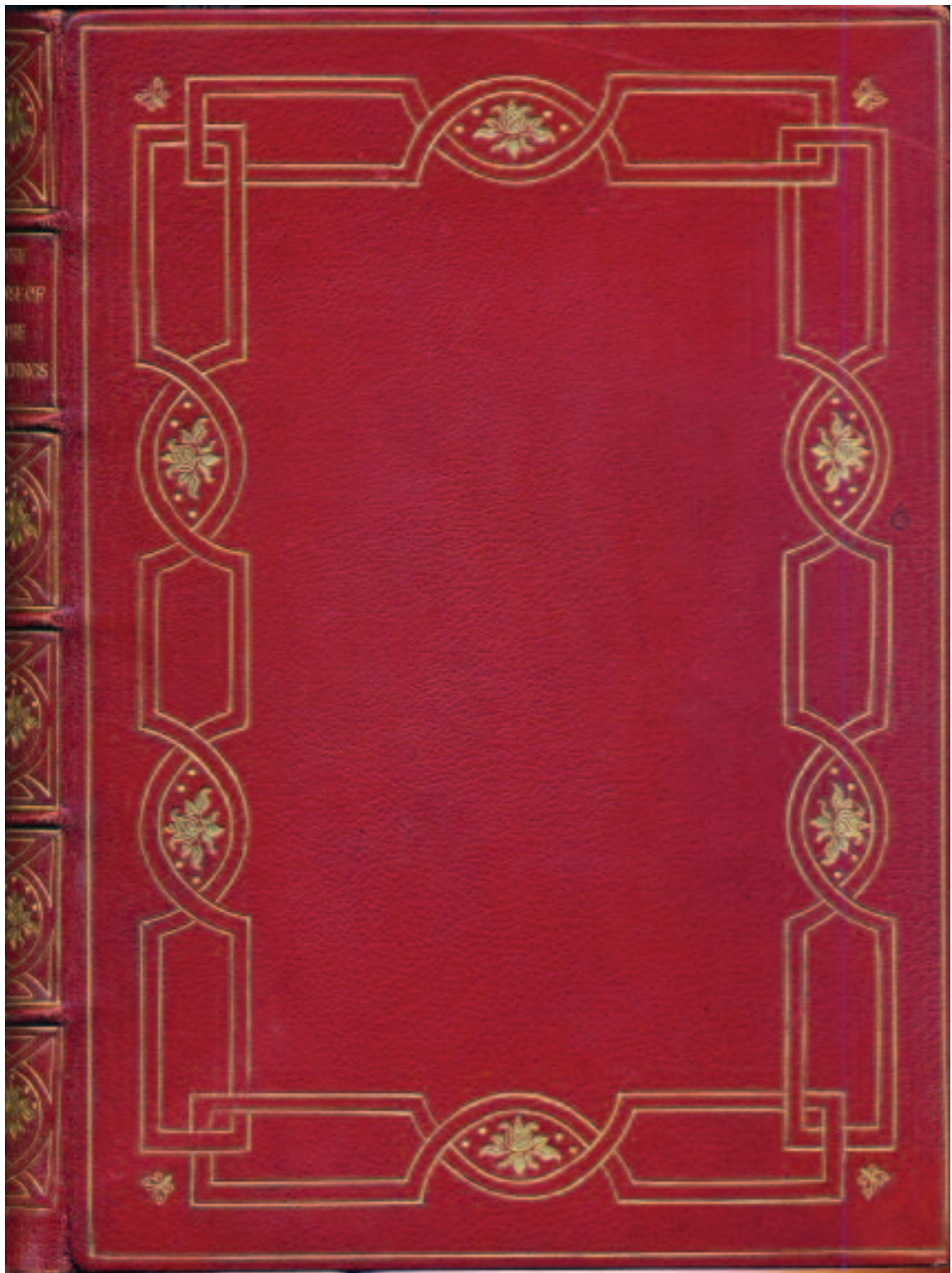


SOPHIE SCHNEIDEMAN RARE BOOKS





# SOPHIE SCHNEIDEMAN RARE BOOKS

CATALOGUE SEVEN

## PRIVATE PRESS & ILLUSTRATED BOOKS, BINDINGS, ARTISTS' BOOKS, PRINTS & PHOTOBOOKS

- Ardizzone 1  
Ashdene Press & C.H. St.John Hornby 2-4  
Baskin & Ted Hughes 5  
Edward Bawden 6-7  
Blake 8-11  
Bookbindings 12-15 (plus items 23,24,54 & 62)  
Georges Braque 16  
Chubb, Ralph 19  
Cox, Morris (Original artwork) 20-21  
Doves Press & Bindery & T.J. Cobden-Sanderson (Including rare Credo broadsheet  
& a binding to a design by Stella Cobden-Sanderson) 22-29  
Eragny Press & The Pissaros (Including prints & Christmas cards) 30-36  
Freud, Lucian 37-39  
Gibbins 40-43  
Gill 44-49  
Gooden, Stephen (Rare set of proofs) 50  
Gregynog Press 51-54 (plus item 3)  
Guthrie, James 55  
Hepworth, Barbara 56  
Hiusman, Laurence (Association item with ephemera) 57  
Hughes-Stanton 52, 58 & 59  
Jones, David 61  
Kelmscott Press 15 & 62  
MacDiarmid, Hugh 62 & 70  
McKnight Kauffer (Original artwork) 64  
Miro 65  
Nash, Paul 68  
Nicholson, William 69  
Piper, John 72  
Ravilous, Eric 73-74  
St. Dominic's Press 75-81  
Shell Guide 82  
Wadsworth 83  
Photobooks 85-97  
Recent Private Press and Artists' Books 98-99

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Printed in Great Britain by Henry Ling Ltd, Dorchester  
Designed in Plantin by Geoff Green Book Design  
Plantin was named after the famous Antwerp printer, Christophe Plantin, and designed for the Monotype Corporation by F. H. Pierpoint. However, the 16th Century type it was modelled on was not used by Plantin as it was purchased by the Plantin office after his death. It is pioneering type of an attempt by type designers to design fonts which would ‘consume less paper’. With its short ascenders and descenders it does need extra leading.

Illustrations:

Cover: BASKIN, Leonard, HUGHES, Ted, *Cave Birds*.

p2: DOVES BINDERY. WILLIAM MORRIS. *A Tale of the House of Wolfings and All the Kindreds of the Mark*.

p48: ARNOLD, Eve, *Seven Photogravures*.



One of only 25 signed by the author, this given by his daughter to Richard Parkinson  
**1. ARDIZZONE, Edward. Model and Her Reflection.** Original lithograph printed on Japanese white laid paper, numbered 12/25, titled and signed by Edward Ardizzone in pencil. First edition of 25 prints. 250 x 360 mms. A very good impression, apparently with a small patch of conservation work some cms below the image. 1955 £1800

This particular print was kept in the family and later given away by Ardizzone's daughter Catharine. She has written in pencil at the bottom of the sheet "A gift to Richard Parkinson from Catharine Ardizzone 1 July 1985 for valuing Ted Ardizzone's drawings and lithographs". NAP 33

## ASHENDENE PRESS & C.H. ST. JOHN HORNBY

A tribute to Mona Dunn by Churchill's first cousin

**2. ASHENDENE PRESS. LESLIE, Shane. Lines Written in the Month's Mind of Mona Dunn, Dec. 19, 1928–Jan. 19, 1929.** 4 page leaflet made from one folded sheet, printed on three sides. Printed in a very small but unspecified edition in Fell type on hand-made paper, very fresh copy. [Ashendene Press, 1919]. £210



Rare piece of Ashendene ephemera, privately printed in a very small edition.

Sir Shane Leslie was a writer, poet and first cousin to Winston Churchill, he was also a friend of Mona Dunn and correspondence from her about her despair and suicidal feelings prior to his held in his archive. He along with her lover, Lord Birkenhead, was devastated by her death in 1928 from peritonitis, perhaps from an abortion, at the age of 25. Both published private tribute pieces from the Ashendene Press.

C.H. St. John Hornby's copy with his booklabel

### 3. GREGYNOG PRESS. *Poems by Henry Vaughan.* 13



wood engravings by R.A. Maynard and H.W. Bray, wood engraved initials by R.A. Maynard. One of 470 copies, this no.381. 8vo., original quarter blue cloth with grey Ingres paper covered sides with swan of Usk in the centre designed by H.W. Bray and initials in a pattern around it, titled in gilt, fore and lower edges uncut, very light wear to extremities, otherwise a very good copy. Newtown, The Gregynog Press. 1924. £350

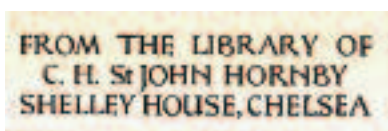
A copy with a superb provenance coming from the library of C.H. St. John Hornby of the Ashendene Press and bearing his Shelley House, Chelsea booklabel. As this was only the second book from the press it must have pleased the Davies sisters that Hornby, the great private

press printer and connoisseur, accepted their book.

Hornby's Ashendene Press stopped printing books in 1925, a year after Henry Vaughan's poems were printed.

C.H. St. John Hornby's copy with two long letters to him from the printer

4. HIGH HOUSE PRESS. CHAPMAN, George. *Hero and Leander. The Divine Poem of Musaeus. First of All Books.*—George Chapman. One of only 60 copies on hand-made paper (there were an additional 15 on Corinthian), this no.2. 4to., original white linen backed marbled paper covered boards, gilt lettering on spine, lower cover with a large stain, spine slightly soiled, otherwise good. Printed by James and Beatrice Masters at The High House Press, Shaftesbury. 1936. £300



Two letters from James Masters, the printer, to St. John Hornby of The Ashendene Press, obviously tipped in by Hornby to his copy of the book. The first dated 16th January 1936 presents the book to St. John Hornby. The second of 24th January 1936

thanks Hornby for his kind letter about Hero & Leander. He describes the method of printing, points out a typographical slip and tells Hornby that the binding he so admired was done at the Salisbury branch of W.H. Smith (the firm run by Hornby). "I wish I could have some of my books bound like yours" but "unfortunately the books ... don't sell well at present."

Booklabel of St. John Hornby on front pastedown.

A remarkable association copy.

**One of only 10 copies with three extra poems in Hughes' hand and three extra watercolours by Baskin**

**5. BASKIN, Leonard. HUGHES, Ted. *Cave Birds*.** 3 watercolours and 10 lithographs printed on Barcham Green paper by Leonard Baskin, 10 facsimiles of the original manuscripts of each of ten Hughes poems. One of 10 lettered copies with an additional three new poems written out in Ted Hughes's hand and with three extra watercolours painted by Leonard Baskin (this copy B dated 1979). Elephant folio, the 10 lithograph drawings are elephant folio, the poems a somewhat smaller folio, facing each poem is a mounted facsimile copy of the manuscript draft of the poem selected from Hughes's working papers. All housed in a specially designed clamshell box in black cloth with morocco spine label. London, The Scolar Press. 1975/1979. £7500



125 copies of *Cave Birds* with the Baskin lithographs were printed in 1975, 100 of which were for sale. The remaining 25 were kept by Hughes, Baskin and the Scolar Press. Four years later, 10 of these 25 were embellished by Hughes and Baskin with three new holograph poems and three original watercolours. This is one of the 10.

Each copy is unique with different poems and watercolours. Our copy (B) has the poems 'The Advocate', 'Two Dreams in the Cell' and 'Pheasant' (this one apparently unpublished) and the watercolours by Baskin are of an owl, a hawk and an osprey.

The 10 lettered sets were offered for sale by Colin Franklin in 1980.

