



SPECIAL
CATALOGUE

— 30 —

THE GUILD OF
WOMEN-BINDERS

OAK KNOLL
BOOKS



OAK KNOLL BOOKS



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Bookbinding has been one of Oak Knoll's main areas of specialty since the late 1970s, and I have always had a particular interest in bindings. Lately, I have devoted considerable effort to the acquisition of outstanding books by one group, which we present in the latest of our Special Catalogue series: Special Catalogue 30: The Guild of Women-Binders.

During the latter half nineteenth century, the Arts and Crafts movement took flight in Britain as a reaction to industrialization and mass production. The movement was notably advanced by such luminaries as William Morris, T. J. Cobden-Sanderson (who coined the term), and Emery Walker, as well as authors such as Dante Gabriel Rossetti & John Ruskin, artist Edward Burne-Jones, and architect and designer Charles Rennie Macintosh. The focus on the decorative arts, independent of other attributes, became a trend that quickly spread to Europe, the Americas, and around the world, influencing everything from architecture and furniture to art, graphic design, and bookmaking. The Fine Press Revival begun by Morris would turn the book world on its head, and the resurgence of interest in the book as an object would begin, creating a need for artists & artisans.

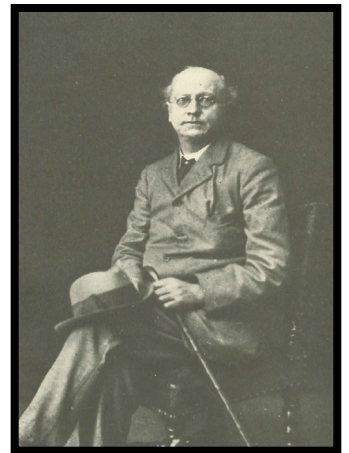
Additionally, women during this time period were developing a foothold in industries where they had not before. Ainslie C. Waller states in her article from *The Private Library* (Autumn, Vol 6:3, 1983):

“The involvement of women in the Arts and Crafts movement has been divided by Anthea Callen, in her book on the subject, into four main categories: the working-class or peasant women who were organized and employed in the revival of traditional rural crafts; the aristocratic, upper- and middle-class women who were philanthropically engaged in the organization of rural craft revivals; destitute gentlewomen forced to make an independent livelihood from art-work; and the elite inner circle of educated middle-class women, often related by birth or marriage to the key male figures within the vanguard of the movement.”

Bookbinding, increasingly valued for its artistic contribution during this period, is one such craft that was becoming more open and available to women. Numerous guilds, schools, and binderies accepting at an accelerated pace to help fulfill the role of the decorative binder. These organizations included The Guild of Handicrafts, St George's Guild, the Royal School of Art Needlework, the Chiswick Art Workers' Guild, and the Working Ladies Guild, to name a few. These organizations helped launch the lengthy and prosperous careers of some of the most successful and well-known female bookbinders of the time, such as Sarah Prideaux and Katharine Adams.

With bindings by women becoming both more numerous and more elegant, members of the Royal Court began to take notice. It was in 1897, for the Queen's Diamond Jubilee, that the Victorian Era Exhibition displayed multiple examples of bindings executed by women. The London bookseller Francis Karslake attended this exhibition and took interest in the bindings.

Frank Karslake (1851–1920) made his living through his passion for books and bookselling. He was an interesting figure, in that he started off as an apprentice for a notable London bookseller in his teens, married his wife, Martha McGregor, ventured out on his own for a few years, and then put bookselling on hold to migrate to California to start a fruit farm. It wasn't until three years after that Karslake returned to London to take up bookselling again and to help found the Guild of Women-Binders.

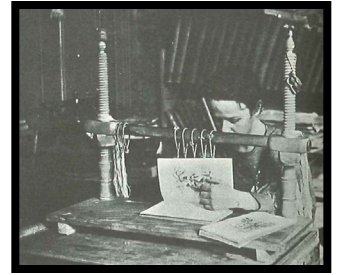


Frank Karslake, from
The Private Library,
Third Series, Volume 6:3

The Guild was established in May of 1898 at 61, Charing Cross Road, in the same building as Karslake's other bindery, The Hampstead Bindery. The bindery produced lavishly-bound books in the highest quality material for their clients and took on many different binders, such as Mrs. Annie MacDonald, Miss Marshall, Phoebe Traquair, Florence de Rheims, and Frank's two daughters, Constance & Olive Karslake. In the early months and years of the Guild, women were required to be both designer and binder for a project. That production model eventually became more flexible, so that one person might design a binding for another to finish.

The Guild had four general rules for binders and the books bound in its name. Anstruther's *The Bindings of To-Morrow* (1902) states:

"...first requirements in an embellished bookbinding is that it shall be satisfactory to the eyes... Next in order, although perhaps not in importance, may be set down fullness of material treatment. A book is— or ought to be — a thing of utility; an inviting, companionable, useful piece of property, to be handled and surveyed with pleasure... Thirdly, a binding should possess a character of its own, the individual volume or set being distinguished by special treatment from all its fellows... Lastly—and here a code for artistic ethics comes into operation—the design upon a book-cover, in order to qualify as a really efficient application of an idea, should be in correspondence with the nature of the book itself."



Sewing, from Women Bookbinders: 1880-1920



Finishing, from Women Bookbinders: 1880-1920

Unfortunately, the Guild of Women-Binders lasted only six years, folding in 1904. This failure can most likely be attributed to Karslake's requirement that the male staff, most likely from The Hampstead Bindery, work with the women, who were joining the Guild at an accelerated pace. While the standards for the bindings remained high, staff was stretched thin and less income was being generated.

Karslake's influence in the rare book world was not lost, as he went on to help establish an organization that would eventually become the ABA (Antiquarian Booksellers' Association) with the help of his 1902-1903 publication, *Book Auction Records*.

I'm so excited to bring this catalogue to you, especially for the 2020 centennial anniversary of women's suffrage. Compiling this list of titles was fun and memorable; I even got to buy my first book at auction! Also, this project of mine has inspired Oak Knoll to think of other ways we may be able to incorporate not only women binders, but women artists in all areas of the book arts. I am happy to announce that our upcoming Oak Knoll Fest XXI, held October 2 through October 4, 2020, will be themed: Women in the Book Arts. We hope to see you there!

-ROB FLECK, Antiquarian Director

All items listed in this catalogue have been carefully described and are in fine condition unless otherwise noted. Any purchase may be returned within two weeks. Please notify us before returning. All items are offered subject to prior sale. For mailing within the United States please add \$7.50 for the first book and \$1.00 for each additional volume. For all other countries, postage will be determined based on the weight and value of your order. We accept all major credit cards as well as PayPal. All foreign checks must be in US dollars and be drawn on a US bank. Orders are regularly shipped within three working days of their receipt.

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To place an order with us, please call 1-800-996-2556 or email orders@oakknoll.com

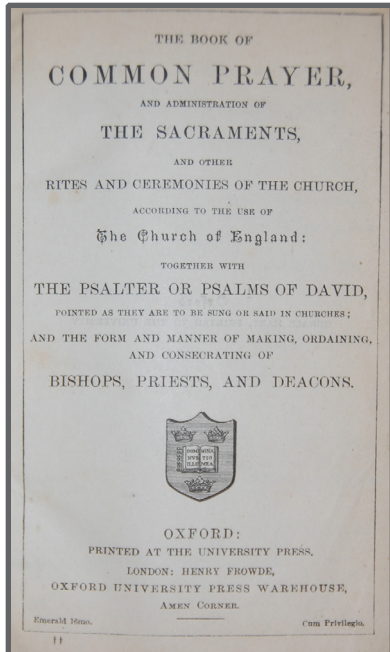
Section 1: Binding Examples

1. BOOK OF COMMON PRAYER

AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RIGHTS AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND: TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, POINTED AS THEY ARE TO BE SUNG OR SAID IN CHURCHES; AND THE FORM AND MANNER OF MAKING, ORDAINING AND CONSECRATING OF BISHOPS, PRIESTS, AND DEACONS.

(Guild of Women-Binders) Published at the University Press for Henry Frowde, n.d. (circa 1894); 14.6 x 9.5 cm, painted vellum; (vi), 77-599 pages.

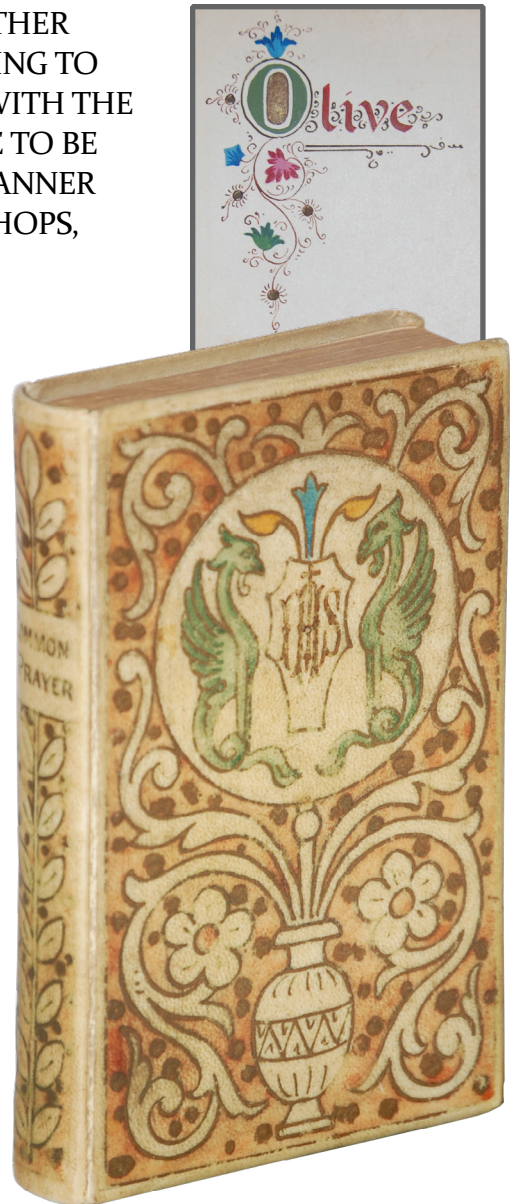
An uncommon edition of The Book of Common Prayer published by Henry Frowde. This particular copy features the front cover with art nouveau decoration incorporating the initials IHS and opposing dragons. The rear board features a fleur de lis. Title and leaf decoration to the spine.



The front end paper bears an ornamented name, Olive, the 'O' being illuminated, possibly for Olive Karslake.

First leaf of Morning Prayer torn with some loss and crudely repaired with tape along the border. Covers features some rubbing to the paint, with the rear cover being more moderate. A beautiful example of a painted-velum binding. [134200]

\$1,250



Olive Karslake was the youngest daughter of Frank Karslake and one of the leading binders of the Guild.

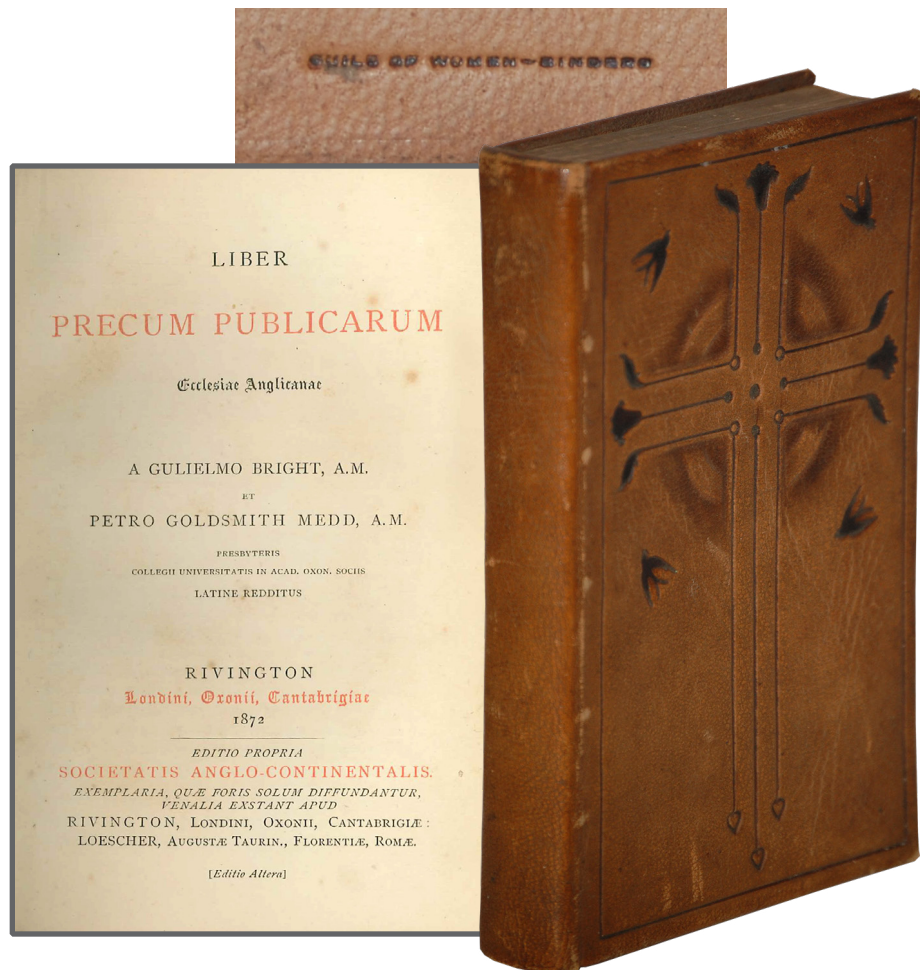
2. LIBER PRECUM PUBLICARUM, ECCLESIAE ANGLICANAE (THE BOOK OF COMMON PRAYER)

