

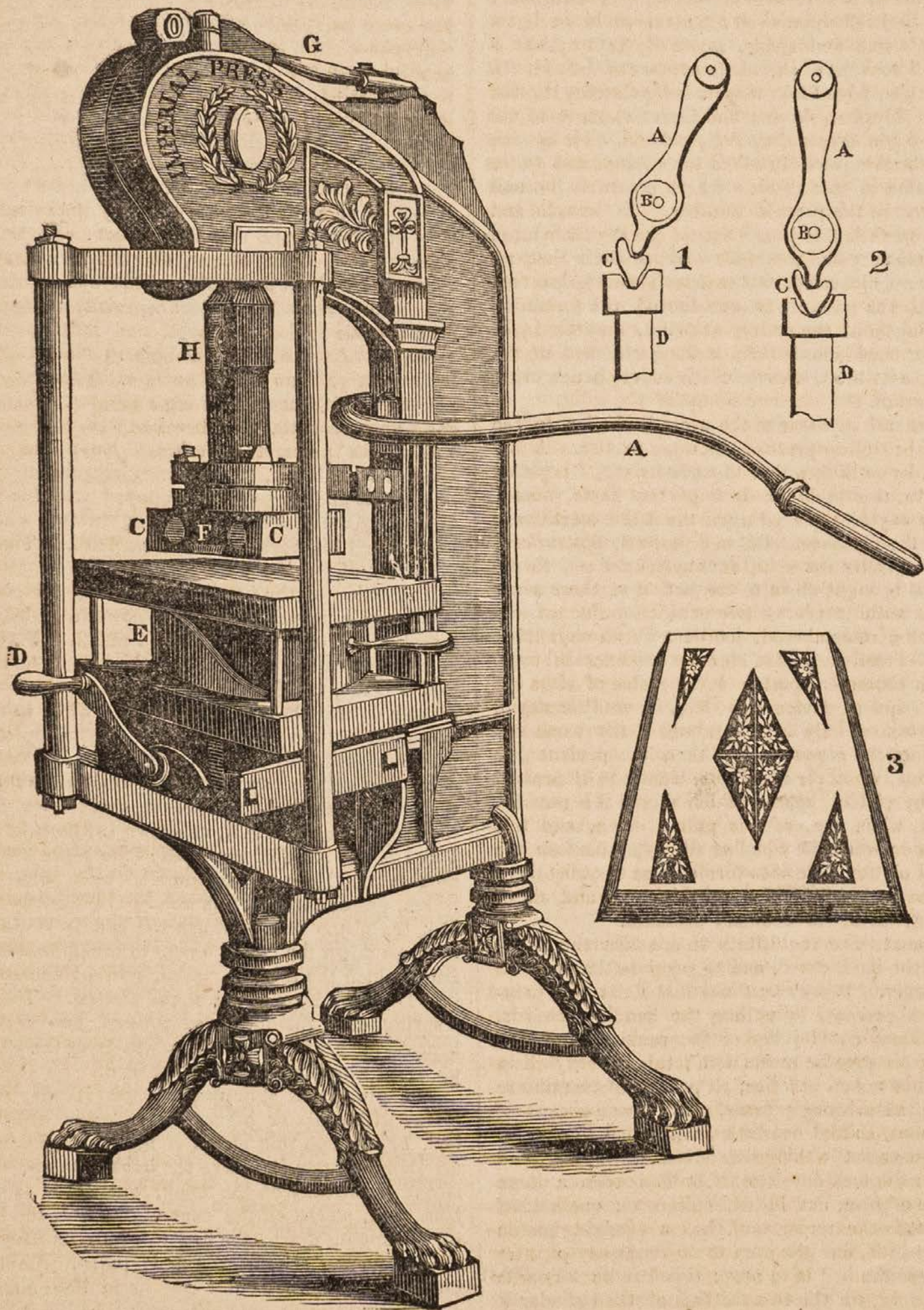
# *A HISTORY OF BOOKBINDING*

THE TREVOR LLOYD COLLECTION



**A Bibliographical Catalogue**  
**By**  
**Clare A. Marshall**





*A HISTORY OF*  
*BOOKBINDING*  
**THE TREVOR LLOYD COLLECTION**



THE  
WHOLE ART  
OF  
BOOKBINDING,  
CONTAINING  
VALUABLE RECIPES  
FOR  
SPRINKLING,  
MAKBLING, COLOURING,  
&c.

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1811.

*First Edition of the First English Bookbinding Manual  
[Item No. 62. The Whole Art of Bookbinding]*

*A HISTORY OF  
BOOKBINDING*  
**THE TREVOR LLOYD COLLECTION**

**A Bibliographical Catalogue**  
**By**  
**Clare A. Marshall**

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Cover from no. 74

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## FOREWORD

This catalogue represents a lifetime of collecting by Trevor Lloyd, MBE, perhaps the most prominent British bookbinder. He has been binding and restoring antiquarian books for notable personages including, his Highness King Charles, David Attenborough, book collectors, dealers, and private libraries for almost forty years. His knowledge of books and the materials used in their construction - together with his skills as a craftsman bookbinder - enabled Trevor to rebind and restore antiquarian books to the exact style of their period and country of origin.

Though many of the items featured in this catalogue are stunningly rare, the real value of the collection lies in its scope. These 600 books, pamphlets, prints and broadsides provide an amazingly comprehensive resource for the study of the history of bookbinding. Most importantly, they were assembled under the keen eye of a practising binder, who sought out rare items as much for his own edification as for the desire to fill in the gaps of the collection.

The collection includes numerous early technical manuals which show both the progression of techniques and machinery during the Industrial Revolution, as well as the struggle those working in factory binderies had to overcome in order to protect their craft. Technical libraries and textbooks today play such a large part in the intelligent and progressive craftsman's career that it may not be generally appreciated that only a very modest collection of technical works could be formed by a binder before about 1850. Today, it is impossible to have more than a slight grasp of the tremendous range of knowledge which has accumulated from years of research and development. During the latter half of the last century a vast amount was written on ancient bookbindings as distinct from the wider approach to the study of bookbinding. Trevor has accumulated works from across the spectrum of bookbinding research, with a great many unique manuscript works, fabric sample collections and ephemera.

The majority of these books would now be very difficult to acquire and a library such as this would be impossible to assemble. This collection not only documents but celebrates the book and its binding, its history as well as its future.





## **EARLY AND IMPORTANT WORKS ON BOOKBINDING**

**1. ACTS OF PARLIAMENT**, *Anno Regni GEORGII III. REGIS Magnae Britanniae, Franciae, & Hiberniae, DECIMO QUINTO. At the Parliament begun and holden at Westminster, the Twenty-ninth Day of November, Anno Domini 1774, in the Fifteenth Year of the Reign of our Sovereign Lord GEORGE the Third, by the Grace of God, Great Britain, France, and Ireland, King, Defender of the Faith &c., An Act to Permit the Free Importations of raw Goat Skins into this Kingdom for a limited Time*, Royal coat of arms to title, woodcut initial, [1] 1195-1196 pp., unbound, 4to, London, by Charles Eyre and William Straham, 1775

**2. ACTS OF PARLIAMENT**, *Anno Regni GEORGII II. REGIS Magnae Britanniae, Franciae, & Hiberniae, DUODECIMO., At the Parliament begun and holden at Westminster, the Fourteenth Day of January, Anno Domini 1734, in the Eighth Year of the Reign of our Sovereign Lord GEORGE the Second, by the Grace of God, Great Britain, France, and Ireland, King, Defender of the Faith &c., An Act to obviate some Doubts which have arisen upon the Construction of an Act made in the First Year of the Reign of King William and Queen Mary, intituled, An Act for Explaining Part of an Act made in the First Year of the Reign of King James the First concerning tanned Leather; and for rendering more effectual a Clause in the said last mentioned Act, which obliges Curriers to curry Leather; and for repealing Two Causes in the said last mentioned Act., royal coat of arms to title, woodcut initial, [1], 483-486 pp., unbound, 4to, London, John Baskett, 1739*

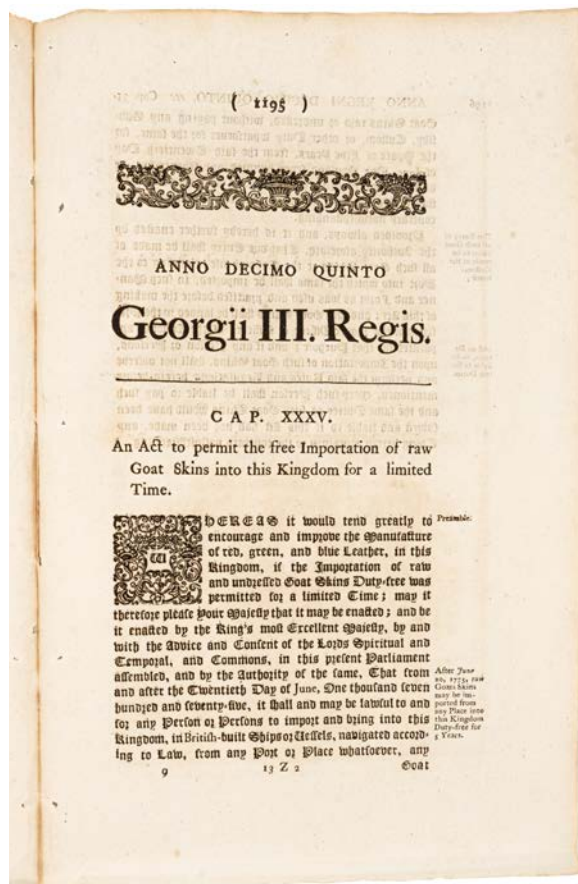
In eighteenth-century Europe, leather was a scarce material used in the production of a wide range of goods, including book binding. The leather industry was considered more important than the metal craft. The supply of leather was influenced by the national cattle market and the rate of meat consumption. The difficulty in increasing leather production to meet the demands of a 'consumer revolution' was the subject of theoretical debates and practical intervention. In Britain, the government attempted to regulate the existing market in order to satisfy the increasing demand efficiently.

The eighteenth-century debate on leather regulation in Britain can be reconstructed through the analysis of a long series of petitions, acts and tracts. Their common denominator is a careful discourse constructed around the importance of leather manufacture within the wider economy and the role played by local and national authorities in regulating the leather market. The government was unwilling to regulate the leather market in a strict manner. Its objective was to raise funds without getting directly involved in a system whose complexity surpassed control. Import, export and excise duties were partially imposed in accordance with treasury needs, but also took into consideration the several factors involved in the production and use of leather.

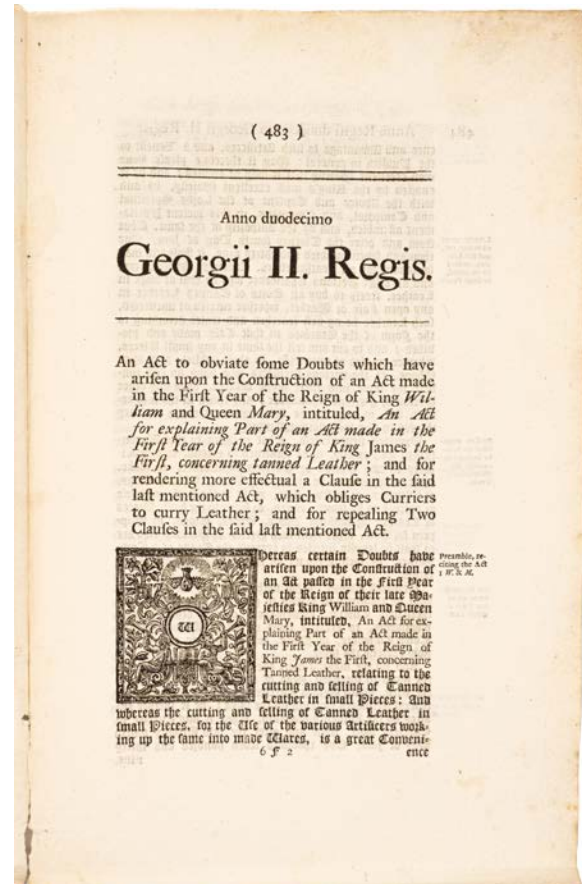
Although tanners, curriers and leather-dressers were not a cohesive body, they shared similar positions in the productive chain. It was at this level of production that the government was willing to intervene, through taxation and the regulation of a so-called 'intermediate market'. Tanners, curriers and oil-dressers were highly organised groups and were thus able to confront political authorities on a wide series of economic issues. Shoemakers, for instance, appealed to parliament on several occasions asking for protection of their trade on the grounds that they used leather to satisfy the basic needs of hundreds of thousands of people,

while coach- or harness makers used it in the production of luxury goods

An act of parliament of 1739 established that shoemakers, leathersellers and curriers could deal freely in all kinds of leather at any town or market. However, it also confirmed that different trades could not undertake similar tasks. This decision particularly affected the shoemaking trade as it changed the rules governing buyers and sellers. This was an attempt to reduce the quarrelling that was endemic between the different branches of leather production. [*Giorgio Riello: The leather industry in eighteenth-century Britain and France Nature, production and regulation in eighteenth-century Britain and France: the case of the leather industry*]



1. Act of Parliament, ... to permit the free Importation of raw Goat Skins into this Kingdom for a Limited Time, 1775.



2. Act of Parliament, ... to obviate some Doubts which have arisen upon the Construction of an Act [...] concerning tanned Leather, 1739.

**3.A Day at the Bookbinders: A Description of Westleys and Clark's Bookbinding Establishment**, FIRST EDITION, steel engraved text illustrations by Dalziel, ownership inscription to front free endpaper, publisher's printed wrapper, custom slipcase, 12mo, Vizetelly Brothers, c.1842

**4.[A.J. COX & CO.] The Making of the Book; A Sketch of the Book-Binding Art.**, FIRST EDITION, photogravure frontispiece, publishers cloth, top board superbly illustrated in black and gilt, 12mo, Chicago, A.J Cox and Company, 1878.

During the second half of the nineteenth century, the Cox bindery was the largest in the Midwest. Housed in Chicago's famous publishing emporium - the Lakeside Building - the firm bound books for R. R. Donnelley and the Chicago Public Library. It describes the different kinds of binding done by the firm and includes a forty-page price list for different binding sizes and styles, thereby providing first-hand documentation for hundreds of binding variations.

**5.ALESSIO, PIEMONTESE (ALEXIS OF PIEDMONT); RUSCELLI, GIROLAMO**, *Les secrets du seigneur Alexis Piemontois Revue, & augmente d'une infinite de rares secrets*, 650, [lxxxi]pp., woodcut illustrations throughout, contemporary mottled calf, joints cracked, spine gilt though bottom section missing, 8vo, Rouen, Martin de la Motte, 1642.

EXTREMELY RARE. First published in 1555, this "book of secrets" was phenomenally popular, going through 266 editions and was translated into six languages. It contains a wide range of recipes and instructions, including formulae for making medicine, cosmetics, ink, dyes, metals, perfume, pigments, paper, and much more. The author's empirical approach to science as a hunt for the secrets of nature was an important innovation in the writing of natural philosophy. The work pervaded experimental science during the period of the Scientific Revolution. According to Thorndike, "publication of the literature of secrets, medicinal and otherwise, received a great impulse from the appearance... of the Secrets of Alessio of Piedmont." Ferguson *Bibliotheca Chemica* I, pp.22-23

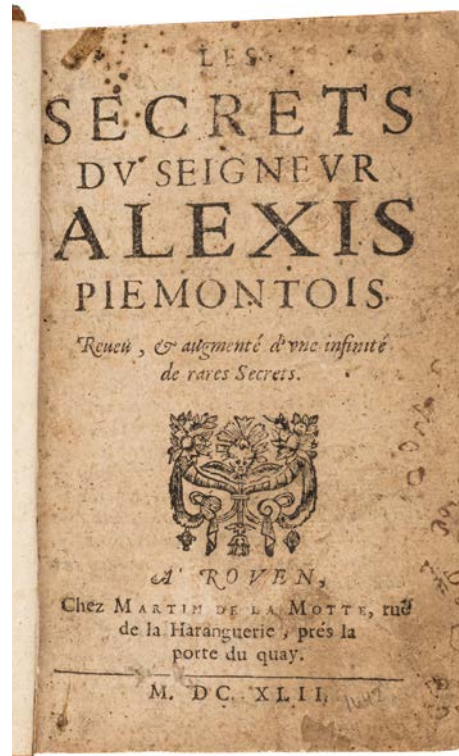
Although this text is by no means anonymous, this is the only known work by "Alexis of Piedmont", and it is now generally accepted that Girolamo Ruscelli (1500-1566), an important humanist, wrote the secrets under this pseudonym. Ruscelli reported that the *Secreti* contained the experimental results of an 'Academy of Secrets' that and a group of humanists and noblemen founded in Naples in the 1540s. Ruscelli's academy is the first recorded example of an experimental scientific society.

[Thorndike VI. 215-216, Ferguson *Books of Secrets* III, Pollard and Potter 104]

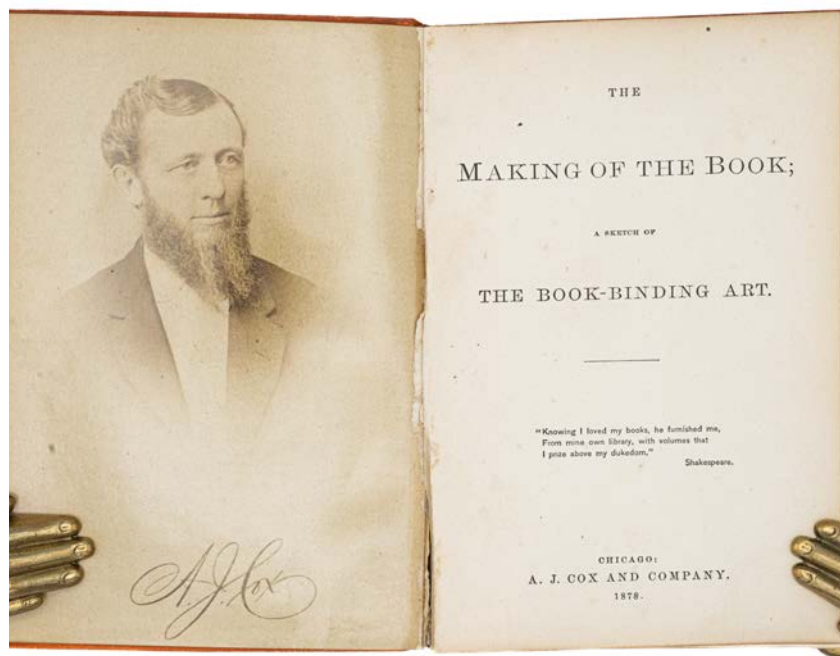




3. *A Day at the Bookbinders*, c.1843



5. *Les secrets du seigneur Alexis Piemontois* Revue, & augmente d'une infinité de rares secrets, 1642



4. [A.J. COX & CO.] *The Making of the Book; A Sketch of the Book-Binding Art.*, 1878

**6. A New Universal History of Arts and Sciences, Shewing Their Origin, Progress, Theory, Use and Practice, and Exhibiting the Invention, Structure, Improvement, and Uses, Of the most considerable Instruments, Engines, and Machines, with their Nature, Power, and Operation...**, 2 vol., FIRST EDITION, copper engraved frontispiece, titles in red and black, 51 copper plates (many folding), woodcut device to title, contemporary full calf, rebaked, 4to, London, for J. Coote, 1759

Scarce first edition of this extensive work. Arranged alphabetically, A New Universal History covers all areas of art and science with a focus on technology. There are pages on bookbinding (vol. 1, pp.302-304), and instructions on how to gild the leaves of books (Vol. 2, p.26). The explanations are detailed, containing the etymology of the term, classification, mentioned by ancient and later authors and an explanation of how it works. [Pollard and Potter, 80]

**7. Anweisung zur Buchbinderkunst, darinnen alle Handarbeiten, die sur Dauer und Zierd eines Buches gereichen, möglichst beschreiben, nebst einem Unterricht Futterale und aus Papp verschiedene Sachen zu verfertigen, solche zu lacquiren, in Messing und Kupfer zu lothen, die versertigte Arbeit in Feuer versilbern und zu vergolden, mit gehörigen Kupfern in zwey Theile verfasset,**

FIRST EDITION, 2 parts in one vol, (xvi) +269+1pp, 128+(xiv)pp, 7 engraved plates, engraved vignette to title, age related light toning throughout, half calf over marbled boards, title on spine in gilt, 12mo, Leipzig, Joh. Sam. Heinsii Erben, 1762

### **UNIQUE COPY WITH ABOUT 80 MOUNTED IMPRESSIONS OF BOOKBINDER'S STAMPS**

A rare and very early craft manual for the bookbinder. As stated by Esther Potter: "Workshop manuals only survive by accident. They are normally used until they drop to pieces and are thrown out. The tally of survivors in this list is very small. One must suppose that more were printed and perhaps remain to be discovered" - Early Bookbinding Manuals. The first technical manuals to be printed were in German. This work is among this earliest group. The present copy is of exceptional interest in that an early owner of the 18th century has added on 3 leaves (5 pages) a collection of 83 paper impressions of stamps and rolls of binders finishing tools. These are individual specimens, each cut out and mounted. Also of interest, and unique to this copy, is a tipped in leaf in contemporary handwriting with a formula for yellow varnish. [Pollard and Potter, 25]



7. Anweisung zur Buchbinderkunst, 1762



**8. BAXTER, JOHN**, *The Sister Arts, or A Concise and Interesting View of the Nature and History of Paper-Making, Printing and Bookbinding: Being designed to unite Entertainment with Information concerning those Arts, with which the Cause of Literature is peculiarly connected*. Steel engraved frontispiece and 2 plates, London, J. Baxter, 1809 [bound with] **[MARTIN, G.]** *The Bookbinder's Complete Instructor In All the Branches of Binding; Particularly Marbling, Staining, and Gilding the Covers and Edges of Books, with all the late improvements and discoveries in That Useful Art*, 40.pp, Peterhead, P. Buchan, 1823 [bound with] *Books for the Young: No. 1. Writing - Paper-Making - Printing - Books - Types*, 112pp., London, John Cassell, 1850, 12mo, red morocco, ruled in gilt, t.e.g., spine gilt.

An interesting sammelband of three works on the processes that go into constructing a book, from paper to binding.

The first work, *The Sister Arts*, by John Baxter, covers bookbinding from pp/94-104. The three plates each show one of the trades described.

John Baxter (1781-1858) was in business as printer, bookbinder, and bookseller throughout the first half of the nineteenth century, and published a number of topographical works. He introduced several innovations in printing machinery; his second son was George Baxter, the inventor of oil colour printing.

The second work, *The Bookbinder's Complete Instructor* by G. Martin, originally formed a chapter in Thomas Martin's *The Circle of the Mechanical Arts*, published in 1813 (See No. 43). There are no illustrations, but the text does give detailed descriptions of forwarding and tooling techniques. The sections on the colouring of book edges and the marbling of covers were lifted from *The Whole Art of Bookbinding* (1818) (No. 62)

[Pollard and Potter, 88, 97 Middleton, 13]

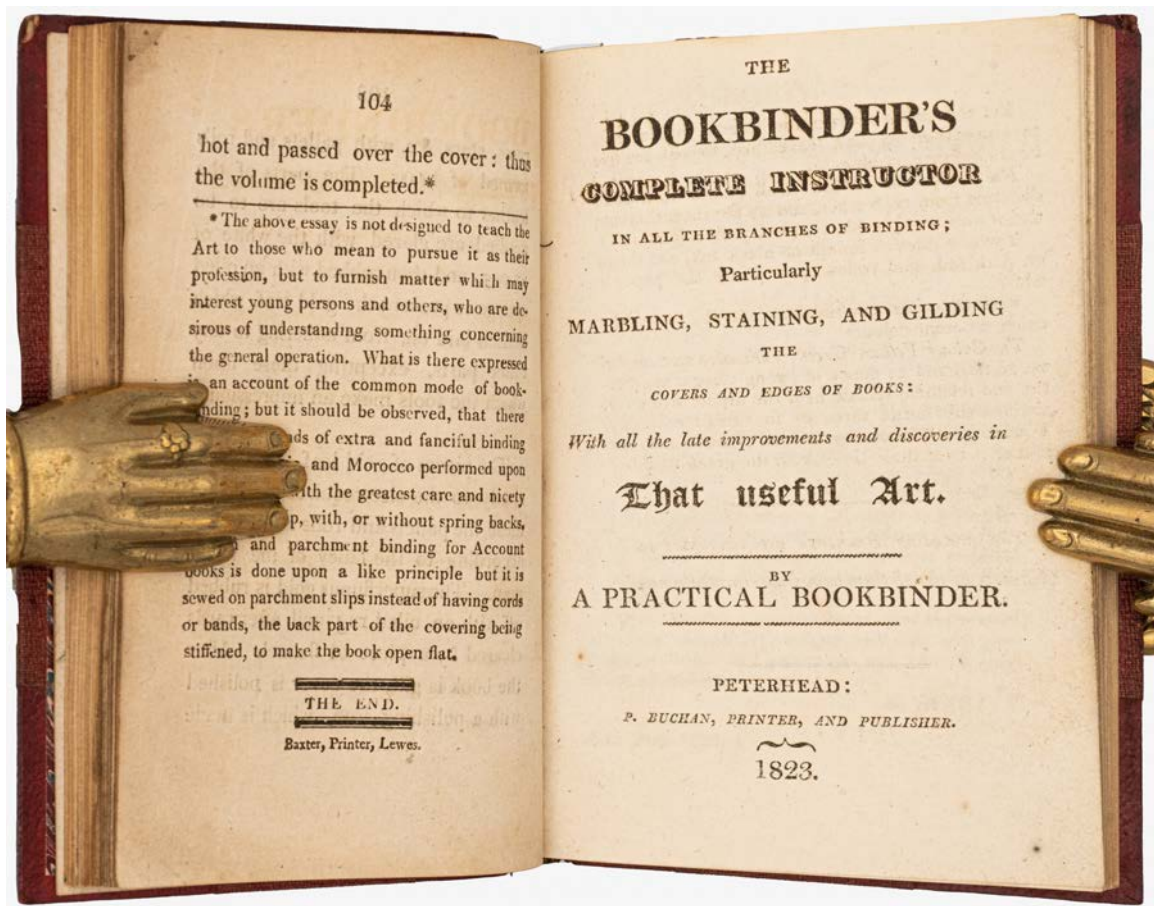
**9. Bookbinding At Home**, *A Practical Treatise on Bookbinding*, 14pp., original printed wrapper, wrapper loose, central vertical fold line, 12mo, Plymouth, S.B. McCallum, n.d.

**10. Book Construction**, FIRST EDITION, ex-library with usual stamps, contemporary green morocco backed boards, 8vo, London, by the Library Association, 1931

**11. BRAY, DIRK DE**, *A Short Introduction in the Binding of Books, Followed by a note on the gilding of the edges by Ambrosius Vermerck. With an introduction and a paraphrase by K van der Horst and C. de Wolf. Translated by H.S.Lake*. FIRST EDITION, 2 vol. In original publishers case, colour facsimile of this bookbinder's manual, 48 ff., including 17 watercolours, (95 x 78mm), written in Dutch, the English translation and commentaries form a booklet of lxxxvipp. (170 x 110mm), Amsterdam, Nico Israel, 1977

Dated 1658, it is the oldest treatise of this kind; the details are remarkably precise, the watercolours represent the various tools, the presses, the gestures of the worker and workshop scenes. Rare document, not put on the market and offered by Israel to his customers and friends in 1977.





8. BAXTER, JOHN, *The Sister Arts*, 1809 [with] MARTIN, G.,  
*The Bookbinder's Complete Instructor*, 1823

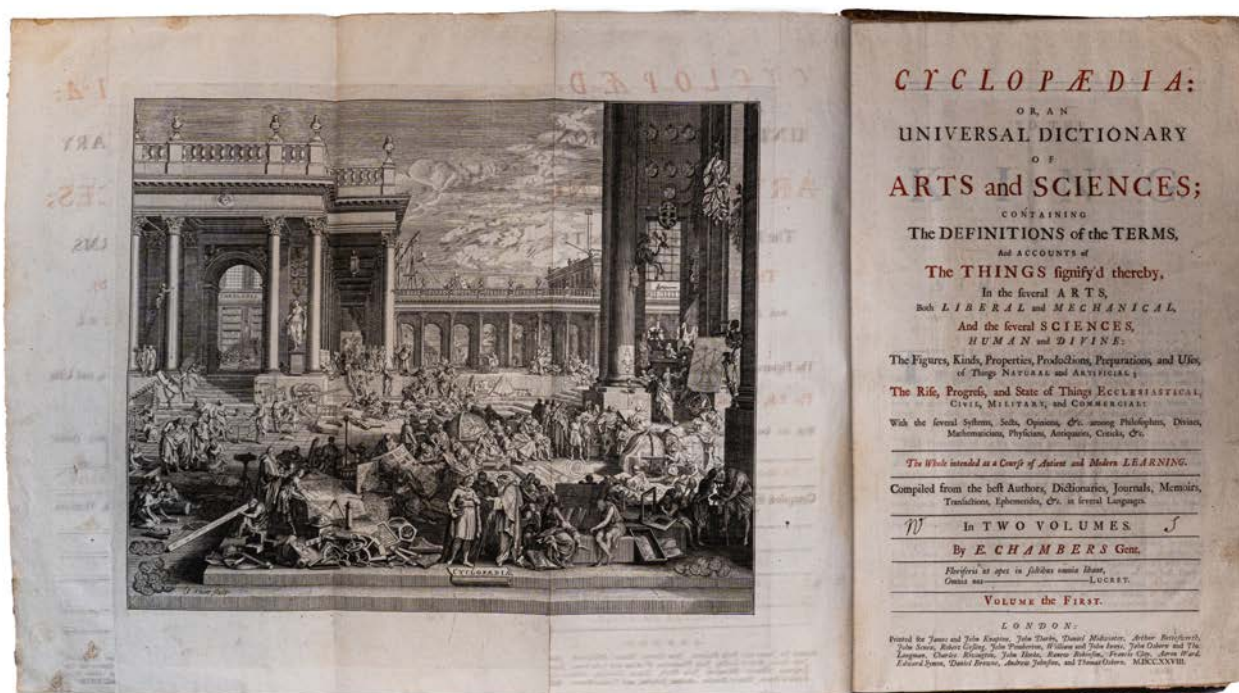
**12. CHAMBERS, E.,** *Cyclopaedia: Or, An Universal Dictionary of Arts and Sciences; Containing the Definitions of the Terms, and Accounts of the Things signify'd thereby, in the Several Arts, Both Liberal and Mechanical, And the several Sciences, Human and Divine...*, 2 vol., FIRST EDITION, [2], XX, [2], 184, 74-368, 161-380, 1-282pp; 365-1038, 1-392pp., engraved folding frontispiece, 18 engraved plates, 7 folding, woodcut text illustrations, title in red and black, bookplate to title verso, ex-libris of William Sedgewick, contemporary calf, lacking spine, boards loose, folio, London, for James and John Knapton et al, 1728

#### VERY SCARCE FIRST EDITION

This work contains the first comprehensive description of bookbinding in English and is essentially a translation from Savary des Bruslons 'Dictionnaire universel de commerce', 1723.

This work was considerably revised in later editions and copied or adapted in many subsequent encyclopaedias for nearly a century. Citing Walsh (535): "Although the Cyclopaedia is now but a landmark in the history of encyclopaedia publishing, its impact and influence upon later generations was incalculable. It directly influenced the famous French Encyclopedia of Diderot, and the New Encyclopaedia compiled by Abraham Rees and published between 1802 and 1820."

