



The Book: Art & Object The Studio Of Philip Smith MBE

30 JUNE 2016

Just halfway
through
this journey
of
our life
I reawoke

EST. 1988

Dominic Winter Auctioneers



THE BOOK: ART & OBJECT THE STUDIO OF PHILIP SMITH MBE

30 June 2016

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Dominic Winter Auctioneers

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AUCTION DETAILS

| | |
|------------------------------|--|
| COMMENCING | 12.00 noon |
| VIEWING | Tuesday 28 June - 9.00am-7.00pm Wednesday 29 June - 9.00am-7.00pm Morning of sale from 9.00am |
| SPECIALISTS IN CHARGE | Nathan Winter Susanna Winters Colin Meays Tel: 01285 860006 info@dominicwinter.co.uk |

All lots are offered subject to the Conditions of Sales and Business exhibited in the saleroom and printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office.

A buyer's premium of 23.4% of the hammer price is payable by the buyers of all asterisked lots, except those lots not marked with an asterisk, in which case the buyer's premium is 19.5%.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

| | |
|---------|--|
| Royalty | For the Portion of the Hammer Price (in Euros) |
| 4.00% | up to 50,000 |
| 3.00% | between 50,000.01 and 200,000 |
| 1.00% | between 200,000.01 and 350,000 |
| 0.50% | between 350,000.01 and 500,000 |

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

Please refer to the DACS website www.dacs.org.uk for further details.

For payment arrangements please refer to information for buyers at rear of this catalogue.

We would kindly request that commission bids are submitted by 10.30am on the morning of sale.

For directions on how to find us, please refer to map at rear of this catalogue.

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Cover illustrations:
Front cover: Lot 205 (detail)
Back cover: Lot 205 (detail)

*“Philip Smith reigns, as artist and theorist, technician and philosopher!!
... [he] is the Blake among binders”*

–Colin Franklin in The Book Club of California Quarterly Newsletter, Spring 2006

Book Art: The Designer Bookbindings & Studio of Philip Smith MBE

Dominic Winter Auctioneers is delighted and privileged to offer this unique sale of the collection and studio of the renowned artist-bookbinder Philip Smith on behalf of Philip and his family. The sale includes not only Smith’s own designer bookbindings but also those of his contemporaries.

The auction offers a unique and unprecedented range of over 35 examples of his book art from across his long career, some of which have rarely, or never, been seen in public before. The technical skill in constructing these works of art is self-evident; the planning, the design and the execution are all equally meticulous. Underlying this virtuoso performance is a unique and personal spiritual philosophy which Philip Smith weaves into the fabric of each new binding to make the finished form transcend its material origins. Philip Smith has been a dedicated visionary in this field for over 50 years and his influence and ideas have permeated and shaped the visual and technical language of contemporary designer bookbinding.

Philip Smith MBE was born in 1928, and began his career in bookbinding and book art in 1949, graduating with First Class Honours at the Royal College of Art in London in 1954. From about 1959, when he developed the technique of feathered onlays with backparing, called ‘maril’, he has consistently explored the potential of the physical form of the book as an alternative art medium. He has added new terms to the vocabulary of bookbinding and has been awarded patents for several new inventions, both visual and functional, as well as making innovations in structural and visual design now applied by an ever growing number of bookbinders.

Having gained experience with binding and conservation work under the guidance of Sydney Cockerell, he became an advisor to the British Museum Team working in the Florence Flood aftermath of 1966–67. He has worked as a creative book-artist independently since 1961, initiating the development of the Designer Bookbinders society from the Guild of Contemporary Bookbinders, and has exhibited, travelled and lectured widely, especially in the United States. He was President of Designer Bookbinders from 1977 to 1979 and was inaugural editor of *The New Bookbinder*, serving on the editorial board for 15 years. He has won numerous international gold and silver medals for his innovative work. In 2000 he was awarded an MBE for services to Art.

Examples of Philip Smith’s bookbindings can be seen at British Library, London, V & A Museum, London, Fitzwilliam Museum, Cambridge, John Rylands Library, University of Manchester, Liverpool Central Library, Liverpool, UK; Lilly Library, University of Indiana Bloomington, Indiana, Harry Ransom Center, University of Texas at Austin, Austin, Marriott Library, University of Utah, Salt Lake City, Spencer Collection, New York Public Library, USA; University of Melbourne, Australia; Royal Library, The Hague, Netherlands.

From my own experience auctions are akin to temporary exhibitions, and I hope that many people will come to admire these creations on display in our salerooms. We offer this catalogue as a lasting testament to Philip Smith’s multifarious achievements.

Nathan Winter
Director
June 2016



Philip Smith and J.R.R. Tolkien presenting the binding of *The Lord of the Rings* to HRH Prince Philip, Duke of Edinburgh, in 1973.

PHILIP SMITH - A MEDITATION BY TIMOTHY C. ELY

I am a romantic but not prone to great exaggeration. As I have studied deeply the history of books and their making, I think I am in a safe zone in stating that the bindings of Philip Smith are among the finest and most skilled ever made.

Philip Smith and I share a common denominator in that we both were art school graduates before we came to the craft of bookbinding. He is 21 years older than I, so by the time of my birth, he was already involved, and, as I contemplate this, he was laying some important precepts about the art of the book that would be solid in the world by the time I began to work. The ideas he advanced had to do with turning bookbinding away from being a service craft—something done at the end of another process, in this case book printing—and turning it towards being an expressive art form. Couple this idea with great technical skill and something happened: dazzling magic.

Simply put, Philip Smith made expressive binding a reality. There were predecessors who stimulated the conversation, but in the mid-century, post-war world, these ideas were startlingly novel. As I read the writings of other binders from the early days of Designer Bookbinders, of which Philip was a founding member, the emphasis was on keeping the hand craft alive as a way of fighting against the industrial machine. This meant holding to Victorian ideals of sound craft and good materials, and maintaining the standards set by an earlier generation. Philip Smith argued for a different path, one that advanced the craft.

This was the path that inspired me. His example and his life of working is potent. He is an innovator and skilled designer. He knows how to bind a book to last for the long haul. In choosing artistic expression over a merely illustrative approach, he investigated deeper emotional strata, in ways that no one has ever done. He revealed to me in 2007 that his bookbindings were, for him, a way to confront the questions of consciousness and a non-dual reality. I believe many of his bindings, especially the Shakespeare bindings, were platforms for this expression. These monumental books are nearly cinematic in their power, and invoke the desire to read.

His other works, initiated by his own desires—the works of J.R.R. Tolkien—allowed him to not only go deeper, but to make works that he wanted to see, apart from a client who will often drive a commission by certain demands. These books of Professor Tolkien's were like a palette of moods, forms, and choices, to which Mr. Smith could respond expressively. These were among the first bindings I ever saw of his, and, looking back now 40 years later, I realize there was no context at the time within which to grasp what I was seeing. I knew they were books and bindings, but the overall impact was novel and astonishing. His forms were both literal to the book and abstract at the same time. Maps were layered with portraits, and symbols abounded. They were made of leather and an amalgam Philip invented called maril, which had evocative visual properties not available through more conventional bookbinding materials. Using leather throughout kept him working within the school of conventional thought and time-honored binding methodology, but this new material blew the doors off by introducing a new generative syntax. His inventory of symbolic images was tremendously amplified by this new material.

The work in this auction that most projects this mastery is a three volume set by Tom Phillips, Dante's Inferno. Dante's three great books, bound in Philip Smith's stylistic manner, using all of his powers of visual persuasion, is gathered in a tower of extraordinary presence. The books are large and, again, I call up the cinema as a metaphor, as the scale of each gorgeous treatment of the poem by Mr. Phillips is not trod upon by the binding. The power of each of the bindings reveals the reading experience to come, even with the fact that Mr. Phillips' potent text and translation is also highly visual. It is to my mind a rare synthesis of two working, living geniuses giving visual form to a remarkable poem. In the general scheme of how bookbinding works as a process, binding always finds itself last in the chain of events that leads to the final incarnation. Rarely do we see an artist like Philip Smith involved in the critical last phase of bringing the final physical book to life.

This extraordinary work of Philip Smith is unique in vision and skill. Like the lives of all great artists, there is a frame of time when they start and when they end. I have been privileged beyond expectation to have a long view of the career of my friend Philip Smith, from his early ideas to new notions, solutions, and equations as they made themselves known along the way. Here is an opportunity to acquire these magnificent works of art. I believe their like will never be equalled.

Timothy C. Ely April 2016
Colfax Washington.



©Sandy Porter

Philip Smith in his studio, Yatton Keynell, Wiltshire, 1999.

BOOKBINDING TOOLS & STUDIO EQUIPMENT FROM OTHER PROPERTIES

COMMENCING 12.00 noon

1* Bookpress

A large cast iron bookpress, *finished in black, with brass handle ends, platen approximately 52 x 38cm (20.5 x 15 inches), opening to 9cm (3.5 inches)*

(1) £150-250



2* Book Cloth Sample Books

Fifteen sample books of book cloth produced by the Winterbottom Book Cloth Co., Ltd., circa 1930s, *numbered 1-15, plus one other unnumbered, including samples of buckrams, general book cloths and rexine, with various colours and embossed textures etc., each volume in matching brown cloth covers with titles to each, binding dimensions approximately 8.5 x 15cm, contained in small varnished mahogany veneer bookcase with drawer beneath, dimensions approximately 18.5 (height) x 30.5 (width) x 17cm (depth)*

(1) £150-200

3* Bookpress

A cast iron bookpress, *with brass handles, platen size approximately 38 x 35cm (15 x 10 inches), opening to approximately 8cm (3.75 inches)*

(1) £100-200

4* Bookpress

A cast iron bookpress, *finished in black, platen approximately 37.5 x 25.5cm (14.75 x 10 inches), opening to 6cm (2.5 inches)*

(1) £100-150

5* Board Cutter

Large heavy cast iron free standing board cutter *finished in black, sprung blade cutting to maximum of 61cm (24 inches), foot operated clamp, with attached brass side rule with adjustable gauge to table bed, base approximately 76 x 61cm (30 x 24 inches), without side-mounted adjustable gauge*

In very good square cutting & working condition. Please note, collection and delivery to be arranged by successful purchaser.

(1) £200-300

6* Bookpress

A Dryad Bookpress, *with wooden platen and metal column side supports, central screw thread and tightening wheel above, platen approximately 24 x 44cm (9.5 x 17.5 inches), opening to 30cm (12 inches), together with Dryad vertical plough, with integrated book clamp, for bench mounting, plus a metal 'V' book rest*

(3) £80-120

7* Bookpress

A small cast iron bookpress, *platen approximately 30.5 x 25cm (12 x 10 inches), opening to 8cm (3 inches)*

Requires refurbishing.

(1) £40-60

8* Bookbinding Millboard

50 sheets of 4mm Millboard, *dimensions 133 x 71cm (51.5 x 28 inches)*

(50) £100-200

9* Guillotine

An Adana 17" (432mm) Guillotine, *finished in metallic green, with attachable cutting board, adjustable gauge and safety guard, complete with spare blade and original instructions*

(1) £100-200

10* Bookbinding Equipment & Related

An electric punch press machine, *together with a set of 10pt Verona Mazak type, finishing stove ring, pair of metal edged backing boards, quantity of cord, ready-made headbands, sewing needles, small tray of alloy type, decorative border type and decorative edges & border rules, nine rolls of 5cm wide linen tape and one roll of 4.5cm wide linen tape, plus a quantity of blocking foils etc.*

(3 cartons) £50-80

11* Bookbinding Millboard

50 sheets of 4mm Millboard, *dimensions 133 x 71cm (51.5 x 28 inches)*

(50) £100-200

12* Lithography Stone

A large lithography stone, *dimensions 56 x 40.5cm (22 x 16 inches)*

Suitable as a paring stone.

(1) £40-60

13* Glue Pot

An electric powered hot glue pot, *by Barlow Whitney, in very good condition, together with a small quantity of pearl glue, together with Sewing frame*, A hardwood sewing frame, *with approximately 49.5cm (19.5 inches) between uprights, plus 5 tape & 5 cord keys, plus three part rolls of rexine book cloth*
(a carton) £100-150

14* Finishing Stove

An electric finishing stove, *with Corsair heating element and thermostatic control, 31cm (12 inch) diameter tool support ring, together with Handle Letters*, A set of 5mm letter height serif handle letters, *plus a set of 4mm letter height serif handle letters (R broken), with two books of Dryad gold tooling leaf, plus a Maun Universal punch plier set, clip point knife, gold cushion, small cabinet containing alloy type spacers, eyelets, needles etc., plus eight papermaking, printing & bookbinding related reference books, including Paper-Making Practice by H. Hardman & E.J. Cole, Manchester University Press, 1960, and The Paper-Making Machine by R.H. Clapperton, Pergamon Press, 1967*
(2 cartons) £150-200

15* Gold Foil & Bookbinding Hand Tools

Four rolls of Whiley Genuine Gold foil, *including 1 inch, 2 inch and two 3 inch rolls, together with three other unmarked gold foil rolls, plus an small assortment of bookbinding hand tools, including four fillet wheels (wheels only, 3 single & 1 double line), English paring & clip point knives, two rolls hemp cord, various bone folders and a leather cutting tool, plus nine lengths of printer's brass edges*
(a small carton) £150-200

16* Handle Letters

A set of large typeface brass handle letters, *with serif typeface, letter height 37mm*
In very good condition.
(small box) £150-200

17* Handle Letters

seven sets of brass bookbinding handle letters, *with wooden handles, including serif typefaces with letter heights 3mm (2 sets), 4mm (2 sets) & 5mm (letters S & Y missing), and sans serif typefaces with letter heights 10mm (letters E, J, & L missing) & 11mm (letter U missing), plus a few odd pieces and a selection of blocking foil*
(a carton) £200-300

18* Decorative Finishing Tools

A collection of twenty brass decorative finishing tools, *of traditional design, including five pairs of corner tools etc., five other decorative finishing tools, and five decorative pallets etc., makers include Morris & Co., Sever, and Seard, plus three word finishing tools and with wooden handles*
(23) £150-200

19* Decorative Finishing Tools

Thirty-seven brass decorative finishing tools, *mostly of traditional design, including centre & corner tools, all with wooden handles, plus twelve pallets (various), two polishing irons, one single line fillet and three decorative rolls (one lacking wooden handle)*
(a carton) £200-300

20* Decorative Finishing Tools

A collection of miscellaneous decorative finishing tools, *including approximately thirty decorative tools and approximately 15 pallets (some decorative), plus four farthing wheels and one adjustable Creaser, plus a few other miscellaneous finishing tools*
(a carton) £150-250

21* Handle Letters

Seven sets of brass bookbinding handle letters, *with wooden handles, each with serif typefaces, letter heights 3mm, 4mm, 5mm, 6mm, 7mm, 10mm (letters S & Y missing) & 25mm, plus a selection of blocking foils*
(a carton) £200-300

22* Decorative Rolls

An unusual adjustable handle with three interchangeable decorative roll wheels, *together with another handle with two interchangeable decorative roll wheels by Hicks of London*
(2) £150-200

23* Decorative Finishing Tools

Nine brass decorative finishing tools, *of traditional design, (lacking wooden handles, together with ten single-line pallets (also lacking handles, except one), plus an assortment of approximately 120 handle letters & numbers, with larger typefaces of various sizes (incomplete), majority without wooden handles (except 16 pieces)*
Sold as seen, not subject to return.
(a carton) £100-200

24* Decorative Rolls

Four decorative rolls, *one without wooden handle, together with one alphabet farthing wheel, one dashed line fillet, one three line & dash line fillet, one single line farthing wheel, one triple line fillet (without handle), and one polishing iron, plus three agate burnishers (including one dog tooth), with wooden handles*
In very good condition.
(13) £200-300

25* Fillets

Six fillets with wooden handles, *including five professionally recut, comprising two single, two double and one diagonal hatched fillet, plus one other single line fillet*
(6) £150-200

26* Decorative Rolls

Five decorative rolls, *two without wooden handles, together with one alphabet farthing wheel, one double line and one hatched line fillet roll, plus three agate burnishers (including two dog tooth), with wooden handles*
In very good condition.
(11) £200-300

27* Decorative Finishing Tools

A collection of twenty-one brass decorative finishing tools, *of traditional design, including corner tools, with wooden handles*
In very good condition.
(21) £200-300

28* Fillets

one decorative roll, and three fillet wheels, *comprising one double line, 1 triple line and one hatched line fillet, each with wooden handle, together with three part sets of brass type (2 letters & one numbers), plus an assortment of quads & spacers, and a small quantity of Armenian Bole*
(a carton) £100-150

29* Decorative Finishing Tools

A collection of twenty-two brass decorative finishing tools, *of traditional design, including corner tools, all with wooden handles, contained together in purpose made plywood box, with sliding lid*
In very good condition.
(22) £200-300



Lot 19

30* Decorative Finishing Tools

A collection of twelve brass decorative finishing tools, of modern & traditional simple designs, together with thirteen pallets (various), plus sixteen gouges, all with wooden handles in good condition, contained together in three purpose made plywood boxes, with sliding lids, plus a single line fillet, with wooden handle (a small carton) £150-200



Lot 22

31* Decorative Finishing Tools

A collection of twelve brass decorative finishing tools, comprising corner tools with traditional designs, together with ten pallets (including single, double & mitred), with twelve gouges, plus seven miscellaneous finishing tools & name stamps, all with wooden handles, contained together in four purpose made plywood boxes (a small carton) £150-250



Lot 24

32* Decorative Finishing Tools

A collection of twenty-five brass decorative finishing tools, majority with traditional designs, including centre tools etc., together with two decorative pallets and one 4 inch (10cm) type holder, all with wooden handles, contained together in purpose made plywood box (28) £150-200

33* Handle Letters

Seven sets of brass bookbinding handle letters, with wooden handles, each with serif typefaces, letter heights 2mm, 3mm, 4mm, 5mm, 6mm, 8mm & 12mm, plus a selection of blocking foils (a carton) £200-300



Lot 26

34* Gouges

Eleven brass gouges, each with wooden handle, together with one line creaser, three brass finishing tool rings (for label edges), few other assorted leather working tools, sewing needles, cord & thread, coloured headband silks, assortment of ready made headbands, pair of backing boards, various straight edges, nine rolls of 5cm wide linen tape, plus a quantity of blocking foils (a carton) £70-100



Lot 27

35* Decorative Finishing Tools

A collection of twenty-seven brass decorative finishing tools, majority with traditional designs, including centre tools etc., makers include Morris & Co., Caslon, Timbury, Relton, and Knights & Cottrell, all with wooden handles, contained together in purpose made plywood box (26) £150-200



Lot 29

36* Decorative Finishing Tools

A collection of 16 brass decorative finishing tools, of traditional design, mostly centre tools, plus a small selection of leatherwork/bookbinding pattern tools, one backing hammer, one English paring knife & two clip-point knives, plus a small selection of bookbinding reference books, including the first three volumes of the New Bookbinder (a carton) £150-200



Lot 32

37* Handle Letters

A collection of approximately 10 incomplete sets of brass handle letters, with serif typefaces, various sizes, with wooden handles Sold as seen, not subject to return. (a carton) £100-200



Lot 35

38* Handle Letters

Two sets of brass bookbinding handle letters, with wooden handles, including Whiley 8pt and Caslon 10pt, plus a few other mixed alphabet handle letters (a small carton) £70-100

39* Leather

Ten skins of dark blue goatskin bookbinding leather, comprising five skins of grade I dark blue goatskin (approx. 26 1/2 sq. ft) and five skins of grade II dark blue goatskin leather (approx. 33 1/2 sq. ft.), in Mark Saxby Ltd. stamped kraft paper wrapping

In very good condition.

(10) £250-350

40* Leather

Eight skins of dark blue goatskin bookbinding leather, comprising five skins of grade I dark blue goatskin (approx. 26 3/4 sq. ft) and three skins of grade II dark blue goatskin leather (approx. 20 sq. ft.), in Mark Saxby Ltd. stamped kraft paper wrapping

In very good condition.

(18) £200-300

41* Leather

Four skins of goatskin bookbinding leather, comprising one dark brown, two black and one dark green, plus a good selection of leather offcuts, mostly goatskin, including some large pieces

Generally in very good condition.

(-) £150-200

42* Leather

Ten large pieces or part skins of brown cow hide leather few marks

(10) £70-100

43* Book Cloth

A selection of 11 rolls of bookbinding book cloth & papercloth etc., including general book cloth & buckram, mostly brighter colours including orange, green & blue etc., including many large rolls

(11) £100-150

44* Book Cloth

A selection of 14 rolls of bookbinding book cloth, including general book cloth & buckram etc., mostly of pale shades and colours

(14) £100-150

45* Bookbinding Millboard

50 sheets of 4mm Millboard, dimensions 133 x 71cm (51.5 x 28 inches)

(50) £100-200

46* Book Cloth

A selection of 11 rolls of bookbinding book cloth, including general book cloth & buckram, mostly brighter colours including blue, red & purple etc., including many large rolls, plus one roll of brown waxed paper

(12) £100-150

47* Bookbinding Millboard

50 sheets of 4mm Millboard, dimensions 133 x 71cm (51.5 x 28 inches)

(50) £100-200

48* Marbled Paper

A selection of approximately 180 sheets of handmade marbled paper, recovered from bindings, mostly 19th century, reclaimed endpapers of various sizes

(a folder) £100-150

49* Marbled Paper

Thirty-two sheets of handmade marbled paper, (by Anne Muir, not stamped), of similar traditional designs with shades of blue, yellow & red, some sheets with few blemishes & air bubbles, sheet size approximately 75 x 50.5cm (29.75 x 20 inches)

(32) £80-120

50 Paper

A bound volume containing twenty-four leaves of cream laid paper, early 19th century, few wax seal marks where items (prints) previously attached, marbled endpapers, early 19th century calf backed and edged marbled boards, worn and boards detached, folio, sheet size 52 x 37cm (20.5 x 14.25 inches), together with a volume containing 120 leaves of cream laid paper, early 19th century, each leaf with single vertical faint red line to left & right hand margins, disbound folio, sheet size 37 x 23cm (14.5 x 9 inches), plus A bound volume containing ninety-seven leaves of dark cream laid paper, early 20th century, contemporary quarter vellum over printed paper covered boards, slight wear, folio, sheet size 37 x 22.5cm (14.75 x 9 inches)

(3) £100-200

51* Handmade Paper

Fourteen sheets of unused handmade laid paper, including 4 sheets of J.B. Green (watermarked 1973), and numerous sheets of DBGM watermarked laid paper, various shades of cream & off white

(14) £50-80

52* Marbled Paper

Thirty-two sheets of handmade marbled paper, (by Anne Muir, not stamped), of similar traditional designs with shades of blue, yellow & red, some sheets with few blemishes & air bubbles, sheet size approximately 75 x 50.5cm (29.75 x 20 inches)

(32) £80-120

53* Marbled Paper

An assortment of approximately 30 handmade marbled and decorative papers, including Victoria Hall paste marbled papers (11 sheets), and a selection of Italian decorated and Japanese decorated papers etc.

