



BOUND BY JENNI GREY IN 2002

1. **The Holy Bible** The Revised Version. With Revised Marginal References. Printed for the Universities of Oxford and Cambridge.

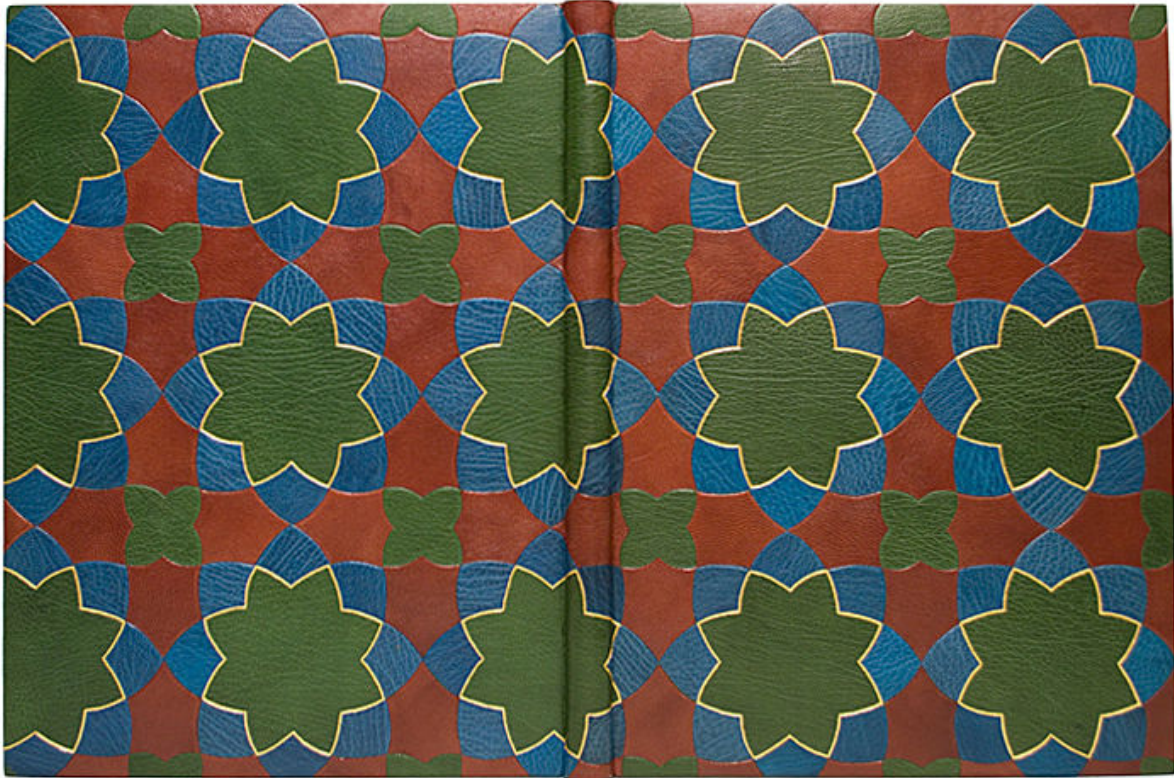
8vo. [171 x 106 x 45 mm]. Bound by Jenni Grey in 2002 in rosewood boards with rounded corners and black goatskin spine, each board with ten inlaid black wooden strips running inwards from the fore-edge and terminating with onyx cabochons and ten black goatskin bands running in parallel from towards the centre of the boards and across the spine, with onyx cabochons at each end, brown endleaves, edges stained dark over the original gilt. Contained within a rosewood box, lined with black velvet, with a pull-off top with a raised handle inlaid with 12 black wooden strips and onyx cabochons. [ebc4370]

Oxford: at the University Press, 1906

£1500

Jenni Grey studied Graphic Design and Illustration at the University of Brighton, and has lectured on Illustration and Book Arts at the same University since 1987. She was elected onto the Arts Council Selected Index in 1986, and as a Fellow of Designer Bookbinders in 1989. She was President of DB from 1996 to 1998.

In her own words: "Bookbinding provides a constant source of ideas and challenges for me. I am continually developing and simplifying the structures I use to maximise the time I spend on the creative element of my work, and to enable me to work with materials such as wood and metal or techniques such as embroidery. My ideas always stem from the text, but I find I can have a variety of different responses dependant on the book itself. Sometimes an interpretive angle is called for, at other times a more personal approach seems appropriate. The concept should also be sympathetic to the design and illustrations of the text. The challenge being to combine a collection of ideas and materials into a visually complete object".



2

BOUND BY DENISE LUBETT

2. **BLUNT** (Lady Anne) and **BLUNT** (Wilfrid Scawen)

The Celebrated Romance of the Stealing of the Mare Translated from the Original Arabic by Lady Anne Blunt and Done into Verse by Wilfrid Scawen Blunt.

Printed on Japanese vellum, with a frontispiece in gold and colours, illuminated initials and device on the title by Robert Ashwin Maynard.