[Alston III, 541; Walsh, 535; Pollard and Potter, 70]



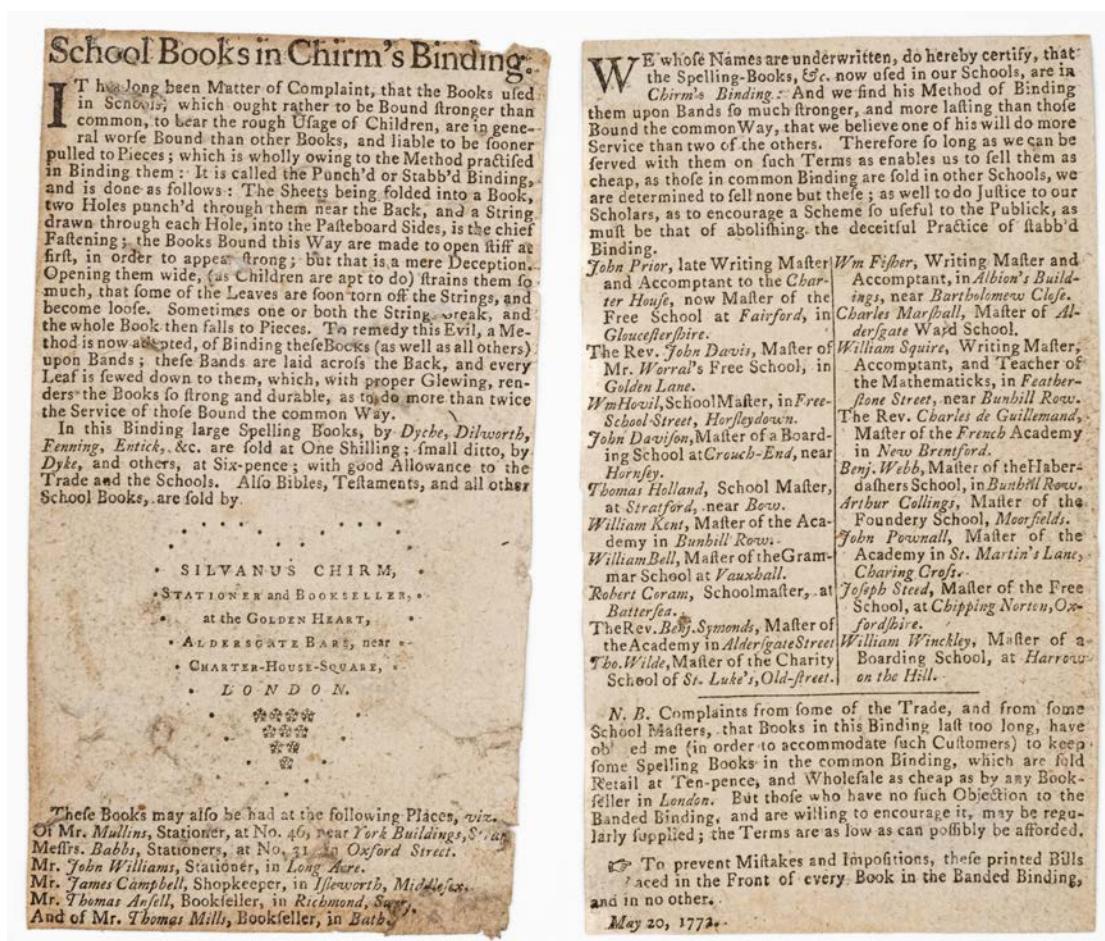
12. CHAMBERS, E., *Cyclopaedia: Or, An Universal Dictionary of Arts and Sciences*, 1728



13. **CHIRM, SILVANUS**, *Advertisement leaves for School Books in Chirm's Binding*, 2 leaves, margins trimmed, London, 1776

# **FIRST AND EARLIEST DESCRIPTION OF THIS METHOD OF BOOKBINDING. INCREDIBLY SCARCE.**

A two-leaf pamphlet outlining a method of binding school books using bands on the spine to make the books more robust. The leaflet describes punched or stabbed bindings as unsuitable for schools. 'To remedy this evil a method is now adopted, of binding these books...upon bands'. . It also contains the names of twenty-three schoolmasters who give their approbation to this method of binding. Copies of the leaflet were inserted into books bound to conform with it. [*Pollard and Potter*, 84]



13. **CHIRM, SILVANUS**, *Advertisement leaves for School Books in Chirms Binding*, 1776.

14. **[COWIE, GEORGE]** *The Bookbinder's Manual: Containing A Full Description of Leather and Vellum Binding; Also, Directions for Gilding of Paper and Book-Edges; and Numerous Valuable Recipes for Sprinkling, Colouring, and Marbling...*, contemporary ownership inscription to pastedown, light toning, contemporary half blue calf over marbled boards, spine gilt and blind tooled, boards rubbed, 12mo, London, Cowie and Strange, 1829

This is the second edition of the fifth bookbinding manual to be published in Britain, the first (undated) edition having been issued in 1828. Although always referred to as 'Cowie's', the actual authorship is unknown, but it is clear it was written by a practising craftsman. All the known editions were printed from the same stereotype plates, except for the list of binders, etc. at the end. In addition to the list of binders, there are lists of others connected with the craft, such as tool-makers, clasp-makers, edge-gilders, and manufacturers and dealers in milled boards.

George Cowie, who also printed and published in partnership with William Strange Cowie's printers' pocket book and manual, worked as a printer from 1822 at various addresses. He and William Strange were in partnership from 1822 as printers, booksellers and from 1828, as publishers. [*Middleton, 14; Pollard and Potter, 98*]

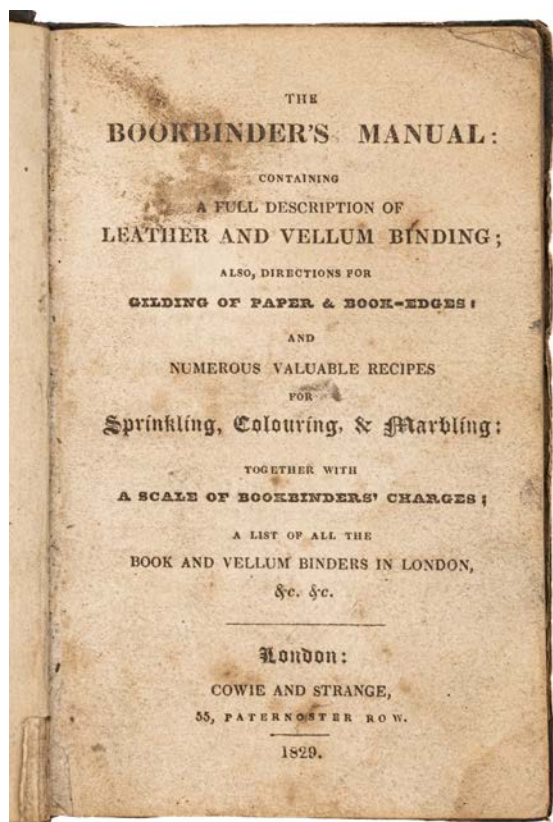
15. **CRANE, W.J.E.**, *Bookbinding for Amateurs: Being Descriptions of the Various Tools and Appliances Required and Minute Instructions for their Effective Use*, FIRST EDITION, text illustrated, ink stamp to text tail, contemporary ownership inscription to front free endpaper, publishers green cloth, decorated in black and gilt, 8vo, London, L. Upcott, [1900]

16. **CRANE, W.J.E.**, *Bookbinding for Amateurs: Being Descriptions of the Various Tools and Appliances Required and Minute Instructions for their Effective Use*, text illustrations, marginal toning throughout, publishes cloth, elaborately blind tooled, 8vo, London, L. Upcott, 1903

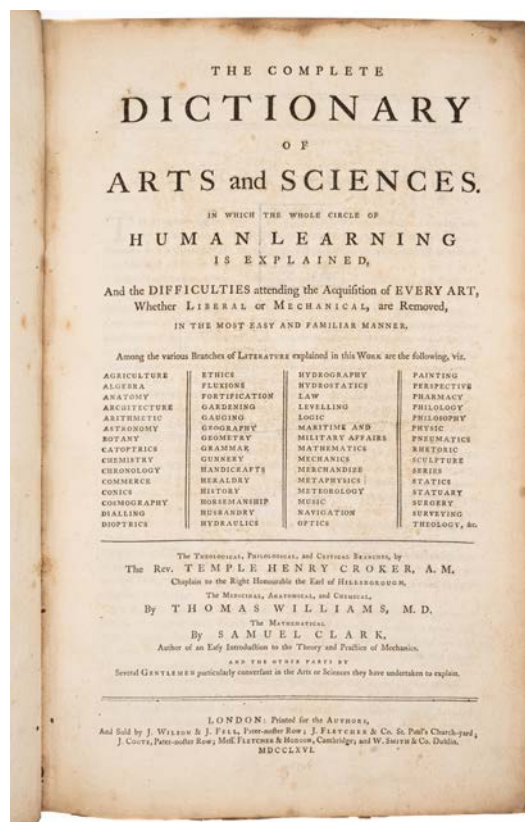
17. **CROKER, TEMPLE HENRY & WILLIAMS, THOMAS & CLARK, SAMUEL**, *The Complete Dictionary of Arts and Sciences, in Which the Whole Circle of Human Learning is Explained*, 3 vol., engraved frontispiece, 150 engraved plates, list of subscribers, occasional light foxing, ex library, rubber library stamp on plates verso, damp staining to head of text block vol 2., half calf over marbled boards, rebound, later end papers, folio, London, for the Authors, 1766-1768-1769

This work includes sections on bookbinding, gilding, marbling, and a description of the bookbinder's lying press and plough. It was largely based on Chamber's 'Cyclopedia' (no. 12) and listed in the Encyclopedia Britannica as one of its sources. [*Pollard and Potter, 81*]





14. [COWIE, GEORGE], *The Bookbinder's Manual*, 1829



17. CROKER, TEMPLE HENRY [et al.], *The Complete Dictionary of Arts and Sciences*, 1766-1769

18. **[DARTON, WILLIAM]** *Little Jack of All Trades*, Parts I & II [all published], each with engraved title-vignette and 22 illustrations, lightly browned, a few stains, a few creases, original printed wrappers, soiled and stained, rubbed, 12mo, Darton and Harvey, 1809-12.

The trades were a popular subject – what people did and how things were made were described and illustrated with woodcuts, bringing these occupations to life for the young reader.

Charming work depicting tradesmen and craftsmen including printer, blacksmith, hatter, cabinet-maker, mason, boat-builder, book-binder, paper-maker, charcoal-burner, auctioneer, iron-founder, barber, engraver, tambour-worker, shot-master and clock-maker.

William Darton (1755 – 1819) was an engraver, stationer and printer in London and with partner Joseph Harvey (1764 – 1841) published books for children and religious tracts. His sons Samuel and William Darton were later active in the business. Darton and Harvey's books for children always contain plentiful illustrations and, while stylised, are packed with details of clothes, buildings and interiors, conveying a powerful sense of working life in the early 19th century.

19. **[DARTON, WILLIAM]** *Little Jack of All Trades; or, Mechanical Arts Described*, in Prose and Verse, Suited to the Capacities of Children, engraved frontispiece, 11 engraved plates, contemporary half red calf over marbled boards, 12mo, London, Harvey and Darton, 1823

20. **DODD, GEORGE**, *Days at the Factories; or, The Manufacturing Industry of Great Britain Described, and Illustrated by Numerous Engravings of Machines and Processes*, FIRST EDITION, 25 wood engraved plates, 2 folding, text illustrations, publishers brown cloth, device in gilt, a.e.g., boards rubbed, 8vo, London, Charles Knight, 1843

An interesting insight to working life during the Industrial Revolution, and more specifically on the industrialization and methods of mass production within the bookbinding trade.

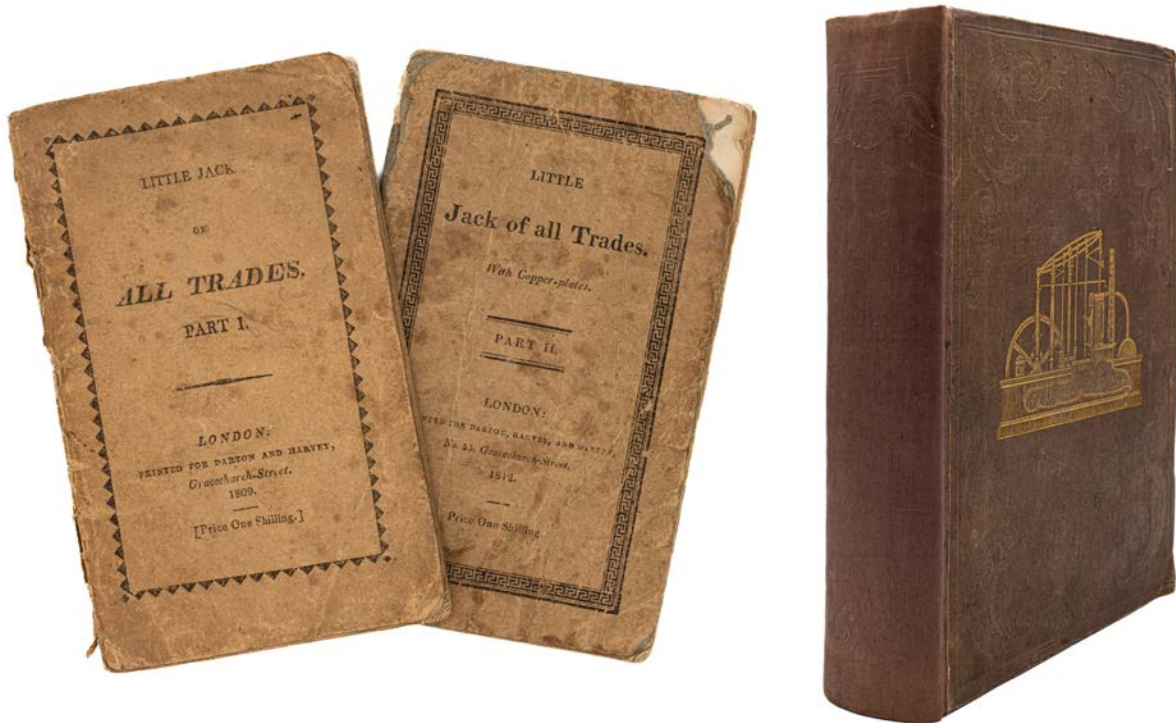
Dodd describes the factory bindery of Mssrs. Westley's and Clark's: 'it is a large pile, built expressly for its purposes, and presenting much the same appearance of a cotton factory.'

The Westley and Clark bindery was on six floors, 'each floor of the building in general appropriated to one class of operations, under the superintendence of a foreman.' In the basement were the machines for board cutting, cloth embossing and stamping. The second floor contained the cloth board bindery where the new cheap books were made. Also to be found here were the forwarders and finishers and the women who did the sewing. On the third floor was the 'roan shop' (roan is a thin sheepskin, embossed with a morocco-like grain, and had been used for the covering of cheaper books since the 18th century). The new leather splitting machine enabled skins to be pared very thin for the covers of these cheap bindings. The style was in decline, however Dodd says "such books are assuming the neat gilt-lettered cloth covers of modern times, in place of the nankeen roan of previous years."

On the fourth floor the 'extra' (fine) work was done: bibles, bindings of 'russia', morocco and calf, as well as the men and women who folded, sewed and finished them. The upper two floors were devoted to sundry activities: blocking, case binding, Caoutchouc binding, edge gilding and the leather store.

By the 1840s the factory bindery was firmly established.

*[Factory Manoeuvres Trade Binding and Labour in London: 1780-1850 - Dominic Riley and John DeMerritt, volume 18, Bookbinder]*



Left: 18. [DARTON, WILLIAM], *Little Jack of All Trades*, 1809-12.  
Right: 20. DODD, GEORGE, *Days at the Factories*, 1843

21. **[DOSSIE, ROBERT]** *The Handmaid to the Arts...*, 2 vol., FIRST EDITION, contemporary ownership note to title head, 1pp. Ads at rear, occasional light foxing, contemporary calf, vol. 1 corners and spine worn, vol. 2 rebacked, 8vo, London, J. Nourse, 1758

An in-depth work on the arts, discussing various mediums and techniques. A compendium on art, advising the reader on many types of artistic forms, with concise, educational, and useful descriptions. Discussing colours, compounding, pastels, painting, varnishing, mending pictures, glass, map-making, mezzotinto prints, gilding, japanning, and more. This is the first account in English of the making of Dutch gilt paper. The article on marbled paper is also detailed, and is exactly reprinted in Cowie's Bookbinder's Manual (No. 14).

Although this book was published anonymously, it is attributed to Robert Dossie. Dossie, an English apothecary and chemist, known for his successful experimental chemistry and pharmacy works, such as 'The Elaboratory Laid Open' and 'Theory and Practice of Chirurgical Pharmacy'.

[Pollard and Potter, 79]

22. **DUDIN, RENE MARTIN**, *Art du Relieur, nouvelle edition, augmentee de tout ce qui a ete ecrit de mieux sur ces matieres en Allemagne, en Angleterre, en Suisse, en Italie, etc.* 110pp 2 engraved plates, old light circular stain in upper blank margin of title, dark red morocco backed marbled boards, spine gilt, 4to, Paris, J. Mornonvl, 1820.

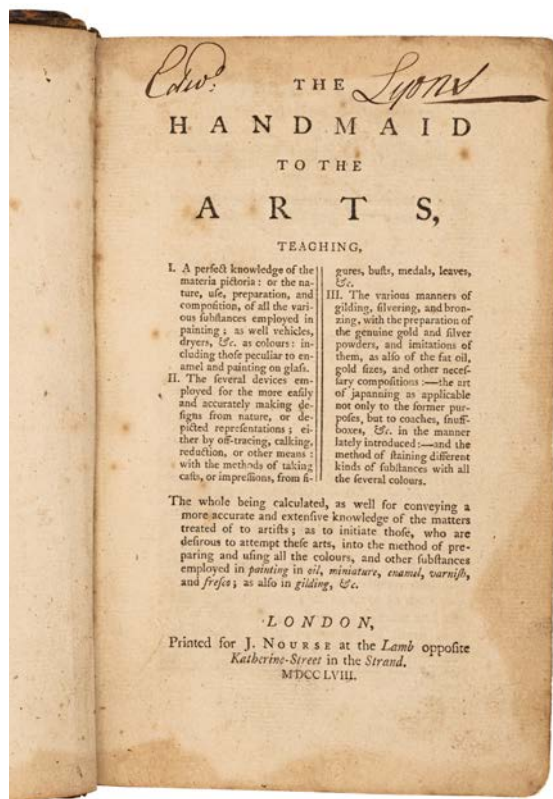
LEON GRUEL'S COPY

Originally published as part of the Description des Arts et Metiers (1761-1788); the section by Dudin was first published as a separate volume with the title *L'art du relieur-doreur des livres* in 1772. Although this manual was not the first to be illustrated, it was the first to have large detailed plates which could be helpful not only to those learning binding techniques but also to those who planned to make standing - and other presses. The two engraved plates illustrate 42 separate illustrations of the details of bookbinding including several illustrations of decorated covers and spines. Dudin based his text on earlier descriptions by Jaugeon and Gauffecourt, and the plates were prepared by Louis Simonneau. As a layman, Dudin depended heavily on the advice of France's foremost bookbinder of the period, Jean Charles Henri le Monnier. Monnier even arranged for him to watch books being bound.

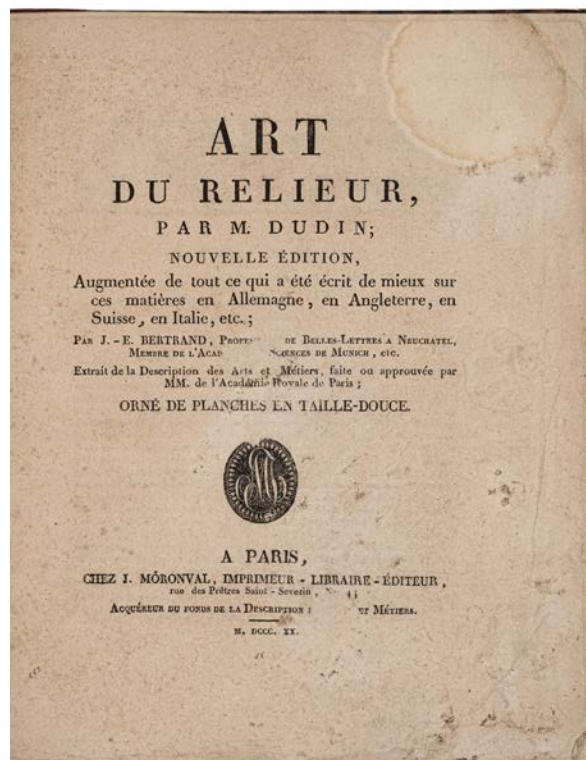
The general coverage of operations is good, and reasons are given for the various methods described, a virtue which has not been a strong feature in English manuals until fairly recently. This new edition is furnished with footnotes by J.E. Bertrand which are sometimes quite extensive. All separate editions are rare. A translation into English by Richard MacIntyre Atkinson was published in 1977.

This copy belonged to and was presumably bound by the celebrated Parisian bookbinder, bibliophile, collector and scholar Leon Gruel (1841-1923); it bears his bookplate. It was subsequently in the library of Pierre Beres. [Pollard 45, Middleton 4]





21. [DOSSIE, ROBERT] *The Handmaid to the Arts*, 1758



22. DUDIN, RENE MARTIN, *Art du Relieur*, 1820

**23. FINISHER'S FRIENDLY ASSOCIATION.** *The Book Finisher's Friendly Circular, conducted by a Committee of the Finisher's Friendly Association.* Complete with 19 issues plus title, index, 14 page supplement and six page rule book dated 1845, in one vol., nine illustrations, iv, 166, [8]pp., later black morocco, rebacked, rule book wrapper preserved, 12mo, London, printed for the Association, [August 1845-September 1851]

The Book Finisher's Circular was produced by one of the first associations which led to trade unionism. The work contains very valuable information on the early development of the London bookbinder's trade union.

Devoted to union matters, historical and current, rhymes for finishers, information about, and illustrations of, historical styles of cover decorations, trade gossip, and exhibitions were also printed.

Also bound in is the extremely scarce 'Rules of the Finishers' Friendly Association, 1845. The rule book is in its original wrapper, and contains all the rules and regulations a member must adhere to.

Two important works in both the history of book binding and trade unionism.

[Middleton, 21.]

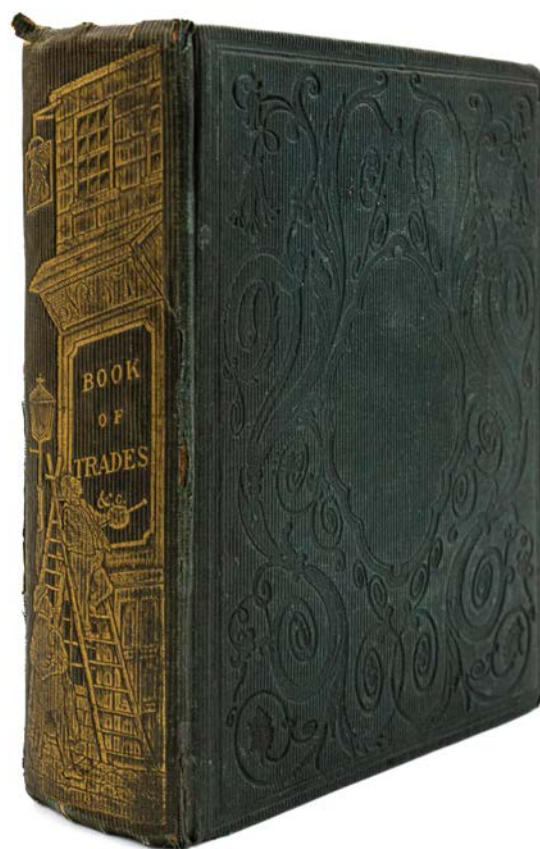
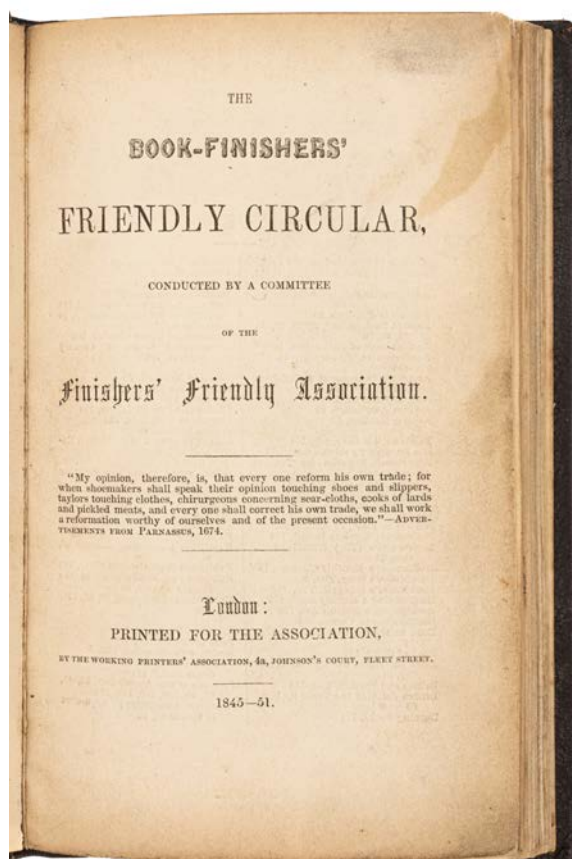
**24. FRANCIS, G.,** *The Dictionary of the Arts, Sciences, and Manufactures*, engraved title, illustrated text, contemporary half calf over marbled boards, boards slightly rubbed, 8vo, London, W. Brittain, 1842

**25. FRED ULLMER,** *Revised and Enlarged Illustrated Price List of New Machinery and Materials for Printers, Bookbinders and Rulers, Lithographers, Die-Stampers, Stereotypers....*, 452pp., illustrated catalogue of machinery and bookbinding equipment, original printed cloth, hinges cracked, covers trimmed, 8vo, London, [1913]

**26. [GRIFFIN, RICHARD, publisher],** *The Book of Trades or Circle of the Useful Arts*, steel engraved frontispiece and second title, 20 engraved plates (1 extra), text illustrations, ownership inscription on pastedown, published cloth, blind tooled, spine gilt, 12mo, Glasgow, Richard Griffin, 1836

A popular work covering various trades in concise detail. Interestingly, in the bookbinding section there is reference to the use of 'cloth, especially silk and cotton', in place of leather. [Pollard and Potter, 99]

**27. HASLAM, W.,** *The Book of Trade Secrets: Receipts and Instructions for Renovating, Repairing, Improving and Preserving Old Books and Prints by An Expert*, FIRST EDITION, advertisements at rear, ex-libris, rubber stamp to half title, rebound, cloth backed decorative boards, new endpapers, 8vo, London, J. Haslam, 1909



Left: 23. FINISHER'S FRIENDLY ASSOCIATION, *The Book Finisher's Friendly Circular...*, 1845-51  
Right: 26. [GRIFFIN, RICHARD], *The Book of Trades or Circle of the Useful Arts*, 1836.



28. [HANETT, JOHN], PSEUD. ARNETT, JOHN ANDREWS, *Bibliopegia; or, the Art of Bookbinding, in All its Branches*, 9 steel engraved plates (including frontispiece), slight spotting throughout, publishers decorative cloth, rebacked, original spine laid on, 12mo, London, Richard Groombridge, 1835

This was the sixth bookbinding manual to be published in England. Although this volume lacks the interesting trade lists and tables contained in Cowie's manual of 1829 (No. 14), it is the more significant, and it is interestingly illustrated. It was published at a time of many changes in the structure of the trade which were brought about by the introduction of new techniques and equipment, which in turn resulted from the rapid evolution of industry and society in general.

*Bibliopegia* was the first English manual to carry illustrations of equipment, the frontispiece depicting the machine that led to one of the most significant changes in trade binding in the 19th century; the Imperial Arming Press. "The invention of the blocking machine in the 1830s made stamping into the cloth casing possible - the first blocked title appeared in 1832." (No.516) is an example of this first blocked title). The making of the cases became an operation of mass-production, and also of cost-reduction.

"The effect of the new regime on working practices and conditions, and the bindings themselves, was profound. The development of the case binding market created within the bookbinderies a new class of work and a recomposition of labour, the skilled job of



forwarding in leather becoming marginalised in favour of the segregated mass-production of the simply constructed cloth cases.” - *Factory Manouvers Trade Binding and Labour in London: 1780-1850* - Dominic Riley and John DeMerritt.

It is interesting to note that Arnett, an intelligent man of integrity and kindly disposition, appears to accept current practices without question, as did almost everyone else, at least in public. Changes were rapid and commercial pressures were very strong, so it was likely to be hazardous to demur, and it should be noted that Arnett was working for a large publisher at this time.

The illustrations and fairly detailed descriptions of techniques makes this work a useful source of information about early nineteenth-century binding practices. It was reprinted several times, including in 1980, with an introduction by Bernard C. Middleton.

*[Bookbinder Vol. 19 Dominic Riley and John DeMerritt; Middleton, 17]*

29. **HANNETT, JOHN**, *Bibliopegia; or, the Art of Bookbinding*, steel engraved frontispiece, 24 steel engraved plates, text illustrations, library plates to paste down and front free endpaper, library stamp to title and plates verso, publishers cloth, 8vo, London, Simpkin, Marshall and Co., 1848

This is the fourth edition of *Bibliopegia*, published under the author's true name, John Hannett, and also printed by him. This work incorporated The bookbinder's school of design, first published in 1837.

John Hannett (1803-93) after being apprenticed to a printer and bookbinder in Sleaford, Lincs., worked for ten years in the publishing house of Simpkin, Marshall and co., then set up as a printer and bookbinder at Market Rasen, in 1837, and, in 1844, at Henley-in-Arden. The first editions of his books were published under the pseudonym John Andres Arnett. *[Pollard and Potter, 100]*

30. **HANNETT, JOHN**, *Bibliopegia; or, the Art of Bookbinding*, steel engraved frontispiece, text illustrations, publishers decorative cloth, text block sound, 12mo, London, Simpkin, Marshall and Co., 1865

31. **HANNETT, JOHN**, *Bibliopegia; or, the Art of Bookbinding*, steel engraved frontispiece, 24 steel engraved plates, text illustrations, worm tracks, contemporary calf, boards double ruled in gilt, spine gilt, green morocco label, a.e.r., binders label [Daily Press Office, Hong Kong], 12mo, London, Simpkin, Marshall and Co., 1865

The sixth edition of this worked combined the two parts of the 1837 edition, with John Hannett's history of bookbinding, which had been first published in 1837 with the title *An inquiry into the nature and form of the books of the ancients*; with a history from the times of the Greeks and Romans to the present day. This formed the basis of *A history of the art of bookbinding*, with some account of the books of the ancients, edited by W.S. Brassington, London, 1894, which contains a memoir of John Hannett. The first American manual, James

B. Nicholson's Manual of the art of bookbinding, Philadelphia, 1856 was also based on it. [Pollard and Potter, 100].

32. **HASLAM, W.**, *The Library Handbook of Genuine Trade Secrets and Instructions for Cleaning, Repairing and Restoring Old Manuscripts, Engravings and Books, as Practised by the Experts*, FIRST EDITION, original printed wrappers, London, W. & G. Foyle, [1923]

33. **HEBERT, LUKE**, *The Engineer's and Mechanic's Encyclopedia, Comprehending Practical Illustrations of the Machinery and Processes Employed in Every Description of Manufacture of the British Empire*, 2 vol., engraved frontispiece, text illustrations, Vol. 1 in cloth, vol. 2 half calf backed boards, spine worn and boards rubbed, 8vo, London, Thomas Kelly, 1837

Part of the Books about Books Series edited by Pollard.

