



CATALOGUE NUMBER ONE

2024

**SELECTIONS FROM
MODERN PRIVATE PRESSES**





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CATALOGUE NUMBER ONE

This is our first catalogue since setting out in the business of selling books in January 2017. Although the stock offered on our website falls into many and diverse categories, this catalogue celebrates just one of those, namely Private Presses and, in particular, offers selected examples of the works produced by those that are still, or have been until recently, running their presses.

The distinguishing feature of Private Press publications, is the obvious degree of love and care that is expressed through the craft skills of those involved, including designer, engraver, type-founder, compositor, printer, paper-maker, illustrator, binder and publisher.

Private press books are, intrinsically, works of art, and whilst they are usually not framed and hung on walls, they can and do adorn the bookshelves of libraries small and large.

We hope you will enjoy this Catalogue which contains only a selection of books and other materials from our stock of Private and Fine Press; you will find others on our website.

Stephen Oliver-Jones ABA PBFA

ORDERS

Orders should be placed by email as not all of the items offered in this catalogue are yet on the website.

Postage and packing are free of charge for destinations within the UK. Otherwise postage is at cost.

Terms and conditions of sale can be found on the website.

Trade Discount: 10%

Payment can be made by PayPal or bank transfer.

For bank transfers: Sort Code: 18-00-02

Account No. 07555954

Personal Account Name: Mr Stephen Oliver-Jones No. 2 Private Account

Hermann Zapf On Letterpress

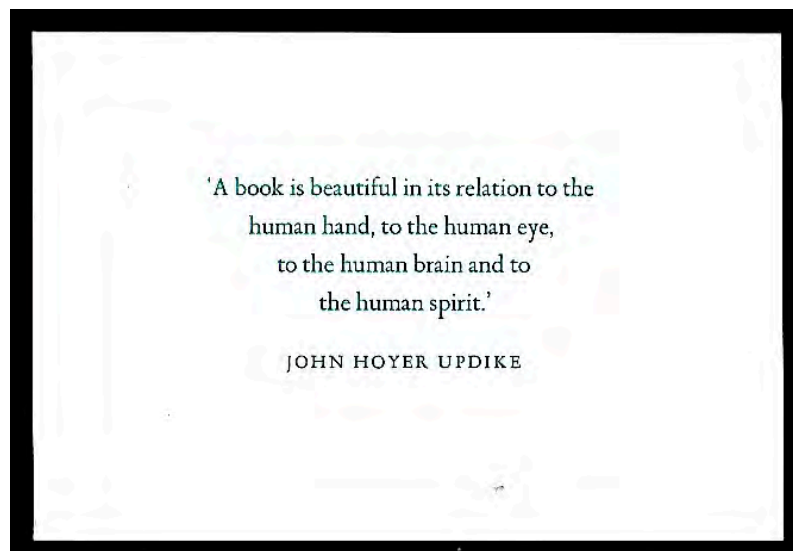
Letterpress yields effects of light and shadow and of three dimensions that cannot be imitated in offset. We should never forget this basic difference, this special aesthetic quality, and we should hope that there will always be people who will see, respect, and support it – and of course support those anachronistic fellows who still cherish letterpress printing in their hearts.

Hand composition remains the best method of understanding how letters can be arranged with artistic taste and can still serve that fundamental purpose: to transfer the message of the text properly to the reader. ¶ Indeed, I am sure that there will be a revival of letterpress in coming years, although not primarily for regular trade-book production ... for letterpress shops cannot compete economically with large offset press operations. But works of poetry and other books printed in short-run are still feasible.

Printed at Corvus Works in Zapf's Hunt Roman with Palatino Kursiv & Altika units

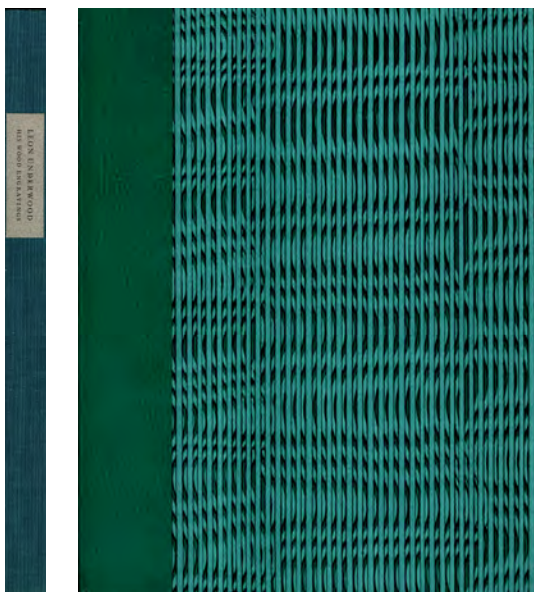
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SECTION ONE

THE FLEECE PRESS



1.
[The Fleece Press] Underwood, Leon with an Introduction by George Tute.

Leon Underwood: His Wood Engravings.

Wakefield: Simon Lawrence, 1986.

Copy number '147' of an edition limited to 200 copies printed on hand-made Barcham Green Sandwich paper on an 1853 Albion Press. Of the 200 copies, 188 were bound by Smith Settle in quarter green leather and paste paper created by Sage Reynolds in New York; 12 copies were bound by James Brockman, Fellow of Designer Bookbinders, to his own design in full leather. Gilt lettering to the spine, uncut page block, sage green endpapers. Book housed in an original blue cloth-covered clamshell box.

Folio, pp. [50] with 18 (including frontispiece) full-page, and two small engravings printed from the original blocks. A book in Fine condition in a Fine clamshell box.

Leon Underwood (1890-1975) was primarily known as a sculptor, printmaker and painter.

[ref: 103852]

£450

2.

[The Fleece Press] Rogerson, Ian.

Agnes Miller Parker, wood-engraver and book-illustrator; 1895-1980, with recollections of the artist by John Dreyfus.

Wakefield: The Fleece Press, April 1990.

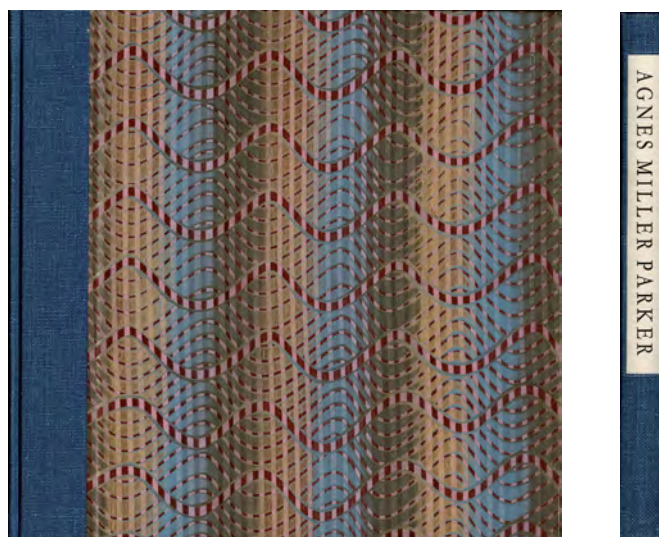
One of an edition limited to 300 copies, of which 241 (this being one) were bound in quarter blue cloth and paste paper over boards by Claire Maziarczyk, with orange endpapers; 50 copies were bound in quarter leather with six extra prints, and 9 copies were bound by Angela James, Fellow of Designer Bookbinders, to her own design. The engravings were printed by hand on an 1853 Albion hand press on dampened Zerkall mould made paper. Text was printed in 11 and 12 point Garamond on a Heidelberg cylinder press. Housed in a cloth over boards slipcase with a printed paper label to one edge as well as on the spine of the book.

Oblong Octavo, 235 x 280 mm, pp. [2, blank] [1-6] 7-88 [2, blank] [colophon] [blank], fully illustrated throughout, including seven engravings other than book illustrations, twenty-four illustrations from books and five other illustrations. A book in Fine condition in a Very Good slipcase with slight edge wear.

Agnes Miller Parker (1895 - 1980) was born in Ayrshire but spent most of her career in London. She is especially known for her collaboration with H.E. Bates on two of his books.

[ref: 104314]

£520



3.
[The Fleece Press] Lawrence, Simon.

Boxwood & Slate. Wood Engravings by Philip Hagreen printed to save a Cornish gravestone.

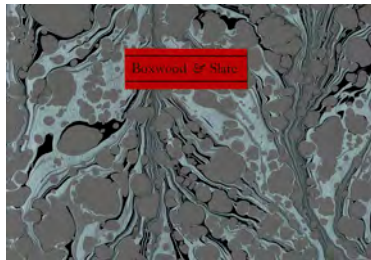
Upper Denby, Huddersfield: Simon Lawrence at his Fleece Press, 2015.

One of 45 copies made by Simon Lawrence in August 2015 to preserve the memory of the Blewett sisters, and the unknown stonemason who cut their gravestone in 1815. Marbled wrappers made by Jemma Lewis over red card with a red card printed paper label to the front panel.

Small Octavo, 195mm x 145mm, pp. [16] with two tipped-in photographs, one of the gravestone, and eight engravings. A booklet in Fine condition.

Prudence Ladner Blewett died in April 1913 aged two months, followed in April 1815 by her sister Jane Blewett, only four years old. Their gravestone is in St Levan Churchyard, near Porthcurno in Cornwall.

[ref: 103865] £198



4.
[The Fleece Press] [The Whittington Press] Wilson, Enid.

A Lakeland Diary with wood-engravings by Kathleen Lindsley and Edward Stamp.

Wakefield: Simon Lawrence at his Fleece Press, 1985.

One of an edition of 325 copies, this numbered '93', set in Bell type and printed at Whittington Court using the original wood engravings on Zerkall mould-made

paper, by John and Rosalind Randle and Miriam Macgregor., 300 copies (of which this is one) were bound in Whittington marbled paper over boards, and 25 in Oasis goatskin, by Smith & Co. Quarter cloth binding with gilt lettering to the spine; fore and lower edges of the pages are untrimmed.

Small Quarto, 275 mm x 195 mm, pp. 48 with 21 wood-engravings. Now with a custom built slipcase by Christopher Shaw. A book in Fine condition.

[ref: 103890] £175



5.
[The Fleece Press] Webb, Brian.

103 Not Out. David Gentleman's Stamps.

Upper Denby, Huddersfield: Simon Lawrence at his Fleece Press, 2023.

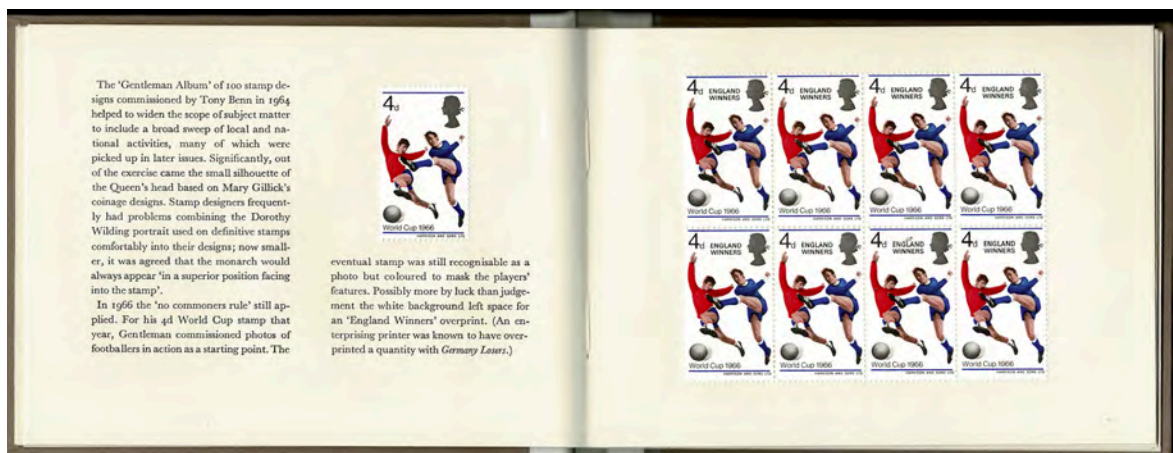
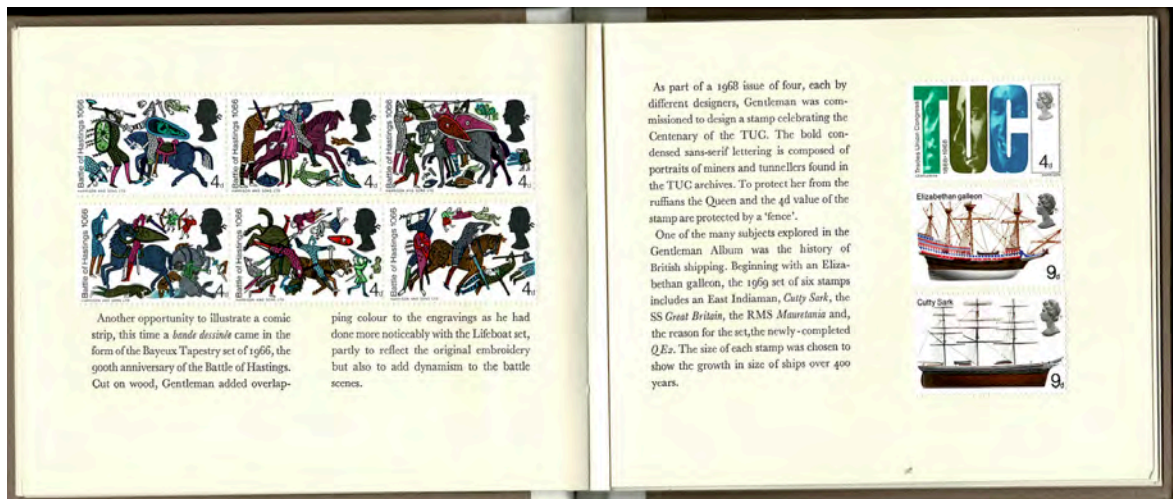
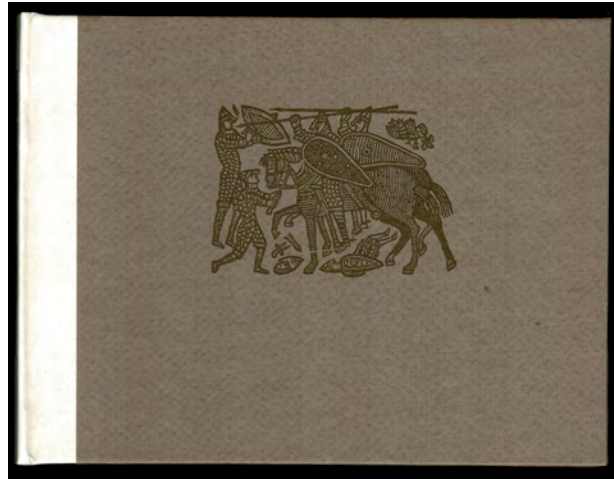
One of 330 copies (of which 280 were for sale) containing 79 original postage stamps designed by David Gentleman. The tipped-in photos were printed by Ian Wright Creative. Bound by the Fine Book Bindery in quarter vellum and paper printed with reduced wood engravings first cut for the Battle of Hastings series by David Gentleman in 1966. Printed paper label to the spine. The type is 8 pt Monotype Baskerville set by Nick Gill at Effra Press & Type Foundry.

A small oblong book measuring 118 x 155 mm, pp. [36] [colophon] [blank] with a tipped-in 1969 photograph of David Gentleman and John Stonehouse, then Postmaster General. A miniature book in Fine condition.

The last letterpress book printed at the Fleece Press.

[ref: 103829]

£175



6.

[The Fleece Press] Ullmann, Anne.

Hornet & Wild Rose, the Art of Tirzah Garwood.

Upper Denby, Huddersfield: Simon Lawrence at his Fleece Press, 2020.