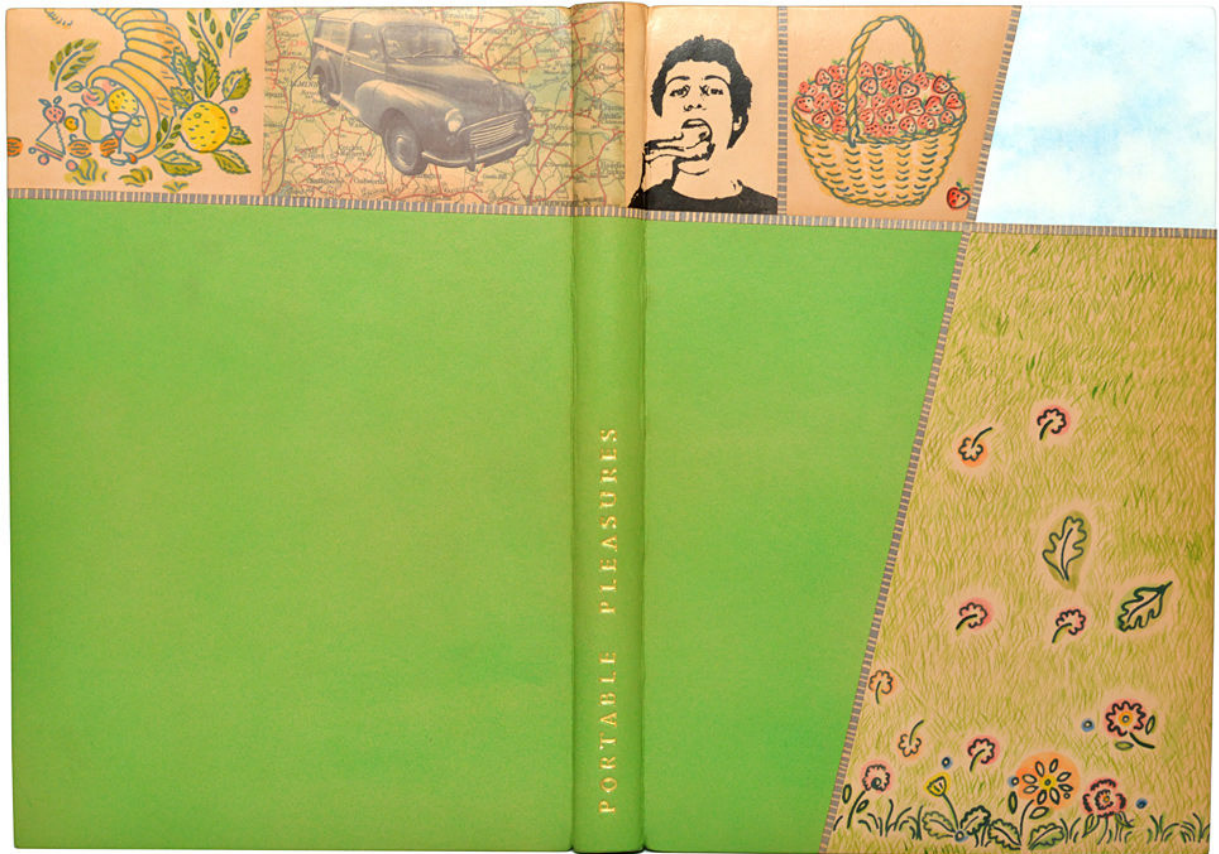
Small folio. [314 x 232 x 17 mm]. ix, [iii], 73, [1] pp. Bound c.1980 by Denise Lubett (signed with her initials on a blue goatskin label inside the rear cover) in green goatskin with brown and blue onlays, the larger green onlays outlined in gilt, green paper doublures and blue endleaves, gilt edges. Contained within a cloth drop-over box, lined with green felt, the spine lettered on a green goatskin label. [ebc3509]

[Newtown:] The Gregynog Press, 1930

£2500

No.94 of 275 copies, of which 25 were in the special binding by George Fisher. This is amongst the most colourful of the Gregynog books. It has been bound in appropriate style by Denise Lubett, and it is accompanied by a photograph which suggests that it was from the collection of Philip Gould.

Denise Yvonne Lubett was born in Paris in 1922 and fled with her family to the United States in 1940. Two years later she joined the Free French forces as a nursing officer and served in North Africa, Italy, France, Germany and Austria. After the war she settled in London and in 1962 she enrolled in John Corderoy's bookbinding course at Camberwell. She also received instruction from Sally Lou Smith, William Matthews and Arthur Johnson, but she claimed to be largely self-taught. In 1966 she set up her own binderies in London and France and in 1971 she was elected a Fellow of Designer Bookbinders. Many of her designs are based on geometric forms created out of high onlays in strong and vibrant colours. She was the subject of Dorothy Harrop's article "Craft Bookbinders at Work XIV", *The Book Collector*, Spring 1985, pp.27-40.



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3

BOUND BY ANGELA JAMES IN 2007

3. **COATTS** (Margot).

Portable Pleasures. Picnics for all Seasons.

20 coloured illustrations, including five full-page, by Ian Beck.

First Edition. 8vo. [268 x 180 x 18 mm]. 61, [1] pp. Bound by Angela James in 2007 (signed with initials and dated inside the rear cover) in natural calf, the covers partly airbrushed with green acrylics, one area on the front hand-painted with grass and flowers, two compartments painted with a basket of strawberries and a cornucopia and two with printed images, with strips of striped onlaid calf separating the images. Smooth spine lettered in gilt, the front doublure with light blue goatskin and natural calf painted and printed with text, the rear doublure with light blue goatskin and natural calf printed with a map, the endleaves airbrushed in green, plain edges. [ebc4316]

Marlborough: Libanus Press, 1992

£1750

No.55 of an edition limited to 250 copies. A celebration of picnics, joyfully bound by Angela James.

Angela James was born in Bristol in 1948 and studied bookbinding at Glasgow School of Art where she obtained a Diploma in Printed Textiles in 1970. She worked with Douglas Cockerell and Son for two and half years and at the Eddington Bindery for four years before setting up on her own in 1978. She was elected a Fellow of Designer Bookbinders in 1975 and President in 1990, holding the post for six years. Her bindings are invariably vibrant.

BOUND BY JEANETTE KOCH IN 2005

4. **DARRACOTT** (Joseph).

England's Constable. The Life and Letters of John Constable.

Colour frontispiece and colour and black and white illustrations throughout.

First Edition. 8vo. [238 x 158 x 20 mm]. 143, [1] pp. Bound by Jeanette Koch in 2005 (signed and dated inside in the rear cover) in natural calf with resist dyeing, each cover with seven overlaid goatskin panels of different shapes with resist dyed designs evocative of Constable's paintings, smooth goatskin spine with resist dyeing, painted endleaves, stained edges. Contained within a grey cloth drop-over box. [ebc4369]

London: The Folio Society, 1985

£900

Jeanette Koch was born in 1947 and worked as an arts administrator and theatre programme publisher. Between 1992 and 1995 she studied bookbinding part time at The City Literary Institute under Sally Lou Smith, Jenni Grey and Flora Ginn. She then spent two years receiving private tuition from Romilly Saumarez Smith and was a Licentiate of Designer Bookbinders. She is now a tireless exhibition organiser, editor and ambassador for Designer Bookbinders.