34. **HICKOK, W. O.**, *Hickock Bookbinders' Machinery Bookbinders Tools, Catalogue No. 88*, 40pp., illustrated catalogue, Harrisburg, Pennsylvania, [1920]

35. **HICKOK, W. O.**, *Hickock Bookbinders' Machinery Bookbinders Tools, Catalogue No. 93*, 44pp., illustrated catalogue, Harrisburg, Pennsylvania, [c.1940s]

36. **HOOLE MACHINE AND ENGRAVING WORKS**, *Catalogue No. 79. Paging, Numbering, End Name Printing, Bookbinders' Tools and Machinery*, ii, 49pp., line drawn and halftone illustrations throughout, first two leaves slightly defective from small clippings having been removed, printed wrappers, small 8vo, Brooklyn, a scare work.

37. **HUGHES & KIMBER**, *Catalogue of Machinery & Materials for Bookbinders, Paper Rulers &c.*, viii, 72pp., black and red within a green rule frame, double-spread engraving of the principal workshop at the Britannia Iron Works, two illustrations have a new illustration tipped over them showing the later model, original cloth, 4to, London, [c.1880]

38. **KLEECK, MARY VAN**, *Women in the Bookbinding Trade*, FIRST EDITION, xx, 270p. +2p publishers ads., frontispiece, illustrations and tables, ex-library copy entirely free of rubber-stamps, original cloth, gilt lettered, 8vo, New York, Survey Associates, 1913

This work is the results of the first investigation made by the Committee on Women's Work of the Russell Sage Foundation, part of a series of studies of the condition of women's work in important trades in New York City that demonstrate similar conditions throughout the United States. The bookbinding trade, one of the most important trades for women in the city at the time, is examined in detail. These findings were relevant to many other industries because it presented most of the important problems which confronted women wage-earners at the time.

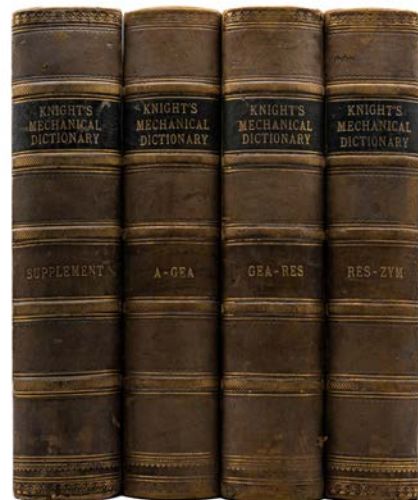
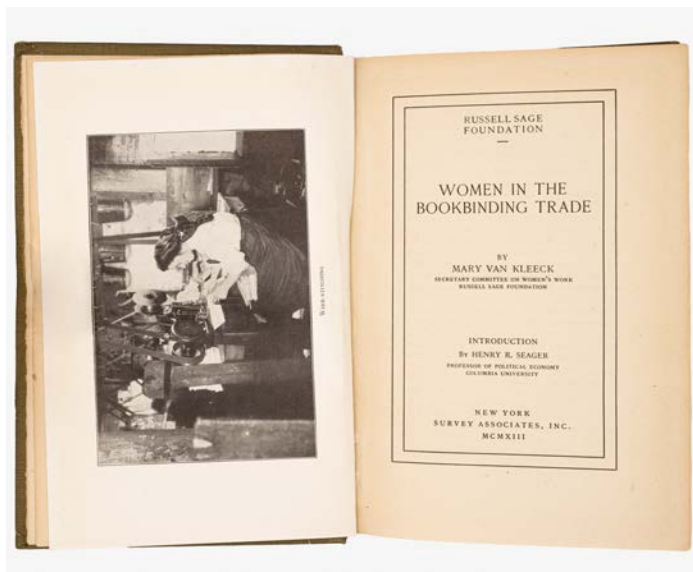
Mary van Kleeck, a notable figure in the American labour movement, was secretary of the Committee on Women's Work at the Russell Sage Foundation. During World War I, van Kleeck was appointed by US President Wilson to lead the development of workplace

standards for women entering the workforce, becoming the first woman appointed to a position of authority in the American federal government. After the war, she led the creation of a federal agency to advocate for women in the workforce, before returning to the Sage Foundation and continuing her determined research into labour issues.

**39. KNIGHT, EDWARD H.**, *Knight's Mechanical Dictionary*, 4 vol., numerous plates, some folding, text illustrations, contemporary half calf over boards, 8vo, New York, J. B. Ford and Company, [1874-76]

Includes scarce supplementary volume.

Knight was a mechanical expert who worked in the patent office in Cincinnati, US. He also organised the classification of inventions. He was a member of the international juries at the World's Fairs in Philadelphia and Atlanta, was United States commissioner to the World's Fair in Paris in 1878, and was made a chevalier of the Legion of Honor by the French government in recognition for his services at the last-named fair.



*Left: 38. KLEECK, MARY VAN, Women in the Bookbinding Trade, 1913.*

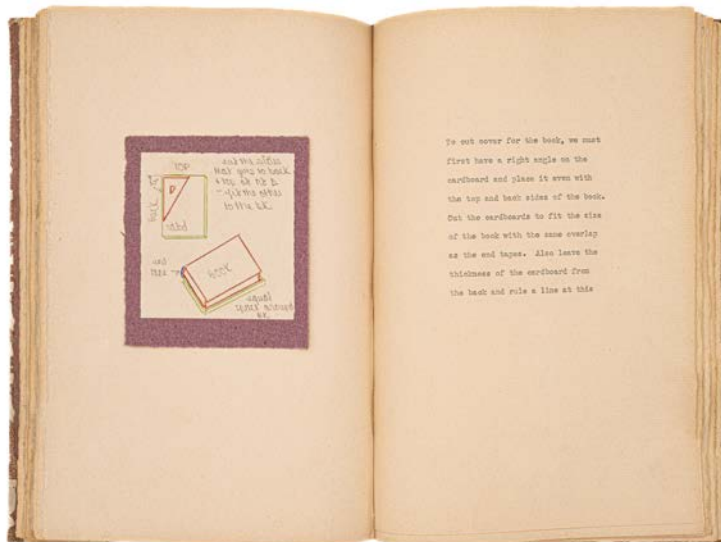
*Right: 39. KNIGHT, EDWARD H., Knight's Mechanical Dictionary, 1874-76.*

40. **MADSEN, ROY**, *Book Binding*, text neatly typewritten on Strathmore Artist paper, [108]pp., 14 mounted illustrations on paper of various colours, many hand painted or illustrated in various colours of pencil, light pencil notes in margins possibly by the author, decorative brown and tan linen, lavender endpapers, 8vo, n.p., n.d. [c.1970]

#### A UNIQUE HANDMADE GUIDE

There is no limitation given, and this book may well be unique. It contains the following chapters: "The Materials for Bookbinding", "The Equipment for Bookbinding", "The First Step", "The Second Step, End and Flyleaves", "The Third Step, First and Last Partitions", "The Fourth Step, Sewing", "The Fifth Step, Glueing", "The Sixth Step, Backing", "The Seventh Step, Cutting Covers," "The Eighth Step, Covering the Book."

Nothing is known about the author or publisher of this fascinating work.





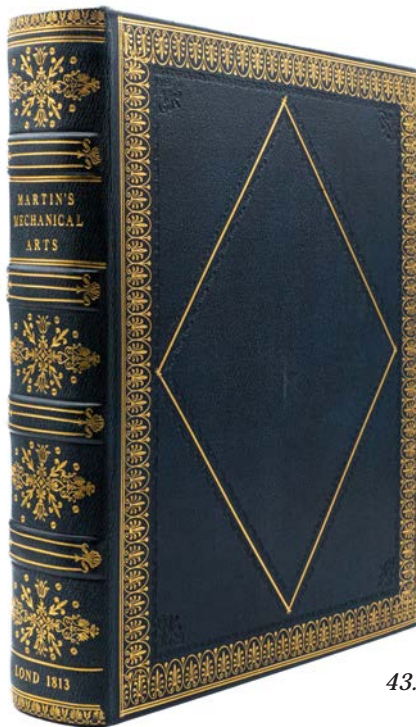
41. **MATTEWS, WAILLIAM F.**, *Bookbinding, A Manual for those interested in the Craft of Bookbinding*, illustrated frontispiece, 7 plates, text illustrations, publishers blue cloth, 8vo, New York, E.P. Dutton.

42. **MATTEWS, WAILLIAM F.**, *Bookbinding, A Manual for those interested in the Craft of Bookbinding*, illustrated frontispiece, 7 plates, text illustrations, publishers black cloth, 8vo, London, Victor Gollancz, 1929.

43. **MARTIN, THOMAS [PSEUD. JOHN FAREY]**, *The Circle of Mechanical Arts; Containing Practical Treatise on the Various Manual Arts, Trades and Manufactures*, FIRST EDITION, (ii), viii, 616pp., 45 engraved plates, text illustrations, large copy, later blue morocco, spine and boards elaborately gilt, 4to, London, for Richard Rees, 1813.

A fascinating and detailed early nineteenth-century collection of treatises about mechanical arts and trade; it contains substantial and detailed entries on many subjects which are otherwise inaccessible, especially in English. This was the first work of its kind in Great Britain, providing a comprehensive account of these trades in the early nineteenth-century. A very popular book among its contemporaries, with at least 5 editions.

The chapter on bookbinding is “the first English book to give a really detailed account of the forwarding process and gold tooling.” It also describes the tools and equipment used. The text of this chapter was subsequently published separately in 1823, as “The bookbinder’s complete instructor”. Written and edited by John Farey (1791-1851), a civil engineer, assisted by professional mechanics and experts in the various trades. The scarce first edition of this work. [Pollard & Potter, 90]



43. MARTIN, THOMAS, *The Circle of Mechanical Arts*, 1813

44. **MASON, JOHN**, *A Practical Course in Bookcrafts and Bookbinding*, FIRST EDITION, illustrated frontispiece, title in red and black, text illustrations, decorative marbled cloth, 8vo, London, B.T. Batsford, 1935

45. **MASON, JOHN**, *A Practical Course in Bookcrafts and Bookbinding*, illustrated frontispiece, title in red and black, text illustrations, decorative marbled cloth, 8vo, Leicester, C.H. Gee & Co., n.d., 1935

46. **MAY, ARNOLD**, *Manuscript Workbook of a Bookbinding Apprentice*, 79pp., written in neat hand in black, blue and red ink, ink illustrations on facing pages of text, original cloth boards, 4to, Stockport, 1945-47

Contains notes and instructions on many subjects including; materials used in finishing, lettering styles, different styles of rolling borders, different morocco styles, different calf styles, working patterns for floral drop gilt backs, tooling a design on calf, morocco and vellum, and more. A unique set of instructions.

47. **PARRY, HENRY**, *The Art of Bookbinding: Containing a Description of the Tools, Forwarding, Gilding and Finishing, Stationary Binding, Edge-Colouring, Marbling, Sprinkling...*, FIRST and ONLY EDITION, wood engraved frontispiece, title vignette, contemporary price list on flyleaf, later half calf over contemporary boards, rebacked, boards rubbed, 12mo, London, Baldwin, Cradock and Joy, 1818.

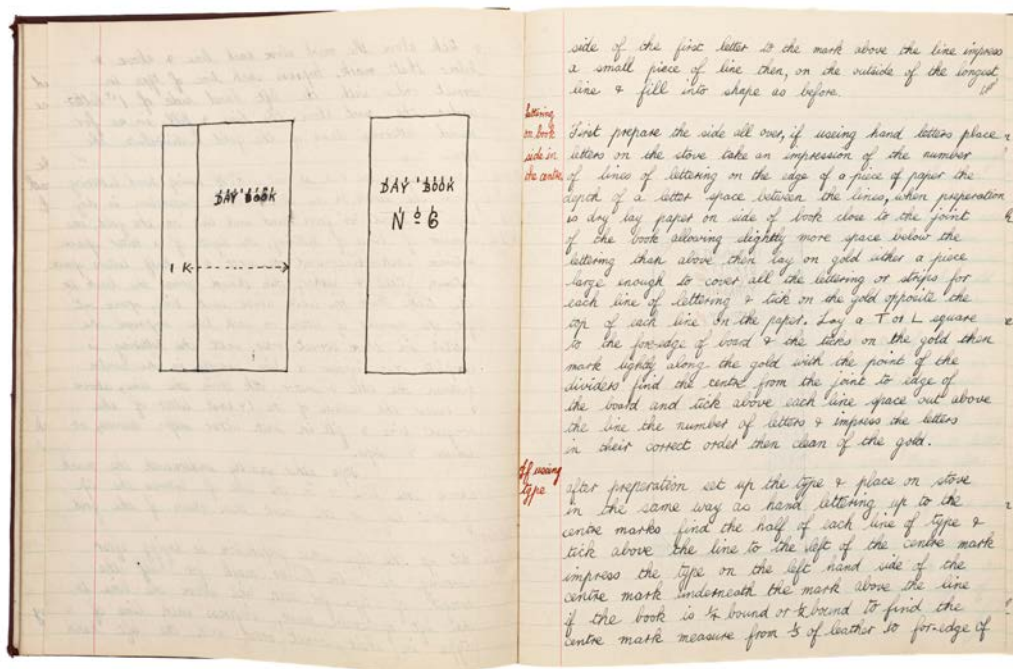
First and only edition of the second English book devoted wholly to bookbinding. It is given a good note by Pollard & Potter: "It seems likely that [the author] was the same Henry Parry to whom the Oswestry book of 1811 was registered, though the 1818 manual is substantially a different book. It contains a much more adequate description of the forwarding process; and, while the recipes for colouring edges and sprinkling leather come largely from the Oswestry book, they do not follow its wording as closely as do The circle of the mechanical arts 1813, and Cowie's bookbinders' manual 1828, which also base these sections on the Oswestry book. All four have independent descriptions of how to construct a book." (Early bookbinding manuals 93).

The frontispiece provides the first illustration in an English binding manual; and there were no others until the publication of Arnett's *Bibliopegia* in 1835 (No. 28). The illustration represents a ledger with a recently introduced spring-back (the purpose of which is to force the spine of the blank book to spring up so that the leaves lie flat and facilitate writing). Which in Parry's book is termed 'elastic back'.

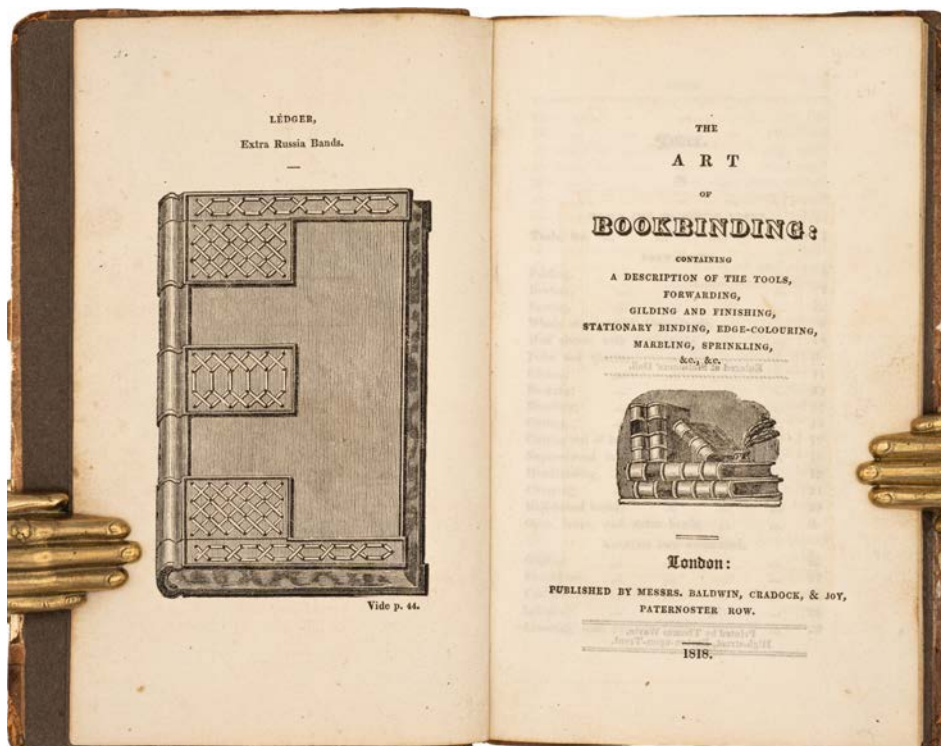
Very rare.

[Pollard and Potter 93, Middleton 11]

48. **PEARCE, W. B.**, *Marshall's Practical Manuals No.7. Practical Bookbinding*, FIRST EDITION, illustrated frontispiece, numerous text illustrations, ads present, publishers decorative wrapper, 8vo, London, Percival Marshall, c.1915



46. MAY, ARNOLD, Manuscript Workbook of a Bookbinding Apprentice, 1945-47



47. PARRY, HENRY, The Art of Bookbinding, 1818

49. **PEARCE, W. B.**, *Marshall's Practical Manuals No.7. Practical Bookbinding*, illustrated frontispiece, numerous text illustrations, ads present, publishers decorative wrapper, 8vo, London, Percival Marshall, c.1930

50. **SMITH, G.**, *The Laboratory; or, School of Arts: Containing A Large Collection of Valuable Secrets, Experiments, and Manual Operations in Arts and Manufactures...*, 2 vol., sixth edition, 40 plates, most folding, some off setting and occasional foxing, publishers buckram, boards slightly rubbed, 8vo, London, C. Whittingham, 1799

A well illustrated practical survey of the useful arts and technology, by Godfrey Smith. It provides an informative guide to the eighteenth century practice in the fields of metal refining, assaying, alloying and casting, jeweller's work, bookbinding, glass and colour making, and dyeing textiles. Of particular interest is the section, Of Artificial Fire-Works.

First published in 1738, revised editions appeared until 1799, with a second volume in 1756. This compendium of artists' secrets was largely based on unnamed German sources, and continually expanded over subsequent editions. Smith states in his preface that 'as to the truth of the experiments, I must own, that had my fortune answer'd by inclination, I would have carefully examin'd most of 'em before-hand: but as that was not the case, I shall leave it to those Gentlemen, whose purses may be equal to the task, to satisfy their curiosity'.

[Pollard and Potter, 73]

51. **SMITH, JAMES**, *The Mechanic, or, Compendium of Practical Inventions...*, 2 vols., viii, 496; x, 1-420, [\*421-428], 421-470, [2]pp., copper engraved frontispiece and 106 plates (some folding), plates LXXIV and LXXV repeated, woodcut device to title, occasional light spotting, small library stamps of the Furstliche Furstenbergische Hofbibliothek at Donaueschingen to title and final leaf versos in each vol., cloth backed publisher's boards with original printed labels on spines, spines worn, 8vo, London, Henry Fisher, Caxton Press, 1825.

First published at Liverpool in 1816, James Smith's *Mechanic* provides detailed accounts of numerous important technological advances made during the industrial revolution.

The section of Manufacture and Trade includes a section on the Bookbinder's Cutting Press with one Screw. This is a development of the wooden two screw press, but requires the binder to only tighten and loosen one central iron screw rather than align two wooden screws.

There was several developments in mining techniques and engineering, as well as a number of timekeeping instruments; while the 'Philosophical Instruments' section provides interesting accounts of the grinding of lenses and manufacture of telescopes.

52. **SPON, ERNEST**, *Workshop Receipts for the Use of Manufactures, Mechanics and Scientific Amateurs*, 5 vol., mixed editions, text illustrations, original publishers decorative cloth, 8vo, London, E and F. N. Spon, 1895-1897



53. **STEPHEN, G. A.**, *Machine Book-Sewing With Remarks on Publishers' Binding*, 2 plates, rebound in green cloth, new endpapers, original wrapper preserved, 4to, The Aberdeen University Press Limited, 1908

54. **STEPHEN, G.A.**, *Commercial Bookbinding A Description of the Processes and the Various Machines Used*, numerous engraved text illustrations, ex-libris, rubber stamps to title, publishers cloth, 4to, London, W. John Stonhill and Co., 1910



51. SMITH, JAMES, *The Mechanic, or Compendium of Practical Inventions*, 1825.

**55. THE MAGAZINE OF SCIENCE, AND SCHOOL OF ARTS, [Binding Equipment],** [1],290-296pp., wood engraved illustrations, 8vo, disbound, December 1842

A full page wood engraving of a Sherwin and Cope Arming Press, followed by an in depth description of its use and description. The Imperial Arming Press, patented in 1832, was designed to stamp or emboss onto cloth and leather at a very high pressure, while still maintaining excellent control. The press was first used for embossing coat-of-arms to the sides of books, but found wider use in the mass-production of books. The first variant was shown at the 1851 Exhibition in Crystal Palace. The press worked in a similar manner to other iron printing presses, and enabled the case of a book to be stamped with the works title, instead of requiring a skilled finisher.

“The changes resulting from this Arming Press, the binding trade’s second machine, were great. On the one hand the making of separate cases was a simplification in the process of covering books; on the other it made available to cloth bindings something wonderfully like the elaborations that hitherto had belonged exclusively to hand-tooled leather. It also created in the trade two new classes of workers— case-makers and blockers, as well as engravers of brass blocks for the binding trade— and it enabled publishers, for the first time, to issue their publications in a style that was pleasing and acceptable as a permanent binding.” - Bookbinding Then and Now, Darley, 1959.

**56. The Art of Book-Binding, Its Rise and Progress; Including a Descriptive Account of the New York Book-Bindery, FIRST EDITION,** wood engraved frontispiece, engraved vignette to title, slight foxing and damp staining to corner of last three leaves, original publisher’s cloth, marginal fading, title gilt to top board, a.e.g., 8vo, New York, E. Walker and Sons, 1850

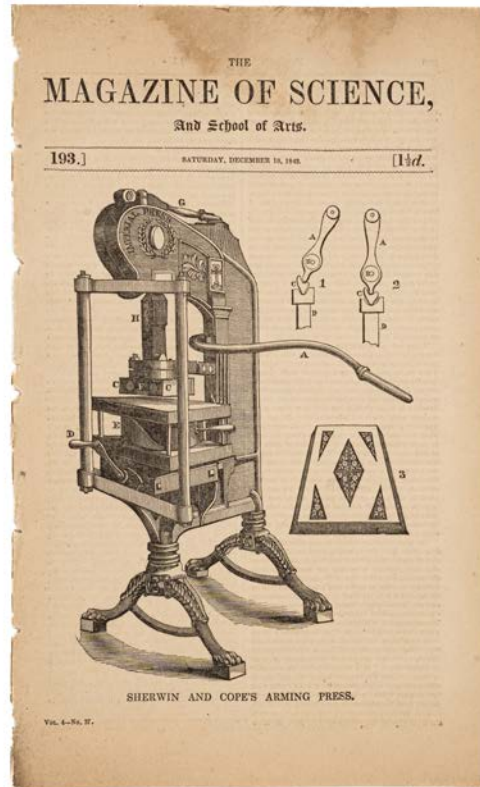
**57. The Book of Trades, or Library of the Useful Arts,** 3 vol., mixed editions, 58 copper plate engraved plates (including frontispieces), occasional spotting, ownership inscription to front free endpapers, contemporary calf backed boards, Vol 3 spine repaired, rubbed, 12mo, London, B. and R. Crosby; R. Phillips; Tabart and co., 1806-1811

A popular Victorian children’s book describing different potential jobs. Each of the jobs is accompanied by a fairly robust description of their duties, as well as a general expectation of pay for the young reader looking for a career. Some of the trades in this set of three volumes - for example, the tallow chandler and the wire-drawer - are charmingly archaic, while others - such as the brewer, or the watch-maker - remain remarkably unchanged. The trades concerned with book production, including bookbinder, type founder, and copper plate-printer, are of particular interest.

**58. The Book of Trades; or, Familiar Descriptions of the Most Useful Trades, Manufactures, and Arts, Practised in England,** wood engraved frontispiece, 17 wood engraved plates, later calf backed marbled boards, contemporary ink marks to frontispiece recto, occasional light spotting, 12mo, London, Dean and Munday, c.1829

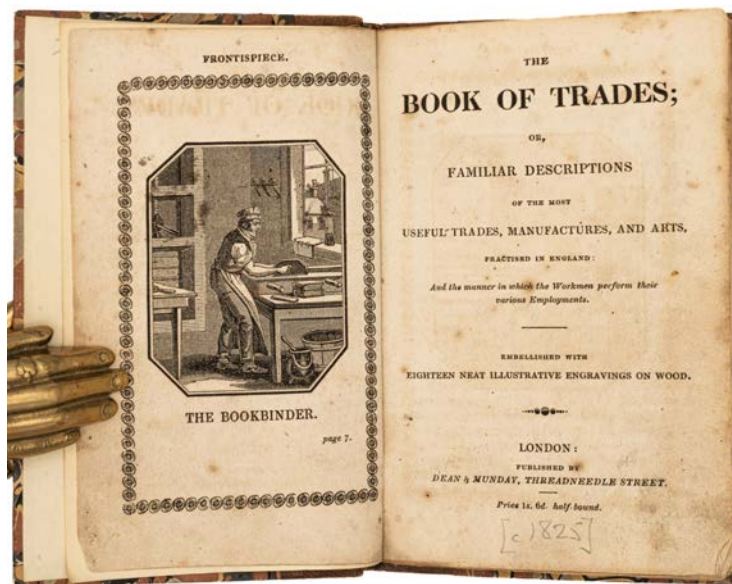
A popular Victorian children’s book which expands upon the different professions and trades

found within England in the early nineteenth century. This book is filled with practical descriptions of different career paths ranging from the Apothecary to the Wool-Comber, giving details of daily responsibilities as well as a history of the trades. The most interesting sections are those on bookbinders, copper engravers and printers.



Top: 55. THE MAGAZINE OF SCIENCE, AND SCHOOL OF ARTS, 1842

Bottom: 58. The Book of Trades; or, Familiar Descriptions of the Most Useful Trades, c.1829



59. **The Cabinet of Useful Arts and Manufactures.** *Designed for the instruction of Young Persons.* 10 full-page wood-engraved illustrations, slightly foxed and browned, contemporary ink inscription on front free endpaper, contemporary morocco-backed boards, rubbed, corners worn, 12mo Dublin, Christopher Bentham, 1820.

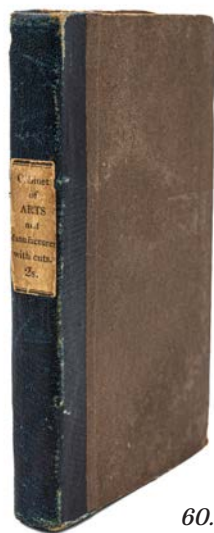
60. **The Cabinet of Useful Arts and Manufactures,** *designed for the Perusal of Young Persons,* 10 full-page wood-engraved illustrations, contemporary ink inscription on front free endpaper, contemporary morocco-backed boards, rubbed, corners worn, 12mo Dublin, Christopher Bentham, 1820.

Manufacturing trades are represented by glass, porcelain, linen, rope-making, wool, silk, hats, leather, paper, sugar, and salt, while the useful arts are represented by printing calico, founding type, letterpress printing, and book binding. Coming at the end of the volume, and seeming to fall somewhere between a useful art and manufacturing, is brewing. It has an early reference to bookbinding in calico. 'The outside covering which is generally either of calf or sheep skin, or sometimes of linen or calico...'

A rare first edition of this title, with later editions over the following decade printed at Dublin, London, and New York. (*Osbourne Collection*, p. 110: *Dublin, Thos. Courtney, 1821*; *Kress C.1389*: *Dublin, W. Folds & Son, 1825*).

61. **The Penny Magazine,** *A Day at a Bookbinders,* pp.377-384, wood engraved illustrations, unbound, 4to, London, September 1842

A detailed insight into factory book binderies during the Industrial Revolution. There are several wood engravings, including a vignette of the Roan-binding shop and Mssrs. Westleys and Clark's factory (for a full description of this factory see No. 20 Dodd). There is also a description of the bookbinding process, with illustrations of the Sewing-Press, Board-cutting Machine, Cloth-embossing Machine, Embossing Press, and 'Extra-Finisher At Work'.



60. *The Cabinet of Useful Arts and Manufactures, 1820*



## A DAY AT A BOOKBINDER'S.



[Book-binding Shop.—Messrs. Westleys and Clark's Factory.]

It is a necessary consequence of the connexion existing between different branches of manufacture, that no one of them can receive any notable increase or advancement without benefiting many of the others. Thus, the spur which was given ten or a dozen years ago to popular reading by the establishment of works issued at a small weekly price, and many of them illustrated by wood-engravings, has been the means of inducing changes and eliciting improvements in nearly all the arts connected with publishing:—wood-engraving, paper-making, printing, bookbinding—all have been affected by a moving-power which at first sight might appear a trivial one. Some of the works now published at a penny or three-halfpence weekly can vie with the costly works of bygone years in illustrations, paper, and printing; and those persons who were schoolboys in the days when schoolboys were whipped through 'Vyse's New London Spelling-book,' will not fail to see how rapidly such books are assuming the neat gilt-lettered cloth covers of modern times in place of the nankeen 'roan' of past years.

In one of our early volumes a sketch, under the title of 'The Commercial History of a Penny Magazine,' was given of wood-engraving, paper-making, type-founding, stereotyping, and printing, sufficient to convey a popular notion of those departments of 'book-making'; but the subject of *Bookbinding* was touched upon so slightly as to leave ample room for the present article. The mechanical and social economy of a large bookbinding establishment at the present day are of much interest; and we have been favoured by Messrs. Westleys and Clark with the requisite facilities for presenting the details which will now occupy our attention.

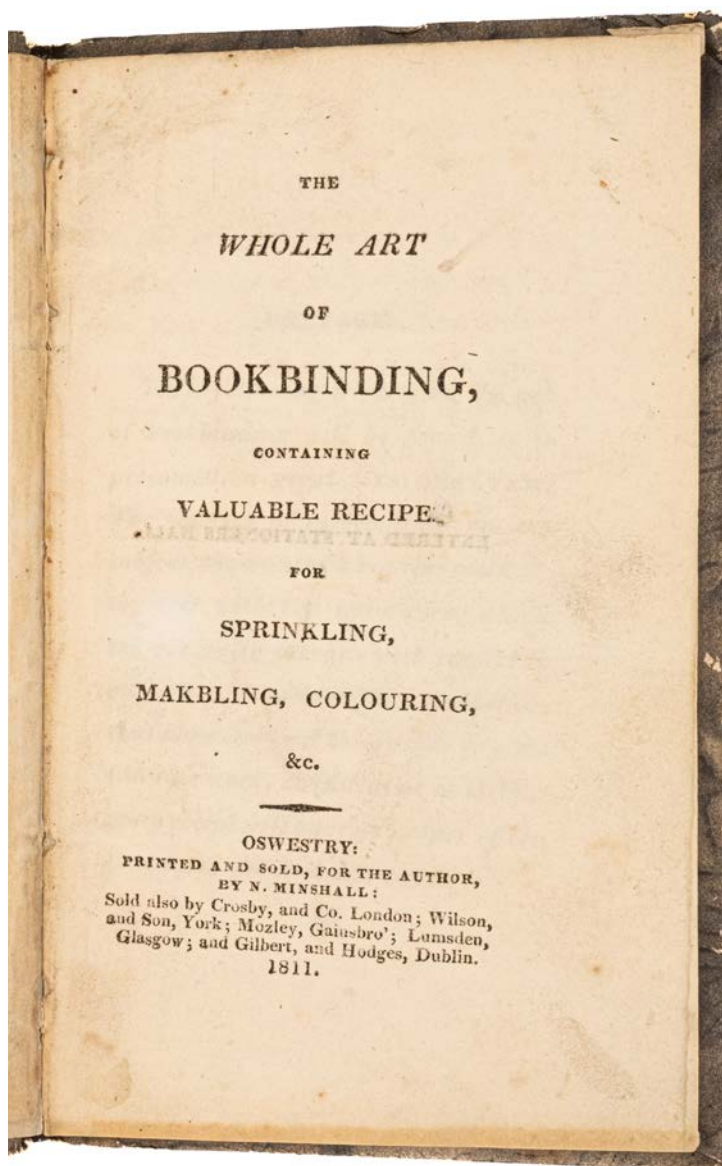
Any one who knows London intimately is aware that many of our large factories are so hemmed in on all sides by houses as to be scarcely visible externally.