(a folder) £70-100

54* Marbled Paper

A selection of approximately 337 sheets of 'Spanish' printed marbled paper, including approximately 140 brown, 120 green, 50 blue, 15 red and 12 of grey mottled, 760mm x 510mm

(approx. 337) £100-150

55* Type Cabinet

A large 36 drawer type cabinet, containing 25 varying printer's type tray draws only, metal sided cabinet, printer's type wooden tray drawers, including 8 Caslon and 3 Woodroff draws (9 draws with modern plastic inserts), 17 draws containing lead alloy type of various sizes including Times Roman etc., cabinet dimensions 91 width x 188.5 height x 38.5cm depth (35.75 x 74.25 x 15 inches)

(1) £200-300

56* Type Cabinet

A large 22 drawer type cabinet by F.W. Woodroff & Co. Ltd., with compositor's slope above, metal cabinet sides and slope, wooden printer's type tray drawers containing sets of lead alloy type, including Times Roman etc. of various sizes from 10 - 24 point, cabinet dimensions 90.5 width x 139 height x 49.5cm depth (35.5 x 54.5 x 19.5 inches)

(1) £200-300

BOOKBINDING TOOLS & STUDIO EQUIPMENT FROM THE STUDIO OF PHILIP SMITH MBE



57* Laying Press and Tub

A beech laying press and tub, with approximately 62cm (24 inches) between screws threads, opening to 25cm (10 inches), together with tightening pin, plough (complete with blade), and two pairs of backing boards

(-)

£150-250



58* Board Cutter

Large heavy cast iron free standing board cutter by Harrild & Sons, finished in blue, blade cutting to maximum of 60cm (24 inches), blade with large counter-weight and foot operated clamp, attached to base approximately 74 x 68.5cm (29 x 27 inches), with attached rule and adjustable gauges

In very good square cutting & working condition. Please note, collection and delivery to be arranged by successful purchaser.

(1)

£300-500

59* Nipping Press

A cast iron nipping press, by Hampson Bettridge & Co., Ltd., finished in black, platen size approximately 45.5 x 30cm (18 x 12 inches), opening to approximately 35.5cm (14 inches), plus a selection of pressing boards

(1)

£200-300

60* Chest of Drawers

A large 20th century 'shop counter style' chest of drawers (with contents), with white melamine work top, with 46 graduated oak fronted drawers, with name plate to each, dimensions 249cm (98 inches) wide x 93cm (36.5 inches) high x 56cm (22 inches) deep (base/drawers) & 60cm (24 inches) deep melamine top, together with drawer contents including an eclectic mix of workshop tools and accessories, leather samples, miscellaneous old electrical items, screws, fixings, light bulbs, batteries, pens, and acrylic paints etc.

(1)

£400-600

61* Plan Chest

A 20th century two piece plan chest, six drawer plan chest in two parts on a raised plinth, height 89cm (35 inches), width 121cm (48 inches), depth 91cm (36 inches), lacking original top, but with white melamine work top (requiring cutting to size)

Formerly formed part of Philips Smith's central aisle work bench arrangement in his studio.

(1)

£100-150

62* Bench Unit

A work bench of wooden construction, with chipboard top and shelving beneath, approximately 122 width x 76 depth x 88cm height (48 x 30 x 34.75 inches), together with one other work bench with white melamine top and drawer beneath approximately 122 width x 46 depth x 74cm height (48 x 18 x 29.25 inches)

These items formed a major part of Philip Smith's studio.

(2)

£150-250

63* Light Box

A bench standing light box, by Harbral Ltd., with opaque perspex top, within mahogany frame and base, perspex top approximately 61 x 76cm (24 x 30 inches)

(1)

£50-80



64* Bookbinding and Workshop Tools & Equipment

A large collection of tools and equipment from Philips Smith's studio, including paring & craft knives, backing hammer, straight edges, shears, oil stones & strop, plane, mallet, hand drill, saws, screw drivers, vice, adjustable lamp, electric drills (with pillar), rotary tool kit, punch set, grinder, scales etc., plus a selection of headband silks

(3 cartons)

£200-300

65* Lithography Stone

A large lithography stone, *dimensions 65 x 47cm (25 x 18.5 inches)*
In very good condition. An important piece of equipment from Philip Smith's studio, having been used for leather working and paring etc.

(1) £100-200

66* Standing Press

A handsome beech standing press by Hampson Bettridge & Co., with beech side supports and platen, having a large central metal screw thread & wheel, platen approximately 28 x 50.5cm (11 x 20 inches), total height approximately 185cm (73 inches), opening to 70cm (27.5 inches), some worming

(1) £500-800

67* Guillotine

A small bench-standing guillotine by Hampson Bettridge & Co. Ltd., finished in yellow, with adjustable back gauge, cutting blade 38cm (15 inches), approximate dimensions 69 x 54cm & 57cm high (28 x 21.5 inches and 22.5 inches high)

(1) £150-250



Lot 66



Lot 67

Lot 70

Lot 69

Lot 60



68* Laying Press and Tub

A beech laying press and tub, with approximately 46cm (18 inches) between screws threads, opening to 25cm (10 inches), with 'record' vice mounted to tub side, together with two pairs of backing boards (-) £150-250

69* Bookpress

A cast iron bookpress, finished in yellow, platen approximately 38 x 25cm (15 x 9.75 inches), opening to 9.5cm (3.75 inches), plus a selection of pressing boards (1) £150-200

70* Bookpress

A small cast iron bookpress, finished in red, with painted wood upper platen, platen approximately 32.5 x 25cm (12.75 x 10 inches), opening to 13.5cm (5.25 inches), plus a selection of pressing boards (1) £150-200

71* Decorative Finish Tools

Fourteen decorative tools with simple designs (including two decorative pallets), mostly with wooden handles, plus two straight line pallets, two decorative farthing wheels, two straight line fillets, and a polishing iron (a small carton) £100-150

72* Decorative Finishing Tools

A collection of approximately 30 brass decorative finishing tools etc., mostly of simple design, together with approximately 25 gouges and 10 pallets (including 2 decorative), each with wooden handles (a carton) £150-250

73* Finishing Stove

A 'Cockerell' finishing stove, electrically powered with thermostat control, with 40cm (16 inch) diameter finishing tool support ring, together with **Finishing Press**, A hardwood finishing press, approximately 37cm (14.5 inches) between screw threads, opening to 17cm (7 inches)

The stove appears to be in good working order, but has not been tested for electrical safety. (2) £150-250

74* Gold Leaf

Thirteen books of gold leaf and five books of palladium leaf, including 5 books of George M. Whiley 'double' regular gold leaf and 8 other books of gold leaf (stamped 'made in Japan'), plus a selection of gold foils etc., including one roll of 2 inch Whiley genuine gold foil (1) £200-300

75* Agate Burnishers

Three agate burnishers, including one dog tooth burnisher, plus a gold cushion, 6 inch roll of Whiley genuine gold foil and 6 inch roll of Whiley genuine gold foil (a small carton) £150-250

76* Gold Leaf

Twelve books of gold leaf and eleven books of palladium leaf, including 9 books of George M. Whiley 'Regular' gold leaf, plus a roll of 2 inch Whiley genuine gold foil (1) £150-250

77* Gold Leaf

Twelve books of George M. Whiley 'Regular' gold leaf and ten books of palladium leaf, plus a small selection of gold foils etc. (1) £150-250

78* Blocking Press

A bench standing Adana 'Eight Five' blocking press conversion, formerly a printing press and now converted to a blocking press, together with chase with dimensions 20 x 12.5cm (8 x 5 inches), including quoins etc.

Please note: This item requires checking for electrical safety by a professional electrician prior to any use. Sold not subject to return. (1) £70-100

79* Handle Letters

Four sets of brass bookbinding handle letters, with wooden handles, including sans serif typefaces comprising 14pt, and also with letter heights 9mm, 4mm and 3.5mm (a small carton) £150-200

80* Type Cabinet

A large type cabinet, of metal construction, with 8 wooden type tray drawers only (of 22), each with compartments containing a selection of lead alloy printers type, cabinet approximately 110cm (43.25 inches) high x 90.5cm (35.3 inches) high x 39cm (15.5 inches) wide (1) £100-200

81* Leather - Goatskin

Seventeen full or near full skins of bookbinding leather, comprising fifteen of goat (Oasis) and two of sheep, various shades including brown (light & dark), terracotta, maroon/ burgundy, dark green, bottle green & yellow (17) £400-600

82* Leather - Goatskin

Thirteen full or near full skins of bookbinding leather, *comprising ten of goat and three of sheep, various shades including green, dark & light pink, dark & pale blue, mustard yellow, grey, and black & grey patent (black part used and part unfinished surface coating)*
(13) £300-500

83* Leather - Suede Napped

Twelve full or large part skins of bookbinding suede/napped leather, *including goatskin, pig, & sheep, various shades including maroon, brown, black, purple, green & grey*
This material was used in many of Philip Smith's bindings as doublure endpapers.
(12) £250-350

84* Leather - Goatskin

Approximately thirty part skins and large offcuts of bookbinding leather, *mostly goatskin, including blue, mustard yellow, burgundy, green, orange & purple etc.*
(approx. 30) £200-300

85* Vellum

Five skins or large part skins of vellum, *various shades, including one skin of transparent vellum, plus a good piece of goldbeater's skin, a selection of vellum offcuts, plus vellum from four 4to book covers*
(-) £150-200

86* Leather

Seven full skins of bookbinding leather, *with metallic finishes, comprising four silver coloured kid and two other skins of polished/burnished silver, and one gold coloured kid skin, plus one large offcut of gold coloured kid skin and two offcuts of silver coloured kid skin, one with oval ink stamp of C. Philip Smith to verso*
(approx. 10) £150-250

87* Leather - Calf & Goatskin

Eight full or near full skins of bookbinding leather, *including five calf skins/large part skins (1 x light brown, 2 x white, 2 x black), and three goatskins (1 x peach/cream, 2 x cream/white)*
(8) £150-250

88* Leather - Goatskin

Approximately twenty part skins and large offcuts of bookbinding leather, *mostly goatskin, including shades of brown, cream & black etc.*
(approx. 20) £150-250

89* Leather

A good selection of leather offcuts and scraps, *mostly goatskin leather, various colours, including some larger offcuts, and a quantity of leather parings*
(3 cartons) £150-250

90* Book Cloth

A miscellaneous selection of book cloth, *together with a good selection of felt of various colours used for lining boxes etc., cut pieces of millboard, plus a few pressing boards etc.*
(5 cartons) £50-80

91* Handmade Paper

A selection of approximately 45 sheets of handmade laid paper, *including 10 sheets dark cream laid (57.5 x 46.5cm), 7 sheets Barcham Green Langley laid (58.5 x 79.5cm), 5 sheets Barcham Green dark cream laid (45 x 59cm), 11 sheets Whatman white laid (42.5 x 53cm) and 10 sheets Barcham Green cream laid (51 x 71cm) etc., plus 45 sheets of Barcham Green Langley white 130gsm wove (59.5 x 81cm), in original labelled packaging*
In excellent condition.
(approx. 130) £300-400

92* Handmade Paper

A selection of approximately 80 sheets of handmade paper, *including 6 sheets of dark cream wove (56.5 x 40cm), 8 sheets of light brown/green wove (79 x 57cm), 9 sheets of Barcham Green off white Langley wove (56.5 x 79cm), and 14 sheets of cream laid (51 x 38.5cm), plus approximately 40 sheets of other various similar wove and laid papers (mostly wove), plus a small selection of Japanese tissues*
In excellent condition.
(approx. 80) £200-300

93* Paper

A large selection of machine-made papers, *including full sheets and offcuts of laid & wove, mostly white, ivory & cream, plus pieces of mill board and mount board etc.*
(-) £100-150

94* Decorative Papers

A small selection of approximately 50 hand decorated paste & marbled papers by Philip Smith, *mostly 52.5 x 37.5cm and smaller, together with a few offcuts*
(approx. 50) £150-200

95* Marbled Paper

A selection of 35 traditional style hand marbled paper, late 20th century, *including 10 sheets measuring approximately 63.5 x 50cm, and 25 sheets measuring approximately 51 x 36cm, plus a few offcuts*
(35) £150-200

96* Handmade Paper

A selection of approximately 70 sheets of handmade Barcham Green wove & laid paper, *including 26 sheets Franciscan Badger blue/grey 115 gsm laid (51 x 76cm), 22 sheets of R.W.S. white 185gsm wove (56 x 78cm), 12 sheets Langley off white 130gsm wove (59.5 x 81cm) and 7 sheets of Cranmer wove white (57.5 x 38cm), all in original labelled packaging*
In excellent condition.
(approx. 70) £200-300

97* Paper

73 sheets of Barcham Green RWS seconds 185 gsm wove paper, *together with approximately 190 sheets of Connoisseur Soft White 110 gsm natural wove paper, plus 70 sheets of Connoisseur Alessandro Bright White 110 gsm wove paper, plus 20 sheets of Goatskin Parchment Paper*
(approx. 350) £200-300



Lot 94

98* Paper

A large selection of machine-made papers, including full sheets and offcuts of laid & wove, mostly white, ivory & cream, including Ingres Fabriano and Abbey Mills etc., plus a few offcuts of handmade papers etc.

(-) £150-200

99* Drying Rack

A bench standing 'Countess' paper drying rack by Preservation Equipment Ltd., of wooden frame construction, 22 removable Bondina support racks with side dowel attachment (measuring 60 x 91cm, 23 x 36 inches), together with 3 additional mesh support racking

In very good condition.

(1) £70-100

100* A Folding Hardwood Artist's Easel, with adjustable brackets, approximately 155cm high (61 inches)

(1) £100-150

101* A Hardwood Artist's Easel, with adjustable brackets, approximately 160cm high (63 inches)

(1) £100-150

**DESIGNER BINDINGS & BOOK ART
BY PHILIP SMITH & OTHERS**



Lot 102

102 Allix (Susan, 20th–21st century)

Flowers from Shakespeare: 18 Quotations from Shakespeare's Plays with prints by Susan Allix, 2002, printed text interspersed with linocut, intaglio, and stencilled illustrations, green sprinkled edges, original green morocco, spine with leather label lettered in silver, spine and upper cover with narrow morocco strip onlays, the binding enclosed by a silver metal strapwork casing, with art nouveau style foliate decoration, 8 x 8cm (3.25 x 3.25ins), housed in a custom-made padded cloth solander box
Limited edition, 2/28 copies, signed by Susan Allix.

(1)

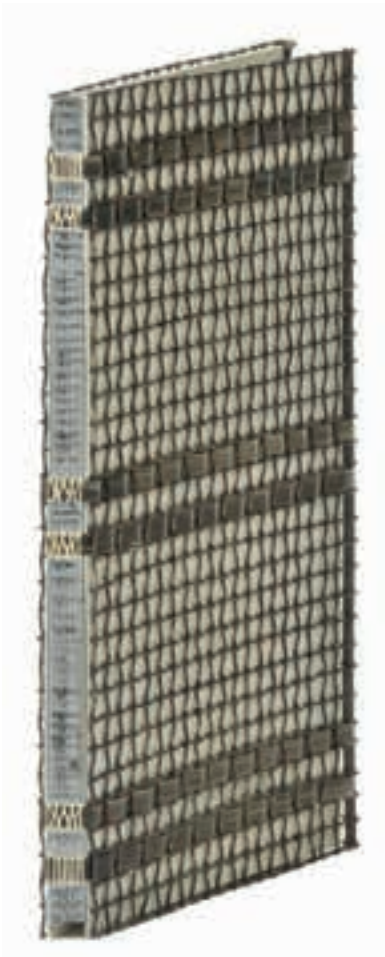
£300-400

103AR Kurtz (John, 20th century)

The Ballad of Reading Gaol, by Oscar Wilde, wood engravings by Garrick Palmer, Monmouth, Gwent: The Old Stile Press, 1994, title-page printed in red and black, numerous engravings, some full-page, including frontispiece, rear blank with circular blind stamp 'sheets for binding from The Old Stile Press', top edges grey, remainder rough-trimmed, grey endpapers, contemporary binding of wire mesh over pale grey linen (manuscript label loosely inserted attributing the binding to Dr. John Kurtz), mesh with interwoven horizontal metal strips forming bands across exposed painted spine, the linen printed with title at foot of upper cover and author's name at foot of lower cover, large 8vo (27 x 18cm/10.75 x 7.25ins)
Limited edition, 221/225 copies, signed by the artist.

(1)

£200-300



Lot 103

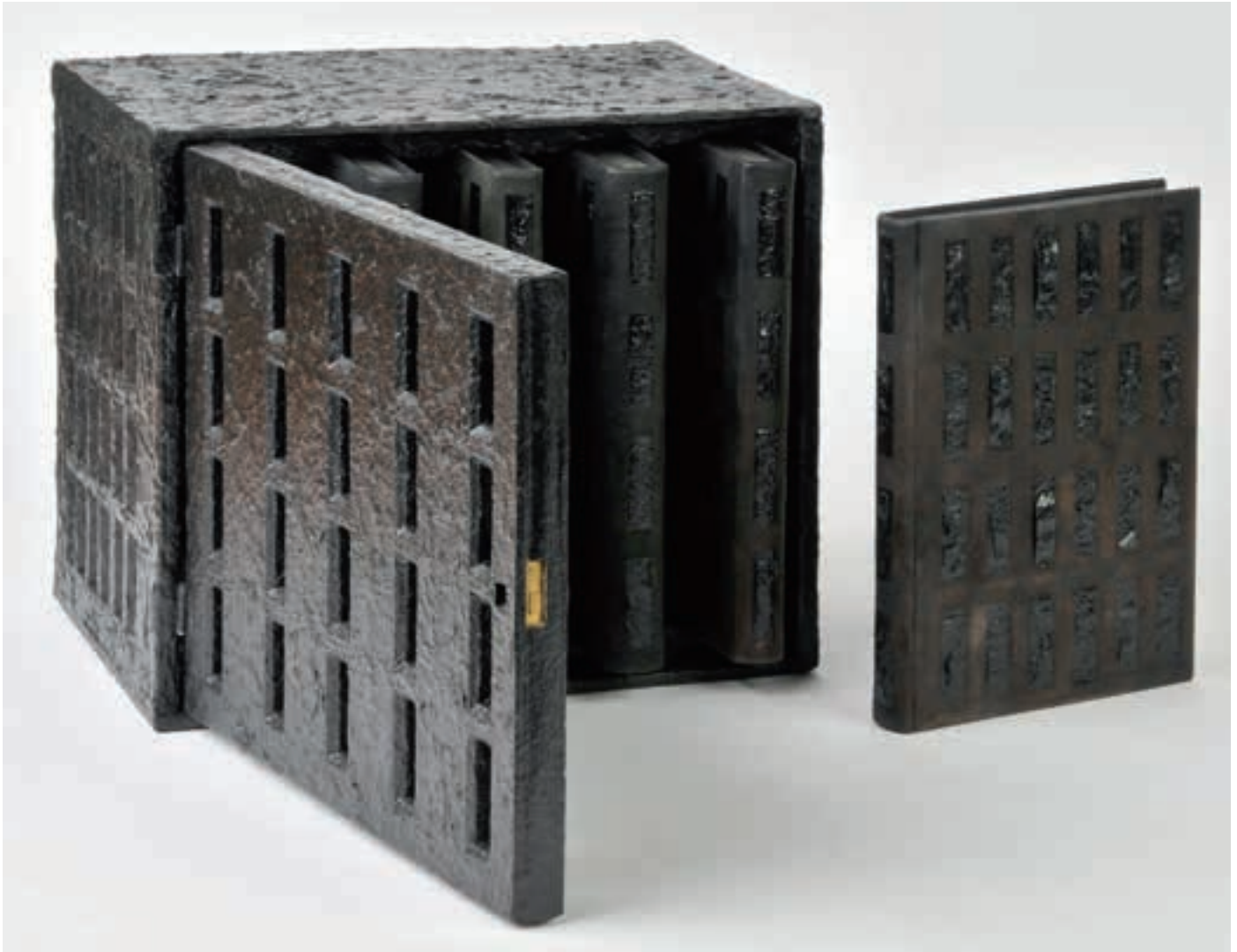
104AR Jones (Trevor, 1931–2012)

Fungus and Curmudgeonly, the first play of a quartet, by Simon Meyerson, Natalia d'Arbeloff Press, 1980, two volumes (text and plates), all edges silver, uniformly bound in grey-green pigskin and distressed foil finished leathers, with beige canvas and onlaid black morocco, exposed silver spines with cloth tape bands, cloth and press stud fasteners, each 31 x 14cm (12.25 x 5.5ins), held together at fore-edges by cloth bridging spine and secured with zip fasteners stitched into black morocco, leather box housing Sony Walkman attached to bridging spine with velcro and press stud fasteners, together with cassette tape and headphones, plus Trevor Jones's typed decription card and his pen & ink display instructions, all housed together in cloth solander box, with leather label on front lettered in blind

Limited edition 3/10 copies, signed by the author and publisher, with bindings created by Designer Bookbinders, including cassette, this a unique copy with binding by Trevor Jones made in 1984 (of a total edition of 50 copies).