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5

BOUND BY CHRISTOPHER SHAW IN 2005

5. **HEATH-STUBBS** (John).

Buzz Buzz. Ten Insect Poems.

Title printed in black and brown with a wood engraving by Richard Shirley Smith.

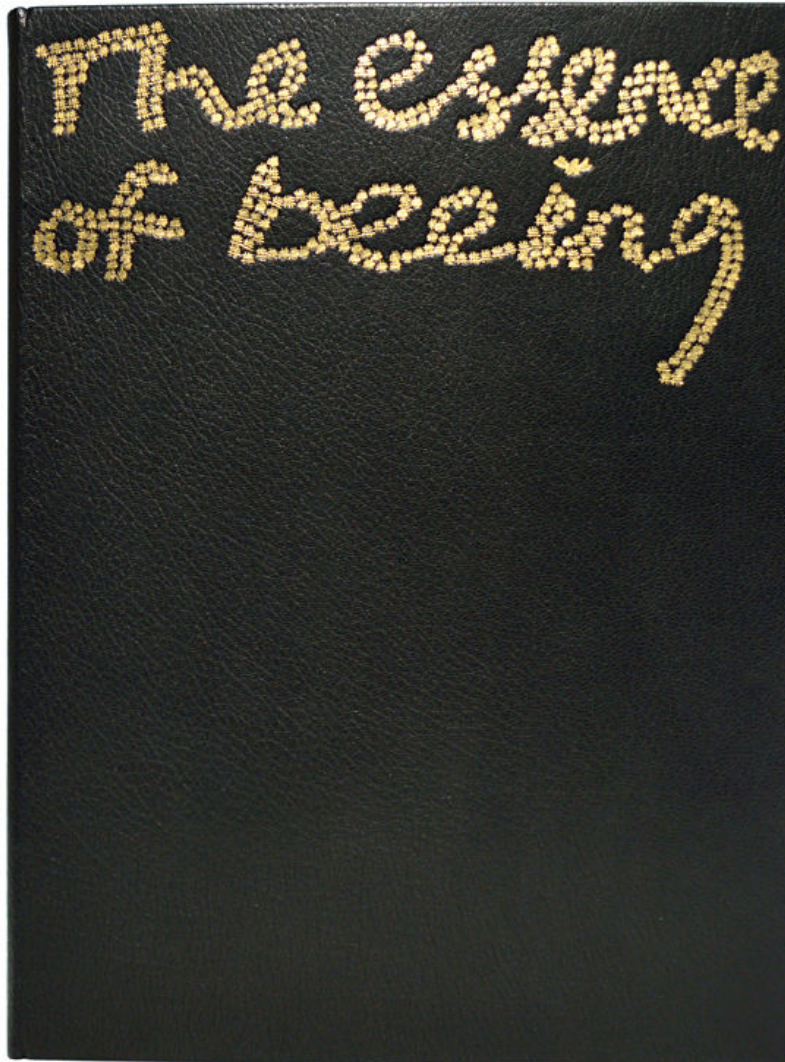
First Edition. 8vo. [239 x 158 x 12 mm]. [8]ff. Bound by Chris Shaw in 2005 (signed with his fish symbol and dated in gilt on the rear turn-in) in black goatskin, the front cover with the upper half of a stag beetle emerging from the lower edge formed by repeated impressions of a single small tool in gilt, the rear cover with the lower half of the beetle disappearing over the top edge. Smooth spine lettered in gilt, black endleaves, uncut edges. Contained in a black cloth drop-over box, lined with felt, with black goatskin spine lettered in gilt. [ebc4372]

Sidcot: The Gruffyground Press, 1981

£1500

Limited to 200 copies, printed by Michael Mitchell at the Libanus Press, Marlborough for Anthony Baker of the Gruffyground Press.

Christopher Shaw studied Fine Bookbinding and Restoration at Guildford College from 1980 to 1982 and then set up his own bindery in Wotton-by-Woodstock, moving to Brackley in 1993. He has won numerous awards, especially for his gold-tooling, and was elected a Fellow of Designer Bookbinders in 2004. His designs in gilt are made up of repeated impressions of two or three small tools, and often incorporate a sense of humour.



6

BOUND BY TRACEY ROWLEDGE IN 2010

6. **LENEHAN** (Michael).

The Essence of Being.

Frontispiece and five full page illustrations by Alice Brown-Wagner, decorative initials coloured in gold and bee ornaments in the text.

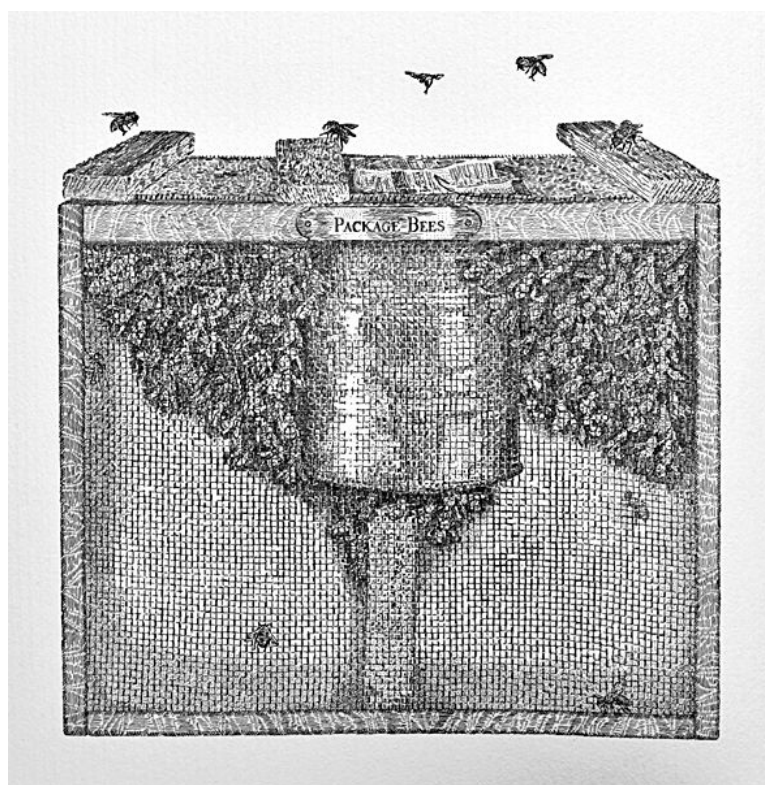
Folio. [340 x 250 x 15 mm]. Bound by Tracey Rowledge in 2010 (signed and dated inside rear cover) in black goatskin, the front cover with the title tooled in gilt using repeated impressions of a single basket-weave tool and a bee over the letter "i", smooth spine, yellow endleaves, uncut edges. Contained in a black cloth drop-over box, lined with light brown paper, the spine lettered in gilt on a black goatskin label. [ebc4373]

