

SOPHIE SCHNEIDEMAN RARE BOOKS

CONTEMPORARY BRITISH
DESIGNER BOOKBINDERS

APRIL 2016



CAPE COD BY CLARE LEIGHTON
BOUND BY KATE HOLLAND

331 PORTOBELLO RD, LONDON W10 5SA www.ssrbooks.com
sophie@ssrbooks.com +44 7909 963836

ABOUT THE BINDERS

Hannah Brown – One of Britain's most exciting young binders having a background in three-dimensional craft and bringing it to her binding designs. Her work is exquisite, truly original and highly desirable.

Lester Capon – Lester has been producing exquisite and arresting bindings since 1977, always finding a new angle and experimenting endlessly putting his skills into a modern context. It is not easy to find a Capon on the market and no wonder.

Paul Delrue – one of the craft's great innovators, Delrue has been binding and developing remarkable new techniques since 1959. He wins prizes all over the world and has never stopped producing new artistic bindings.

Sayaka Fukuda – originally from Japan, Sayaka began her artistic life as a professional photographer. She is a superb conservator and her designer bindings are in collections in the UK and USA.

Eri Funazaki – originally a graphic designer in Japan, Eri graduated from LCP in Book Arts in 2000. A Fellow of DB since 2007, her work has won numerous prizes. Both her exquisite bindings and superb artist's books are in collections all over the world.

Kate Holland – Kate was awarded a Fellowship of the Designer Bookbinders last year after many prize-winning triumphs in competitions and as the Kate Thomson prize for best student from LCP. Her work is widely collected and in much demand.

Peter Jones – Jones has been binding since 1985 and became a Fellow of the Designer Bookbinders in 1995. He works as a carpenter and bookbinder and brings his extraordinary skills with wood and engineering to his bindings.

Miranda Kemp – Miranda is relatively new on the bookbinding scene but brings a very interesting approach to her bindings from her background as an artist. Everyone agrees she is definitely one to watch.

Jeanette Koch – a truly experimental binder with a real flair for using unusual skins and resist dyeing on her books, Jeanette has been binding since 1996.

Bernard Middleton – as famous for his excellent writing as for his beautiful and technically superb bindings. Middleton is in his 90s and still going strong. Made a Fellow of DB in 1968, he was awarded an MBE in 1986.

Nicky Oliver – the proprietor of the Black Fox Bindery, Nicky has been producing exceptional bindings for several years now. Her artistic style is thoughtful, varied and always original and exciting. She is now a Fellow of the Designer Bookbinders.

Haein Song – born in South Korea in 1979, the superbly talented graphic artist and binder Song is now resident in the UK. Her bindings and artist's books are as near perfection as anyone could hope to get.

HANNAH BROWN



Butterflies

Designed, bound, created and illustrated by Hannah Brown. 2011

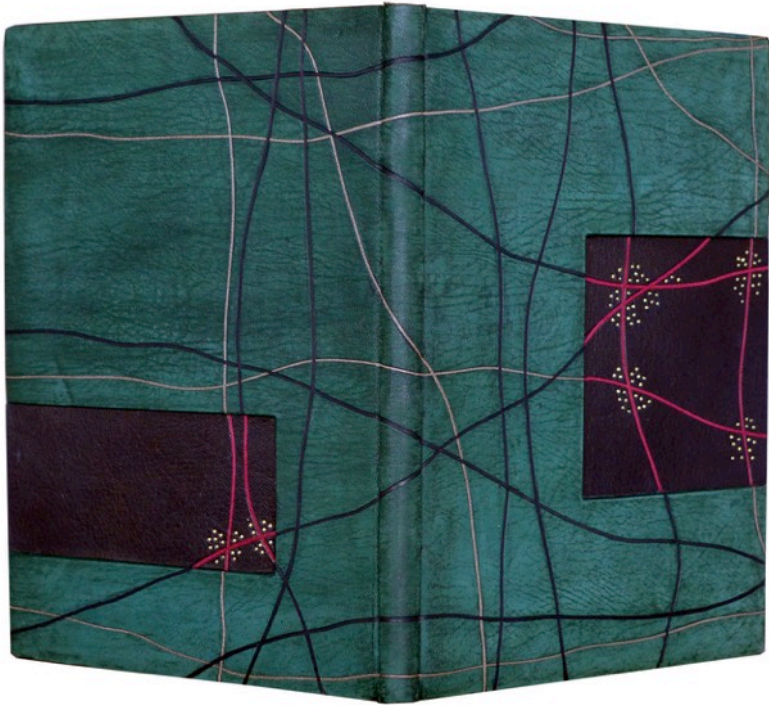
Concertina binding with wenge wood boards. Front board drilled and inset with three small origami butterflies in miscellaneous papers behind acrylic windows. Boards have sewn detail and 9ct gold wire attached to surface, held with a leather covered magnetic strap. Pages individually hand-illustrated, sewn and tooled in carbon and gold foil. Also included is a 'make your own' pouch contained in the box lid with several coloured squares of paper.

