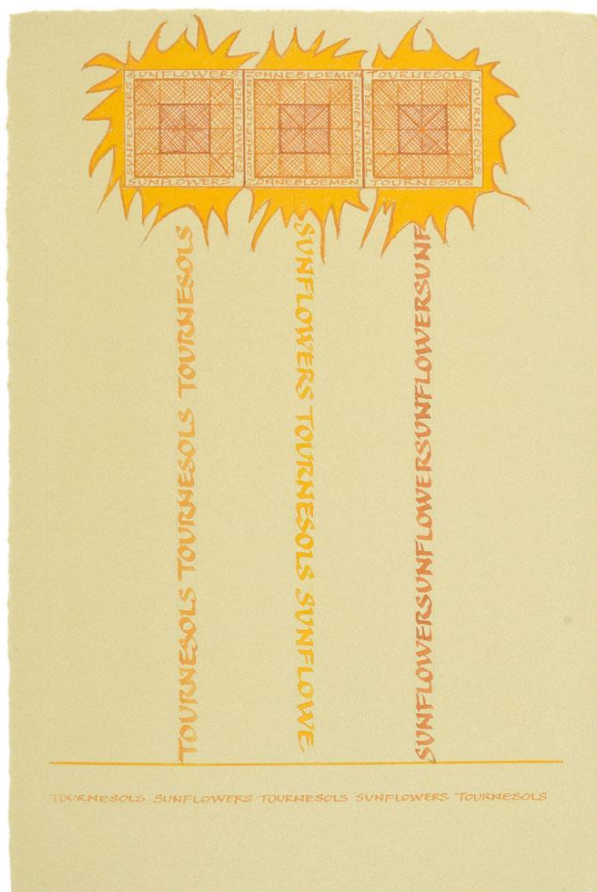


PRIVATE PRESS:

Summer 2025, part II: 1968-2025



Item 13

BLACKWELL'S RARE BOOKS

48-51 Broad Street, Oxford, OX1 3BQ, UK
Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143
Email: rarebooks@blackwell.co.uk Twitter: [@blackwellrare](https://twitter.com/blackwellrare)
blackwell.co.uk/rarebooks

1. (13 Edition.) SWIFT (Jonathan) Gulliver on the Art of War. Grafiken von Alexandra Frohloff. [Vreden:] 13 Edition, 2022, 18/33 COPIES, 4 tipped-in illustrations printed in two colours, pp. [13], tall 8vo, original sewn straw-coloured wrappers, fine **£200**

The text is drawn from chapter five of Swift's text, 'A Voyage to the Country of the Houyhnhnms', beginning: 'He asked me what were the usual causes or motives that made one country go to war with another...'

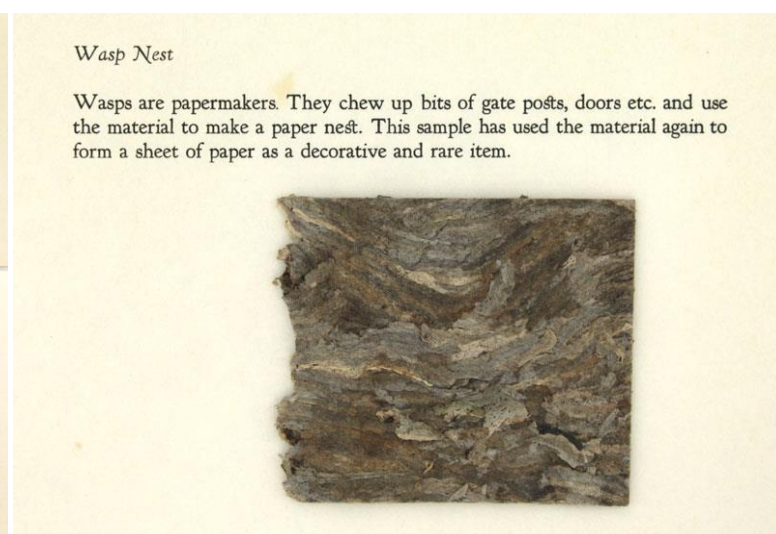
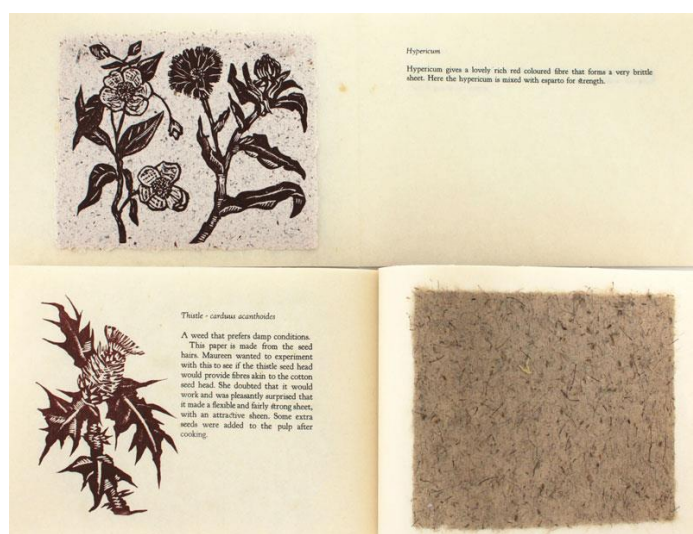
Frohloff's illustrations to Swift's anti-war satire are obscure and intense, successfully evoking a feeling of desolation and ruin.



2. (Alembic Press.) RICHARDSON (Maureen) Plant Papers' Paper Plants. Kennington, Oxford: Alembic Press, 1989, FIRST EDITION, ONE OF 25 COPIES (from an edition of 145 copies), numbered '45' (but see below), signed by the author, printed on a special making of Japanese handmade Kozo paper, 4 linocuts by John Gibbs printed in brown, 14 tipped-in samples of plant paper (enumerated below) made by Maureen Richardson, this special edition with five additional paper samples (one printed with a John Gibbs linocut), these tipped (or, in the case of the Wasp paper, inserted into a mounted packet) to folded leaves of handmade Kozo paper (this (but not the samples) with one or two very faint spots, pp. [57], oblong 8vo, original tan wrappers of handmade plant paper (Yucca and Manila), stab-bound with red thread in the Japanese style, printed label to front, enclosed with the additional samples in a red Japanese 'shiho-chitsu' clamshell box, a hint of wear to hinge of box and a couple of faint spots to label and lid, very good (the book itself fine) **£700**

An exquisite treatise on modern paper-making in a traditional style, showcasing the work of Maureen Richardson at Plant Papers, where various plant-fibres are employed as an alternative to wood-pulp. Present here in sample form are Willow, Flax, Hemp, Bulrush, Giant Hogweed, Thistle, Maize, Rye, Buttercup, Dandelion, Onion, Scarlet Runner Bean, Marigold, and Poppy.

Though numbered as one of the ordinary copies, this copy has all the other features of the deluxe edition: signed at the colophon, it is housed in the clamshell box with the additional samples exclusive to that issue.

