

*A Gallery of Fine Bookbinding
from 20th Century Masters and New Talents in the Genre*

Excerpt from Catalogue Thirty-Three • Summer 2006
JOSHUA HELLER RARE BOOKS, INC.
WASHINGTON, D.C.





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Catalogue Thirty-Three - Summer 2006

Promoting the Book Arts - Text & Image

Catalogue Thirty-Three has taken some time to appear; but, it grew like Alice after she drank from the bottle labeled 'drink me'! What was to be a publication of 54 pages thickened up magically to 90 pages with 221 fine items and over 300 mostly full color illustrations.

We had a big story to tell, but what with the publication of our *Miniature Catalogue Thirty-One* and the Barbara Fendrick *Catalogue of Works On Paper* a lot of wonderful books were put on hold.

This has at last all come together for us to now publish *Catalogue Thirty-Three*. There are too many exciting books to single out, but we hope that the selection, which took five months to assemble, will be of interest and give you pleasure. This catalogue contains books on the Private Presses, Artists' Books, Poetry, Fine Bindings, War, Peace, Calligraphy and Portfolios of Prints, Original Drawings and much more.

Your continued interest is appreciated. It encouraged us to produce the catalogue you hold today.

We wish you a Happy and Joyful Summer.

Joshua & Phyllis Heller.

Conditions of sale:

All items listed in this catalogue are offered subject to prior sale.

Each item has been carefully described as to condition. Any purchase may be returned within ten days after its receipt; if unsatisfactory for any reason - safe return shipment is client's responsibility.

Payment terms for new clients are "remittance with order" or from our pro forma invoice.

A finance charge of 1.5% per month will be added to all bills not paid within thirty days of the date of invoice.

Libraries and institutions will be accommodated by special billing on request.

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Overseas orders will be shipped airmail unless otherwise arranged.

D.C. residents will be charged 5.75% Sales Tax.

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We are pleased to welcome visitors by appointment and are centrally located near convenient bus and Metro stops.

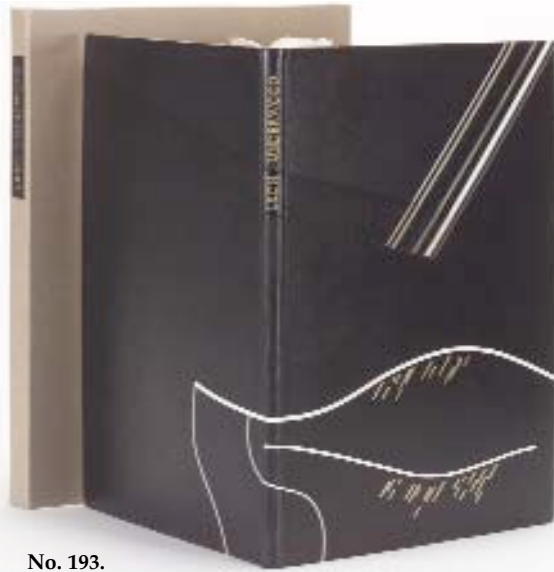
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Main cover illustration - Item No. 88.

Photography - Neil Greentree.

A GALLERY OF FINE BOOKBINDING



No. 193.

193. (James Brockman) *Leon Underwood: His Wood-engravings.* With an introduction by George Tute. Wakefield. 1986. 13.25" x 10.5". With the frontispiece 'Yucatecas.' Title-page in red and black. Printed one side only on Barcham Green Sandwich paper. Bound by James Brockman in his own abstract design of full black leather, onlays of black, white and grey leathers, tooling in gilt on the front cover; title in gilt on spine. Housed in a dropback box lined in black felt. No. 6 of 12 special copies thus in an edition of 200. Fine. **\$2000.00**

Leon Underwood (1890-1977), an important but perhaps the least known artist-engraver of the 1920's, was a teacher to artists such as Blair Hughes-Stanton, Henry Moore and Gertrude Hermes. In his introduction, George Tute, Chairman of the Society of Wood Engravers, 1984-86, examines Underwood's influence on British engraving. Influenced by paleolithic, African and Pre-Columbian Art, the artist displays technical brilliance with his own distinctive imagery in this selection of his best work.

James Brockman, Fellow of Designer Bookbinders and Past President of the society, bound 12 copies of this book to his own design.

See Item #33 for interior woodcut illustration.

Margaret Chandler

Margaret Chandler studied at The Camberwell School of Art, London, where she obtained her Diploma in Fine Binding and Book Restoration after initial studies at the Birmingham School of Art and the Stanhope Institute, London. She was elected a Fellow of Designer Bookbinders in 1984, and she has had extensive teaching experience in various art schools in the United Kingdom. Her work has been exhibited widely in the U.K., as well as in France, Belgium, The Netherlands, Switzerland, Ireland, Denmark, Canada, Australia and the U.S.A. Her work is in the collections of the Victoria and Albert Museum, London; The Keatley Trust, England; the Lilley Library at the University of Indiana; Nymit University, Holland; and other public and private collections internationally.

Ms. Chandler writes: "My last binding was in 1999 & I gave up teaching the following year due to health problems ..."

"My first bookbinding experience was at Art School ... Years later I was in a 2nd hand/ antiquarian book shop, looking for a particular copy of a second hand book & came across a Victorian leather bound book with a gilt spine. It was so lovely I bought that instead & then thought I would like to learn how to repair books - little realising what I was in for, after many years of repairing and re-binding, I wanted to do my own thing. I never really enjoyed & felt trapped with a style that was expected of me; I began teaching modern & traditional binding which I enjoyed. This gave me the freedom to buy my own books & experiment.

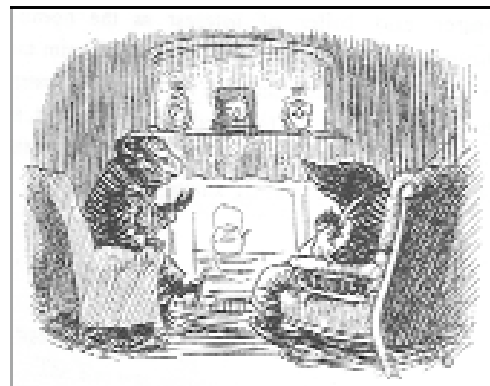
"Although my sketches & designs have been destroyed, I still have most of my slides. *The Wind in the Willows* was bound in 1985. ... the original sketches were reflections in water then 'computerized' as I remember all computer images were squares ..."

