

SOPHIE
SCHNEIDEMAN
RARE BOOKS
NEW YORK
2024



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SOPHIE SCHNEIDEMAN
RARE BOOKS

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BOOKBINDINGS & PAPER

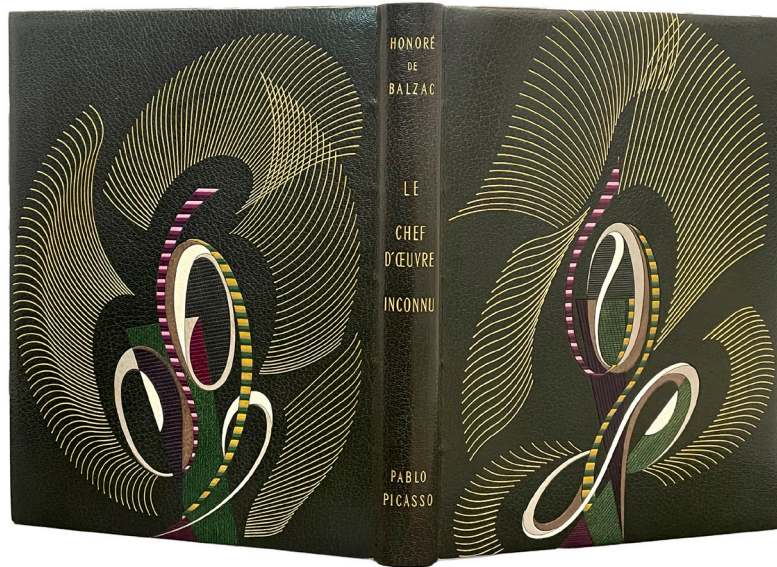
Superb binding by Paul Bonet on one of the most beautiful of Picasso's illustrated books

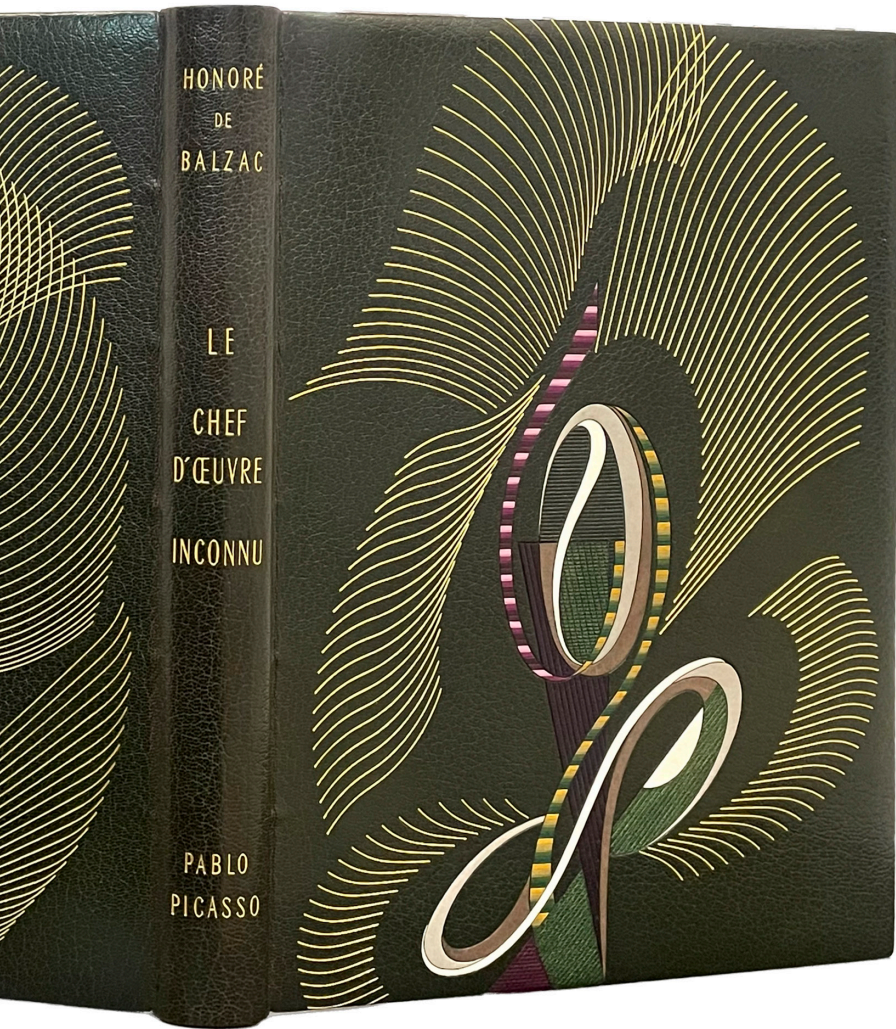
1. **BONET, Paul.**

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 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 Balsacian 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 planche 75 & 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 ; *Édition limitée. Vollard, Petiet et l'estampe de maîtres*, pp. 49-50 ; *Carteret, Illustrés*, IV, p. 51 ("édition curieuse et très recherchée ; elle est fort cotée pour l'illustration géométrique d'une grande vedette moderne" [sic]).

Cotswold legacy binding on a book made at the Birmingham School of Printing

2. **BIRKETT, Hugh.**
BIRMINGHAM SCHOOL OF PRINTING. BRAMAH, Ernest.

Kin Weng and the Miraculous Tusk from Kai Lung Unrolls His Mat.

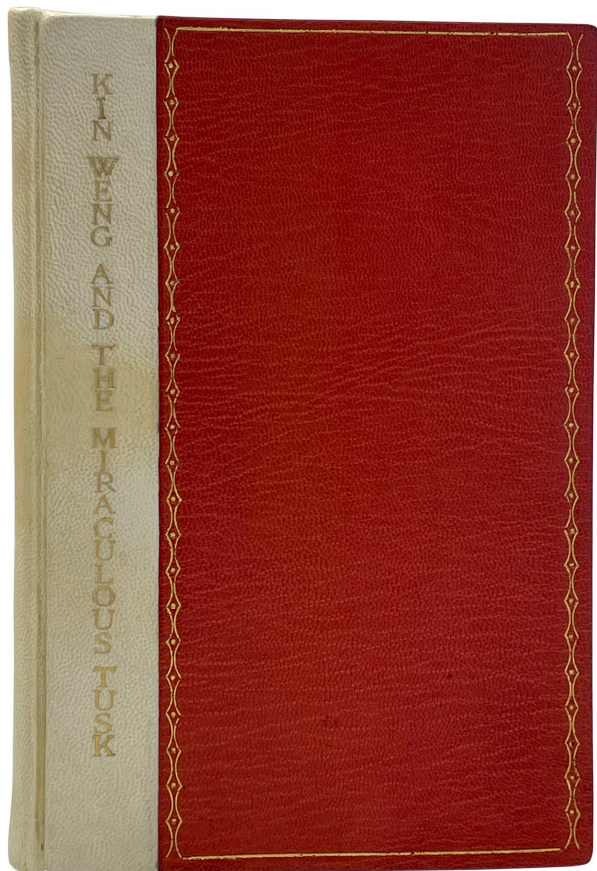
Birmingham, Printed under the direction of Leonard Jay at the City of Birmingham School of Printing, 1941

¶ 6 illustrations printed in grey by W.J. Martindale, one of the students at the Birmingham School of Printing. Set and cast on Monotype machines by students in 12 point Baskerville, compositors' work by boys of the pre-apprentice classes, printed by students of the Letterpress machine classes. 8vo., bound in 1971 by Hugh Birkett (signed on the lower turn-in), quarter vellum with rose coloured morocco sides with gilt fillets and curved borders with dots, lettered in gilt on the front of the spine, double gilt rule on turn-ins, Douglas Cockerel marbled endpapers, some offset from turn-ins on ffeps, otherwise very good. **£650**

Hugh Birkett was a fine example of the Cotswold School legacy of the Barnsleys, Ernest Gimson and the Daneway Workshop. Both his parents were firmly connected to the Arts & Crafts movement, his father, Thomas Birkett, opened the firm of Jesson, Birkett & Co which specialized in metal work and silver-smithing and was heavily influenced by the Birmingham Guild of Handicrafts. His mother, Annie Stubbs, worked there as the principal designer and combined this with her other talents in embroidery, calligraphy and bookbinding, one of the skills she passed on to her son.

Hugh Birkett was strongly influenced by the Arts and Crafts tradition into which he was born which can be seen in his excellent furniture and other woodwork. The tradition is also in evidence in the few solidly accomplished book bindings he produced, which often were also strongly influenced by the style of several Kelmscott Press Books which were owned by his father.

With ex libris of Hugh Birkett.



3. **BROWN, Hannah.**
The Word Was Sung/Lauldad Sona by Veljo Tormis.
Tallinn, published for the Estonian Designer Bookbinders by
Trukikoda Folger Art, 2008

¶ Pp. 189. One of 300 copies. Specially bound by Hannah Brown in 2010 (with binder's label on the lower pastedown) in full black morocco with an embroidered map of Estonia over the entire binding and guitar strings to resemble music staves are laced onto front and lower cover linked with a brass clasp, also over the whole binding are onlays of red, yellow and turquoise morocco circles which appear again on the endpapers as paper circles, music staves tooled in blind on the front pastedown, the second preliminary black leaves have circles cut in them through which a third yellow preliminary leaf glows, housed in a black and yellow felt lined black cloth box with drop lid, with a yellow paper printed label stitched around the edges and more red, turquoise and yellow paper circles covering the lid. In excellent condition.

£4000

Printed in both Estonian and English, transcribed using recordings and notes by Urve Lippus.

Hannah Brown is a Fellow of the Designer Bookbinders and a highly respected and collected British bookbinder who uses a variety of materials in exciting ways often incorporating metalwork, textiles, embroidery, printmaking and woodwork. She pays detailed attention to all aspects of her bindings and the boxes always become part of the whole. Every piece of work from her is exciting, imaginative and exquisitely rendered.



One of the largest and most dramatic vellucent Chivers bindings designed by Herbert Granville Fell in Pre-Raphaelite style

4. **CEDRIC CHIVERS. GRANVILLE FELL, Herbert.**
The Song of Solomon.

London, Chapman and Hall, 1897

¶ Frontispiece, 12 plates on glazed paper, one full-page illustration, historiated initials and tailpieces all by Herbert Granville Fell. Pp. 26, [1]. 22 × 25.8 cms, bound by Cedric Chivers of Bath (signed on lower turn-in) c.1898 to a design by Herbert Granville Fell, being transparent vellum over blue/grey painted paper boards, upper board with a pair of pink-winged angels clad in purple gowns with halos of mother of pearl and with a stippled corona, holding a banner with the book's title, between and above the angels is a stylised rose tree with pink flowers, entwined stems and foliage, several small gilt tools, the lower board with a double heart-shaped lozenge round a pink rose and two sprays of lily of the valley, spine titled with green leaves and gilt dots, turn-ins ruled in gilt, marbled endpapers, yapp edges, top edge gilt. Housed in a blue cloth chemise and quarter blue roceed slipcase tieh raised bands and gilt titling. A superb binding. **£25000**

Inscription on front blank from Halsway Manor in Somerset for Easter 1928.

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. The present example is one of the most impressive and largest Chivers bindings ever produced, the design being featured in Octave Uzanne's "L'Art dans la Decoration Extérieure des Livres" (Paris, 1898). A Chivers catalogue at the time states that the binding "displays much originality, [being] vigorous in line and gorgeous in its prismatic scheme of crimson purples and orange and flame colour on a ground of blue". The catalogue suggests that there were a possible 12 copies bound similarly and offered for £5, 5 shillings.



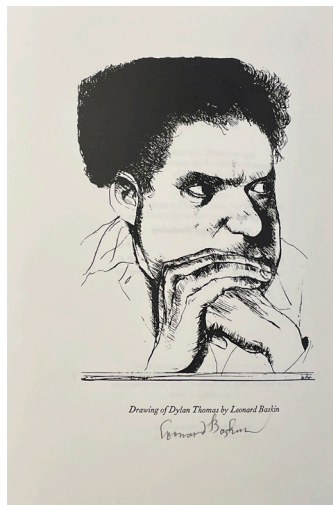
The first printing of a Dylan Thomas manuscript, with a signed illustration by Leonard Baskin and an excellent designer binding by Welsh bookbinder Paul Delrue

5. **DELRUE, Paul. THOMAS, Dylan. BASKIN, Leonard Letter to Loren.** Swansea, printed by The Libanus Press for The Salubrious Press, 1993
¶ With an introduction and notes by Jeff Towns. One of 200 numbered copies, signed by Loren MacIver, this copy is also signed by Leonard Baskin and Paul Delrue. Photographic frontispiece tipped in, reproduction of a portrait of Thomas by Leonard Baskin, signed by the artist in pencil, 2 further illustrations after drawings by Dylan and Caitlin Thomas, and a facsimile of Thomas's manuscript printed in blue. 19 × 26 cms., sm. 4to., bound by Paul Delrue in 2001 (signed on upper turn-in) in green, black and blue, red and yellow green dies roceed onlaid in a remarkable patterned each section bordered with tan roceed strips tooled with circles in blind, the green roceed is tooled in blind and black with overlapping circles creating a remarkable textures, marbled endpapers, edges patterned in yellow, green and blue, housed in the original blue cloth solander box signed by Delrue with a reproduction of Baskin's portrait and and roceed spine label. **£2600**

A remarkable publication by bookseller and Dylan Thomas expert Jeff Towns with a portrait by Baskin. The Welsh binder Paul Delrue responded to the book with a remarkable binding.

In the prospectus, included with the book, Jeff Towns explains:

"Dylan Thomas returned to Laugharne after his first trip to America in June of 1950. Once established back in his cliff-top writing shed, one of the first things he did was to compose a long poem, complex in structure and humorous in content, for two of his new friends and sometime hosts in New York, don't painter Loren MacIver and her husband, the critic and poet Lloyd Frankenberg, (it did however take him over a year to actually get round to posting it!)...The couple had treasured Dylan's poem which was packed don't arcane references, wicked puns, cruel descriptions of Laugharne...and mischievous jibes at some of their mutual literary friends". Eventually it was sold and Jeff Towns bought it at auction and printed it here for the first time with a full facsimile of the manuscript.



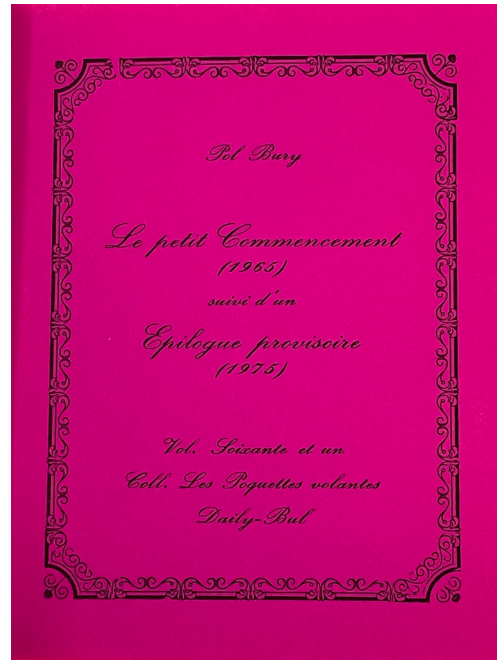
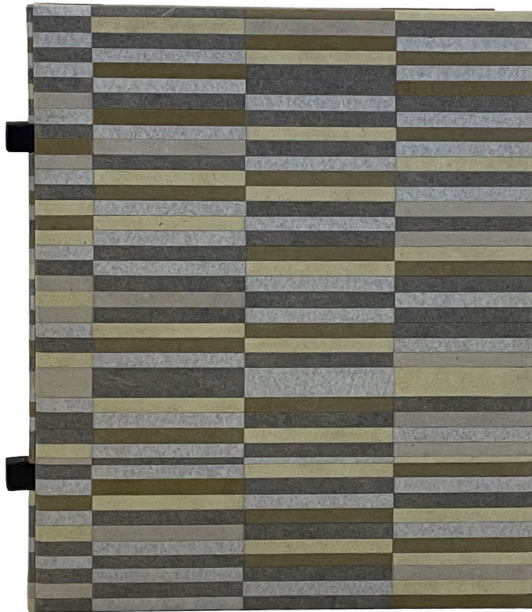
A jewel of a binding with a remarkable use of paper and the binder's innovative sewing method

6. **GOY, Anne.**
BURY, Pol. *Le Petit Commencement* (1965), suivi d'un *Epilogue rocedre* (1975).

La Louviere, Daily Bul, 61e volume de la collection *Les Poquettes volantes*, 1975
¶ 12 mo., (13,5 × 11,5 cms), exquisitely bound by Anne Goy in 2006 in silver paper covered boards onlaid with strips of light and dark grey, ivory, and taupe paper on both sides and spine in a very pleasing geometric pattern. A single section binding sewn using black leather thongs which are capped on

the outside of the spine with small black leather blocks, original pink wrappers bound in, silver and black endpapers, in the original black paper covered sliding tray, titled in silver, and slipcase, signed on lower turn-in. **£1600**

A jewel of a binding in superb condition by noted binder, paper engineer and lecturer Anne Goy (b.1958) who lives and works in Belgium. Goy is fascinated by the mechanics of book design and experiments with and develops innovative binding systems such as her criss-cross bindings as well as writing and lecturing on the animation mechanisms contained in pop-up books.



A vibrant, joyous binding of a remarkable screen printed artists' book by Otto

7. **HOLLAND, Kate.**

Return of the Crayfish (a Ghost Story).

Created in London by Otto, printed at Spike Island Printmakers, Bristol, 2007

¶ No 36 of 100. 18pp. fully screen printed book by Otto the graphic artist and artists' book maker, black roce and metallic bronze screen printed wrappers. 24 × 29,5 cms. Sm. Folio, bound by Kate Holland (signed with monogram on lower turn-in), black roceed spine with blue roceed sides with gold, orange roceed and black shiny paper onlays, ruled with a dynamic geometric design in gilt on both sides, going over the spine, black roceed doublures and handmade black paper free endpapers with large arrow designs on each, the doublures with ruled gilt arrow and the free endpapers with a mottled gold arrow, multiple coloured pages to reflect the orange and blue colours of the book which are used in the binding. Housed in the roceed black cloth, velvet lined solander box with black and gilt ruled spine label. **£4000**

Kate Holland has been a Fellow of the Designer Bookbinders for some years and is much in demand for her design bindings as well as her teaching skills. Her bindings are vibrant and visually arresting. She has a great use of colour, and enjoys using gentle wit and small motifs in her bindings as we see here. This is a fine example of her strong and technically excellent work and is particularly representative of her ability to get to the nub of a book and reflect it with joy and humour in her binding.

Otto has worked in editorial illustration since graduating in 1991 from Bristol Polytechnic in Graphic Design. After a Masters in Illustration at Kingston University in 1996 Otto was amongst a handful of Illustrators pioneering a conceptual graphic style based on screen print and collage, often accompanying texts on the internet revolution. Otto's image making is derived from Russian Constructivist design, which provided the visual backdrop to the political revolution in Russia 100 years earlier. He works for several publications as well as creating artists' books, science fiction booklets and prints. His exciting work can be seen on his website ottographic.fr

The book was exhibited at the Contemporary Designer Bookbinders show at Sophie Schneideman Rare Books in March 2012



Manuscript poems by Alan Frenaud in a binding by his wife Monique Mathieu – the binding reflecting the stripping of petals from a daisy as in the poems

8. **MATHIEU, Monique.**

FRENAUD, Alain. [UBAC, Raoul]. **Construire en Marguerite.**

Paris, for Librairie Giraud-Badin, November 1981

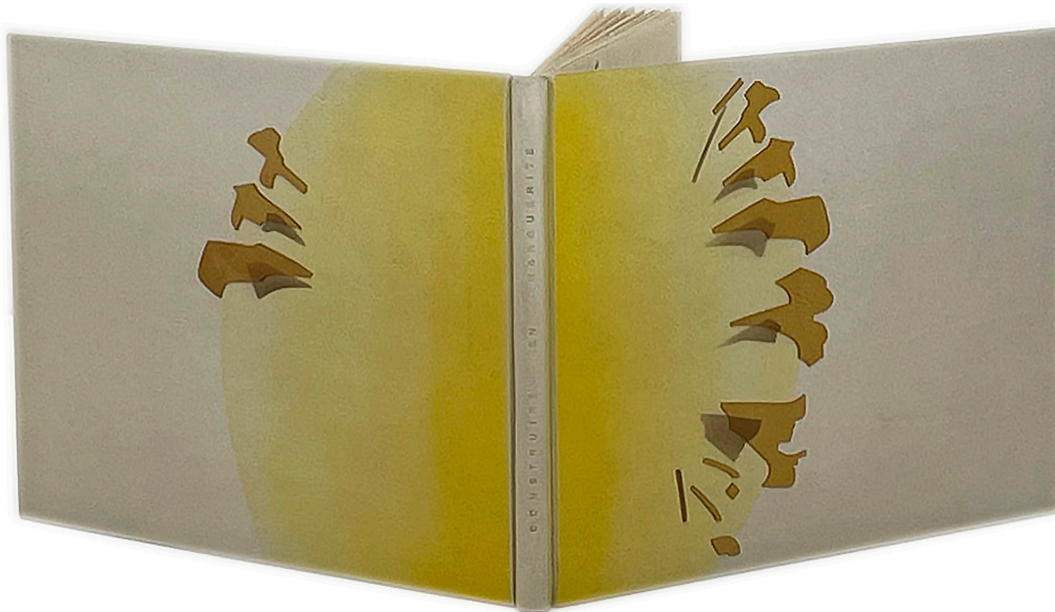
¶ Manuscript poems written in ink on paper from Nepal by Alan Frenard written between 1908 and 1981 with an original woodcut print by Raoul Ubac. With a printed colophon. One of 26 handwritten copies, here bound by Monique Mathieu (signed MM) for her exhibition at the Giraud-Badin bookstore in november 1981. Oblong 15 × 12 cm, bradel binding in pale grey calfskin with onlays of tan morocco encircling an arc of tinted yellow like the centre of a daisy (marguerite) reflecting the poems inside the book, with

dyed shadows from the onlays, spine lettered in gilt. Housed in the original paper covered chemise and slipcase, with calf spine label lettered in blind. An exquisite book.

£1800

The poems were written out 26 times by the poet to give to the lenders of the books on display at Monique Mathieu's exhibition, as well as the collaborators in teh exhibition at the Librairie Giraud-Badin.

Mathieu has produced an extraordinarily empathetic binding for her husband's poems - reflecting the structure of a daisy and the stripping of its petals. A stunning piece of binding art.



*A miniature but massive collaboration by some of the
greats of the Book Arts*

9. **MIDDLETON, Bernard.**

**You Can Judge a Book by Its Cover: A Brief Survey of
Materials.**

North Hills, printed by Henry Morris for
Mel Kavin, 1994

¶ Edited by David Pankow. One of 500 copies,
this no.403, signed by all the participants - Bernard
Middleton, author, Ward Ritchie, designer, Henry
Morris, printer, Mel Kavin, publisher, Tini and Einen
Miura, designer of the binding and the endpapers
respectively, John de Pol, illustrator. A miniature book, 7
× 6.1 cms, bound to a design by Tini Miura at the Kater-
Crafts Bookbinders in full black morocco with red, blue
and gilt inlays and onlays, tooled with green and blue
dots, marbled endpapers by Einen Miura, housed in the
original black cloth box with black morocco spine and
red morocco spine label lettered in gilt. In fine condition.