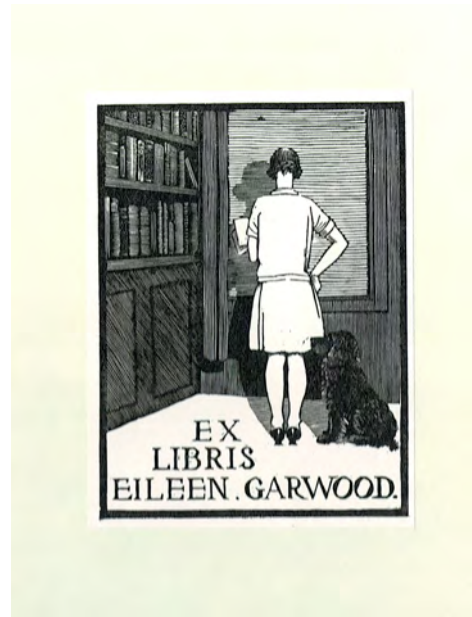
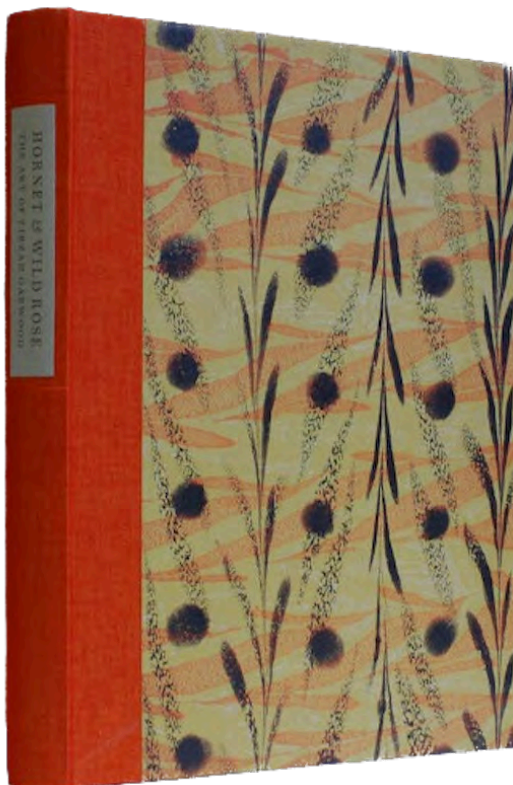
One of an edition of 475 copies, of which 40 were for private distribution. All copies were bound in quarter cloth and patterned paper sides which reproduce one of Tirzah's marbled papers. The book was printed with typeset in Miller Display on Stow smooth paper, and the tip-ins on Olin uncoated. Printed paper label to the spine.

Folio, 325 x 250 mm pp.232 [blank] [photograph] [limitation page] [5 blank], fully illustrated throughout with numerous tipped-in engravings. A book in Fine condition. Now with a custom-built slipcase by Christopher Shaw.

Inside the front board 'Ex Libris Eileen Garwood', Tirzah's wood-engraving of her own bookplate, c.1927. The author of the text is Tirzah's daughter. Tirzah married Eric Ravilious in 1930.

[ref: 103827]

£298



7.

[The Fleece Press] Lawrence, Simon.

Dunbar Hay Ltd, 1935-40, & the achievements of Cecilia Dunbar Kilburn.

Upper Denby, Huddersfield: Simon Lawrence at his Fleece Press, 2016.

One of an edition limited to 150 standard copies quarter bound by the Fine Book Bindery in blue cloth and a patterned paper over boards, based on an unidentified Dunbar Hay cloth sample. The book was designed and typeset in Miller Display by the author and the paper is Phoenixnotion Xantur, with Olin for the lecture sections.

Small Quarto, 230 mm. x 230 mm., pp. [1-8] 9-160 [blank] [limitation page] [blank] fully illustrated in colour and black-and-white, some tipped-in and some fold-out. Now with a custom-built slipcase by Christopher Shaw. A book in Fine condition.

TOGETHER with a copy of the prospectus.

There were an additional 120 specially bound copies housed in a solander box and accompanied by an original engraved card made by Eric Ravilious for Dunbar Hay in 1938, along with a piece of organdie block-printed by Enid Marx in the late 1930s. Thus the total edition was 270 copies.

[ref: 103917]

£298



8.

[The Fleece Press]

Claughton Pellew. Five wood engravings printed from the original blocks.

Wakefield: Simon Lawrence at his Fleece Press, 1987.

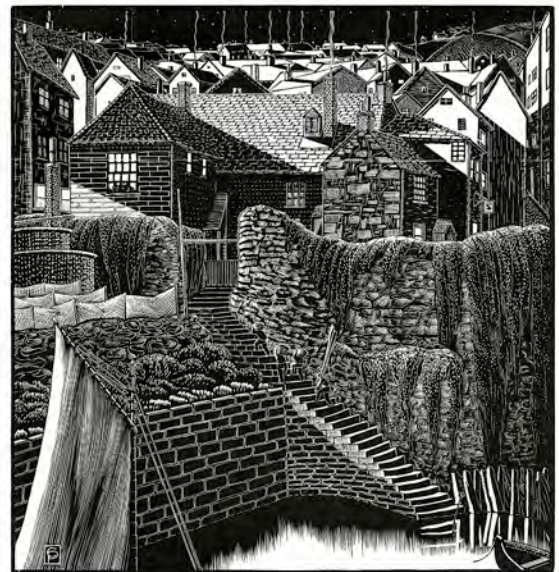
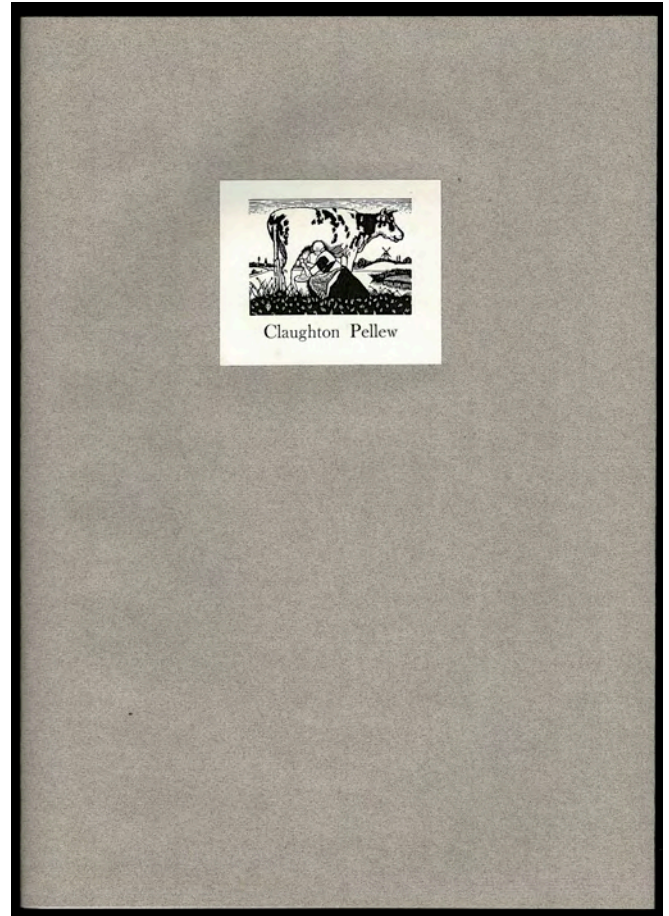
One of an edition of 150 copies, with the engravings printed on Zerkall mould-made paper using an Albion Press. Biographical Note by Anne Stevens - with an introductory note by John Nash - bound in grey wrappers with a printed label on the upper cover, together with the five engravings, each within separate printed paper folders, all housed in a cloth solander box with printed paper labels to the spine and upper cover. Items in Fine condition within a Fine solander box.

Claughton Pellew (1890-1966), painter and wood-engraver, studied at the Slade School

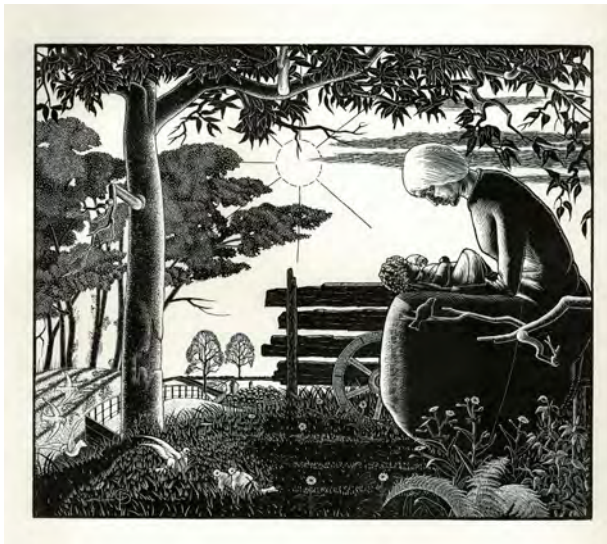
with John Nash between 1907 and 1911. He was imprisoned as a pacifist in the Great War.

[ref: 104018]

£740



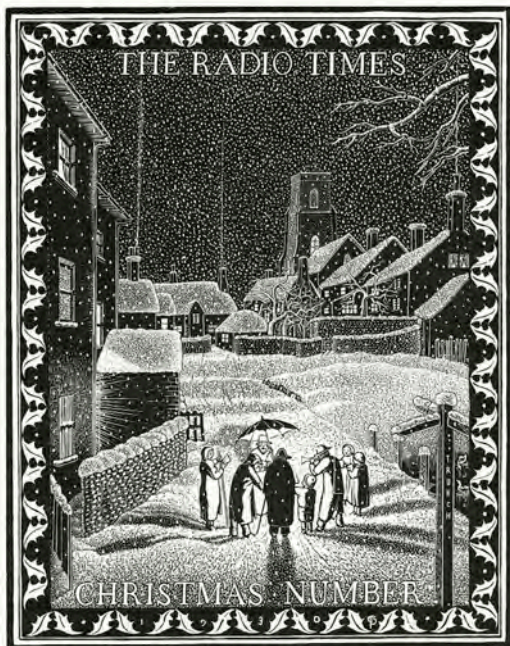
The Return 1925



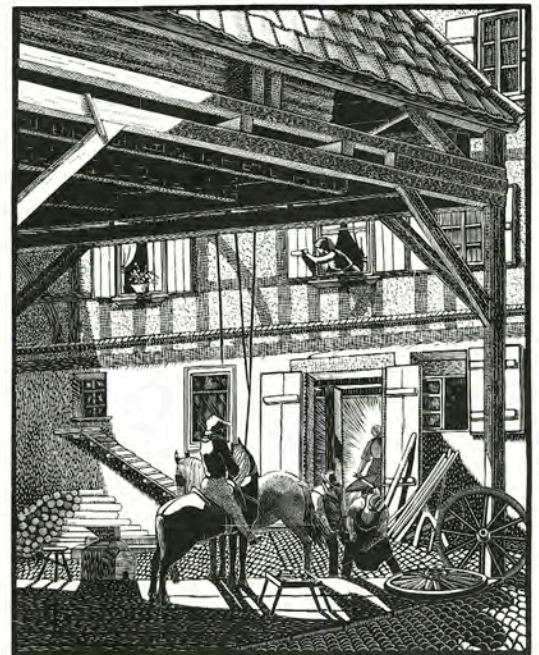
The Mother 1931



Marsh Marigolds 1930



The Carol Singers 1930



The Smithy 1930

9.
[The Fleece Press] Myers, Robin [Ed.].

The Autobiography of Luke Hansard, written in 1817.

Wakefield: Simon Lawrence at his Fleece Press, 1991.

One of an edition limited to 250 copies, each with a **signed** print by John Lawrence in a pocket at the end of the book, and housed in a slipcase. Red quarter cloth, black-and-white pictorial printed boards and spine with printed label, by Smith Settle. Set in Garamond at Solo-Type and Van Dijk by Ronset and at the Rocket Press, and printed on mould-made Alice Zerkall paper.

Small Quarto, pp. [1-6] 7-156 [2 blank] [limitation page] [3 blank] with wood-engraved illustrations by John Lawrence. The text was printed on a 1963 Heidelberg Cylinder Press, and the engravings on an 1853 Albion hand press. A book and slipcase both in Fine condition.

[ref: 103926]

£198



10.
[The Fleece Press] Sempill, Gabriel & Simon Lawrence.

Mr Kilburn's Calicos. William Kilburn's fabric printing patterns from the year 1800.

Upper Denby, Huddersfield: Simon Lawrence at his Fleece Press, 2014.

One of an edition limited to 300 copies, this **signed** and inscribed in pencil, 'with all good wishes', by Simon Lawrence, together with an accompanying booklet of sixteen patterns printed on paper, all housed in a cloth covered solander box.

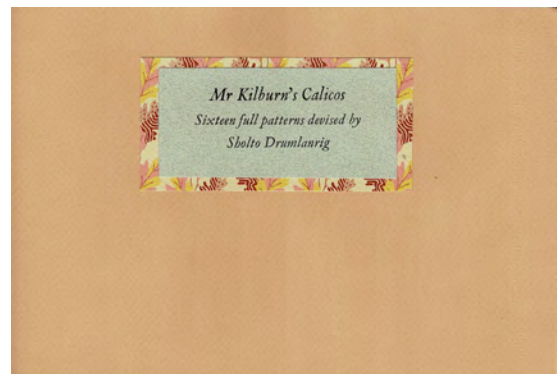
Quarter cloth with patterned paper over boards based on a William Kilburn design, printed paper label to spine of the book and spine of the solander box, green endpapers. The letterpress text is set in Garamond.

Oblong Quarto, 155 x 230 mm, pp. [88], featuring William Kilburn's notebook fully illustrated, and never before published.

A book, accompanying booklet and solander box, all in Fine condition.

[ref: 103986]

£350



11.
[The Fleece Press] Lee, Brian North [Ed.] and Dreyfus, John [Foreword].

Dearest Joana. A selection of Joan Hassall's lifetime letters and art.

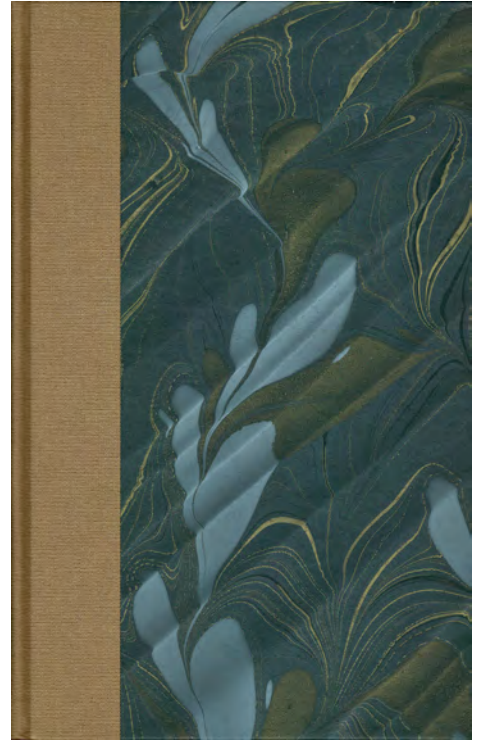
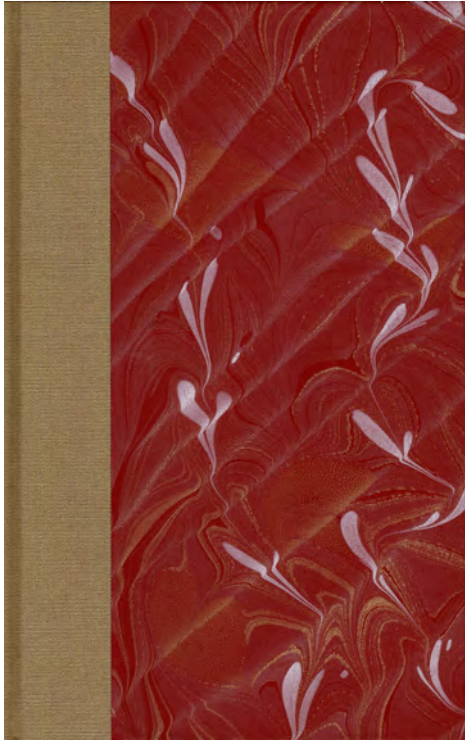
Denby Dale, Huddersfield: Simon Lawrence at his Fleece Press, 2000.

One of an edition limited to 300 copies printed in two volumes on Zerkall paper, of which 200 are quarter bound in cloth and forty in natural vellum. The boards are bound in marbled paper made in Venice by Enrico Ricciardi, with printed labels to the

spines. The text was set in Scotch Roman at Whittington. Both volumes are narrow Quarto, Volume One, pp. [1-6] 7-147 [148-153][1], Volume Two, pp.[8] 154-300 [5], fully illustrated. All housed in a cloth and paper covered slipcase. Two volumes and slipcase all in Fine condition.

[ref: 103975]

£375



12.
[The Fleece Press].

Richard III A Prayer.

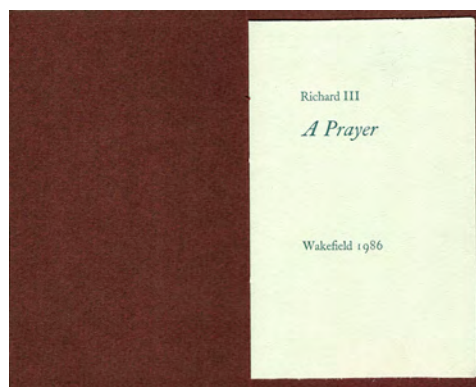
Wakefield: Simon Lawrence at his Fleece Press, 1986.

