



SOPHIE SCHNEIDEMAN
RARE BOOKS

ON THE DISTAFF SIDE

WOMEN MAKERS
FROM 1897 TO THE
PRESENT DAY

CATALOGUE 31

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WOMEN MAKERS
FROM 1897 TO THE
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BOOKBINDERS
CALLIGRAPHERS, ILLUMINATORS &
MINIATURISTS
ARTISTS & ILLUSTRATORS
AMATEUR MAKERS
BOOK ARTISTS & FINE PRESSWOMEN
DESIGNERS
PAPER-MAKERS
STONEMASONS
WRITERS & PIONEERS

CATALOGUE 31

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BOOKBINDERS

The Song of a Woman in an Art Deco binding made in 1927 by Rose Adler

1. ADLER, Rose.

GOURMONT, Remy de. LABOUREUR, J.-E.

Le Songe d'un Femme.

Paris, Camille Bloch, 1925

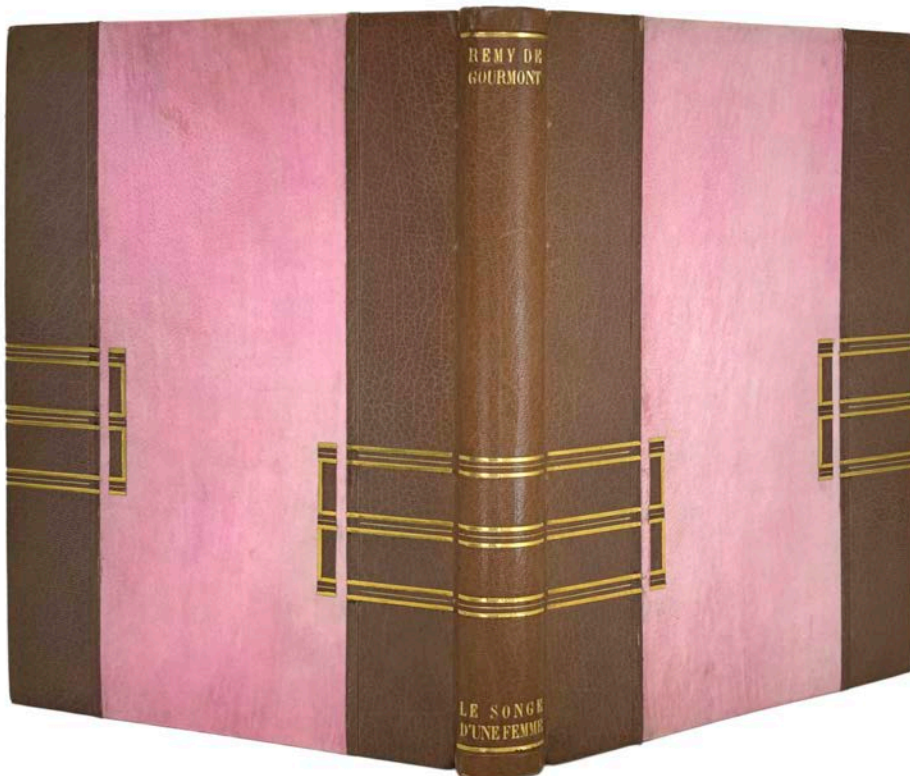
Frontispiece and 25 further copper engravings by Laboureur. One of 385 copies on velin d'Arches, with a second corrected printing of the title page bound in at the end, this time with the accent on Rémy. Large 8vo., in a signed binding by Rose Adler, dated 1927, finished by Lecarpentier, of half light brown morocco with broken geometric patterns in gilt of triple gilt fillets extending round the spine and on the edges with onlaid brown morocco on the sides tooled in the same style, rose pink vellum sides, gilt printed patterned endpapers, spine titled in gilt, gilt tooling at head and tail of spine, original rose pink wrappers bound in. Very slight rubbing to the top of the spine and in a couple of small places on the front cover.

£8200

Rose Adler (1890-1959) was trained at the L'Ecole de l'Ucad and then went to work with Pierre Legrain. Although often accused of emulating the great binder, it was unwarranted as she had real originality in her style of ornamentation, her colour palettes and her whole approach to the book.

Adler wrote a very interesting text about her conception of bookbinding in 1931 in a catalogue in which she presented 50 bindings by different binders, translated here: "The situation of today's bookbinding: In the past, bookbinding was deaf, ignorant of what it contained. Like a herd, books often bore the mark of their master and especially exalted, with their beautiful coat of arms, the great house to which they belonged... The modern bookbinder is truly modern in this: he is at the service of the text. He wants to hear it, to make it heard. He embraces it, he exalts it. Yet he refuses description, because any description would be an illustration. Imagination has its range of colours and shapes and it is entirely intuitive that it renders the mounted echoes of the book."

This is how she worked throughout her binding life, creating books of great beauty and originality, of technical perfection and which always strove to make a whole of the text, the illustration and the binding.



Leatherwork by the first woman to give formal lessons in bookbinding

2. BIRKENRUTH, Johanna. Pair of leather bookends.

London, 89 Cromwell Road, c.1897

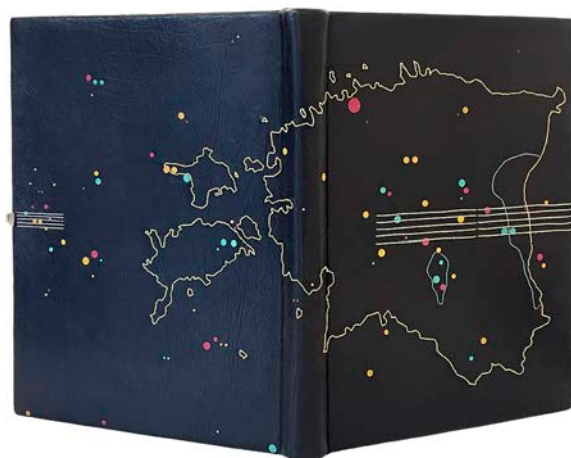
Two brown calf bookends with a design of decorative brass studs and with tooling in blind of flowers and the gouged words 'Mind Me' and 'As You Find Me', so typical of Birkenruth's style, worked into the leather in blind, border in blind on the smooth inside edges. Each signed with a stamp on the inside in blind 'Johanna Birkenruth London'. Each 144 × 135 × 70 mms. Some occasional rubbing with a little wear to the very top of the back and the base of one bookend and the base.

£950

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

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

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



3. BROWN, Hannah.

The Word Was Sung/Laudad Sona by Velio 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 (binder's label on the lower pastedown), full black morocco with an embroidered map of Estonia over the entire binding, guitar strings to resemble music staves are laced onto front and lower cover linked with a brass clasp, 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.

COHEN, Claudia. Cohen is a Seattle based bookbinder and book artist working with some of the top names in fine press and artist's books for over three decades including the Gehenna, Pennyroyal, Cheloniidae and Heavenly Monkey Presses. She did a five year apprenticeship with Gray Parrot, setting up her own bindery in 1983. She is an exquisite binder but had also indulged her passion for paper, issuing a series of books using pieces from her own large paper collection.

See items 39 and 78 below.

One of the dramatic collaborative bindings by two celebrated French women binders – a homage to the health benefits of wine with illustrations by Dufy

4. DE COSTER, Germaine & DUMAS, Hélène. DUFY, Raoul. DERYS, Gaston.

Mon Docteur le vin.

Paris, Draeger Frères, 1936

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

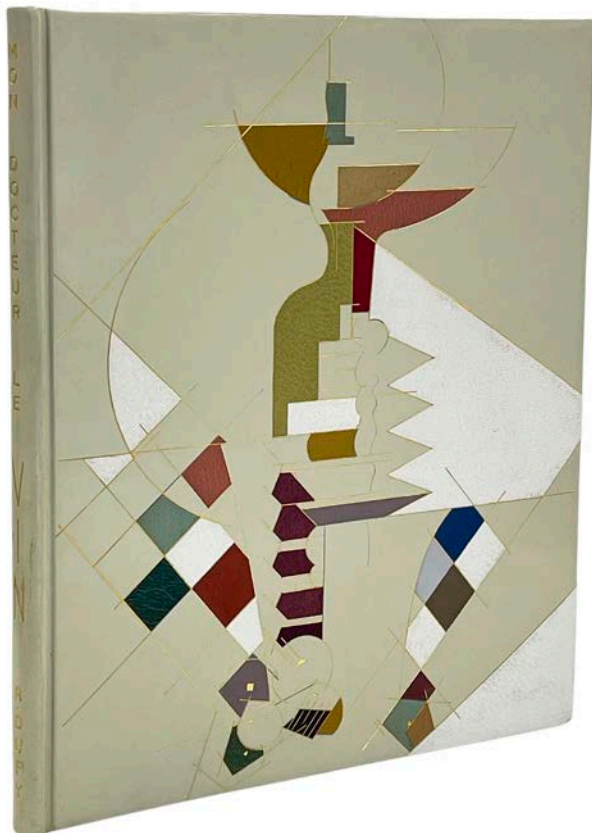
£5800

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

The two celebrated women binders **Germaine De Coster and Hélène Dumas** were a formidable binding team producing over 300 collaborative bindings over half a century. De Coster studied under Jules Chadel at the Ecole Nationale Supérieure des Arts Décoratifs, assisting him for many years designing jewelry, bookplates and bookbindings. In the 1920s she became professor of gravure and decoration at the Technical College of Applied Arts where she taught until 1961.

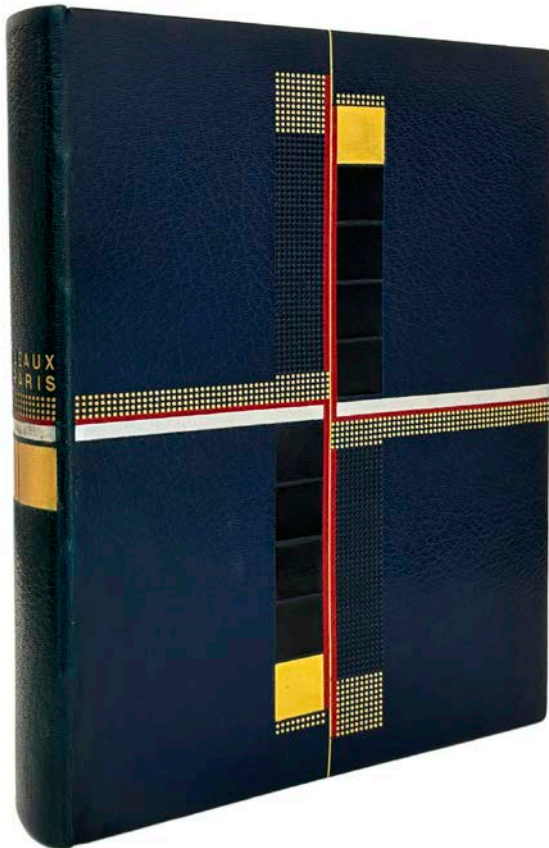
In 1934 she began to collaborate with Hélène Dumas whom she met on a sea voyage to Greece and who then went to teach at the same College as a binding instructor. De Coster provided the designs for Dumas to execute in leather with two gilders, Raymond Mondage and André Jeanne. They are known for their complex geometric and abstract patterned bindings with remarkable gold and blind tooling and use of exotic skins to create eye-catching and sometimes eye-popping bindings.

De Coster & Dumas Reliures 1935-1980 – Blaizot 1981; Duncan & Bartha, Art Nouveau and Art Deco Bookbinding, p.190.



DE LÉOTARD, Geneviève, b.1899.

Genevieve De Léotard was a precocious book artist. She began studying bookbinding at the Ecole des Arts Décoratifs in Paris in 1912 when she was only 12, with an emphasis on gilding. On graduation she worked with Pierre Legrain, as did many of the great women binders, becoming an independent binder in 1925. In 1927 she won the Prix Blumenthal and then became a teacher at her alma mater, teaching many of the next generation of binders, including probably Lucette Levy whose bindings are shown in this catalogue. De Léotard was adventurous and avant-garde in her choice of materials, often mixing different skins and shades with perfect subtlety, and her strong linear, geometric style. Her graphic style was very crisp and her immaculate gilding and design skills were much appreciated by the bibliophiles of her time.



A splendid example of a binding by a great French woman bookbinder with typical crisp linear tooling and onlays and perfectly balanced design

5. DE LÉOTARD, Geneviève.

VALERY, Paul, DUHAMEL, Georges; MORAND, Paul; COLETTE; COCTEAU, Jean' MAC ORLAN, Pierre et al.

Tableaux de Paris.

Paris, Éditions Émile-Paul Frères, 1927

No. 20 of 25 copies printed on japon imperial with an extra suite of engravings on Arches paper, which are inserted loose next to their respective bound in versions. 20 original lithographs and copper engravings by several great artists including Bonnard, Ceria, Daragnès, Hermine Davd, Dunoyer de Segonzac, Falké, Foujita, Laborde, Marie Laurencin, Marquet, Martin, Matisse, Moreau, Oberlé, Pascin, Rouault, Utrillo, Van Dongen, Maurice de Vlaminck and De Waroquier. Printed in blue and black. Folio, bound by Geneviève de Léotard in 1929, signed on the upper turn-in, in full rich blue morocco with a typical crisp linear abstract geometrical design of black, red and gilded morocco in blocks and strips with a vertical gilt fillet on each side, both sides have horizontal embossed palladian rectangles bordered with red morocco, the upper cover has vertical and horizontal strips of gilt and black tooled dots, the spine has two square embossed gilded blocks and carries palladian and red morocco stripes and gilt dots across the book, elaborate red morocco doublures with a reflection of the pattern on the covers in gilt tooling, palladian and blue morocco and an inlaid darker red morocco square, the lower doublure is different again with blind dots and a thin strip, watered silk free endleaves, spectacular metallic marbled flyleaves, all edges gilt. Extremely good in the original morocco edged, marbled paper covered slipcase, spine very mildly darkened.

£10000

A classic example of De Léotard's extraordinary skills in technique and design being a sumptuous and eye-catching binding on a rather extraordinary collaboration between 20 writers and 20 artists, all in praise of Paris.

The texts of this exciting collaborative picture of Paris are written by several of the great writers of the time, accompanied by original illustrations by several of the great artists. The artists are listed above, the writings are by Paul Valery, Roger Allard, Francis Carco, Colette, Jean Cocteau, Tristan Derème, R. Escholier, Georges Duhamel, Jean Giraudoux, Max Jacob, Edmond Jaloux, Jacques de Lacretelle, Valery Larbaud, Paul Morand, Pierre Mac Orlan, A. Salmon, Charles Vildrac, Jean-Louis Vaudoyer, André Warnod and André Suarès.

Duncan and Bartha: Art nouveau and art deco bookbinding, p. 190; Carteret, Illustres modernes, p.374

With original drawings by Jean Pavie bound
into an Art Deco binding

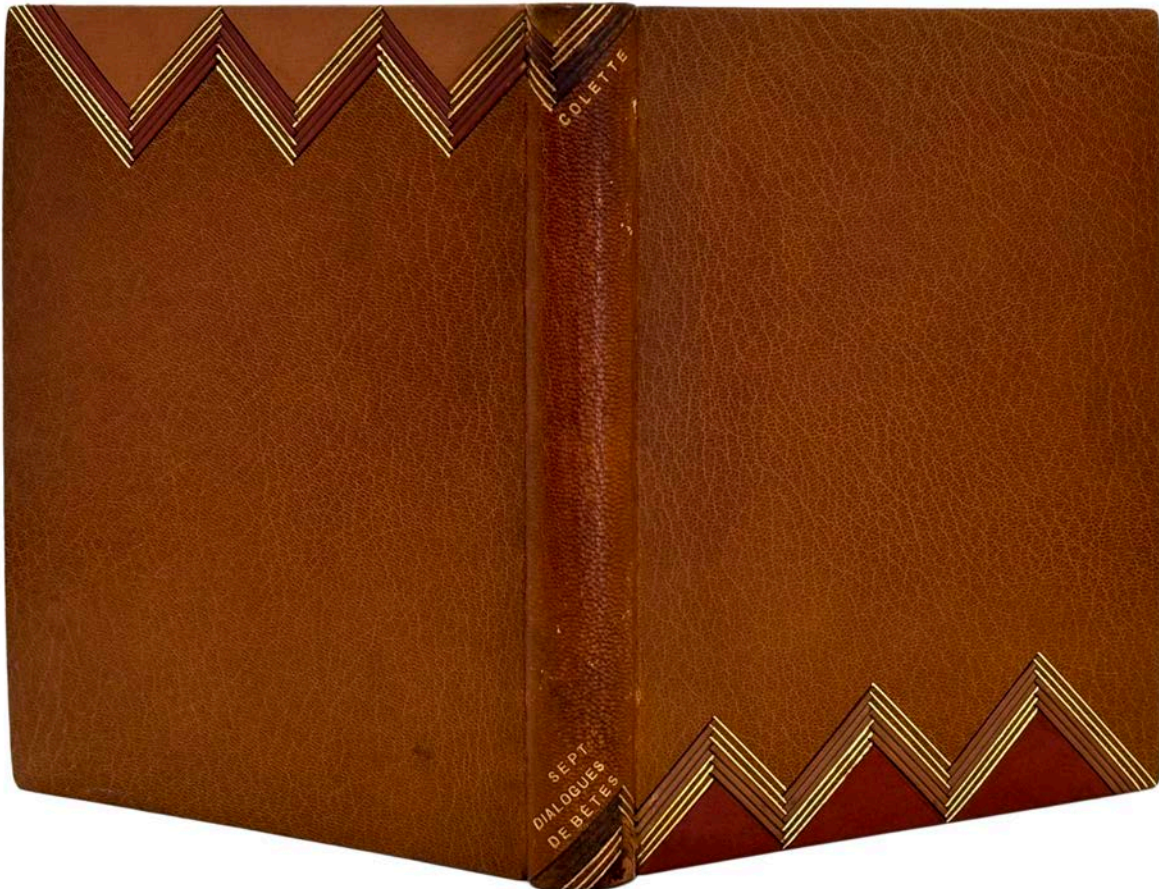
**6. DE LÉOTARD, Geneviève.
COLETTE.**

Sept Dialogues de Bêtes.

Paris, Les Arts et le livre, 1927

No. 8 of 40 copies printed on Annam paper (a kind of japon), of a total edition of 590. Illustrated with 50 drawings reproduced in the text and 7 original lithographs by Jean Pavie. This copy is unique with 4 original drawings for the book bound in and with guide sheets showing measurements and orientation in the text. 8vo., bound by Geneviève de Léotard in 1928, signed on the upper turn-in, in full brown morocco with mosaic design at the bottom of the upper cover reflected at the top of the lower side and on the spine of triangular tooth like pattern of onlaid chestnut brown and light brown, with six gilt and black fillets following the triangular pattern, spine lettered in gilt, turn-ins with four gilt and blind fillets highlighted in black with an inner border of purple morocco and a strip of chestnut and brown calf at the bottom and top edges of the upper and lower turn-ins respectively, rich brown watered silk doublures with an inner marbled flyleaves of delicious browns, gold and palladian, all edges gilt. Housed in the original matching brown morocco edges slipcase covered in the marbled paper seen on the endpapers. Spine with some wear and rubbing.

£2500



FUNAZAKI, Eri.

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

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

7. FUNAZAKI, Eri & FLYNN, Danny.

Finger Prints.

ff [Flynn & Funazaki], 2011

No. 3 of a limited edition of 5. 97 × 98 × 23 mms. Handset and letterpress printed text by Danny Flynn. Multi-coloured illustrations by Eri Funazaki printed in letterpress and hand tooled in gold and blind. Pages folded in a double concertina style to be pulled out in opposite directions. Bound in goat skin and letterpress printed blue suede finished with gold and carbon tooling. In a full blue morocco box resembling a giant metal type of a pointing finger.

£1300

“The book is about a pointing finger, which you may commonly find in old posters and signposts. The whole design was inspired by this particular character, which seems to have visual authority over common text and even illustration. The design of the book was influenced by old wooden poster type and geometrical shape of printing furniture and quoins. It ends with a question, “Can it be trusted?” The answer is “Well I really don’t know...”

Eri makes superb finely bound artists’ books with her artistic partner and writer Danny Flynn. This collaboration began almost immediately after her graduation and they have since produced several works in a series involving letterpress, screen-printing, linocut-printing, and fine design bindings using various alternative book structures. Their book works have been exhibited in The Royal Academy Summer Show in 2014 and are among the collections of the Crafts Council.



8. FUNAZAKI, Eri & FLYNN, Danny.

One & Two.

ff[Funazaki & Flynn], 2011

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

£1300

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



A superb copy with an extra suite of woodcuts in a handsome binding by the Parisian bookbinder Madeleine Gras

**9. GRAS, Madeleine
MAILLOL, Aristide. LONGUS.**

Daphnis & Chloe.

Paris, Gonin, 1937

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

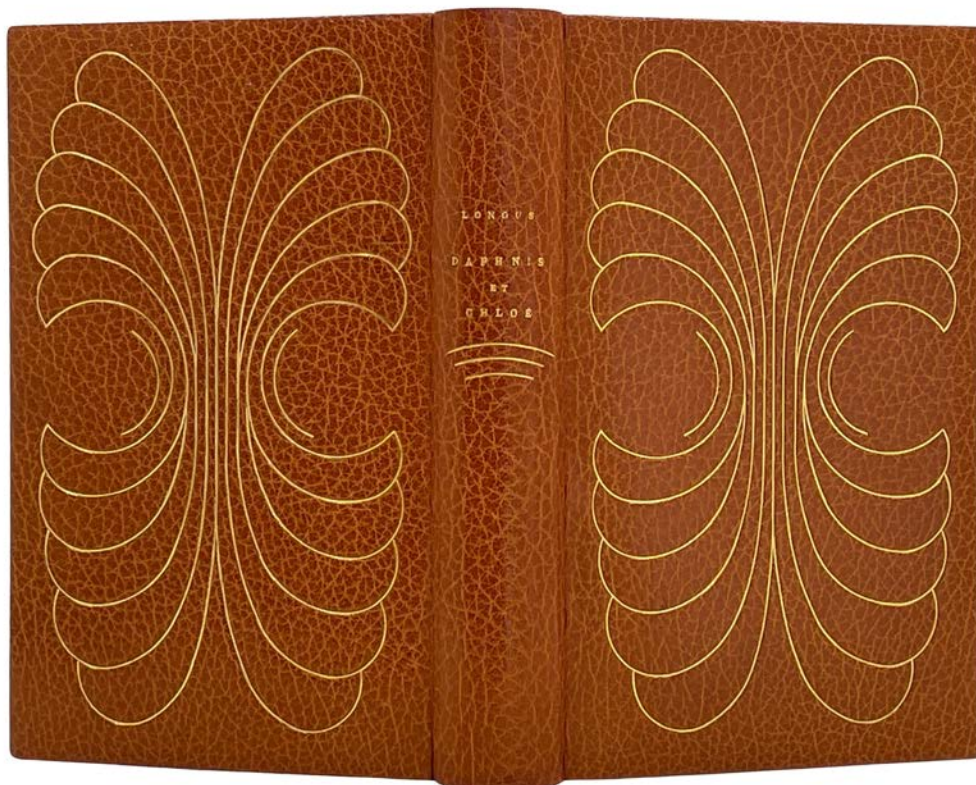
£3800

Madeleine Gras (1891-1958) was a Parisian bookbinder whose work was first exhibited at the 1922 Salon de la Société Nationale des Beaux-Arts. Her first teacher and a big influence was Henri Noullac who also taught Rose Adler. She worked with him until 1930 when she established her own atelier. She was influenced by Pierre Legrain and developed a modernist style, famously eliminating ribs from her spines so she could create an unbroken design across the entire cover.

A few copies of Gonin's 'Daphnis and Chloe' appeared with the 48 extra prints in sanguine and a very few with two extra suites in black and red. 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.

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

Duncan & Bartha, Art Nouveau and Art Deco Bookbinding, p.94 & 191



The Queen's Coronation service bound by the first woman member of the Guild of Contemporary Binders and the first female President of the Designer Bookbinders

10. GREENHILL, Elizabeth.

CORONATION SERVICE. The Music with the Form and Order of the Service to be performed at the Coronation of Her Most Excellent Majesty Queen Elizabeth II in the Abbey Church of Westminster on Tuesday the 2nd Day of June, 1953.

