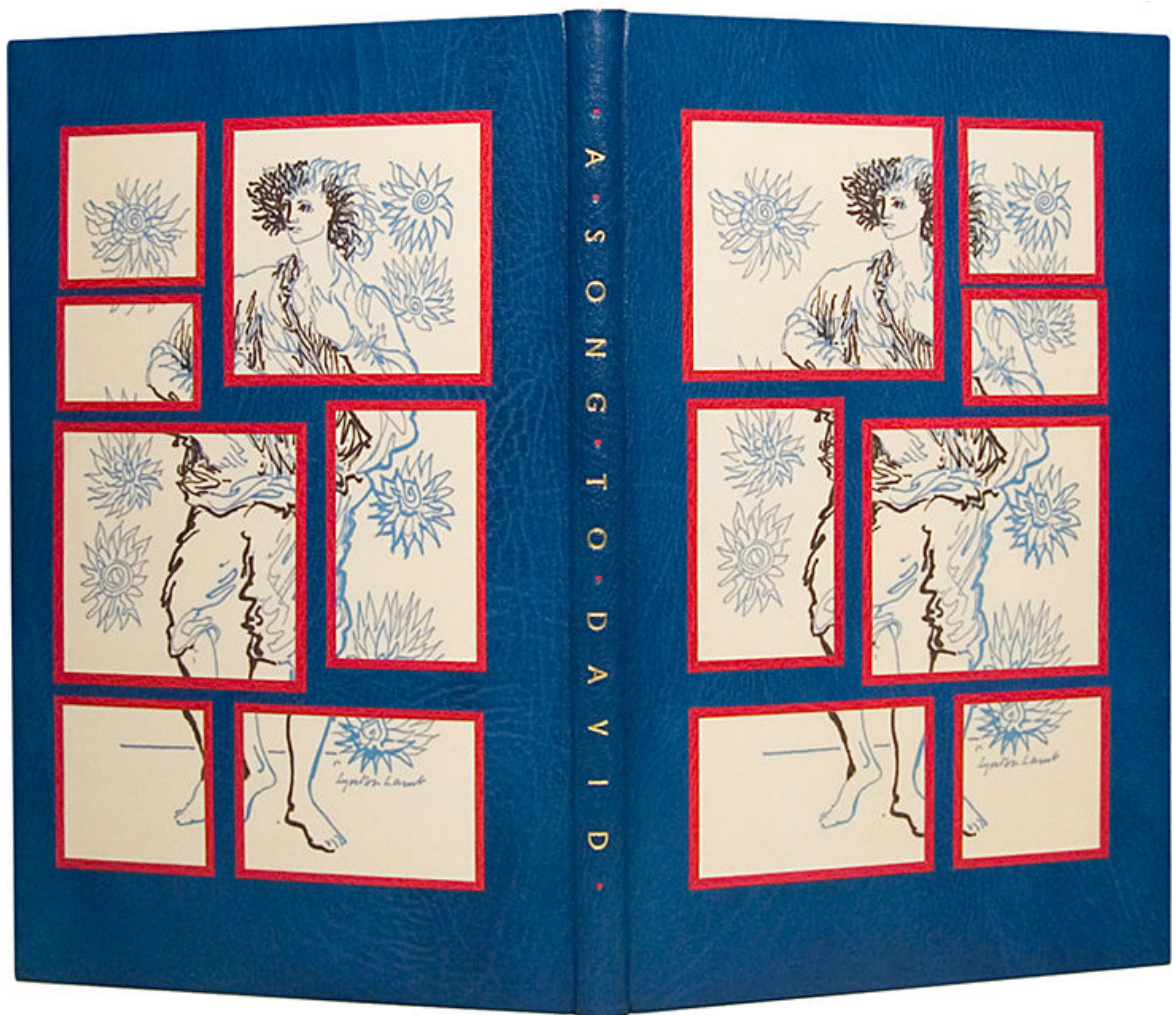


16 MODERN BRITISH BINDINGS



GEORGE BAYNTUN

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GLENN BARTLEY

1. 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.

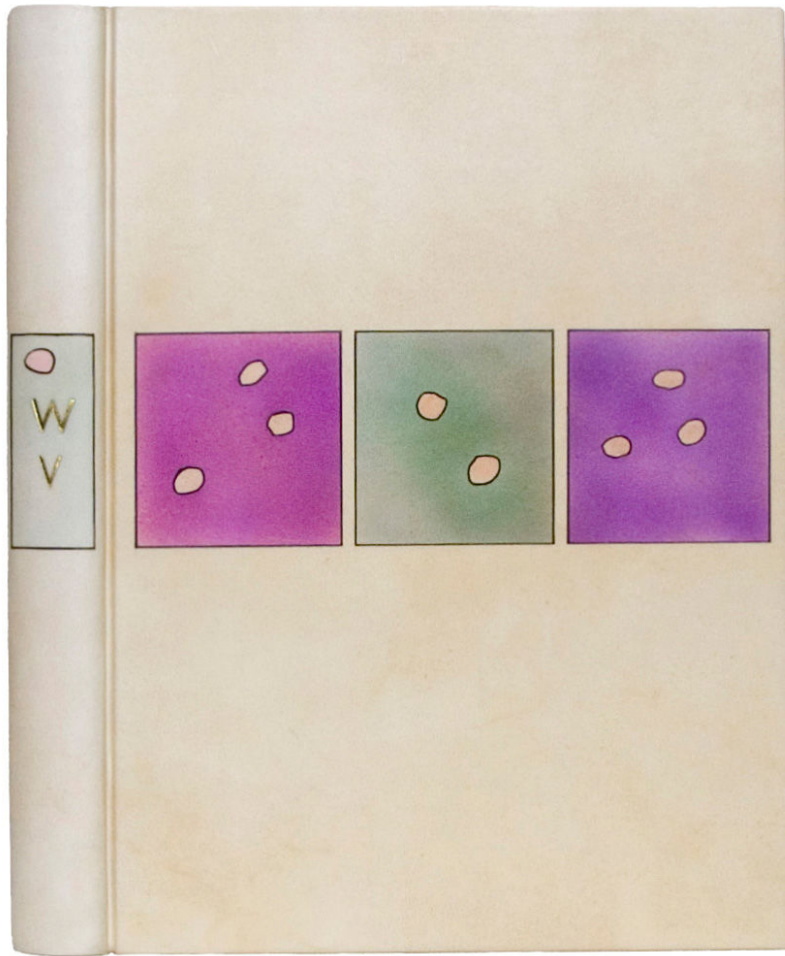
Small folio. [310 x 195 x 13 mm]. xxi, [i], 40 pp. Bound by Glenn Bartley in 2007 in blue goatskin, the covers with seven variously sized panels of vellum reproducing the frontispiece in fragmented state, each within a frame of onlaid red goatskin. Smooth spine lettered in gilt with a small red goatskin 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