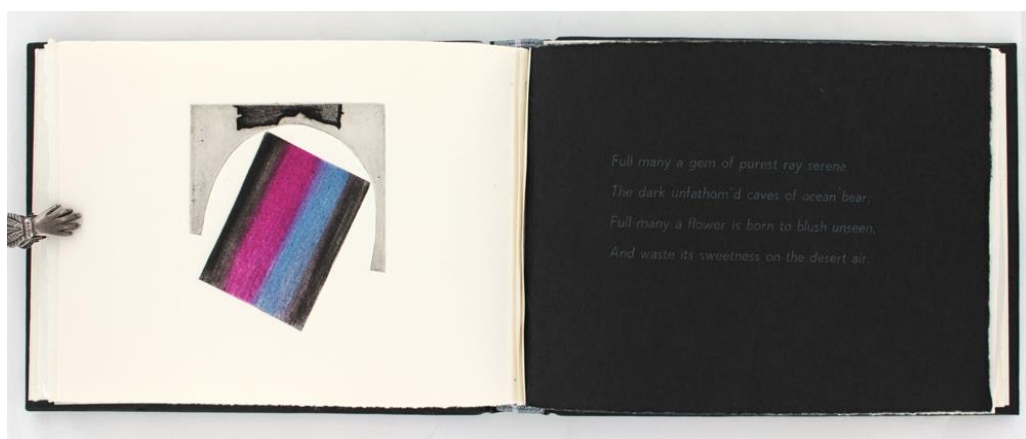
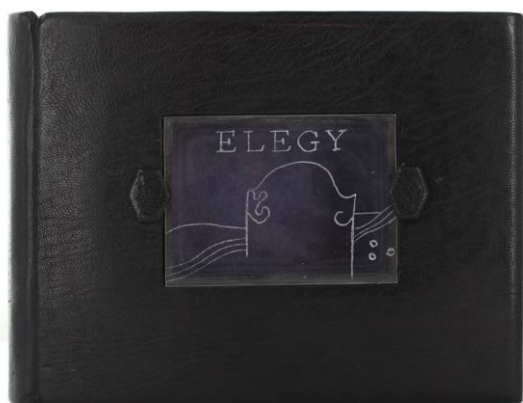




3. Allix (Susan, Illustrator and Printer) *The Beach*. Susan Allix, 1989, 12/13 COPIES (from an edition of 18 copies) printed on Lana Royal Crown 220 gsm paper and signed by Susan Allix, 12 illustrations in different media, the majority either colour-printed or hand-coloured: woodcut, linocut, etching, pen & ink, gouache, the frontispiece signed by the artist in pencil, title-page printed in sandy brown and sea-green, the pen and ink drawing with some tiny spots, use of different papers with apertures, pp. [40], oblong 8vo, original quarter teal morocco, onlay of mid-blue morocco lettered in blue, white cloth sides, with a tidal wash in different shades of blue to inner margins, a couple of faint handling marks at head, in a white with blue stripes drawstring beach-bag, one tie with shells attached, pocket to front enclosing card bearing title, very good **£1,200**

A seaside story, whose textual component has been eroded to leave only punctuation - allowing each reader to either add their own verbal component, or enjoy the artist's visual response to the coast in near-silence.

It is a companion-work to Allix's most recent book, 'Shoreline' (see below), wherein the images evoking the landscape are accompanied by the quiet-audio element of pebbles held within the binding.



4. Allix (Susan, Illustrator and Printer) *Lines from Elegy, Written in a Country Churchyard* [by Thomas Gray]. With etchings, drawn in Sussex Churchyards. Susan Allix, 1997, 1/20 signed by Susan Allix, printed on Velin Arches paper, 17 tissue-guarded etchings, 2 with colour-printed elements, 4 with hand-colouring, pp. [44], oblong 8vo, original full black morocco, the upper board with a glass aperture engraved with the title and a gravestone vignette, black cloth dropback box with grey and black morocco label, near fine **£2,000**

Gray's familiar verses have provided the text for numerous illustrators in the course of the twentieth-century Private Press movement, but Allix's take is idiosyncratic whilst remaining evocative.

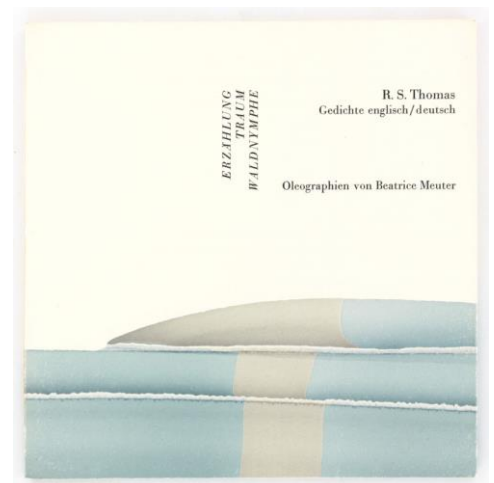


5. Allix (Susan, Illustrator and Printer) Shoreline. Prints & Words. Susan Allix, 2025, 5/10 COPIES signed by Susan Allix, printed in various colours and using various papers (Somerset mouldmade and Korean handmade), 15 illustrations by the artist in various media with facing text, predominantly intaglio and lino-cut, in the case of the former using shaped plates, coloured and with use of embossing, graphite, metallic foil (preponderance of copper) and chine collé, tissue guards, oblong 8vo, original quarter blue-grey morocco, grey cloth sides with collaged illustrations of sea-birds using different papers, leather and a copper-strip, in a cloth dropback box with a tray of pebbles mounted to the inside-lid(see below), fine **£1,000**

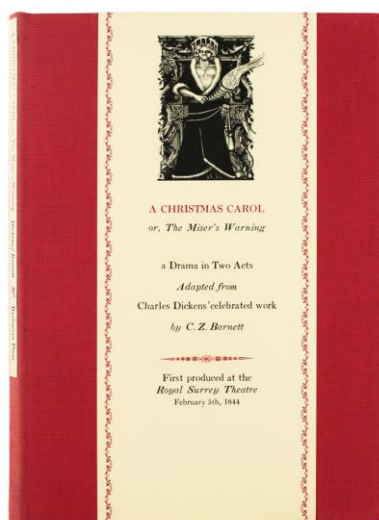
An imaginative evocation of the coast through layered images and sparse text; most ingeniously, it adds a sound element by incorporating into its box the enduring device of a tray of pebbles collected from the shore, providing a tidal shuffle when opened.

6. (Antonous Presse.) THOMAS (R.S.) Drei Gedichte [Three Poems.] Poems (bilingual edition). Translated and edited by Kevin Perryman. Unterreit: Antonous Presse, 1996, 71/125 COPIES signed by author, translator and artist, printed on Hahnemühle mould-made paper, text printed in English and German on adjacent pages, titles printed longitudinally, attractive oleography by Beatrice Meuter throughout, pp. 12, square 8vo, original stitched card wrappers, lettered direct, Meuter design on covers, near fine **£240**

The subtle technique of the illustration, the finely gradated blues and greys divided by cloud-like thin white trails, suggesting land and seascapes, perfectly complements the text, two of the poems, 'Story' and 'Wood Nymph' appearing here for the first time.