London, Novello & Company, 1953

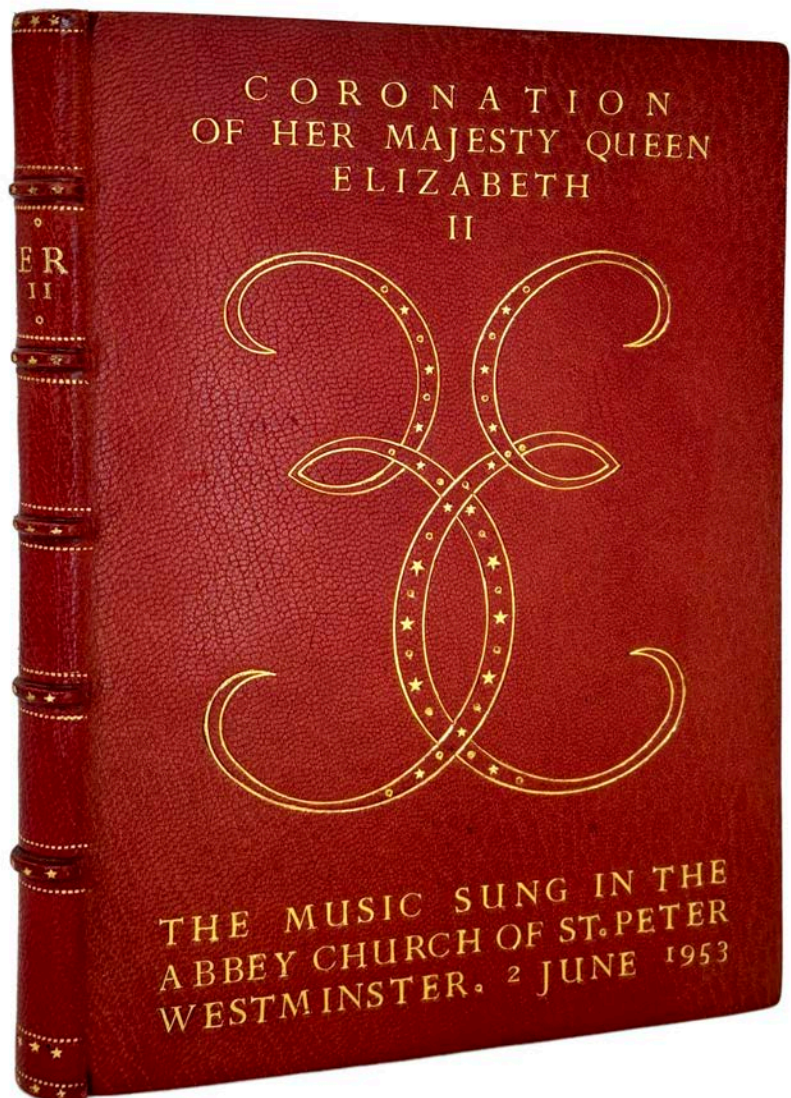
Pp. viii, 184. 8vo., bound by Elizabeth Greenhill (signed on lower turn-in) in full red morocco with dramatic reflected 'E' design in gilt tooled with gilt stars and curcles, gilt titling on upper cover, spine in compartments with raised bands, the bands tooled with gilt stars and dot borders, with EIIR in the second panel, turn-ins with gilt fillets and frond and flower tools in each corner, gilt circles at head and tail of spine gold printed fleur-de-lys patterned endpapers, all edges gilt, edge of boards ruled in gilt. A couple of tiny barely noticeable marks. A very handsome binding in excellent condition.

£3600

Elizabeth Greenhill's training was without parallel. She was first introduced to bookbinding by the great Roger Powell's father, whilst she was at school at Bedales. She went on to study under Pierre Legrain at the Ecole des Arts Decoratifs in Paris and later at the Central School of Arts and Crafts in London under Douglas Cockerell and William Matthews.

She was the first woman elected as a member of the Guild of Contemporary Bookbinders in 1961, becoming Secretary in 1967. She later became the first female President of the Designer Bookbinders in 1985.

Not listed in Duval: Elizabeth Greenhill Catalogue Raisonné.



Bound by an American bookbinder, with a contemporary booklabel of a woman collector from New York

11. GREGORY, Katharine.

O'NEILL, Eugene.

Strange Interlude. A Play by Eugene O'Neill.

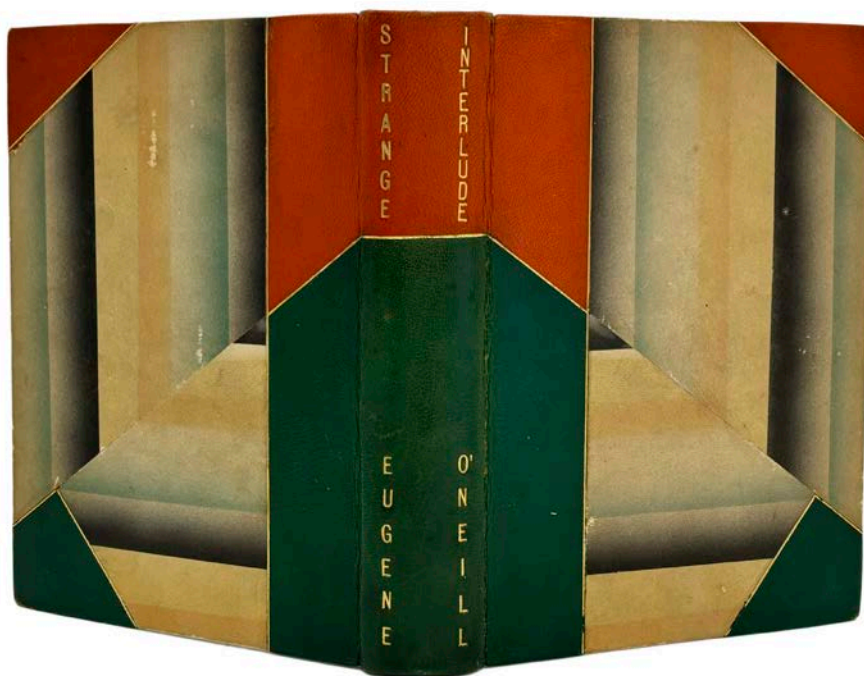
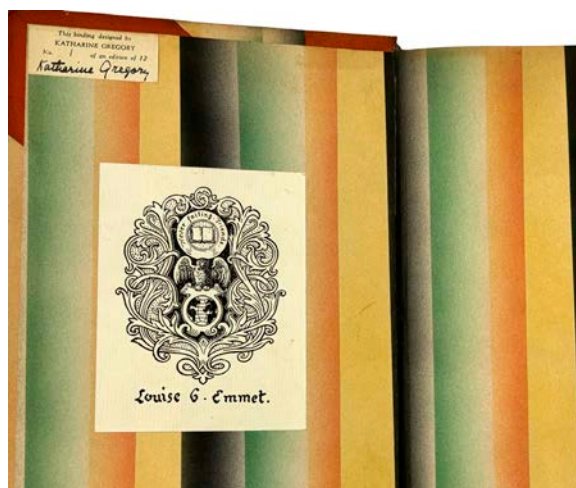
New York, Boni & Liveright, 1928

First edition. Pp. 352. 8vo., binding design by Katharine Gregory, with her signed ticket on the front pastedown 'This binding designed by Katharine Gregory No 1 of an edition of 12', half two-tone green and orange morocco, boards in airbrushed striped pattered paper in black, green, orange and yellow running both vertically and horizontally with matching endpapers, with gilt ruling and gilt titling to spine. A little rubbing to extremities and a few small scuff marks to the paper.

£1000

In a handsome art deco binding by Katharine Gregory who is quite possibly the American artist and sculptor and wife of John Gregory. John Gregory produced many public statues including the bas reliefs for the Folger Shakespeare Library and the panels on the structure and sarcophagus of the Huntington Mausoleum in California. In any event, this Katharine Gregory was an accomplished binder producing an eye-catching geometric design, firmly grounded in the art deco aesthetic. It would be safe to assume that the binding was completed in America around the time of publication.

With the bookplate of the New York collector Louise Garland Emmet on the front pastedown. She was the daughter of the Vice-President of the First National Bank of New York who had one of the largest collections of Chinese Porcelain ever put together in the US.



The red-deer charmingly hiding in the forest – a rich and witty binding by the British binder Kate Holland

12. HOLLAND, Kate.
GREGYNOG PRESS. FORTESCUE, The Hon. J.W.
The Story of a Red-Deer.

Newtown, Gregynog Press, 1935

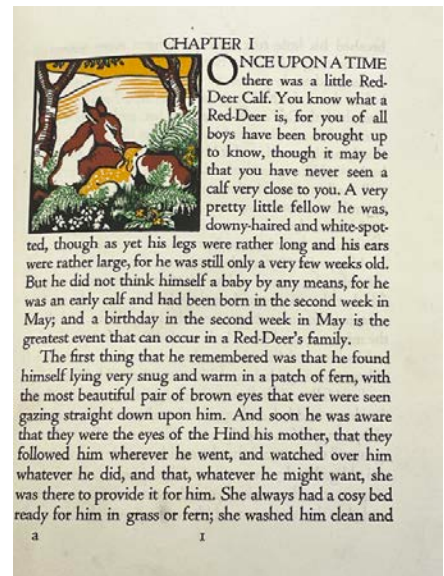
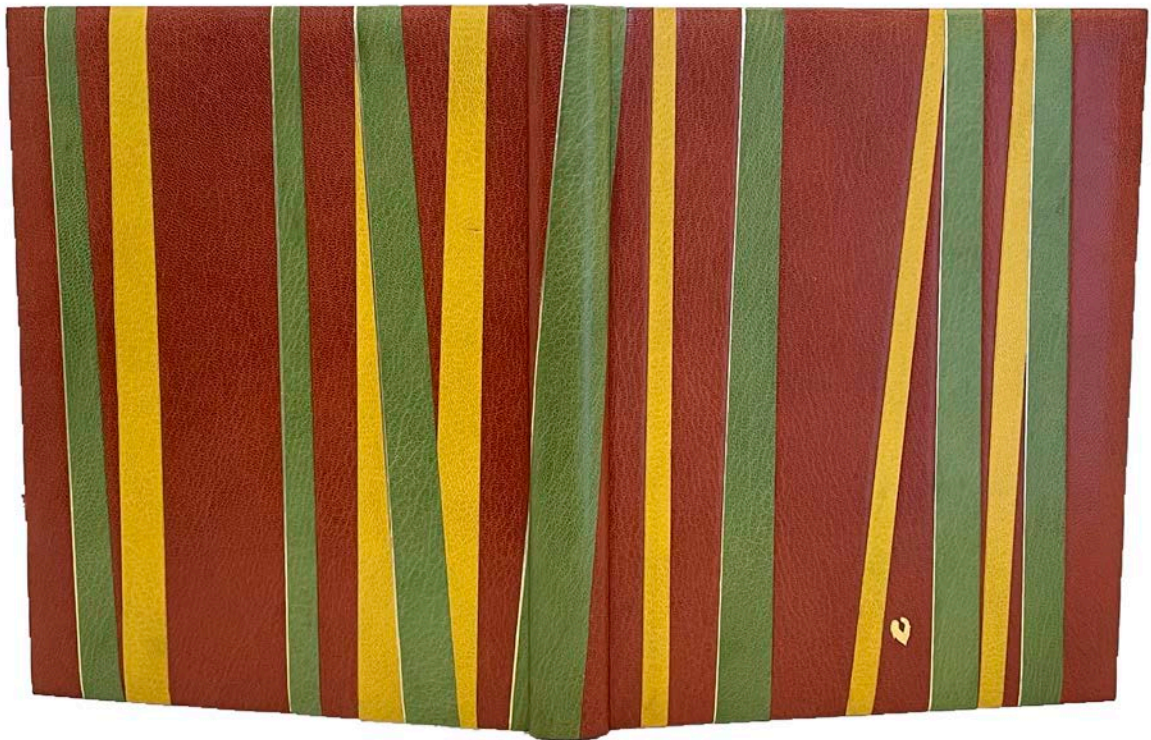
One of 250 copies. 11 illustrations by Dorothy Burroughes printed in colour at the head of each chapter, text printed in red and black. Sm. folio, bound by Kate Holland in full rust brown morocco with onlays representing a forest of citron and light green morocco on the spine and both sides with gilt ruled highlights to one side of the lengths of green morocco, there is a charming touch with the tail of a deer in gilt amongst the trees on the front cover, implying the deer is hiding in the forest, edges tinted yellow, yellow painted endpapers by the binder, housed in the original rust-brown and brown cloth velvet lined solander box with blind lettering along the entire length of the spine. In superb condition.

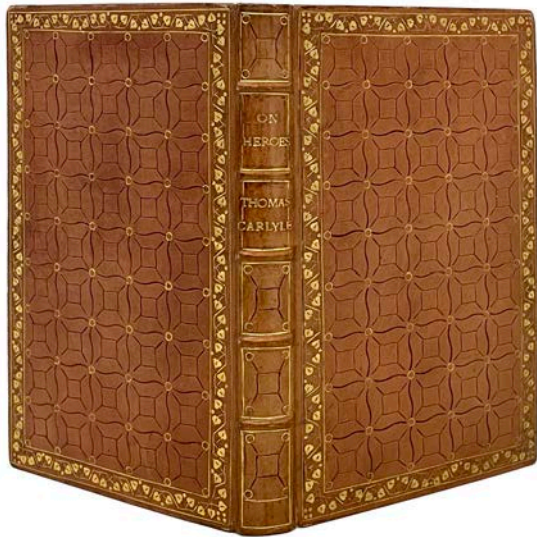
£3800

Fortescue's book was a very interesting choice of text. It was written for the author's 9 year old nephew and tells the story of a Red Deer on Exmoor from the animal's point of view. The precursor to another famous Exmoor animal book, Williamson's *Tarka the Otter*. Burroughes spent some time in Exmoor researching the background to her illustrations.

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.

Harrop: History of the Gregynog Press, 35





Bound by a New Zealand bookbinder who trained with Sangorski & Sutcliffe

13. JOACHIM, Mary Eleanor. CARLYLE, Thomas.

On Heroes, Hero-Worship and The Heroic in History. London, The Temple Classics, edited by Israel Gollanz, J.M. Dent & Co, 1902

Third edition. Portrait frontispiece of Oliver Cromwell, title page with decorated border. Pp. 12mo., Bound in 1905 probably by Eleanor Joachim (signed 19E.J.05 on the lower turn-in) in full tan calf with a remarkable and very unusual repeated incised pattern of inner and outer wavy squares with diagonal line to each corner and gilt circles breaking up the pattern, gilt tooled border of jagged lines, leaves and dots on each side between two gilt fillets, spine in compartments with raised bands, with incised patterns in panels with gilt rules and circles, spine titled in gilt in second and third compartments, turn-ins with double gilt fillets and three gilt dots the corners, all edges gilt. In extremely good condition.

£2600

Mary Eleanor Joachim (1874-1957) came from Dunedin in New Zealand to be a pupil at Sangorski & Sutcliffe's in 1903-4. This binding would appear to have been done after she left and had returned to Dunedin and set up business in the city at her studio in Crawford Street. She worked on commissioned projects and for exhibitions, and her work was noted for her use of gold tooling and blind tooling. She exhibited at the Otago Arts Society, the New Zealand Academy of Fine Arts in Wellington, and with the Auckland Arts and Crafts Club exhibition. She also exhibited her work in Melbourne at the First Australian Exhibition of Women's Work of 1907, where she won a silver medal and a special prize.

Marianne Tidcombe, Women Bookbinders, p.189-90

The cuts, lines and cross hatching of one of Britain's greatest women wood engravers inspires a British Designer Bookbinder

14. KEMP, Miranda. LEIGHTON, Clare. Four Hedges.

New York, Macmillan Company, 1935

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

£1300

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

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



LÉVY, Lucette H. (active 1920s & 1930s)

In the 1920s many women were drawn to the medium of bookbinding, perhaps influenced by the new modernist designs forged by Pierre Legrain. The women included the widows of bookbinders killed in the war and a whole new enterprising generation of young women who were searching for a fashionable vocation in the arts. As the Ecole Estienne was reserved for men, many women enrolled at the city's Ecole et Les Ateliers d'Art Decoratif, which had been founded in 1894. It is very probable that Lucette Lévy was among them. Binding instruction was offered first by Mme Rene Sergent and later by Lapersonne, Choffe and Genevieve de Léotard. On completion of the 4 year course, graduates sought employment in the city's main binding workshops or set out to establish themselves independently.

We cannot find many details about Lévy, apart from occasional bindings which have appeared in the rooms, viz. Christie's 2009, and a couple of bindings in booksellers' catalogues. The inscription in item number 18 identifying her as Mme Henri Lévy does give us a few clues as to the identity of this mysterious binder. Her apparent connection to the author Georges Duhamel implies that Lucette Lévy moved in literary circles and through her husband Henri was very possibly connected to the family of Gaston Lévy, the great collector, patron of binders and director of the Calmann-Levy publishing house which published Duhamel.

Lucette Lévy was clearly talented with great technical ability. Like Rose Adler and Genevieve de Leotard, with whom she may well have trained, she inclined to familiarising herself with the text and illustrations in a book to create an accord with it in her binding.

She was varied and adaptive in her styles of design and tooling, always being inventive with her approach to bookbinding throughout the 1920s and 1930s and using a variety of pictorial, abstract and geometric designs which were always excellently executed.

Here we have an unprecedented collection of 9 bindings from her hand, in a fascinating variety of styles.

Elegant pictorial binding, showing great skill in onlay technique, with very charming pochoir woodcuts

15. LÉVY, Lucette H.

ELDER, Marc. MARTIN, A[ntoine]-M[arius].

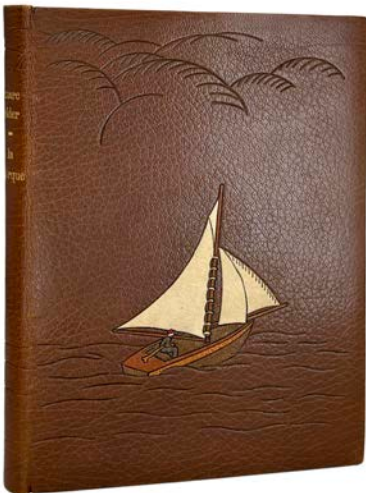
Le Peuple de la Mer: Le Barque.

Paris, Rene Kieffer, 1924

No. 115 of 500 copies on papier vergé blanc de cuve. 111 pochoir woodcuts by Antoine-Marius Martin, all signed in the wood. 4to., original full brown morocco by Lucette H. Lévy signed on the upper turn-in, with a barque of onlaid ivory, tan, chestnut and dark brown morocco on the upper cover with a sailor in a red onlaid morocco hat, sea and sky tooled in blind, spine titled in gilt, triple gilt fillets on turn-ins with an additional border in blind, marbled endpapers, original wrappers bound in, edges with gilt fillets. Housed in the original half brown morocco and marbled paper chemise. Extremely mild fading to spine, otherwise very good.

£1500

Martin produced some really charming woodcuts for this Kieffer printing of Elder's *Le Peuple de la Mer* which reflect his tale set in a coastal village, focusing on Urbain Coët, a skilled boat builder, and the jealousy sparked by the naming of his new boat.



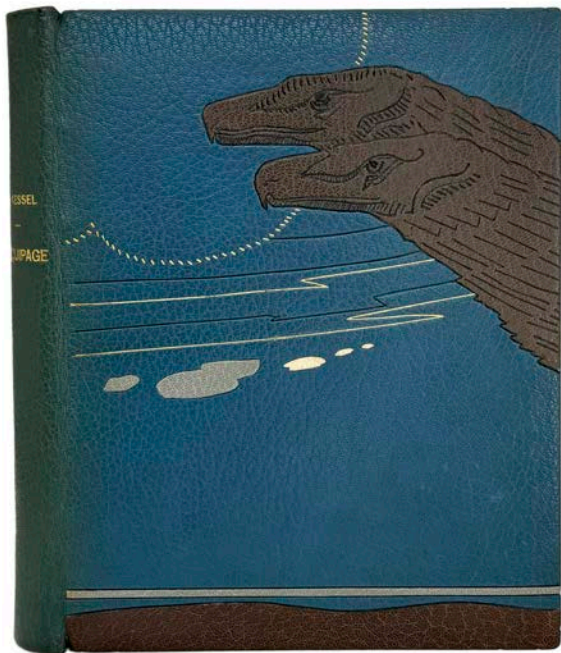
Dramatic pictorial binding of eagles in the sky with some excellent onlays and tooling, on a novel about the crew of a WWI reconnaissance plane

16. LÉVY, Lucette H.
KESSEL, Joseph. LE BRETON, Constant.
L'Équipage.
 Paris, Librairie Gallimard, 1925

No. 36 of 420 copies on Lafuma-Navarre paper. 41 wood engravings by Constant Le Breton, printed in grey/blue. 4to., original full blue morocco, reflecting the colour of the engravings, by Lucette H. Lévy signed on the upper turn-in, with a design on the upper cover of onlaid brown leather being 2 eagle heads tooled in blind and onlaid brown, pale blue and ivory morocco clouds and earth lines, gilt and black tooling, spine titled in gilt, gilt fillets on turn-ins, brown watered silk doublures, original wrappers bound in. Housed in the original half brown morocco and marbled paper chemise and slipcase. Slight mild fading to spine, otherwise very good.

£1700

A WWI novel by Joseph Kessel focussed on the crew of a two-man reconnaissance plane, it would seem it is inscribed in memory of the author on the half title. Lévy has responded to the blue colour of the illustrations and the sentiment of the story in her dramatic binding.



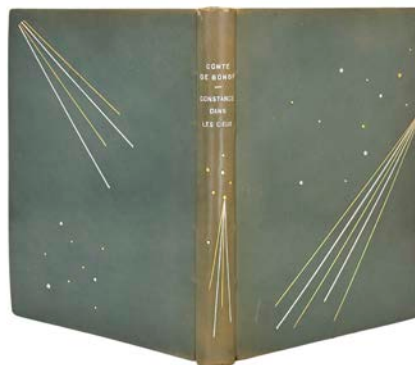
Pochoir illustrations by Marty in an Art Deco celestial binding with uplifting use of gold and silver

17. LÉVY, Lucette H.
DE BONDY, Comte de. MARTY, A.-E.
Constance dans les Cieux.

Paris, Georges Servant aux Éditions de la Lampe d'Argile, 1925

No. 147 of 250 copies on velin d'Arches of a total edition of 275. 12 watercolour pochoir illustrations by Marty. 8vo, original Art Deco bookbinding by Lucette Lévy signed on the front turn-in of full pale green/blue calf with tooling resembling rays of sun or moonlight with circles or stars in gold and silver on both covers and spine, silver lettering on spine, the design goes over onto the turn-ins, dramatic silver endpapers, original wrappers bound in, edges tooled with silver dots, top edge silver. Fading to spine and a wear to the head and tail of spine, housed in the original calf and silver paper chemise.

£1700



In a fine Art Deco binding, affectionately inscribed to the binder by the author

**18. LÉVY, Lucette H.
DUHAMEL, Georges.
Confession de Minuit.**

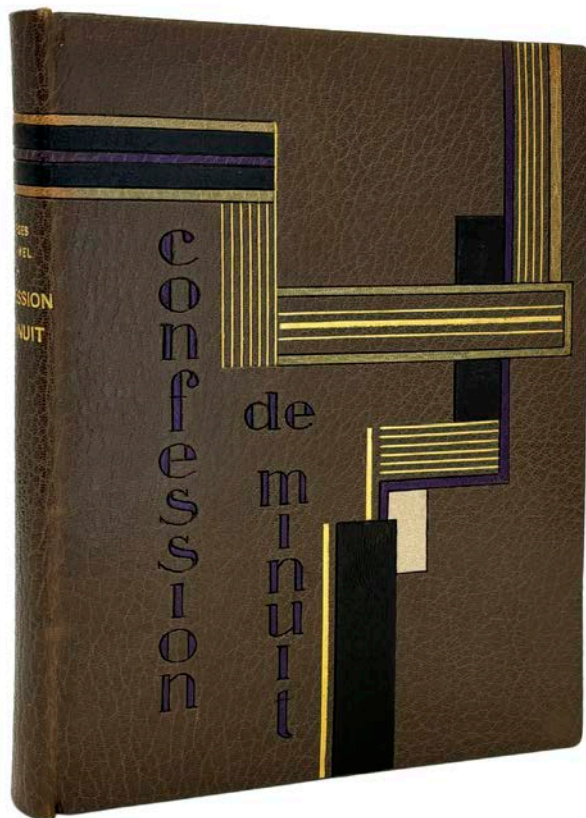
Paris, Henri Jonquières, 1926

First edition. 31 lithographic illustrations by Berthold Mahn. No. 41 of an edition of 540, this being one of 460 on velin de Montgolfier. 4to., original full brown morocco Art Deco binding by Lucette H. Lévy signed on the upper turn-in, with onlaid geometric patterns in black, purple, olive green and white morocco, with parallel geometric lines tooled in gilt and black to form patterns across the spine and both sides, inlaid lettering in purple morocco outlined in black on upper cover in a typical art deco font, spine lettered in gilt, turn-ins taking the geometric design in the corners with the same colours of onlaid morocco and gilt ruling, dramatic metallic endpapers, edges and headcaps with gilt and black tooling and dots, top edge gilt, others uncut, original wrappers bound in, housed in the original half morocco chemise with the same metallic paper sides. Very good.