(1)

£3000-5000



105AR Sellars (David, 1949–2015)

Les Misérables, A Novel by Victor Hugo. In the translation by Lascelles Wraxall authorized by the Author. Printed with a new Introduction by André Maurois and with illustrations by Lynd Ward, 5 volumes, New York: Limited Editions Club, 1938, *numerous monotone letterpress vignettes, black morocco pastedowns, black edges, later reverse black calf, spines with four inset strips of sculpted black leather, the motif repeated on covers with four horizontal lines each of six strips, 4to, 27 x 19cm/10.5 x 7.5ins*), 5 volumes housed together in a sculpted black leather box with cut-out strips to simulate prison bars, with hinged door complete with key, 31 x 35 x 23.5cm (12.25 x 13.75 x 9.25ins)

David Sellars studied at Camberwell College of Arts with Sally Lou Smith, setting up his first studio in Clerkenwell. He taught and lectured widely at various institutions including Camberwell, Brighton Polytechnic, Oxford Brookes University, and The Royal College of Art, as well as at venues in Europe, Canada and North and South America. He wrote courses on the exploration of the book as a fine art medium and embraced the migration to computer generated books and books in digital formats. In the mid seventies David Sellars was awarded Fellowship of Designer Bookbinders and he served as President of the society for four years. His work is represented in most major libraries in the world and many private collections.

(1)

£2000-3000



106AR Smith (Philip, 1928-)

The Holy Bible, Newly Translated by MGR Ronald A. Knox, 5 volumes, Burns, Oats and Washbourne, 1949, *patterned endpapers, near contemporary quarter black morocco, volume one with Philip Smith's black stamp dated 1953 on rear pastedowns, volumes 2-4 signed and dated on rear turn-ins or pastedown, spines with onlaid red morocco cross with gilt embellishments, patterned cloth covers (slightly varying colours) with printed title on upper covers, some faint dust-soiling in places, 8vo (22 x 14.5cm/8.75 x 5.75ins)*

(5)

£500-800

107AR Smith (Philip, 1928-)

Milton, Complete Poetry & Selected Prose... edited by E.H. Visiak, Nonesuch Press, 1952, *contemporary turquoise morocco, with Philip Smith's blindstamp dated 1952 on rear turn-in, slightly darkened spine gilt lettered direct in centre, between circular flower devices in blind with gilt dots, covers with blind petal and palmette design emanating from central panel, panel to upper cover onlaid with ivory morocco tooled in black with circular motifs, panel to rear cover with the motifs repeated direct in blind, 8vo (19 x 12cm/7.5 x 4.75ins), contained in grey cloth slipcase*

(1)

£500-800

108AR Smith (Philip, 1928-)

Poetry and Prose of William Blake, edited by Geoffrey Keynes, Nonesuch Press, 1948, *contemporary blue morocco, with Philip Smith's blindstamp dated 1952 on rear turn-in, slightly darkened spine gilt lettered direct in centre, between circular flower devices in blind with gilt dots, covers with blind petal and palmette design emanating from central panel, panel to upper cover onlaid with ivory morocco tooled in black with circular motifs, panel to rear cover with the motifs repeated direct in blind, 8vo (19 x 12cm/7.5 x 4.75ins), contained in grey cloth slipcase*

(1)

£500-800



Lot 107

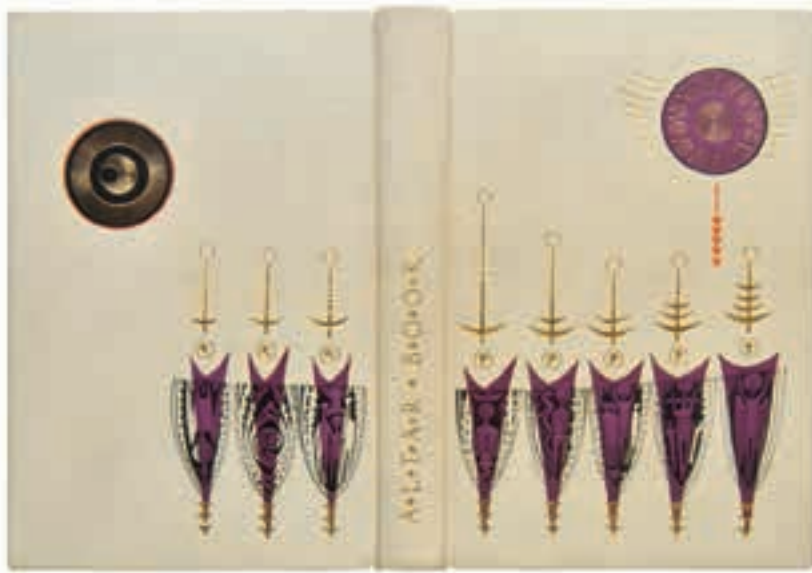


Lot 108



Lot 109

109AR Smith (Philip, 1928-)
Non-Duality, As It Is. as seen by 'Philip Smith', written out in this form at Yatton Keynell, February 2007, text composed and printed by Philip Smith, interleaved with his marbled papers, signed and dated 2006-07 in ink on front pastedown, original turquoise morocco, triple yoke open spine with visible multi-coloured text block, covers with maril onlays showing a line of figures moulded in high relief, below an orange and yellow arc across a turbulent sky, 7.5 x 8cm (3 x 3.25ins), contained in a sewn chamois leather pouch with flap
 (1) £1500-2000

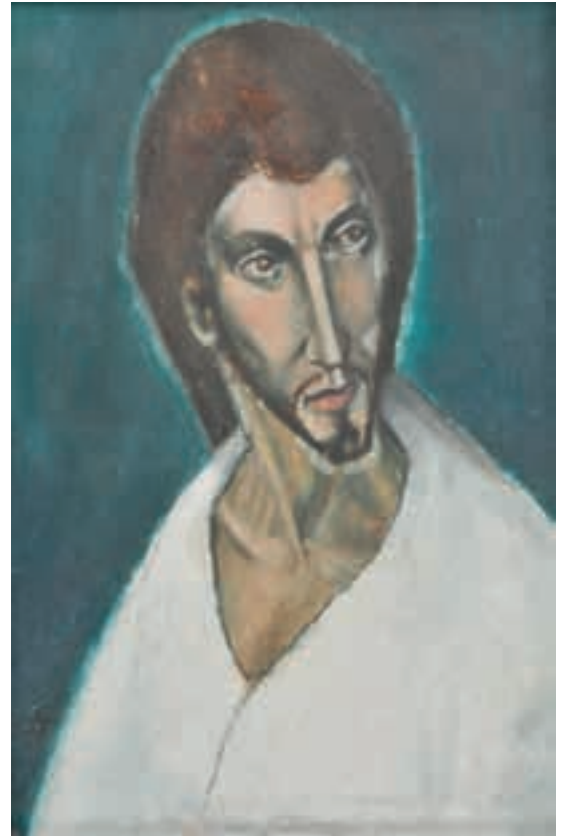


Lot 110

110AR Smith (Philip, 1928-)
The Order of the Administration of the Lord's Supper or Holy Communion, with the Additions and Deviations Proposed in 1928, Oxford Univeristy Press, circa 1959, purple edges gilt, brown endpapers, contemporary cream pigskin, with binder's blindstamp dated 1959 on rear pastedown, spine longitudinally gilt lettered, with gilt dot between each letter, covers with purple and black morocco onlays, gilt tooled and black blocked, with Biblical scenes and symbols, 8vo (21 x 14.5cm/8.25 x 5.75ins), housed in an orange cloth slipcase
 (1) £700-1000



111*AR **Smith (Philip, 1928-)**
 Still life with flowers, circa 1950s, *gouache with pen & black ink on paper, unsigned, 480 x 630mm (19 x 24.75ins)*
 (1) £200-300



Lot 113



112*AR **Smith (Philip, 1928-)**
 The Green Room, circa 1955-54, *gouache and watercolour on paper, 435 x 555mm (17.75 x 21.75ins), framed and glazed, with Young Contemporaries exhibition label to verso, giving the artist's name, address, title of the work, etc.*
 (1) £200-300

113*AR **Smith (Philip, 1928-)**
 Messiah, circa 1955-60, *oil on board, signed with monogram lower left, 235 x 159mm (9.25 x 6.25ins), framed*
 (1) £100-200

114*AR **Smith (Philip, 1928-)**
 Weight of Consciousness, 1963, *oil on wood panel, 410 x 325mm (16 x 12.75ins), framed and glazed*
 (1) £200-300



Lot 114



Lot 115

115*AR Smith (Philip, 1928-)

South of France, 1950, watercolour and gouache with pen and ink on paper, signed, titled and dated to lower edge, 56 x 38cm (22 x 15ins), together with Over the Garden Wall, 1950, watercolour on paper, titled and dated lower right, 25.5 x 34cm (10 x 13.5ins), plus 71 Southend Road, NW3, 1960, gouache on paper, signed, titled and dated to verso, 30.5 x 38cm (12 x 15ins), plus four other watercolours by Philip Smith including a monochrome study of a garden (7) £150-200

116 Brown (Andrew, 20th-21st century)

A Selection of poems on the theme of Water, with original prints by Clare Curtis, Bert Eastman, Rigby Graham, Victoria Hall, Eric Hasse, Paul Kershaw, Ann Muir, Incline Press for Designer Bookbinders, 2008, numerous illustrations and plates, some double-page, painted edges, turquoise suede free endpapers, grey and green morocco pastedowns, original morocco, signed with circular monogram blindstamp on rear pastedown, with feathered onlays forming a continuous design across covers and spine in various shades of green, blue, and turquoise to convey the idea of water, with a coronet splash in blind, upper edges sculpted to incorporate the word 'water', large 8vo (26.5 x 18.5cm/10.5 x 7.25ins), housed in a turquoise suede-lined black cloth solander box, with titled marbled spine

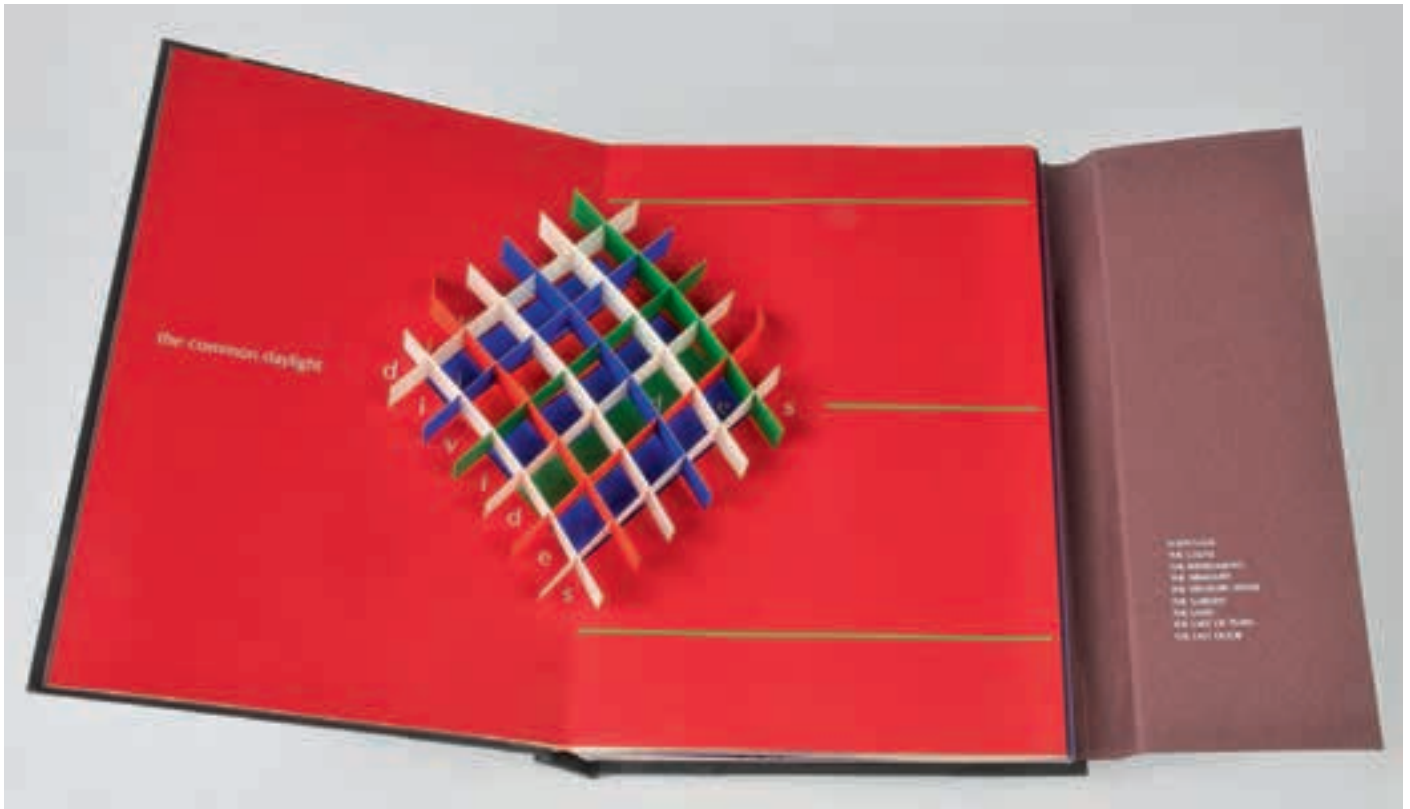
Limited edition, one of 400 copies, issued as sets of sheets for the International Competition of Designer Bookbinders in 2009 (of a total edition of 550 copies). Andrew Brown began an apprenticeship with Paul C. Delrue in 1989, going on to study at London Road Art College, Northwich, between 1999 and 2001, before establishing The Cheshire Bindery (now Artisan Bindery) in 2001. He became an Elected Licentiate of Designer Bookbinders in 2004 and has exhibited at the Bibliotheca Wittrockiana in Brussels, The Ashikaga Museum of Art, Koriyama City Museum of Art and the Chiba City Museum of Art in Japan. Andrew Brown has won numerous awards, has had a number of public commissions, and his work is housed in various private collections in the UK and USA.

(1)

£700-1000



Lot 116



Lot 117

117AR Fisher (Roy, and King, Ronald)

Bluebeard's Castle, Guildford: Circle Press Publications, 1972, *nine screen-printed bifolia, each with a double-page pop-up construction with text, incorporating various reflective materials, coloured papers, and objects, original quarter black morocco, rear cover with cloth flap to protect fore-edges, printed blue paper labels on spine and upper cover, 4to (28 x 20cm/11 x 8ins)*

One of fifteen artist's proofs, signed by the designer and poet, in addition to 175 numbered copies. Based on the opera by Bartok, the three-dimensional images are entitled: Portcullis; The Castle; The Instruments; The Armoury; The Treasure House; The Garden; The Land; The Lake of Tears; The Last Door.

(1)

£500-800

118 Sobota (Jan, 1939-2012)

Trosecnikem Z Vlastni Vule, by Alain Bombard, Prague: 1964, *black & white photographic plates, later green morocco (made in 1979) shaped like a large hip flask, with removable morocco 'stopper', and raised initials 'AB' on upper cover, one or two tiny scuffs, 26 x 13.5cm (10.25 x 5.25ins), housed in a green morocco and cream linen solander box*

Internationally acclaimed bookbinder and conservator Jan Bohuslav Sobota was born in Czechoslovakia. He studied binding in Pilzen and Prague until 1957, and by 1977 his works had earned him formal recognition as a Master of Bookbinding. Defecting to Switzerland in 1982, he took his family to the United States in 1984, working as a conservator at Case Western Reserve University before going to Bridwell Library, where he served as Director of the Conservation Laboratory from 1990 to 1997. He and his family returned to the Czech Republic in 1997.

(1)

£500-800



Lot 118



Lot 119

119 Sobota (Jan, 1939-2012)

Decalogue, Czech Republic: Locket, 1999, *miniature cross-shaped book printed in gold throughout, original pale turquoise morocco, with binder's blindstamped monogram on rear cover, upper cover with coloured morocco onlays, comprising a central square surrounded by circles, each outlined in gilt, gilt triangle at foot of cross, 73 x 52mm (3 x 2ins), contained in gold pouch*

Limited edition of 100 signed copies, this an Artist's Proof. Internationally acclaimed bookbinder and conservator Jan Bohuslav Sobota was born in Czechoslovakia. He studied binding in Pilzen and Prague until 1957, and by 1977 his works had earned him formal recognition as a Master of Bookbinding. Defecting to Switzerland in 1982, he took his family to the United States in 1984, working as a conservator at Case Western Reserve University before going to Bridwell Library, where he served as Director of the Conservation Laboratory from 1990 to 1997. He and his family returned to the Czech Republic in 1997.

(1)

£150-200

120 Haynes (Rick, 20th century)

[Snake Dance Book, 1988], *book sculpture composed of various paper offcuts, mostly hand-decorated, including pastepaper, joined at folds with continuous sewing on rope to form a circle, some leaves with added cut-out painted figures emerging from the design, height 16.5cm (6.5ins), overall diameter approximately 42cm (16.5ins), housed in a perspex box on a white-painted wooden plinth, height of plinth 124cm*

(1)

£300-500



Lot 120



121AR Sellars (David, 1949–2015)

Earth-moon, Illustrated by the author, by Ted Hughes, Rainbow Press, 1976, *letterpress illustrations in turquoise, some full-page, patterned pastedowns, all edges gilt, near contemporary inlaid and onlaid black and brown morocco (some textured), with binder's monogram blindstamp dated 1982 on rear pastedown, with interlocking circle design, incorporating onlaid 'ties' in reptile skins with appear to emanate from the covers and terminate in clasps with press-stud fasteners, small 4to (13.5 x 13.5cm/5.25 x 5.25ins), housed in a upright sculpted leather case with circular perspex window on both sides, that to front forming part of hinged door with flap, 24.5 x 16.5cm (9.75 x 6.5ins)*

Limited edition of 266 copies, this unnumbered and unsigned. David Sellars studied at Camberwell College of Arts with Sally Lou Smith, setting up his first studio in Clerkenwell. He taught and lectured widely at various institutions including Camberwell, Brighton Polytechnic, Oxford Brookes University, and The Royal College of Art, as well as at venues in Europe, Canada and North and South America. He wrote courses on the exploration of the book as a fine art medium and embraced the migration to computer generated books and books in digital formats. In the mid seventies David Sellars was awarded Fellowship of Designer Bookbinders and he served as President of the society for four years. His work is represented in most major libraries in the world and many private collections.

(1)

£700-1000



Lot 122

122AR Smith (Philip, 1928-)

Eureka [so-titled on spine], 1952-1953, approximately 150 leaves, 30 leaves with manuscript writings and quotations on rectos in Philip Smith's hand, endpapers with onlaid borders of snake skin, original black morocco, spine longitudinally gilt lettered, with a gilt dot between each letter, covers with gilt single fillet border, and with onlaid panel of snake skin enclosing a gilt Greek key device in centre, 4to (24 x 22cm/9.5 x 8.75ins)

(1)

£500-800

123AR Smith (Philip, 1928-)

A New Model of the Universe, Principles of the Psychological Method in its Application to Problems of Science, Religion, and Art, by P.D. Ouspensky, Routledge & Kegan Paul, 1948, all edges gilt, contemporary red-brown crushed morocco, oval blindstamp on rear pastedown with CPS monogram dated 1952, gilt lettered on spine between blind tooled wavy lines, covers with symmetrical crustacean design blocked in black and gilt, large 8vo (23.5 x 15cm/9.25 x 6ins), contained in red cloth slipcase

(1)

£2000-3000



Lot 123



Lot 124

124AR Smith (Philip, 1928-)

Psychological Commentaries, On the Teaching of G.I. Gurdjieff and P.D. Ouspensky, by Maurice Nicoll, Vincent Stuart, 1952, inscribed in pencil by Philip Smith to upper margin of front pastedown 'RCA Binding, part of several given to Maurice Nicoll Society (formerly Great Amwell) Beryl Pogson etc.', top edges gilt, contemporary green crushed morocco, oval blindstamp on rear pastedown with CPS monogram dated 1953, gilt lettered on spine, covers and spine with esoteric symbols tooled in blind, covers with some additional gilt tools in the form of crosses, stars, and roundels, turn-ins with roundel and cross tools in blind, large 8vo (25 x 16cm/10 x 6.25ins), contained in black cloth slipcase

(1)

£2000-3000

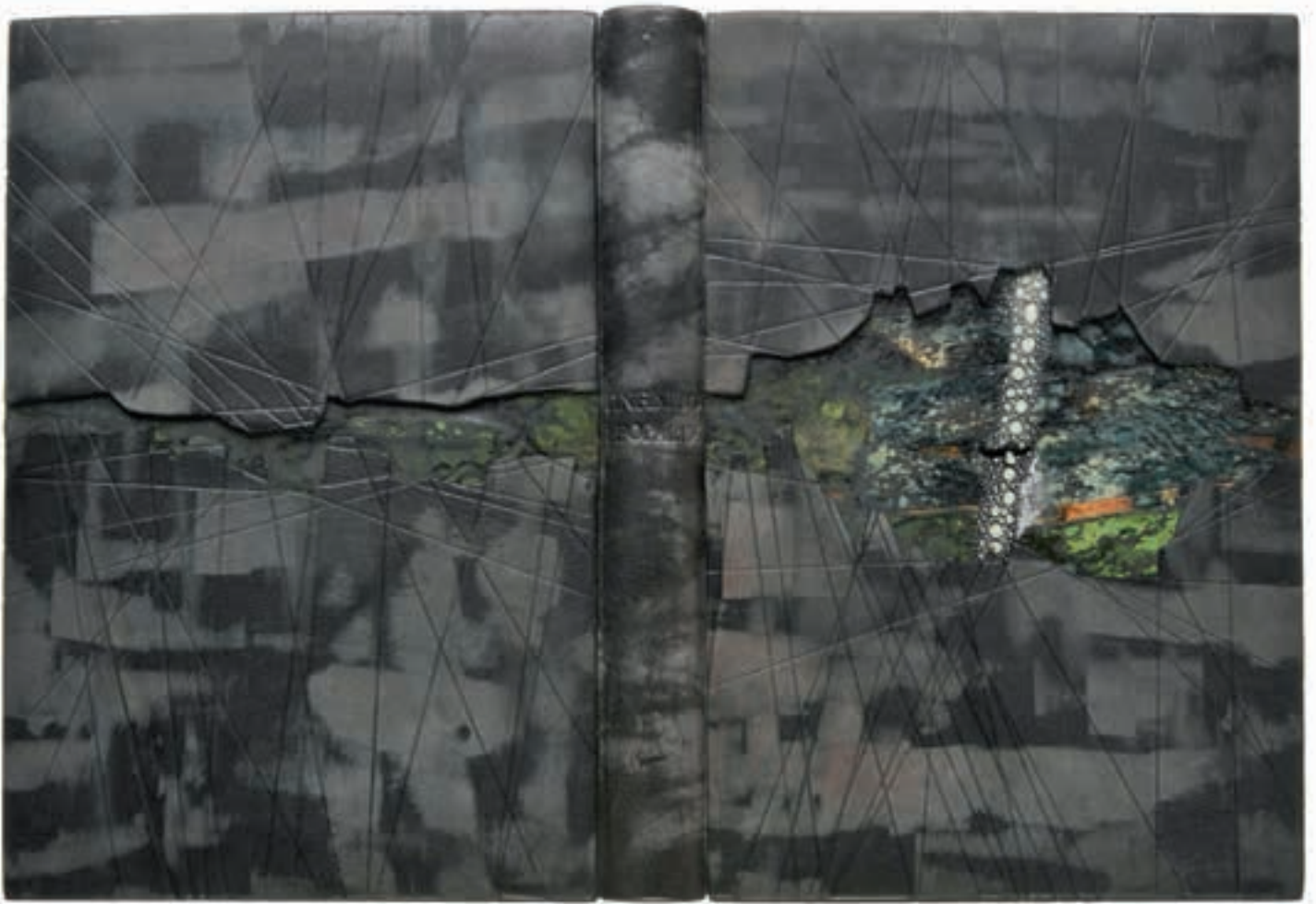
125AR Sellars (David, 1949-2015)

L'Infinito in tutte le lingue che l'hanno saputo pronunciare, by Giacomo Leopardi, Urbino, Italy: Edizioni I.S.A., 1997, marbled free endpapers with inset contrasting circle, pastedowns of scored black morocco, marbled silver edges, contemporary marbled black morocco, signed and dated 1998 in pencil on limitation leaf, spine titled in blind, covers scored and with continuous chasm-like cut-away with jagged edges, small folio (30.5 x 21.5cm/12 x 8.5ins), housed on a cloth cradle with labelled spine in a slipcase with patterned paper sides

Limited edition, 53/1300 copies. Exhibited: First Italian International Exhibition of Book Art. David Sellars studied at Camberwell College of Arts with Sally Lou Smith, setting up his first studio in Clerkenwell. He taught and lectured widely at various institutions including Camberwell, Brighton Polytechnic, Oxford Brookes University, and The Royal College of Art, as well as at venues in Europe, Canada and North and South America. He wrote courses on the exploration of the book as a fine art medium and embraced the migration to computer generated books and books in digital formats. In the mid seventies David Sellars was awarded Fellowship of Designer Bookbinders and he served as President of the society for four years. His work is represented in most major libraries in the world and many private collections.