In a tulip wood box with window inset into the top of the box to view 9 origami butterflies on entomological pins.

A 'make your own' origami book with step-by-step instructions of how to make an origami butterfly with a pouch of papers provided. The pages of the book include imagery of the patterns made by each fold whilst progressing through the steps.

The box is designed to be like a specimen box in a museum and used genuine entomological pins to hold the butterflies in place. £2750

LESTER CAPON



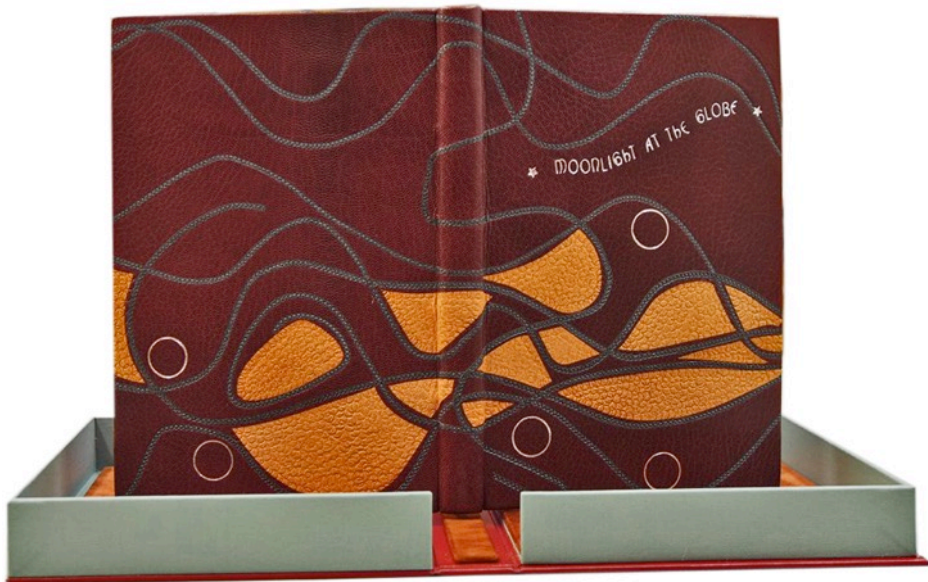
Timeless Meetings

By Robert Graves, signed by the author. Published by Bertram Rota in 1973.

Bound in full mid-green goatskin with the surface abraded all over. Inlaid black and grey lines. Two recessed panels of black goatskin with red leather inlaid lines and gold tooling. All edges rough gilt. Finnish reindeer suede doublures. Housed in a drop back box with leather titling label.

£1450

PAUL DELRUE



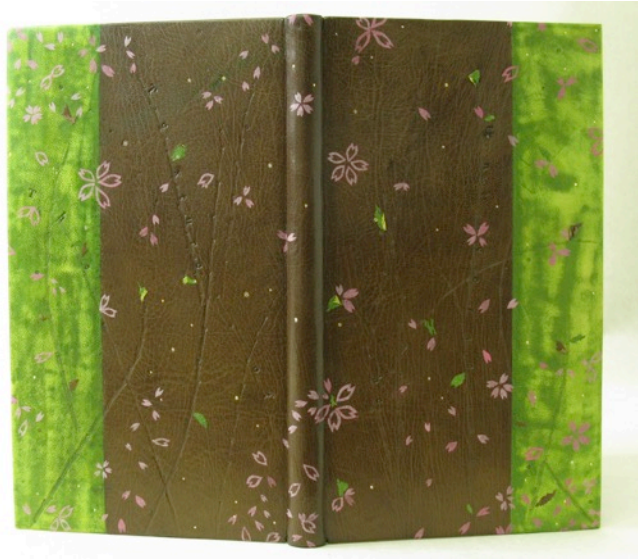
Moonlight at the Globe

An Essay in Shakespeare Production by Ronald Watkins.
Drawings by Maurice Percival. London, Michael Joseph. 1946
203 x 140 mms

Bound in 2012 by Paul Delrue in full rich chestnut morocco with onlaid gray and tan tooled morocco with silver tooling and lettering, pearlised iridescent patterned papers on pastedowns with silver tooled circles. In the original grey and red cloth box tooled in silver.