7. (Babel Verlag.) THOMAS (R.S.) Laubbaum Sprache [Deciduous Language.] Schondorf: Babel, 1998, FIRST EDITION, 27/140 COPIES signed by the author (from an edition of 1,000 copies), title-page printed in black and brown, parallel text (the German by Kevin Perryman), pp. 82, 8vo, original half black cloth with brown boards, upper board lettered in black and the backstrip in gilt with very slight knock at foot, cloth corners, near fine **£120**



8. (Barbarian Press.) (Dickens.) BARNETT (C.Z.) A Christmas Carol or, The Miser's Warning. A Drama in Two Acts, adapted from Charles Dickens' story. Wood engravings by E.N. Ellis. Introduction by Joel H. Kaplan. Mission: Barbarian Press, 1984, ONE OF 350 COPIES, printed in English Scotch Roman in black and red on Zerkall mouldmade paper, title with engraved illustrated border, 5 further full-page wood-engravings and several smaller devices all by Edwina Ellis, colophon with bear at printing press device in red, pp. xii, 49, [1], 4to, original red cloth, printed label to backstrip and a large label with an Ellis engraving to upper board, the backstrip cloth a touch faded, cloth slipcase, very good **£375**

A typically elegant production by the Barbarian Press, illustrating a dramatic version of Dickens' classic text first staged in 1844.

9. (Barbarian Press.) (Dickens.) PAYNTON (Colin, illustrator) The Chimes or, Some Bells that Rang an Old Year Out & a New Year In. A Goblin Drama in 4 Quarters, adapted from Charles Dickens' story by Mark Lemon and G.A. a' Beckett. Introduction by Joel H. Kaplin. Wood engravings by Colin Paynton. Mission: Barbarian Press, 1985, 28/150 COPIES, printed in English Scotch Roman in black and red, title-page with engraved, illustrated border, 5 further full-page engravings by Paynton, colophon with bear at printing press device in red and two further engraved devices, pp. xi, [i], 72, [iv], 4to, original cream cloth, printed label to backstrip and large label with Paynton engraving to upper board, backstrip label with a few tiny spots, matching cloth slipcase, near fine **£450**

A handsome edition of the adaptation, first performed on 18th December, 1844, at the Adelphi theatre, whose dramatists, as Kaplin explains in the introduction, with the help of Gilbert Abbott a'Beckett, were supplied with the page proofs of the work prior to publication. This enabled the stage production to open only two days after the book appeared on booksellers' stalls and the adaptation to be unusually true to the original text.



WITH AN ORIGINAL PAINTING

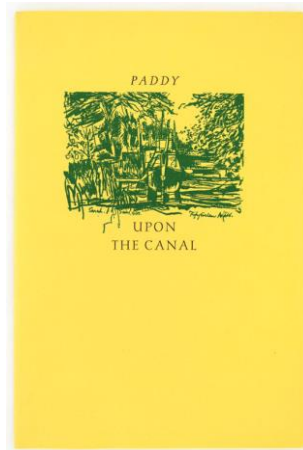
10. (Blue Print Press.) BHATT (Sujata) Der Kleiber - Eurasian Nuthatch (Sitta europaea). Vittorio Veneto: Blue Print Press, 2025, ONE OF 15 COPIES (this copy unnumbered) with full-page original, colour, acrylic painting of the nuthatch perched in typical stance on tree trunk, with foliage and bees, initialled by the artist, printed in Baskerville and Landi on Hahnemühle paper by Janine Raedts, title printed in orange, with apricot-orange endpapers, pp. 16, small folio, original peach Clairefontaine Pastelmat paper wrappers, cover with printed title, fine **£275**

A beautifully printed, joyful edition from Janine Raedts - the lively illustration complementing the renowned Indian poet's simple, descriptive poem, the colours of the wrappers and endpapers matching the bird's plumage.

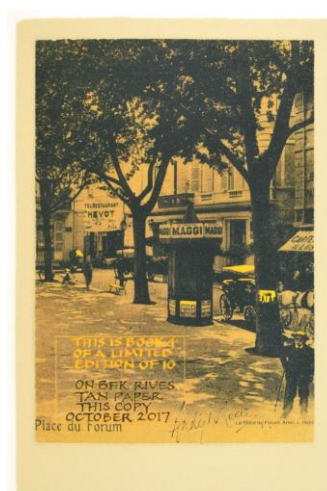
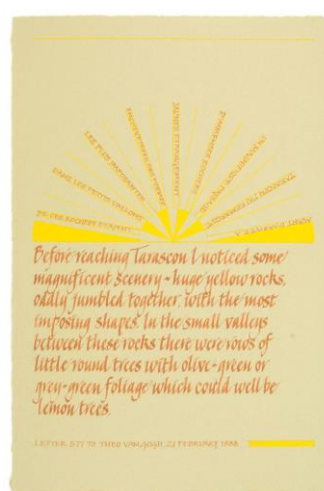
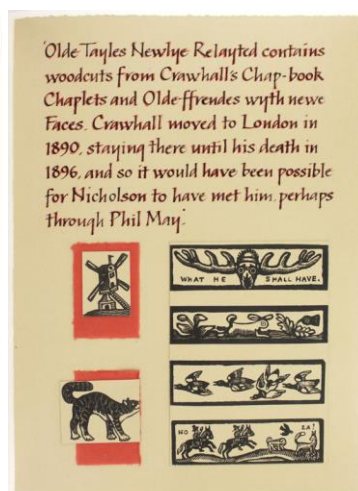
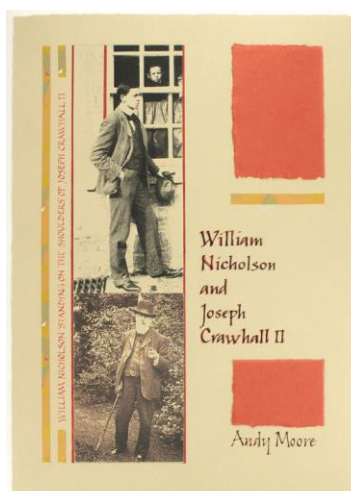


11. (Bonnefant Press.) GRAHAM (Rigby) Paddy upon the Canal.

Banholt, 2012, 24/56 COPIES (from an overall edition of 60), printed in Post-Medieval on handmade Magnani paper, with 4 wood-engravings by Graham printed in dark blue, ochre and green, pp. 16, tall 8vo, original yellow wrappers with printed title and engraving in green, near fine **£70**
A traditional English/Irish song, 'When first I came to Gloucester...', accompanied by Rigby's sinuous engravings beautifully printed by Hans van Eijk, who adds, at the end of the song's text: 'Paddy appears to have lost his bearings on the English canals, as an early print of this song (c. 1847) begins with the line: When I came to sweet Newcastle.'

**12. (Calligraphy.) MOORE (Andy, Author and Calligrapher) William Nicholson and Joseph Crawhall II.** [Nuneaton:] Andy Moore, 2020, FIRST EDITION, 3/5 COPIES signed by Andy Moore, manuscript calligraphy in black and red on BFK Rives tan paper laid down to guarded leaves, tipped-in illustrations of work by Nicholson and Crawhall, with use of the binding paper as decoration, pp. [15], 4to, original quarter mustard cloth and gold patterned paper (Japanese Chiyogami), the binding by Ursula Jeakins, a dink along top edge and the top corners slightly bruised, very good **£575**

Produced in a necessarily small edition, the text entirely in Moore's handsome manuscript calligraphy, this is his third book following two drawn from the letters of Van Gogh - and is similarly sumptuous in its presentation. The text is Moore's own 'a visual essay on the links between Nicholson's graphic work of the 1890s and the earlier, lovingly eccentric work of Crawhall'.