(1)

£1000-1500



Lot 125



Lot 126

126 Hadlac (Jiri, 20th century)

Trak Tat O Manekyneeh [cover-title], 1986, multi-coloured pen & ink writings and drawings throughout, on versos and rectos respectively, signed and dated by Hadlac on front free endpaper, original stitched and sculpted leather re-using an old glove, upper side with a face in high relief, with title incised, lower cover incised 'schulz', 10.5 x 13cm (4.25 x 5ins), set into a wooden frame on a stand, hinged on right side, and with a wooden closure peg on left side, overall size 20 x 20.5 x 6.5cm (8 x 8 x 2.5ins)

(1)

£300-500



127AR Doggett (Sue, 20th/21st century)

Unity Universe, An A-Z, 1999, fifteen thick paper leaves, with illustrations, symbols, and text in mixed media, including hand-printing, etching, ink, pencil, paint, and onlays, patterned edges, original black morocco-backed cloth, spine with panels at head and foot, and two inset bands continuing onto returns, textured grey, white, and gilt covers, with all-over onlaid circular sundial design, small 4to (15 x 13cm/6 x 5ins), housed in orange cloth solander box, with printed paper spine label

Limitation leaf at rear: 'designed, made and bound by Sue Doggett, in an edition of one of which this is the original, London 1999', signed by the designer.

(1)

£500-800



128AR Doggett (Sue, 20th/21st century)

A book of symbols, 1992, twenty-seven woodblock symbols on Japanese tissue leaves (one on each recto), original textured burgundy morocco, with circular woodcut label at rear 'printed, designed, bound by Sue Doggett, 1992', covers with onlaid symbols, and gold metal slip-on clasp fastener, 10.5 x 10.5cm (4.25 x 4.25ins), housed in red a felt-lined black cloth solander box

(1)

£300-500



129AR Smith (Philip, 1928-)

A Book of Visual and Verbal Contemplations, selected by Philip Smith, 1988, marbled paper leaves with various quotations in Philip Smith's hand, original needlepoint-covered boards by Sarah Windrum, with continuous landscape design by Philip Smith, edged with biega morocco and with morocco-covered press stud closure, 11 x 7.5cm (4.5 x 3ins)

(1)

£500-800

130 Vliet (Claire van)

Dido and Aeneas, An Opera Perform'd at Mr Josias Priest's Boarding-School at Chelsey by Young Gentlewomen, the Words by Mr Nahum Tate, the Musick Composed by Mr Henry Purcell, [cover-title], Bangor, Maine & Newark, Vermont: the Janus Press & the Theodore Press, 1989, multi-coloured card folded concertina style, forming covers and base for text, each opening with text on layered shaped leaves sewn in, some moveable parts, 37 x 16.5cm (14.5 x 6.5ins), together with compact disc recording contained in paper pouch, housed together in black cloth solander box with printed spine label, together with Aunt Sallie's Lament, by Claire van Vliet, Chronicle Books, San Francisco, 1993, shaped book with design based on quilting

Limited edition, 43/150 copies, signed by Claire Van Vliet: 'The book can be stood in a line or in a star-circle'. It was published on the 300th anniversary of the only previous printing of Tate's libretto, an eight-page pamphlet distributed to the audience of the first performance, which celebrated the coming of William and Mary to the throne in April 1689.

(2)

£150-200

131 Vrtilek (Jan, 20th century)

[Missale Romanum, 18th century], leaves composed of fragments from an 18th century missal, printed in red and black throughout, all edges gilt, modern red morocco, with binder's initials in blind on rear pastedown, spine with gilt bands, covers with gilt single fillet border, and gilt corner pieces forming an elongated maltese cross design, 28 x 21mm (1 x .75ins), housed in black velvet-lined cloth covers, 97 x 63cm (3.75 x 2.5ins)

With loosely inserted typed note: 'Jan Vrtilek (Czech) Christmas/New Year gift 1990-91'.

(1)

£100-150



Lot 130



Lot 131



132 Arcadia Press

Icons of Cyprus, by Athanasius Papageorgiou, Preface by His Beatitude Monsignor Makarios, President of the Republic of Cyprus, 1971, numerous colour illustrations, many full-page, all edges gilt, psychedelic marbled endpapers, pastedowns signed and dated 1969 in ink by Philip Smith, original red morocco by Zaehnsdorf designed by Philip Smith, gilt lettered black morocco spine label, upper cover with central panel of black morocco onlay and gilt depicting an icon, contained in original cloth solander box, folio, together with *At the Court of Borgia*, Folio Society, 1963, original decorated cloth, inscribed by Philip Smith on recto of rear free endpaper 'binding design by Philip Smith', in slipcase with typed label on one side detailing the publisher's brief and the designer's aims

Limited edition, 107/265 copies, signed by Makarios, this copy with limitation leaf annotated by Philip Smith in manuscript noting that the binding was designed by him, and with a further note by him on verso of final leaf: 'This limited edition binding designed by C. PHILIP SMITH (see initials in front cover stamp 100mm down from top right corner and 10mm inside the right hand edge) 1970'.

(2)

£200-300



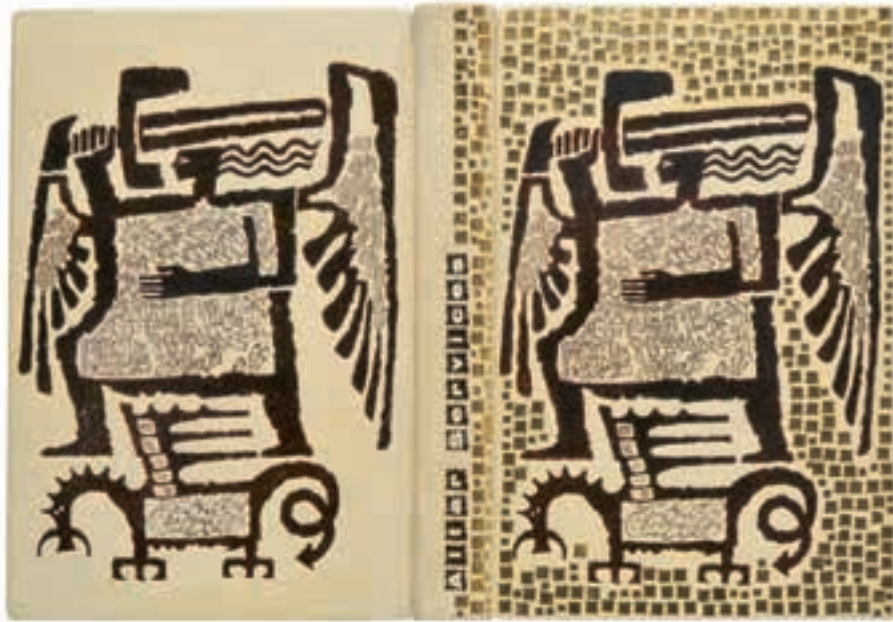
133AR Smith (Philip, 1928-)

The Holy Bible containing the Old and New Testaments and the Apocrypha..., 2 volumes, Oxford University Press, circa 1960, endpapers not laid down, purple edges gilt, contemporary green and purple morocco respectively, spines and covers with all over radiating lines in blind, each cover with different totemic angel figure onlaid in varying colours, incorporating Biblical scenes and symbols in blind and gilt, volume 2 slightly spotted to upper outer corner, large 4to (33 x 26.5cm/13 x 10.5ins), housed together in a green velvet-lined wooden box with two hinged doors and lock

(2)

£4000-6000





134AR Smith (Philip, 1928-)

The Order of the Administration of the Lord's Supper or Holy Communion, with the Additions and Deviations Proposed in 1928, Oxford University Press, circa 1959, purple edges gilt, brown endpapers, contemporary cream pigskin, with binder's blindstamp dated 1960 on rear pastedown, spine longitudinally lettered in white on black and with gilt square design, covers blocked in black with a figurative design incorporating Biblical scenes and symbols, that to upper cover on a ground of gilt squares, 8vo (21 x 14.5cm/8.25 x 5.75ins), housed in an orange cloth slipcase

(1)

£700-1000



135AR Smith (Philip, 1928-)

The Order for the Administration of The Lord's Supper or Holy Communion and Other Rites and Ceremonies of the Church According to the Use of The Church of England, Geoffrey Cumberlege, Oxford University Press, circa 1959, purple edges gilt, contemporary cream pigskin, with the binder's dated gilt stamp on rear turn-in, spine longitudinally gilt lettered, with gilt dot between each letter, covers with North American totem pole device incorporating Biblical imagery, stamped in gilt, black, and pink, each with a gilt decorated circular onlay at top of design (that on rear cover black, and that on upper cover pink), tall 8vo (27 x 18cm/10.5 x 7ins), housed in an orange cloth slipcase

(1)

£1000-1500



136AR Smith (Philip, 1928-)

Partially used blank book for binding notes, bound as a student binding exercise, 1953, 150 leaves numbered in pencil, some with manuscript headings, 2pp. Index and 1p. Bibliography in manuscript at rear, signed in pencil by Philip Smith on front pastedown and with his notes beneath, free endpapers stained by turn-ins, all edges gilt, original black morocco, spine and covers blindstamped with all-over design of geometrical and circular symbols, spine and upper cover further embellished with gilt dot and star tools, 33.5 x 14.5cm/13.25 x 5.75ins)

Noted by the binder on the front pastedown: 'Book begun (in error) for notes on book binding. Philip Smith RCA Student binding exercise.'

(1)

£700-1000



137AR Smith (Philip, 1928-)

Collected Poems 1959, by Robert Graves, Cassell, 1959, half-title inscribed by the author 'Yours very sincerely Robert Graves Deyá 1959', blue endpapers, all edges gilt, contemporary speckled red morocco with the binder's dated blind stamp on rear pastedown, upper cover with gilt stamped figurative robot design, repeated on rear cover in blind, 8vo (22.5 x 15cm/9 x 6ins)

(1)

£1500-2000



138 Kyle (Hedi, 1937-)

Folded Book, 1996, book folded from one sheet of paper (including covers), the paper patterned with needlework charts and illustrations of cutlery, inscribed in pencil at rear 'For Dorothy & Philip April 1996 Hedi K', 14.5 x 7cm (5.75 x 2.75ins)

Hedi Kyle, inventor of the flag book, is generally regarded as one of the most significant innovators and makers of artist's books from the 1970s onwards.

(1) £150-200



139 Kyle (Hedi, 1937-)

Alphabet flag book, 1990, flag book bound concertina style, opening out to reveal twenty-seven card leaves in three horizontal rows, each leaf illustrating a letter of the alphabet in colour on one side and in black & white on the other, final leaf illustrating the whole alphabet, signed and dated in pencil at rear hinge, original white boards printed in black with letters and illustrations, 31.5 x 16.5cm (12.5 x 6.5ins)

Limited edition, 50/65 copies, signed by Hedi Kyle. Generally regarded as one of the most significant innovators and makers of artist's books during the 1970s and 1980s, Hedi Kyle is credited with creating the first flag book in 1979 with 'April Diary'. The structure of her innovation is deceptively simple, consisting of an accordion folded spine, with rows of tabs attached to opposing sides of each of the folds to allow the artist to fragment and layer a number of complementary or contrasting images and narratives. When read page by page, the viewer sees disjointed fragments of image and text. When the spine is pulled fully open, these fragments assemble a panoramic spread, accompanied by a flapping sound, to give a sculptural form.

(1) £200-300



140AR Smith (Philip, 1928-)

All and Everything. Ten Books, in Three Series, of which this is the First Series, by G. Gurdjieff, Routledge & Kegan Paul, 1952, contemporary green morocco, with Philip Smith's blind stamp dated 1954 on rear cover, spine gilt lettered with gilt star tools and blind roundels, upper cover with cast stylised angel figure inset into central recessed panel, lower cover with angel device repeated in blind, both covers with scattered gilt stars and blind roundels, 8vo (17 x 11cm (6.75 x 4.5ins), housed in orange cloth slipcase with hinged lid

(1) £1000-1500



141*AR **Smith (Philip, 1928-)**
 'Beyond Time', 1964-65, *acrylic on board, dated and initialled to verso, 915 x 915mm (36 x 36ins), framed and glazed*
 (1) £200-400



143*AR **Smith (Philip, 1928-)**
 Mf=[square root]-1, 1968, *oil on canvas, signed, dated and titled to verso, 1525 x 1525mm (60 x 60ins), framed*
 (1) £300-500



142*AR **Smith (Philip, 1928-)**
 Body Dweller I, 1965, *acrylic, encaustic and gold leaf on board, signed, titled and dated to verso, 1525 x 1295mm (60 x 51ins)*
 (1) £300-500



144*AR **Smith (Philip, 1928-)**
 Rama, circa 1970, *acrylic, encaustic and gold leaf on board, titled to verso, 915 x 1070mm (36 x 42ins)*
 (1) £200-400



145AR Smith (Philip, 1928-)

The Lord of the Rings, by J.R.R. Tolkien, 3 volumes in one, 1st India Paper edition, George Allen and Unwin Ltd, [1969], *three maps, two folding (separately bound in black morocco-backed purple felt covers), one page typed binding notes by Philip Smith tipped-in on rear blank, all edges gilt, near contemporary morocco, with Philip Smith's blind stamp dated 1974-75 on front doublure, the covers with an overall panoramic landscape continuing onto doublures, executed in scarf-jointed skins with maril and feathered onlays, upper cover with shaped top edge, 8vo (23.5 x 15cm/9.25 x 6ins), housed in a purple felt-lined cloth solander box, with spine label and marbled paper sides, with press stud fasteners*

Illustrated in 'The Book: Art & Object' by Philip Smith, 1982.

(1) £15000-20000







146AR Smith (Philip, 1928-)

Partially used blank book, approximately 150 leaves, first two leaves with an essay in ink in the binder's hand entitled 'Who is Man?' by J.G. Bennett, free endpapers stained by turn-ins, all edges gilt, original olive green morocco, spine lightly faded, upper cover stamped with large figure of a stylised angel with alpha and omega symbols, upper cover with the motif repeated in smaller form with seven angels stamped longitudinally, 33.5 x 14.5cm/13.25 x 5.75ins
(1) £500-800



147AR **Smith (Philip, 1928-)**

The Complete Works of Doctor François Rabelais... rendered into English by Sir Thomas Urquhart and Peter Motteux, with Annotations by Duchat, Ozell and Others, a New Introduction by J. Lewis May, and many illustrations by Frank C. Papé, 2 volumes, John Lane, 1927, numerous plates and illustrations, purple velour pastedowns, all edges gilt, later purple morocco, rear pastedowns with Philip Smith's blindstamp on leather label dated 1969, spines and covers each with abstract or figurative onlaid design composed of maril edged with feathered orange morocco, 8vo (23.5 x 15cm/9.25 x 6ins), housed together in felt-lined purple cloth solander box with gilt lettered labels on spine and stud fasteners (2) £15000-20000



148AR **Smith (Philip, 1928-)**

In the Country of Men, by Hisham Matar, Viking, 1st edition, 2006, label tipped-in at front 'The Man Booker Prize 2006. Finalist bound by Philip Smith, Fellow of Designer Bookbinders', and on verso 'second copy', Maker's Notes tipped-in at rear, blue and yellow endpapers, contemporary morocco, signed and dated by the binder on rear pastedown, exposed spine with double yokes, that at foot lettered in blind, covers with overall landscape design composed of maril, design continuing in paint on spine and top and fore-edges, large 8vo (24 x 16cm (9.5 x 6.25ins))

Exhibited: British Library, December 2006-January 2007. Philip Smith: 'This is the seventh Booker Prize finalist's presentation by this maker since 1991... (two copies are worked simultaneously because there is not enough time to start again if something adverse happens during making).'

(1) £3000-5000



149 Cincera (Jan, 20th/21st century)

Rez Laserem, August 1988, 48 blank thick paper leaves, titled, dated, and signed in pencil on rear pastedown, cream boards, covers with laser cut incision at head and foot of volume penetrating page block, accompanied by a pebble with laser burn across its length, 15.5 x 10.5cm (6.25 x 4.25ins), contained in a folding cardboard box titled in marker pen

With typed label 'Story of a Laser cut interrupted by a Pebble.'

(1)

£150-200

150 Wascher-James (Sande, 1946-)

How Long?, Washington D.C.: Smithsonian, 1993, flag book bound concertina style, opening out to reveal twenty-one card leaves in three horizontal rows, each leaf with text/printed photograph on one side and illustration of a postage stamp on a ground of printed patchwork on the other, original boards of printed patchwork with floral lilac fabric border, 24 x 14cm (9.5 x 5.5ins)

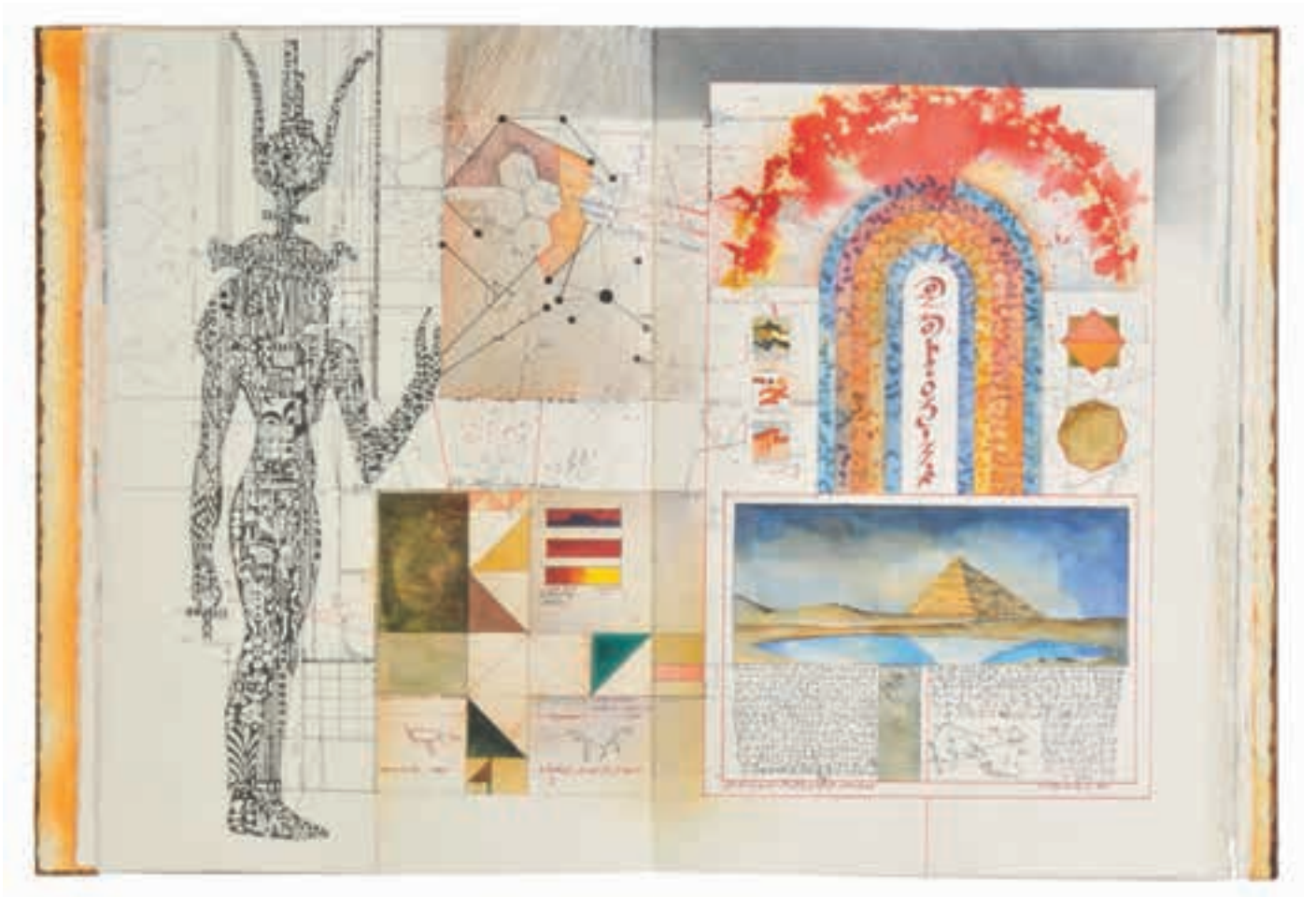
Limited edition, 52/125 copies, signed by Sande Wascher-James. Depicting women's struggle for the vote through text, photographs, and quilt blocks: 'I choose to create what I feel will be beautiful and bring pleasure. That does not preclude having a powerful message, and I deal with issues of importance to women. Most of my work is done with what might be considered "women's work": embroidery, quilting, beading, etc. I do this intentionally to show that there is merit and power in these techniques and because I enjoy working this way. Since there is usually a historical context, I started using stamps of well-known American women in my work to add another layer of meaning... The book formats I use allow me to do pieces that are sculptural with strong visual images as well as written components that are explored when the pieces are read.'