£1400

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".



GLENN BARTLEY

2. TANNER (Heather).

Wiltshire Village.

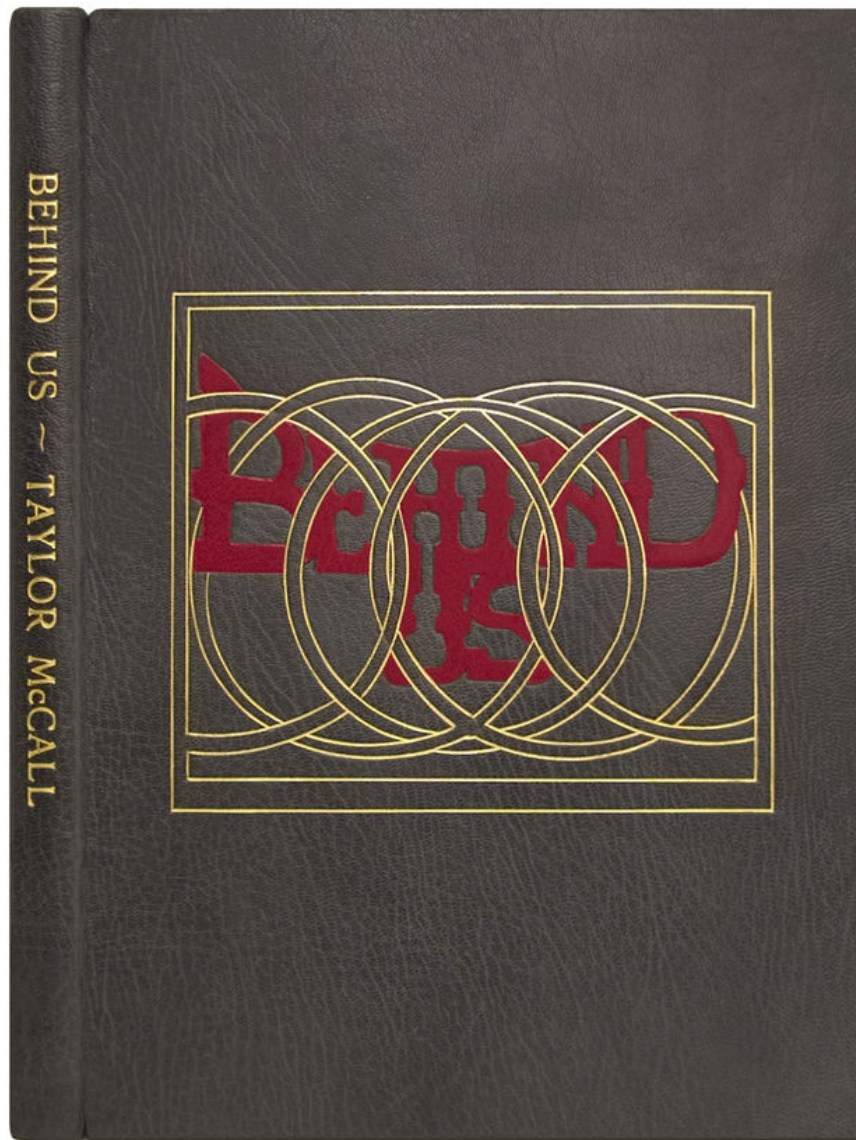
Illustrated with etchings and pen drawings by Robin Tanner.

Second Edition. 8vo. [268 x 195 x 29 mm]. 179pp. Bound c.2005 by Glenn Bartley in vellum over boards with painted panels on both covers and the spine, which is lettered "WV" in gilt, green endleaves and edges. In a cloth slipcase. [ebc2292]

London: Robin Garton, 1978

£500

Originally published in 1939. Glenn Bartley is a Fellow of Designer Bookbinders.



BAYNTUN-RIVIERE

3. MCCALL(Taylor).

Behind Us.