A Special copy signed by both Grahame and Shepard

194. (Margaret Chandler) *The Wind in the Willows.* By Kenneth Grahame. Illustrated by Ernest H. Shepard. Methuen & Co. Ltd. London. [1931.] First edition illustrated by Shepard. 312 p. 9" x 7.25". Text illustrations throughout. Folding map. "This Edition on Hand-made Paper, published in 1931, is limited to 200 numbered and signed copies, of which this is No. 140". Signed by both Grahame and Shepard on recto of title page. **Unique binding by Margaret Chandler.** (1985.) Stamped "MC" on inside rear suede doublure. Full green morocco binding with a multi-colored inlaid design on the front cover which allows the long gray and dark green strip inlays to continue across the spine and back board. Dark green suede doublures. Gray cloth dropback box with long leather title label on spine; lined in gray felt. **\$8500.00**



No. 194.



No. 194.

Interesting examples of the bookbinder's art from the new generation of bookbinders



A composite of work by Mark Cockram.

Mark Cockram studied Art and Design at Lincolnshire College of Art and Design (1981–83) and Bookbinding (1988-89). He received a Diploma with Merit in Fine Bookbinding and Conservation, Guildford College of Technology (William Matthews Memorial Award) 1990–92. Studio Livre, Tokyo 1994, BA (Hons) Book Arts and Crafts, graduated 2001. In 1992 he opened his own studio in Lincoln. He has been exhibiting nationally and internationally since 1991, with work represented in public and private collections in the UK, Europe, USA and Japan. He was elected a Fellow of the Designer Bookbinders in 2001.

Cockram has also taught at various colleges, institutions and studios in the U.K. and internationally. He works with the complete book, developing different working styles and manipulation of materials for each project. Current works concentrate on exploring the concept of the 'Total Book', the interaction of the book, environment and end user.

We have pleasure in listing a selection of the work of this creative bookbinder, giving a good idea of Cockram's technical and creative skills.

A contemporary binding on a Poe classic

195. (Mark Cockram) *The Raven*. [By] Edgar Allan Poe. Engravings by George Tute. The Folio Society. [London. 1995.] n.p. 4.5" x 3.25". Set in Monotype Bulmer and produced offset on Japanese laid paper. **Unique binding by Mark Cockram** in 2001. Full leather, using a lady's glove; with inlays and onlays of emulsified leather dust, with additional hand stitching to form a design in natural, black, red, and yellow. Leather jointed mottled grey endpapers with leather spine inlet, and cream suede panel inlay with stitching on back and front doublures. All leathers and papers hand colored and dyed by binder. Book laid in black and natural suede tray, with ribbon for ease of removal from frame. Display frame forms a unique wall hanging if desired. An oak frame with a window mount in leather, with the tray and book fitting in from the back. Binder's stamp at back of book. **\$2000.00**

A wonderful binding, with a clever framework which extends the scope of the binding and allows the book to be viewed without handling.



No. 195.



No. 196 - Bindings - above right:
Illustration - above left.

196. (Mark Cockram) *Ten nudes*. Mono Prints by Mark Cockram. [Studio 5. London. 2001.] n.p. 9.625" x 5.75". Illustrations are offset from a soft plate using a technique so that no two prints are identical. Bound by Mark Cockram in 2001. White, grey and black paper over board with black leather spine. Endpapers of patterned black, grey and white paper. Paper board decoration based on the original binding. Light grey cloth dropback box with black side trim and lined with black suede. Paper title label on spine. Limited edition of 10 variants signed by Mark Cockram on the title page. Fine. **\$1050.00**
A/P in a limited edition of 10 variants signed by Mark Cockram on the title page. [Illustrated right above.] **\$975.00**
This is a series of 10 variants based on a single theme. The paper used in the binding shows sections of hands, feet, or legs, which follow the theme of the book.



No. 197.

No. 197 -
Illustration



197. (Mark Cockram) *The Best of Beardsley*. Collected and edited by R.A. Walker. Spring Books. [Feltham. Middlesex.] This edition first published 1956; fourth impression 1967. n.p. 10.5" x 8.25". **Unique binding** by Mark Cockram. Bound in 2004 in full black leather with relief tooling, gold leaf, scrim and egg shell. Secondary sewing with full linen board attachment, leather jointed painted gauze endpages. First and last free endpapers with yellow and black Beardsley design. All edges red. Laid

in a yellow cloth dropback box with black leatherette spine, relief title and eggshell design on spine: lined with rose suede and an inset design of eggshells. Signed in blind on the back cover. Fine. **\$1200.00**

198. (Mark Cockram) *Duplicity: Coleridge and a Cup of Tea: Ten studies of duality*. Text and imagery derived from Coleridge's *The Rose* and *Minuit-Cinq*. Unique artist's book by Mark Cockram. [London.] 2004. n.p. 10.25" x 7.25". Box - 16" x 12.5" x 2.5". All text and images soft plate offset typeset. Printed by the binder, with red and yellow added to some images. Sewn with a link stitch with secondary sewing and full linen board attachment. Gray leather binding with large grey and white illustrated paper panel across front and back boards. Laid in a found hinged black box with glass top, lined with yellow and black floral paper; with a slanted slot for the book to slide in and preserved roses in the lid and base. Box with small metal holder on top for hanging. Titled, signed and dated on the back of the box frame. Fine. **\$3000.00**

The text is derived from Samuel Taylor Coleridge's poem 'The Rose', with images and additional text from *Minuit-Cinq* reproduced and offset printed with additional manipulation.

"When many people think of a rose they think of a red rose, often used as a symbol of love and fidelity. However, should we think of a yellow rose, often thought of as a symbol of infidelity, lust or jealousy, Coleridge's words take on a different meaning. "The idea behind the work is to explore the word, image and subject with a different agenda that looks from a different angle." - Cockram.



No. 198.

199. (Mark Cockram) *A Series*. An artist's book by Mark Cockram. [London.] 2005. 9" x 8.75". A fixed multiple board binding in a dropback blue cloth box with black leather spine and red leather title label. Materials used are leather, antique and 1930s printed text, antique pressed flowers and a collage. Fine. **\$1000.00**

"A series of questions and answers that may have a reason." - Cockram.

200. (Mark Cockram) *The Eroded Steps. [Il Vluoto Dei Passi.]* In English and Italian. [By] Giuseppe Penone. Aegis Publishing and Henry Moore Sculpture Trust. 1989. 66p. 11.5" x 10" (at it's widest point). A **unique binding** by Mark Cockram. Bound in 2005, this fixed board binding with leather jointed endpapers, secondary sewing, and full linen board attachment, is made with leather, leather dust, pewter, papier maché, and gesso over paper maché. Front board in shaded cream to brown, with black trim; the back board is sculptural with white, black and silver metal onlays with black leather spine. Grey endpages, edges painted grey. Laid in a black leatherette dropback box lined with black suedette and a sculptural shape on the righthand side of the base to hold the book firmly and to extend the sculptural feel. White paper title label at base of spine. Fine. **\$2500.00**

The sculptured outline and profile, with the metal indicating the industrial and worked gesso over the papier maché panel gives warmth and texture to a fascinating and suitable binding on a book about a sculptural project.



No. 199.