£2700

A splendid binding by Lucette Lévy, with perhaps a nod to the style of the bindings of G enevieve de L eotard (see the work in this catalogue) who may well have been her teacher. Inscribed by the author to the bookbinder as Mme Henri Levy "ami de mes livres, et donc mon amie" on November 18th, presumably in the year of publication.

This inscription does give us a few clues as to the identity of this mysterious binder. Her connection to Georges Duhamel implies that Lucette L evy moved in literary circles and through her husband Henri was very possibly connected to the family of Gaston L evy, the great collector, patron of binders and director of the Calmann-L evy publishing house which published Duhamel.



A masterclass in onlay, inlay and blind tooling, creating a remarkable textured image

19. LÉVY, Lucette H.
COLETTE.

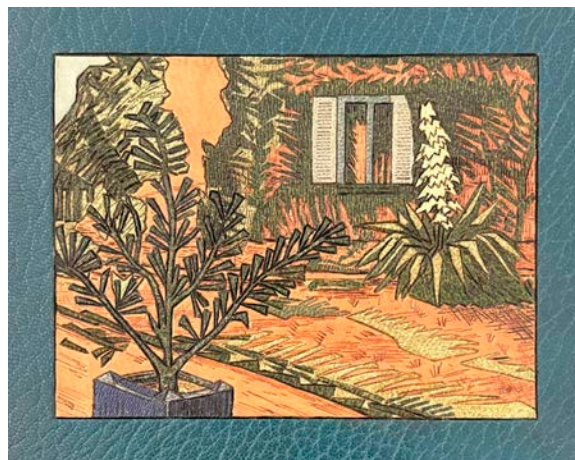
La Maison de Claudine.

Paris, Arabesque, Édition Rouffé, 1927

One of 30 copies on japon, signed by the editor, of a total edition of 333 copies, with an extra suite of the woodcuts bound next to each individual woodcut. Colour woodcuts by André Deslignières. Sm. 4to., original bookbinding by Lucette Lévy signed on the front turn-in of full green/blue morocco with a leather copy of one of the woodcuts in superb onlaid tan calf and green, blue, pale green, white, light and eggshell blue moroccos, tooled in blind producing a remarkable textured image, spine with raised bands lettered in gilt, turn ins and edges with art deco style gilt fillets and onlaid morocco borders, edges with black circles and gilts tooled patterns, dramatic metallic patterned endpapers, original wrappers bound in, housed in the original chemise and slipcase of green/blue morocco and metallic patterned paper. Spine slightly darkened, otherwise a very good copy.

£1700

Andre Deslignières' colour woodcuts are extremely charming, Lévy has responded to them with a splendid reproduction of one of cuts in many coloured moroccos and calf – a masterclass in technique and blind tooling.



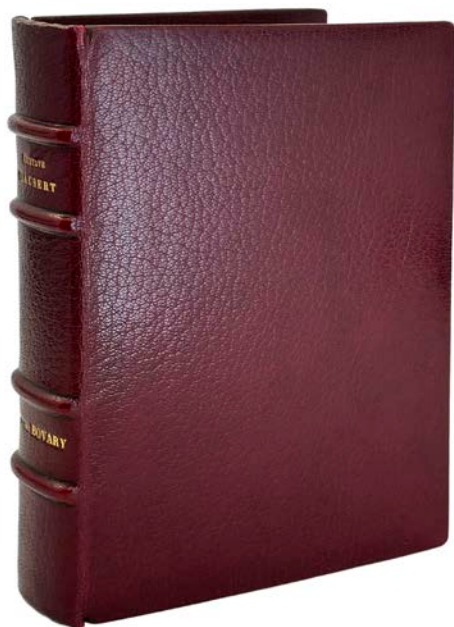
Jansenist binding with pochoir illustrations

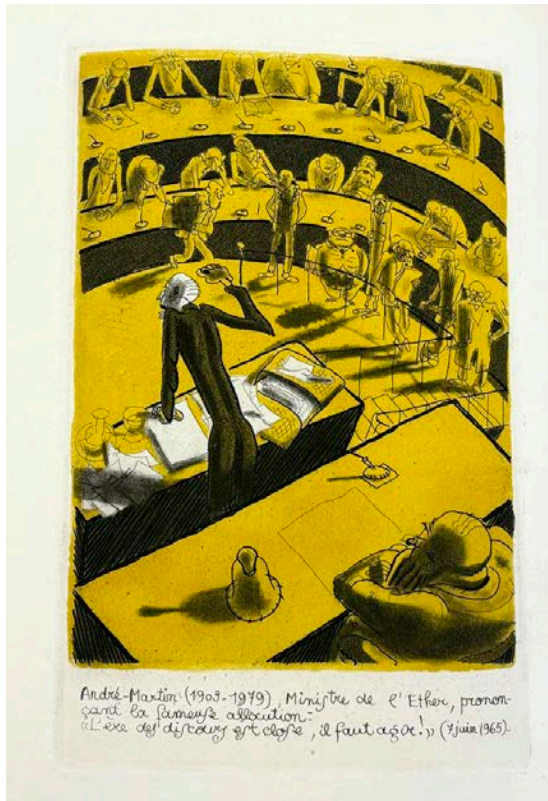
20. LÉVY, Lucette H.
FLAUBERT, Gustave.
Madame Bovary.

Paris, Henri Cyral, 1927

71 pochoir illustrations by Pierre Rousseau. One of 965 copies on velin de rives. 8vo., full deep red morocco by Lucette Lévy, signed on the upper turn-in, jansenist style binding with elaborate doublures of tan morocco with an onlaid, dark red morocco strapwork pattern with a single fillet gilt border and edges with double gilt fillet, spine with raised bands, titled in gilt and watered silk free endpapers, secondary marbled endpapers, original wrappers bound in. Housed in the original half dark red morocco and marbled paper chemise. Very good.

£1400





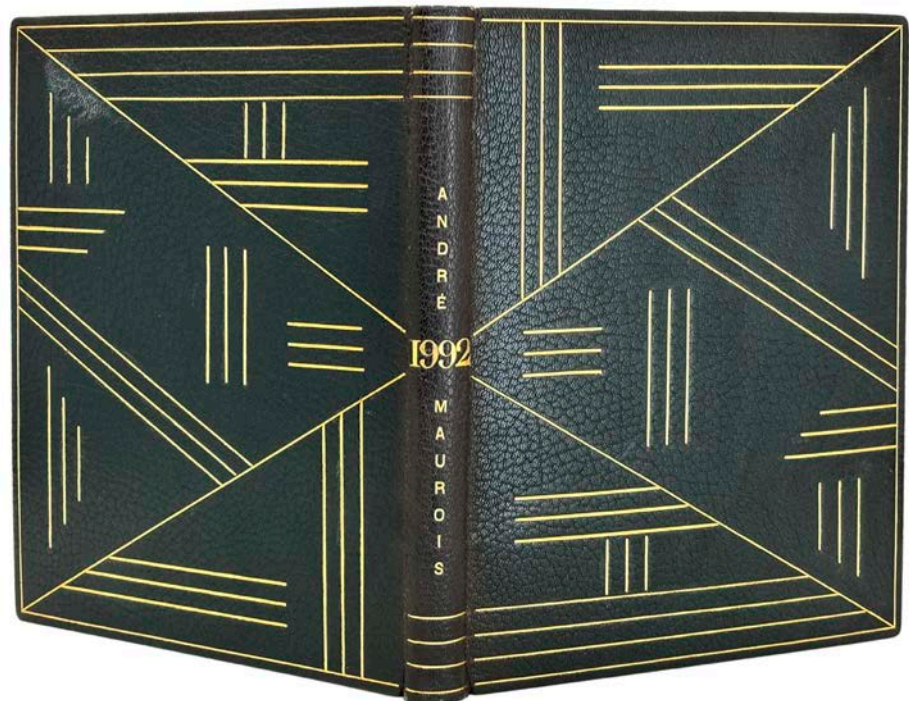
An important work of speculative futurist fiction with a modernist geometric binding

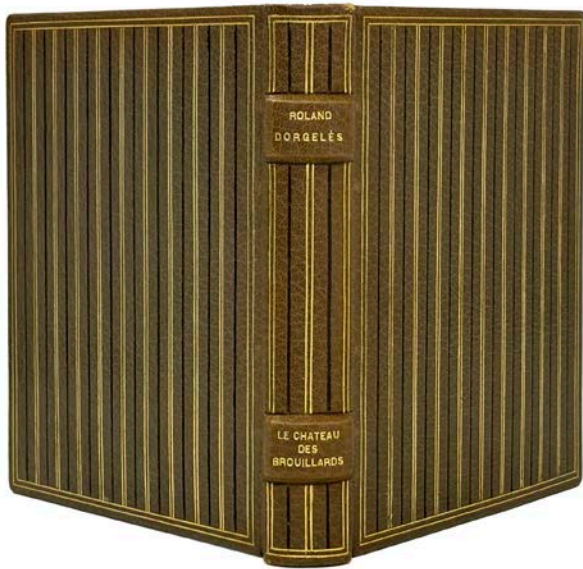
21. LÉVY, Lucette H.
MAUROIS, Andre. BRULLER, Jean.
Deux Fragments D'Une Histoire Universelle, 1992.
 Paris, Paul Hartmann, 1929

No. 109 of 325 copies on *Velin de Rives Blanc*, of a total edition of 395. 17 colour aquatint engravings by Jean Bruller. Sm. 4to., bound by Lucette H. Lévy, signed on the upper turn-in, in full dark blue morocco tooled with gilt fillets in geometric patterns across both boards and the spine, spine lettered in gilt, triple gilt fillet pattern on turn-ins and gilt fillet on edges, metallic patterned paper doublures, original wrappers bound in. Spine a trifle darkened.

£2000

An important work of speculative fiction by Maurois, whose real name was Emile Salomon Wilhelm Herzog. Lévy has responded to it splendidly, producing an unusual modernist binding with geometric gold tooling and spectacular metallic endpapers. The gold fillets and triangular lines focus in on the future date of 1992 (based on 1929) in bold numbering on the spine.





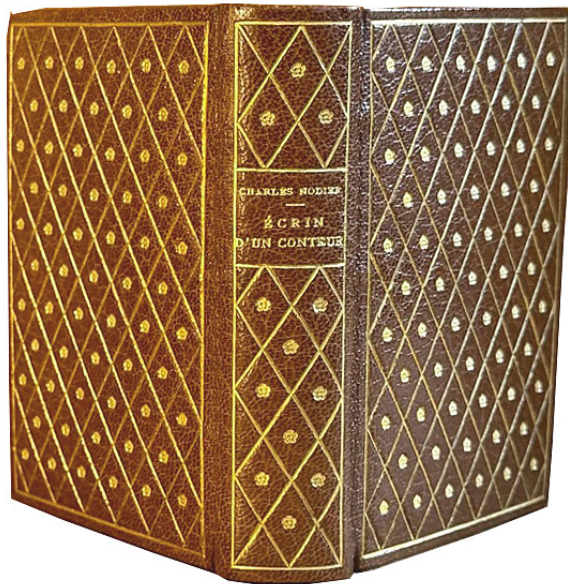
In a finely tooled binding – one of the binder's later pieces

22. [LÉVY, Lucette H].
DORGELES, Roland.
Le Chateau des Brouillards.
 Paris, Albin Michel, 1932

First edition. No. 157 of 175 copies printed on Hollande paper of a total edition of 655 copies. 317 pp., bound by Lucette Lévy in full light brown morocco, with multiple vertical gilt fillets and blind rules within a double fillet border on each side, spine ruled similarly with two broad spine bands lettered in gilt, top edge gilt, others untrimmed as issued prior to putting into wrappers, turn-ins with double gilt fillet border and single blind rule, patterned metallic endpapers, original wrappers bound in, housed in the original worn pale olive green morocco and metallic paper chemise. Spine very slightly faded, otherwise very good.

£1500

Although this book is not signed, it came with the others in the group and by its style and accuracy of tooling must have been executed by Lévy.



The smallest of the bindings we have by Lévy with elaborate gold tooling

23. LÉVY, Lucette H.
NODIER, Charles.
Écrin d'un Conteur, Choix de Contes.
 Paris, G. Charpentier, 1887

2 aquatints after drawing by A. Ferdinandus, engraved by F. Massé. 369 pp. 11.5 × 8 cms. 12mo, bound by Lucette Lévy in full brown morocco, elaborately tooled in gilt on both sides and spine with a lattice pattern with in a border on each side and spine, the centre of each lozenge with a gilt flower tool, spine lettered in gilt, doublures with a matrix of flower tools with in two gilt fillet borders, watered silk free endpapers, original wrappers bound in. With the original chemise. A very handsome book in excellent condition.

£1400

LIMOUSIN, HÉLÈNE.

Limousin graduated with honours from the Ecole Estienne in 1999. She then set up in Cholet in 2003 as a bookbinder and gilder. She is very inventive and has developed some fascinating new techniques in binding including this articulated technique with bone and working leathers, papers and other materials to adapt to the contents of the books. I first found her work at a Paris book fair a three years ago and am intrigued by the way she keeps adapting and developing her techniques and skills. Her work is sensuous and exquisite and always sensitive to the texts and artists' printings that she likes to bind. These articulated bindings are remarkable and incredibly satisfying to hold and manoeuvre.

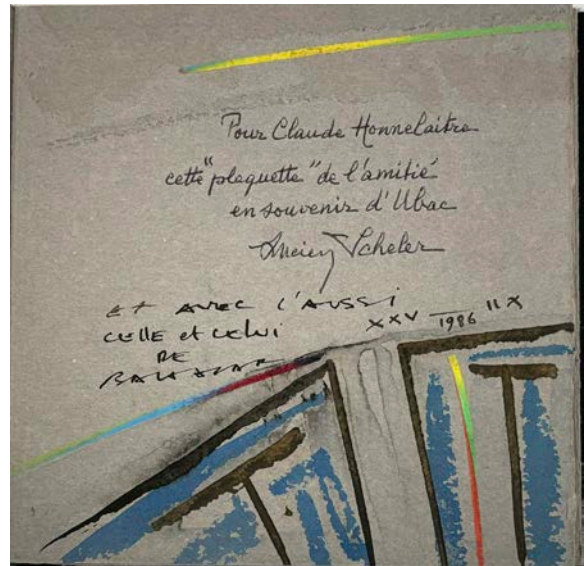
A unique copy inscribed to the French woman bookbinder Claude Honnelaitre in an articulated bone binding

24. LIMOUSIN, Hélène, bookbinder.
SCHELER, Lucien. BALTAZAR, Julius.
Le Voyant à Raoul Ubac.

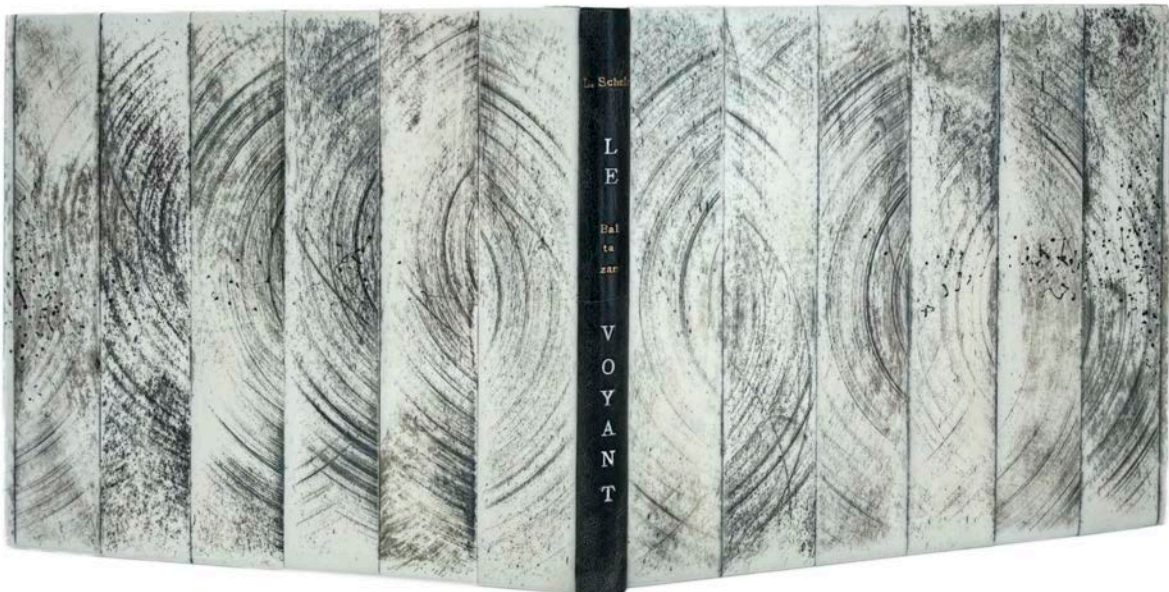
Paris, Édition chez J. Matarasso, 1985

No. 28 of 44 copies, signed by the author and illustrator. Embossed drypoint engraving by Baltazar One of 37 copies printed on Richard de Bas paper in a unique binding by Hélène Limousin made in 2022, signed on the lower doublure, the sides are made of bone which has been articulated so that the covers are flexible, the bone has been painted and engraved in an abstract pattern including semicircles and dots, spine of blue calf, titled in white and gilt, reverse calf doublures. Housed in the original blue calf backed chemise with white and gilt lettering on the spine and blue calf edged slipcase lined with yellow paper and with onlaid yellow paper circles.

£2800



With a unique painted presentation page inscribed to the French bookbinder Claude Honnelaitre from the author and illustrator 'en souvenir d'Ubac', dated 1986. Baltazar is a well known Parisian artist and engraver who had a great friendship with Raoul Ubac. The Bibliotheca Wittockiana had a large retrospective of his work in the 1980s and in the 1990s he created a massive masterpiece which was exhibited literally on the floor of the Champs-Elysees from the Arc de Triomphe to the roundabout. Scheler was a French writer, poet, publisher and bookseller who was an important part of the literary resistance against Nazism.





Miniature articulated bone binding

25. LIMOUSIN, H  l  ne, bookbinder.
LOUYS, Pierre.
La Pluie [The Rain].

Paris,   dition du Capricorne, 2008

No. 8 of 10 copies, signed, and printed on suminagashi japon paper by Anick Butre. 3.5 x 5 cms, in a unique binding by H  l  ne Limousin made in 2022, signed on the lower doublure, the sides are made of bone which has been articulated so that the covers are flexible, the bone has been painted and engraved to depict rain falling on the earth, tan calf spine decorated with silver and black and with tiny black lettering, smoke black metallic morocco doublures, housed in the original borwn paper covered claimshell box, lettered in black and gilt on the spine.

  2000

Bound in the 1930s by an exceptional woman bookbinder who became an award-winning author

26. [MEYER] EDGAR-FAURE, Lucie.
FRANCE, Anatole.
Rabelais.

Paris, Calmann-L  vy, 1929

No. 440 of 2500 copies on papier v  lin du Marais. 8vo., in an elegant signed Art-Deco binding by Lucie Meyer Edgar-Faure of terracotta red and tan morocco with a demi-circular of blue, shagreen with borders of gilt, spine with raised bands, titled in gilt, turn-ins with thick gilt onlaid border, marbled endpapers, housed in the original terracotta morocco edged, marbled paper covered slipcase. Very good.

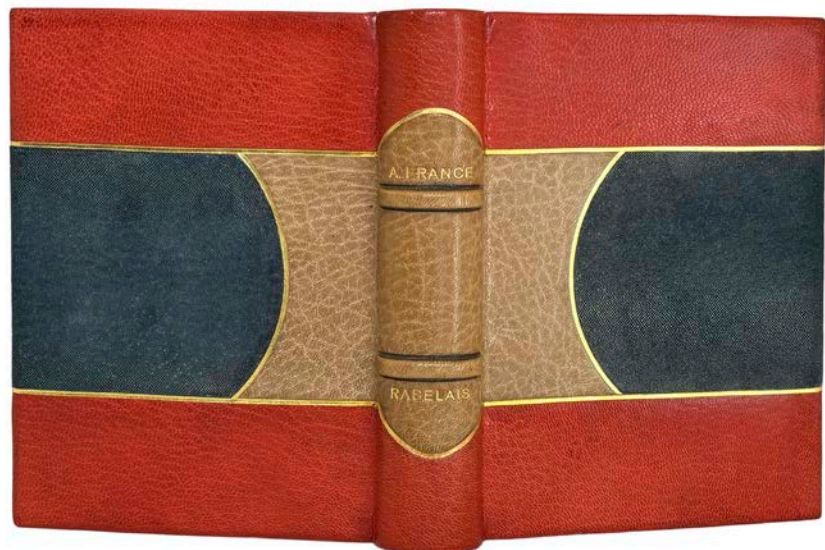
  2200

Lucie Meyer, later Edgar-Faure, (1908-1977) was from Alsace. On the guidance of her uncle, Julien Cain, she studied History of Art at the Sorbonne and then established herself as an exceptional bookbinder, showing her work at a number of exhibitions including the Salon des Independants in 1930 and the Salon du Livre d'Art in 1931 alongside Rose Adler, Louise-Denise Germain, Anita Conti, Germaine Schroeder, Marius Michel and Leon Gruel.

In 1931 she also married Edgar Faure, the future President of the Council and Minister of State, after which she signed her bindings Lucie Edgar-Faure rather than Lucie Meyer, thus dating this work after

1931. Her work was very highly regarded both at home and abroad, so much so that in 1937 she was asked to bind the golden books which the City of Paris gave to the British princesses, Elizabeth and Margaret.

The war ended her bookbinding life. She and her husband went to Algeria with General de Gaulle and she worked as the attache at the Foreign Affairs Commission of the National Liberations Commission. In 1943 with Robert Aron she edited the *Nouvelles Editions fran  aises*, which became the first magazine to be published in Paris after Liberation. In the 1950s she began a further literary career after the publication of her *Journal d'un voyage en Chine* in 1958, proceeding to publish around ten award-winning works.





A miniature but massive collaboration by some of the greats of the Book Arts including the noted woman bookbinder Tini Miura

**27. MIURA, Tini.
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.

28. PROLE, Jill.

LEVI, Primo.

The Periodic Table by Primo Levi.

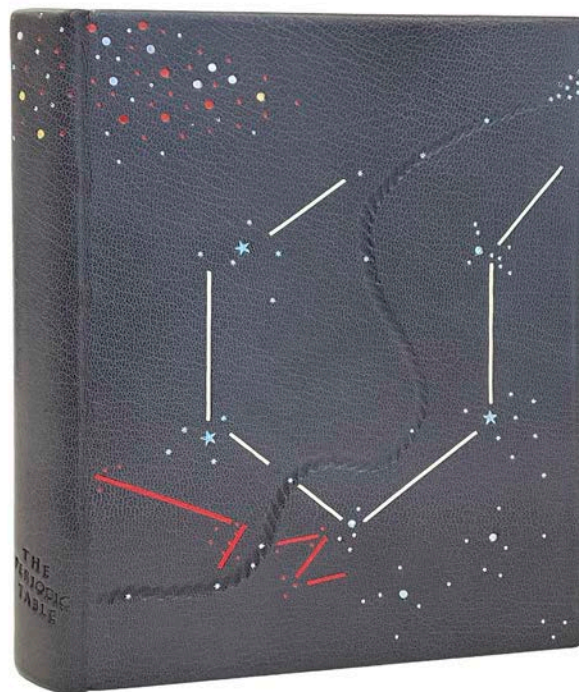
London, Folio Society, 2011

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 morocco with dna string design in blink across both covers and circles, lines and stars tooled in metallic blue, silver and gold and red and onlaid lines and semi circles of white, red, blue, brown and black morocco, 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 morocco and silver lettered spine label. In superb condition.

£2500

A very accomplished bookbinding 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.



Two of the great masters of the art of bookbinding meet in the creation of this book

29. SMITH, Sally Lou.

Four Lectures by T.J. Cobden Sanderson.