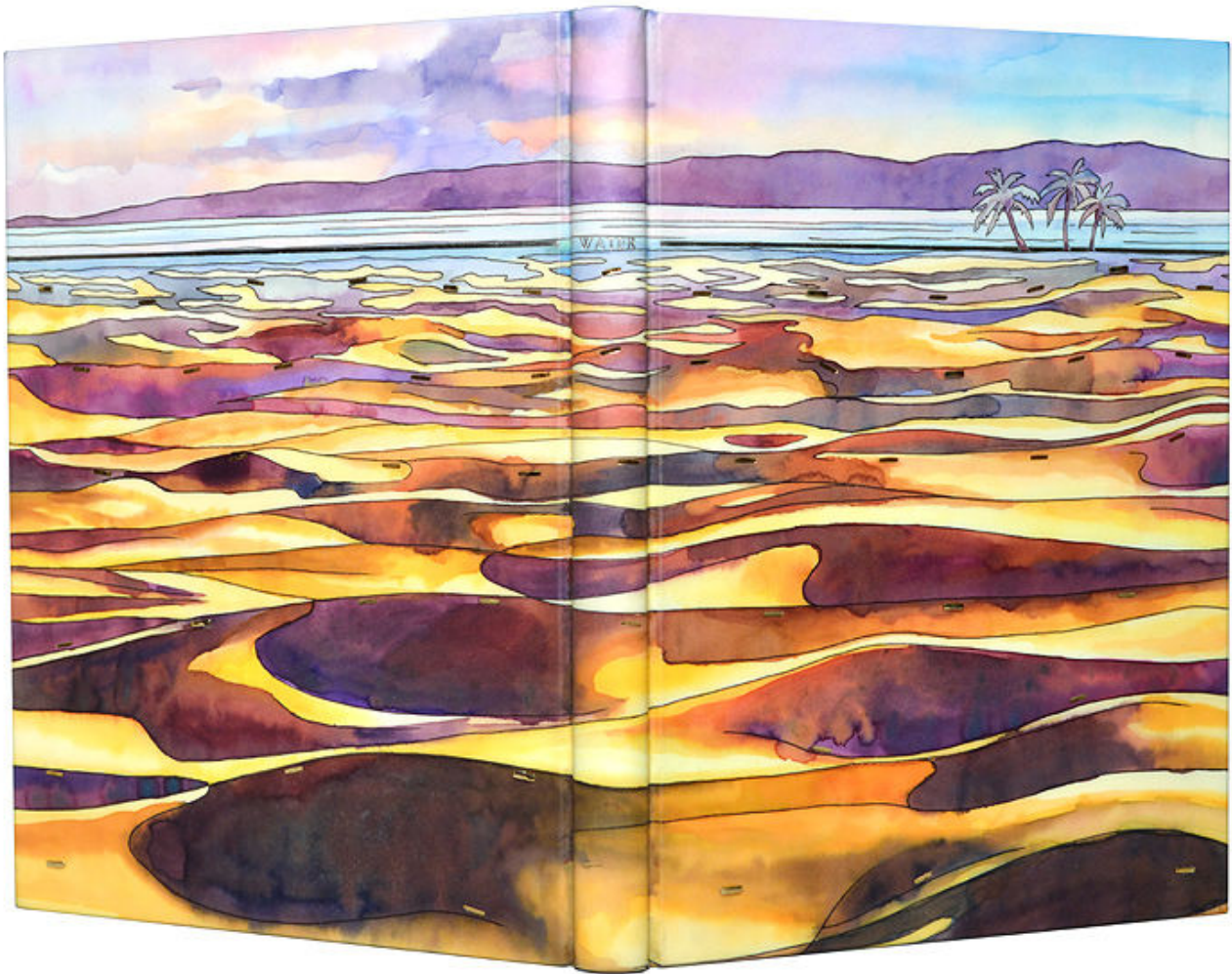
Handpainted illustrations by Mick Taylor and Sheena McCall throughout.

First Edition. Small folio. [305 x 210 x 18 mm]. 103, [1] pp. Bound by Bayntun-Riviere c.2006 in dark grey goatskin, the title onlaid in crimson goatskin on the front and both covers tooled in gilt with a design on interlocking circles, smooth spine lettered downwards in gilt, leather inside joints, Cockerell marbled endleaves, top edge gilt, the others uncut. [ebc4761]

Stockbridge: Bocaccio Books, 1970

£1000

No.68 of 300 copies, signed by the artist(s). A last blast of sixties pop culture. Mick Taylor and Sheena McCall illustrate in art nouveau style various lyrics from the songs of Donovan Leitch, as well as lines from the likes of Poe, Browning, Wordsworth and Yeats. The binding was designed and largely executed by Derek Hood during his time at George Bayntun.



STUART BROCKMAN

4. [WATER].

A Selection of Poems on the Theme of Water.

With original prints by Clare Curtis, Bert Eastman, Rigby Graham, Victoria Hall, Eric Hasse, Paul Kershaw and Ann Muir.

4to. [267 x 190 x 21 mm]. Bound in 2008 by Stuart Brockman (with his label) in thick boards covered in transparent vellum over a watercolour painting of a desert scene with a mirage tooled in palladium, punctuated with "sun glint" gilt tooling and 11 solid gilt bosses attached with stainless steel pins. Smooth spine lettered in palladium, black goatskin turn-ins and matching inside joints sprinkled with gold leaf, doublures of water-effect mirrors which reflect the blue paste-paper endleaves sprinkled with gold leaf, gilt edges. Contained in a quarter blue goatskin drop-over box, lined with black velvet, black cloth sides, the spine lettered in gilt. [ebc4729]

Oldham: Incline Press for Designer Bookbinders, 2008

£3500

One of the most eye-catching and popular of the entries to the Designer Bookbinders International Competition in 2009. It was exhibited at the Bodleian Library, Boston Public Library, Bonhams & Butterfields in San Francisco and The Grolier Club in New York. It features in the catalogue *Bound for Success* on p.23.

