

# G H I

## Gaudium Hora Inceptium

Gaudium = Joy/Happiness

Hora = Time/Season

Inceptum = Beginning

An exhibition of hand-crafted bindings by  
Fellows and Licentiates of Designer Bookbinders

5<sup>th</sup> December to mid-January 2023

Maggs Bros, 48 Bedford Square  
London WC1B 3DR



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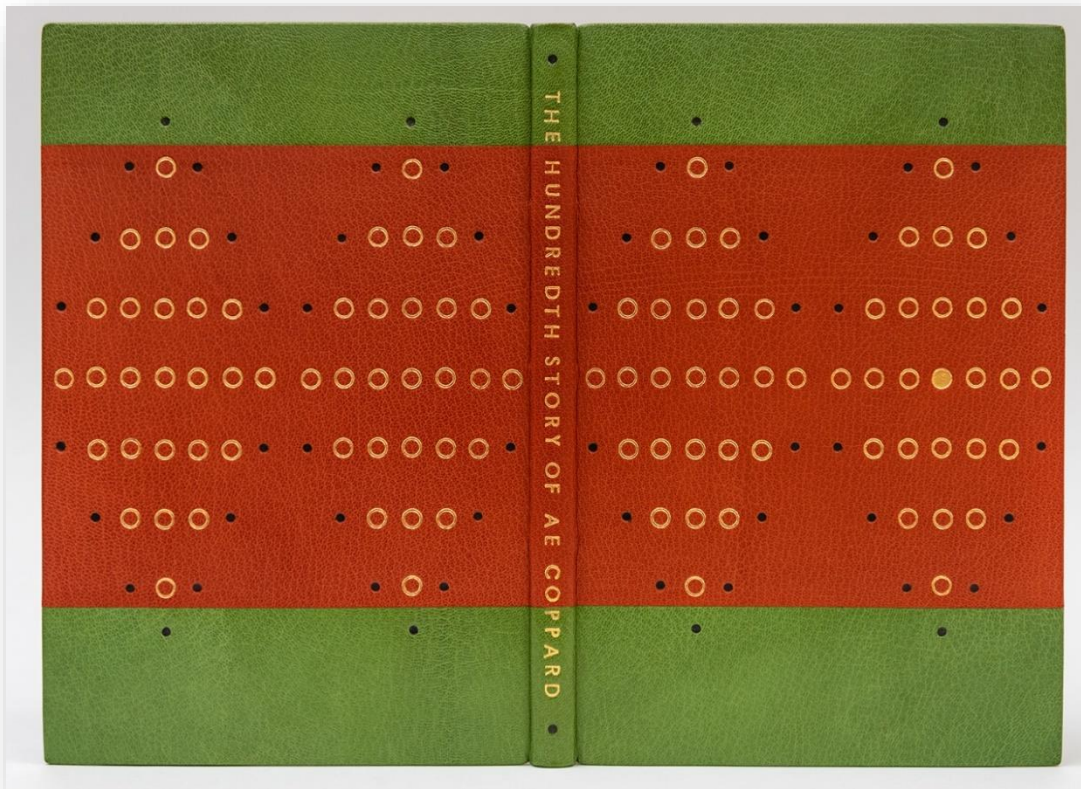
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# PARTICIPATING BINDERS

Bartley, G.	The Hundredth Story of A E Coppard	£2200.00
Beadsmoore, R.	Goethe: Poetry	£2500.00
	Tom Thumb	£950.00
Bennett, T. (Licentiate)	Of Mice and Men	£2200.00
Brockman, S.	Story of a red deer	£2250.00
	Bindings of Cobden-Sanderson	£3125.00
Capon, L.	An ABC tour about France	£1900.00
Cockram, M.	SeQUEnce XCIX	£1900.00
	Romeo and Juliet	£950.00
Doggett, S.	Jabberwocky	£1100.00
Funazaki, E.	Labotany	£3000.00
Grey, J.	True to type	£3600.00
Holland, K.	Paradise Lost	£3250.00
	Big Sur	£1600.00
James, A.	Exit the known world	£2250.00
Jamieson, L (Licentiate)	Beasts with bad morals	£1250.00
Jones, P.	Belling Compact Three	£1000.00
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Malkin, G.	A bird in the bush	£1600.00
	The Works of Chaucer	£2750.00
McEwan, T.	The Wayfarer	£700.00
Oliver, N.	The Tempest	£2250.00
Stewart, G. (Licentiate)	A Braird O' Thistles	£2500.00
Ward-Sale, R.	Coming Home	£2400.00

# GLENN BARTLEY



## THE HUNDRETH STORY OF A E COPPARD

A E Coppard

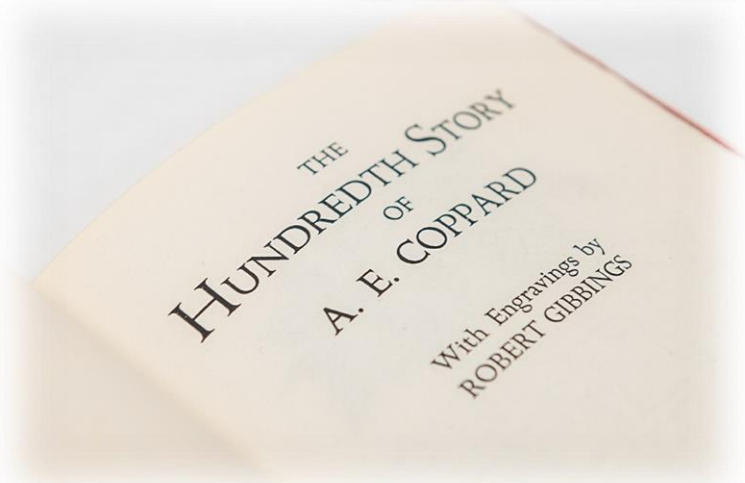
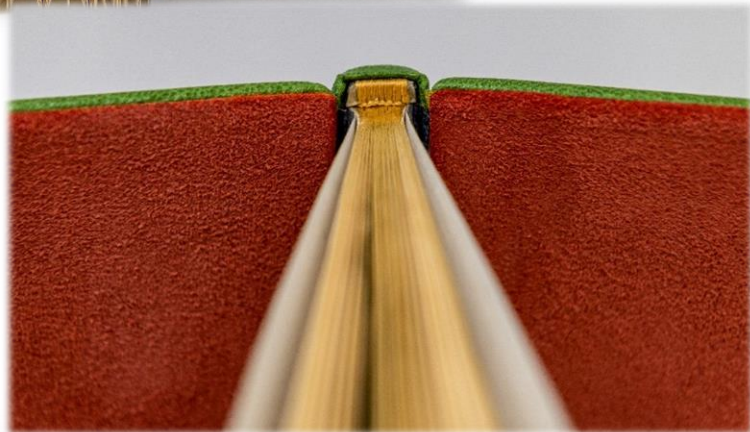
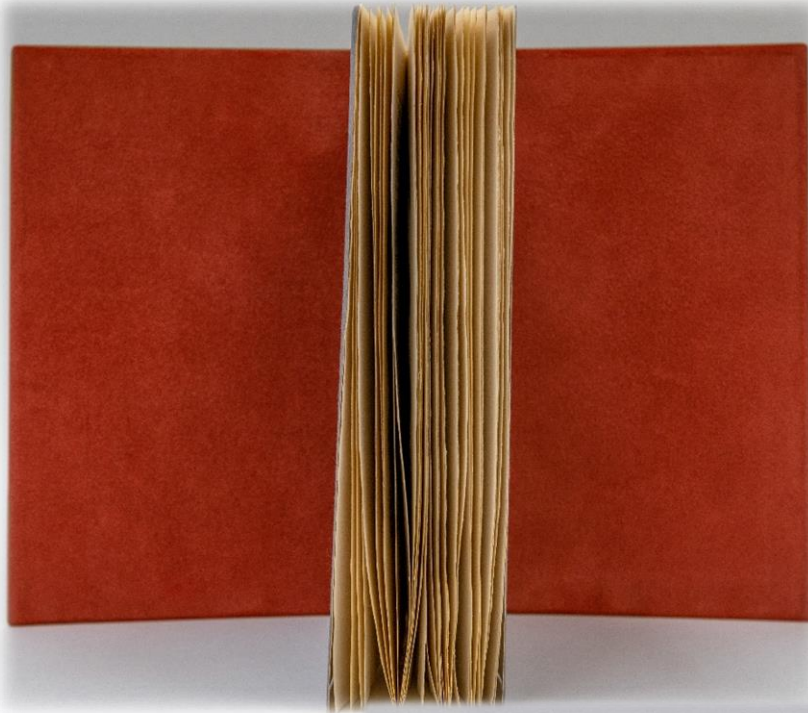
Illustrator: Robert Gibbings

Golden Cockerel Press; 1931; copy 776/1000

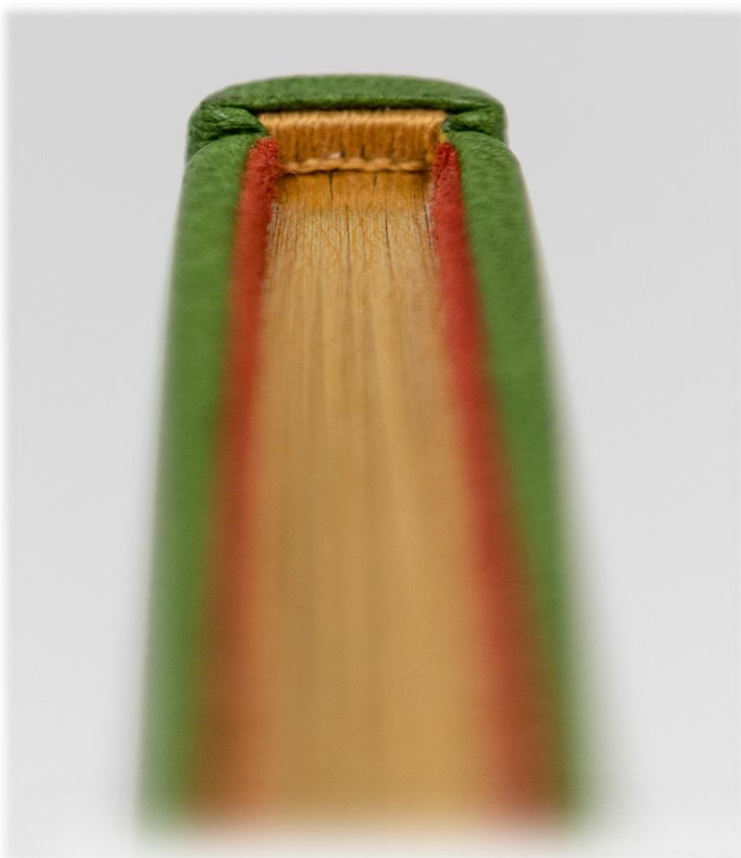
245 x 166 x 13mm

Bound: 2021

Bound in scarf-jointed green and terracotta Harmatan goatskin; suede doublures; Thai grass endpapers; all edges gilt; gold tooling; felt lined buckram box with original GCP publisher's binding enclosed.







# RICHARD BEADSMOORE



## GOETHE : POEMS

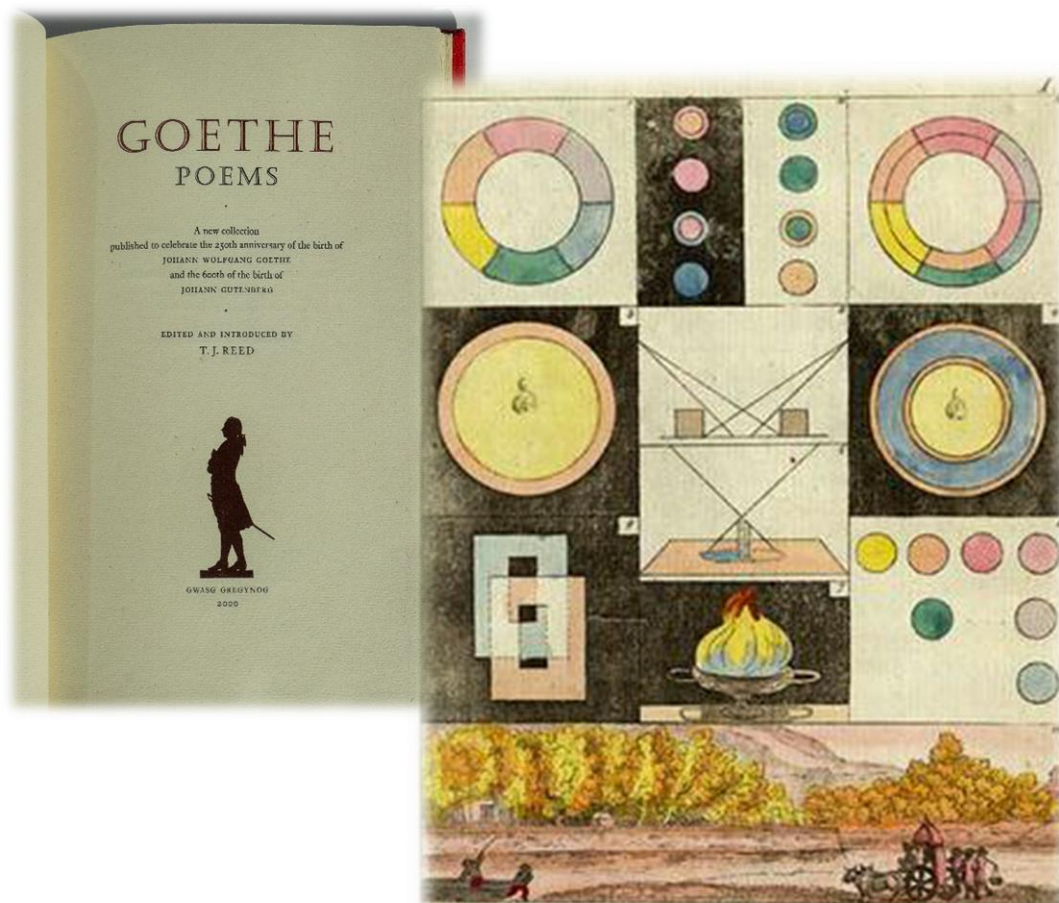
Goethe

Gwas Gregynog, 2000

An unnumbered copy of an edition of 200  
208 x 180 x 20mm

Bound 2022

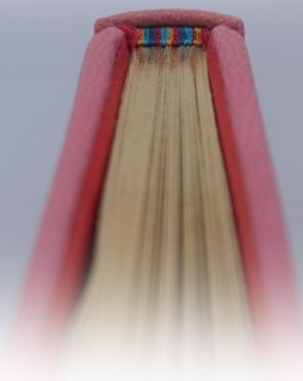
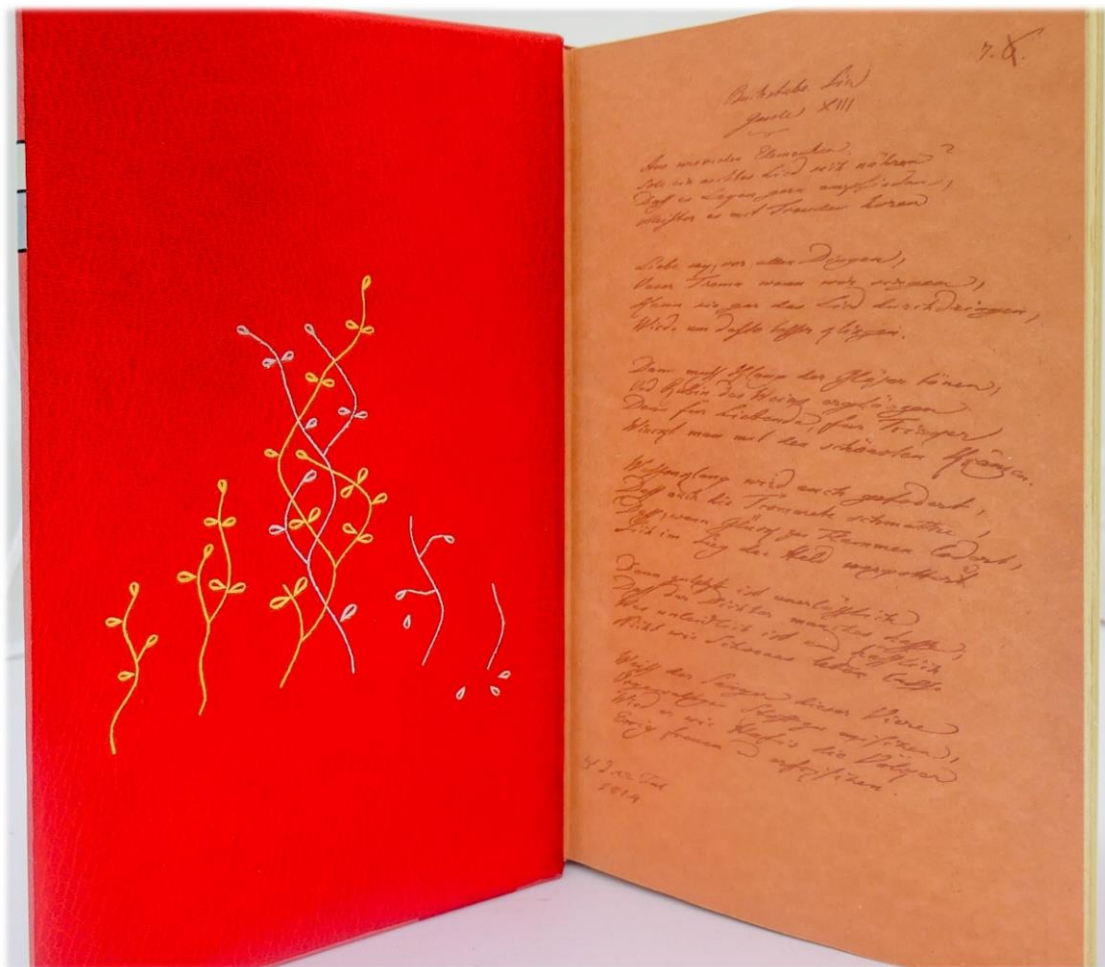
Goethe was one of Germany's greatest polymaths : he was a poet, playwright, novelist, scientist, statesman, theatre director, and critic. It is hard to separate his poetry from the rest of his intellectual pursuits so I decided to base my cover design on his illustrations for his "Theory of Colours" published in 1810. The design on the doublures alludes more directly to his poetry and is a representation of 'Liebestod' (love and death) in Goethe's work and German romanticism.



Copy number of an edition limited to 200 numbered copies, of which copies 1 to L are bound in quarter leather, and 1-150 in quarter cloth. Both editions bound in the Gregynog bindery by Alan Wood. Neil Holland's linocut cover illustration was printed direct from the block. The type is Monotype Ehrhardt, cast at Gregynog by Brian Pawley. The compositor was Eric Franklin. The book was designed by David Vickers and printed by him on Hahnemühle Mediaeval Laid mould-made paper on the Heidelberg cylinder press at Gregynog.

