black suede upper board and red suede lower board, blind hand tooled on the front cover, printed endpapers, in the original cream cloth slipcase.

£650

An exquisite book containing a simple story using patterns of printers' ornaments. From simple to decorative, small to large, forwards and backwards, giving and taking, opening and closing, offering and withdrawing of shapes...



EDGARD CLAES

BY ONE OF THE WORLD'S GREATEST BINDERS,
WINNER OF NUMEROUS INTERNATIONAL COMPETITIONS

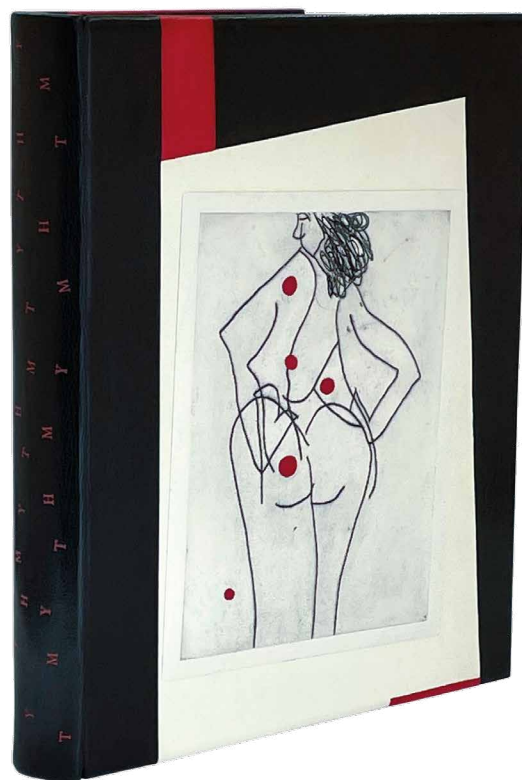
52. *CLAES, Edgard. RUEDA, Salvador. La Copula.*

Madrid, Libros Clan A. Graficas. 2010.

New edition of Rueda's erotic novel with illustrations by Marina Arespachoga. 16.5 x 22 cms. Bound by Edgard Claes (signed beneath his stamp and dated 28/07/2011 on the final blank) in a bradel binding employing the structure learned from Otto Dorfner in Weimar with sides of polycarbonate with a blue and rose flowing design, ornamented with small triangles and pink and light blue lines, the straps are covered with onlaid half ovals in polycarbonate decorated in pink with light blue triangles and lines on both sides, spine of rose snake skin, doublure of rose velour, double endpapers of rose japanese paper, in his usual soft grey velvet case. In fine condition.

£5600

Exquisitely executed by the international prize-winning Belgian binder Edgard Claes (b. 1954), who is also a brother in the Order of the Holy Cross. The detailed and intricate pattern is very typical of his extraordinary work. He is no longer binding.



SUSAN ALLIX

ONE OF ONLY 28 COPIES, BOUND, ILLUSTRATED, DESIGNED AND PRINTED BY SUSAN ALLIX

53. MYTH. *Myths of the Greeks selected from Accounts by Hesiod, Homer, Apollodorus, Aeschylus, Ovid & others.*

London, Susan Allix. 2011.

No. 11 of 28 copies. 35 prints accompanying the hand-set text by Susan Allix, created from original portrait drawings and sketches. The etchings and other intaglio processes are combined with linocuts. The wire heads were made as sculptures and then photographed. Printed in blue, brown, green, purple and black in Bell, 18 pt. Roman and Italic, on mould made Somerset. 28 x 35 cms, bound by Allix in full black and red goatskin and cream calf with beautifully spaced 'random' red lettering spelling Myth many times on the spine, on the upper cover is a white goatskin panel positioned at an angle with a print of a nude on it. Housed in the original red cloth box with morocco labels on spine and upper cover.

£4250

An extraordinary piece of work for which Susan Allix won the Judge's Choice award at the Oxford Fine Press Fair in 2012.

The artist combines accounts of Greek Myths with an interpretative series of portraits of people who characterise and might inhabit the stories. The book is divided into 5 themed chapters: Creating the World; War and Punishment; Sea, Sky and Underworld; Desire and Personalities in which Allix often focuses on lesser known myths. As always with Allix's artist's books, she uses everything to convey her ideas - words, prints, typography, structure and binding.

MIRANDA KEMP

54. LEIGHTON, Clare. *Four Hedges.*

New York, Macmillan Company. 1935.