One of an edition limited to 'about 75' copies of a keepsake booklet produced to mark a Press visit by conference attendees from a Richard III Society study day at Wakefield Chantry Chapel. Maroon card wrappers with a single folded sheet sewn within.

24mo., 135 x 85 mm, pp. [title page] [blank] [text] [blank]. Four pages of Barcham Green Charter Oak paper; printed letterpress in hand-set Caslon. The text is taken from Lambeth MS 474.

A booklet in Fine condition, safely stored in a clear, archival-quality, protective display pocket. A scarce item.

[ref: 103957] £120



13.
[Fleece Press] Marlowe, Christopher:

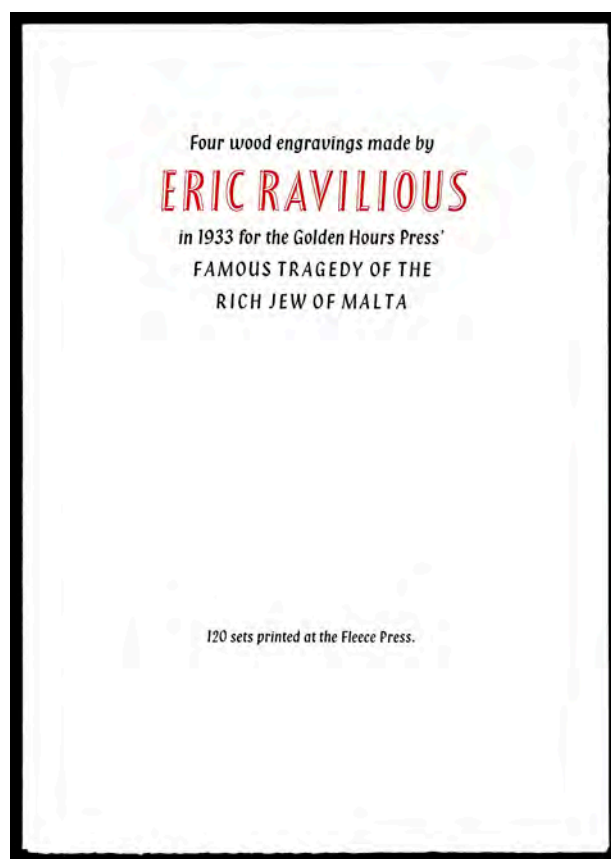
Four Wood Engravings made in 1933 for the Golden Hours Press's 'Famous Tragedy of the Rich Jew of Malta'.

Upper Denby, The Fleece Press, 1998.

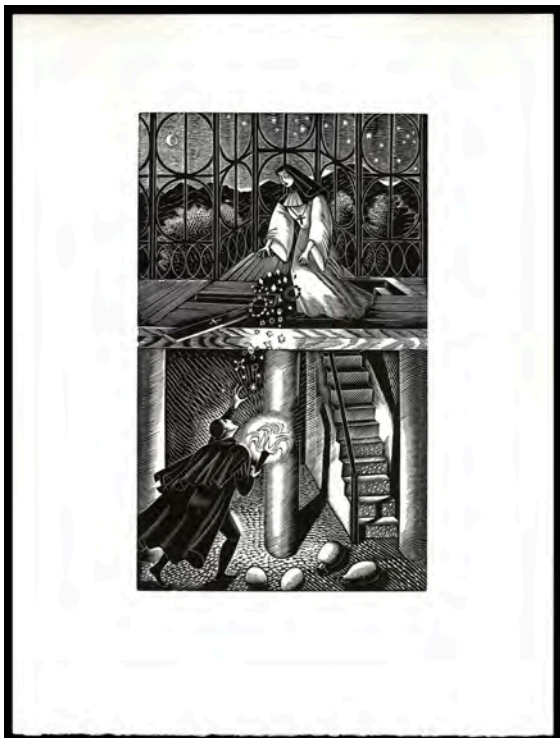
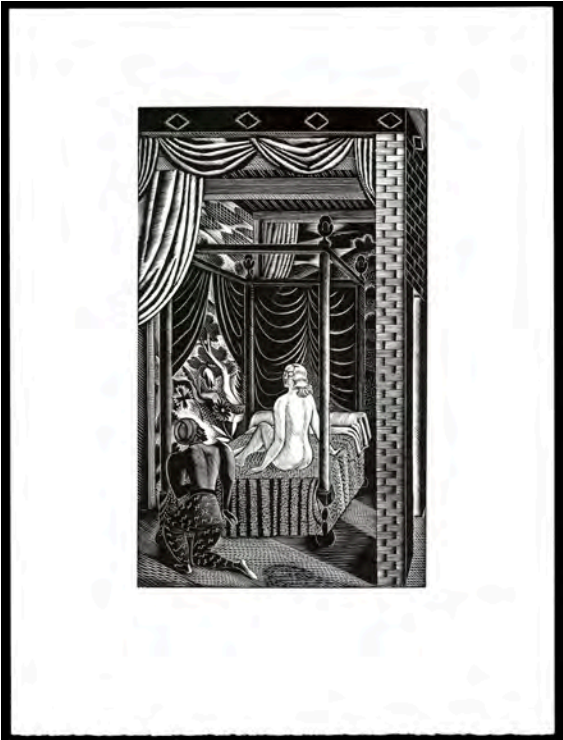
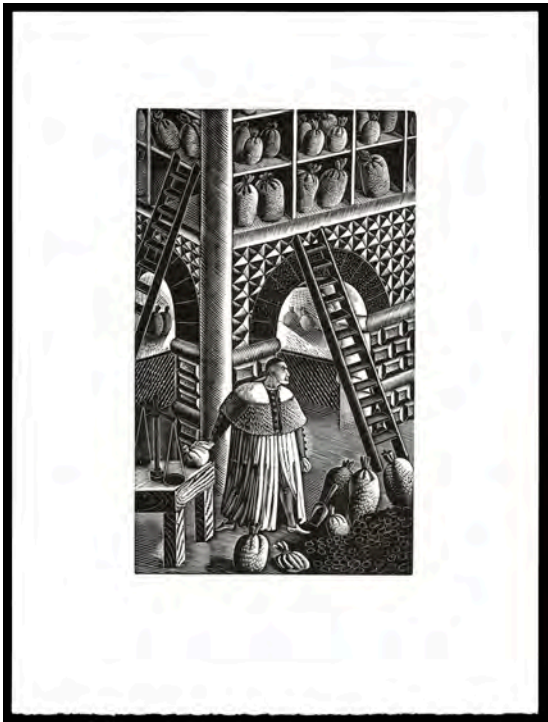
One of only 120 sets of four wood engravings printed at the Fleece Press from blocks engraved by Eric Ravilious. The four engravings are contained within plain printed wrappers, 270 x 200 mm. Each print measures 175 x 105 mm on paper measuring 262 x 200 mm. A fifth sheet explains that "*The fourth block, of the Jew meeting his fate, has suffered over its 65 years. The top third has had some abrasions, and is pitted, probably the result of inappropriate cleaning, and the whole surface is resistant to ink. But it seems good enough to stay with its family*".

A scarce item. A set in Fine condition now in a clear, archival quality, protective display pocket.

[ref: 104159] £520



Eric Ravilious (1903-1943) was a British painter, designer, book illustrator and wood-engraver, and is particularly known for his watercolours of the South Downs. He studied at the Royal College of Art where he became a close friend of Edward Bawden, and married Tirzah Garwood, also an artist and engraver, in 1930. He served as a war artist and was the first British war artist to die on active service in World War II when the aircraft he was in was lost off Iceland.



SECTION TWO

INCLINE PRESS

14.

[Incline Press] Cinamon, Gerald.

The Typography of an Artist.

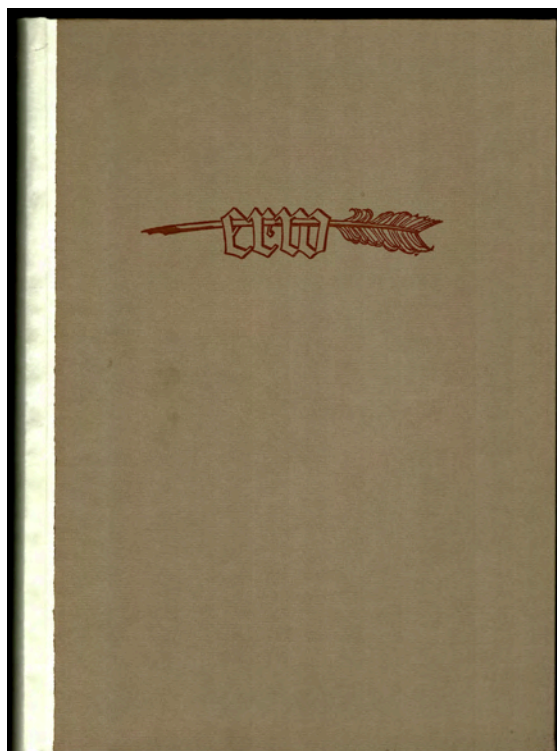
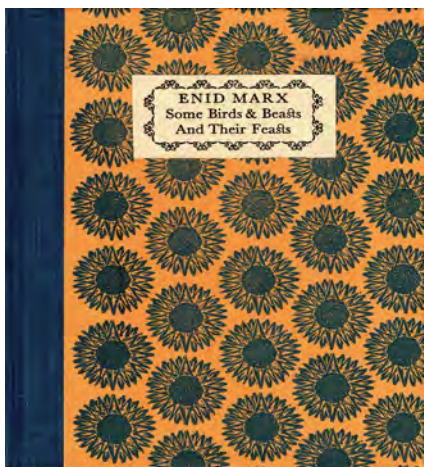
Oldham: Incline Press, 2010.

Copy number '238' of an edition of 250 copies, letterpress printed on a Victoria parallel impression platen from Rockstroh Werke (c.1938), and using Monotype Sabon type designed by Jan Tschichold, and typeset by Harry McIntosh. Magnani paper was used for the book. Zerkall and Hahnemöhle paper was used for Press reproductions. Spine bound in parchment with illustrated paper covered boards, red silk page-marker.

Folio, 360 x 260 mm, pp. [4, blank] [1-4] 5-178 [2, blank] [colophon] [2, blank], with numerous illustrations and photographs tipped, together with new exemplars, using Weiss types, by Christian Brett, Richard Healy, Jerry Kelly and Leonard Seastone. Letterpress reproductions were made using polymer blocks produced by Geoff Giles. A book in Very Good condition, housed in a cloth-covered board slipcase with a paper label to the spine; two small areas of paper defect to the rear board of the book.

[ref: 104119]

£375



15.

[Incline Press] Marx, Enid.

Some Birds & Beasts and Their Feasts. An Alphabet of Wood Engravings by Enid Marx.

Oldham: Incline Press, 1996.

Copy number '61' of 100 signed and numbered copies printed on dampened hand made paper (of a total edition of 450 copies). **Signed** by Enid Marx on the colophon. The fancy alphabet is Fry's Ornamental, the roman and italic alphabet is Verona and the words are Baskerville. Enid Marx cut the wood blocks from which the pictures were printed, as well as the block used to make the patterned paper covering the boards. Quarter bound in blue cloth with a paper label on the upper board. 16mo., 150 a 110 mm, with 27 engravings including the frontispiece. Printing and binding were carried out by Jane Audas and Graham Moss at the Incline Press workshop. A book in Fine condition.

The 350 unsigned and unnumbered copies were printed on Five Seasons recycled acid-free paper.

[Ref: 104177]

£360

16.

[Incline Press] Aesop.

Aesop's Fable of The Miller, His Son, and Their Ass. Retold and Illustrated with Linocuts by Nick Wonham.

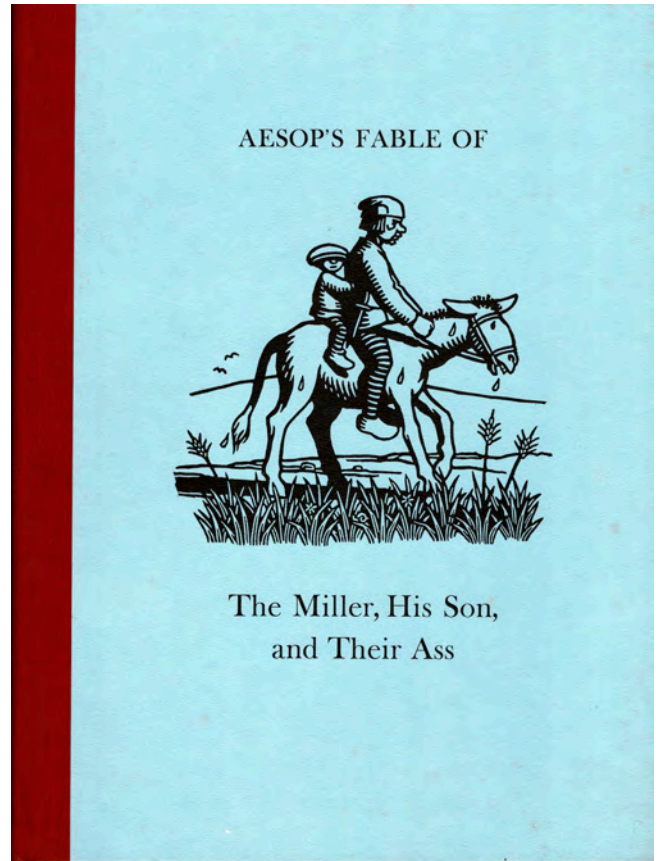
Oldham: Incline Press, 2006.

One of an edition limited to 160 numbered copies **signed** by the artist on the colophon, this copy not numbered, but with a handwritten dedication *'for Bert with love (and because we know he won't mind the two short pages!)*, 'Bert' being Bert Eastman. Printed on a hand-fed Victoria platen press on 200 gsm Fabriano Artistico paper using 24pt Fry's Baskerville type. Each book is sewn and bound by hand. Blue, printed and illustrated paper covered boards with red buckram quarter binding.

Folio, 390 x 290 mm, pp. [24] with eighteen original linocuts, eight of which are 200 x 200 mm, and occupy a page each. Now in a red cloth over board slipcase by Christopher Shaw. A book in Fine condition in a Fine slipcase.

[ref: 104225]

SOLD



17.

[Incline Press] Wordsworth, William.

In Passing. 3 poems by William Wordsworth.

Oldham: Incline Press, July 2014.

Copy number '12' of only 40 copies from a total edition of 100 copies) **signed** on the colophon by Anagnostakis, (who handset the Arrighi typefaces with Columna for titling), and Graham Moss who printed the work on MBM Ingres D'Arches watermarked paper from John Purcell Paper and (who also selected the cover paper from Papeterie Saint-Armand of Montreal), and Mike Tregear (who co-ordinated the folding and collating). The ornaments are May Border cast by Shanks circa 1890. Quarter brown paper with marbled paper-covered boards and a printed label to the spine. Internal blue printed paper wrappers.

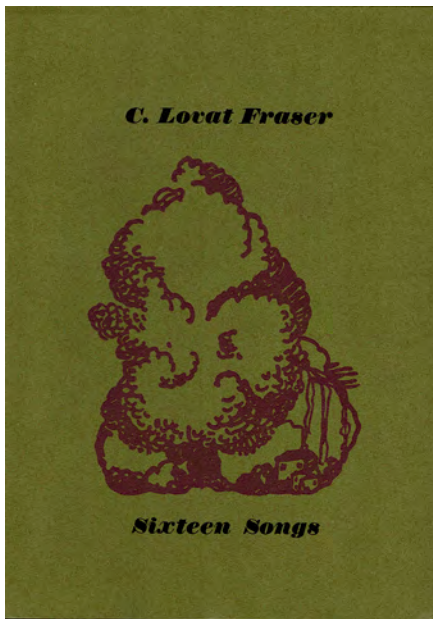
Octavo, 205 x 145 mm, pp. [16] with border decorations on five pages. A book in Fine condition, now housed in a clear, archival quality, protective display pocket.

A Summer publication of The Reading Child at Incline Press.

[ref: 104146]

£125





19.
[Incline Press] Forsberg, Lennart.

Burin, Box and Board.

Oldham: Incline Press, July 2006.

Copy number '149' of an edition of 150 copies, ten of which were in the gift of the artist, forty were accompanied by a portfolio, and the balance were housed in a slipcase, save for the last four copies, of which this is one, which were bound later than the others from loose sheets, with a different paper covering the boards and without a slipcase, TOGETHER WITH a loose duplicate print suitable for framing.