**13. (Calligraphy.) MOORE (Andy, Calligrapher) Van Gogh's Yellow Book.** [Nuneaton:] [Andy Moore,] 2017, 9/10 COPIES, manuscript calligraphy in shades of yellow and orange on BFK Rives tan paper laid down to guarded leaves, pp. [15, rectos only], 4to, original quarter mustard yellow cloth binding by Ursula Jeakins, with marbled boards by Victoria Hall, fine **£575**

An exquisite book, using a series of excerpts from Vincent Van Gogh's letters to give a chronology of his immersion in the yellow palette of the south of France during a tumultuous period of his life. The page design is imaginative, using overlapping and vertical text along with pictorial elements to convey the narrative.

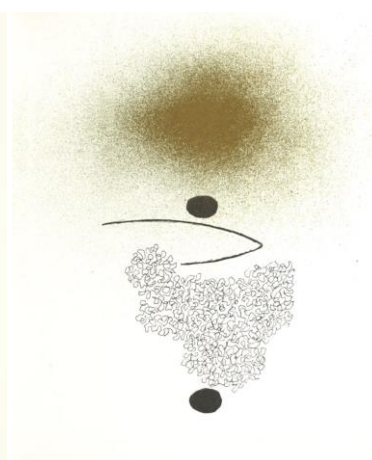
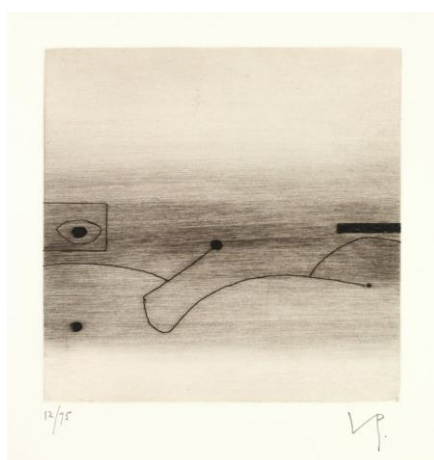
14. (Celandine Press.) THOMAS (R.S.) Destinations. Shipston-on-Stour: (Printed at the Rampant Lions Press for) Celandine Press, 1985, FIRST EDITION, 38/75 COPIES signed by the author (from an edition of 300 copies) printed on Hahnemuhle mouldmade paper, 3 tipped-in colourprinted

reproductions of work by Paul Nash, tissue-guarded, pp. 32, 8vo, original quarter black morocco, backstrip lettered in gilt, boards of marbled paper, edges untrimmed, cloth slipcase, fine **£450**



15. (Elies Plana.) RASPALL (Joana) *If the world were.../ Si el món fos...* translation, Ronald Puppo. Barcelona: Elies Plana, 2025, 25/36 COPIES (from an edition of 40 copies), printed in parallel text on Gmund cotton paper, leporello, pp. [14], 4to, original black cloth lettered in grey to upper board, in a white card portfolio with ribbon ties, fine **£300**

The poem by Joana Raspall is a meditation on war, illustrated ingeniously by printer Elies Plana using contrasting wood typefaces to recreate warring factions that advance in opposite directions to reach an inky melée at the central point.



WITH A SIGNED ETCHING

16. (Enitharmon Press.) PASMORE (Victor) *The Man Within*. A poem and essay with visual images. Enitharmon Press & Marlborough Graphics, 1997, 12/75 COPIES (from an edition of 375 copies) printed on 240gsm Rivoli Blanc paper and signed by the artist with his initials to the title-page, 7 illustrations by Pasmore, most with colour-printing, these special copies with an additional etching by Pasmore in a pocket at the rear, signed and numbered with tissue-guard, pp. [19], 4to, original quarter black cloth with grey linen sides, backstrip lettered in silver, vignette to upper board stamped in black, acetate jacket, fine **£600**

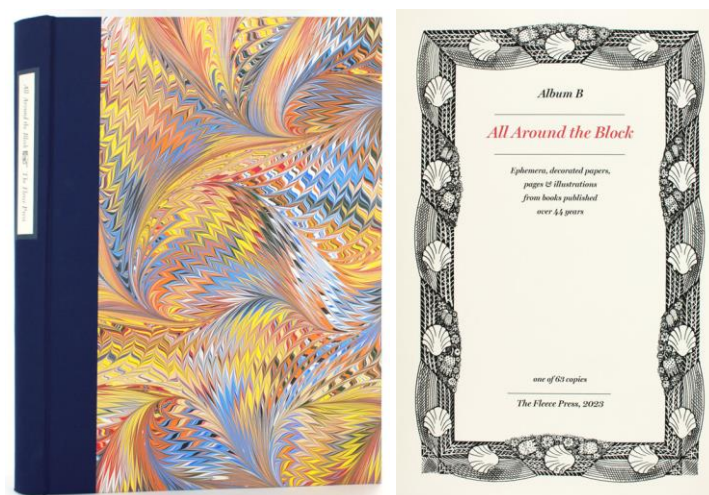
The essay consists of two sections - 'Art as a Function of Consciousness' and 'Who am I' - both germane to the themes of the poem and its accompanying images.

17. (Esslemont.) WORDSWORTH (William) *Extempore Effusion*. Upon reading in the Newcastle Journal the Notice of the Death of the poet James Hogg. Newcastle: David Esslemont, 1985, 43/300 COPIES, title-page engraved vignette and press device printed in grey, two further engraved illustrations, pp. [8], 8vo, original card covers with Ingres paper wrappers, near fine **£35**
The verses, first published in the Newcastle Journal in 1835, by 'one of the most distinguished of England's Bards', printed in this edition to commemorate a visit by the Newcastle Imprint Club to Dove Cottage, Grasmere, with wood engravings by Thomas Bewick and Isaac Nicholson, printed from the original blocks, held in the Pease Collection in Newcastle Central Library.



18. (Fathom Five Press.) BUSH (Tracey) *The Thames pH Book*. [Gosport:] Fathom Five Press, [2001,] COPY 41 (of an 'open edition'), litmus paper dipped at points along the Thames, each sample stamped with location and level, pp. [18], 9mm x 62mm, original wrappers, being a section of a Whatman 'narrow range indicator papers' booklet, together with folded information sheet in small plastic bag, fine **£18**