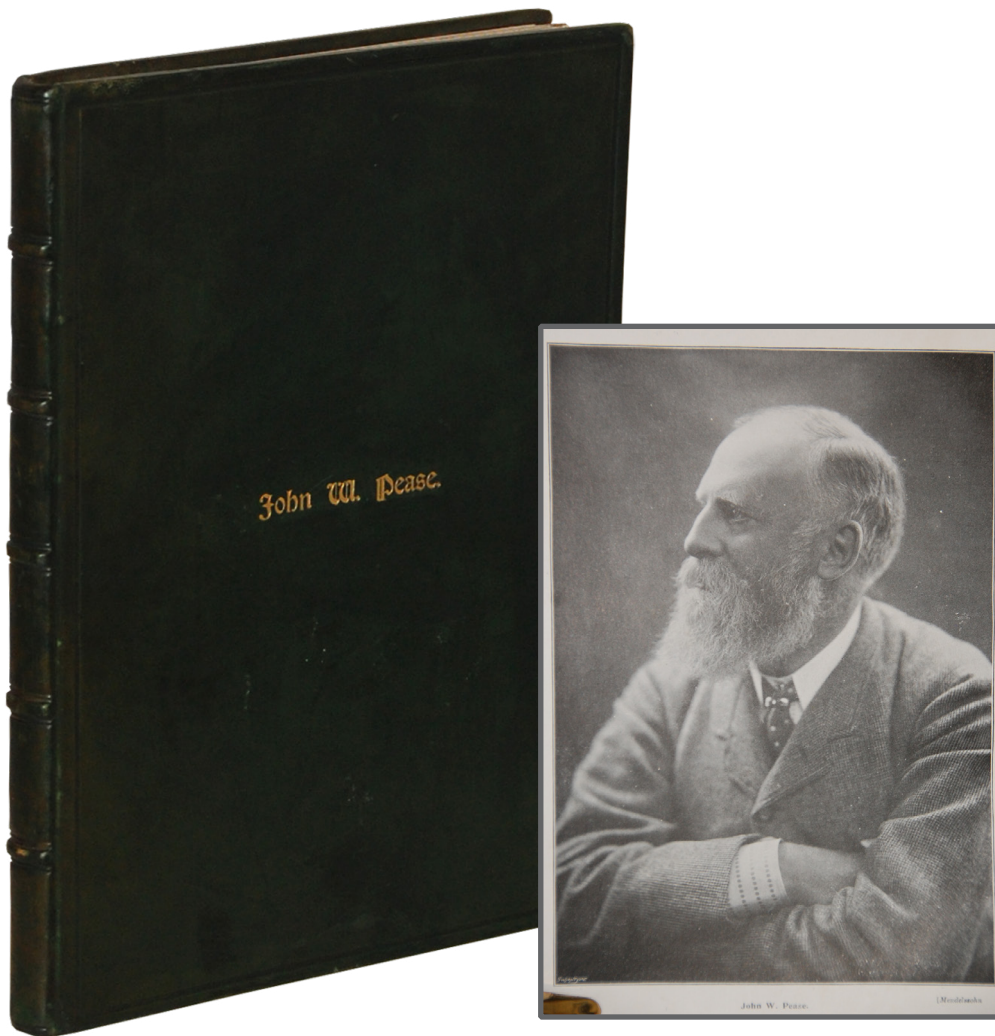
by A. Gulielmo Bright & Petro Goldsmith Medd

(Guild of Women-Binders) Rivington, 1872; small 8vo, full leather; (iv), v-xl, 356 pages.

Editio altera. Bound by a member of the Guild of Women-Binders in full calf, beautifully and elegantly decorated in blind to the upper board, the spine and lower board left plain. Undecorated calf inner dentelles with the Guild of Women-Binders stamp in blind to the lower inside edge of the front board, marbled endpapers. All edges stained brown. The binding remains square and firm with some rubbing to the joints and corners. The contents are a little spotted to the prelims and with the occasional finder mark throughout. Previous owner's name and provenance note to the reverse of the front endpaper and front blank. A beautiful piece of crafts [wo]manship, unsigned by the maker. [134316]

\$875





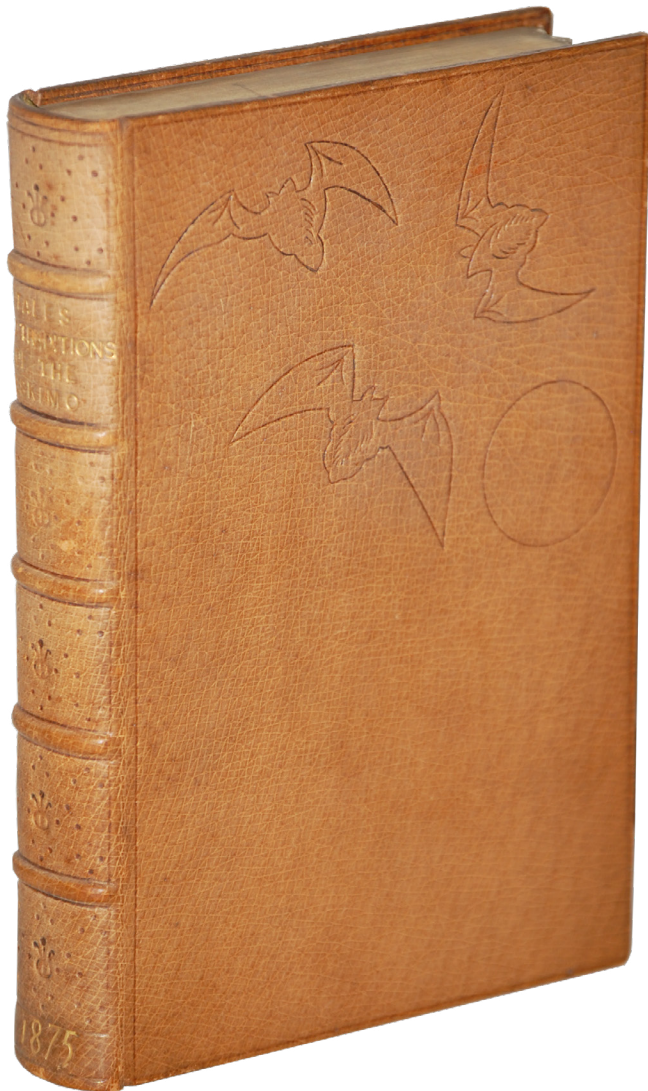
3. JOHN W. PEASE

(Guild of Women-Binders) (Andrew Reid and Company), n.d. (but after 1901); 4to, leather, front cover gilt-stamped, five raised bands on spine, top edge gilt, other edges uncut, marbled endpapers; viii, 59+(1) pages.

Table of contents, preface by Thomas Hodgkin, poetic tribute by Alfred Cochrane, essays by Pease on his Bewick collection and contemplations of Norway, obituary notices by the Earl Grey and Sir Edward Grey, Bart. Frontispiece portrait of Pease and illustrations in text. A tribute to Pease (Anderten, Newcastle-upon-Tyne Library bequest, 1904), printed as an excerpt from *Norther Counties Magazine*. Binder's tag on front pastedown attributes binding to the Guild of Women-Binders. Lower corner of front and rear board bumped. [134072]

\$750

John W. Pease was a noted banker and bibliophile, especially known for his Thomas Bewick collection. His collection was given to the Newcastle-upon-Tyne Library in 1904.



Johanna Birkenruth was a noted member of the Guild of Women-Binders (Tidcombe 117, 159-161) and well-known for her embroidered bindings. One of her bindings was on display at the Arts & Crafts Exhibition in 1897, which helped inspire Frank Karslake to form the Guild of Women-Binders.

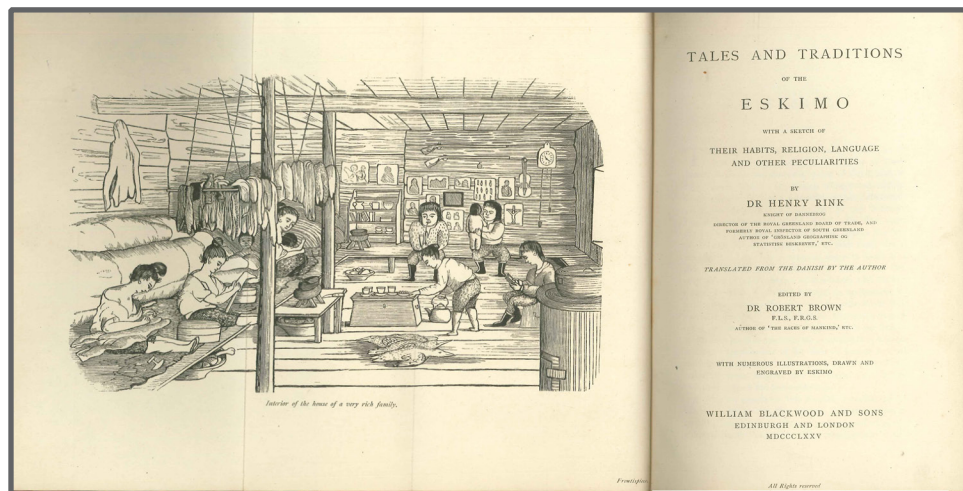
4. TALES AND TRADITIONS OF THE ESKIMO

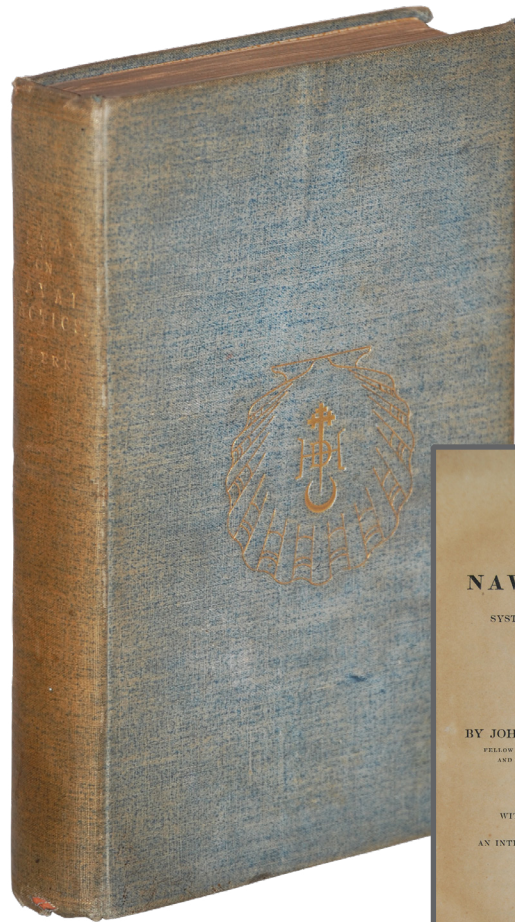
by Henry Rink

(Guild of Women-Binders) William Blackwood and Sons, 1875; 8vo, later embossed leather, five raised bands on spine, title gilt-stamped on spine; xiv, 472 pages.

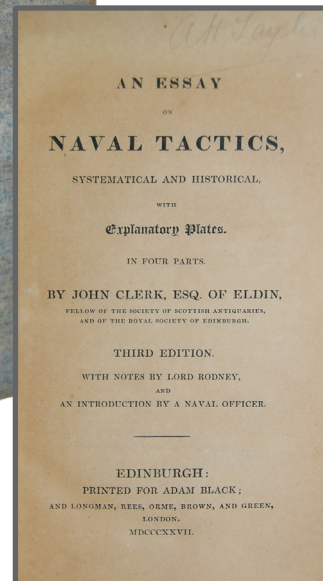
Preface, table of contents, errata. Edited by Robert Brown. Translated from Danish by the author. Foldout frontispiece and numerous engraved and drawn illustrations in text. Later binding by Johanna Birkenruth, London. Covers lightly rubbed and scuffed at edges. Previous owner's bookplate on front pastedown. Endpapers tanned. [134070]

\$1,500





The Guild of Women-Binders very rarely used cloth covered boards for their bindings, which gives evidence that this book could have been used as practice by some of the newer, more novice binders.



5. AN ESSAY ON NAVAL TACTICS SYSTEMATICAL AND HISTORICAL by John Clerk

(Guild of Women-Binders) Published for Adam Black, 1827; 8vo, cloth, front cover and spine gilt-stamped, top edge gilt; xlvii, 331, (3) pages.

Third edition. Advertisement to the first edition, table of contents, introduction, author's preface. Notice to the binder follows text. Black and white plates throughout text. Binder's tag on front pastedown attributes binding to the Guild of Women-Binders (Tidcombe 115-130). The gilt inlays on the front and rear panels are in the shape of a scallop shell, with the initials "D H" in the center, which, according to the pencil notation on the front free end-paper, was David Hannay (1853 - 1934), English naval historian and author of *Rodney: English Men of Action* (1891, MacMillan, London).

All plates are present and in fine condition. Covers soiled, rubbed and scuffed at edges. Endpapers tanned. Edges of text tanned. Very minor foxing in small sections of the text block, else a lovely, near fine copy of this very rare edition. [134071]

\$1,000

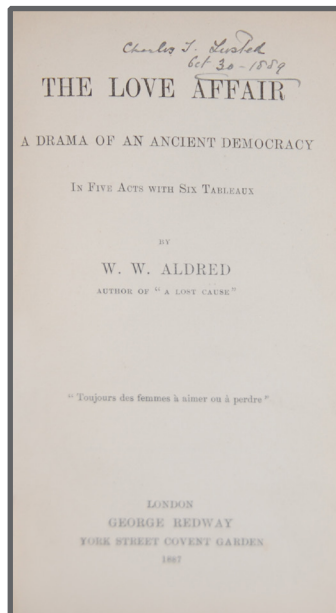
6. THE LOVE AFFAIR**A DRAMA OF AN ANCIENT DEMOCRACY**

by W.W Aldred

(Chiswick Art Workers Guild) George Redway, 1887; 16mo, tooled leather, marbled endpapers; (vi), 214 pages.

Beautifully bound by the Chiswick Art Workers Guild. Multiple morocco inlays with stamps in gilt. Five raised bands on spine, with the title and author in gilt. A play in five acts with six tableaux. Tidcombe notes that, after 1898, women members of Chiswick sent their work to be bound by Frank Karslake, and, from that time, their work bears the signature of the Guild of Women Binders. Tidcombe writes, regarding the history of The Chiswick School of Arts and Crafts, "The Chiswick Art Workers' Guild was set up as a commission branch of the School, and made considerable income for the School by doing work for anyone who wished it." The Chiswick Art Workers' Guild was considered the commercial side of The Chiswick School of Arts and Crafts, with their primary style being modeled bindings made out of Nigerian goatskin, in which Karslake would sometimes call them "African Bindings." Their stylization was primarily modeled after the Italian or Spanish flavour; however, this binding is modeled after the English flavour, which would explain its importance in the history of the Guild of Women-Binders.