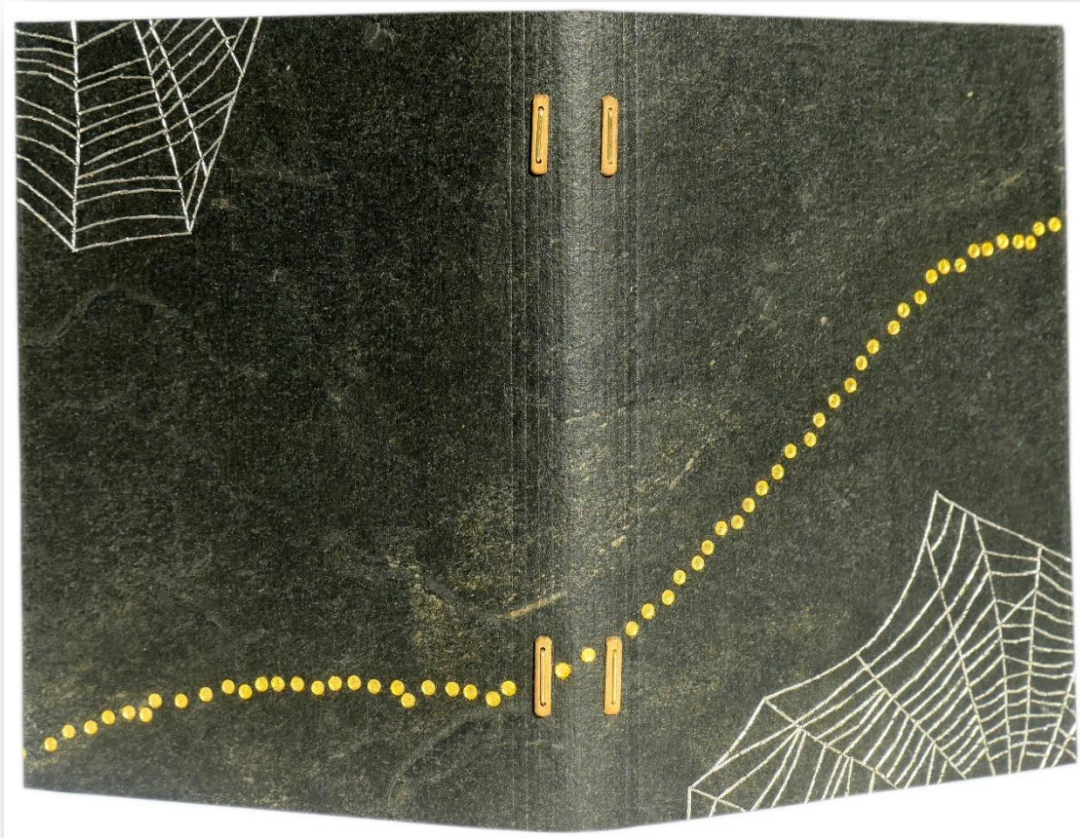


Sewn on five Pleister tapes which were then laced into the boards. Top edge rough gilt with the other edges left with their deckle edge. Leather-jointed endpapers of printed facsimiles of Goethe's handwriting. Hand-sewn multi-coloured silk endbands. The covering leather is fair goat that has been dyed with Fiebing's leather dyes. There are inlays, onlays, and 23.5ct gold leaf tooling. Doublures of red goatskin tooled with gold leaf and palladium.





# RICHARD BEADSMOORE



## **TOM THUMB**

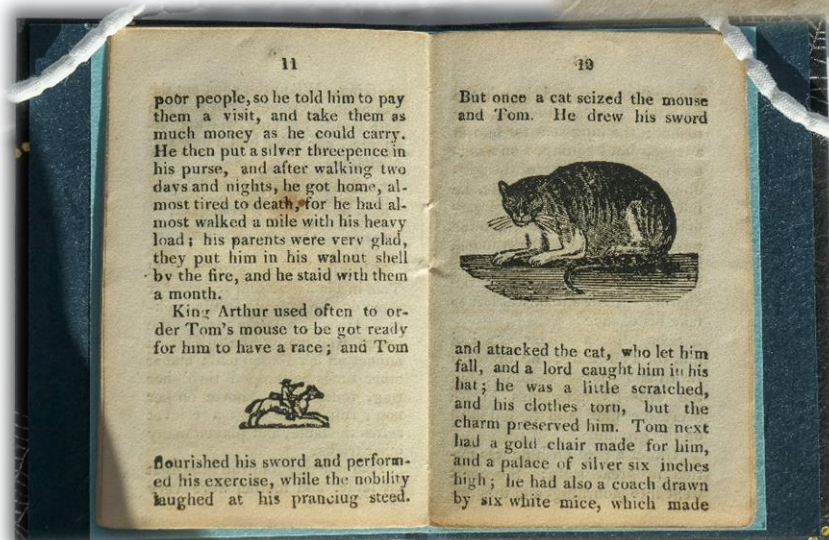
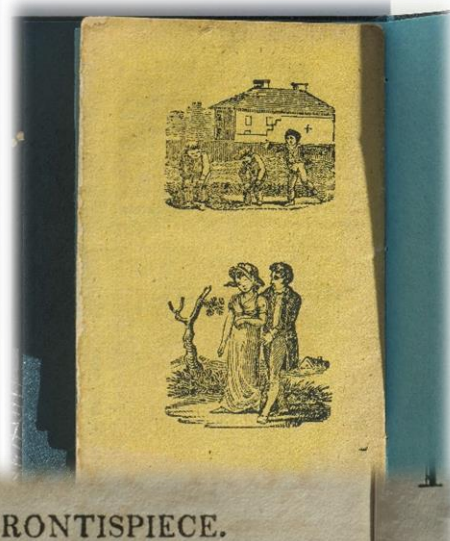
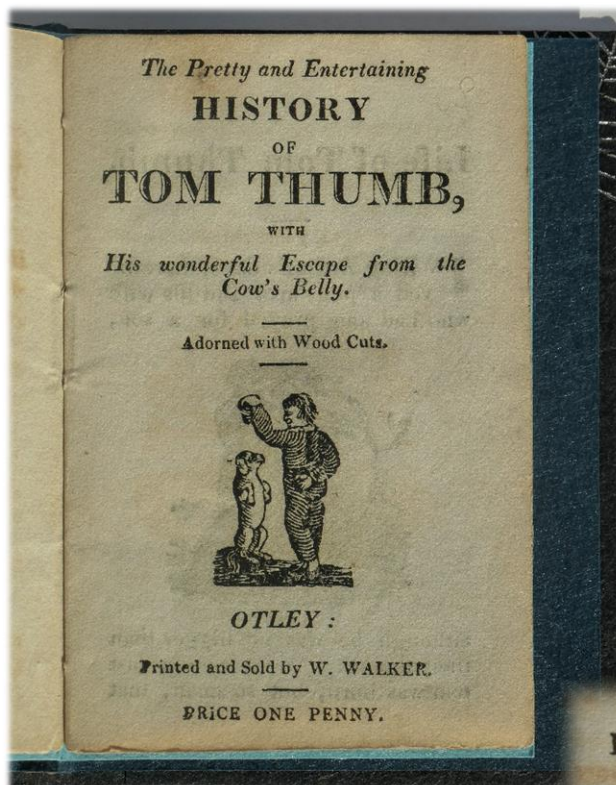
Anon

William Walker, Otley, West Yorkshire. C.1870

110 x 80 x 12mm

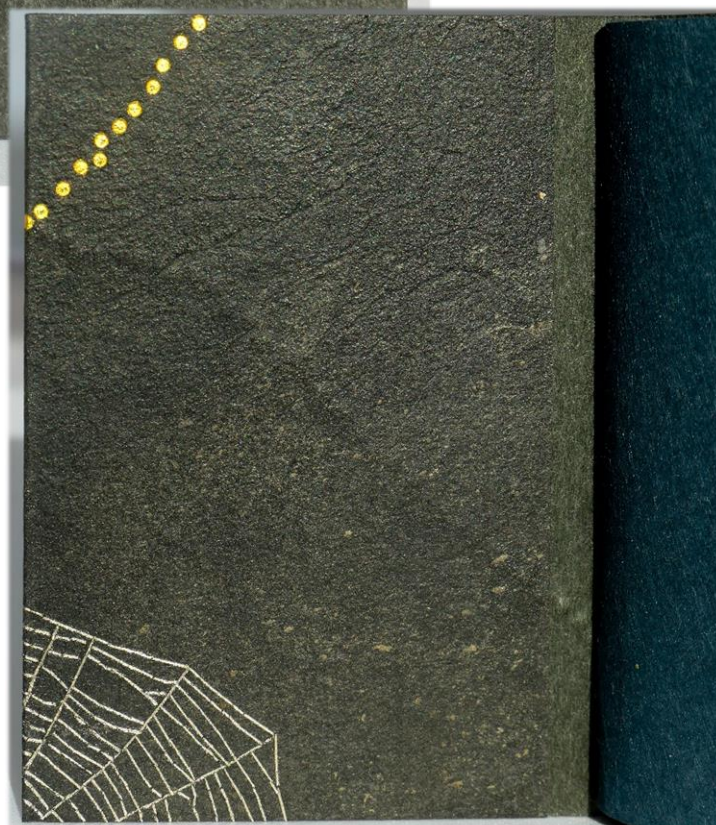
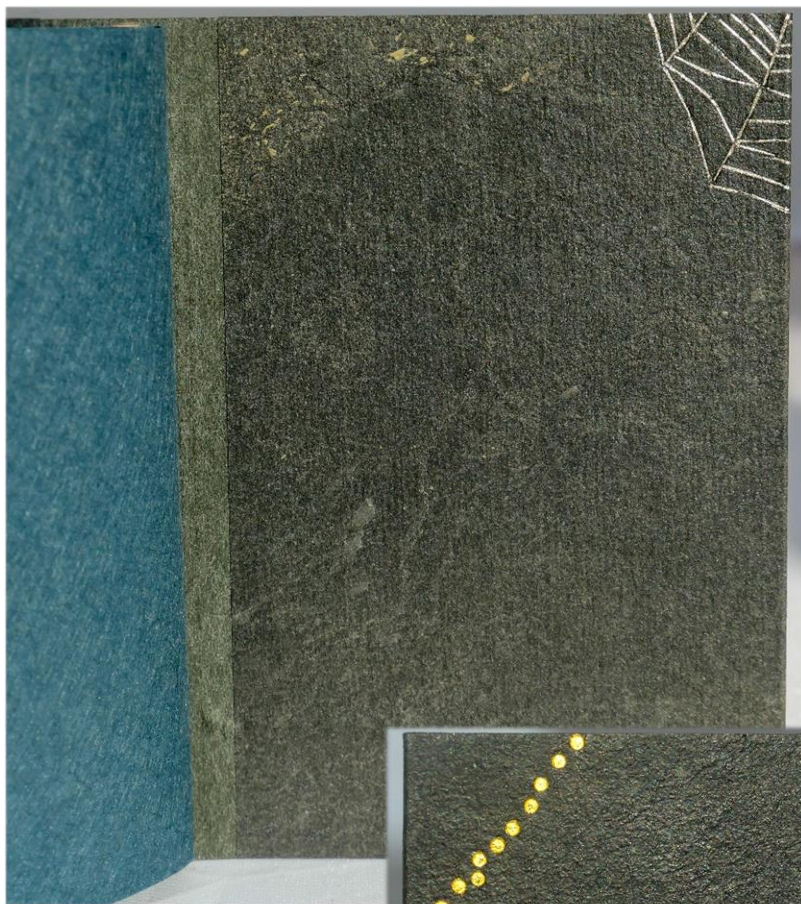
Bound 2022

The text is a juvenile chapbook of about 1870 with a number of woodcut illustrations. The design follows Tom's wanderings through life surviving any number of disasters but, ultimately, he cannot escape "the spider's poisonous breath" and dies.

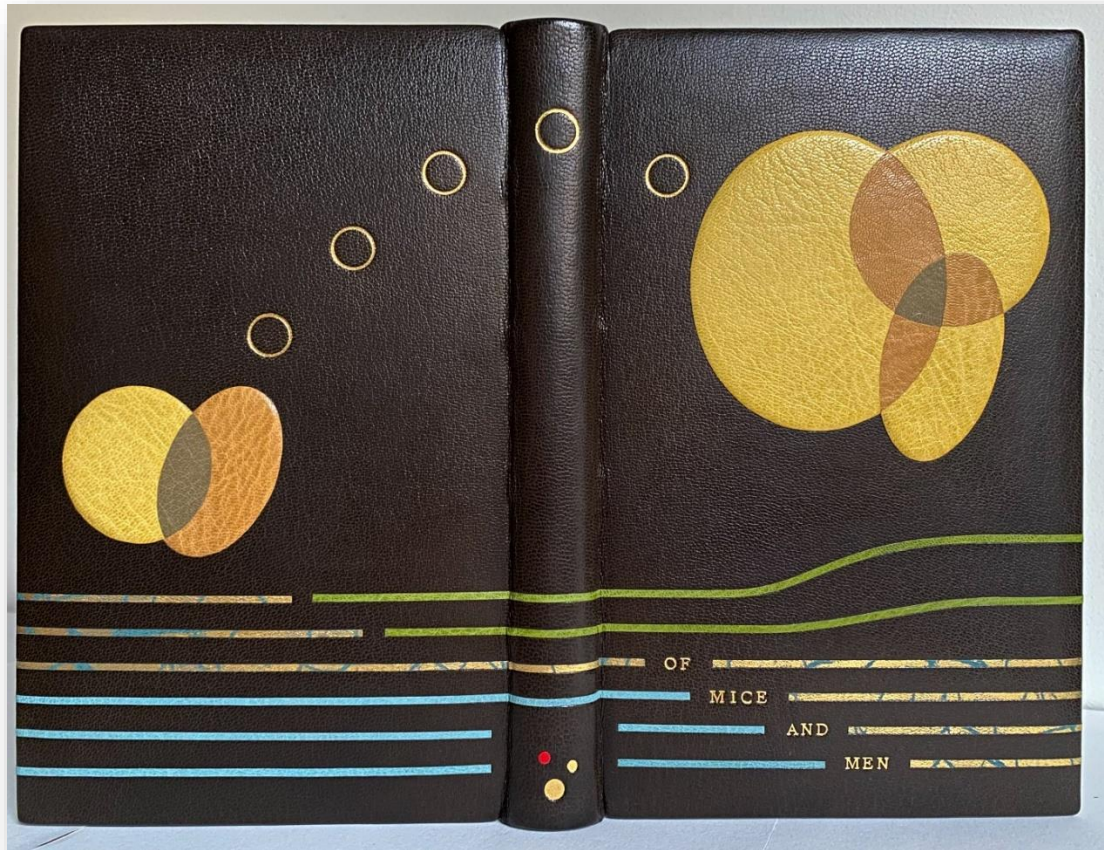




The endpapers are of light- and dark-blue Moriki handmade Japanese paper. The cover is slate veneer tooled with 23.5ct gold leaf and palladium leaf. This is a 'non-adhesive' binding with the text-block being held in place by four 18ct gold staples.



**TED BENNETT**



**OF MICE AND MEN**

John Steinbeck

Illustrator: James Albon

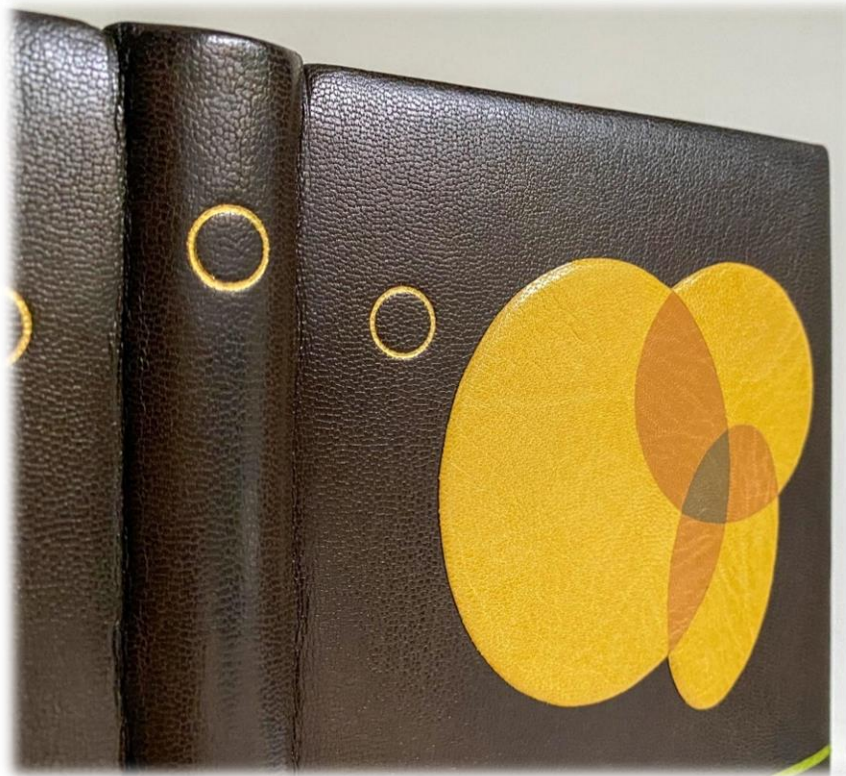
The Folio Society, London, 2018

235 x 50 x 30mm

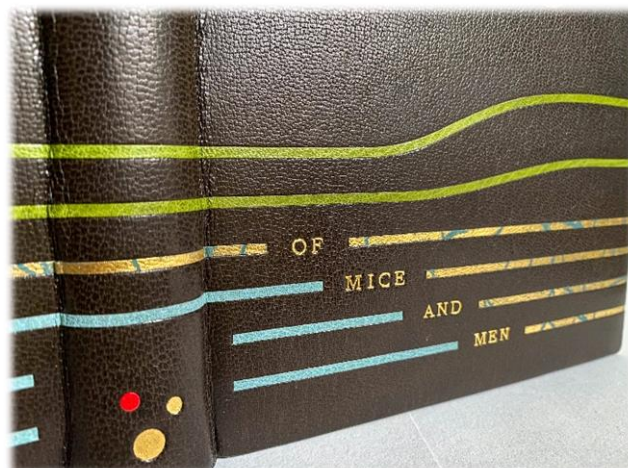
Bound 2020

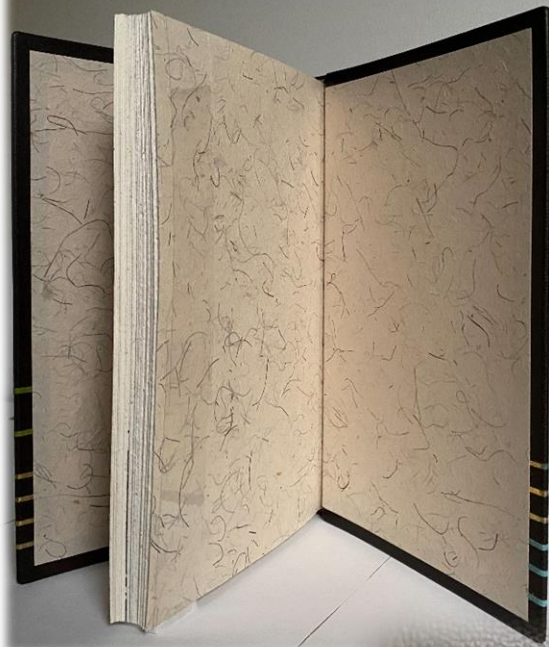
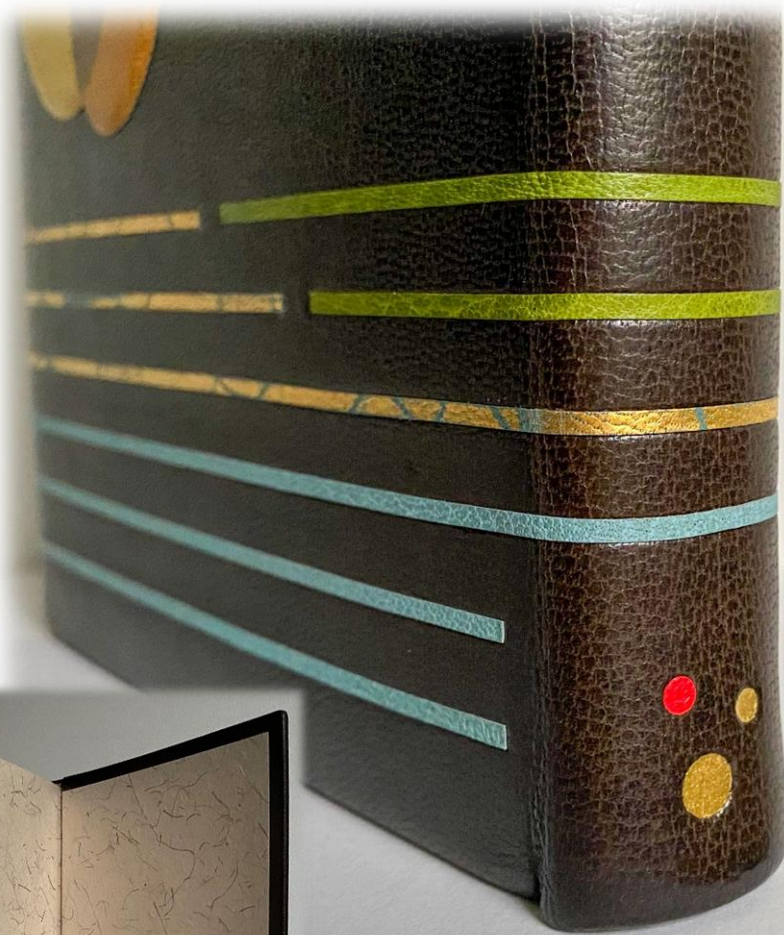