Such is the case with the building now under our notice. It is a large pile, built expressly for its present purpose, and presenting much the appearance of a cotton-factory; yet we can scarcely catch a glimpse of it till nearly close to its walls. To say that it is situated in 'Shoemaker Row' will not perhaps convey a very precise idea of its locality to the mass of readers; and we must therefore be content with saying that it has Ludgate Hill a little on the north, Doctors' Commons a little on the east, and Apothecaries' Hall a little on the west. The building is six stories or floors in height, and has an extensive range of windows from north to south, with an entrance in the middle. Into this entrance we will suppose the reader to accompany us.

Each floor of the building is in general appropriated to one class of operations, under the superintendence of a foreman, who is responsible for that department. A winding quadrangular staircase extends up the centre of the building from bottom to top, with landing-places, at which are several doors leading to the workshops. The basement story consists of many rooms occupied as warehouses, or for processes wherein heavy machines are employed. Thus, one room is the 'board warehouse,' where the mill-board, purchased from the stationer in sheets of various sizes and thickness, is deposited in classified recesses till wanted. Another is the 'cloth-warehouse,' where the cotton-cloth, now so extensively used for covering books, is kept and cut to sizes. Near this is the 'embossing warehouse,' filled with pieces of leather or cloth which have received some of those ornamental devices to be described hereafter. One room, which we will call the 'cloth-cylinder room,' contains two machines for imparting to cloth the diamond or granulated or speckled appearance usually presented by books in cloth boards; an appearance which nearly hides the

62. **The Whole Art of Bookbinding**, *Containing Valuable Recipe for Sprinkling, Marbling, Colouring...*, FIRST EDITION, [12], 60p., half-title present, original marbled boards, neatly rebacked, slim 12mo in 6s, Oswestry: for the author by N. Minshall, 1811,

The first edition of the first English bookbinding manual, published more than a century after the earliest continental one. "It is very much a working bookbinder's notebook" (Pollard and Potter), and gives instructions for sprinkling and marbling, gilding, tooling in gold, etc. Its author may be one of three candidates: Minshall the printer, Henry Parry, copyright holder for the book, or W. Price, a binder at Oswestry from c.1804-31. Of the three Parry seems the most likely; the Oswestry volume was registered at Stationers' Hall in the name of Henry Parry, so it would be a remarkable coincidence if he were not the author. [Pollard and Potter, 89; Middleton 12.]





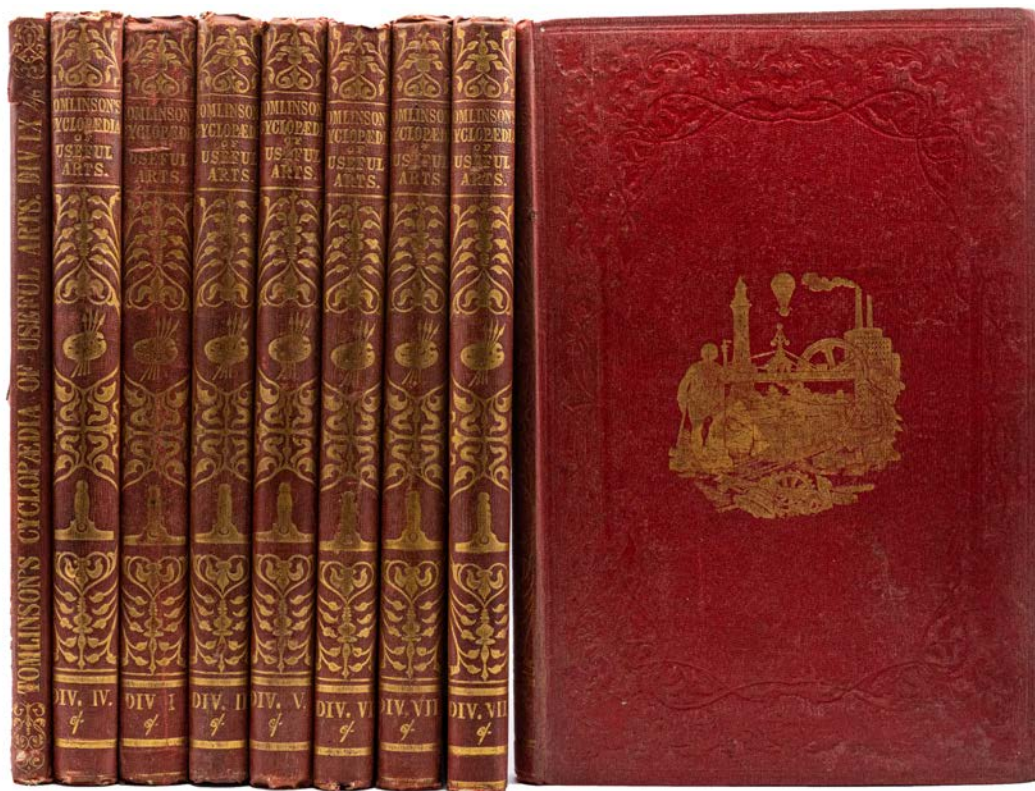
63. **TOMLINSON, CHARLES.**, *Cyclopaedia of Useful Arts and Manufactures*, 9 vols., steel engraved frontispiece, engraved title with vignette, steel engraved plates, occasional light foxing, contemporary decorative red cloth, gilt vignette to top board, 4to, London, George Virtue, [1852-54]

Tomlinson's Cyclopaedia is profusely illustrated, including a detailed steel engraving showing a Starr roller-backer. Charles Starr's roller-backer was patented in 1851, with the purpose of forming the text block's shoulders after it had been rounded. This helped form the very thick gatherings into the very rounded spines which were in vogue at the time.

Rounding machine and the Starr Backer [Tomlinson's Encyclopedia] helped the very thick indians have the very rounded spines in vogue at the time. This roller-backer and other machines like it became a fixture in the bindery; it was considered one of the greatest labour saving devices of all.

Tomlinson also includes a 109 page introduction on the Great Exhibition illustrated with plates including a view of the Crystal Palace and a folding floor plan of all exhibitors. Charles Starr's roller-backer was shown and demonstrated in 1851 at the Great Exhibition.

64. **WHEATLEY, HENRY B.**, *Bookbinding Considered as a Fine Art, Mechanical Art, and Manufacture*, numerous lithograph plates, publishers decorated cloth, 4to, London, Elliot Stock, 1882



65. **WILLIAMS, C.J.**, *Cook, The Murderer or the Leicester Tragedy: Being a Full and Faithful Account of the Horrible Assassination of Mr. John Paas of London, on the 30th of May, 1832, Perpetrated by James Cook, of Leicester...*, folding hand coloured engraved frontispiece, 24pp., original printed wrapper, upper cover detached, 8vo, Derby, Thomas Richardson, [c.1830s]

From Bernard C. Middletons Collection of Books on Bookbinding: "The deadly deed occurred on May 30, 1832, when John Paas (b.1790) - described as a tall gentleman, dressed in black and with grey whiskers - was in Leicester for the purpose of collecting money from his customers. One such was James Cook (b.1811), a binder, to whom tools had been supplied in September, 1831. Cook had two invoices outstanding; one for twelve shillings which he settled in the morning, and another larger one which he undertook to pay in the afternoon. Late in the afternoon Paas returned for payment. While his back was turned, Cook dealt him a blow on the back of his head with an iron press-pin. Paas staggered to the door but was finished off with more blows. Having fortified himself with a glass of brandy at the hostelry next door, Cook returned to his bindery, dismembered the unfortunate tool-cutter and burned parts of him. The next day, having made up the fire and put the remainder of the corpse in it, he went home. Such a blaze ensued that neighbours thought the chimney was on fire, so they burst in and discovered the grisly evidence. Cook was publicly executed and his body was hung in chains until he was buried three days later. Paas' firm was acquired by Seare and Co. in 1833."

An extremely scarce work.

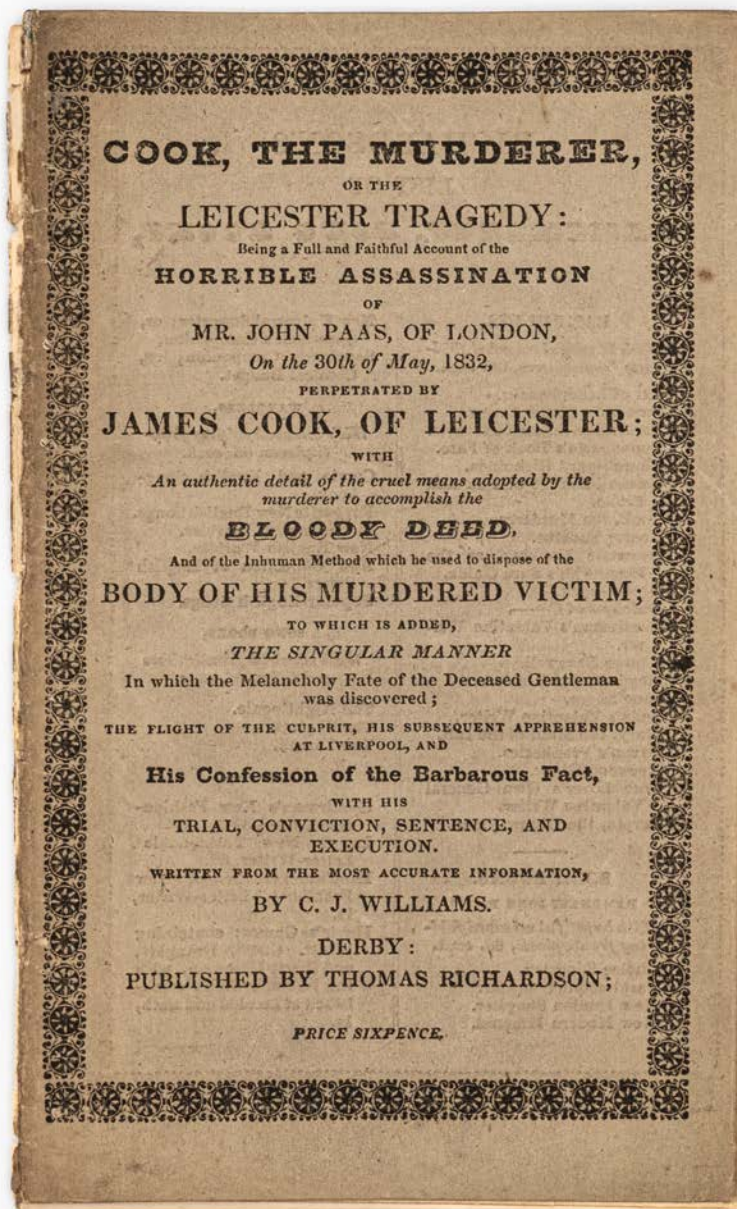
[Middleton, 18; Pollard and Potter, 134]

66. **WITTOCK, N, BENNETT, J., BADOCK, J., NEWTON, C.**, *The Complete Book of Trades, or the Parents' Guide and Youths' Instructor; Forming a Popular Encyclopedia of Trades, Manufactures, and Commerce, as at Present Pursued in England; with a more particular regard to its state in and near the metropolis: including a copious table of every trade, profession, occupation, and calling, however divided and subdivided: together with the apprentice fee usually given with each, and an estimate of the sums required for commencing business*, FIRST EDITION, publisher's cloth boards, spine worn, text block intact, 8vo, London, for Thomas Tegg, 1842

67. **YOUNG, FRANCIS [EDITOR]**, *Work: An Illustrated Magazine of Practice and Theory for All Workmen, Professional and Amateur.*, FIRST EDITION, heavily illustrated, advertisements present, 20 extra leaves from a previous issue loosely inserted, contemporary half navy calf over cloth boards, thick 4to, Saturday, April 27, 1889-March 14, 1901

This volume of Work Magazine starts in April of 1889 and goes through March of 1901. It is filled with articles on bookbinding, furniture, musical instruments, photographic equipment and much more. Any type of design work is included and plans are frequently given. The editors assume a certain level of sophistication, even for amateurs.





65. WILLIAMS, C.J., *Cook, The Murderer or the Leicester Tragedy...*, [c.1830s].

**68. ZAEHNSDORF, JOSEPH W.,** *The Art of Bookbinding*, PRESENTATION COPY, presentation note to flyleaf, title in red and black, photolithographic frontispiece, 9 photolithograph plates, text illustrations, publishers maroon cloth, 8vo, London, George Bell, 1880

The first edition of Zaehnsdorf's classic manual on binding technique. It contains a text illustration of the Smyth sewing machine from the 1950s. This, and the folding machine of the same time, are probably the single most-cutting innovation of the period. They were responsible for a radical re-ordering of working practices in the bindery. "Few binders work their own headbands in these times of competition and strikes for higher wages. It takes some time and pain to teach a female hand the perfection of headband working ... owing to this, most bookbinders use the machine-made headband."

Zaehnsdorf, although often sceptical about the advantages of machinery, was awed by the new machine: "...about 20,000 sheets may be sewn in a day." Hand sewing was not made obsolete, however, as the Smythe was used primarily on cheap cloth work. Finer books were hand-sewn by women well into the next century.

Originally written for the growing band of late-Victorian amateur bookbinders this text enjoyed a considerable sale among professional trade binders, so much so that their needs were recognised in the second edition of 1890, which contained additional material on trade practices.

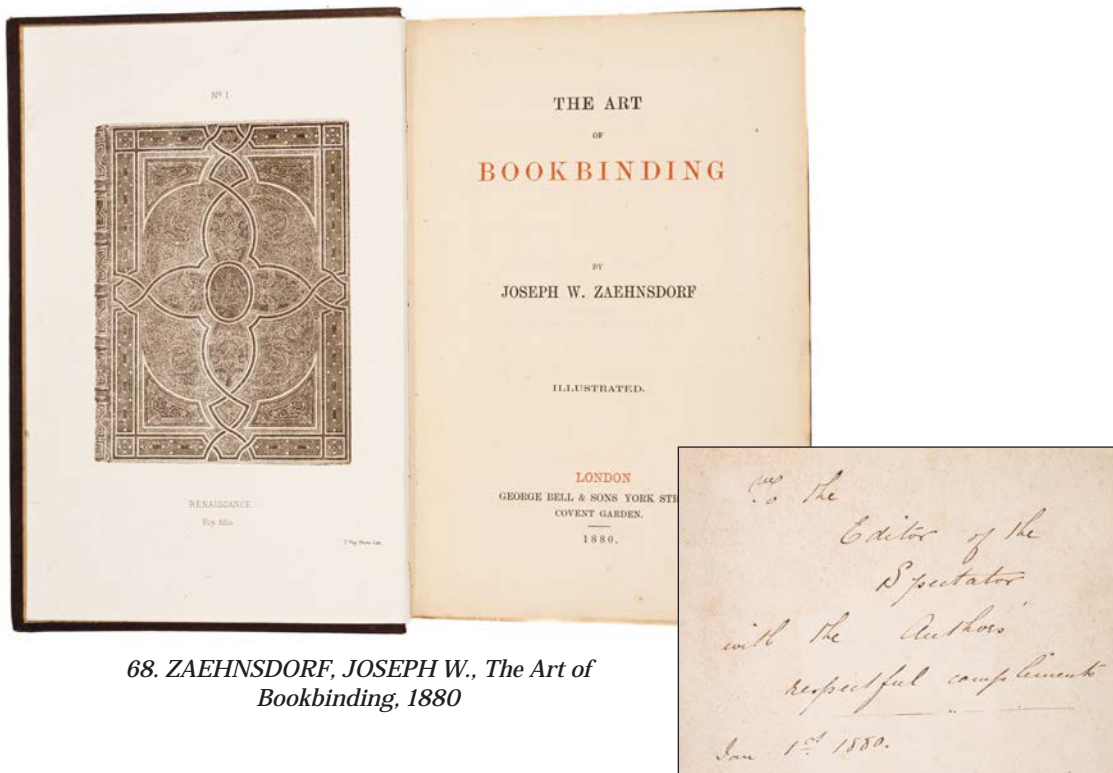
**69. [ZAEHNSDORF, JOSEPH W.]** *The Bookbinder, An Illustrated Journal for Binders, Librarians, and all Lovers of Books*, 7 vol., illustrated frontispiece, title vignette, text illustrations, contemporary green calf, boards ruled in gilt, a.e.g., marbled endpapers, 4to, London, William Clowes, 1888

A complete set of this important journal devoted to the craft and history of binding, published in the 1880s and 1890s. Edited by Joseph Zaehnsdorf for the first three years, the journal metamorphosed into *The British Bookmaker* from 1891-1893 and published 7 volumes before being absorbed into *The British Printer*.

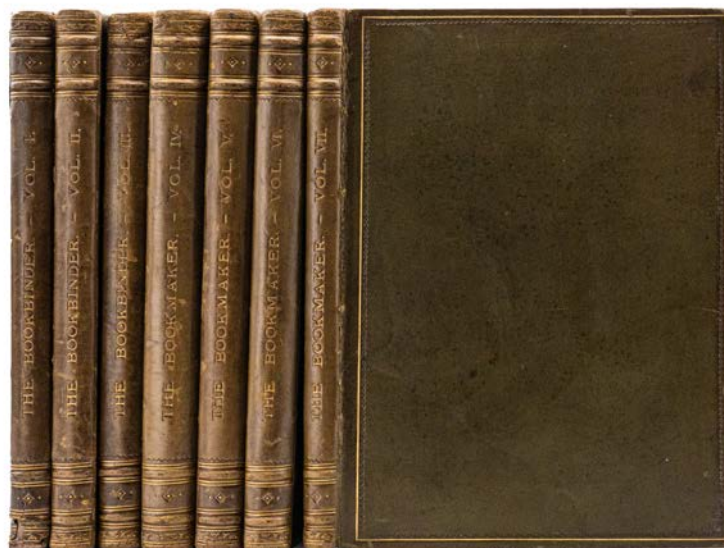
**70. ZAEHNSDORF, JOSEPH W.,** *Technological Handbooks: The Art of Bookbinding. A Practical Treatise*, photolithograph frontispiece, 7 photolithograph plates, text illustrations, library stamp to title, publishers green cloth, 8vo, London, George Bell, 1890

The second edition of Zaehnsdorf's classic manual on binding technique. This is the result of many years' first-class practical experience; there is much information that cannot be found in modern text books.

Originally written for the growing band of late-Victorian amateur bookbinders this text enjoyed a considerable sale among professional trade binders, so much so that their needs were recognised in the second edition of 1890, which contains additional material on trade practices.



68. ZAEHNSDORF, JOSEPH W., *The Art of Bookbinding*, 1880



69. ZAEHNSDORF, JOSEPH W., *The bookbinder, An Illustrated Journal for Binders*, 1888





## **LIMITED EDITIONS AND PRESENTATION COPIES**

71. **A Bookbinder's Song**, Limited edition, one of 200 hundred copies only, title in red and black, oblong 24mo., original printed wrapper, sewn, for Wynkyn de Worde Society, 1992

72. **ADAM, PAUL**, *Practical Bookbinding*, PRESENTATION COPY, blind stamp to title, text illustrations, publishers grey cloth, 8vo, London, Scott, Greenwood, 1903

73. **AMMAN, JOST**, *Cuts of Craft-Workers*, with an introduction by Veronica Speedwell, Limited Edition, one of 400 copies only, 57 woodcuts reproduced together with 6 other illustrations in the introduction, original marbled paper covered boards, printed front label, small 4to, Incline Press, 2008

A Compilation of all the cuts, from Amman's Standebuch of 1568, illustrating the practitioners of various art, crafts and trades. Amman was described by George W. Jones as 'an accurate delineator' and these contemporary images will be of particular interest to those drawn to the arts of the book: typefounder, block cutter, paper maker, parchment maker, printer, illuminator, book binder, gold leaf maker, and chapman.

74. **BERALDI, HENRI**, *Estampes et Livres 1872-1892*, FIRST EDITION, Limited Edition, no.128 of 390 copies only, engraved portrait frontispiece by Dujardin, 40 plates of which 12 in chromolithography, 28 in heliogravure, some chromolithograph plates are heightened with gold, xiii, [i], 277, [3] pp, half red cloth over marbled boards, green morocco label on spine, 4to, Paris, Librairie L. Conquet, 1892

A rare catalogue written by the collector Henri Beraldi (1849-1931), listing over 400 books, portraits and original prints, from the 18th and 19th centuries. These listings cover the acquisitions Beraldi made during the first twenty years of his books collecting career. At the time he mainly devoted himself to 18th-century prints and illustrated books in fine bindings. The illustrations show bindings from Marius Michel, Cuzin, Lortic, Bozerian, Simier, Bauzonnet-Purgold, Ginain, Vogel, Ledoux and Derome. The stunning colour-plates by Danel are finished with gold.

75. **BOSS, THOMAS G.**, *Bookplates of The Club of Old Volumes*, Presentation Copy, inscription to flyleaf verso, frontispiece illustration tipped in, numerous coloured text illustrations, publishers navy cloth, 8vo, Boston, 2010

76. **BOSS, THOMAS G. & ANTONETTI, MARTIN**, *Bound to be the Best the Club Bindery, Catalogue of an Exhibition at the Grolier Club*, Presentation Copy, note from author to front free endpaper, numerous monograph text illustrations, coloured plates tipped in, publishers blue cloth, folio, Boston, Thomas G. Boss Fine Books, 2004

77. **BUCK, MITCHELL S.**, *Book Repair and Restoration A Manual of Practical Suggestions for Bibliophiles*. Limited Edition, one of 1000 copies only, Philadelphia, Nicholas L. Brown, 1918

78. **BRADFORD, OWEN**, *The Binding of This Book*, Limited Edition, no. 99 of 200 copies only, 16pp. On 4 loose leaves, with instructions for binding, 8vo, for The Book Collectors

Weekend, 23-25th February, 1996



74. BERALDI, HENRI, *Estampes et Livres 1872-1892*, 1892.

79. **BROWN, PHILIP S.**, *The Engraver & The Printer & The Bookbinder*, Limited Edition, one of 250 copies only, text engravings, rebound in brown cloth, original paper wrapper preserved, small 8vo, Pasadena, The Ampersand Press, 1947

80. **COLUMBIA UNIVERSITY & ROLT, RICHARD**, *Book Trade Entries Extracted from Richard Rolt's Dictionary of Trade and Commerce (London 1756)*, First and Only Edition, 22pp., publishers printed wrapper, 8vo, New York, School of Library Service Columbia University, 1983

From the Colophon: "This pamphlet was hand-set in 14-point Monotype Caslon 337 and printed on Kilmory Text, using a c.1885 Wesel flatbed plate handpress, during the months of October to December 1982, at the Book Arts Press of the Columbia School of Library Service, by members of the 1st-semester Descriptive Bibliography class... with the assistance of Mary Kiffer."

81. **COLUMBIA UNIVERSITY & SALMON, WILLIAM**, *On the Gilding & Dying of Paper, An Excerpt from William Salmon's Polygraphice (1685)*, First and Only Edition, marbled paper sample tipped into frontispiece, 15pp., publishers printed wrapper, 8vo, New York, The Book Arts Press School of Library Service Columbia University, 1979

From the Colophon: "This pamphlet was hand-set in 14-point Monotype Caslon 337 and printed on Kilmory Text, using an 1843 Washington and a Wesel flatbed plate hand-press,

during the months of February-April 1979, at the Book Arts Press of the Columbia School of Library Service, by members of the 2nd-semester Descriptive Bibliography class... with the assistance of Nancy Hemstead and Susan Lintelmann."

82. **CRAIG, MAURICE**, *Notes on my Books*, PRESENTATION COPY, signed and inscribed by author, engraved vignette to title, publishers cloth backed boards, 8vo, Dun Laoghaire, The Doves, 2010

83. **CULOT, PAUL**, *Jean-Claude Bozerian Un moment de l'ornement dans la reliure en France*, Limited Edition, one of 800 copies only, 36 plates, publishers red cloth, 4to, Brussels, Eric Speeckaert Expert-Libraire, 1979

84. **CURRIE, ARTHUR W.**, *Origins of the Cased Book*, Edinburgh, The Albemarle Press, 1970

Colophon reads "The book, set in 12-pt. Bembo 1-pt. Ledged, has been produced as an exercise by two first-year students on the Book and Periodical Publishing Course at Napier College, Edinburgh, February, 1970 ALAN HENRY COLIN KIRKWOOD".

85. **DALL, GEERT VAN, PERSVERGULDLETTERS & SIERSTUKKEN** *van de collectie Elias P. van Bommel*, Limited Edition, No.28 or 150 copies only, 2 vols., photograph tipped in, numerous plates, one folding, publishers yellow printed glassine wrapper, sewn, preserved in a yellow paper slipcase, oblong 4to, Dodewaard, Distelkamp & Arethusa Pers, 2001

86. **DAVENPORT, CYRIL.**, *Thomas Berthelet Royal Bookbinder to Henry VIII King of England, With Special Reference to his Bookbindings.*, Limited Edition, one of 252 copies only, collotype frontispiece, device to title, text illustrations, 17 collotype plates, captioned tissue guards, publishers cloth backed blue boards, 4to, Chicago, The Caxton Club, 1901

87. **DAVENPORT, CYRIL**, *Samuel Mearne Binder to King Charles II*, Limited Edition, one of 252 copies only, illustrated frontispiece, device to title, 24 plates, text illustrations, captioned tissue guards, pages uncut, publishers red cloth backed grey boards, 4to, Chicago, The Caxton Club, 1906

88. **DE HAMEL, CHRISTOPHER & SILVER, JOEL**, *Disbound and Dispersed: The Leaf Book Considered*, Limited Edition, one of 1000 copies only, numerous full colour text illustrations, publishers Brilliantia purple cloth, original dust jacket, 4to, Chicago, The Caxton Club, 2005

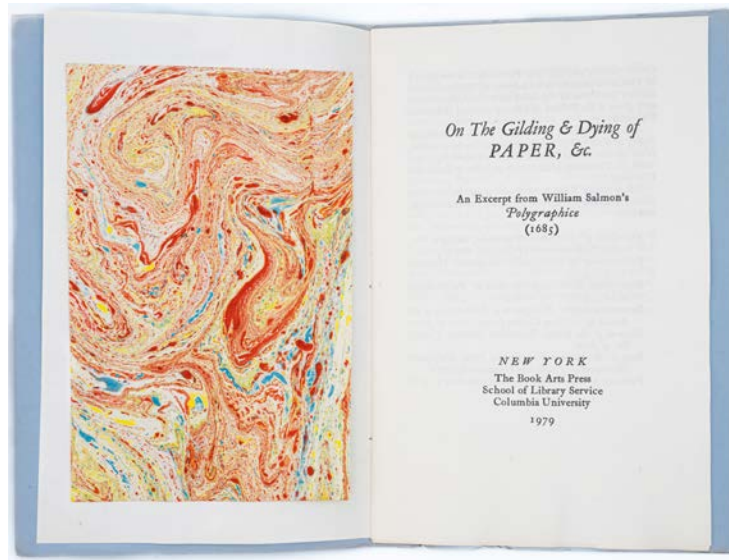
89. **DOCKER, FRANCES**, *John Paas & James Cook Provincial Bookbinding in the Eighteen Thirties*, Limited Edition, one of 200 copies only, printers device to title, lithograph text illustration, publishers purple cloth, 4to, Leicestershire, The Plough Press, 1979

90. **DUDIN, M. & ATKINSON, RICHARD MAINTYRE**, *The Art of the Bookbinder and Gilder*, Limited Edition, No.162 of 490 copies only, 16 monograph plates, publishers quarter

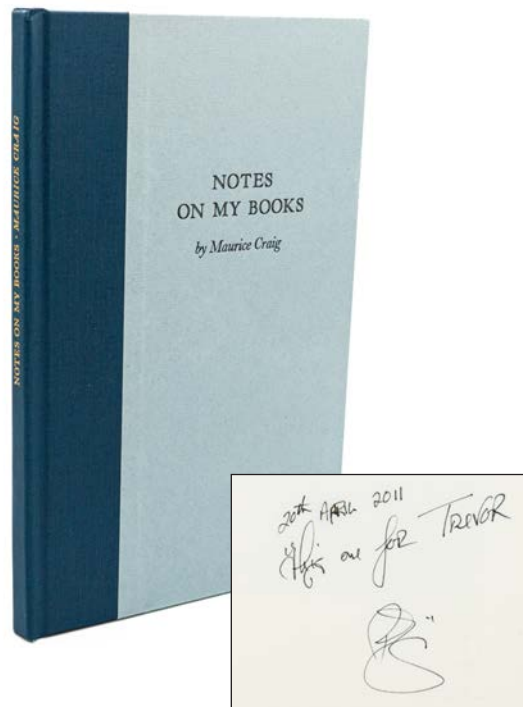


leather, buckram boards, tooled in gilt, folio, Leeds, The Elemete Press, 1977

The first translation into English of Rene Marin Dudin's important *L'Art du Relier-Doreur de livres*, Paris 1772. (For more information please see item no. 22)



81. COLUMBIA UNIVERSITY & SALMON, WILLIAM, *On the Gilding & Dying of Paper*, 1979



82. CRAIG, MAURICE, *Notes on my Books*, 2010

91. **FAHEY, HERBERT AND PETER**, *Finishing in Hand Bookbinding*, FIRST EDITION, text illustrations, publishers orange cloth, gold device on top board, 4to, San Francisco, by the authors, 1951

A handsome manual for those interested in fine bookbinding, written, printed and published by the Faheys of San Francisco.

92. **FAHEY, HERBERT AND PETER**, *Finishing in Hand Bookbinding*, foreword by Maureen Duke, Introduction by Alan Isaac, Facsimile of 1951 edition, presentation copy, photographic frontispiece, text illustrations, publishers purple cloth, gold device on top board, 4to, Alan Isaac Rare Books with Maureen Duke, 2014

93. **FIGHTENBERG, M. & WOLFE, RICHARD J. (Translator)** *New and Complete Manual on the Making of Fancy Papers*, Limited Edition, one of 300 copies only, 242pp., 2 plates, publishers cloth backed decorative paper, 8vo, Newcastle, Oak Knoll, 2010

From the Colophon: "The cover paper is a facsimile of a "pseudo-marbled" French paper d'Annonay of the coule or sliding variety in the translators collection, dating to the 1830-1850 period."