£1600

SAYAKA FUKUDA



Textures of the Universe

By Henry and Thomas Vaughan.

Wood engravings by Hilary Paynter.

One of 75 copies. Gwasg Gregynog. 2010

305 x 180 x 25 mms

Full brown & sanded lime green goatskin. Japanese paper onlays and impressions of reed to depict branches and petals blown in the wind. Title lettered in blind.

"The text is selected poems of twin brothers Thomas and Henry Vaughan, however, more of Henry's works are featured here. I used this fact in the introduction as a starting point for my design. I decided to use two contrasting colours, assigning one colour larger portion and the other smaller. Many poems sing for God, joy and sadness of life, revolving around the nature through out the seasons. Plants, animals, scenery, scents and colours and many more. Therefore, there were many possibilities for colours and design features. At that time I was binding this book in early Spring 2013, it snowed over the Easter weekend and felt like the coldest and longest winter I have ever experienced in my life. I was longing for the Spring, sunshine and new growth, green leaves and flowers. Coming from Japan, April and Spring is all about admiring full blossom of Cherry trees through out the country, which I miss more and more as years go by. So I decided to create a binding with Cherry blossoms, new growth and sunshine reflecting upon them to admire them and praise the nature in my own way, own space."

£2100

ERI FUNAZAKI



Theatre Dog

Artists' book by Eri Funazaki and Danny Flynn [ff].

No. 2 of a limited edition of 5. (2013)

94 x 100 x 22 mms

Bound in full light green calf with vellum blocked in black and gilt. Rounded spine made from a dowel and the vellum extends to form the pockets, where both ends of the concertina pages are inserted and attached to the cover. The doublures have been laser-printed from a drawing by the binder. The text by Danny Flynn and illustrations by Eri Funazaki were handset and printed in letterpress from zinc plates using an Adana Eight-Five onto Zerkall paper, which have been additionally hand-tooled in gold and blind. Housed in a full light green calf clamshell box lined with printed paper.

The text is an excerpt from a play involving two dogs having a heated conversation about their daily life (ie waiting to be told where to sit) written by Danny Flynn. "It has been both a new and experimental project that edits and shortens the longer play to fit the nature of typesetting for an artists' book without losing the speed and the flow of the play"

£1200





Finger Prints

Artists' book by Eri Funazaki and Danny Flynn. [ff]

No. 3 of a limited edition of 5. (2011)

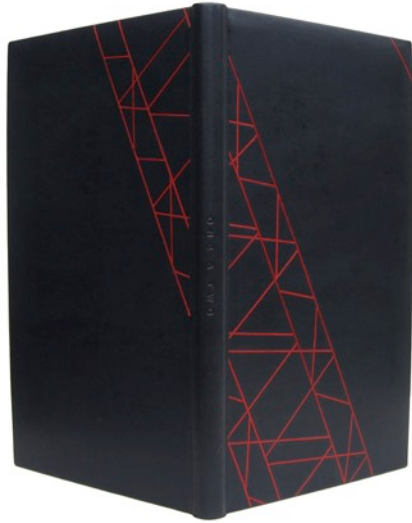
97 × 98 × 23 mms

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.

"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...'"

£1300





One & Two

Artists' book by Eri Funazaki & Danny Flynn, [ff], 2011

No.1 of a limited edition of 5.

225 x 126 x 12 mms.

Text by Danny Flynn handset in Baskerville 12pt metal type and printed in letterpress. Illustrations by Eri Funazaki screen-printed with additional gold tooling. Bound by Eri Funazaki in full smooth goat skin with very thin recessed red leather onlay that depicts the image of a building site crane. Screen-printed doublures. Housed in a screen printed paper covered slipcase with blue goat skin edges.