£480

A charming publication with Bernard Middleton's text about book
binding accompanied with de Pol's charming illustrations, beautifully
designed by Ward Ritchie and printed by Henry Morris with Tini
Miura's designed binding. Thoughtfully the publisher has given some
excellent little biographies of all the participants as well as the story
of how the book came into being. A thoroughly satisfying miniature
book.



10. **PROLE, Jill, designer bookbinder.**
LEVI, Primo. The Periodic Table.

London, Folio Society, 2011

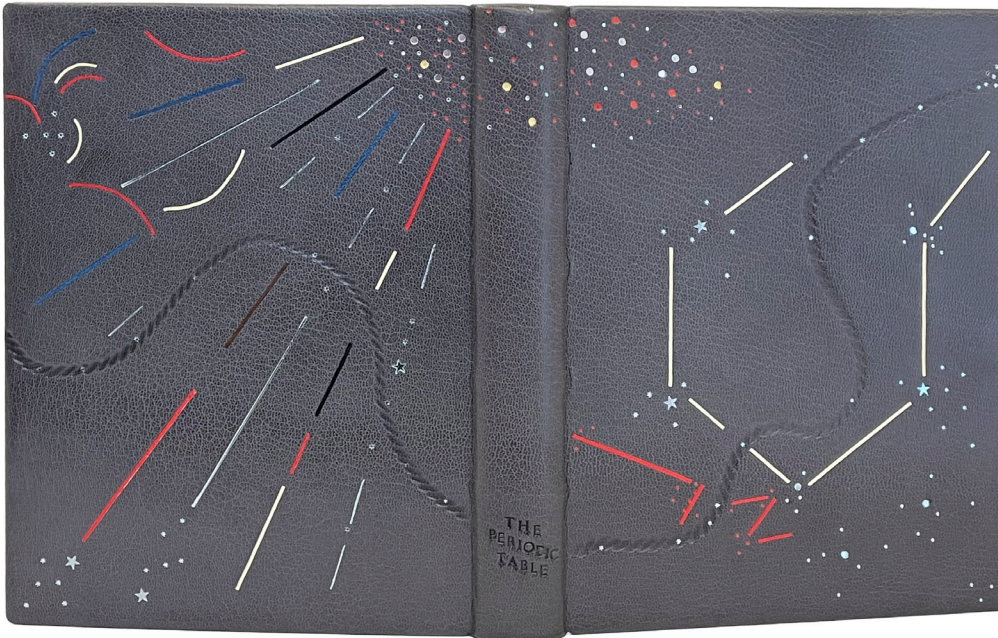
☞ Translated by Raymond Rosenthal. Frontispiece and seven other full page colour illustrations by Mark Smith. 8vo., bound by Jill Prole in 2011/12 in full grey roceed with dna string design in blink across both covers and circles, lines and stars tooled in metallic blue, silver an gold and red and onlaid lines and semi circles of white, red, blue, brown and black roceed, representing space and the elements, the stars and circles are tooled in a wave across the black endpapers, edges black with flecks of several colours, spine lettered in black, housed in the original silver sparkling black cloth solander box lined

in velvet with black roceed and silver lettered spine label. In superb condition.

£2400

A very accomplished bookbinding by Jill Prole which won the J. Hewit & Sons prize in the 2012 Designer Bookbinding Competition. It was exhibited in the annual prize exhibition in 2013 and since then has been in a private collection.

Jill Prole is a noted British bookbinder who has been a professional for nearly 40 years and who, with Rachel Ward-Sale, set up Bookbinders of Lewes in 1992.



"I bind books for the love of it..."

11. **SMITH, Sally Lou.**
A Bookbinders' Florilegium, edited by John Chalmers.
Texas, Printed by Carol Kent at the Press at the Humanities Research Center, 1988
¶ One of 140 copies. Printed on a demy folio Albion in handset Ven Dijkstra on Rives Heavyweight. 8vo., bound in a designer binding by Sally Lou Smith (signed on the lower turn-in) of full dark brown rocced with grey/brown, salmon pink and dark brown rocced geometric onlays, tooled in blind on both sides and the spine with binders' names, titled in gilt on the spine, pastedowns of brown and silver paper mirroring the geometric patterns on the sides, free endpapers with signatures of the binders whose credos appear in the book, all edges gilt, housed in the original brown cloth slipcase box with the endpapers repeated on front and back, also signed by Sally Lou Smith. In superb condition. **£5200**

The book is a remarkable collection of bookbinders' credos giving us access to the creative approaches of the greatest bookbinders of the second half of the twentieth century. There are writings by 38 bookbinders' statements arranged alphabetically each preceded by a reproduction of the author's signature, these include the artistic declaration of the binder of this copy Sally Lou Smith as well as many other famous names – James Brockman, Emilio Brugalla, Sydney Cockerell, Germaine de Coster and Helene Duma, Fritz Eberhardt, Don Etherington, Timothy Ely, Elizabeth Greenhill, Angela James, Craig Jensen, Arthur Johnson, Monique Lallier, Denise Lubett, Bernard Middleton, John Franklin Mowery, Hugo Peller, Roger Powell, Ivor Robinson and Philip Smith amongst others.

The binding reflects Sally Lou Smith's words don'tn the book: "I bind 'ooks for the love of I... Bookbinding is both an homage paid and a responsibility to the many qualities implied by the simple word "book". Putting an appropriate binding on the book is part of the responsibility... essentially I bind books for myself"

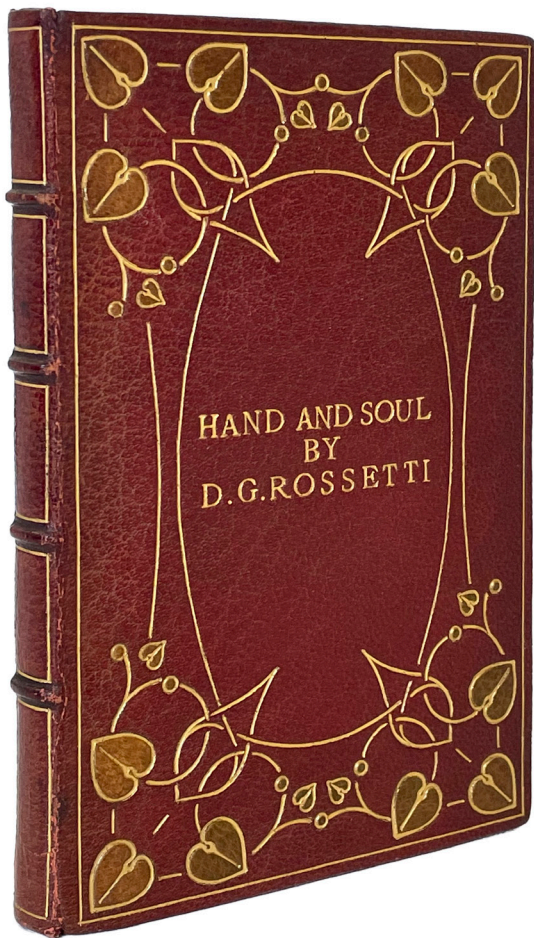
A joyful binding by a Canadian woman binder displaying some excellent binding skills and a true eye for design on a limited Walter de la Mare title

12. **RUTHERFORD, Terry.**
DE LA MARE, Walter. Ding Dong Bell.
London, Selwyn & Blount, 1924
¶ One of 300 copies, this no. 208 signed by Walter de la Mare. First edition, printed at The Curwen Press. Pp. xii, 76. 8vo., bound by Terry Rutherford in grey rocced backed rainbow painted and moulded boards with feathered onlays of black and grey rocced and reverse calf, multicolour printed spine label, housed in her original card portfolio box. **£2500**

Terry Rutherford is an important Canadian bookbinder. She studied at the Centro del Libro in Ascona, Switzerland in the 1980s and 1990s and is now based in Quebec and works as a fine binder, marbler and creator of artists' books as well as doing some fine conservation work.

Ding Dong Bell includes three short stories by Walter de la Mare: Lichen, 'Benighted' and Winter.



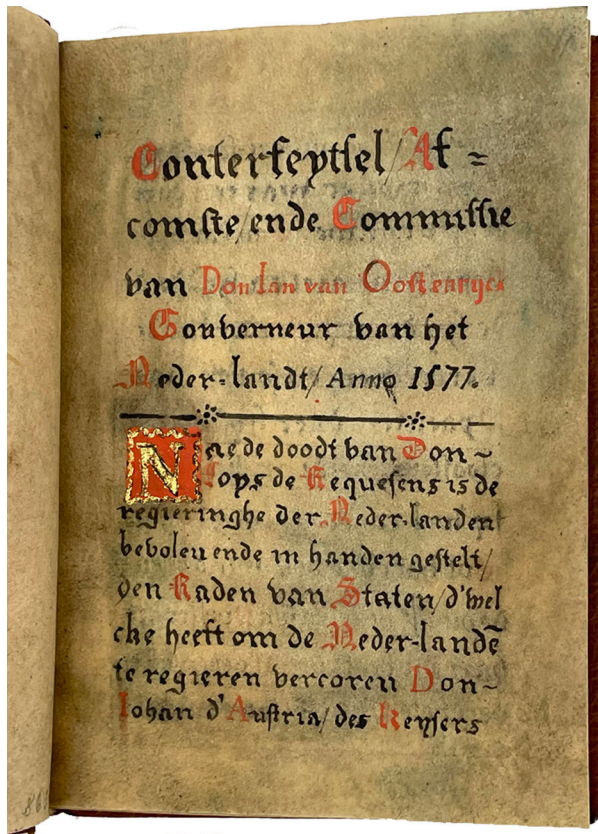


By the pupil of the American binder Ellen Gates Starr and Douglas Cockerell

13. **VERBURG, Peter.**
ROSSETTI, Dante Gabriel. Hand and Soul.
London, at the Sign of the Unicorn, 1900
¶ Pp. 48. 16mo., finely bound in a near contemporary full red/brown roceed with elaborate gilt tooling on the upper board of flowing lines and leaf patterns and with onlays of heartshaped leaves and circles bordered in gilt, all round the title and author which is lettered in gilt on the upper cover, spine in compartments with gilt borders in each panel, edges gilt, signed "P V" in gilt on the lower turn-in. A very elegant and appealing copy. **£1500**

Peter Verburg was the don't of Ellen Gates Starr who was the first woman binder in Chicago at the Hull House Bindery. She trained under Cobden Sanderson at the Doves Bindery between 1897 and 1899. Prior to her training there she had founded Hull House, a settlement in Chicago to help the poor and protect working girls and immigrants and she developed the bindery there where she worked with several female assistants and in the early 1900s, her true protégé Peter Verburg, who also had lessons from Douglas Cockerell at Hull House. He went on to work in Boston and New York, becoming head of the bindery at Merrymount Press.

Tidcombe: Women Bookbinders 1880-1920 p. 184



Blind stamped binding by Weckesser & Son Fils on a manuscript about the commission of Don John of Austria as Governor-General of the Netherlands

14. **WEKESSE ET SON FILS.**

Conterfeytsel Afcomste ende Commissie van Don Ian van Oostenrijck, Gouverneur van het Neder-landt 1577. Holland, c.1880

¶ Calligraphed manuscript on rough vellum probably 19th century imitating 16th century manuscripts. 46 leaves written in black, blue and red ink, 3 initials heightened with gold. Sm. 8vo, bound in the early twentieth century in blindstamped tan roceed by Weckesser, with central portrait of Saint George and the dragon in relief on upper boards, with lozenge blind ruling with stars in the centre of each on lower board, spine in compartments with 5 raised bands, lettered in blind, marbled paper slipcase. **£1200**

The Dutch faux-16th century manuscript is probably copied from W. Baudartius - 'Afbeeldinge ende beschryvinghe van alle de veldslagen, belegeringen ende and're notabele geschiedenissen ghevallen in de Nederlanden' (Depictions and descriptions of all the battles, sieges and other notable histories that occurred in the Netherlands), written in 1616.

The manuscript is about Don John of Austria who was the illegitimate son of the Holy Roman Emperor Charles V who became a military leader in the service of his half-brother Philip II of Spain and was very successful particularly at the Battle of Lepanto. In 1577 he was appointed governor-general of the Netherlands and in 1578 he defeated the Protestants in the Battle of Gembloux forcing William of Orange to leave Brussels. He faced defeat 6 months later and then died of a fever soon after at the age of 31.



PAPER & SAMPLE BOOKS

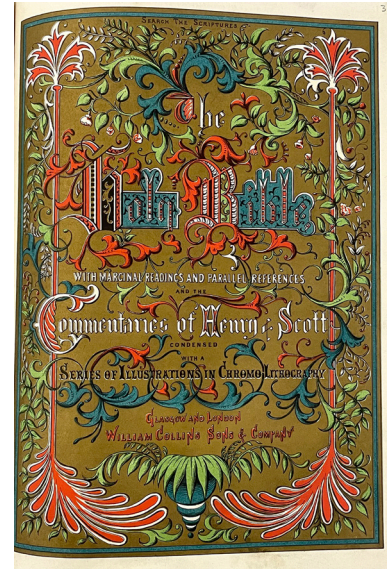
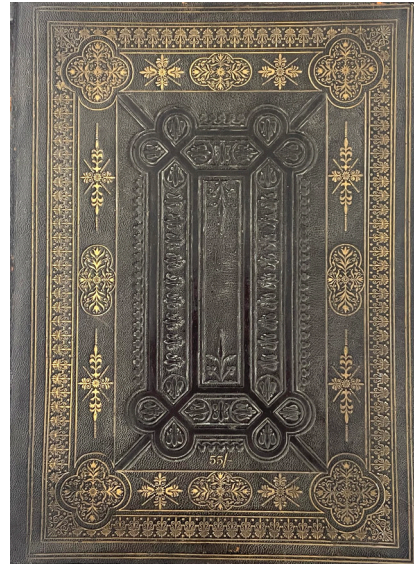
Scottish travelling salesman's sample Bible showing 4 alternative bindings at different prices

15. **BINDING SAMPLE BOOK FOR THE BIBLE.**

The Holy Bible. According to the Authorized Version, with the marginal readings and parallel references, printed at length and the Commentaries of Henry and Scott, condensed by the Rev. John McFalane LL.D. Glasgow, Edinburgh & London, William Collins, Sons & Company, c.1871

¶ 34 sample pages which show pages three different versions of the Bible published by William Collins with three title pages, chromolithograph and steel-engraved plates, coloured maps and family record pages printed in red, as well as some pages of text. Sm. folio, bound in full leather both blind embossed and gilt tooled with four different covers show on both the outside of the binding and on both pastedowns, each with a different price tooled in gilt between 38 and 55/- (shillings). **£3600**

A remarkable survival and fascinating insight into the importance of choosing a family Bible and how the options were presented to the plentiful customers.





10 different printed paste papers, hand-made to a new 'water-resistant' recipe by Henry Morris in 12 colours

16. **BIRD & BULL PRESS. MORRIS, Henry.**
Bird & Bull Paste Papers for Bookbinding.

North Hills, Pa, Bird & Bull Press, [1973]

¶ 38 samples of printed paste-papers by Henry Morris with 4 pp of introduction and price list with pattern numbers on the verso of the samples. 15.8 × 9.3 cms, original printed wrappers stapled at the top. Very good.

£280

In the introduction Henry Morris writes about the new technique he has developed with his paste papers making them water-resistant and he describes how to remove spots of wet paste. He points out how the papers with their three-dimensional appearance can be mounted in either direction although he does remark that the darkest shadows should be closest to the viewer. He offers 10 different designs in 12 standard colours with other colours available on request but does note that each individual sheet is brushed and decorated by hand so that no sheets are alike.

Cast paper statue of Michelangelo's David, with a letter by the artist describing the process which "illustrates the almost limitless possibilities of paper"

17. **D'AMBROSIO, Joseph.**

David.

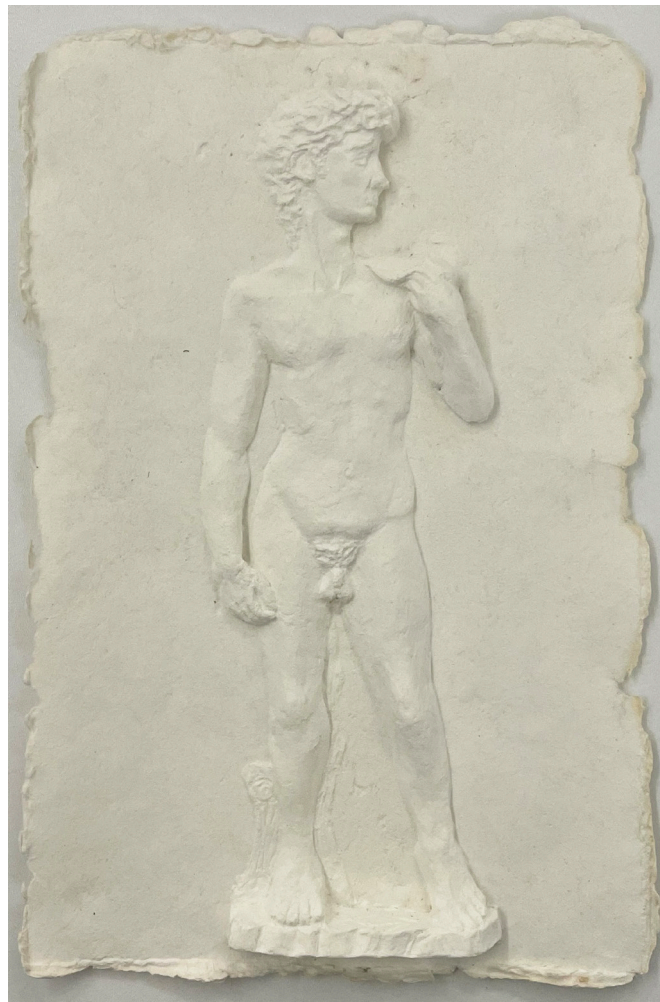
[Sherman Oaks, CA], 1989

¶ Cast paper statue. 21.5 × 14.5 cms. In the original mailing box, together with a t/s to Edwards H. Metcalf, signed "Joe" [Joseph D'Ambrosio] dated Sept. 23, 1989. **£450**

Cast paper statue of Michelangelo's David being a maquette for D'Ambrosio's forthcoming book "D'Ambrosio's David" which was issued in 1993. In his auto-biography 'A Memoir of Book Design', D'Ambrosio remarks that the cast paper statues were created first and were only drawn into a book 5 years later.

In the letter to Metcalf, D'Ambrosio describes his process in making the cast, first using a clay model then making a latex mold which he then used to make a statue out of paper pulp with a sizing of wheat paste and a fungicide. D'Ambrosio also suggests that Metcalf might include the model in an upcoming exhibition on paper at the Huntington Library as the work "illustrates the almost limitless possibilities of paper".

Edwards Huntington Metcalf, the recipient of this model, was an enthusiastic collector of paper and papermaking, he was also a benefactor of the library and gardens founded by his grandfather Henry E. Huntington.



18. [DOMINO PAPER].

Book of Samples of Domino Papers.

Netherlands, c.1850

¶ 189 samples of original printed domino papers, each sample being numbered on the verso. 8.5 × 13.6 cms, in the original cloth backed black glazed paper covers, the covers are rather chipped at the edges and there is a repair a closed tear on the upper cover but the samples are in remarkably good condition.

£1200

A very rare survival of a sample book of domino papers, its Dutch origin being suggested by the handwriting on the verso of a few of the samples, referring to colours - eg "groen" (green) and "roord" (red). These printed patterned papers were used for boxes, drawers, small items of furniture as well as to cover books or as endpapers. Each country used different specific printing methods, most were printed from wood blocks but Germany and likely also the Netherlands favoured the plate printing method that produced 'gold-embossed' paper as seen here.



A good history of paper-making with 25 original large paper samples

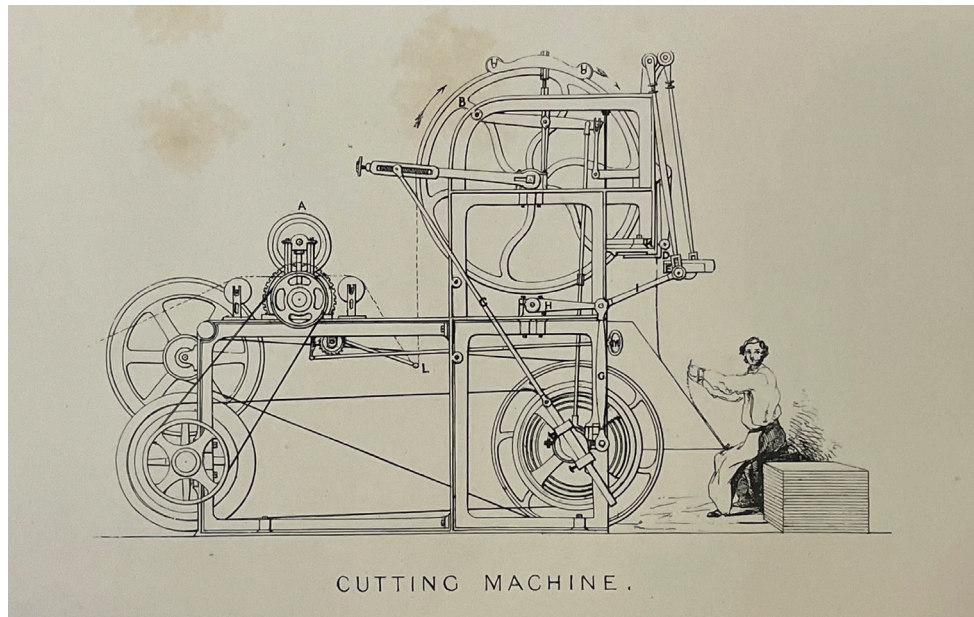
19. **HERRING, Richard.**

Paper & Paper Making, Ancient and Modern.

London, Longman, Brown, Green and Longmans, 1855

¶ With an Introduction by the Rev. George Croly. First edition. Frontispiece and 4 other lithographic plates, 25 numbered paper samples. Pp. xvi, 128, 24 (ads). 8vo., original blind and gilt stamped maroon cloth by Westley's & Co, London (binder's ticket at rear). Spine mildly faded, slightly shaken, otherwise very good. £520

A history of paper-making based on Herring's lectures which he delivered at the London Institution. He covered a great deal of ground beginning with the origins of writing and the first materials on which people wrote including leaves and papyrus. He then describes more recent developments such as the paper-making techniques developed in the 18th century by Whatman, watermarks and a chapter on how a close analysis of a paper was used to uncover an Irish forgery of 'Shakespeare' manuscripts.



Highly attractive paint finish handbook with 56 samples of glazed and scumbled colour paints for houses, coaches etc.

20. MILLAR, Andrew.

Scumbling & Colour Glazing. A Practical Handbook for House Painters, Coach Painters and Others.

Illustrated by Many Examples Executed in Paint.