Front cover has been re-attached using Japanese paper, but the hinge is broken. Minor shelf-wear and minor bumped corners. Marbled pastedowns and endpapers. With previous bookseller's ticket and bookplate on front pastedown. [134384]

\$550

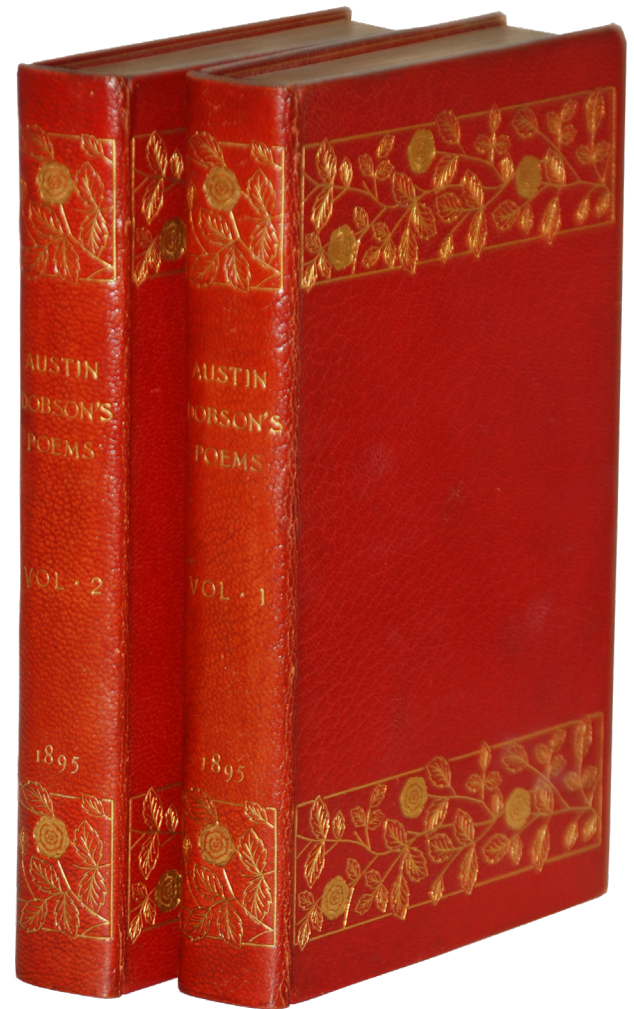
Many members from the Chiswick Art Workers Guild went on to become members of the Guild of Women-Binders. (Tidcombe 25, 96, 117-8, 161; Ainslie C. Waller, "The Guild of Women Binders" 3rd Series 6:3 (Autumn 1983), 102-111); The Studio (Winter 1899-1900), 44).





Portrait of
Miss Gloria
Cardew, from
The Sketch, 28
December 1898

Although Gloria Cardew was not a bookbinder, “many books colored by her were bound by members of the Guild” (Tidcombe, p. 126). This is largely due to Frank Karslake acting as an agent of hers in 1898 (IBIS Journal, 2014, p. 75). Gloria Cardew is somewhat of a mythical figure. While most believe that Cardew was operating as an individual, some thought that Gloria Cardew was a pseudonym used by several people due to the great many titles Cardew produced in a very short time period (Book Club of California, 2019).



7. POEMS

ON SEVERAL OCCASIONS
by Austin Dobson

(Guild of Women-Binders) Kegan Paul, Trench, Trüber, & Co. Ltd., 1895; 2 volumes; 8vo, full leather, gilt on cover and spine, top edge gilt; (viii), ix-xii, 274 pages, (vi), vii-x, 276 pages.

Limited to 200 numbered copies signed by the author, Austin Dobson. Volume I: number 62 of 200 copies, signed by the author in pencil on the portrait frontispiece; volume II: number 32. This particular set bound by the Guild of

Women-Binders in full contemporary red crushed morocco, spines lettered and decorated in gilt, floral vignettes to spines and covers in gilt, turn-ins ruled in gilt, marbled endpapers, red silk page markers, top edges gilt. Portraiture frontispiece with tissue guard to vol. I, illustrated frontispiece to vol. II, and 6 similar illustrated hand-colored plates. Bookplates to front pastedowns. Spines a little faded, slight rubbing to extremities, light wear to a couple of tips, rear hinge of vol. II just starting, visible before rear free endpaper, text block entirely sound, occasional marginal pencil annotations. A very good set.

The frontispiece and illustrated plates were hand-colored by Gloria Cardew, as indicated by the label on verso of the front free endpaper of volume I, stating “The Illustrations in this Book were colored by hand by Miss Gloria Cardew.”

The bookplate of bookseller William Foyle on front free endpaper of volume 2. [134290]



\$4,750

8. SEYMOUR'S HUMOROUS SKETCHES

COMPRISING NINETY-TWO CARICATURE ETCHINGS

by R.B. Peake

(Guild of Women-Binders) George Routledge, 1846; large 8vo, full leather, gilt tooling on covers and spine, five raised bands; (viii), viii, 104 pages.

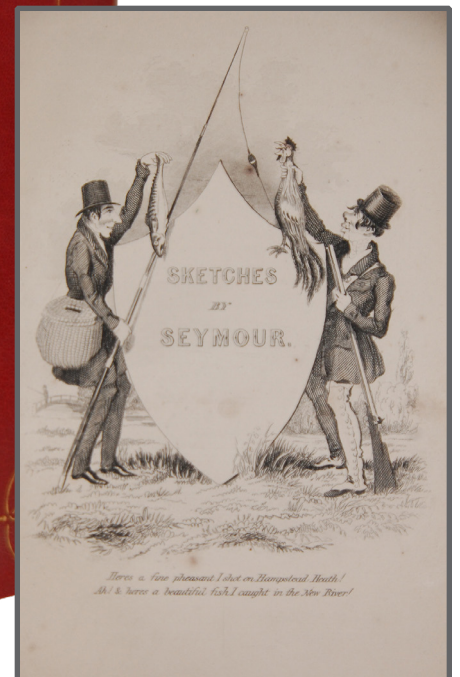
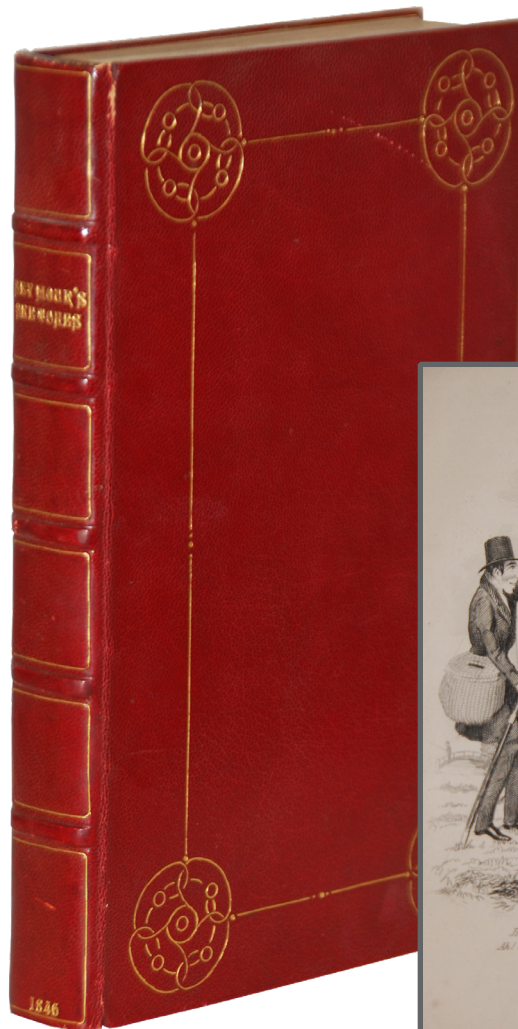
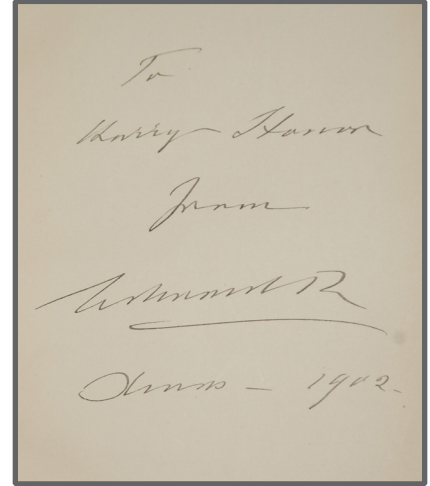
Later edition. Beautiful full burgundy morocco, covers tooled in gilt panel design with floral motif at corners built up from small gouges and circles, by the Guild of Women-Binders, with stamp in gilt on front turn-in and label on verso of front free endpaper.

A most desirable copy with a royal association. Inscribed on the front free endpaper: "To Harry Hanson / from / Edward R / Xmas 1902." Loosely inserted is a card bearing the Royal crest "Dieu et mon droit."

Very light rubbing along the edges and top 1 inch of the front hinge. A few small scratches on the front and rear cover. Leather turn-ins have caused discoloration on the front and rear free endpapers. Else a tight and bright copy. [134222]

\$4,500

King Edward VII ruled as the King of England from 1901 to 1910 and was a noted book collector and known for being a generous gift-giver during the holiday season, usually gravitating towards books.

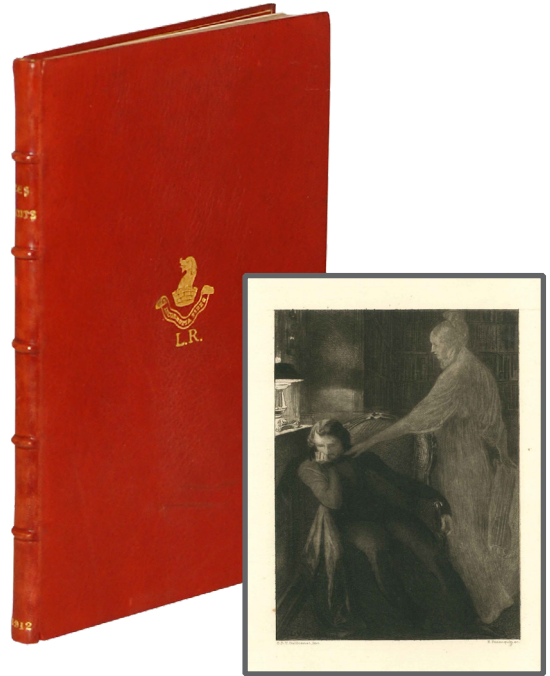


9. LES NUITS

by Alfred de Musset

(Guild of Women-Binders) A. Ferroud-F. Ferroud, 1912; 8vo, leather, front cover gilt-stamped, five raised bands on spine, top edge gilt, other edges uncut; 54, (2) pages.

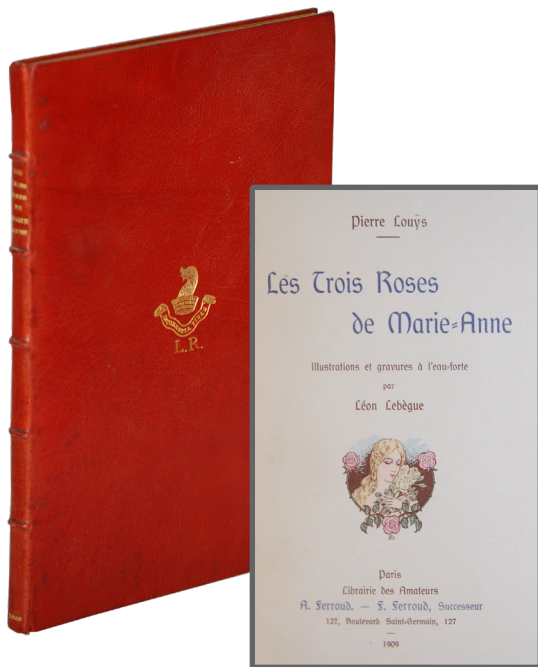
Text in French. Limited to 1000 numbered copies, initialed by the publisher. Table of contents follows text. Frontispiece engraved by G.D.V. Guillonnet. Hand colored emblems on title and front cover of original wrappers. Original wrappers bound in. Later binding, identified on back pastedown, by M. "L.R." gilt-stamped on front cover, which are for Lily E. C. Routh, whose bookplate is on front free endpaper. Very light foxing, mainly on free endpapers and front and bottom edges. [134073]

\$750**10. LES TROIS ROSES DE MARIE-ANNE**

by Pierre Louys

(Guild of Women-Binders) A. Ferroud-F. Ferroud, 1909; 8vo, leather, front cover gilt-stamped, five raised bands on spine, all edges gilt; (vi), 18, (4) pages.

Text in French. Limited to 1000 numbered copies, initialed by the publisher. Table of contents follows text. Illustrations and engravings by Léon Lebègue. Color ornaments. Original wrappers bound in. Later binding, identified on back pastedown, by M. Marshall. Initials "L.R." gilt-stamped on front cover, which are for Lily E. C. Routh, whose bookplate is on front pastedown. [134074]

\$750

Miss. M. Marshall was a noted binder and teacher at 5 Bloomsbury Square. She also worked with Sangorski and Sutcliffe and displayed some of her bindings at the 1903 and 1906 Arts & Crafts Exhibitions (Tidcombe 29, 171-2).

11. SKETCHES BY BOZ

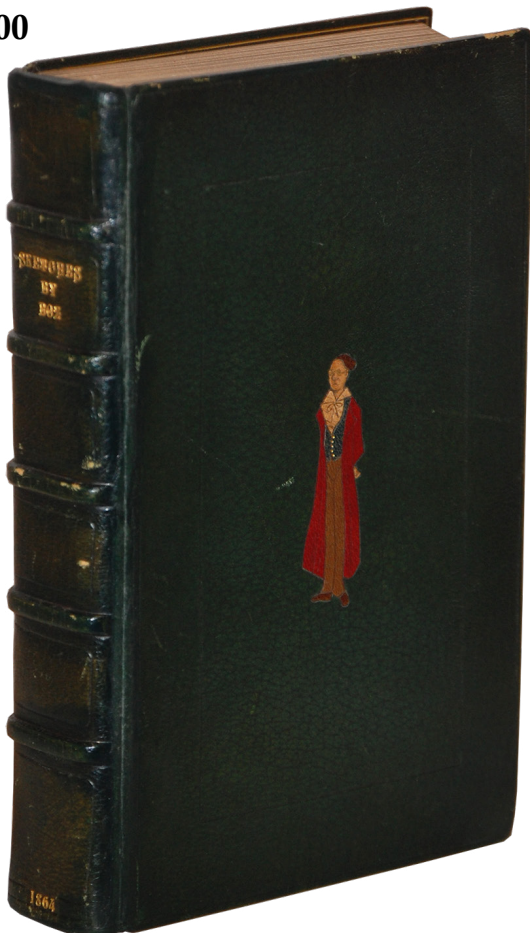
ILLUSTRATIVE OF EVERY-DAY LIFE AND EVERY-DAY PEOPLE
WITH FORTY ILLUSTRATIONS BY GEORGE CRUIKSHANK
by Charles Dickens

(Guild of Women-Binders) Chapman & Hall, 1864; 8vo (21 cm), full crushed green morocco with inlaid leather to form a small pictorial Dickensonian figure on front cover and another on back cover, five raised bands, all edges gilt, gilt letter on spine, leather turn-ins and marbled paper pastedowns / free endpapers; 526 pages.