The design draws inspiration from the text and depicts the sun setting over water. The raised onlays represent the passing of time and recessed onlays show the sunlight glinting off the water as the sun gets lower in the sky. The leather colours and endpapers used take inspiration from the Californian landscape in which the story is set.



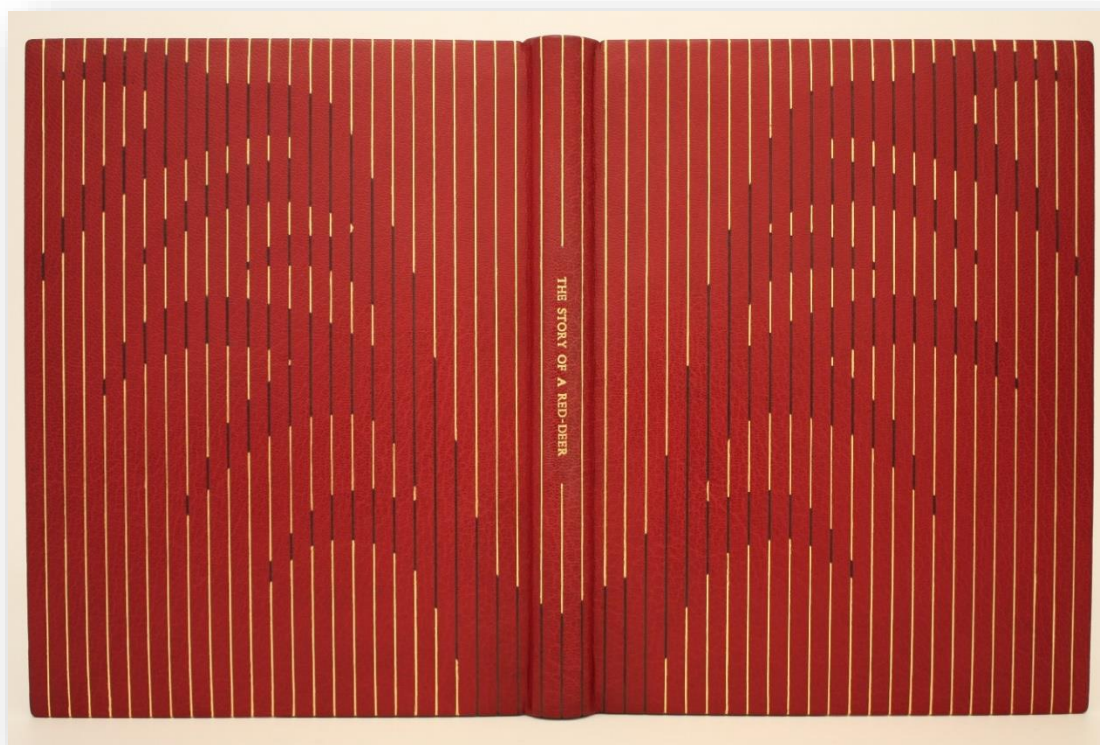
The book is sewn on four 6mm tapes and covered in brown goatskin. Recessed onlays of blue, green and blue gilt leather. Raised onlays of yellow, brown and tan leather. Rough cut edges with sprinkled gold and double core endbands. The design was tooled using gold leaf. The binding is housed in a full buckram drop-back box with leather label and velvet pads.







# STUART BROCKMAN



## THE STORY OF A RED DEER

J. W. Fortescue

Illustrator: Dorothy Burroughes

The Gregynog Press, Newtown Wales, 1935

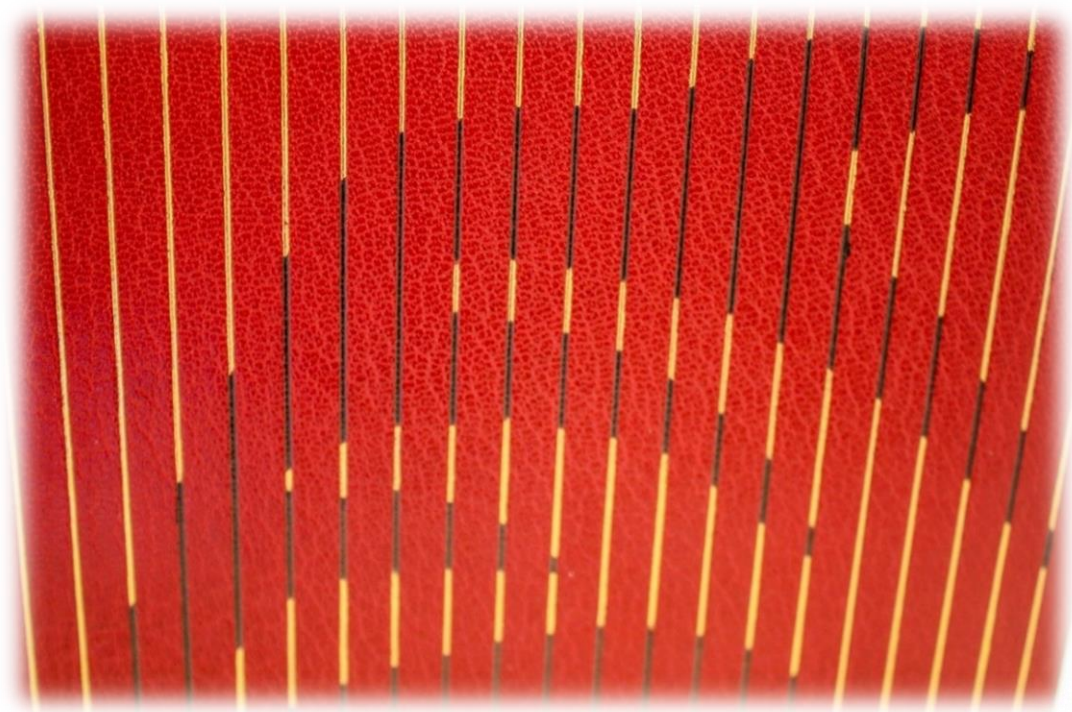
Copy 143/250

256 x 200 x 28mm

Bound 2016

Produced in the heyday of the Gregynog Press based in Newtown, Monmouthshire, Wales, *The Story of a Red Deer* tells the story of a year in the life of a wild Red Deer. It was the only book produced by Gregynog Press with colour illustrations.

The colours chosen and design reflect the title of the book with the gold and black lines outlining antlers. The design was chosen partly to play homage to the Gregynog Bindery Special by George Fisher

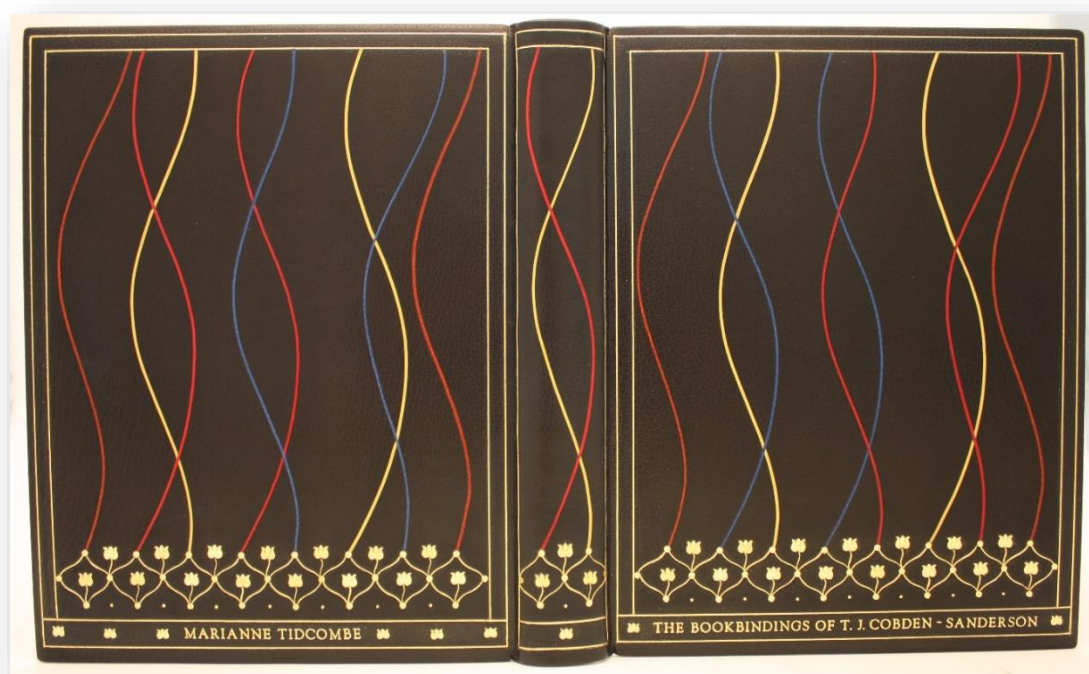


Laced on cushioned boards structure, full red goatskin with antler design applied with gold and black tooling and lettering, Louise Brockman marbled endpapers Double endbands, gilt edges (solid at the head, on the deckle fore-edge and tail). Binding housed in a velvet lined red and black quarter leather box.





# STUART BROCKMAN



## THE BOOKBINDINGS OF T.J. COBDEN-SANDERSON

Marianne Tidcombe

The British Library, London, 1984

Edition of 1000

288 x 232 x 43mm

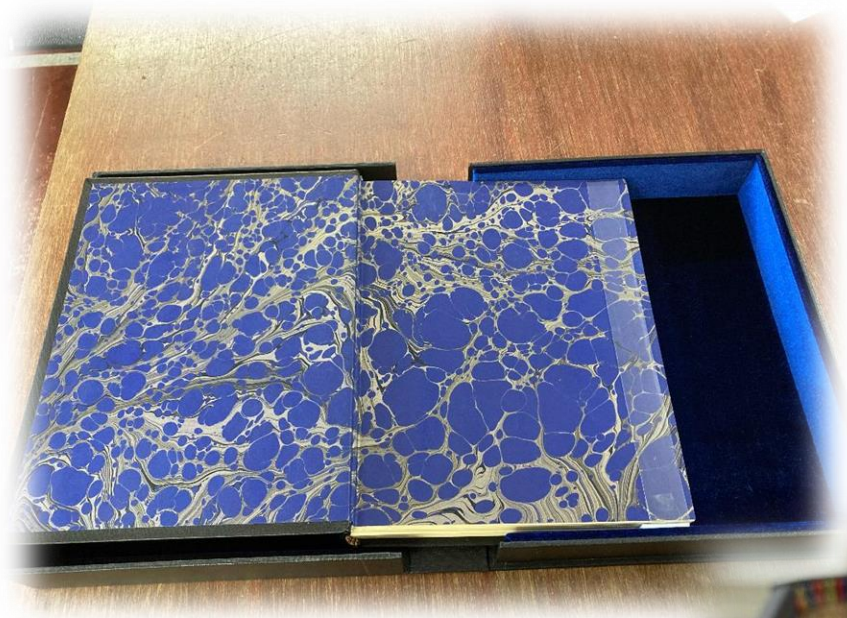
Bound 2022



The design represents the binding style of The Doves Bindery/Cobden-Sanderson - being the foundation for later modern works and bookbinding in general.

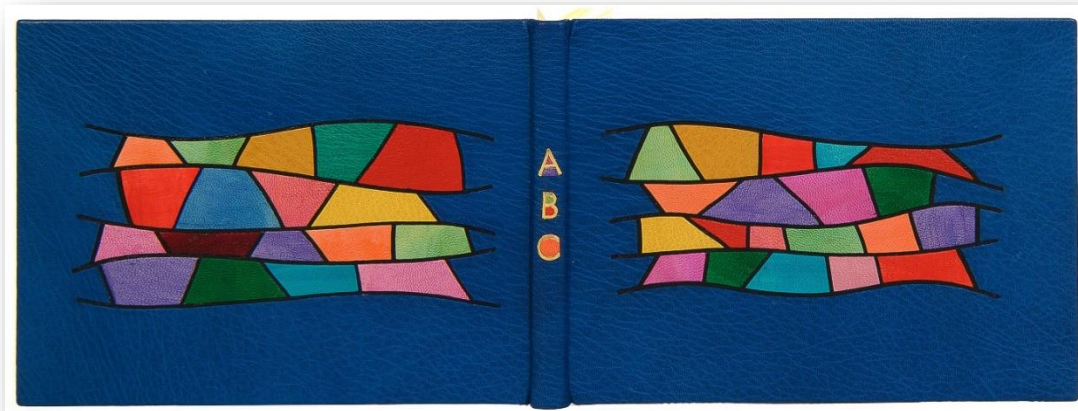


Louise Brockman marbled endleaves; edges of leaves gilt; book sewn on five linen tapes; spine glued and shaped; laminated cushioned boards laced on; multi-coloured double endbands sewn; spine lined with unbleached cotton and acid free paper hollow; book covered in black Harmatan goatskin; boards stabilised and filled in; design applied with goatskin onlays, gold tooling and lettering; book pasted down. Binding housed in a velvet lined black cloth box.





# LESTER CAPON



## AN ABC TOUR ABOUT FRANCE

Peter Allen

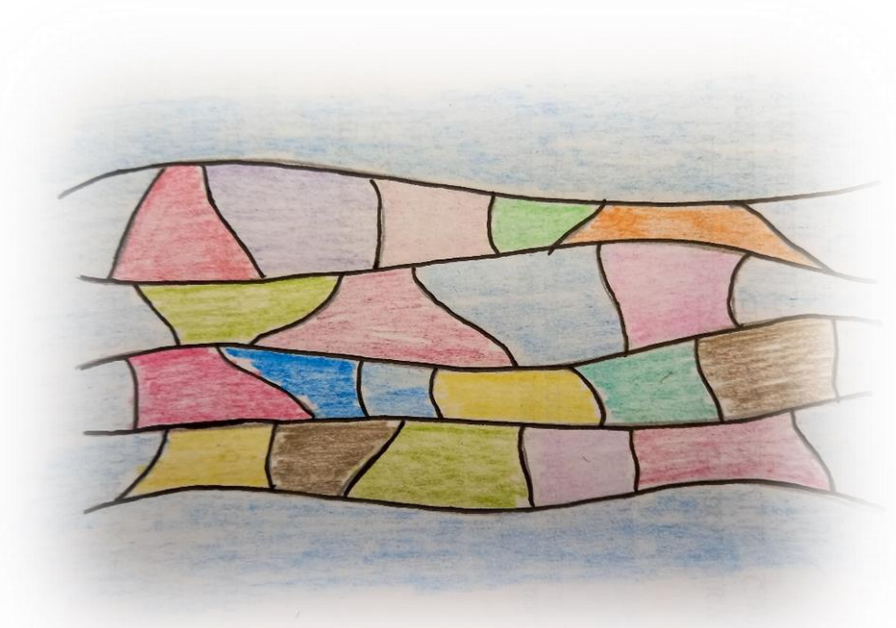
Gregynog Press 1991

Copy 131/500

140 x 195 x 12mm

Bound 2021

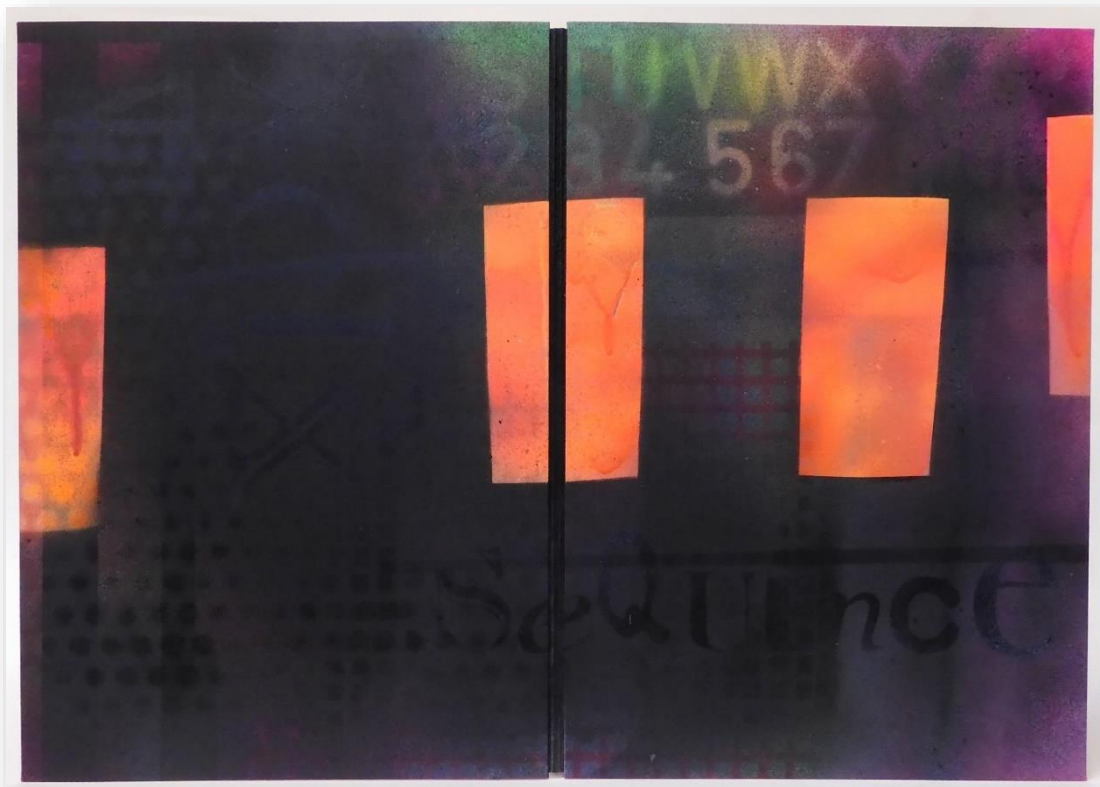
Full blue goatskin with multi-coloured goatskin onlays, mostly hand stained with leather dyes and drawing inks. Inlaid black leather lines. Gold tooled on spine with added goatskin onlays. Gouache edges, leather headbands, gold tooled. Inspired by the countryside which occasionally appears in the illustrations.