London, The Trade Papers Publishing Co; New York, Soon & Chamberlain; Sydney, Bishop Bros, 1924

¶ Second edition, revised, re-written and enlarged. 56 mounted colour glazed paint samples on 14 plates (13 numbered plates plus IIIa). Pp. [ii], x, 91 plus publisher's advertisements. 8vo., original green embossed paper over boards. Some wear to spine and some bumping to corners and edges. £280

Scumbling refers to a painting technique involving applying a thin layer of paint with a dry brush and a loose hand over another existing layer to allow parts of the previous layer to show through. Glazing in this context refers to when a "thin, transparent coat of one colour - which is usually bright - is glazed or painted over another colour which is solid and often relatively sombre in hue". The editor in this second and final edition (the first appeared in 1909) recommends the uses of these finishes "in dining rooms, offices, board rooms etc where a somewhat dark effect is desired".

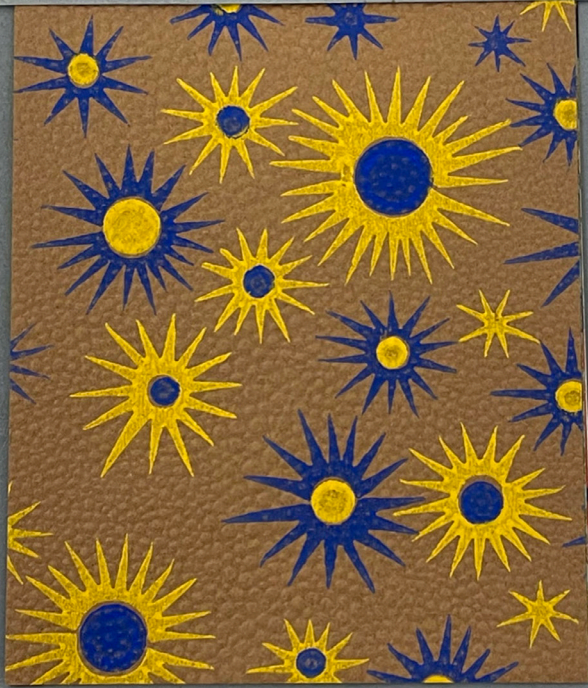


Phone:
Bishopsgate 5541-2

'Grams:
"Orileatha, Finsquare, London"

SAMPLE FROM
THE ORIENTAL LEATHERETTE CO., LTD.
25-27, CLIFTON ST., FINSBURY,
LONDON, E.C.2.

REF. No..... SIZE..... PRICE.....



This folder is printed on a sample of our ORICOVER S482

21. **ORIENTAL LEATHERETTE CO., LTD.**
Sample book of six different 'leatherette' papers.
London, Oriental Leatherette Co Ltd, 25-27 Clifton St.,
Finsbury, c. 1960

¶ 6 brightly coloured samples of patterned 'leatherette'
paper in a blue paper folder made from the company's
textured paper 'Oricover', with staples. Very good.

£120

Some very bold samples of paper textured to appear like leather in
extremely bright colours and dramatic patterns.

The Oriental Leatherette Co was a paper manufacturer operating
out of EC2 in London - later to become Orelco based in Hayes,
Middlesex.

ILLUMINATED MSS & LETTERING

An exhibited female artist from Normandy makes numerous exquisite pen and ink drawing and illuminations in her own wedding book

22. ALLÉGRE, Caroline & LEMÉTAIS, Julien.

Wedding book drawn and painted by Caroline Allègre with a frontispiece by her future husband Julien Lemétais.

Normandy, Finished in September 1901.

¶ 64 page illuminated wedding book. Specially printed text with handwritten calligraphy on the title and the last line, with numerous hand drawn pen and ink figurative and ornamental drawings around the borders of each and every page, with gold highlights, red and gilt initials and paragraph marks, three large miniature pen and ink drawings including a frontispiece by Julien Lemétais and the other two by the main artist of the book Caroline Allègre. 18 × 12 cm, 8vo., bound by the firm of Leon Curmer in full brown morocco, spine in compartments with raised bands and with two ornamental metal clasps on both sides, signed L. Curmer on the spine, watered silk doublures with triple gilt fillets on the turn-ins and a decorative roll, housed in the original black cloth chemise and slipcase with watered silk lining. In excellent condition. **£4000**

At the end of the book the text declares that the wedding of Allègre and Lemétais was on the 24th October 1901 in the Church of St Roch.



An outstanding wedding book, very unusually drawn by the bride who was an accomplished artist. The borders are drawn exquisitely in pen and ink in minute detail and delicately highlighted in gold and include images from the life of Jesus, the virtues and other allegories as well as secular scenes. She has written in calligraphic hand "Ce livre, dessiné et peint par Caroline Allègre, a été achevé le 28 Septembre 1901. Le frontispice du mariage a été fait par Julien Lemétais."

Caroline Allègre was a well-respected artist and she exhibited in the Salon des artistes independants in Paris before WWI. Julien Lemétais was born in 1870 in Normandy and was an industrial designer for a naval engineer in Havre.

Large-scale illuminated manuscript with 20 large original watercolours by the francophile artist, son-in-law of Wilfred Scawen Blunt and close friend of Sydney Cockerell

23. **BULWER-LYTTON, Neville. BAUDELAIRE.**
Vingt poèmes de Charles Baudelaire illustrés par Neville Lytton. [Twenty poems by Charles Baudelaire].
[France], 1934

¶ Oblong folio (380 × 575 mm), 53 leaves (which include a calligraphic title-page, 13 leaves of illustrations and 39 calligraphic text leaves), with a total of 20 original watercolour and gouache illustrations (6 full page, c. 230 × 400 mm and 14 smaller, c. 230 × 180 mm), 2 of the text leaves with calligraphic borders, various ornaments including illuminated initials and calligraphic tailpieces. Occasional browning/offsetting but generally very clean. All mounted on original guards in a contemporary full vellum binding. **£15000**



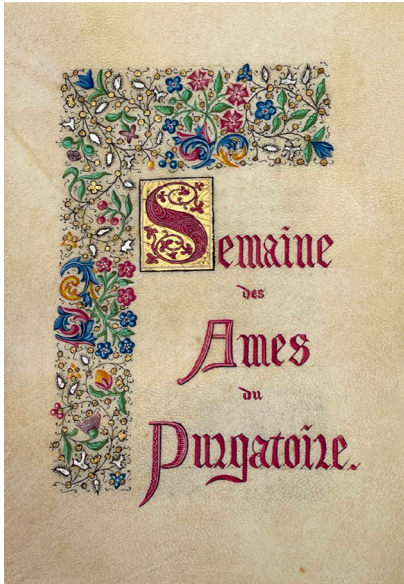
A spectacular and unique interpretation of Baudelaire by Neville Lytton including twenty original watercolours with illuminated borders. Each of Lytton's images is in the visionary tradition – most have an otherworldly quality, and some border on Surrealism. The twenty poems comprise: *Le Calumet de la Paix* - *Bohémiens en voyage* - *La Géante* - *Le Cygne* - *La Beauté* - *L'Idéal* - *La Vie antérieure* - *Sisina* - *Un Voyage à Cythère* - *XVIII* - *A une Passante* - *L'Albatros* - *L'Ennemi* - *Bien loin d'ici* - *Une gravure fantastique* - *L'Amour et le Crâne* - *La Cloche fêlée* - *Le Voyage* - *Le Balcon* - *Les Bijoux*.

Most of the poems are given in two calligraphic versions, one probably written with a steel nib, the other with an oblique nib, perhaps a quill-pen. Three poems appear in only one version: *La Cloche fêlée* in steel nib version only and *Le Balcon* and *Les Bijoux* only in quill pen.

Neville Bulwer-Lytton (1879-1951) was grandson of the novelists Edward Bulwer-Lytton and Rosina Doyle Wheeler and his siblings included the suffragette Constance Lytton and Emily Lutyens. He was a man of many parts: a military officer, cricketer, Olympic athlete and artist; educated at Eton and the *École des Beaux-Arts*. He was also an accomplished morris dancer and played an ivory flute.

Among several notable portraits, he painted George Bernard Shaw in papal robes (in imitation of Velazquez) and a series of fashionable women in sumptuous velvets and silks, but he is best known for the series of First World War frescoes for the Victory Hall at Balcombe, Sussex. Throughout his career he also painted watercolour miniatures, intensely detailed with a distinctive coloration; a style entirely suitable for these Baudelaire illustrations. His first wife was Judith Blunt, daughter of Wilfrid Scawen Blunt (divorced in 1923), and he was an important member of circles of artists and connoisseurs around the turn of the 20th century. He was friendly with Sydney Cockerell, spent weekend with the Churchills, and Eddie Marsh claimed that it was meeting Lytton that inspired his love of collecting. In 1924 Lytton married Rosa Alexandrine (Sandra) Fortel of St Rambert-en-Bugey, near Lyon and settled in France, absorbing himself deeply in French artistic culture. He wrote: "I love France because I am an artist, and in this glorious country artists are considered to be sacred – to them gratitude is shown for the renouncing of material wealth and worldly values and the adoption of a life of struggle which as a rule is only understood by a small number of contemporaries" ('Reasons why I love France' in *Life in Occupied France*, 1942).





An exquisite modern Belgian binding on a delicately executed late 19th century illuminated manuscript

24. **ILLUMINATED MANUSCRIPT. JAN CAMPS, bookbinder.**

Semaine des ames du Purgatoire., c.1890

¶ 10 page illuminated manuscript on 5 vellum leaves, with detailed painted floral borders with tendrils highlighted in gold and silver and 8 elaborate painted miniature initials highlighted in gold and silver. 13.5 × 18.5 cms, 8vo., in a signed binding by J.-J. Camps with each leaf bound into an elegant citrus full Duvall paper covered binding, with delicate gilt lettering to spine and upper cover, with circles and thin rectangles cut out of the boards to reveal pieces of medieval manuscript below, grey and black paper endpapers, housed in the original grey cloth, velour lined solander box with leather and gilt spine label. An extremely elegant book. **£1600**

J.-J. Camps is a remarkable bookbinding studio run by Jan and Julia Camps in Belgium. Together and separately they have won many bookbinding competitions both for historical bindings and

fine designer bookbindings. This is an exquisite and clever binding by Jan Camps (denoted by the male symbol after the bindery's signature) of a rather beautiful late nineteenth/early twentieth century manuscript which gives the prayers for souls in purgatory. They are particularly to be recited in November which is the month dedicated to such souls. It is said that by reciting the prayers each day for a week each one gains 100 days of indulgence...

A remarkably pleasing book.



School calligraphic manuscript written, illustrated with 30 linocuts and bound by 31 girls from St. Helen's, Northwood in London

25. [SCHOOL CALLIGRAPHIC MANUSCRIPT WITH ORIGINAL LINOCUTS - EDUCATION] "MEMBERS OF THE IVA", ST. HELEN'S SCHOOL, NORTHWOOD, LONDON.

Benedicite Omnia Opera.

St. Helen's, Northwood, Summer 1960

¶ Original calligraphic manuscript executed in black ink, comprising 35 pp of text on one side of each leaf only and 30 original variously coloured linocuts, each by a different girl and each on its own page with the creator's name in ink beneath it. Original manuscript title page stating that the work was "lettered, illustrated and bound by all the members of IVA" at "St Helen's Northwood". 4to., original black cloth bound at the school by L. Hardy, D. Lines, J. Scarth and J. Swann with a design in gilt of an angel on the cover by J. Scarth, original handpainted endpapers of angels by J. Scott. Very good, although a little starting to the front hinge. **£650**

A wonderful example of school artwork all collaboratively produced with the entire work being done by a class of 31 girls in 1960, 30 of whom each provided a linocut. They bound and produced the endpapers as well as writing out the Benedicite. A superb example of this kind of work.

St Helen's had a history of producing artists including the great Joan Eardley who was there in the 1930s and whose talent was spotted by her art teacher.



M. Clayson



J. Scarth

O ye Ice and
Snow, bless ye
the Lord: praise
him, and magnify
him for ever.

Beautifully illustrated manuscript made for Henry Williamson by his lover Ann Thomas

26. [WILLIAMSON, Henry].
THOMAS, Ann. DONNE, John.
The Baite by John Donne., [1931]
¶ 8pp manuscript on paper with three accomplished ink and watercolour illustrations plus decorative images of insects and borders in grey and yellow ink. Dedication on recto of second leaf 'to h.w. [Henry Williamson] from a.t. [Ann Thomas] December 1. 1931'. With two large contemporary photographic portraits of Ann Thomas. £3500

A beautifully illustrated manuscript copy of John Donne's celebrated ode "Come live with me and be my love", written out and painted by the author and educator Myfanwy 'Ann' Thomas (1910-2005) and dedicated to her lover, the novelist and natural history writer Henry Williamson (1895-1977). It was a gift for his birthday in 1931, the year their 21 year relationship began.



Come live with mee, and bee my love,
And wee will, some new pleasures prove
Of golden sands, and christall brookes,
With silken lines, and silver hookes.

There will the river whispering runne,
Darr'd by thy eyes, more than the Sunne.
And there th' thamor'd fish will stay,
Begging themselves they may betray.

When thou wilt swimme in that live bath,
Each fish, which every channell hath,
Will amorously to thee swimme,
Gladder to catch thee, than thou him.

If thou, to be so seeme, beest loath,
By Sunne, or Moone, thou darknest both,
And if my selfe have leave to seee,
I need' not their light, having thee.

Let others freeze with angling needs,
And cut their legges, with shells and weeds,
Or treacherously poore fish beset,
With strangling snare, or windowe net:

Let coarse bold hands, from slimy nest
The bedded fish in banks out-wrest,
Or curious traitors, seaevslike flies
Be witch poor fishes wandring eyes.

For thee, thou needest no such deceit,
For thou thy selfe art thine own baite;
That fish, that is not catch'd thereby,
Alas, is wiser furre than I.

ARTISTS' BOOKS

A fine copy of the landmark of the Surrealist movement superbly bound by Mercher

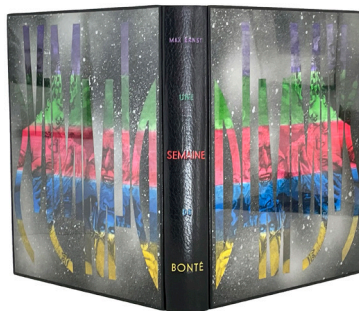
27. **ERNST, Max.**

Une Semaine de Bonté ou Les Sept Éléments Capitaux, [A Week of Kindness, or the Seven Deadly Elements].

Paris, Jeanne Bucher, 1934

☞ Complete set of the first edition of all 5 cahiers, all with the original wrappers bound in and each no. 502 of 800 copies printed on Navarre. 128 fantastical collages by Max Ernst. 22 × 27 cms. Superbly bound by Daniel-Henri Mercher (signed on the front turn-in) in quarter black roceed each side with a replication of one of Ernst's collages with bands of purple, green, red, blue and yellow colour overlaid with cut out metallic marbled paper beneath clear Lucite, the cut outs reveal the stylised letters 'DLMMJVS' (in reverse on the lower cover) standing for the days of the week in French, spine delicately lettered in purple, green, red, blue and yellow, wood-vener endpapers, tope edge black, others untrimmed; all the immaculate original wrappers bound in plus the woodcut printed on green paper which was originally issued on the outside of the publisher's slipcase. Superb copy, housed in the black roceed and wood-vener chemise and slipcase with the same colour lettering as the volume itself. **£12000**

Max Ernst's 'Une Semaine de Bonté' is one of the great artist's books and a landmark of the Surrealist movement. Ernst created his 182 images from Victorian encyclopedias, illustrated novels, scientific and technical publications, mail-order catalogues, natural history catalogues and many other sources including wood engravings by Gustave Dore and Max Klinger. His 'novel without words' was created while Ernst was on holiday in Italy from the contents of one of his suitcases. The book is splendidly strange and foreboding with images placed at destabilising angles and places creating enigmatic visual themes of violence, sex, anti-religion, jealousy, murder and death.

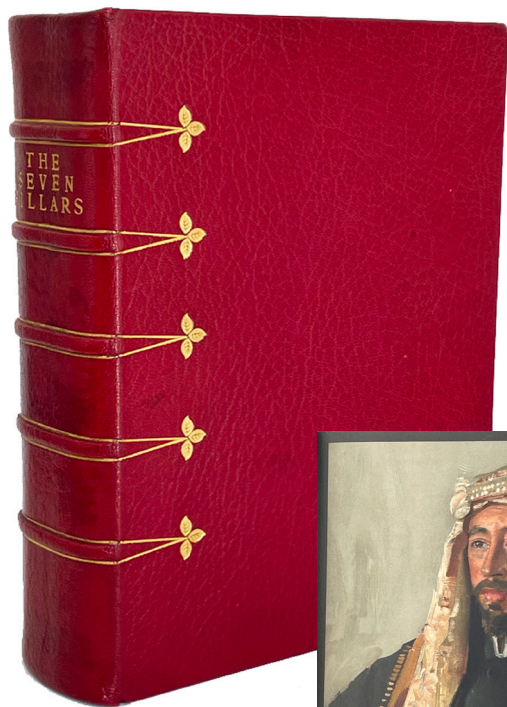


The book don'ts divided into seven sections named after the days of the week but was in fact published in five cahiers as the first four publications did not achieve the success Ernst hoped for, therefore the three last days were put together into a fifth and final cahier.

The bold and sympathetic designer binding was made by Daniel-Henri Mercher (b.1944), son of the great Henri Mercher (1912-1976) drawing on Ernst's colour scheme for the original wrappers of the book – purple, green, red, blue and yellow – and using a reproduction of one of Ernst's collages over which he placed a sheet of silver and grey cut out in stylised letters to represent the days of the week.

Flety, p.126; Maurer, *Images of Dreams and Desire: The Prints and Collage Novels of Max Ernst* (p. 78-91).

PRIVATE & FINE PRESS BOOKS



Subscribers' or 'Cranwell' edition of Lawrence's epic masterpiece

28. LAWRENCE, T.E.

The Seven Pillars of Wisdom. A Triumph.

[London, Privately Printed for the author by Manning Pike and H.J. Hodgson], 1926

¶ Subscribers' or 'Cranwell' edition being one of only 170 complete copies, inscribed 'Complete copy 1.XII.26, TES' by Lawrence in ink on p. xix, together with his ink correction of the artist for 'The gad-fly' plate from Roberts to 'K'[ennington]. Frontispiece portrait of King Feysal, 66 plates (mostly colour) & text illustrations after Roberts, Eric Kennington, Paul Nash, Blair Hughes-Stanton, Nicholson and others, decorative initials by Edward Wadsworth, endpapers by Kennington, 4 linen backed folding maps. Here is included the 'Prickly Pear' plate not called for in the list of illustrations but, as usual, doesn't have the Nash line drawings as called for in the list on pp.92 and 208. Printed in red and black. In this copy page xv is mispaginated as viii.

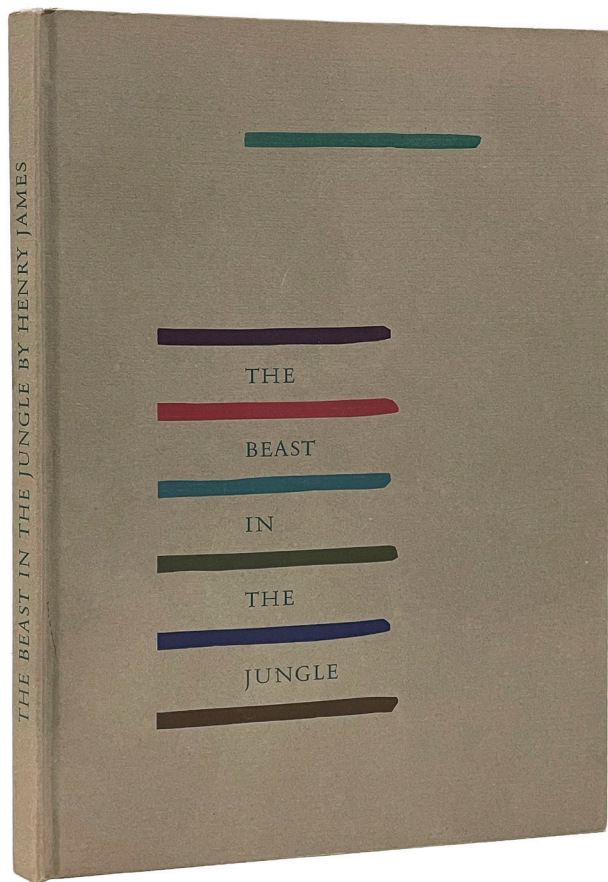
¶ 4to., in a handsome contemporary full scarlet morocco binding with gilt fillets across each spine band reaching points on each side with triple leaf tools, spine in compartments with raised bands lettered in gilt in the second compartments, top edges gilt, others untrimmed, a little darkening in places to the spine but still a very attractive copy housed in a later matching rose morocco and linen cloth solander box. O'Brien notes that copies were bound differently by several different binders. **£72000**

A very handsome copy of Lawrence's epic masterpiece and stuff of legend in which he reveals how, by sheer willpower, he made history (Oxford DNB). Following his astonishing diplomatic and military career in ARabia and with legendary standing in the public imagination, TE Lawrence bought his Dorset retreat Cloud's Hill in 1924 in order to finish his account of the war which became Seven Pillars of Wisdom. This was his second draft of the book, the first he finished in November 1919 but, according to TEL, he lost it on Reading Station. He finished the second draft in 1922 and after much work, the book finally appeared in this private edition in 1926 after a painful birth reflecting his passion for fine printing and illustration.

The book describes a gruelling campaign which is concluded by the Arab liberation of Damascus which he views as a triumph, as shown by the books subtitle, and vindicated his faith in the Arabs.

Booklabel of the collector Felix Dennis dated 2009.

O'Brien A040



ALLEN PRESS

Printed in seven colours with sixteen wood engravings by Blair Hughes-Stanton

29. ALLEN PRESS. JAMES, Henry. HUGHES-STANTON, Blair.

The Beast in the Jungle. A Psychological Novel by Henry James.

Kentfield, California, The Allen Press, 1963

¶ One of 130 copies. 16 wood engravings by Blair Hughes-Stanton, all printed in two colours plus one illustration in grey, green, purple, red, blue, olive, blue/green and brown. Text printed in several colours in Romanée types on Arches paper. Folio, original handmade Italian printed paper covered boards with lettering and blocks of all the seven colours used in the printing on the upper cover, spine lettered in green. Slight scuffing to head of spine, otherwise a very good copy. **£650**

Whilst illustrating this book Hughes-Stanton was driven by the text and the emotional problems confronting the principal characters: "I feel him blocked by squares or screens, and dominated by his shadow; she is fluid, and her shape is the egg; the Beast lurks in the eye (or ego); and in the second block the line entangles him, or sometimes holds them together; but eventually they break".

The seven colours used in the illustrations and to print the text were inspired by the seven sections of the book each with a different emotional theme.

This shorter story by James is one of his greatest. Clifton Fadiman wrote: "For me this is the best of James's shorter fictions, combining the utmost concentration of effect with the utmost inclusiveness of meaning".

With the original prospectus inserted loose.

Allen Press Bibliography, 26

ASHENDENE PRESS

*Presentation copy from Bridges to the British publisher
Humphrey Milford*

30. **ASHENDENE PRESS. BRIDGES, Robert.**
Poems written in the MCMXIII by Robert Bridges,
Poet Laureate.