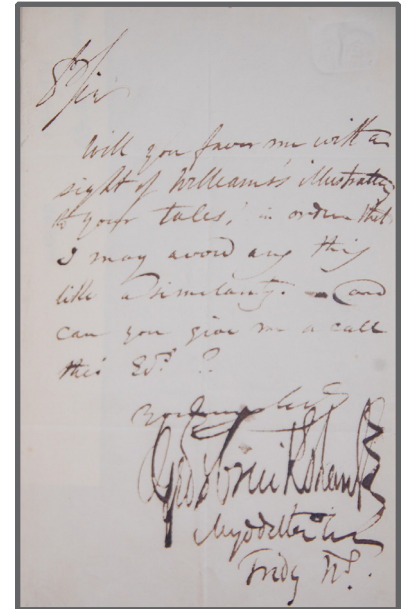
First edition thus: New Edition, Complete. Pictorial 2nd title, illustrations. Tipped in on a blank leaf at the front is a brief 1830 letter from Cruikshank to a Ackerman in Fleet Street. Cruikshank asks to see some illustrations by "Williams." Bound in after the letter is what appears to be a reproduction black and white engraving (a self-portrait) by Cruikshank - stamped along the bottom, "Sold by H. A. Rogers, 41 North Street, Manchester Square 1882."

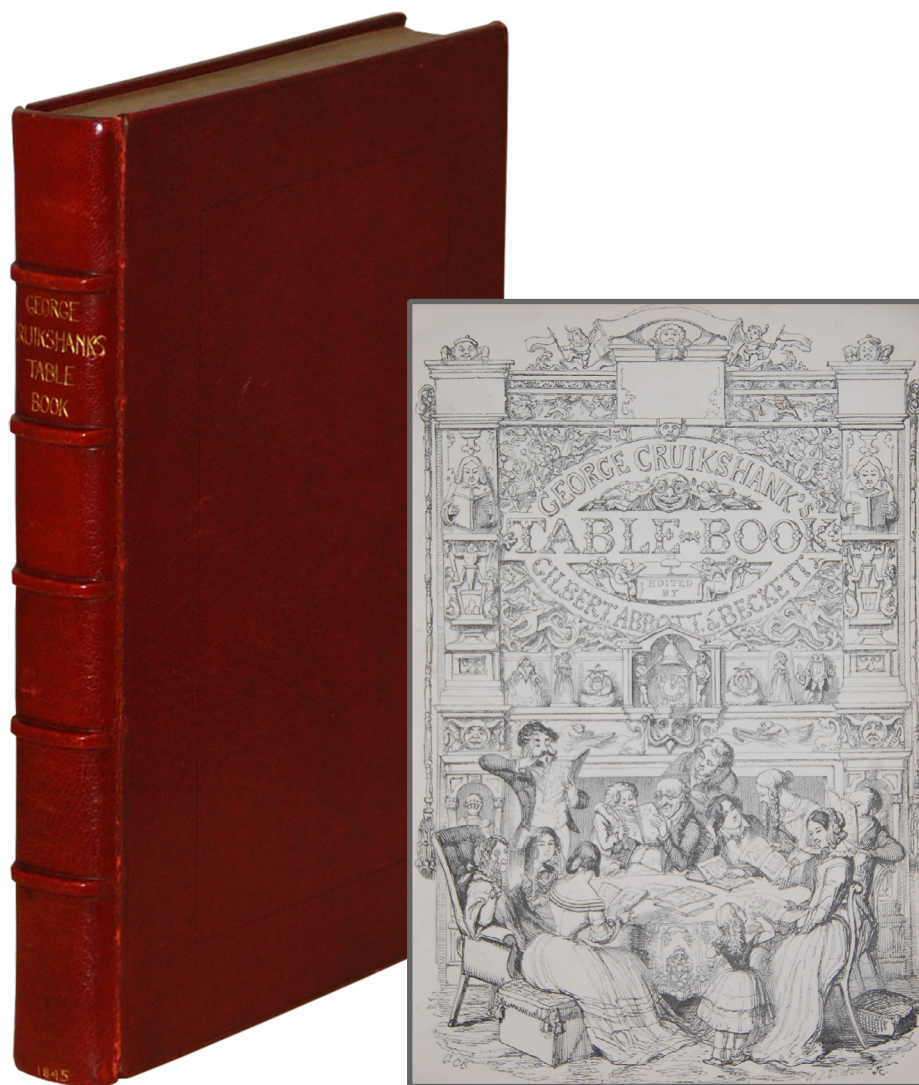
"Guild of Women-Binders" stamped on inner dentelle of front pastedown. Front cover almost invisibly reattached with some very minor rubbing along the covers and spine. Minor foxing. [134194]

\$2,500



Perhaps one of the more notable British caricurists and book illustrators of the nineteenth century, George Cruikshank's career spanned over fifty years. He is best known for being one of the chief illustrators for titles authored by the celebrated author Charles Dickens, who also happened to be a close friend of Cruikshank.





12. GEORGE CRUIKSHANK'S TABLE BOOK

edited by Gilbert Abbot à Beckett

(Guild of Women-Binders) Published at the Punch Office, 1845; 8vo, full leather, five raised bands, gilt letter on spine; 284 pages.

Elegant arts and crafts bookbinding from the turn of the twentieth century, bound by the Guild of Women-Binders in crimson crushed morocco. Single panel in blind to the boards and plain leather turn-ins in place of dentelles with 'Guild of Women Binders' in gilt at the tail of the front pastedown and all edges gilt. Marbled endpapers with some offsetting from the crimson turn-ins. The letter-press title page is preceded by Cruikshank's engraved title page, text engraved throughout and very clean. An excellent copy. [134225]

\$750

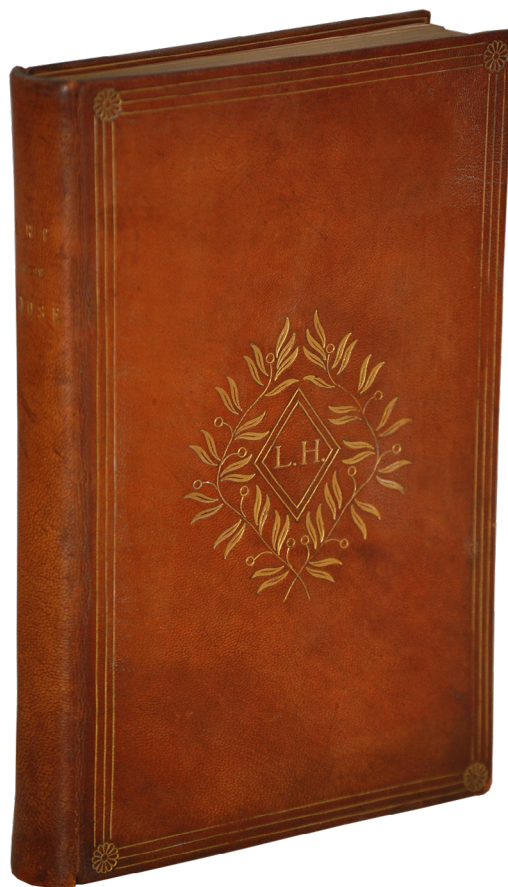
13. THE ART OF THE HOUSE

by Rosamund Marriott Watson

(Guild of Women-Binders) George Bell and Sons, (1897); 8vo, leather, front cover gilt-stamped, marbled endpapers, top edge gilt, other edges uncut; xii, 185, (3) pages.

A volume in the Connoisseur Series, edited by Gleeson White. Bound by the Guild of Women-Binders. Table of contents, lists of plates and illustrations in text. Frontispiece and seven plates in text. Presentation on front free endpaper. Leather turn-ins have caused discoloration to the marbled free-endpapers. Only the slightest amount of shelfwear to the edges of the binding. Slight tanning at edges of text. An absolutely stunning copy. [134299]

\$950



Rosamund Marriot Watson was an English poet and critic who also wrote under the pseudonyms Graham R. Tomson & Rushworth Armytage.

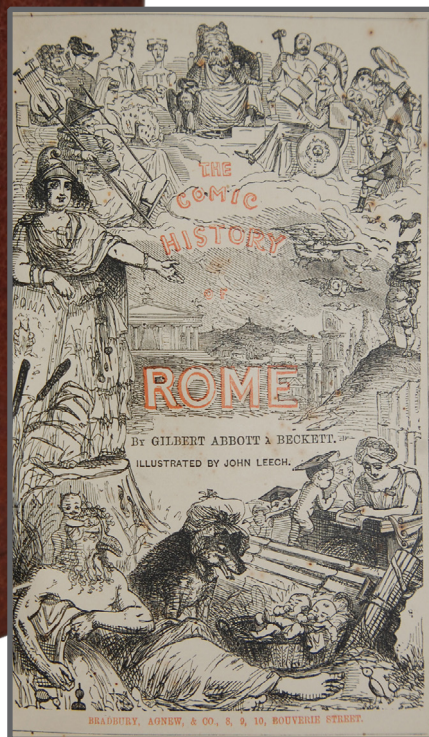
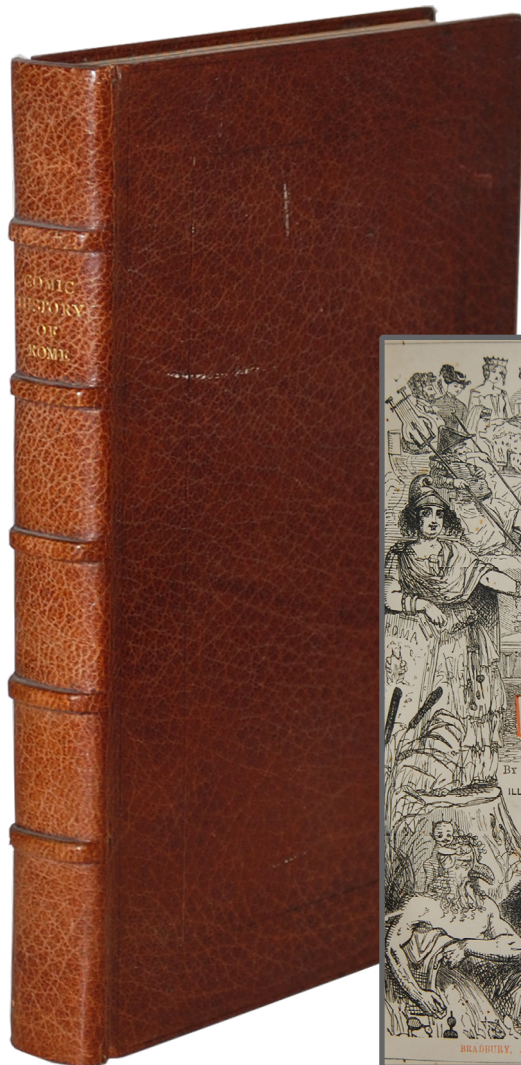
14. THE COMIC HISTORY OF ROME

by Gilbert Abbott à Beckett

Bradbury, Agnew and Co. Ltd., n.d. (but 1851); 8vo, leather, edges gilt, five raised bands, gilt lettering on spine; (iv), xii, 308 pages.

First edition (Tooley 298. Not in Field). Illustrated by John Leech with 10 full-colored etchings and 98 woodcut vignettes.

This particular copy is bound in full chocolate crushed morocco, both covers blind ruled, with five raised bands. Marbled endpapers and pastedowns. Title in gilt lettering on the spine between the first and second band from the top. Guild of Women-Binders ticket in gilt on the lower leather turnin on the front pastedown. Two faint scratches on the front cover. Spine lightly sunned. Leather offsetting onto free endpapers. Moderate foxing on preliminary pages, with a majority of the text and colored plates being uneffected. Title page has small chip in top right corner. The binding is austere, but, as one would expect from the Guild of Women-Binders, it is well executed. [94242]

\$1,250

John Leech was a staff artist for "Punch" from its early issues in 1841. Gilbert Abbott à Beckett was one of the original staff members for "Punch." One of the Victorian era's best-known comedies.



**15. A WEEK'S TRAMP IN DICKENS-LAND
TOGETHER WITH PERSONAL REMINISCENCES OF THE
'INIMITABLE BOZ' THERIN COLLECTED**
by William R. Hughes

Chapman & Hall, 1891; 2 volumes; 8vo, leather, five raised bands, chamise, half leather and cloth slipcase with five raised bands; xx, 160; [1], iii, 161-432 pages.

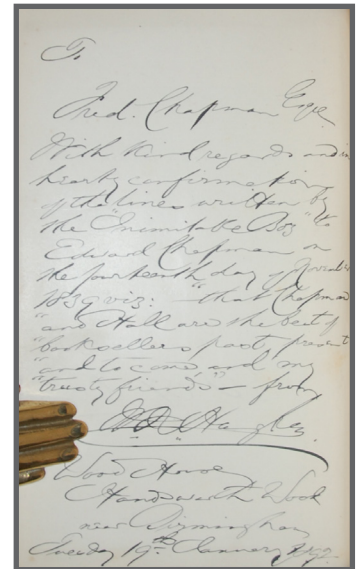
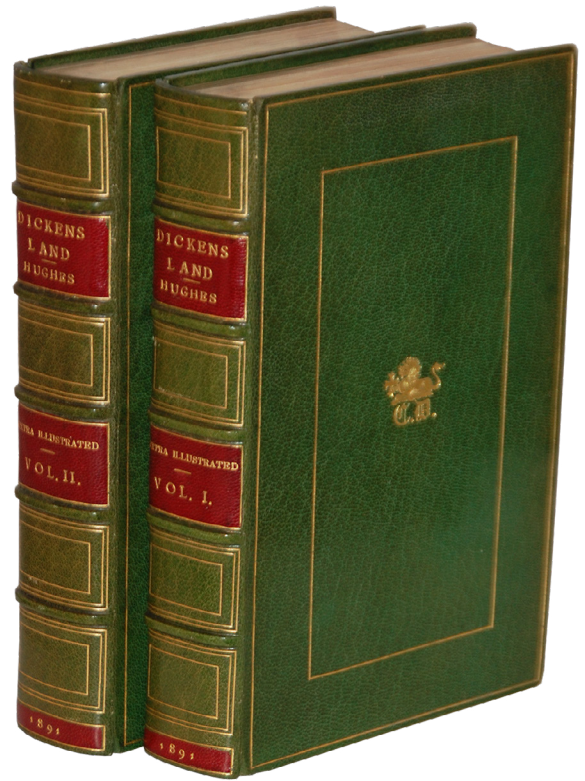
First edition, being one of twenty limited edition copies with over a 130 extra illustrations (many india proofs, steel plate engravings & etchings), 16 of which are hand-colored, five illustrations of the author and Kitton, and signed by the author William R. Hughes. Additionally, this copy is inscribed by the author to Dickens's publisher, Frederick Chapman, as well as comes extra adorned with 7 A.L.s. by George Augustus Sala, Douglas Jerrold, George Hogarth, Dante G. Rossetti, Charles Roach Smith, Mark Lemon, and John Ruskin. Also adorned is a CDV signed by Rev. Dr. Wordsworth, Bishop of London.