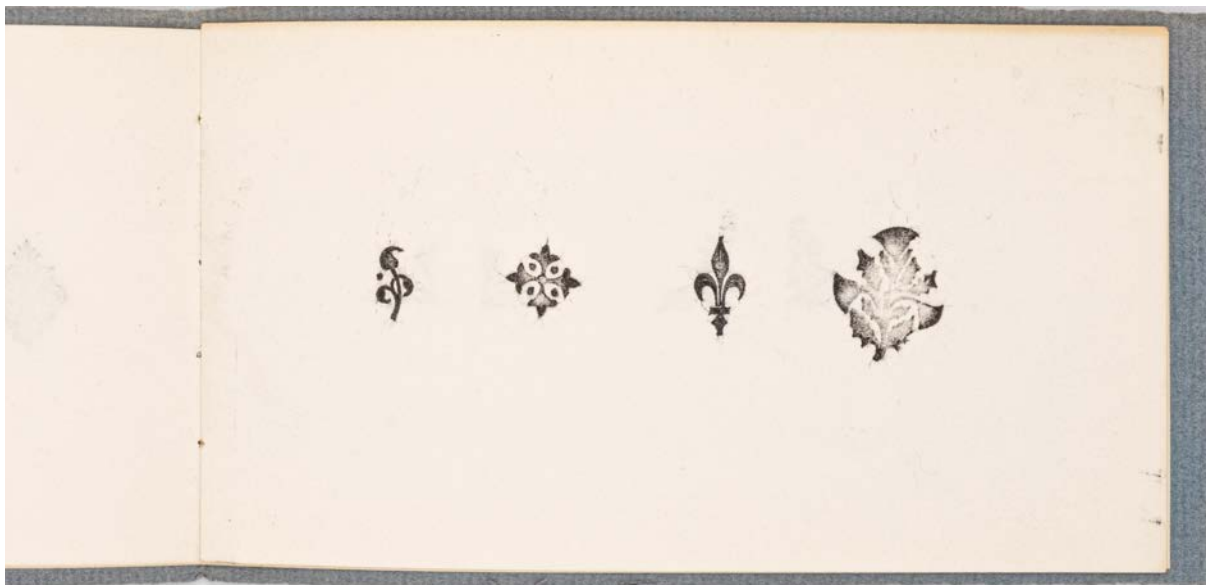
94. **FLETCHER, WILLIAM YOUNGER**, *English Bookbindings in the British Museum. Illustrations of Sixty-Three Examples Selected on Account of Their Beauty or Historical Interest*, Limited Edition, one of 500 copies only, 66 chromo-lithograph plates, original publisher's cloth, t.e.g., cloth slightly faded, bookplate, folio, London, Kagan Paul, Trench, Trubner, 1895

A magnificent book filled with remarkable reproductions of beautiful bindings. As the preface notes the examples selected "...also serve to illustrate the history of bookbinding in England from the end of the 12th century to the latter half of the 18th century...". The plates by William Griggs are excellent examples of the chromo-lithographic process and the accuracy of the reproductions are astonishing. The accompanying text describes the binding, binder, previous owner, etc. A scarce copy.

95. **FRANKEL, W.A.**, *A Specimen of Bookbinding Tools*, First Edition, Limited Edition, no. 3 of 20 copies only, signed by author, [8], print blue wrappers, sewn, oblong 24mo, Buskirk, A. Frankel, 1967

Preface states "All the bookbinding tools herein impressed are part of the collection of W.A. Frankel. Each tool was hand-cut in brass by a French craftsman. The impressions were obtained through carbon paper."

96. **GERLACH, MARTIN**, *Das Alte Buch Und Seine Ausstattung Vom XV. bis zum XIX. Jahrhundert Buchdruck, buchschnuck und einbände*, Limited Edition, No. 41 of 60 copies only, numerous plates and text illustrations, quires loose as issued, preserved in a publishers portfolio, 4to, Vienna, Christoph Reisserv's Sons, n.d.



95. FRANKEL, W.A., *A Specimen of Bookbinding Tools*, 1967.

97. **HATCHARDS**, *Notes on the Art of Bookbinding*, Limited Edition, 16pp., wood engravings by Gwendolen Raverat, original printed wrapper, 8vo, London, Hatchards, 1952

98. **HICKMAN, TREVOR.**, *Execution of a Bookbinder*, Limited Edition, No.68 of 75 only, a large sheet folded twice and laid into a folder, when the sheet is folded there are four pages, an illustrated title-page, two pages of text, and a colophon page, when the sheet is opened, there is a large linocut coloured print, laid in is a broadside, which is an apology for the way that the print turned out, and a promise that the next broadsheet issued by the press will be better, 4to, Brewhouse Private Press, 1966

99. **HICKMAN, TREVOR & GRAHAM, RIGBY**, *One Hour Less A Bookbinder Dies from Goal Fever*, Limited Edition, one of 200 copies only, a large sheet folded twice and laid into a folder, when the sheet is folded there are four pages, an illustrated title-page, two pages of text, and a colophon page, when the sheet is opened, there is a large linocut coloured print, 4to, Brewhouse Private Press, 1968

100. **HOBSON, G. D.**, *Thirty Bindings*, Limited Edition, one of 600 copies only, unnumbered, 30 collotype plates, ex library, library notes on pastedown and front free endpaper, publishers decorative cloth, 4to, London, The First Edition Club, 1926

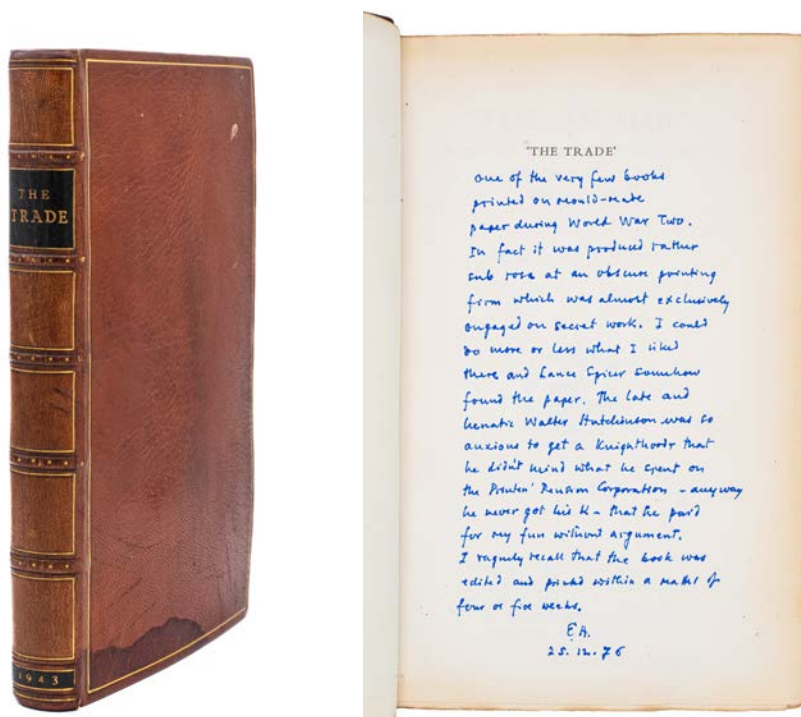
101. **HOWE, ELLIC.**, *'The Trade' Passages from the Literature of the Printing Craft 1550-1935*, PRESENTATION COPY, note from compiler on front free endpaper, description hand written by author on half title and separate letter to recipient loosely inserted, bookplates of Ellic Howe and Jo Street, full panelled calf, bound by Thomas Harrison, London, for the Printers' Pension and Orphan Asylum Corporation by Walter Hutchinson, 1943

One of the few books printed on mould-made paper during World War Two. It was produced at an obscure printing firm which was almost exclusively engaged in secret work. This copy was bound by Thomas Harrison and signed on the rear turn in. Harrison was the inventor of the Harrison groove and one of the trades finest finishers. Harrison was good friends with the author.

**102. HOWELL, NICK AND MOSS, GRAHAM (EDITORS), *Forwarded and Finished: An Amusement Concerning Bookbinders*, Limited Edition, No. 22 of 300 copies, numbered and signed by binder, red linocut illustrations by Anthony Smith in text, cloth backed printed boards, bound by editor Graham Moss, 4to, Incline Press, 1995.**

A fine tribute to bookbinders and their craft, in the form of essays and a poem by Anthony Smith, accompanied with lino-cuts by Anthony Smith and wood engravings by Anna Ravenscroft. Introduction by John Coleman, Honorary Fellow of the Society of Bookbinders. This is number 22 of 100 copies hand-bound at Incline Press using a lino-cut patterned paper by Patrick Fox, with Caslon and Verona typefaces using an Arab treadle press. The remaining 200 copies were made available as sets of sheets for hand-binding elsewhere. A 'To The Binder' and 'Correction' slip is laid-in. This is an uncommon private press item.

**103. *Impressions of Binder's Tools*, 7 plates of tool prints, captioned card, original hand made paper wrapper, sewn, 24mo, bookplate of Colin Cohen, The Plough Press, 1972**



**101. HOWE, ELLIC., *'The Trade' Passages from the Literature of the Printing Craft 1550-1935*, 1943**



451  
**THE EXECUTION OF A BOOKBINDER**



**JAMES COOK**

98. HICKMAN, TREVOR., *Execution of a Bookbinder*, 1966

104. **JACKSON, HOLBROOK**, *The Fear of Books*, Limited Edition, one of 2000 copies, signed by the author, full calf, ruled in gilt, a.e.g., 8vo, London, The Soncino Press, 1932

105. **KINANE, VINCENT**, *A Brief History of Printing and Publishing in Ireland*, Limited Edition, one of 950 copies only, publishers green calf, 8vo, Dublin, National Print Museum, 2002

106. **KINDER, LOUIS H.**, *Formulas for Bookbinders*, Limited Edition, No. 475 of four hundred and ninety copies printed on Imperial Japon Vellum, numbered and signed by artist on colophon, title in red and black, text block annotations in red, photogravure frontispiece, 1 photogravure plate, tissue guards, original printed cloth backed boards, 4to, East Aurora, New York, The Roycrofters, 1905

Kinder was a bookbinder well known for his work at the Roycroft Press, which was founded by Elbert Hubbard based upon the model created by William Morris in his Kelmscott Press.

107. **KINDER, LOUIS H.**, *The Whisper: A Magazine of brief practical suggestions for Bookbinders*, Vol 1, No.1-12, all published, one of 400 copies, numbered and signed by author on wrapper verso, original printed wrappers, no.3 top cover detached, 12mo, New York, June, 1901-May 1902

Original prospectuses for *The Whisper* indicate that Kinder intended to publish five volumes over a 5 year period. Each volume was to comprise 12 monthly issues. Due to slow sales, only 12 monthly editions (one volume) of *The Whisper* were printed. The twelve issues produced were from June 1901 until May 1902. The price per volume was to be \$5.00 paid in advance and it appears many bookbinders were hesitant to pay this amount in advance for information that they may or may not use.

The magazine/periodical was published by Kinder himself, with payments directed to his wife, Julia Metzger Kinder. Like other Roycrofters, he had his own cottage industry on the side. Interestingly the booklets were printed by Advertiser Print in East Aurora and not the Roycroft for whom Kinder worked. All 12 booklets were printed in an edition of 400. On page 181 of volume #1, Kinder noted that this volume would be the only volume produced. He further stated that the rest of his formulas would be issued as a book entitled *Kinder's Formulas for Book-Binders*. [Middleton, 25]

108. **Kerssemakers, Leo.**, *Beschrijvende Catalogus Boekbinden Een overzicht van de vakbibliotheek van Geert von Daal, handboakbinder te Dodewaard*, Presentation Copy, signed by van Daal, illustrated frontispiece, numerous coloured photograph tipped in, publishers decorative boards, protected in publishers slipcase, 8vo, HAEF Publishers, 2008

109. **MATTHEWS, WILLIAM**, *Modern Bookbinding Practically Considered*, PRESENTATION COPY, letter from the author on front free endpaper recto, one of 300 copies printed on Holland paper, illustrated frontispiece, 8 plates, tissue guards, publishers cream cloth, 4to, New York, The Grolier Club, 1889

110. **MCKAY, BARRY & COMENIUS, JOHANN AMOS**, *Comenius on the Book, The Text and Images Relating to the Production Distribution and Use of the Book Taken From Johann Amos Comenius Orbis Sensualium Pictus London 1659*, Limited Edition, one of 100 copies only, 12pp., text illustrations, publishers printed green wrapper, sewn, pages unopened, narrow 8vo, Westmoreland, Boetharson Press, 2006

Printed on the feast day of St John of God, Patron Saint of booksellers, for friends of Barry McKay Rare Books. Loose leaf inserted with The Neue Yer Gift Sang on recto and a typed letter from McKay on verso.

111. **The Melbert B. Cary jr. Graphic Arts Collection**, *The Binder's Art Catalogue of an Exhibition of Highlights from the Bernard C. Middleton Collection on Bookbinding*, FIRST EDITION, Limited Edition, one of 1000 copies only, illustrated frontispiece, 6 plates (3 full colour), numerous text illustrations, original printed wrapper, 8vo, New York, 1989

112. **MIDDLETON, BERNARD C.**, *The Restoration of Leather Bindings*, Presentation Copy, signed and inscribed by author on half title, text illustrations, small folio, Adamantine Press, London, 1984

113. **O'SULLIVAN, W.** *Eighteenth Century Rebinding*, PRESENTATION COPY, note from author on paste down, green cloth, small 4to, 2007



107. KINDER, LOUIS H., *The Whisper*, 1901-1902





114. **[RASH, DON] EBERHARDT, FRITZ**, *Fritz Eberhardt's Finishing Tools and Technique*, Limited Edition, No. 11 of 80 copies only, photographic frontispiece, photograph plates tipped in, original decorated boards, 4to, Pennsylvania, Boss Dog Press, 2020

The sixth book from the Press and the third volume in the series Eberhardtiana. The goal of this series is to preserve the writings and art of fine hand bookbinders Fritz Eberhardt (1917-1997) and his wife Trudi (1921 -2004). In addition to being two of the finest binders of the twentieth century, Fritz and Trudi were teachers, mentors and good friends to many practitioners of the book arts. *Finishing Tools* follows 2004s *Rules for Bookbinders* and 2014s *Three Lectures*. It catalogues 94 unique finishing tools which Fritz fabricated for tooling in blind and gold on his design bindings. Each tool is represented by a description, measurements, and a scanned image of the tools impression. There are also digital photographs of the tools, of the electric tooling station that Fritz used, and of a paper tooling pattern used on Fritz's design binding of Gordon Craig's *Paris Diary*. The catalogue proper is preceded by two essays dealing with Fritz's work, one by Professor Hans Halbey and



one by Fritz himself. The essays were published together in the March 1990 issue of the German bibliophile journal *Philobiblon*. From the colophon: "This is the third volume of *EBERHARDTIANA*. It was compiled, designed and executed by Don Rash, with the ongoing support of Elaine Rash. Types used are digital versions of Herman Zapf's Aldus for the text and Michaelangelo for the titling. The book was composed in Adobe InDesign. Boxcar Press supplied the polymer plates for printing. The paper was made at the University of Iowa Center for the Book by Tim Barrett and student co-workers, and as printed damp on the BDP Washington handpress. Inks are Graphic Chemical Albion Matte Black and Hanco Leaf Brown. The tool impressions in the catalog were done by scanning smoke proofs, converting them to printable images in Adobe Illustrator and printing them with the text. All photographic images are digitally printed onto 48 gram Asuka paper."

115. **[RASH, DON] EBERHARDT, FRITZ**, *Rules For Bookbinders in English and German*, Limited Edition, No. 86 of 100 copies only, numerous engraved text illustrations from Fritz's original sketches, original printed wrapper by Ingres Antique bound by Don Rash, 8vo, printed damp on a Washington Handpress by Don Rash, 2012

116. **[RASH, DON] EBERHARDT, FRITZ**, *Prospectus for Rules For Bookbinders in English and German*, Limited Edition, 10pp. Prospectus with two pp. engraved poem in Eberhardt's hand, by Don Rash, original printed wrapper, 8vo, 2004

From the prospectus "... Uncompleted at the time of his death in 1997, the poem consists of 16 stanzas. Each in German and English, plus two notes. He has also done a number of pencil illustrations. The Sketches have great charm, and grace the pages of the book as accompaniments to the text.

Don Rash was asked originally by Trudi Eberhardt, Fritz's wife, to letter the poem for reproduction, and did so in a manner which hopefully enhances the text and relates to the illustrations."

117. **RASH, DON**, *Three Lectures by Fritz Eberhardt*, prospectus, 4pp. Sample of work, original printed wrapper, 8vo, Pennsylvania, Boss Dog Press, 2014

118. **RASH, DON**, *A Catalog of Bookbinding Tools and Equipment Formerly Belonging to Dr. Loyd Haberly*, Limited Edition, No. 16 of 70 copies only, one of 20 printed on handmade paper with the Haberly watermark, photograph illustrations tipped in, errata leaf, bound in pastepaper and leather over boards, printed and bound by Don Rash, small folio, Boss Dog Press, 2012

119. **RASH, DON**, *A Catalog of Bookbinding Tools and Equipment Formerly Belonging to Dr. Loyd Haberly*, Limited Edition, No. 12 of 70 copies only, one of 20 printed on handmade paper with the Haberly watermark, photograph illustrations tipped in, unbound, printed by Don Rash, small folio, Boss Dog Press, 2012

120. **SARRE, F.**, *Islamic Bookbindings*, Limited Edition, no. 127 of 550 copies only, 36 chromolithograph plates tipped in, tissue guards, text illustrations, text pages bordered in



120. SARRE, F., *Islamic Bookbindings*, 1923

gilt, publishers cloth, folio, London, Kagan Paul, Trench Trubner & Co., 1923

An invaluable book which describes and shows the national and technical characteristics of Egyptian, Persian and Turkish bindings from the 9th to the 19th century.

121. **SHEPARD, ROB.**, *Lost on the Titanic*, Limited Edition, No.139 of 750 copies only, tipped in colour frontispiece, numerous text illustrations and tipped in coloured plates, publishers decorative cloth, folio, London, Shepherds Sangorski & Sutcliffe and Zaehnsdorf, 2001

122. **SMITH, NICHOLAS T.**, *A Catalogue of Books Bound by S.T. Prideaux Between MDCCCXC and MDCCCC*, Limited Edition, No.119 of 300 copies only, 26 place, original decorative boards, 8vo, New York, for Nicholas T. Smith, 1979

123. **VAUGHAN, ALEX J.**, *Modern Bookbinding A Treatise Covering Both Letterpress and Stationery Branches of the Treadem With A Section on Finishing and Design*, Proof Copy, annotations to title by printer Dorothy Shakspeare, text illustrations, one folding plate, ex-libris with the usual stamps and marks, contemporary orange cloth, 8vo, London, Charles Skiton, 1960

124. **WAKEMAN, GEOFFREY**, *Nineteenth Century Trade Binding*, 2 vol., Limited Edition, No. 64 of 150 copies only., text illustrations, 16 fabric samples in vol. 2, full buckram bound by Woolnough Fine Bindings, with matching slipcase, 4to, Oxfordshire, The Plough Pres, 1983.

Text and illustrations printed by Jonathan Stephenson at The Rocket Press, Oxfordshire. Chapters on "The Manufacture of Leather", "Binders' Cloth", "Equipment and Machinery" and "Working Conditions". A handsome copy of a scarce work.

125. **WAKEMAN, GEOFFREY & POLLARD, GRAHAM**. *Functional Development in Bookbinding*, Limited Edition, No. 7 of 180 copies only, red device to title, numerous binding samples tipped in, three leaves with photographs preserved in paper pockets, numerous photographs tipped in, contemporary half calf over marbled boards, 4to, Oxford, The Plough Press, 1993

The trade binding samples were made by David and Julie Hounslow; the marbled paper for the 'Half Leather' sample was made by Katherine Davis and the paste paper for the 'Quarter Leather' sample was made by Barry McKay.



124. **WAKEMAN, GEOFFREY**, *Nineteenth Century Trade Binding*, 1983.





125. WAKEMAN, GEOFFREY, *Functional Development in Bookbinding*, 1993.

126. **WHEATLEY, HENRY R.**, *Remarkable Bindings in the British Museum Selected for their Beauty or Historic Interest*, Limited Edition, No. 61 of 150 copies only, 62 plates, title in red and black, ex-libris, rubber stamp to title, publishers cloth, folio, London, Sampson, Low, Marston Searle and Rivington, 1889

127. **WOLFE, RICHARD J. (Translator)**, *Der Vollkommen Papierfarber The Accomplished Paper Colorer A Facsimile Reproduction and Translation into English of the Earliest Extant German Treatise On Paper Marbling and Decoration Together with an Introductory Discussion Of the Earliest Specialized Literature in Germany On the Marbling and Decoration of Paper*, Limited Edition, one of 300 copies only, cloth backed decorative boards, 8vo, Newcastle, Oak Knoll Press, 2008

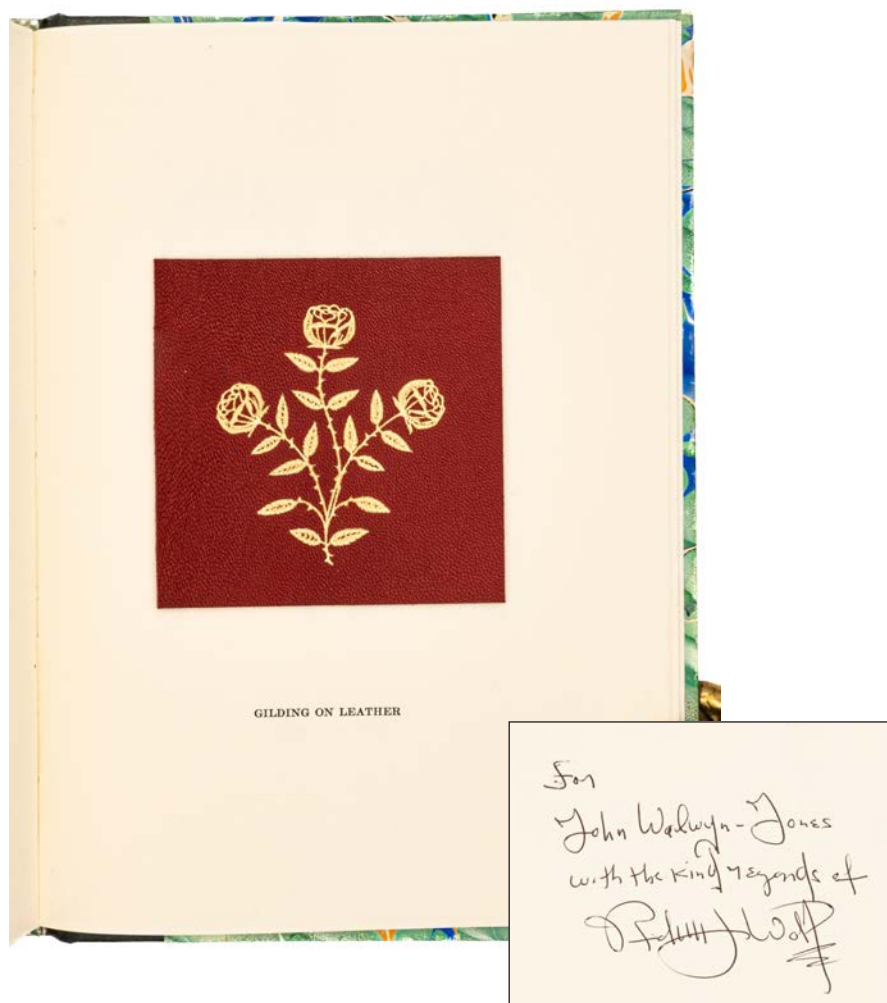
128. **WOLFE, RICHARD J.**, *Geheimen der Boekbinderij - Secrets of Bookbinding An Anonymous 19th Century Dutch Bookbinding Manuel Reproduced in Facsimile*, Presentation Copy, signed and inscribed by author to font free endpaper, folding plate, publishers calf back marbled boards, 8vo, Boston, 1991

A facsimile of the first work in Holland to provide exact descriptions of marbling and gilding of cloth, particularly of silk and velvet. There are only three known copies, one in Bernard C. Middleton's collection, the other two being held in the University Library in Amsterdam.

This work has four original samples of marbling, and four samples of gilding on paper, silk, velvet and leather. The original manual has no samples.



129. **Wynkyn de Worde Society**, *The Revival of Art in Craft*, Limited Edition, No.537 of 650 copies only, original printed wrapper, leave unopened, oblong 8vo, Wynkyn de Worde Society in association with the William Morris Society, 1968



128. WOLFE, RICHARD J., *Geheimen der Boekbinderij - Secrets of Bookbinding An Anonymous 19th Century Dutch Bookbinding Manuel Reproduced in Facsimile*, 1991.



## **SAMPLE BOOKS**

**130. 1930s Bookbinding Material Samples**, A vernacular album of bookbinding samples, compiled during the 1930s by Oswald Rogers of New Glasgow, Nova Scotia. 45 pages of various material, not particularly well-documented regarding specific pieces, cloth covered boards, 4to, September 1934 (written at from pastedown,)

In order from front: 1 page of cord samples by Jas. Pearsall (silk labels on facing page), 2 pages of Jaeger wool, 4 pages of leather, 4 pages of art marble endpapers with the stamp from N.J. Hill & Co., 2 pages of leatherette paper, 2 pages thin ribbed paper, 2 pages of book endpapers from N.J. Hill, 6 mixed papers from N. J. Hill, 4 pages leather; with a letter from Nickerson Bros, London pasted opposite, 4 pages of pencil papers, vellum papers and japanese papers by James Newman, 3 pages of leather, vellum and parchment by H. Band & Co., with letter, advertisement and business card pasted on facing page, 2 pages of morocco samples, 2 pages of shirt cloth fabric by William Whiteley, invoice pasted below, 1 page of receipts from Harrods, Whiteley and Pontings, 1 page on which is pasted a N.J. Hill Bookbinding Materials 28 page catalogue, including an introduction to bookbinding for Schools and Amateurs, 2 pages of the compilers stationary, 1 page of brief notation pasted to rear pastedown.

A unique collection of samples.

**131. BALAMUNDI**, [*Sample Book Of*] *Balacron 243 Book Cloth*, 21 samples leaves, secured into the covers with a binding bolt, oblong small folio, Huizen, Barramundi, [1970s]

Samples of a Dutch manufactured, non-woven vinyl book covering material showing several 'grains'.

**132. BALAMUNDI**, [*Sample book of*] *Texicron Book Cloth*, 67 sample leaves, secured into the covers with a binding bolt, oblong small folio, Huizen, Barramundi, [1970s]

Samples of a Dutch non-woven book covering material, manufactured for Balamundi by Cartiera del Varone Spa.

**133. BALAMUNDI**, *Sample Book of Balacron 2200 Book Cloth*, 20 sample leaves secured into the coves with a binding bolt, small folio, Huizen, Barramundi, [1970s]

Samples of a Dutch manufactured, non-woven vinyl book covering material, not dissimilar in appearance to calico-grain book cloth. With the label of the English agents: BBN products of Borough Road, London, laid down inside the front cover

**134. BN INTERNATIONAL (formerly BALAMUNDI)** [*Sample Book of*] *Balacron Book Cloth*, 21 sample leaves, secured into the covers with a binding bolt, oblong small folio, Huizen, BN International, [1970s]

**135. BN INTERNATIONAL (FORMERLY BALAMUNDI)** [*Sample book for*] *Mundior Book Cloth*, 53 sample leaves, secured into the covers with a binding bolt, oblong 8vo, Huizen, BN International, [c.1975]





130. 1930s Bookbinding Material Samples

136. **BENTLY, SMITH & CO.**, [*Sample Book of*] *Rexalon 8*, 26 sample pieces, original card folder, Manchester, 1970

137. **BIBLE SAMPLE BOOK**, Victorian travelling sales representative's book of samples with four alternative bindings, [34]pp., with examples of chromolithographs, printed title pages, engraved plates, coloured maps, family record pages printed in red, printed title page dated 1871, specimens of text pages, illuminated title page, decoratively bound in 4 different ways with alternative binding samples on pastedowns, 4to, c.1871

138. **Bookbinding Materials**, *a collection of bookbinding materials from the 1970s*. 6 leaves of samples mounted on card, cloth bound with title in gilt on top board, small folio, c.1970s

The mounted samples are followed by typed information on the facing pages. In order from the front: 1 page with sewing thread, tape & webbing and hemp cord; 1 page of end paper materials, 1 page of strengthening materials, 1 page with papers important to the construction of books, imitation cloths and bookcloth; 1 page of bookcloth, 1 page of plastic covering materials, 1 page of boards, 2 pages of blocking foils and 1 page of leather.

Nothing is known about the compiler, or source of the samples. A unique collection.

139. **Bookbinding, Forwarding a Single-Section Book**, 22 leaves, 16 blank, 2pp. Of neatly typed instructions with a pencil diagram tipped in on the facing page, 2 leaves of block printed paper samples, 1 leaf of blindstamped morocco, quarter vellum, printed boards, bound by compiler.

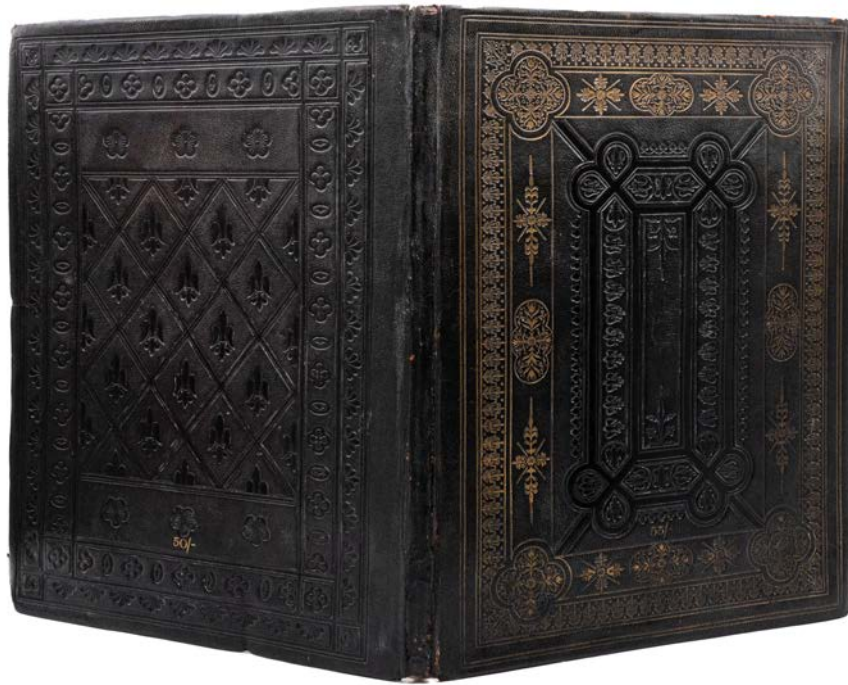
140. **BOOKCRAFT SUPPLIES**, 2 vols. One folder with typed price list, one folder with 12 sample pieces, original printed folder, folio, 1994

141. **BOOK PAPERS LIMITED**, [*Sample book of*] *Albalin*, 12 sample pieces, internal comb binding, albalin fabric cover, 8vo, London, [1980s]

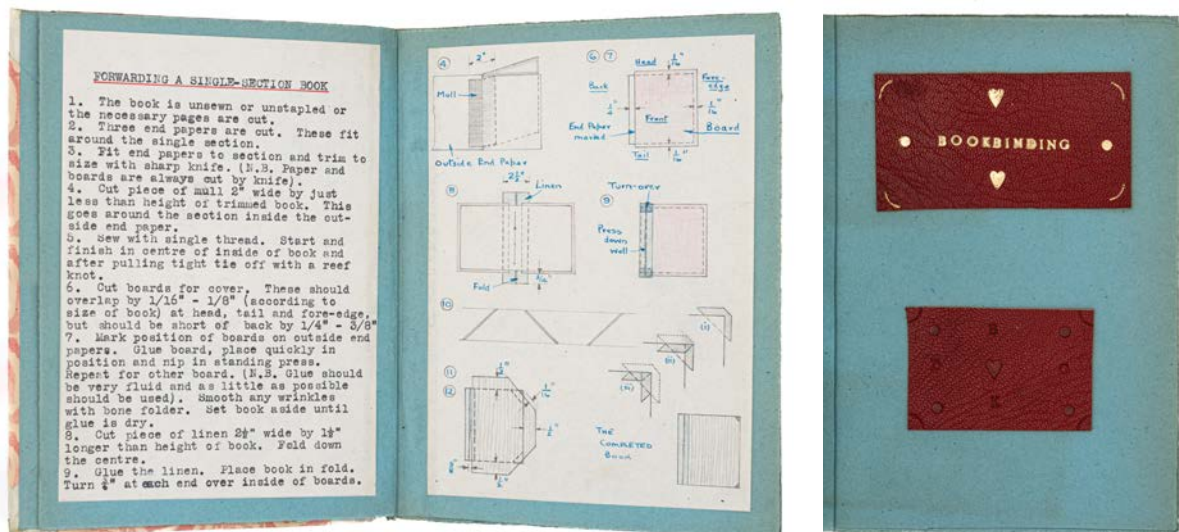
142. **BOOK PAPERS LIMITED**, [*Sample book of*] *Albalin*, 17 sample pieces, cloth backed folder, 8vo, London, n.d.