Chicago: The Sherwin Beach Press, 1992

£3000

No. 127 of 200 copies. As stated in the colophon: "Work was begun on the book in 1980. Bob McCamant designed it, set the first few pages, and printed most of the pages of type. Kate Friedman set a few more pages. All the rest were set by Alice Brown-Wagner. Albert Richardson drew the bee ornaments and the drop capitals.

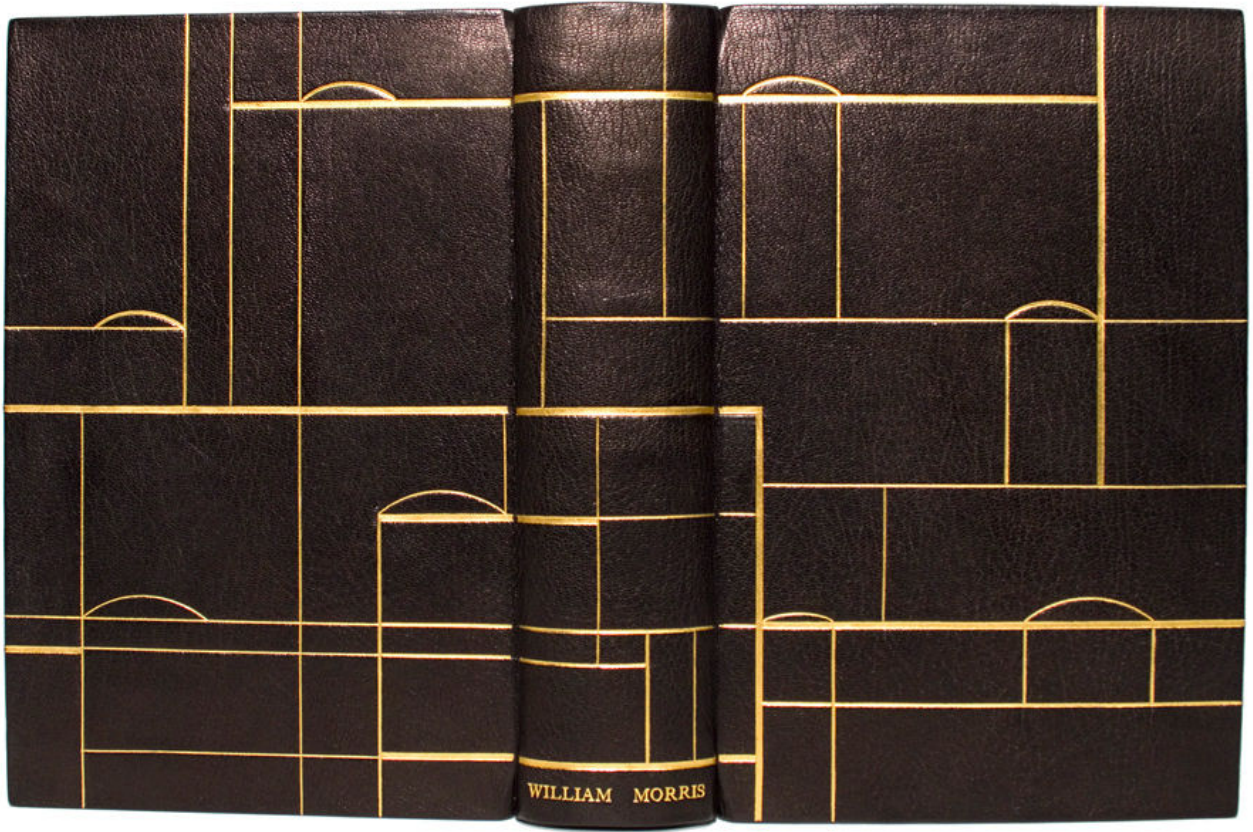
Cheryl Towler printed most of the bee ornaments. Jennifer Hughes came along at the end and finished everything". Credit is due to all of them for a delightful production.