Although the binder is unknown, this copy is expertly bound in a signed Guild of Women-Binders binding in full green morocco with stamped borders in gilt, with Charles Dickens's bookplate design of a lion holding a star stamped in gilt on the front cover above 'C.D.' Five raised bands with gilt borders in all six compartments, with the second, forth, and sixth compartments having red morocco beneath the title, author, and date in gilt. Leather turn-ins over marbled paper pastedowns, Guild of Women-Binders stamp on the lower turn-in of both volumes. Marbled free endpapers. Purple cloth covered boards chamise housed in half-morocco and purple cloth covered boards slipcases with cloth pull-tags. Five raised bands along spine, with the title, volume number, author, 'extra illustrated', place of publication, and date stamped in gilt. Books are tight and bright, with the edges of the morocco boards showing only the slightest hint of wear, which proves that the chamise and slipcase really did an outstanding job of protecting the books. The chamise and slipcases are in good condition, with some sunning, scuffs, and wear to the spines.

Incredibly well-written account of travels by the author and fellow Dickensian, Frederic George Kitton, through areas of Kent (UK) that inspired and shaped Dickens and his writings. [134409]

\$7,500

Edward Chapman & William Hall are best known for being the publishers of Charles Dickens, Robert Browning, and Anthony Trollope, among others.



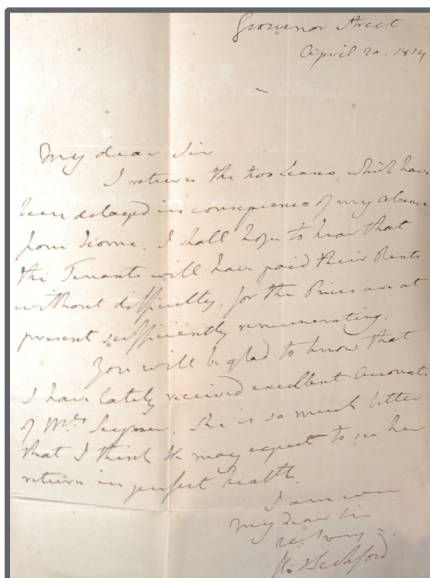
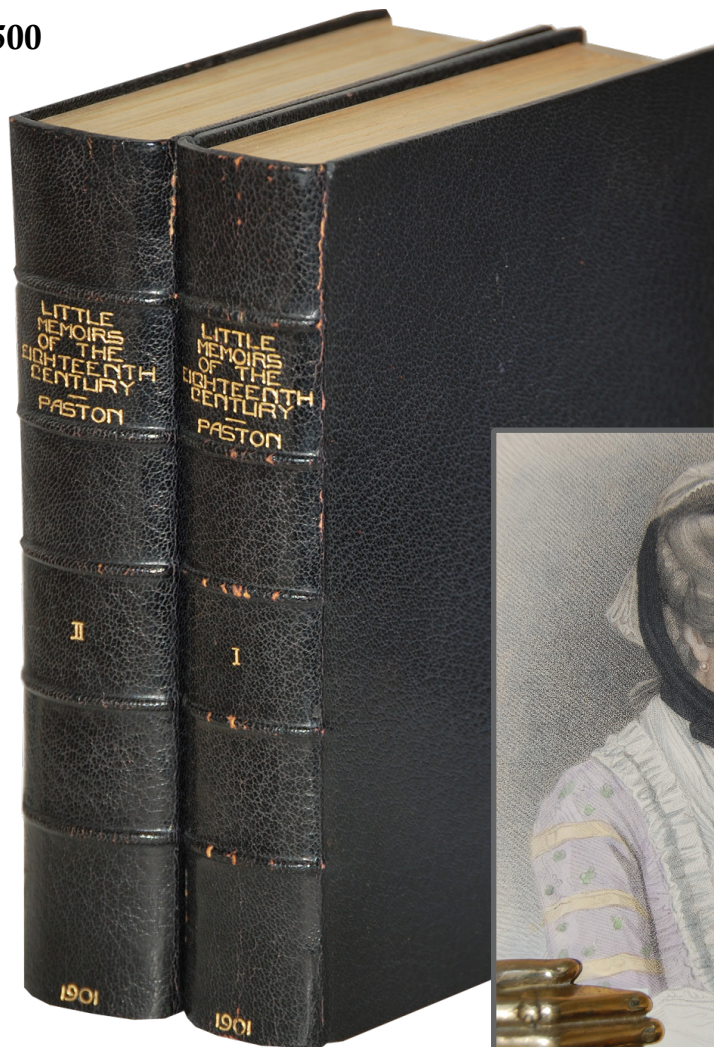
Unidentified book-seller's catalogue description pasted on the leaf after the pastedown: "A little company of men and women, consisting of two Grandes dames of the second George's Court (Lady Hertford and Lady Pomfret); a poet-playwright who dabbled in diplomacy (Cumberland); an aristocratic déclassée who died in the odour of royalty (Lady Craven); an ex-shoemaker turned bookseller (Lackington); a Highland lady with literary proclivities and a distinguished scholar who was chiefly remarkable for his misfortunes. All were children of the same century, and all have left their confessions."

16. LITTLE MEMOIRS OF THE EIGHTEENTH CENTURY by George Paston

(Guild of Women-Binders) E. P. Dutton & Co. / Grant Richards, 1901; 2 volumes; 8vo, full crushed goatskin, five raised bands, gilt lettering on spine, leather turn-ins on pastedowns, all edges gilt; (iv), v-ix, (2), 3-160 pages, (ii), 161-389 pages.

A grangerized copy of a later edition of this two volume set with the addition of four autograph letters: William Beckford, Lord Delaval, Lady Blessington, and Lord Bute, an original watercolor by John Gendall, and 123 portraits and engravings, many either folding and / or colored. Both volumes have minor bumps to corners. Hinges of both volumes show only the slightest amount of wear near the top and the bottom. Offsetting from the leather to the endpapers of both volumes for the front and rear free endpapers. [134207]

\$2,500



17. JAMES AND HORACE SMITH

JOINT AUTHORS OF "REJECTED ADDRESSES"

A FAMILY NARRATIVE

by Arthur H. Beavan

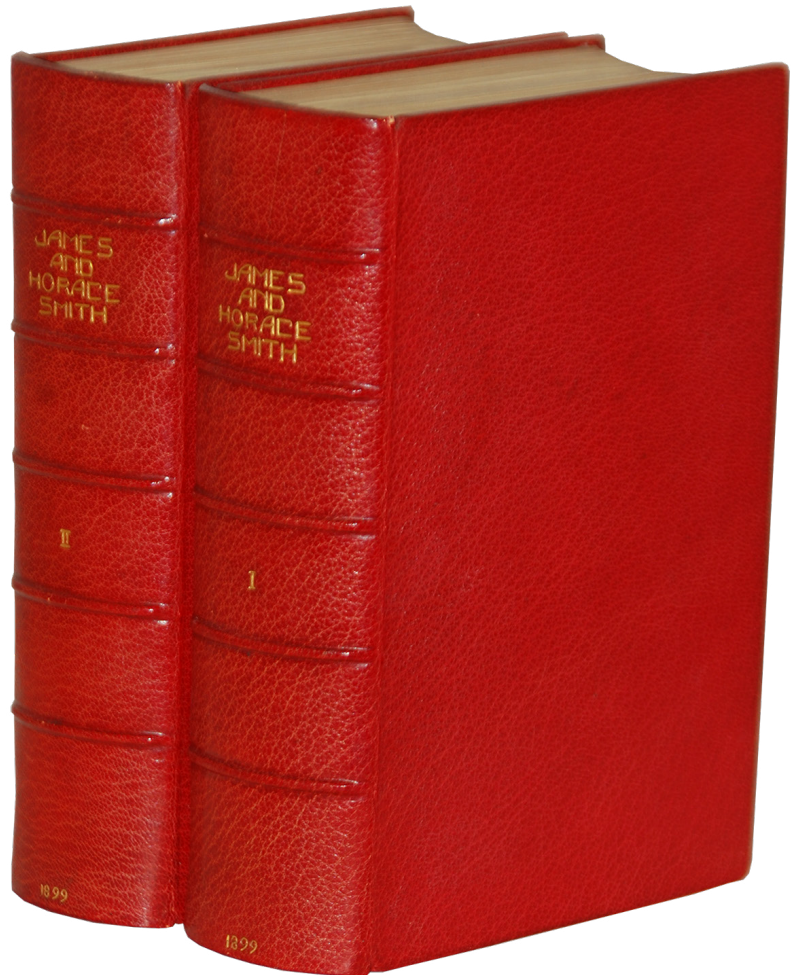
(Guild of Women-Binders) Hurst and Blackett, 1899; 2 volumes; 8vo, full leather, gilt lettering on spine, five raised bands; (v), xii, 128, (i), (ii), 312 pages.

Extra-illustrated with 133 engravings (13 colored), 126 portraits (18 colored), a bookplate of David Garrick, and 1 autograph letter, signed, of George Smart. Full red morocco gilt, a.e.g. by the Guild of Women-Binders. Bookseller's ticket of Paul Elder, San Francisco, on rear pastedown.

Superbly bound, extra-illustrated set of the joint biography of James and Horace Smith, whose "Rejected Addresses" (1809), on the occasion of the re-opening of the Drury Lane Theatre, was "one of the cleverest volumes of parody to be published in the Romantic period" (ODNB). A glimpse of nineteenth-century literary life. [134230]

**\$2,500**

Horace Smith befriended Percy Shelley in 1816, and it was in the spirit of literary competition with Smith that Shelley wrote *Ozymandias* in 1818. Smith's own sonnet was titled *On the Stupendous Leg of Granite*. Before he left England, Shelley, with the utmost confidence in Smith's integrity and discretion, "placed his pecuniary affairs in his hands" (139).



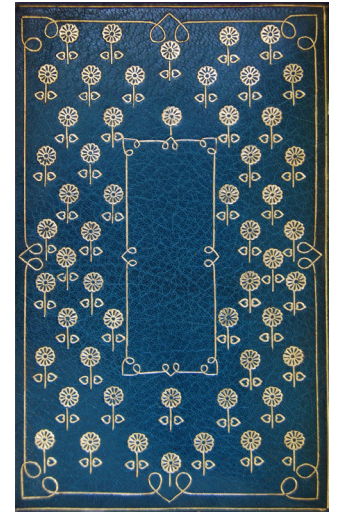
18. ENGLISH LYRICS FROM SPENSER TO MILTON

ILLUSTRATIONS BY ROBERT ANNING BELL AND INTRODUCTION BY JOHN DENNIS

(Guild of Women-Binders) George Bell and Sons, 1898; 8vo., full dark green crushed morocco with 66 blossom morocco onlays, gilt spine; xv, 222 pages.

First edition thus, with this copy being one of the 125 copies printed on Japan vellum. Superbly bound by the Guild of Women-Binders in full dark green crushed morocco with 66 blossom morocco onlays in red and tan, each with 7 individual parts, on both covers, gilt spine. Full-size turquoise morocco doublures featuring exquisite all-over floral motif gilt pattern. Signed in gilt panel on front free fly, "Guild of Women Binders," with heart on all four corners, front and rear endsheets. The inserted leaf that carries the binder's signature has a gift inscription "Clara C. Marsham-Townshend / from her husband / March 31. 1904," and, below that, another one "To my darling / my love always / June 20th 1935".

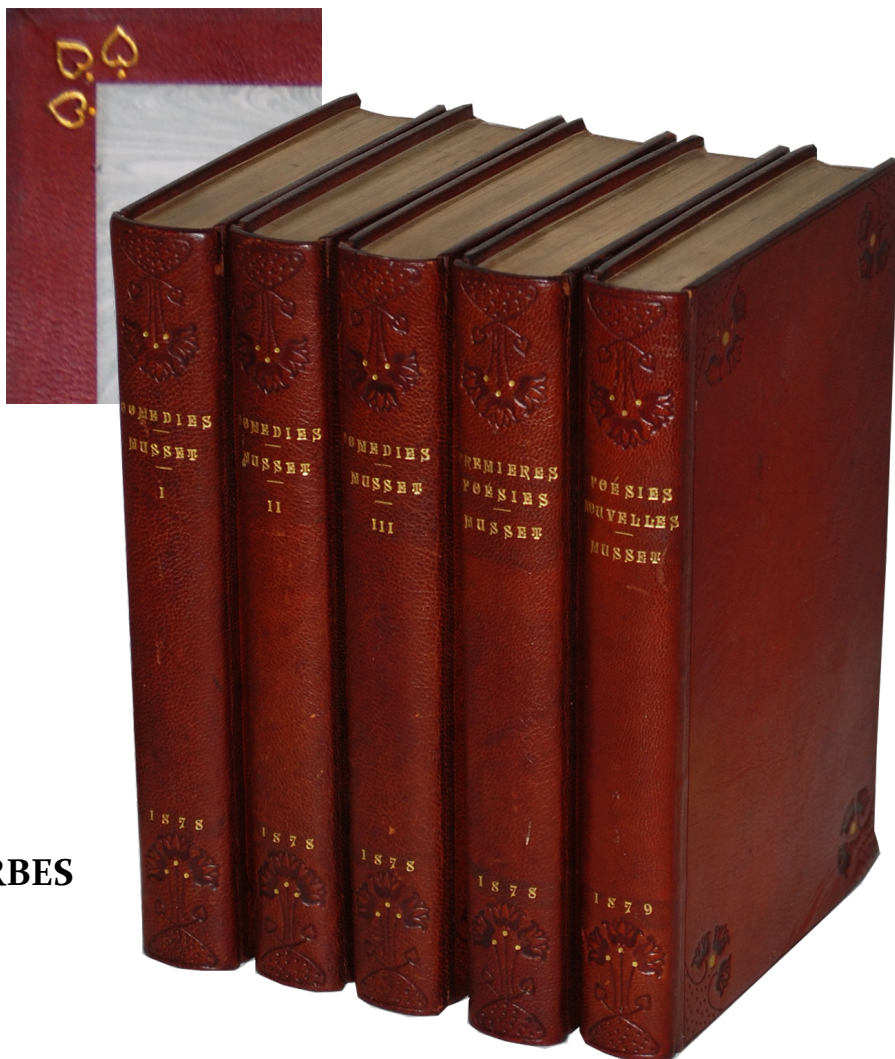
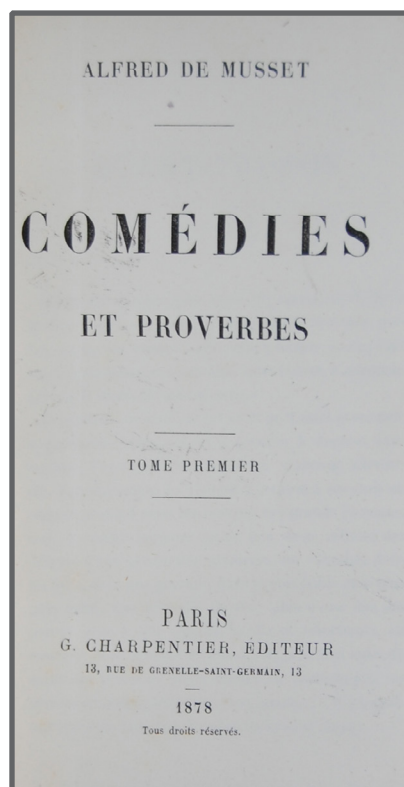
Spine sunned, turning the morocco brown. Hinges lightly worn. Only the slightest bit of offsetting from the doublures onto the free vellum endpaper. [134202]