143. **COBHAM, HON. VISCOUNT & WOOD, HENRY TRUEMAN**, *Report of the Committee on Leather for Bookbinding, Edited for The Society of Arts and the Worshipful Company of Leathersellers*, 11 tipped in chromolithograph plates, 12 leather samples mounted to front and rear pastdowns, ex-libris, publishers blue cloth, 4to, London, for the Society of Arts by George Bell, 1905

The samples of leather in the cover have been prepared in accordance with the conclusions of the Report of the Committee, and were supplied by the following firms: The calf-skin, goat-skin, and sheep-skin by Messrs. J. Meredith-Jones & Sons, Wrexham; the seal-skin by Messrs. Edw. & Jas. Richardson, Newcastle-on-Tyne; and the pig-skin by Messrs. John Muir & Son, Beith.



137. Bible Sample Book, c.1871



139. Bookbinding, Forwarding a Single-Section Book, n.d.





144. CHURTON, EDWARD, *The Hand-Book of Taste in Bookbinding*, [1800]

144. **CHURTON, EDWARD**, *The Hand-Book of Taste in Book-Binding*, New Edition, 1 plate marbled paper samples, wood engraved text illustrations, original printed wrappers, text faded, 8vo, London, E. Churon, [1800]

145. **COUTTS, HENRY T.**, *Manual of Library Bookbinding, Practical and Historical*, FIRST EDITION, 8 plates with binding material samples mounted, full page text illustrations, ex-library copy with rubber stamps to title, publishers cloth, 8vo, London, Libraco Limited, 1911.

146. **EX-LIBRIS BOOKBINDERS AND BOOK RESTORERS**, *Sample Folio*, containing 97 samples of book cloth, preserved in a maroon cloth cover with title in gilt, 4to, n.d.

147. **GAYLORD BROS**, *The "Toronto Method" of Book Repairing*, 5 leather samples and one end paper sample stamped in, rust marks, 8vo, original printed wrapper, New York, for the authors, 1924

148. **G.E. TAYLOR & SONS**, *[Sample Book]* 45 sample leaves, original printed wrapper, samples secured by staple, oblong 12mo, Bristol, [1950]

149. **GOODALL, THOMAS**, *Goodall's Dictionary of Bookcloth*, 41pp. Of bookbinding material samples, publishers printed cloth, 4to, London, Thomas Goodall, [1953]

150. **H. BAND & CO.**, *Genuine Hand-Finished Calf, Sheep and Goat Vellums, for Bookbinding, Writing and Illuminating*, original printed wrapper, 17 samples mounted, inserted two receipts from Russell Bookcrafts and H. Band and Co., 1959



151. **HOLLISTON MILLS**, *The Making of Bookbinding Fabrics*, illustrated, 6 fabric swatches stapled at rear, library stamp to half title, original brown cloth, title on top board in gilt, square 12mo, Norwood, Massachusetts, n.d. (c.1953)

152. **JAMES RIVER CORPORATION**, *KIVAR 2*, 55 sample pieces, three fold cloth covered folder, 1991

153. **JAMES RIVER CORPORATION**, *KIVAR 9*, 64 sample pieces, original cloth covered folder, folio, 1991

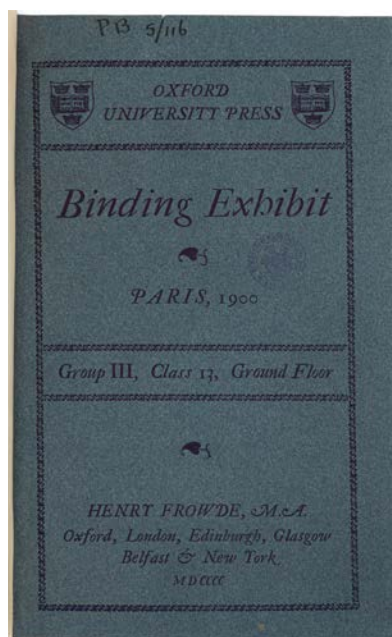
154. **L.S. Dixon & Co.**, *Samples of Marble Papers for Bookbinders*, 11 marbled paper samples, including Shell, Spanish, Stormont, Small Nonpareil, Large, Curled, Gloucester and Gold Veined, price list to cover verso, L.S. Dixon and Co., Liverpool, c.1920s

155. **M.G SERVICES**, *[Sample Card of] Timat Self-Adhesive Binding Tape*, 7 samples, 205 x 80mm, Peterborough, n.d.

156. **MOSSGLADE LTD**, *[Sample Book]*, 50 fabric sample leaves, hand written presentation letter with 4 additional samples [M2633 Xerox Finish; Aero Linen; New Matt Finish Buckram, New Matt Finish Buckram Designs], original ring binder, leather cover, 4to, Manchester, 2003

Samples include Stationary Range, Binders Range, Buckrams, Calicoes and Archival.

157. **OXFORD UNIVERSITY PRESS**, *Exhibition Catalogues*, 4 booklets, bound in one, containing *Binding Exhibit*, Paris 1900, original wrapper bound in; Paper Exhibit, Paris, 1900, illustrated with black and white photographs and India paper samples; The Oxford University Press List of Books Exhibited, contemporary blue cloth, 8vo, Oxford, Oxford University Press, 1900



157. OXFORD UNIVERSITY PRESS, *Exhibition Catalogues*, 1900.



158. PHILIP, ALEX J., *The Business of Bookbinding*, 1912.

158. **PHILIP, ALEX J.**, *The Business of Bookbinding*, illustrated frontispiece, 13 plates, 2 double folding plates with leather samples provided by The Winterbottom Book Cloth Company and Edward and Jas Richardson, ex-library, library stamps on title and plates, publishers cloth, leather label on spine, 8vo, London, Stanley Paul, 1912

159. **RATCHFORD**, *Twelve Folios Displaying Fabric Samples*, collection includes Libra covering paper; Windsor and Tudor Dyed Cloth Cover Materials, Stock range of Rexine for bookbinding and case covering, Stock range of Calicos, Labelcloths, Mulls and Muslins for bookbinding and allied trades, Spice Quality Bookcloth, Tudor Bookbinding Cloth, Libra Covering Paper, Classic P.V. C. Coated Paper, Cascade Waterproof Paper, Art Vellums Quality WB Bookcloth. Aquarius waterproof library canvas, Antigua Waterproof Library Buckram, each folio 2pp. With a minimum of 19 samples per folio, Stockport, (c.1990s)

160. **RED BRIDGE BOOK CLOTH**, [*Sample Book of*] *Andros, Tinos and Siros Ranges of Cover Materials*, 45 sample pieces of book cloths, original Andros cloth covered folder, front cover blocked in gilt, the samples secured with brass binding bolts, small 4to, Bolton, Red Bridge, [1980s]

161. **RED BRIDGE BOOK CLOTH**, [*Sample Book of*] *Andros, Tinos and Siros Ranges of Cover Materials*, 30 sample pieces of book cloths, original Andros cloth covered 3-fold booklet, small 4to, Bolton, Red Bridge, [1970s]

162. **RED BRIDGE BOOK CLOTH**, [*Sample Book of*] *Kestodur Range of Book Cover Materials*, 35 sample pieces of book cloths, original cloth covered folder, front cover blocked in gilt, the samples secured with a brass binding bolt, small oblong 4to, Bolton, Red Bridge, [1980s]

163. **RILEY, B & CO.**, [*Sample Book of*] *Stock Shades of Cover Materials*, [12]p., 89 small sample pieces, original cloth, 9vo, Huddersfield, B. Riley and Co., [1980s]  
Announcing themselves as 'specialist binders to university and research libraries, this sample

book shows librabind, cotton buckram, pyrox, waterproof library cloth and art canvas.

164. **RILEY, B & CO.** *[Sample Book]* [8]p., 72 small sample pieces, original cloth, 8vo, Huddersfield, B. Riley and co., [1980s]

165. **RICHARDSON, E. & J.**, *Leather Prepared by...*, 9 leaves of leather samples, preserved in closing case, case rubbed, ex library, c.1920s

166. **RICHARDSON, E. & J.**, *Leathers for Bookbinding and Upholstery*, [1], 8, [1]pP, leather samples mounted to paste downs, publishers green cloth, ex-library copy with rubber stamp to title and library sticker to top board, 8vo, Newcastle-on-Tyne, Elswick Leather Works, n.d. [c.1910]

167. **ITCHIE & EASON**, *Printing Mulls and Bookbinding Materials*, 18 sample leaves, original printed card wrapper, binding bolts, oblong 8vo, Manchester, [c.1980s]

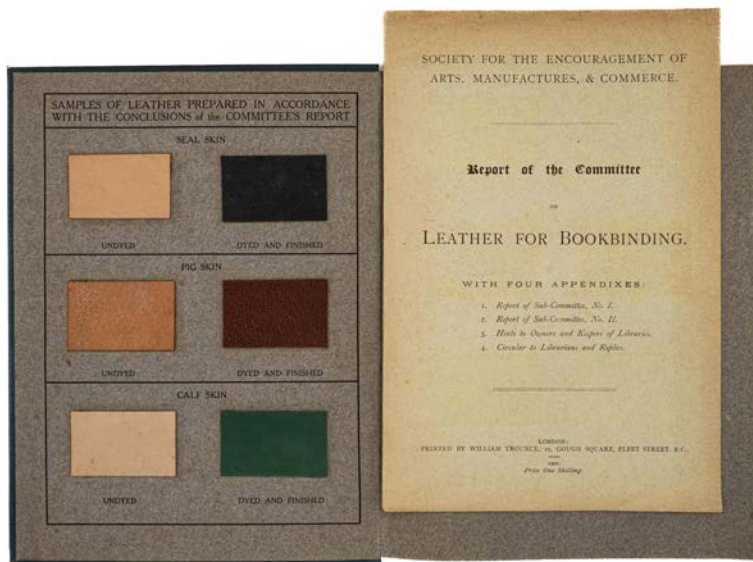
168. **Rubbings of Book Covers**, manuscript title page, scrapbook of a collection of rubbings of elaborately tooled book covers, with photographs, clippings and lithographs mounted in, original half black calf, lacking spine but block still intact, folio, c.1904

169. **RUSSELL BOOKCRAFTS HITCHIN**, *Russell Coloured Foil for Bookbinding and Bookcrafts...*, 9 foil leaves of 12, the rear 2 stubs, held to paper wrapper with a binding bolt, oblong 12mo, n.d.



Left: 165. **RICHARDSON, E. & J.**, *Leather Prepared by...*,  
c.1920s

Right: 168. *Rubbings of Book Covers*, c.1904.



172. SOCIETY FOR THE ENCOURAGEMENT OF ARTS, *Report of the Committee on Leather for Bookbinding*, 1901.

170. **RUSSELL BOOKCRAFTS HITCHIN**, *Russell Coloured Foil for Bookbinding and Bookcrafts...*, 12 foil leaves, held to paper wrapper with a binding bolt, oblong 12mo, n.d.

171. **SCOTT GRAPHICS**, [*Sample Book of*] *Salange Kivar 5 bookbinding material*, 26 sample leaves, small oblong 8vo, original leather cover, Massachusetts, [1980s]

172. **SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, & COMMERCE**, *Report of the Committee on Leather for Bookbinding*, FIRST EDITION, 20pp., title lightly toned, original printed wrapper, 8vo, London, William Trousce, 1901

173. **SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, & COMMERCE**, *Report of the Committee on Leather for Bookbinding*, 120pp., 12 leather samples mounted to front and rear pastedown, tipped in photographic frontispiece, 10 tipped in plates, 4to, London, George Bell and Sons, 1905

174. **TEXLIBRIS BOOK CLOTH**, [*Sample Book of*] *GTI Book Cloths*, 42 sample pieces, original limp cloth, oblong 8vo, Paris, TexLibris, [1987]

175. **TEXLIBRIS BOOK CLOTH**, [*Sample Book of*] *Toiles de Provence*, 17 sample leaves, original fabric wrapper, samples secured by staples, small oblong 8vo, Paris, TexLibris, [1987]

176. **T. R. DALE & SONS**, *Designs for Finishing Tools for Bookbinding*, 14 leaves of printing samples in various colours, original printed wrapper, 8vo, Edinburgh, for the author, n.d.



177. **VAN DAAL, GEERT**, *50 Marbled Papers*, a collection of 50 marbled papers, held together by a brass pin, Sante Fe, New Mexico, August 1989
178. **WARDLE STOREYS**, [*Sample book of*] *REXINE*, 41 sample pieces, publishers three-fold card folder, folio, 2000s
179. **WATSON GRANGE BOOK CLOTH**, [*Sample book of*] *Novalin Book Covering Material*, 38 sample pieces, small 4to, original three-fold cloth covered folder, Lindwood, Watson Grange, 1987
180. **WATSON GRANGE BOOK CLOTH**, [*Sample book of*] *Novalux Book Covering Material*, 24 sample pieces, small 4to, original three-fold cloth covered folder, Lindwood, Watson Grange, 1987
181. **WATSON GRANGE BOOK CLOTH**, [*Sample book of*] *Novalite Book Covering Material*, 50 sample pieces, small 4to, original three-fold cloth covered folder, Lindwood, Watson Grange, 1987
182. **WATSON GRANGE BOOK CLOTH**, [*Sample book of*] *Linemaster 135 Book Covering Material*, 32 sample pieces, small 4to, original cloth covered folder, Lindwood, Watson Grange, [1980s]
183. **WHITMAN PRODUCTS**, *Skivertex [Sample Book]*, c.200 sample leaves, small oblong 12mo, leave wrapper, Rhode Island, [c.2010]
184. **WINTERBOTTOM**, *Sample Book of X Quality Cloth*, 105 sample leaves, oblong 12mo, c.1900s
185. **WINTERBOTTOM**, [*Sample Book of*] *Wintex*, 15 sample leaves, original printed wrapper, oblong 12mo, [n.d.]
186. **WINTERBOTTOM BOOK CLOTH CO.** *Book Cloth*, [7], 54pp., 54pp of fabric samples, text leaves include A.B.C. Guide to the grades of Winterbottom Book Cloth shown in this Sample Book, Guidance for Customers and Book Cloth Calculator, c.1920s
187. **WINTER**, [*Sample book of*] *Wicotex*, 35 sample piece, original cloth folder, front block gilt, 8vo, [1980s]
188. **WINTER**, [*Sample Book of*] *Nitray*, 36 sample pieces, original cloth covered folder, front block gilt, 8vo, [1980s]
189. **WOOLNOUGH, C.W.**, *A Pretty Mysterious Art, A lecture... to the Royal Society of Arts*, marbled paper sample frontispiece, 10 marbled paper samples by Ann Muir tipped in, cloth backed marbled boards, paper label to spine, slim 8vo, preserved in a case, The Fleece Press, 1996



## **MAGAZINES AND SERIALS**



192. *Bookbinder, Complete Run, 1987-2021*

190. **ARTIFEX** *Journal of the Crafts*, volume 1., numerous text illustrations, publishers printer cover, Oriel Press, 1968

191. **The Ampersand**, *Volume 14*, Number 2, folio, 1994

192. **Bookbinder, COMPLETE RUN**, 38 vols., 1-35, 1987-2021

“BOOKBINDER is the society’s flagship journal. First produced in 1987, it features articles on a wide range of topics. As well as the many practical, artistic and historical aspects of bookbinding, other book- and binding-related subjects are also covered.

BOOKBINDER also regularly contains step-by-step, picture-based tutorials as well as contributions by – or about – some of our most renowned and respected binders.

Several recent bindings by SoB members are featured in each issue and, every other year, the journal includes a comprehensive review of the society’s International Bookbinding Competition.”

193. **The New Bookbinder**, 41 vols., Complete Run, 1981-2021

“The New Bookbinder (TNB) is published annually.

TNB covers all aspects of binding, and includes articles on binding design, methods and techniques, contemporary and historical movements, profiles of prominent binders worldwide, book and small press reviews.”

194. **THE BURLINGTON MAGAZINE & CRAIG, MAURICE**, *Eighteenth-century Irish Bookbindings*, 4to, May 1952



195. **[FACSIMILE] Country Life**, 3 vols., including: Vol. XXIII - No. 557, January 25th, 1908; Vol. XXIV - No. 60, July 11th, 1908; Vol. XXIV - No. 609, September 5th, 1908; text illustrations, folio

196. **DESIGNER BOOKBINDERS** *Newsletter*, 49 vols., Complete Run for April 2006-Spring 2022

The Designer Bookbinders society evolved from The Hampstead Guild of Scribes and Bookbinders, which was founded in 1951. Its name was changed in 1955 to The Guild of Contemporary Bookbinders.

“Designer Bookbinders’ Newsletter has been published since 1973 on a quarterly basis and provides a forum for the free exchange of ideas, information and opinions amongst the membership.

197. **Designer Bookbinders Review**, 8 vols only, including issue 1-5, 10,12,14, FIRST EDITION, collotype plates, original printed wrapper, 8vo, London, Designer Bookbinders, 1973-1979

198. **Designer Bookbinders** *An Illustrated Directory of Fellows 3*, text illustrations , publishers wrapper, 8vo, London, Designer Bookbinders, 1978

199. **Designer Bookbinders** 1974, FIRST EDITION, numerous collotype plates, original publishers wrapper, oblong 8vo, London, the Crafts Advisory Committee, 1974

200. **Designer Bookbinders, KOCH, JEANETTE (Editor)** *Catalogue for Designer Bookbinders International Competition 2013*



201. **JAMIESON, ELEANORE**, *English Embossed Bindings 1825-1850*, Cambridge Bibliographical Society Monograph No. 7., FIRST EDITION, original printed wrapper, 4to, for the Cambridge Bibliographical Society by Cambridge University Press, 1972
202. **[IRISH GEORGIAN SOCIETY]** *Bulletin of the Irish Georgian Society Volume XXXVII*, 1995
203. **[IRISH GEORGIAN SOCIETY]** *Bulletin of the Irish Georgian Society Volume XXXV*, 1992-1993
204. **[IRISH GEORGIAN SOCIETY]** *Quarterly Bulletin of the Irish Georgian Society, Vol. XVII* Nos. 3 and 4, July-December 1974
205. **IRISH GEORGIAN SOCIETY**, *Volume LXVII, Privately Printed Opuscula Issued to Members of the Sette of Odd Volumes, Decorative Book Binding in Ireland*, Limited Edition, No. 11 of 133 only, presented by Ralph Strans, chromolithograph frontispiece, numerous plate, some coloured, original printed wrapper, 8vo, 1974
206. **ISAAC, PETER (EDITOR)**, *Quadrat, A Periodical bulletin of research in progress on the British book trade*, 4to, January 2000
207. **The Institute of Paper Conservation & RICHMOND, ALISON (Editor)**, *Modern Works, Modern Problems? Conference Papers*, 1994
208. **The Institute of Paper Conservations & FAIRBASS, SHEILA (Editor)** *Conference Papers* Manchester 1992
209. **The Institute of Paper Conservation & MORENUS, LINDA STIBER & O'LOUGHLIN, ELISSA**, *Institute of Paper Conservation, Removal of Pressure-Sensitive Tapes and Tape Stains*, folio, 13-17 September, 1999
210. **IPC** *Conference Papers* London 1997
211. **The Leisure Hour**, steel engraved title, numerous wood engraved text illustrations, 497-528pp., unbound, 8vo, c.1890s
212. **Mechanics Magazine**, Volumes 2 and 15 only, hand coloured decorative title to vol. 2, engraved portrait frontispiece to vol. 15, numerous text illustrations, rebound in modern half calf, 8vo, London, Vol 2 published by Knight & Lacy, 1824, vol. 15 published by M. Salmon, 1831
213. **MELLOR, W.M. (EDITOR)** *The Bookbinding Trades Journal*, Vol. 1 No.1-24, Vol. 2 No. 1-10 and 12-16 with No. 11 and 16 in facsimile and a separate original copy of 16. Vii, 387, 256pp., numerous illustrations, rebound in half green morocco, No. 11 and 16 loose in wrappers, 8vo, Manchester, The Bookbinders & Machine Rulers' Consolidated Union, 1906-

July 1914

A good complete run of this important trade periodical "...with practical and historical articles on trade in Britain and abroad." Includes Mellor's articles on marbling written under the pseudonym "Mancunian" and Thomas Harrison's articles on "The Principles of Design as applied to Book Decoration". Well-illustrated throughout with examples of bindings, techniques, designs, etc.



213. MELLOR, W. M., *The Bookbinding Trades Journal*, 1906-1914.

214. **OLMSTED, DUNCAN H.**, *Seventy Years A Checklist of Book Club Publications 1914-1983*, Book Club of California, 1984

215. **[OXFORD BIBLIOGRAPHICAL SOCIETY]** *Studies in the Book Trade in Honour of Graham Pollard*, FIRST EDITION, publishers cloth backed boards, 8vo, Oxford, Oxford Bibliographical Society, 1975

216. **The Paper Conservator/ The Journal of the Institute of Conservation**, 37 vols, numbers 1-34, 1976-2011

The Paper Conservator was a peer reviewed publication which was published once a year. It ran from 1976-2008, where in 2008 it was combined with The Conservator under the the Institute of Conservation (Icon) and renamed The Journal of the Institute of Conservation. As such, its aims reflect those of Icon, to advance knowledge and education in conservation and achieve the long term preservation and conservation of moveable and immoveable cultural heritage. The Journal provides a collective identity for conservators; it promotes and

supports both the profession and professionalism. With international contributions on all aspects of conservation, it is an invaluable resource for the heritage sector.

217. **PARTINGTON, WILFRED (Editor)**, *The Bookman's Journal*, 2 vols., numerous text illustrations and plates, contemporary cloth, 8vo, Third Series, Vol. XV. No. 1 -1927- Third Series Vol. XVI. No.8, 1928

218. **The Private Library**, Third Series, Volume 6:3, Presentation Copy, signed and inscribed from one of the authors on pastedown, letter loosely inserted, original printed wrapper, 8vo, Autumn, 1983

219. **The Private Library**, Third Series, Volume 10:3, original printed wrapper, 8vo, Autumn 1987

220. **The Private Library**, Third Series, Volume 9:3, original printed wrapper, 8vo, Autumn 1986

221. **The Private Library**, Volume 6:1, original printed wrapper, 8vo, January 1965

222. **The Private Library**, Sixth Series, Volume 2:1, original printed wrapper, 8vo, Spring 2009

223. **The Library**, *The Transactions of the Bibliographical Society*, Sixth Series, Volume 16 Number 1, original printed wrapper, 8vo, Oxford, Oxford University Press, March 1994

224. **[FACSIMILE] Ye 282nd Meeting of Ye Sette of Odd Volumes, held at Ye Imperial Restaurant (Oddenino's) On Tuesday, ye 22nd day of October, 1907**, 2pp., wood cut illustration, title in red and black, 8vo, 20th December, 2006

225. **Ye 311th Meeting of Ye Sette of Odd Volumes, held at Ye Grolier Club (Oddenino's), on Monday, ye 3rd day of November, 2008**, 8pp., illustrated title, title in red and black, 7 full colour illustrations, 1 tipped in, 8vo, 2008

226. **The Society of Bookbinders News Letter**, complete run, 80 vols., original printed wrappers, small 4tos, March 1992 - April 2022

“The Society of Bookbinders is a UK-based educational charity dedicated to traditional and contemporary bookbinding and to the preservation and conservation of the printed and written word.

The society is organised into eight UK regions plus an overseas group. The UK regions hold regular meetings at which masterclasses, lectures and demonstrations are given on various bookbinding or binding-related subjects and techniques. The regions also hold social events, organise visits and exhibitions and represent the SoB at local book and craft fairs.

The society's National Newsletter is published three times a year (in April, August and



December) and is distributed free to members. As well as news items, a letters page, classified ads and details of bookbinding courses, the newsletter also carries short articles, book reviews and reports from regional meetings etc.”

**227. [THE SOCIETY OF BOOKBINDERS] WESTBOUND, *Newsletter of the Western Region*, 49 vols. Full run from Summer 2002-Spring 2022**

WESTBOUND is the Society of Bookbinders Western Regional Newsletter, which covers Cornwall, Devon, Somerset, Dorset, Wiltshire, parts of Gloucestershire, Oxfordshire, and South Wales.

A Collection of Society of Bookbinders ephemera collected over 20 years, including pamphlets about courses, annual conferences, Lists of Members, Workshops, Directory of Suppliers and others.



*226. The Society of Bookbinders, Complete Run, March 1992 - April 2022.*

228. **Contemporary Bookbindings from The Society of Bookbinders**, Bibliotheca Wittrockiana, Bruxelles, 1998

229. **The Society of Bookbinders** *International Bookbinding Competition*, 2015

230. **The Society of Bookbinders**, *International bookbinding competition*, 2017

231. **The Society of Bookbinders** *Catalogue of the Winnings Bindings in the Silver Jubilee Bookbinding Competition, An Exhibition held at the Barbican Library*, London, 3rd-30th September, 1999

232. **Society of the Diffusion of Useful Knowledge**, *Monthly Supplement of The Penny Magazine... The Commercial History of a Penny Magazine, Printing Presses and Machinery - Bookbinding*, 504-512, steel engraved text illustrations, disbound, 4to, 1833

233. **THE STUDIO**, *Special Winter-Number 1899-1900, Modern Bookbinding and Their Designers*, chromolithograph frontispiece, chromolithograph and black and white plates, text illustrations, lacking front ads, rebound in brown cloth, spine rubbed, 4to, London, 1899

234. **THE STUDIO**, *Special Winter-Number 1899-1900, Modern Bookbinding and Their Designers*, chromolithograph frontispiece, chromolithograph and black and white plates, text illustrations, with advertisement leafs, rebound in green cloth, 4to, London, 1899

235. **THE STUDIO**, *Special Winter-Number 1899-1900, Modern Bookbinding and Their Designers*, chromolithograph frontispiece, chromolithograph and black and white plates, text illustrations, with advertisement leafs, rebound in green cloth, ORIGINAL WRAPPER PRESERVED, 4to, London, 1899. A Fine Copy.

The Studio Magazine was an illustrated fine arts and decorative arts magazine, founded in Britain in 1893, which exerted a major influence on the development of the Art Nouveau movement.

236. **WALFORD, EDWARD (Editor)**, *The Antiquary A Magazine Devoted to the Study of the Past*, No. 10 vol. 11., 137-184pp., text illustrations, original printed wrapper, covers loose and chipped, 4to, London, Elliot Stock, October, 1880

237. **WALLACE LIBRARY**, *Bookbinding 2000 Proceedings, A Collection of Papers from the June 2000 Conference Celebrating the Installation and Opening of the Bernard C. Middleton Collection of Books on the History and Practice of Bookbinding*, colour text illustrations, publishers printed wrapper, 4to, Rochester Institute of Technology, Cary Graphic Arts Press, 2002

MODERN  
BOOK-BINDINGS  
& THEIR DESIGNERS



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235. *THE STUDIO*, Special Winter Number 1899-1900.





## **Trade and Exhibition Catalogues, Price Lists and Advertisements**

**238. A Collection of photographs of Luxurious bindings for photogravures for a Booksellers Catalogue**

**239. The Arts Council**, *An Exhibition of Modern English and French Bindings From the Collection of Major J.R. Abbey*, FIRST EDITION, 16 Collotype plates, original printed wrapper, 8vo, The Arts Council, 1949

**240. ASPREY**, *Finely Bound Books*, Catalogue, n.d.

**241. A. E. Blackledge**, *Price list for bookbinder A. E. Blackledge*, 1 leaf, 8vo, c.1880s

**242. BALTIMORE MUSEUM OF ART**, *The History of Bookbinding 525-1950A.D., An Exhibition Held at the Baltimore Museum of Art November 12, 1957 to January 12, 1958*, text illustrations, 106 photograph plates, publishers decorative boards, 4to, Baltimore, by The Trustees of the Walter Art Gallery, 1957

**243. BAUMAN RARE BOOKS**, *80 Great Books*, 2012

**244. BAUMAN RARE BOOKS**, *Photography Catalogue*, n.d.

**245. BAYNTUN, GEORGE**, *Particular Bindings*, n.d.

**246. BECK, DEREK**, *The Design of Tools for Bookbinding, with New Tools For Hand Bookbinding loosely inserted*, illustrated price list, two illustrations pasted over with updated models, 4to, London, 1986

**247. BERNARD SHAPERO**, *A Collection of Fine Bindings*, catalogue, c.1990s

**248. Bloomsbury Auctions**, *Sale of the Working Library of the Late Howard M. Nixon*, 5th October, 1983

**249. BODLEIAN LIBRARY**, *English Romanesque Illumination*, FIRST EDITION, 12pp., 10 double sided plates, ex-libris, rebound in red cloth, original wrapper preserved, bookplate to frontispiece, 8vo, Oxford, Bodleian Library, 1951

**250. BODLEIAN LIBRARY**, *Gold-Tooled Bookbindings*, FIRST EDITION, 8.pp, 12 double sided plates, ex-libris, rubber stamp to plates tail, rebound in red cloth, original wrapper preserved, 8vo, Oxford, Bodleian Library, 1951

**251. [BODLEIAN LIBRARY]** *An Artful Craft, Historic Bookbindings from the Broxbourne Library and other Collections*, 4-page folding leaflet, Oxford, Bodleian Library, 12 June-31 October 2009

**252. BOMMEL, ELIAS P. VAN**, *Boekband Verguld Materiaal*, 3 leaf foreword, over 200 plates of tool heads, rollers, letter types, and other bookbinding finishes, 4to, 1982

253. **Bound to Please**, *The Dorothy McIlvain Scott Collection November 6th 2008 - February 3 2009, at the George Peabody Library*, exhibition catalogue, 2008

254. **BRITISH MUSEUM**, *A Guide to the Exhibition in the King's Library, Illustrating the History of Printing, Music-Printing and Bookbindings*, publishers printed boards, 8vo, London, by Order of the Trustees, 1939

255. **BRITISH MUSEUM**, *Bookbindings from the Library of Jean Grolier, A Loaned Exhibition 23 September 31 October 1965*, coloured frontispiece, numerous full page illustrations, ex-library, rubber stamp to title, publishers cloth, 8vo, London, The Trustees of the British Museum, 1965

256. **BURLINGTON FINE ARTS CLUB**, *Exhibition of Bookbindings*, FIRST EDITION, lxi, 32pp., hand coloured folding frontispiece, 113 plates, most coloured, captioned tissue guards, large paper copy, rebound in cloth, folio, Burlington Fine Arts Club, 1891

Breslauer (Uses of Bookbinding Literature, p.25) notes: "In 1891 there took place the first really comprehensive loan exhibition of historical bookbindings, at the Burlington Fine Arts Club in London. Almost 900 bindings lent by the foremost British collectors, were shown and described by E. Gordon Duff and Sarah Prideaux in a large quarto catalogue which reproduced 152 of them on 113 plates, almost all in colour". As well as the excellent introductory remarks, providing a survey on the exhibition and highlighting the notable items, there are three appendices; the catalogue; and three indexes. The latter are index of binders; index of collectors and arms; and index of contributors. [Mejer 1261, Brenni 284, Schmidt-Kunsemuller 873]

257. **CHAS. J. SAWYER**, *Fine Bindings*, Catalogue 273, 1967

258. **CHARLES WOOD BOOKSELLER**, *Recent Acquisitions*, Catalogue 132, 2007

259. **CHARLES WOOD BOOKSELLER**, *Newly Acquired Books and Manuscripts*, Catalogue 159, October, 2013

260. **CHARLES WOOD BOOKSELLER**, *New and Recent Acquisitions*, Catalogue 139, July 2009

261. **CHARLES WOOD BOOKSELLER**, *New and Recent Acquisitions*, Catalogue 138, February 2009

262. **CHARLES WOOD BOOKSELLER**, *Rare Books on Printing and The Graphic Arts, Art Conservation, and Related Subjects*, Catalogue 151, October 2011