The book was printed on Magnani paper, made in Italy to the Press's specification, and the type used throughout is Gill Sans, from the wood type of the title page to the 12 and 14pt used for the text. Quarter green buckram with marbled paper covered boards, printed paper label to the spine.

Quarto, 260 x 260 mm, pp. [1-6] 1-19 [20-44 with one illustration per page] 45-53 with additional linocut and woodcut illustrations [56-58, including the colophon]. A book and duplicate print in Fine condition.

Translations from Swedish by Thorsten Sjolin.

[ref:104163 £198

18
[Incline Press] Lovat Fraser, C.

Sixteen Songs originally for 6d.

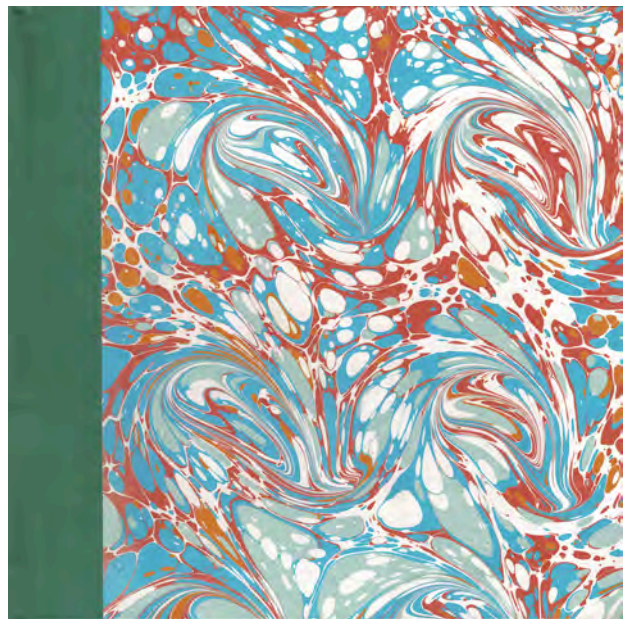
Oldham: Incline Press, 1996.

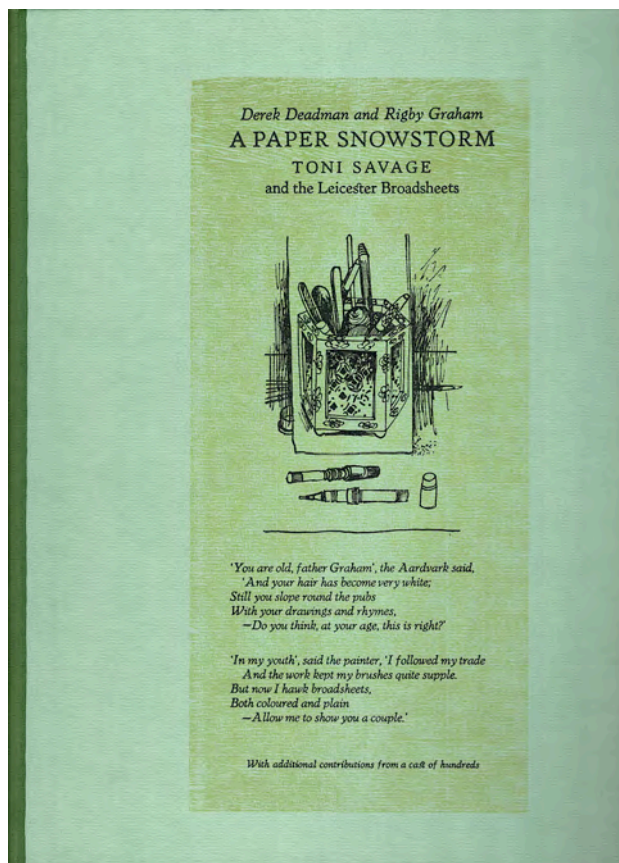
Copy number '86' from an edition limited to 150 copies, **signed** by Graham Moss and Tony Grimes on the Colophon. The booklet was produced by Tony Grimes screen printing the illustrations from a poster by C. Lovat Fraser, designed for nursery walls, and sold by London's Poetry Bookshop in the 1920's. Jane Audas and Graham Moss did the letterpress printing and binding at the Incline Press workshop. Moss-green printed and illustrated card wrappers with flaps and mauve endpapers,

Octavo, 190 x 135 mm, pp. [22] with 16 illustrations. A book in Fine condition, now in a clear, archival-quality, protective display pocket.

Claud Lovat Fraser (1890-1921) was an English artist, designer and author. In his short career he had influential support from the art critic Haldane MacFall and the Actor Manager Sir Herbert Beerbohm Tree.

[ref: 104142 £75





20.
[Incline Press] Deadman, Derek & Graham, Rigby.

A Paper Snowstorm. Toni Savage and the Leicester Broadsheets.

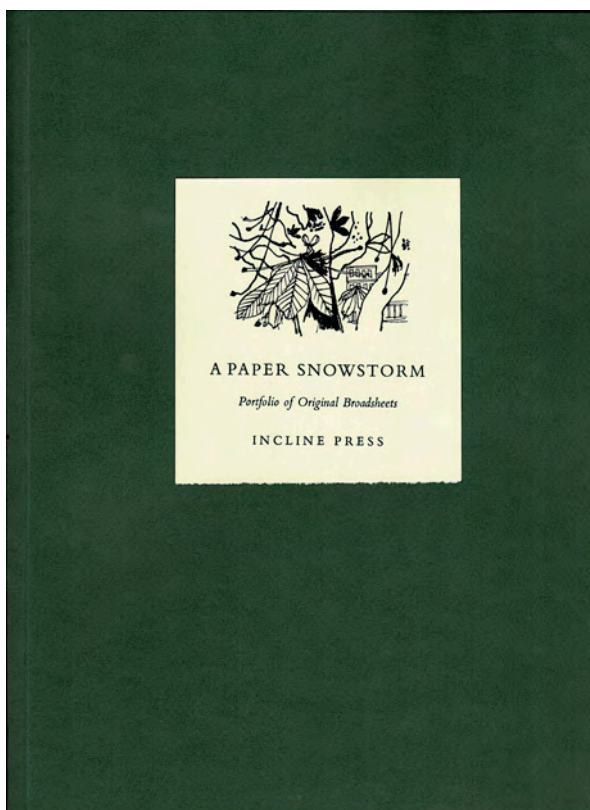
Oldham: Incline Press, 2005.

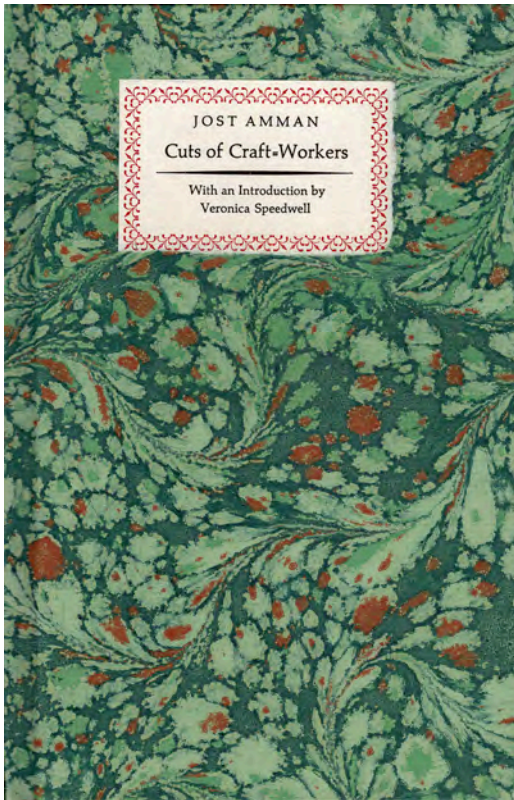
Copy number '136' of an edition of 200 copies, **signed** by Derek Deadman and Graham Rigby on the colophon, with text printed on Magnani paper on Bembo types. Printed and illustrated paper-covered boards with a green buckram spine binding, green endpapers. **TOGETHER WITH** a green card portfolio with printed and illustrated paper label, containing ten original broadsheets, all housed in a cloth covered board slipcase with a printed paper label to the spine.

Folio, 360 x 255 mm, pp. [1-5] 6-73 [74-76] with 37 tipped-in broadsheets forged at Incline Press following the original processes but differing from the originals in terms of typeface, paper, or ink. In addition the book includes drawings, engravings and photographs, some tipped-in, some reproduced on the pages of text. A book, slipcase and portfolio, all in Fine condition.

[ref: 104149]

£320





21.
[Incline Press] Amman, Jost & Speedwell, Veronica [Introduction]

Cuts of Craft-Workers.

Oldham: Incline Press, August 2008.

One of an edition of 'about 400 copies' printed on Magnani paper using a Crown Folio Arab treadle press and an Autovie press, and Hyperion type. **Signed** by Graham Moss who bound the edition. The printing plates were supplied by Peacock Blockmaking. Decorative paper-covered boards with printed labels to the front cover and spine.

Small Octavo, 205 x 150 mm, pp. [1-2] [i-ix] [x] 1-57 [58-62], with 57 plates. A book in Fine condition, now in a clear, archival quality, protective cover.

Jost Amman (1539-1591) was a Swiss-German artist celebrated chiefly for his woodcuts, done mainly for book illustrations. As an adult he lived in Nuremberg and worked with Virgil Solis, a leading producer of book illustrations.

[ref: 104285]

£120

22.
[Incline Press] Eastman, Bert and Molly.

Their Book of Toys from India.

Oldham: Incline Press, 2002.

Copy number '12' of an edition limited to less than 200 copies. **Signed** by the authors and illustrators on the colophon. Printed on hand-made Magnani 160 gsm paper with hand-made Korean paper used for the plates and on the binding. Hand set in 14 and 16 point Monotype Bembo, the display type is Crayonette from Hill & Dale of West Virginia. Paper covered boards with the Korean printed and illustrated paper superimposed. Lettering to the spine. Octavo, 250 x 170 mm, pp. [1-4] 5-27 [illustration], with twenty linocut, coloured illustrations, two of which are plates on Korean paper. A book in Fine condition.

[ref: 104226]

£175



23.

[Incline Press] Moss, Graham & Whalen, Kathy.

Hung Out to Dry. Typography on Display at Incline Press. A Collation of Specimens Displaying the Types & Typography of Broadsheets and some other Ephemeral Printing.

Oldham: Incline Press, 2007.

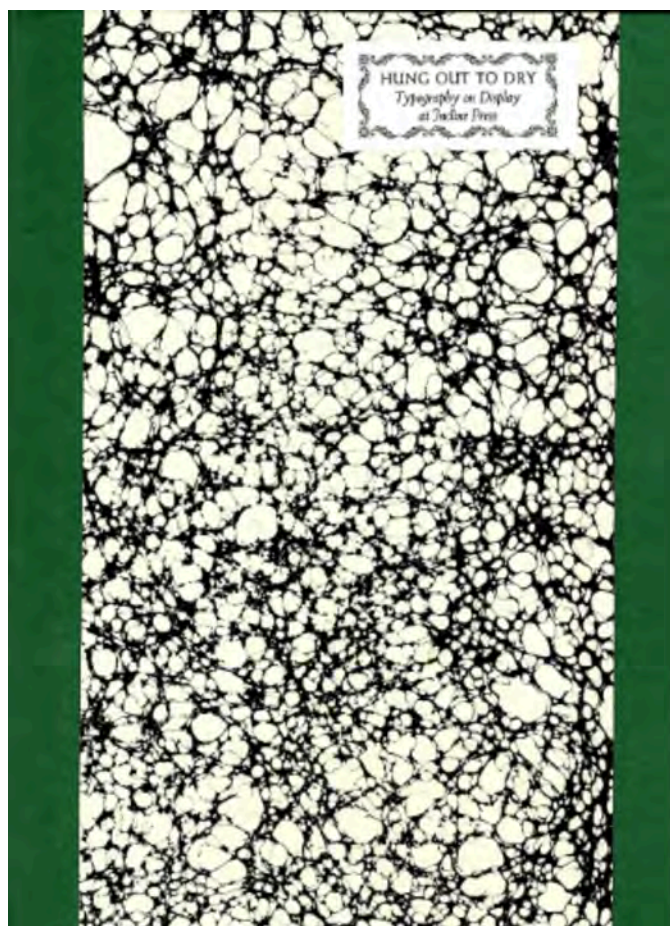
Copy number '45' of an edition limited to 150 copies with text set in 14 point Garamond and printed on Magnani paper. **Signed** by Graham Moss and Kathy Whalen, and by Chris Hicks who bound 120 copies, including this copy. Quarter green buckram with the same binding to the fore-edges, over marble papered boards, printed and decorated labels to the upper cover and spine of the green cloth covered slipcase.

Folio, 360 x 230 mm, pp. [2] [1-2] 3-83 [blank] [2, Contents] [2, blank] [colophon] [3, blank] with 67 items of original ephemera tipped-in.

A book in Fine condition in a Fine slipcase.

[ref: 104406]

£420



24.

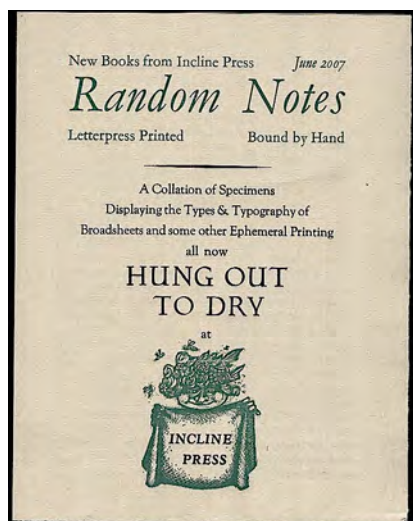
[Incline Press]

The St. Bride Notebook. With wood engravings by Eric Ravilious. Published to celebrate the centenary of his birth.

Oldham: Incline Press, 2003.

One of an edition limited to 50 copies specially prepared for Subscribers, The Friends of the St Bride Library and other friends of Incline Press. **Signed** by Caroline Archer and (additionally, and exceptionally) by Robert Harling. Bearing a printed, illustrated and decorated paper label on the front pastedown stating that '**This Book | was displayed at | The Bookwork of Eric Ravilious | Centenary Exhibition | St Bride Printing Library | London 2003**'. Printed on Heritage Fourdrinier full archival specification paper, using text set in Bembo type. Quarter blue cloth with patterned paper over boards, printed paper label to the spine.

Octavo, 237 x 162 mm, [half title] [blank] [title page] [blank] [acknowledgements] [title page from the original edition] pp. [5, notes by Robert Harling] [pages from the Kynoch Press type

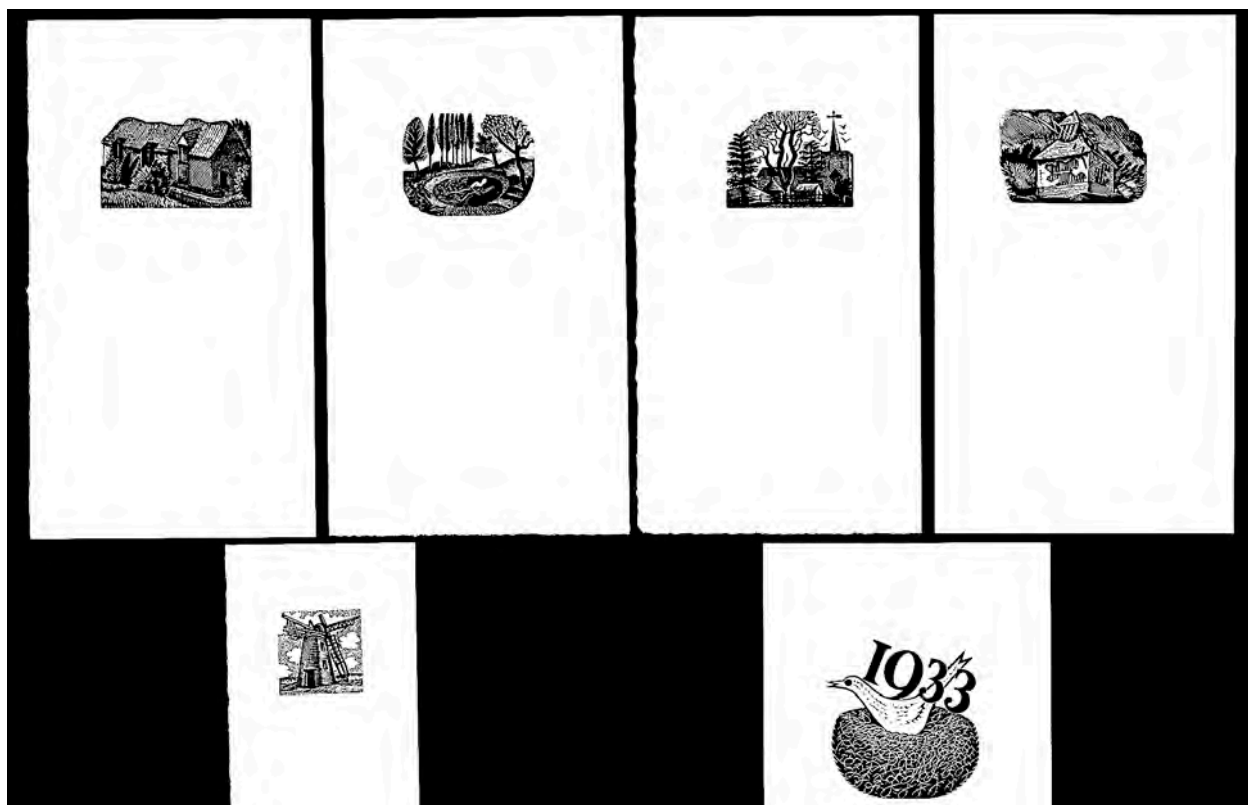


specimen book, tipped in] [8, illustrated essay by Dr Caroline Archer] [102 diary pages with illustrations on the rectos] [blank] [colophon].