(1)

£150-200



Lot 150



151AR Ely (Timothy C., b.1949)

The Flight into Egypt, The Third Magnitude, 2009, twenty hand-made paper leaves, with artist's manuscript throughout, profusely illustrated with drawings, diagrams, and symbols, in watercolour and ink, signed and dated in pencil by Timothy Ely on the title-page, yellow endpapers, fore-edges untrimmed, top and bottom edges marbled, original sheep-backed textured boards, with various onlays of found objects and fragments, including the figure of Anubis, and circular and geometrical forms, such as pyramids, folio (43 x 31cm/17 x 12.25ins), housed in a printed cloth solander box, with paper label on spine



Made especially for Philip Smith, Timothy Ely described this volume as 'probably my best ever work'. American painter, graphic artist, and bookbinder, Timothy is best-known for creating single-copy handmade books as art objects: 'I make books because the spatial compression, the sequencing of ideas and images, and the ability to both hide and expose intrigues me. I am interested in how the artefacts of history help us invent our personal stories, and I use this phenomenon to create my visual narratives. My books are atlases of arcane territories and theoretical futures.'

(1) £15000-20000

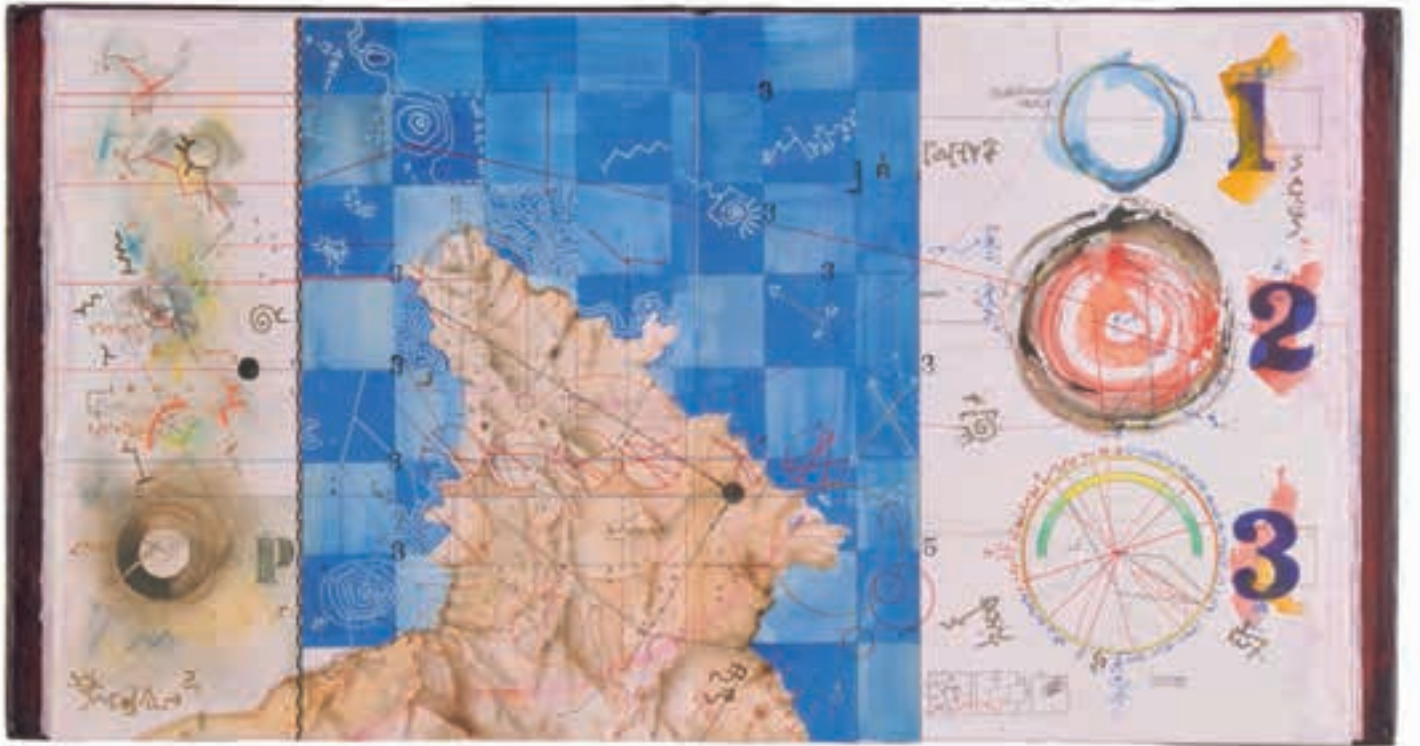
152AR Ely (Timothy C., b.1949)

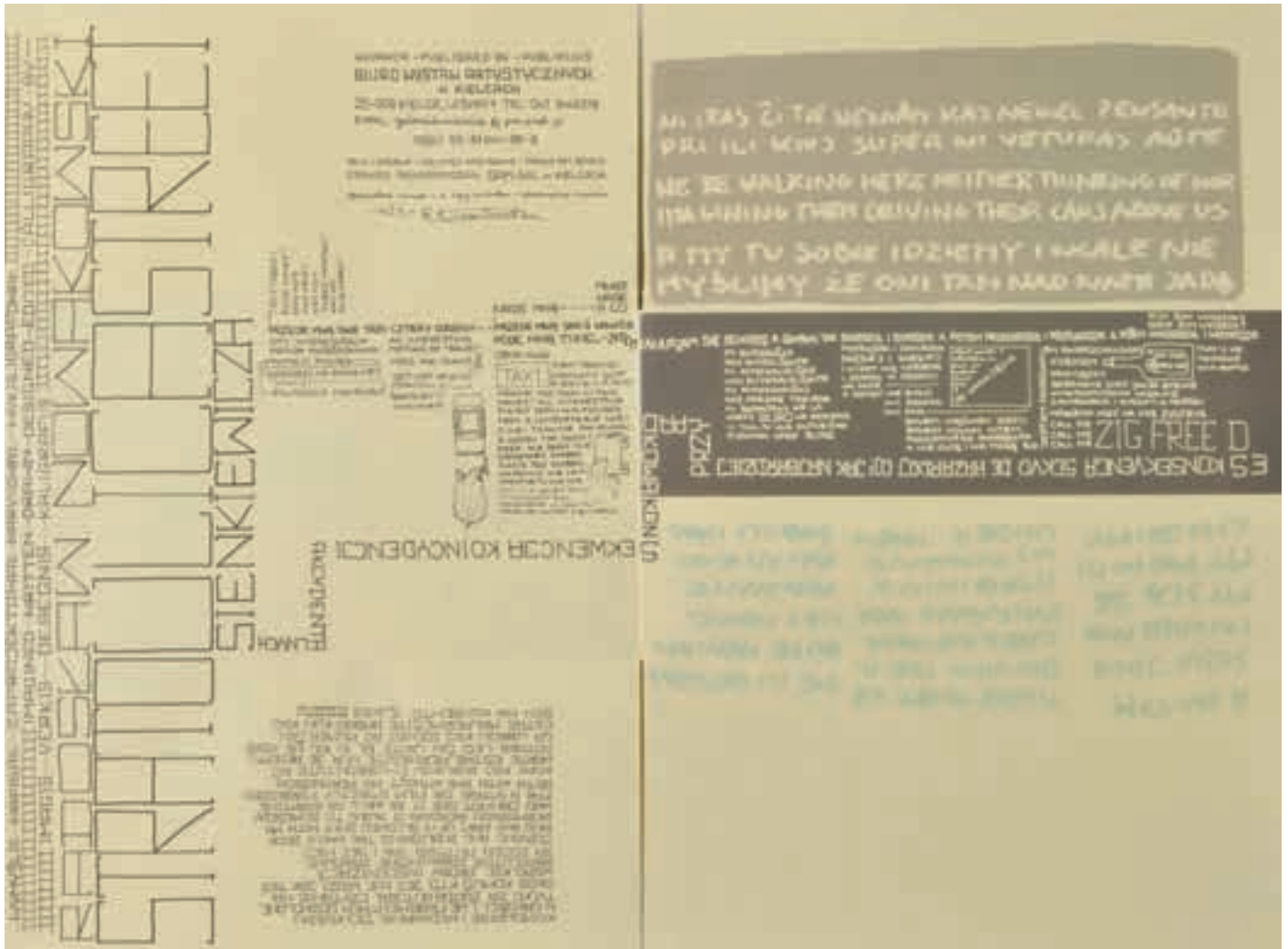
Missing Diagrams, 1989, fourteen hand-made pink paper leaves, with artist's manuscript throughout, profusely illustrated with drawings, diagrams, and symbols, in watercolour and ink, textured pastedowns, fore-edges untrimmed, original two-tone morocco with various tooled and panned symbols, each side with central vertical textured metallic strip with three onlaid squares covered in various raised symbols, large 4to (32 x 30cm/12.75 x 11.75ins), contained in linen box and cloth slipcase with patterned paper sides

A printed label loosely inserted states: 'Book made for Philip Smith, and incorporating soil from this garden.'

(1)

£7000-10000





Lot 154

153 Nowakowski (Radoslaw)

Liberatorium, Bodzentyn, [2006], *colour and black and white text printed to rectos, original canvas-backed black cloth in wooden slipcase, 4to, (signed limited edition 3 of an unspecified number), together with Tajna Kronika Sabiny, Piata Jesien, Elephant's Tail Bookmakery, 2001, leperello concertina-style bookwork with colour illustrations throughout, card covers in wooden book box, (signed limited edition 9 of an unspecified number), plus Tajna Kronika Sabiny, Pierwsza Wyspa, Elephant's Tail Publishing House, no date, black and white illustrations with coloured text on coloured paper, bilingual edition in Polish and English, punch holes to upper left corner, original boards, tied as issued with twine to punch hole at corner, original wooden box, small 4to (signed limited edition, 19 of an unspecified number)*

(3) £100-150

154 Nowakowski (Radoslaw)

Street in Kielce (walk along thinking), no date, *leperello-style concertina pop-up book with canvas boards and printed paper wraparound, oblong narrow folio, (signed limited edition, 423 of an unspecified number) together with two other bookworks by the same artist, Wtorek Tuesday Mardo Mardi and Non-Completed Theory of Art, both Elephant's Tail, 2003 and undated, first in original wooden and stapled clear plastic slipcase, the second loose fascicules in original wooden box, 4to/8vo, signed limited editions 6 & 21 of unspecified numbers, and a folded square card envelope with artist's catalogue and biography, etc.*

(4) £100-150

155 Nowakowski (Radoslaw)

Nondescription of the World Part Three, Bookmakery Elephant's Tail, [1990-2000], *leperello of 365 pages, loosely contained as issued in original cloth covers with geometric coloured designs to covers and spine, 4to, original cardboard book box with printed paper label to upper cover giving details and an explanation of how to use, together with a second edition of the same work, sewn dos-a-dos in two codexes, original card-backed wrappers with printed paper labels to covers, minor marks and one corner bumped, 4to, plus a third original version of the same work typewritten in colours, Bookmakery Elephant's Tail, no date, colour illustrations, folded paper, original plain cloth with fore-edge flap and wooden slipcase, (signed limited edition 11 of an unspecified number)*

(3) £100-150



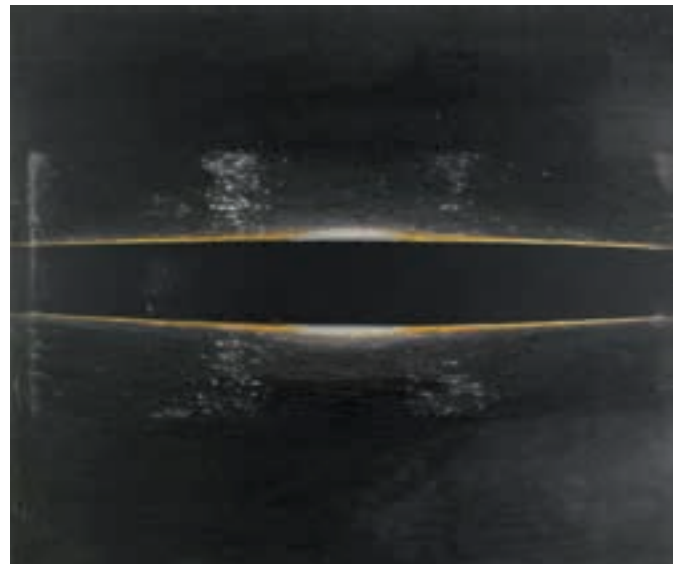
156*AR **Smith (Philip, 1928-)**
 Wall piece, [1969], assemblage of mixed media with mantelpiece shelf and clock and picture in perspex case, printed description details to backing board, 108 x 108 x 13cm (42.5 x 42.5 x 5ins)
 (1) £300-500



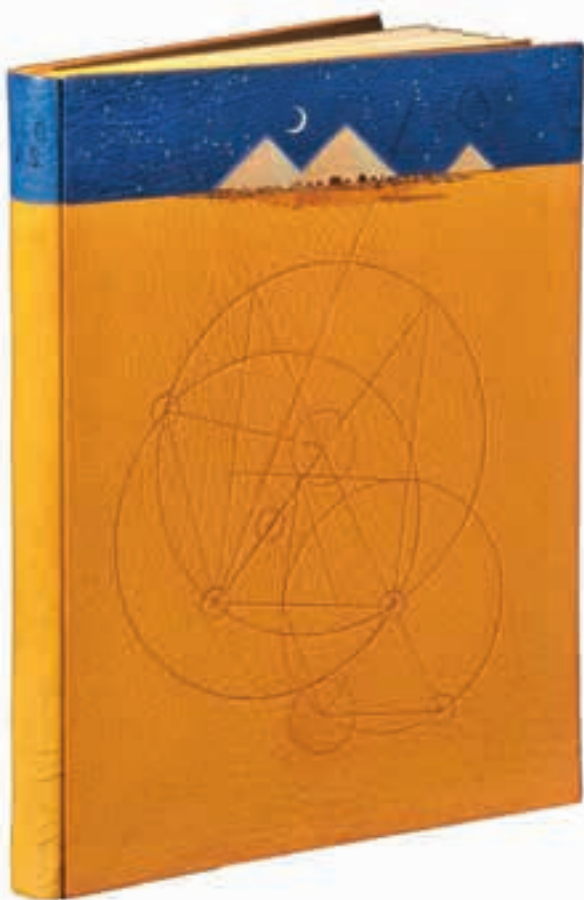
157*AR **Smith (Philip, 1928-)**
 Mf1+1=1, 1968, oil on canvas, signed, dated and titled to verso, 1525 x 1525mm (60 x 60ins), framed
 (1) £300-500



158*AR **Smith (Philip, 1928-)**
 'Churchill Enthroned', circa 1969, oil with gold leaf on board, unsigned, stretcher inscribed to verso 4/- per week (from 3-11-68) price: 50, 1525 x 1300mm (60 x 51.25ins), framed
 (1) £300-500



159*AR **Smith (Philip, 1928-)**
 'Black Sea', circa 1970s, acrylic and gold leaf on board, unsigned, 1295 x 1525mm (51 x 60ins)
 (1) £300-500



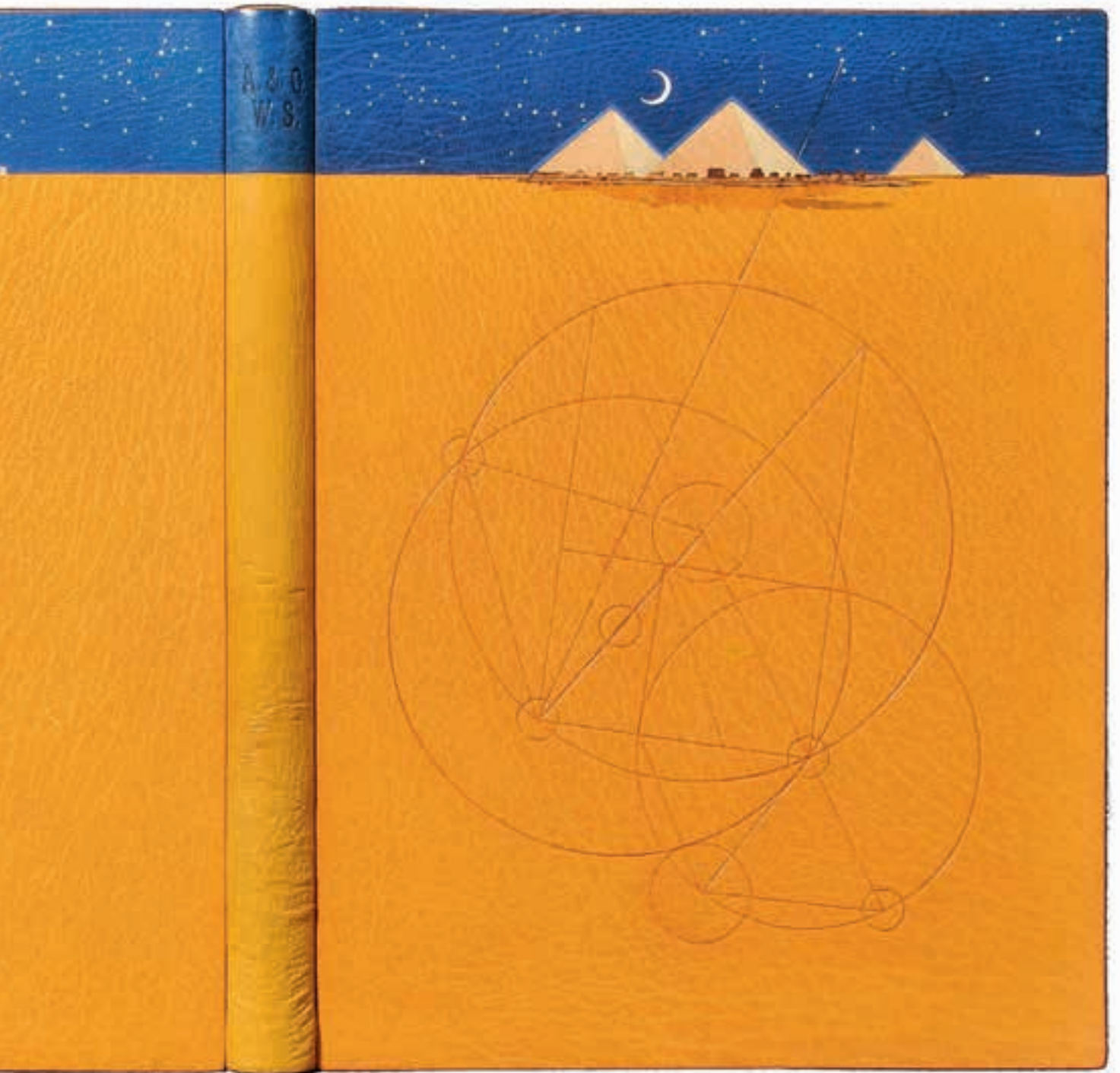
160AR Smith (Philip, 1928-)

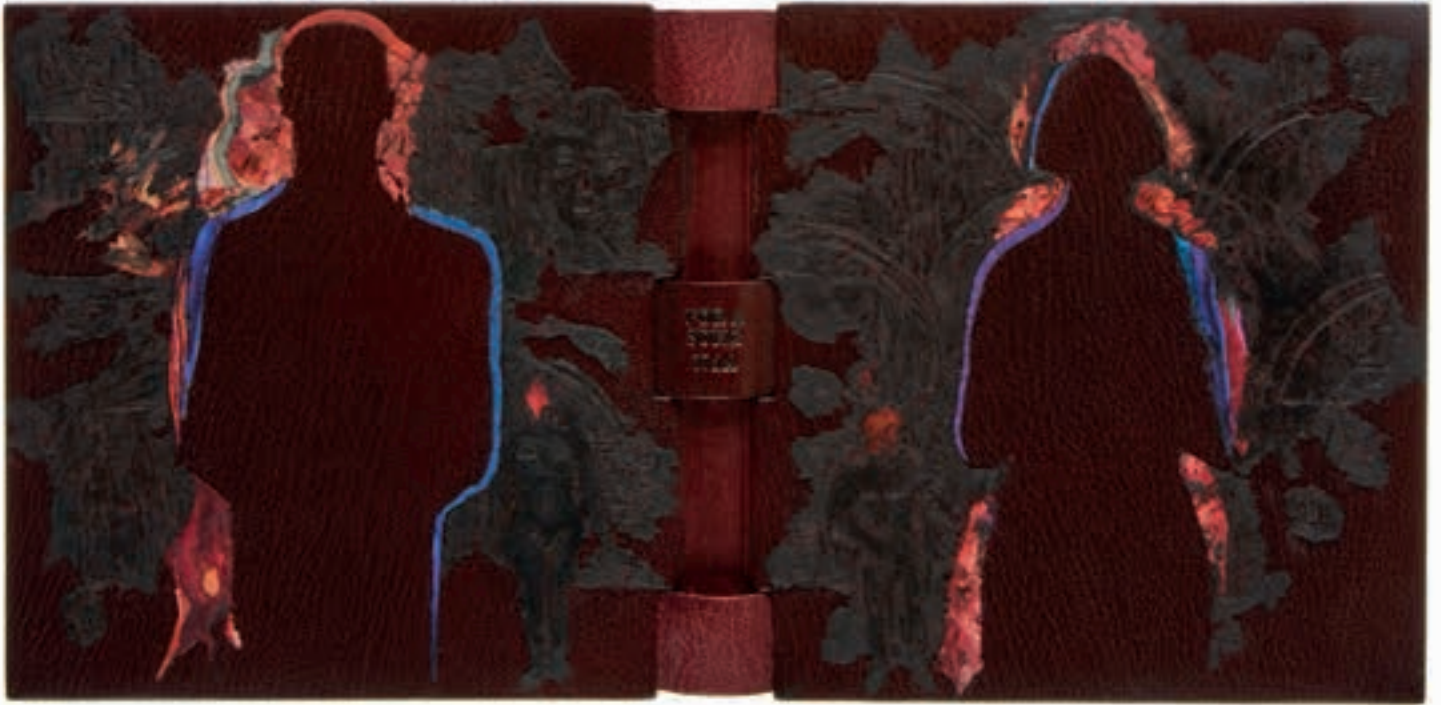
Antony & Cleopatra by William Shakespeare, Designed and Produced by Ronald King with Notes and an Introductory Essay 'The Elusive Absolute' by Keith Please, Guildford: Circle Press Publications, 1979, colour silk-screen illustrations throughout, some full-page or double-page, some mounted, colophon with manuscript note by Philip Smith, his printed binding notes mounted on rear blanks, yellow edges, near contemporary yellow morocco, blindstamp on rear pastedown '20 CPSmith 05', blind lettered on spine, covers with onlaid dark blue morocco band with painted constellations, that to upper cover with three onlaid pyramids and painted crescent moon, that to lower cover with onlaid temple buildings, upper cover blind tooled with circular geometrical design incorporating the "Golden Rectangle" with a line linking to the centre star of Belt of Orion above, folio (38 x 29cm/15 x 11.5ins), housed in a custom-made felt-lined cloth solander box, covered with yellow marbled paper, front with circular geometrical design repeated in pen & ink, gilt lettered marbled paper label on spine

Limited edition of 40 Artist's Proofs, of a total edition of 300 copies, all signed by the artist Ronald King. With printed 'Comment on the design' loosely inserted: "The design of this binding is atypical of P.S.'s style, and is intended to create a simple sweep of leather with few features, unlike his 'multipleist' work. The interest lies, he thinks, not so much in the realistic treatment of the scene as in the amazing coincidences happening in the diagram. It is an intuitive and intellectual work. This seemingly impossible occurrence convinces him further that some other agency (Universal Consciousness) is 'at work' and is the 'Real Doer' of everything. This feeling of simply being a channel or instrument is strong. 'No claim, no blame, no fame!'"