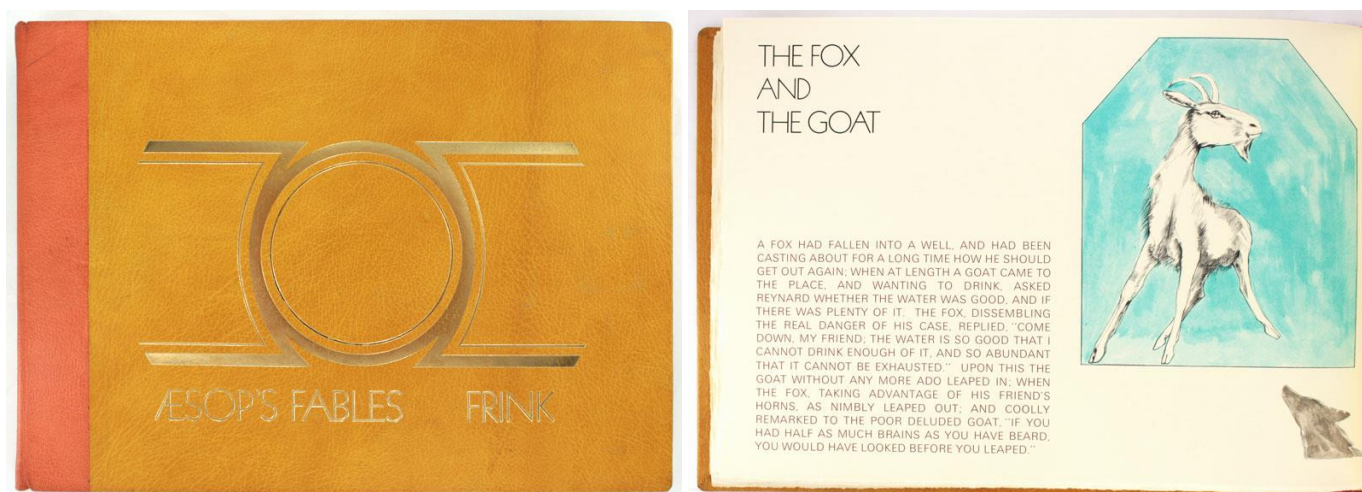
The artist accompanied the Environment Agency on one of their weekly 'river runs', the readings ranging from 7.39 to 7.78 (on the alkaline side of a neutral range).



19. (Fleece Press.) LAWRENCE (Simon) [Bibliography] *All Around the Block*. The Fleece Press from start to finish. 1980-2024... with a Foreword by Sebastian Carter. Upper Denby: The Fleece Press, 2023, ONE OF 63 'B' COPIES (from an edition of 310 copies), printed in blue and black on Swedish Munken Pure paper, with numerous colour illustrations, photographs and tipped-in examples, these special copies with additional volume of 'Ephemera, decorated papers, pages & illustrations from books published over 44 years', this comprising 36 guarded leaves with tipped-in examples, pp. 308; 36, folio, original quarter blue cloth with sides of marbled paper (that to first volume by marbled papers by Antonio Vélez Celemin, that to second by Freya Scott), backstrips with printed label, first volume with Corrigenda slip to rear pastedown, the books together in cloth slipcase, fine **£950**

A beautifully produced bibliography worthy of the variety and quality of the press' editions over 44 years. '...I have a special admiration for Simon's presswork. He gets clean impressions into often quite rough papers with just the right amount of ink, so the image is sharp but there is some texture too. A Christmas card from 2001 is a good example: a small folio card on 200 gsm Arches vélin with a large block by Gertrude Hermes, a master-class in how to bring out the delicate detail while keeping the solid blacks black' (Foreword).

The special copies include a diverse range of ephemera retained by Simon Lawrence across the lifespan of the Press, which functions as an excellent record of his attention to quality throughout.



20. Frink (Elisabeth, Illustrator) Aesop's Fables. R. Alastair McAlpine Publishing and Leslie Waddington Prints, 1968, 75/250 COPIES (from an edition of 275 copies) signed and numbered by the artist on the half-title, the text printed in brown, 47 wonderful drawings to the text by Elisabeth Frink, some with sparing but effective use of colour, a section of 4 original lithographs bound in at the rear, these printed at the Curwen Studio and each signed by the artist in pencil, oblong folio, original morocco, the upper board mustard-yellow, the rest salmon-pink, backstrip and upper board lettered in gilt, the latter with large geometric vignette stamped in same, some minor handling to lower board, edges untrimmed, original green cloth slipcase, near fine **£1,500**

A wonderful edition, with Frink's skill as a sculptor providing her illustration-work with a suitability to classical themes. The section of lithographs at the rear, each signed by the artist, is sometimes found wanting.



21. (Grapho Editions.) MADDEN (Phil) & Paul K. Kershaw. Gathering. Ripon: Grapho Editions, 2025, 32/50 COPIES signed by Madden and Kershaw, who designed, bound and printed the edition on an Albion handpress, with 14 illustrations (including one double-page), relief-printed with up to 8 layers of colour, pp. [32], 8vo, original quarter red-ruled sand-coloured cloth cut on the slant, with densely patterned paper boards, title on printed angled label, housed in dark brown card-lined scarlet cloth box with magnetic fastening, fine **£325**

The sixth collaboration between Madden and Kershaw: the images layering engravings, text, interleaved shapes, textured colour, contrasting extreme control and a sense of aleatoric experimentation; the text, similarly diverse in tone: 'Swans on the Kennet canal / So surely they glide, a fanfare of silence.... Learning bird identification. Some of them maybe Knots. Some of them may not be. But that's definitely a thingummycatcher'; the whole, as ever from Kershaw, exquisitely printed.

22. (Gwasg Gregynog.) ORMOND (John) Cathedral Builders, and Other Poems. With Drawings by the Author. Newtown, Powys: Gwasg Gregynog, 1991, FIRST EDITION, 160/200 COPIES (from an edition of 250 copies) printed on Mohawk Superfine paper, 11 drawings of which 5 are full-page, pp. x, 66, folio, original quarter black cloth with mustard yellow boards, backstrip lettered in gilt, near fine **£80**

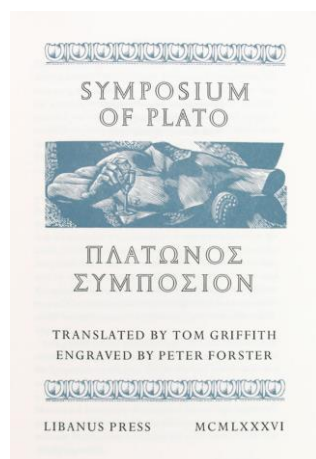
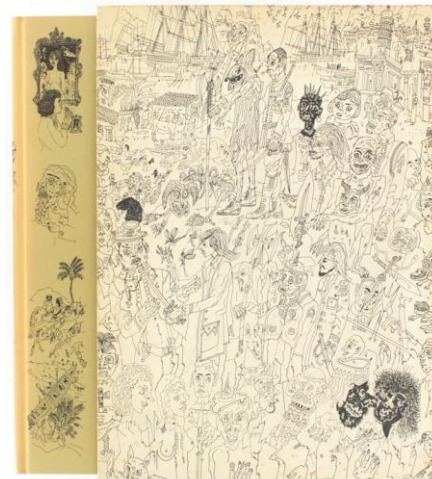
Printed by David Esslemont, published the year after the poet's death with an Introduction by his daughter.

23. (Inky Parrot Press.) VOLTAIRE Candide or Optimism.

Illustrated by Wilton Priestner. Translated by Richard Aldington.

Oxford: Inky Parrot Press, Oxford Polytechnic, 1985, 23/360 COPIES (from an overall edition of 385) signed by the artist, with numerous line illustrations, pp. [xi], 141, [2], folio, original highly illustrated boards, endpapers, and slipcase, backstrip a touch sunned, slipcase with a few spots and slightly toned at edges, very good **£200**

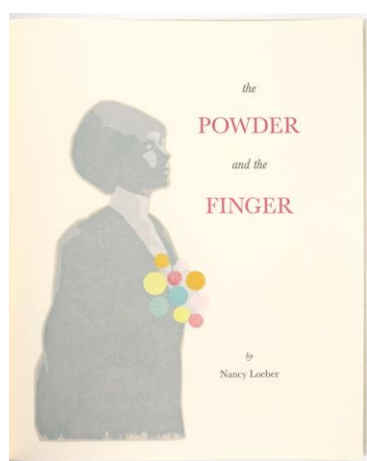
An exuberant edition, using the translation originally employed for the Nonesuch Press edition, here with Priestner's prolific cartoon-style, often bawdy, illustrations. With prospectus, faintly spotted at fold.