TOGETHER with six original Ravilious engravings from blocks in a pocket attached to the rear pastedown. Now in a dark blue cloth over board slipcase made by Christopher Shaw. A book in Fine condition with additional engravings in fine condition, in a Fine slipcase.

[ref: 104236]

£525



25.

[Incline Press]

Forty Sheets to the Wind.

Oldham: Incline Press,

Set number '32' of a total edition of 150 sets. The sets comprise of: (1) INTRODUCTION. Keyboarded and cast in 11pt Monotype Scotch by Peter Sanderson at the Whittington Press. Printed card wrappers, sewn in white thread, 11" x 6³/₄", pp. [1-2] 1-16 [17-18], with seven tipped-in samples and the limitation page. (2) DUPLICATES &c: a printed card folio 11" x 6³/₄", containing seven printed items. (3) a Nepalese paper folder with a label printed in Goudy Old Style type, containing five items listed on the label and entitled 'Subscribers' Edition'. (4) Forty-nine single sheet, printed items, contained, together with (1) (2) and (3), in a grey card folder within a patterned-paper covered board folio with a cloth bound spine and fore-edges, and black cloth ribbon ties. All contained within a slipcase constructed of boards covered with black paper, with grey paper-covered spine and edges, and a printed and decorated paper label to the spine. All parts of the set are in Fine condition.

The five items in the Subscribers' Edition folder are 1. A compliment slip printed on Queen Anne handmade paper from the French Ruscombe Mill, using Stephenson Blake Perpetua; 2. 'The Silver Swan', a previously unpublished linocut by Jo Spaul printed on 225gsm Zerkall paper with 16pt Lutetia italic; 3. A late 18th-century wood engraving printed in an edition of fifty copies on Magnani paper; 4. Epitaph for a Politician - alternative design; 5. Spirit of Joy - typographically challenging version.

The seven items in the 'Duplicates &c' folder are 1. The Birdcatcher, a poem by Ralph Hodgson; 2. The Rainbow Workshops, with an attached sample of patterned paper designed by Margaret Calkin James; 3. a linocut by J. Margaret Warrington with a verse from John Masefield's poem 'Cargoes'; 4. 'the cat & the fiddle, illustrated; 5. a poem by Robert Herrick 'Gather ye rosebuds while ye may...'; 6. a rhyme written by Derek Burlow and illustrated by Peter Allan; 7. a large promotional card 'Spirit of Joy'.

The forty-nine other items include broadsheets, and advertising, promotional and information sheets & etc, many with illustrations, including wood engravings and linocuts, and on a variety of papers.

[ref: 104179]

£275



26.

[Incline Press] George, Carole.

Layers of Concord. Creating the Landscape Garden of Le Berceau.

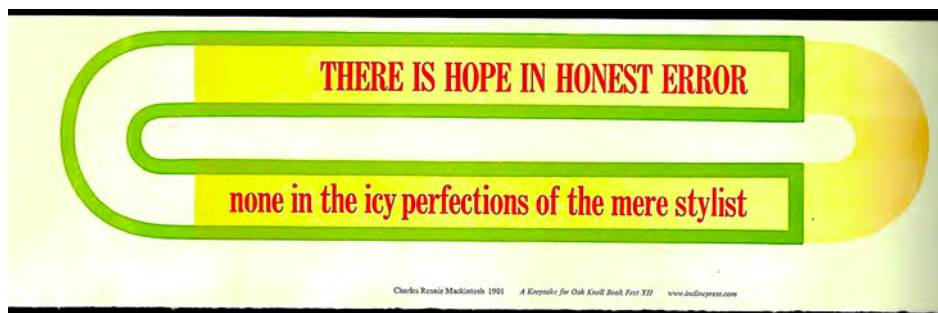
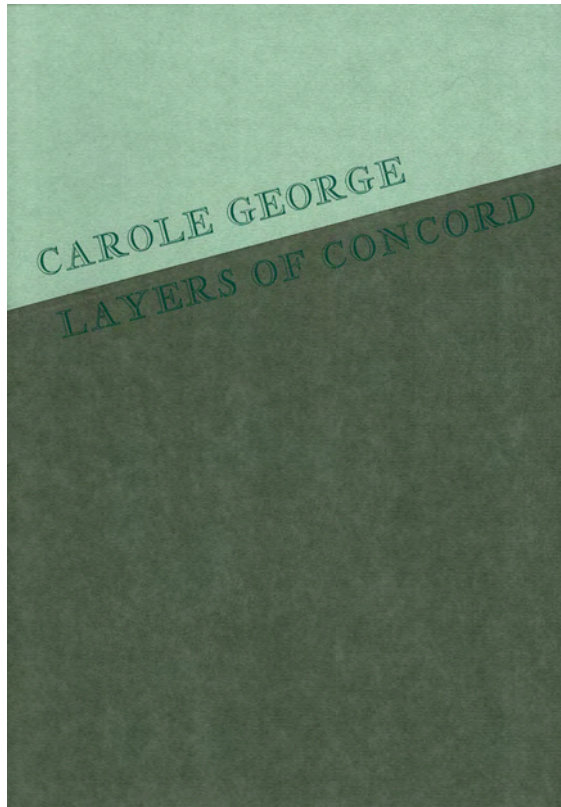
Oldham: Incline Press, 2014.

Copy number '61' of an edition of 170 copies printed on 170 gsm Zerkall paper using 16pt Centaur type designed by Bruce Rogers for Monotype in 1928, and the Arrighi italic of Fredric Warde. **Signed** by Graham Moss on the colophon. Green buckram binding to the spine with decorative and lettered paper covering the boards, green endpapers.

Folio, 340 x 250 mm, pp. [1-2] [1-5] 6-70 [the colophon] [blank], with eight photographs (including the frontispiece) by Eduardo Galliani and a folded map of the garden drawn by Abigail Rorer, between pages 8 and 9. A book in Fine condition, housed in a Fine green paper-covered board slipcase with cloth edging and lettering to the spine.

[ref: 104117]

£225



NOT FOR SALE

SECTION THREE

THE OLD STILE PRESS



27.

[The Old Stile Press]

Three Poems for Miss Woodroffe by an Unknown Hand, c.1842.

Llandogo: The Old Stile Press, November and December 1979.

Copy number '3' of an edition limited to 50 copies hand-set in Blado and Poliphilus with titles in Garamond Italic. Grey card wrappers with a printed and decorated title label to the front cover, tissue endpapers, sewn with white thread.

Octavo, 210 x 150 mm, pp. [16] illustrated with four leaf prints and incidental decorations. A booklet in Very Good condition with a binding crease at one sewing hole and slight fading at the edges of the covers. Now in a clear, archival quality, protective pocket.

[ref: 104312]

£125

28.

[The Old Stile Press] Donne, John & Macdonald, Robert (illustrator).

Where Many Shipwrack. Early poems by John Donne.

Llandogo: The Old Stile Press, 2004.

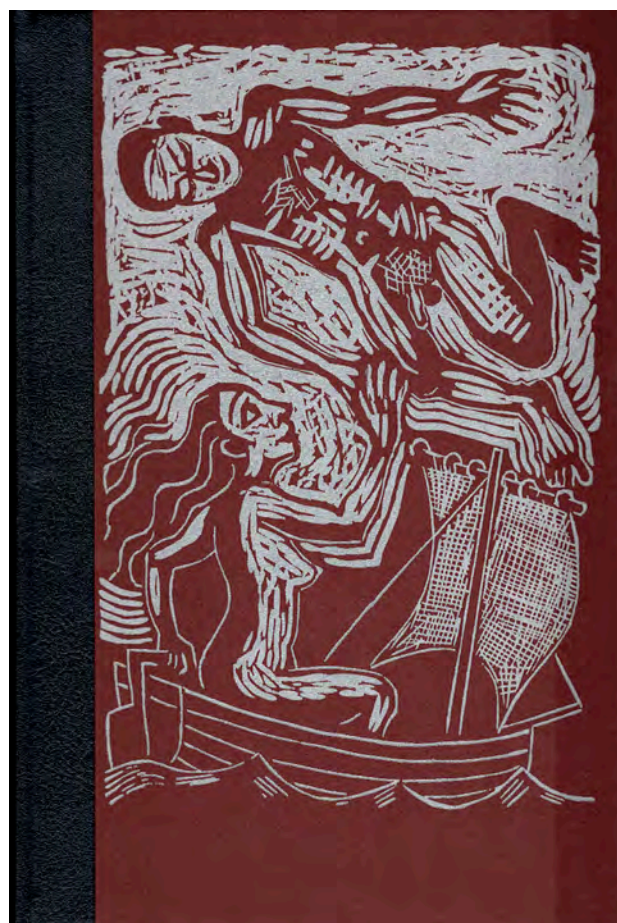
Copy number '49' of a Main Edition limited to 190 copies, **signed** by the artist, Robert Macdonald, on the colophon. Quarter black leather over illustrated paper covered boards, black endpapers, gilt lettering to the spine. The book was designed and printed by Nicolas McDowall on 200gsm Velin Arches paper using Justin Howes' Founders' Caslon type. Copies were bound at The Fine Bindery.

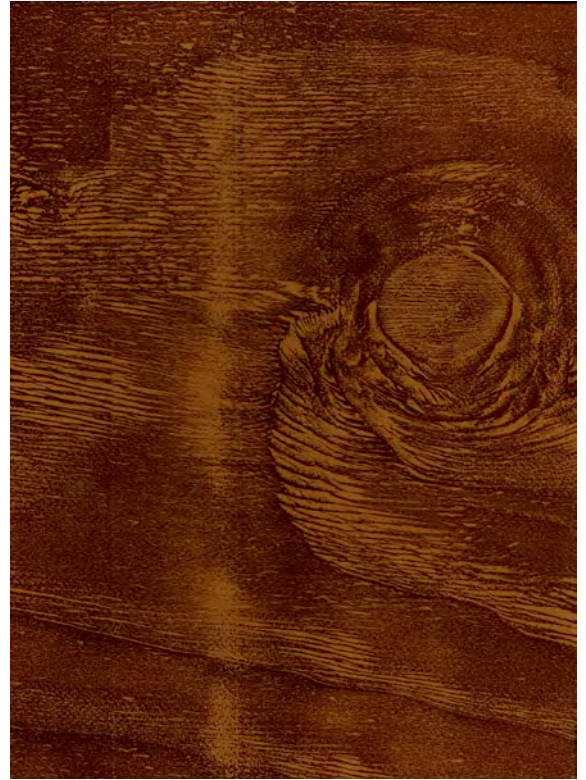
Narrow Folio, 320 x 210 mm, pp. [1-6]7-73 [74-80] with twenty-five woodcuts printed from the wood. There was a Special Edition of 26 copies lettered A-Z. A book in Fine condition.

The poems in *Where Many Shipwrack* are taken from *Songs and Sonnets and Elegies*, the earliest writings of John Donne (1572-1631).

[Ref: 104293]

£225





29.

[The Old Stile Press] Shaffer, Sir Peter & Hicks-Jenkins, Clive (illustrator).

Equus.

Llandogo: The Old Stile Press, 2009.

Copy number '44' of a Main Edition limited to 200 copies, numbered and **signed** by the artist, Clive Hicks-Jenkins and, on a loosely inserted, illustrated and numbered sheet, by Sir Peter Shaffer, the author. Illustrated paper covered boards with sky-blue endpapers, and gilt lettering to the spine. Designed by Nicolas McDowell and printed by J W Northend Ltd, Sheffield, on Regency Klassica paper using Bodoni types; bound by The Fine Book Bindery. Housed in an illustrated paper-over board portfolio, with illustrations both externally and internally. There was a Special Edition of 10 copies, numbered I-X.

Folio, 320 x 230 mm, pp. [124], fully illustrated throughout. A book and Portfolio in Fine condition.

[ref: 104292]

£350



Not For Sale

30.

[The Old Stile Press]

The Ballad of Judas Iscariot.

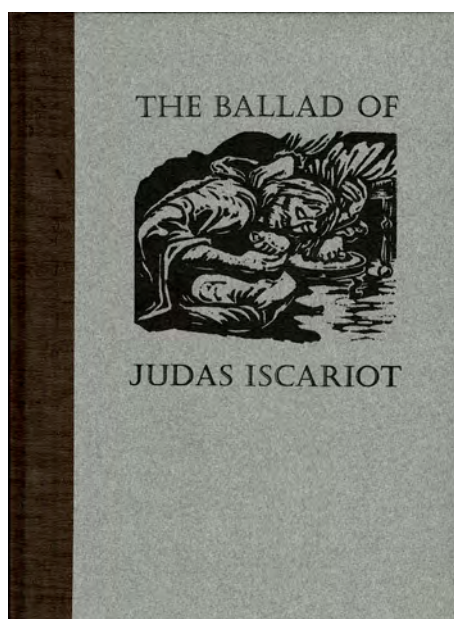
Blackheath: The Old Stile Press, 1982.

Copy number '38' of an edition limited to 100 copies, numbered and **signed** by J. Martin Pitts, the illustrator who made eight linocuts for the book. Set by hand in Garamond types and printed by Nicolas McDowell on Zerkall mould made paper. Quarter brown cloth over illustrated paper covered boards, brown endpapers, and housed in a cloth and paper covered board slipcase.

Small Quarto, 270 x 190 mm, pp. [38]. A book and slipcase both in Fine condition.

[ref: 104297]

£225



31.

[The Old Stile Press] Sidney, Sir Philip.

The Lad Philisides.

Llandogo: The Old Stile Press, January 1988.

Copy number '186' of an edition limited to 225 copies **signed** by the artist, Harry Brockway, on the colophon. Printed using Bell type. Quarter cloth over patterned

paper covered boards, leather label to the spine, lettered in gilt, purple endpapers.

Octavo, 270 x 150 mm, pp. [1-6] 7-51 [blank] [engraving] [colophon] [2, blank] with nineteen wood-engravings and engraved page decorations by Harry Brockway. A book in Fine condition in a Fine cloth over board slipcase with an engraving on paper to the upper board.

[ref: 104389]

£148



32.

[The [Old Stile Press] Brown, George Mackay., Illustrated by Gillian Martin.

Keepers of the House.

Blackheath: The Old Stile Press, March 1986.

Copy number '162' of an edition limited to 225 copies, **signed** by the author and artist. Set in Baskerville type at The Whittington Press and printed on an all-rag mould-made paper from St. Cuthbert's Mill. Quarter red cloth over paper covered boards, the paper having been designed by Gillian Martin and printed at The Old Stile Press, as also the paper covering the board slipcase; black lettering to the spine of the book, black endpapers.

Narrow Quarto, 295 x 155 mm, pp. [1-6] 7-41 [blank] [illustration] [colophon] [signatures of the author and artist] [3, blank] with fifteen illustrations. A book in Fine condition in a Fine slipcase.

'Keepers of the House' was written in 1976 and is here published for the first time.

[Ref: 104388]

£198



33.
[The Old Stile Press] Crabbe, George.

Peter Grimes from 'The Borough'.

Blackheath: The Old Stile Press, September 1985.

Copy number '14' of an edition limited to 220 copies each **signed** by the artist, J. Martin Pitts, on the colophon. This copy also gifted by the artist and inscribed 'For Phyllis | Enjoy! | Martin X' on page 3 (blank). Printed on all-rag mould-made paper (made at St Cuthbert's Mill) using 16pt Blado with Poliphilus type set at The Whittington Press. Bound in illustrated cloth over boards designed by J. Martin Pitts with bottle-green lettering spine and bottle-green endpapers. Patterned paper covered board slipcase.