San Francisco, The Book Club of California, 1974

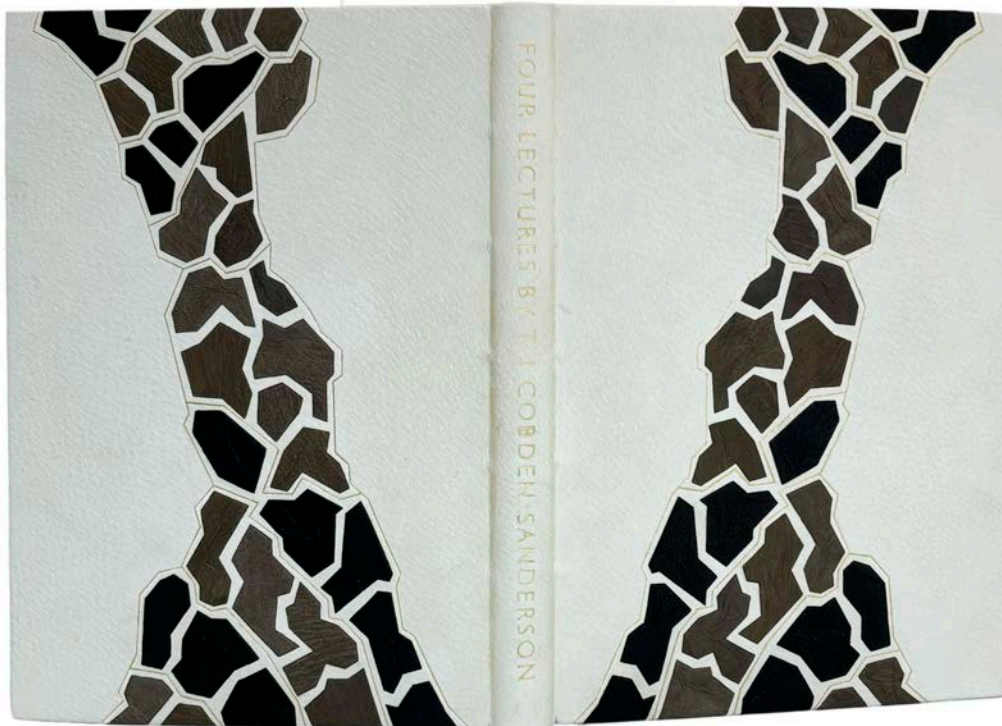
Edited by John Dreyfus. One of 450 copies. 4to., in a special designer binding Sally Lou Smith, signed with her monogram on the lower doublure, full white pigskin with a tree trunk like design down both sides of unlaid puckered black and slightly varying brown moroccos with angular gilt ruled lines, the inner doublures of black morocco have the same pattern with inlaid varying brown moroccos with angular blind and gilt patterns tooled onto it, spine lettered in gilt, housed in the original black morocco backed, black cloth clamshell box with gilt lettering on spine. In very good condition.

£6800

Together with a signed, handwritten letter by Sally Lou Smith from her home in London and dated 18 November 1996 describing the book's provenance to Mr Robert Dietz, the collector from New Mexico. She lets him know that she bound the book in 1976 as a commission from Norman Strouse. 'I have no news of where it has been since Mr Strouse had it but am very pleased to know where it is now'.



Sally Lou Smith (1925-2007) was one of the most influential teachers of fine binding in the UK and a Fellow and President of Designer Bookbinders. Two great masters of the art of binding, Cobden-Sanderson and Smith meet in the creation of this book – a triumph. The binding reflects Sally Lou Smith's words on binding she wrote in 'A Bookbinders' Florilegium': 'I bind books for the love of it ... 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'.



SONG, Haein.

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



**30. SONG, Haein
A Brief History Of...**

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

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

£600

**31. SONG, Haein.
Just-So Stories by Rudyard Kipling.**

London, Folio Society, 1991

Bound by Haein Song in 2010 in a Bradel binding with reverse goatskin spine. 168 × 242 × 31 mms. Front and back boards covered in hand dyed goatskin with white tooling. Monoprinted endpapers with leather joint to panel doublures. Housed in the original red cloth clamshell box with printed label on spine.

£1400



ILLUMINATORS, CALLIGRAPHERS & MINIATURISTS

Calligraphy and illustrations printed after work by Margaret Adams

32. ADAMS, Margaret.

STANBROOK ABBEY PRESS. SASSOON, Siegfried.

Something About Myself.

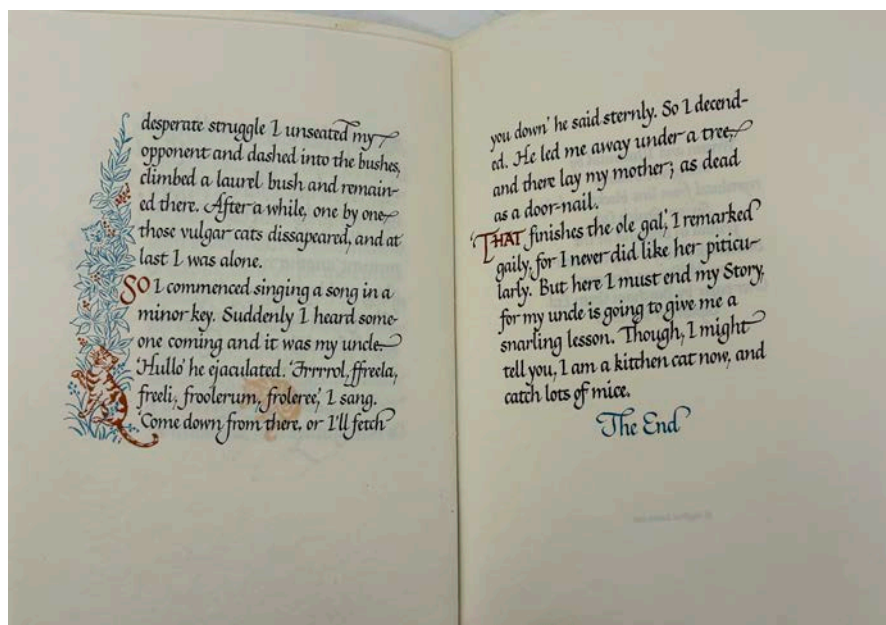
Worcester, Stanbrook Abbey Press, 1966

Calligraphy and illustration by Margaret Adams, reproduced from line blocks. One of 350 copies. Printed in black, brown, and blue on Millbourn Lexpar Cover paper by Barcham Green. 8vo., original cream wrappers with gilt cat on the front wrappers. A very good, fresh copy.

£200

Produced for Sassoon's 80th birthday, this is a charming story about a cat written by Sassoon when he was only 11 and printed here for the first time from his illustrated manuscript book 'More Poems' (1897). It is intentionally funny and more than a little cynical for an 11 year old: 'there lay my mother; as dead as a door-nail. "That finishes the ole gal", I remarked gaily, for I never did like her peticularly...'

Margaret Adams (1912-1996) studied at the Birmingham School of Art and was a pupil of Harry Adams and Daisy Alcock. She became a calligrapher and illuminator, being known for her work for the Stanbrook Abbey Press where she did the gilding and hand-lettering.



Cosway binding with a spectacular miniature by Caroline Billin Currie of the 'Ansidei Madonna' by Raphael

33. CURRIE, Caroline Billin.

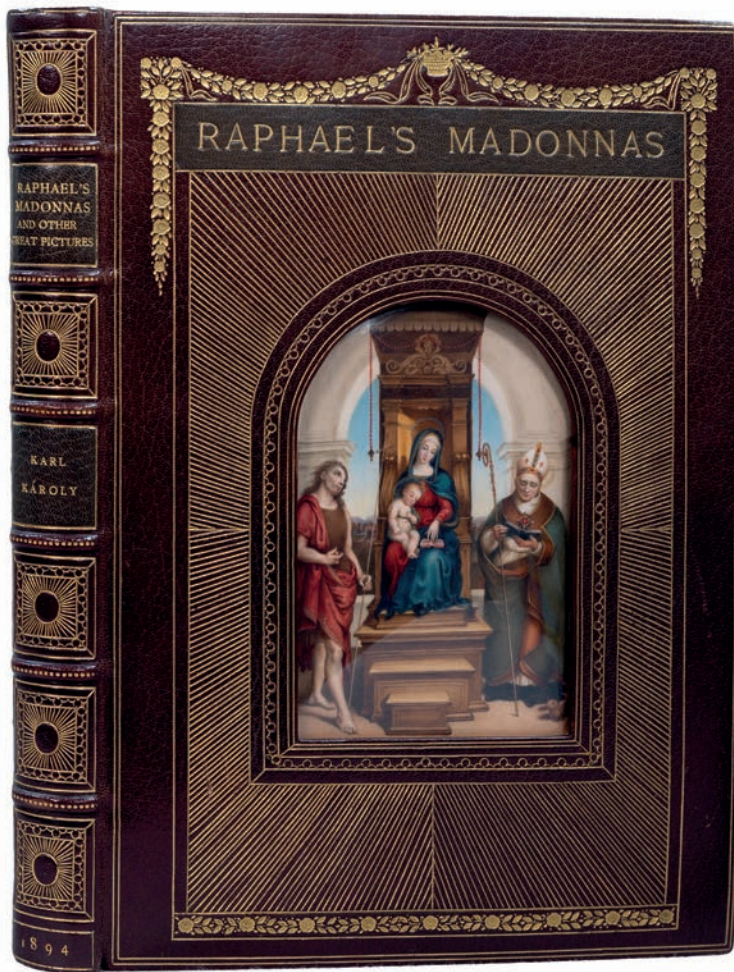
COSWAY BINDING. RAPHAEL. KAROLY, Karl [pseud.]

Raphael's Madonnas & other great pictures, reproduced from the original paintings, with a life of Raphael and an account of his chief works.

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

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

£16000



A generously illustrated catalogue of Raphael's Madonnas in an extraordinary Cosway binding. Miss C.B. Currie executed a full miniature reproduction of Raphael's early 16th century altarpiece 'Ansidei Madonna' which she copied from the original in National Gallery. Reputedly 'one of the most perfect pictures of the world' the Gallery had paid the Duke of Marlborough £72,000 in 1885 to acquire the Raphael from Blenheim Palace, the highest price ever paid for a picture at that time.

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

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

Fine work by an exceptional miniaturist, copyist, illuminator and art dealer in Germany

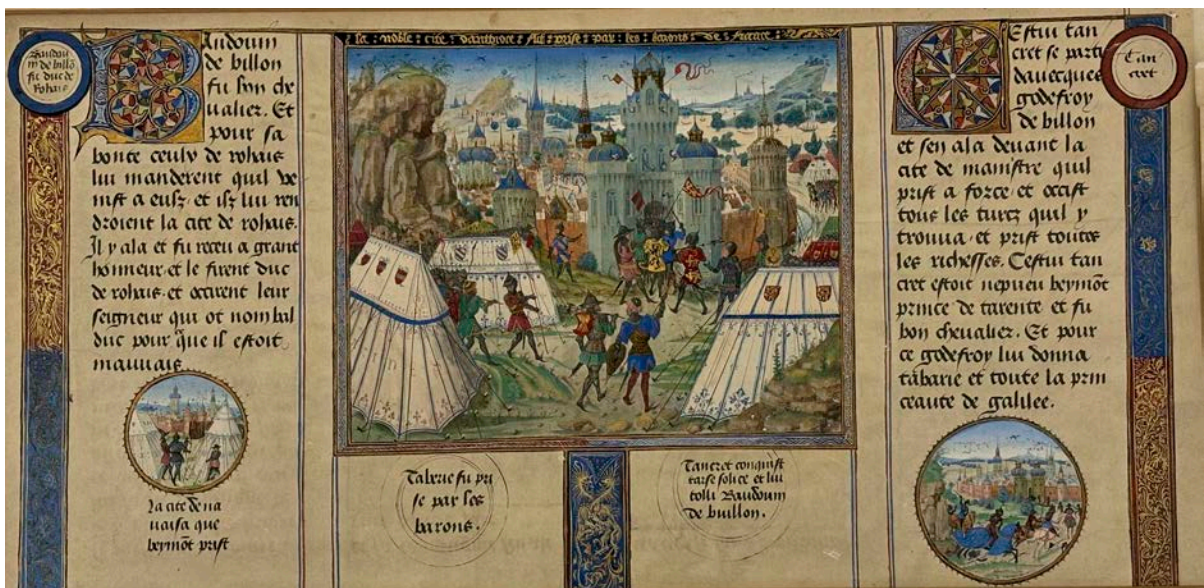
34. ECKARDT, Annette von Chronique de Jerusaleme.

Munich, 1925

An exceptional copy of a medieval manuscript of 1420 by Annette von Eckardt, originally painted for King Philippe of France. The text is printed and the bare outline of the the images, borders and initials, these have then been exquisitely and richly painted and illuminated by Annette von Eckardt. The large leaf has three paintings, two border columns and two elaborate initials illuminated in watercolour and gouache and highlighted in gilt. Mounted onto backing card. Inscribed in pencil with title, owner (Margaret Balfour Ogilvie) and the name of Annette von Eckardt the illuminator, the date it was done and her address. The back of the original frame is present with the label of an Edinburgh framer. Leaf a little darkened with a recent mount edge, replacing the old acidic one, few minor abrasions to the bottom-left of the central image and a tiny scratch to the foot of the roundel at the foot of the left-hand column.

£1400

An expertly executed reproduction of a large leaf of the 1420 manuscript 'Chronique de Jerusalem' made for King Philippe of France and now at the Royal Library in Vienna. The superb hand-illumination was done by the German artist, restorer, copyist, illuminator and art dealer **Annette von Eckardt** (1871-1934) who was trained at the Marseille Art Academy and the Munich Women's Academy. She was a highly accomplished artist and copyist, running her own workshop in Munich where she restored sculptures, enamel work, textiles and manuscripts, amongst many other things with many of her commissions coming from State museums. She also made remarkable copies of paintings, frescoes and manuscripts, for instance she copied Pompeian frescoes in their original size for the Prussian State Collections in Kassel. She also created copies of paintings and these medieval manuscripts for which she became particularly well-known. Here we have a superb example of her work.





A magnificent illuminated map and manuscript by the Birmingham artist, calligrapher and costume designer Truda Lane

35. LANE, Truda É.

The Travels of Marco Polo. Illuminated map on vellum depicting the Island of Madagascar.

Birmingham, 1951

63 x 53.5 cm illuminated map and manuscript drawn and written out on vellum with two panels of text in black and red ink taken from the 'Travels of Marco Polo' (1310) which describes the island of Madagascar, signed to the foot of the central panel. The central panel is an elaborate picture of the island done in black and variously coloured inks and gouache, incorporating the scenes described in the text and with a compass to the bottom right. All highlighted in gilt and surrounded by sinuous foliate borders in black and emerald green with gilt highlights incorporating two mermaids and a tribal king. The vellum sheet is laid down on thick card backing with a plywood back, now enclosed in the frame with a paper label giving title and date and a label for George L Brown, a fine art dealer, framer and gallery in Birmingham. In very good condition, framed. A couple of tiny scratches to the blank corners of the vellum and minor scuff to the lower left of the central panel.

£3900

Truda Éloise Lane was an artist, calligrapher and costume designer from Birmingham who taught there at the Moseley School of Art.

The text of this spectacular map describes navigating to and from Madagascar and its people, beliefs, economy, government, conflicts and native animals, including the legendary 'Roc' Bird: 'an extraordinary kind of bird which they call a rukh ... [resembles] the eagle but is incomparably greater in size being so large and strong as to seize an elephant with its talons and to lift it into the air ...'

36. LANGHORNE, Freda, calligrapher.

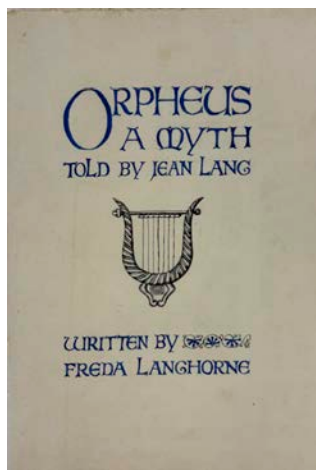
LANG, Jean.

Orpheus a Myth, told by Jean Lang, written by Freda Langhorne.

England, c. 1930

21 pp. manuscript written out by Freda Langhorne in blue and black ink with a lyre illustration on the front and with illuminated borders on each page and 20 large decorated initials in green, red, blue and black ink. Unbound in folded sheets.

£380



Jean Lang (1867-1932) wrote the extremely popular *A Book of Myths* first published in London and New York in 1914. In it was this poetic chapter about Odysseus. Freda Langhorne wrote out this chapter delicately and carefully adding some charming borders and initials, it is more than usually well-done.

Unique calligraphic artist's book inspired by Nature and the periodic table – a superb and poetic piece of work

37. LEAVITT, Nancy.

ALEXANDER, Pamela.

Table of Elements.

Stillwater, Maine, 1989

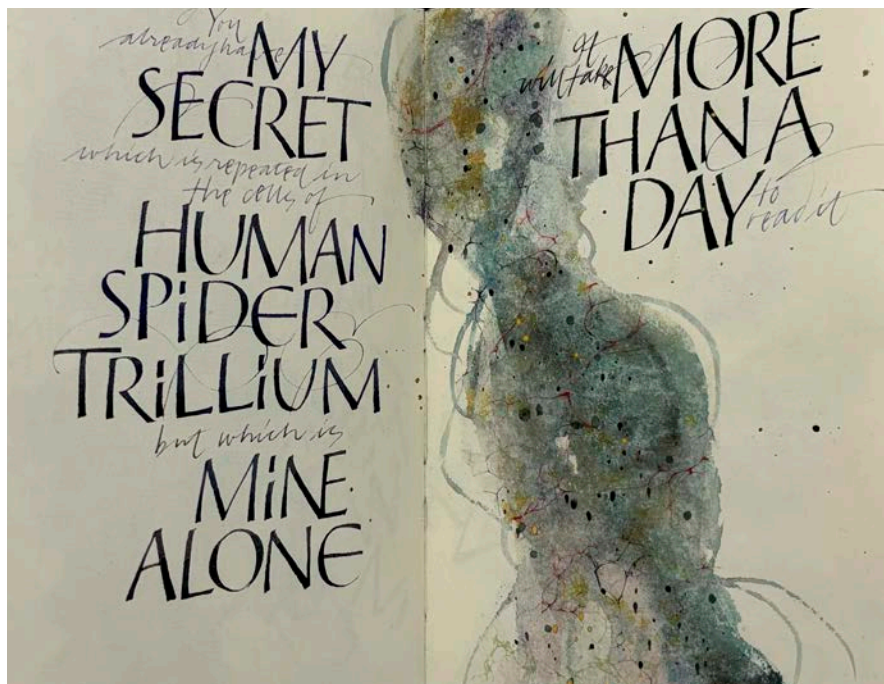
Written out, illuminated, constructed and bound by Nancy Leavitt. 34 unnumbered leaves, with calligraphic text throughout in different colour inks and hand-painted decoration in gouache and coloured inks by the artist on TH Saunders and marbled paper, final leaf with colophon with Leavitt's signature and dated '1989'. 8vo. (184 × 126 mm), original black marbled handmade cloth, original gouache pasted to spine, marbled endpapers, matching cloth box with mounted gouache to spine.

£3600

A fine example of the work of Nancy Leavitt incorporating her work as an artist, calligrapher and binder. For this unique work, made entirely by hand, Leavitt chose Pamela Alexander's meditative 62-line poem *Table of Elements* and has written and illuminated the whole. Large capitals are the key text, with smaller lowercase flourishes to create the detail, which Leavitt has then illuminated with watercolour, inserted leaves of marbled paper, small mounted gouaches, leaves stitched-in to create folding pages, and additional elements derived from the text itself. The colophon, signed by Leavitt in pencil, and written in a variety of coloured inks, is instructive: 'COLOPHON / POETRY – Pamela Alexander / PAINTING & Marbled /

Papers / CALLIGRAPHY / BINDING – c. Nancy Leavitt, 1989'; Leavitt's signature and the date are beneath in pencil and at right the note 'Gouache on TH Saunders'.

Nancy Leavitt has created more than 100 unique books since the mid-1980s and this work, dated 1989, appears to be the fifth she created. Inspired by nature and biology (Leavitt states '... I could not have had a better background in art than the one I had in biology...'). Leavitt's exceptional work is held in prestigious institutions and private collections worldwide.



One of 26 deluxe copies with an original watercolour, an extra suite and the fine hand lettering of Suzanne Moore

38. MOORE, Suzanne.
CHELONIIDAE PRESS. ROBINSON, Alan James.

A Fowl Alphabet.
Easthampton, MA, Cheloniidae Press, 1986

One of 26 full vellum deluxe copies (of a total edition of 231 which includes 150 regular copies, 50 deluxe copies and 26 of these full vellum deluxe copies, plus 6 individual full manuscript and watercolour copies), signed by the artist. 26 wood engravings of birds by Alan James Robinson, one for each letter, with the letter of the alphabet and the Latin names of each bird written out by Suzanne Moore in various colour inks. With an original watercolour signed by Robinson of the Hornbill and a full suite of the 26 wood engravings all signed by Robinson with a blind-stamped set of the line-cut initials all in a vellum backed cloth chemise. 48 leaves of Rives lightweight paper folded and unopened with printing on alternating rectos and versos. Text printed by Harold Patrick McGrath in brown and black. Svo., bound by Gray Parrot in full vellum, lettered in gilt on the spine and in a clamshell box together with the chemise with the extra material. In excellent condition.

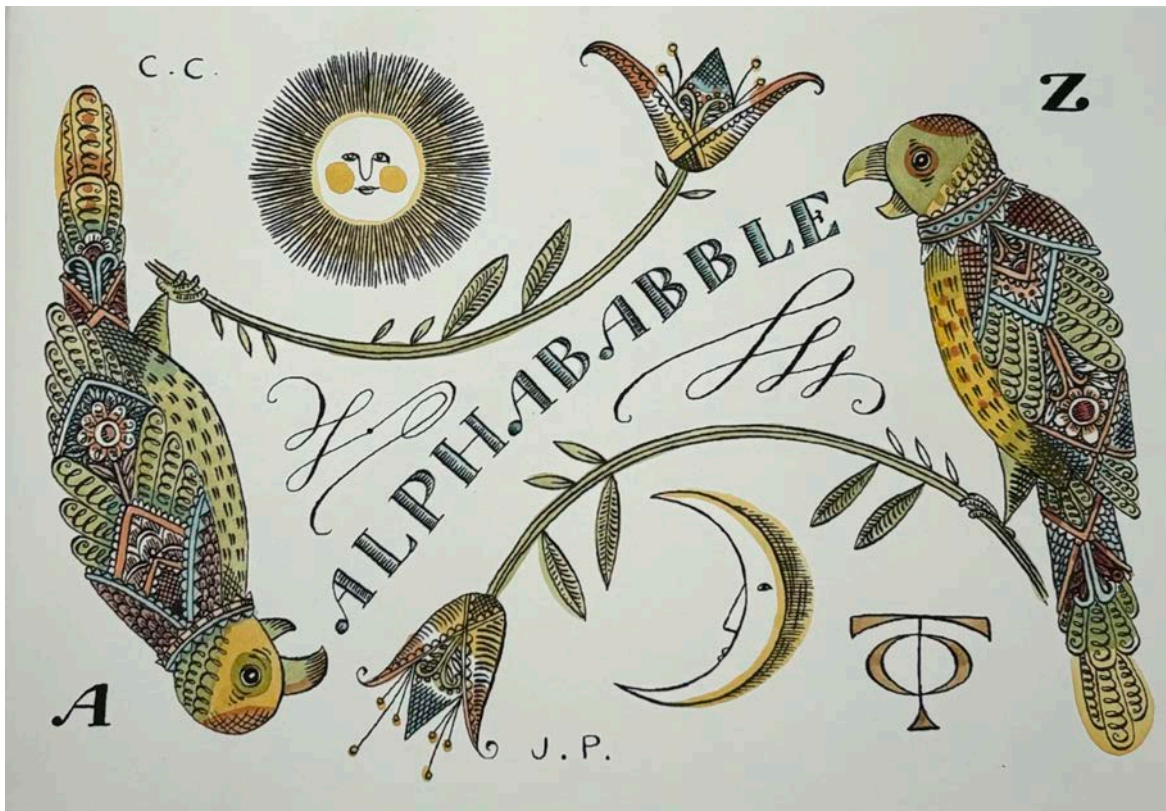
£3800

The text is culled from *Animate Creation*, a popular edition of *Our Living World* by Rev. J.G. Wood, Vol. II Birds 1885. Cheloniidae Press catalogue and prospectus for the book are included.

A remarkable, imaginative and beautifully printed alphabet with Suzanne Moore's superb lettering.

Suzanne Moore is an American book artist, calligrapher and illuminator. She is thoroughly modern in her approach, as she writes she 'weaves word and painted image with form, content and structure into spaces which invite the reader to engage, examine and inquire'.





A joyous alphabet book – each copy being unique with different words and colours applied by Julia Paschkis – exquisitely bound by Claudia Cohen

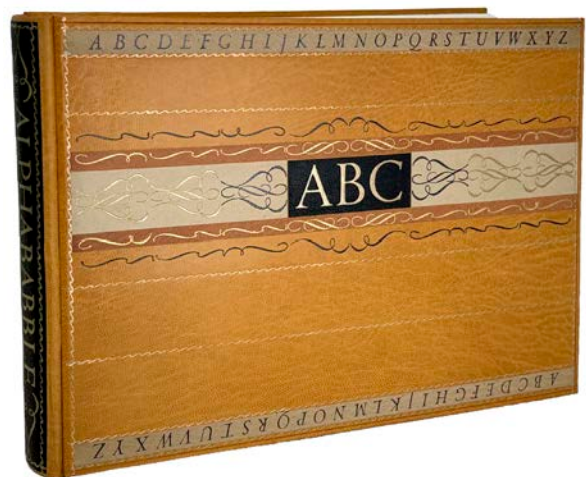
Julie Paschkis is a multi-media artist who has been writing and illustrating books since 1992 using pen and ink, gouache painting, resist and collage, being particularly attracted to using what she terms ‘vivid and intense colors.’