\$4,500

Full-size turquoise morocco doublures, with floral motif gilt pattern



Clara Catherine Marsham-Townshend was the wife of Robert Marsham-Townshend, the fourth Earl Sydney of the manor of Chislehurst. In addition to being a hobbiest, Robert Marsham-Townshend was a diplomat and a Fellow of both the Geological Society & the Royal Geographical



19. COMEDIES ET PROVERBES

with PREMIERES POESIES

with POESIES NOUVELLE

by Alfred de Musset

(Guild of Women-Binders) G. Charpentier, 1878-1879; 5 volumes; 5 x 7.5 inches, full embossed morocco with gilt tooling on covers and spine; variously paginated.

A set of uniformly bound works by this nineteenth century French dramatist, poet and novelist. Fabulous and scarce set of five volumes by Musset, bound by the Guild of Women-Binders. Each volume signed by the Guild in their characteristic gilt pallet on front dentelle: "Guild of Women Binders." Marbled endpapers. Top edges gilt.

Deep brown morocco with tooling in blind with subtle gilt accents, and with covers featuring a stippled flower design at each corner in blind punctuated with a single gilt nailhead. Spine lettered in gilt with title and author, as well as flowers and heart design in blind with three gilt dots. Dentelles tooled with gilt hearts at corners. Bumped corner of the Poesies Nouvelles volume. Minimal edgewear, a few spots; a wonderfully preserved set, rarely seen in this manner. [134203]

\$4,500

Section 2: Published & Contributed Works

THE BINDINGS OF TO-MORROW

A RECORD OF THE WORK OF THE GUILD OF WOMEN-BINDERS AND OF THE HAMPSTEAD BINDERY

(Guild of Women-Binders) Printed for the Guild of Women-Binders & Williams & Norgate, 1902; small 4to., [i-vii], viii-xxxii pages followed by 50 full page chromolithographs of bindings each accompanied by a page of text.

First edition, limited to 500 numbered copies. With a Critical Introduction by G. Elliot Anstruther, who provides a very detailed explanation on the forming of the Guild, using the plates in the second portion of the book as evidence of their superior craftsmanship. The plates in this book were printed by Griggs & Son and were executed to be facsimiles of the original bindings even down to the original colors used in the inlay work.

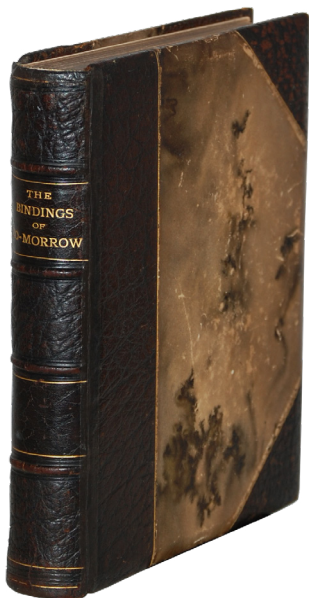
In many ways ahead of its time, “[a]t the guild women received instruction in hand-bookbinding, and were offered employment after the completion of their training. Guild binders set a standard of merit and produced some of the most detailed work of the time. The guild not only extended the work of women into a field that allowed them to make a livable wage, but also encouraged women to express themselves artistically” (Anstruther, Introduction, Bindings of To-Morrow).



20.

Custom binding of half brown morocco with marbled paper boards, gilt rules along the edges of the leather, bevelled boards, the spine with four raised bands, gilt rules, and gilt lettering, all edges stained dark brown; In a custom binding by Reed & Witting.

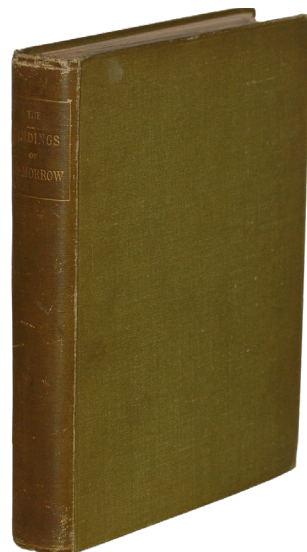
Better than very good, the leather smooth and supple, the boards clean (although with slight rubbing to the paper), straight corners (only the rear bottom corner slightly bumped), a strong, square text block with solid hinges, the interior is clean and bright; light rubbing to the marbled paper boards, bottom corners rubbed, some off-setting to the free endpapers from the leather turn-ins, several tissue guards with small closed tears or creases, the tissue guards lacking for one plate (no.37). Professional restoration work was done to the head and tail of the spine, as well as a very professional recasing. [123956]



\$1,000

21.

Original olive green cloth covered boards binding: Spine faintly soiled, edges lightly rubbed, the fore-corners slightly bruised; hinges tender at a couple of points, the title page slightly offset, a few of the tissue guards chipped or loose, occasional very faint soiling. [134226]



\$950

Karslake was the financial backer of the Hampstead Bindery, and he printed this volume at his own expense in order to advertise the work of both The Hampstead Bindery and The Guild of Women-Binders. Tidcombe (p. 126) states: “According to Karslake, Griggs had been advised to have nothing to do with the project, and two publishers refused it because books on binding were said to be unprofitable, but by his account it [Bindings of To-Morrow] was quite a success.”

22. SONG OF SOLOMON

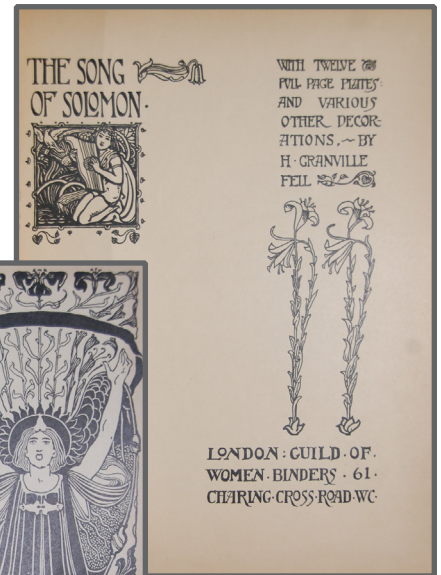
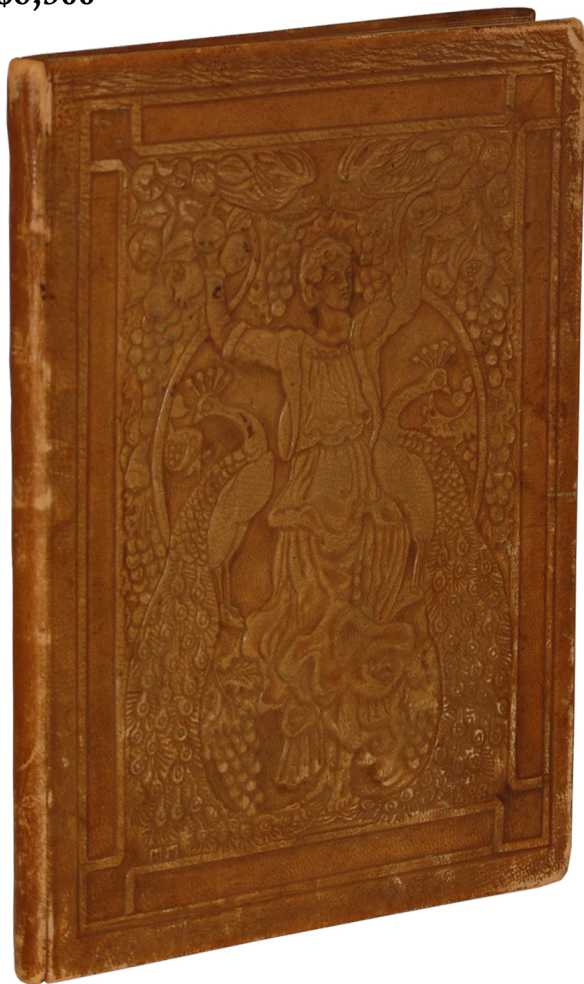
(Guild of Women-Binders) Guild of Women-Binders, (1897); 4to, full leather; (47) pages.

One of 100 numbered copies printing on Japan paper for the Guild of Women-Binders. Superb full goatskin binding with striking image of robed woman raising hands in stylized garden surrounded by two peacocks. The binding is signed in embossed leather 'M M' at the lower edge of the front cover, with the date '1898' in embossed leather at the opposite edge. 'M M' could refer to 'Mrs. MacDonald', a member of the Guild of Women-Binders.

The Song of Songs, or more commonly known as Song of Solomon, is from the last section of the Tanakh, and a book of the Old Testament. It is known for being consistently considered one of the most important romantic readings in literature.

Minor rubbing along the edges and hinges. Offsetting to the Japan Vellum from the leather turn-ins on the free endpapers. Else a very clean, near fine copy. This is a one-of-a-kind binding (versus the stock bindings for many of the limited edition books issued by the Guild in the vellum series) and represents the very finest work of one of their chief designers and artisans. [134223]

\$6,500

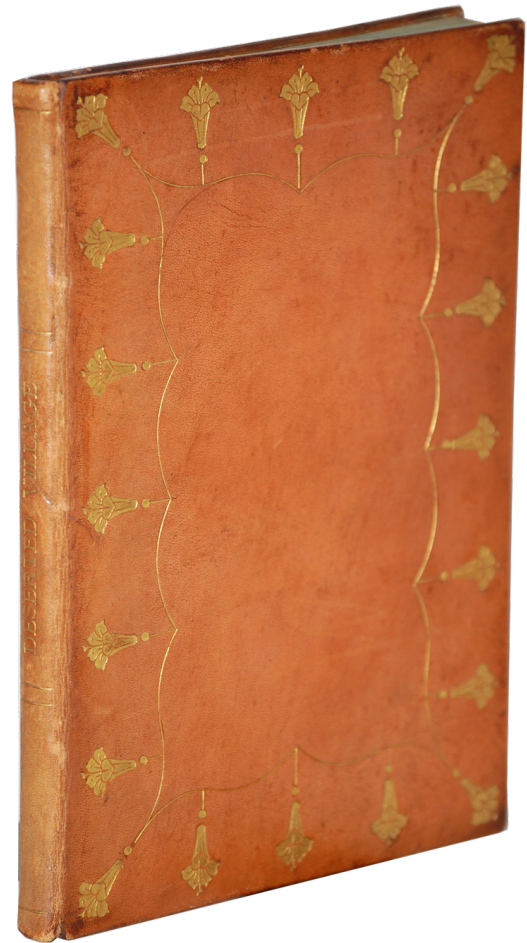
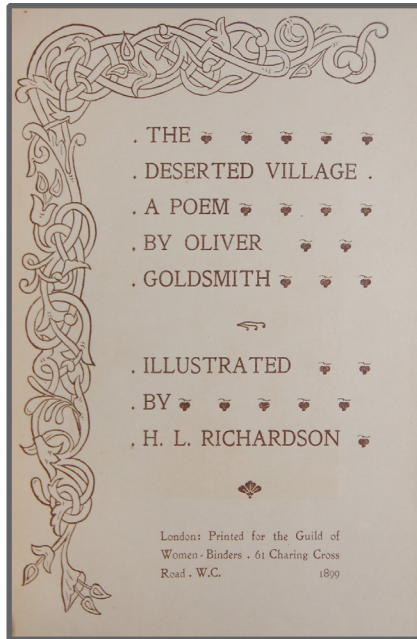


MRS MACDONALD

Portrait of Macdonald, from *The Private Library*, Third Series, Volume 6:3

This particular binding technique used for this title was perfected by the well-known member of the Guild Annie S. MacDonald. "MacDonald came up with her own technique for modeled leatherwork, and she proceeded to teach this to many of the other class members [at the workshop of Walter B. Blaikie of A. & J.] who were interested. Annie MacDonald's method of leather modeling did not involve cutting the leather, or raising the design into high relief, and it was done on the book after it was covered" (Tidcombe).

Limited to 100 numbered copies on Japanese paper. List of illustrations. Introductory comments by Ernest Rhys. Illustrated by Chas. E. Brock. Covers lightly soiled. Endpapers tanned.