"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". £1300



KATE HOLLAND



Where Land meets Sea: The Tide Line of Cape Cod

Written and illustration by Clare Leighton.

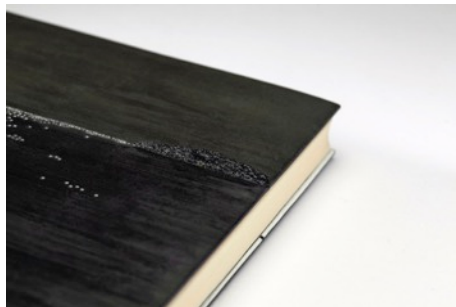
New York: Rinehart and Co. 1954.

293 x 156 mms

Full grey nubuck with paste dyed black highlights, design tooled in silver, black leather dust and paste textured inlays, title blind tooled. Doublures alum tawed goatskin with black reverse pared onlays. Endpapers reverse offset printed on black Bible paper. Graphite top edge. Hand sewn endbands.

A magical binding which has captured the sea at night.

£2000





Lolita

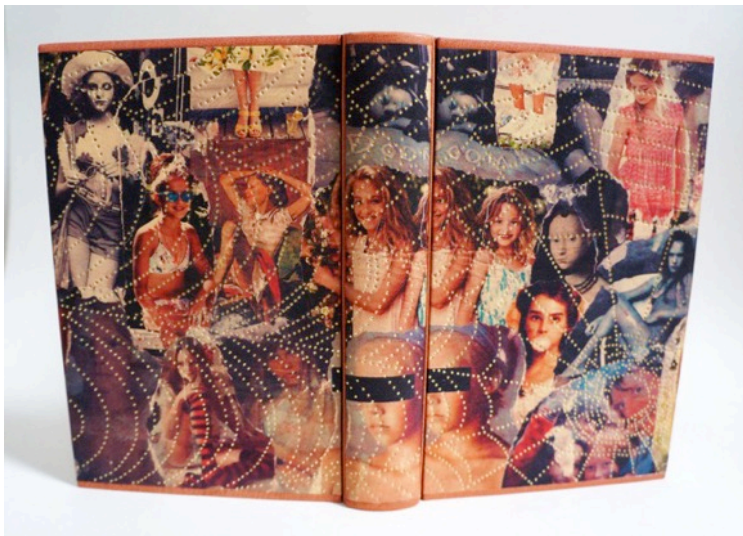
By Vladimir Nabokov

First UK edition. London, Weidenfeld & Nicholson, 1959. 197 x 140 mms

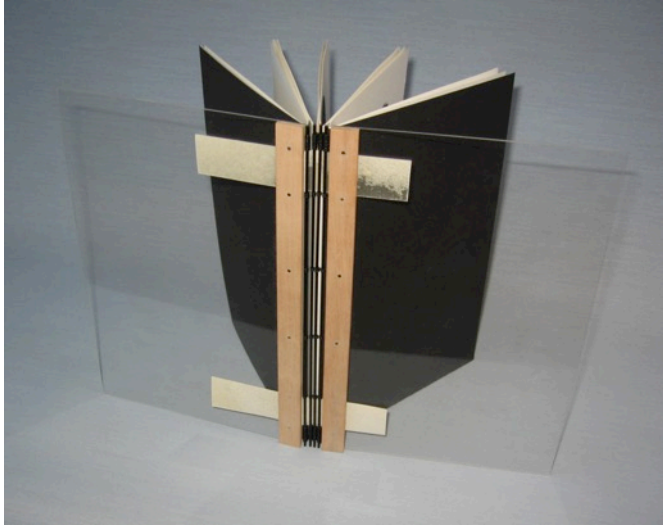
Adapted Bradel binding with pink goatskin at spine and head and tail of boards, printed paper sides with gold tooling. Coloured and applied gold edges. Pink goatskin doublures. Endpapers – manuscript laminated with printed Japanese tissue.

“Lolita is a tale of an older man's yearning for a 12 year old girl. In the wake of the Jimmy Savile scandal, I wanted to focus on the sexualisation of young girls in art, film and advertising.”