39. PASCHKIS, Julie. COHEN, Claudia. Alhababble. A Folly of Words and Pictures. Maine, Two Ponds Press, 2022

No. 17 of 24, signed by the artist and binder, there were a further 6 hors de commerce copies. An alphabet of printed drawings, each page with hand colouring and calligraphy, all by Julie Paschkis. 15.8 x 22.2 cms. Oblong 8vo., bound in full tan calf with onlaid vertical strips of darker light brown and ivory calf with black morocco inserts with the letters ABC and XYZ on each side, each side tooled with wavy lines in gilt and black and with the alphabet tooled in black on top and bottom, spine with a large black morocco label from top to bottom tooled and lettered in gilt, housed in the original black slick cloth covered clamshell box with marbled paper sides and a black morocco and gilt spine label over marbled paper. Extremely handsome and as new.

£4000

Each copy of this joyous and charming alphabet book is unique with different words and colours applied by Paschkis onto the printed versions of her pen and ink drawings. Cohen’s binding is as accomplished and as delicious as ever.



Designed by a woman illustrator, Mlle. Rabeau, and later hand illuminated and coloured for the first communion of Rita and Yvonne Lauranceau

40. RABEAU, Mlle A. DEFRANCE, Charles.
Livre d'Heures, Edite et Illustre par Mlle A. Rabeau.
 Paris, Imprimerie Motteroz, 1882

112 pages of well executed hand-illumination given as a gift for a first communion of Rita and Yvonne Lauranceau on 24 June, 1894. These 'wedding books' were sold with printed text and borders, designed by Mlle. A. Rabeau. Subsequently the plain, printed pages were all illuminated in colour including silver and gold by the owner or someone commissioned to do so by the owner in this case by Charles Defrance in 1883 according to a note on the verso of the title. Inserted loose is the illuminated first communion notice hand painted and written on vellum. Pp. viii, 107. 8vo., beautifully bound in full tan calf, both boards with borders of gilt tooled blue and red morocco and two further gilt tooled borders, spine in compartments with raised bands, gilt lettering in the second panel and the others with two gilt fillets and gold tooled design, turn-ins with elaborate gilt border, ivory silk endleaves, all edges gilt. Some rubbing to spine and corners but generally a handsome copy.

£1900

A lavish, excellently hand-illuminated book, usually prepared as a wedding gift but here clearly intended to be presented at the first communion of Rita and Yvonne Lauranceau in 1894. All we know about them is that their father, Andre Lauranceau, was a prefect in Northern France.

Also inserted loose in the book is a card for the pilgrimage to Lourdes dated in ink 29th August 1903.



One of only 14 copies on vellum – gilt lettering by Anna Simons

**41. SIMONS, Anna.
BREMER PRESSE.**

Sappho: Lieder.

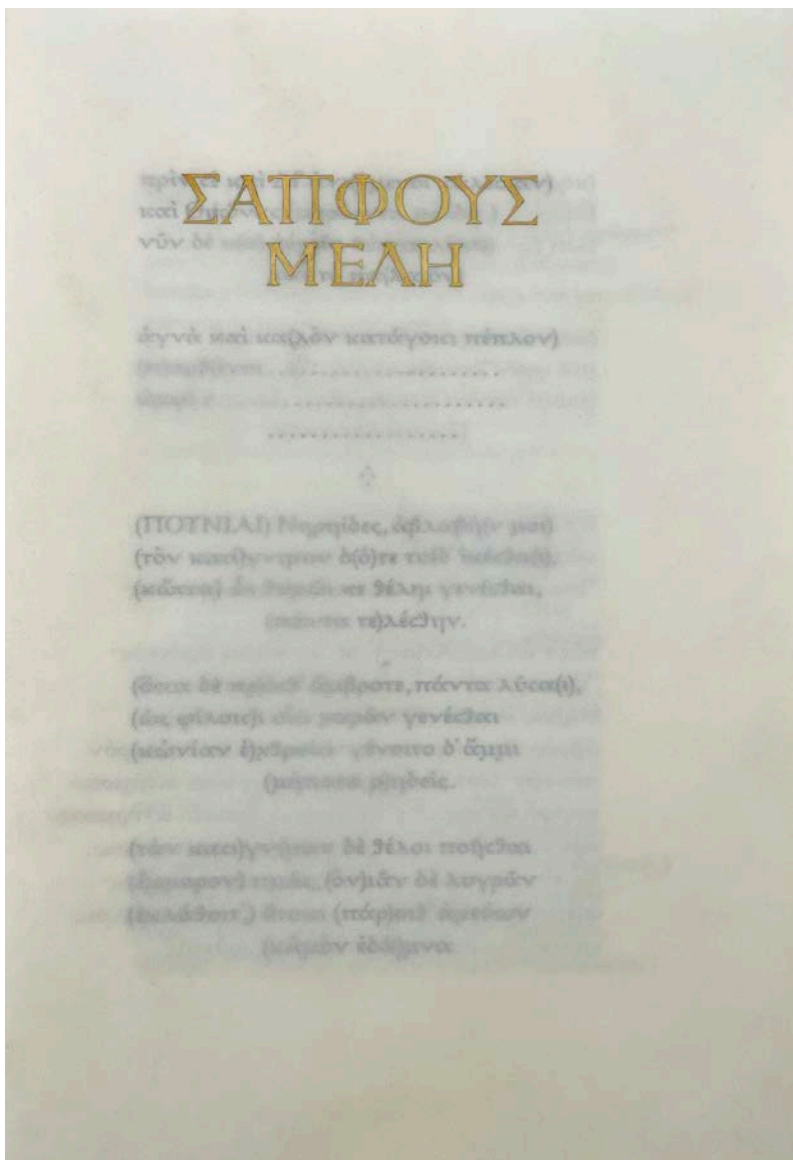
Munich, Bremer Presse, Christmas 1922

One of only 14 copies on vellum with gilt lettering by Anna Simons. The first title from the Press to be printed in its new Greek type. 16 pp. with two blank outside vellum wrappers. 4to, housed in the original card, marbled paper lined box and then in a later clamshell box with vellum spine lettered in gilt and cloth sides. In remarkably good condition.

£9500

The eight poems of Sappho, 6 of which were only found on papyrus in the 25 years prior to this printing, are published here for the first time. A fabulous Christmas gift from the Bremer Presse with some beautiful lettering by Anna Simons.

Anna Simons (1871-1951) was taught by Edward Johnston at the Royal College of Art at the beginning of the 20th century where she was a star pupil. She took back what she had learned to Germany and became one of the greatest typographers and calligraphers of her time. She taught in Weimar from 1908-1914 and from 1918 began to create outstanding work for the Bremer Presse, this being an extraordinarily fine example.



ARTISTS AND ILLUSTRATORS



42. BLACKADDER, Elizabeth.
Orchid Paphiopedilum.

2000

Original etching and aquatint. Image 30 × 8.5 cms, frame size 63 × 43.5 cms. No 20 of an edition of 60, signed and numbered by the artist.

£750

Elizabeth Blackadder (1931-2021) was a Scottish painter and printmaker and the first woman to be elected to both the Royal Scottish Academy and the Royal Academy of Arts. She was particularly known for her still lifes and botanical prints and paintings. *Allan 103*

43. BRABY, Dorothea.
GOLDEN COCKEREL PRESS.

6 colour wood engravings including the title page for the Golden Cockerel Press
Sir Gawain and the Green Knight.

1952

6 colour wood engravings by Dorothea Braby, each, bar the title page, signed and numbered 12/50 and dated 1952 by the artist, one being inscribed to E. Moody. All mounted and housed in a specially made linen portfolio with printed paper spine label.

£800

Dorothea Braby (1909-1987) studied at the Central School of Arts and Crafts under John Farleigh and Noel Rooke. Most of her work was as a book illustrator being particularly highly regarded for her work at the Golden Cockerel Press where she illustrated their highly regarded edition of the *Mabinogion* as well as six other books including this one.



A charmingly decorated humorous rhyme by a key member of the 'Glasgow Girls'

44. FRENCH, Annie.

On a Grey Grassy Tussock/Fair Phyllis Sat Sweetly...
Oaklands, Kenley, 1936

Watercolour and ink on paper depicting a woman in a red dress and feathered hat sitting upon a grassy mound or anthill and gazing at a crescent moon, with caption beneath "Anthills at Oaklands / 1936" above a manuscript poem by French, all surrounded by sinuous floral and foliate borders in black ink. 19 x 10cm. Contained within a glazed limed wood and gilt frame (37 x 27cm overall). Condition is very good, the artwork with a few spots of foxing to the foot of the poem is otherwise clean and bright. The frame is in very good order.

£2800

A humorous poem by Annie French, charmingly presented and ending 'When Corydon came he said: sure she's a fit on! An Ant-hill's not made for a Lady to sit on!'

Annie French (1872-1965) was a Scottish painter, engraver, illustrator and designer and one of the so called 'Glasgow Girls' having studied at the Glasgow School of Art. She later shared the Glasgow Studio on West George Street with artists Bessie Innes Young and Jane Younger between 1906 and 1914. Alongside her contemporary Jessie M. King she became one of the best known of women artists and designers who began the 'Glasgow Style'.

In 1936 when this exquisite and amusing piece was made, French was living with her sisters Margaret and Agnes at a house called 'Oaklands' in Kenley, Surrey as

referenced in the caption 'Anthills at Oaklands'.

Provenance: Sir James French, the artist's brother.



One of only 50 copies of the specially extravagantly bound édition de tête, signed by the artist

45. FRINK, Elisabeth.

Etchings illustrating Chaucer's 'Canterbury Tales.'

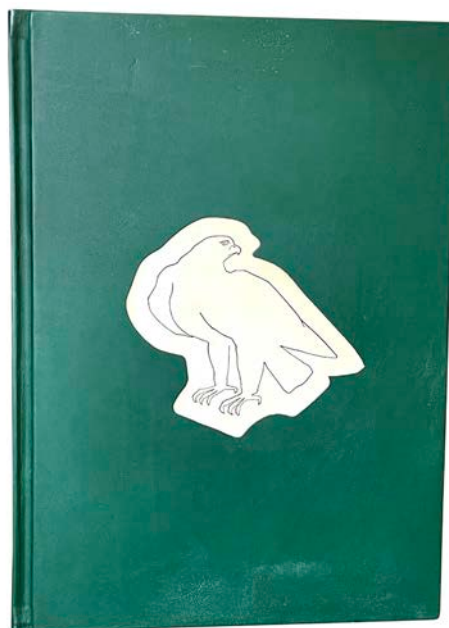
London, Waddington Galleries, 1972

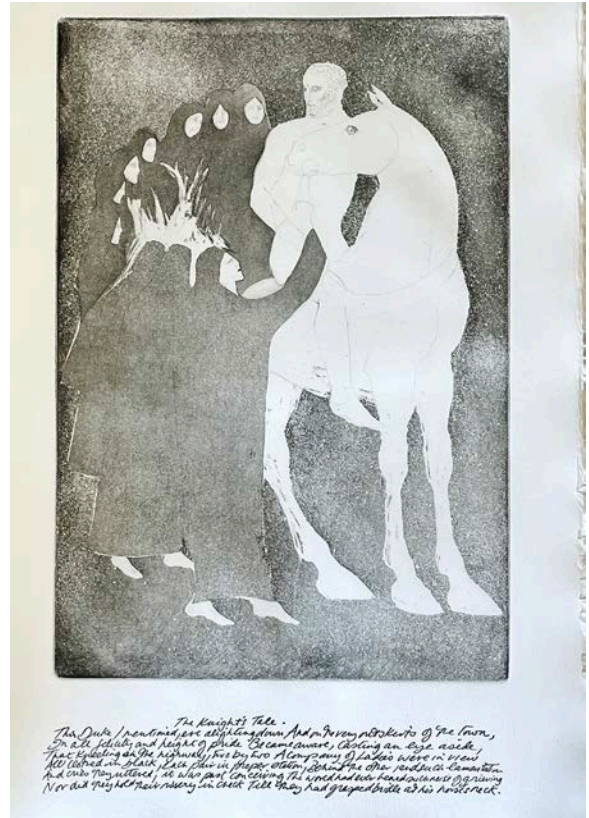
19 original etchings with aquatints in black by Elisabeth Frink, printed on J. Barcham Green paper. One of the specially bound édition de tête limited to 50 copies numbered A1-A50 (of a total edition of 300 issued in three different editions), signed and numbered by the artist (this A17). Introduction and Translation by Nevill Coghill. Very large folio. (648 x 928 mm). Pp.189, publisher's extravagant full green English hide binding, vellum inlay on the front cover with a design by Frink, in the original cloth slipcase, some white marking to the lower cover, otherwise a very good fresh and crisp copy.

£7500

Elisabeth Frink (1930-1993) is widely recognised as the greatest British sculptor of her generation and established as a printmaker of major importance. Her Canterbury Tales is a monumental book with superb full-page etchings by Frink depicting the figures, animals and birds that characterise her work.

Frink's 19 etchings illustrate The Prologue, The Knight's Tale, The Miller's Tale I, The Miller's Tale II, The Reeve's Tale, The Shipman's Tale, The Prioress's Tale, Chaucer's Tale of Sir Topaz, The Nun's Priest's Tale, The Physician's Tale, The Pardoner's Tale, The Wife of Bath's Tale, The Summoner's Tale, The Clerk's Tale, The Merchant's Tale, The Squire's Tale, The Franklin's Tale, The Second Nun's Tale and The Manciple's Tale.





46. HARRISON, Florence.
Original illustration for the binding of 'In the Fairy Ring'
 c.1908

Original gilt and pencil drawing for the charming spine design for the artist's own book 'In the Fairy Ring' depicting three fairies. The image is 28 x 2.7 cms on a sheet of grey paper 28.4 x 15.8 cms. In very good condition but with a horizontal fold to the centre two gentle vertical ones, 1cm tear to the left blank margin with a handful of tiny pinholes probably to affix it to a board for copying.

£850

Florence Harrison (1877-1935) was an illustrator and writer. She was born in Brisbane in 1877, attended school in Folkestone in England having accompanied her father who was a sailor travelling around the world. She published several books of poetry on the theme of fairies including *Rhyme of a Run* (1907) and *Elfin Song* (1912). This design is for the spine panel of another of her books, *In the Fairy Ring* (1908), a collection of original fairy poetry written and illustrated by Harrison and published by Blackie & Son, as were all her books. This must have been the final design as it is how the spine appears in the printed book which is a large 4to.

Harrison was also well known as an illustrator of other books of poetry published by Blackie & Son including, most famously, Christina Rossetti's *Poems* (1910), *Guinevere* by Tennyson (1912) and *The Early Poems of William Morris* (1913).



HASSALL, Joan

Joan Hassall (1906-1988) was a noted English wood engraver and book illustrator. She became the first woman Master of the Art-Worker's Guild in 1972 which had stayed closed to women until 1964, and she was later awarded an OBE.

Proof wood engravings all inscribed by Hassall to her great friend Sydney C Cockerell

47. HASSALL, Joan.

Six vignette wood engravings for A Child's Garden of Verses.

1947

Two of the wood engraved vignettes are titled in pencil by the artist: 'Envoy' (a bird carrying a book in its beak), 'Foreign Children' (an Inuit fishing) and 'The Flowers' (two small figures passing huge flowers) and 'My treasures' (soldiers, a chisel, and a flute in a nest), the other two are of a small pine bough and 'The End' with a boy playing with his toys. All of the vignettes are inscribed in pencil by Joan Hassall to Sydney C Cockerell using their initials and are variously dated 23.3.49, 19.6.49 and 22.6.49. Together with the book in which they appeared: *A Child's Garden of Verses* by Robert Louis Stevenson. First edition with Hassall's 51 wood engravings. 8vo., original cream linen, with the original dust jacket. Spine slightly faded, otherwise very good. Edinburgh, The Hopetoun Press, 1947

£750

Joan Hassall engraved the illustrations for a 1947 edition of Robert Louis Stevenson's *Child's Garden of Verses* published by the Hopetoun Press which was later reprinted by Blackie in 1958 and 1961.

Hassall had a benefactor in Sir Sydney Cockerell, the director of the Fitzwilliam Museum from 1908 to 1937. They had met in 1948, a year before she inscribed these proof engravings to him. Joan Hassall became one of the group of women who helped care for him in Kew in his old age, a group he called 'Angels'. He financed her trips to Europe and gave her two valuable Holbein books which she used as security to raise a loan to repair her house in Kensington Park Road. She often sent proofs to him inscribed SCC and on his death in 1962 they were returned to her and many of them are now in the Fitzwilliam Museum.

Maslen, *Joan Hassall, Private Libraries Association, Sixth Series, Vol 7:3.*



Original artwork for Girton College, the pioneering women's college in Cambridge

48. HASSALL, Joan.

Girton College Prize bookplate – original artwork and proof.

c. 1958

A page of preliminary sketches in pen by Joan Hassall, together with the original finished pen and ink drawing for the book plate for the Girton College Prize, signed by the artist in pencil. The name of Jane Toft Taylor and the date 1958 has been typed onto the drawing. 8 x 6 cms, small ink splodge at the bottom.

Together with a proof of the printing of the bookplate, signed by Joan Hassall, presumably after it was decided that the name should appear below, rather than on the image as the printed version has an additional space with border below the image. 11.1 x 6.3 cms.

£400

With the artwork are three t/s from Elkin Matthews the bookseller and from Girton College to the Curator of The Ruskin Galleries all dated in June 1965 about the staircase at Girton which is the central feature of the bookplate and whether John Ruskin had any hand in its design. The answer is in the third letter from Girton College...

Maslen, *Joan Hassall, Private Libraries Association, Sixth Series, Vol 7:3.*

An elaborately illustrated study of Joan Hassall, noted wood engraver and first woman Master of the Art Worker's Guild

49. HASSALL, Joan.
FLEECE PRESS. NORTH LEE, Brian.
Dearest Joana. A selection of Joan Hassall's lifetime letters and art.

Denby Dale, Fleece Press, 2000

Two volumes. Numerous wood engravings and tipped in illustrations. 8vo., original light brown cloth backed, marbled paper covered boards in two different patterns, printed paper spine labels, housed in the original cloth and paper covered slipcase. A very good, near fine copy.

£300



HERMES, Gertrude.

Hermes (1901-1983) was a highly acclaimed and radical print-maker, wood engraver and sculptor. She worked with her then husband Blair Hughes-Stanton as an in-house illustrator for the Gregynog Press in Wales and then went back to London when her marriage ended. Some of her work for the press was effectively censored by the owners as being too erotic. She exhibited regularly at the Royal Academy from 1934 and showed at the 1937 Paris World Fair and the Venice International Exhibition in 1939. She taught at Central School of Art and the Royal Academy and her work has influenced many print-makers and engravers today.

50. HERMES, Gertrude.

The Garden of Caresses.

London, Golden Cockerel Press, 1934

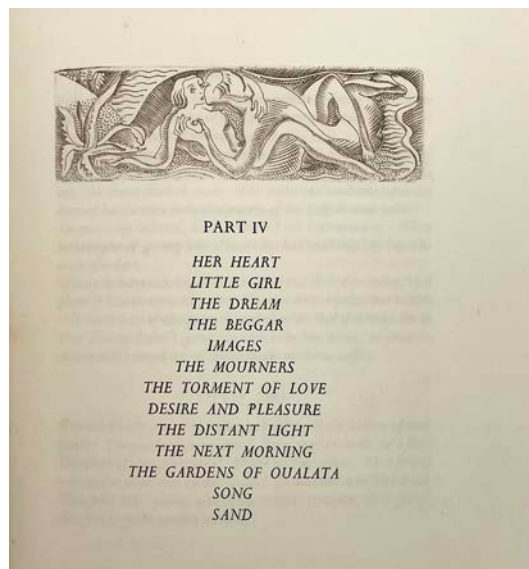
Translated from the Arabic into French by Franz Toussaint and then rendered into English by Christopher Sandford. 8 copper engraved erotic headpieces by Gertrude Hermes. Title printed in green and black. One of 275 numbered copies, this no. 225. Printed in Gill Felicity Italic on Millbourn paper. 8vo., original vellum backed blue cloth boards with gilt lettering on spine, top edge gilt, others uncut, with the university crest of Reading University stamped on the upper cover and a prize label on the front pastedown. Rubbed at edges, endpapers a little browned, otherwise good.

£480

The sensually joyful love poems were written by a Moor in Spain in the 10th century. Hermes's engravings for the Garden of Caresses are particularly sensuous and beautiful.

Our copy was given as the 1935-6 Wells Prize in Art to Amy Green by the University of Reading.

Chanticleer, Bibliography of the Golden Cockerel Press, 100





**51. HERMES, Gertrude.
Lovers.**

1934

Original erotic copper engraving, signed and dated in pencil. 75 x 50 cms. In a book mount.

£700

The engraving was made for the special edition, limited to 25 copies, of the Garden of Caresses, published by the Golden Cockerel Press, the ordinary copy is available above. The limited edition had 6 additional erotic plates for subscribers, unusually this one is signed so was probably a proof.

Chanticleer, Bibliography of the Golden Cockerel Press, 100.

**52. KIM, Suyeon.
INCLINE PRESS.**

A Line.

Oldham, Incline Press, 2009

One of only 50 copies of 200, kept by the printer, signed but unnumbered. A continuous woodcut and linocut illustration by Suyeon Kim, made of sixteen prints each coloured by hand and printed on Velin Cuve BFK Rives paper. 25 x 17 cms, the book is almost seventeen feet long so accordion folded into boards of blue cloth and handmade Korean paper, kept in sheets at the Press and bound recently by Roger Grech as it was originally. As new.

£800

Suyeon Kim is a Korean artist and her collaboration with the Incline Press is an astonishing piece of work. She has created a colourful and moving graphic novel told only in images, telling the story of a blind fisherman, his dog and the bond between them.



LEGGE, Willow, b.1934

Willow Legge studied sculpture at Chelsea School of Art in the early 1950s, is a member of the Society of Portrait Sculptors and a highly respected artist. Between 1987 and 2000 she worked as a portrait sculptor at Madame Tussauds in London. These prints were made for her collaborative work with the Circle Press, founded by her husband Ron King.

**53. LEGGE, Willow
The Crab.**

London, Circle Press, 1979

Blind-intaglio print of a crab printed on pure white artist's paper, loose in the original grey letterpress printed folder with title on upper cover. Signed by the artist in pencil. Image size 180 x 190 mm. Paper size 325 x 232 mm.

£95



**54. LEGGE, Willow
The Shrimp.**

London, Circle Press, 1979

Blind-intaglio print of a shrimp printed on pure white artist's paper, loose in the original grey letterpress printed folder with title on upper cover. Signed by the artist in pencil. Image size 175 x 165 mm. Paper size 323 x 235 mm.

£95



**55. LEGGE, Willow
The Flea.**

London, Circle Press, 1980

Blind-intaglio print of a flea printed on pure white artist's paper, loose in the original grey letterpress printed folder with title on upper cover. Signed by the artist in pencil. Image size 230 x 160 mm. Paper size 325 x 233 mm.

£95



LEIGHTON, Clare.

Best known for her wood engravings illustrating rural landscapes and agricultural workers in England, Europe and the American South, Clare Leighton (1898-1989) illustrated at least 65 books, as well as writing and illustrating her own books. She studied at the Slade and the Central School of Arts and Crafts where she learned wood engravings with Noel Rooke. She was the first woman to write a book on wood engraving, *Wood-Engraving and Woodcuts* which helped to attract other women artists into using it as a medium.

During the late 1920s and 1930s Leighton visited America several times on lecture tours, finally emigrating there in 1939. She became a member of the faculty at Duke University and in 1945 was elected to the National Academy of Design.

‘no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand’ (Eric Gill)

56. LEIGHTON, Clare.

The Farmer's Year. A Calendar of English Husbandry.
London, Collins, 1933

Written with 31 wood engravings by Clare Leighton. First edition. Oblong folio, original green cloth with lettering and image by Leighton in gilt on upper cover, in the original Leighton designed dust jacket which matches the endpapers. Few small marks to the cloth, unclipped jacket with a few small spots but very good, housed in a green cloth chemise and linen covered slipcase.