24. (Libanus Press.) PLATO. Symposium. Translated (and with an Introduction) by Tom Griffith. Engraved by Peter Forster. Marlborough: Libanus Press, 1986, 223/300 COPIES (from an edition of 355 copies) on Velin d'Arches rag paper, 53 ornaments and illustrations by Peter Forster printed in grey, ff. [72], folio, original quarter dark blue morocco, backstrip gilt lettered, patterned pale blue boards, top edge blue, tail edges untrimmed, pale grey boards slipcase with a touch of fading, the book itself fine **£200**

The translator also set the type. Forster's illustrations use sculptural forms in a playful, and occasionally suggestive, way. The quarter bound morocco and full cloth versions both fall within the same limitation, but one would presume the former to be smaller in number.

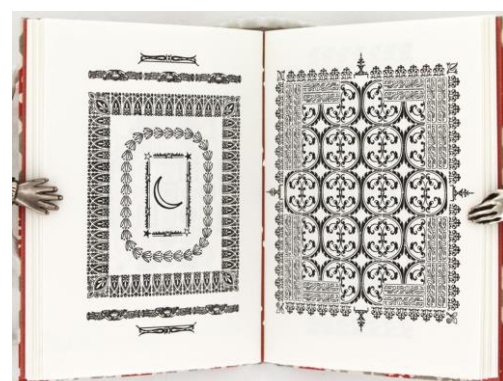
(Copies of the issue in cloth and dustjacket also available, £100)



25. Loeber (Nancy) The Powder and the Finger. [New York:] [Nancy Loeber,] 2025, 4/17 COPIES signed by the artist, title-page printed in black and pink, 7 collaged colour-printed woodcuts by Loeber, pp. [23], 4to, original quarter blue cloth, cream boards, upper board lettered in blue, fine **£1,500**

Loeber's book uses Craigslist as a source of found-text to create concrete poetry in which a particular form of hope is encapsulated; the accompanying illustrations all have a pensive quality. The book's title is drawn from a Neil Young song, whilst its epigraph comes from J Mascis: 'I feel the pain of everyone, then I feel nothing'.

26. (Maret.) MOODY (Sarah) Ornography. New York: RM, 2023, 55/100 'possible' COPIES, designed, set & printed by Sarah Moody, Russell Maret's apprentice, using 'ornaments, dingbats, & fleurons rarely seen since entering his collection', printed on Zerkall, pp. 56, 9.6 x 13.5cm, original antique

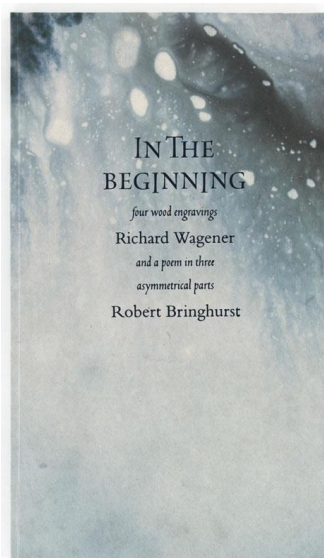


Japanese katazome paper wrappers, repeated net design in grey and terracotta, slipcase, fine **£185**
A beautifully printed book, bringing a somewhat forgotten printing element to the fore. Moody had assisted Maret with many of his publications since joining the workshop in late 2020, notably, Three Constitutions, Dispatches from the Lizard Brain and A Pattern Book of Cádiz. Ornaments, but for Ornography, she took the lead in design decisions in addition to setting, printing etc. The result is playful and wide-ranging: from tightly constructed, highly detailed lozenges of fleurons and scrolls, to mushroom-bordered snowflakes and a blocked boat with bracket steam. (With prospectus)

27. (Mixolydian Editions.) BRINGHURST (Robert) & Richard Wagener (Illustrator)

In the Beginning. Petaluma, CA: Mixolydian Editions, 2025, 23/60 COPIES signed by author and artist, printed on Twinrocker Cream paper, frontispiece and 3 further abstract wood-engravings printed in black and red, title-page printed in black and red, pp. [32], tall 8vo, original boards of handmade paper with a capillary chromatographic treatment by Heather Peters (rendering each one unique), edges untrimmed, cream card slipcase lettered in blind, fine **£475**

A meditation on universal origins, beginning with the first line of Genesis; the four superb wood-engravings by Wagener use refined technique to achieve simple but effective mark-making.



28. (Nowhereman Press.) Echo. Barcelona: Ximena Pérez Grobet (Nowhereman Press), 2024, 8/20 COPIES signed by Grobet, 6 cloth-covered card leaves accordion folded, each with 5 layered Japanese paper pieces, receding in size, each silk-screen printed with 'echo' in morse code, grey paper pastedowns with printed titles and colophons at each end, pp. [12], oblong 8vo, original black cloth, white stitching at accordion folds, black cloth band with blind-stamped 'echo', near fine **£200**

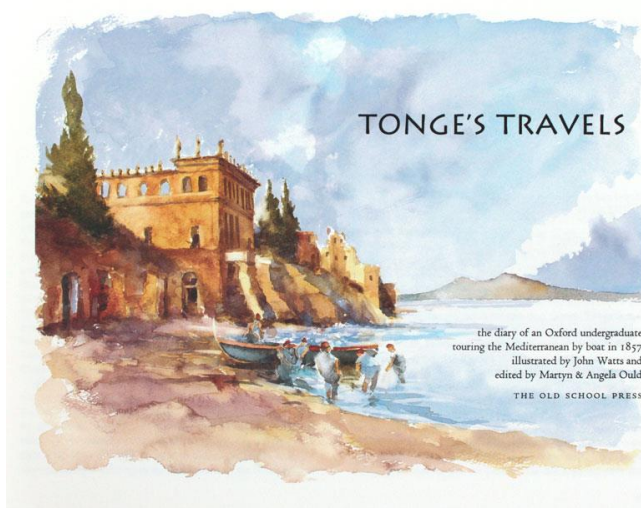
The highly regarded book artist's contribution to the AMBruno Intervals Project, launched at Tate Britain in October, 2024. 'This book offers through the repetition of the word echo written in morse code through its pages the concept of intervals as a dialogue between language, sound, communication, space, sequence resonance and transparency that weaves together a cohesive narrative experience through out the repeated format of the book' (artist's website). The layering of the delicate paper, creating white, off-white, pale grey etc. bands, each decorated with the morse code motif, is particularly effective.