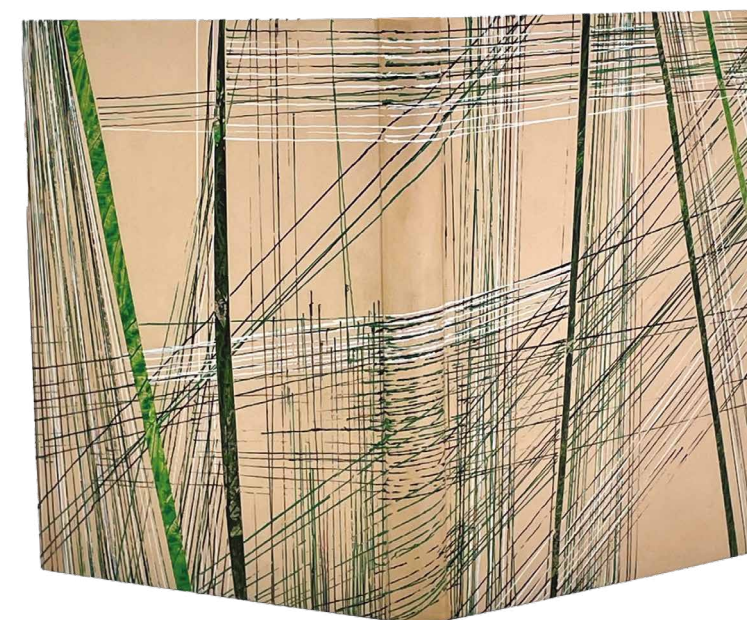
Written with wood engravings by Clare Leighton. 12.3 x 26.7 cms. 4to, bound by Miranda Kemp in full pale tan leather with hand printed and dyed back-pared onlays, and tooled foil decoration, decorative endpapers with original leaf prints in green. Small bump to the bottom of the spine, otherwise very good. Housed in the original cloth solander box.

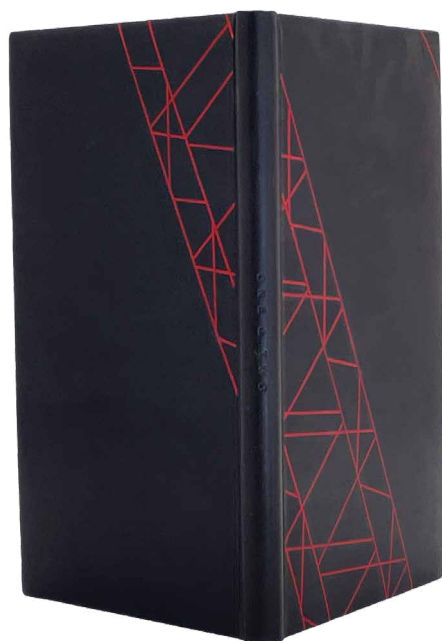
£1300



"Clare Leighton's *Four Hedges* is richly illustrated with her own wood cuts, I looked closely at the marks made to produce her wood cuts, the lines and cross hatching, and have made my own version of them, along with leaf printed onlays on the front cover. The edges are decorated with an image from one of the illustrations using reverse transfer technique, and the end papers are prints of leaves from my garden".

Miranda Kemp graduated from Oxford Polytechnic with a degree in Visual Studies and History of Art, during which she was first introduced to bookbinding. She has been a student at Studio 5 with Mark Cockram for many years. Miranda is also a keen printmaker using a variety of printing methods including etching, linocut and monotype. She uses her prints for endpapers, book covering and artists' books. She was elected as a Licentiate of Designer Bookbinders in 2022 and has won several prizes for her books. Her work is held in several private collections and in the British Library.





ERI FUNAZAKI & DANNY FLYNN

55. *One & Two*. London, ff[Funazaki & Flynn]. 2011.

No. 1 of a limited edition of 5. 12.6 x 22.5 cms. Text by Danny Flynn handset in Baskerville 12pt metal type and printed in letterpress. Illustrations by Eri Funazaki screen-printed with additional gold tooling. Bound by Eri Funazaki in full smooth goat skin with very thin recessed red leather onlay that depicts the image of a building site crane. Screen-printed doublures. Housed in a screen printed paper covered slipcase with blue goat skin edges.

£1300

“The prose by Flynn involves a sad battle of wits and the humorous missed communications between a man and a woman. Illustration of the urban landscape with cranes, office buildings, construction sites implies this couple’s life will carry on for some time but will be taken over by some new lives by the end”. Funazaki reflects the text beautifully in here illustrations and binding design.

Eri Funazaki studied Graphic Design at Joshibi University, Tokyo, Japan and then worked as a graphic designer for Les Mains? Publications, Japan. In 2000 Eri graduated from the London College of Printing with a BA in Book Arts and Crafts and was elected Fellow of Designer Bookbinders in 2007.

She has been awarded several bookbinding prizes including the Mansfield Medal in 2002 and currently works as a designer and fine bookbinder at Shepherds Bookbinders, London. Her work is in various private collections in the UK and abroad including The British Library.

Eri makes superb finely bound artists’ books with her artistic partner and writer Danny Flynn. This collaboration began almost immediately after her graduation and they have since produced twelve works in a series involving letterpress, screen-printing, linocut-printing, and fine design bindings using various alternative book structures. Their book works have been exhibited in The Royal Academy Summer Show and are in the collection of the Crafts Council.



Illustrations

Cover : binding by George Fisher, designed by Horace Bray, Gregynog Press.
JONES, Thomas Gwynn. *Detholiad o Ganiadau gan T. Gwynn Jones* (#26, p.34).

p. 1 : Marius-Michel Père et fils, drawing for bookbinding design, *Delacroix 's Faust*, 1880
(#9, p.14).

p. 3, detail : binding designed by Paul Nash, bound by George Fisher, Gregynog Bindery, *Shaw Gives Himself Away. An Autobiographical Miscellany*, 1939 (#29, p.39).

p. 71, detail : binding designed and painted by the Glasgow School of Art artist “Dodo” Smyth,
The Sundering Flood by William Morris, 1898 (#19, p. 27).



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Photography

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Design

Constance Allard - www.constanceallard.com

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