£1400

In words and spectacular large wood engravings, Leighton gives a monthly account of rural agricultural life in 1930s England from the perspective of farm workers. A remarkable and radical production in a time when farm labourers were in a period of low wages and depression. Leighton lived among the workers in Buckinghamshire in order to get as close as possible to their lives and present it the wider world in this impressive way.

In Gollancz's publicity for this work, Eric Gill is quoted as writing 'Bewick and Raverat have done little engravings that are big in spirit, but no one in our time has succeeded better than Clare Leighton in penetrating the breath of the life of the earth on a scale so grand.'



57.

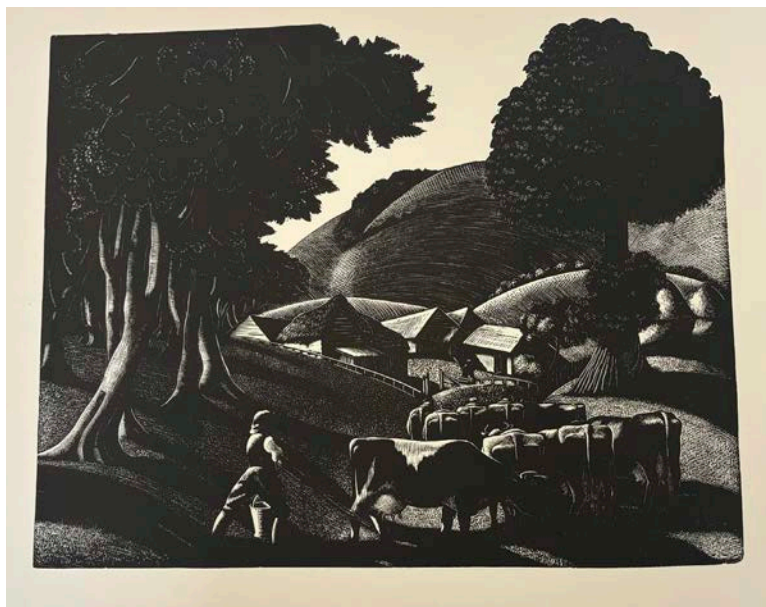
LEIGHTON, Clare.

A Duck, a Rabbit and a Chick.

Original pencil sketches by Clare Leighton on a single sheet. 27 x 21 cms. Signed by the artist in pencil.

£950

These three sketches are very charming and finely done and show her skill with shading and tone which is so clear in her engravings.



58. LEIGHTON, Clare.
Eight Christmas Cards all with original wood engravings, mostly signed.

London, 37 Belsize Park Gardens,
 c. 1922-29

8 Christmas Cards each with a small wood engraving by Clare Leighton pasted onto the front, 6 of which are signed by the artist in pencil. 3 are on a single card, two with short Christmas inscriptions written and signed by Leighton in ink, 5 are 4pp greetings cards with printed greetings and Leighton's address on the inside, 2 of which have handwritten notes, one with a signature.

£1500

The handwritten notes are often very personal. The message for 1928 states 'I go to America on Sat 22nd for 2 or 3 months...' – the second is inscribed 'to you and Jock. We're both down with influenza at the moment & go to the cottage for Christmas to recuperate... I hope this is worthy of joining your little army of my prints...'



Clare Leighton's process laid out for all to see from original drawing to final print

60. LEIGHTON, Clare.
Ellen and Her Children.

c. 1944

Preliminary pencil and chalk drawing for a wood engraving in 'The Time of Man' by Elizabeth Madox Roberts, published by the Viking Press, New York, 1945. Together with two process proofs of the engraving as it was prepared for printing, on with use of china white by the artist to show where the block needs to be corrected. Framed together as a triptych.

£2600

Sold together with a copy of the book. The image Ellen and Her Children appears opposite p.350 in the book and is the final image in the book.



59. LEIGHTON, Clare
Barges.

1924

Original wood engraving. One of 100, signed, titled and numbered in pencil. 155 x 130 mms. Mounted.

£650

With the original label from the Redfern Gallery dated Dec. 27, 1929 and naming the purchaser as Dr R. Robison.



An exceptional display of wood engraving by Scottish artist Agnes Miller Parker

61. MILLER PARKER, Agnes.
XXI Welsh Gypsy Folk Tales, collected by John Sampson.
 Newtown, Gregynog Press, 1933

8 wood engravings by Agnes Miller Parker. No. 128 of 250 copies. Printed in Bembo type on Portal's handmade paper. Sm. 4to, mustard-yellow Welsh sheepskin with title in a pattern of rules in gilt on the upper cover, spine titled in gilt. A fairly good example of a notoriously weak binding, spotting and marking to the sheepskin, spine a little rubbed, usual offset from turn-ins.

£1800

John Sampson was an Irish linguist and scholar, best known for *The Dialect of the Gypsies of Wales* (1926) and for his examination of Welsh Romani folk stories. The text for this powerfully illustrated Gregynog Press book was edited by John Sampson's literary executor Dora Yates who kept considerable control over all the stages of production. The mustard-yellow binding was at her behest – she had demanded that it must be bound in a 'gipsy colour, either red or yellow'.

Agnes Miller Parker was one of the greatest of the women wood engravers from of the first half of the 20th century. She trained at the Glasgow School of Art and married William McCance and with him became part of the group of artists centred around Chiswick in the 1920s. Her work for the Gregynog Press where she and her

husband lived for a while in the 1930s was remarkable, this being her second book for the Press after the Esopé's *Fables* and together they are two of the best British illustrated books of the twentieth century.

Harrop, Gregynog Press, 27



Gwenda Morgan illustrates her own countryside WWII diary

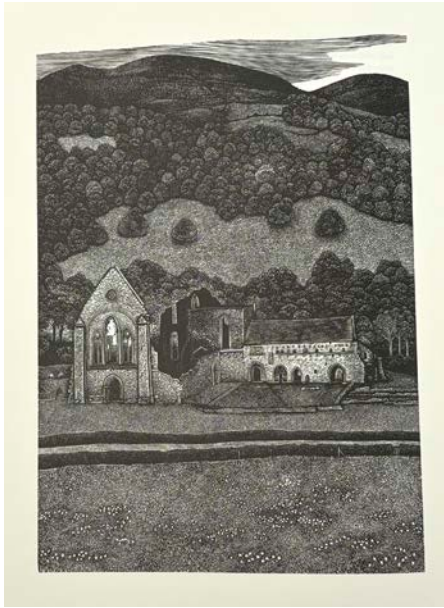
62. MORGAN, Gwenda.
The Diary of a Land Girl, 1939-1945.
 Risbury, Whittington Press, 2002

No. 1960 of 300 copies. 31 original wood engravings by Gwenda Morgan. Set in Fournier type and printed on Zerkall mould made paper. Sm. folio, original green half cloth, green paper sides with engraving by Morgan reproduced in green, printed paper label on spine, housed in the original green cloth and paper slipcase. A very good, fresh copy.

£450

Gwenda Morgan was born in 1908 in Petworth in West Sussex. This diary, illustrated with her own excellent wood engravings, is a remarkable and detailed account of her life as a land-girl throughout the Second World War in her community. She details every day, even Sundays, her one day off. This is actually very powerful as it gives a flavour of how hard and repetitive the long hours were on the land. One very charming device is her repeated rhythmic naming of the cows which she milked, eg: 'BIG SHED: Rose, Cherry I, Cherry II, Minnie, Fairy, Tiny, Polly, Dolly. MIDDLE SHED: Queenie, Darkie, Darby, Joan, Buttercup, Dimple, Merton. SMALL SHED: Lily.'





Large wood engravings of Wales by one of Britain's most acclaimed living wood engravers

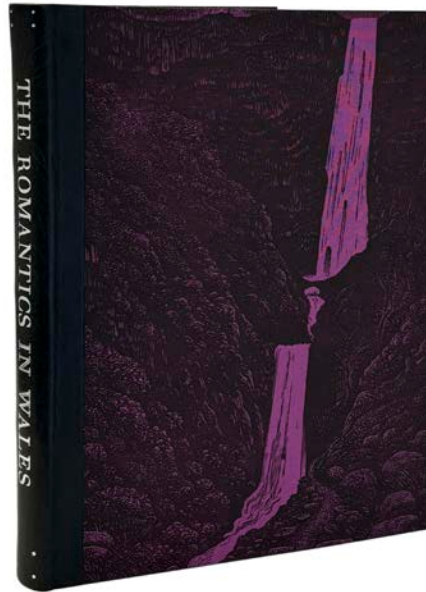
63. PAYNTER, Hilary.
GWASG GREGYNOG. HUGHES, Glyn Tegai, editor.
The Romantics in Wales: an Anthology.
 Newtown, Gwasg Gregynog, 2009

One of 150 numbered copies. 16 large wood engravings by Hilary Paynter printed from the original blocks of major places and landmarks in Wales. Printed on Zerkall mould made paper. Pp. 222. Folio, quarter blue morocco binding by John Sewell with waterfall design by Hilary Paynter in black and purple on the cloth sides, housed in the original dark blue slipcase. A fine copy.

£750

An anthology of extracts from English Romantic writers such as Wordsworth, Coleridge, Shelley, Southey, De Quincey, Hazlitt and Peacock. They are arranged thematically – Distant Prospects, History and Legend, Anticipations, The Welsh, The Language, Religion and Reform, Characters, Valleys and Ruins, Rivers and Cataracts, In the Mountains, Lake and Coast, Towns and Places. There is a separate focus on Wordsworth's Tintern Abbey and the Snowdon passage in his 'Prelude'.

Hilary Paynter is one of Britain's most respected and important wood engravers, being instrumental in resurrecting the Society of Wood Engravers in the 1980s. She has illustrated numerous books as well as producing many individual prints. Recently she created a widely acclaimed body of work on the subject of ageing, The Age of Enlightenment.



64. RAVERAT, Gwen
The Mill Pool.

1930

Original wood engraving, titled and signed by the artist in pencil. 150 x 100 mm. Final state, probably an edition of 60. Mounted.

£950

Grand-daughter of Charles Darwin, the intellectual and artistic **Gwen Raverat** (1885-1957) studied at the Slade between 1908 and 1910, being one of the first women to insist on and achieve professional training as an artist. She took to wood engravings while she was there after one of her cousins sent her some tools and began to create a unique and painterly style of engraving.

Selborne & Newman, Gwen Raverat: Wood Engraver, 202



SAINSBURY, Hester

Hester Margaret Sainsbury (1890-1967) was a self-taught artist and wood engraver of some distinction and her work is full of invention and charm. She grew up in interesting artistic company, being connected with the Bloomsbury Group and the Omega Workshop group. David Gentleman commented on her work that it is the work of an artist – not over-refined, not too ‘craft-based’.

She produced four books for Frederick Etchells and Hugh Macdonald under their Haslewood Books imprint as well as producing work for the Golden Cockerel Press in its Robert Gibbings era and all the artwork for the Cresset Press edition of Ovid. She later married Frederick Etchells.



All the original finished drawings by Sainsbury in the original portfolio, together with one of 30 special copies of the book, the book and portfolio being bound in the same stained vellum

65. SAINSBURY, Hester. CRESSET PRESS. OVID.

The Heroicall Epistles of the Learned Poet Publius Ovidius Naso. Translated into English verse by George Turberville.

London, Cresset Press, 1928

10 original finished pencil drawings by Hester Sainsbury, all titled and three signed. All matted and housed in a contemporary box, 56 x 41 cms, bound in stained yellow/green vellum to match the special edition of the book, with a matching black and gilt spine label. Together with: The Heroicall Epistle of the Learned Poet Publius Ovidius Naso. 1 of 30 special copies printed on hand-made paper. 10 illustrations by Hester Sainsbury. 4to, bound in the same stained yellow/green vellum as the large portfolio box which houses the original drawings. London, Cresset Press, 1928.

£3800

The pencil drawings are superbly executed and each are captioned with the title of the scenes in the book where they appear.

The box must have been created at the bindery alongside the special copies with its matching vellum. It is particularly interesting to have the finished drawings alongside this special edition of the book to see the illustrations from pencil to page.





66. SAINSBURY, Hester.

The Ladies' Pocket Book of Etiquette by A.F. (1838).

Waltham St. Lawrence, Golden Cockerel Press, 1928

4 copper engravings by Hester Sainsbury. No. 480 of 500 copies. Printed by Robert Gibbings in Caslon Old Face type on hand-made paper. 18 x 11.5 cms, original parchment backed, printed patterned paper covered boards, pink silk marker, with the original red printed dust jacket. Slight darkening to spine and very mild browning to ffeep, jacket chipped at head and tail of spine and corners and a little soiled at spine and edges. Generally a good bright copy.

£180

A charming etiquette book covering, introductions, salutations, dress, fashion, visitors and visiting, gossiping, tattling, dancing, marriage, servants etc.

Chanticleer, Bibliography of the Golden Cockerel Press, 56

Pregnancy via animalcula shaped like miniature men and women

67. SAINSBURY, Hester.

Lucina sine Concubito: a letter humbly addressed to the Royal Society; in which is proved by most incontestable evidence, drawn from Reason and Practice, that a Woman may conceive and be brought to Bed without any Commerce with Man.

Waltham St. Lawrence, printed by Robert & Moira Gibbings at the Golden Cockerel Press, 1930

Printed from the edition of 1750. 3 copper engravings by Hester Sainsbury. One of 500 copies printed on English hand-made paper in Caslon O.F. Type. 12mo., original parchment backed patterned paper covered boards (the patterns are to depict the animalcula shaped like miniature men and women), spine lettered in gilt, top edge gilt, others untrimmed. Very slight darkening to free endpapers, otherwise an extremely good copy.

£100

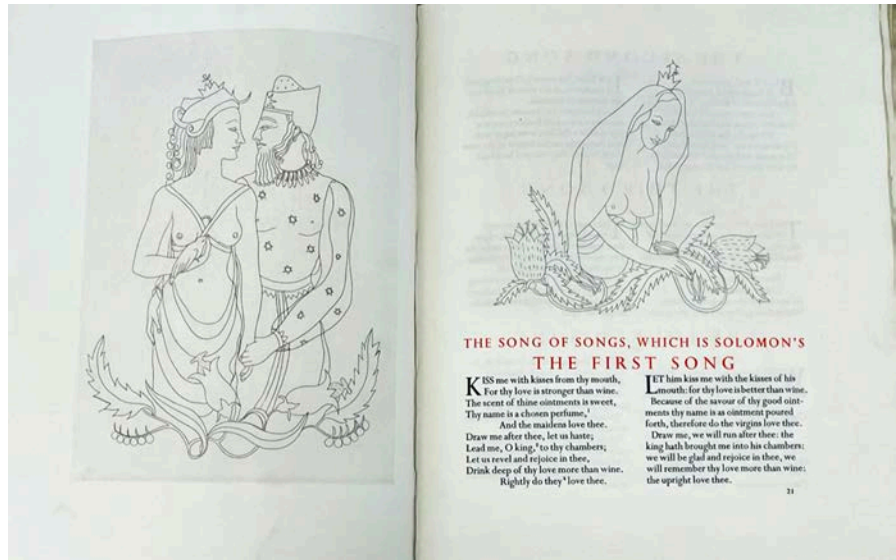
The book was written in 1750 by John Hill as a hoax on the Royal Society in revenge for rejecting him from membership. The 'premise' was that women could become pregnant without intercourse due floating animalcula in the air which were shaped like miniature men and women – a satire on the 'spermist' theory that sperm were actually little men or 'hormonculi'.

The hilarious conclusion is that for the purpose of experiment, royal edict should be signed banning sexual intercourse for a year.

Chanticleer, Bibliography of the Golden Cockerel Press, 70.



SANDFORD, Lettice
 Lettice Sandford (1902-1993) was an artist, engraver and corn dolly revivalist. She lived at Eye Manor with her husband Christopher Sandford with whom she began the Boar's Head Press. Her husband bought the Golden Cockerel Press in 1933 from Robert Gibbings and Lettice Sandford cut engravings for some of his books.



68. SANDFORD, Lettice
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 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. Between 1935 and 1937 she created the wood engravings for *The Golden Bed of Kydno*, zinc engravings for *Greek Anthology* and the copper engravings which were used in this *Song of Songs*. She shows some influence from Matisse with her deceptively simple cut lines.

Chanticleer, Bibliography of Golden Cockerel Press, 110

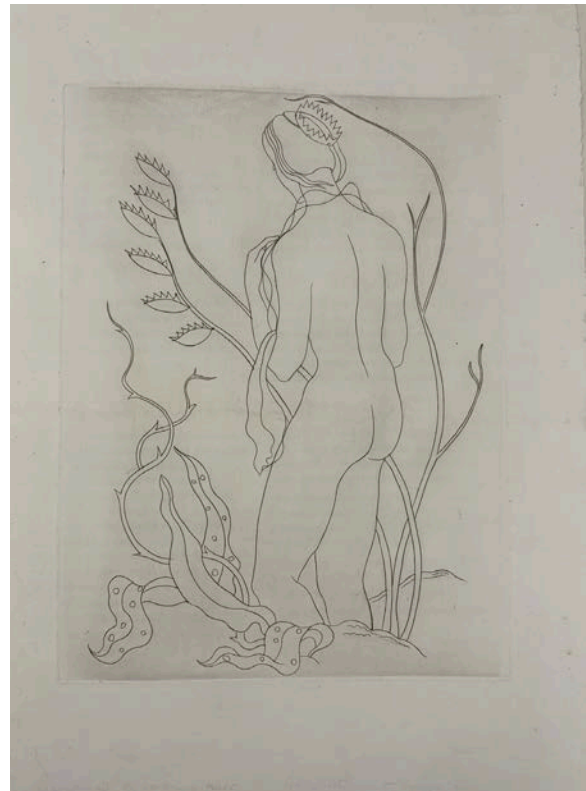
Printer's maquette for the Song of Songs

69. SANDFORD, Lettice
Maquette for The Song of Songs.
 London, Golden Cockerel Press, 1936

Printer's maquette with all 13 copper engravings by Lettice Sandford present but loose. Not all the text is present, we have the title and all the pages to 32, pp. 35-36, 41-42, 47-48, 53-54, 57-60. Printed in red and black in Gill's Perpetua type. Folio. with plain paper wrapper.

£400

This maquette shows the process of making up the book listed above and the placing of the prints.



AMATEUR ARTISTS & SCHOOL WORKS

A remarkably fine memento of a friendship between two young women, Frida and Ninie

70. ARTIGES, P. [Ninie] ALBUM AMICORUM. A ma chère Frida, Souvenir Affectueux, Ninie.

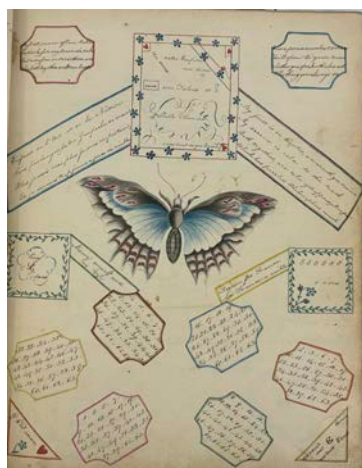
France, 1913 -1915

24 pp. album amicorum on loose sheets with 11 finely executed and accomplished watercolours and a fine watercolour front wrapper with several miniature vignettes of Belgian scenes, two signed P. Artiges, the creator of this album. 14 pages of manuscript poetry in French with dates and places at the end of each poem. 19 x 12.3 cms, loose as created in the original hand-painted wrappers, all edges gilt.

£500

The poems are dated from November 1913 to February 1915 and were written in Ostende, Brussels, London and Folkstone, presumably by 'Ninie' who is from the signatures on the vignettes the painter P. Artiges. Artiges was clearly very talented as a miniaturist and watercolourist and her works have appeared in provincial auctions in the UK.

A charming example of home-produced friendship albums. This is a particularly fine one and very interesting as it spans the period before WWI in Belgium and then during the beginning of the war in the UK. Frida it would appear is Belgian and 'Ninie' lived in England, perhaps as a refugee.



An exceptional Regency commonplace book by a young Scottish woman with a fine wit

71. ELLIOT, Margaret of Edinburgh. 'Le Melange' – a young woman's commonplace book. Edinburgh, 8th December 1815.

143 pp. manuscript commonplace book, written in one hand in ink on every page, 29 pages of watercolour drawings, a few with collage butterflies seeming created around real butterfly wings, several pages elegantly designed including two pages of the 'ladder of love' (ascent and descent). 4to., half brown cloth with paper covered boards, boards rubbed, carefully rebounded. otherwise in good condition.

£1800

A well-written and full commonplace book made in Edinburgh in Scotland by Margaret Elliot in 1815. She dates the book 8th December 1815 at the front and, on the penultimate page, quotes from a very amusing letter in code from a new bride, perhaps Margaret herself, dated April 16th, 1816.

Margaret was clearly a lively and spirited young woman with a great sense of humour – occasionally reminding one of Elizabeth Bennet in *Pride and Prejudice* which had been published two years before this commonplace book was put together. Among the usual quotations, passages from books, riddles, perfectly designed pages, her personality shines out. For instance she presents the reader with a witty glossary of words and how their meanings are used in the early 19th century, entitled "The meaning of many words in common use having undergone a very considerable alteration within the last twenty year" – and provides words such as 'Husband ... A Person employed to pay one's accounts'; 'Bore ... Every thing one does not like'; 'Friend ... Meaning not known'; 'Buying ... Ordering goods without the purpose of payment'; 'Old ... insufferable'; 'Nonsense ... Polite conversation'; and 'Wicked ... Irresistibly agreeable'.

Her watercolours are what she would have sarcastically called 'Highly Accomplished' and include views around Cramond, and several botanical illustrations and the butterfly collages mentioned in the description.



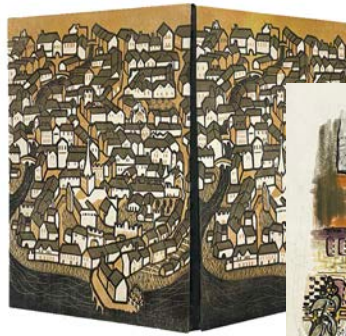
A beautifully presented watercolour and linocut Art School graduation piece

72. FISHER, Katherine.
Salisbury.

Salisbury School of Art and Crafts, c.1960

8pp. with 7 original ink and watercolour paintings of buildings and architectural details in Salisbury and with a title page with ink and watercolour vignette and lettering by Katherine Fisher. 21.2 x 30 cms. 4to., sewn as issued in the original black cloth backed portfolio with original three colour printed linocut sides designed by Fisher with an additional linocut of the same image, before the addition of the yellow, inserted loose.

£250



A wonderful example of a graduation piece from a student at the Salisbury College of Arts and Crafts. It was established as the Salisbury College of Art and Design in the late 19th Century and changed its name in the 1930s. In the mid 1960s it once again became the Salisbury College of Art and Design.

Charming childhood illustration for *The Lady of Shallott* by Eric Gill's daughter Joanna

73. 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 x 11.5cm. Float mounted, framed and glazed (38 x 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

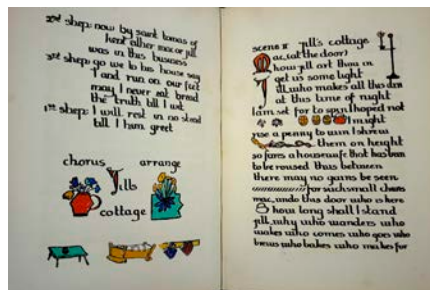
Created during her home education at Ditchling Common, Joanna Gill's paintings reflect the styles and motifs of the unique artistic environment in which she was immersed. As Lottie Hoare, however, points out in her introductory essay in the accompanying exhibition catalogue regarding the childhood art 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



A remarkable school publication, the result of a concept of progressive education for girls by Eva Gilpin and the introduction of lino-cutting to the school curriculum



74. HALL SCHOOL, WEYBRIDGE.
The Wakefield Second Nativity Play.
 Weybridge, Xmas 1917

No.23 of 100 copies. 24 original tipped linocuts by different pupils, being designed, printed and hand-coloured by the girls, linocut printed title page, 48 pages of calligraphic and music printing with hand-coloured illuminated initials and phrases and small hand-coloured vignettes scattered amongst the text. Sm. 4to, one of 30 bound in the school in the original grey and beige paper covered boards with printed paper label on the upper cover, original lino-printed yellow patterned paper endpapers designed and printed by the girls. A little rubbed and bumped at the edges.

£1400

One of six books produced between 1915 and 1930 by the girls of the progressive Hall School, set up in 1898 by the imaginative educator Miss Eva Margaret Gilpin in Weybridge. The school produced 6 books, and this is seen as the high point of their production, under the careful guidance of a gifted art teacher, Miss E. Cassels Gillespy, who was a practising artist herself with a studio in Cobham, and who introduced the pupils at the school to a wide range of illustrative techniques, which the books exemplify, including wood- and lino-cutting and also lithography. She later wrote 'Miss Gilpin and I saw the work at an Educational Conference at Leipzig in 1908 or 1909; she said, 'Can we do it?'; I said 'Yes', and we started. We made tools out of umbrella spokes... We had

carving tools shortened and set in engravers' handles.' Miss Gillespy also had her own printing press, which was brought over to the school when needed.