# MARK COCKRAM



## SeQUence XCIX

Mark Cockram  
Illustrator: Mark Cockram

Mark Cockram-Studio 5 Book Arts. 2021.  
Unique Artist's Book.  
421 x 298 x 11mm

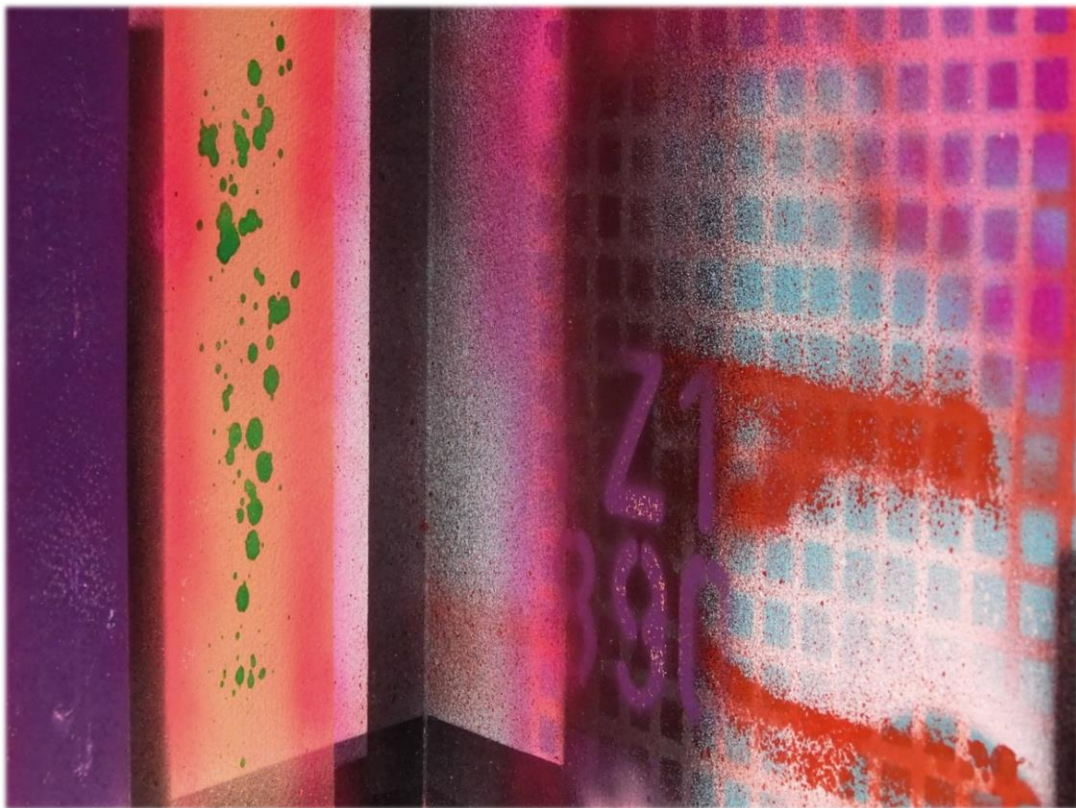
Bound: 2021



SeQUEnce XCIX is a combination of time and order of events and happenings.

Time, each element of the physical making was designed to take no longer than 99 minutes.

Order/Happenings, the sequence in which steps, though isolated in movement and time become a singular object.



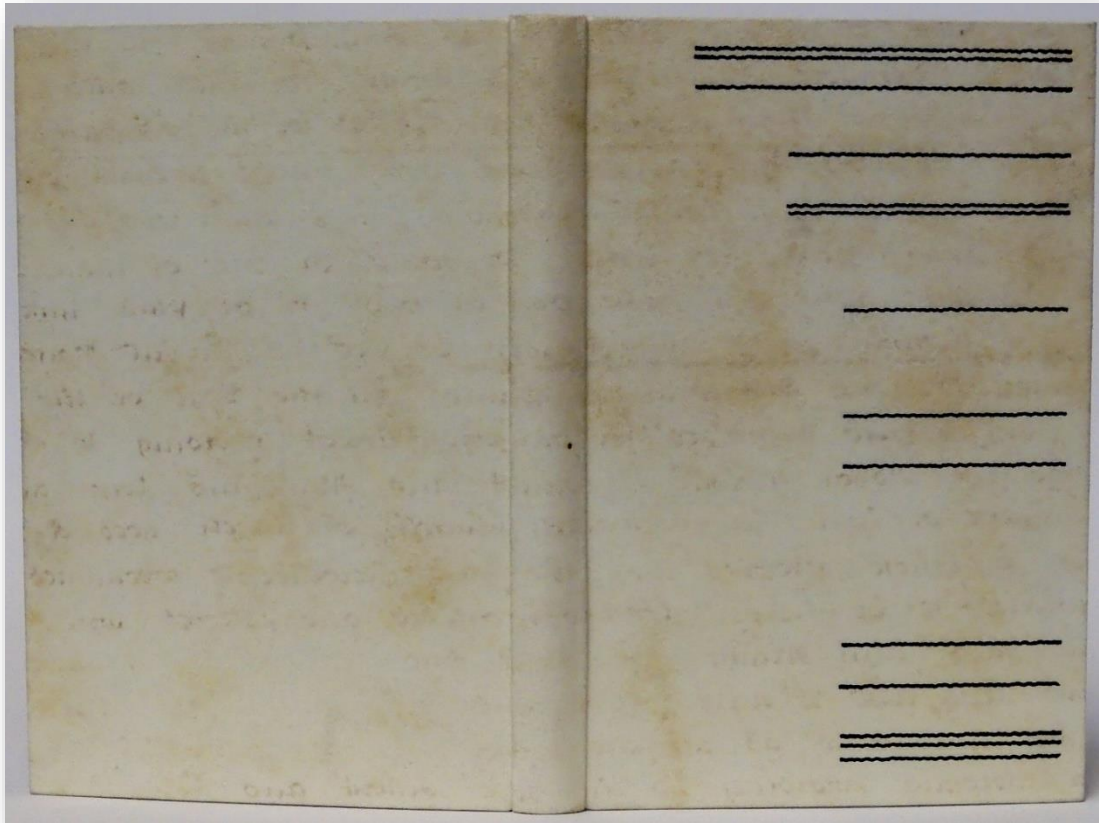
In SeQUEnce XCIX Mark uses both free form and stencil spray work to produce a large-scale series of spreads that respond to and discover a personal sense of order and disorder. Mark expands on this by working on large sheets of water colour paper either on an easel or in the flat, later cut down to form the text block. This method of working allows him to approach the surface from all angles. Not being reliant on the dogma of a perceived or assumed composition allows a more personal, vibrant and improvisatory way of working.

A minimalist Flat-tight back binding. Hand dyed leather, laminated board attachment to cloth covered boards. Applies mixed media. Drum Leaf text block applied mixed media.





# MARK COCKRAM



## ROMEO AND JULIET

William Shakespeare

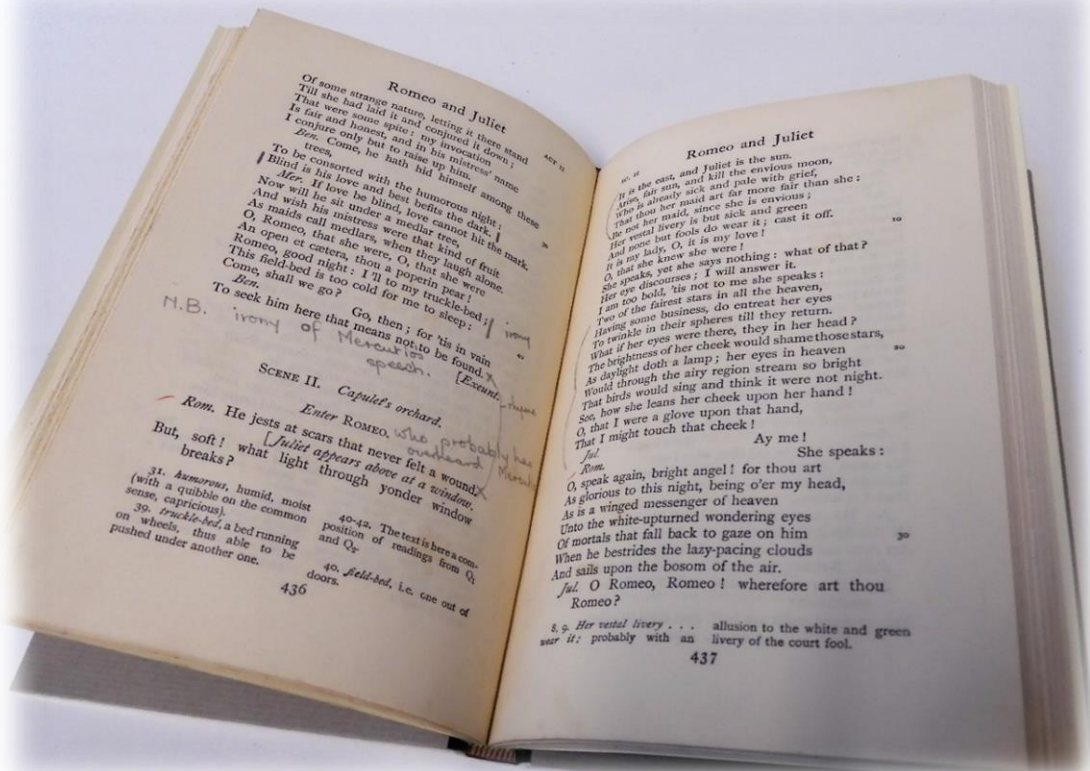
Illustrator: Various/unknown

Macmillan and Co Ltd. London. 1912.

176 x 119 x 15mm

Bound 2022

Romeo and Juliet, perhaps the best known and performed of Shakespeare's work. This particular edition has had a life. Many annotations, underscoring, stage directions and notes litter the pages. One can imagine the actors learning their lines, adding to previous notes, marking their lines and so forth. These squiggles have informed the design of the tooling to the front board, squiggles and lines creating a stylized balcony.



Full Palimpsest Parchment binding. Leather jointed end papers to edge-to-edge paper doublers. Single needle sewn end bands.



To be consorted with the humorous night.  
Blind is his love and best befits the dark.  
Mer. If love be blind, love cannot hit the mark.  
Now will he sit under a medlar tree,  
As maids call mistress, when they laugh alone.  
O, Romeo, that she were, O, that she were  
An open et cetera, thou a poperin pear!  
Romeo, good night: I'll to my truckle-bed;  
This field-bed is too cold for me to sleep:  
Come, shall we go?  
Ben.

N.B. irony of Mercutio's speech.

Go, then; for 'tis in vain  
To seek him here that means not to be found.  
[Exeunt.]

SCENE II. Capulet's orchard.

Enter ROMEO. *who probably has overheard the*

Rom. He jests at scars that never felt a wound.  
[Juliet appears above at a window.]  
But, soft! what light through yonder window  
breaks?

31. humorous, humorous  
(with a quibble on the  
sense, capricious).

39. truckle-bed, a bed  
on wheels, thus at  
pushed under another

And none knew she was there!  
It is my lady, O, it is my love!  
O, that she knew she speaks; yet she says nothing!  
Her eye discourses; I will answer it.  
I am too bold, 'tis not to me she speaks.  
Two of the fairest business, do entreat  
Having some business, do entreat  
To twinkle in their spheres till they be  
What if her eyes were there, they  
The brightness of her cheek would  
As daylight doth a lamp; her eyes  
Would through the airy region  
That birds would sing and think  
See, how she leans her cheek upon  
O, that I were a glove upon that  
That I might touch that cheek.

Jul.  
Rom.  
O, speak again, bright angel!  
As glorious to this night, because  
As is a winged messenger  
Unto the white-upturned  
Of mortals that fall back  
When he bestrides the bow  
upon the bow.

# SUE DOGGETT



## JABBERWOCKY

Lewis Carroll

Illustrator: Alice Smith

Incline Press, 2010

Edition number 64

232 x 147 x 10mm

Bound 2021



The Jabberwocky is a well-known nonsense poem from Lewis Carroll's 1871 novel *Through the Looking-Glass*, which was the sequel to *Alice's Adventures in Wonderland*. It concerns the slaying of a fictional 'monster' with a 'vorpal sword' by a young and 'beamish' boy. As is so common in literature, the monster must die, not only because it is a menace but because it symbolises that which is not 'us'. In this binding, the creature is only partially visible. Having almost disappeared off the book and leaving only its tail in view, it may yet escape its fate.



Single section sewn onto a stub. Simplified binding with resist-dyed leather spine and leather joints with laminated paper sides. Design worked in goatskin and fish leather onlays, machine and hand embroidery with acrylic artwork over a digitally printed image. The spine of the Jabberwock continues over the spine of the book and is lined with goatskin. Red Mingeishi endleaves with ink spatters laminated to a digitally printed paper.





# ERI FUNAZAKI



## LABOTANY

Danny Flynn

Illustrator: Eri Funazaki

Printed by ff (Danny Flynn and Eri Funazaki), London, 2022

Copy1 of 5 (Each book design will be different)

228 x 153 x 22mm

Bound 2022

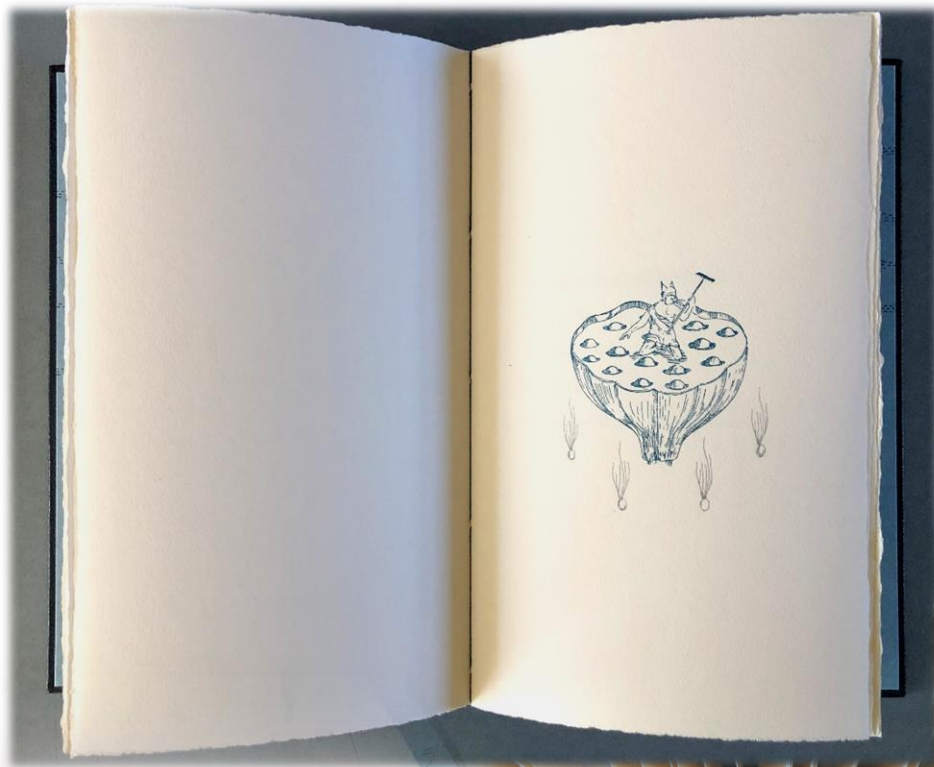
Artist book by ff (Flynn and Funazaki).

The illustrations were produced first before lockdown and later were found to take on an eerily precognitive function with bats flying above an exhausted human asleep on a flowerbed, and a plague doctor sweeping the garden with a broom. Much of the visual narrative was surreal and suggested a state of limbo.

The text was written after the world was out of lockdown and things started moving again as if everything had caught up with the images. The text was in need of some light from elsewhere to gain any sense and was inspired by news events. It was purely botanical.



The text is hand-set and the illustrations and endpaper are printed in letterpress using magnesium plates. The pages are sewn as a stub binding then attached to the rounded spine with a leather joint. The full goat skin leather cover has small recessed white, cream and mint leather line onlays.