263. **CHARLES WOOD BOOKSELLER**, *Recent Acquisitions*, Catalogue 118, January 2004

264. **CHARLES WOOD BOOKSELLER**, *Part 1: Printing, The Graphic Arts and Book*

*History, Part 2: Arts, Crafts and Trades*, Catalogue 160, January 2014

265. **CHARLES WOOD BOOKSELLER**, *A Touchstone for the Arts*, Catalogue 167, 2015

266. **CHARLES WOOD BOOKSELLER**, *History of the Book*, Catalogue 121, December 2004

267. **CHARLES WOOD BOOKSELLER**, *Rare Books*, Catalogue 131, March 2007

268. **CHARLES WOOD BOOKSELLER**, *The Book, Printing, and the Graphic Arts*, Catalogue 101, 1999

269. **CHRISTIE'S**, *Fine Historical and Modern Decorated Bookbindings*, London, 1 May, 1996

270. **CHRISTIE'S**, *The Michel Wittock Collection Part 1: Important Renaissance Bookbindings*, 7 July, 2004

271. **CHRISTIE'S**, *The Chevalier Collection of English Twentieth-Century Bookbindings...*, New York, November 9 1990

272. **CHRISTIE'S**, *Bookbinding tools*, November 3, 1983

273. **CHRISTIE'S**, *The Helmut N. Friedlaender Library*, 2 vols., 23-24 April, 2001

274. **CHRISTIE'S**, *Bookbinding Tools, The Property of W. T. Morrell and Company Limited*, July 24, 1981

275. **COBDEN-SANDERSON, T.J.**, *[Exhibition Catalogue] Bookbinding 1884-1893, A centenary Exhibition*, 20 January- 29 April, 1984, 8pp., original printed wrapper, A4, 1984

276. **COCKERELL, DOUGLAS**, *Illustrated Price List of Bookbinding Tools Materials and Appliances*, original printed wrapper, 8vo, for G. W. Russel and Son, [1931]

277. **CONROY, TOM**, *Bookbinders' Finishing Tool Makers 1780-1965*, Oak Knoll Press, 2002

278. **CRAFTWARES LIMITED**, *Leatherwork Materials [Price List]*, 42pp., 8vo, 1969-70

279. **DEBURCA RARE BOOKS**, *Bookbindings Irish and Foreign*, Catalogue 76, Spring 2006

280. **DEBURCA RARE BOOKS**, *Irish Bookbindings*, Catalogue 31, Winter 1993

281. **DEBURCA RARE BOOKS**, *Irish Bookbindings*, Catalogue 36, January 1995



282. **DEBURCA RARE BOOKS**, *A selection of fine, rare and important books and manuscripts*, Catalogue 123, Summer, 2016
283. **DEBURCA RARE BOOKS**, *Irish Bindings*, Catalogue, Spring 2018
284. **Decorated Paper Designs 1800 From the Koops-Marcus Collection**, 4to, The Pepin Press, 1997
285. **DEWHURST, SAMUEL**, *Advertisement leaf for Samuel Dewhurst and Co. Limited Original Manufactures & Sole Patentees of Sugar's Patent Tracing Cloth, Bookbinders' Cloth, Label Cloth, Beetled Twills, Bleachers, Dyers & Finishers at Broughton Dye Works*, Manchester, 1 leaf, age related toning, 4to, c.1880s
286. **DOMINIC WINTER**, *Bookbinding & Conservation Equipment*, Tuesday 13th March 2007
287. **DOMINIC WINTER**, *Printed Books, Maps and Documents*, 14 June 2017
288. **Early American Book-Bindings From The Collection of Michael Papantonio**, New York, The Pierpont Morgan Library, 1972
289. **Europäische Einbandkunst Aus Sechs Jahrhunderten Beispiele aus der Bibliothek Otto Schäfer Schweinfurt**, 1992
290. **Fine Bindings 1500-1700 from Oxford Libraries**, *Catalogue of an Exhibition*, coloured frontispiece, 52 black and white plates, publishers blue cloth, 8vo, Oxford, Bodleian Library, 1968
291. **Fine Bindings Gothic to Modern - European Handbound Books in the Princeton University Library Together With The William H. Scheide Library and The Robert H. Taylor Collection**, chromolithograph plates, original printed wrapper, 8vo, Exhibition Gallery, Princeton University Library, 1978
292. **FOREST BOOKS**, *Book Binding Tools*, containing samples of approximately 900 finishing tools, 4to, 1993
293. **GETTY, SIR PAUL**, *The Wormsley Library*, full page coloured text illustrations, 4to, for the Wormsley Library by Maggs Bros., London, 1999

From the introduction: "The books reflect some of their collector's catholic enthusiasms. Early purchases include examples of fine printing in rich array, from incunables to modern private-press books, many on vellum, English hand-coloured aquatint books, chiefly travel and scenery, the flower of French illustrated books from Verard to Volland, and, above all, a spectacular assemblage of fine bindings from mediaeval times to today. There are also splendid manuscripts, like the magnificent Gradual from the monastery of Ottobeuren, the unique pages from the life of St. Thomas Becket, repatriated from Belgium some fifteen

years ago, exquisite Books of Hours from France, Flanders, and England, and works that especially delight the English like the Psalter of Queen Anne Boleyn; there is also the jewel-like Renaissance psalter, once ascribed to Giulio Clovio, which belonged to Lord Arundel and Dr. Mead and was entombed in its inlaid and painted wooden box by Horace Walpole, the delicious little volumes of Songs of Innocence and of Experience that “William Blake coloured so singularly, and Cobden-Sanderson’s binding of Marx’s *Das Kapital* for “William Morris and friends”. As a collector, Sir Paul has focussed on his chosen areas with admirable discipline and thoroughness, rarely allowing himself to be seduced by works that might feel lonely on his shelves. In the field of bindings he has allowed himself greater latitude, and almost every manifestation of the bookbinder’s art is there in splendid exemplars, from twelfth-century Limoges enamel, rude mediaeval coverings of hairy deer and greasy sheep, magnificent painted strapwork from the Renaissance, dazzling interlaces a la fanfare, glorious Restoration bindings by Mearne and Cleeve and their contemporaries, and work by all the great masters and innovators in Europe up to our own times.”.

294. **THE GRANGE FIBRE**, *Bookbinding Materials [Price List]*, 2pp., January 1982

295. **THE GROLIER CLUB**, *Invitation to the Private View of the Exhibition of Old English Bookbindings*, 4pp., New York, 1899

296. **The Hand Bookbinders of California**, *30th Anniversary Exhibition* 2002

297. **H. P. KRAUS**, *The Ninetieth Catalogue*, photographic illustrations tipped in, buckram backed blue boards, New York, [N.D.]

298. **ILAB**, *The International League of Antiquarian Booksellers Directory* 2005/2006

299. **ILAB**, *The International League of Antiquarian Booksellers Directory* 2008/2009

300. **ILAB**, *Thirty Seventh Antiquarian Bookfair*, 1996

301. **ISELIN, JOSEPHINE LEA**, *“The Great George” Cruikshank and London’s Graphic Humorists (1800-1850)*, New York, The Grolier Club, 2021

302. **J. HEWIT & SONS TANNERS AND LEATHER DRESSERS**, *Price List*, [7]pp., 4to, mailing folds, London, 1965

303. **J & J Leighton, Booksellers and Bookbinders**, *A quotation for binding repair-work*, to ‘E. Redman’, 2pp., both printed on one side of a piece of laid paper, both lightly aged, woodcut vignette of a bookbinding scene, after J. Amman, second woodcut vignette of a printing scene after Stumpff, mailing folds, 205 x 130mm, n.d.

The invoice is in manuscript, with the first page signed ‘J&J Leighton’, and headed ‘Re Repairs to Registers’. Begins ‘Rebinding in half calf as one done 10 years ago.’ Gives prices, with an extra charge if ‘the handles have to be remade and refixed’. ‘We shall only put new handles to those that absolutely require it.’ The second page gives a detailed quotation for the

work, split into four parts the charges for each of which amount to £65 9s.

James Leighton (1802-1890) and his son Walter James Leighton were second and third generation bookbinders. Walter James Leighton was first cousin to the celebrated John Leighton (1822-1912), artist and designer, and the wider family almost certainly included Jane and Robert Leighton of Leighton, Son & Hodge, the well-known Victorian publishers' binders, as well as the Leighton Brothers (George Cargill Leighton, Charles Blair Leighton and Stephen Leighton), pioneers of colour printing. The immediate family firm had been founded, apparently as early as 1798, by his grandfather John Leighton (d.1857). Walter James Leighton became a full partner in the family business in 1883. It became James & Walter James Leighton for a few years before reverting to J. & J. Leighton after his fathers death. The business continued until after Walter's death, becoming a limited company in 1920. At various times the firm's customers had included Gladstone, Carlyle, Michael Faraday, Sir William Osler, William Morris and Lord Birkenhead.

304. **HOLLISTON**, *Price List*, c.1980s

305. **L. NETTLETON & Sons**, *Cast Brass Type Handle Letters, Finishing Tools, and Typeholders*, 80pp. Illustrated catalogue, original printed wrapper, 4to, London, 1947



303. J&J Leighton, *Booksellers and Bookbinders*, n.d.

306. **LOCK, MARGARET**, *Trade Bookbindings in Cloth, 1820-1920*, *W.D. Jordan Special Collections and Music Library Occasional Paper Number Three*, Queen's University, May, 2004
307. **LEO, WILHELM**, *Catalogue von Wilhelm Leo's Nachfolger, Fabrik & Lager von Buchbinderei-Materialien Werkzeugen und Maschrer*, 68pp., marginal chipping, original printed wrapper, Stuttgart, 1920
308. **MAGGS BROS.**, *Catalogue No. 665: English Armorial and Decorative Bindings*, ex-library, rubber stamps from The Library Association Library, in decorative wrappers, 4to, London, 1938
309. **MAGGS BROS.**, *Bookbinding in the British Isles Sixteenth to the Twentieth Century*, 2 vols., London, Summer 1996
310. **MAGGS BROS.**, *Bookbinding in the British Isles Sixteenth to the Twentieth Century Catalogue 1075*, 2 vol., Spring 1987
311. **MAGGS BROS.**, *Historic and Artistic Bookbindings from the XIVth Century to the Present Time*, Catalogue No.324, 1914
312. **MAGGS BROS.**, *Bookbindings: Historical & Decorative*, Catalogue No. 489, 1927
313. **MAGGS BROS.**, *Bookbindings of Great Britain, Sixteenth to the Twentieth Century*, Catalogue 845, September 1957
314. **MAGGS BROS.**, *Provincial Bookbinding in Great Britain Sixteenth to the Twentieth Century*, Catalogue 1014, Spring 1981
315. **MAGGS BROS.**, *Bookbinding in Great Britain Sixteenth to the Twentieth Century*, Catalogue 893, Spring 1964
316. **MAGGS BROS.**, *Catalogue 1098 Comprising a Large Collection of Books on Book Binding... The Majority from the Library of E. P. Womersley*, Summer 1989
317. **MAGGS BROS.**, *Bookbinding in Great Britain, Sixteenth to the Twentieth Century*, 4to, London, 1975
318. **MEALY'S**, *Two Important Sales, Rare Books, Bindings, Irish Maps etc*, December 2008
319. **MEALY'S**, *Two Important Sales, Rare Books, Bindings, Irish Maps etc*, December 2008
320. **Modern British Bookbinding**, *exhibition catalogue*, Bibliotheca Wittrockiana, Brussels & Koninklijke Bibliotheek, The Hague, 1985





321. **Modern British Bookbindings** *An Exhibition of modern British bookbinding by Members of Designer Bookbinders*, 31 collotype plates, original printed wrapper, 4to, London, Designer Bookbinders, 1971

322. **MORRIS, ELLEN K. & LEVIN, EDWARD S. with MCLEAN, RUARI**, *The Art of Publishers' Bookbindings 1815-1915, An Exhibition held at The Grolier Club*, 4to, New York, 2000

323. **N. J. HILL & Co.**, *Bookbinders' Requisites 1795-1955*, 54pp., illustrated catalogue of bookbinders equipment, original printed wrapper, 4to, London, 1955

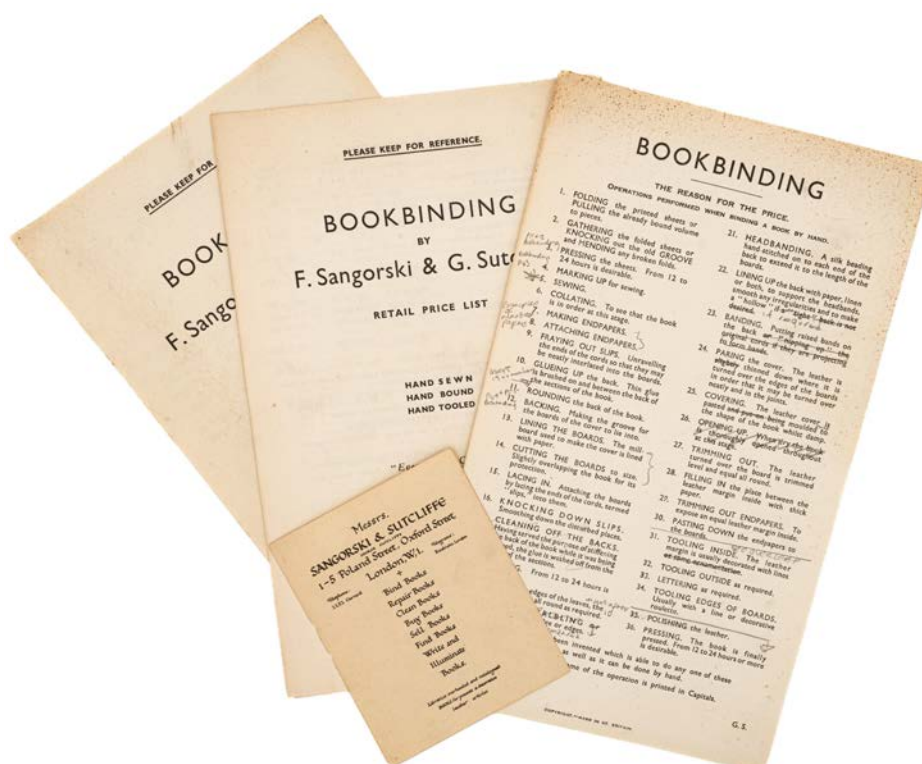
324. **PERIOD BOOKBINDERS ARCHIVE**, *A small archive of correspondence and receipts for book repairs sent from various libraries and customers including Albion Chambers, Pewsey Books, Sothebys, Birmingham University Library, University of Exeter Library*, c.30 items, v.s., 1996-2009

325. **PHILIPS IPSWICH**, *Bookbinding Tools, Equipment, Paper & Leather from the Workshop of the late Arthur Henry Llewellyn*, 2 March 1989

326. **PHILIPS ST. IVES**, *The Sale of the Contents of The Cockerell Bindery*, 27 March, 1990

327. **PHILIPS ST. IVES**, *The Sale of the Contents of the Cockerell Bindery*, 1990
328. **Ratchford Limited**, illustrated catalogue, [2015?]
329. **RAYMOND ELGAR**, *Bookbinders Machine Cut Type and Handtools on Super Quality Engravers Brass Materials*, 1997
330. **RED BRIDGE INTERNATIONAL**, *Price List*, 1991
331. **The Rose Bindery**, tipped in coloured frontispiece and 6 plates, ex-libris of Rye Public Library The Ronald Macdonald Memorial Room, publishers cloth backed boards, 4to, Boston, for The Rose Bindery Company, 1925
332. **RUSSELL BOOKCRAFTS HITCHIN**, Catalogue, 1963
333. **SANGORSKI, F. AND SUTCLIFFE, G.**, *A Retail Catalogue of Some Books Bound...*, 4pp., 4to, London, O. Anacker, [1941]
334. **SANGORSKI, F. AND SUTCLIFFE, G.**, *Book Binding by F. Sangorski and G. Sutcliffe*, 6pp. Folding cortina, printed both sides, 4to, London, [1937]; with two proof sheets with annotations and corrections by George Sutcliffe.
335. **SANGORSKI, F. AND SUTCLIFFE, G.**, *Price List of Tools and Materials for Bookbinding*, 8pp., including forwarding tools, finishing tools, and materials, original blue wrapper, stapled, 12mo, London,
336. **SIMON FINCH RARE BOOKS**, *English An Exploration of Englishness in Books, Manuscripts and Art From c.1230 to 2004*, 2004
337. **SOPHIE SCHNEIDEMAN & BENJAMIN SPADEMAN**, *230 Years of Bookbinding*, December 2021
338. **Solander Cases and Print Boxes**, [8]pp., original printed wrapper with portrait of Solander mounted on, 12mo., London, Henry T. Wood, 1932
339. **SOTHEBY'S**, *Six Centuries of Bookbinding*, 7 November, 2002
340. **SOTHEBY'S**, *Catalogue of Highly Important Modern French Illustrated Books and Bindings Forming Part V of the Celebrated Library of the Late Major J.R. Abbey*, 1970
341. **SOTHEBY'S**, *Catalogue of the Celebrated Library The Property of The Late Major J.R. Abbey Sold by Order of the Executors The Sixth Portion*, 1970
342. **SOTHEBY'S**, *The Book as Art Modern Illustrated Books and Fine Bindings, Part II*, 21st November, 1995

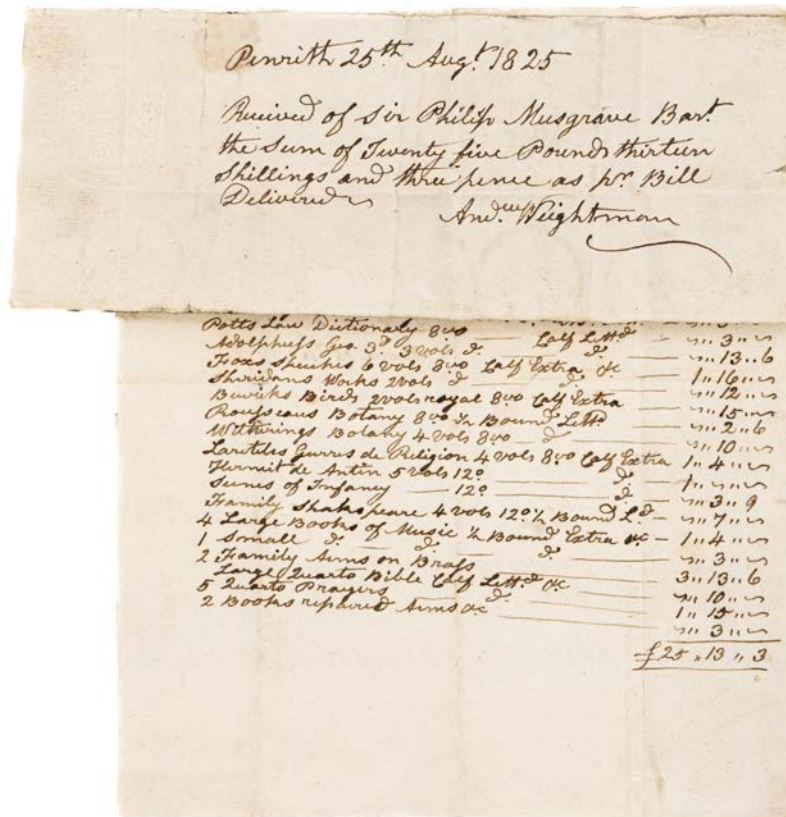
343. **SOTHEBY'S**, *The Wardington Library Bibles*, London, 12 July, 2006
344. **SOTHEBY'S**, *The Library of Humphrey Winterton*, London, 28 and 29 May, 2003
345. **SOURGET, PATRICK ET ELISABETH**, *Manuscrits et Livres Precieux*, 10 vol, illustrated catalogues, publisher's cloth, original wrapper, small folio, Paris, 1990-2001
346. **STEVE FINER RARE BOOKS**, *Books About Books, Paper & Paper Making, Printing, Publishing, Technology Trade Catalogues*, Catalogue 198, n.d.
347. **Stuart Wright**: *A Life in Collecting*, *Joyner Library Presents*, September 7, 2011
348. **Stuart Wright Publisher**, *Author List*, 1983
349. **TEMPLE BOOKBINDERS**, *Quality Bookbinders and Restorers*, Catalogue, n.d.
350. **Textile and Embroidered Bindings**, FIRST EDITION, numerous text illustrations, 8vo, Oxford, Bodleian, 1971
351. **URSUS RARE BOOKS**, *Catalogue 253 Rare Books*, n.d.
352. **W. HAMPSON PRESS MANUFACTURER**, *A List of Articles Manufactured and*



333.-335. SANGORSKI, F. AND SUTCLIFFE, G.

*Sold at...*, 1pp., typed price list, central vertical and horizontal fold, includes a variety of ornamental rolls, tools and blocks as well as brass type, cutting presses and graining boards, folio, London, Thomas Harrild, c.1890

353. **WRIGHTMAN, ANDREW** *Booksellers Receipt*, A list of books that come to the sum of £25, thirteen shillings and threepence, with a letter which reads "Received of Sir Philip Musgrave Bart., the sum of Twenty five pounds thirteen shillings and three pence as per Bill Dividends" signed "Andrew Wrightman", mailing folds, blind postal stamp, 25th August, 1825



353. **WRIGHTMAN, ANDREW**, *Bookseller Receipt*,  
25th August, 1825.



## **GENERAL REFERENCE MATERIAL**

354. **A Chat About Bookbinding**, steel engraved illustrations, text illustrations, rear advertisement leaf present, preserved in a folio, 4to, Reprinted from 'The Hour Glass' for September 1887

355. **ADAMS, FEDERICK B.**, *Bookbindings by T.J. Cobden-Sanderson, An Exhibition at The Pierpont Morgan Library September 3-November 4 1968*, 20 black and white plates, 32, [1]pp., original printed wrapper, 4to, New York, The Pierpont Morgan Library, 1969

356. **ADAMS, JOHN**, *The House of Kitcat A Story of Bookbinding 1798-1948*, lithograph frontispiece, 7 lithograph plates, publishers orange cloth, 4to, London, Published for Private Circulation by G. J. Kitcat LTD, 1948

357. **ADOCK, K.J.**, *Leather from the Raw Material to the Finished Product*, illustrated frontispiece, numerous text illustrations, one folding plate, publishers green cloth, 8vo, London, Sir Isaac Pitman and Sons, c.1950s

358. **AITKEN, E. M.**, *Hobbies, Leisure Time Library*, First Edition, publishers blue cloth, 8vo, London, Associated Newspapers, [1925]

359. **ALIVON, PASCAL**, *Styles et Models Guide des styles de dorure et de decoration des reliures*, numerous text illustrations, publishers printed cover, 8vo, Paris, Art Noville, 1990

360. **[ART AND CRAFTS MOVEMENT] HANDICRAFT IN THE SCHOOL**, FIRST EDITION, 5 vol., colour plates, text illustrations, publishers khaki cloth, olive green title and pictorial design showing rider and dragon to front cover, spine gilt, oblong 8vo, London, Gresham Publishing Company, [1910]

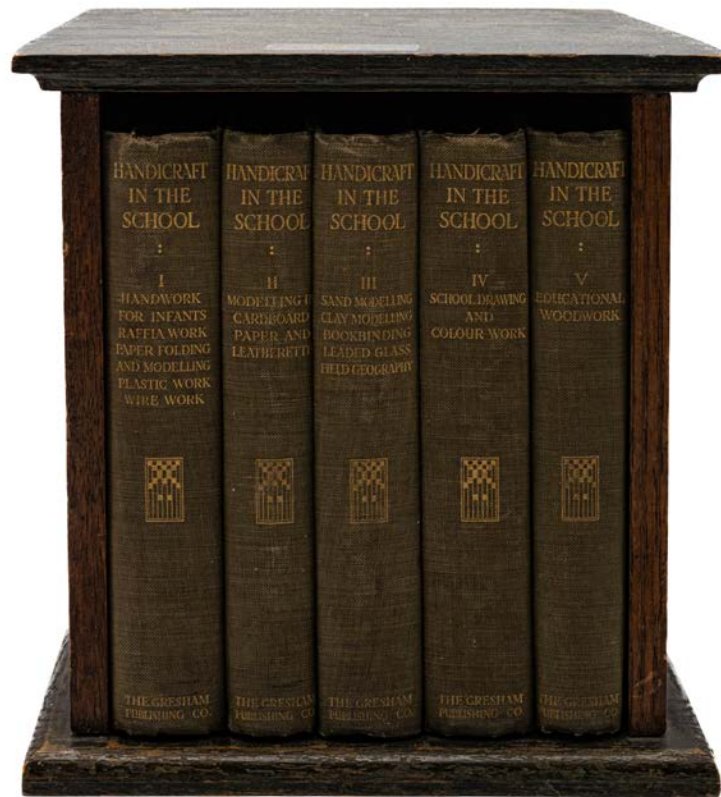
A scarce set of educational books inspired by Arts and Crafts philosophy and design. Although intended for students formally training in handicraft, the volumes offer excellent discussions and illustrations for anyone interested in the period. Gresham publishing company was known for their production of large, handsome reference books, many of which were designed by Talwin Morris. Protected in a custom wooden case.

361. **ASHMAN, JOHN**, *Bookbinding A Beginner's Manual*, text illustrations by Tig Sutton, 4to, London, Adam and Charles Black, 1983

362. **BALL, DOUGLAS**, *Victorian Publishers' Bindings*, FIRST EDITION, 12 plates, numerous text illustrations, publishers cloth, original dust jacket, 8vo, Williamsburg, The Book Press, 1995

363. **BALLARD, P.B.**, *The Cultural Value of Handicraft*, woodcut device on title, 12.pp, decorative wrapper, 8vo, Leicester, The Dryad Press, c.1934

364. **BANNISTER, MANLY**, *Pictorial Manual of Bookbinding*, numerous text illustrations, New York, The Ronald Press Company, 1958



360. [ARTS AND CRAFTS MOVEMENT]  
HANDICRAFT IN THE SCHOOL, [1910]

365. **BANNISTER, MANLY**, *Bookbinding as a Handcraft*, numerous text illustrations, publishers printed boards, 4to, New York, Sterling Publishing Co., 1975

366. **BARBER, GILES**, *The James A. Rothschild Bequest at Waddesdon Manor, The National Trust, Printed books and Bookbindings*, 2 vols., numerous text illustrations, publishers blue cloth, original dust jackets, folio, by the Rothschild Foundation, 2013

367. **BARROW, W. J.**, *Manuscripts and documents Their Deterioration and Restoration, Printed decorative boards*, 4to, University of Virginia Press, Charlottesville, Virginia, 1955

This was Barrow's first study on paper printed here for the first time.

368. **BAYNES-COPE, A. D.**, *Caring for Books and Documents*, with illustrations by Sture Akerstrom, original printed boards, 4to, for the Trustees of the British Museum, 1981

369. **BEEBY, K. J.**, *The Wonderful Story of Leather*, text illustrations original printed wrapper, 8vo, London, by The Leather Institute, c.1950

370. **BENTLEY, G.E.**, *The Edwardses of Halifax The Making and Selling of Beautiful Books in London and Halifax, 1749-1826*, 8 coloured plates, text illustrations, publishers

cloth, original dust jacket, 8vo, Toronto, University of Toronto Press, 2015

371. **BENNETT, STUART**, *Trade Bookbinding in the British Isles 1660-1800*, numerous coloured text illustrations, publishers red cloth, original dust jacket, folio, Oak Knoll and British Library, 2004

372. **BERNARD, GEORGES**, *La reliure d'art dans le Benelux, Kunstboekbinden in de Benelux*, 1988

373. **BEVAN, G. PHILIPS**, *British Manufacturing Industries*, FIRST EDITION, steel engraved folding plate, publishers maroon cloth, 8vo, London, Edward Stanford, 1876

374. **BLADES, WILLIAM**, *The Enemies of Books*, title in red and black, illustrated frontispiece, numerous text illustrations, publishers green cloth, 8vo, London, Elliot Stock, 1888

375. **Blatterfur Buchgestaltung und Buchpflege**, FIRST EDITION, 24pp., text illustrations, ex-libris, rubber stamp to title verso, original printed wrapper, 4to, Leipzig, Bund Meister der Einbandkunst, c.1970

376. **BODLEIAN PICTURE BOOKS**, *Gold-Tooled Bookbindings*, FIRST EDITION, 24 monographs, original printed wrapper, 8vo, Oxford, Bodleian Library, 1951

377. **Bookbinding in America**, *Three Essays: Early American Bookbinding by Hand by Hannah Dustin French of Wellesley College Library, The Rise Of American Edition Binding by Joseph W. Rogers of Milwaukee Public Library, On the Rebinding of Old Books by Hulmut Lehmann-Haupt of Columbia University*, FIRST EDITION, numerous text illustrations, publishers cloth, 8vo, Portland, The Southworth-Anthoensen Press, 1941

378. **Bookplates and Inscriptions Sometimes found in old books**, text illustrations, publishers printed wrapper, 8vo, Ex Libris Press, 2013

379. **Book Cover Designing**, numerous text illustrations, 2 chromolithograph folding plates, title supplied, rebound, cloth backed decorative boards, new endpapers, 8vo, Scranton, International Textbook Company, 1905

380. **Bound By Bayntun-Riviere**, numerous full colour text illustrations, publishers green wrapper, 4to, Bath, 2016

381. **BOYCE, BARRINGTON**, *Progressive Bookcraft*, coloured frontispiece, text illustrations, ex-libris, rubber stamp to title, publishers decorative boards, 4to, London, Humphrey Milford, 1933

382. **BRASSINGTON, W. SALT**, *A History of the Art of Bookbinding. With Some Account of the Books of the Ancients.*, chromolithograph frontispiece, title in red and black, 9 chromolithograph plates, tissue guards, text illustrations, publishers decorative brown



cloth with an elaborate design of a hunting scene with two dogs and a stag, 4to, New York, Macmillan, 1893

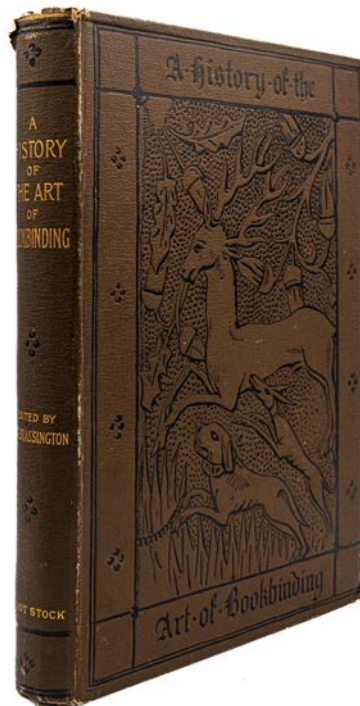
A nice copy of this important book, covering the entire history of bookbinding up to the nineteenth century.

383. **BRENNI, VITO J.**, *Bookbinding A Guide to the Literature*, FIRST EDITION, publishers decorative cloth, 8vo, London, Greenwood Press, 1982

384. **BRESLAUER, B.H. & TOULET, J.** *Historic and artistic bookbindings from the Bibliotheca Bibliographica Breslaueriana*, FIRST EDITION, folding colour frontispiece, numerous monograph and full colour text illustrations, folio, Brussels, Bibliotheca Wittrockiana, 1986

385. **The British Federation of Master Printers**, *Rationalisation of Book Production Book Binding*, 10pp., original publishers wrapper, 8vo, London, for The British Federation of Master Printers and The Publishers Association, 1970

386. **BROOMHEAD, FRANK**, *The Zaehnsdorfs (1842-1947) Craft Bookbinders*, FIRST EDITION, plates, text illustrations, 8vo, maroon cloth, Private Libraries Association, 1986



382. **BRASSINGTON, W. SALT**, *A History of the Art of Bookbinding*, 1893.