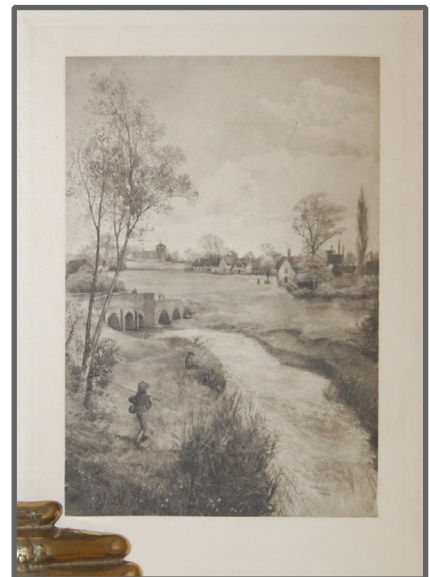
23. THE DESERTED VILLAGE, A POEM by Oliver Goldsmith

(Guild of Women-Binders) Printed for the Guild of Women-Binders, 1899; 8vo., full crushed tan morocco, repeating gilt-blocked blossom pattern, connected by elegant gilt ruling, gilt lettering on spine; 55 pages.

One of 100 numbered copies printed on Japanese paper. Well executed printing by Ballantyne, Hanson & Co. (London & Edinburgh). Illustrations by H. L. Richardson are bright and clean, with no offsetting to the opposite pages. Ex-libris bookplate of James Milne-Cooper.

Light fading to the brown morocco spine. Leather turn-ins caused the edges of the free endpapers to lightly tan. Covers show only the lightest bit of soiling. An overall beautiful example of traditional Guild of Women-Binders' superb craftsmanship. [134205]

\$2,750



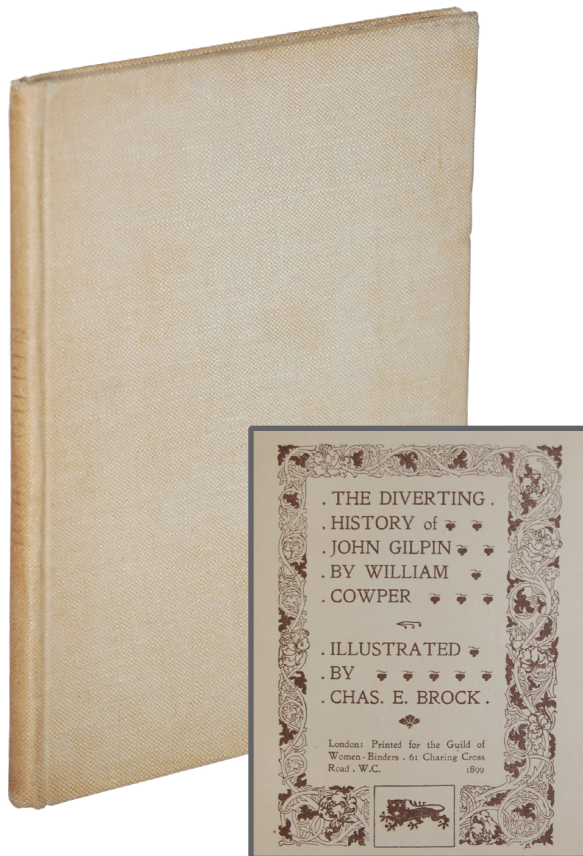
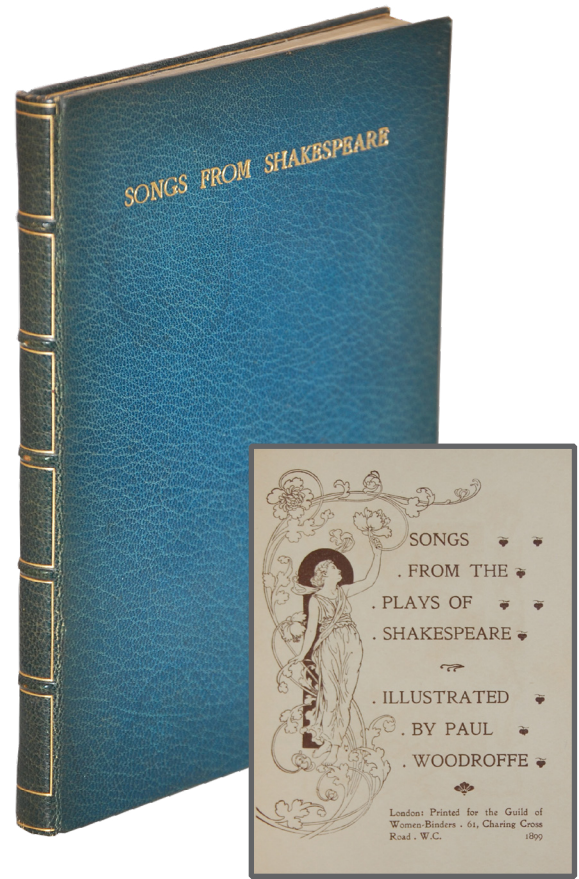
24. SONGS FROM THE PLAYS OF SHAKESPEARE

by William Shakespeare

(Guild of Women-Binders) Printed for the Guild of Women-Binders, 1899; 8vo., full crushed blue morocco, five raised bands, gilt lettering on front cover and gilt tooling on spine, leather turn-ins, top edge gilt; (i), (6), 84, (1) pages.

First edition, limited to 100 numbered copies on Japanese paper. Illustrated by Paul Woodroffe Octavo, 11 plates with tissue guards, decorated title-page, finely bound in full blue morocco, gilt tooled spine with raised bands and turn-ins, edges uncut. Aside from an almost untraceable moisture stain on the front cover, the book is in excellent condition. The binding, whilst distinctly the Guild's style, is uncharacteristically unsigned. (See Tidcombe, 'Women Bookbinders 1880-1920, and G. Elliot Anstruther 'The Bindings of Tomorrow, 1902.) [134042]

\$1,000



25. THE DIVERTING HISTORY OF JOHN GILPIN

by William Cowper

(Guild of Women-Binders) for the Guild of Women-Binders, 1899; 8vo., cloth, title gilt-stamped on spine, top edge cut, other edges uncut; 49+(1) pages.

Limited to 100 numbered copies on Japanese paper. List of illustrations. Introductory comments by Ernest Rhys. Illustrated by Chas. E. Brock. Covers lightly soiled. Endpapers tanned. [134068]

\$500

26. ELEGY WRITTEN IN A COUNTRY CHURCH-YARD

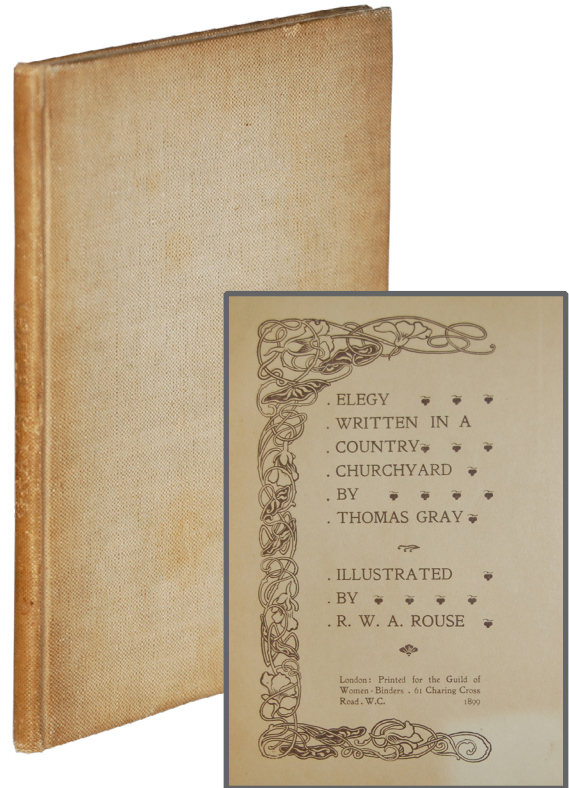
by Thomas Gray

(Guild of Women-Binders) Guild of Women-Binders, 1899; 8vo., cloth, spine gilt-stamped; 49+(1) pages.

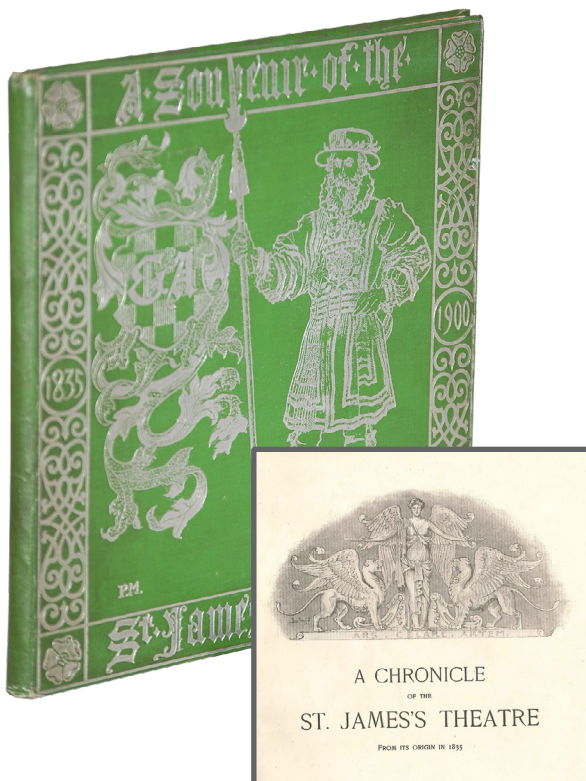
Limited to 100 numbered copies. Printed on Japanese paper. List of illustrations, introductory comments by Ernest Rhys. Illustrated by R.W.A. Rouse (House 439). Frontispiece and illustrations throughout text. Ex-libris bookplate of Charles Walker Andrews.

Frontispiece and title page show light tanning to the Japanese paper. Covers tanned at edges, slightly rubbed and scuffed at edges. [134012]

\$500



Charles Walker Andrews (1861 - 1946), was an attorney and councilor-at-law for the law firm Goodelle, Nottingham Bros, & Andrews from Syracuse, NY.



27. A CHRONICLE OF THE ST. JAMES'S THEATRE FROM ITS ORIGIN IN 1835

(Guild of Women-Binders) Guild of Women-Binders, n.d., but circa 1900; 12mo., cloth, front cover silver-stamped; 87+(1) pages.

First edition, limited to roughly 3,000 copies (Tidcombe, p. 126). Cover title: A Souvenir of the St. James's Theatre. Attributed to the Guild of Women-Binders. This work traces the history of St. James's Theatre from its organization to circa 1900. List of illustrations. Frontispiece, black and white illustrations follow text. With narrow tip in mentioning production by Guild of Women-Binders. Slightly rubbed and scuffed at edges. Lower fore-edge corner bumped. [134011]

\$100

The design for this little book is by Constance Karslake of the Guild of Women-Binders. I personally love how we received one copy each of the vellum, first, and second editions of this book. Bishop, 280.

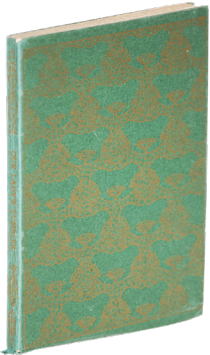
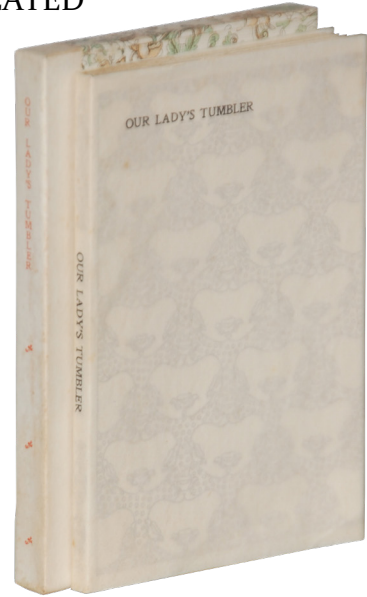
OUR LADY'S TUMBLER
A TWELFTH CENTURY LEGEND TRANSLATED
BY PHILIP H. WICKSTEED

28.

(Mosher, Thomas B.) Thomas B. Mosher, 1906; 16mo., wrappers, tissue dust jacket, slipcase; 41 pages.

First edition thus, of which this is one of an undetermined number of copies on Japan vellum with slipcase. Both the book and the floral paper slipcase are in pristine condition. A beautiful copy of this very rare edition. [134477]

\$250



29.

(Mosher, Thomas B.) Thomas B. Mosher, 1906; 16mo., wrappers; 41 pages.

First edition thus. Bookplate on front pastedown of Harry C. Goebel. Small tear to bottom of front hinge, else fine. [134041]

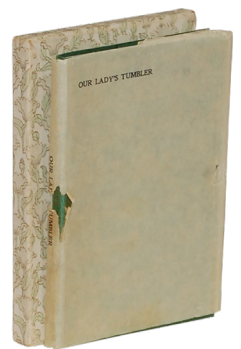
\$50

30.

(Mosher, Thomas B.) Thomas B. Mosher, 1911; 16mo., wrappers, dust jacket, slipcase; 41 pages.

Second edition thus. Dust jacket has a hole in the middle of the spine, else near fine. Slipcase is in fine condition, as well as the book. Incredibly rare to find this book with the original slipcase and dust jacket. [134227]

\$50



Tidcombe mentions that Karslake liked special copies printed on Japanese Vellum. They are: *Aucassin and Nicolette*, *The Song of Solomon*, Cowper's *John Gilpin*, Goldsmith's *Deserted Village*, Gray's *Elegy*, Charles Martin's *Twelve Victorian Celebrities*, Shakespeare's *Songs*, Shelley's *Sensitive Plant*, and a reprint of *The Germ*. What Tidcombe does not say is there is one additional book published by the Guild of Women-Binders on Japanese vellum, and that is: Matthew, Arnold. *The Forsaken Merman*. One of 50 copies printed on Japanese vellum for the Guild of Women-Binders by J. M. Dent. 1900. Illustrations by Jean C. Archer. Small 8vo. (See Estelle Doheny collection, Christies, December 14, 2001)

Section 3: Reference Works

31. WOMEN BOOKBINDERS, 1880-1920

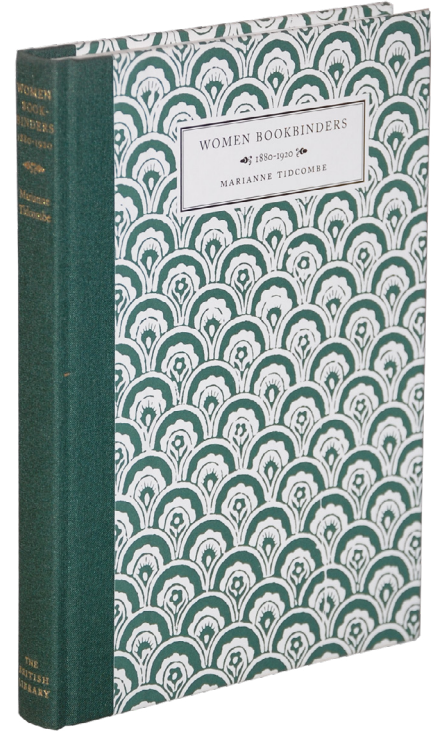
by Marianne Tidcombe

(Bookbinding) The British Library & Oak Knoll Press, (1996); ISBN: 9781884718236; 8vo., hardcover, quarter cloth, marbled paper sides; 240 pages.