(1)

£5000-8000





Lot 161

161AR Smith (Philip, 1928-)

For a Song, by Natalia d'Arbeloff, NdA Press, 1980, seven etchings in brown and black inks, with accompanying text, printed *Maker's Notes* tipped-in at rear, red edges, orange and brown endpapers, near contemporary brown morocco, signed and dated 2002 by the binder on rear pastedown, red painted Japanese paper-lined open spine with triple yokes, central yoke lettered in blind, covers with onlaid maril and black emulsified maril with scribed and pressed figurations, forming an outline of a female figure on upper cover and an outline of a male figure on rear cover, small 4to (17 x 17cm/6.75 x 6.75ins), housed in a sewn purple felt pouch with velcro fastener

Limited edition, 2/5 copies (of a total edition of 15 copies), signed by the author and binder.

(1)

£1000-1500



Lot 162



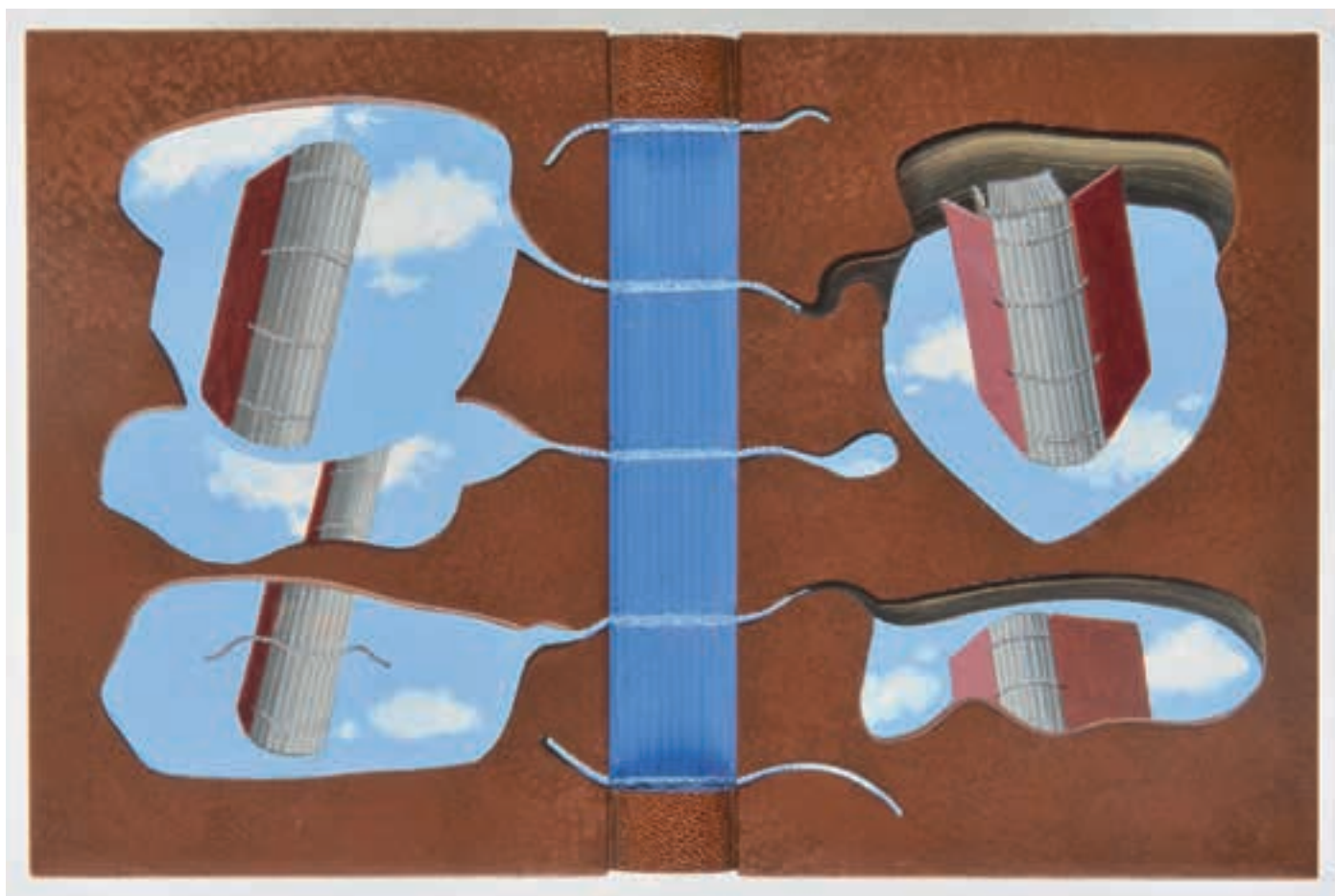
162AR Smith (Philip, 1928-)

Fungus and Curmudgeonly, the first play of a quartet, by Simon Meyerson, Natalia d'Arbeloff Press, 1980, printed in red and black throughout, printed Artist's Notes tipped-in at rear (signed and dated by the binder), black patterned endpapers, near contemporary blindstamped black buckram, 31.5 x 13.5cm (11.25 x 5.25ins), together with a tape cassette recording of the play, a Sony cassette recorder and printed instruction booklet, and binder's typed instruction card, all housed together in separate felt-lined compartments in a sculpted black morocco container, removable panel to side with top flap secured by a press stud fastener, brown and grey onlays (including some puckered) and maril, top edges and flap with found objects covered in moulded leather to form faces of an 'audience', front with circular cut-out revealing cassette recorder speaker, with moulded 'sewage' flowing down, reverse with spent typewriter ribbon case revealing a landscape in maril, flap and typewriter ribbon case with the binder's blindstamp, height 38cm (15ins), width 16cm (6.25ins), depth 13.5cm (5.25ins)

Limited edition 2/10 copies, signed by the author and publisher, with bindings created by Designer Bookbinders, including cassette, this a unique copy with binding by Philip Smith made between 1983 and 1984 (of a total edition of 50 copies).

(1)

£8000-12000



163AR **Smith (Philip, 1928-)**

The Heart of a Humument by Tom Phillips, The Talfourd Press, 1984, colour illustrations throughout, printed *Maker's Notes* tipped-in at rear (signed by Philip Smith and dated September 1990), marbled endpapers, blue edges, with conundrum in manuscript on upper edge 'to be book or knot, art', original goatskin parchment covered boards, signed and dated in ink on rear pastedown, exposed blue-painted spine with double yokes, painted trompe l'oeil covers with cords continued onto returns in painted form, and depictions of books with exposed spines seen through irregular-shaped 'openings' in the covers, against a vista of sky and clouds, 12 x 9cm/4.75 x 3.5ins), housed in sewn blue felt pouch
 Limited edition, 4/40 copies, signed by the author.

(1)

£1000-1500





164AR Smith (Philip, 1928-)

A Book of Visual and Verbal Contemplations, 1988, marbled paper leaves inscribed with quotations in the binder's hand, and his printed and manuscript notes at rear, original sculpted brown morocco, signed and dated 1988 on rear pastedown, with continuous landscape in relief across covers and spine, 11 x 7.5cm (4.25 x 3ins), housed in sewn brown felt pouch with velcro fastener (1)

£1000-1500



165AR Smith (Philip, 1928-)

Remembering Babylon, by David Malouf, 1st edition, Chatto & Windus, 1993, *preliminary leaf with tipped-in label 'Booker Prize Finalist 1993 Bound by Philip Smith Fellow of Designer Bookbinders', and on verso 'second version', with tipped-in printed Artist's Notes at rear, Notes and both pastedowns signed by the binder and dated 1993, plum endpapers, orange edges, contemporary yellow morocco, exposed orange spine with green and yellow triple yokes, central yoke lettered in blind, covers with onlaid triangle of maril within an orange border, large 8vo (24 x 16cm/9.5 x 6.25ins), with copy of Designer Bookbinders form giving details of the binding loosely inserted, housed in original sewn yellow felt pouch, with velcro fasteners*

Exhibited: Bibliotheque Nationale Luxembourg, ARA. IVth International Forum, 15-17th April 1994. Philip Smith: 'One of six short-listed titles chosen and sent at random by Booker for binding and presentation to the authors... This is a second copy with design variation [made as back up to cover contingencies...].'

(1)

£3000-5000



166 Osborn (Kevin)

Tropos, Arlington, Virginia: Osbornbook, 1988, rhomboid-shaped book, with leaves folded Japanese-style, patterned and illustrated throughout in colour, incorporating text, with circular cut-out hole through page block, revealing a blue perspex round bead on rear pastedown, green foil-printed red wrappers, slotted into wooden dowl spine, 20.5 x 17cm (8 x 6.75ins), (limited edition, one of 100 signed copies (of a total edition of 1750 copies), together with three others: *Konkrete Poesie, deutschsprachige autoren, anthologie von Eugen Gomringer*, Stuttgart, Germany, 1980, graphite on paper binding made by Mary Horstschulz; *Echo Book*, by Ronald King, Circle Press, 1994, limited edition of 75 copies; *Amon-Ra and His Children, A Fable* by Madelyn Garrett, with Illustrations by Linda Anderson, Booklab, Austin, 1993, limited edition 92/225 copies, this copy inscribed to Philip & Dorothy by the author, and with manuscript note to them loosely inserted

(5)

£100-150

167 Jones (Peter, 20th/21st century)

Blank book, 1996, seventeen blank laid paper leaves, rough-trimmed, signed and dated in pencil on recto of rear free endpaper, original two-tone ebony, spine composed of brass rods with black cotton stitching, and pairs of vellum straps at head and foot, secured with brass pins, 10 x 8cm (4 x 3.25ins), together with Lindsay (Jan, 20th/21st century), Model of a Coptic style binding, 1998, forty handmade paper leaves, rough-trimmed, wooden boards stitched to exposed spine, 9 x 7cm (3.5 x 2.75ins)

(2)

£100-150



Lot 167



168 Ellis (Elsi Vassdal)

Dear El Lissitzky, Eve Press, 1994, red, black, and white patterned paper leaves, some with text, black boards, with printed label on front cover, covers stitched to exposed spine with red cotton so that book fans out in a semi-circle, 33 x 33mm (1.25 x 1.25ins), housed in red cloth solander box, with inset printed label, (limited edition 41/50 copies signed by Elsi Vassdal Ellis), together with **Wood (Dave)**, Selected Verses from Rubaiyat of Omar Khayyam, Pomona, Queensland, Australia: D. J. Harwood, March 2009, illustrated folded card leaves with text, each leaf adhered to the next to form a concertina formation, original wrap-around purple card covers with engraved silver metal lozenge closure, 4.5 x 4cm (1.75 x 1.5ins), (limited edition of 50 copies), plus **Miniature book**, Some Minor Book Plates, Introduction by Audrey Arellanes, Los Angeles: 1975, original grey cloth, gilt lettered spine, 44 x 33mm (1.75 x 1.5ins), (limited edition 'somewhat under 200 copies printed for Dawson's Book Shop by W.M. Cheney), plus eight other miniature books similar

(11)

£100-150



169*AR **Smith (Philip, 1928-)**
Apparition, circa 1970s, acrylic, encaustic and gold leaf on board,
 unsigned, 915 x 1065mm (36 x 42ins)
 (1) £200-400



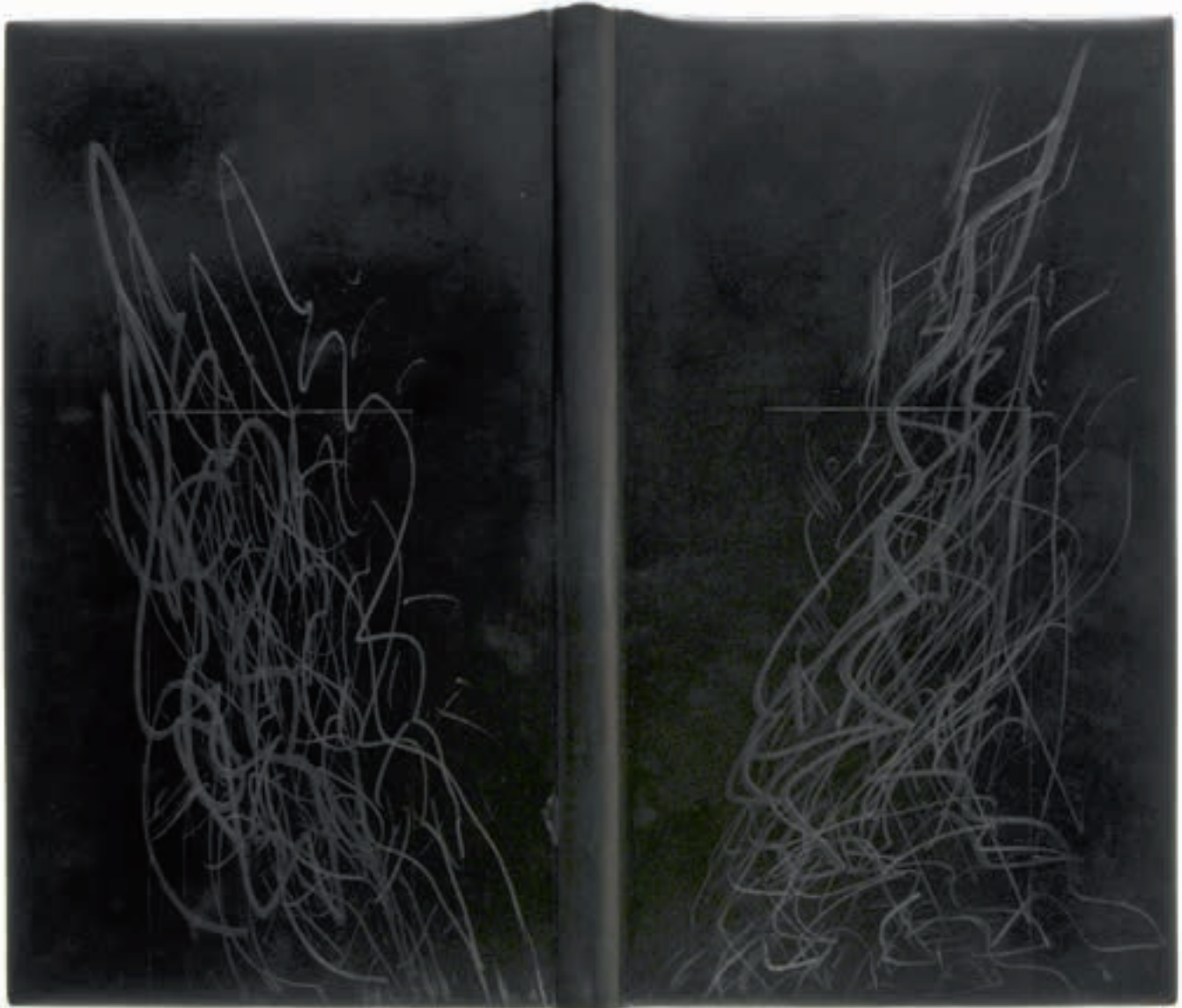
171*AR **Smith (Philip, 1928-)**
'Vortex', circa 1970s, oil on board, with encaustic, gold leaf and
 small circular mirror, unsigned, 1370 x 1370mm (54 x 54ins)
 (1) £300-500



170*AR **Smith (Philip, 1928-)**
Crucifixion, circa 1970, acrylic, encaustic and gold leaf on board,
 unsigned, 915 x 915mm (36 x 36ins)
 (1) £200-400



172*AR **Smith (Philip, 1928-)**
Cloud of Unknowing, circa 1970, acrylic, encaustic and gold leaf
 on board, titled to verso, 915 x 1070mm (36 x 42ins), framed
 (1) £200-400



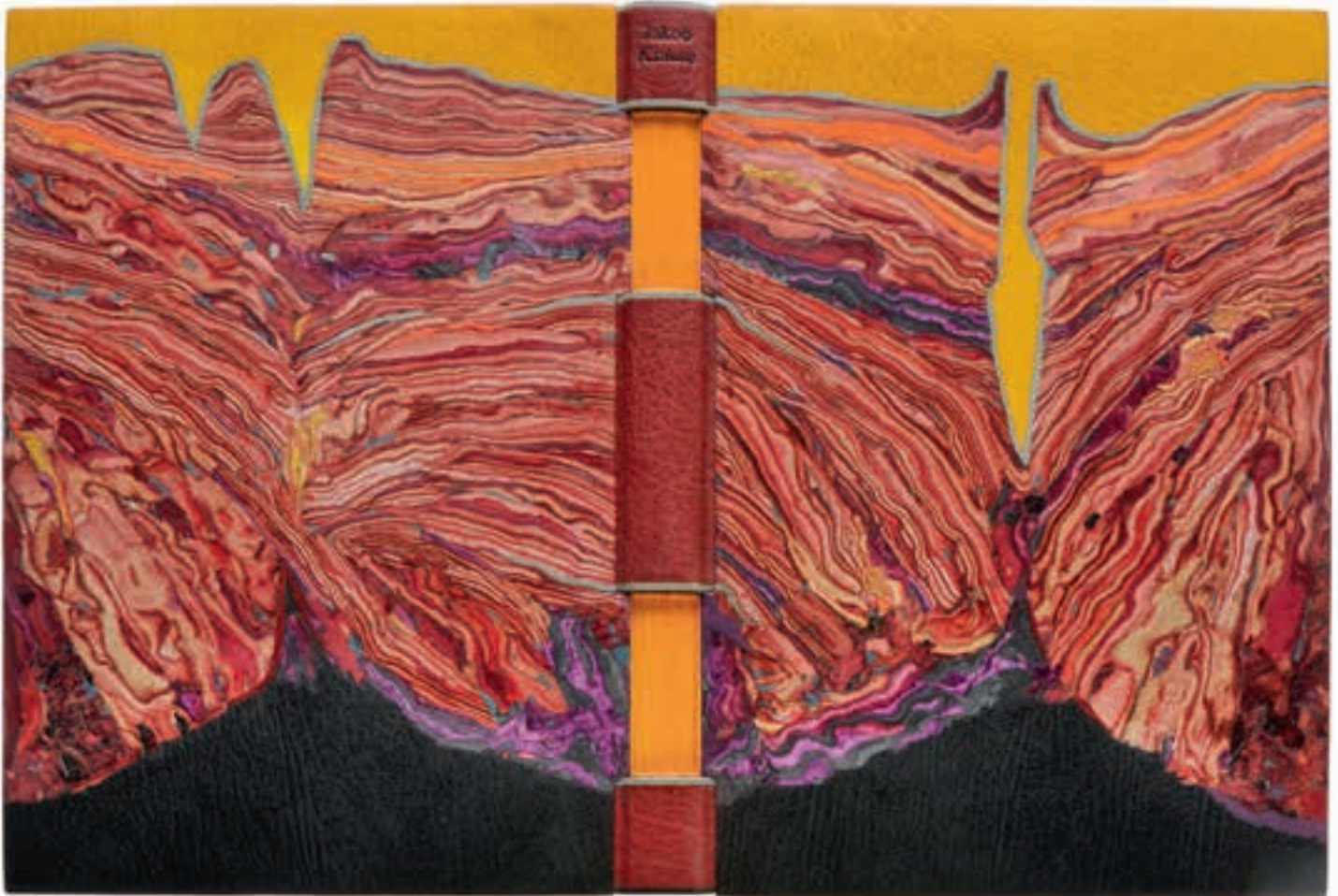
173AR Smith (Philip, 1928-)

The Imperfect-white Book, 1984, approximately 120 black blank leaves, printed tipped-in binder's notes at rear signed and dated by Philip Smith, black suede pastedowns, original black calf with incised abstract linear design on covers, tall folio (45 x 26cm/17.75 x 10.25ins)

Philip Smith describes the work thus: "Root three 'monolithic' book in smooth black calf with incised 'monolith'... this work represents a current pre-occupation with the concept of a holistic Universe where all the opposites are integrated in non-dualistic spectrum gradients, e.g. brain: mind; mind: consciousness; consciousness: Self; good: evil; etc. The book cannot be taken without its 'imaginary' title and the conceptual notation implied as black text on the black paper of the book."