Sagar & Tabor: *Ted Hughes: A Bibliography* A46

**6. BAWDEN, Edward. LINDSAY, Jack. FANFROLICO PRESS. *Patchwork Quilt*.** Poems by Decimus Magnus Ausonius. 11 illustrations by Edward Bawden. Set in Bodoni and printed on Charles I paper. One of 400 copies, this 149. 8vo., original blue cloth with blind-stamped patchwork pattern on boards, top edge gilt, others uncut, sunning to spine and small part of top edge, otherwise good. London, Fanfrolico Press. [1930]. £150





With numerous coloured linocuts by Bawden

**7. BAWDEN, Edward. JENNINGS, Paul. Dunlopera. The Works and Workings of the Dunlop Rubber Compay.**

Elaborately illustrated with linocuts in brown, green, yellow and blue by Edward Bawden and numerous photographs. 8vo., an extremely good copy in oatmeal thick linen with Dunlop logo in red on upper cover and gilt lettering. Privately published for the Dunlop Rubber Company. 1961. £80

**WILLIAM BLAKE**

Rare first edition



**8. BLAKE, William. GILCHRIST, Alexander. The Life of William Blake.**

First edition. Two volumes. Numerous illustrations from Blake's books. 8vo., original purple/brown cloth, elaborately gilt, some chipping to spines, light browning to first few leaves, otherwise good. London & Cambridge, Macmillan & Co. 1863. £600

Inscribed in each volume is the 1876 inscription "Rachie from Hermann..In Mem. Blake Exhibition". Inserted loose is 1945 receipt from Blackwell's Oxford for the books.

One of only 50 de luxe copies with additional material

**9. BLAKE, William. TRIANON PRESS. There is No Natural**

**Religion.** 21 plates – 20 plates reproduced by color collotype with water-



color washes by hand through stencil, and one engraving; together with a set of plates showing progressive stages of the collotype and hand stencil process with guide sheet and stencil. 2 vols., 4to and small 4to., full brown morocco, in original slipcase, near fine. London: Trianon Press, 1972. £750

Edition de luxe, limited to 50 copies with additional proof sheets, progressive plates, original stencil, etc.

Bentley, *Blake Books*, 202.

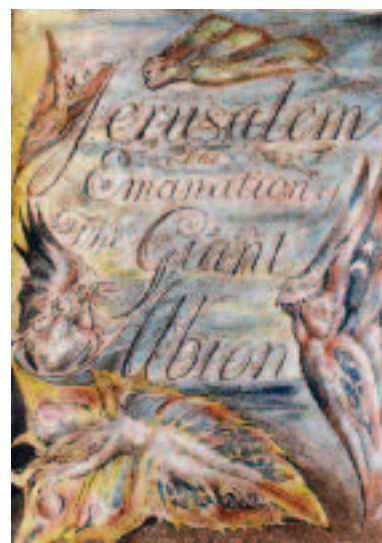
One of only 32 deluxe copies

**10. BLAKE, William. TRIANON PRESS. Jerusalem.**

**The Emanation of the Giant Albion.** Limited to 32 deluxe copies with extra material, proofs, stencil etc. Folio, 25 colour plates, 8 proofs, and commentary at the end, 8 colour facsimile trial proofs, 12 pages of text plus an extra suite of 14 states of plate nineteen with a matching guide-sheet and stencil. Folio, original quarter brown morocco, slipcase, very slight fading to spine, otherwise extremely good. London: Trianon Press, 1974. £1500

This is the facsimile of Lord Cunliffe's copy and Kerrison Preston's proofs; the colouring differs markedly from the Stirling copy also published in facsimile by Trianon.

Bentley, *Blake Books*, A82.



One of only 32 deluxe copies

**11. BLAKE, William. TRIANON PRESS. The Song of**

**Los.** One of 32 de luxe copies with the extra plates showing the progressive stages of the collotype and hand-stencil process. The total edition was limited to 432 copies. 4to, 8 plates, 8 pp. commentary by Keynes with another plate, plus 22 additional progressive proof plates, and with a metal pochoir stencil mounted at the end. Large 4to., original full brown morocco, couple of tiny spots to upper covers and very mild fading to spine, otherwise an extremely good bright copy. London: Trianon Press, 1975. £1275

One of the richest and most elaborate Trianons. Bentley, *Blake Books*, A137.



## BOOKBINDING

One of only 50 deluxe copies with original prints of elaborate festschrift for Hans Loubier

**12. BOOKBINDING HISTORY. Buch und Bucheinband. Aufsätze und graphische Blätter zum 60. Geburtstag von Hans Loubier.** Frontispiece portrait, 28 plates, and eight original prints. Edition de luxe, limited to 50 copies, each of which contain: a frontispiece portrait of Loubier by



Orlik; a red and black title-page printed by E. R. Weiss; a print by F. W. Kleukens signed in pencil; an etching by Marcus Behmer signed in pencil; an etching by Heinrich Wolff signed in pencil; prints of three bookplates designed by Ehmcke, signed in ink; an original full-page wood-cut by Rudolf Koch, signed in pencil with his symbol; and an original wood-cut by E. R. Weiss. Pp. 212. Large 4to, original patterned boards, vellum backstrip, label, slight edge wear but a pleasant copy. Leipzig: Hiersemann, 1923. £1500

The text consists of essays on books and (mostly) bookbindings by the most respected experts of the day for the important German book, binding and typography historian Hans Loubier's 60th birthday.

This deluxe edition is exceptionally rare.

By the Faroe Island binder H. Jacobsen

### 13. JACOBSEN, H. KELMSCOTT PRESS. *Tale Of The Emperor*

*Coustans And Of Over Sea*. Translated By William Morris. One of 500



copies printed on paper, in black and red in Chaucer type by William Morris at his Kelmscott Press. Small 8vo, bound in handsome contemporary full brown calf, elaborately decorated in bline, the upper cover deeply stamped with the title within a floral border, lower cover likewise with a floral design and the date 1897, raised bands, bevelled boards, moire silk endpapers; signed H. Jacobsen on the lower outside cover. In superb condition.

Hammersmith, Kelmscott Press, 1894. £1250

This tale of love, faith and chivalry was translated by Morris from the medieval French text.

H. Jacobsen appears to have been the bookbinder and bookseller from the Faroe Islands whose shop is still in business in the Faroe Islands today. As well as being a bookbinder he was a great champion of the preservation of the Faroese language and traditions. Morris had visited the Faroes in the 1870s on his way to Iceland, a journey that was obviously of enormous importance to him and his literature.

*Peterson A26.*

One of only 25 copies, bound by one of the best of the  
Guild of Women Binders

**14. KARSLAKE, Constance. GUILD OF WOMEN BINDERS. THEURIET, Andre. Lilia.** One of only 25 copies, signed by the publisher. With the plates in 2 suites. 8vo., bound by Constance Karlake of the Guild of Women Binders in attractive full brown morocco, covers tooled with Arts and Crafts floral designs and dots in gilt, spine gilt, very slight rubbing but generally a very good , attractive copy. Paris, Borel. 1897. £550

A very rare edition of *Lilia* limited to 25 copies signed by the publisher, in a very attractive binding; with a pencil note in two places stating that it was bound by Constance Karlake who was one of the more outstanding woman binders in the Guild. Indeed Mosher used one of her designs for the bindings on his Ideal Series of Little Masterpieces.

See Tidcombe, *Women Bookbinders 1880–1920*, for a discussion of the Guild and the women who worked there.



A fine example of the work of Bernard Middleton

**15. MIDDLETON, Bernard. ELLENPORT, Samuel B. The Development and Usage of Brass Plate Dies, Including a Catalogue Raisonne from the Collection of The Harcourt Bindery.** One of 500 copies.

Numerous plates of brass plate die patterns printed directly from the original brass dies, including those for whole covers, doublures, corners, borders &c plus a couple of photographs of bindings created by using the dies. Sm. folio, in an extremely handsome and appropriate binding by Bernard Middleton incorporating the impression from an extremely detailed brass plate die in the centre of each board on green calf. The rest of the binding consists of two large strips of black morocco flanking a red leather and gilt spiral tooled strip and a large block of tan morocco tooled in gilt and black vertical lines around the blind stamp die. The spine is again elaborately decorated in gilt and black tooled



lines on tan morocco, suede pastedowns, a beautiful book with Middleton's signature at the back dated 1983. In the original clam shell black linen box with full tan morocco spine and black and gilt spine label. Small mark at the base of the spine, otherwise perfect. Boston: The Harcourt Bindery, 1980. £4900

A masterpiece from the 1980s and one of Middleton's great bindings referencing the book perfectly whilst demonstrating Middleton's extraordinary skills with gilt and line tooling. An important and large binding.

From the collection of Dr. Evans in the US who commissioned this binding.

#### A spectacular marriage of fine binding and sumptuous calligraphy



**16. SAUMERZ-SMITH, Romily, binder, DOLBY, Hazel, scribe. King Solomon & Queen Sheba.** Extracts from Kings 1. 18 pages of calligraphy beautifully decorated in gold, terracotta, ochre and other colours on blue paper. Limp vellum binding with yapp foreedges. Pages sewn onto leather strip decorated with horizontal gold stripes. Pages of Bodleian repair paper painted with gesso, sanded, painted with acrylic and sanded again, then scribed. Slipcase fastened with wind-round gilded tape weighted with an 18ct. gold tip. 268 x 100 x 9mm. Bound, 1998. £2750

A remarkable item both for the calligraphy and the binding. The feeling of the Old Testament text is conveyed perfectly with an ancient earthiness to the reader: "And when the Queen of Sheba heard of the fame of Solomon, concerning the name of the Lord, she came to prove him with hard questions/ And she came to Jerusalem/With a very great train with camels that bear spices and very much Gold and precious stones...."

For bookbindings see also

**GEORGE FISHER & GREGYNOG SPECIAL BINDING – item 54**

**COX OF CHICAGO on KELMSCOTT PRESS, King Florus, item 62**

**And bindings from the DOVES BINDERY items 23 & 24**

**One of only 65 copies, signed by Braque and the author,  
with two original Braque lithographs**

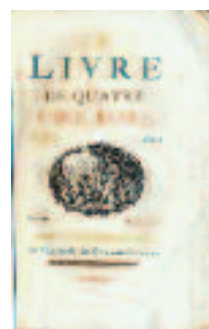
**17. BRAQUE, Georges. PAULHAN, Jean. Braque Le Patron.** Deluxe edition, the trade edition had appeared in 1946. One of 65 copies signed by both Braque and his friend the author Paulhan, and printed on vélin du Marais, this no. 39. (A further 25 copies were printed on velin d'Arches

with an additional signed lithograph). 2 original lithographs designed by Braque especially for this edition being the three-colour lithograph on the wrappers and the two-colour lithograph on the first page of the text. 57 superb tipped-in plates, one in colour, which reproduce several of Braque's paintings. Tall quarto, in the original lithographed Braque wrappers, very good and clean being largely an unopened copy, in the original blue cloth and paper backed white chemise and blue slipcase (the latter is worn but intact), very slight wear with a small tear on bottom left hand corner of wrappers, very good internally. Geneva: Editions des Trois Collines, (1947). £1250



#### Early four colour printing

**18. CARACCIOLI, (L.-A.), Marquis. Le Livre de Quatre Couleurs.** Printed in four parts in different coloured inks: turquoise, orange, sienna and umber. The half title is printed in turquoise and the title in four colours with an engraved title vignette in black. 12mo., contemporary marbled paper wrappers with paper labels on spine, slightly rubbed at extremities. A good clean and untrimmed copy with a few old notes in ink on half title and rear endpaper. Paris, [Duchesne] 4444 and 1757 [i.e.1760]. £550



Scarce second edition of a satire on fashion, customs and the fan which ends with the 'last will' of the 'Messire Alexandre-Hercule Epaminondas, Chevalier de Muscoloris, Gran-Petit-Maitre de l'Ordre de la Frivolite'. The first edition appeared in 1757 and had slightly fewer pages.