I spent my time cancelling ideas  
And attempted to influence the industry  
That mocked my double efforts  
By operating at half my capacity  
While growing out of control





# JENNI GREY



## TRUE TO TYPE

John Crombie

Kickshaws Press, France, 1989

No 138 of 145

170 x Width 170 x Depth 18 mm

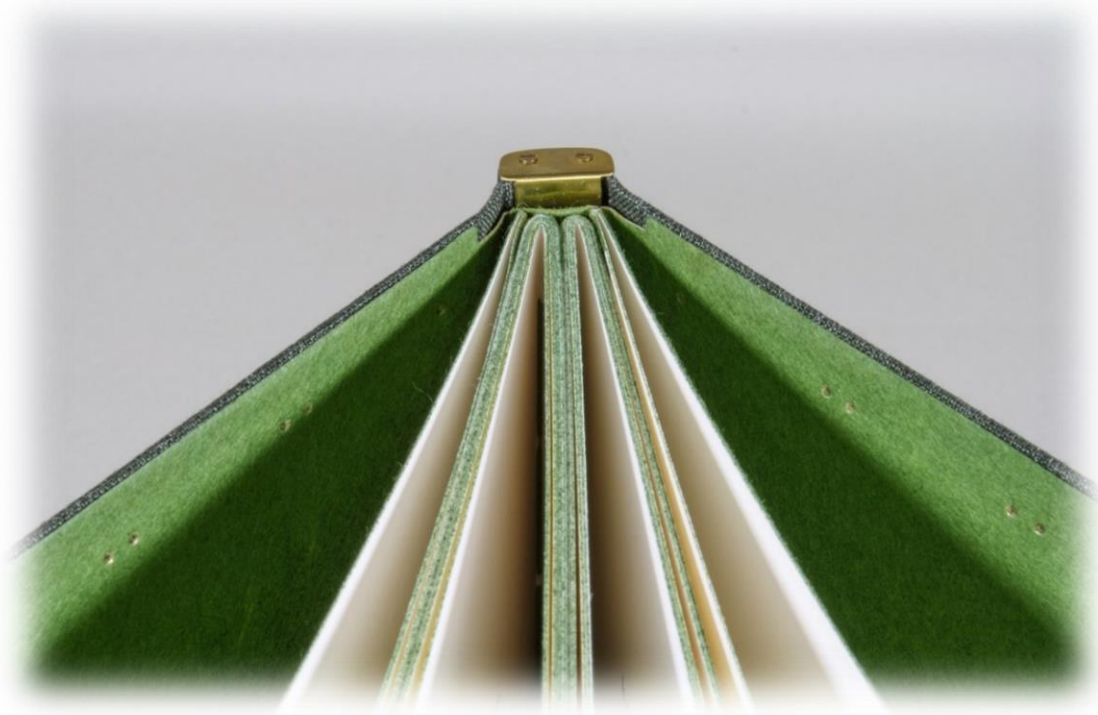
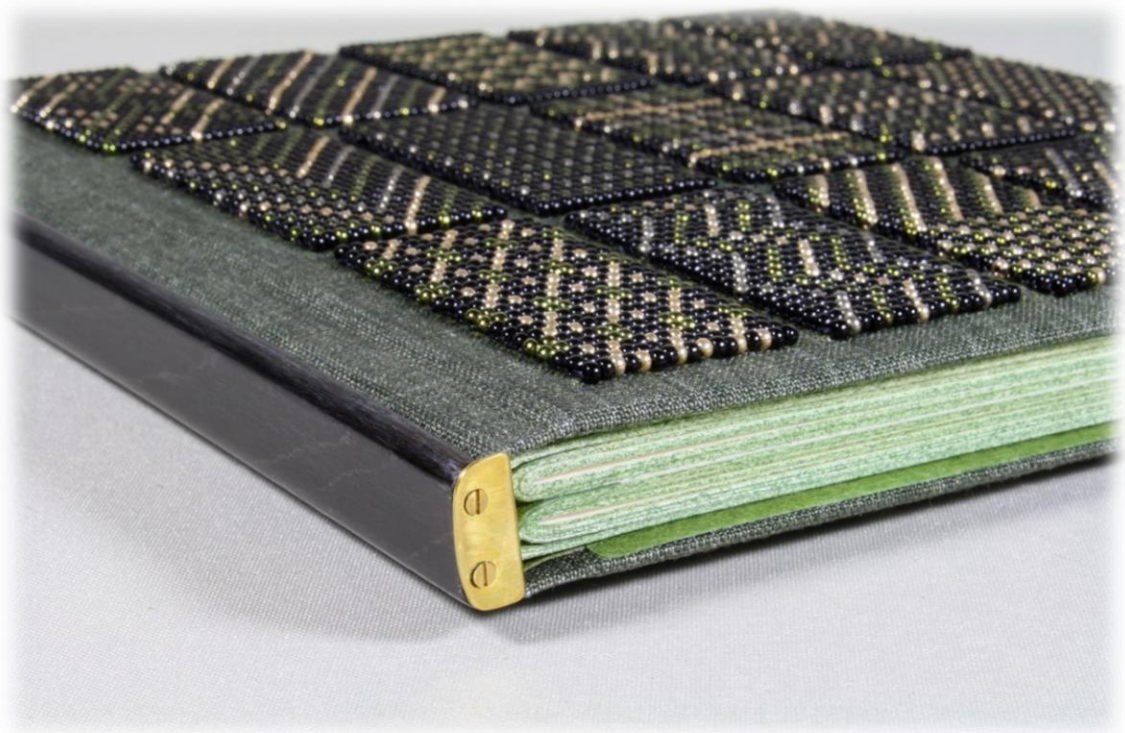
Bound 2021

'True to Type' is the story of a man's life written in brief snapshot descriptions rather than in an unbroken storyline. The binding of separate beaded panels, each with a different design, was inspired by the structure of the narrative, which also uses different typefaces to create geometric designs within the text.

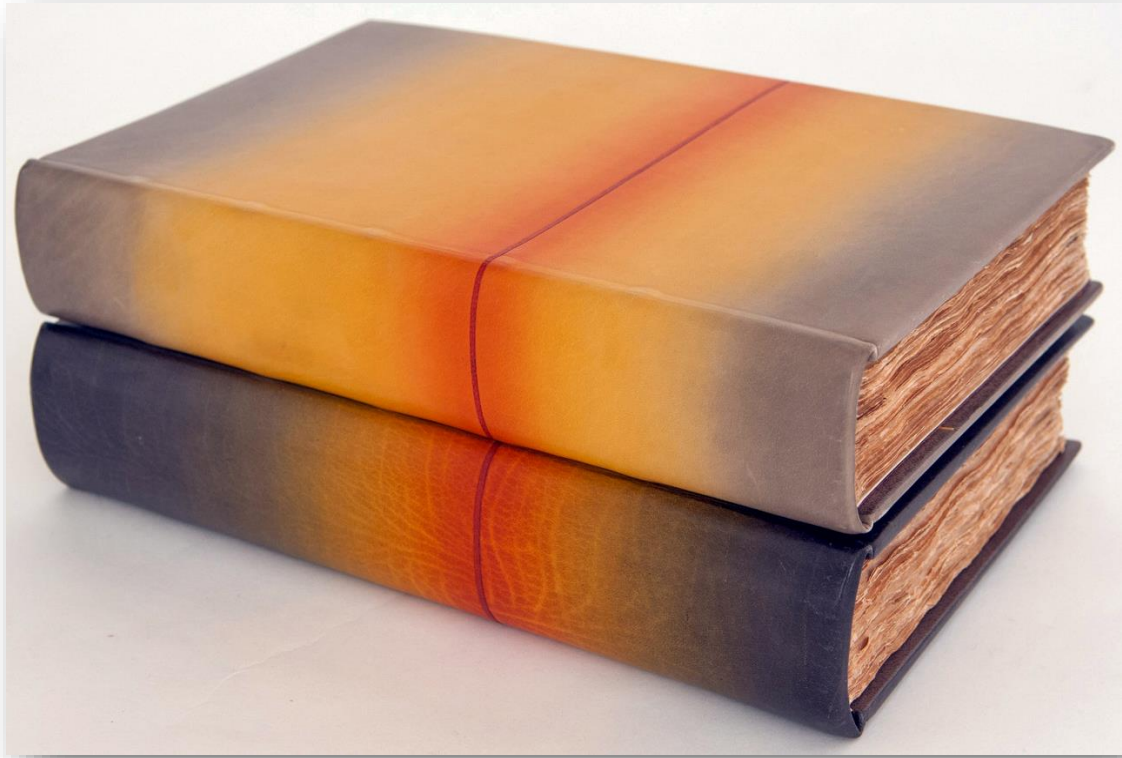


Bound in Italian linen with seed beads and a wooden spine with brass fittings. The endpapers and doublures are made from mingei paper with gold tooled dots. The sycamore box has inlaid panels of Italian linen with seed beads and hand-made brass fixtures. The book is formed of two thick sections with thick paper. To ensure the pages open comfortably the sections are sewn separately onto a spine strip, or flange, of mingei paper backed with linen. The wooden spine adds solidity to the binding, and creates an elegant finish to this slender book.





# KATE HOLLAND



## **PARADISE LOST – MISCELLANEOUS POEMS; PARADISE REGAIN'D & SAMSON AGONISTES**

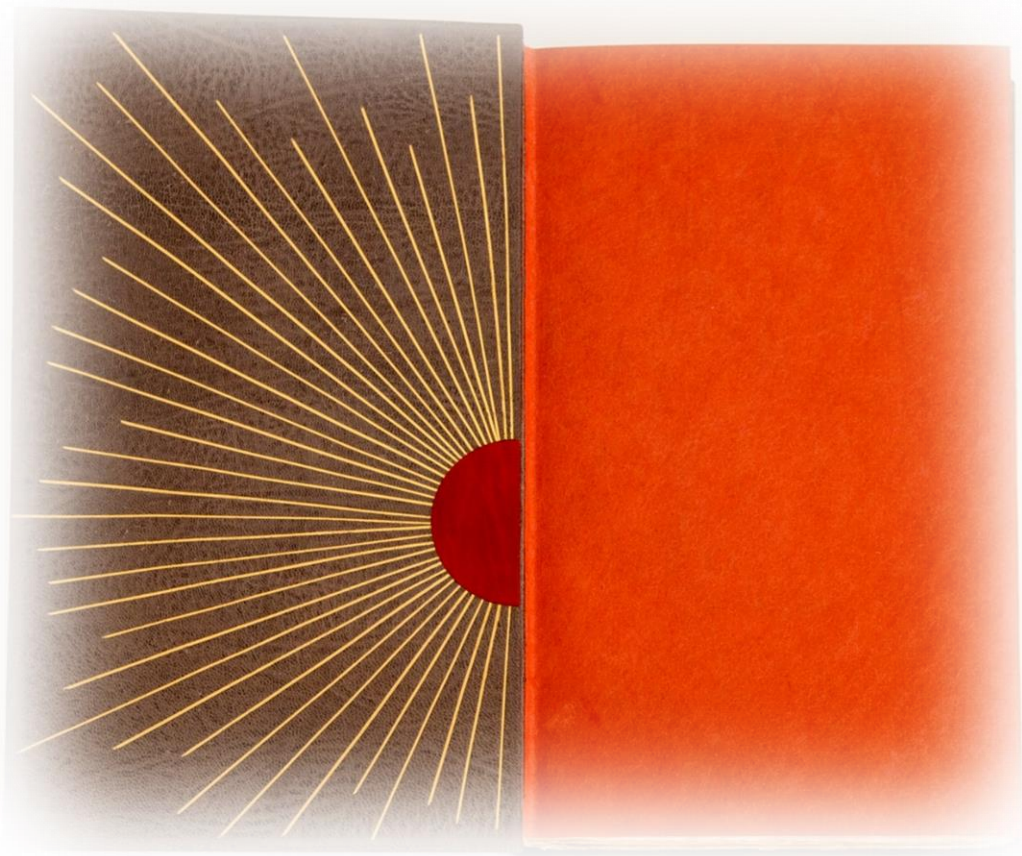
John Milton  
Illustrator: William Blake

London: Nonesuch Press. 1926  
Limited edition of 1450

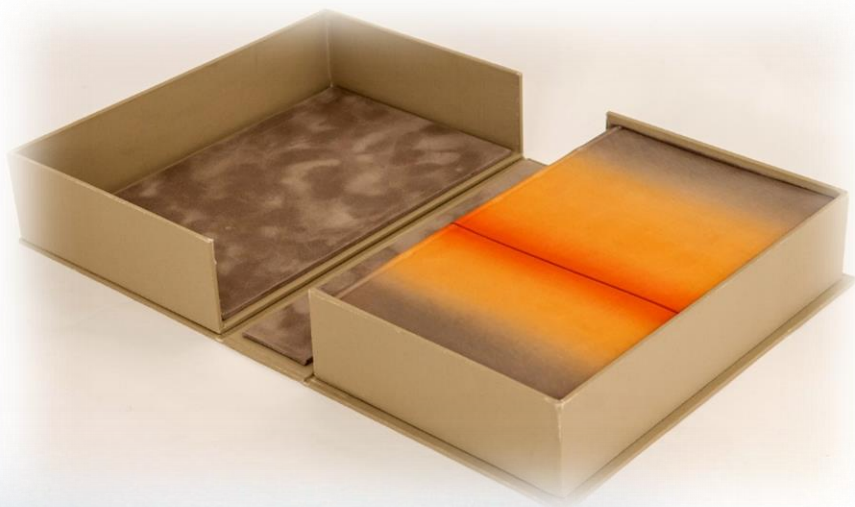
Bound 2013



The design is based on a pair of contrasting photographs by Murray Fredericks of sunrise over Lake Eyre in Australia which appeared in National Geographic magazine. They seemed to reflect perfectly the dichotomy of heaven and hell with the horizon line dividing them. The colours were altered to reflect the greys and terracottas used within the book's interior. The tooled sunburst on the doublures reference the William Blake illustration of God at the Creation in Paradise Lost.



Full fair calf, hand dyed grey, yellow and orange with terracotta goatskin back-pared onlay. Top edge rough gilt. Hand sewn silk endbands. Grey leather doublures with terracotta goatskin inlays and gold tooling. Japanese Kozo terracotta and grey endpapers.





# KATE HOLLAND



## BIG SUR

Jack Kerouac

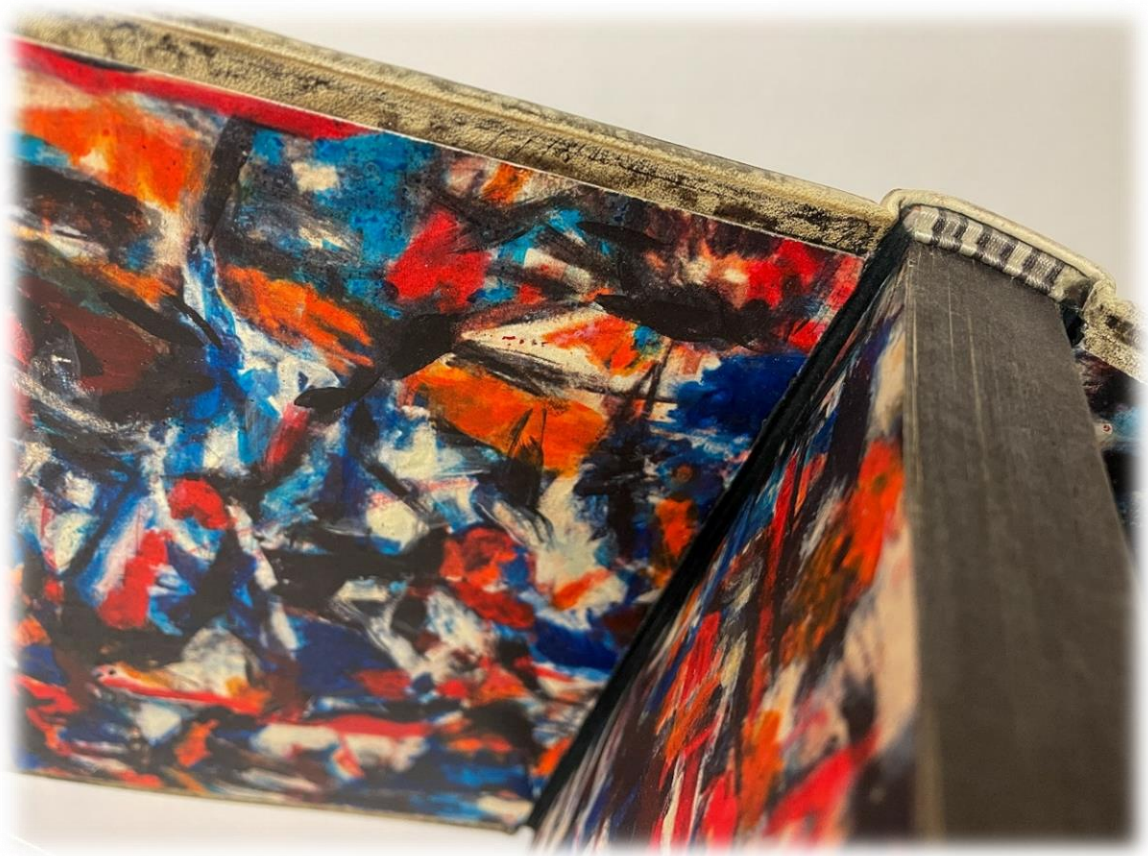
London: Andre Deutsch. 1963.

First UK edition.

195 x 140 x 28 mm

Bound 2022

Kerouac seeks solitude in a cabin in the redwoods at Big Sur in an attempt to address his spiralling alcoholism and declining mental health but the serenity of the forest cannot quell his inner turmoil. The endpapers are based on an abstract expressionist painting 'The King is Dead' by Grace Hartigan and seem to perfectly capture the period, bebop jazz, a night out with Kerouac and the machinations inside his head.



Reverse offset printed full alum tawed goatskin with clouded transparent vellum overlay. Acrylic painted endpapers. Graphite edges. Sewn silk endbands.



**ANGELA JAMES**



**EXIT THE KNOWN WORLD**

**Simon Armitage**

Illustrator: Hilary Paynter

Evergreen Press, 2018

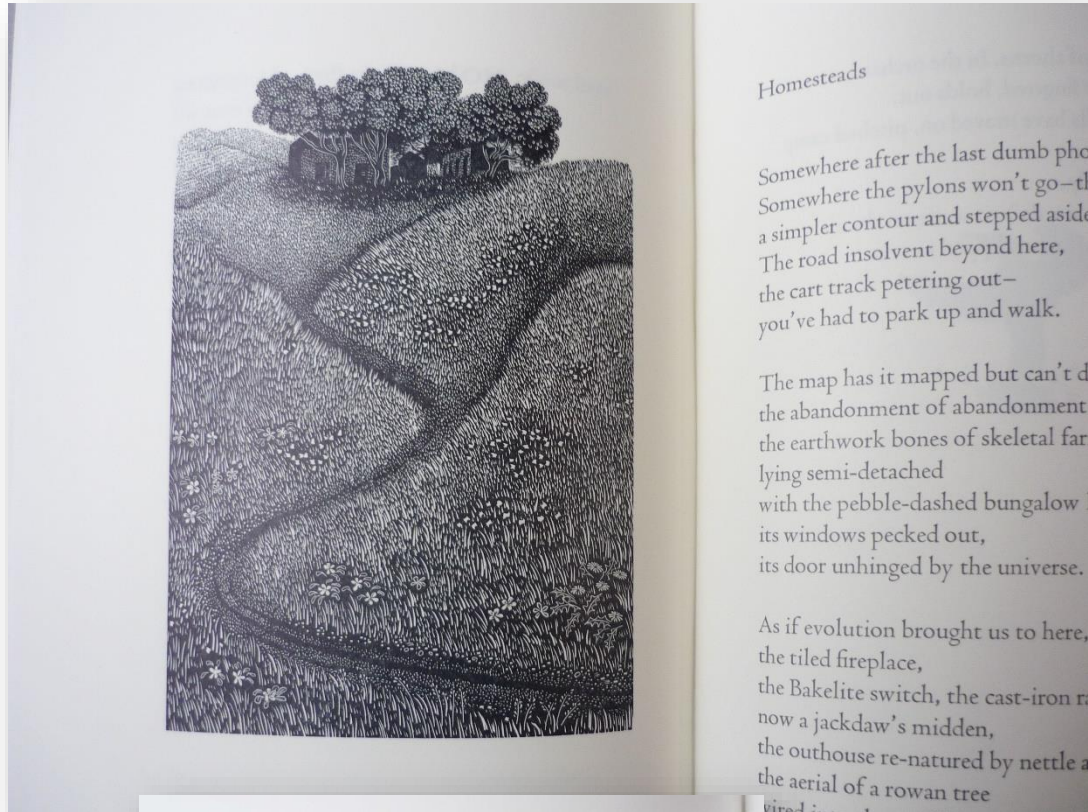
Edition of 125

270 168 x 10mm

Bound 2022

Flyleaves designed and printed by binder. Goatskin joints. Sewn on linen tapes. Covered with black goatskin with black calfskin onlays. Tooled in grey and white.