Chelsea, Ashendene Press, 1914

¶ One of only 85 copies on Batchelor's 'Bugle' handmade paper, 6 printed on vellum. Printed in black on red in Subiaco type with initials printed in blue and red throughout. 8vo., original linen backed blue paper covered boards, title printed in black on the upper cover. A spine darkened with a little wear to top headcap, boards with some fading and a few small marks, very edges a little darkened but otherwise very good. **£2400**

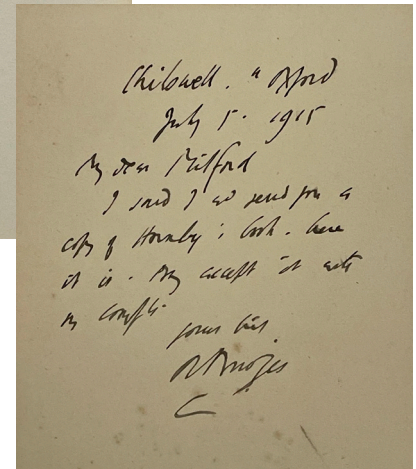
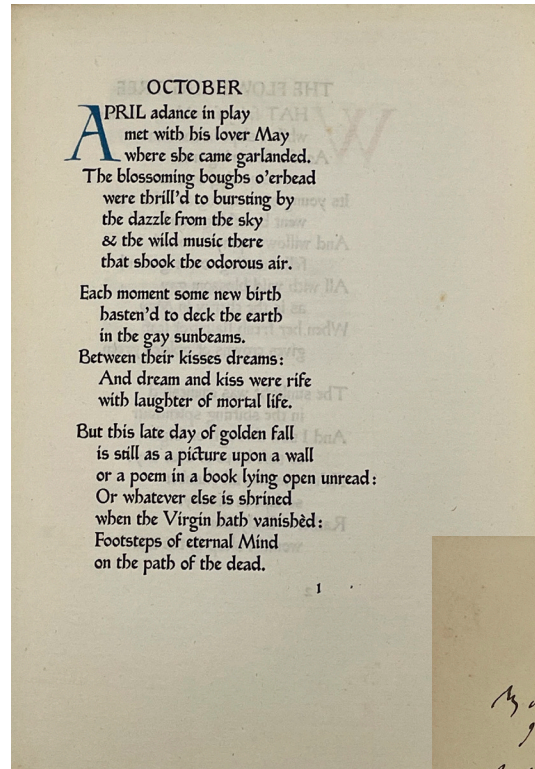
This was the first time these 11 poems had been published in book form, and here they were only printed in a small number for private circulation.

Hornby writes in his bibliography that with his own hand these were "printed during the first few months of the Great War...for private circulation only, 50 copies going to the Poet Laureate & the remainder being distributed by myself...When the book was finished the Press was closed down until the beginning of 1920".

With a presentation letter to 'Milford', presumably Bridges's publisher and head of the Oxford University Press Humphrey Milford, from Robert Bridges at Chilswell (the house he built), dated July 1st 1915, so this is one of the 50 copies printed for the poet. He writes "I said I would send you a copy of Hornby's book. Here it is. Pls accept it with my compts."

With the ex libris of Constance Maria Josepha Hugh Smith and Violet Rawson, Lady Leconfield of Petworth House.

Ashendene Bibliography XXVIII & p.69



"How glad I am to be able to read the grave and simple and tender language in these beautiful pages" – May Morris

31. **ASHENDENE PRESS.**

I Fioretti del Glorioso Poverello Di Cristo S.

Francesco di Assisi

Chelsea, Ashendene Press, 1922

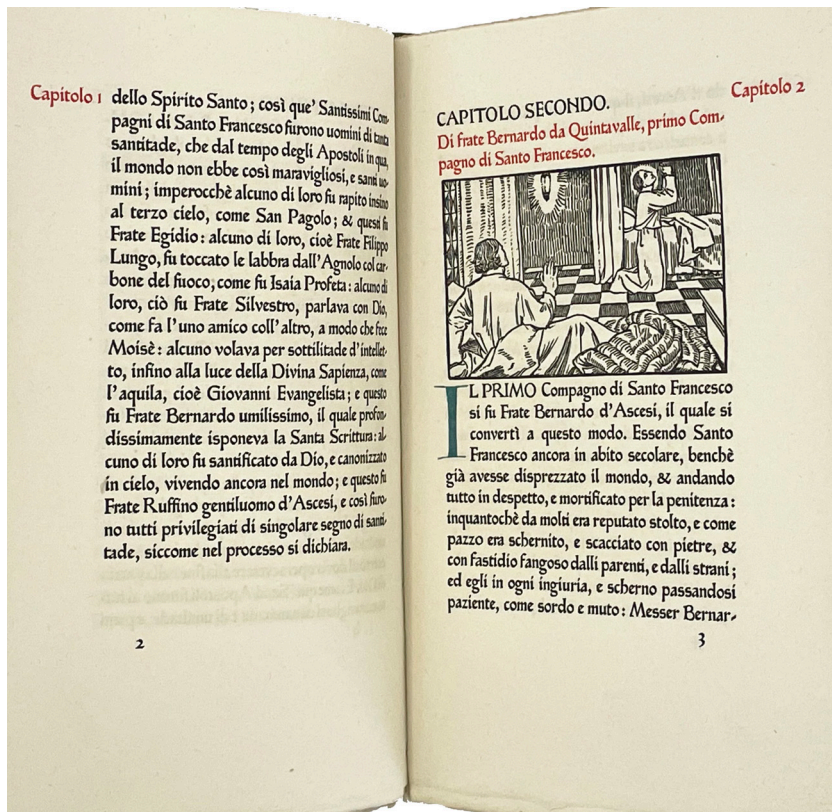
¶ 53 woodcut illustrations by Charles Gere, cut by J.B. Swain. One of 240 copies printed on Batchelor 'hammer and anvil' paper, a further 12 copies were printed on vellum. Printed in Subiaco type in red and black with initials in red and blue designed by Graily Hewitt. 8vo., original limp vellum with green silk ties. An exceptionally good copy. £1800

An extension of the few Franciscan stories published by the Press in 1904, this complete edition took seven years to produce due to the number of illustrations which had been paid for before the war. This was the last Ashendene book in Italian and the last to use illustrations by Charles Gere. It is the final demonstration of Hornby's love affair with Italy which had begun when he went travelling after leaving Oxford and before starting work at W.H. Smith.

May Morris wrote to Hornby: "I can't tell you how glad I am to be able to read the grave and simple and tender language in these beautiful pages. I am stroking the book now, when the post waits..."

With the booklabel of C.G. Lawson and the bookseller's label of Philip Duschesnes of New York.

Ashendene Bibliography XXXI



A magnificent bibliography full of specimens and sample leaves printed at the Press

32. **ASHENDENE PRESS.**

A Descriptive Bibliography of the Books Printed at the Ashendene Press.

MDCCCXCV-MCMXXXV Chelsea, Ashendene Press, 1935

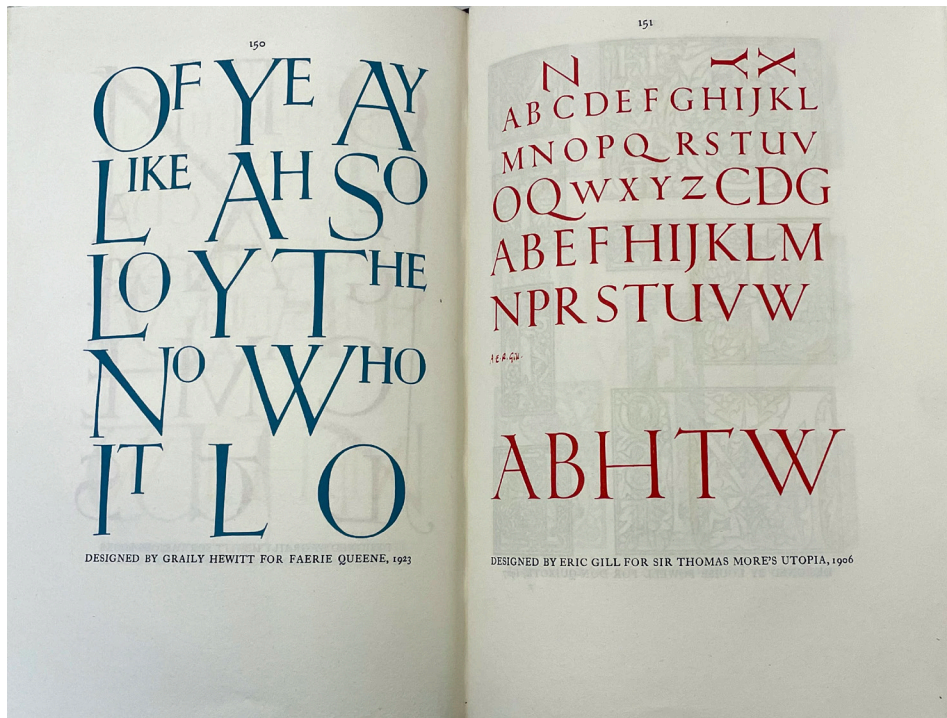
¶ No. 348 of 390 copies on Batchelor Ashendene 'knight in armour' paper, numbered and signed by Hornby. Printed in Ptolemy type, with part of title and occasional text printed in red. Several illustrations, including the famous engraving by Ashwin Maynard of Hornby at his press and numerous sample leaves, several set again line-for-line, with many hand drawn initials, of most of

the Ashendene books. Large leaves folded and mounted on a guard. Included is a leaf from the destroyed Japanese vellum 'Daphnis & Chloe', type-specimens, title-pages, prospectuses and the folded 'Announcement of the Last Books'. Collotypes and photogravures made and printed by Emery Walker Ltd. Errata slipstipped in at the end. Large 4to., original full brown soft calf by W.H. Smith, lettered on the spine and with the Ashendene Press device in gilt on the front cover, t.e.g. fore and lower edges uncut. Spine a little faded and a couple of small scratches on the sides, otherwise a very good copy in the original Cockerell marbled paper covered slipcase.

£3900

The *Bibliography* is the last book from the Press and one of the most magnificent. Hornby foreword gives a really good overview of the work of the Press. The books themselves are given full descriptions and accounts of their printing, and, in most cases, are illustrated with specimen leaves from the original printings or pages entirely reset and reprinted for the occasion by Hornby.

Ashendene Bibliography XL; Franklin, Ashendene Press p.243



DESIGNED BY GRAILY HEWITT FOR FAERIE QUEENE, 1943

DESIGNED BY ERIC GILL FOR SIR THOMAS MORE'S UTOPIA, 1906

CRANACH PRESS

A sumptuous copy of the English edition of Hamlet, being one of only about 36 copies in an elaborate deluxe full red morocco binding

33. CRANACH PRESS. SHAKESPEARE (William).

The Tragedie of Hamlet, Prince of Denmarke.

Weimar, Printed at the Cranach Press by Count Harry Kessler, 1930

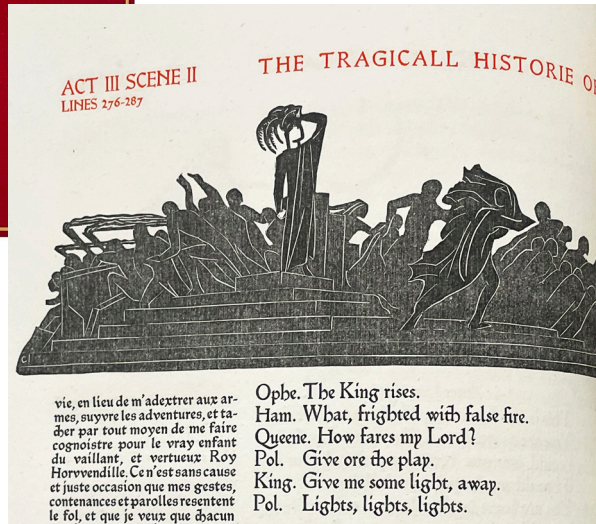
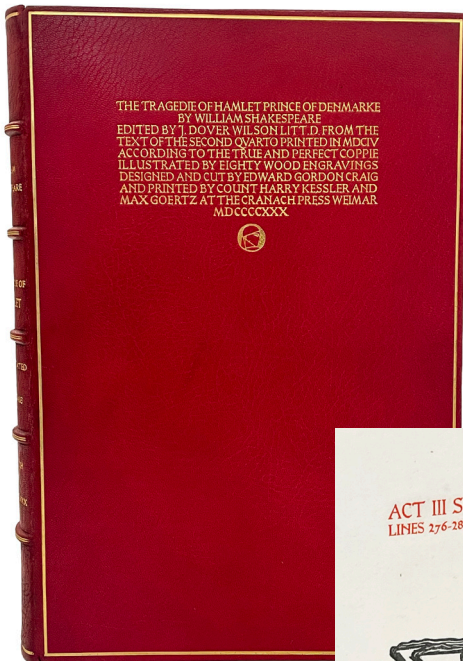
¶ With 74 wood-engravings by Edward Gordon Craig, and wood-engraved lettering by Eric Gill. Typeface designed by Edward Johnston, after that used by Fust & Schoeffer in their Mainz Psalter of 1457. Printed on Maillol-Kessler handmade paper with the Méditerranée watermark. The ordinary edition of the English version totalled 300, this, no.44, is one of about 36 copies which were bound by Otto Dorfner in Weimar in deluxe full cherry red polished morocco and signed on the lower turn-in with the full gilt treatment of 10 lines of text and the profile of Hamlet by Craig on the upper cover, spine in

compartments with raised bands, lettered in gilt, gilt line edges and turn-ins. In a sleeve at the back of the book is the 35 page Notes on the Tragedie of Hamlet by Dover Wilson bound in cloth backed wrappers. Spine darkened with a few gentle marks, otherwise a very good, fresh and bright copy.

Edited by J. Dover Wilson from the text of the Second Quarto Printed in 1604-5, 'According to the True and Perfect Coppie'. With which are also printed the Hamlet Stories from Saxo Grammaticus and Belleforest and English translations therefrom

Intended by Count Kessler as the crowning glory of his private Cranach Press, Hamlet was 17 years in gestation from when he had seen Gordon Craig's black figures for his Moscow Hamlet and decided that spectacular woodcuts could be printed from them. The result is one of the most important and spectacular works of the private press movement.

Brinks, The Book as a Work of Art, The Cranach Press, p.412.



DOVES PRESS

35. DOVES PRESS.

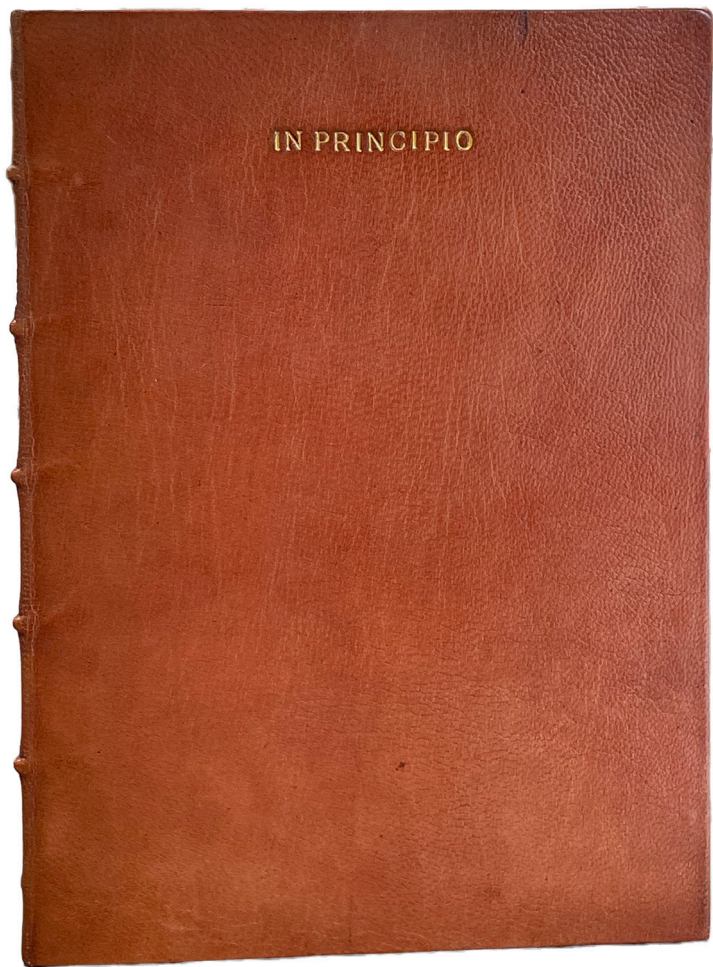
In Principio.

Hammersmith, The Doves Press, 1903

¶ One of 200 copies on paper (there were also 12 copies on vellum). 6 leaves printed in red and black in Doves type. Sm. 8vo., bound in brick red niger goatskin by the Doves Bindery, lettered in gilt on the spine and upper cover, all edges gilt. A very good copy with the usual slight offset from the turn-ins. **£2500**

The first chapter of Genesis 'In the beginning' elegantly printed by Cobden-Sanderson with a delicate and careful use of red. An exquisite piece of printing and binding.

Tidcombe, The Doves Press, DP28



ERAGNY PRESS

Lucien Pissarro's first handprinted Eragny Press book with the rare prospectus

36. **ERAGNY PRESS. RUST, Margaret from NERVAL.**

The Queen of the Fishes.

Chelsea, designed on the wood, cut and printed by Lucien Pissarro in Epping, published by C. Ricketts, 1895

¶ 12 woodcut illustrations, 4 in four colours, one in gold and four colours and

7 in grey, 4 green borders and 1 gold, 3 ornaments in red, all designed and engraved on wood by Lucien Pissarro. Printed on Japanese paper. One of 150 copies, this numbered 71 and signed with Lucien Pissarro's monogram in red ink, a further 30 copies 'not for sale' were bound in olive green calfskin. 8vo., an extremely good, bright copy in original full vellum with gilt iris decoration on upper cover. **£6200**

After failing to interest publishers in an illustrated edition of Nerval's 'La Reine des poissons', Lucien decided to print the book himself using a version of Nerval's text translated in to English by his wife Esther's friend Margaret Rust who made it more suitable for children. Pissarro exploded onto the private press scene with an astonishing display of four colour and gold printing, and the reproduction of hand written text using process blocks. Charles Ricketts published the book and it was sold by John Lane at the Bodley Head.

Together with the very rare prospectus/order form with black and white engraving, the Press device, on the front. 4pp. folded printed on outside pages only. this is browned at the extremities.

Ex libris of Hartshorne on the front pastedown.



Inscribed by Lucien Pissarro to Diana White, a close friend and author of one of the Eragny Press books

37. **ERAGNY PRESS. LAFORGUE, Jules.**
Moralites Legendaires. Two Volumes.

Eragny Press, sold by Hacon & Ricketts, 1897-8

¶ Frontispieces with elaborate foliate borders inspired by William Morris and 14 initials wood engraved by Lucien and Esther Pissarro. Each volume one of 220 copies printed in Vale type in red and black on handmade paper. 8vo., quarter bound in grey paper with title in gilt on upper left hand corners and on the spines, wild sorrel patterned paper covered boards. Very slight slight darkening to spines, slight darkening to patterned paper as normal, spine of volume II bumped at head and tail with a couple of small spots of rubbing, the usual browning to endpapers. Errata slip inserted loose and with an inscription from Lucien Pissarro to Diana White in the second volume. In general a very good set. **£1400**

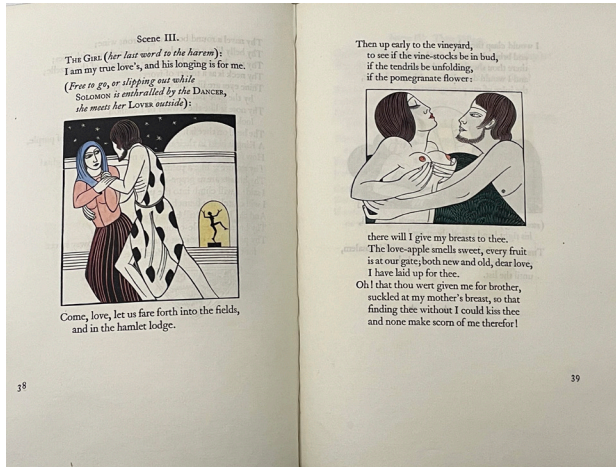
After launching the press with two works in English, Pissarro wanted to market his books in France so he printed two volumes of Laforgue's stories including Hamlet, Pan and the Syrinx, Salome and Lohengrin to appeal to French collectors. One hundred copies were reserved for the 'Mercure de France', 76 were for sale by Hacon & Ricketts and the rest went to family and friends. When Camille Pissarro received his copy of the first volume, wrote excitedly to his son "Your book arrived. Very beautiful, very polished, the first page with the ornament of Salome, the typography, etc., has the stamp of a master. The cover is charming. It is a beautiful book."

Esther Pissarro and Diana White had been friends since art school and a couple of years after this inscription by Lucien, Esther decided to publish her *The Descent of Ishtar*, based on an ancient Assyrian tale, which had been published in the *New Review* in 1897. Unusually the frontispiece, which shows Ishtar's lover, Tammuz, in the Underworld was by the author rather than Lucien, who didn't really like what he called her 'Neo-Pre-Raphaelite' work.



GOLDEN COCKEREL PRESS

Thomas Balston's special copy of Gill's "damn fine" Song of Songs, with a letter from the printer



38. GILL, Eric. GOLDEN COCKEREL PRESS.

The Song of Songs called by many the Canticle of Canticles.

Waltham St. Lawrence, Printed by Robert Gibbings at the Golden Cockerel Press, 1925

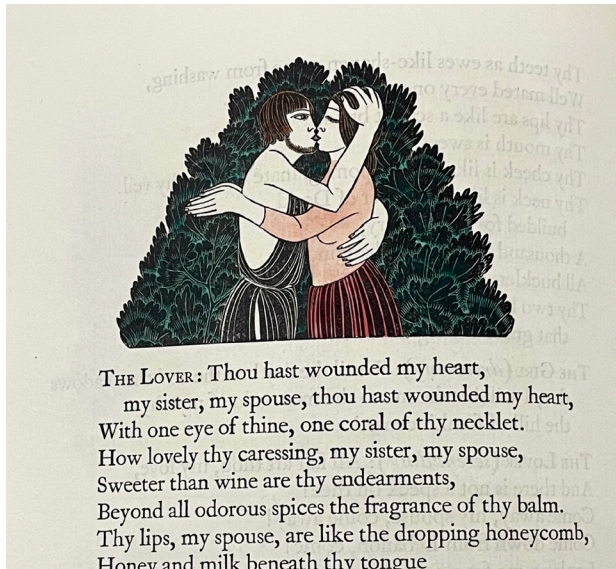
¶ No. 14 of only 30 special copies, with hand coloured engravings and signed by Eric Gill and Robert Gibbings, the artist and printer. 20 hand coloured wood engravings by Gill. Printed in Caslon in black and red. 26.2 × 19.8 cms, bound in full white buckram with a gilt bird by Gill on the upper cover, gilt lettering on spine. £10000

A really fine copy of the rare special of the Song of Songs. It has a tiny ownership inscription of Thomas Balston and a tipped in letter to him from Robert Gibbings himself on Golden Cockerel headed paper dated 9-10-35. In it he notes Balston's new standing order and give details the books he should get immediately as well as letting him know about the impending Gill Song of Songs which Gibbings describes as "damn fine".