The progressive educator Eva Gilpin was from Ackworth, West Yorkshire. She became a teacher and moved in 1889 to Leeds, to act as a governess to her young cousins who were soon joined by another cousin, Michael Sadler. Michael's parents were so impressed by Eva's teaching capabilities and unique approach that they soon arranged for her to join them in Weybridge, and continue as governess to Michael and a small group of other local Weybridge children.

In 1898, the class moved to the Village Hall in Princes Road, and became known as the Village Hall School – later to be known simply as 'The Hall School'. The school gradually expanded its numbers to around 100 students.

After over 40 years of educational achievement, Eva Gilpin retired in 1934 at the age of 66. In December of that year, she married Sir Michael Sadler.

Constable & Co became the distributors of the book, due to the fact that her former pupil Michael Sadleir (he added the 'i' to differentiate himself from his father) worked there. It received high praise in The Times, referring mainly to the joyous use of colour.



75. KING, Georgiana. NEEDLEWORK SAMPLER.
George III needlework sampler by Georgiana King,
 dated March 13th 1799.

1799

Sewn by the young Georgiana King mainly in blue thread with alphabets and numbers above two lines of verse – "The little birds sing praises to God when they warble sweetly in the shade" with ornamental crowns presumably to reflect the surname of the young seamstress. 29 x 34 cms. Framed. Some wear to the sampler and the frame but an attractive piece.

£350

An exceptional instructional copybook for women to learn the art of botanical watercolour painting

76. SMITH, Miss [J.?

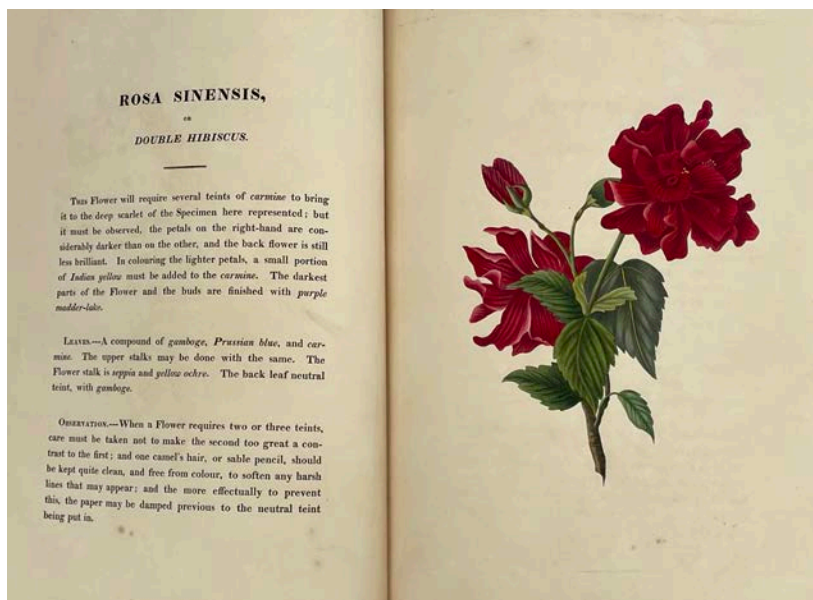
Studies of Flowers from Nature. Dedicated by permission to Her Royal Highness Princess Elizabeth. This work will consist chiefly of a Selection of Subjects from the choicest Exotics, painted after Nature, with a correct outline of each and Instructions for producing a fac-Simile of the finished drawing by Miss Smith.

Adwick Hall, near Doncaster, printed for & sold by Miss Smith, [1817-1818].

Hand-coloured aquatint title page, 20 hand-coloured aquatint of flowers, each in two states – coloured and uncoloured for copying. Each image is preceded by a leaf of instructions to improve the Art of Colouring, 3pp. of subscribers at the rear. Folio, good ample margined copy in full contemporary straight grain rich purple/brown morocco, sides with blind-tooled roll borders, triple gilt fillets and a central lozenge stamped in blind with a floriate cornered gilt border, spine in compartments with raised bands, each panel elaborately blind tooled with gilt borders, titled in gilt in second panel, turn-ins with triple gilt fillets, all edges gilt. Joints and edges slightly rubbed, Dahlia plate with some staining which goes through to the very edges of the remaining two plates (not affecting images). Without the errata slip. Early 19th century bookseller's label of Smith, Elder & Co and a later one of George Gregory of Bath.

£22000

A privately printed, finely illustrated instructional copybook intended as practice for amateur watercolourists and botanical artists, usually ladies, with uncoloured duplicate plates of each hand coloured aquatint and detailed instructions on colours to use and how to colour them so they look like Miss Smith's finished



watercolours. One of the finest instruction manuals of its time, made when there was a keen interest in and fashion for botanical painting.

The work is dedicated to Princess Elizabeth who was a keen amateur artist. 92 copies sold on subscription and the list of subscribers is a clear indicator as to who would use the manual – gentlemen and primarily ladies of leisure. Interestingly the printer Ackermann ordered 10 copies. The work can be dated from the paper which is watermarked 1817-18. We do not know anything about Miss Smith except where she lived. The flowers she illustrated apparently came from the Doncaster garden of a Mr. W. Crowder. She may have something to do with a Miss J. Smith whose work appeared in William Sole's *Menthae Britannicae* but this was published 20 years earlier.

Dunthorne 283; Nissen BBI 1855. OCLC lists just 7 copies in institutions, not all complete, in York, Cambridge, Harvard, Yale, Wisconsin, the Morgan Library and the Morton Arboretum.

BOOK ARTISTS & FINE PRESSWOMEN

One of only 28 copies, bound, illustrated, designed and printed by Susan Allix

77. ALLIX, Susan.

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

London, Susan Allix, 2011

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

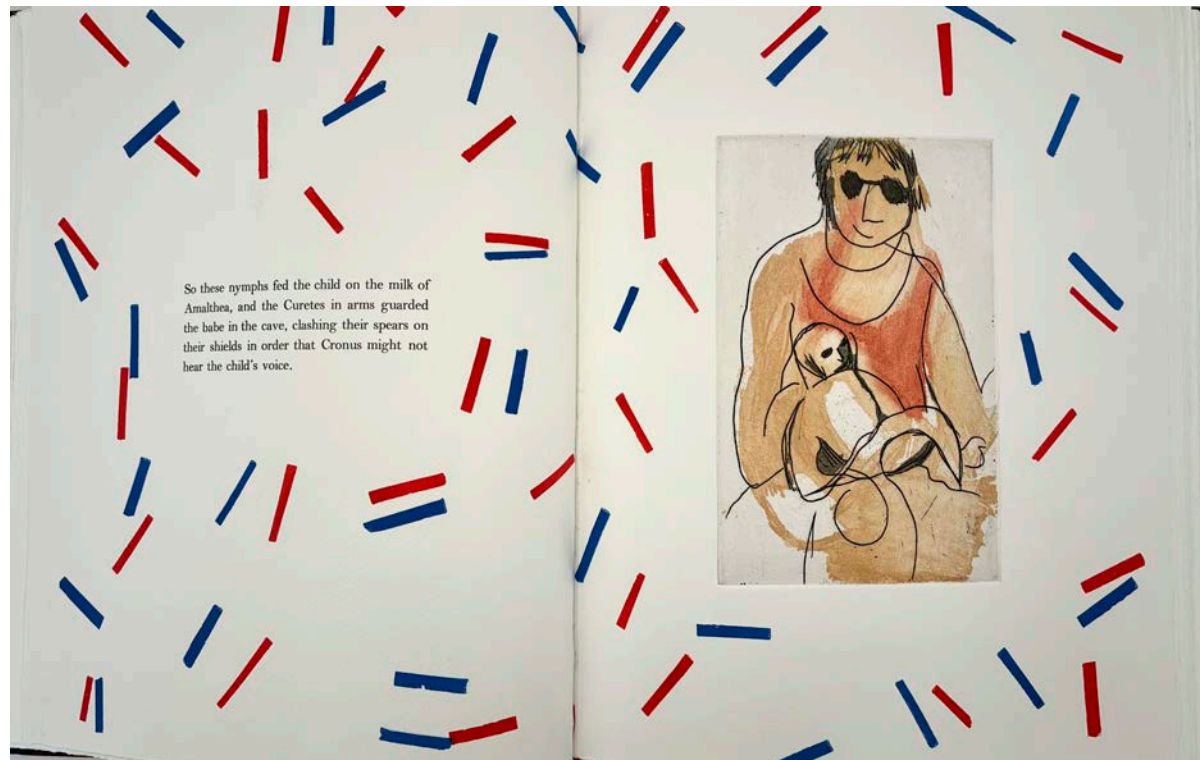
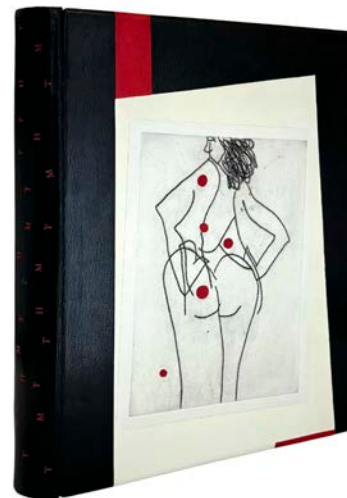
£4250

The artist combines accounts of Greek Myths with an interpretative series of portraits of people who characterise and might inhabit the stories. The book is divided into 5 themed chapters: Creating the World; War and Punishment; Sea, Sky and Underworld; Desire

and Personalities in which Allix often focuses on lesser-known myths. As always with Allix's artist's books, she uses everything to convey her ideas – words, prints, typography, structure and binding.

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

Since 1970 Susan Allix has been creating, printing and binding her own highly respected and collected small edition artist's books from her studio in London and over the last 50 years has produced more than 70 books.



One of only 30 copies – an artistic masterpiece by two great craftswomen with over 600 samples of patterned paper

**78. COHEN, Claudia & HODGSON, Barbara.
Decorating Paper: Pattern & Technique.**

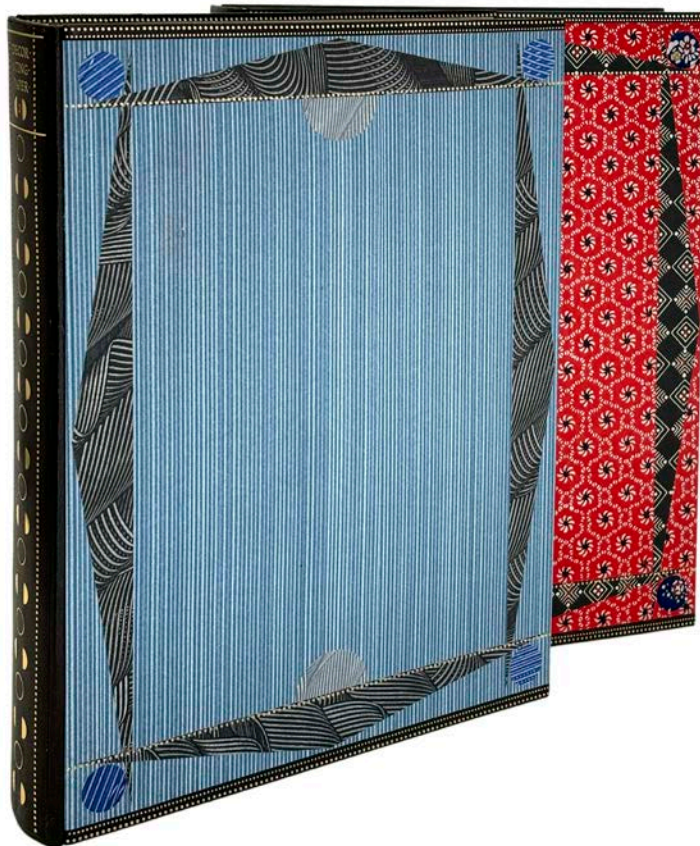
[Vancouver], Heavenly Monkey Editions, [2015]

No. 5 of an edition of 30. Two volumes containing more than 600 original samples of patterned paper from Europe, Asia and North America from the late 18th century to the present day, carefully put together and designed by Barbara Hodgson. Letterpress printed by David Clifford in Bembo type on Arches mouldmade paper. Sm. folio, both volumes bound individually by Claudia Cohen, boht with black morocco backs and edges, sides covered in paste and japanese decorated paper with collage patterns and delicately tooled in gilt with circles, semi-circles and small dots, pastepaper endpapers, housed in the original blue silk cloth covered solander box lined with japanese paper and silk velvet, spine with marbled paper and a black morocco and gilt spine label. In immaculate condition.

£12500

The abundance of paper samples, many from Cohen's own collections, include specimens of marbling, paste decoration, embossing, pulp manipulation, lithography, linocut printing, stencilling and airbrushing, Dutch gilt and block-printed papers. The text is interspersed with the beautifully presented and carefully numbered and listed samples (the lists are on separate loose sheets in each volume) which include full-page and multi-sample specimen sheets with good descriptions of the history and techniques involved with each kind of paper. Each page is an imaginative and artistic presentation and created with extraordinary skill.

With the original prospectus in its original envelope.



Written, illustrated and printed by women

79. FIRST BITE PRESS.

CULP, Miranda & DELMAN, Laurelin.

The Canon of Aphrodisia.

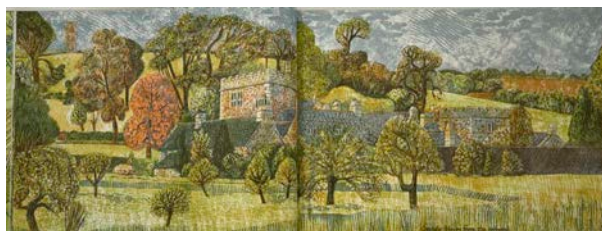
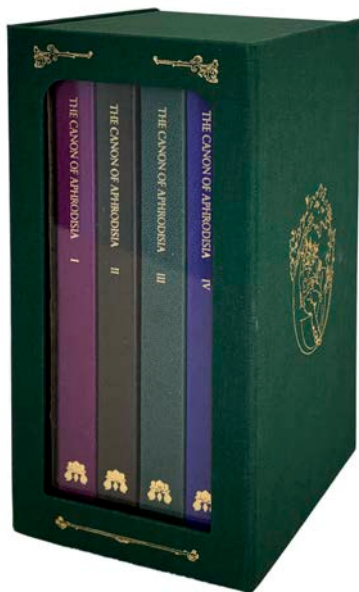
California, First Bite Press, 2023

No. 10 of 25 copies of the deluxe edition. Four volumes, together with a portfolio of erotic illustrations not included in the regular edition. Hand painted frontispieces, illustrations throughout by Laurelin Gilmore. Printed in Gill Joanna and Perpetua on Arches Rives Lightweight Paper. 15.7 × 19.3 cms. 12mo, original bindings by Amy Borezo of various coloured morocco spine lettered in gilt with the press device in gilt at the bottom of the spine, brown paper covered sides stamped in gilt, marbled endpapers, extra prints in a stiff brown paper portfolio stamped in gilt. Housed in a green cloth telescoping box to resemble a library cabinet with a window to show the spines of the books and feet at the bottom. As new.

£1700

12 erotic short stories in four volumes, mingling classic tales of horror, fantasy, noir, fable tragedy, sci-fi and fairy tales with 'steamy romance' intended to be from the woman's perspective.

The book is co-written by a woman with illustrations by a woman artist Laurelin Gilmore and printed by a woman fine press printer based in California, Stephanie Kimbro Dolin.



GARDINER, Rena

Rena Gardiner (1929-1999) was a printmaker, author and artist living in Dorset. She produced a large number of hand-printed lithographic guidebooks for Cathedrals, country houses, towns and the countryside, creating a large number of publications for the National Trust. Astonishingly she made all the lithographic books, and a number of very limited edition linocuts at her home studio known as The Workshop Press.

Hand-printed lithographic guide book from the artist's press

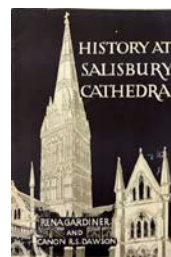
80. GARDINER, Rena.

History at Salisbury Cathedral.

Tarrant Monkton, Drawn, printed and produced by Rena Gardiner at the Workshop Press, 1967

Second edition. 48 pp. with original lithographs on every page including some double page which are from drawings made directly on to lithographic aluminium plates, 'therefore they are originals and not reproductions of drawings made on paper'. 8vo, original lithographic wrappers. A very good copy.

£200



Made for Salisbury Cathedral by Dorset artist Rena Gardiner at her studio. The whole work is made from original lithographic plates and produced at her home press. The text is by Canon R.S. Dawson.

The 2nd edition has two more lithographic pages than the first of 1964 and is slightly larger in size.

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.146

81. GARDINER, Rena.

NATIONAL TRUST.

Cotehele.

Tarrant Monkton, Drawn, printed and produced by Rena Gardiner at the Workshop Press, 1979

Second revised edition. Pp.58 with original lithographs on every page, including some double page, which are from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper". Oblong 4to., original plasticised lithographic wrappers with paper spine. A very good copy.

£200

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.148

Spectacular hand printed lithographic guidebooks to Cornwall

82. GARDINER, Rena & TRINICK, Michael.
NATIONAL TRUST.

A Journey of Discovery: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in North Cornwall.

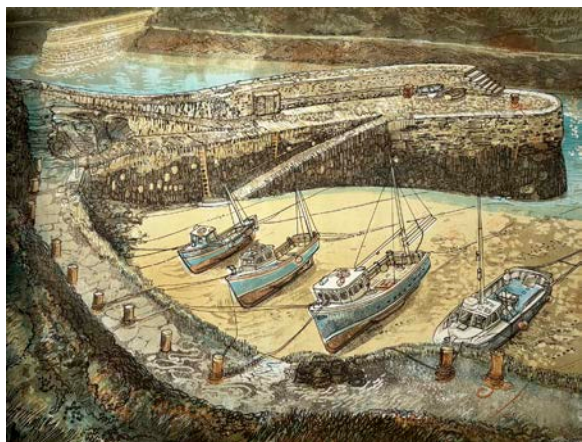
Together with: A Guide to Some of the Smaller or Lesser Known Properties Belonging to the National Trust in South Cornwall.

Tarrant Monkton, Drawn, printed and produced by Rena Gardiner at the Workshop Press, 1985 & 1987

Two volumes. First editions. Each volume 62 pp. with lithographic prints on every page, including some double page, from drawings made directly on to lithographic aluminium plates, "therefore they are originals and not reproductions of drawings made on paper. Oblong 4to., original plasticised lithographic wrappers with paper spine. Spine chipped on first volume, otherwise very good.

£400

Francis & Andrews: Rena Gardiner, Artist & Printmaker, p.149



One of Gardiner's very rare linocuts

83. GARDINER, Rena.
The Prospect Tower.

1999

Original linocut, no. 11 of an edition of 17, signed and dated by the artist in pencil. 21 x 29.8 mms. In a book mount.

£900



Originally in the collection of The National Trust and deacquired.

Andrews & Francis, Rena Gardiner: Artist & Printmaker, p.153

A charming 'whimsical' leporello – the artist's first solo printing

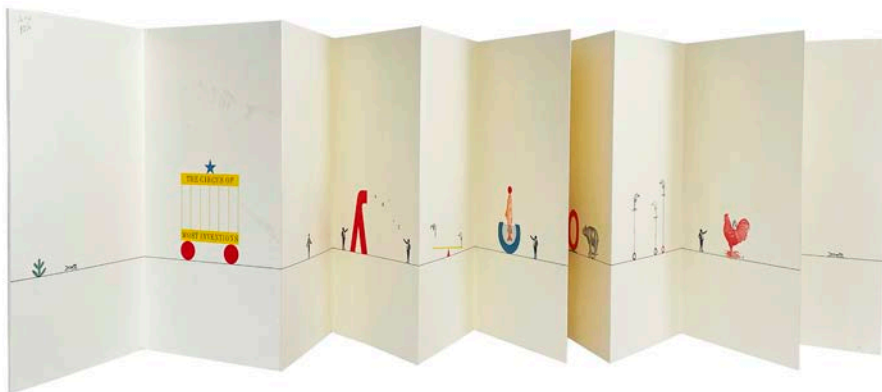
84. HOYT, Shelley.
The Circus of Most Inventions.

Oakland, CA, Shelley Hoyt (formerly of Black Stone Press), 1984

No.68 of 90 copies, signed, dated and numbered by Hoyt. A typographic picture book printed in 10 colours from wooden & foundry types, old cuts and foundry elements on 100lb Mohawk Superfine paper. 14 x 25 cms, 12 page leporello book bound in museum board covered in Nideggen. Very mild spotting to title and slight bumping to corners, otherwise very good.

£250

Described by the artist as a whimsical book, this is a really charming item. This is Hoyt's first solo work after working at Peter Koch's Black Stone Press.



Very pleasing type specimen made by Sarah Moody in New York

85. MOODY, Sarah.

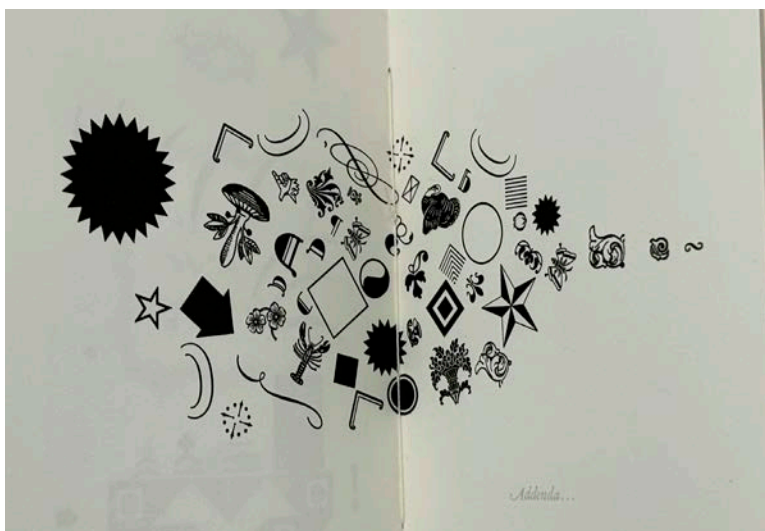
Ornography.

New York, 2023

One of 95 copies, this no. 57, signed by the printer. A 50pp. specimen of all the ornaments, dingbats and fleurons in the collection of Russell Maret, creatively and beautifully arranged by Sarah Moody and printed on Zerkall paper. 13.2 × 9.6 cms, bound by the printer in Japanese katazome paper wrappers with printed paper label on the spine and housed in a card slipcase. As new.

£200

With the original 4pp. prospectus. Designed, set, printed and bound by Sarah Moody as part of her apprenticeship at the workshop of Russell Maret. The specimen includes these lines from Wilder Bentley which also appears on Gaylord Schanilec's scroll for his 'Man Before a Mirror' project 'Art's perverses and subverters are a blight on all the arts, like printers that hoard flowers yet never use them.' This prompted the book as Sarah Moody saved Russell Maret from being a blight by using all his 'hoarded' flowers.



Pictorial list of all the artist's possessions

86. PANDEY, Rahda.

Taking Stock

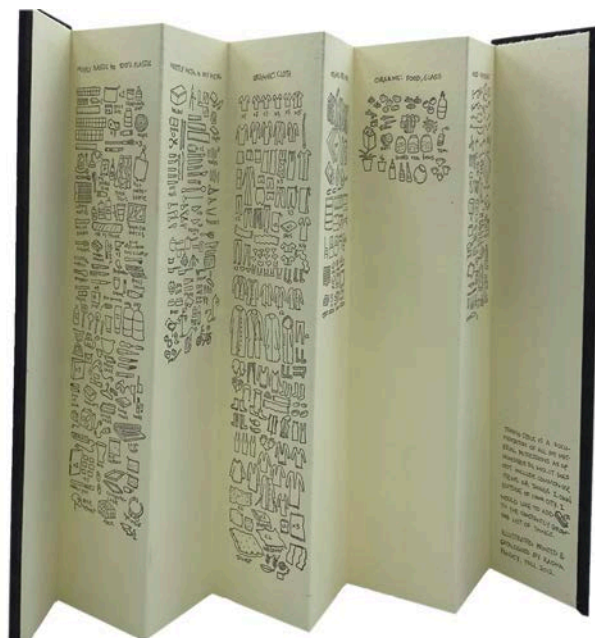
Iowa City, 2012

One of only 30 copies. Catalogued, illustrated, printed and bound by Rahda Pandey. 150 × 40 mms. Folded into an accordion style binding between black cloth boards with paper label. As new.

£600

'Taking Stock' explores human consumption by cataloguing and categorising all of Pandey's belongings after one year of moving to Iowa. Everything is listed using images and according to the materials used in their manufacture. There are 6 different lists including 'Mostly Plastic to 100% Plastic', 'Organic: Cloth' and 'Organic: Paper, Wood'.