£1890



PETER JONES



Men at Work

Illustrated by Hugo Jones, [2014]

A unique book with reproductions of drawings by Hugo Jones digitally printed on handmade paper. 215 x 140 Mms. Bound by Peter Jones in acrylic with a spine of wood, vellum strips and externally sewn rods. Housed in the original black and grey cloth clamshell box. £585



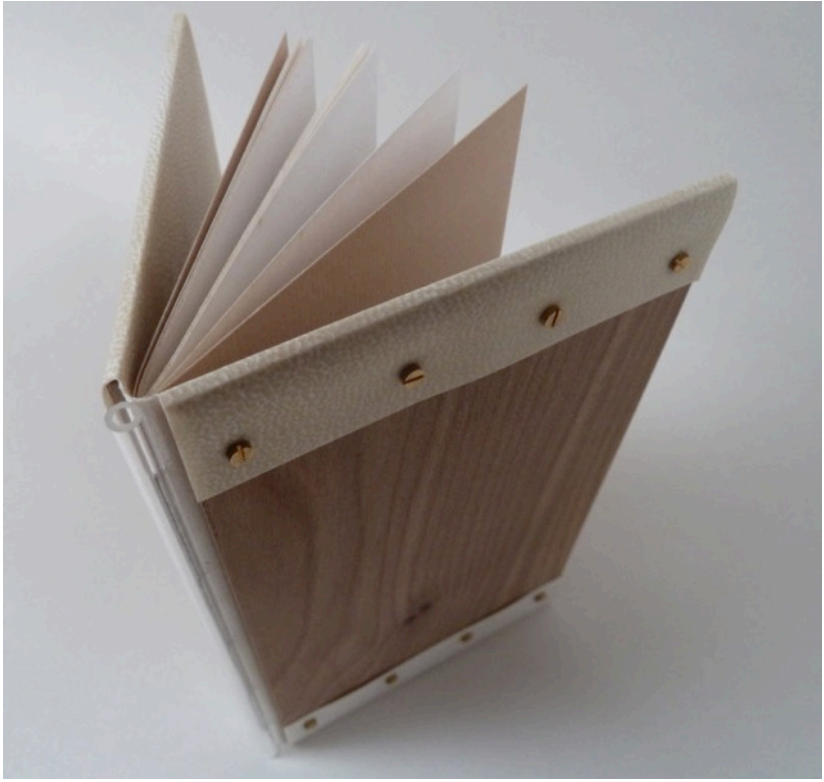


Aesop's Fables for modern readers

Illustrations by Aldren Watson. Printed at the Peter Pauper Press.
New York, 1955.

Bound by Peter Jones in black morocco backed trademark wooden boards constructed of two different types of wood slotted together perfectly on two rods, black paper endpapers, black edges. Housed in the original black cloth covered slipcase.
£1100





Shakespeare's Printers

By Kenneth Hardacre.

No. 105 of about 150 copies, designed and printed by Derek Maggs at his Magpie Press in London, 1966.

177 x 109 mms. Bound by Peter Jones in vellum internal wrappers fastened onto the outside with gold screws to fine wooden boards sewn with a clear acrylic rod to the spine.

£460

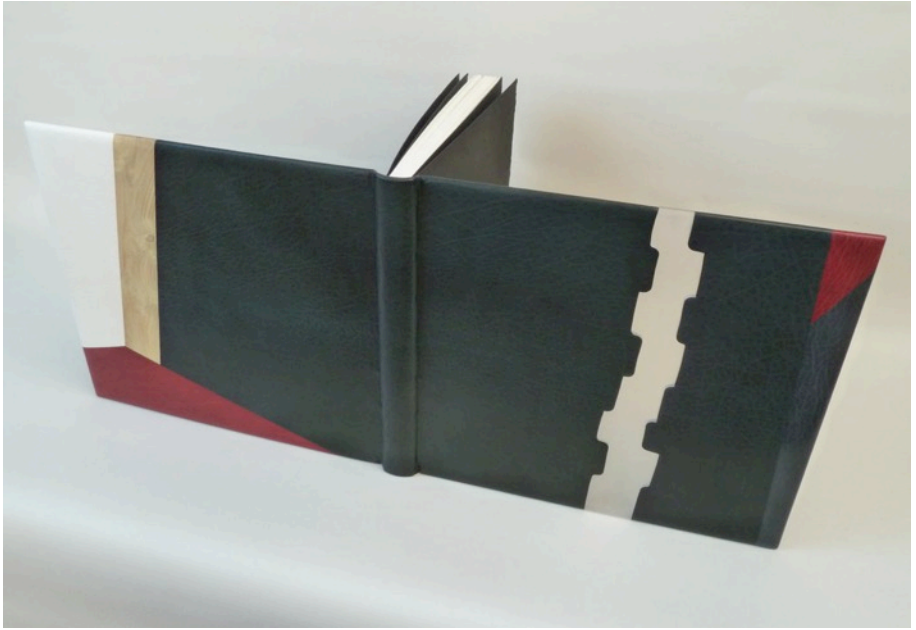


The Poet Assassinated

Photographic illustrations by Jim Dine.
Rupert Hart-Davies, London, 1968.