Caraccioli's title refers to Le Blon's four colour printing which was developed in France in 1730. Le Blon printed in yellow, red. Blue and black but Caraccioli (1723-1803) used more exotic colours.

*Barbier II, 1327, Brunet III, 1122 and Cioranescu 15478*

#### With the original publishing agreement inserted loose

**19. CHUBB, Ralph. Woodcuts.** 12 full page woodcuts plus title page vignette and colophon. One of 200 copies. Sm. 4to., original mottled purple wrappers with printed title label on upper cover and a spare label tipped in at the end, spine bit worn and bottom edges chipped but still a very good, solid copy. London, Andrew Block. 1928. £475



Presumably Ralph Chubb's own copy as the publishing agreement with Andrew Block is inserted loose, casually written in ink on a piece of Andrew Block's headed paper and dated 3/5/28 it states that all the copies are in his possession and three quarters of receipts from the sale of them will go to Chubb.



## MORRIS COX & THE GOGMAGOG PRESS

All the original artwork with one of only 10 copies of the book

### 20. COX, Maurice. *Towards 12 Portraits*.

All the original artwork from endpaper to endpaper. 18 leaves of original artwork including drawing and collage and with some use of china white. Housed in a typically gorgeous box by Angela James of quarter red morocco and richly coloured patterned paper. 1988. £2200

The drawings are in a combination of ink, pencil and biro, the whole showing the process involved in creating the book. 12 of the leaves of artwork are collages which are built up using photocopies of textiles and backgrounds from Victorian magazine images as a base on which the cut out drawings are pasted. On some of the images an additional layer of textile and in one case sand is added.

Included are two letters from Morris Cox on Gogmagog paper to Colin Franklin both written in May 1988. The first thanks him for a over-extravagant cheque and so "I am venturing to redress the balance by sending you herewith the originals of the '12 Portraits'. The second encloses stamps to pay for the postage of the package with the 12 Portraits in it as Cox forgot to affix any to it on posting.

Together with the printed book: *Towards 12 Portraits*. One of 10 copies (this no.7), signed by Morris Cox. 24 drawings (including 12 from collages). 33 leaves joined at the fore-edges. 8vo., original red and white patterned boards, printed paper spine label. Gogmagog Photocopy Library. 1988.

The drawings show an interesting progression from preliminary drawings of the 12 heads under the heading of "Stage 1" to more finished versions with collage as "Stage 2". The endpapers are photocopies of the fabric from Corrie Guyt which was used to bind the latter's copy of *Magogmagog*.

*Chambers, Franklin & Tucker 69*

### Complete set of original artwork

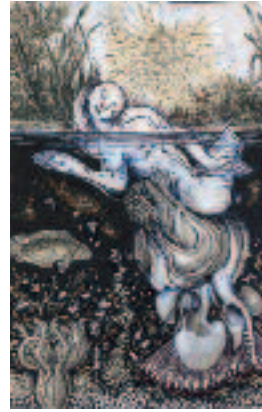
21. COX, Maurice. *A Way of Woman*. 9 pieces of original artwork using drawing and collage, pasted onto laid paper (complete). Plus one print of 'Before

Caen' on laid paper. All titles are written in pencil by Cox on the back. Each image board measures 279 x 178 mms. Housed in a very handsome box by Angela James of black quarter morocco and rose, grey, brown, white and gold patterned paper sides. [1989]. £2000

The drawings are in ink and have been cut out and pasted onto board along with cut out prints of objects such as fish and grasses, insects, faces, birds &c. In addition other layers have been added to create pictures of great depth using as textiles, seeds, grasses and sand all exquisitely and pain-stakingly arranged. Cox has also used a large amount of china white to highlight and give depth.

An extraordinary insight into Cox's collage work. This was his last issued work and perhaps the most accomplished of his collage pieces. He printed 10 copies of the resulting book.

Inserted is a note from Colin Franklin dated May 28 1998, confirming that these nine examples of original work by Morris Cox for his Photocopy Library book *A Way of Woman* were "bought by me from the artist."



## THE DOVES PRESS & BINDERY AND T.J. COBDEN-SANDERSON

The spiritual manifesto of the Doves Press and the rarest of all its printings

**22. COBDEN-SANDERSON, T.J. Credo** Folio leaf (472 x 330 mm) printed on hand-made watermarked paper. [Hammersmith, Doves Press. 1906.] £2900

The rarest of all Doves Press printing, the Credo broadside states Cobden-Sanderson's deeply held beliefs and the spiritual manifesto which lay behind all his work. He regularly asserted the close association between a beautiful book and religious thought and that the perfect book should be one with the "whole of life which is constituted of ourselves and the world".

Cobden-Sanderson's earnest spirituality was expressed with a missionary zeal through his books, this broadside being intended to hang on the wall of the Press as a constant reminder of the cosmic philosophy behind its work. Thus the bold statement of belief in the Credo is the key to understanding all the works of the Doves Press and, as such, is one of the most important items printed there.

Marianne Tidcombe, *The Doves Press*, DPE 88





Bound in memory of a talented binder at the Doves Bindery to a design by Cobden-Sanderson's daughter Stella and inscribed by him

**23. DOVES BINDERY. WILLIAM MORRIS. *A Tale of the House of Wolfings and All the Kindreds of the Mark*.** Bound by Mary and Sarah Kendall at The Doves Bindery in red morocco, sides with a large panel composed of four narrow strapwork panels each tooled with a flower and dots, a small butterfly in each corner, the flower tool is repeated in 5 of the 6 spine compartments, turn-ins with triple gilt rules, some very slight rubbing, but generally very good, all edges gilt. London, Reeves & Turner, 1889. £3000

Bound from designs by Cobden-Sanderson's daughter Stella by the Kendall sisters as a

momento mori for fellow binder Irene Nichols who died of the flu in 1907. She had been Cobden-Sanderson's first star pupil.

In T.J. Cobden-Sanderson's hand on the rear blank is the story of the binding: "Bound and tooled in memory of Irene Nichols by S. & M. Kendal [sic] at the Doves Bindery. The patterns by Stella. Sept. 1907 C.S."

Mary Kendall, who was a close friend of Stella Cobden-Sanderson, later opened The Golden Bindery in Chicago.

The strapwork panels on this binding are almost identical to one shown in Tidcombe, *Doves Bindings*, P. 70 on a 1917 binding.

Full blue morocco by the Doves Bindery

**24. DOVES PRESS & BINDERY. CARLYLE, Thomas. *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh*.** One of 300 copies on paper of an edition of 315 copies. Initials designed by Edward Johnston. 8vo., bound by The Doves Bindery in full blue morocco with gilt borders on both covers and turnins, with bindery signature dated 1921 on lower turn-in, spine in gilt bordered compartments with raised bands, gilt lettering on spine, occasional rubbing to joints and very slight, barely noticeable fading to the spine, some of the usual browning to endpapers, otherwise a very good copy. Printed by T.J. Cobden-Sanderson & Emery Walker at The Doves Press, 1907. £1100



This printing of *Sartor Resartus* was to honour Carlyle's importance to the printer. Along with Ruskin, Emerson and Milton, Carlyle was a great influence on the formation of Cobden-Sandersons thoughts and beliefs. *Sartor Resartus* was thought by many to be Carlyle's most spiritual work and hence its significance to Cobden-Sanderson.

Booklabel of Max and Virginia Hayward.  
Tidcombe: *The Doves Press*, DP13

From the library of Radclyffe Hall and Una Troubridge, with their booklabel

**25. DOVES PRESS. On a Passage in Julius Caesar. A Letter Addressed to the Editor of "The Times" July 17, 1913.** 4pp. 8vo, loosely inserted in brown card wrapper with title in black to front, near fine. Printed at The Doves Press. [1913]. £125

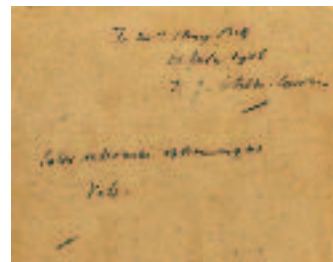


A letter Cobden-Sanderson wrote to *The Times* while printing *Julius Caesar* at The Doves Press about a false attribution of lines in the play. From the collection of Radclyffe Hall and Una Troubridge with their booklabel on the inside front wrapper.  
Tidcombe, *The Doves Press* DPL4

Presentation copy of rare piece of Doves ephemera

**26. DOVES PRESS. SABATIER, Paul. Casa di Studio Assisi.** 8vo, single sheet folded to make four pages. Loose in original brown wrappers as issued, extremely good. Printed for Sabatier. Hammersmith, Doves Press. [1916]. £400

Presentation copy of this rare piece of ephemera, inscribed by Cobden-Sanderson on the wrapper: "To Mr. Henry Bell 16 July 1916 T.J. Cobden-Sanderson/ Salve aeternum aeternumque Vale". Although Tidcombe ascribes the date 1907 it was surely printed in 1916 along with other pieces of ephemera and the inscription seems to support this.



The story behind the piece is that in 1906 Cobden-Sanderson visited Assisi where he met the historian and Franciscan authority Paul Sabatier and they travelled to Rome together. This piece of ephemera in French was printed especially for Sabatier who also provided Cobden-Sanderson with the Old Umbrian text for his book *Laudes Creaturarum* by St. Francis printed by The Doves Press in 1910.

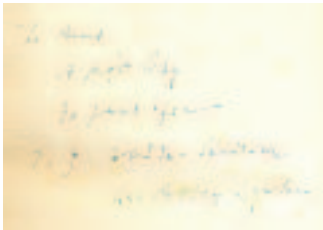
Tidcombe, *The Doves Press*, DPE 90.



**27. COBDEN-SANDERSON, T.J. *Cosmic Vision.***—First edition. Photographic image of Cobden-Sanderson as frontispiece. 8vo, original plain blue cloth covered boards with gilt lettering to spine, very light edgewear, uncut, a very good copy. Thavies Inn: Richard Cobden-Sanderson, 1922. £125

Contains revised versions of a number of previously published addresses and papers by Cobden-Sanderson pertaining to his Doves Press, as well as the full catalogue of Doves Press books, republished here by Richard Cobden-Sanderson his son. In the golden age of the fine press movement, T.J. Cobden-Sanderson, who founded the Doves Press with Emery Walker in 1900, stands out as a man of absolute principle and uncompromising ideals. His singular cosmic vision of the “Book Beautiful” is fascinating, the threefold purpose of his Press and Bindery being the creation of a “symbol of the universe, of order and of delight”.

Inscribed by Cobden-Sanderson to his wife with notes on rear endpaper



**28. COBDEN-SANDERSON, T.J. *SHELLEY, Percy Bysse. Poems of Shelley: An Anthology in Commemoration of the Poet's Death the 8th July 1822.*** First edition. 8vo, 252pp. Plain blue cloth covered boards with gilt lettering to spine., very light edgewear, moderate foxing, a very good uncut copy. Thavies Inn: Richard Cobden-Sanderson, 1922. £400

Inscribed copy from T.J. Cobden-Sanderson to his wife, Annie: “To Annie / A First Copy / 30 June 1922 / T. J. Cobden-Sanderson / Lee Abbey Lynton.” Annie Cobden-Sanderson was a founding member of the British Women’s Freedom League. She was known for her advocacy of the role of working class women in the suffrage movement. Notes in what appears to be Annie’s hand during her trip to the States on verso of rear endpaper: “A C-S Pasadena May 6 1926.”