(1)

£4000-6000



174AR Smith (Philip, 1928-)

Deutsche Bucheinbände der Renaissance, by Jakob Krause, Brussels: Bibliotheca Wittrockiana, 1994, *colour plates, printed* *Maker's Notes tipped-in at rear, pink and yellow endpapers, graduated yellow to white edges, contemporary black, yellow, and blue scarf-jointed morocco, with Philip Smith's dated blind stamp on front pastedown and signed and dated by him on rear pastedown, exposed yellow spine with triple yokes, that at head lettered in blind, covers with elaborate maril onlays, folio (30 x 21.5cm/12 x 8.5ins), housed in sewn purple felt pouch with velcro fasteners*

Exhibited: Meister der Embandkunst, Berlin 1995 Exhibition. Explanation by the binder: 'No attempt was made to make a pastiche on the Kraus style; this is simply a structural experiment, and use of available maril.'

(1)

£5000-8000



175AR **Smith (Philip, 1928-)**

A Fine Balance, by Rohinton Mistry, Faber and Faber, 1996, dustjacket spine bound in at front, with label tipped to fore-edge 'The Booker Prize 1996. Finalist Bound by Philip Smith Fellow of Designer Bookbinders', and on verso 'second copy', printed Maker's Notes bound in at rear, orange endpapers, contemporary brown morocco signed and dated by the binder on rear pastedown, exposed blue spine with triple yokes, yoke at head lettered in blind, covers with mountainous landscape composed of maril, upper cover incorporating letters within squares, landscape continuing in paint on fore-edges, upper edge with multi-coloured painted pattern of symbols within squares, large 8vo (24 x 16cm/9.5 x 6.25ins) Exhibited: British Library, January 1997; Wittrockiana Museum, Brussels, 1998. Publications: *The New Bookbinder*, Vol. 17, 1997. Philip Smith: 'This is the maker's third Booker Prize author's presentation binding'.

(1)

£3000-5000



Lot 176

176 AR Smith (Philip, 1928-)

Time and Colour, by T.S. Eliot, Magritte & Others, Philip Smith, 1998, manuscript text by Philip Smith interspersed with marbled paper leaves, with loosely inserted printed title label and Maker's Notes tipped-in at rear, marbled endpapers, original black morocco with lap-back spine, signed and dated by the binder on rear pastedown, covers with black maril onlays embellished with watch mechanism parts, 9 x 8cm (3.5 x 3.25ins), contained in original sewn grey felt pouch with velcro fastening

(1)

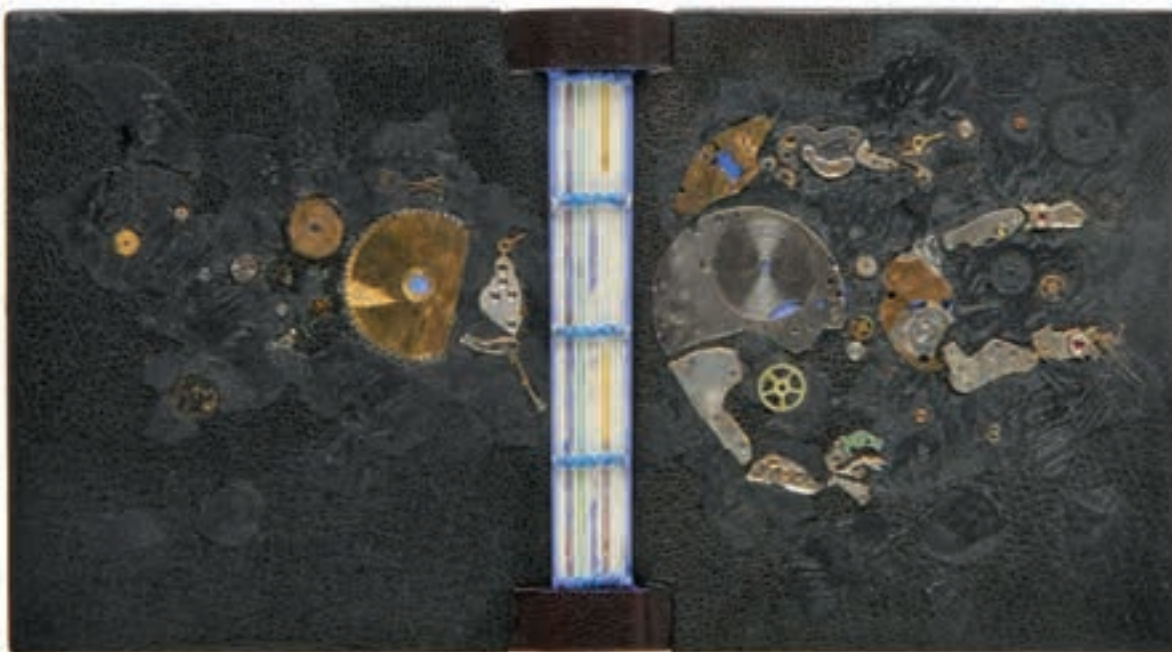
£1000-1500

177AR Smith (Philip, 1928-)

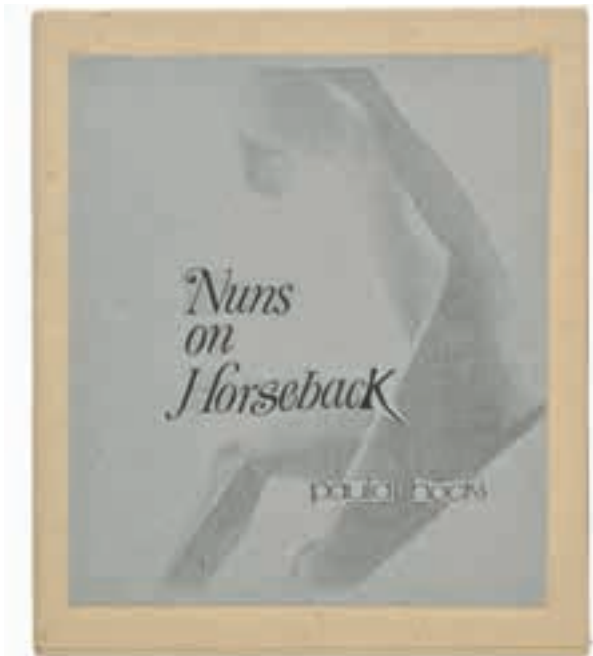
Quotations on Time & Colour & Presence, and a Quotation on Non-Duality from Tony Parsons..., Philip Smith, 1998, manuscript text by Philip Smith interspersed with marbled paper leaves, with printed Maker's Notes tipped-in at rear, marbled endpapers, original black morocco with lap-back spine, signed and dated by the binder on rear pastedown, covers with black maril onlays embellished with watch mechanism parts, 9 x 8cm (3.5 x 3.25ins), contained in original sewn blue felt pouch with velcro fastening

(1)

£1000-1500



Lot 177



178 Hocks (Paula)

Nuns on Horseback, A collection of Women, a neglected chapter, 2 volumes, Santa Fe, New Mexico: Running Women Press, 1984, colour and black & white plates and illustrations throughout, including some mounted, folding, photocopied collages, etc., rough-trimmed, original marbled wrappers, 4to, housed together in cardboard slipcase with printed label on front, together with two others by Paula Hocks: *Ariadne's Thread and the Language of the Minotaur*, Santa Fe, 1983, limited edition of 20 copies; *The English Book*, Santa Fe, 1984, limited edition 67/250 copies signed by the author (of a total edition of 1000 copies)

In the author's own words: 'Paula Hocks is an artist who makes books. She is represented internationally in museum and library special collections. She has published many artist's books and chapbooks'.

(3)

£100-150



179* Kurz (Gotthilf, 1923-2010)

Landscape, etching on wove paper, numbered 4/10 and signed in pencil to lower margin, plate size 247 x 321mm (9.75 x 12.6ins), sheet size 361 x 472mm (14.25 x 18.75ins)

(1)

£70-100



180*AR Smith (Philip, 1928-)

Sun Up, October 2006, maril panel, showing a landscape with standing stones at dawn, blindstamped signature and date lower right and lower left respectively, additionally signed, titled, and dated to mount and numbered 63, 14.5 x 13.5cm (5.75 x 5.25ins), mounted, framed and glazed

(1)

£400-600



181*AR Smith (Philip, 1928-)

Landscape at dusk, September 1995, maril panel, showing a sunset landscape with rocks, blindstamped signature and date upper left, additionally signed, titled, and dated to mount and numbered 40, 12.5 x 10.5cm (5 x 4.25ins), mounted, framed and glazed

(1)

£400-600



182*AR **Smith (Philip, 1928-)**
Standing Stones II, 1996, maril panel, showing a landscape with standing stones, blindstamped signature and date lower right, additionally signed, titled, and dated to mount and numbered 53, 13 x 12.5cm (5.25 x 5ins), mounted, framed and glazed
 (1) £400-600



184*AR **Smith (Philip, 1928-)**
Woman's Head, July 1989, maril panel, showing a female head, blindstamped signature and date upper right, additionally signed, titled, and dated to mount and on backboard, 12 x 11.5cm (4.75 x 4.5ins), mounted, framed and glazed
 (1) £500-800



183*AR **Smith (Philip, 1928-)**
Rocks & Sea, 1996, maril panel, showing a seascape with rocky outcrops, blindstamped signature and date lower left, additionally signed, titled, and dated to mount and numbered 50, 13 x 13cm (5.25 x 5.25ins), mounted, framed and glazed
 (1) £400-600



185*AR **Smith (Philip, 1928-)**
Head of Warrior, July 1989, maril panel, showing a male head, blindstamped signature and date lower right, additionally signed, titled, and dated to mount and on backboard, 12.5 x 11cm (5 x 4.25ins), mounted, framed and glazed
 (1) £500-800



Lot 186

186*AR Smith (Philip, 1928-)

Sunset Form, July 1989, maril panel, showing a sunset landscape with rock formations, blindstamped signature and date upper right, additionally signed, titled, and dated to mount (and on backboard) and numbered 14, 15 x 16.5cm (6 x 6.5ins), mounted, framed and glazed

(1)

£400-600

187*AR Smith (Philip, 1928-)

Figure in a landscape, August 1989, maril panel, showing a standing figure with an open doorway on the left and a closed doorway on the right, within a landscape arc, blindstamped signature and date lower right, additionally signed and dated in pencil to mount and numbered 18, 18.5 x 19cm (7.25 x 7.5ins), mounted, framed and glazed

(1)

£700-1000

188* Hart (Jean Mould, 20th/21st century)

Winter Landscape I, 2002, handmade paper, threads and gold leaf, mounted on white backing card, 150 x 470mm (5.9 x 18.5ins), framed in Perspex wall-hung box

(1)

£80-120



Lot 187



Lot 188

189AR **Smith (Philip, 1928-)**

Hotel World, by Ali Smith, Hamish Hamilton, 2001, *printed label bound in at front 'The Booker Prize 2001, Finalist, bound by Philip Smith, Fellow of Designer Bookbinders', and on verso in manuscript 'second copy', printed Maker's Notes tipped-in at rear, grey endpapers with salmon pink strips, grey top and fore-edges, contemporary salmon pink morocco, signed and dated on rear pastedown, triple yoke open spine lined with Japanese tissue and painted to match, central yoke lettered in blind, covers with maril onlays, upper cover with inset turquoise morocco square lettered in blind above, and inset 2001 penny below, rear cover with inset oval shadowy portrait of a lady above, 8vo (22 x 14cm (8.75 x 5.5ins), housed in a felt-lined red cloth solander box with gilt lettered morocco label on front*

Exhibited: British Library, December 2001 - January 2002.

(1)

£3000-5000



Lot 189

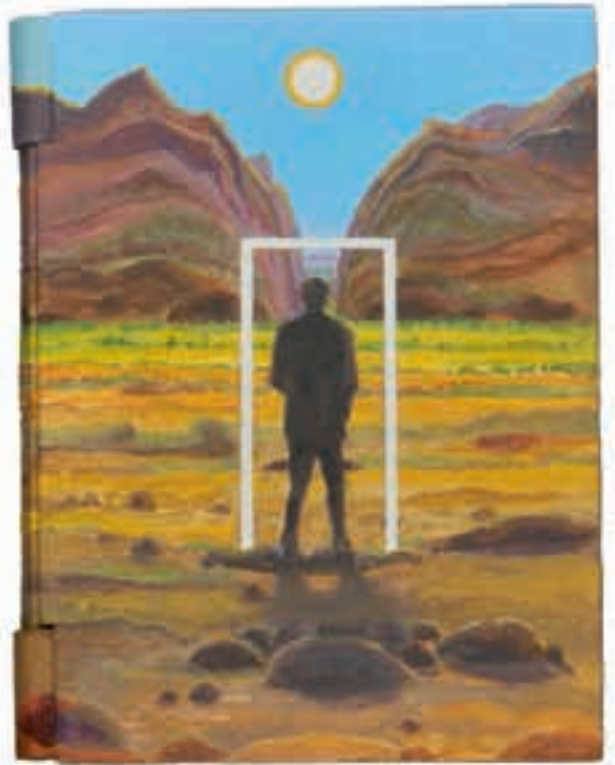
190AR **Smith (Philip, 1928-)**

The Works of Philip Smith, 4 volumes, 2006, *ninety colour plates, interspersed with the binder's printed text, each with Maker's Notes on Visual Metaphors at rear, original acrylic-painted boards with double yoke open spines, each with a continuous landscape, brightly-coloured and sunlit with rocks, all but the last volume incorporating figures, 15.5 x 12cm (6 x 4.75ins), each contained in original sewn green felt pouch with velcro fastening*

Described by the binder as "Four small books of colour cards of the works of Philip Smith: a total of 90 cards, with an essay relating to the concept of non-duality; many of the images point to aspects of this non-duality." He describes the binding thus: "The images show a character who imagines he has to pass through a 'doorway' to become enlightened (i.e. that he has to practise some exercise or other) little realising that he, Consciousness, AS the apparent seeker, is already enlightened and awake."

(4)

£10000-15000





Lot 191

191AR **Smith (Philip, 1928-)**

A Book of Colour and Sayings, with a Credo, P.S., manuscript text in Philip Smith's hand, interspersed with marbled paper leaves, printed Maker's Notes tipped-in at rear, original dark green morocco, signed and dated by the binder on pastedowns, exposed spine with tripe yokes, covers with three figures in relief in a landscape within an arch, covered with onlays and maril, rear cover showing the figures from the back and upper cover showing them from the front, 7.5 x 8cm (3 x 3.25ins), housed in sewn chamois leather pouch with velcro fastening

(1)

£1500-2000

192* **Diorama**

A miniature library made for Philip Smith, late 20th century, wooden construction, showing three floors of a library with shelves on three sides lined with tiny books, documents, and rolls of paper, with a table on the ground floor stacked with volumes and papers, wooden doors on ground and first floor, and wooden ladders giving access to balustraded first and second floors, 56 x 28.5cm (22 x 11.25ins), housed in a perspex box

Custom-made for Philip Smith, with a miniature painting of Dante reading (after the painting by Luca Signorelli), and books relating to his interests, on subjects such as Sufism, art and design, literature, and philosophy, including a book on the table open to reveal an image of a Philip Smith book wall.

(1)

£1000-1500



Lot 192



Lot 192

193AR **Smith (Philip, 1928-)**

The Song of Solomon, with additional quotations on Love, Wisdom, Consciousness, [Zollikon: Alice Gertrud and Hans Rudolf Bosch-Gwaller, 2002], a unique copy with extra title-page and fifteen additional leaves each painted on both sides by Philip Smith in acrylics and over-printed by Dorothy Smith with fifty quotations selected by the binder to make an 'altered book', printed text in English, German, French, Spanish, and Italian, printed Maker's Notes tipped-in at rear, blue endpapers (with vertical orange stripes) and edges, contemporary lap-backed blue morocco, with Philip Smith's dated blindstamp on rear pastedown, Japanese tissue-covered spine painted blue with double yokes (that at head lettered in blind), upper cover with multi-coloured onlays depicting a man and a woman in profile entwined around a heart within a rainbow arch below a blazing sun, rear cover with abstract design composed of linear coloured onlays with onlaid maril turtle dove centrepiece, large 8vo (24.5 x 17cm/9.75 x 6.75ins), housed in a purple felt-lined blue cloth solander box, with gilt spine label and marbled paper sides

Philip Smith notes: "An edition of 1000 copies printed in five European languages; being the 'set book' made for an International Competition in Ascona, 'Bel Libro 2003.'"

(1) £10000-15000



The
Song
of
Solo-
mon





194AR **Smith (Philip, 1928-)**

Non-Duality, As It Is. as seen by 'Philip Smith' written out in this form at Yatton Keynell, October 2006, *nineteen colour cards illustrating Philip Smith's works, with printed description on versos, interspersed with the binder's printed text, printed Maker's Notes tipped-in at rear, top edges blue, original acrylic-painted boards with double yoke open spine, with a continuous landscape, brightly-coloured and sunlit with rocks, trees, and mountains, 15 x 11cm (6 x 4.5ins), housed in a felt-lined blue cloth solander box with title label on front*

(2)

£5000-8000



195*AR **Smith (Philip, 1928-)**
 Pandora's Box, circa 1960s, painted wood Op art sculpture, comprising a hollow wooden cube with abstract design of twisted black and white stripes painted to sides and top, 61cm (24ins), the top with two central parallel grooves to hold two abstract shaped thin pieces of wood, similarly painted in black, green, pink and white stripes, each 30cm long by 18cm high (12 x 7ins), with black painted cube base with remains of paper title label, the cube supported by integral tapering spindle black-painted wooden legs, 61cm (24ins), waterproof cover, this item originally had a working mechanism which is now lacking
 (1) £300-500



Lot 195

196*AR **Smith (Philip, 1928-)**
 Moon above..., circa 1960s, mixed media sculpture, comprising a wooden grid of twenty-five cells with silver wash, painted stripe wall backdrop, each cell with an identical small silver-painted (?) plastic figure of a man with flesh-coloured face, many with variant positioning and six suspended above ground, the grid laid onto black board within a black wooden frame and surmounted by a suspended silver spherical moon with crater surface, the whole presented in a black wooden box with glazed front and backing ply board with screws, two wall-hanging eyelets and remains of paper label marked 'S' to top, bygone electric cable for lighting moon interior at base, black metal corner strips, overall 58cm high, 36cm wide, 20cm deep (23 x 14 x 8ins)
 (1) £200-300



Lot 196



Lot 197

197*AR **Smith (Philip, 1928-)**

Figures by a tree, 1956, clay sculpture, comprising a family of separately modelled father, mother and child looking up at a spindly tree, rectangular plaster base with clay wash and hatchet marks to top surface, top edge signed and dated in block capitals, 'C Philip Smith '56', overall 37 x 27 x 17cm (14. 5 x 10.5 x 6.75ins), housed in a perspex box on a white-painted wooden plinth, height of plinth 124cm

(1)

£200-300

198*AR **Smith (Philip, 1928-)**

Eclipse, circa 1970s, acrylic, encaustic and gold leaf on board, unsigned, 1370 x 1220mm (54 x 48ins)

(1)

£300-500

199*AR **Smith (Philip, 1928-)**

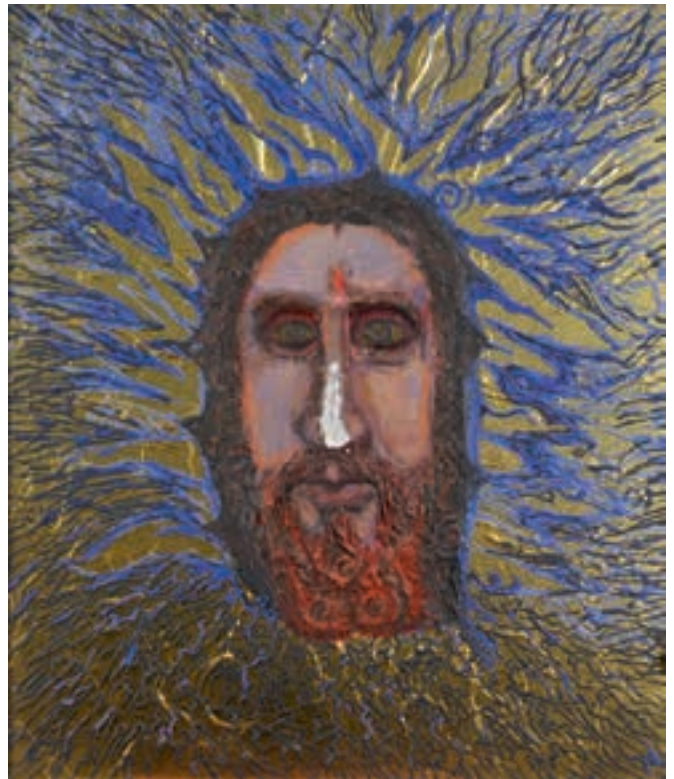
Glory Head, acrylic, encaustic and gold leaf on board, titled to verso, 1070 x 915mm (42 x 36ins), framed

(1)

£200-400



Lot 198



Lot 199

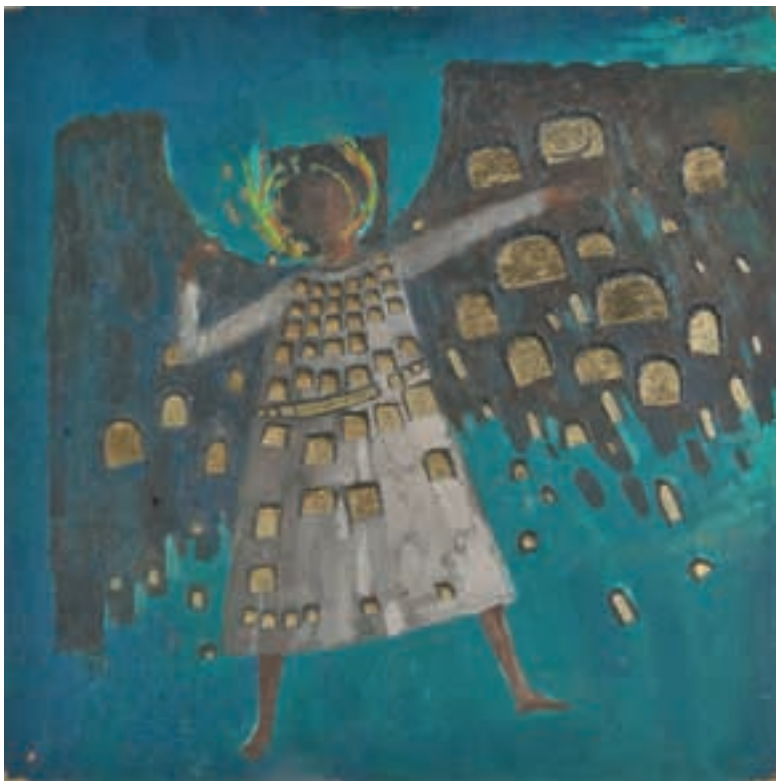


Lot 200

200*AR **Smith (Philip, 1928-)**
Body Dweller II, acrylic, encaustic and gold leaf on board, signed, titled and dated to verso, 1525 x 1295mm (60 x 51ins)

(1)

£300-500



Lot 201

201*AR **Smith (Philip, 1928-)**
'The two Ends will Meet', circa 1955-60, oil and gold leaf on board with pen and ink imagery added to larger gold leaf spaces, unsigned, some marks to edges, 510 x 510mm (20 x 20ins)

(1)

£200-300



202 Smith (Philip, 1928-)

Book-Face, book-wall installation composed of approximately 700 paperback books on a white shelf unit made up of three sets of seven vertical shelves, the spines of the books forming a single composite image of a human face, overall size 151 x 168.5cm (59.5 x 66.25ins)

The idea of the variable book-wall was one to which Philip Smith returned on several occasions, and this particular installation was displayed in his sitting room. One of his book-walls was pictured in the periodical 'Marché Graphiques', and there is an image of another such installation in 'The Private Library' accompanying an article by Philip Smith, 'Understanding the Physical Book-Arts', in which he begins by discussing the book as more than just a text to be read: "It seems to some people that the sleeping time of most books is wasting the potential of an aesthetic object, although as we can see from figure 1, another use may be made of certain kinds of books left in book shelves!" (Fourth Series, Volume 6:2, Summer 1993, pp.52/3).