201. (Mark Cockram) *Sir Patrick Spens & other Ballads*. Engravings by Jane Lydbury. The Folio Society. [London. 1994.] Five full-page black and white wood engravings. 32p. Book - 4.25" x 3". With irregular shaped binding - 6.75" x 5.25". Set in Monotype Joanna and printed by Mandarin Offset on Japanese Laid paper. **Unique binding** by Mark Cockram. 2005. Book bound in navy leather with all edges navy. Both boards incorporated with cut-out irregular shaped antique paper and book cloth boards with all edges in navy. Construction technique is with link stitch with secondary sewing and full linen board attachment, leather jointed endpapers. Endpapers of decorated blue and black paper, with the same paper on the side of one board as well as laid into the box so that the book can fit in comfortably. A fixed board binding. Blue cloth dropback box, navy leather spine with simple gilt tooling, white title label in gilt lettering. Fine. **\$1800.00**



No. 200.

tone and texture. [Illustrated top of page. 78.]

A subtle binding coupled with shapes that echo the sails of a ship. The antique paper lends



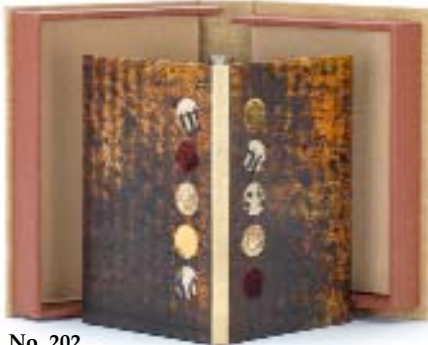
No. 200.



No. 201.



202. (Stephen Conway) *The Pied Piper of Hamelin*. [By] Robert Browning. Engravings by John Lawrence. The Folio Society. [n.p.1992.] n.p. 4.25" x 6.25". Set in Monotype Blado and printed on Fabriano Ingres Laid Paper. One of 2 similar bindings by Stephen Conway done in 2001 and signed on back free endpaper. Simplified binding. Natural calf spine and brown toned parchment boards. Edges colored and waxed. Small circular inlays on upper and lower boards of black letter text, maroon fur and gold calf. Hand painted endpapers sewn in. Tan cloth dropback box with brown felt cloth trim, lined with tan felt; brown paper title label. Fine.



No. 202.



letter text, maroon fur and gold calf. Hand painted endpapers sewn in. Tan cloth dropback box with brown felt cloth trim, lined with tan felt; brown paper title label. Fine.

\$750.00

This binding is an amalgamation of two ideas. The first is based on the text, including gold (greed) and fur (rats), arranged in a single line of small circles representing the piper. The second relates to interest in found objects, once discarded, and used again to create objects of beauty. Inspired by the phi-

losophy and collage work of Kurt Schwitters, Conway used discarded book parts and materials to form the basis of the binding and the design.

An exquisite turn-of-the-century binding

203. (Embroidered Bookbinding) *Lyrics from the Dramatists of the Elizabethan Age*. Edited by A.H. Bullen. Printed at the Chiswick Press. London. 1901. 301p. 6.5" x 4". Embroidered on both back and front covers with central large flower design surrounded by flowers and foliage, and spine with four flowers in separate squares. Heavily embroidered in metal thread and various colored silks on silk satin fabric, with tiny paillettes sewn on as background design. Edges gilt. In a new gold silk dropback box with paper title label on spine. Silk on top of spine just starting to go and some paillettes missing; nevertheless in extremely good condition for such a fragile binding.

\$2,200.00

This richly embroidered binding is a fine example of its kind with the colors still glowing and jewel-like, particularly on the spine and back. Dr. Marianne Tidcombe informs us that this binding is similar to entry No. 15 (England) in the 1894 *Tregaskis International Bookbinding Exhibition* catalogue, and one would therefore assume that they were both worked by Mrs. Brownlow of Cambridge.



No. 203.

Jenni Grey - Designer Bookbinder

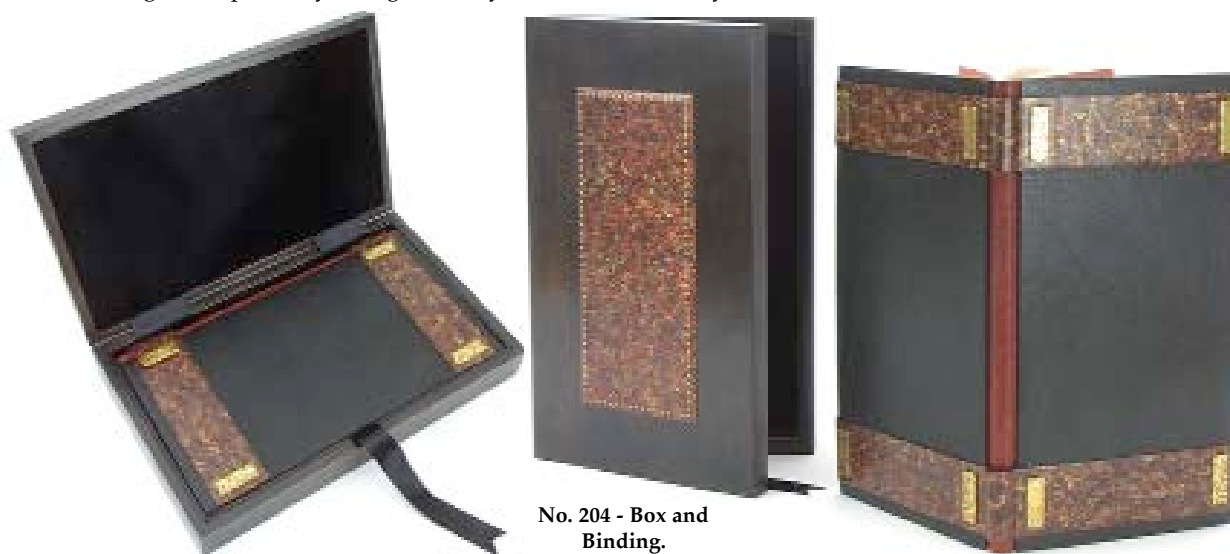
Jenni Grey started took her first bookbinding classes in 1979, following on with a BA degree in Illustration and Graphic Design in 1984, and an MA in Sequential Design in 1991. She was elected a Fellow of Designer Bookbinders in 1989, and served as President from 1996-98. She teaches Book Arts (part-time to degree level students at the University of Brighton UK). Grey's bindings are in many private and public collections, among them are The Library of Congress in Washington DC; The British Library and The National Poetry Library in London; The Royal Library in The Hague; and The Bibliotheca Wittrockiana in Brussels. Jenni Grey's work was included in the traveling exhibition *Designer Bookbinders in North America*.