One of 85 copies printed and signed by George W. Jones

**29. COBDEN-SANDERSON, T.J. *The Book Beautiful.*** One of 85 copies, ten of which are on vellum, signed by Jones and Rudge, this no. 6. Pp. 14, [1].8vo, original vellum backed gray boards with title in gilt to front cover, bookplate to front pastedown: “Ex Libris / Samuel Thaxter Farquhar.”, some spotting to endpapers. San Francisco: Roxburghe Club, 1930. £125

Printed on the occasion of the visit of George W. Jones and William Edwin Rudge to the Roxburghe Club of San Francisco, October 29, 1930. George W. Jones (1860–1942) was one of the most respected and celebrated fine printers of his generation. In 1921 he was appointed printing adviser to the British arm of the Linotype organization and he became directly responsible for the creation of a number of distinguished typefaces for linecasting, including Granjon, Estienne, Baskerville and Georgian. William Edwin Rudge, printer and publisher of the early 20th centuries, is best known perhaps for his association with Bruce Rogers.

## THE ERAGNY PRESS AND LUCIEN PISSARRO

Coleridge's most important poems given the Pissarro treatment

### 30. ERAGNY PRESS. COLERIDGE, Samuel Taylor. *Christabel, Kubla Khan, Fancy in Nubibus and Song from Zapolya.*

One of 226 paper copies (there were 10 copies printed on vellum). Printed in red, green and black in Brook type with wood-engraved frontispiece, border and initials designed by Lucien Pissarro and engraved by him and his wife Esther Pissarro. 8vo., very good in the original patterned paper and grey paper covered boards, lettering in gilt on upper cover, which has developed a very slight red/gold tinge, endpapers browned, as usual, very occasional mild spotting, otherwise a very good bright copy. London, The Eragny Press. 1904. £850

Kelmscott style book-label of Laurence Holden of Compton Hall.

A beautiful edition by the Pissarros of some of Coleridge's most famous poems.



One of 7 signed by Lucien Pissarro

### 31. PISSARRO, Lucien. ERAGNY PRESS. *Riquet à la Houppe.*— Proof of the coloured wood engraving and text of pages 3&4 printed on vellum, trimmed down and numbered 7/7 and signed by Lucien Pissarro with his monogram in pencil adding “del. sc. & imp.”. 131 x 139 mm. c. 1907. £900

The book *Riquet à la Houppe* was published by the Eragny Press in 1907. It is one of the scarcest works of the press with only 80 copies being printed on hand-made paper and 8 copies being printed on vellum. A couple of tiny tape-marks at the very top edge, otherwise in a fine and bright state.





No. 10 of 20 proofs signed by the artist

**32. PISSARRO, Lucien. Blackpool, Devon.**—Original wood engraving printed on hand-made paper signed by Lucien Pissarro in pencil with his monogram “del. sc & imp.” and numbered 10/20, titled at the foot of the page, also monogrammed in the wood. Image 79 x 75 mm, paper size 179 x 104 mms, fine and bright. 1914. £700

Lucien painted in Blackpool on three occasions, in 1913, 1921 and 1922 so this image was the product of his first visit. This block was later used in ‘TheApple’

Chambers: *Lucien Pissarro. Notes on a selection of wood-blocks held the Ashmolean Museum, Oxford*, p.39. Fern, 255



One of 20 prints signed by the artist

**33. PISSARRO, Lucien. Girl Seated on a Grassy Hillside.** Original wood-engraving no. 4 of 20, numbered and signed in pencil by the artist with his distinctive monogram “del.sc. & imp.” Image 74 x 38 mms, paper size 198 x 126 mms, barely noticeable tape marks at corners of very top edges, no where near the image, otherwise very good, n.d. £575



**34. New Year card from Esther, Orovida and Lucien Pissarro, 1927.** Wood engraving by Lucien Pissarro *Dutton Hill* with “All Best wishes for the New Year” from Esther, Orovida and Lucien Pissarro. Hand printed in Brook type. 12.5 x 7.2. cms, wood engraving 6 x 4.5. Printed on japon vellum. Very clean and crisp. Eragny Press. 1927. £200

The engraving is of Dutton Hill in Essex, where Pissarro painted while visiting his brother-in-law, Sam Bensusan.

Chambers: *Lucien Pissarro: Notes on a selection of wood-blocks...*, p.41. Fern 269



**35. New Year card from Esther, Orovida and Lucien Pissarro, 1928.** Wood engraving by Lucien Pissarro *Nativity in Cave* with “All Best wishes for the New Year” from Esther, Orovida and Lucien Pissarro and addressed from The Brook. Hand printed in Brook type. 14 x 9 cms, wood engraving 6.5 x 7 cms. Printed on japon vellum. Very clean and crisp. Eragny Press. 1927 £240

A good impression of Lucien Pissarro's last wood engraving. Fern 275 notes that it was printed in an edition of twenty.

**36. New Year card from Esther, Orovida and Lucien Pissarro, 1936.** Wood engraving by Lucien Pissarro *The Crowning of Esther*, second state, with "All Best wishes for the New Year" from Esther, Orovida and Lucien Pissarro and addressed from The Brook. Hand printed in Brook type. 13 x 8.9 cms, wood engraving 7.7 x 6.6 cms. Printed on japon vellum on one sheet folded in two. Very clean and crisp. Eragny Press. 1936 £275

The wood engraving was originally published in 1896 in *The Book of Ruth and the Book of Esther* from The Eragny Press.



## LUCIAN FREUD

With the rare printed glacine jacket

**37. FREUD, Lucian. SANSOM, William. Equilibriad.** 5 full page illustrations by Lucian Freud. First edition, being one no. 172 of 750 copies signed by the author. 8vo., an extremely good copy in the original black cloth backed marbled paper covered boards and unusually in the rare glacine jacket which has the title and price printed on the upper turn in. London, The Hogarth Press. 1942. £375

Freud did little book illustration but at the beginning of his career he contributed illustrations to a number of book covers as well as to one book of poems, *The Glass Tower* by Nicholas Moore, see the next item, and this one novella. The high quality of the art work rather eclipses the literature.



Inscribed by the editor Tambi

**38. FREUD, Lucian. The Glass Tower.** Title page vignette and 16 illustrations by Lucian Freud, some full page and a few printed in colours. First edition. 8vo., original black cloth backed black and yellow boards with an illustration of a palm tree by Freud printed in yellow on the black upper cover and in black on the yellow back cover. in the original dust jacket, chipped along the top edge, a good copy. London, Editions Poetry. 1944. £625





One of only 2 books fully illustrated by Lucian Freud, this one inscribed by the editor and proprietor of Editions Poetry Tambi (M.H Tambimuttu): "Anthony Schroling/Tambi dedit 26 Feb 45 London".

**39. FREUD, Lucian. POPE-HENNESSY, James. The Baths of Absalom. A footnote to Froude**– Full page frontispiece by Lucian Freud. 8vo., original green cloth in the original dust jacket with a closed tear and slight reinforcement to verso of spine, some browning to endpapers, otherwise good. London, Allan Wingate. 1954. £68

## ROBERT GIBBINGS

1 of 100 special copies



**40. GIBBINGS, Robert. Fallodon Papers.** One of 100 special copies, this no. 67, signed by Viscount Grey of Fallodon. 14 wood-engravings by Robert Gibbings. 8vo., original special binding of full cream cloth with gilt image of a bird on the upper covers, top edge gilt, others uncut, small crease on spine, good, bright copy. London, Constable & Co. 1926. £200

First appearance of the famous Fly-Fishing essay.

Signed by Gibbings on the title page

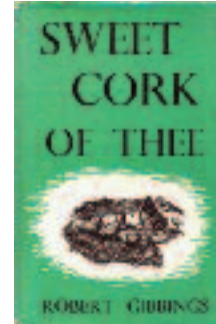


**41. GIBBINGS, Robert. GOLDEN COCKEREL PRESS. The 7th Man. A True Cannibal Tale of the South Sea Islands.** Told in 15 wood-engravings and precisely 189 words by Robert Gibbings. One of 500 copies printed on Dutch hand-made paper, this no.469. 8vo., a very bright and fresh copy in original yellow cloth backed, palm tree and skull red and white patterned paper covered boards by Gibbings, some very slight browning to free endpapers, otherwise very good. Printed and published by Robert Gibbings at The Golden Cockerel Press, Waltham Saint Lawrence, Berkshire. 1930. £400

Signed by Gibbings in ink on the title page.

A remarkably bright copy of Gibbings's humorous tale, told through his charming wood engravings and very few words.

**42. GIBBINGS, Robert. Sweet Cork of Thee.** Colour frontispiece of fuchsias plus 57 wood-engravings in text by Gibbings. First edition. 8vo., original green cloth with gull designed by Gibbings in gilt on upper cover, spine decorated in gilt, in the original unclipped dust jacket, slight chipping to head and tail of jacket spine and small tear to lower top edge, otherwise very good. London, J.M. Dent & Sons. 1951. £35  
Gibbings writes about his native Ireland with his usual fine illustrations.



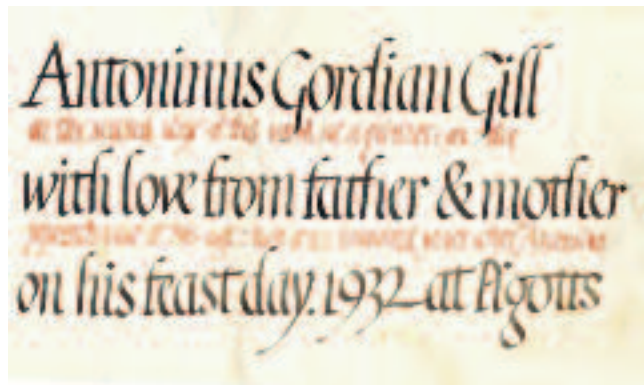
**43. GIBBINGS, Robert. Till I End My Song.** Colour frontispiece and 55 wood-engravings by Gibbings. First edition. 8vo., original green cloth with design by Gibbings in gilt on upper cover, a very good copy in the original dust jacket with only very small chips to the head and tail of the jacket. London, J.M. Dent & Sons. 1957. £35  
Gibbings's love of the natural history around his adopted Thames inspire some of his most beautiful descriptive prose and delightful wood-engravings.



## ERIC GILL

Original Gill calligraphy for his son Gordian

**44. GILL, Eric. Five lines of calligraphy by Eric Gill written in black and red ink, celebrating Gordian's feast day and the second day of his work as a printer.** 5 lines of calligraphy by Eric Gill, 3 in a large serif hand using black ink "Antoninus Gordian Gill with love from father & mother on his feast day, 1932 at Pigotts" Between the lines are two lines of text in red ink and smaller hand "on the second day of his work as a printer: in the fifteenth year of his age: nineteen hundred years after the Ascension". 1932. £2000  
A remarkable survival.





## PROCREANT HYMN, 1926

A fine copy

**45. GILL, Eric. GOLDEN COCKEREL PRESS. MATHERS Procreant Hymn.** 5 copper engravings by Eric Gill. One of only 175 copies, this no.94. An extraordinarily good and bright copy in the original white buckram and in the original dust jacket. Printed by Robert Gibbings at The Golden Cockerel Press. 1926. £1250

The words and the images appear as the defining text of Gill's life. Physical love as a gift from God. A beautiful book, elegantly printed by Gibbings and with sensual, delicate engravings by Gill.



One of 25 signed proofs

**46. GILL, Eric. Earth Receiving.** Original proof copper engraving signed and numbered by Eric Gill in pencil, "EG" and 3/25. Image size 115 x 91mm. 1926. £2000

Proof of an illustration for *Procreant Hymn*, published by The Golden Cockerel Press in 1926. Scarce.

*Physick 363*



Rare proof of an unused and explicit design for  
*Procreant Hymn*, signed

**47. GILL, Eric. Earth Receiving.** Original proof copper engraving signed and numbered by Eric Gill in pencil, "EG" and 6/25, however the numbering has been crossed out and the word "proof" added in pencil. Image size 115 x 91 mms. 1926. £2250

Proof of an alternative and more explicit design which was rejected in favour of the more delicately covered image actually used for *Earth Receiving* in *Procreant Hymn*, published by The Golden Cockerel Press in 1926. Scarce.