Stuart Brockman (b.1972) is the son and partner of James and is one of the most talented and versatile binders at work today. His painted vellum bindings are in the tradition of Edwards of Halifax and Cedric Chivers (Edwards painted on the underside of the transparent vellum, whereas Chivers placed the painting on paper under the vellum, as is the case with this binding).





DOUGLAS COCKERELL & SON

5. MORSE (William Inglis).

Gravestones of Acadie and other Essays on Local History, Genealogy and Parish Records of Annapolis County, Nova Scotia. With photographs by the Author.

Title printed in red and black. 24 photographic illustrations on 16 plates, 12 facsimile reproductions of documents and one full page of line drawings.

First Edition. Folio. [288 x 191 x 35 mm]. [8]ff, 110pp. Bound in 1930 by Douglas Cockerell & Son (signed and dated on the rear turn-in) in brown goatskin, the covers tooled all-over to a geometric design with lines of gilt leaves and fleurons and blind fillets, punctuated with gilt flower heads. The spine divided into six panels with gilt compartments, lettered in the second and third panels and dated at the foot, the other panels tooled with gilt leaves, fleurons and flower-heads, the edges of the boards tooled with a blind fillet, the turn-ins with blind fillets and gilt flower heads, marbled endleaves, top edges gilt, the others uncut. [ebc2288]

London: by A. Smith & Co, 1929

£1750

The colophon states: "Designed by W. B. Dalton and W. H. Amery with the assistance of the Artistic Typography Class of The Camberwell School of Arts & Crafts, London. Printed under the direction of H. G. Wicks by A. Smith & Co., 30 Sangley Road, London, S.E.6". 500 copies were printed and this is number 26. It is a very handsome production, and believe me, really quite interesting. The photographs show gravestones and those associated with them in a new light.

According to a pencil note 30 copies were specially bound in full morocco. The British Library copy was bound by Cockerell in the same thick brown leather (which may be something more exotic than goatskin) and is tooled in gilt and blind but to an alternative design. I have been told that all 30 copies were decorated differently, which must have been quite an undertaking. This one is a highly effective design, based on the initials of the author, which also appear on the device on the title-page.

Douglas Cockerell was born in 1870, the third of four brothers. His father died when he was only seven years old, leaving the family in straitened circumstances. Douglas was a failure at St. Paul's School - he could not read until he was twelve - and at the age of fifteen he was shipped steerage to Canada with £5 in his pocket. After working on a farm and in a woollen mill, he became a bank clerk in Toronto. By the age of twenty he was in charge of a branch in Manitoba, but tiring of the work he returned to England. Two years later he started bookbinding and through his brother, Sydney, and William Morris, he was apprenticed in 1893 to the newly opened Doves Bindery. In 1897 he started on his highly influential teaching career at the L.C.C. Central School of Arts and Crafts, where George Sutcliffe and Francis Sangorski were among his first students. In the same year he started his own bindery in Denmark Street, moving in 1899 to Gilbert Street, and in 1902 to Ewell.

In 1901 Cockerell published *Bookbinding and the Care of Books*, which inspired and instructed generations of binders. From 1904 to 1914 he was "controller" of the W. H. Smith & Son bindery and in 1907 he moved his own bindery to new model premises in Letchworth Garden City. After the First World War he was appointed adviser on printing to the Imperial War Graves Commission, and oversaw the massive task of printing and binding the registers of the dead which can be found in each cemetery. In 1924 he was joined by his son Sandy and the two of them (and various notable assistants) became increasingly involved in conservation work. Douglas died in 1945 and is one of the few binders to have his own entry in the new *Dictionary of National Biography* (the others designated as binders being Katharine Adams, Francis Bedford, John Bowtell, Sandy Cockerell, Aglaia Coronio, William Edwards, James Hayday, John Lettou, Charles Lewis, Samuel Mearne, Roger Payne, Roger Powell, John Reynes, Robert Riviere, T. J. Cobden-Sanderson and Joseph Zaehnsdorf).



JENNI GREY

6. [BIBLE].