Radha Pandey is an important young papermaker, letterpress printer and book artist. She is particularly interested in paper and watermarks as art, studying both Western and Asian papermaking techniques. Her work is always exquisite, unique and breathtakingly beautiful.



RORER, Abigail

Abigail Rorer is a much-respected American wood engraver and publisher of limited edition and fine press books using her own artwork. She was drawn to wood engraving through the work of the German Expressionists and Leonard Baskin and after initial encouragement from Barry Moser, she taught herself how to engrave. She established her Lone Oak Press in 1989.

87. RORER, Abigail.

HOWELL, Christopher.

The Wu General Writes from Far Away.

Petersham, Mass., Lone Oak Press, 1990

5 wood engravings by Abigail Rorer, printed by the artist. One of 120 copies, this no. 86 signed by author and illustrator. Printed in Cochin type on Japanese Mulberry paper. 8vo., original marbled paper wrappers, sewn on the outside in the Japanese manner, printed paper label with vignette by Rorer on the upper cover, housed in a maroon buckram chemise with printed paper labels on the upper cover and spine.

£200



The text of this book was printed at the Sun Hill Press for Rorer but, as always, she printed her own engravings.

Written and engraved by Abigail Rorer

88. RORER, Abigail.

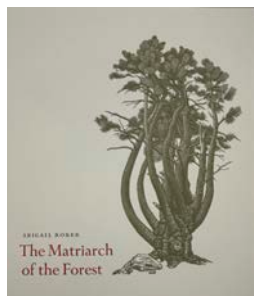
The Matriarch of the Forest.

Petersham, Mass., The Lone Oak Press, 2009

Written and engraved by Abigail Rorer. No. 46 of 66 copies. 5 wood engravings by Abigail Rorer printed in green/brown, one with red. Printed on Zerkall paper, typography and text printing by Michael Russem in Perpetua types cast by Michael and Winifred Bixler, title page printed in sanguine and brown. Sq. 8vo., bound in linen backed blue paper covered boards with a small engraving by Rorer printed on the upper cover, with wood veneer second endpapers, printed paper label on spine, housed in the original silk cloth covered slipcase with printed paper label together with the 'Afterword' being two leaves with text signed by the artist and a wood engraving sewn in the original blue wrappers. As new.

£280

A meditative poetic work inspired by a beloved tree and the day when the artist and a friend found a string of scarlet beads hanging on it and how it somehow defiled the dignity of the tree. The 'Afterword' explains the story behind the book and Rorer's poem and images.



A beautiful trans-Atlantic collaboration between two women wood engravers

89. RORER, Abigail & MACGREGOR, Miriam.

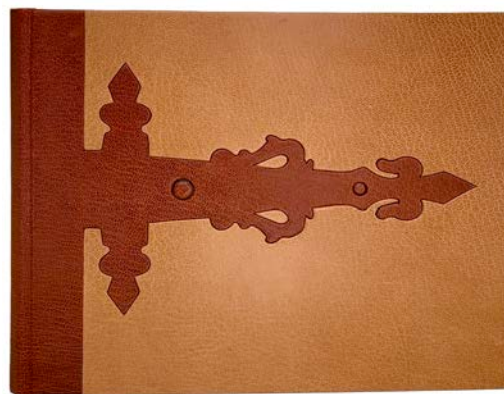
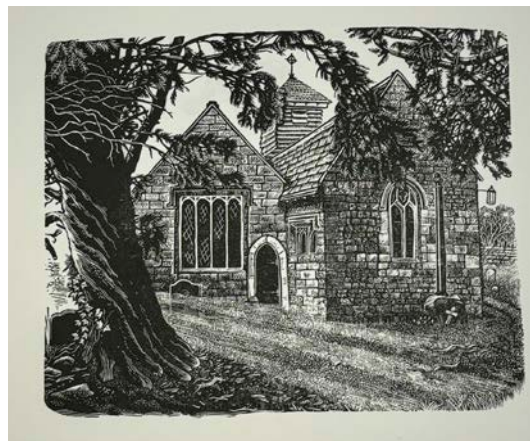
St. Bartholomew's, Whittington: A Cotswold Church.

Mass, printed by Patrick Randle at Nomad Press in Whittington for The Lone Oak Press, 2015

Introduction by Giles Browne. 22 wood engravings and captions by Miriam Macgregor & Abigail Rorer. No. XX of 40 special copies, bound in oasis leather with a portfolio of signed prints, one of which is hand coloured. Set in 14 point Van Dijk by Neil Winter and printed by Patrick Randle on Zerkall mould-made paper. Oblong 8vo., bound at the Fine Bindery to a design by Abigail Rorer in full Oasis tan and brown morocco in the pattern of the elaborate hinge on St Bartholomew's Church door, patterned paper endpapers, with the extra portfolio of prints in a red cloth backed patterned paper covered folder, all housed in a red cloth clamshell box with printed paper spine label.

£650

Rorer pays tribute to the great English fine press, The Whittington Press, and its beautiful surroundings in the Cotswolds, working alongside Miriam Macgregor the great English wood engraver who lives in Whittington and did so much work with the Whittington Press. The book was set and printed in Whittington by Patrick Randle at his Nomad Press.



STUART, Gloria at IMPRENTA GLORIAS.

The imprint of the Hollywood actress Gloria Stuart, last known on screen for her role as the elderly Rose in the film Titanic. Stuart fell into printing late in life, buying a Vandercook proof press and accumulating type including Bruce Rogers' Centaur type and Frederick Warde's Arrighi type. She was most enamoured by Rudolf Koch's Antiqua of which she acquired an almost complete range. She began printing broadsides but soon moved onto books, her first being Enishi. She was creative, imaginative and very artistic, often drawing on her life experiences. In Matrix vol. 8 Ward Ritchie describes her books as 'ingenious in their concept and each one quite different'.

A charming, heartfelt and beautiful printing from Gloria Stuart about her relationship with the printer and designer Ward Ritchie

90. STUART, Gloria.

RITCHIE, Ward.

The Ides of March

[Los Angeles], Imprenta Glorias, 1988

No 6 of only 20 copies. Signed by Gloria Stuart and Ward Ritchie. Illustrated with printed dragon flies in several colours and pages with a heart border, and with two charming prints from line blocks printed in green and highlighted in gold of figures representing Stuart and Ritchie, apart at the beginning of the book and moulded together at the end. Printed in Columbus and Libra type with the initials in Arboret on green Ingres Antiqua and Fabriano Roma paper. Oblong sq. 8vo., bound by Joseph D'Ambrosio with a square block spine covered in green watered silk, marbled paper covered boards, two gold hearts are inset into the spine.

£1400

Gloria Stuart was a great friend of the printer and book designer Ward Ritchie. In Matrix vol. 8 Ritchie describes this, her third book, *The Ides of March* which reproduces poems which were written by Ritchie and Stuart to each other on March 15th and 19th, 1983 after they became reacquainted after a long time.

The colophon reads: 'I wrote my poem to celebrate the first anniversary of our meeting again. Ward Ritchie answered with his poem ... I designed, illustrated and printed this book for his birthday on June 15, 1987 – with love and admiration.'

The book is really charmingly and artistically put together with the light touch of dancing dragonflies being printed all the way through the book and a wonderful use



of green paper and printing. The enchanting illustrations incorporating books and flowers imply that Gloria and Ward may have been extremely close indeed!

Ward Ritchie, *Cinderella at the Type Case*, p.111 Matrix 8

A Hollywood star turns printer – here drawing on her former life in the Carmel artists' colony

91. STUART, Gloria.

RITCHIE, Ward. [JEFFERS, Robinson and Una].

The Inscriptions at Tor House and Hawk Tower.

[Los Angeles], Imprenta Glorias, 1988

No. 44 of 50 copies, signed by Stuart. Introduction by Ward Ritchie and signed by him in ink. With red printers' flowers used throughout and some ornaments of birds, butterflies printed in red and blue, line blocks of the areas of the house where the words were inscribed including a moveable flap on the 'Minstrel's Gallery'. Printed in Fabritius type in light blue, dark blue and red on Ingres Antique paper. The reproduced calligraphy of direct printed copies of Jeffers' own script. Oblong sq. 8vo., original ivory canvas with inset printed fleuron. Housed in the original ivory canvas Solander box with inset cast paper design of the front door of Tor House by the book and paper artist Joseph D'Ambrosio. Extremely good.

£1250

In her early life Gloria had lived in an artists' colony in Carmel and as Ritchie says, she began to revive some of her memories there in her projects for her press Imprenta Glorias. She was especially exercised by Robinson Jeffers who had lived in and wrote about the area, and his poetry had held great importance in her life. Jeffers had painstakingly built a stone house called 'Tor' as well as tower he called 'Hawk' on a point overlooking the coast, personally dragging up the boulders he used from the shore. On the beams and archways he painted or carved quotations which appealed to him for his wife and twin sons. Gloria Stuart gathered these together for this book which give an insight into Jeffers and his inspirations.



TACHIKAWA, Motoko.

Motoko Tachikawa is a splendid book artist and has been exhibited widely in France, her home, Japan, her birthplace, and beyond. Her art and artist's books are in collections all over the world.

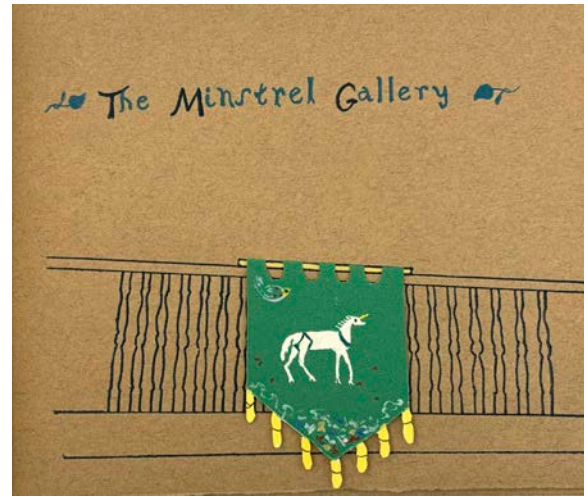
A beautiful 19th century haiku about the Morning Glory flower in a stunning artist's book by Tachikawa

92. TACHIKAWA, Motoko. SHIKI, Masaoka. Volubilis.

Garancieres, L'atelier d'artiste, 2014

Haiku by Masaoka Shiki (1867-1902), translated into French from the Japanese by Marie Benedic. No.20 of 20 signed copies, there are also 2 hors commerce copies. Photographic design, printed using colour digital inkjet printing on Japanese paper & waxed. Pp. 20 20.9 x 29.7 cms. Sewn Japanese style with a blue netting wrapper incorporating a printed title label, housed in the original blue cloth foldover box.

£950



A dramatic book being one complete image over 8 pages

93. TACHIKAWA, Motoko. 'Weed' We are still here.

Paris, L'atelier d'artiste, 2023

No. 3 of 7 copies signed by the artist. 25.5 x 17.5 cms. Photographic image printed with digital pigment inkjet on japanese paper and waxed. One complete image over 8 pages which folds leporello style into its original printed wrappers covered in waxed handmade japanese paper – it pulls out to form one large print. Housed in the original grey cloth tray-style folder over box.

£650

Motoko Tachikawa's beautiful work unfolds to form one large photographic print of a weed which has a ghostly quality created using translucent waxed japanese paper.



Charming artist's book inspired by making a friendship quilt – written by Margaret Kaufman and designed by Claire van Vliet

94. VAN VLIET, Claire. KAUFMAN, Margaret. **Praise Basted In: Friendship Quilt for Aunt Sallie.** Vermont, The Janus Press, 1995

No. 55 of 100 copies. Sewn title page by Audrey Holden. Designed by Claire van Vliet, text in Trump Mediaeval. The papers used are Barcham Green – India Cover, Boxley, Cambersand, Sandwich & RWS: Richard Langdell – lavender, pink and blue; MacGregor & Vinzani – mauve, gold and periwinkle; Fabriano mustard old cover; T H Saunders dark blue laid; Rives BFK; Mohawk Superfine; and Chiyogami. 23 x 24 cms., bound in a stiffened quilt binding in a box covered in several different fabrics with an artificial flower arrangement set into the inside front of the box.

£380

A charming story told through facsimiles of cards from nine friends and family, together with poetry about making a quilt to celebrate Aunt Sallie and her life. A delightful piece of book art.



DESIGNERS & MAKERS

95. CARTER, Truda. **'Kensington Gardens' Designs for a Nursery Set for Poole Pottery. , 1934-35**

One sheet of paper with three designs in pen and ink and watercolour in brown and black, with calligraphic title and lettering. At the bottom is the instruction 'Glaze inside mugs & outside bowls and plates' 33 x 33 cms. There are later notes on the page dated 1/10/48 which states that these designs are no longer used "see coloured versions on next page".

£250

Truda Carter designed some nursery ware for Poole Pottery including this one 'Kensington Gardens' as well as 'Nursery Toys' and 'London Characters' all between 1934 and 1936.

Carter (1890-1958) was a designer who with her husband John Adams, created the Art Deco pottery which characterised Poole Pottery in the 1920s and 1930s.



With the scarce glazine dust jacket designed by Marion Dorn and with a loose pencil drawing on glazine paper reputedly of Ruby Lindsay on glazine paper

96. DORN, Marion. [LINDSAY, Ruby]. MOORE, George. GOODEN, Stephen. Ulick and Soracha.

London, Nonesuch Press, 1926

One of 1250 copies on japon vellum signed by the author. Copper engraving by Stephen Gooden. Printed in Monotype Garamond with Civillite for display. 8vo, original cream buckram with bevelled boards, vegetable parchment dust wrapper with spine title and design by Marion Dorn printed in red.

£120

Loosely inserted in the book is a pencil drawing on glazine paper reputed to be an image of the Australian graphic designer Ruby Lindsay, sister of Norman and Percy Lindsay. It does indeed resemble her closely. The first publication of Moore's novel in England including notes by the author as well as a dedication to Lady Cunard signed by Moore.



Educational toy showing Southern Indian handicrafts to school children and as souvenirs for foreigners – including a woman grinder, spinner, mat weaver and fruit-seller

97. VERRAPPA'S MYSORE TOYS CO. Aspects of Village Life.

Mysore, c.1938

Two sheets with 12 colourful lacquer-painted wooden figures tied onto the mounting card with printed titles of English and Kannada beneath each figure. The 12 figures showing various Southern Indian craftswomen and men at work. Housed in the original card box covered in patterned paper with a printed label pasted onto the upper cover. In excellent condition, remaining fresh with just one chip to the corner of one of the card sheets. The box has a little wear but is generally very good.

£1000

With the original brochure for this and other toys created by M. Veerappa (1901-1969), the artist and proprietor of the Mysore Toys Company. The brochure contains many recommendations and reviews of the toys from 11 around the world.



The figures show a woman grinder, mat weaver, spinner and fruit-seller alongside wood figures of a male singer, artist, snake-charmer, goldsmith, carpenter, potter, palm climber and plough driver.

Veerappa founded the Mysore Toy Company as a small-scale handicraft enterprise but it expanded rapidly, exporting Southern Indian, traditionally made toys around the world. Reviews in the accompanying brochure include one full of praise from the Mysore School Board Officers recommending them to all Primary schools as well as comments from various places in America including Chicago: 'The figures were removed from your carton and placed on display in our showroom here in Chicago and a great deal of interest was evidenced by many of our local customers.'

A large and attractive archive of plate and pottery designs by the designer for Poole Potteries in the 1970s and 1980s

98. WILLIAMSON, Elaine.

Archive of pottery designs for Crown Staffordshire, Coalport and Poole Potteries.

1970S-1990S

117 fine original pen and ink, pencil and watercolour finished designs, mainly for plates but also for teacups, mugs, nursery china, pots, dishes and vases as well as pen and ink drawings for animal patterns. Several with the blind stamp of Elaine Williamson, one signed. Also included are final transfers for 6 sets of china and two floral paintings signed with her initials both in gold mounts. A few pieces trade advertising literature for her designs for Crown Staffordshire, Coalport and Poole Pottery are included, some negatives of photos of some of her finished products, and some brochures for her own design consultancy she founded in the 1980s. Housed in three portfolios put together by the artist.

£2200

Elaine Williamson studied at Manchester College of Art and then went on to post-graduate study at Stoke-on-Trent, the centre of the English ceramic industry. Her professional career started at Crown Staffordshire and she then went on to make designs for the Wedgwood Group, notably Coalport. In 1977 she was appointed Design Manager at Poole Pottery where she designed and introduced many new shapes and patterns, including a range of bone china which was a new departure for the important Dorset company. Many of her patterns were wildly successful and recognisable. She left Poole in 1986 to set up her own consultancy and kept designing throughout the 1990s – we have some of her brochures for 1994 and 1995 advertising her skills at creating shape and surface pattern design for bone china, porcelain and earthenware and packaging.

She was responsible for all the designs coming out of Poole Pottery for 10 years including flan dishes and other things for Marks and Spencer as well as the beautiful Embossed Gold for Crown Staffordshire and the delicate Severn range for Coalport.

Williamson's archive gives us an excellent insight into styles of china and pottery in the 1970s and 1980s as well as the process of design for these products, which have been such an important part of British industry and culture since the potteries began to develop in Stoke on Trent in the late 18th century.



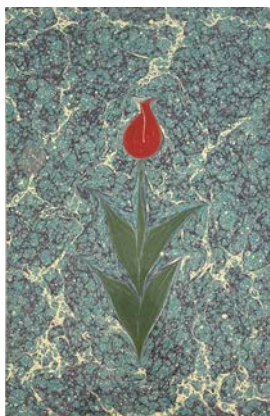
PAPER-MAKERS

99. HALL, Victoria. Marbled Flowers.

Norwich, 1998-2006

Ten original and unique marbled flower motif papers made by floating and manipulating gouache paint upon carrageenan (processed seaweed). The entire image was created on a liquid surface before being captured on a sheet of paper. Each specimen has a stiff paper backing and archival sheet to protect it.

£1200



Victoria Hall is a highly regarded paper marbler and paste paper maker based in Norfolk, establishing her first studio in 1989. She does oil and acrylic marbling as well as being an expert in the production of Suminagashi.

Each design is unique and is from an archive of floral designs produced by Victoria Hall in her Norwich Studio between 1998 and 2006.

A celebration of local papermaking and female craftsmanship in rural Japan, illustrated by a woman, with 100 paper samples



100. KANAYAMA (Chizuko), illustrator. NAKAMURA, Hajime.

Kami suki mura Kurotani

[The Paper-making Village of Kurotani].

Kyoto, Kurotani washi kumiai, Showa 45, [1970]

First edition. No. 124 of 250 copies. 3 large folding colour woodblock maps, 100 full page paper samples, two plates with tipped-in bark and cloth samples, 3 large folding colour woodblock maps, one black and white woodblock map, and 39 woodblock and stencil-dyed illustrations by Chizuko Kanayama printed in several colours, all showing the various processes of papermaking. 30 × 23.8 cms. 128 pp. Folio, bound in original stencil-illustrated paper covered boards, in the original chitsu and cardboard case, each with a printed paper title label, a fine copy.

£1800

Nakamura chronicles the process of making washi paper largely by women in the rural village of Kurotani, in the north of Kyoto. The clear water from Kurotani river, alongside its freezing, snowy winters and wild mulberry trees make Kurotani an ideal area for washi paper-making,

which demands especially cold climates. Though the oldest surviving example of Kurotani paper dates to 1593, the history of local paper-making dates back over 800 years. Kurotani washi was used for both commercial, ordinary use – for example, for paper lanterns – as well as luxury use in kimono textile weaving.

The woman illustrator **Chizuko Kanayama** is acclaimed by the Kurotani Washi Association with pioneering the stencil-dyeing on Kurotani washi papers we can see in the book to such great effect. This book won a book design prize in Germany at the World Libraries Exhibition in 1972.



STONEMASON

'Hope is the thing with feathers that perches in the soul'

101. TIPLADY, Louise.
[DICKINSON, Emily]

Hope.

2020

Carved in slate by Louise Tiplady, this beautiful piece depicts a starling in flight and has the first lines of Emily Dickinson's poem:

'Hope' is the thing with feathers –
That perches in the soul –
And sings the tune without the words –
And never stops – at all –

Height 205mm × Width 205mm

£3000

Louise Tiplady is a much-admired British stonemason known for her unique sculptural style and letterforms. This 3D carving of a starling is particularly remarkable.



WRITERS & PIONEERS

The First Female Parachutist

102. CASTELLA, Madame Cayat de.

Mme Cayat de Castella attachée à l'appareil quelques minutes avant sa fatale ascension.

Brussels, 1911



Original silver gelatin photograph on marked postcard paper and trimmed.

£120

Mme Cayat de Castella used to strap herself to the undercarriage of her husband's plane and then release herself at altitude. Tragically she fell to her death in a display in Brussels in 1911. This photograph shows her ready to take off for her fatal flight – apologies for introducing something rather dark.

Inscribed by the poet's

To Miss Amy Johnson
 from the mother of
 "Ad Astra", page 59.
 With all admiration
 for Miss Johnson's
 wonderful pluck
 and success -
 From the Dowager
 Lady Sackville
 January 1932.

mother to the pioneering woman pilot Amy Johnson, "Queen of the Air"

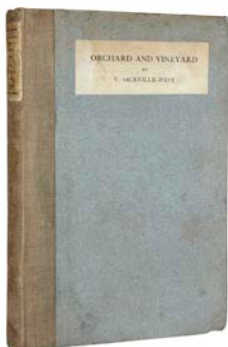
**103. SACKVILLE-WEST, Vita.
 Orchard and Vineyard.**

London & New York, John Lane The Bodley Head Ltd,
 1921

First edition. Inscribed by the poet's mother Lady Sackville to Amy Johnson. 104 pp. 8vo., original linen backed blue paper covered boards, printed paper label on upper cover and spine. Corners bumped, a little browning to the boards, spine label rubbed.

£1600

With an excellent inscription by Vita Sackville-West's mother to the remarkable female pilot **Amy Johnson** referring to her daughter's famous poem 'Ad Astra' ("Conqueror! what have you seen in the heavens? Stardust is in your hair."). The inscription in a large hand on the front free endpaper reads "To Miss Amy Johnson from the mother of 'Ad Astra' p.59. With all admiration for Miss Johnson's wonderful pluck and success - From the Dowager Lady Sackville, January 1932".



A jaunty look at the Women's Land Army which Sackville-West seems to have tackled with relish

**104. SACKVILLE-WEST, Vita.
 The Women's Land Army.**

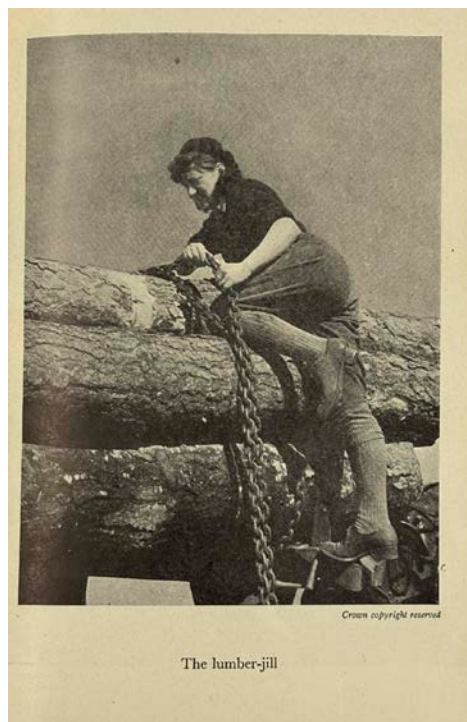
London, Michael Joseph, 1944

First edition. 64 halftone photographic illustrations with captions. 112 pp. 8vo., original green cloth with red lettering and the Women's Land Army device in gilt on the upper cover, in the original torn dust jacket. Spine and bottom edge of the cloth faded.

£200

The book informs the reader about the W.L.A. in different areas, its organisation, various guides to different farm work, the problems of rats and ends with 'Courageous Deeds - and some stories' and 'The Future of the Land-Girl'. There are some suggested post-war careers for women too pointing to an era where women's liberation began to feel like something that might be achievable.

The photograph captions are rather jaunty - "Not so glamorous"; 'Sun-burnt mirth'; 'Her physical strength has been a surprise...'; 'The lumber-jill'. The photographs are often glamorous with girls in corduroy breeches and neat jackets - one such with two women attaching a pulley to a tree trunk declares, 'The girl on the left comes from Jamaica. She is a professional singer - this is what she is doing now...'



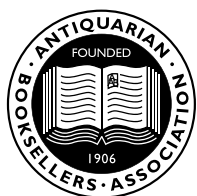
The lumber-jill

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Catalogue designed and typeset in Arno Pro
by James Alexander of www.jadedesign.co.uk