*Physick 367*



Rare proof of an explicit and unused design for  
*Procreant Hymn*, signed

**48. GILL, Eric. God Sending** Original proof copper engraving signed and numbered by Eric Gill in pencil, "EG" and 17/25. Image size 11.5 x 9.1 cms. 1926. £2250

Proof of an alternative and more explicit design which was amended to a less obviously masculine image which was eventually used for *God Sending in Procreant Hymn*, published by The Golden Cockerel Press in 1926. Extremely scarce.

*Physick 364*

**49. GILL, Eric. HUXLEY, Aldous. *Leda*.** With 3 wood engravings by Eric Gill. One of 361 copies, this no.304, signed by Aldous Huxley. Set in Bodoni type and printed on Utopian White Laid paper by The Marchbanks Press. 8vo., original cream linen, black and gilt spine label, slight fading and very mild rubbing to extremities, otherwise good. Garden City N.Y., Doubleday, Doran & Co. 1929. £280  
A scarce US publication with some beautiful Gill engravings.



**Complete set of signed proofs, one of only 15 sets**

**50. GOODEN, Stephen. MOORE, George. *The Brook Kerith. A Syrian Story with twelve engravings by Stephen Gooden.* [with the book].** Illustrated title-page, 12 original copper engravings (nine full-page). First illustrated edition. One of 500 copies for America signed by Moore and Gooden. Tall 8vo, original gilt-lettered black boards backed in gilt-lettered vellum, gilt rules, gilt top edge. Two pages browned by now-departed clippings, very good, without the box. New York: The Macmillan Company, 1929. *Together with: A complete set of the 13 proof copper engraved plates in a portfolio signed by Gooden on each plate, limited to 15 sets.* Large folio, in the original red buckram lportfolio lettered in gilt on the upper cover. The proofs are all dated 1927 by Gooden. All in fine condition. £3250



With the original invoice from Bill Fletcher in 1965 selling it for £75. [with the book].

In 1913 Moore journeyed to Jerusalem to research background for his novel *The Brook Kerith*. This book is based on the supposition that a non-divine Christ did not die on the cross but was nursed back to health and eventually travelled to India to learn wisdom which obviously embroiled Moore in considerable controversy.”

Obviously of the greatest rarity; we have been unable to trace another set through the trade or at auction.



## GREGYNOG PRESS

A very good, bright copy

**51. GREGYNOG PRESS. ROSSETTI, Christina. Poems chosen by Walter de la Mare**– Wood-engraved portrait of Christina Rossetti by R.A Maynard from the pencil drawing by Dante Gabriel Rossetti, printed in red and black on Japanese vellum. One of 275 copies, this no.184. 8vo., original cream calf spine with gilt lettering within gilt ruled panel, Cockerell marbled paper sides, fore and lower edges uncut. A very good copy largely unopened copy with only slight darkening to the spine. Newtown, The Gregynog Press. 1930. £290

A beautiful simply printed book in Baskerville type on creamy Japanese vellum, enhanced by the red suspended titles.



**52. GREGYNOG PRESS. HUGHES-STANTON, Blair. John Milton. Four Poems. L'Allegro, Il Penseroso, Arcades, Lycidas.** 11 wood engravings by Blair Hughes-Stanton, printed in Gill Perpetua type on japanese vellum. One of 235 ordinary copies, this no.249. Tall 8vo., original red Hermitage calf blocked in blind on upper cover with the figure of Euphrosyne by Hughes-Stanton, fore and lower edges uncut, slight fading to spine and a mild splay to the boards but generally a very good copy of a scarce book. Newton, Gregynog Press. 1933. £750

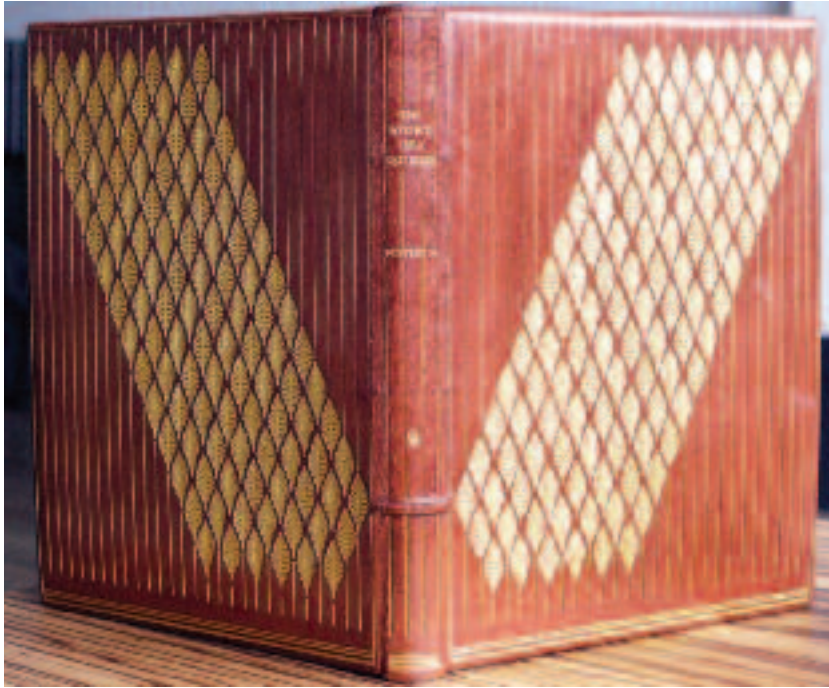
Once again, Hughes-Stanton provides stunning images for the Press and the binding is a very successful one, using one of his images in blind on the upper cover.

The weakness of the calf has caused considerable wear to most copies of this book which this copy seems to have avoided to a great degree.

Very scarce.



**53. GREGYNOG PRESS. HABERLY, Loyd. Anne Boleyn and Other Poems.** Printed in red and black, with title-page and calligraphic printed initials in red and green. One of 300 copies. Small 4to., original full brown morocco, upper cover blocked in gilt, with crowned falcon arms, spine lettered in gilt, couple of tiny marks on covers, otherwise very good. Newtown, Gregynog Press. 1934. £325



Written and overseen through the Press by the then controller Loyd Haberly.  
Harrop, *The Gregynog Press*, 31.

One of only 15 copies specially bound by George Fisher and one of  
his greatest bindings

**54. GREGYNOG PRESS. FORTESCUE, The Hon. J.W. *The Story of a Red-Deer*.** One of 15 copies specially bound by George Fisher, this no.7. 11 illustrations by Dorothy Burroughes printed in colour at the head of each chapter, text printed in red and black. Sm. folio, original reddish brown polished oasis, richly tooled in gilt with diagonal bands of two alternating fir tree tools on both covers with fine gilt vertical lines on both covers and spine, three line horizontal gilt borders across the bottom, gilt lettering on spine, signed on the bottom turn-in by George Fisher with the stamp of the Gregynog Press Bindery, a near fine copy with some slight occasional browning. Newton, Gregynog Press. 1935. £6000  
Possibly the greatest binding produced by Fisher at the Gregynog Bindery. His gold

tooling is a superb example of the art and the vertical ruling is immaculate. The overall effect is dazzling.

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. It was the precursor to another famous Exmoor animal book, Williamson's *Tarka the Otter*.

For this edition Burroughes spent some time in Exmoor researching the background to her illustrations.

J.R. Abbey's copy with his booklabel on the front pastedown and with his shelf mark in ink at the rear.

**GREGYNOG PRESS. POEMS OF HENRY VAUGHAN – see C.H. St. John Hornby's copy, item 3 above**

**Complete set of second series bound together in a contemporary binding**



**55. GUTHRIE, James. The Elf – A Sequence of the Seasons**—A complete set of the second series of *The Elf*.

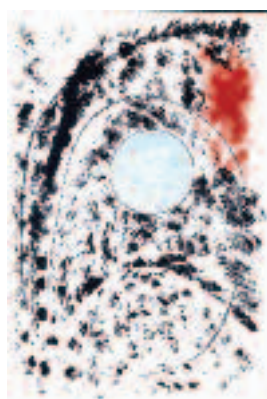
One of 250 copies, this no. 89. 4 vols. in one, small 4to, each 25-27pp. with full-page prints and text illustrations. Sm. 8vo., text printed in black, illustrations printed variously in black, red, and blue. Full brown crushed morocco of the period, raised bands, gilt-lettered backstrip, slight scuffing but a lovely copy bound just as it should be, in a Cockerell style binding. [London]: The Old Bourne Press 1902-1904.

£800

There was one volume for each season: Spring was published in May 1902; Summer in November 1902; Autumn in June 1903; Winter in February 1904. Each volume was written (poems and prose pieces) and illustrated by James Guthrie.

Guthrie is best remembered now for the work of his Pear Tree Press, particularly his astonishing Frescoes from *Buried Temples* and his close friendship with the poet Edward Thomas. He was in the great tradition of British artist-poet-printers begun by William Blake.

**2 coloured lithographs by Barbara Hepworth, one of only 75 signed copies**



**56. HEPWORTH, Barbara. MERCHANT, Paul. Stones.**

Poems by Paul Merchant with an introduction by Ted Hughes. Two coloured lithographs by Barbara Hepworth.

One of only 75 copies, this no. 52, signed by the artist and the author (the total edition was 150 copies). Tall thin 4to., original ochre cloth stamped in gilt, a fine copy. Exeter, Rougemont Press. 1973. £500

The six intense Merchant poems are divided into two parts: Greece and Dartmoor. The two Hepworth lithographs are 'Kestor Rock' and 'Gleaming Stone'. A fabulous book.

**HIGH HOUSE PRESS** – see C.H. St. John Hornby's copy of *Hero & Leander* above, item 2

Fabulous association copy inscribed by Housman with an original drawing and several pieces of associated ephemera

**57. HOUSMAN, Laurence. GORDON CRAIG, E. Bethlehem. A Nativity Play by Laurence Housman, produced by E. Gordon Craig, with music from various sources, under the musical direction of Martin F. Shaw.** Square 8vo., original green boards with design by Housman in red on upper cover, spine a little faded, a few small marks, but generally very good. London, Macmillan & Co. 1902. £480

Tipped-in is the one page elegantly printed programme for the Play's performance in December 1902 with list of the players as well as a note about changes from the printed text in the performance.

This copy is inscribed by Housman to one of the players who is listed on the programme—"To P. Rhodes, member of the Bethlehem Company with sincere thanks from Laurence Housman, Dec: 1902". Percy Rhodes obviously played Abel as pasted in below the inscription is an original ink drawing by Housman of "Abel".

Also inserted into the copy is an extra programme and a four page printed announcement of the play's private performance in South Kensington by subscription. Each subscriber was given a copy of the play.

Also in the bundle is the worlds of a carol for the show, presumably in the hand of Housman as it matches the title of the drawing, and a letter from the great Gordon Craig scholar Ifan Kyrle Fletcher to Percy Rhodes thanking for the loan of the Bethlehem ephemera.

*Fletcher & Rood D1b*



## BLAIR HUGHES-STANTON

10 large wood engravings by Hughes -and Gertrude Hermes



### 58. HUGHES-STANTON & HERMES. CRESSET PRESS. BUNYAN, John. *A Pilgrim's Progress*.—5 wood engravings

in each volume, including two frontispieces, by Blair Hughes-Stanton (6) and Gertrude Hermes (4). One of 195 numbered copies, this no. 139. Printed on heavy Batchelor's Kelmscott hand-made paper. Two volumes. Folio, original full black vellum by Sangorski and Sutcliffe, with gilt lettering to upper cover and spine of each volume in the original black slipcase, a very good copy bound by Sangorski and Sutcliffe., extremely light, barely noticeable fading to spines, a couple of small marks on boards apparently from putting in and out of slipcase, otherwise a

very good, bright set. London: printed at the Shakespeare Head Press, for the Cresset Press. 1928. £1000

A great artistic collaboration with wonderful large engravings from two of the early twentieth century greats, Blair Hughes-Stanton & Gertrude Hermes who had married in 1926. In 1931 they both went to work at The Gregynog Press but this was not a great personal success and by 1934 they had gone their separate ways.