FROM THE ORIGINAL PLATES

29. (Old School Press.) PLATES FOR A HERBAL. A selection of engravings from Robert Morison's 'Plantarum Historiae Universalis Oxoniensis' of 1680 and 1699, newly printed from the original plates by Jim Nottingham, with an introduction and bibliographical notes on the 'Historiae' by Scott Mandelbrote, botanical notes on the engravings by Professor Stephen Harris, and descriptions of the plates and their printing by Jim Nottingham. Seaton: At the Old School Press, 2024 [but 2025,] 37/79 COPIES (from an edition of 86 copies) printed on Rives BFK laid paper (a note regarding the age and possible imperfections of which is laid in), the text-volume accompanied by 5 guarded pulls from the original copper plates for Morison's Herbal, the full 12 plates for this project (various artists, including Michael Burghers, Frederick Hendrick Van Hove, et al.) shown in photographic reproductions in an accompanying 4to booklet, pp. [64] + Plates, folio, original quarter parchment-paper, blue cloth sides, lettered in silver to upper board, the book, booklet and plates together in blue cloth chemise with printed label, fine **£375**



An excellent, scholarly edition, continuing the printer's programme of publications on the history of Oxford University Press - here with a study of Robert Morison's Herbal, originating in its pictorial element with pulls from the original copper plates, twenty of which had been rendered usable by conservation work at the Bodleian Library, where they had been rescued after being discovered in 1996 acting as the counterweight in a lift in the Radcliffe Science Library. An ambitious project, wonderfully realised - the plates dictate the size and format of the book, a large folio similar to the original work.



30. (Old School Press.) TONGE (George) Tonge's Travels. The Diary of an Oxford Graduate Touring the Mediterranean by Boat in 1857. Hinton Charterhouse, Bath: The Old School Press, 2001, 55/330 COPIES (but 160 copies, see below), signed by the artist in pencil, printed on Mohawk Superfine paper, 20 colour-printed watercolours by Watts (including the title-page design and the majority full-page), 6 line-drawings by him, calligraphy by Patricia Gidney, pp. 122, oblong 4to, original terracotta cloth, dustjacket with a Watts line-drawing, fine **£100**

The author undertook this journey in his summer holiday following his first year at Lincoln College. The Press's website corrects the size of the edition, which shrank during production.

31. (Old Stile Press.) McDOWALL (Nicolas) A Bodoni Charade. Llandogo: The Old Stile Press, 1995, 45/240 COPIES signed by the printer, printed on blue paper and concertina-folded, pp. [32], 59 x 62 mm, original cream boards printed in blue, fine **£80**

The fourth of the Press's 'miniature' books published that year, this one a charming Alphabet book revived from an original conception of McDowall's from two decades earlier.

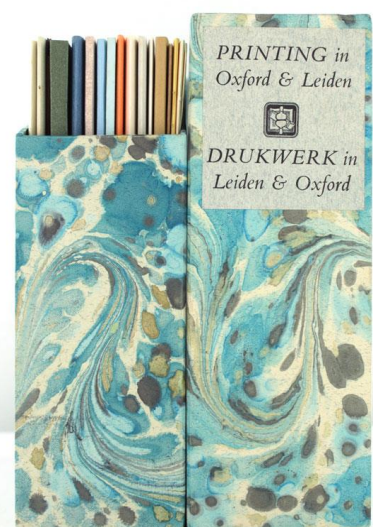




32. (Old Stile Press.) SHAFFER (Peter) Equus. Images by Clive Hicks-Jenkins. Llandogo: Old Stile Press, 2009, 23/200 COPIES (from an edition of 210 copies) signed by the artist with a signed and numbered slip signed by the author laid in at colophon page, pp. [124], 4to, original illustrated boards, backstrip lettered in gilt, top edge blue, folding slipcase illustrated inside and out, fine **£400**
A lavish new edition of Shaffer's controversial play, following its London revival in 2007.

33. (Oxford Guild of Printers.) Printing in Oxford and Leiden.

Oxford & Leiden: Oxford Guild of Printers and Stichting Drukwerk in de Marge, 1990, ONE OF 150 SETS, 17 booklets/ephemera including contents leaf, many with press devices or other illustrations, printed in various colours on various papers, various sizes and formats, housed in tall blue marbled-paper covered box by Chris Hicks, near fine **£150**
A joint project from two major printing centres, with contributions from the Alembic Press, Demi-Griffin Press, De Uitvreter, Clipeus Pers, Bert Post and Dick Wessels to name but a few. (Claire Bolton, compiler, attests that Rob Cox' contribution, listed in the contents, was never provided, so the total number of booklets including the contents leaflet, will always be 17). Highlights include The Old Forge Press' The Nuffield Press, with detailed engravings of a motor oil can and car logo devices printed in 'Leyland blue' ink, Alex Barbaix' monograph on Gerard Thibault's staggering fencing manual, 'taught according to an unique system of mathematical rules starting from a mysterious circle' with illustrative diagram printed in silver, and Jos Kerkhof's playful François Halma to Robert Taylor, with layered, colourful woodcut letters.



34. (Oxford Guild of Printers.) SILVER JUBILEE COMPENDIUM. Oxford Guild of Printers, 2007, 17 booklets/ephemera and title-leaf, 200 of each produced for this compendium, some with press devices or other illustrations, printed in various colours on a variety of papers, various sizes and formats, housed in grey satchel box with white printed label designed and made by Christopher Holmes, near fine **£250**
The booklets consist of each Press-owner's reflection on

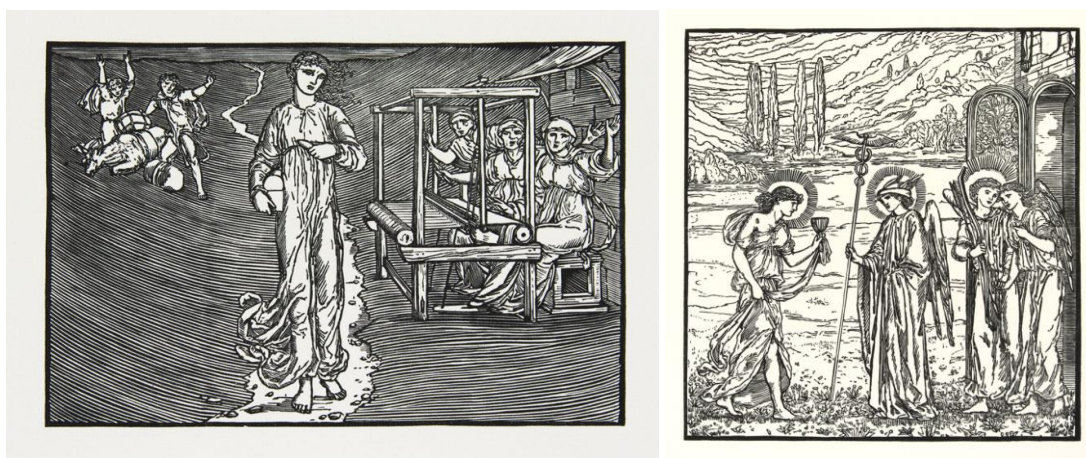
how their circumstances have changed during the 25 years of the Guild, and represent a diverse display of imaginative and idiosyncratic responses. The title-leaf lists contributions from The Alembic, Atlantis, Evergreen, Previous Parrot, Incline, Strawberry, Old School, Whittington, Word Wynken, Small Wood, Old Forge, Pallister, Bouncing Acre and Reading Room Presses, First Folio Cards (all present) and also a contribution from Richard Lawrence's Thumbprint Press which is not featured here, but replaced by Rosemary Roberts's Celtic Cross Press' 'Then & Now' - this is consistent with other copies consulted, and may have been the case for the entire edition. This set also includes an additional contribution from the Tern Press. The most striking editions include Miles Wigfield's text and engraving printed, rather appropriately, on an NHS record card and Martin Ould's 'The palest ink is better than the best memory', with colourful wrapper design by Claud Lovat Fraser.