First Edition. During the period 1880-1920, the number of women craft bookbinders in Britain increased dramatically. In this, the first major study of its kind, Marianne Tidcombe provides a timely and authoritative introduction to the role and work of women craft binders during the period. The foremost women binders - including Sarah Prideaux, Katherine Adams, Sybil Pye - are discussed at some length (as is the Guild of Women-Binders), but all significant figures are included. The appendices illustrate the tools used by Prideaux, Adams and Pye, and provide a list of women in charge of bookbinding shops in Britain before 1900.

Superbly illustrated throughout - with 32 color plates and over 100 black-and-white photographs - this handsomely produced book will make a significant contribution to the study of the role of women in the late nineteenth-century and early twentieth-century book trade. [43766]

\$90



THE PRIVATE LIBRARY

Third Series Volume 6:3
Autumn 1983



THE GUILD OF WOMEN-BINDERS:
AINSLIE C. WALLER

THE BOOK LOVER'S LIBRARY:
CLAUDE A. FRANCE

REVIEWS

32. "THE GUILD OF WOMEN BINDERS"

by Ainslie C. Waller

(Guild of Women-Binders) 1983; 8vo., stiff paper wrappers.; pp.99-131.

An article in The Private Library, Third Series, Volume 6:3, Autumn 1983. Illustrated. [108293]

\$15

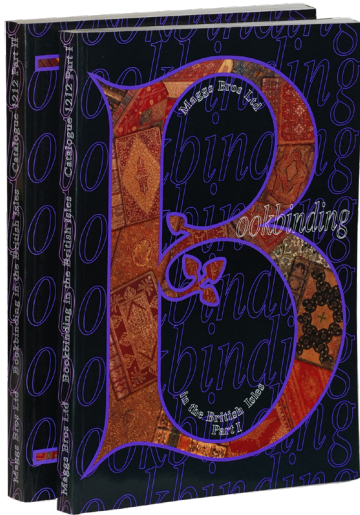
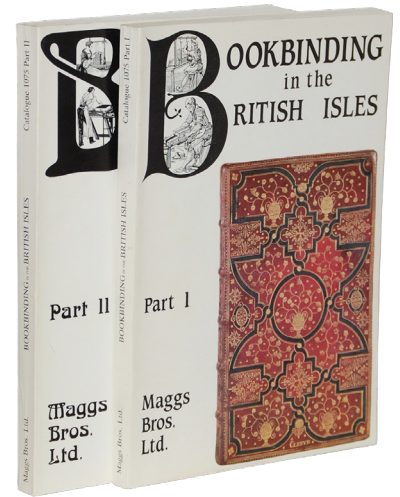
33. BOOKBINDING IN THE BRITISH ISLES, SIXTEENTH TO THE TWENTIETH CENTURY

Maggs

(Bookbinding) Maggs Bros., 1987; 2 volumes; 4to., stiff paper wrappers; 533 pages.

Catalogue 1075 issued by this firm. Detailed descriptions of 382 bindings, including the Guild of Women-Binders, with plates throughout (many in color). [38666]

\$125



34. BOOKBINDING IN THE BRITISH ISLES, SIXTEENTH TO THE TWENTIETH CENTURY

Maggs

(Bookbinding) Maggs Bros., 1996; 2 volumes; 4to., stiff paper wrappers, cardboard mailing box; 238, (2); 288 pages.

Catalogue 1212 issued by this firm. Detailed descriptions of 347 bindings with plates throughout (many in color), including six bindings by the Guild of Women-Binders. Very fine set. [57682]

\$125

35. BRITISH BOOKBINDINGS

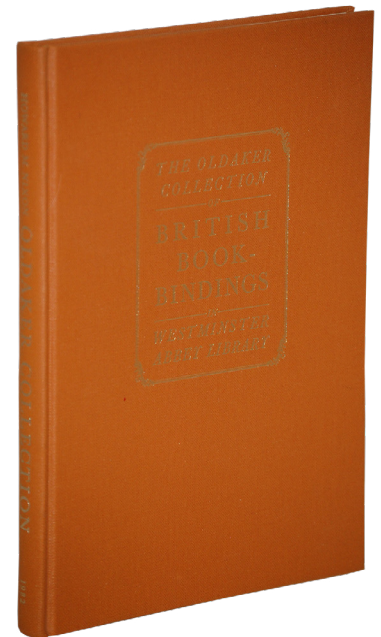
PRESENTED BY KENNETH H. OLDAKER TO THE CHAPTER LIBRARY OF WESTMINSTER ABBEY

by Howard M. Nixon

(Bookbinding) Maggs Bros. Ltd., 1982; 8vo., cloth; 159 pages.

First edition, limited to 1000 copies. With three colored plates and sixty-eight half-tone illustrations of bindings. All seventy-one bindings are described in detail and are accompanied by an illustration. Includes the work of Harding, Mearne, Bartlett, Edwards of Halifax, Guild of Women-Binders, and others, including McLeish and Cockerell. Fine condition. S-K 3527. [2456]

\$55



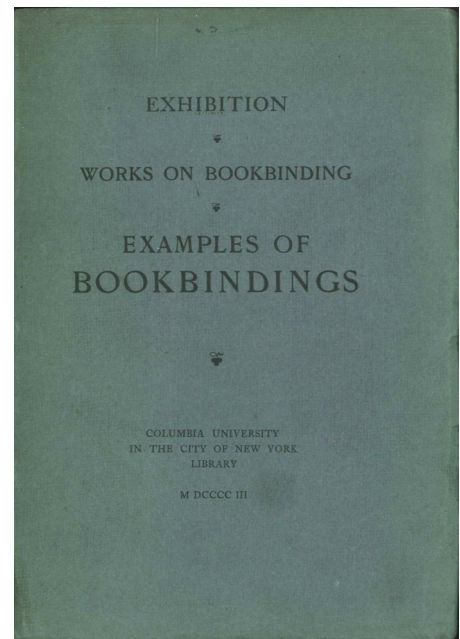
36. CATALOGUE RAISONNÉE WORKS ON BOOKBINDING, PRACTICAL AND HISTORICAL

(Bookbinding) Privately Printed, 1903; 8vo., self paper wrappers; xii, 108 pages.

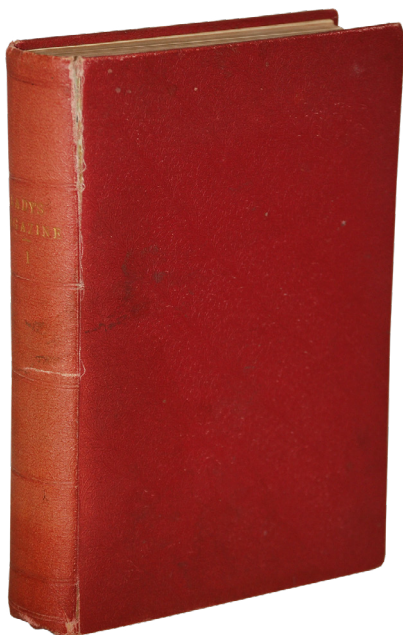
The original 1903 edition privately printed in 100 copies by DeVinne Press in New York (See Besterman 905). From the Samuel Putnam Avery Collection. Six-page historical introduction on Avery by Charles Alexander Nelson,^z followed by the well-annotated catalogue.

The catalogue is in two parts, the first showing in chronological order the works on bookbinding practical and historical, Nos. 1 to 120 bis. The catalogue describes the most important as well as the earliest published practical works on the subject in English and French. Part two, covering Nos. 121 to 243, describes specimens of bindings for their merit as works of art for the time in which it was made, and include Avery's own commissions from Cobden-Sanderson, Marius Michel, Annie S. Macdonald, and the Guild of Women-Binders. The bindings in this section are arranged chronologically. German blind-stamped bindings are described, as are Italian gold-tooled bindings and the famous Lyonnese painted bindings. Full collations are provided. In all, 243 items are described. A scarce title. [134220]

\$150



The first exhibition of bookbinding literature ever held (Breslauer, *The Uses of Bookbinding Literature*, p.20). This scarce catalogue, privately published, describes important books in the history of the literature of bookbinding, as well as important book bindings of the XVIth to the XIXth century from the collection of Samuel Putnam Avery. Avery was the founder of the famous Avery Architectural Library at Columbia University, and his collection of bookbindings was formed with the intention of contributing to that collection.



37. LADY BOOKBINDERS

from THE LADY'S MAGAZINE. VOL. 1. JAN.-JUNE, 1901
by Dennis Courtney

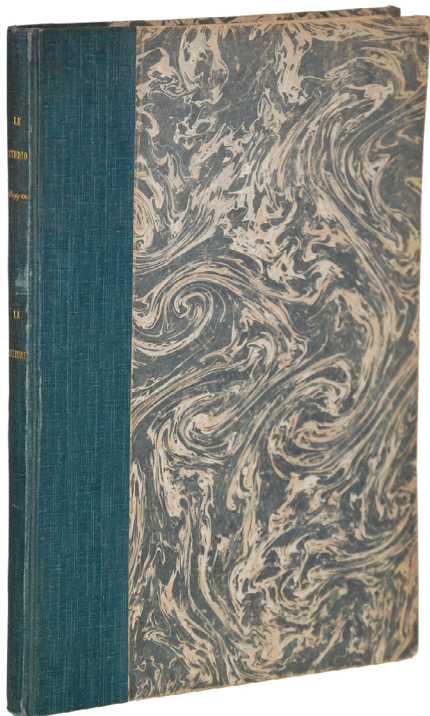
(Guild of Women-Binders) C. Arthur Pearson, Ltd., 1901; 8vo., decorated cloth; 660 pages.

Rare issue of *The Lady's Magazine* which contains a five page article, "Lady Bookbinders," written on The Guild of Women-Binders. Courtney goes into a brief history of the lead-up, founding, and history of The Guild of Women-Binders.

Spine is sunned, with the front hinge starting along the top four inches. Minor shelf wear. Pastedowns and endpapers are foxed. [134331]

\$95

38. THE STUDIO: SPECIAL WINTER NUMBER 1899-1900 MODERN BOOKBINDINGS AND THEIR DESIGNERS



(Bookbinding) Studio Ltd., 1900; 4to., quarter cloth, marbled paper covered boards, gilt lettering on spine; 82 pages.

Generously illustrated with numerous plates, most in color. This particular issue has two sections devoted to bookbindings: English & American, by Esther Wood. The English section has insight into famous authors of literature, explaining collaborations with other well-known book illustrators (Blake, Beardsley, and Fell to name a few) and bookbinders that work with them. Well-known binders include Mrs. Annie MacDonald, Constance Karslake, Miss Mary Houston, Sara Prideaux, Douglas Cockerell, T. J. Cobden-Sanderson, and Miss Mary Houston, among others.

Covers lightly bumped at corners, some foxing to the endpapers, else a beautiful, near-fine copy. [134307]

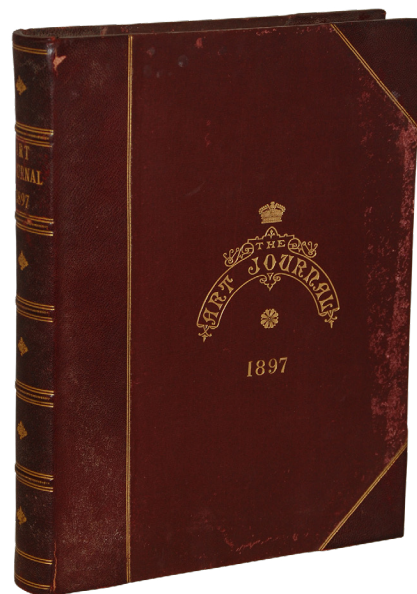
\$200

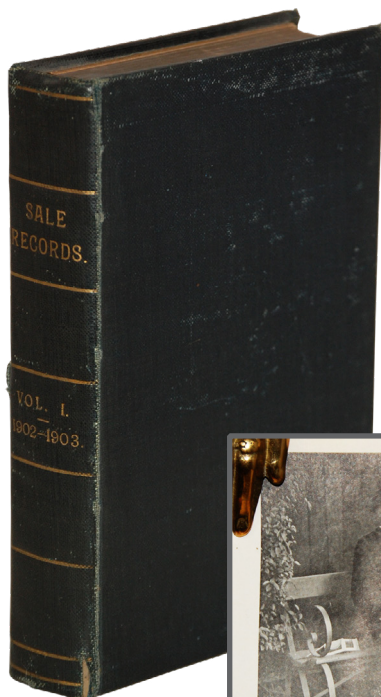
39. THE ART JOURNAL

J.S. Virtue & Co., 1897; 4to., half leather, gilt-stamped cloth; iv, 384, viii, 31+(1) pages.

New series. Table of contents, general index to articles and text illustrations, list of artists whose work was reproduced in this volume, list of contributors to signed articles. With several articles on bookbinding, particularly of note *Art Workers at Home* by Fred Miller (page 14-17). Includes articles mentioning prominent women-binders, such as Mary Ann Bassett (page 17), Alice Shephard (page 317) and Johanna Birkenruth (page 380). Frontispiece, black and white plates and illustrations throughout text. Inside hinges cracked. Light foxing on endpapers and around edges of frontispiece. [134308]

\$175





40. SALE RECORDS

A PRICED AND ANNOTATED RECORD OF LONDON BOOK AUCTIONS
compiled by Frederick Marchmont

Karslake & Co., 1903; 8vo., cloth; vi, 716, cix+(i) pages.

Volume I, June 2, 1902-June 27, 1903. "Personalalia" sections precede main text. A compilation of 19,594 items sold at book auctions in London. Index. Black and white frontispiece of a photographic engraving of J. W. Bouton and Francis (Frank) Karslake. An additional photographic engraving of The Guild of

Women-Binders distributing tobacco to the crew of the H. M. S. "Terrible". Edges of covers slightly rubbed and scuffed. Inside front hinge cracked. Tanning and foxing. [134301]



\$150

This is the book that helped Karslake start the process of founding the Antiquarian Booksellers' Association.

Even after his death, his widow, Martha, ran the catalogue well after Frank passed away. I figured it would be a fitting ending to this catalogue.



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