### 59. HUGHES-STANTON, Blair. HEATH, Ambrose & COTTINGTON TAYLOR, D. *The National Mark Calendar of Cooking*. 12 wood engravings, one for each month, by Blair Hughes-Stanton. Pp. 128. 8vo., original stiff pale green printed wrappers, stapled as issued, staples mildly rusty, a little light creasing but generally a very good, crisp copy.

Ministry of Agriculture. 1936. £45

Good seasonal British fare with some charming wood engravings.

HUGHES-STANTON, also see Gregynog Press Milton Four Poems, item 52 above

With 12 large samples of marbled paper by Ann Muir

60. INCLINE PRESS. MUIR, Ann. *Harvesting Colour. The Year in a Marbler's Workshop*.—One of 250 copies, this no. 74, signed by Ann Muir. With 12 large samples of Ann Muir's marbled paper to illustrate each month—each folded sample is a third of a full sheet. throughout there are

sketches of farmyard cats by Ann Muir. 4to., original blue cloth with marbled paper covered sides, an extremely good, fresh copy in the original blue and orange cloth covered slipcase with the original prospectus inserted loose. Oldham, The Incline Press. 1999. £250

Sadly Ann Muir, one of Britain's most accomplished masters of the art of marbling died in 2008. Her studio continues under her former pupils. A really good read with beautiful paper samples.

**A David Jones masterpiece**

**61. JONES, David. *The Rime of the Ancient Mariner.***

With ten copper engravings by David Jones. One of 400 numbered copies (this no.321) of a total edition of 470. Folio, a very good copy in original cream cloth-backed blue/green boards, uncut. Very slight soiling to the spine, some light marking to the sides and a couple of very small dents on edges of the lower cover, otherwise a good copy. Bristol, Douglas Cleverdon. 1929. £950

A great edition of the Ancient Mariner which combines Jones's profound illustrations with a fitting Arrighi typeface. It was beautifully printed by The Fanfare Press for Douglas Cleverdon.

**Beautifully bound by Cox of Chicago**

**62. KELMSCOTT PRESS. *The Tale Of King Florus and the Fair Jehane.***—Morris. Limited to 350 copies on paper, printed in black and red in Chaucer type by William Morris at his Kelmscott Press. Small 8vo, [4], 96, (1)pp. Early full crushed red morocco extra, covers richly gilt with floral designs and lettering, raised bands, backstrip lettered and stamped in gilt, gilt top; signed Cox of Chicago on the lower outside cover. In fine condition. Hammersmith Kelmscott Press, 1893. £1400

This tale was translated by Morris from the ancient French text which also furnished him with *The Tale of Emperor Coustans*.

Alfred J. Cox (1835–1909) was an important Chicago book binder and collector. The Cox bindery was the largest bookbinders in the region. The firm bound numerous books for collectors, the Lakeside Press and the Chicago Public Library.

*Peterson A21*



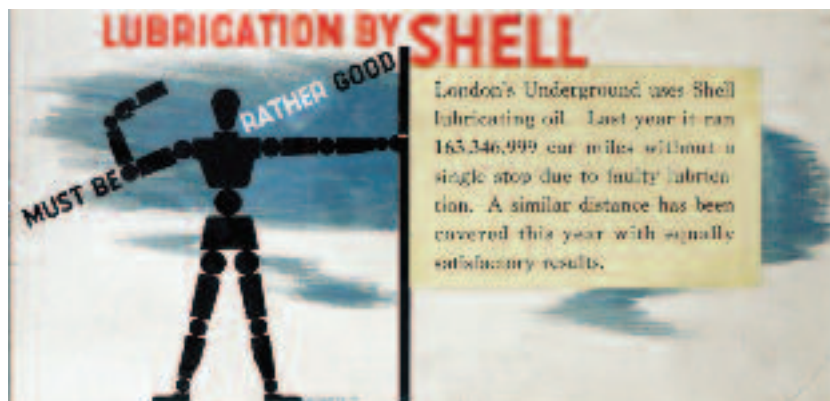


KELMSCOTT PRESS, see also item 15 above

One of only 100 copies signed by the author

**63. MACDIARMID, Hugh. Poems to Paintings by William Johnstone.** One of 100 copies signed by the author. First edition. Pp.18. 4to., fine in the original printed wrappers, unopened. Edinburgh, K.D. Duval [1963] £75

For MACDIARMID, see also item 70 below



Original advertisement design signed by the artist

**64. McKNIGHT KAUFFER, E. Lubrication by Shell.**

Original advertisement design for Shell signed by E. McKnight Kauffer in ink. Text printed on yellow paper and pasted onto the design in red, black and airbrushed blue. With the original artist's stamp on the back dated 1st October, 1936. £3000



With 6 stunning pochoir illustrations after Miró and two images printed on sandpaper

**65. MIRÓ,–Miró. Oiseau Solaire, Oiseau Lunaire: Étincelles.** No. 12 of 1200 copies, tipped in pochoir facsimile of Miro's palette, 3 pochoir plates, 1 large with 2 folds, 2 images by Miro printed on sandpaper, several plates in black and white. Sm. folio, original pochoir wrappers (one

image on each cover) in the original peep-through pictorial dust jacket, very slight rubbing to jacket, otherwise extremely good. New York, Pierre Matisse Gallery. November 1967. £600

Stunning exhibition catalogue printed on vélin d'Arches. The 6 pochoir colour reproductions are by Daniel Jacomet.

Signed by De La Mare

**66. MORLAND PRESS. DE LA MARE, Walter. ROBINS, W.P. Lispet, Lispett and Vaine**– 3 original wood engravings by W.P. Robins. One of 200 copies, this no. 134, signed by the author. 8vo., original limp vellum with yapp edges, gilt lettering on spine, special endpapers with the initials of the title printed in gold and blue, top edge gilt, others uncut, slight bubbling to lower pastedown and small ex-library stamp on p.33, otherwise good and clean. The third of the 'Vine Books' issued to the subscribers of the Bookman's Journal, from The Morland Press. 1923. £80

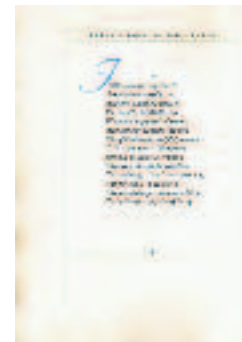
With the booklabel of Vincent Starett the crime writer.

De La Mare short story about a firm of spinners, weavers, and embroiderers, whose work finally is wasted because it is too finely wrought. In the words of Maunders, the narrator, "Things do as a matter of fact rot of their own virtue-inverted, so to speak."



**67. NASH, John. BROWNING, Elizabeth Barrett. Sonnets from the Portuguese.** With an Introduction by Aurelia Henry Reinhardt and A Biographical Note by Edward F. O'Day. Limited to 250 copies printed on hand-made paper and beautifully bound. Frontispiece portrait in drypoint by John T. E. Stoll. Folio, original full vellum spine and floral boards, slipcase, frontispiece lightly offset onto title as often, otherwise a very pleasing copy. San Francisco: John Henry Nash, 1925. £200

Arguably the most beautiful edition of these immortal sonnets, with elegant calligraphic capitals in blue opening each sonnet. Printed throughout in italic, on sumptuous paper made for the master-printer Nash with his watermark. As much his magnum opus as the more heralded Dante, this book shows to perfection Nash's great printing skills.





“the climax of Nash’s representational wood engravings”

**68. NASH, John. GOLDEN COCKEREL PRESS. Abd-er-Rhaman in Paradise by Jules Tellier.** Translated by Brian Rhys. Four wood engravings by Paul Nash, all with original tissue guards. One of 400 copies, this no.85. 8vo., in original blue cloth backed marbled paper covered boards, gilt lettering on spine, top edge gilt, in the original red dust jacket with wood engraving by Nash on upper cover (spine of jacket faded and chipped, one small tear to lower part but otherwise the jacket is bright), the book itself has very light fading to very tips of head and tail of spine but otherwise is a remarkably crisp and clean copy. Waltham St. Lawrence,

Golden Cockerel Press. 1928.

£475

The first translation into English from the original French of Jules Tellier’s *Les Deux Paradis*.

Nash’s wood-engravings are fine examples of his work, Clare Colvin in *Paul Nash Book Designs* marks them out: “stylistically they mark the climax of Nash’s representational wood engravings”.

Booklabel of W.S. Adams on front pastedown.



Nicholson’s most important portrait

**69. NICHOLSON, (William). Queen Victoria.** Nicholson’s most important woodcut portrait produced to celebrate Queen Victoria’s Diamond Jubilee in 1897 and later used as one of the portraits in Nicholson’s *Twelve Portraits* which was printed 2 years later in 1899. Here it appears for the first time to advertise the portrait supplement of *The New Review* in June 1897. c.29 x 22.5 cms, mounted, framed & glazed.

£900

Nicholson’s most celebrated portrait in one of its earliest forms and the first of several which culminated in his 1899 *Twelve Portraits*.

The image was turned down by Heinemann in 1897 even though they had commissioned Nicholson’s *Alphabet* and *Almanac of Twelve Sports*. W.E. Henley took it up and published it in his monthly magazine the *New Review*.

Signed by the author

**70. OFFICINA BODONI. MACDIARMID, Hugh. The Kind of Poetry I Want.: A Long Poem.** Foreword by the author. One of 300 copies signed by the author. Printed in Griffio on Magnani handmade paper. 4to., original

quarter vellum with paper patterned sides, a very good , fresh copy with one tiny mark to spine. Printed by the Officina Bodoni, for K.D. Duval, Edinburgh. 1961. £400

The Officina Bodoni printed some of the loveliest books of poetry ever issued, T.S. Eliot, Ezra Pound, Dylan Thomas, and Hugh MacDiarmid being so honoured. MacDiarmid is the most eloquent proponent of Scottish Nationalism to date, and probably the greatest Scottish poet of the 20th century. This is the first complete printing of one of MacDiarmid's important long discursive poems which previously had only appeared in excerpts.



One of only 75 copies, with 41 samples of different hand-made papers

**71. PAPER. PLOUGH PRESS. WAKEMAN, Geoffrey. English Hand Made Papers Suitable for Bookwork-** 76 leaves, of which 41 are printed in black and various colours on different hand-made papers, frontispiece leaf, made by Wookey Hole Mill, watermarked with a picture of a vatman, handset in Bembo, with display in Stevens Shanks Extra Ornamented and Figgins Shaded. One of only 75 numbered copies. Folio, original green cloth, backstrip lettered in gold, uncut, extremely good. Loughborough: The Plough Press, 1972. £850



“This book sets out to provide a record of all the book papers being made by hand in England which are readily available for sale.” Introduction. An gorgeous book, perfect for the paper maniac and, by virtue of the tiny limitation and number of copies bought by Institutions, a very scarce item.

One of only 100 copies, signed by John Piper and the author

**72. PIPER, John. RIDLER, Anne. The Jesse Tree.** Limited edition of 100 copies, of which this is no. 21, signed by the author and the artist. With colour frontispiece, two full page drawings and seven drawings in the text by John Piper. Folio, original black cloth backed yellow paper boards, pictorial design tin brown on upper cover after Piper illustration, backstrip lettered in gilt, gray endleaves, edges uncut, in the original slipcase, a very good, fresh copy. London [At the Oxford University Press, by Vivian Ridler for] The Lyrebird Press 1972. £300



The Jesse Tree was originally devised as a masque, with music by Elizabeth Maconchy. It was specially commissioned for the Abbey Festival in Dorchester and first performed there in 1970. The artist John Piper designed the Tree for the production. The starting point for Ridler's work was the Abbey's beautiful 14th century "Jesse Window" which depicts the descent of Christ from Jesse, the father of King David. The window's intricate stone tracery and stained glass also inspired Piper's drawings for this book, which offers the masque "as a dramatic poem in its own right".