Quarto, 280 x 180 mm, pp. [1-8], 9-14 [15- 20] with 19 linocuts by J. Martin Pitts. A book and slipcase, both in Fine condition. Peter Grimes was originally published in 1810 in 'The Borough' collection. Written in heroic couplets, this is the most popular poem in the collection, which includes a series of twenty four poems.

[ref:104320]

£110



34.

**[The Old Stile Press] Lear, Edward.
Illustrated by Gillian Martin.**

Two Nonsense Stories. The Story of the Four Little Children who Went round the World & The History of the Seven families of the Lake Pipple-Popple.

Llandogo: The Old Stile Press, 1990.

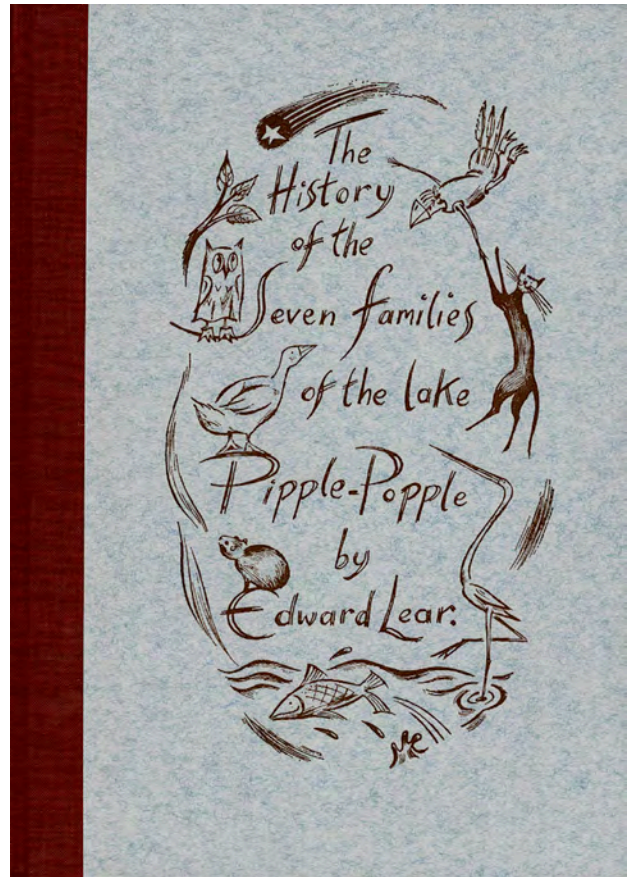
Copy number '115' of an edition limited to 251 copies (26 copies of which were a special edition lettered A-Z). **Signed** and numbered by the artist, Gillian Martin on the sheet preceding 'Three Receipts for Domestic Cookery', which marks the boundary of the two stories. Quarter burgundy cloth with gilt lettering to the spine, over illustrated paper covered boards, red endpapers, blue speckled page block edges. Printed on T.H. Saunders mould-made paper using type computer-generated from an alphabet written by Gillian Martin, and a Victoria platen press. Housed in an illustrated paper covered board slipcase with black cloth edges.

Narrow Quarto, 290 x 190 mm. Book covers, slipcase and text illustrated by Gillian Martin's drawings. A book and slipcase in Fine condition.

Edward Lear (1812-1888) was an English artist, illustrator, , musician, author and poet, who is mostly known for his literary nonsense in poetry and prose, especially his limericks, a form he popularised. In 1846 he published 'A Book of Nonsense' and later, in 1871, 'Nonsense Songs, Stories, Botany and Alphabets' which included 'The Owl and the Pussy-Cat'. However, he was also the first major bird artist to draw birds from rear live birds instead of skins, and became one of the greatest ornithological artists of his era. Widely travelled, but unmarried, he eventually settled in San Remo where he is buried in the Cemetary Focce.

[ref: 104290]

£148



35.
[The Old Stile Press] Tanner,
Heather & Tanner, Robin.

A Country Book of Days.

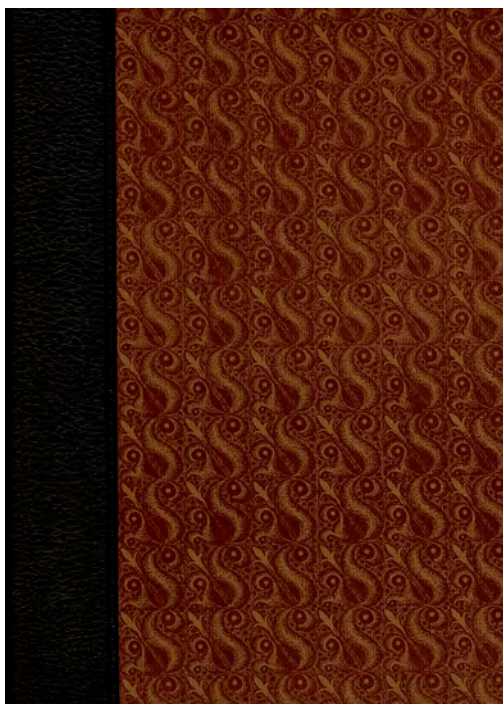
Blackheath: The Old Stile Press, July
1986.

Copy number '54' of an edition limited to 200 numbered copies, **signed** by the author and illustrator on the half-title. Set at The Whittington Press in 16 point Poliphilus with Blado, and printed on Zerkall mould-made paper. Quarter leather over patterned paper covered boards with gilt lettering to the spine. Housed in a light brown paper-covered board slipcase with cloth edges.

Quarto, 270 x 195 mm, pp.[1-6] 7-59
[blank] [engraving] [colophon] [2,
blank] with twenty-seven illustrations
using blocks made by Swains. A book
and slipcase both in Fine condition.

There was a Special Edition of 26
lettered copies with an additional two-
page spread and pulls of all the blocks
contained in a portfolio.

[ref: 104390] £148



36.
[The Old Stile Press] Pitts, J. Martin
(Illustrator).

Gymnopaedia.

Llandogo: The Old Stile Press, 1989.

Copy number '189' of an edition limited to 220 copies, **signed** by the artist, J. Martin Pitts, on the colophon. Black quarter cloth over blue Hahnemuhle Ingres illustrated paper covered boards separated from the cloth by a narrow line of gloss black cloth, black endpapers, black block lettering to the spine. Printed on a Victoria platen press, on Saunders HP mould-made paper, watermarked 'T H SAUNDERS ENGLAND'. Housed in an illustrated natural cloth covered slipcase, printed in terracotta.

Quarto, 285 x 190 mm, with 68 linocut images of male gymnasts. A book and slipcase in Fine condition.

[ref: 104289] £135





37.
[The Old Stile Press] Crossley-Holland, Kevin. Illustrated by John Lawrence.

Oenone in January.

Llandogo: The Old Stile Press, September 1988.

Copy number '84' of an edition limited to 350 copies each numbered and **signed** by both the author and the artist. Hand-set Centaur and Arrigi types. The text paper is Zerkall mould-made, whilst the papers used in the binding were printed at The Old Stile Press with designs by John Lawrence. Illustrated and printed paper covered boards with gilt lettering to the spine, bottle-green endpapers. Housed in a paper and cloth covered board slipcase.

12mo., 180 x 130 mm, pp. [1-6] 7-21 [colophon] [2, blank, but one containing the author and artist signatures. Seventeen illustrations by John Lawrence. A book in Fine condition in a Near Fine slipcase.

[ref: 104394]

£80

38.
[The Old Stile Press] Crossley-Holland, Kevin & McNeill, Alyson.

Eleanor's Advent.

Llandogo: The Old Stile Press, 1992.

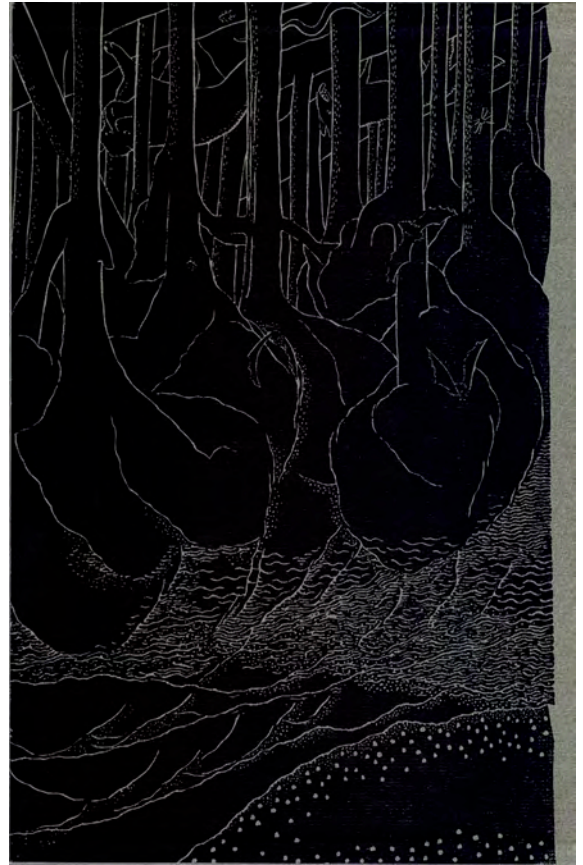
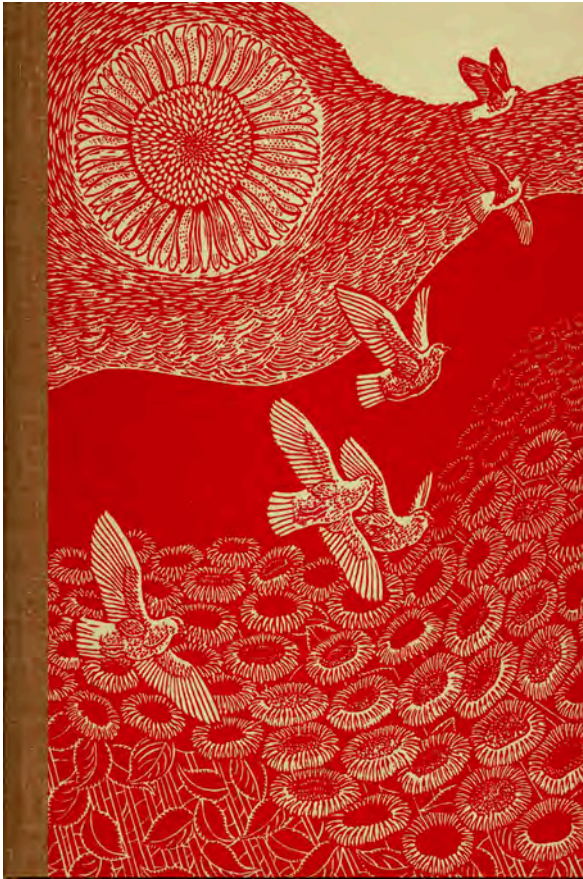
Copy number '172' of an edition limited to 225 numbered copies **signed** by both the poet and the artist. A *toybook* designed and printed by Nicolas McDowell using Bembo type on Zerkall mould-made paper. The title is in Union Pearl. Red, decorated, paper-covered boards with *dutch-gilt* endpapers prepared by Frances and Nicolas McDowell using a design by the artist, gilt lettering to the spine. Housed in a red cloth- over-board slipcase with engravings from the book on the upper and lower panels.

Octavo, 200 x 140 mm, pp. [28] with thirteen full-page engravings. A book and slipcase in Fine condition.



[ref: 104291]

£98



39.

[The Old Stile Press] MacNeill, Alyson.

Benedicite Omnia Opera.

Llandogo: The Old Stile Press, 1987.

Copy number '102' of an edition limited to 225 numbered copies, **signed** by the artist on the colophon. Hand-set and printed by Nicholas McDowall in Garamond types on dampened mould-made paper from St Cuthbert's Mill. Tan cloth backed cream paper covered boards printed with a design by Alyson MacNeill in red, all edges gilt. Housed in the original cloth and pictorial paper covered board slipcase.

Folio, 310 x 208 mm, pp. [64] with woodcuts printed from the blocks on all but five pages. A book in Fine condition in a Fine slipcase.

[ref: 104434]

£185

A B C D E F G

SECTION FOUR

THE OLD SCHOOL PRESS

40.
[The Old School Press] Ould, Martyn.

Only the Printer Knows. The Making of a Book.

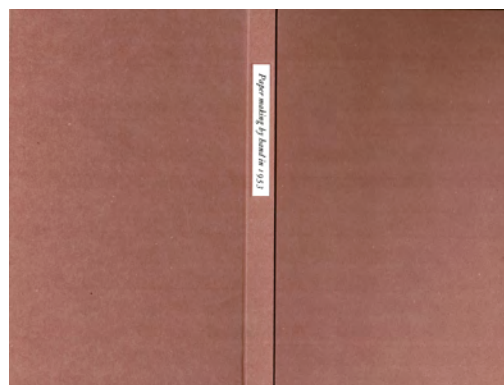
Seaton: The Old School Press, 2023.

Copy number '51' of an edition limited to 62 copies, **signed** by the author on the Colophon. The text is hand-set in Dante and Castellar and printed on a hand-made laid paper, probably Kelmscott Antiqua made by Batchelor for the 'Bruce Rogers Lectern Bible' by Oxford University Press. Quarter yellow cloth over marbled paper covered boards with a printed label to the upper cover, purple endpapers.

Folio, 350 x 250 mm, pp. [22] with a prospectus for '*Venice Visited*' and sample pages in a pocket attached to the rear pastedown. A book in Fine condition.

[ref: 104377]

£175



41.
[Old School Press] Barcham Green J.

Papermaking by hand in 1953.

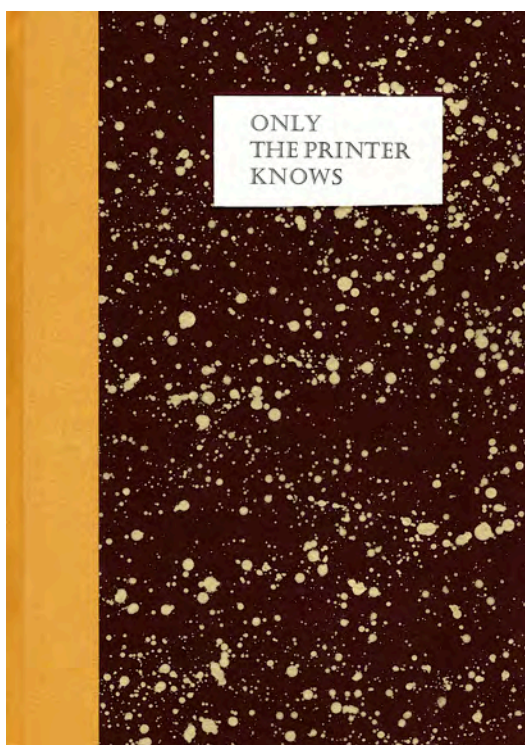
Seaton: The Old School Press, 2017.

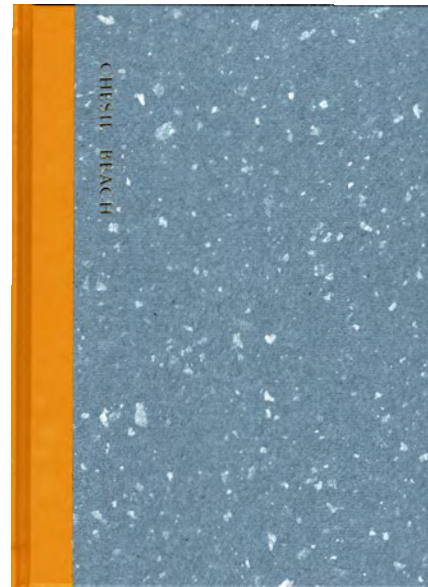
Copy number '85' of an edition limited to 130 copies, of which 100 were for sale. A reprint of a book first published in 1953 'to place on record an illustrated detailed description of a craft in which Great Britain has excelled for centuries.' The text was machine-set in 12 point Monotype Caslon, printed on Barcham Green Finale paper, wrapped in Chatham Vellum and held in a case cover in Antique Rose paper. The case cover, which has a paper label on the spine, also contains 16 indexed photographs of the paper-making process housed in one of two pockets, the other housing the book.

Quarto, 280 x 170 mm (case), 260 x 160 mm (book), pp. 20. A prospectus is loosely laid in. A book, case, photographs and prospectus all in Fine condition.

[ref: 104368]

£148





42.

[The Old School Press] Kirkup, James & Watts, John (Illustrator).

Figures in a Setting. Six Poems by James Kirkup, illustrated by John Watts.