35. (p's and q's press.) TACQ (Christine) *Coffee Times*. Thame: p's and q's press, 2006, 6/25 COPIES in the second edition (preceded by an edition of 3 copies in the same year) signed by Christine Tacq, with an original drypoint etching by her in the first pocket (signed and numbered), concertina-folded Zerkall mouldmade paper with 8 mounted pockets using coffee-filter paper, enclosing 13 postcards with artwork by Tacq (with text to verso) and one reflective piece of card, pp. [iii], [14], foolscap 8vo, original self wrappers held by coffee-stained sleeve, fine **£95**

The postcards, the artist/printer explains, are 'part commentary and part autobiography'.

The project started with a 'found-text' in the form of a library-card referring to a book by Paul Jean Toulet, whose 'Letters to Oneself' became an inspiration - along with the ritual of taking coffee, its cultural and personal meaning.



36. (Rampant Lions Press.) Morris (William) *The Story of Cupid and Psyche*. The forty-four wood-engravings designed by Edward Burne-Jones and mostly engraved by William Morris. London and Cambridge: (Printed at the Rampant Lions Press for) Clover Hill Editions, 1974, LXXVIII/100 PORTFOLIO SETS (from an edition of 500 sets & portfolios) printed on Barcham-Green handmade

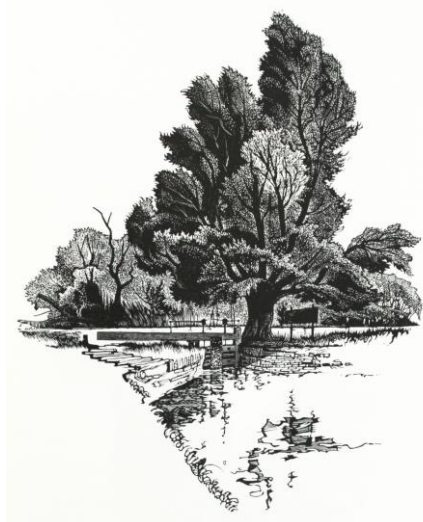
paper, 44 wood-engravings each printed on a separate sheet, with an introductory pamphlet, title page with black-ruled woodgrain brown panel lettered in black, thumbnail reproductions of the engravings with titles, pp. [8], 44 sheets (each 34 x 23.5cm), folio, engravings housed in original dark blue card wrappers, all contained in blue cloth clamshell box lined with Morris willow-design patterned paper and gilt-lettered morocco label, box edges slightly rubbed, very good **£825**

The eighth, and most ambitious, publication by Clover Hill Editions, designed and printed by Will and Sebastian Carter at the Rampant Lions Press. Morris had intended publishing The Earthly Paradise using 300 to 400 engravings designed by Edward Burne-Jones but the lack of a typeface which could compliment the engravings led to the abandonment of the project. By this time, Burne-Jones had already completed a number of designs for the first poem 'The Story of Cupid and Psyche', of which thirty-six were personally engraved by Morris.

37. (Solmentes Press.) CELSUS (Aurelius Cornelius)

De Cataractis. A Roman account of cataracts and their removal. [Decorah, Iowa:] Solmentes Press, 2023, 10/30 COPIES signed by David Esslemont, printed in Centaur MT, on Moab Entrada, double and single page reproduction of 'De Cataractis' chapter, two single page vibrant digitally created flowers, each with blurred version printed on Kitakata Gampi paper, woodcuts to title & colophon, colour photographic illustration of trees in snow, pp. [20], folio, original yellow card wrappers, with deep blue Lokta dust wrappers, cover with title and eye woodcut printed in black, fine **£325**

A beautiful production from Esslemont, inspired by personal experience, in his usual eclectic style, continuing his practice of animating older texts with new techniques. The book containing the 'De Cataractis' chapter is a fifteenth-century copy of De Medicina from the Biblioteca Medicea Laurenziana, Florence, while the woodcuts are from Gregor Reisch's Margarita Philosophic, 1503, and the digital flowers from Esslemont's own Florilegium Solmente, 2010. 'I hope the curious will find Celsus's description an interesting read and enjoy lifting the veils of Gampi paper to reveal the effect of phacoemulsification with intraocular lens Model DCB00 implantation.' (Introduction)



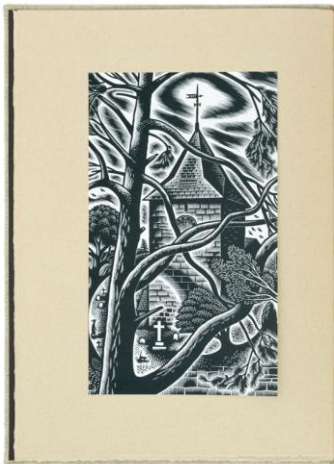
38. (Whittington Press.) CRAIG (John) **The Locks of the Oxford Canal.**

A Journey from Oxford to Coventry. With fifty wood-engravings... Andoversford: The Whittington Press, 1984, 285/300 COPIES (from an edition of 350 copies), printed on Zerkall mould-made paper and signed by the artist, title-page printed in black and dark brown, numerous engravings, after colophon leaf, a folding sheet of pale blue paper with a diagram of 3 figures printed in mid-brown illustrating the process of working a lock, tiny spot on title-page, pp.[viii], x, [48], royal 8vo, original oatmeal linen, printed label to backstrip, circular paper label with a decoration by Craig inlaid to upper board, untrimmed, top edge dark orange, brown endpapers printed in pink, front board with small faint mark, near fine **£275**

The first of Craig's three books with the Press.

39. (Whittington Press.) FANTHORPE (U.A.) [Poster:] This & that: Guido Morris at St Ives. 2009, ONE OF 200 COPIES 'Sorry Guido, we printed this in Caslon', printed on a variety of papers, this copy on azure Czech Losin hand-made, with 3 monochrome photographs by Angus McBean tipped on the sheet, title and colophon printed in blue, verse text in black, 39 x 57.5cm, slight crease at edge and small spot, good **£70**

An affectionate verse tribute to Guido, Master of the Latin Press, from the renowned poet, Ursula Askham Fanthorpe. Printed for the Whittington Summer Show and the Cheltenham Festival, August, 2009.



40. (Whittington Press.) MORGAN (Gwenda) Wood Engravings. With an Introduction by John Randle. Andoversford: The Whittington Press, 1985, 95/300 COPIES (from an edition of 335 copies) signed by the artist and printed on Zerkall mould-made paper, 52 wood-engravings by Gwenda Morgan (all but one printed from the original wood-blocks), many full-page, title-page printed in black and red, pp. xvi, [44, engravings], [i], imperial 8vo, original oatmeal cloth with wood engraving on inset label to upper board, backstrip with printed label, top edge brown, untrimmed, fine **£250**

An attractive collection of Morgan's dramatic yet playful engravings.



(engraving of the shop by Peter Lawrence, prints for sale **£90**)