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

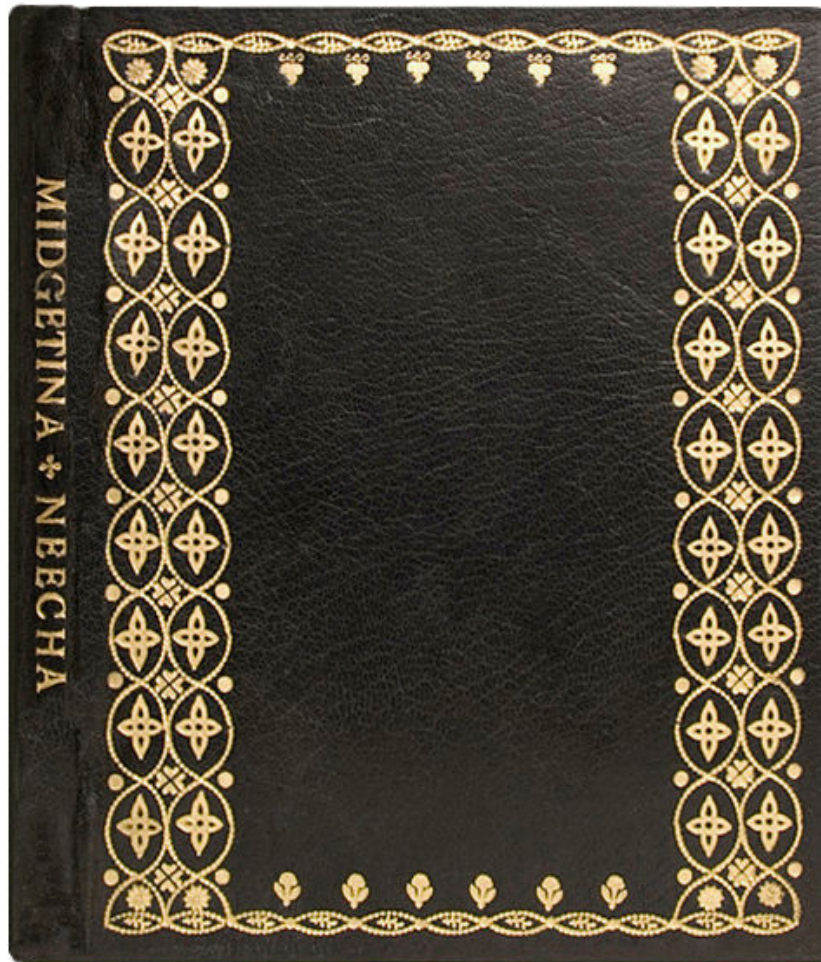
8vo. [171 x 106 x 45 mm]. Bound by Jenni Grey in 2002 in rosewood boards with rounded corners and black goatskin spine, each board with ten inlaid black wooden strips running inwards from the fore-edge and terminating with onyx cabochons and ten black goatskin bands running in parallel from towards the 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

£1000

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".



LOYD HABERLY

7. HABERLY (Loyd).

Midgenta and the Scapegoat.

Written, Illustrated, Printed and Bound by Loyd Haberly.

14 hand-coloured illustrations, the headlines and colophon printed in red and initials in green.

Small 4to. [197 x 153 x 17 mm]. [2]ff, 21, [1] pp. Bound by Loyd Haberly in blue goatskin, the covers with a wide gilt border of quatrefoils within strings of pearls and various flowers, fleurons and roundels. Smooth spine lettered in gilt, patterned paper pastedowns, top edge gilt, the others uncut. [ebc1957]

St. Louis: Washington University, 1943

£500

"48 copies of this poem have been printed on a hand press". Bound with:

Neecha. Written & Printed by Loyd Haberly.

3 hand-coloured illustrations, title printed in green and red, the headlines and colophon in red and initials in green.

[1]f, 13, [2] pp.

St. Louis: Washington University, 1943.

Again "48 copies of this poem have been printed on a hand press". Haberly might also have added that he coloured the illustrations.



CHRIS HICKS

8. BETJEMAN (Sir John).

Metroland.

Verses by Sir John Betjeman. Lithographs by Glynn Boyd Harte.

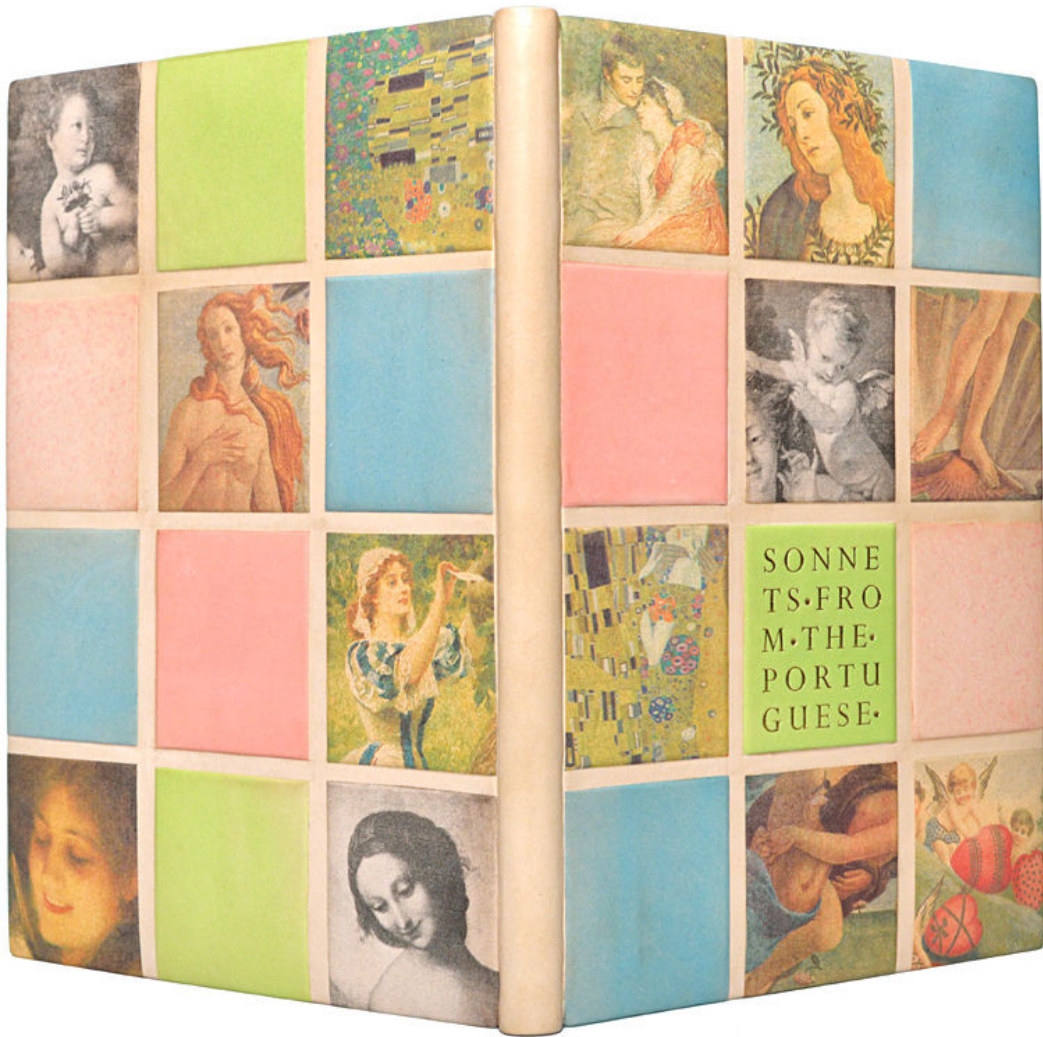
16 coloured plates. Printed in red.