Hinton Charterhouse: The Old School Press, 1996

Copy number '6' of an edition limited to 215 copies, 30 of which were reserved in sheets for binders. **Signed** by the author and artist on the title page, and on the penultimate page and colophon respectively. Printed on Zerkall mould-made paper in 14 point machine-set Monotype Centaur. Yellow cloth over hand-made paper covered boards using paper from the Larroque mill, with black Canson Mi Teintes end-papers, gilt lettering to the upper cover. The binding was by Rachel James.

Quarto, 280 x 200 mm, pp. [24] with six illustrations printed from line blocks from original drawings by John Watts. A book in Fine condition, now in a clear, archival quality, protective storage pocket.

[ref: 104370]

£75

43.

[The Old School Press] Burnett, David.

Chesil Beach.

Hinton Charterhouse: The Old School Press, 1997.

Copy number '163' of an edition limited to 225 copies (40 of which were reserved for binders) printed in hand-set Stephenson-Blake Caslon Old Face on Zerkall mould-made paper. **Signed** by both the author and the artist on the colophon. Quarter yellow cloth over Larroque mill hand-made paper covered boards, gilt lettering to the upper board, black Canson Mi-Teintes end-papers. Bound by Rachel James.

Quarto, 280 x 200 mm, pp. [24] with a wood-engraving frontispiece by Christopher Wormell. A book in Fine condition.

[ref: 104338]

£48



44.

[The Old School Press] Motion, Andrew.

A Long Story.

Hinton Charterhouse: The Old School Press, Autumn 2001.

Copy number '132' of an edition limited to 230 copies (20 of which were reserved in sheets for binders) printed on a Western proof press in hand-set Monotype Fournier on 170 gsm Magnani paper. **Signed** by the author and illustrator on the colophon. Quarter yellow cloth over Larroque hand-made paper covered boards, black Canson endpapers, gilt lettering to the upper board.

Quarto, 280 x 200 mm, pp. [48] with four wood engravings by Simon Brett. A book in Fine condition.

[ref: 104336]

£115

45.

[The Old School Press] Henri, Adrian.

Lowlands Away. An oratorio by Adrian Henri with pastel drawings by Adrian Henri.

Hinton Charterhouse: The Old School Press, 2001.

Copy number '109' of an edition limited to 280 copies, of which 240 were bound by Rachel and Richard James with yellow cloth over Larroque hand-made paper on boards with gilt lettering to the upper board; 40 copies were reserved in sheets for binders. Printed on a Western proofing press in machine-cast Monotype Gill Sans 262 on Rivoli paper. The artist's pastels were printed at Scenecio Press by Adrian Lack.

Quarto, 280 x 200 mm, pp. [32] with eight pastel illustrations. A book in Fine condition, now in a clear, archival quality, protective storage pocket.

[ref: 104369]

£110



46.
[The Old School Press] Tonge, George. Illustrated by John Watts.

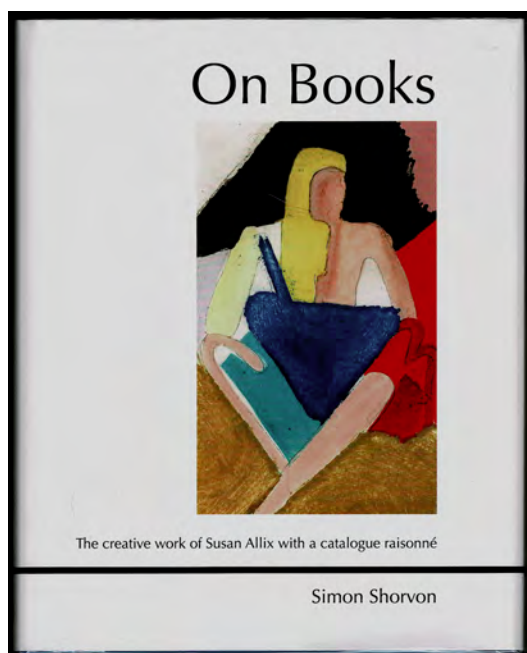
Tonge's Travels.

Hinton Charterhouse: The Old School Press, 2001.

Copy number '15' of An edition limited to 290 copies, **signed** by John Watts on the Colophon. The text was machine-cast in 12 / 14 point Monotype Centaur, with the titles in Carol Twombly's *Lithograph* printed using line-blocks. Printed on Mohawk Superfine paper on a thirty-inch Western proof press. Bound in brown cloth by Rachel and Richard James at Bristol Bound. The dust-jackets were letterpress printed on Canson Mi Teintes, the same paper being used for the endpapers. Oblong, 240 x 300 mm, pp. [1-6] 7-119 [120-124]. Illustrated with twenty watercolours by John Watts, printed by BAS Printers; six line drawings by John Watts and Patricia Gidney's calligraphy were printed from magnesium blocks made from their original work. A book in Fine condition in a Fine dust-jacket now in a clear, archival quality, protective sleeve.

[ref: 104366]

£120



47.
[The Old School Press] Shorvon, Simon.

On Books. The creative work of Susan Allix with a catalogue raisonné.

Seaton: The Old School Press, 2023.

Copy number '32' of an edition limited to 100 copies, **signed** by the author on the colophon. Designed and typeset in Dante and Optima at The Old School Press and printed in the UK by Pureprint. Blue cloth over boards with pink endpapers and silver impressed lettering to the spine. Printed and illustrated dust-jacket, now with a clear, archival quality, protective sleeve.

Quarto, 280 x 220 mm, pp. [1-6] 7-197 [blank] [colophon] [3, blank] with colour illustrations throughout. A book in Fine condition in a Fine dust-jacket.

[ref: 104392]

£140

48. **[The Old School Press] Burkett, Eleanor.**

Washi Memories.

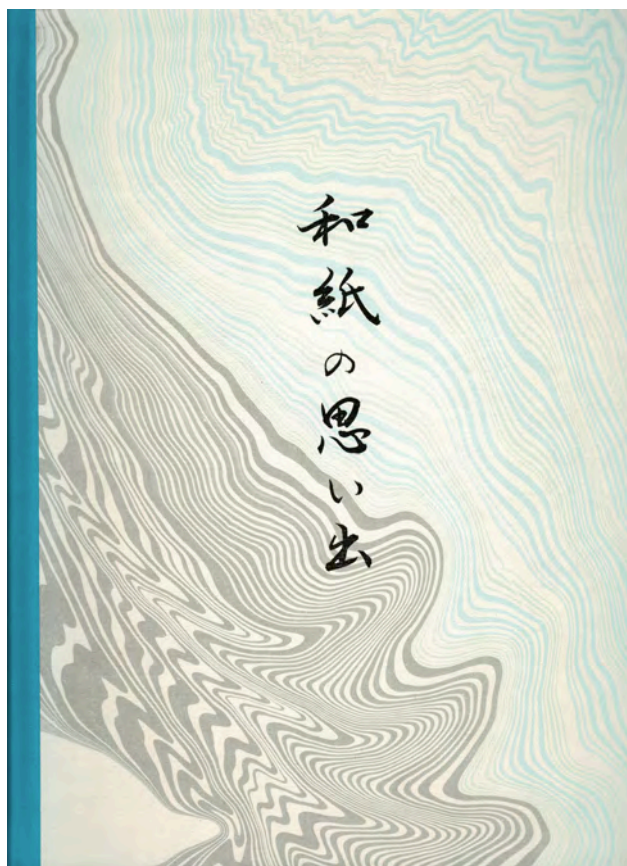
Seaton: The Old School Press, 2023.

Copy number '57' of an edition limited to 150 copies, Signed by the author on the colophon. The text was hand-set in Monotype Fournier and Stempel Optima and printed on Matrix Fine Laid paper. Blue cloth spine binding with a printed label; the suminagashi cover paper over boards, is by Sarah Amatt on an Abbey Mill laid paper. Yôko Hashimoto's calligraphy was reproduced by line block.

Quarto, 290 x 210 mm, pp. [1-8] 9-115 [116], pale green endpapers, illustrated with thirty photographs and eleven paper samples tipped-in. Frontispiece compliment slip of Yasuo Anzai on handmade paper and printed in black and red. Endpiece fold-out compliment slip of Koichi Anzai (p.113). Corrigenda slip laid in. A book in Fine condition.

[ref: 104391]

£298



49. **[The Old School Press] Morison, Stanley & Tracy, Walter.**

Some Van Krimpen Types.

Seaton: The Old School Press, 2018.

Copy number '52' of an edition limited to 60 copies printed on Zerkall paper and wrapped in original Curwen paper with red ribbon binding.

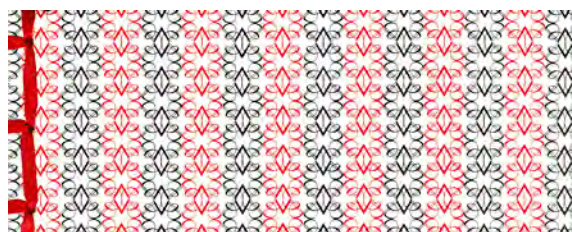
Oblong, 110 x 270 mm, pp. [36] each leaf uncut at the short edge and thus, each page printed on one side. A book in Fine condition, now in a clear, archival quality, protective display pocket.

A display of types designed by Jan van Krimpen (1892-1958), including 24 pt Open Kapitalen, 24 and 36 pt Van Dijck Roman, 10, 11, 12, 14, 16, 18 and 30 pt Van Dijck, 10, 16 pt Cancelleresca Bastarda, 16 pt Lutetia Italic, 12 pt Romulus roman and italic.

Van Krimpen was a Dutch typographer, book designer and type designer, and a leading figure of international reputation in book printing during his lifetime. Among other typefaces he also designed Haarlemmer, Sheldon and Spectrum. Walter Tracy was also a type designer who wrote Letters of Credit, a chapter of which assesses Van Krimpen's entire output.

[ref: 104372]

£48



Stanley Arthur Morison (1889-1967) was a British typographer, printing executive and historian of printing, who became an influential adviser to the British Monotype Corporation and closely involved in the commissioning of Times New Roman, Gill Sans and Perpetua typefaces. After the Second World War he became editor of the Times Literary Supplement and later, joined the editorial board of Encyclopaedia Britannica.

50.

[The Old School Press]

Making Paper at Abbey Mills.

Seaton: The Old School Press, Summer 2020.

Copy number '51' of an edition limited to 65 copies, hand-set in Romulus and Optima and printed on 80 lb Basingwerk Parchment; the coloured sheets and patterned paper covering the boards, are Abbey Mills laid. Spine bound in red cloth with a printed paper label.

Oblong, 210 x 270 mm, pp. [60] including the coloured sheets. Addendum note tipped-in on verso of rear free endpaper. A book in Fine condition, with a clear, removable, archival quality, protective cover.

[ref: 104337]

£125



51.

[The Old School Press] Dickens, Charles.

An Italian Dream. Being chapter VII of 'Pictures of Italy' by Charles Dickens.

Hinton Charterhouse: The Old School Press, Spring 2008.

Copy number '110' of an edition limited to 135 copies printed on an Amalfi hand-made paper using a Western proof press. The text was machine-set in 12 point Poliphilus. Paper covered boards by Ludlow Bookbinding, illustrated by Martyn Ould, with endpapers of hand-made, purple Magnani Firenze.

Octavo, 252 x 157 mm, pp. [16]. A book in Fine condition, bow with a clear, archival quality, protective cover.

[ref: 104367]

£58





52.
[The Old School Press] Gerry, Leslie.

Stockholm Reflections.

Seaton: The Old School Press, September 2013.

Copy number '81' of an edition limited to 95 copies, **signed** by the artist. The book images were printed by the artist on 310 gsm Woodstock felt finish acid free paper and the cover on 130 gsm HP heavyweight coated paper (over boards). The book extracts were machine-set in Monotype Joanna by Hand & Eye and their titles hand-set in Monotype Gill Sans by Martyn Ould, then printed on hand-made paper from the Velké Losiny mill by Martyn and Angela Ould on a Western proof press. The twelve vibrant giclée digital images occupy a sheet 350mm tall by 560mm wide and are compiled in a zig-zag preceded by half-title and title pages and closed off with a colophon. Accompanying the images are extracts from five travel books written in the eighteenth century. Quarter red cloth over illustrated paper-covered boards. Housed in a blue cloth-covered solander box. TOGETHER WITH a copy of the prospectus.

Folio, 355 x 285 mm. A book and solander box both in Fine condition.

[ref: 104536]

£475

SECTION FIVE

THE FLORIN PRESS

53.

[The Florin Press] Mackley, George (with an Introduction by Graham Williams).

Monica Poole, Wood Engraver.

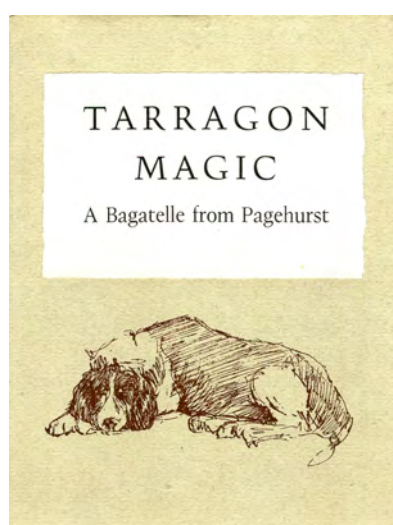
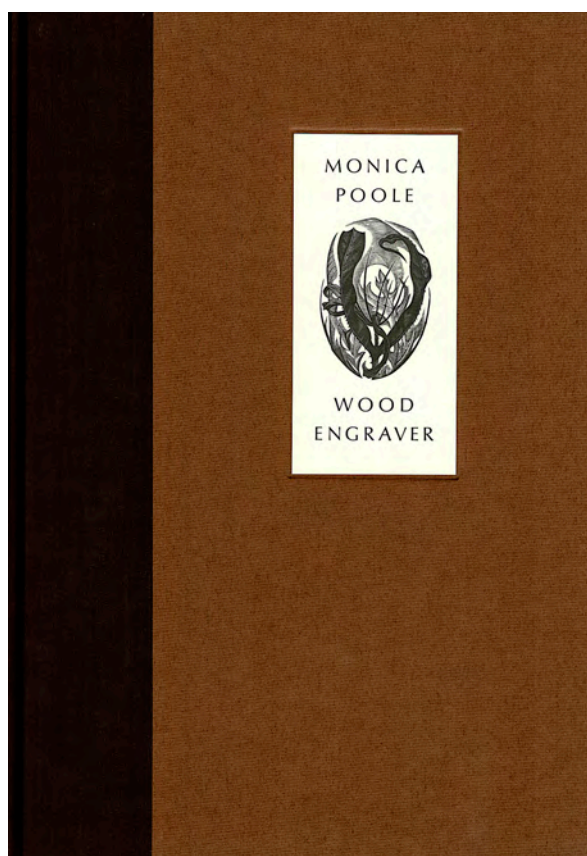
Biddenden, Kent: The Florin Press, 1984.

One of a limited edition of 250 numbered copies of the standard edition bound in quarter cloth, this numbered '288' (there were 50 other copies bound in quarter leather with fourteen additional engravings). **Signed** by Monica Poole and Graham Williams. Fabriano Ingres paper-covered boards and endpapers, gilt lettering to the spine and a recessed printed paper label to the front board including an engraving. Handset in Optima type and printed by hand on Columbian and two Albion presses, on Basingwerk Parchment paper.

Folio, 365 x 255 mm, featuring twenty-one engravings. Now in a brown cloth over board slipcase custom-made by Christopher Shaw. A book in Fine condition in a Fine slipcase.

[ref: 104045]

SOLD



54.

[The Florin Press] Williams, Graham.

Tarragon Magic. A Bagatelle from Pagehurst.

Staplehurst, Kent: The Florin Press, 1979.

Copy number '8' of an edition limited to 75 copies on mould made paper. **Signed** and numbered by Graham Williams on the rear flap of the paper wrappers. Cream card covers with hand made, illustrated, fawn paper wrappers, printed label to the front wrapper panel.

12mo., 165 x 124 mm, pp. [12]. A booklet in Very Good condition, with light browning to the paper label, now in a clear, archival quality, protective display pocket.

[ref: 104202]

£58

55.

[The Florin Press] Williams, Graham.

Thomas Bewick Engraver & The Performance of Woodblocks.

Charing, Kent: The Florin Press, 2021.

First Edition, standard edition. Publisher's Brilliant Fawn cloth with inset woodcut of an owl and gilt lettering to the front board, and gilt lettering to the spine, endpapers illustrated with Bewick engravings.