Grey writes: "Since I started bookbinding the scope of the medium has fascinated me, not only does it provide an excuse to read, but the structures, forms and materials that can be employed in bookbinding practice seem limitless. Working in a way that is sympathetic to the design and any illustrations of the content adds a particular creative challenge that I find inspiring. Successfully bringing together all the elements of the book and ideas for the binding into a visually complete object is very rewarding!"



Jenni at work.

204. **(Jenni Grey)** *In the Margins of a Shakespeare*. [Edited and introduction by] George Mackay Brown. Wood-engravings by Llewellyn Thomas. The Old Stile Press. Nr. Monmouth. 1991. All engravings printed from the wood. 49p. 12.25" x 6.75". Printed in red and black in Garamond on a special making of Zerkall mouldmade paper. No. 172 of the regular edition of 220 copies in a total edition of 246. Signed in pencil by George Mackay Brown and Llewellyn Thomas.



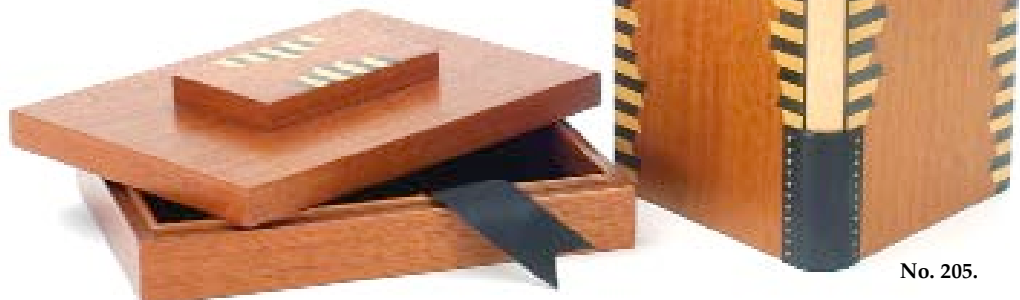
No. 204 - Box and Binding.

Unique binding by Jenni Grey dated 1996 and signed by her on the back free endpaper. Bound in leather with dyed vellum bands and onlaid etched brass panels. Red leather with grey marbling effect on spine; black leather boards. Broad strips of mottled leather across front and back boards as well as spine. Textured gold colored rectangles in each corner, on the mottled leather, complete the design. Rust paper doublures and endpapers, with doublures having four small rectangular mottled strips reflecting the binding design. Laid in large dark brown/black dropback wooden box lined with black velvet, lid with large rectangle of matching mottled leather trimmed with small gilt studs. Black ribbon for book removal. Fine. **\$3500.00**

This is the first publication of the text, and was completed in preparation for the seventieth birthday of George Mackay Brown on 17th October 1991. "This text focuses on the importance of sub-characters and sub-texts to the central theme of a narrative. The main elements of the design have been pushed to the edges of the book and, although not physically part of the binding, hint at concealed structures." - Grey. A wonderful binding.

205. **(Jenni Grey)** *William Shakespeare Sonnets*. The Falcon Press Limited. London. MCMXLVIII. (1948.) Printed in Holland by Drukkerij M. Lindenbaum & Co. 83p. 7.5" x 5.5". **Unique binding by Jenni Grey**, signed and dated 1999. Bound in a structure devised by the binder with leather spine and veneered boards. Front and back brown wooden boards edged with yellow and black wood inlaid design; spine of black leather edged with small brass pins and cream leather mid-section. Inlaid design echoed on doublure which has black leather at spine edges embellished with gold and relief tooled circles. Black endpapers. Laid in matching brown wooden box with lift-off lid design showing sections of the yellow and black inlay. Box lined with black velvet and containing a black ribbon to help remove book. Text with some slight spotting; binding fine. **Illustrated top of p.80.] \$3950.00**

"Shakespeare addresses two main characters in the sonnets, the fair young man and the dark lady, his affections wavering between them. This emotional struggle is reflected in the inlaid design of light and dark woods." - Grey.



No. 205.

206. **(Jenni Grey)** *The Ballad of Reading Goal*. [By] Oscar Wilde. Wood engravings by Garrick Palmer. The Old Stile Press. [Llandogo, Gwent. Wales.1994.] 45p. 10.75" x 7". Box - 11.675"x 8.125" x 2". Garrick Palmer's wood engravings were printed from the wood. Printed in Baskerville on Zerkall mouldmade. An edition of 225 copies, numbered and signed by Garrick Palmer. **Unique binding by Jenni Grey** in macassar ebony. Boards sewn onto a black leather spine for flexibility and strength. Design divided into panels, the central more fluid forms being restrained by the darker linear markings at the sides. The wooden boards are attached to the spine leather, and the leather bands across the spine are both decorative and structural as the copper studs attaching them to the boards provide extra stability. Doublures of the same wood and black leather. Laid in a matching wooden black velvet-lined box with lifting strip and a separate lid. The box lid reflects the design of the binding and is also lined with black velvet. Fine. **\$4000.00**



No. 206.

Grey writes that the macassar ebony, chosen for its strong markings and dark colour, had qualities that were ideal for the design, but were also sympathetic to the illustrations in the book. ...

"The visual contrast between the element [of color and form] is intended to reflect on themes provoked by the poem, questioning which has more effect - physical deprivation through imprisonment or mental torture."

207. **(Jenni Grey)** *I remember ...* By John Crombie. Kickshaws Press. Paris. 1991. n.p. 7.5" x 7.5". Box - 9" x 9" x 3.75". Handset in Trieste, Bodoni, Chambord, Garamont and Helvetica. Handprinted by the author. No. 52 in an edition of 135 numbered copies. **Unique binding signed by Jenni Grey** in 2004. Embroidered and sewn on grey and gold organza over black leather, with machine stitching and black glass beads. Endsheets of pale grey organza and machine stitching. Laid in a walnut veneer box with trays for book and two layers of objects. Box and trays made with the assistance of Anthony Belfield. Brass hinges. Fine. **\$4500.00**



No. 207.

"The collection of binding and objects evoke the fragmented memories of time and place suggested in the text." - Grey.

An article about the binding was published in *The New Bookbinder*, Volume 24. The binding colophon lists various loose objects in the two lower trays - such as coins, fountain pen, propelling pencil, ring, thimble, pearl necklace, glasses, key, etc. The last tray includes a cigarette case with a white folded handkerchief, 100 Franc note and torn fragments of a color photograph, as well as photographs. A wonderful presentation.