24 wood engravings by Eric Ravilious

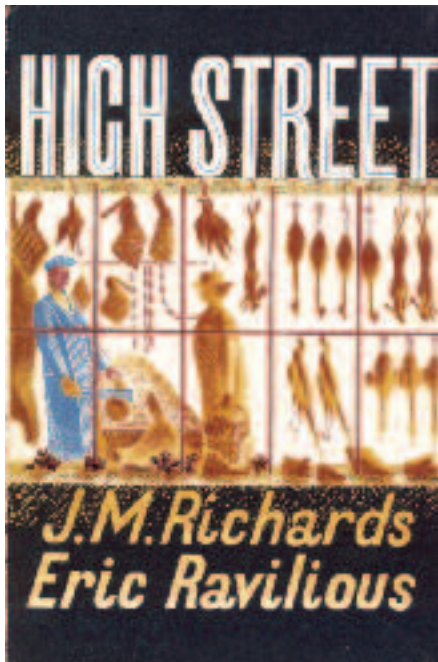


**73. RAVILIOUS, Eric. GOLDEN COCKEREL PRESS. The Twelve Months by Nicholas Breton.** Edited by Brian Rhys. 24 wood engravings by Eric Ravilious. One of 500 copies, this no. 254. 8vo., a very good copy in original orange buckram, in the original dust jacket, with small chip at top edge of jacket but generally very good, there had been some of the usual offset from the original protective tissue on the pages but the damaging tissue has now been removed. The Golden Cockerel Press. 1927. £350

Ravilious's sensitive engravings chart the course of the year for nature and mankind.

Chanticleer, 51

Probably the most important piece of modern English lithographic book work



**74. RAVILIOUS, Eric. High Street.**

Illustrated with 24 lithographs and a title-page woodcut by Eric Ravilious. 8vo., original lithographed pictorial boards. London, Country Life. 1938. £2900

An important piece of modern English lithography accomplished during the time when the medium was in its ascendancy and being used enthusiastically by Oliver Simon at the Curwen Press. This charming book is a series of pictorial and verbal sketches of different kinds of shops, all of which really existed and most of which were in London, including Paxton & Whitfield and White's Oyster Bar. The illustrations of shop-fronts were originally conceived as 'An Alphabet of

Shops' but were eventually published as *High Street* by Country Life with a specially written accompanying text by Richards. *Signature* ran an illustrated article by John Piper on the lithographs before the book was published (*Signature* No.5, 1937).

Ravilious began experimenting with colour lithography in 1935 and executed many examples for the Curwen Press between 1936 and 1938. This is probably his best piece of work in this medium and one of the high points of 1930s English lithography.

An unusually good copy with only very slight rubbing to very top and bottom of spine.

## ST. DOMINIC'S PRESS

**75. ST. DOMINIC'S PRESS. [PEPLER, [H.D.C.]]**  
**Bethlehem, A Tableau of the Nativity for presentation by children.** Wood engraving of Madonna and Child by Philip Hagreen on upper cover, Gill press device (Physick 145) on colophon and title-page. With printed musical notation throughout. Pp. vi, 27. Tall 8vo., original red wrappers with wood-engraving and lettering printed in black on upper cover, small repair to lower part of spine but generally good and fresh. Ditchling, St. Dominic's Press. 1927. £100



This Tableau was performed as *A Christmas Play* in 1924 and was revised and included in *Pertinent and Impertinent* of 1926. In its present form it was acted during Christmas 1926–7. Pepler suggests that “as no special gift is required to make rhyme anyone can add his own verses without destroying its simplicity”.

A handsome book.

*Taylor & Sewell A144*

David Jones engravings

**76. ST. DOMINIC'S PRESS. JONES, David. BATEMAN, Gerald Cooper. The Countryman's Calendar**– First edition, first variant. 4 wood-engravings by David Jones and 12 other engravings. 8vo., original quarter linen with black paper covered boards printed with silver lettering on upper cover, spine very slightly darkened, otherwise a very good, uncut copy on hand-made paper. Ditchling, St. Dominic's Press. 1927. £90



A very good copy of the first edition in boards rather than wrappers.

*Taylor & Sewell A149*



**77. ST. DOMINIC'S PRESS. SWINSTEAD, Margaret Honor. *The Affectionate Parent's Gift. A Collection of Prose and Verse...from Old Books for Children.***

Wood engraving by David Jones on title-page (*Dominican Friar*). Booklist 1930 notes an edition of 480 copies. Pp. x, 94. 8vo., original black cloth backed printed paper covered boards with leaf pattern in green and black and wood-engraving of two children on upper cover, rubbed and very slightly darkened at very edges, headcaps bumped, crisp internally. Ditchling, St. Dominic's Press. 1928. £90

The verses and prose are all taken by Margaret Swinstead from Pre-Victorian books for children for their amusement factor and for the fact that they pull no punches in comparison to today's children's books. For instance in the Woes section which begins with the death of a father "Oh fatal stroke! – must hope expire, And shall my tender parent die?"

*Taylor & Sewell A158*

One of 120 printed on hand-made paper



**78. ST. DOMINIC'S PRESS. [PEPLER, H.C.D.] *Le Boeuf et L'Ane et deux autres pieces pour marionettes.*** One of 120 numbered copies, this no. 71, printed on handmade Batchelor paper. 4 engravings including *Dominican Friar* by David Jones and two probably by Mary Dudley Short in text plus another unidentified engraving on the upper board. Pp. x, 72. Sm. 4to. Original quarter black leather, printed paper covered boards, in the original black cloth covered slipcase, some rubbing as usual to the delicate leather and to the extremities of the slipcase, otherwise very good. Ditchling, S. Dominic's Press. 1930. £100

This was also issued on machine made paper.

Pepler's important marionette plays in French.

*Taylor & Sewell A186.*



**79. ST. DOMINIC'S PRESS. BONIFACE, Eleanor. *Welsh Ways & Days.***

9 wood-engravings which are mostly reproductions of 19<sup>th</sup> century cuts but include Desmond Chute's peacock on p.6. One of 450 copies. 8vo., original green wrappers printed in black with repeat of title wood-engraving of a Welsh chapel on the upper cover, sewn as

issued, a very good, bright and crisp copy. Ditchling, Pepler & Sewell at St. Dominic's Press. 1935. £75

A series of jolly poems about Welsh Ways and Welsh Days, the author being in reality a Miss Hansen Caine.

*Taylor & Sewell: A247*

**80. ST. DOMINIC'S PRESS. MANLEY HOPKINS, Gerard. KELLY, Bernard. The Mind and Poetry of Gerard Manley Hopkins, S.J.** Title Page engraving of a chalice, repeated on dust jacket, has been attributed to Gill (EFG 271a). One of 300 numbered copies, this no. 289. Pp.. vi, 46. Printed on hand-made paper. 8vo., original quarter linen buff paper-covered boards, in the original buff printed dust jacket, an extremely good copy. 'Stones from the Brook' Series, No. 2. Ditchling, Pepler & Sewell at the St. Dominic's Press. 1935. £100

With the errata slip.

*Taylor & Sewell A246.*

Herbs for loveliness and love, printed at The Ditchling Press

**81. SHAW LAWRENCE, Betty. FASSAM, Thomas. HAND & FLOWER PRESS. An Herbarium for the Fair, being a Book of Common Herbs ... together with curious notes on their histories and uses for the furtherance of loveliness and love.** 20 signed etchings by Betty Shaw-Lawrence and engraved title page. One of only 260 copies, this no. 97, printed at Ditchling by The Ditchling Press, signed by the author. 4to., original half morocco with grey paper covered boards by Sangorski and Sutcliffe, spine lettered in gilt with raised bands, slight bumping to head and tail of spine, otherwise good. London, The Hand & Flower Press, 1959.



£250

Beautifully presented herbal with physical and historical details about each plants and descriptions of their uses, particularly cosmetic ones.

Betty Shaw-Lawrence's etchings are remarkable and make the book. She was a noted post-World War II artist who studied with Leger and later alongside Lucien Freud and David Kentish. This book appeared at the beginning of a period of great success – in 1947 she had her first solo exhibition at The Leicester Galleries and John Lehmann published two of her works from this exhibition in the following year in The Penguin New Writing.



Free entry to Kepowrie Garden in Wahroonga, Sydney with this book

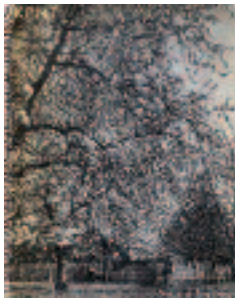
**82. SANDOR, Eve. SCOUGALL, S. & HOLFORD, F.**

**Consider the Lilies.**—One of only 200 copies, inscribed by the author. 6 wood engravings by Eve Sandor, one printed in green, text printed in green and black. Tall thin 4to., original full vellum gilt floral devices on both covers and down the spine, gilt borders and turn-ins, occasional light marks and very mild rubbing to spine, otherwise a very good copy. Sydney, Ure Smith. 1953. £90

“Possessors of this book are invited to Kedpowrie Garden on the first Saturday in each November” —colophon.

A delightful and thorough description of the creation and joys of Stuart Scougall’s garden at Kedpowrie.

Inscribed by Scougall to Perry Hart.



**83. SHELL GUIDE. CLONMORE, Lord. Shell Guide to Kent, A Series of Views, of Castles, Seats of the Nobility, Mines, Picturesque Scenery, Towns, Public Buildings, Churches, Antiquities, Etc.** Abundantly

illustrated with photographs, reproductions of engravings &c. First edition. 8vo., original spiral bound photographic wrappers, few small creases and one perforation torn at very top and bottom of spiral but generally an unusually good copy. London, The Architectural Press. 1935. £90

Inscribed to Anton Zwemmer by the author and printer, illustrations by Edward Wadsworth

**84. WADSWORTH, Edward. RODKER, John. OVID PRESS. Hymns.** 25 pictorial initials and colophon by

Edward Wadsworth. One of 190 copies, this no.150. 8vo., original white liene backed, orange linen covered boards, spine slightly faded, otherwise an extremely good uopened copy. Printed by John and Mary Rodker at 43 Belsize Park Gardens, London. The Ovid Press. 1920. £380

The second book from the Ovid Press being poems by John Rodker and with illustrated initials by Edward Wadsworth, very true to his style of wood cut.

The book is inscribed by the author and printer to Anton Zwemmer the great publisher, gallerist and patron of the arts: “To

A Zwemmer, that Maecenas of the Arts, John Rodker, Feb 1942". Zwemmer must have barely looked at it as the book is completely unopened.

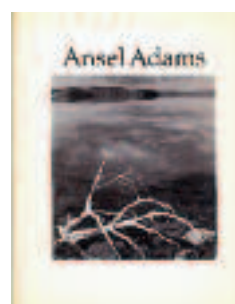
## PHOTOGRAPHY/PHOTOBOOKS

### Inscribed by the photographer

**85. ADAMS, Ansel. Ansel Adams.** Edited by Liliane De Cock. 117 duotone photographs. First edition. Square 4to., original black cloth with silver lettering, in the original dust jacket with slight darkening to the spine and very edges, otherwise very good. Boston, New York Graphic Society. 1972. £200

Inscribed by Ansel Adams to his friends Dave and Barbara [Gardner] and dated "Carmel 7-18-79"

Beautifully printed reproductions of photographs by Adams spanning his career from 1920 to 1972. An important overview.