387. **BROWN, MARGARET WRIGHT**, *Library Handbook No. 6, Mending and Repair of Books*, Second Edition, 22p., c.100 blank leaves, ex-libris, rubber stamps to title, black cloth, spine gilt, 8vo, Chicago, American Library Association, 1910
388. **BURDETT, ERIC**, *The Craft of Bookbinding*, FIRST EDITION, numerous text illustrations, 8 coloured plates, publishers cloth, original dust jacket, 8vo, Vancouver, David and Charles, 1975
389. **CALLERY, BERNADETTE G. & MOSIMANN, ELIZABETH A.**, *The Tradition of Fine Bookbinding in the Twentieth Century*, numerous monochrome text illustrations, publishers printed boards, tall 4to, Pennsylvania, Hunt Institute for Botanical Documentation, Carnegie-Mellon University and Davis & Warde, 1979
390. **CARTER, JOHN** *Publisher's Cloth An Outline History of Publisher's Binding in England 1820-1900*, First Edition, publishers half cloth over printed boards, rubbed, 12mo, New York, R.R. Bowker, 1935
391. **THE CATHOLIC UNIVERSITY OF AMERICA**, *Festina Lente Gold-Tooled Bindings and Gilt Papers from the Bibliotheca Albana In Urbino now in The Clementine Library*, 4to, Washington D.C., 1990
392. **CENTRAL YOUTH EMPLOYMENT EXECUTIVE**, *Bookbinding and Printers Warehouse Work, Choice of Careers New series No. 49*, numerous text illustrations, ex-libris, publishers printed wrapper, 8vo, London, Her Majesty's Stationery Office, May 1953
393. **CENTRAL YOUTH EMPLOYMENT EXECUTIVE**, *Bookbinding and Printers Warehouse Work, Choice of Careers New series No. 49*, numerous text illustrations, ex-libris, publishers printed wrapper, 8vo, London, Her Majesty's Stationery Office, May 1953
394. **CHAMBERS, ANNE**, *Suminagashi The Japanese Art of Marbling A Practical Guide*, FIRST EDITION, publishers black boards, original dust jacket, 4to, Thames and Hudson, 1991
395. **CHIDLEY, JOHN**, *Discovering Book Collecting*, text illustrations, small 8vo, Shire Publications, 1983
396. **CLAPPERTON, R.H.**, *Paper and its Relationship to Books*, FIRST EDITION, ex-libris, contemporary printed wrapper, 12mo, London and Toronto, 1934
397. **CLOUGH, ERIC A.**, *Bookbinding for Librarians*, FIRST EDITION, illustrated frontispiece, text illustrations, Ex-Libris, original decorative boards, 8vo, London, Association of Assistant Librarians, 1957
398. **COBDEN-SANDERSON, T.J.**, *The Journals of Thomas James Cobden-Sanderson 1879-1922*, 2 vols., illustrated frontispieces, publishers red cloth, 8vo, New York, Burt Franklin, 1969

Active member of the arts and crafts movement, friend of Morris and famed for his bookbinding and private press publishing. The journals include Cobden-Sanderson's account of the famous episode following the closure of the Doves Press: '31st August, 12 midnight. The Doves Press type was designed after that of Jensen; this evening I began its destruction. I threw three pages into the Thames from Hammersmith Bridge' [Volume II, p. 296].

399. **COCKERELL, DOUGLAS & ROOKE, NOEL (ILLUSTRATOR)**, *Bookbinding, and the Care of Books, A Text-book for Book-Binders and Librarians, In the Artistic Crafts Series of Technical Handbooks*, illustrated frontispiece, 8 collotype plates, publishers cloth backed blue boards, London, Sir Isaac Pitman, 1927

400. **COCKERELL, DOUGLAS**, *Some Notes on Bookbinding*, illustrated frontispiece, text illustrations by Doris Meyer, contemporary marbled boards, 8vo, Oxford University Press, Humphrey Milford, 1929

401. **COCKERELL, DOUGLAS**, *Bookbinding, and the Care of Books...*, text illustrations by Noel Rooke, publishers boards, original dust jacket, 8vo, London, Sir Isaac Pitman and Sons, 1948

402. **COCKERELL, DOUGLAS**, *Bookbinding As A School Subject, Stage I Binding Books of one Section*, Third Edition, original printed wrapper, spine reinforced with tape, 8vo, Hitchin, G.W. Russel and Son, c.1940s

403. **COCKERELL, DOUGLAS**, *Bookbinding As A School Subject Stage III Cutting edges and Binding in half and whole leather*, Second Edition, original printed wrapper, spine reinforced with tape, 8vo, Hitchin, G.W. Russel and Son, c.1940s

404. **COCKERELL, DOUGLAS**, *Bookbinding as a School Subject Stage IV Lettering and Simple Tooling*, Revised Edition, original printed wrapper, spine reinforced with tape, 8vo, Hitchin, G.W. Russell, 1945

405. **COCKERELL, SYDNEY M**, *The Repairing of Books*, FIRST EDITION, ex-libris with rubber stamp to title, illustrated frontispiece, text illustrations, publishers black cloth, 8vo, London, Shepherd Press, 1958. Scarce First Edition

406. **COCKERELL, SYDNEY M.**, *The Repairing of Books*, numerous text illustrations by Joan Rix Tebbutt, publishers black cloth, original dust jacket, 8vo, London, Shepherd Press, 1958

407. **COLLINS, A. F.**, *Book Crafts For Juniors*, numerous text illustrations, publishers cloth, original dust jacket, 8vo, Leicester, The Dryad Press, 1967

408. **COMENIUS, JOHANN AMOS**, *Comenius on the Book, the Text and Images Relating to the Production Distribution and Use of the Book*, publishers printed wrapper, 8vo, Westmoreland, Boetharson Press, 2006

409. **Conservation of Scrapbooks and Albums Postprint of the Book and Paper Group/ Photographic Materials Group Joint Session at the 27th Annual Meeting of the American Institute for Conservation of Historic and Artistic Works**, June 11, 1999, St. Louis Missouri,

410. **CORDEROY, JOHN**, *Bookbinding for Beginners*, FIRST EDITION, numerous text illustrations by Eric Sweet, publishers printed boards, 8vo, London, Studio Vista, 1967

411. **CLEMENTS, JEFF**, *Bookbinding*, FIRST EDITION, 4 plates, illustrated frontispiece and numerous text illustrations, publishers orange boards, original dust jacket, slim 8vo, London, Arco Publications, 1963

412. **CLOONAN, MICHELE VALERIE**, *Early Bindings in Paper...*, FIRST EDITION, text illustrations, original printed boards, 8vo, London, Mansell, 1991

413. **CRAIG, MAURICE**, *Irish Bookbindings 1600-1800*, FIRST EDITION, coloured frontispiece, 58 monochrome plates, publishers blue cloth, original dust jacket, London, Cassell and co., 1954

414. **CRAIG, MAURICE**, *Irish Bookbinding, The Irish Heritage Series 6*, folding chromolithograph frontispiece, numerous full colour text illustrations, original printed wrapper, 8vo, Dublin, Eason and Son, 1976

415. **CRAIG, MAURICE**, *Irish Bookbinding, The Irish Heritage Series 6*, folding chromolithograph frontispiece, numerous full colour text illustrations, original printed wrapper, 8vo, Dublin, Eason and Son, 1976

416. **CRAIG, MAURICE**, *Irish Bookbinding, The Irish Heritage Series 6*, folding chromolithograph frontispiece, numerous full colour text illustrations, original printed wrapper, 8vo, Dublin, Eason and Son, 1976

417. **CUNDALL, JOSEPH**, *On Bookbindings Ancient and Modern*, FIRST EDITION, Lithograph frontispiece, 28 lithograph plates, tissue guards, title in red and black, publishers navy cloth, 4to, London, George Bell and Sons, 1881

418. **DANA, JOHN COTTON**, *Notes on Bookbinding for Libraries*, text illustrations, publishers blue cloth, 8vo, Chicago, 1906

419. **DANFORTH, SUSAN**, *A Matter of Taste Discrimination in Nineteenth-Century Book Collecting, Catalogue of an Exhibition of Rare Books from the John Carter Brown Library*, FIRST EDITION, illustrated frontispiece, coloured text illustrations, publishers red cloth with gilt device in centre, 4to, Providence, Rhode Island, for The John Carter Brown Library, 2008

420. **DANFORTH, SUSAN**, *A Matter of Taste Discrimination in Nineteenth-Century Book Collecting Catalogue of an Exhibition of Rare Books from the John Carter Brown Library*,



numerous full colour text illustrations, publishers red cloth, 4to, Providence, The John Carter Brown Library, 2008

421. **DARLEY, LIONEL S.**, *Introduction to Book Binding*, numerous text illustrations, 8 monograph plates, publishers cloth, original dust jacket, price clipped, 8vo, London, Faber and Faber, 1965

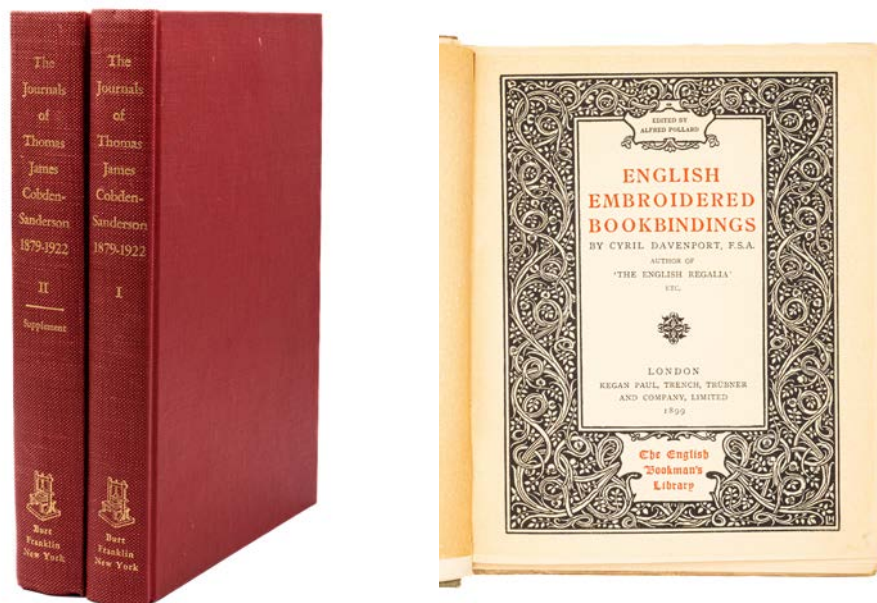
422. **DAVENPORT, CYRIL**, *English Embroidered Bookbindings*, chromolithograph frontispiece, decorative title in red and black, 52 lithograph plates, tissue guards, publishers green cloth, 4to, London, Kagan Paul, Trench and Trubner, 1899

423. **DAVENPORT, CYRIL**, *Roger Payne English Bookbinder of the Eighteenth Century*, illustrated frontispiece, 32 collotype prints, 6 in colour, text illustrations, tissue guards, publishers red cloth, 4to, Chicago, The Caxton Club, 1929

424. **DE LA MARE, RICHARD**, *A Publisher on Book Production (The Sixth Dent Memorial Lecture)*, FIRST EDITION, ex-libris, contemporary half calf over printed boards, 12mo, London, J. M. Dent and Sons, 1936

425. **DE TOLDO, VITTORIO**, 37 plates, 8 coloured, ex-libris, publishers printed boards, 4to, London, B.T. Batsford, 1925

426. **DEVAUX, YVES**, *Dix Siecles de Reliure*, FIRST EDITION, numerous text illustrations, publishers brown cloth, original dust jacket, folio, Paris, Editions Pygmalion, 1977



Left: 398. **COBDEN-SANDERSON, T.J.**, *The Journals of Thomas James Cobden-Sanderson 1879-1922*, 1969

Right: 422. **DAVENPORT, CYRIL**, *English Embroidered Bookbindings*, 1899

427. **DICKINSON, JOHN**, *A Treatise on Account Books*, text illustrations, original printed wrapper, 12mo, John Dickinson and co., 1953
428. **DIEHL, EDITH**, *Bookbinding Its Background and Technique*, 2 vols., illustrated frontispiece, numerous plates, publishers black cloth, 8vo, Washington, Kennikat Press, 1965
429. **DONELLY, R.R.**, *A Rod for the Back of the Binder*, Chicago, FIRST EDITION, 16 plates, dark cloth on boards with cloud pattern and gold title on a red title piece, 4to, The Lakeside Press, 1928
430. **DOYLE, A.**, *Hugh Hutchinson Bookbinder of Durham c.1662 or 1665-95*, From The Book Collector, Spring 1975, original printed wrapper, 8vo, n.d.
431. **DUFF, GORDON**, FIRST EDITION, decorative half title, illustrated frontispiece, tissue guard, title in red and black, numerous lithograph plates, publishers red cloth, 8vo, London, Kagan Paul, Trench, Trubner and co., 1893
432. **DUNCAN, ALASTAIR & BARTHA, GEORGES DE**, *Art Nouveau and Art Deco Bookbinding, The French Masterpieces 1880-1940*, numerous coloured text illustrations, publishers red cloth, original dust jacket, folio, London, Thames and Hudson, 1989
433. **EGGELING, ARTHUR**, *Bookbinding by Hand*, FIRST EDITION, text illustrations, publishers printed cloth, 4to, New York, Eggeling Bookbindery, 1925
434. **ES-SOFIANI, ABOU EL-ABBAS AHMED BEN MOHAMMED**, *Art De La Relire et de la Dorure*, second edition, original printed wrapper, 8vo, Paris, Librairie Orientaliste Paul Geuthner, 1925
435. **EVANS, EMRYS & GROVER, RACHEL**, *The Birdshall Collection of Bookbinders' Finishing Tools*, numerous text illustrations, publishers printed wrapper, 8vo, University of Toronto Library Department of Rare Books & Special Collections, 1972
436. **FARLEIGH, JOHN**, *The Creative Craftsman*, FIRST EDITION, 42 plates, text illustrations, publishers cloth, original dust jacket, 8vo, London, G. Bell and Sons, 1950
437. **FLETCHER, WILLIAM YOUNGER.**, *English Bookbindings*, 80, [1].pp., 9 coloured plates, tissue guards, text illustrations, name and date on front free endpaper, occasional slight spotting, quarter-morocco over marbled boards, 8vo, London, Seeley and Co., 1896
438. **FLETCHER, WILLIAM YOUNGER.**, *The Portfolio Monographs on Artistic Subjects with Many Illustrations Published Monthly*; No. 10 Bookbinding in France, chromolithograph frontispiece and 7 plates heightened with gold, tissue guards, original wrapper preserved, royal 8vo, London, Seeley and co., 1895; [bound with] **DAVENPORT, CYRIL**, *The Portfolio Monographs on Artistic Subjects with Many Illustrations Published Monthly*; No. 30 Royal English Bookbindings, chromolithograph frontispiece and 7 plates heightened with gold, tissue guards, original wrapper preserved, royal 8vo, London, Seeley

and co., 1896

439. **FOOT, MIRJAM M.**, *A Collection of Bookbindings*, 3 Vol., text illustrations, Vol.1 quarter red morocco over buckram, Vol. 2 and 3 full buckram, folio, London, The British Library, 1978-1983

440. **FOOT, MIRJAM**, *The History of Bookbinding as a Mirror of Society*, The Panizzi Lectures 1997, FIRST EDITION, publishers decorative wrapper, 8vo, London, The British Library, 1998

441. **FOOT, MIRJAM M.**, *The Decorated Bindings in Marsh's Library*, Dublin, numerous text illustrations, some in full colour, publishers boards, 8vo, Aldershot, Ashgate, 2004

442. **FOOT, MIRJAM M.**, *Studies in the History of Bookbinding*, numerous text illustrations, publishers blue cloth, 4to, Scolar Press, 1993

443. **FOOT, MIJAM M.**, *Bookbinders at Work Their Role and Methods*, numerous text illustrations and full colour plates, publishers boards, original dust jacket, 4to, London, The British Library and Oak Knoll Press, 2006

444. **FOOT, MIRJAM M. (Editor)**, *Eloquent Witnesses Bookbindings and Their History*, A Volume of Essays dedicated to the memory of Dr Phiroze Randeria, numerous plates, publishers cloth, original dust jacket, 8vo, The Bibliographical Society, The British Library and Oak Knoll Press, 2004

445. **FORDE, HELEN**, *Domesday Preserved*, text illustrations, original printed wrapper, 4to, London, Her Majesty's Stationery Office, 1986

446. **GERMAN, R. L. (for Malayan Civil Services)**, *Handbook to British Malaya*, FIRST EDITION, numerous text illustrations, folding chromolithograph map, second map in rear pocket, publishers decorative boards, small 4to, Malayan Civil Services, [1935]

447. **GIBSON, STRICKLAND**, *Early Oxford Bindings*, title in red and black, large paper copy, 69pp, 40 photolithograph or lithograph plates, buckram backed printed boards, 4to, for the Bibliographical Society at The Oxford University Press, January 1903.

Gibson provides "A contribution to the history of bookbinding at Oxford down to the period of the civil war; it treats solely of bindings decorated with stamps and rolls to the exclusion of all gilt-tooled work" -from the preface. This work is devoted to stamped and rolled bindings (to the exclusion of tooling). A chronological list of Oxford binders, ca 1180-1640, follows lists of rolled and stamped bindings. Also included is an extract from the Bodleian Day Books (1613-24) and Account Book (1613-76).

448. **GOODGER, F.**, *Bob the Binder's Progress*, FIRST EDITION, illustrated, decorated and blocked Linson Vellum by Torriani of Milan, endpapers decorated with a butterfly pattern by John Buckland Wright, slim landscape 8vo, Leicester, The Grange Fibre, 1955.

Linson Vellum was a strong and well-made art-vellum produced in Leicester. This book is an attractively produced volume reproducing the much admired “Bob the Binder” advertisements for Linson products in the 1950s.

449. **GRAY, GEORGE J.**, *The Earlier Cambridge Stationers & Bookbinders and the First Cambridge Printer*, FIRST EDITION, title in red and black, 28 collotype plates of bookbindings, rebound in half red morocco marbled endpapers, ex-library, pages uncut, 4to, for the Bibliographical Society at the Oxford University Press, October 1904

450. **GREENFIELD, JANE and HILLE, JENNY**, *Headband How To Work Them*, second, revised edition, with two additional headband variants not covered in the first edition, text diagrams, unbound in quires as published, marks indicating where to stitch printed on quire folds, preserved in original printed envelope, 8vo, Delaware, Oak Knoll Books, 1990

451. **GRIGGS, WILLIAM**, *A Collection of Four Chromolithograph Prints*, each print shows a royal bookbinding, heightened in gilt, marginal toning, 4to, n.d.

William Griggs contributed to the invention of photo-chromo-lithography, and used this method, as well as collotype, heliogravure, and others to achieve the splendid results seen in his chromolithographs. His meticulous work led art historian Martin Hardie to declare that but for “Griggs’ brilliant and painstaking work, chromolithography as a means of illustrating would be almost a lost art, like that of coloured aquatint.”

452. **The Growing World**; or, *Progress of Civilization, and the Wonders of Nature, Science, Literature and Art, Interspersed with a Useful and Entertaining Collection of Miscellany by the best authors of our day*, 512, [4] pp, steel engraved frontispiece and text illustrations, small hole to frontispiece and title not affecting text, two decorative binding samples mounted on rear board, publishers decorative boards, rubbed, printed endpapers, 4to, Philadelphia, Chicago and Kansas City, W. M. Peterson, 1882

453. **HALLIDAY, J.** *Bookbinding as a Handwork Subject Being A Full Explanation of How Books Can be Bound with Simple Apparatus in a School Classroom*, illustrated frontispiece, numerous text illustrations, publishers orange cloth, 8vo, London, Sir Isaac Pitman and Sons, 1930

454. **HARRISON, T.**, *Bookbinding for Printers*, original printed wrapper, 8vo, for Private Circulation by Association of Teachers of Printing and Allied Subjects, 1949

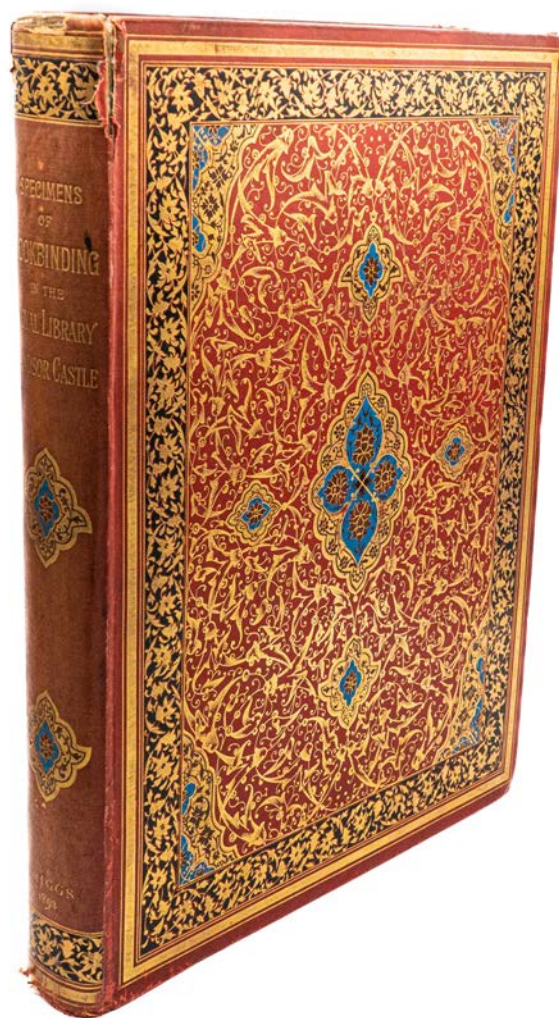
455. **HARRISON, T.**, *Bookbinding for Printers*, Number 2. A.T.P.A.S Handbooks for Teacher, original publishers wrapper, 8vo, for Private Circulation by Association of Teachers of PPrinting and Allied Subjects, 1949

456. **HARROP, DOROTHY A.** *Philip Smith at Eighty, Pamphlet no. 1*, original printed wrapper, 8vo, Designer Bookbinders Publication, 2008



457. **HARTHAN, JOHN P.**, *Bookbindings*, FIRST EDITION, numerous full page text illustrations, rebound in red cloth, original wrapper preserved, 8vo, London, His Majesty's Stationery Office, 1950
458. **HASLUCK, PAUL N.**, *Bookbinding*, FIRST EDITION, text illustrations, publishers green cloth, small 8vo, London, Cassell and Company, 1902
459. **HASLUCK, PAUL**, *Bookbinding*, numerous text illustrations, publishers decorative wrapper, 8vo, London, Cassell & Company, 1940
460. **HENRY, FRANCOISE**, *The Book of Kells*, 126 coloured plates, 75 monochrome text illustrations, publishers orange cloth, preserved in a matching slipcase, folio, London, Thames and Hudson, 1974
461. **HEWITT-BATES, J.S.**, *Bookbinding*, 11 plates, publishers maroon cloth, 8vo, Leicester, The Dryad Press, 1967
462. **HIGGINS, WALTER**, *Pen Practice*, FIRST EDITION, 30 numerated plates, original calf backed decorative boards, small 8vo, London, B.T. Batsford, c.1932
463. **HOBSON, G.D.**, *Blind-Stamped Panels in the English Book-Trade c.1485-1555*, FIRST EDITION, 8 plates, ex-libris, rubber stamps to plate margins, original printed wrapper, 4to, London, The Bibliographical Society, 1944
464. **HOBSON, G. D.**, *Maioli, Canevari and Others*, FIRST EDITION, 64 monographic plates (6 coloured), publishers blue cloth, original dust jacket, t.e.g., London, Ernest Benn Limited, 1926
465. **HOBSON, A.R.A.**, *The Book The Literature of Bookbinding*, FIRST EDITION, 15pp., publishers decorative boards, 8vo, London, for the National Book League by the Cambridge University Press, 1954
466. **HOBSON, ANTHONY**, *Humanists and Bookbinders The Origin and Diffusion of The Humanistic Bookbinding 1459-1559 with a census of Historiated Plaque and Medallion Bindings of the Renaissance*, FIRST EDITION, numerous full page monograph text illustrations, publishers brown cloth, original dust jacket, folio, Cambridge, Cambridge University Press, 1989
467. **HOLME, CHARLES**, *The Art Of The Book*, publishers brown cloth, original dust jacket, folio, London, Studio Editions, 1914
468. **HOLMES, R.R.**, *Specimens of Royal Fine and Historical Binding, Selected from the Royal Library, Windsor Castle*, FIRST EDITION, 152 fine chromolithograph plates, decorative title page, illustrated frontispiece, dedication to Queen Victoria, publishers red cloth, folio, London, W. Griggs and sons, 1893

A historical account of plaquette bindings, Canevari, and Farnese.



468. HOLMES, R.R, *Specimens of Royal Fine and Historical Binding, Selected from the Royal Library, Windsor Castle, 1893.*

469. **HORDEN, JOHN(Editor)**, *Bibliographia Lectures 1975-1988 by recipients of The Marc Fitch Prize for Bibliography*, numerous text illustrations, publishers green cloth, Oxford, Leopard's Head Press, 1992

470. **HORNE, P. HERBERT**, *The Binding of Books, An Essay in the History of Gold-Tooled Bindings*, decorative half title, illustrated frontispiece, title in red and black, 12 plates, tissue guards, bookplate of George Livingstan Nicholas, contemporary half red morocco over marbled boards, top board loose, 8vo, London, Kegan Paul, Trench, Trubner, 1894

471. **HOWE, ERIC**, *A List of London Bookbinders 1648-1815*, FIRST EDITION, pages uncut, original cloth backed boards, 4to, London, The Bibliographical Society, 1950

472. **HURFTON, SUE**, *Spacing Lettering on Books*, 4to, The Society of Bookbinders, 2016
473. **ISAAC, PETER**, *William Lubbock and other Newcastle Bookbinders*, with Notes on Bindings by David Pearson and Nicholas Pickwood, History of the Book Trade in the North, October 1997
474. **JACKSON, WILLIAM**, *Printed Wrappers of the Fifteenth to the Eighteenth Centuries*, text illustrations, original printed wrapper, 4to, offprint from Harvard Library Bulletin Volume VI, Number 3, Autumn 1952
475. **JOHNSON, ARTHUR W.**, *The Thames and Hudson Manual of Bookbinding*, 270 illustrations, some coloured, publishers printed wrapper, 8vo, London, Thames and Hudson, 1978
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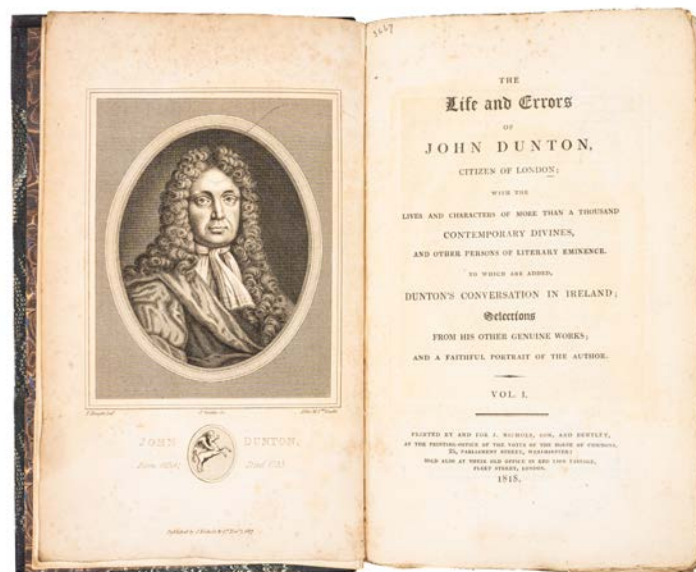
This book shows the very varied approaches of the different personalities, their superb craftsmanship and beautiful, stimulating, sometimes controversial, designs.

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Dunton, an English bookseller and publisher. He is most famous for his autobiographical memoirs, first published in 1705. He founded The Athenian Society in 1691, with the goal to publish The Athenian Mercury, the first major periodical and first miscellaneous periodical in England.



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“The output of the Edinburgh binders James and William Scott stands out in the work of eighteenth-century Scottish bookbinders. Though few William Scott bindings are known today, a substantial number of James’ bindings have survived: his work was characterised by its clean break from the Scottish geometrical style of binding ornament towards a style aimed at the kind of people who would be the patrons of Chippendale or Adam and might be expected to want to won bookbindings which would fittingly adorn their houses. This work gives detailed descriptions of all known Scott bindings and includes full-page reproductions of all but a few. It also examines in detail (and reproduces) the tools and rolls employed”

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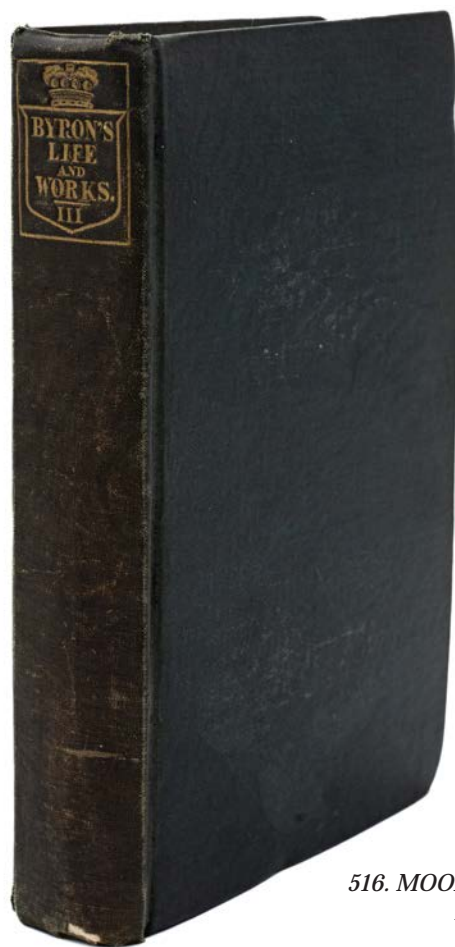
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This odd volume holds an important place in this collection as an example of the first works published and bound with the use of an Arming Press to create a block title on the spine. For more information about this process and its significance please see No. 28 and 55.



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Companion volume to the author's 1952 book, *English Blind-Stamped Bindings*. Together the two volumes present an exhaustive study of this decorative element in English bookbinding from the mid-15th to mid-17th centuries. In the present work, the author defines "panels," indicates inclusive dates when they were used in England, and gives his criteria of "Englishness." In addition to discussing artists and binders, such as Wynkyn de Worde, Jacobus Illuminator, and Richard Faques, among others, he reproduces all the different types of panels that are known and gives them an intelligent system of classification: Acorn; Animal; Biblical; Heraldic and Rose are just a few. Sixty-seven handsomely produced black and white plates depict some 250 panels.

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stamp to title, internal plastic comb binding in plastic covers, 8vo, Leatherhead, PIRA, 1974

Printing Industry Research Association visual aid kit number 29 “designed primarily to teach the principles and procedures of operations, often referred to as bindery or warehouse operations, that are carried out on printed material for book and magazine work prior to securing the parts together.”

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Printing Industry Research Association visual aid kit number 30 concerning, essentially, the production of machine case binding ‘intended for apprentices in the bindery, students in technical colleges and technical salesmen of suppliers to the trade...’

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Printing Industry Research Association visual aid kit number 31 “describes the operations involved in un-sewn, magazine and pamphlet binding from preparation for securing to the finished product.”



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Sarah Prideaux (1853-1933) was one of the most noted women bookbinders of her day. Her designs were inspired by Art Nouveau, and she showed at various exhibitions. She studied under Joseph Zaehnsdorf's son, Joseph W., and later under Antoine Joy in Paris. An expert on the history of bookbinding, Prideaux taught, lectured, and wrote articles for journals and magazines. She taught other notable bookbinders like Katherine Adams. She served as one of the directors of the Women's Printing Society.

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