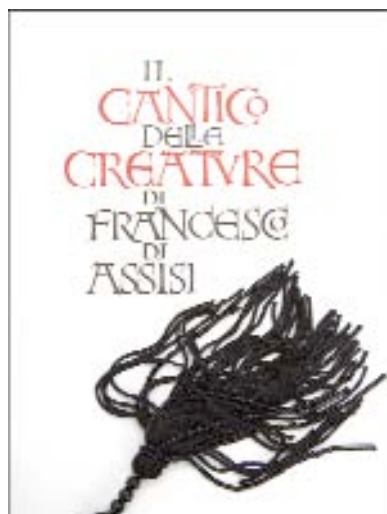
208. **(Jenni Grey)** *Il Cantico delle Creature*. di Francesco di Assisi. Italy. 2001. 9.5" x 6". Box - 11.5" x 8" x 2.75". No. 417 in an edition of 1200 copies. **Unique binding by Jenni Grey** signed and dated 2004 on the Colophon page.

Bound in black suede embroidered with various threads and glass beads. All edges flecked with tan paint. Ribbon page marker with tassel. Veneered wooden box with inlaid embroidered panel echoing the design of the binding, lined with black suede and ribbon for ease of book removal. Brass hinges. Fine.

\$3500.00

The design has lines of sewing that flow out from, and back to, a central point on the spine. The intention is not to interpret the canticle but to symbolise how little we really know about our world and our existence.

This poem was written out in a calligraphic hand in 165 different dialects and languages for this facsimile edition specially published for a Bookbinding Competition held in Italy. Translations in over 100 different languages (three in English). **Illustrated in Vol. II, p.35, of the catalogue *Maestri Rilegatori Per Il "Cantico delle Creature"* (2002), which is included with the purchase of this item.**



No. 208.

Peter R. Jones - Designer Bookbinder

Jones graduated from Bristol University in 1973. After various periods of employment, he is now a carpenter, bookbinder and visiting lecturer in bookbinding at the Roehampton Institute, London, and the University of Brighton. He started bookbinding classes at Brighton Polytechnic in 1986 and was awarded his Certificate with Overall Commendation in 1991, elected a Licentiate of Designer Bookbinders in 1991 and Fellow of Designer Bookbinders in 1995. He has exhibited widely in the United Kingdom, Europe and North America and has had work commissioned and collected by private collectors and corporate bodies in the U.K., Europe and the U.S.A. His awards include twice winning the Silver Medal in the Designer Bookbinders Annual Competition. At present he is President of Designer Bookbinders.



No. 209.

209. (Peter R. Jones) *The Serpent*. Poem by Peter Abbs. Etched aquatint by Lynne Gibson. The Snake River Press. Brighton. 1992. 4p, plus original wrappers. 17.5" x 12.5" x 1.5". No. 13 in an edition of 20 copies, signed by the poet and artist. **Unique binding by Jones** in 1994. Single section sewn onto wooden stub strip screwed to spine of binding. Lattice boards of sandblasted and stained pine over beaten and heat colored copper. Brass hinges. Doublures of scored, hand stained hide. Stained board slipcase. Signed on edge of endpaper. Fine. **\$3500.00**



This stunning binding, with its rich brown wooden strips creating a great contrast to the textured and colored beaten copper, was previously exhibited at the British Library and the Crafts Council, London. It took the Silver Medal for best book and the DB Open Choice prize in the 1994 Designer Bookbinders annual competition and was one of Jones' submissions when he was granted Fellowship of Designer Bookbinders. It was illustrated in color on the back cover of *The New Bookbinder*, Vol. 15 (1995).



No. 210.

210. (Peter R. Jones) *Lens of Crystal*. Poems by Robin Skelton. Images by Sara Philpott. The Old Stile Press. [Monmouthshire. Wales. 1996.] Images printed directly from etched and cut lino blocks. n.p. 11" x 8". Printed in red with black and white lino blocks. Hand-set Bembo for the poems, with the Introduction and Appendix computer set, on a special making of mould-made Zerkall. **Binding by Peter R. Jones**, 2001; signed and dated on lower edge of last endpaper. The binding is a variation of the tongue-in-slot technique with the leather joint forming part of the tongue. The spine is sculpted black goatskin, while both boards have raised horizontal bands forming an arc at the fore-edge of the upper board and finished in graphite over paper and mill board. Black paper covered slipcase. No. 180 in an edition of 250 copies, signed by the author and artist. Fine. **\$1500.00**

Note: This is the **binder's reference copy**, extra to an edition of ten similar bindings commissioned by the Old Stile Press. A classically elegant and deceptively simple looking binding, which has been executed superbly. Skelton writes that "My own method of paying homage [to Celtic cultures]

has been to reproduce in English, as closely as I am able, the beautiful and ingenious verse forms of medieval Wales - to look at life through that particular lens of crystal." There is also an Appendix, giving the various metrical formulae of the different poems. The poetry itself is beautiful, moving in its simplicity and sparse elegance, treating universal subjects which are of interest to all poetry readers.

211. **(Peter R. Jones)** *If I must be at all ... by Jaan Kaplinski/Days of Grace by Doris Kareva.* Published on the occasion of the exhibition "Scripta Manent II. International Exhibition of Bookbinding and Calligraphy" in 2000. Organized by the Estonian Association of Designer Bookbinders. Published in 1998. 122p. 116p. 12.5" x 9.5". **Unique dos-a-dos binding by Peter R. Jones** of both volumes using a modification of the tongue-in-slot technique. The spines are covered in black



No. 211.

goatskin sculpted over leather bands applied to the hollow. The outer boards are in vellum with full thickness black leather onlaid strips. The tongues lie in rebates formed in the board edges and are held under Ebony strips. Brass bolts with chemically blackened dome nuts complete the attachments. The board fore-edges are similarly finished with ebony strips and dome nuts. Inner board edges are trimmed in black leather. Endpapers of black Fabriano. Doublures of black Mingei, and all edges black ink. Drop-back box covered in black buckram with a lining of sculpted black felt pads to support the binding; recessed paper title label on spine. No. 70 in an edition of 200 copies. Fine. **\$4950.00** The binding was completed in 2000 and is signed and dated in pencil on the tail edge of the last endpaper of each volume. This book was exhibited at Scripta Manent II, Estonia, 2000; Leighton House, London, 2001; and the John Rylands Library, Manchester, 2001. Jaan Kaplinski is a well-known Estonian poet, essayist and writer, whose work has been translated into many languages, including English. He has lectured widely in Europe and North America. "His poetry is lyrical and philosophical with strong mystical overtones ... One of its main themes is a deep longing for a harmony both in ourselves, between ourselves and people from other cultures ..." - Biography. Doris Kareva is a distinguished Estonian poet, who is also the General Secretary of the Estonian Committee of UNESCO. ... Her poems are exceptionally fragile and sensitive, full of compassion, purity and beauty. ... The central theme of her poetry is the fragility of life in our unstable world and the tensions and unexpectedness in human relations. ... Her poems are translated into Russian, English, French, German, Finnish, Swedish, Norwegian, Hungarian, Slovenian, etc." - Biography.