### Inscribed by Ansel Adams

**86. ADAMS, Ansel. The Portfolios of Ansel Adams.** Introduction by John Szarkowski. 90 photographs by Adams, reproducing his seven Portfolios originally published between 1948 and 1976. Second, much improved edition. Sq. 4to., original black cloth with silver lettering on the spine, in the original dust jacket, very slight darkening to spine and little light creasing to top edge, otherwise very good. Boston, New York Graphic Society. 1981. £250

Reproductions of all 90 of the images in the seven Portfolios of between 10 and 15 signed photographs which Adams produced between 1948 and 1976.

This overview was first published in 1977 but for this edition, technology had moved on so the images were reprinted using laser-scanned separations which gave a much better reproduction of the photographs, all under the supervision of Adams himself. The book was also redesigned.

Inscribed by Ansel Adams to Dave and Barbara Gardner "Carmel 6-6-81"



**87. ALASKA #1. SPRING-SUMMER 2008.** Showing 21 international artist photographers with images printed using vegetable inks. Limited to 1000 copies worldwide, hand numbered. Large format printing 48 x 28 cms, white printed paper wrappers, open stitch spine. Alaska Editions 2008. £25



**88. ALASKA #2. 2009.** Showing 21 international artist photographers with images printed using vegetable inks. Limited to 333 copies worldwide, hand numbered. Large format book c. 36 x 28.5 cms., original quarter black velvet over printed boards, all edges gilt. Alaska Editions, 2009. £65

One of only 50 sets of 7 prints.



**89. ARNOLD, Eve. Seven Photogravures.** 7 photogravure prints of photographs by Eve Arnold, each intitled by her and numbered. This no.25 of only 50 sets. The plates for these seven photogravures were made by Hugh Stoneman and were printed by Michael Ward at his Atlas Print Studio. Each print is loose in its own hand-made paper wrapper printed iwth the title and date of the image, all are housed in an elegant silk covered clamshell portfolio box with a four page gathering for the introduction, title and limitation details. As new. Hugh & Linda Stoneman with Michael Ward. 2002. £3800

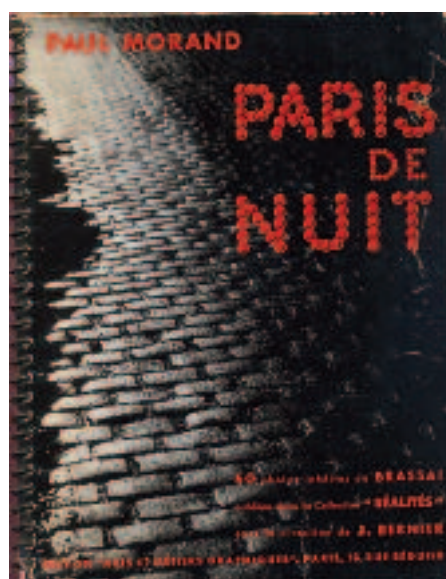
An elegant production, Arnold's photographs lending themselves remarkably well to the rich, smoky effect of the complicated dust grain photogravure technique. The photographs in the portfolio are:

1. Self-portrait in a distorting mirror, 42nd Street, New York, 1950
2. Charlotte Stribling, a.k.a. Fabulous, fashion show, Harlem, 1952
3. Cuban Bar Girl, Havana, 1954
4. Silvano Mangano, Museum of Modern Art, New York City, 1956
5. Marilyn Monroe playing pool, Reno, Nevada, 1960
6. One of four girls who share an apartment, London, 1963
7. Retired Worker, Guelin, China, 1979

The choice of 7 from all of Eve Arnold's images was made because these images lingered in the memory of the publishers, always providing the viewer with

something new and partly because they lent themselves particularly well to photogravure, which involves etching a copper plate using a gelatine transfer from a positive image of a silver print which creates a distinct and rich texture.

**90. BRASSAI. Paris de Nuit.** Introduction by Paul Morand. 60 black and white photographs by Brassai. 250 x 190 mms. Original spiral-bound photo-illustrated card wrappers (a few light creases and a little edge-wear plus 2 tabs lost from the spiral binding as usual but generally a very good copy of a delicate book. Paris, Arts et Metiers Graphiques. 1933. £2900



The book that made Brassai's reputation, a haunting and beautiful photobook. According to *The Photobook* Vol I p. 134 one of 'the best produced and influential photobooks ever'. Brassai brings a wonderful luminosity to the dark side of Paris, many of the shots being considered too risqué to be exhibited in public.

The novelist Paul Morand provided the essay, apparently to Brassai's disapproval.

55 superb early photographs of the Chateaux of Bordeaux

**91. DANFLOU, Alred. Les Grands Crus Bordelais. Monographies et Photographies des Chateaux et Vignobles.** 55 original mid-nineteenth century photographs of wine-producing Chateaux of superb quality. Two volumes. 36.5 x 28 cms. Folio, very good copy in the original blue printed wrappers, spine strengthened and one corner repaired on volume one and a couple of small repairs to wrappers of volume II, internally extremely good and bright. Bordeaux, Librairie Goudin. 1867. £5750

Remarkable very early photographs of 55 wine-producing Chateaux in the heart of the wine-making region of Bordeaux, including Lafitte, Latour, Saint-Exupery, Mouton &c all accompanied by a history and present day description of the place and wine vintages.

A truly important and visually imposing work



on Bordeaux and a vital part of any wine book/photograph collection.

Not in any of the bibliographies.

Only 4 recorded copies. 2 copies in OCLC in Berkeley and the Library of Congress, and one in COPAC in the BL, there is also one listed in Canada.

**92. FUSS, Adam. *What Is Man***– One of 200 copies, signed by the artist, this no. 178. 7 photographs by Adam Fuss. Typography by Jerry Kelly. 8vo, hand bound in original japanese black cloth with Fariano endpapers by Judi Conant. Printed at The Stinehour Press for Glenn Horowitz. 1998. £450



The book is dedicated to the Zen teacher William Segal who Fuss photographed in 1996. Segal's portrait appears at the end of the book after a series of black and white and color photographs of Chrysalises.

**93. FUSS, Adam. *My Ghost***. 26 photographs by Adam Fuss in silver gelatin, platinum-palladium and daguerrotype made between 1995 and 2001. First edition. One of 2000 copies. Designed by Jerry Kelly. Folio, immaculate copy in original full blue cloth with dust jacket using one of Fuss's photographs. Santa Fe, Twin Palms Publishers. 2002. £80



The texts used are poems by Arseny Tarkovsky and Leonid Aranzon both translated from the Russian and also one poem by Neville Wakefield.

#### Lartigue's dream childhood

**94. LARTIGUE, Jaques Henri. *The Boyhood Photos of J.-H. Lartigue. The Family Album of a Gilded Age***– 162 photographs by Lartigue with a portrait of him on the upper cover. Oblong album 8vo., original maroon cloth, decorated in gilt on upper cover and spine. Amy Guichard. 1966. £225



Lartigue (1894-1896) is most famous for his exhilarating photos of automobile races, planes and fashionable Parisian women from the turn of the century.

He started taking photographs when he was 6, and he continued to photograph his friends and family at play – running and jumping, racing wheeled soap boxes, building kites, gliders and aeroplanes &c. He loved speed and sport and recorded many

famous sporting events, including automobile races such as the Coupe Gordon Bennett and the French Grand Prix, early flights by aviation pioneers including Gabriel Voisin, Louis Blériot, and Roland Garros, and tennis players.

It was not until he reached the age of 69 that his boyhood photographs were discovered and an exhibition was arranged for his work at the MOMA in New York.

Signed and dated by Leibovitz on the half title

**95. LEIBOVITZ, Annie. WOLFE, Tom. Photographs-** Introduction by

Tom Wolfe and an interview with Annie Liebovitz at the end. 69 portraits by Leibovitz mainly from 1980 and 1981. First edition. 4to., original grey linen cloth with white lettering on the spine, in the original dust jacket with very slight darkening, otherwise a very good signed copy. New York, Pantheon/Rolling Stone Press Book. 1983. £450

With several of Leibovitz's most important images.

Signed and dated "April 8, 1964 L.A." by Leibovitz on the half-title in a huge hand.



**96. RUSCHA, Ed. Babycakes With Weights.** 22 black and white photographs by Ed Ruscha, Elizabeth Claman, Sid Felsen, Jerry McMillan and Danna Ruscha. One of 1200 copies. First and only edition originally designed as part of the Artists and Photographs box published by Multiples Inc. 8vo, (185 x 150 mm), original baby blue card wrappers, tie-bound with pink ribbon, title in light-green felt on the upper cover, this copy with occasional marks and some very light wear, ribbon a little faded but generally good. Los Angeles, for the author. 1970. £1500



The first photograph is of the artist's son as a baby with his weight as a caption (15lbs, 3oz). this is followed by 21 images of cakes each with their weight as a caption.

One of Ruscha's renowned series of influential artist's books. From the collection of Mike Salisbury, the American graphic designer and photographer.

*The Open Book*, pp.198-99

Sudek's masterpiece

- 97. SUDEK, Josef. Praha Panormatická**– 284 black and white panoramic photographs. Oblong 4to (345 x 219 mm), original cream cloth, sides and spine lettered in black, top edge black, in the original photo-illustrated dust jacket (with tears neatly repaired and expertly backed). Prague, Statni Nakladateslstvi Krasne The State Press of Belle-Lettres, Music and Art. 1959. £900



Sudek's "masterpiece...one of the most singular photobooks ever made" (Parr & Badger: *The Photobook*, vol I p.211). The remarkable panoramas,

both horizontal and vertical, are testament to Sudek's technical skill, his use of light and his love of Prague and its surroundings.

With a poem by the Nobel Prize-winning author Jaroslav Seifert and the book and jacket design by the architect Otto Rothmayer.

Parr & Badger: *The Photobook*, vol I p.211

### SOME RECENT WORK FROM PRIVATE PRESSES AND BOOK ARTISTS

One of only 25 copies, inspired by Soviet Party portraits

- 98. KARASIK, Mikhail. Board of Honour.** One of only 25 copies. 15 colour lithographs by Mikhail Karasik printed on primed canvas with title of each portrait on verso, the title page, limitation and text is also printed on canvas with the striking contents page on paper tipped in. Folio, original photomontage paper covered boards with grey cloth spine, in the original stiff card slipcase. St. Petersburg, M.K. Publishers in collaboration with Serfe Plantureux, 2004. £1500



The portraits range from the personal (father, mother, self, grandfather) to the great and the good (Stalin, Brezhnev, Zhdanov, Etkind, El Lissitzky, Lebedev, Daniil Kharms, Chagall, Malevich and Pasternak). Inspired by the importance of the Party portrait in the period of developed realism (1950s–80s) Karasik produced this book having watched as portraits of famous people and heroes of labour were hung everywhere in the public arena in Russia. He creates his own gallery here which includes his favourite artists and the omnipresent figures which dominated Soviet Russia.

A remarkable book, stunningly produced and reflecting the undoubted genius of Mr. Karasik, the foremost book artist in Russia.

**One of only 50 copies of a beautiful production**

**99. VERDIGRIS. ROTHCHILD, (Judith). LINTOTT, (Mark). A Study of Two Pears/Etude de deux poires.**

Poem by Wallace Stevens translated into French by Bernard Noel. Nine mezzotints by Judith Rothschild accompanying a text in English and French, image of two pears in blind on the loose endpapers. Printed in hand-set letterpress on an 1867 Albion press. One of 50 copies printed on Hahnemuhle paper as a leporello (this no. 24), signed by the artist and printer

Mark Lintott. 10 ¾" x 11 ¾", loose as issued in the original screen-printed wrappers of the curves of two pears in gold and green and slipcase also with screen-prints printed by the artist. Octon, Verdigris. 2004. £675

A sumptuous feast for the eye. Rothchild and Lintott producing yet another remarkable work of art.