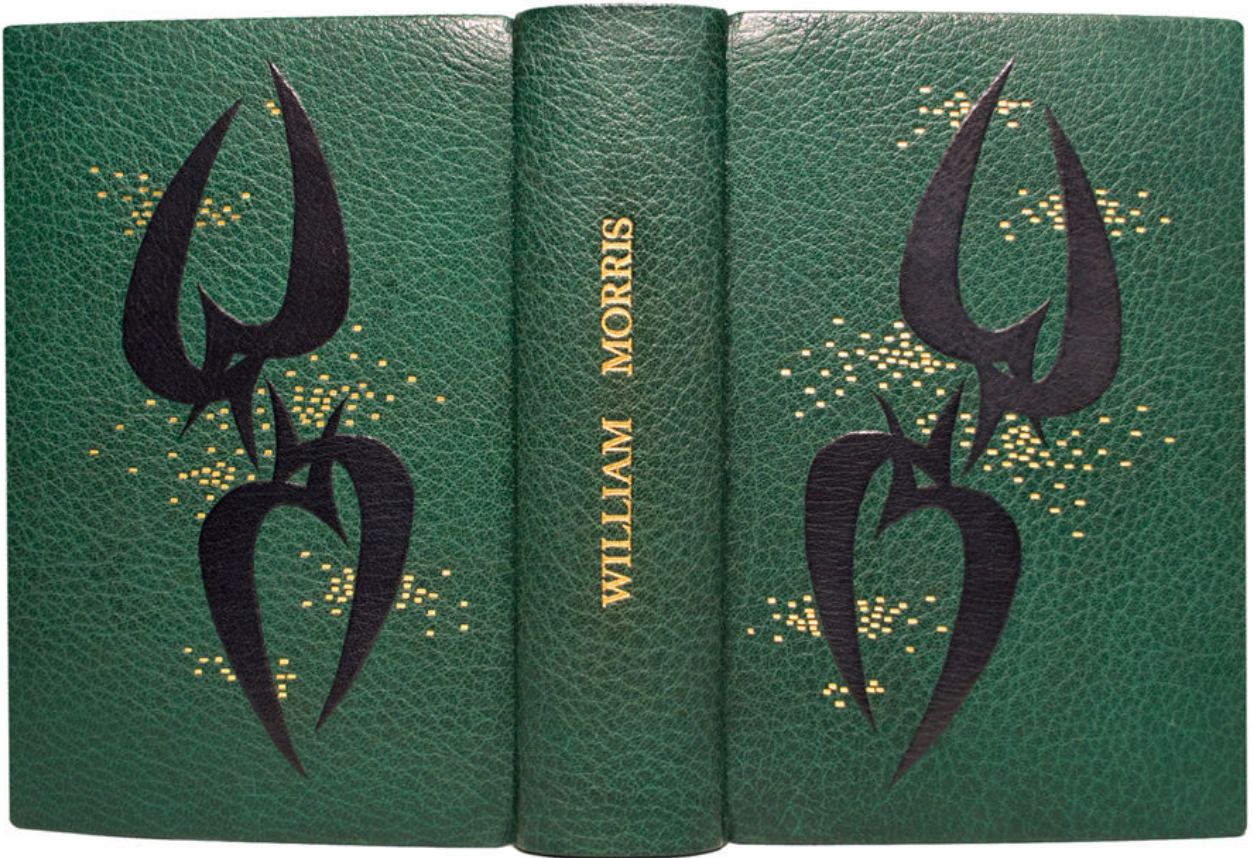
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Tracey Rowledge studied Fine Art at Goldsmith's College, London, and Fine Bookbinding and Conservation at Guildford College. She is a founding member of the international bookbinding collective Tomorrow's Past and a member of the independent artists group 60/40.

She wrote about this binding: "A lot of decisions have gone on under the cover of this book, that's what fascinates me about binding books; it's so technical and so process driven. To get the right balance in my work, I have to keep focused on what I want the book to look and feel like; this thinking is based on my response to what the book is about and what structural demands I need to consider. Then there is the surface of the object, what will *my* mark be, the mark that will show to others. The image I created for this book draws the content on to the cover, whilst enabling me to continue my exploration of mark-making. The image appears spontaneously drawn and yet it is gold-tooled: a process that employs exacting skill, is utterly precise and couldn't be further removed from the marks it recreates".



7



7

BOUND BY DAVID STEVENS AND BRYAN CANTLE IN 1977

7. **MORRIS** (May).

William Morris Artist, Writer, Socialist. Volume the First: the Art of William Morris, Morris as a Writer. [Volume the Second: Morris as a Socialist. With an Account of William Morris as I knew him by Bernard Shaw].

Two volumes. 8vo. [each 244 x 160 x 62 mm]. viii, 673 pp; xl, 661 pp. Vol.1 bound by David Stevens in 1977 in black goatskin, the covers and spine tooled in gilt with thick and thin fillets and gouges and the spine lettered in gilt at the foot. Green calf doublures tooled in blind with fillets and gouges, red goatskin free endleaves, top edge gilt, the others uncut. Contained within a black cloth drop-over box lined with green velvet, the spine lettered in gilt on a black goatskin label. Vol.2 bound by Bryan Cantle in 1977 in green goatskin, both covers with two black goatskin onlays and tooled with a gilt bar, smooth spine lettered upwards in gilt, green goatskin doublures, brown suede free endleaves, top edge gilt, the others uncut. Contained within a grey cloth drop-over box lined with green velvet, the spine lettered in gilt on a black goatskin label. [ebc3704]

Oxford: [at the Shakespeare Head Press for] Basil Blackwell, 1936 £3500

Limited to 750 copies.

There is a typed slip of paper, headed "An Experiment in Bookinding: the two additional volumes of Morris's Collected Works, bound from proof sheets by two different members of Designer Bookbinders". It continues: "The opportunity of inviting two different interpretations upon the same work was taken when these two volumes issued by the Shakespeare Head Press in the 1930s, to complete Morris's collected works, became available in unsewn sheets - which turn out to be proof sheets of this very ably designed and printed work. The two volumes were given to different members of Designer Bookbinders, both of them recent prizewinners in the Thomas Harrison competitions, Bryan Cantle and David Stevens. Each produced his own interpretation without consulting the other and the result is a composite work of considerable interest and success. They are of course offered for sale together now".

David Stevens contributed another typed slip with a description of the binding and the explanation: "The binding design represents the supporting framework, or complex whole of an imaginary family tree. It depicts both individuals and groups associated with bookbinding which are directly retraceable to William Morris". Bryan Cantle's description explains: "I chose the greens and browns because they seemed appropriate to William Morris. The motif on the front and back boards simulates a W and an M. This appears to be the best way to represent the subject of the book because it was impossible to pin down one aspect of his many faceted life".

Both Stevens and Cantle were Fellows of Designer Bookbinders. The two volumes were bought by Philip Gould of California.



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BOUND BY CHRISTOPHER SHAW IN 2005

8. PLATO.

Symposium. Translated by Tom Griffith. Engraved by Peter Forster.

Woodcut vignettes and decorations printed in blue.