Charles Meunier

Charles Meunier was born in Paris in 1865. He began his apprenticeship with Gustave Bénard at the age of eleven. Five years later, after working briefly for Jules Dumont and Maillard, he joined Marius-Michel's workshop, but soon became impatient with the daily routine of producing traditional bindings. In 1885, before he was fully proficient in all the technical aspects of book cover production, Meunier established his own studio.

Contemporary criticism on Meunier was mixed. He was thought to be innovative and instinctive, with great reserves of energy and undeniable artistic talent. Drawing on both traditional and modern techniques and forms of decoration, Meunier mixed classical punches - such as quatrefoils, florettes and dentils - almost indiscriminately with newly fashionable incised and modeled leather panels. He particularly excelled at the art of cuir-ciselé, a medieval bookbinding decorative technique which was revived by young binders in France at the turn of the century. He also became a well known publisher, both of journals and books. He died in 1940.

212. **(Charles Meunier)** *La Belle Impéria.* By Honore de Balzac. Conte Imagé, Gravé et Enluminé par Albert Robida. Imprimé pour Charles Meunier, 1913. 14" x 11.75". Halftitle, frontispiece, title. Printed in red and black throughout. Hand colored etched frontispiece. 11 colored text illustrations and 1 tailpiece; etched historiated borders printed in bistre, as a surround to all pages by Albert Robida. One unused original watercolor and three states of all illustrations and borders bound in.



No. 212. Title page and interior decorated page.



No. 212.

The original Prospectus in French and description of the book in English laid in.

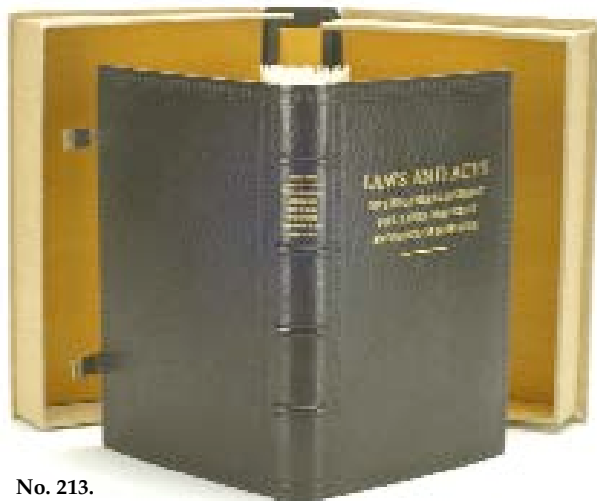
No. 8 of only twelve copies on imperial Japanese Vellum, with Robida's etchings in three states and an original watercolor added, in an elaborate binding designed and executed by Charles Meunier for whom the edition was printed; panels on the covers are brilliant examples of the cuir-ciselé technique as revived by Meunier.

Unique binding signed in the leather by Charles Meunier. 1913.

Cuir-ciselé consists of cutting designs into damp leather, rather than tooling or blocking them, and bringing them into relief by depressing the background, resulting in a striking sculptural effect.

A cuir-ciselé binding of brown crushed levant morocco over thick boards, on both sides gilt and colored cuir-ciselé panels of Impéria and of a hooded monk, surrounded by naturalistic thistles, gothic tracery with a cardinal's hat suspended over the latter, raised double bands on back; a light brown inlay in centre, inside gilt border. Doublures and endleaves of patterned reds/green/purple silk damask, second pair of gilt marbled endleaves, original printed wrappers bound in. All edges gilt. Half morocco chemise, gold spine title, brown marbled paper sides; lined with purple leather. Brown marbled paper board slipcase with brown leather trim. Fine. **\$11000.00**

Balzac's story of the beautiful courtesan who 'attended' and created much mischief at the Council of Constance, from the "*Contes Drolatiques*", was a favorite with illustrators of the 19th and the early 20th century. An exuberant and luxurious example of binding and book illustration during the last years of the 'Belle Époque'.



No. 213.

**J. Franklin Mowery -
A unique binding
on one of only three copies printed on vellum**

213. (J. Franklin Mowery) *Laws and Acts of the General Assembly for Their Majesties Province of New York.* [A facsimile edition.] The Grolier Club of New-York. MMDCXCIV. Printed and Sold by William Bradford...1694: Together with an Historical Introduction, Notes on the Laws, and Appendices, by Robert Ludlow Fowler, Counselor-at-Law. NY, 1894. (12), clxiii, (1) pages; (4), 84, 3, (1), 4, (6), 11, (2) pages. 11.5" x 7.75". Three headpieces and a plate showing William Bradford's tomb etched by Max Rosenthal. Printed at the De Vinne Press. Charles R. Hildeburn provides a bibliographical note on the first edition. One of only 3 copies on vellum in a total edition of 315 copies.

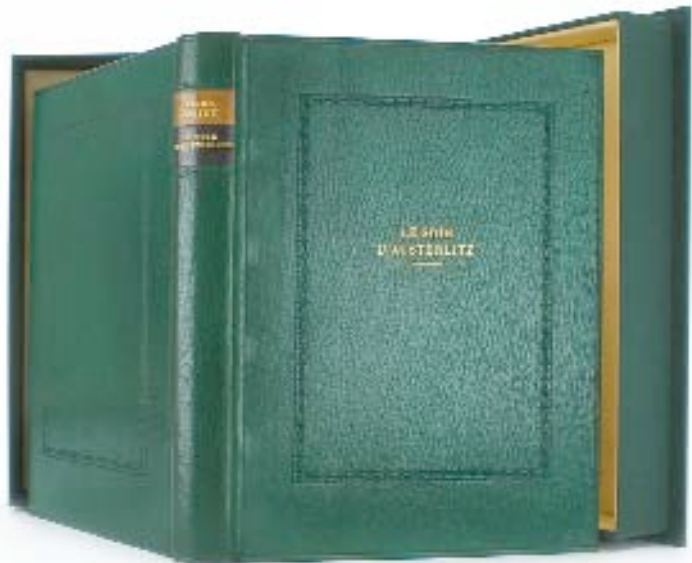
Unique binding by J. Franklin Mowery bound under the supervision of Prof. Kurt Loudenberg in 1975. Black

goatskin with blind tooled borders and gilded titles on front and spine to reflect the legal nature of the contents. Sewn on four raised bands. Edges gilt tooled with turnovers also gilt tooled. Brass and leather clasps, which were made to keep the book closed to prevent the climate-sensitive vellum from curling. Laid in a tan linen dropback box with goatskin spine. Spine with blind tooled design and gilt title. Box lined with padded gold color silk and goatskin at spine. Fine. A superb binding on a vellum printing. **\$5800.00**

214. **(J. Franklin Mowery)** *Le Soir D'Austerlitz*. Comédie en cinq actes. [In French.] [By] Sacha Guitry. Représentée pour la Premire Fois. Paris. 1941. This edition 1947. Pochoir illustrations throughout by



No. 214.



No. 214.