Design inspired by the wood engravings in the book – describing the textures and nuances of wood-engraving.

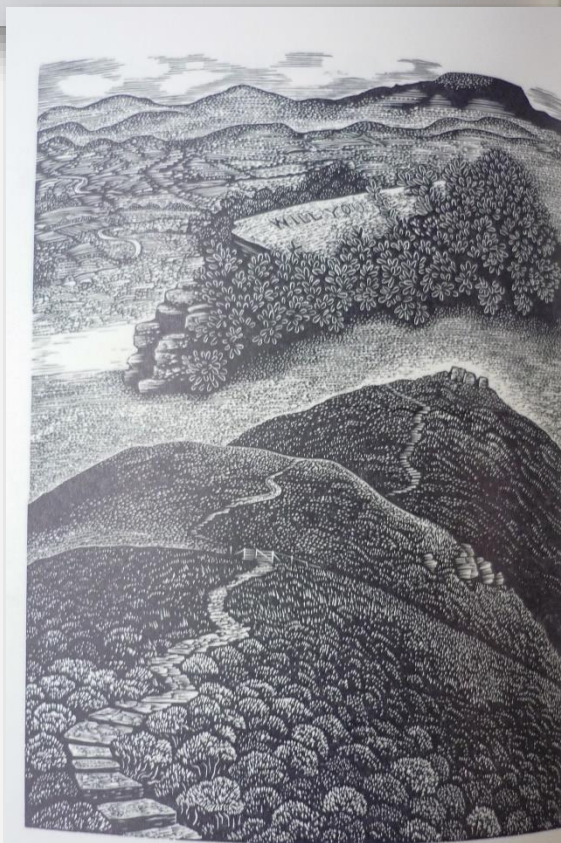


### Homesteads

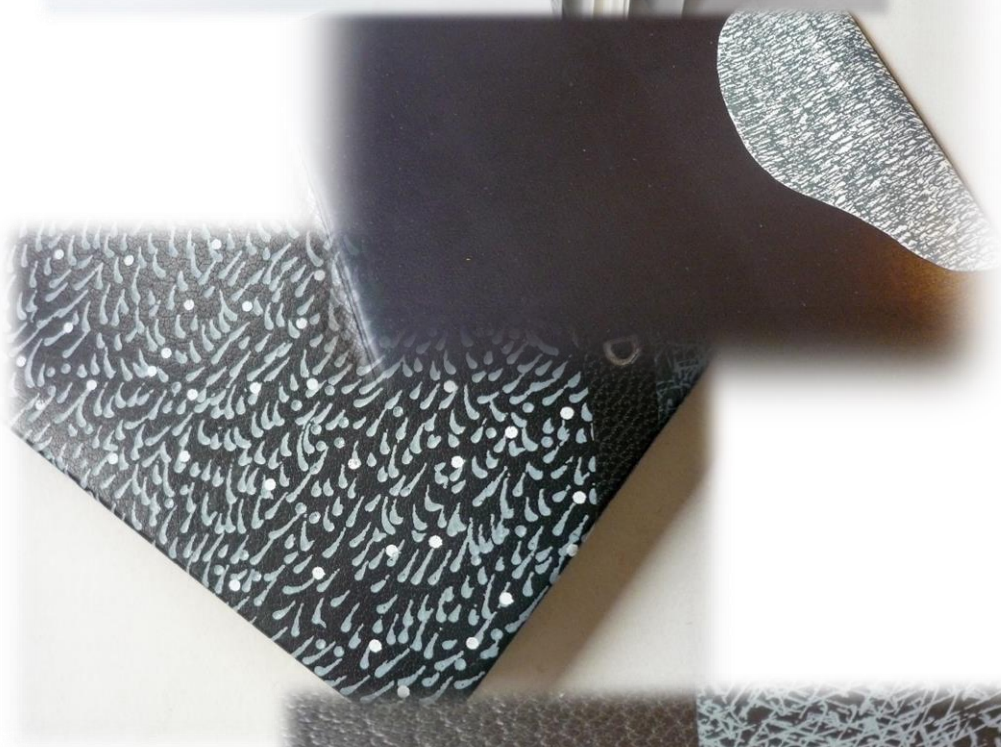
Somewhere after the last dumb photo  
Somewhere the pylons won't go—th  
a simpler contour and stepped aside  
The road insolvent beyond here,  
the cart track petering out—  
you've had to park up and walk.

The map has it mapped but can't d  
the abandonment of abandonment  
the earthwork bones of skeletal far  
lying semi-detached  
with the pebble-dashed bungalow  
its windows pecked out,  
its door unhinged by the universe.

As if evolution brought us to here,  
the tiled fireplace,  
the Bakelite switch, the cast-iron r  
now a jackdaw's midden,  
the outhouse re-natured by nettle a  
the aerial of a rowan tree  
wired into the landscape.







**LAURA JAMIESON**



**BEASTS WITH BAD MORALS**

Edward Lucie Smith

Illustrator: Leonard Baskin

Leinster Fine Books, London, 1984

Edition 68/500

265 x 180 x 9mm

Bound 2022



This is a collection of amusing poems about various animals.  
The style of the illustration on the cover was chosen to reflect the



lightheartedness of the poem.

Full-leather binding with rough-edge gilded top edge and hand-sewn silk endbands, doublures are hand-coloured paper.

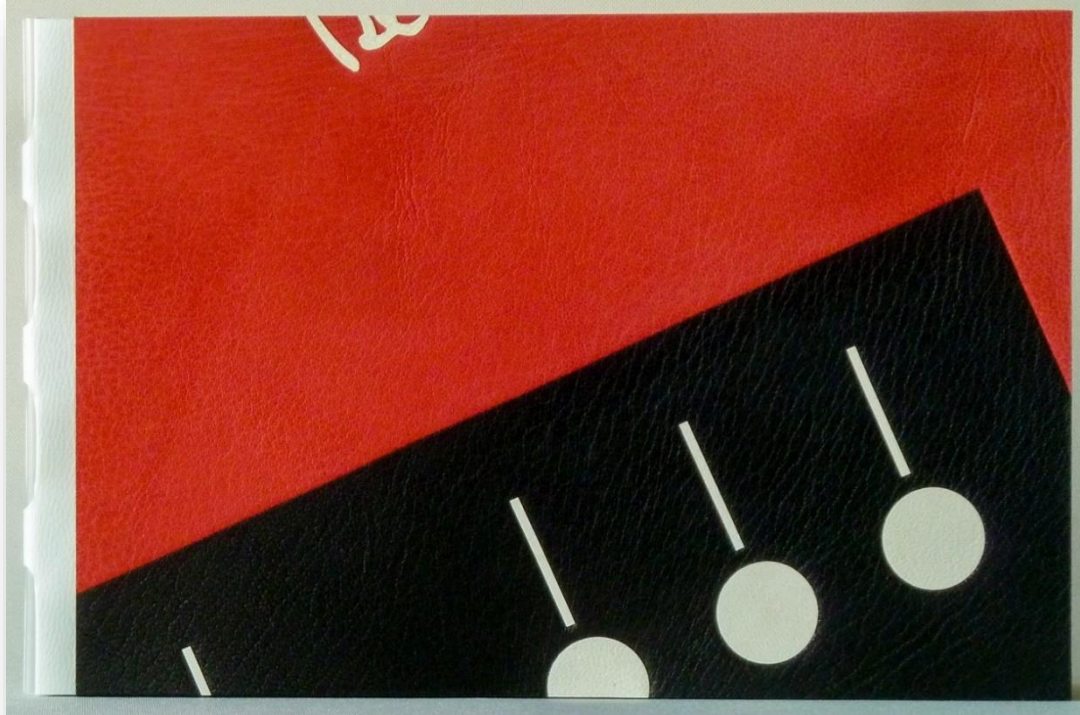


Onlays/inlays used for the tiger and blind tooling used to create texture. Cold gilding on Japanese paper for the eyes and claws. Onlays used to create the background.





# PETER JONES



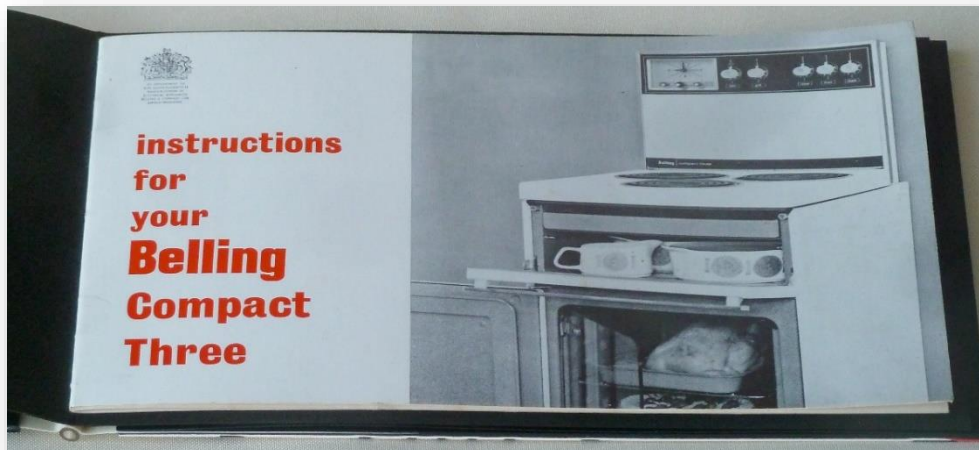
## **instructions for your Belling Compact Three**

Belling & Co, Ltd. 1968

148 x 229 x 10mm

Bound 2022

When I stumbled across this little booklet it took me straight back to an early house purchase and a similar (brilliant) Belling which was part of the deal. My binding reflects my memories based on the colours and style of both the publication and cooker.

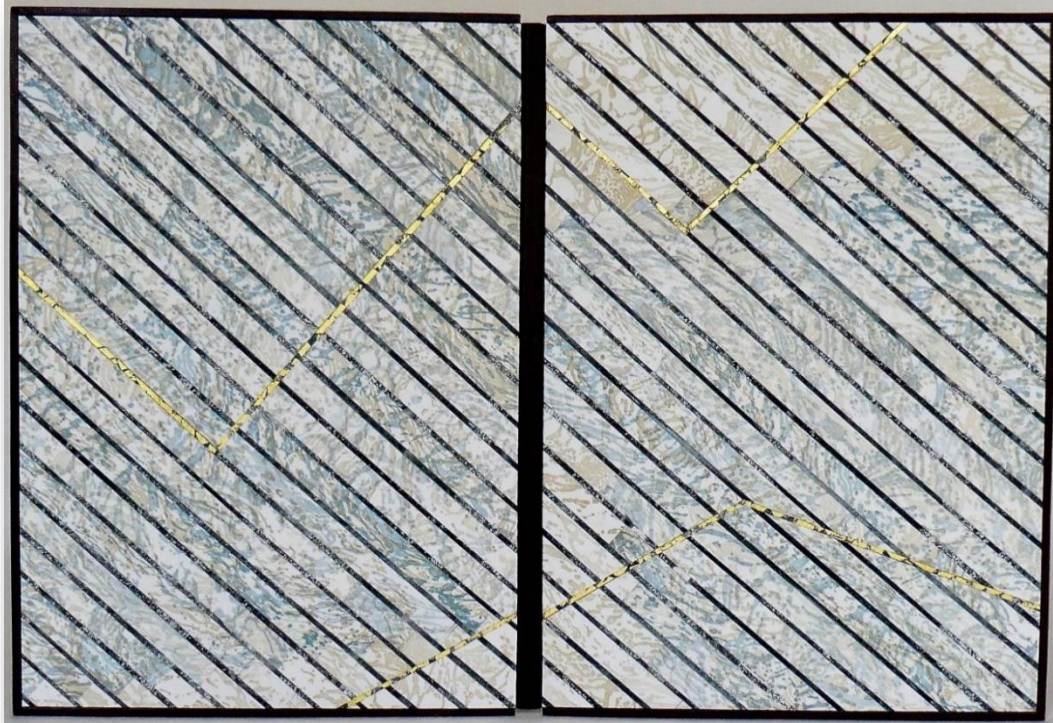


Clear acrylic tube is threaded through a vellum spine piece, with the text and endpaper sewn through the vellum and inner wall of the tube. Boards are scarf jointed leathers with additional onlays, all back-pared and laminated to two layers of black paper. These are tipped at spine and fore edges to a central core of three further layers of paper, which incorporate flanges from the spine vellum. A further layer of paper is tipped to the inner face with all cut flush, completing a semi flexible assembly.





# MIRANDA KEMP



## WINGS TAKE US

Phil Madden

Paul L. Kershaw

Grapho Editions 2009

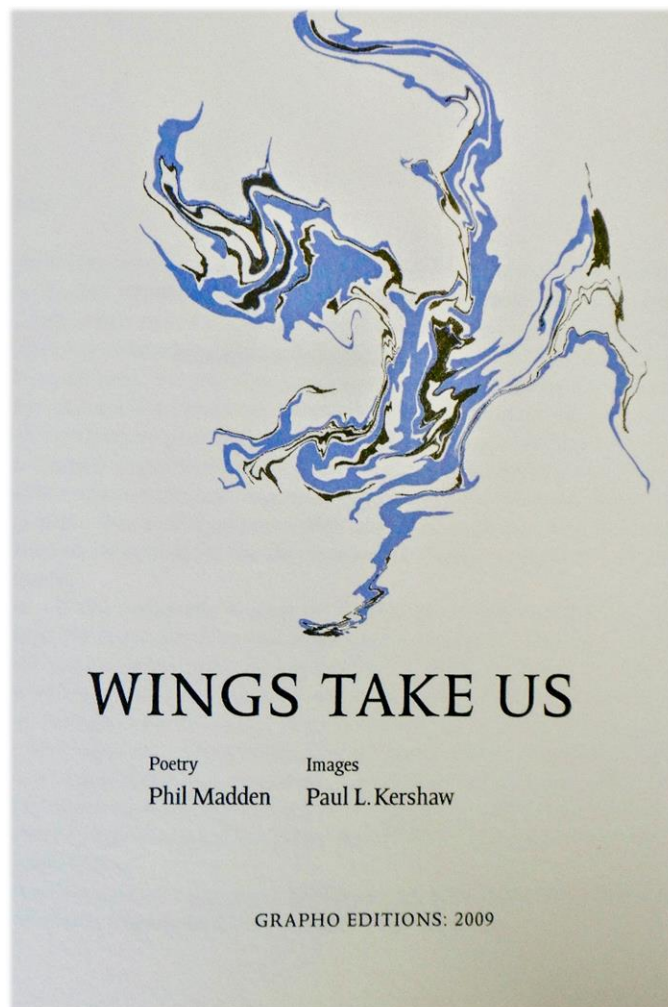
Edition of 130, copy number tbc

270 x 195 x 50mm

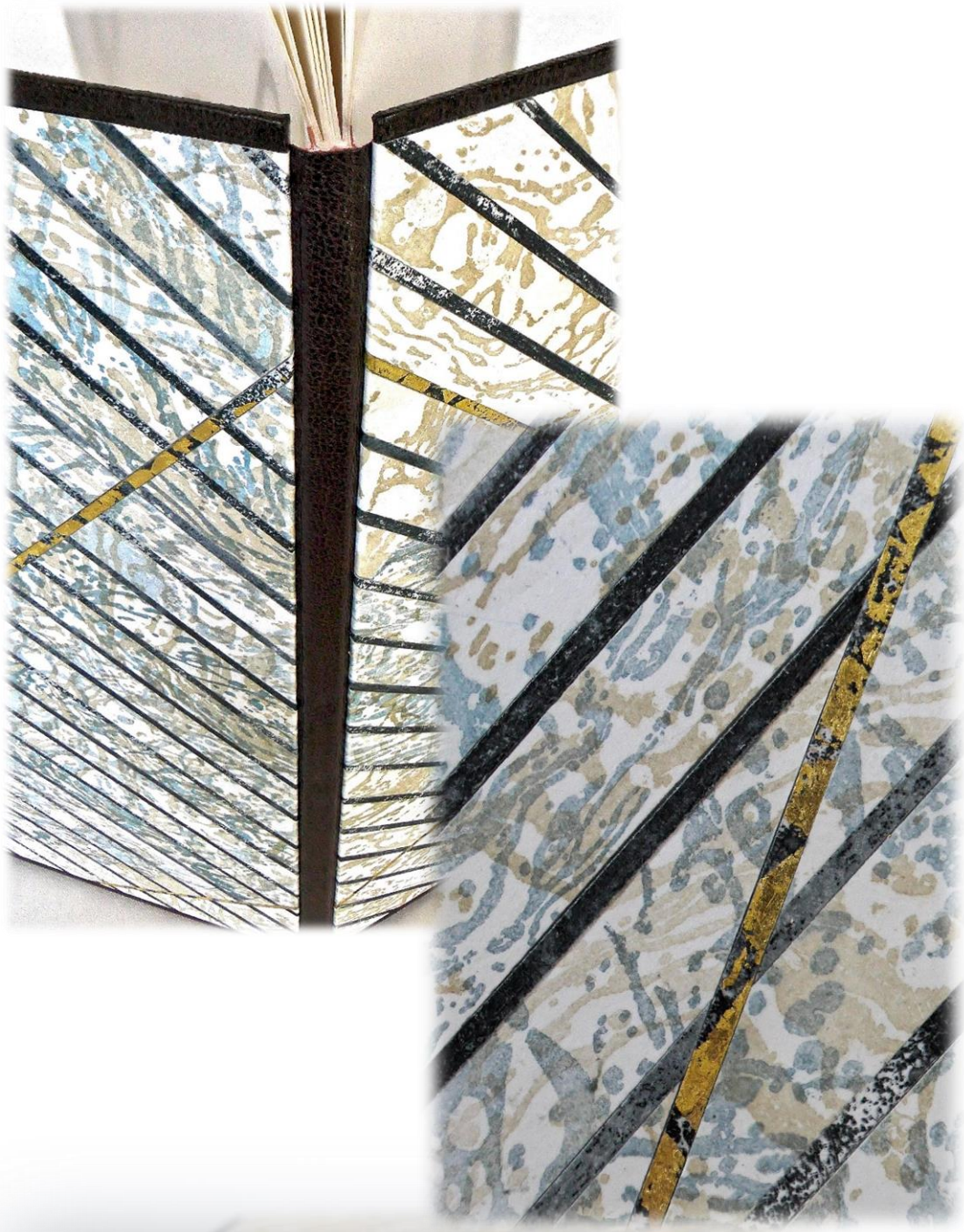
Bound 2022



The poems and illustrations in *Wings take Us* are a synthesis of word and image. There is a visual theme throughout of marbling and relief prints. I took my inspiration for both the design and structure for this book from the beautiful work of the poet and illustrator, keeping the structure minimal, and the design subtle. The design is a birds wing constructed from paper with various etched images.