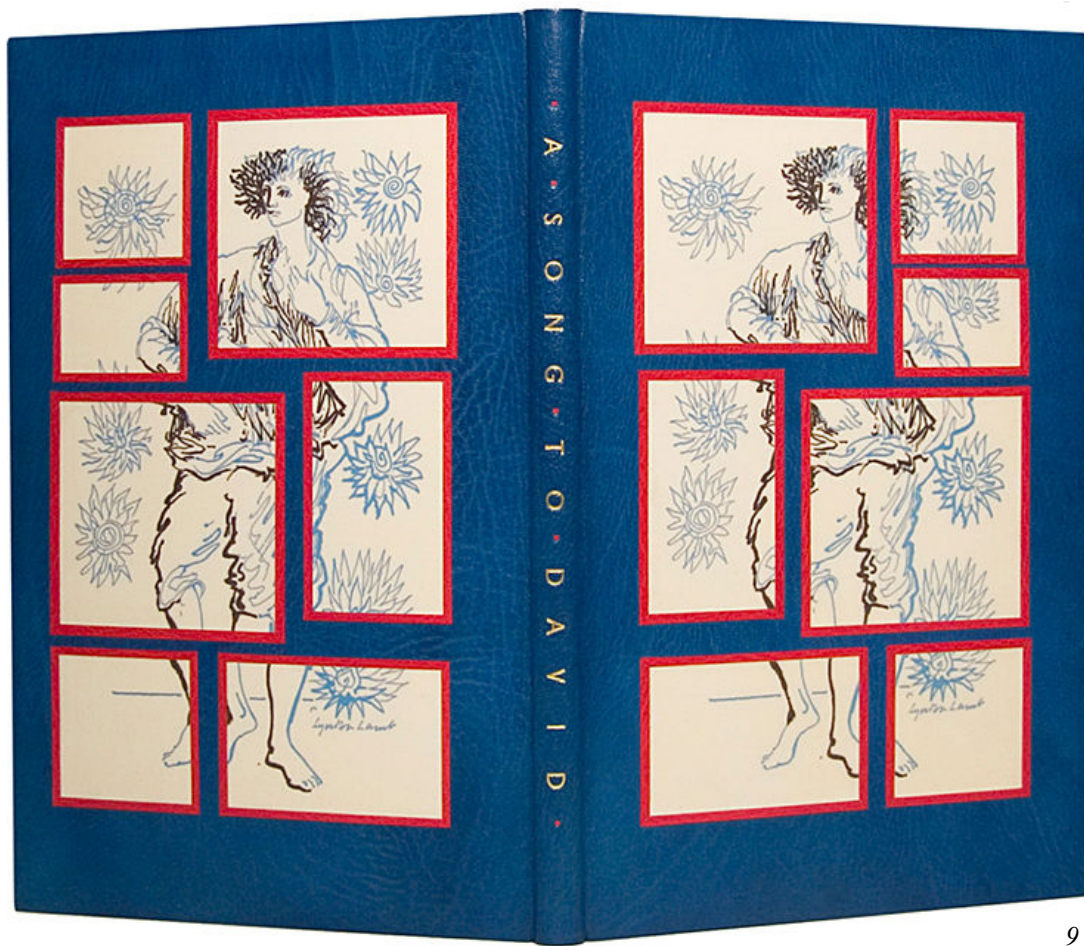
Small folio. [285 x 180 x 29 mm]. Bound by Christopher Shaw in 2005 (signed with his fish symbol and dated in gilt on the front turn-in) in grey goatskin, the covers and smooth spine with an all-over gilt design of the massive female head of a fallen statue formed by repeated impressions of small tools, the title lettered at the head of the spine, patterned paper endleaves, plain edges. Contained in a quarter grey goatskin drop-over box, black cloth sides, spine lettered in gilt, lined with suede. (Spine of the box slightly marked). [ebc3501]

Marlborough: Libanus Press, 1986

£2000

No.114 of 340 copies. The Greek text is printed in handset Van Krimpen Antigone and English, on the opposite page, in "Monotype" Lutetia. It is a very handsome piece of work.

Christopher Shaw studied Fine Bookbinding and Restoration at Guildford College from 1980 to 1982 and then set up his own bindery in Wotton-by-Woodstock, moving to Brackley in 1993. He has won numerous awards, especially for his gold-tooling, and was elected a Fellow of Designer Bookbinders in 2004. His designs in gilt are made-up of repeated impressions of two or three small tools. In this case he has recreated the head of a fallen statue, as becomes apparent when the boards are opened out. When closed the design is more abstract.



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BOUND BY GLENN BARTLEY IN 2007

9. **SMART** (Christopher).

A Song to David. Edited by J.B. Broadbent, Fellow of King's College, Cambridge.

Frontispiece by Lynton Lamb. Printed in black and blue.

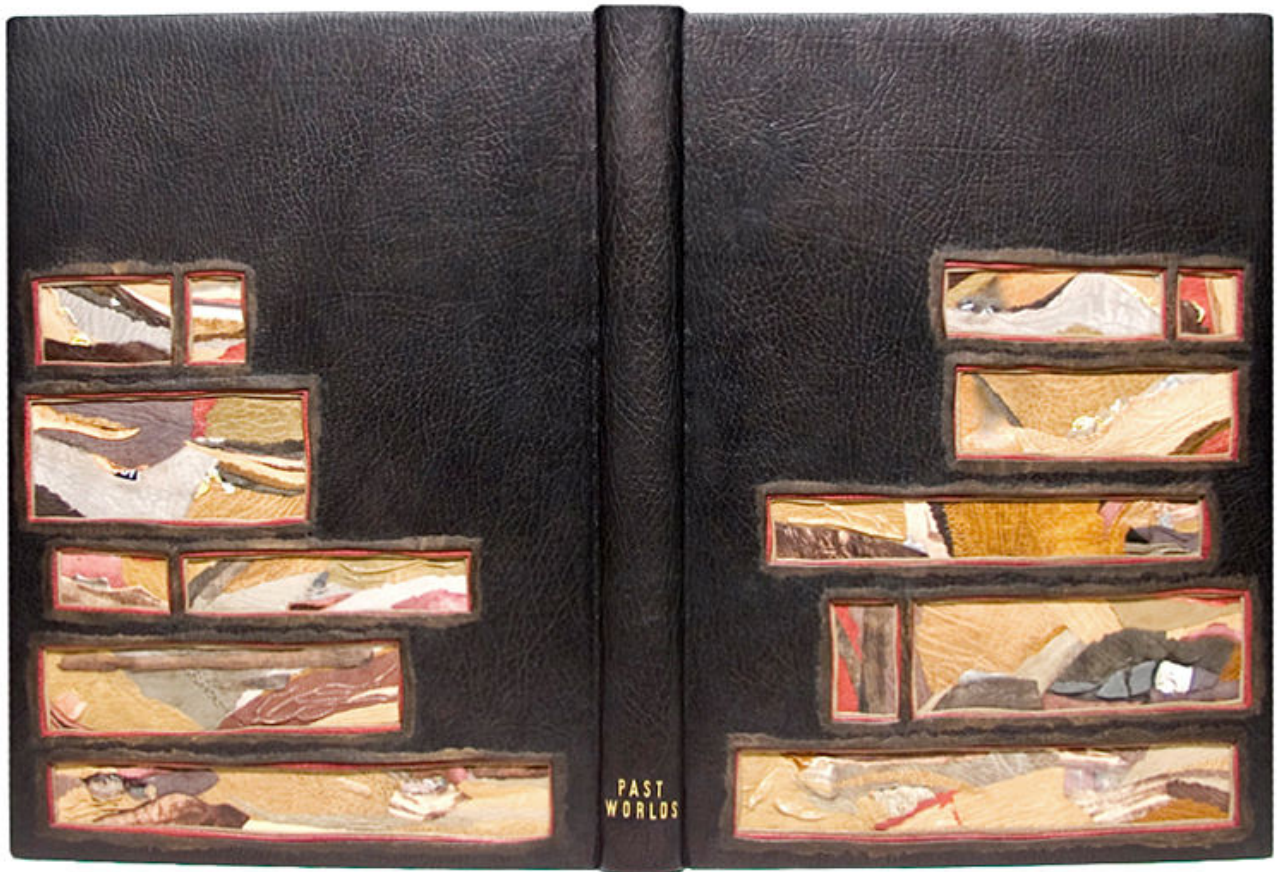
Small folio. [310 x 195 x 13 mm]. xxi, [i], 40 pp. Bound by Glenn Bartley in 2007 in blue goatskin, the covers with seven variously sized panels of vellum reproducing the frontispiece in fragmented state, each within a frame of onlaid red goatskin. Smooth spine lettered in gilt with a small red goatskin inlays separating the words, decorated paper endleaves, grey edges. Contained within a grey cloth drop-over box, the spine lettered on a blue goatskin label with a red border, lined with felt. [ebc3502]