He offers him one of the 30 specials which Balston obviously bought very quickly.

Thomas Balston as the director of the publisher Duckworth and Co. and a scholar of book production and illustration. At Duckworth's he was very well known for promoting the art of English wood engravers and wrote several books on the subject. He became close to Gibbings and in 1960 wrote the catalogue for the Gibbings Memorial Exhibition at the Victoria and Albert Museum.

Chanticleer, Bibliography of Golden Cockerel Press, 31. Physick 325 & 331



The first, and scarcest, of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press

39. **GILL, Eric. CHAUCER, Geoffrey. GOLDEN COCKEREL PRESS. Troilus and Criseyde.**

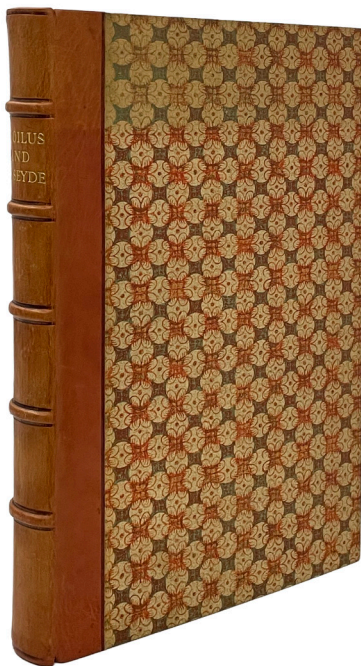
Waltham St. Lawrence, Golden Cockerel Press, 1927

¶ Edited by Arundel del Re. Wood-engraved pictorial title-page, five full-page plates, sixty decorative borders and four tail pieces by Eric Gill. Printed in blue, red and black in Caslon Old Face type on Kelmescott hand-made paper. One of 225 copies. Small folio, original quarter niger over patterned paper boards gilt, with panelled spine with raised bands, lettered in gilt, top edge gilt, fore and lower edges uncut. top of spine and boards with some fading, a little spotting to foreedge, otherwise an extremely good copy. **£10000**

The scarcest and the first of the three Great Books produced by Gill and Gibbings at the Golden Cockerel Press, having a relatively small limitation. The engravings are full of life and movement and paved the way for Gill's Canterbury Tales which was soon after printed at the Press.

Chaucer's epic poem is here printed in Middle English and tells the story of the ill-fated lovers against the backdrop of the Trojan War, Troilus being the youngest son of Priam, King of Troy, and Criseyde being the daughter of the Trojan Priest Calchas who joined the Greeks having foreseen the defeat of Troy. Gill clearly enjoys the theme and the flowing Greek and Trojan robes and tunics - his image of Chaucer at the end is particularly charming.

Chanticleer, Bibliography of the Golden Cockerel Press: 50



24 wood engravings by Eric Ravilious – an extraordinarily good copy

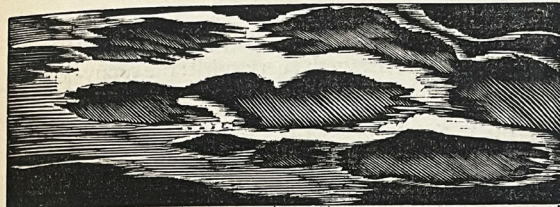
40. **RAVILIOUS, Eric. GOLDEN COCKEREL PRESS. The Twelve Moneths by Nicholas Breton.**

Waltham St. Lawrence, Golden Cockerel Press, 1927

¶ Edited by Brian Rhys. 24 wood engravings by Eric Ravilious, several with the original tissue guards. One of 500 copies, this no. 35. 8vo., original orange buckram, in the original dust jacket. Housed in a card slipcase with a printed paper label on the spine. An extremely good copy with the jacket in very good condition, very slight offset from the wrapper. **£800**

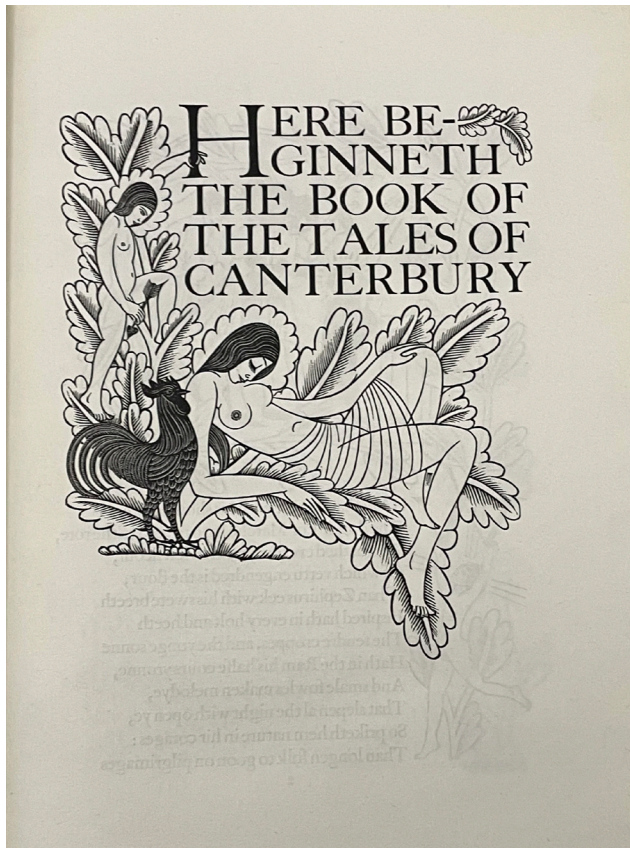
Ravilious's sensitive engravings chart the course of the year for nature and mankind.

Chanticleer, 51



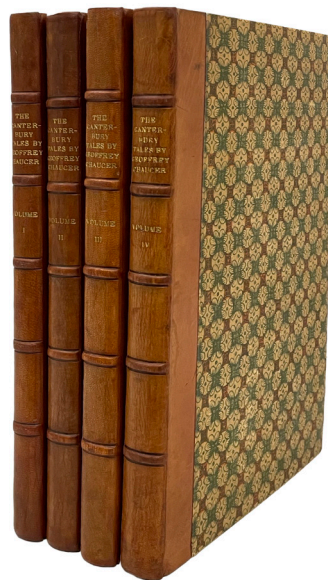
1933	1932	1937	1931	1930	1929	1928	APRIL					
1939	1938	1943	1936	1941	1935	1934	1	8	15	22	29	
1944	1949	1948	1942	1947	1940	1945	2	9	16	23	30	
1950	1955	1954	1953	1952	1946	1951	3	10	17	24		
Sat.	Fri.	Th.	W.	Tu.	M.	Sn.	4	11	18	25		
Sn.	Sat.	Fri.	Th.	W.	Tu.	M.	5	12	19	26		
M.	Sn.	Sat.	Fri.	Th.	W.	Tu.	6	13	20	27		
Tu.	M.	Sn.	Sat.	Fri.	Th.	W.	7	14	21	28		
W.	Tu.	M.	Sn.	Sat.	Fri.	Th.						
Th.	W.	Tu.	M.	Sn.	Sat.	Fri.						
Fri.	Th.	W.	Tu.	M.	Sn.	Sat.						



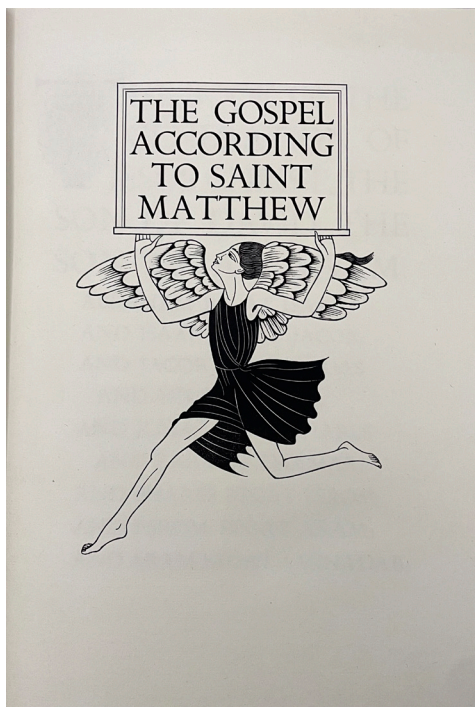
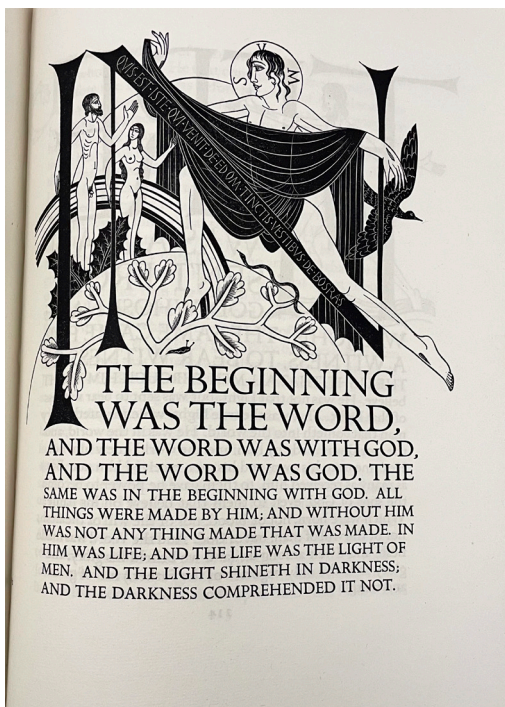


An extremely bright set

41. **GILL, Eric. GOLDEN COCKEREL PRESS.**
The Canterbury Tales by Geoffrey Chaucer.
Waltham St Lawrence, printed by Robert and Moira Gibbings at The Golden Cockerel Press, 1929
¶ Edited by Walter Skeat, M.A. Illustrated by Eric Gill with numerous foliated and peopled borders, full- and half-page illustrations and initial letters. Initial letters printed in red and blue. One of 485 copies on paper of a total edition of 500. 4 volumes. Folio, bound by Sangorski & Sutcliffe in original niger morocco-backed patterned boards, top edges gilt, others uncut. Very bright and crisp, a little fading and variation in tone of spine between volumes, as often, slight bumping to corners and rubbing to very edges of boards. **£9500**



The collaboration between Gill and the Gibbings is a rich one. This stands as one of the great works of the Press and of the twentieth century private press movement.



"A flower among the best products of English romantic genius" – a good, bright copy

42. **GILL, Eric. GOLDEN COCKEREL PRESS. The Four Gospels of the Lord Jesus Christ.** Waltham St Lawrence, Golden Cockerel Press, 1931
¶ Illustrated with 65 wood engravings and initial letters by Eric Gill. Printed in Gill's Golden Cockerel type face. One of 482 copies on paper of a total edition of 500 (this no.405). Folio, original half white pigskin by Sangorski & Sutcliffe, maize buckram sides, top edge gilt, others uncut. The cloth sides have some spotting but are unusually clean and bright and all the pages and endpapers are crisp and fresh. Housed in the original card slipcase which has some browning and repair. £16000
Lavishly illustrated throughout by Eric Gill and using his perfect typography, the Golden Cockerel Press Four Gospels is one of the triumphs of twentieth century book production and one of the greatest of Britain's private press productions, alongside the Doves Bible, the Kelmscott Chaucer and the Ashendene Dante.
Chanticleer: Bibliography of the Golden Cockerel, 78

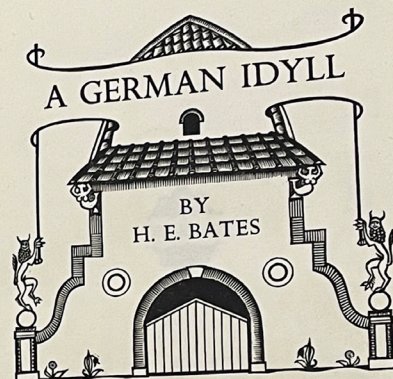
43. **BATES, H.E. LAMB, Lynton.**
GOLDEN COCKEREL PRESS.
A German Idyll.

Waltham Saint Lawrence, printed by Robert and Moira Gibbings at the Golden Cockerel Press, 1932
¶ No. 179 of 307 copies, printed on handmade paper and signed by the author. Frontispiece, title-page and 8 wood engravings by Lynton Lamb. 8vo., original quarter red morocco by Sangorski & Sutcliffe with printed patterned cloth incorporating the initials of the Press and the author, spine titled in gilt, top edge gilt, others uncut. Spine a little faded, extremely mild browning to free endpapers, very good. £320

The pages are beautifully designed by the expert printer Robert Gibbings who has incorporated the wood engravings with the text just perfectly. He was a master of design.

The story is splendid being an autobiographical account of Bates's trip to Germany with Chales Lahr (they are Richardson and Karl in the story).

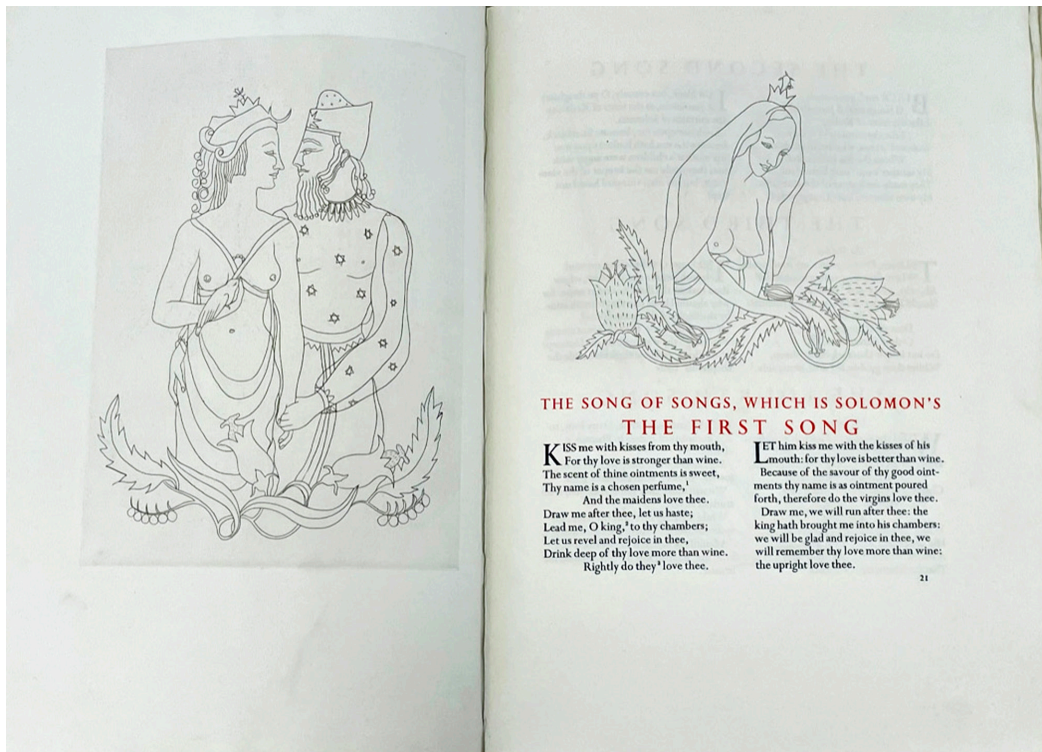
Chanticleer, Bibliography of the Golden Cockerel Press, 81



WITH WOOD ENGRAVINGS BY LYNTON LAMB



PRINTED AND MADE IN GREAT BRITAIN BY
THE GOLDEN COCKEREL PRESS
WALTHAM SAINT LAWRENCE IN BERKSHIRE



44. **SANDFORD, Lettice. GOLDEN COCKEREL PRESS.**

The Song of Songs.

London, Golden Cockerel Press, 1936

¶ No. 109 of 204 copies. 13 line engravings by Lettice Sandford, 12 full-page. Printed in red and black in Gill's Perpetua type. Folio, original white buckram with an engraving by Sandford stamped in gilt on the upper cover. Booklabel on front pastedown. Few small marks to the cloth, top corners bumped, generally a very good clean copy very slightly cocked. £2800

One of Golden Cockerel's most successful books with its gently erotic engravings by Sandford, the wife of the owner of the Press.

Chanticleer, Bibliography of Golden Cockerel Press, 110

THE SONG OF SONGS, WHICH IS SOLOMON'S
THE FIRST SONG

KISS me with kisses from thy mouth,
For thy love is stronger than wine.
The scent of thine ointments is sweet,
Thy name is a chosen perfume.¹
And the maidens love thee.
Draw me after thee, let us haste;
Lead me, O king,² to thy chambers;
Let us revel and rejoice in thee,
Drink deep of thy love more than wine.
Rightly do they³ love thee.

LET him kiss me with the kisses of his
mouth: for thy love is better than wine.
Because of the savour of thy good ointments
thy name is as ointment poured
forth, therefore do the virgins love thee.
Draw me, we will run after thee: the
king hath brought me into his chambers:
we will be glad and rejoice in thee, we
will remember thy love more than wine:
the upright love thee.

GREGYNOG PRESS

One of only 25 special copies, by the great British binder George Fisher at the Gregynog Bindery

45. **GREGYNOG PRESS.**

The Autobiography of Edward, Lord Herbert of Cherbury.

Newtown, The Gregynog Press, 1928

¶ No. 24 of 25 special copies, from a total edition of 300. Wood engraved shield ornament coloured in blue, grey and red on title page, 9 wood engravings by H.W. Bray, several initials printed in red. Printed in Poliphilus and Blado italic on Batchelor handmade paper. Folio, specially bound by George Fisher at the Gregynog Bindery (signed on lower turn-in) in full brown polished levant, upper cover with Herbert arms blocked in palladian on onlaid blue and red morocco outlined with a heavy gilt border, spine lettered in gilt, top edge gilt, others uncut, housed in the original card slipcase with printed paper spine label (a little marked and rubbed). With very mild fading to spine and a small mark to headcap, otherwise an remarkably good copy. **£4200**

Reviews of this book were lyrical when it was published in 1928. Maynard's typography is outstanding and looks particularly good on the luxurious Batchelor handmade paper. It was with this book that Gregynog began to shine as a fine press of great importance. Harrop wrote: "The large initial openings, printed in red, are a tour de force. The title-page which is one of classical simplicity... alone is a work of art... a triumph".

Brother of the poet George Herbert, Edward 1st Baron Herbert of Cherbury was an English soldier, diplomat, and a writer of poems, histories, and religio-philosophical works.

Harrop, The Gregynog Press, 10



One of the most charming
Gregynogs with 25 hand coloured
engravings

46. **GREGYNOG PRESS.**

The Life of Saint David.

Newtown, Gregynog Press, 1927

¶ 25 hand coloured wood
engravings by R.A. Maynard and
H.W. Bray. One of 150 ordinary
copies, this no. 129, (there were
also 25 specials bound in morocco).

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 limp vellum with gilt
lettering on the spine, housed in
the original card slipcase with a
red and white label on upper cover.
The book is fresh and crisp and in
extraordinarily good condition,
with only a little rubbing to the
edges of the slipcase. **£4200**

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.

Harrop, Gregynog Press Bibliography, 7.

himself among his fellow-workers, or to escape by reason of
his wealth his share in the daily toil.

XII Of David's Consecration of the Holy Sacrament,
his Solitude and Mortification of the Flesh, and how
the Kings and Princes of the world repaired to him at
Vallis Rosina or Glyn Rhosyn.



SAINTE DAVID himself,
after many prayers, after
many repentant tears, burning
with a double flame of charity,
went each morning with pure
hands to consecrate the Sacra-
ment of Our Lord's Body.
And every day after Matins he
went alone to share in angelic
discourse, & every day he was
wont to bathe himself, remain-
ing a long while in the cold
water, whereby he might sub-
due the heat of the flesh. He spent the hours thereafter, un-
shaken in mind, and unwearied in body, teaching & praying
for the brethren, and feeding the multitude of the poor and
needy who repaired to him—orphans and widows, sick and
distressed, wayfarers and pilgrims, who had come from afar.
As he began so he continued to the end, leading a life like to
that of the monks in the land of Egypt. ¶ When the sweet
fragrance of the name of David had been spread abroad by

18

these deeds, the Kings & Princes of the world who heard of
them left their Kingdoms, Principalities and Powers, to seek
his door. Hence it befell that Constantine, King of Cornwall,
left his Kingdom, and bent the neck of his pride, hitherto un-
tamed, in humble obedience in a cell of Vallis Rosina. And
when he had followed this mode of life for a long time in
faithful service, he went forth again to found a Monastery in
a far country.

XIII Of the Miracles wrought by St. David, namely,
how two Fountains of Clearest Water were by his
Prayers made to flow, which are known as Ffynnon
Gwestlan and Ffynnon Eliud or Teilo.



BUT we have now said
enough of David's man-
ner of life, so let us turn to his
Miracles. ¶ On a certain day
when the brethren were come
together, they complained unto
him saying, "This place of
yours has water in winter, but
in summer the river flows only
in a rivulet." Having heard
this, David fared out and went
to a place nearby where an
Angel was wont to talk with
him; and praying there hard and long, with eyes raised to
heaven, he asked for the water that they needed. And at the

19

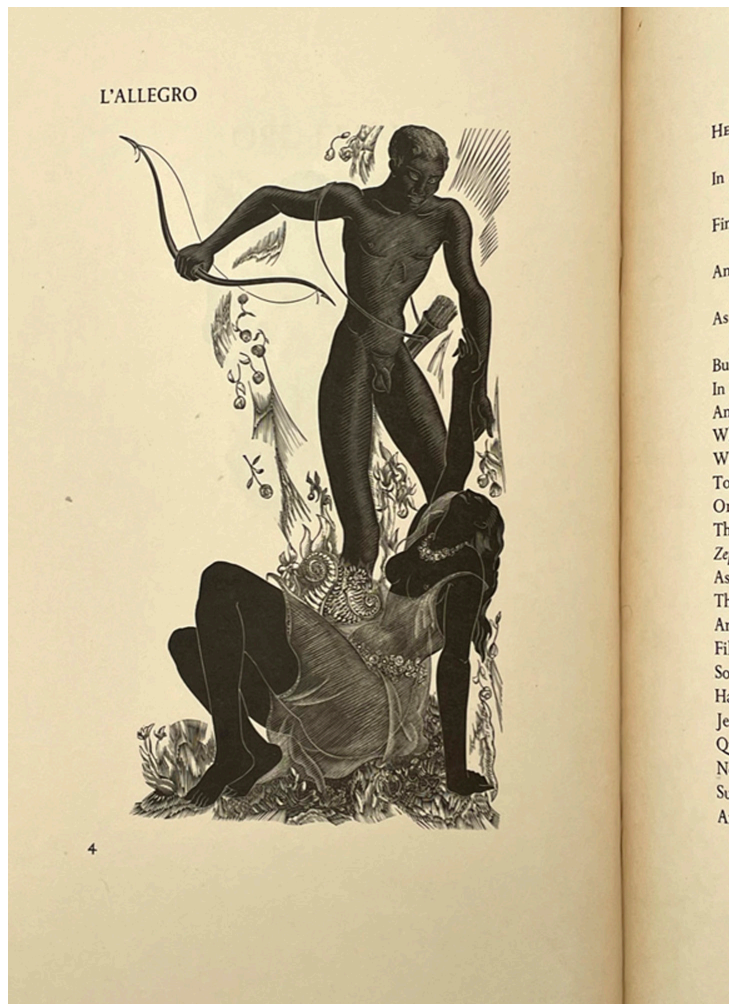
47. **GREGYNOG PRESS. HUGHES-STANTON, Blair.**
John Milton. Four Poems. L'Allegro, Il Penseroso,
Arcades, Lycidas.