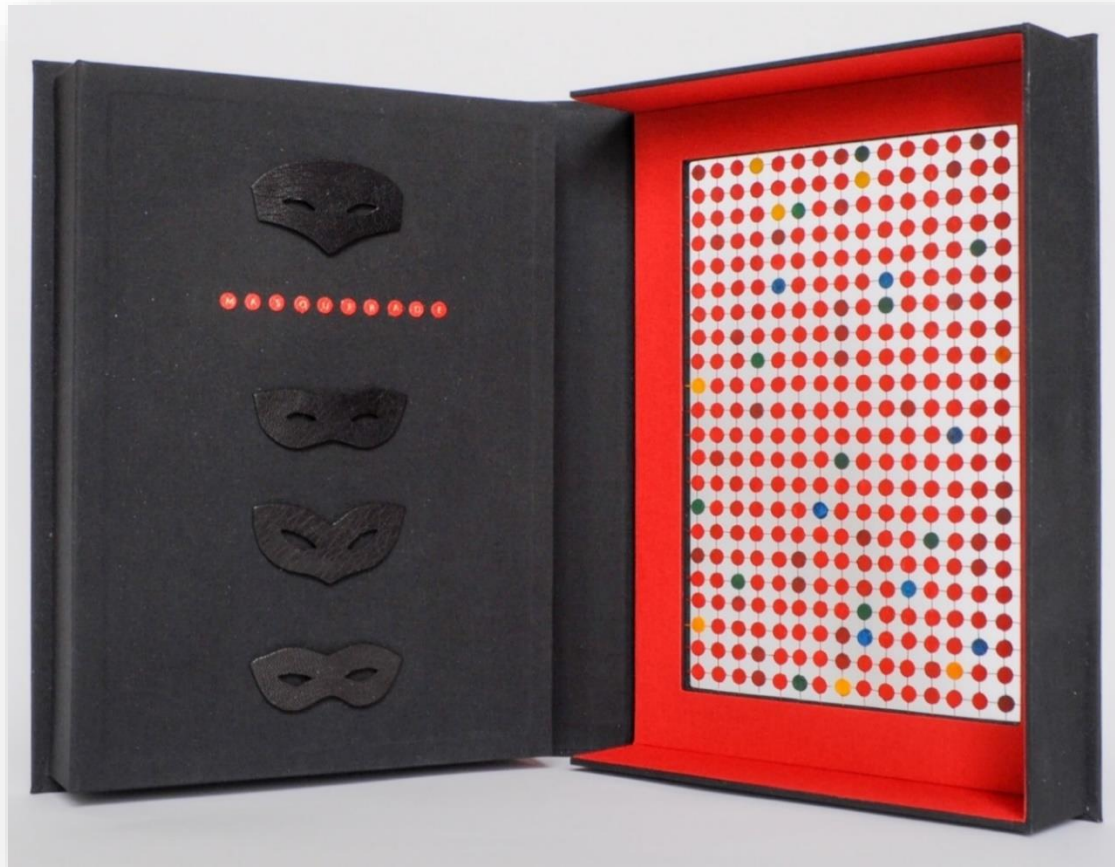
Minimalist tight flat back binding. Secondary sewing, full linen and leather board attachment. Leather-jointed hand-marbled endpapers, and full doublures. Harmatan leather spine and board edges, with etched and collaged paper.



WINGS TAKE US



# MIDORI KUNIKATA-COCKRAM



## МАСКАРАД / MASQUERADE Theatrical Sketches

Compilers: MD Belyaev, EM Berman, TE Grubert; under the editorship of the academician of painting EE Lansere. - Moscow; Leningrad

Illustrator: Aleksandr Golovin

Publication of the All-Russian Theatrical Society, 1941.

285 x 214 x 52mm

Made 2021

The “Masquerade”-Theatrical Sketches- is dedicated to the artwork of Aleksandr Golovin’s, a Russian artist and stage designer.

The book was printed in 1941, the middle of the second world war, and published in 1946. This explains the poor paper quality and binding. I am not able to read this book because I do not read Russian, however Golovin’s illustrations are just beautiful.

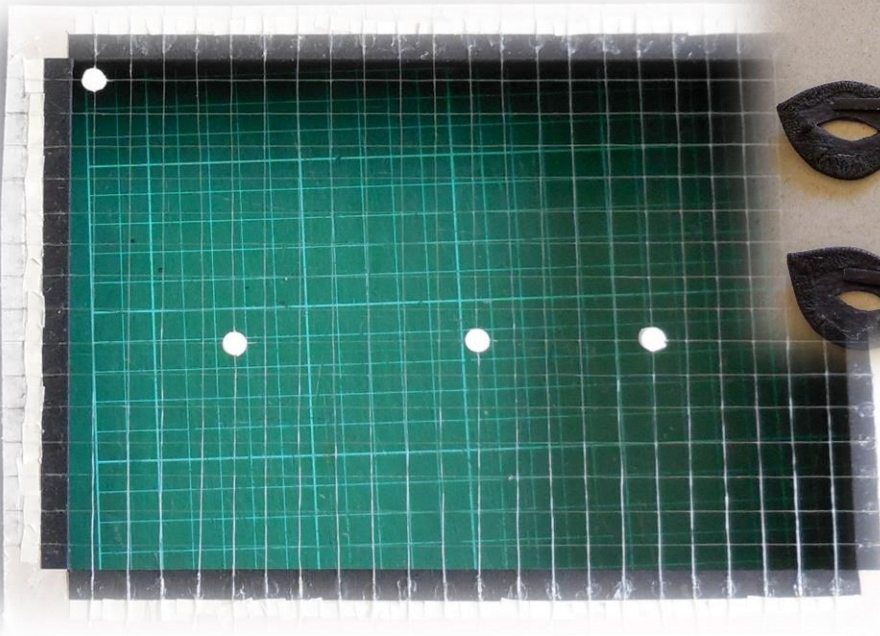
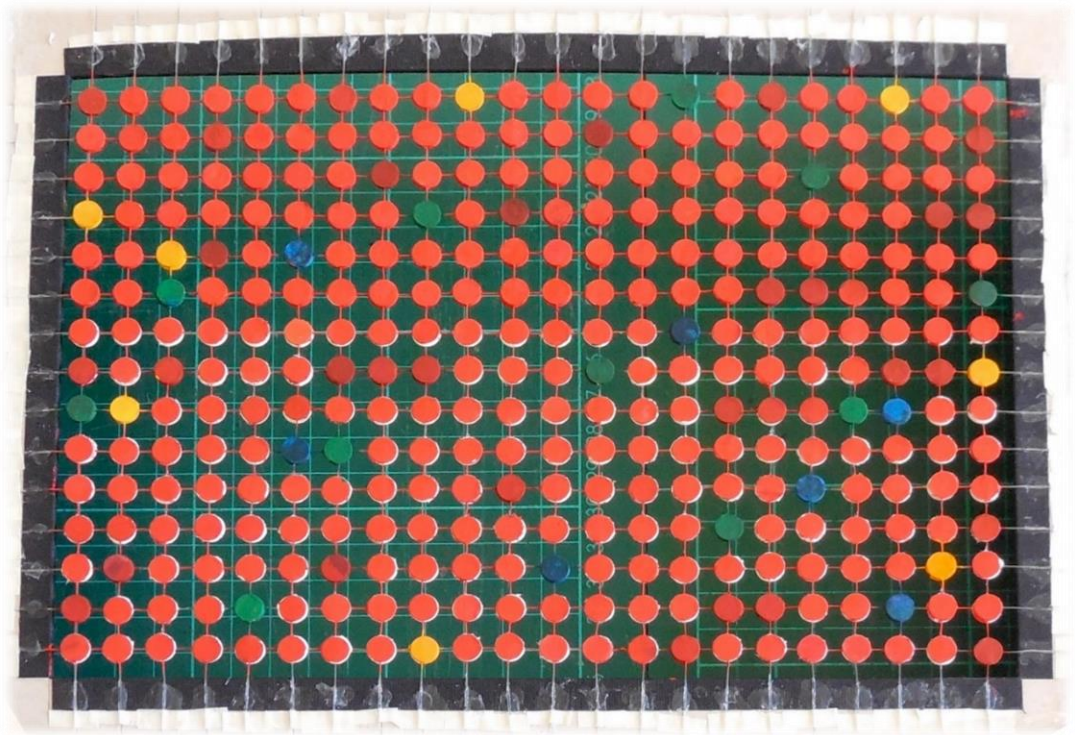
The box was made for the International competition “Box Your Book” organised by Foundation for Hand Bookbinding, The Netherlands. The box design represents the theatre and thick drop curtain. There are four leather covered masks on the inner lid that represent the main dramatis personae.



The box construction is a combination of a drop-back box and a Japanese Hako-Chittsu (Box Case). The outer tray makes a window that supports a mesh made from fishing gut. The 6mm paper circles are attached onto the fishing gut where the fishing gut crosses, both front and back. Each paper circle is painted with gouache. The book title is on the spine of the box with gold tooling on the multiple-coloured leather.

The title is also on the inner lid with gold tooling on the red circles of leather with four leather covered masks.





# KAORI MAKI



## ESTUARY POEMS

Ralph Rochester

Hanbury Press, London, 2019

Edition 1 of 5

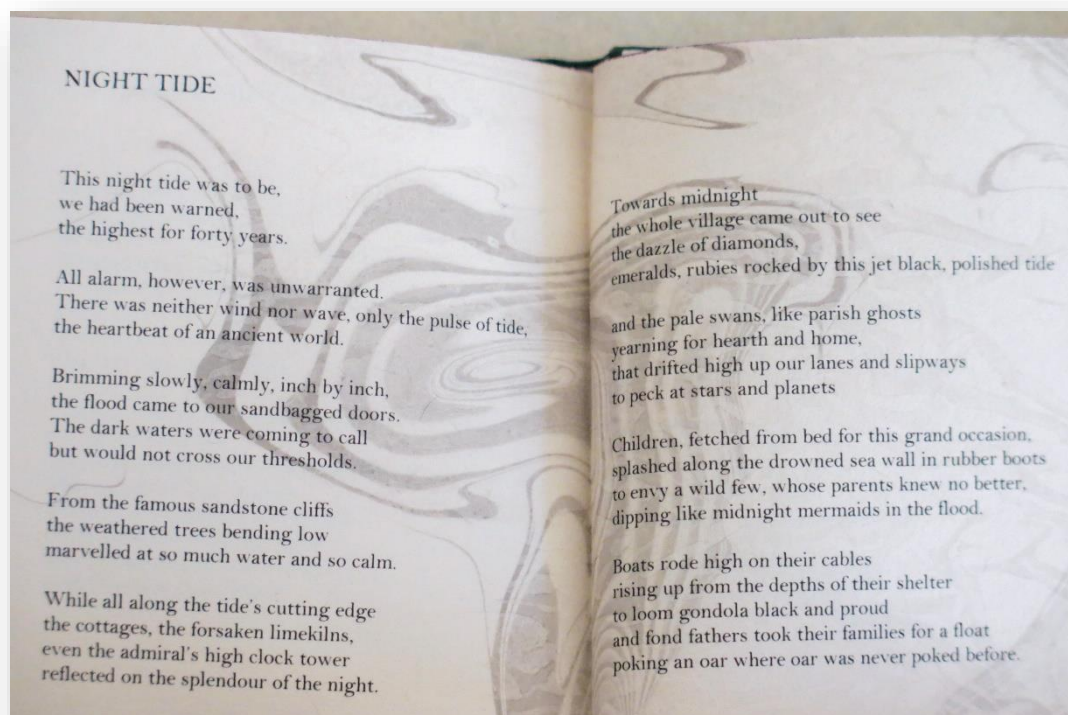
97 x 71 11mm

Bound 2021



This treasure trove of musings, memories and local historical unearthings by Wayland Wordsmith, is inspired by his love of the river Exe estuary in east Devon. A witty and contemplative selection of poetry and prose, that celebrates mud, sunsets, birds, boats, and fishermen and evokes the time- less joy of drifting with the tide. This special edition of five has been created for the 2021 Wittockiana exhibition. It is an adapted from the first edition published in 2019 by Hanbury Press.

My design is created using leather relief technique, it depicts the poet sailing on his boat conjuring up his imagination. Surrounding him are symbolic constellations tooled in gold leaf, such as the summer triangle on the front board and on the spine, we see Pegasus, and Cassiopeia. Rising up from the bottom of the back board, we see Orion signifying the coming of winter. As well as we see Boreas, the god of the north wind shown as a horse blowing through the sky.



This book edition of 1/5 is a full leather binding in Green 15 Harmatan goatskin and the construction uses a linen board attachment. The endpapers and gate fold are made with handmade Sumi-nagashi {\*Japanese traditional way of marbling paper, using Japanese black ink} marbling representing the river tide.





**GLENN MALKIN**



**A BIRD IN THE BUSH**

E Hilton Young

Illustrator: Peter Scott

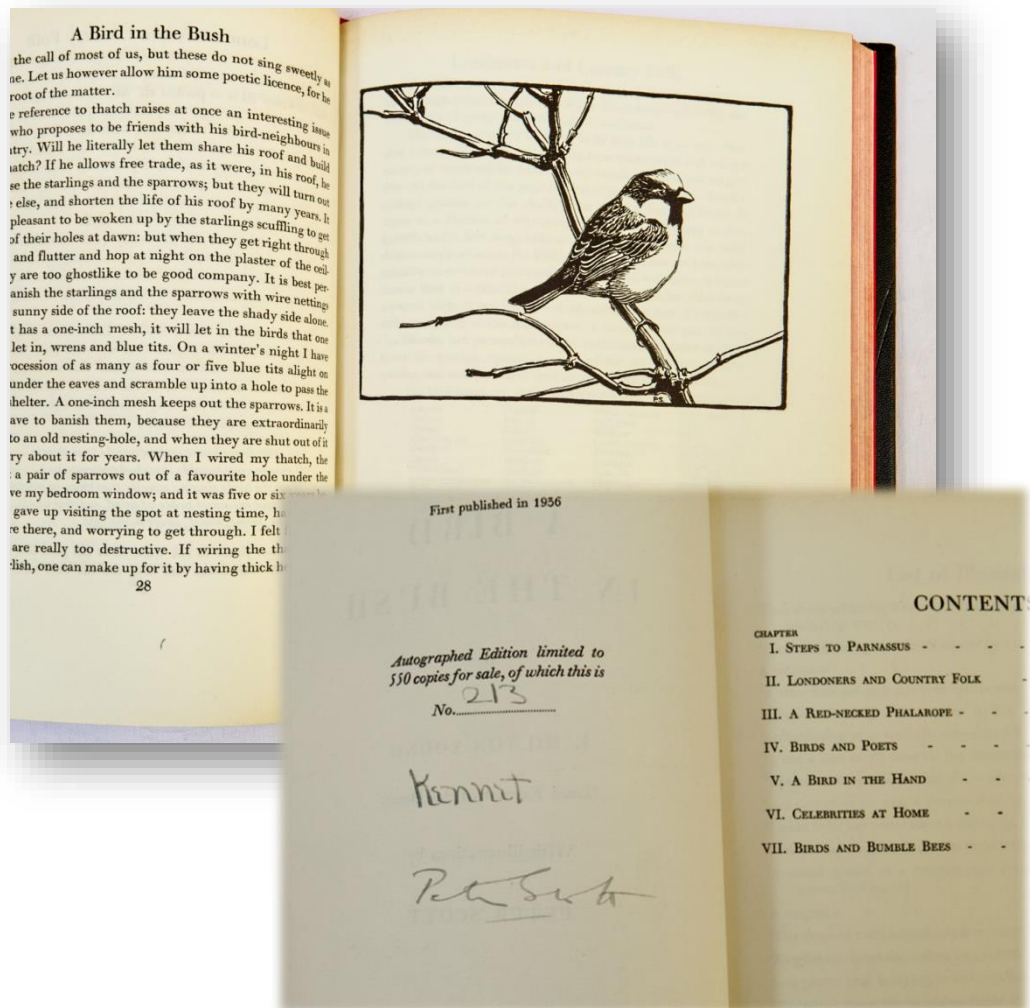
Country Life Ltd, London, 1936

No. 213 / 550, signed by the author and illustrator

255 x 200 x 30mm

Bound 2021

The design for this binding represents the colours of twilight behind the abstracted representation of trees in a rural setting. The clean black lines of the trees also reflects the pleasingly stark monochrome drawings of the famous naturalist Peter Scott within the volume.



This book has a three-part binding structure. The disappearing spine is covered with Pentland goat, titled in carbon. The boards are covered with fair goat, cold tooled and hand-coloured with the addition of black goat onlays. The doublures are black goat which has been blind tooled to reflect the outer design, and the endpapers are red suede. There are hand-sewn double silk endbands. The edges of the book are decorated with acrylics.

This volume is presented in a bespoke wooden box, suede lined and with a decorative leather panel to the lid, titled and tooled in carbon and reflecting the design of the binding.