Cambridge: Rampant Lions Press, 1960

£1750

No.493 of 600 copies. The original dust-wrapper has been retained and is carefully stored in the base of the box. The image on the covers was scanned from the frontispiece, printed on paper, dissected and covered with vellum.

Glenn Bartley was born in 1962, and trained at Guildford and in an Oxford bindery. He set up his own workshop at Culham in 1991 and was elected a Fellow of Designer Bookbinders in 1999. He wrote of himself: "My designs do not make a personal statement as such, but I feel it is important to relate to the typography, design and theme of the text which, combined with the book's protective box, creates a unified whole. Also, the challenge for me is to produce bindings that have a link with the past in their style and make up and which still arouse the simple visual/tactile pleasure and warmth of handling a well bound book".



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BOUND BY SALLY LOU SMITH IN 1994

10. [THE TIMES].

Past Worlds. The Times Atlas of Archaeology, Edited by Chris Scarre.

Coloured maps and illustrations throughout.

Folio. [370 x 260 x 35 mm]. 319pp. Bound in 1994 by Sally Lou Smith (signed with initials in gilt on the rear doublure) in black goatskin over bevelled boards, both covers inlaid with seven sunken rectangular panels in imitation of strata, the panels composed of textured multi-coloured goatskins with additional pieces of gold, silver, stone, shell and wood. Smooth spine lettered in gilt at the foot, black goatskin doublures with corresponding rectangular panels outlined with strips of red and brown goatskin and tooled in blind, coloured paper endleaves. Contained in a black cloth drop-over box with a black goatskin spine, lettered in gilt and with the Pease coat-of-arms and the binder's initials, internally padded and lined with felt. [ebc3599]