First Edition. Oblong 8vo. [178 x 230 x 15 mm]. Bound in 1989 by Chris Hicks (signed in blind on the rear cover) in the shape of a house, with protruding bay and porch, the book forming the lower portion and with the addition of a gabled roof and chimney [overall dimensions 295 x 230 x 33 mm], covered in red goatskin, with card and paper door, windows and patterned wallpaper and decorated cotton curtains, patterned paper endleaves, plain edges. Contained in a yellow cloth fitted drop-over box. [ebc3449]

London: Warren Editions, 1977

£600

No.27 of 220 copies, signed by author and artist. The binding resembles a typical semi-detached residence on Hillingdon Estate. Betjeman would probably have been amused by Chris Hick's rendering.



ANGELA JAMES

9. BROWNING (Elizabeth Barrett).

Sonnets from the Portuguese.

Pink initials and decorations, the title within a pale blue border.

8vo. [204 x 134 x 12 mm]. [1]f, 44, [2] pp. Bound by Angela James in 2007 (signed with initials and dated in blind on the rear doublure) in natural calf, the covers each with 12 raised squares of onlaid calf either airbrushed with pink, blue and green or colour-printed, the green square on the front lettered in gilt. Smooth spine, pink goatskin doublures with printed cherubs at the foot, the free endleaves sprinkled and sprayed with pink ink, top edge pink, the others untrimmed. Contained within a grey cloth pull-off case, with a pink goatskin inner lip, lettered in gilt on the front on a green goatskin label. [ebc4527]

Mount Vernon: Peter Pauper Press, [nd]

£1750

The edition is undated, and the Peter Pauper Press published the work a number of times between 1935 and 1994. There is a note at the end: "This edition has been set in electra types and has been printed on specially-made deckle-edge paper".

The binding is illustrated and described in *The New Bookbinder*, vol.28 (2008), p.65. The binder explains that "this is a book of Victorian love sonnets - hence the familiar images from Botticelli, Victorian valentines, Pre-Raphaelite paintings and Klimt etc". I am not sure of the relationship between Botticelli, Klimt and Victorian love sonnets, but it is a pleasing binding and as good as new.

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.



PETER JONES

10. EVANS (A. H.)

On N. Khrushchov, Fertiliser, and the Future of Soviet Agriculture.

8vo. [227 x 141 x 4 mm]. 31pp. Bound by Peter Jones in 2007 (signed and dated inside the rear cover) in a flexible wrapper of crimson, orange and grey goatskin, the orange with finely pared onlays of tan, yellow and blue goatskin, the grey with small bars of black goatskin, sewn on black thread around a plastic straw attached to the spine, black paper pastedowns, red and black endleaves, plain edges. [ebc4421]

London: published by The Committee to defeat revisionism for Communist Unity,
Flat 3, 33 Anson Road, N7, January 1964 £900

"This pamphlet deals with the present crisis in Soviet agriculture, examines its causes, and advances methods by which it could be overcome".

This is an experimental binding, but one that works quite effectively and opens easily. It was exhibited at the Designer Bookbinders Exhibition in May 2007.

Peter Jones was born in South Wales and read Economics at Bristol University. He worked as an antique restorer and in retail management. After studying bookbinding at Brighton Polytechnic, he won prizes in the Designer Bookbinders annual competition from 1991 until 1994 when he was awarded the Silver Medal. He was elected a Fellow in 1995 and served as President 2005-07. He is also a carpenter and continues to experiment with different materials and structures and his bindings are never dull.