256 x 205 mms. Bound by Peter Jones in black morocco spine over black acrylic sides. The spine is beautifully constructed with bands of morocco over a thin ridged morocco back, edges coloured black with lettering in silver on the black endpapers. Housed in the original felt lined, black cloth clamshell box.

£1250



Pyramus and Thisbe

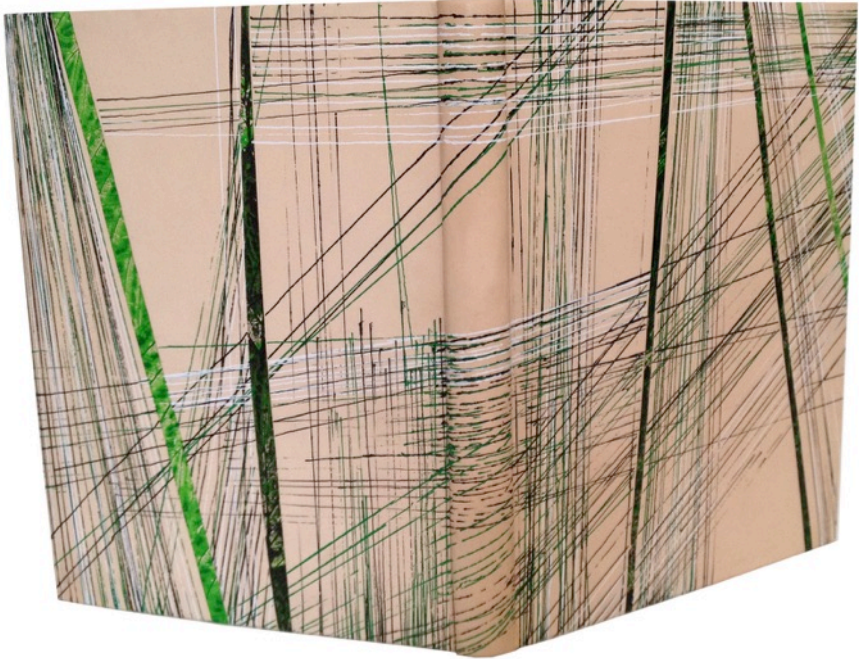
By William Shakespeare.

Woodcuts by Chris Nurse. One of 160 copies printed at The Old Stile Press on handmade Somerset paper in Bulmer type.

Oblong 4to., 290 x 162 mms. Bound by Peter Jones in 2014 black, red, cream and grey morocco with an opaque acrylic 'crack' on the front cover and a wooden strip in the lower board. Housed in the original black cloth covered clamshell box.

£3250

MIRANDA KEMP



Four Hedges

Written with wood engravings by Clare Leighton.
New York, Macmillan Company, 1935
267 x 133 mms

The text block was repaired and resewn using unsupported link stitch with secondary sewing on a continuous linen board attachment. It is a full tan leather binding with hand printed and dyed back-pared onlays, and tooled foil decoration.

“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”.

£1300

JEANETTE KOCH



Breakfast at Tiffany's

By Truman Capote

London, Folio Society, 2010

230 x 148 mms.

Bound by Jeanette Koch in 2014 diin citron morocco with black ostrich skin spine in the shap of the 'little black dress' with inlaid Tiffany blue calf to show a Tiffany box and sunglasses and inlaid red morocco spots to show places the heroine travelled in Brazil as well as red morocco top of spine. Printed endpapers and full leather doublures.
£1250

BERNARD MIDDLETON



The Art of the Bookbinder and Gilder

By M. Dudin. First edition in English.

Leeds, The Elmete Press, 1977.