London: Guild Publishing, 1989

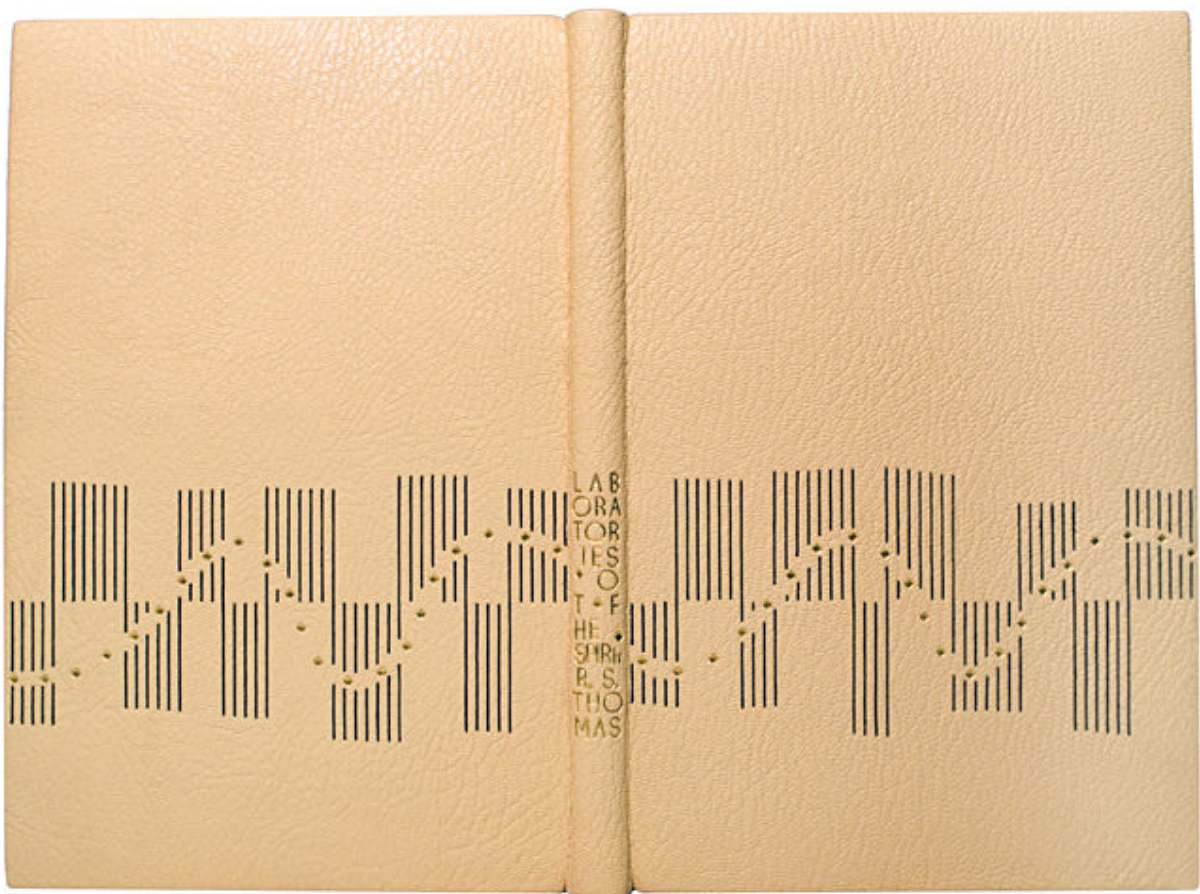
£3500

The binding was commissioned by Christopher Pease, 2nd Lord Wardington (1924-2005) and has his bookplate on the rear endleaf and crest on the spine of the box. He declared it to be "magnificently bound". It was lot 510 in the Wardington Atlas sale, Sotheby's, 10/10/2006.



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Sally Lou Smith was born in Fulton, New York in 1925. She moved to Paris in 1949 and then to London in 1957. She started bookbinding at Camberwell School of Arts and Crafts, under John Corderoy's supervision, and set up her own bindery in 1963. She was elected a member of the Guild of Contemporary Bookbinders in 1965 and was President of Designer Bookbinders from 1979 to 1981. She taught at Southampton College of Arts and Crafts, Brighton College of Art and the Stanhope Institute and was a mentor to many. An appreciation of her contribution to modern bookbinding was written by Nesta Davies and published in *The New Bookbinder*, vol.21 (2001), pp.3-18. She died in 2007.



11

BOUND BY JAMES BROCKMAN IN 2007

11. **THOMAS (R.S.)**

Laboratories of the Spirit.

Printed in black with brown and blue headings and initials.

Small folio. [291 x 190 x 17 mm]. [4]ff, 72, [2] pp. Bound by James Brockman in 2007 (signed with an ink pallet on the front endleaf) in natural goatskin, the covers tooled with multiple black lines and small gilt squares, smooth spine lettered in gilt, fibred paper endleaves, gilt edges. Contained within a black goatskin drop-over box by Brockman (with his label), lined with brown felt, the spine lettered on a black goatskin label. [ebc3850]

Gwasg Gregynog for the University of Wales Press, 1976

£3800

Printed by Michael Hutchins on the Albion press at Gregynog. The edition was limited to 215 copies for sale. With a pencil note at the foot of the colophon: "Spare copy given unbound to James Brockman by Eric Gee 1983". Brockman has had a long association with the Gregynog Press being responsible for many of its special bindings. This is a one-off binding, using a fine piece of natural goatskin, with reserved and rhythmic decoration and a clever deployment of lettering.

BOUND BY CHRIS HICKS

12. **WORDSWORTH (William).**

Lines Composed a few miles above Tintern Abbey, on revisiting the Banks of the Wye during a tour: July 13th, 1798.

Seven illustrations printed in dark blue ink.

Folio. [343 x 230 x 18 mm]. [10]ff. Bound by Chris Hicks in dark blue goatskin over bevelled boards the covers and spine tooled in gilt to a large oval design with multiple impressions of small oval, square and round tools to create the impression of a view of the Wye, mid-blue endleaves, uncut edges. Contained in a blue cloth drop-over box lined with red felt. [ebc4371]

Tintern: The Old Stile Press, 2002

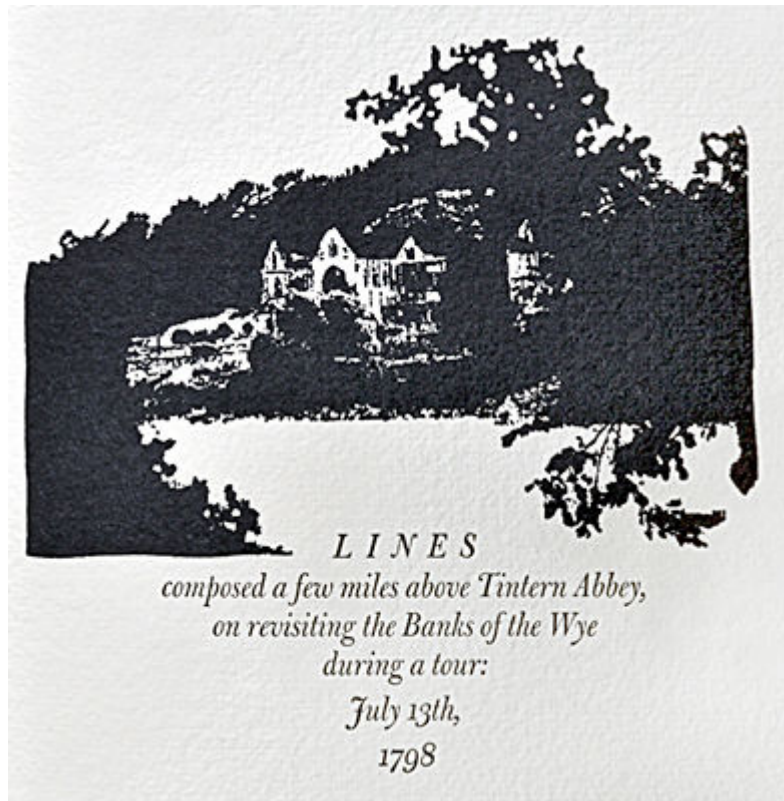
£900

Limited to 150 copies, of which this is no.79 signed by the printers, Frances and Nicholas McDowell. The paper was handmade by Frances McDowell and the illustrations were derived from photographs and devised by Nicolas McDowell.

Chris Hicks has been a bookbinder for 51 years, and is based near Castle Cary in Somerset. He has so far won nine awards from competitions and exhibitions organised by the Society of Bookbinders, Designer Bookbinders and the National Library of Scotland.



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