Newtown, Gregynog Press, 1933

¶ 11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies, this no.31. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut. Some rubbing to the edges of the boards and spine, very slight bowing to the upper board, otherwise an unusually bright copy. **£1400**

Once again, Hughes-Stanton provides stunning images for the Press and the binding is a very successful one, using one of his images in blind on the upper cover.

The weakness of the Welsh calf has caused considerable wear and fading to most copies of this book but this copy seems to have stood up pretty well.



CHAPTER V

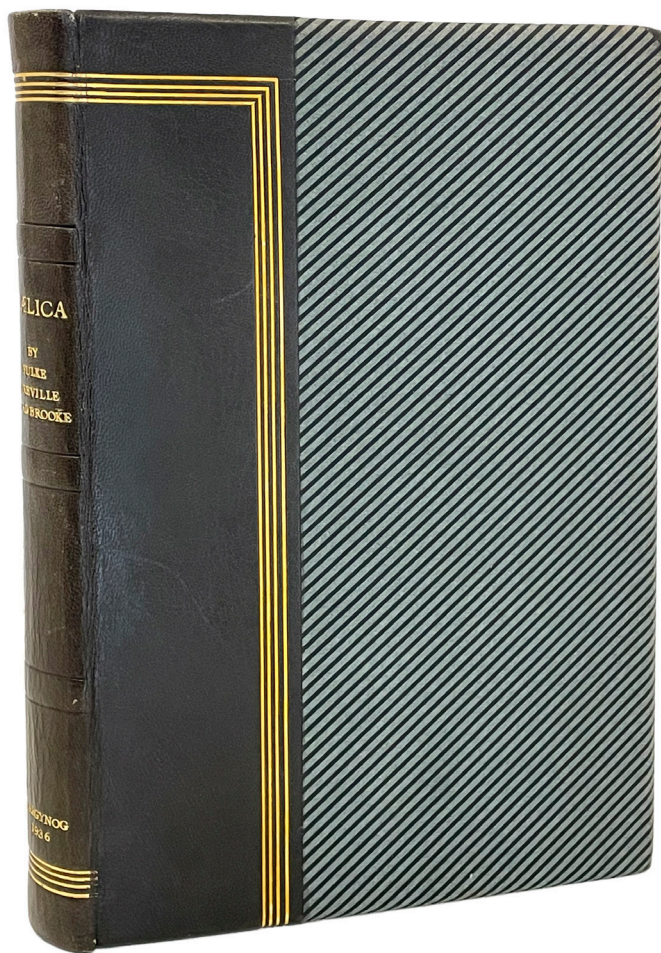


Illustrated with wood engravings of outstanding skill by Hughes-Stanton

48. **GREGYNOG PRESS. HUGHES-STANTON, Blair.**
The Lamentations of Jeremiah.
Newtown, Gregynog Press, 1933
¶ No.224 of 250 copies. 21 wood engravings (5 full page) and book design by Blair Hughes-Stanton, headings and running titles printed in blue, wood engraved calligraphic title page. Printed on japanese vellum in Baskerville Italic type. Folio, original dark blue oasis (only 109 copies were bound in this way, the others being in Hermitage calf), title and device in blind on upper cover and spine. A very good, bright copy with some of the usual marking to the soft oasis. **£2200**

A spectacular work from the Press, and I would argue one of the greatest from any Press around this time, with an abundance of astonishing and imposing wood engravings by Hughes-Stanton. He was an extraordinary engraver with his erotic subject matter and highly developed cutting skills.

Harrop, History of The Gregynog Press, 29



The Gregynog Press produces a beautiful printed and bound edition of the poems of Greville, the Elizabethan writer, statesman and friend of Philip Sidney

49. **GREGYNOG PRESS. GREVILLE, Fulke, Lord Brooke.**

Caelica.

Newtown, Gregynog Press, 1936

¶ Edited by Una Ellis-Fermor. No. 45 of 210 ordinary copies. Printed in red and black in Perpetua type on Arnold & Foster handmade paper. 8vo., bound by George Fisher at the Gregynog Bindery in original dark green oasis backed patterned paper covered boards with gilt tooling, top edge gilt, others uncut. Few tiny marks to the spine, otherwise an extremely good copy. **£320**

The Gregynog Press produces a beautiful printed and bound edition of the poems of Greville, the Elizabethan writer, statesman and friend of Philip Sidney.

Booklabel of John Raymond Danson on front pastedown.

Harrop, History of the Gregynog Press, 36

HAMMER CREEK PRESS

¶ John Strobble Fass (1890-1973) was a graphic designer and printer of fine press books who designed books for the leading American publishers of limited edition books. Early in his career he worked for publishing house of William Rudge where he learned a great deal from Bruce Rogers. In 1925 Fass founded the Harbor Press in New York which specialised in creating fine editioned books. This press closed in 1939 and Fass began printing exquisite books from his single-room home at the Bronx YMCA first under the name Hell-Box Press and later he began the Hammer Creek Press in the 1950s. He used an Albion with an extraordinary provenance. He bought it from Valenti Angelo, who also illustrated a number of Hammer Creek Press titles. Angelo had got the press from Bruce Rogers who in turn had procured it from the great Emery Walker.

¶ Hammer Creek is known for its immaculate masterpieces of letterpress printing in tiny editions. Beautifully conceived and printed, John Fass worked slowly to achieve perfection, hence the turtle press device and his Press motto 'Festina Lente' [Hurry slowly].

With the rare little hand-printed card giving the limitation of the book (66 copies), a previously unknown quantity

50. HAMMER CREEK PRESS. FASS, John S.

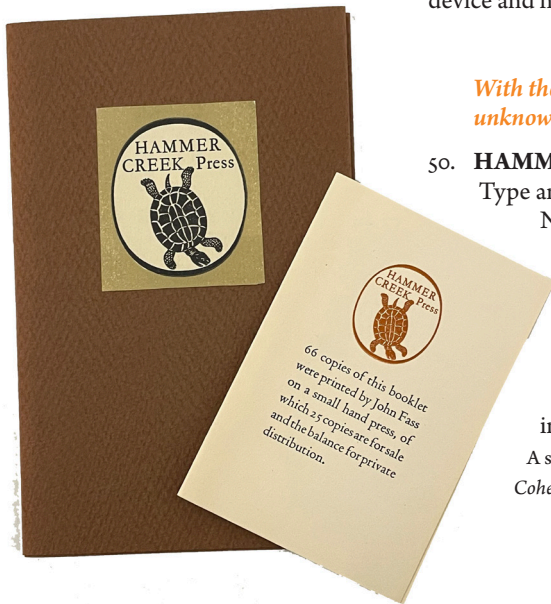
Type and Stick at The Hammer Creek Press.

New York, At the Sign of the Turtle, printed by John S. Fass at The Hammer Creek Press, 1951

¶ One of 66 copies, of which 25 were for sale and the rest for private distribution. Turtle device on title page and label on cover by Burt Carnes. Every page with ornaments, illustrations and type printed in red, yellow, blue and black on Whitehead & Alliger's Arak Paper. Pp.35. 170 × 107 mms., original patterned brown paper wrappers over thin boards with paper label turtle device of the press on the front cover, in the original matching card slipcase. An extremely good copy with the very rare limitation leaf (folded into two and printed on the front only). £700

A spectacular display of Fass's decorative designs, printer's ornaments and gentle humour.

Cohen, 6



Fass's only bibliography of the Hammer Creek Press

51. **HAMMER CREEK PRESS.**

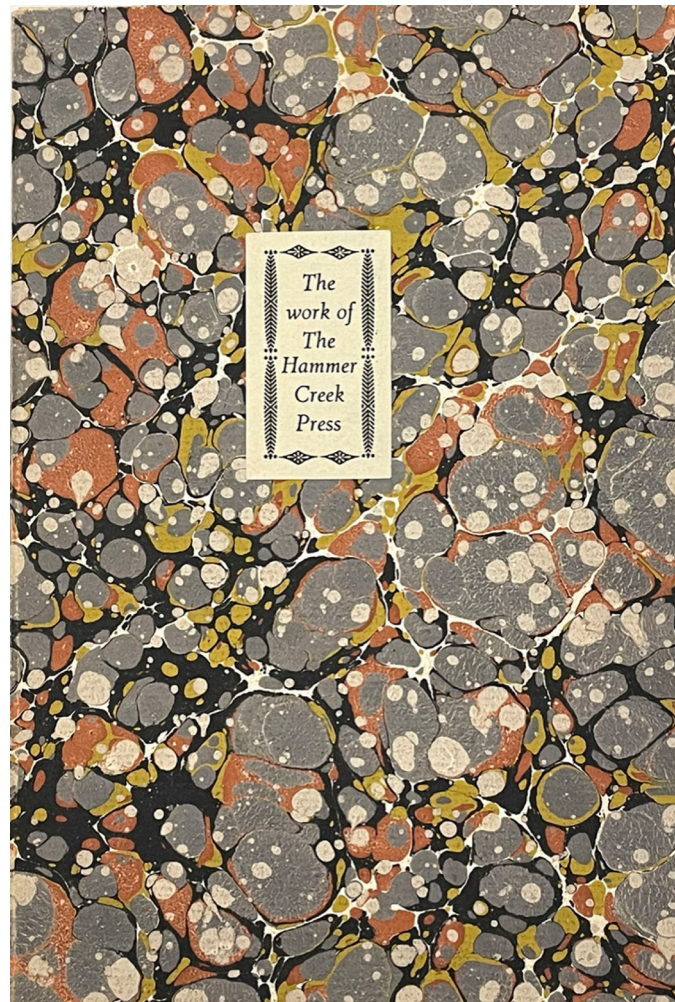
The Work of the Hammer Creek Press 1950-1956.

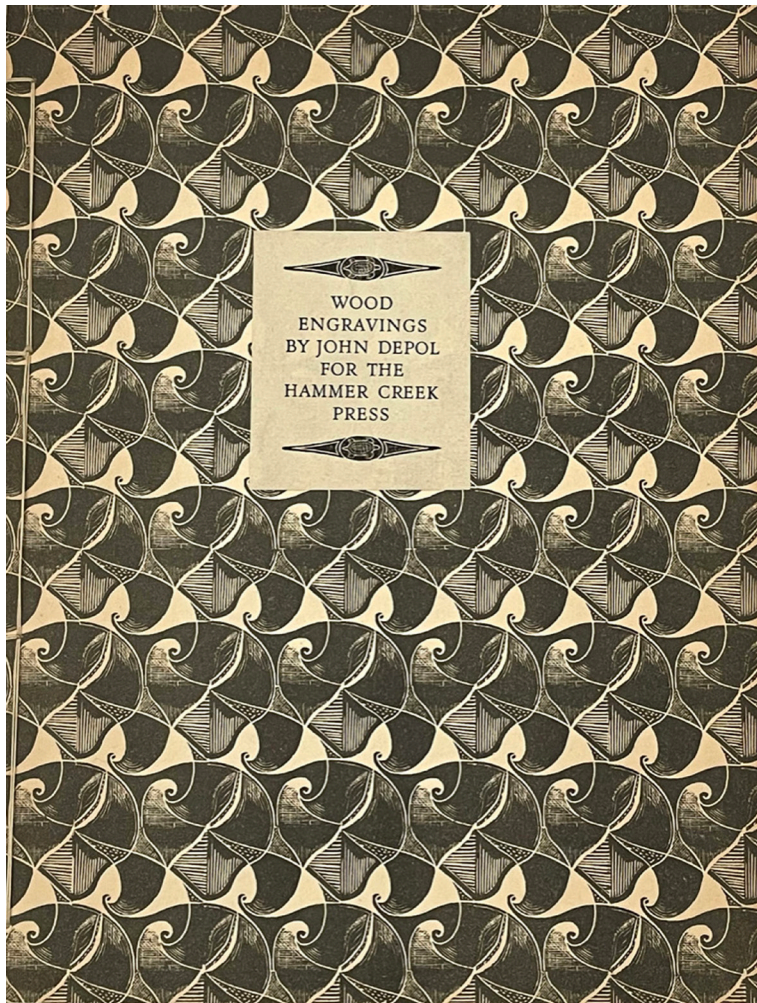
New York, Hammer Creek Press, 1956

¶ One of 100 copies. Colour engraving of a variation of the press's turtle device. 16mo., stiff marbled paper wrappers with printed paper label on upper cover, housed in the original card slipcase with marbled paper sides and another printed paper label on upper cover. An extremely good copy. **£600**

The history of the Press with an engraving and bibliographic information on its publications between 1950 and 1956.

Cohen 35





An entire book made up of DePol's exquisite wood engravings made for John Fass and his Hammer Creek Press

52. **HAMMER CREEK PRESS. DEPOL, John.**
Wood Engravings by John DePol for the Hammer Creek Press.
New York, Hammer Creek Press, 1957
¶ 42 wood engravings by DePol of the four seasons, scenes of Hammer Creek, Press devices, trademarks etc. All printed on a hand press by John Fass. Pp.24. 22 × 16.5 cms. 8vo., stiff patterned paper wrappers, sewn on the outside in japanese style, printed label on upper cover, fore and lower edges uncut. A very good copy. £750
Cohen 38

One of only 20 copies for the author and artist

53. **HAMMER CREEK PRESS. ANGELO, Valenti.**
The Sixth Chapter of St. Matthew Containing The Lord's Prayer.
New York, printed by John S. Fass at the Hammer Creek Press, [1959]
¶ No. 13 of only 20 copies for the author and artist, printed of Arches handmade paper (there were also 65 other copies). 2 devices by Valenti Angelo in blue and gilt, hand ruled in red throughout. Text printed in red and black. Pp. 10. 171 × 108 mms. Original paper wrappers with symbolic device by Valenti Angelo of St. Matthew on upper cover in red, in the original red card slipcase with printed paper label on spine. A very good copy.
£500
Cohen, 42

One of only 40 copies

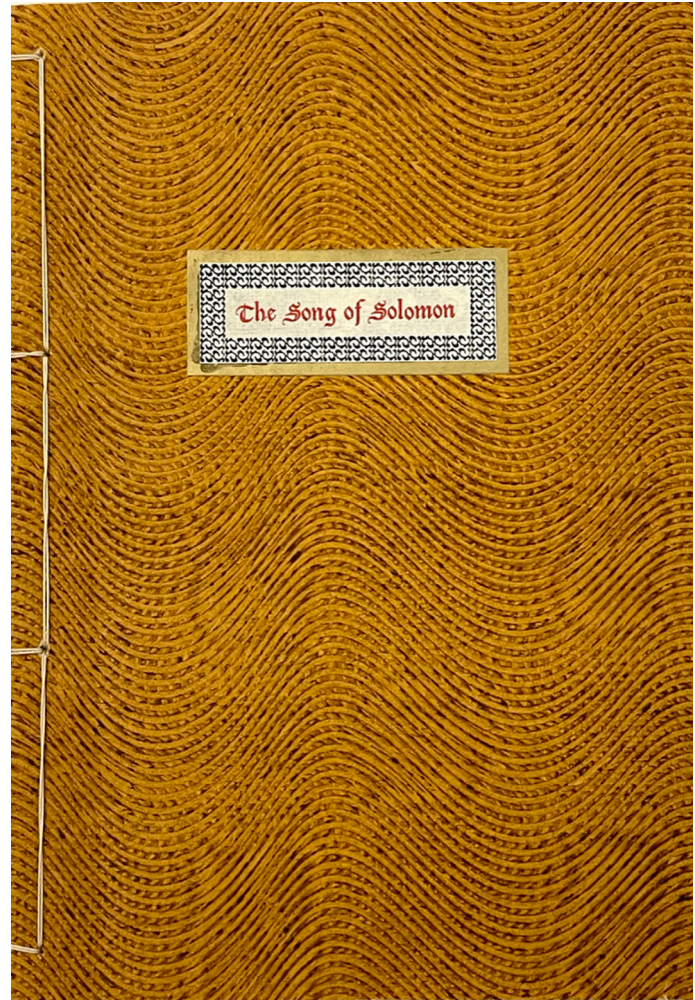
54. **HAMMER CREEK PRESS.**

The Song of Solomon.

Hammer Creek Press, 1959

¶ One of 40 copies. Printed in black, red and blue with gilt dot decorations on the title page. Printed on French-fold Sekishu paper. Pp. viii, 28. 12mo., original paste paper wrappers sewn on the outside in japanese style, printed paper label on upper cover with a gilt border. An extremely good uncut copy in the original patterned paper slipcase. **£780**

Cohen, 44



55. **HAMMER CREEK PRESS.**
Eighteen Christmas cards from John Fass.
 New York, Hammer Creek Press & Harbor Press,
 1950-60s

¶ The collection includes an evergreen leaf print (captioned in pencil by Fass and wood engravings, one being printed specially for a Mr Larmon. All beautifully printed and in very good condition and housed in an original envelope from Fass's friend and dealer, Herman Cohen at The Chiswick Book Shop, New York. Housed in a later blue cloth and marbled paper portfolio. Extremely good. **£1200**





Extremely good, crisp copy with the original silk ties

56. **KELMSCOTT PRESS. MORE, Sir Thomas.**

Utopia.

Hammersmith, printed by William Morris at the Kelmscott Press, 1893

¶ One of 300 copies printed paper (there were also 8 copies printed on vellum). Borders, marginal ornaments and 217 three-, five-, six- and ten-line initial letters, all by William Morris, engraved on wood by W.H. Hooper et al, the initial letters then being electroplated, woodcut press device on colophon, leaf paragraph marks throughout. Printed in red and black in Chaucer type on hand-made Batchelor Flower paper. 8vo., original limp vellum with green silk ties, yapp edges, title in gilt in Troy type on the spine. An exceptionally fresh, bright and crisp copy, housed in a later green cloth Solander box with black and gilt spine labels. **£7500**

The first English edition of Thomas More's great work, here revised by F.S. Ellis who was slightly put out that there was a misprint of the original printer's name - the first and second English editions of Utopia were printed by Abraham Vele which was misprinted as Weale in the Kelmscott edition.

There is a rather amusing story, told by Aymer Vallance in his book on Morris of 1897, that 40 copies of the book had been ordered in advance by an Eton master who intended to distribute them as prizes among the boys of the college but when it appeared with a Socialistic introduction by Morris, the order had to be cancelled.

Ex libris of Harold Douthit and Ben D Zevin on the front endpapers.

Peterson, Bibliography of the Kelmscott Press, A16; 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. 31-32



Presentation copy inscribed by Emery and Mary Walker

57. **KELMSCOTT PRESS, ROSSETTI, Dante Gabriel.**

Hand and Soul.

Hammersmith, Kelmscott Press, 1895

¶ One of 225 copies printed for sale by William Morris in England (a further 10 copies were printed on vellum). In addition there were 300 copies printed on paper for American distribution by Way and Williams of Chicago, plus a further 11 copies printed on paper with a different colophon. Woodcut title page with border, borders and 45 four- 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 Golden type on hand-made Batchelor Flower paper. 16mo., original stiff vellum with yapp edges, title in gilt in Golden type on the spine. Spine a little darkened, otherwise a very good copy in the original slightly worn card slipcase. **£4500**

A remarkable association copy inscribed by Morris's unofficial partner at the Kelmscott Press Emery Walker and his wife Mary Grace for Christmas 1895, soon after publication, to Christina Hills who was a relation of the suffragette and socialist Margaret Hills, the Walkers being active members of the Hammersmith Socialist Society. The Walkers inscribed other Kelmscott books to her so we can assume they were close friends.

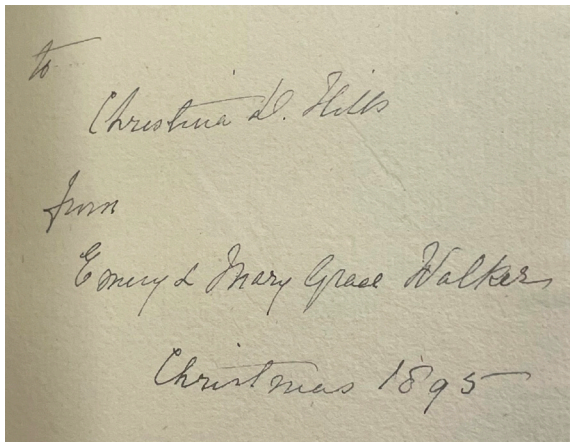
The connection with the Walkers is of particular importance as an association, since the idea for the Kelmscott Press was born from Morris's excitement at attending Walker's lecture at the Arts and Crafts Society in 1888, "Letterpress Printing and Illustration". Walker was his neighbour in Hammersmith and the Kelmscott Press could not have existed without his

continued advice, his knowledge and technical skill as well as his extremely close relationship to William and the rest of the Morris family. He was also very involved with Cockerell and the winding up of the press after Morris's death.

Rossetti wrote this account of a 13th century painter and his views on the role of art and religion in 1848. It was published in "The Germ" in 1850, amounting to a manifesto for the Pre-Raphaelites so it was natural that Morris should print the text.

This is the only Kelmscott item for which copies were printed for American distribution as well as for English distribution.

Peterson, Bibliography of the Kelmscott Press, A36; 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. 42



58. [KELMSCOTT PRESS].

Announcement of the limited edition of William Morris's works by Longmans, Green & Co. to be printed in Kelmscott Golden Type on Kelmscott paper.

London, Longman's, Green & Co, 1901

¶ 4 pages folded printed in Golden Type on first page only. 29 × 21 cms., edges untrimmed. Slight creases where previously folded into four. Very good. **£250**

Morris had intended to print the full series of his works when the press was running at Kelmscott but his death in 1896 led to the closing of the Kelmscott Press in March 1898 and his project was incomplete. His woodblocks were given to the British Museum but the type was held by his Trustees for future use. Longmans in association with his Trustees embarked on this project of printing 8 of his works between 1901 and 1903 in the Kelmscott Golden Type and uniform with the large Kelmscotts such as *Love is Enough*, using paper from the same mill as the Press and imitating the Kelmscott binding of paper covered boards with linen spines. Each volume was limited to 315 copies.

NONESUCH PRESS

59. **NONESUCH PRESS. DANTE ALIGHIERI.**

La Divina Commedia or The Divine Vision of Dante Alighieri in Italian & English.