Dreux-Barry.. 192(1)p. 9.75" x 7.5". No. 86 in a total edition of 750 copies: this is one of 700 on Velin Grevecoeur du Marais paper. **Unique binding by J. Franklin Mowery**, with his stamp 'JFM 1975' on the lower back doublure. Bound in green leather with simple relief tooled design on both covers. Inlaid brown and beige title label with gilt lettering on spine; gilt title on front. Gold tooled lines all round edges and spine of book. Red sewn head and tail bands. Green cloth dropback box lined with padded cream silk. Fine. **\$1850.00**
 First performed in Paris, 1941. The occupying German army not having accepted its title, *Le Soir D'Austerlitz* became *Vive Le Empereur*. To-day, however, it resumes its original title.

215. **(Don Rash)** *Heaven on Earth: Explorations into the Wilderness Set Forth by John Muir*. Wood engravings by Charles D. Jones. Press Intermezzo. Austin. Texas. 1998. Printed by Randolph Bertin of Press Intermezzo. 141p. 8" x 6.25". Printed on Hahnemühle. **Unique binding by Don Rash**. Full deer vellum binding sewn of five vellum slips. Handmade paper endsheets with tea-dyed pastedowns and flyleaves. Tea-dyed alum goat inner joints. Head colored with acrylics. Handsewn silk endbands. Title stamped in red and black on dyed handmade paper, cut and applied over locations of the sewing stations. Blind tooled in a grid pattern on front and back boards. Housed in a linen clamshell box lined with brown suede and with a stamped handmade paper label. Vellum made by Jesse Myer at his family's tannery in New York state. One in an edition of 30 un-numbered copies. This copy has been signed in pencil specially for us by the printer, Randolph Bertin. Signed also by Don Rash. Fine. **\$1250.00**



No. 215.

A handsome Riviere binding on a beautifully illustrated text



No. 216.

216. (Riviere) *The Latin Year*. [A collection of Hymns for the Seasons of the Church selected from Mediaeval and modern authors.] Compiled by the Rev. W. J. Loftie. Basil Montagu Pickering, London. 1873. With illustrations by Robert Bateman. 343p. 7" x 4.75". Printed at the Chiswick Press. Black and white reproductions of early woodcuts throughout. Bound by Riviere in brown leather; gold-tooled; double rectangle and lozenge of curved interlaced strapwork with pointillé and vines; title in central panel on front and back covers; title within a darker brown leather panel on floriated spine; turn-ins ruled in gilt; a.e.g. Binder's stamp on front turn-in. Fine. **\$1250.00**



No. 216.

x 4.5". 125 numbered copies printed on handmade paper from Griffin Mill, hand set in Verona and printed by Graham Moss at the Incline Press; plus a further impression without limit on acid free paper for the use of the bindery at PAPERSAFE. Dedicated to 'those who think binding should be hurried.' This handmade paper copy has been bound by David Sellars and signed and dated by him in pencil on the Colophon page. Tan leather spine with black/tan broad stripes of leather alternating with darker textured stripes across both boards. Doublures and f.f.e. of toning decorated paper. Bound book and wrapped copy of machine set issue together in Fabriano slipcase with title on spine. Fine. **\$1150.00**



No. 217.

217. (David Sellars) *Monsieur Dorlan: Relieur*. Extract from 'A Narrow Street' by Elliot Paul. Incline Press. [Oldham.] 1995. 8p. 6.5" x 4.5". 125 numbered copies printed on handmade paper from Griffin Mill, hand set in Verona and printed by Graham Moss at the Incline Press; plus a further impression without limit on acid free paper for the use of the bindery at PAPERSAFE. Dedicated to 'those who think binding should be hurried.' This handmade paper copy has been bound by David Sellars and signed and dated by him in pencil on the Colophon page. Tan leather spine with black/tan broad stripes of leather alternating with darker textured stripes across both boards. Doublures and f.f.e. of toning decorated paper. Bound book and wrapped copy of machine set issue together in Fabriano slipcase with title on spine. Fine. **\$1150.00**

Philip Smith

Smith began as an art student in 1949, being channeled into the bookbinding class ostensibly to make customized sketch books. He was selected by Roger Powell on his resulting examination binding for entry to the Royal College of Art in 1951. Since about 1959, when he developed the techniques of feathered onlays with backparing, called 'maril', he has consistently explored the potential of the physical form of the book as an alternative art medium. Publications include numerous articles and catalogue introductions, as well as *New Directions in Bookbinding*, 1974, and *The Book: Art & Object*, 1982. He has added several new terms to the vocabulary of bookbinding and has been awarded patents for new inventions, both visual and functional, as well as making innovations in structural and visual design now applied by an ever growing number of bookbinders. A past Director of the V & A Museum, Elizabeth Esteve-Coll, has written about Smith's work: "As exhibition pieces they have a monumentality and visual impact that forces an original view of what binding is about."

One of the world's foremost bookbinders working today, Smith, a past president of Designer Bookbinders, initiated its redevelopment and expansion in the late 1960s, and was an inaugural editor of *The New Bookbinder*, serving on the editorial board for 15 years. He was awarded an MBE in the Queen's New Year Honours List a few years ago. His bindings are represented in many public and private collections throughout the world; he has won numerous international gold and silver medals for his innovative and inventive work.

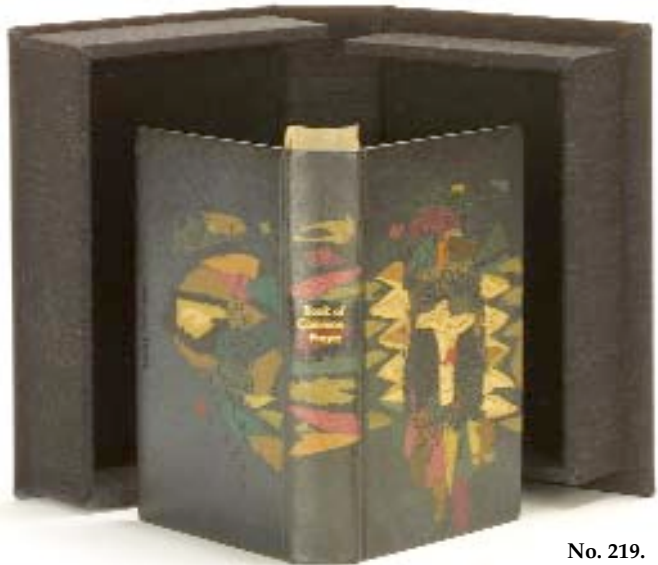


No. 218.

"Philip Smith reigns, as artist and theorist, technician and philosopher!! ...[he] is the Blake among binders" - Colin Franklin writes in *The Book Club of California Quarterly Newsletter*, Spring 2006.

