

Two Goals Met:

-- Finally a Hampstead binding --
-- Number of printed on vellum books achieved --

The Mosher Collection has recently achieved two goals long set and pursued. One goal was to include at least one Hampstead binding on a Mosher Press book, the other was to finally surpass the great modern collector, Norman Strouse, in his acquisition of thirty-one Mosher Press books printed on real vellum. Both have been achieved with some details below.

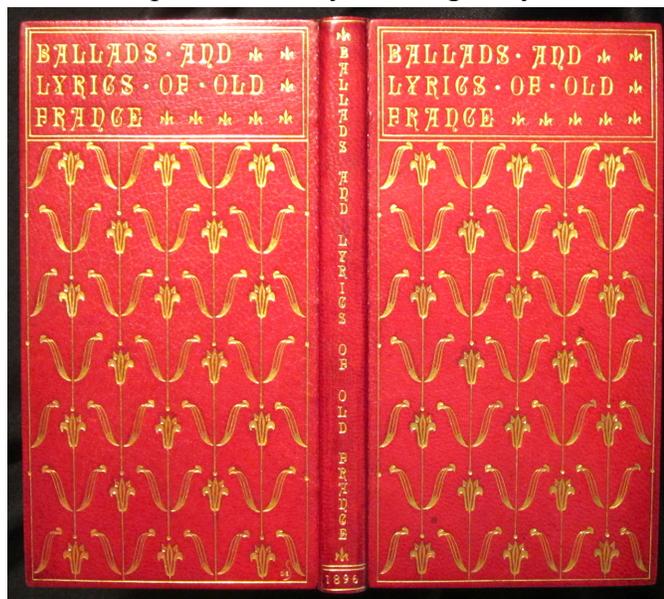
The Hampstead binding

As the booksellers description indicated (somewhat modified here):

Lang, Andrew, ed., *BALLADS AND LYRICS OF OLD FRANCE, WITH OTHER POEMS*. Portland, Maine: Thomas B. Mosher. 1896. IN A FINE HAMPSTEAD BINDING from Frank Karslake's Hampstead Bindery. Copy #98 of 100 copies printed on Japan Vellum. Slim 12mo, 123pp. In unique, signed binding by the Hampstead Bindery: full red morocco featuring a lily-design tooled in gilt on both covers, gilt lettered titles on both covers and spine. French marbled paper doublures with gilt dentelles, French sea-green inked edges with gold dotting. A truly fine binding, in fine condition.

Further research identified this binding was owned and perhaps commissioned by Thomas H. (Hurst) Guffey, graduate of Yale (class of 1903) who worked in the world of finance including at the First National Bank Building of Pittsburgh. Born in Kinzua, PA on Jan. 21, 1880. Prepared at the Hill School, Pottstown, PA. Assistant to Manager, J. M. Guffey Co, Oil, Gas and Coal. Pittsburg, PA. Clubs: Yale of New York City. Mercantile. 341 Sixth Ave., Pittsburgh, PA. --Delta Phi catalogue, 1827-1907, p. 483.

The Hampstead Bindery was begun by Frank Karslake in 1898 when most



likely this binding executed.

The Hampstead Bindery was brother organization of the Guild of Women-Binders also begun by Karslake. At one time it had a staff of seven including Alfred De Sauty, Harold Karslake and P.A. Savoldelli. As announced in its prospectus:

"Its workmen are professionals of great experience in the best English and Continental

ateliers. Every book that is bound is never repeated unless ordered". The men of the Hampstead Bindery apparently trained many of the women, who were culled from such groups as the Edinburgh Social Union, the Kirkby Lonsdale Handicraft Class, the Chiswick Art Workers' Guild, and Miss Bassett's

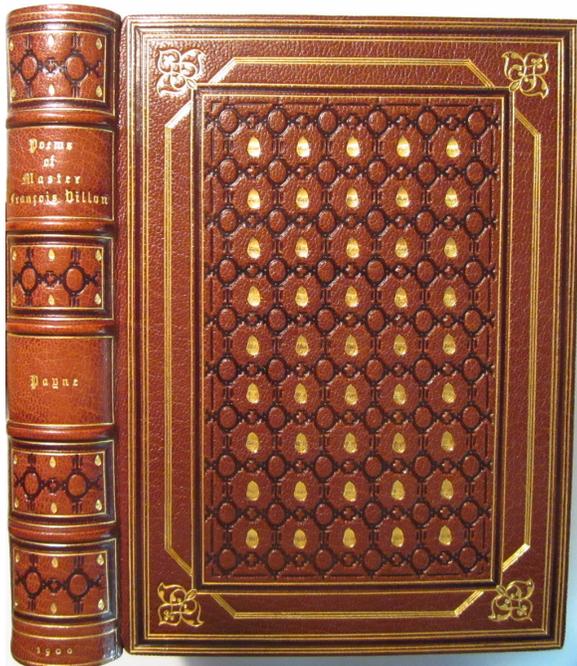
Leighton Buzzard Handicraft Class for crippled girls, among others. The Hampstead Bindery, together with the Guild, published *The Bookbindings of To-morrow* in 1902 which included many pictures of their bindings. Both exhibitions and sales of their bindings at Sotheby's took place in 1900, 1901, and 1904, after which the organizations appeared to cease existence.