# GLENN MALKIN



## THE WORKS OF GEOFFREY CHAUCER (A FACSIMILE OF THE KELMSCOTT CHAUCER)

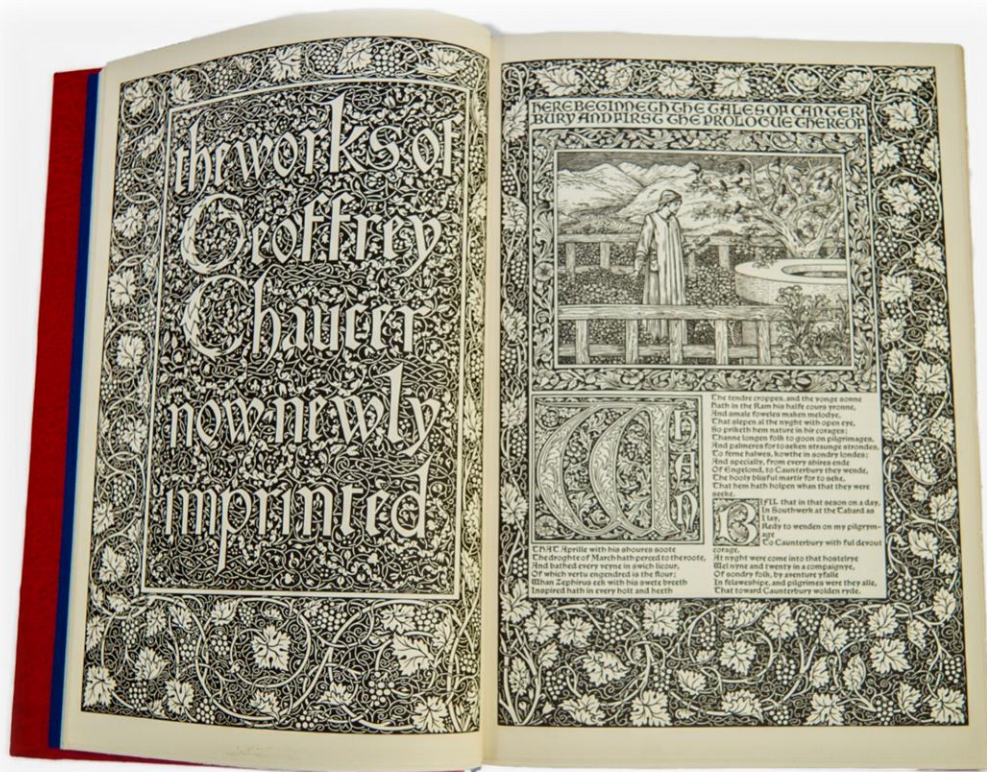
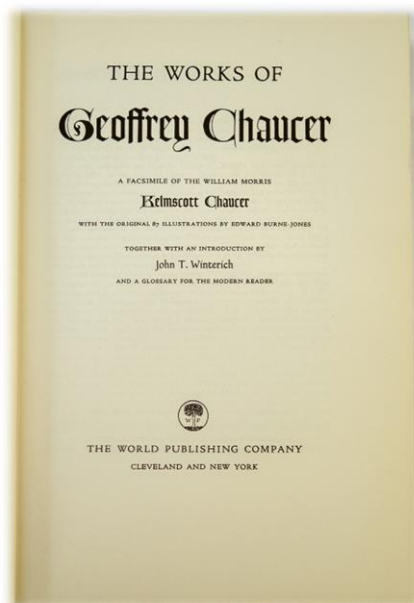
Geoffrey Chaucer  
Illustrator: Edward Burne-Jones

World Publishing Company, New York, 1958  
335 x 235 x 65mm

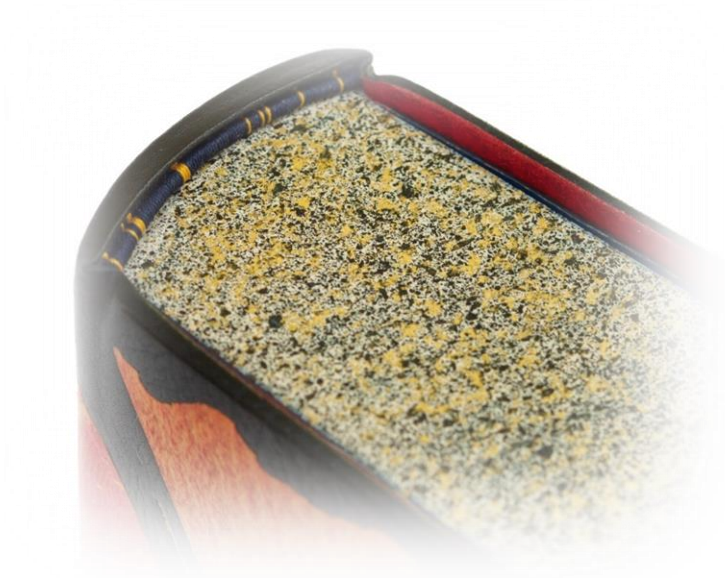
Bound 2022



This is a fabulous and high quality 1950's facsimile copy of William Morris' famous Kelmscott Chaucer. The inspiration for the binding of this magnificent volume comes from Chaucer's best-known work: The Canterbury Tales. The arrow-like panels incorporated into the design all have different decorative techniques or designs. There are twenty-four such panels and these represent the twenty-four different stories contained in the Canterbury Tales, as each of the story-tellers are on their pilgrimage to Canterbury, the shining goal at the centre of the design. The book is sewn onto six linen tapes, the top edge is decorated with sprinkled acrylic and gold leaf, the other two edges left raw as originally published. There are hand-sewn double silk endbands. The binding is in full



midnight blue goat leather with onlaid panels of fair goat decorated with multiple techniques including airbrushing, carbon tooling, impressed designs and sprinkling. Gold leaf lines are tooled between the panels. The central inlaid circular panel is sprinkled with gold leaf. All onlays were back-pared. The doublures are full edge-to-edge Pentland goat leather extended to form the leather joints. The endpapers are genuine suede. The volume is presented in a bespoke oak box, lined with suede and with a leather title panel to the lid. The lid also incorporates a motif taken from the original paper dust-wrapper of the book.





# TOM McEWAN



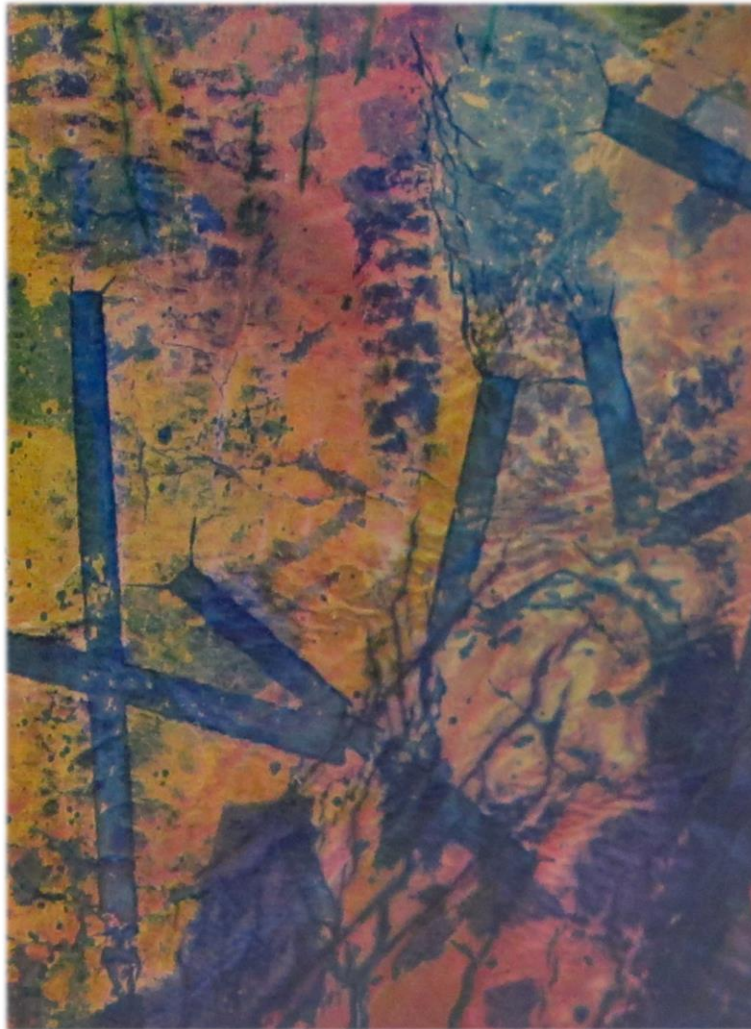
## THE WAYFARER

Fiona Macleod

Thomas B. Mosher, Portland, Maine, 1906  
145 x 97 x 15mm

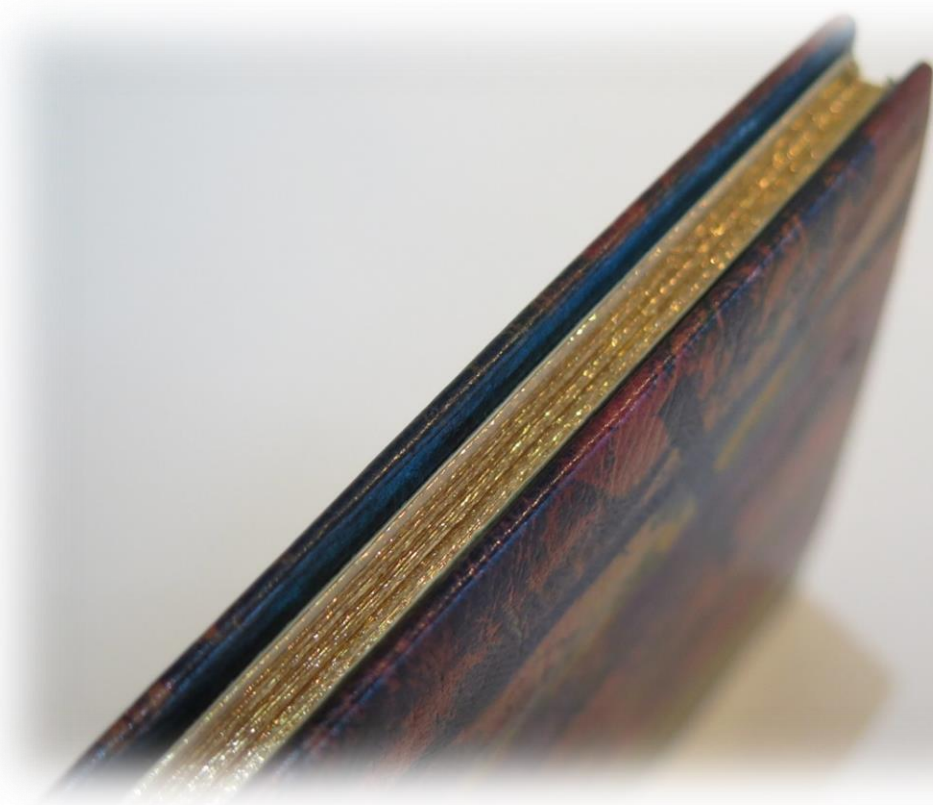
Bound 2021

The design, colours and textures were taken from sketches and photographs of rural Argyll's distinctive, autumnal landscape where 'The Wayfarer' is set.



Sewn on recessed cords. Covering leather and doublures are of hand-dyed goatskin, with design work generated through several cycles of hand applied and silk-screen printed resists. Endbands are gilded leather over leather core. All edges gilded and blind-tooled prior to sewing





# NICKY OLIVER



## THE TEMPEST

William Shakespeare

Designed, Printed and Signed by Mark McMurray

Caliban Press, Canton NY, 2001

Edition 94/125 - Signed

300 x 235 x 28mm

Bound 2022



I have been experimenting with various dyeing techniques over the last few months for research and I created this dyed panel of goat skin. The moment I saw the result I knew it had to be for this book. The Rorschach-like pattern conjures up twisted faces within the stormy blue swirls – “A storm created by magic to exact revenge”.



A stub binding, full leather – hand dyed. Foil tooling. Sewn end-bands. Graphite and pigment edges head and tail – deckled fore-edge. Painted doublures. Suede flyleaves. Painted decorative folds on verso of suede.





# GILLIAN STEWART



## **A BRAIRD O' THRISTLES**

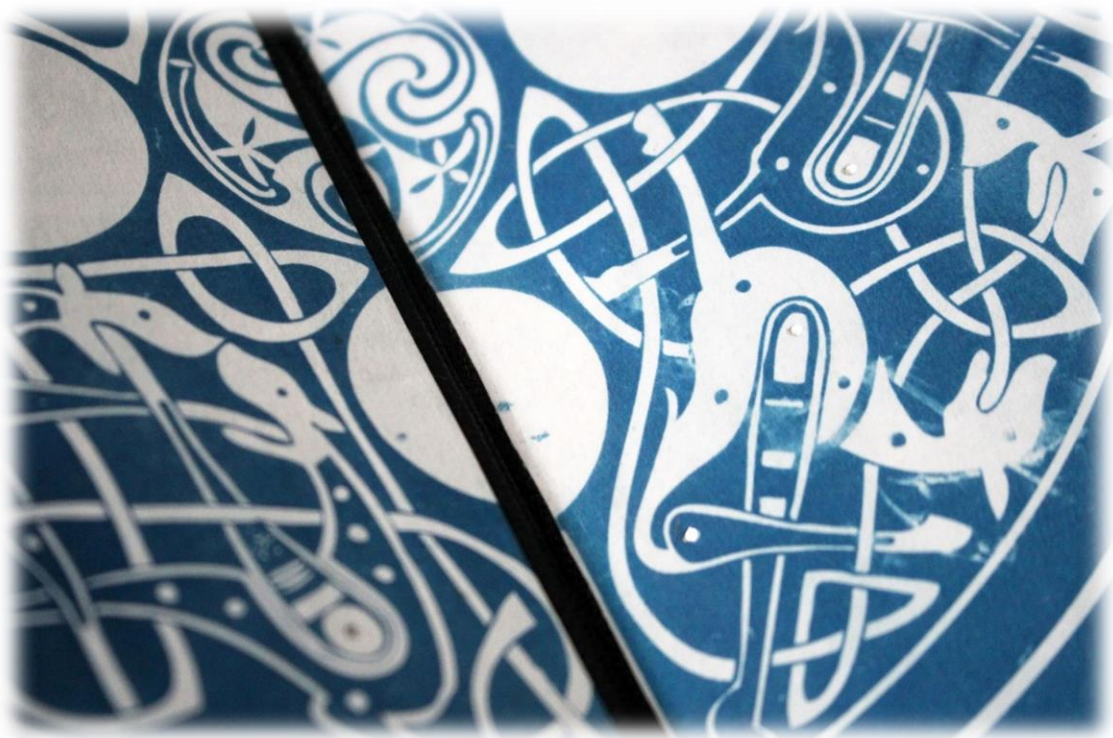
Douglas Young  
Illustrator: George Bain

William Maclellan, Glasgow, 1947  
220 x 140 x 15mm

Bound 2022

Bound for the Elizabeth Soutar Competition at the National Library of Scotland, to the theme of Stories of Scotland, for which it was awarded highly commended.

Taking inspiration from research in Celtic and Pictish artifacts, a repeat pattern was designed and hand drawn to give looseness and texture. This design was then cyanotype printed onto the leather, with the rich blue echoing the blue of woad, with which the Picts painted their bodies. This was toned down to give the feeling of an ancient artefact, studded with silver dots.



Bound in alum tawed goatskin, cyanotype printed with a hand drawn design. Overdyed with spirit dyes and tooled in matte silver foil. Leather jointed endpapers with cyanotype printed flyleaves and paper doublures. Head decorated with graphite and silver leaf. Cyanotype printed goatskin endband. Housed in a screen-printed dropback box.





# RACHEL WARD-SALE



## **COMING HOME**

Andrew Motion

Illustrator: Jane Lydbury

Andrew J. Moorehouse, Rochdale, 2015

Edition 18/75

263 x 163 x 15mm

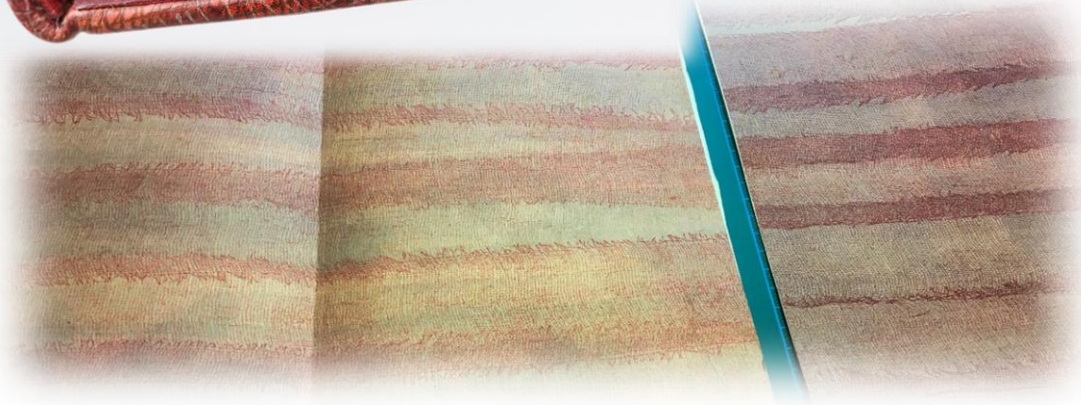
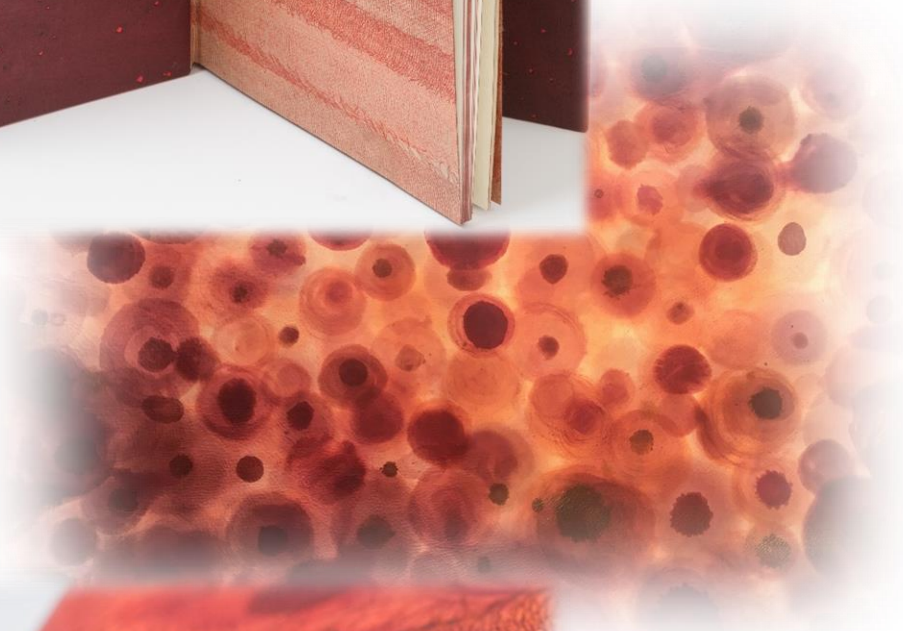
Bound 2021



The eight poems in this collection are all on the theme of modern warfare and its after effects, both mental and physical. The description of battle wounds and their treatment influenced my design, as did the final poem 'The Gardner' with its illustration of poppies on a soldier's helmet. The dripped leather dyes pooling on the leather created red and brown circles, reminiscent of poppy fields. Frayed gauze bandages printed in dark red and brown continue the theme of injuries and treatment.



Bound in natural calf, drip dyed with spirit dyes then printed with frayed bandages. Incisions in the covering leather have been painted red, then backed with red tissue and the edges sewn together using dyed linen thread. The flyleaves and endpapers are natural Mingeishi paper, coloured and printed with frayed bandages in shades of red and brown. The dark red suede doublures have been shot to reveal bright red Japanese paper underneath. Dark red silk double core endbands match the coloured edges.





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