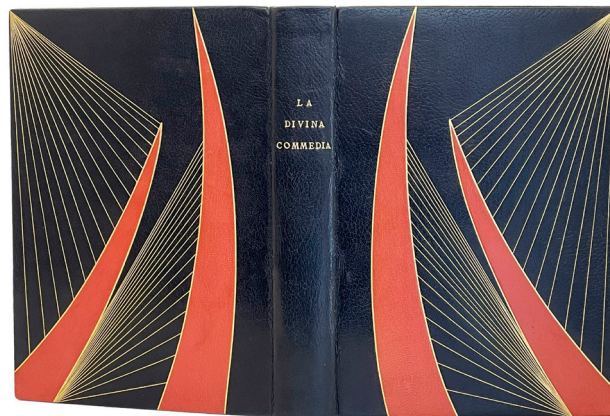
London, Nonesuch Press, 1928

¶ 42 illustrations after the drawings by Sandro Botticelli, printed by Daniel Jacomet. No. 1006 of 1475 copies. Printed by the Westminster Press in Poliphilus Roman and Blado Italic on Van Gelder paper. Folio, bound in a very handsome American designer binding of full black morocco with an arresting design on both covers of onlaid red/tan morocco with gilt tooling round the shape and gilt ruled lines coming to points, gilt titling on spine, hand painted endpapers of acrylic on paper showing a representation of an inferno, top edge gilt, others uncut. A very good copy. **£2500**

Bound by Joe Newman in 1990, this binding was exhibited at The Grolier Club in 1991 and is pictured in the catalogue of the show entitled 'Contemporary American Bookbinding' which was also on display at the Bibliotheque de l'Arsenal in Paris and the Bibliotheca Wittockiana in Brussels. Inserted loose is a compliments slip from the Grolier Club "Thank you for your participation in the exhibition Contemporary American Bookbinding".

Joe Newman was born in New York in 1948 and apprenticed at the Harcourt Bindery in Boston. He ran his own bindery as well as working as a binder for the Northeast Document Conservation Center in Andover, Massachusetts.

Italian text edited by Mario Casella with the English version of H.F. Cary. The fine illustrations, handsome binding and the quality of the translations meant that this was, and remains, one of the most popular of the Nonesuch Press publications.



See also THE NONESUCH PRESS
GENESIS, item 75 below

ROYCROFT PRESS

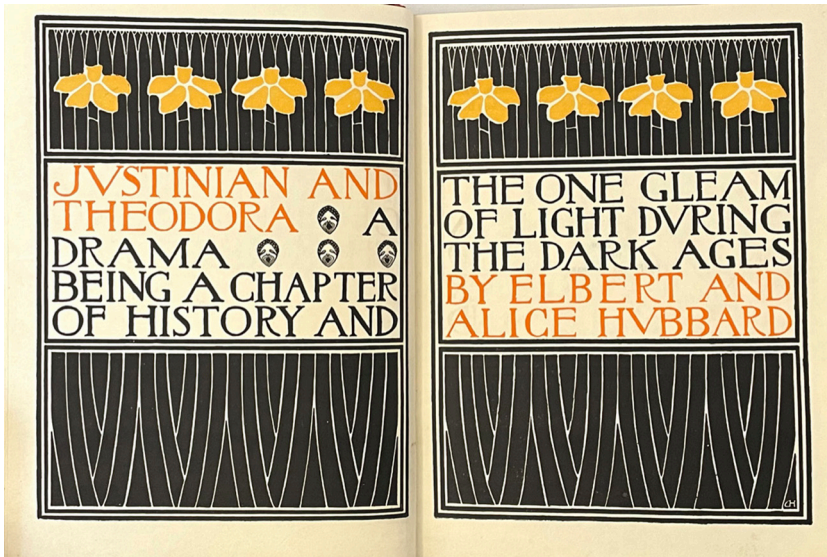
A handsome example of the work of Roycroft Press and Bindery

60. **HUBBARD, Elbert and Alice.**
Justinian and Theodora. A Drama Being a Chapter of History and the One Gleam of Light During the Dark Ages.

East Aurora, The Roycrofters, 1906

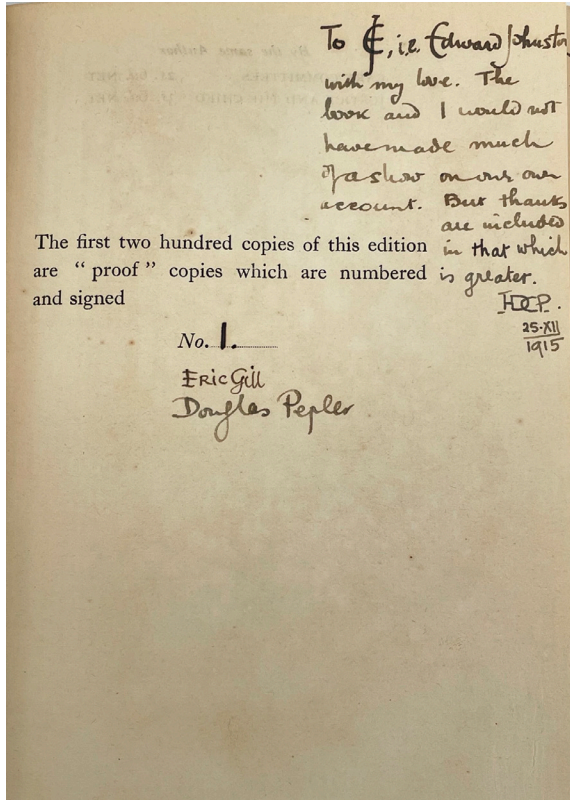
¶ No.15 of 106 copies printed on genuine Japan vellum and signed by Elbert Hubbard. Double title-page decorated in black, red and yellow, and matching headpieces and colophon in black and yellow. Two signed portraits of Elbert and Alice Hubbard. First Edition. 8vo., 19.9 × 14.9 cm, 107, [2] pp, original binding of light red goatskin, marbled paper sides with gilt borders. spine in compartments with raised bands, lettered in the first and the second with small leaves and dots, the other panels with rows of leaves and dots, marbled endpapers, top edge gilt, the others untrimmed, with the original card drop-over box, lined with felt and with the original paper spine label. A very handsome book. £1200

Elbert Green Hubbard (1856-1915) was a successful soap salesman for J.D. Larkin & Co. in Buffalo, whose life was changed on a visit to England and a meeting with William Morris. Returning to the States, he wrote of his travels and set up a press, the Roycroft, in emulation of the Kelmscott Press. In 1895 he founded a community, the Roycrofters, at East Aurora. Besides printing a long list of titles, they also operated a fine bindery, a furniture shop and shops producing modelled leather and hammered copper goods. In 1904 Hubbard married Alice Moore, a school teacher and noted feminist. In 1915 the two of them went down on the Lusitania.



S. DOMINIC'S PRESS

Copy no.1, inscribed to Edward Johnston by Pepler and signed by Gill - an important artefact and symbol of the development of the British Arts and Crafts Guild movement



The first two hundred copies of this edition are “proof” copies which are numbered and signed

No. 1.

Eric Gill
Douglas Pepler

H.C.P.
25.XII
1915

61. PEPLER, Douglas.

The Devil's Devices or Control versus Service.

London, published at the Hampshire Hog Workshops, Hampshire Hog Lane, Hammersmith, 1915

¶ 6 wood cuts and 5 triangular devices by Eric Gill. Copy no.1 of 200 numbered “proof” copies, signed by Eric Gill and inscribed by Douglas Pepler. 12mo., original quarter smooth cavas with red paper covered pictorial boards, some rubbing to boards, a couple of small marks, bumping to head and tail of spine, otherwise a very good copy of this early Gill work and collaboration with Pepler. £2500

The book from the Hampshire House Workshop which is viewed as the precursor to the S. Dominic's Press, inscribed for Christmas by Pepler to his fellow Hampshire House Workshop member and great calligrapher Edward Johnston “To EJ with my love. The book and I would not have made much of a show on our own account. But thanks are included in that which is greater. HDCP 25.XII.1915”. Thus this book uncovers a key moment in the establishment of the Guild so important to the development of the Arts and Crafts movement and Morris's ideas.

Edward Johnston was also one of the dedicatees of the book along with G.K. Chesterton and Eric Gill.

Hammersmith was the home of a community of craftsmen, a tradition which had begun with William Morris. Cobden-Sanderson and Emery Walker lived there as did Edward Johnston, of London Underground typeface fame, who was an enormous influence on Gill. Another inhabitant and a key figure in Gill's life was Hilary Douglas Clarke Pepler who lived 3 doors up from Johnston on Hammersmith Terrace. Johnston and Pepler were close emotionally and artistically and their friendship gradually extended to include the Gill's who lived close by in Black Lion Lane.

In 1907 Eric Gill moved to Ditchling in Sussex from his home in Hammersmith where he began to develop artistically, producing sculpture and sowing the seeds for the artists' community which was to be established there. In 1912 his mentor Edward Johnston joined him in Ditchling and Gill moved to Hopkin's Crank on Ditchling Common outside the village. In 1914 Gill began one of his great works – the relief sculptures of the Stations of the Cross for Westminster Cathedral.

He remained involved with Pepler and later with The Hampshire House Workshops which had been founded by Pepler using the variety of skilled artisans and workers who congregated in Hammersmith at the beginning of the war. In 1915, after becoming a publisher with Gill and Johnston's help under the Hampshire House Workshops imprint, Pepler joined his friends in Sussex.

A set of the issues for 1922, specially bound by the Press

62. **S. DOMINIC'S PRESS.**

The Game. A Monthly Magazine. Vol V. January-December, 1922

Ditchling, S Dominic's Press, 1922

¶ 12 numbers of Vol V of The Game for 1922. 12 full page wood engravings by David Jones. Each limited to about 200 copies. Bound as some of the sets of Vol V were issued by the Press at a later date in quarter linen with paper covered boards and printed dust jackets. Our copy has 1922 written in ink on the linen spine, dust jacket a little darkened with mild rubbing, otherwise very good.

£1500

Of the beginnings of The Game, which he called 'that lively magazine', Pepler wrote "Edward Johnston, Eric Gill and myself decided to print our views about things in general which we regarded, as all men regard games, of supreme importance." [The Hand Press, Ditchling, 1934].

No. 1 of Vol. V was issued in January 1922 and thereafter the numbering was changed to 23ff to encompass the number of all the issues from the very first in 1916.

Taylor & Sewell: Saint Dominic's Press, A Bibliography, Ft, pp.143-4.

THE GAME

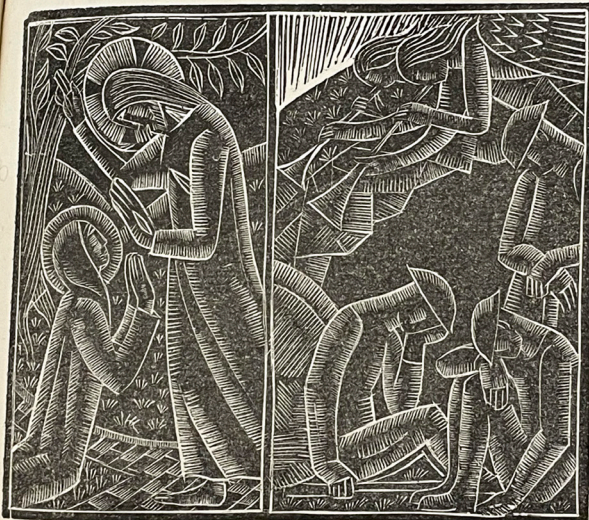
A MONTHLY MAGAZINE.

Actus sequitur esse.

VOL. V.

APRIL A.D. 1922

No. 25.



I AM THE LORD THY GOD, WHO BROUGHT THEE OUT
OF THE LAND OF EGYPT, AND OUT OF THE HOUSE
OF BONDAGE. REMEMBER THAT THOU KEEP HOLY
THE SABBATH DAY.



63. **ST. DOMINIC'S PRESS. GILL, Eric.**
Horae Beatae Virginis Mariae Juxta Ritus Sacri
Ordinis Praedicatorum Jussu Editae.

Ditchling, S. Dominic's Press, 1923

¶ 12 wood-engravings by Eric Gill and two by Desmond Chute, several pages of musical notation, printed in red and black throughout. One of only 220 copies. Large 4to., 29.2 × 22.2 cms, original linen boards. Slight browning and a few marks to spine and edges of the linen, very crisp and clean internally. **£1400**

An extremely attractive printing of the Little Office of Our Lady according to the Dominican rite with plainchant notation between red staves. Printed mainly for use by Dominican novices at Woodchester Priory, it was also used by the Dominican tertiaries on Ditchling Common.

Stanley Morison wrote about it in his 'English Prayer Books' (1943) when he notes it was "a fine quarto printed in red and black and gives the complete chant. The hours are distinguished by wood-engravings cut by Eric Gill...the best example I have seen of English liturgical-music printing"

Ownership gift inscription to the academic bibliophile Cosmo Alexander Gordon from "A.T.B." This was Augustus Theodore Bartholomew, another Cambridge bibliophile, who with Gordon and Geoffrey Keynes created a distinguished 'salon' of book lovers around Gustave David's Cambridge market book stall.

Taylor & Sewell A108

VALE PRESS

*One of only 10 copies printed
on vellum*

64. **VALE PRESS. FIELD, Michael.
Julia Domna.**

London, Printed at the Ballantyne
Press for the Vale Press, 1903

¶ One of 10 copies on vellum.

Decorations designed and cut on
the wood by Charles Ricketts.

Printed in red and black in Vale
type on vellum. 8vo., bound in
original full limp vellum with sewn
with exposed thongs, spine gilt to
a design by Charles Ricketts. An
extremely good, partially unopened
copy. **£10000**

Julia Domna is a poetic drama by Edith
Cooper and Katherine Bradley who wrote
as Michael Field. The protagonist was
the first Roman Empress of the Severan
dynasty.

Watry, *Vale Press B41*



One of 10 copies printed on vellum - from the library of JR Abbey

65. VALE PRESS. RICKETTS, Charles.

A Bibliography of the Books Issued by Hacon & Ricketts, 1896-1904. London, Printed by the Ballantyne Press under the supervision of Charles Ricketts, 1904

¶ One of only 10 copies printed on vellum. Frontispiece, after a design by Shannon for the signboard of the old Vale Press premises, and woodcut decorations by Ricketts. Printed in red and black in Vale, Avon and King's type, all designed by Ricketts for the use of the Vale Press. 8vo., original full limp vellum with sewn with exposed thongs and yapp edges, spine gilt to a design by Charles Ricketts. An extremely good, fresh and bright copy. £11000

With the booklabel of the great British collector JR Abbey and with his shelf mark on the last blank in ink, dated 9.11.33.

The bibliography was printed by Ricketts nearly a year after the closure of the Vale Press largely due to a fire at the premises which destroyed many of the original blocks by Ricketts. In this book the Vale, Avon and King's fonts, all designed by Ricketts, were used for the last time: "as it is undesirable that these founts should drift into other hands than their designers' and become stale by unthinking use, it has been decided to destroy the punches, matrices and type".

Watry, Vale Press, B46



ILLUSTRATED BOOKS & PRINTS



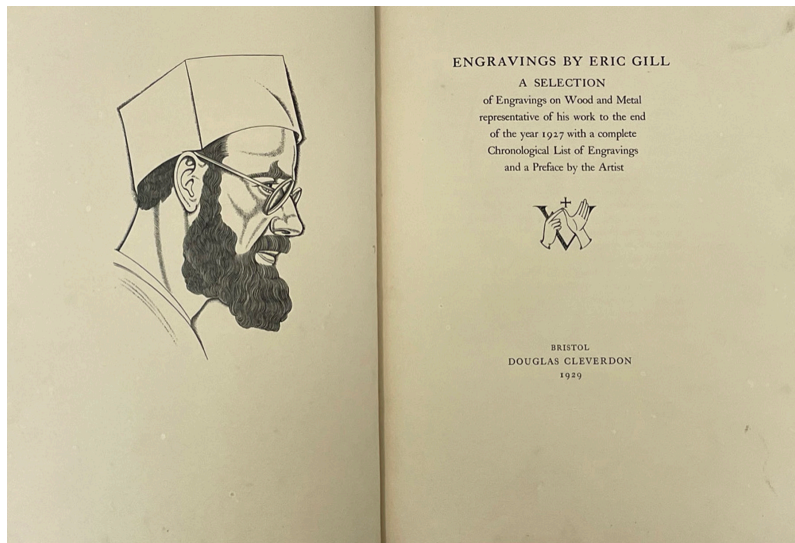
148 Gill engravings printed from the original blocks and plates – one of 80 special copies with an additional set of all the engravings.

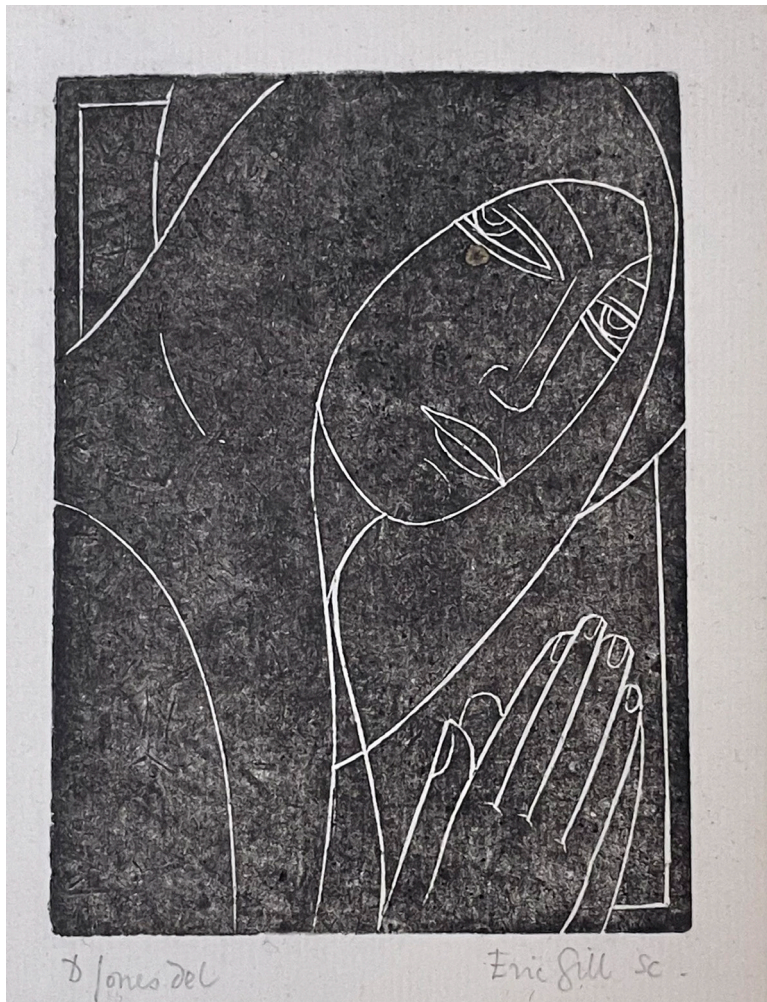
66. **GILL, Eric.**

Engravings by Eric Gill. A Selection of Engravings on Wood and Metal representative of his work to the end of the year 1927 with a complete Chronological List of Engravings and a Preface by the Artist.

Bristol, Douglas Cleverdon, 1929

¶ No. 64 of 80 special copies with an extra set of the engravings housed in a portfolio pocket at the rear. 148 engravings by Eric Gill printed from the original blocks or copper plates, printed on rectos only. Folio, bound by Wood in the original quarter cream vellum, black cloth sides with burin device by Gill on upper cover in gilt, gilt lettering on spine, top edge gilt. Some rubbing to the cloth particularly at very edges and where it meets the vellum, spine a little marked, otherwise very good. **£8500**





Probably one of only two impressions, the other being at the V&A

67. **GILL, Eric & JONES, David.**
Mary at the Sepulchre

1923

¶ Original wood engraving by Eric Gill after a drawing by David Jones on proof paper. Signed by Eric Gill who has written 'D Jones del, Eric Gill sc.' in pencil in the lower margin. 10.3 × 5.4 cm. Small spot on the engraving. In a book mount. **£1500**

A very scarce engraving, the Victoria and Albert Museum list their copy as being one of two impressions.

Physick 262

*The very rare first state, not in
Physick*

68. **GILL, Eric.**
Madonna and Child

1925

¶ Original wood engraving in
the first state, initialled by the
artist, EG. Image size, 9.5 × 5 cms.
Mounted. A very good, well-inked
impression. **£1000**

A gentle and tender image of the Madonna
and Child.

The second state is the only one that
appears in *Physick*.

Physick 340



*No 15 of 50 copies of one of Gill's best
known images, signed by the artist*

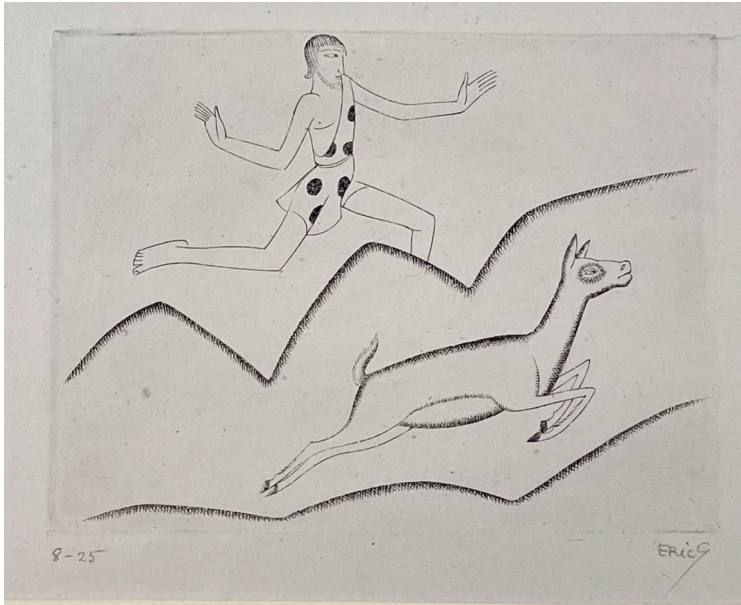
69. **GILL, Eric.**
The Skaters

1926

¶ Original copper engraving signed
by Eric Gill "EricG" in pencil and
numbered 15/50. A remarkably
fresh impression of the first state.
Image size 11.3 × 11.3 cms. In a book
mount. **£1200**

A superb and important image by Gill
which was inspired by a photograph in the
Daily Mirror. Gill removed the clothing and
added the transparent skating skirts.

Physick 368



70. **GILL, Eric.**
Like a Young Fawn

1935

♣ Original intaglio wood engraving by Eric Gill, numbered 8/25 and signed by the artist 'EricG' in pencil. Image size 10.2 × 7.6 cm. Mounted. **£1400**

A very pleasing image and rather rare.

Physick 319

71. **GILL, Joanna.**
Down She Came and Found a Boat. [Original watercolour illustration for Tennyson's 'The Lady of Shallott'].

[Ditchling, c.1922]

♣ Original watercolour and pencil on paper. 14.6 × 11.5cm. Float mounted, framed and glazed (38 × 34cm in total). Exhibition label to the reverse of the frame for the Gillian Jason Gallery, London, along with the catalogue for the 1992 exhibition 'The Childhood Drawings of Joanna Gill' contained within a pouch (16pp., stapled colour card wrappers), the present painting being item no. 33g. Condition is very good with just a few spots of light toning to the yellow area at the top. The colours remain bright.