(1)

£400-600



203AR Smith (Philip, 1928-)

A musical box, wooden mantel clock case, with a musical box mechanism loosely contained inside, the clock face removed (but retained, set into some hardboard and included in the lot) and replaced with inset circle of green morocco, with coloured onlays and gilt stamped overall with figurative design, diameter of circle 14.5cm (5.75ins), overall size of clock 29 x 22 x 16cm (11.5 x 8.75 x 6.25ins)

Similar to the binding Philip Smith created for 'Great Private Collections' edited by Douglas Cooper, illustrated in 'Non-Duality, As It Is', 2006. He describes the imagery thus: "The design intends different possible states of man. The main gold stamped area represents the 'spiritual' Sun, with a central figure showing the changes necessary in an individual if he is to 'fulfil his potential'."

(2)

£700-1000

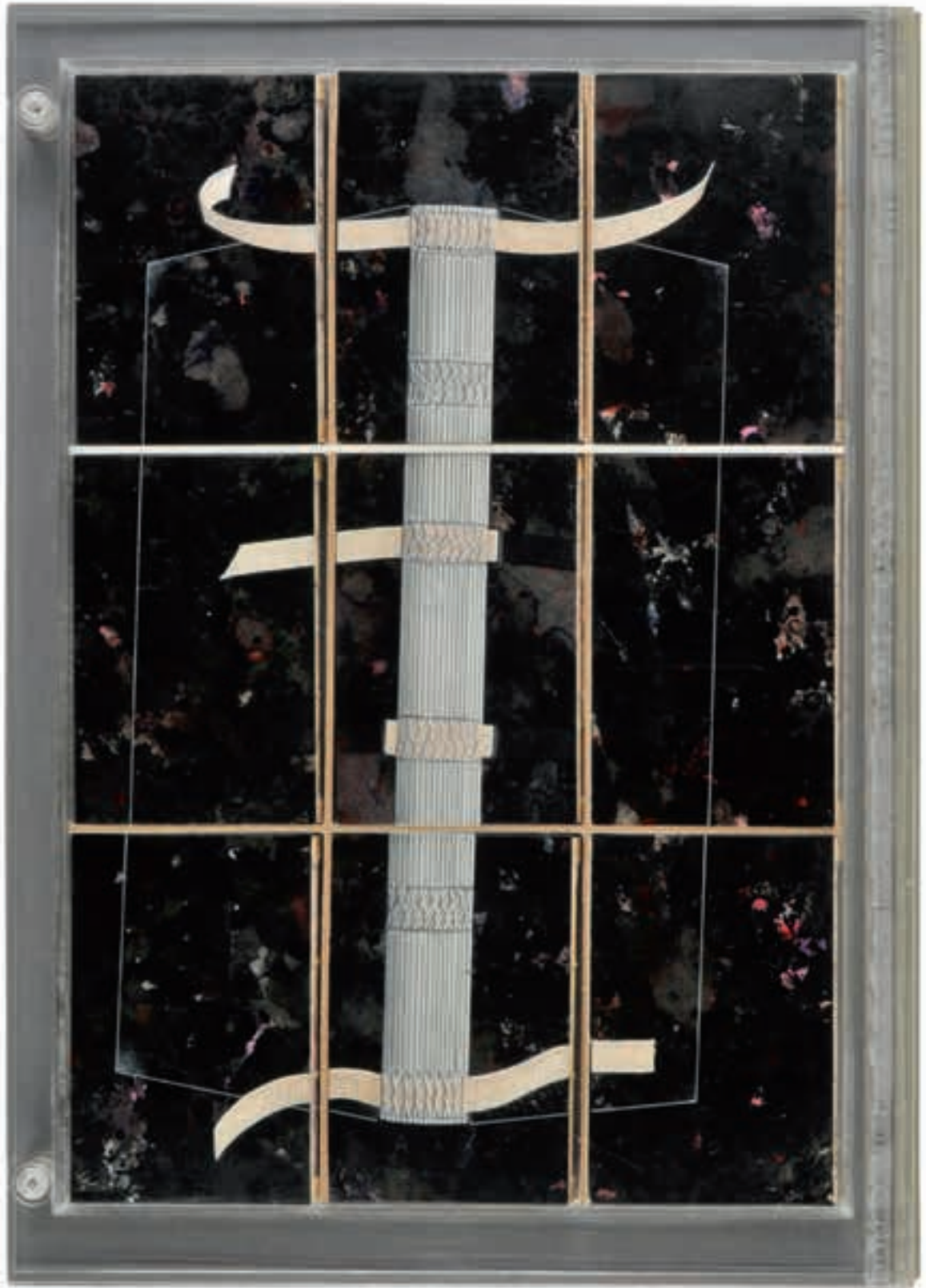


204AR Smith (Philip, 1928-)

Contemplations, 9 volumes, 1987, a set of nine volumes, each with fifty-two vibrantly coloured marbled leaves, intermittently inscribed throughout in manuscript in the binder's neat hand with literary and philosophical quotations, rear pastedowns signed and dated by Philip Smith at head and again at foot, original boards, each cover painted in acrylic, spines with exposed stitching, each volume 11 x 7cm (4.25 x 2.75ins), the nine volumes contained in a compartmentalised perspex case with stand to make a book wall, the painting on each book forming part of an overall image, one side depicting a partly open book showing a wooded and mountainous landscape with wild flowers, the other side depicting the reverse of a book with sewn spine, overall size height 38.5 x 26.5 x 8cm (15 x 10.5 x 3ins)

(1)

£15000-20000





205AR Smith (Philip, 1928-)

The Divine Comedy of Dante Alighieri, A Verse Translation by Tom Phillips with Images & Commentary, 3 volumes, Talfourd Press, 1983, numerous plates, including etchings, lithographs, and silkscreen prints, volume one with binder's printed notes tipped-in to rear blank, rough-trimmed edges coloured, black morocco binding by Philip Smith 1999-2000, each volume with impasto modelling of emulsified maril onlays, together forming an overall image, one side depicting a large male figure incorporating a myriad of smaller figures, with the other side depicting a last judgement scene, with onlaid printed inscriptions, press stud morocco clasps, folio (42.5 x 32.5cm/16.75 x 12.75ins), the trilogy housed in a three-part UV perspex case to make a book wall, dimensions when assembled 134.5 x 38cm (53 x 15ins), with large wooden cabinet base with compartments for storing each volume within cardboard folders, with printed storage instructions on back of door, overall height of volumes and base together 208cm (82ins), together with a three-part trellised stained oak tower by Adrian Jones to the binder's design for alternative display, 146 x 52cm (57.5 x 20.5ins) including volumes Exhibited: British Library 1994; Designer Bookbinding 2000-2001.

(3)

£40000-60000



REFERENCE WORKS

206 Albert (Neale M.)

The Neale M. Albert Collection of Miniature Designer Bindings. A Catalog of an Exhibition held at the Grolier Club September 13 - November 4, 2006, Photographs by Tom Grill, New York, 2006, *portrait frontispiece, colour illustrations from photographs throughout, original cloth gilt in slipcase, together with Middleton (Bernard C.)*, A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book by its Cover, Compiled by Mel Cavin, Pico Rivera, California, 1998, *colour illustrations from photographs throughout, original two-tone cloth gilt in glassine dust jacket, oblong folio, (one of 500 copies), plus Jury (David, editor)*, Book Art Object, The Codex Foundation, Berkeley, 2008, *colour illustrations from photographs throughout, original cloth in dust jacket, folio, plus Duncan (Alastair & Bartha, Georges de)*, Art Nouveau and Art Deco Bookbinding: The French Masterpieces 1880-1940, 1st edition, 1989, *colour plates and illustrations from photographs throughout, original cloth in dust jacket, 4to, plus others related on modern bookbinding and the art of the book* (30) £150-200

207 Bonet (Paul)

Carnets 1924-1971. Repertoire complet, descriptif et bibliographique de toutes ses reliures, Preface de Julien Gracq, Paris, 1981, *colour and black and white plates, original boards with colour onlays and glassine dust jacket, card slipcase, (limited edition 121/150), together with Maestri Rilegatori per L'Infinito*. Prima Mostra Internazionale di Rilegatura d'Arte in Italia, Macerata, 1998, *colour illustrations throughout, original printed white wrappers, both 4to, plus Getty (Paul)*, The Wormsley Library, A Personal Selection, 2nd edition with a Supplement of subsequent acquisitions, published for the Wormsley Library by Maggs Bros, 2007, *colour illustrations throughout, original pictorial wrappers, folio, plus others related including paperbacks and non-English publications* (24) £100-150

208 Brugalla (Emilio)

El Arte en el Libro y en la Encuadernacion, 1st edition, Bilbao, 1977, *colour portrait and black and white illustrations from photographs throughout, Brugalla's signed and dated presentation inscription to Philip and Dorothy Smith in French to portrait frontispiece recto, 22 March 1978, inner hinges broken and text block loose, top edge gilt, original stamped morocco gilt in slipcase (slightly rubbed and marked), folio (signed limited edition 237 of an unspecified number), together with 2 other Brugalla works with signed presentation inscriptions to Philip Smith, plus Suarez (Dolores Baldo)*, Arte y Encuadernacion, una panoramica del siglo XX, 2 copies, Madrid, 1999, *original cloth in dust jacket, plus Ollero & Ramos (editors)*, Enciclopedia de la Encuadernacion, 2 copies, Madrid, 1998, *colour and black and white illustrations, original boards, all large 8vo, plus other modern bookbinding interest, mostly in Spanish* (20) £150-200

209 Cotton (Andrew, 20th/21st century)

The More Angels Shall I Paint, a selection from the sketchbooks, writings and commonplace books of Robin Tanner, Monmouth, Gwent: The Old Stile Press, 1991, *numerous full-page illustrations, brown suede free endpapers, pictorial pastedowns, marbled edges, original painted boards, with binder's ink stamp on recto of rear free endpaper, green morocco yokes at head and foot of exposed painted spine, green morocco horizontal strips across covers and spine terminating in eyelets at fore-edges, with typed letter and manuscript compliments slip from The Old Stile Press loosely inserted, large 8vo (23.5 x 17cm/9.25 x 6.5ins), housed in wooden slipcase frame, with metal cornerpieces, together with The Dream Song of Olaf Asteson, The Old Stile Press, 1995, full-page woodcuts throughout by Maryclare Foa, original morocco-backed wooden boards by Habib Dingle, limited edition 20/140 copies, signed by the artist*

The first item is a limited edition, IV of X copies with a special binding designed and executed by Andrew Coffin (of a total edition of 275 copies signed by Heather Tanner). This lot is the property of another vendor.

(2) £200-300



210 Dreyfus (John)

Four Lectures by T.J. Cobden-Sanderson, Edited, with an Introductory Essay on Cobden-Sanderson's Life and Ideals, with Details of his American Pupils, and his Lectures in the United States in 1907, published Book Club of California, San Francisco, 1974, *some black and white illustrations, original cloth-backed boards, (one of 450 copies), together with Harrop (Dorothy A. & others)*, The Old Stile Press... in the Twentieth Century: A Bibliography 1979-1999, Old Stile Press, 2000, *colour and black and white illustrations, original pictorial boards in glassine dust jacket, (limited edition of 1000 copies, this being 33/250 copies with a loose insert in the form of a jeu d'esprit), both small folio, plus Lambirth (Andrew & King, Ron)*, Cooking the Books: Ron King and Circle Press, published Circle Press, 2002, *colour and black and white illustrations and designs, presentation inscription from Ron King to Philip Smith in pencil to half-title, original printed wrappers, 8vo, plus other bookbinding and private press interest* (21) £150-200

211 Esmerian (Raphael)

Bibliothèque Raphael Esmerian, 5 parts in 6 volumes, Georges Blaizot & Claude Guerin, Paris, 1972-74, *colour and black and white plates including some tipped in, original cloth gilt, together with Pierpont Morgan Library. Art of the Printed Book 1455-1955, Masterpieces of Typography through Five Centuries from the Collections of the Pierpont Morgan Library, New York, 1973, black and white plates, original printed wrappers, slightly spotted and dust-soiled, spines slightly browned, plus Maggs Bros Ltd, Bookbinding in the British Isles, Sixteenth to the Twentieth Century, Catalogue 1212, 2 parts in 2 volumes, 1996, colour and black and white plates, original printed wrappers, all folio, plus other bookbinding catalogues and related, mostly large-format paperbacks*

(36)

£200-300

212 Middleton (Bernard C.)

Illustration of Leather Bindings, 3rd edition, revised and expanded, Oak Knoll Press & British Library, 1998, *black and white illustrations, original cloth in dust jacket, together with Smith (Philip), New Directions in Bookbinding, 1st edition, 1974, signed by the author to page 15, colour and black and white plates and illustrations, original cloth in dust jacket, plus Reed (Ronald), Specimens of Parchment, Dawson's Book Shop, Los Angeles, 1976, title and 10 sheets with parchment specimens tipped on, loosely inserted as issued into original quarter cloth and printed boards portfolio, (limited edition 65/110 from a total edition of 200 copies), plus The Nature and Making of Parchment, The Elmeste Press, 1975, black and white illustrations, top edge gilt, remainder untrimmed, original quarter vellum gilt in glassine dust jacket, (limited edition 294/425), all small folio, plus other bookbinding, paper and typography interest including many technical*

(approx. 55)

£150-200

213 Suarez (Michael F. & Woudhuysen, H.R.)

The Oxford Companion to the Book, 2 volumes, Oxford University Press, 1st edition, 2010, *original quarter rexine gilt in decorative card slipcase, together with Craig (Maurice), Irish Bookbindings 1600-1800, 1st edition, 1954, colour frontispiece and black and white plates, top edge gilt, original cloth in dust jacket, slightly dust-soiled and browned on spine, plus Roberts (Matt T. & Etherington, Don), Bookbinding and the Conservation of Books, A Dictionary of Descriptive Terminology, 1st edition, Washington, 1982, a few black and white illustrations to text, presentation inscription from Etherington to Philip [Smith] to title, original cloth gilt, all 4to, plus others on bookbinding and book history*

(22)

£150-200

214 Titcombe (Marianne)

The Bookbindings of T.J. Cobden-Sanderson. A Study of his Work, 1884-1893, based on his Time Book... , 1st edition, British Library, 1984, *together with The Doves Bindery, the British Library & Oak Knoll Books, 1991, both with colour frontispiece, black and white plates and illustrations, and second volume with additional colour plates, uniform recent blue quarter morocco gilt, 4to*

This lot is not part of the Philip Smith library.

(2)

£100-150



215 Uzanne (Octave)

L'Art dans le Decoration Exterieur des Livres en France et a l'etranger les Couvertures Illustrees les Cartonnages d'editeurs la Reliure d'art, Paris, 1898, *numerous colour and half-tone illustrations, light marginal toning, top edge gilt, original wrappers bound-in contemporary half morocco, joints and edges a little rubbed, 4to Limited edition, 973/1060.*

(1)

£200-300

216 The New Bookbinder

A broken run of approximately 100 issues including many duplicates and multiples, 1980s/1990s, *plus 30 issues of Bookbinder, various issues including duplicates, 1988/2010, all with colour and black and white photos and illustrations, original printed wrappers, plus other assorted bookbinding catalogues and auction catalogues featuring bookbindings, many with the works of Philip Smith identified*

(approx. 200)

£150-200

217 Zaehnsdorf (Joseph W.)

The Art of Bookbinding, A Practical Treatise, 6th edition, 1903, *photolithograph frontispiece and plates, wood engraved illustrations to text, original green cloth, slightly rubbed to extremities, 8vo, together with Crane (W.J.E.), Bookbinding for Amateurs: being descriptions of the various tools and appliances required and minute instructions for their effective use, 1885, numerous wood engraved illustrations, original cloth gilt, 8vo, with Ikegami (Kojiro), Japanese Bookbinding, Instructions from a Master Craftsman, 2nd edition, New York & Tokyo, 1988, colour plates, black & white illustrations, original cloth in dust jacket, 8vo, and Clements (Jeff), Bookbinding, 1963, black & white illustrations, original cloth in dust jacket, ex-library copy with usual ink stamps and bookplates etc., 8vo, plus other similar bookbinding reference*

Not from the Philip Smith collection.

(30)

£150-200

SALE INFORMATION

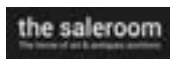
All lots are offered subject to the Conditions of Sales and Business exhibited in the saleroom and printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 23.4% of the hammer price is payable by the buyers of all asterisked lots, except those lots not marked with an asterisk, in which case the buyer's premium is 19.5%.

Artist's Resale Rights Law (Droit de Suite). Lots marked with **AR** next to the lot number may be subject to Droit de Suite. For further details see Information for Buyers at rear of catalogue.

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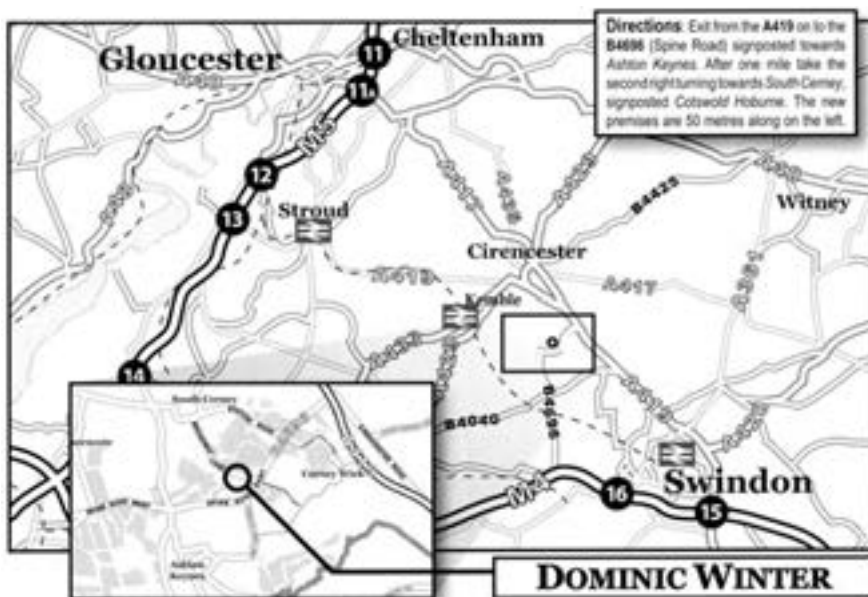
E: info@dominicwinter.co.uk

Via our website www.dominicwinter.co.uk

Please ensure that all commission bids reach us by 10am on the morning of sale.

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LOCATION



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INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of 3% + vat will be added to your invoice.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

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Credit Cards: Visa and Mastercard are accepted, a 2% surcharge will apply. It is a good idea to let your card provider know in advance if you are intending to buy something. This can help cut down the time we need to seek authority when you come to pay.

Bank Transfer: All transfers must state the relevant invoice no. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) who may be able to help.

We provide a monthly delivery service to Central London, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 19.5% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 23.40% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 19.5% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the best bid, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.

Children's & Illustrated Books Modern Literature, First Editions & Private Press

21 JULY 2016

Further entries invited. Please contact Susanna Winters or Paul Rasti:

susanna@dominicwinter.co.uk

paul@dominicwinter.co.uk



The Golden Legend by Jacobus de Voragine
translated by William Caxton, 3 volumes,
Kelmscott Press, 1892. 500 copies printed.

Estimate £3000-5000