Ever since seeing a Hampstead binding in the Mosher collection at Arizona State University, I have hoped to acquire at least one example. I already had several examples bound by the Guild of Women-Binders, but a Hampstead binding remained outside my grasp until this one showed up. It now resides next to its Women-Guild counterparts.

But there's more to this binding than just its bindery. On the back cover to the lower right, close to the spine, one find the binder's signature: deS. That signature is none other than the mark of Alfred de Sauty. As noted in Coutts's and Stephen's *Manual of Library Bookbinding Practical and Historical* (London: Libraco Ltd., 1911), the "Hampstead Bindery was especially remarkable for the originality of its designs, many of which were made by Mr. Alfred de Sauty." (England 209). On-line, Harvard University Hebaria further indicates that de Sauty was active in London around 1898 to 1923 (later at Chicago in 1923-1935) and "while in London, he may also have been a designer for the Hampstead bindery and a teacher at the Central School of Arts and Crafts... Works produced in London are signed "de S" or "De Sauty." So, not only was a first ever Hampstead Bindery item added to the collection, but Alfred de Sauty was not hitherto present in the collection.



The vellum count passes Strouse



As readers might recall from past issues of *Endpapers*, I have been posting updates on the progress of acquiring Mosher Press books printed on real vellum. The largest collection in modern times, including both private and institutional, was that assembled by my book collector friend and mentor, Norman H. Strouse. The overall number of vellum Mosher books he assembled in his collection was thirty-one, and the last time I notified readers of *Endpapers* (March 2012) I passed John Quinn in assembling more vellum

printed copies and I was closing in on Norman Strouse's achievement. Then came a special copy of Walt Whitman's *Memories of President Lincoln* (1912, one of ten), and the one-of-five Roman vellum copies of another Whitman selection, *The Book of Heavenly Death* (Mosher, 1905) edited by Horace

Traubel. With those I moved into a tie with Strouse. Now, with the latest acquisition, I have managed to surpass Norman Strouse's record. Thirty-two Mosher books printed on real vellum are now in the Bishop Collection, but this last one is also special in that it's in a lovely full Zaehnsdorf binding using, of all things, gilt acorn tooling! Some readers may remember that my wife and I have a small side collection of book bindings employing acorn and oak leaves in their design. The following description is listed below:

Payne, John, trans. *THE POEMS OF MASTER FRANCOIS VILLON OF PARIS*. 1900. Copy No. 3 of 4 printed on Roman vellum, signed by the publisher. Exquisitely bound in full brown morocco by Zaehnsdorf; covers tool-designed in gilt and black incorporating a field of acorns; gilt-decorated leather doublures, leather endpapers matching the doublures; top page edges gilt. Contains a stub-mounted "Omitted Lines" from the London: Reeves & Turner edition of 1881.

Examination of the binding stamp on the inside of the front cover, BOUND BY ZAEHNSDORF. LONDON. ENGLAND suggests that this might possibly be a later binding, although in Nixon's *British Bookbindings: Presented by Kenneth H. Oldaker*... a binding uses the same stamp wording in entry 52, and Nixon dates it "[c. 1900]". Still, a later date might help to explain the omission of the oval medallic "sewing-frame" trademark stamp inside the back cover (even though this is certainly an accomplished binding). I'm uncertain as to when the Zaehnsdorf firm discontinued using this trademark stamp. Broomhead's book on *The Zaehnsdorfs*... isn't particularly useful in this regard, and it appears to me that investigation into the records of the firm would be necessary.

The book was purchased through the good graces of G. Davis Rare Books out of the Atlanta area. Greg and I worked out terms to allow it to be added to the collection, along with his hearty congratulations on achieving my goal of assembling the largest collection of vellum Moshers since the days of Henry William Poor who was the only other individual (aside from the publisher himself) to assemble a higher number and those volumes were directly supplied to Poor by T. B. Mosher himself.

So now both the vellum printed books and the sub-collection of bindings on Mosher books have been increased marking a certain accomplishment, and I'm at the point where I feel as though I've achieved all that I set out to do along those lines and I'll add others only if it seems somehow advantageous or within my capabilities.

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July 12, 2013

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