JEANETTE KOCH

11. DARRACOTT (Joseph).

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

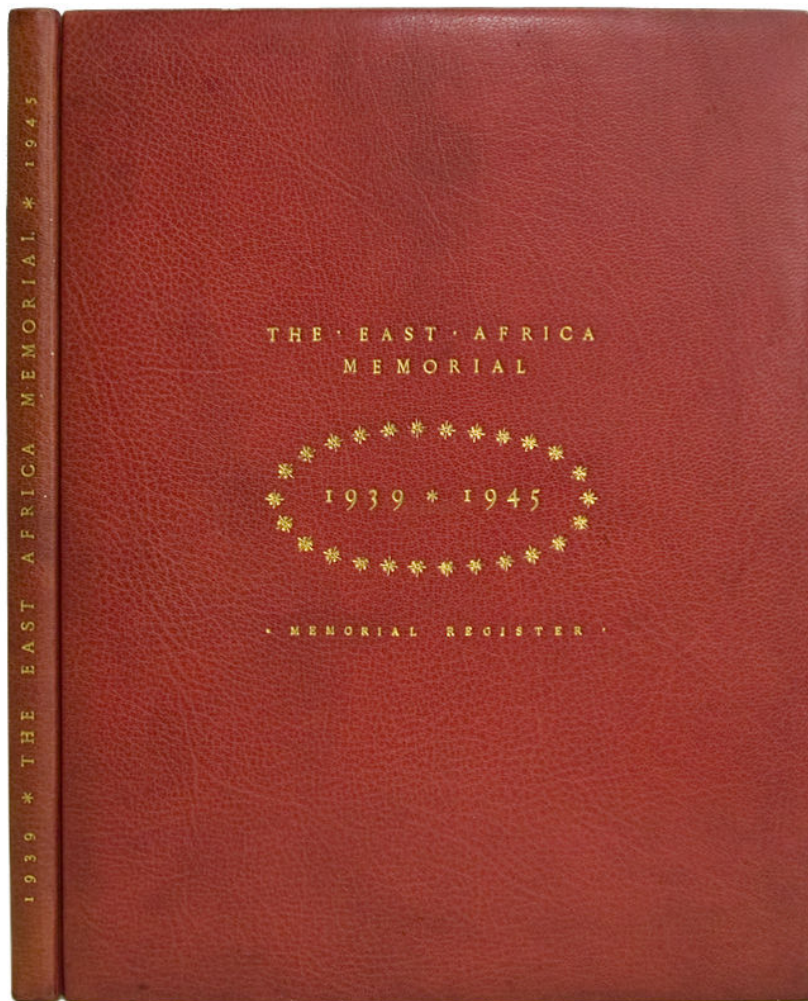
Colour frontispiece and colour and black and white illustrations throughout.

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

£750

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.



ROGER POWELL

12. [EAST AFRICA MEMORIAL].

The War Dead of the British Commonwealth and Empire. The Register of the names of those who fell in the 1939-1945 War and have no known Grave. The East Africa Memorial Nairobi. Part I [-Part II].

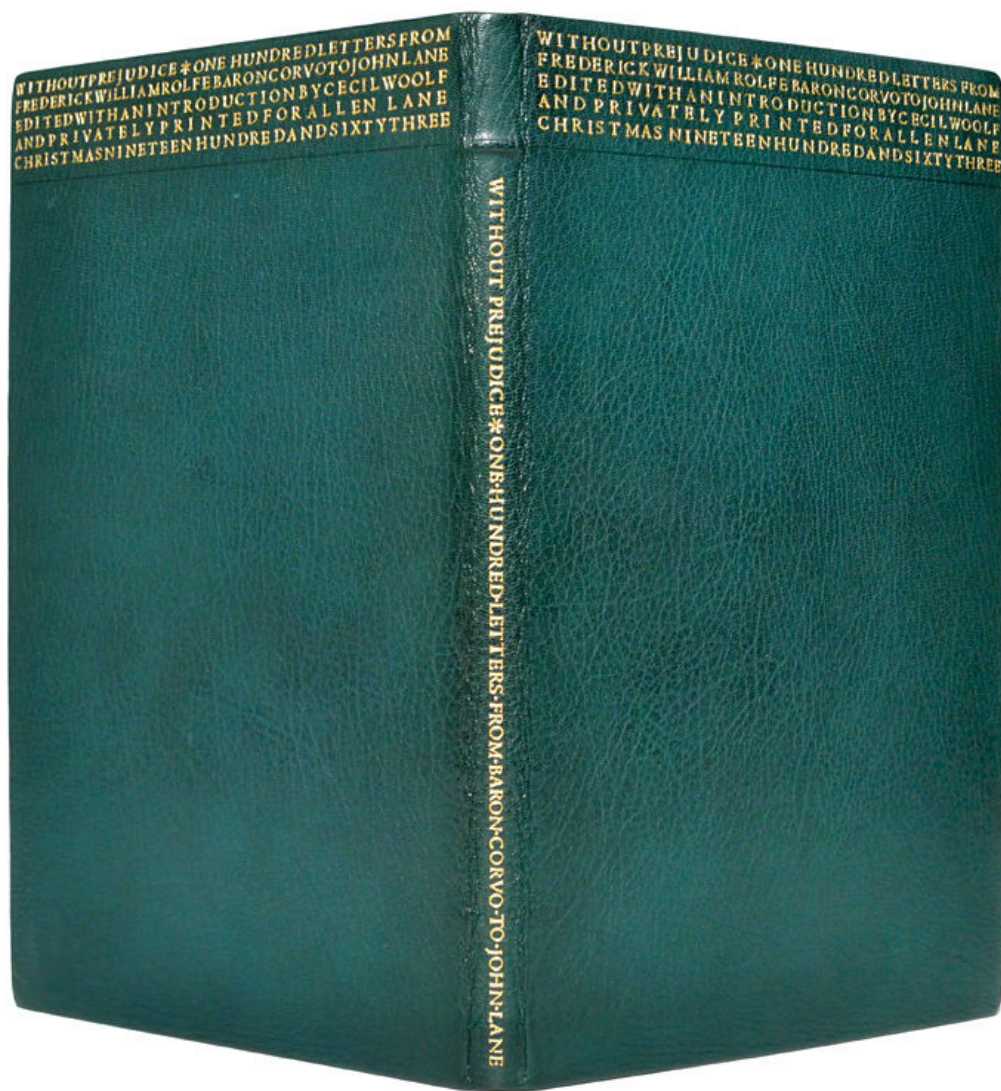
Photographic frontispiece and a map.