£1400

Created during her home education at Ditchling Common, Joanna Gill's paintings reflect the styles and motifs of the unique artistic environment in which she was immersed. As Lottie Hoare, however, points out in her introductory essay in the accompanying exhibition catalogue regarding the childhood art of Joanna Gill and her early upbringing in Ditchling, it was a two-way influence, as Eric Gill was himself "inspired by his children's drawings. He produced woodcuts with blocks taken from their own sketches and collaborated with Hilary Pepler to produce booklets of their work on St. Dominic's Press".

Joanna later married the printer René Hague (1905-81), who had collaborated with her father in establishing the printing press, Hague and Gill, for which Eric Gill designed a range of typefaces.

Gillian Jason Gallery 'The Childhood Drawings of Joanna Gill' exhibition catalogue no.33

Martin's charming art deco illustrations in a satisfying 'heart' binding

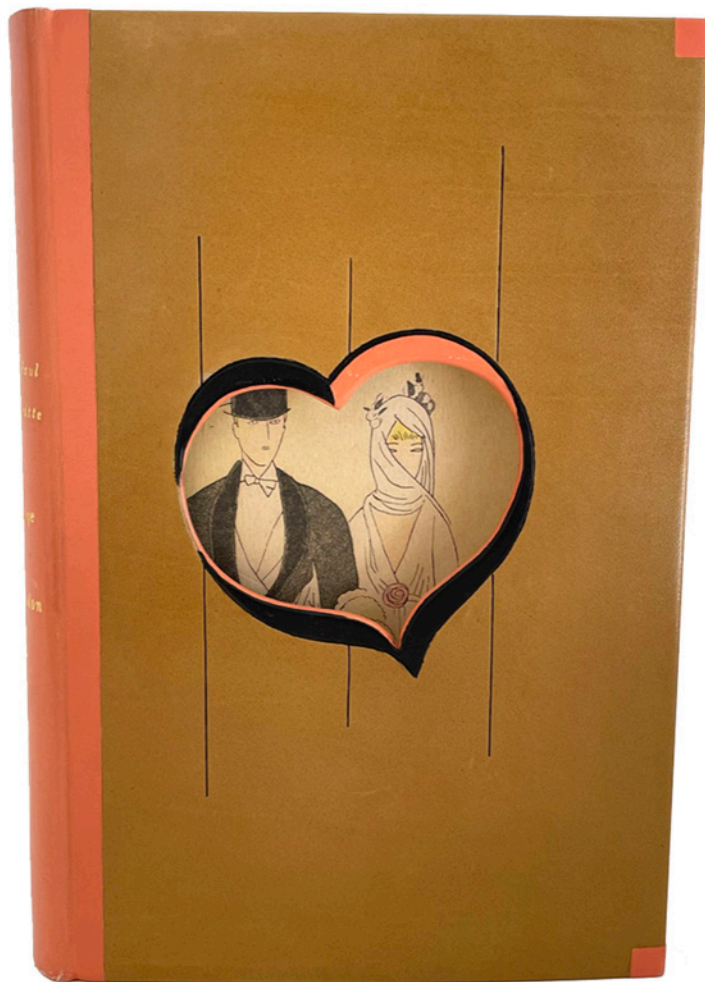
72. **MARTIN, Charles. PAUL-MARGUERITE, Lucie.**
Le singe et son violon.

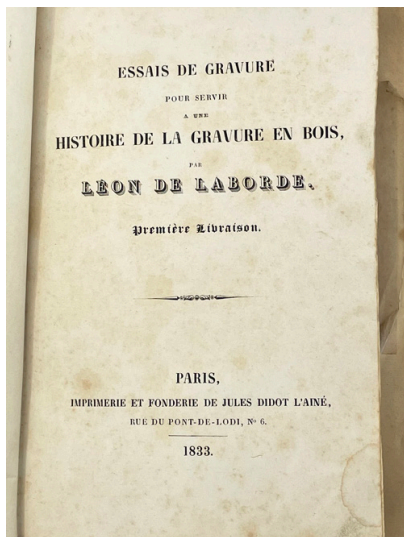
Paris, Albin Michel, 1918.

¶ First edition. One of 25 numbered copies on papier de Hollande of only 40 large paper copies. 173 black and white art deco illustrations by Charles Martin, highlighted in red/orange. 12mo., bound by Bichon in full polished tan calf, spine and square corners in salmon pink calf, the upper cover has a cut out heart bordered in black and salmon pink calf revealing the illustration of the original cover beneath it showing a married couple, smooth spine titled in gilt, balsa doublures, top edge gilt, original wrappers bound in the original wood veneer slipcase edges with salmon pink calf. **£1750**

« Combien d'hommes se marient sans savoir ce qu'est une femme ! Combien ont roceed avec elle comme le singe de Cassan avec son violon ! Ils ont brisé le cœur qu'ils ne comprenaient pas, comme ils ont flétri et dédaigné le bijou don't le secret leur *était* inconnu. »
[“How many men marry without knowing what a woman is! How many treat her like Cassan's monkey with his violin! They broke the heart that they did not understand, as they withered and disdained the jewel whose secret was unknown to them.”] H. de Balzac.

A bittersweet tale of a romance, with Martin's charming and elegant illustrations in a splendid binding by Bichon.





The only published part of Laborde's intended history of wood engraving including dozens of his own engravings, bound with a collection of British wood engravings

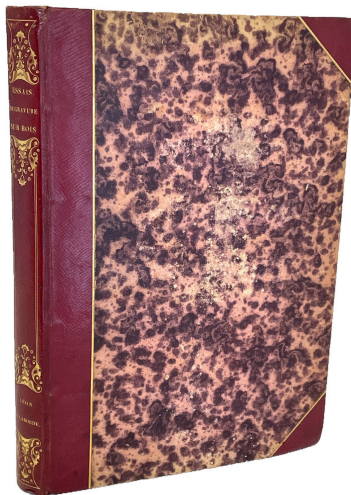
73. **LABORDE, Leon de.**

Essais de Gravure pour servir à une Histoire de la Gravure en Bois.

Paris, imprimerie et fonderie de Jules Didot l'Ainé, 1833

¶ Letterpress title-page and 24 leaves printed on rectos with 70 woodcuts, interleaved with blanks and tissue guards, the majority engraved by Laborde after his own designs and those of Jarvis, Sceffer, Arnoult, Adam, and Tellier, the other engravers include Thompson, Williams, Porret, Sophie, Sears, Branston and Slader. 8vo. [book 23 × 15 cm; binding 25.8 × 17.5 cm], contemporary French binding by Coremat (signed in gilt at foot of spine) in half red goatskin, marbled paper sides, smooth spine lettered in gilt with arabesque compartments, marbled endleaves, untrimmed edges. Corners slightly bumped, occasional light spotting and a little dust soiling but the volume is in excellent condition. There is an early engraved label of a donkey at the front and a blindstamp of "T.W." of Neatham Mill on the rear flyleaf. **£2800**

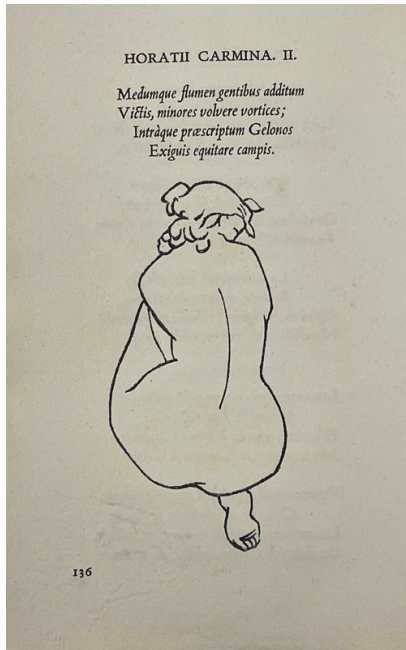
Bound in with Laborde's work are an additional 40 watermarked leaves with tissue guards, each mounted with a woodcut of a biblical scene after Richard Westall, engraved by Landells, Slader, Nesbit, Gray, Bagg, Smith, Williams, Thompson, Branston, Mosses, Jackson, Powis, Guy and Baxter.



Laborde's *Essais De Gravure* is rare. The work was a preliminary attempt at a history of engraving, and was abandoned before the essays, leaving only the title and woodcuts. Laborde returned to the subject in *Histoire de la Gravure en Manière Noire*, published in 1839, and *Recherches sur la Découverte de l'Imprimerie*, 1840.

In 1827 Leon de Laborde (1807-1869) travelled with his father through Southern Europe and Asia Minor, drawing the ancient monuments, which he reproduced on wood for this work. After a spell as a diplomat and politician he devoted himself to the study and reorganisation of the national monuments, archives, libraries and museums, acting as a curator at the Louvre and serving for 11 years as Director General of the Archives of the Empire. Besides printing histories, his publications covered travel, art, architecture, industry and taste.

Only 5 copies on OCLC, 2 in France at the Bibliothèque Nationale and the Paris Institute, 2 in the US at Harvard and The Grolier Club and one in the UK in Cambridge University Library.



Maillol engravings, originally done for Kessler at the Cranach Press and finally published by Gonin in France

74. **MAILLOL, Aristide. HORACE.**
Odes d'Horace.

Paris, Philippe Gonin, 1939 [1958]

¶ Text in Latin and French, translated by Baron Delort. One of 350 copies on hand made paper, this no.291, signed by the publisher. 125 wood engravings by Maillol with two duplicated on each wrapper. Two volumes. Printed on handmade linen paper by Maillol with the Maillol watermark. Loose as issued in wrappers in the original chemises with printed spines including two different wood engravings by Maillol, housed together in the original card slipcase. A very good, fresh set, the spine of the chemises are slightly darkened, otherwise extremely good. **£3000**

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 produced a wonderful edition of Daphnis and Chloe. The collaboration between Maillol and Gonin continued and with the Odes all the glories of the Cranach Georgics are evident alongside the earthy eroticism of the Daphnis and Chloe.



The wood-blocks were carved by Maillol and finished in 1939, but the printing of them was delayed by the war and not realized until 1958 long after Maillol's death in 1944.

Woodcuts by Paul Nash, bound by James Brockman

75. **NASH, Paul. NONESUCH PRESS.**

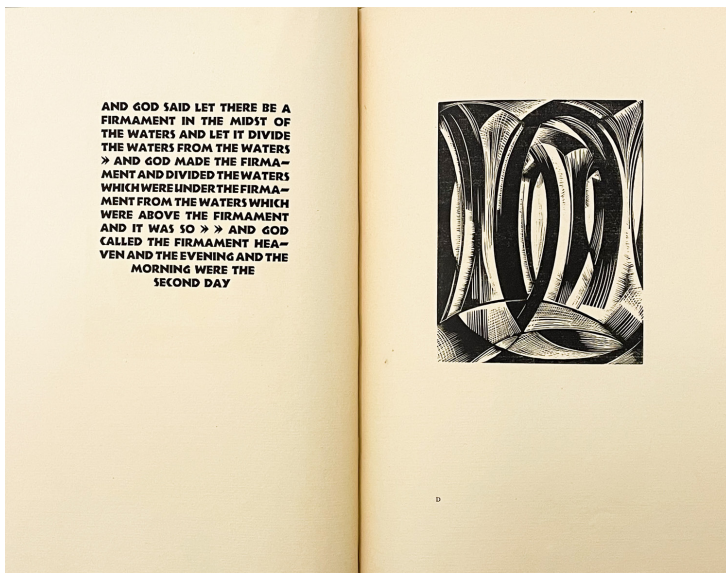
Genesis.

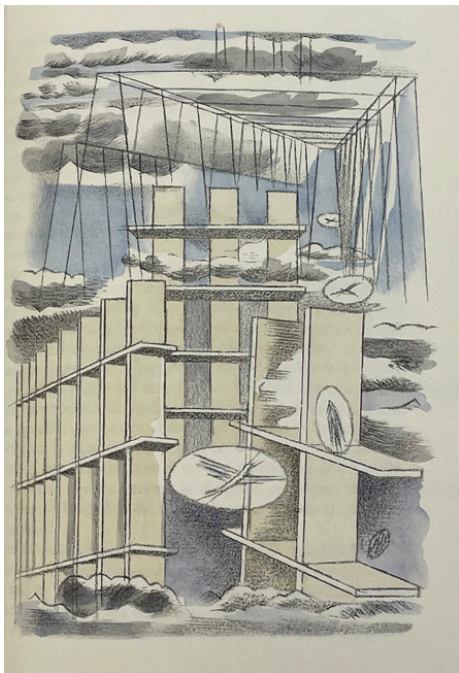
London, Nonesuch Press, 1924

¶ 12 woodcuts by Paul Nash for the first chapter of Genesis in the Authorised Version. No. 176 of 375 copies. Printed in Rudolf Koch's Neuland type on Zanders handmade paper by the Curwen Press. Pp.56, reek-folded. 19.5 × 27 cms. Sm. 4to, handsomely bound by James Brockman in 1989 (signed on lower turn-in) in full black polished calf with black reeko spine and onlaid columns of black reeko ruled in gilt, with flowing lines tooled in blind across both sides, gilt lettering on spine after the original book, in the original black cloth solander box lined with felt, black and gilt spine label again in Koch typeface. **£6500**

In these remarkable woodcuts, Nash is concerned with the evolution of reeko form. The first of the cuts 'The Void' is solid black and each new stage of creations is a fresh primary form cut out of the black of the void and the design for the creation of Man and Woman is a synthesis of all those before it. James Brockman has reflected these primal wood cuts perfectly with his elegant full black binding relying on texture and flowing lines to give it form and beauty.

The Nonesuch Century p. 55.





One of the masterpieces of British pochoir with superb Nash illustrations and binding

76. **NASH, Paul.**

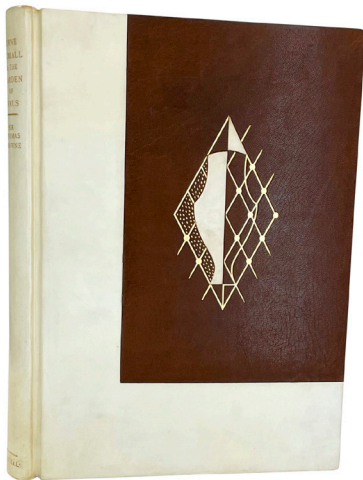
BROWNE, Sir Thomas. CURWEN PRESS.

Urne Buriall and the Garden of Cyrus.

London, printed at Curwen Press for Cassell & Co., 1932
 £ 32 pochoir illustrations by Paul Nash, made up of 15 full page plates and 17 smaller head and tail pieces. One of 215 copies, this no.124. Folio, bound by Sangorski & Sutcliffe to a design by Paul Nash in vellum with a large inlay of brown goatskin with two vellum onlays and tooled with a gilt design of an urn and a quincuncial lozenge, lower board tooled in gilt with brown orocco onlays, all edges gilt, in the original brown cloth slipcase. An extremely good, crisp copy with booklabel of the bookseller Philip Duschesnes of New York on rear pastedown. **£9000**

This justly famous book was published during the height of the depression, when the market for deluxe books was in a severe slump. As a result only some eighty copies were sold at the time of publication which were bound by the firm of Nevetts Ltd. The balance were kept as unbound sheets, saved only from the indignity of remaindering by the efforts of the instigator of the book, Desmond Flowers. These sheets were then bound to the same Nash design by Sangorski and Sutcliffe over a period of many years, this is a fairly early version.

The Illustrations were coloured through stencils at the Curwen Press over a lithographic key printed by Charles Whittingham and Griggs and they represent one of the crowning achievements of Curwen's use of the pochoir technique. Urne Buriall, itself a masterpiece of English literature, is widely accepted as Paul Nash's masterpiece in book illustration and as one of the greatest British illustrated books of the twentieth century.





77. [WADSWORTH, Edward, GIBBINGS, Robert, RAVERAT, Gwen, ROOKE, Noel, WHITE, Ethelbert, MCKNIGHT KAUFFER &c]. DODGSON, Campbell.

Contemporary English Woodcuts.

London, printed at the Baynard Press for Duckworth & Co., 1922

¶ No. 396 of 550 copies. 27 original woodcuts all printed on simile Japan paper on individual pages by Lady Mabel Annesley, Eric Daglish, E.M. O'R. Dickey, Marcia Lane Foster, Robert Gibbings, J.F. Greenwood, Vivien Gribble, Philip Hagreen, E.McKnight Kauffer, Rupert Lee, Sydney Lee, John Nash, D.T. Nightingale, Margaret Pilkington, Gwen Raverat, Noel Rooke, Edward Wadsworth and Ethelbert White. Large 4to., original linen backed printed boards with a design by Vivien Gribble on upper cover, spine lettered in black. Some slight rubbing to edges and darkening to the spine, endpapers a little browned by generally very good. £600

Includes some astonishing work such as McKnight Kauffer's 'Flight', two marvellous Gibbings woodcuts, Edward Wadsworth's 'Yorkshire', Raverat's 'Bathsheba' and Margaret Pilkington's 'Echo'.

A marvellous book by the Keeper of Prints and Drawings at the British Museum which celebrates the beginnings of the reflowering of the art of cutting and engraving on wood in Britain in the first half of the 20th century.

MOVEABLE BOOKS

The first and rarest of Repton's books in excellent condition – the introduction of the term 'landscape gardening' and the presentation of principles of his practice

78. **REPTON, Humphry.**

Sketches and Hints on Landscape Gardening, collected from Designs and Observations now in the Possession of the Different Noblemen and Gentlemen, for whose use they were originally made. The whole tending to establish fixed principles in the art of laying out ground.

London, W. Bulmer & Co., Shakspeare Printing-Office and sold by J. and J. Boydell and G. Nicol., [1794]

¶ One of only 250 copies. 16 aquatint plates, comprising 10 coloured aquatint plates with moveable overslips (four folding) and 6 uncoloured or touched up tinted plates, 4 with moveable overslips, all overslips with their original tabs. Half-title and full title page. Oblong folio., contemporary blue straight-grain reeko with gilt roll tool and fillets as a border on both sides, reek key gilt border on turn-ins, marbled endpapers, top edge gilt, silk marker. Some very expert repair to spine (which was cleverly replaced to style by James and Stuart Brockman about 20 years ago) and edges of binding, a little shelf wear to bottom edge and some slight rubbing to sides. A very handsome copy. **£25000**

Humphry Repton's first book based primarily on his Red Book of Welbeck, a very prestigious commission from the Duke of Portland, but incorporating examples of his work on other estates to give a rounded presentation of his theories on the practice of what he called 'landscape gardening'.



He outlined the new concept in the introduction (p. xiii) – “I have adopted the term Landscape Gardening as most proper, because the art can only be advanced and perfected by the united powers of the landscape painter and the practical gardener. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass nature by the combination of her choicest materials, yet the luxuriant imagination of the painter must be subjected to the gardener's practical logic in planting, digging and moving earth”.

Repton put together his 'Red Books' when asked to design a garden for a client – he completed at least 300. These books contained plans and watercolour sketches showing a landscape or garden in its original and in its proposed new state using 'flaps' or 'overslips' which showed the original when in place and revealing the proposed improvement when the flap was opened.

Abbey, Scenery. 388; Tooley, p.210

79. **Structure of the Bee shown in model.** London, The Gresham Publishing Co. [Printed in Bavaria], [1900?]

¶ Two moveable bee models of a Queen Bee and a Drone with three flaps and four layers layers with a numbered list of the anatomy, printed in chromolithograph. 18 × 26 cms. 4pp including the pictorial wrappers, neat tears along the spine but still together, few marks to wrappers. £500

An extraordinarily interesting and detailed moveable book providing successive views of the exterior, internal organs, nervous system of the Queen Bee and The Drone pasted on inner lower wrapper with a detailed chart on the inner upper wrapper.



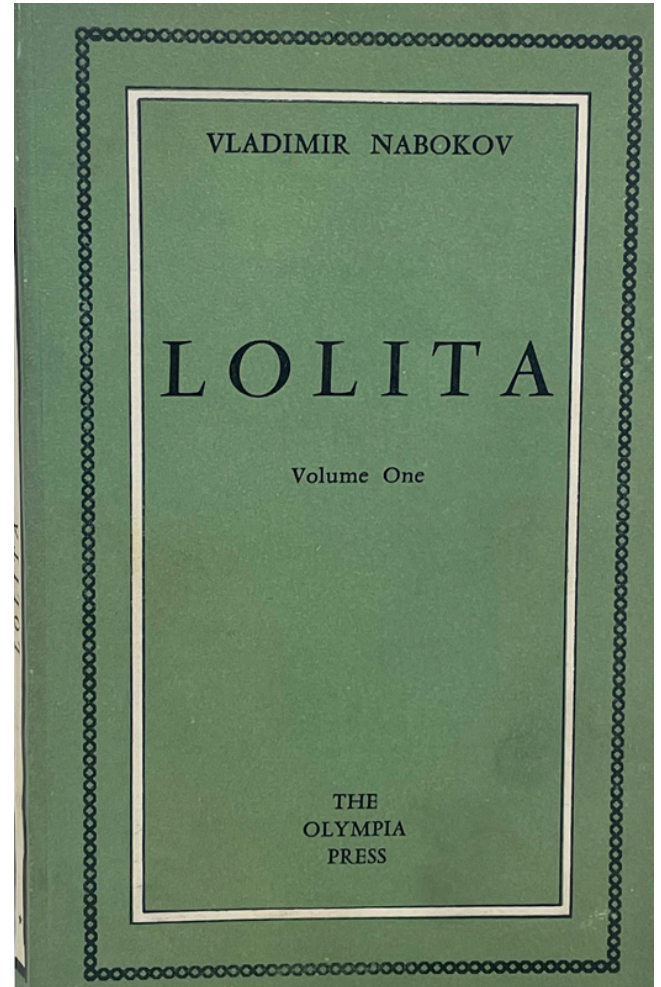
OTHER EXCITING THINGS

A very good, vibrant copy of the first edition, first issue

80. **NABOKOV, Vladimir.**

Lolita., The Olympia Press, 1955

¶ Two volumes. First edition, first issue with Francs: 900 printed on the back of both volumes. Sm. 8vo., original wrappers, a very good, bright copy. **£6000**





An intimate portrait by the key figure in the Arts and Crafts movement in Scotland

81. **TRAQUAIR, Phoebe Anna.**
Portrait of a Hilda Traquair, the artist's daughter.,
c.1912

¶ Original watercolour portrait on paper, signed with Phoebe Traquair's monogram on the lower right. In an oval maroon leather frame 20 × 15 cms. **£3200**

The portrait is assumed to be of Phoebe Traquair's only daughter Hilda, who, like her mother, became a skilled needlewoman. She married George Napier (1886-1953), emigrating with him to Canada in 1909. Traquair painted and drew her daughter throughout her life.

Phoebe Anna Traquair (1852-1936) was a key figure in the Arts and Crafts movement in Scotland, achieving great renown as a large-scale mural artist, painter, embroiderer, enamel jewelry maker, illustrator, bookbinder and book illuminator. She was one of the first woman artists in Scotland to achieve professional recognition, being elected an honorary member of the Royal Scottish Academy in 1920. She is particularly well-known for her great works of public art such as her decoration for the chapel in the Hospital for Sick Children and, most importantly, for her astonishing murals which cover the walls of the St. Mary's Cathedral Song School in Edinburgh.

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