Bound in 1979 by Bernard Middleton in a remarkable signed binding of tan and black morocco with a vertical strip of green morocco down the centre of each side decorated with gilt tools of birds, flowers, harps, trees &c with other gilt rolls of stars with strips. Spine lettered in gilt, black suede doublures, Japanese endpapers, all edges gilt. Housed in the original quarter morocco clamshell box.

£4600

NICKY OLIVER



Lost & Found

by Hal Bishop

Wood Engravings by Rachel Reckitt

Published 2010 in an edition of 225 copies.

Bound 2014

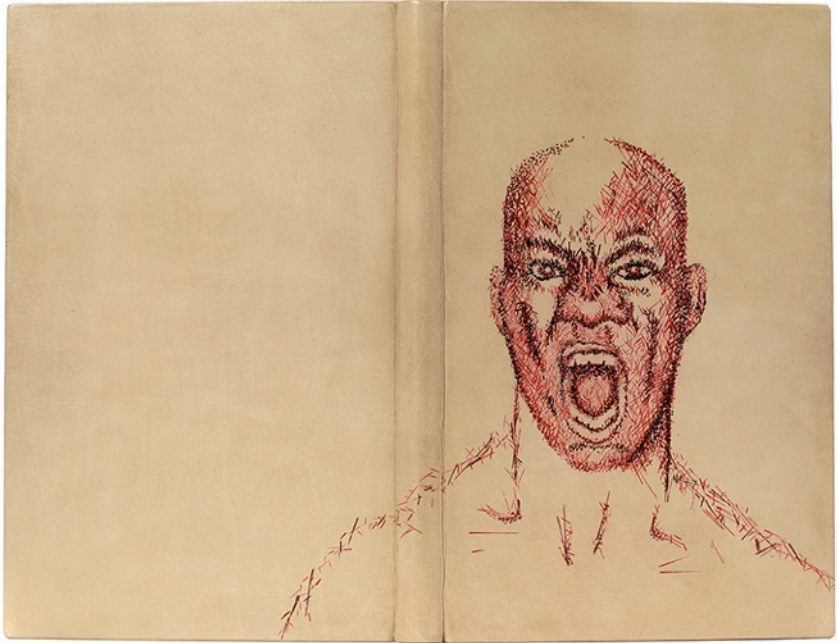
268 x 197.5 x 18.5mm

Bound in 2014 in fair goatskin painted with green and yellow leather dyes. Decorated with mat and metallic foil stencils and line work. An acrylic wash to the top edge and finished with foil tooling. Multi-coloured hand sewn silk end bands. Hand printed and painted end papers.

In the original green padded suede lined green cloth clamshell box with green morocco and gilt spine label.

The design is an abstract of the grasses and flowers inspired by one of the wood engravings; a girl lies reading in a meadow, peaceful and content amongst the flowers. It is spring like and warm, the sunshine casts a golden glow and dark shadows over everything with the grasses swaying and pollen dust gently floating.

£2000



The Tragedy of Othello the Moor of Venice

By William Shakespeare. Decorated by Charles Ricketts. The Vale Press Shakespeare. 1900

Bound 2012

235 x 153 x 19mm

Bound in full natural calf skin with red and black foil tooling. Titled leather headband. Top edge foil tooled. Hand dyed paper doublures. In the original maroon velvet lined, black cloth clamshell box with morocco and gilt spine label.

Shakespeare's tragedy is riddled with sinister gossip and betrayal which ends in a blaze of fury. I decided upon this stripped back design to emphasise Othello's ire. The bare calfskin is an ideal background for the scratchy and agitated line work for Othello's furious portrait.

£1750

HAEIN SONG



Journey Around My Room

By Xavier De Maistre.

Photographs by Ross Anderson. 1 of 300 copies. Arion Press, 2007

152 x 216 x 30 mms

Full light brown goatskin with off-white goatskin onlays. Hand printed endpapers in gold with leather joints to light brown goatskin doublures. £1950





The Myth of Sisyphus and Other Essays

By Albert Camus.

London, Hamish Hamilton, 1971

141 x 217 x 21 mms

Bradel binding with dark blue vellum sides and natural goatskin spine. Hand tooled in gold. Hand printed endpapers with leather joint to panel doublures. Housed in the original purple cloth clamshell box with gilt lettering on upper cover. £1700





Just-So Stories

By Rudyard Kipling.

Folio Society, 2007

168 x 242 x 31 mms

Bradel binding with reverse goatskin spine. 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.

£1200