Two parts bound together. 4to. [265 x 202 x 12 mm]. xix, [i], 99, [1] pp. Bound by Roger Powell in 1956 (signed in blind on the rear turn-in) in scarlet oasis goatskin, the covers lettered in gilt and with the dates encircled by a repeated impression of a flower-head. Smooth spine lettered upwards in gilt, plain endleaves, top edge sprinkled. (The front cover slightly marked, the edges a little foxed). [ebc3026]

London: By Order of the The Imperial War Graves Commission, 1955 £650

This is one of a number of bindings undertaken by Roger Powell for the Imperial War Graves Commission. He bound two copies of the East Africa Memorial, both in scarlet oasis, and gave it a job number 405. His work book indicates that "P.F." spent 35 hours on the job, and Powell himself four. They charged their time out at £19.10.0, the materials cost £2.0.0., and they added £5.7.6 (for the design?), making a total of £26.17.6. They then invoiced the Commission for £27.10. Not an inconsiderable sum. But the binding does display some of Powell's characteristic features - French joints, a reliance on lettering for decoration and plain endleaves.

Booklabel of Humphrey Winterton.



ROGER POWELL

13. ROLFE (Frederick, Baron Corvo).

Without Prejudice. One Hundred Letters from Frederick William Rolfe "Baron Corvo" to John Lane. Edited with an Introduction by Cecil Woolf and Privately Printed for Allen Lane.

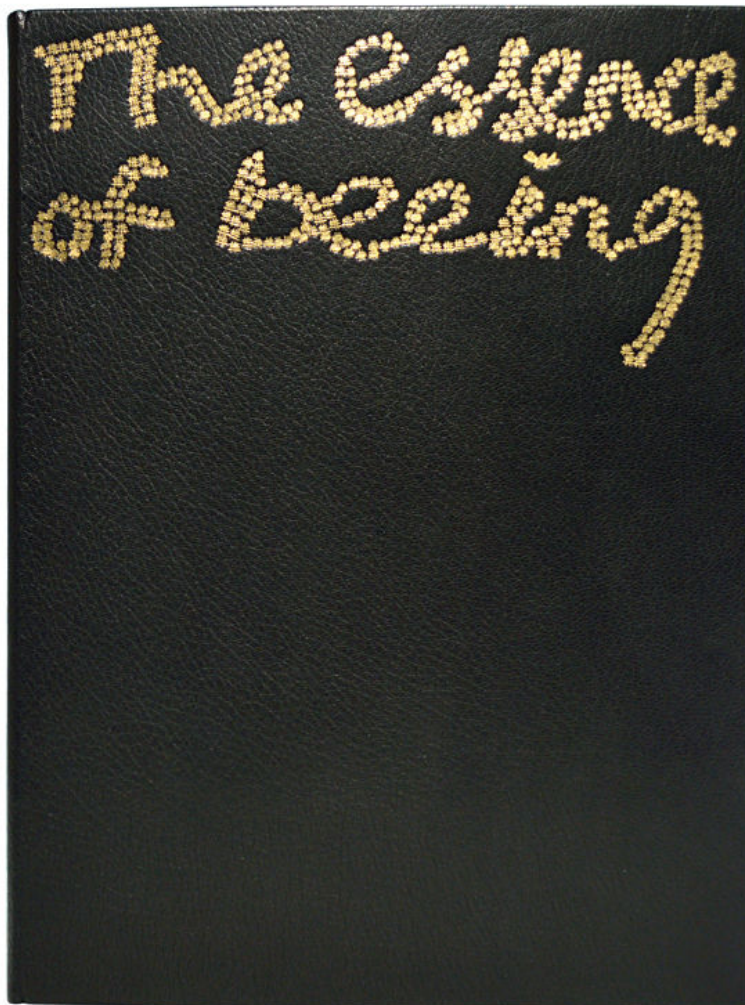
Title printed in red and black, four illustrations and two facsimiles of letters.

First Edition. 8vo. [252 x 160 x 15 mm]. [5]ff, 9-119, [1] pp. Bound by Roger Powell in green goatskin, the covers with the title lettered in gilt in five lines at the head, the spine with a single band towards the head and lettered downwards in gilt, lemon and light blue endleaves, top edge gilt, others uncut. [ebc4400]

[Westerham Press, Kent] Christmas 1963

£1500

Privately printed and limited to 600 copies. The book was designed by Hans Schmoller. The binding is unsigned and undated but it came from the personal collection of Roger Powell, and was sold with the contents of his bindery and his books at Bonhams, Knowle, 23/11/2005 as part of lot 501. Powell held on to a number of his own bindings, some of which he had previously gifted to family members. The binding has the outwards appearance of classic Powell binding, with the decoration confined to hand lettering. However, it does not open freely and the endleaves have partly lifted from the inside of the covers. It may have been an experimental binding (I have not seen these endleaves used again) or it could have been forwarded by one of Powell's assistants.



TRACEY ROWLEDGE

14. LENEHAN (Michael).

The Essence of Beeing.

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

£2600

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.

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".



CHRISTOPHER SHAW

15. 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 Christopher 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

£1250

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.



CHRISTOPHER SHAW

16. 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

£1500

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.