Two early bindings from the 1960s

218. **(Philip Smith)** *The Bible of The World*. Edited by Robert O. Ballou. In collaboration with Friedrich Spiegelberg ... and with the assistance and advice of Horace L. Friess ... The Viking Press. New York. 1939. Routledge & Kegan Paul Ltd. Seventh Printing June 1959. Copyright 1939 by Robert O. Ballou. xxi, 1415p, includes Index. 9.25" x 6.25". **Unique designer binding by Philip Smith** in dark green leather with multi-colored and gold inlaid design in which a figure can be seen continuing across the front, spine and back boards. Gilt title on spine. Gold tooling on front cover highlights an intricate design of small figures showing through in leather. Red paper doublures with gold tooled pattern round the borders on both back and front doublures. Gold stamp logo device '19 PS 62' on top of rear doublure. Blue, red and gold sewn headbands. All edges gilt. New black cloth covered drop-back box lined with black suede, black leather gilt title label on spine. Fine. **\$8500.00**



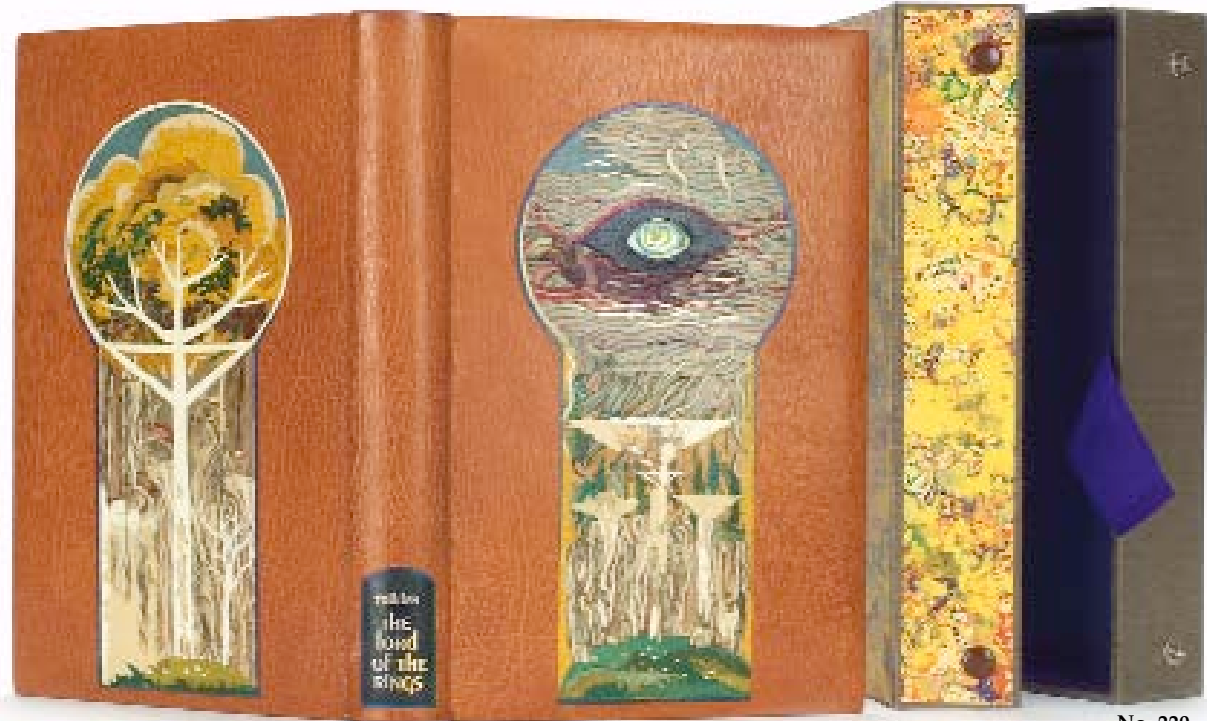
No. 219.

219. **(Philip Smith)** *Book of Common Prayer and Administration of the Sacraments ... of The Church of England. Together with The Psalter or Psalms of David ...* At the University Press, Cambridge. Society for Promoting Christian Knowledge. London. [n.d.] 629p, plus Tables. 5.85" x 3.75". **Unique designer binding by Philip Smith** in black leather with many colored inlays, including gold, with tooling in gilt and relief, to a design across front, spine and back boards. Gilt title on spine. Doublures of blue leather with gold tooling design. Relief stamp of 'C.P. Smith 1968' on outside fore-edge of back board. Red and gold sewn headbands. All edges gilt. New black slubbed cloth covered dropback box lined with black suede, black leather gilt title label on spine. Fine. **\$5500.00**
The title page in this copy has been reset with an imprint by Philip Smith; the title printed on this leaf in gilt using the same size and style of typeface as in the gilt title on spine of binding.
A marvelous example of the art of Philip Smith as expressed in an early binding.

220. **(Philip Smith)** *The Lord of the Rings*. By J. R. R. Tolkien. George Allen and Unwin Ltd. London. This India paper edition of the three books in one volume first published 1969. 1193p. 9" x 6". **Unique binding by Philip Smith**. Signed



No. 220.



No. 220.

"C. Philip Smith designed 1979, made 1980. March 1980" on the inside front cover. Bound in tan morocco with front and back cover designs of keyhole shape using maril technique as well as inlaid leathers. Eye design on front board containing a section of abalone shell. Endpapers and box cover of a yellow marbled paper by Smith. All edges gilt. Handsewn head and tail bands of toning silk. Purple felt-lined suede box with hand-decorated paper over board wrap-around cover held by two studs. Plus folder containing two maps laid at the bottom of the box. Fine. **\$16000.00** Full description of binding pasted in on a back free endpaper; includes the words "made specially for Mr. Cecil Behrmann during 1979-80, and at his request the design refers to the Lothlorien episode." Signed and dated by Smith in ink on this sheet.

221. **(Laura Wait - Bookbinder)** *Stone Eye*. Poems by Richard Taylor. Larkspur Press. Monterey, Kentucky. 2001. Wood engravings by Wesley Bates. 76p. 9.25" x 6". Design, composition and printing by Deborah Kessler, Leslie Shane and Gray Zeitz. Handset in Gill's Joanna type and printed on a hand-fed C & P. **Unique simplified binding** by Laura Wait, 2001. Full tan leather with toning spine; gilt title. Tooling in gold and color. Hand painted grass design. Endpapers of decorated paste paper by the binder. Signed and dated in pencil by the binder at the bottom of the colophon page. Laid in a black cloth dropback box with tan paper title label on spine. An edition of 655 copies, signed by Taylor and Bates. Fine. **\$1500.00**

From the Midwest Chapter of the Guild of Bookworkers regional exhibit of the same name - *Stone Eye*. Wait writes: "There were so many references in the poetry to grass and growing things that I chose the interlocking leaves for the design to be reminiscent of a field and lying in the grass."



No. 221.