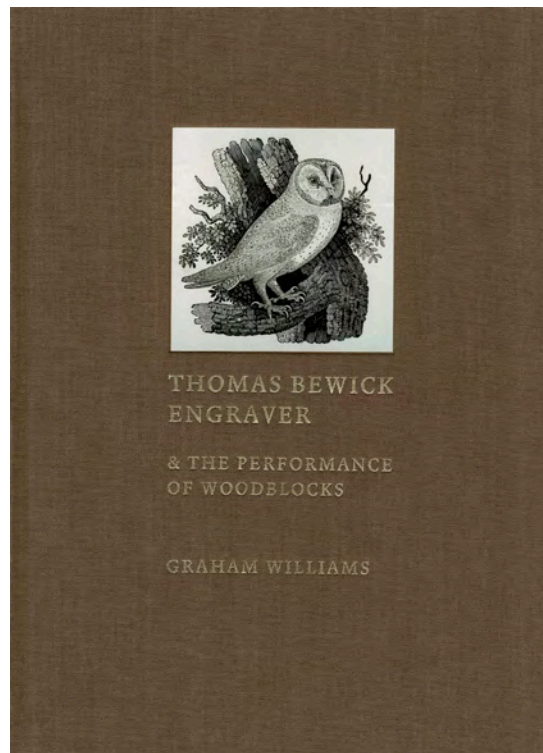
Folio, 297 x 215mm. pp. [1-7] 8-286 [2 blank] illustrated throughout with 437 illustrations, Designed and typeset at the Libanus Press. Printed in colour throughout by Hampton Printing (Bristol) Ltd.

A book in Fine condition, now housed in a custom-made matching slipcase by Christopher Shaw.

For over two hundred years Thomas Bewick's engravings have delighted every generation. His birds, animals and the scenes he saw around him have generated an enthusiasm for his work that has never waned. His influence changed wood engraving and book illustration for over a century. He showed a new way to use an old skill of cutting images in wood. This book is not a biography of the man but an account of how his talent evolved and how his blocks can still perform their magic. It shows the development of Bewick's engraving, beginning with his first learning exercises; some of them have survived and are included, one never published before. Bewick's talent was obvious to those around him, particularly with his engraving of animals and birds he knew well. Towards the end of his apprenticeship he began a commission to illustrate Gay's Fables. He kept a quantity of proofs, many before their final state, and through them the book traces the emergence of his skills as an engraver. This is when he developed his techniques of engraving and lowering, a discovery that his mature work later relied on, and he paid close attention to the texts that he followed with studied realism. The great variety of work he carried out when he became a journeyman is revealed, including a quantity of engraving on silver and other metals, an essential part of both Bewick's training and his mature skill. He did not work only on wood.

[ref: 103958]

£175



56.

[The Florin Press] Williams, Graham.

The Dreamer.

Staplehurst, Kent: The Florin Press, 1980.

One of only 15 copies (from a total edition of 250 copies) bound by hand in full goatskin with gilt lettering and decoration (on the leather turn-in) and black inset decoration, by Robert Green and **signed** by him on the colophon. Printed on a Victoria press using mould-made papers, from Tumba for the cover and the extinct Arnold mill for the text. The text face is Lectura designed at the Amsterdam Type Foundry, as are the Rafia initials and the Egmont Inline titling.

9" x 5", pp. [14]. Shot silk panel on the verso of the covers and endpapers. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104201]

£135



57.

[The Florin Press] Williams, Graham.

Understanding Paper. Assessment and Permanence for artists & Fine Printers.

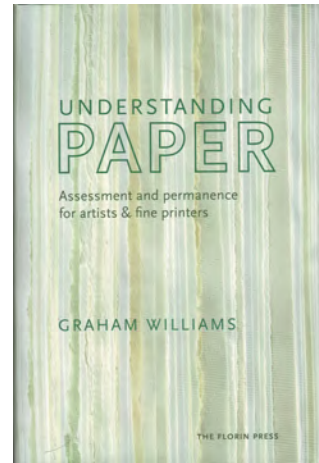
Charing, Kent: The Florin Press, 2021.

First Edition. Publisher's Brilliantia Fawn cloth, gilt lettering to the spine, patterned endpapers. Clear, removable, archival-quality sleeve fitted to the dust-jacket.

Octavo, 230 x 125 mm, pp. [1-6] 7-134 [2 blank], illustrated. A book in Fine condition.

[ref: 103959]

£56



58.

[The Florin Press] Taylor, Michael [Intro.].

Leo Wyatt's Little Book of Alphabets.

Biddenden, Kent: Florin Press, 1985.

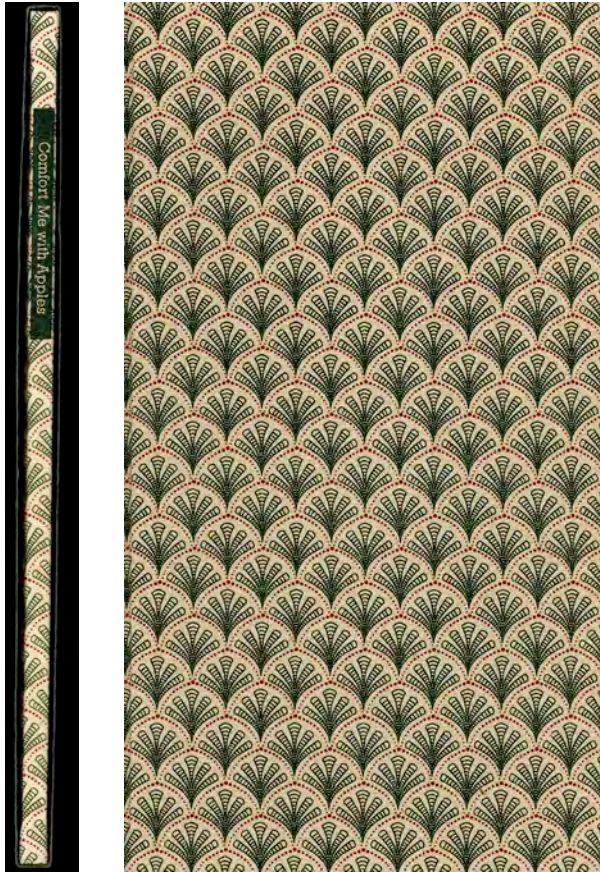
Number '10' of an edition limited to 150 copies printed on Barcham Green paper (with the Florin Press watermark) initialed by the printer. Quarter magenta leather, titled in gilt down the spine, parchment-covered boards with a leather label. Text set in Janson Antiqua. Title-page and 12 wood-engraved alphabets by Leo Wyatt, each done in a different colour, using inks ground by hand.

Octavo, 196 x 150 mm, pp. [xii], 12 leaves (rectos only), press device by Simon Brett. The colophon is inscribed by Graham Williams, the owner of Florin Press, to his mother-in-law 'For Miriam [Gabo], I'm glad you like the colours. Love Graham'. A book in Fine condition in a Fine slipcase.

[ref: 103932]

£450





59.
[The Florin Press] Bewick, Elizabeth & Graham Williams.

Comfort me with Apples and other poems.

Biddenden, Kent: The Florin Press, 1987.

Copy number '28' of an edition limited to 135 copies **signed** by the author and illustrator on the colophon. Set in Joanna with Rockwell Light for display and printed by hand, on an Albion Press, by Graham Williams on English mould-made paper. Bound in a Laura Ashley patterned cloth over boards by David Simaleavich in his Pheonix Bindery, Amsterdam, grey endpapers, leather gilt-lettered label to the spine.

Narrow Quarto, 300 x 170 mm, pp. [2] [1-5] 6-37 [38] [colophon] [3, blank] with 8 wood-engravings by Graham Williams printed from the wood. With an introduction to the twenty poems by Kevin Crossley-Holland. A book in Fine condition in a blue card slipcase.

[ref: 104600]

£98

60.
[The Florin Press] Field, Eugene. Drawings by Graham Williams.

Seein' Things.

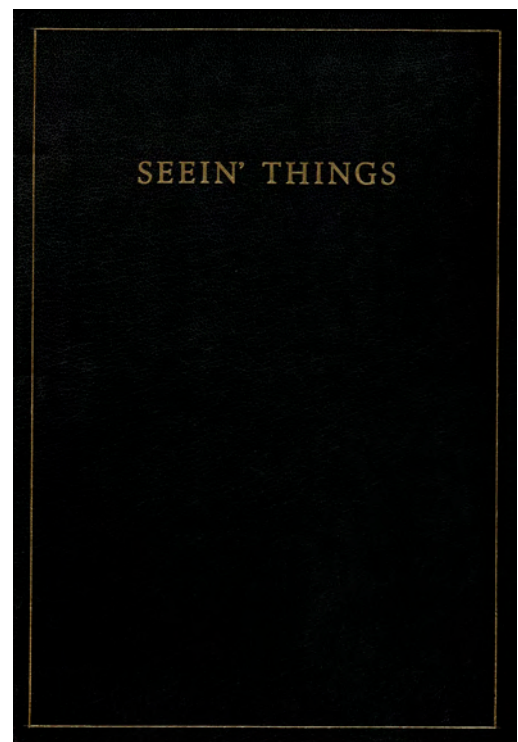
Staplehurst, Kent: The Florin Press, 1979.

Copy number '18' of 35 numbered copies hand bound in full leather by Robert Green and **signed and inscribed** 'for Alex Gerard, Graham Williams', from a total edition of 200 copies printed by hand on a Columbian Press. The poem is hand set in Lectura type, with the title page in Trump Mediaval. Turner Grey text paper was hand made by Barcham Green and lightly dampened before printing. Full leather binding with gilt borders to both covers, gilt lettering to the front cover, and blind stamped decoration to the leather fold-in, bottle green endpapers.

Quarto, 290 x x 200 mm, pp. [18] illustrated with six drawings. Within a cloth covered board slipcase with a printed and decorated label to the front panel (a spare label is tipped in at the rear of the book). A book in Fine condition in a Good only cloth covered board slipcase with sooting and worn extremities.

[ref: 104203]

£125



61.
[The Florin Press] Hazlitt, William.

Character of John Bull.

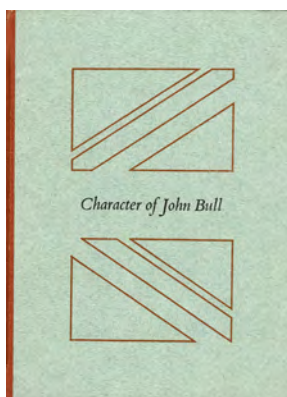
Staplehurst, Kent: The Florin Press, 1978.

Copy number '182' of an edition limited to 200 copies **signed** by Graham Williams on the colophon. Hand set in Bembo type and printed by hand on an Albion Press on Charles I paper, hand made by Barcham Green of Maidstone. The decorated and printed boards are covered with Turner Grey, another Barcham Green paper with the spine bound with brown cloth.

7" x 6", pp. [16] with seven drawings by Graham Williams. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref104200]

£35



62.
[The Florin Press] [Ephemera]

The Inhabitants of New South Wales. A Description from Banks's Universal Geography, circa 1780.

Kingston Upon Thames: The Florin Press, 1969.

A leaflet consisting of eight pages sewn with blue thread into plain blue paper wrappers with a printed flap to pages 7 and 8.

170 x 120 mm, with an original, **signed** (in pencil) woodcut tipped in on the fourth page, depicting 'An Important, Interesting, Valuable & Entertaining Discovery by Captain Cook in the year 1770 along the Easternmost Coast of New Holland'. A leaflet in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104242]

£58



63.
[The Florin Press] Forge, Andrew. With a Foreword by Sir Norman Reid.

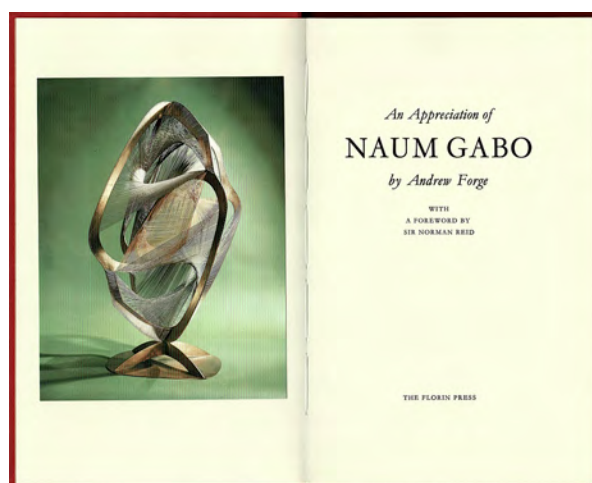
An Appreciation of Naum Gabo.

Biddenden, Kent: The Florin Press, 1985.

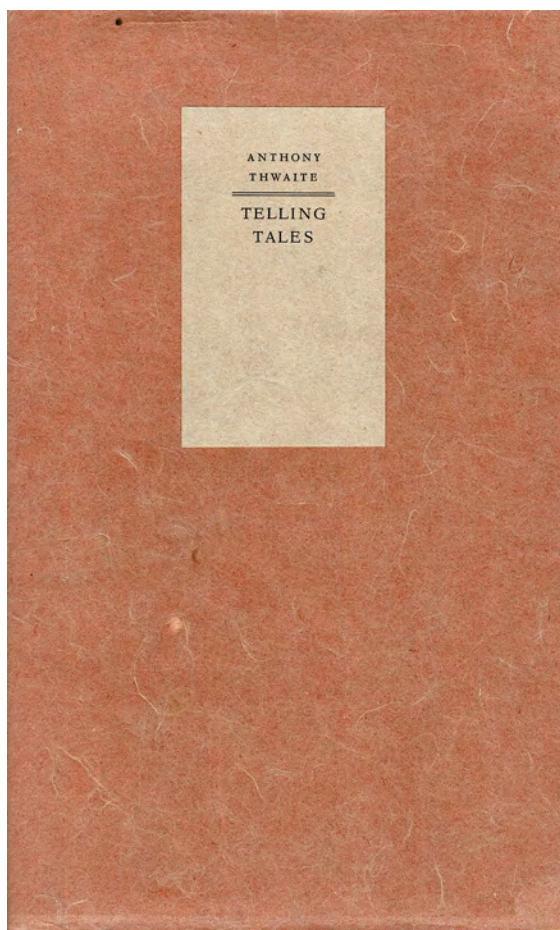
One of a first edition limited to 500 copies, set in Sabon type and printed by the Stockwell Press, who also printed the plates. Original red cloth with gilt lettering to the spine and a tissue dust wrapper, brown patterned endpapers. Royal Octavo, 260 x 165 mm, pp. [2, blank] [1-6] 7-47 [colophon] [6, blank] with eleven illustrations all with tissue protectors. A book in Fine condition.

[ref: 104243]

£58



U V W W X Y Z



64.
[The Florin Press] [The Gruffyground Press] Thwaite, Anthony.

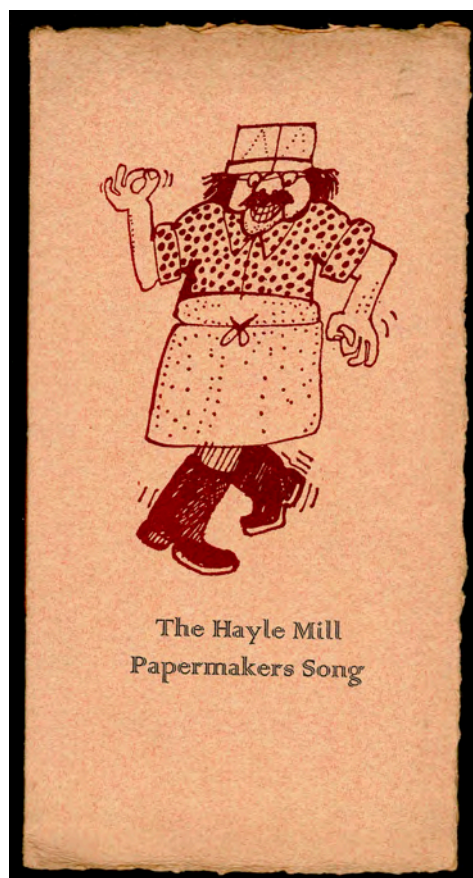
Telling Tales. With a Wood Engraving by Simon Brett.

Sidcot: The Gruffyground Press, 1983.

One of an edition limited to 230 copies designed and printed on an Albion Press by Graham Williams at the Florin Press for publication by Anthony Baker at The Gruffyground Press. **Signed** in pencil on the colophon by both the author and the artist. The text was set in Lutetia at The Whittington Press and the display was set in Lutetia and Egmont Inline at The Florin Press. The text paper is Zerkall mould-made, with hand-made Kozo wrappers. Printed label to the front wrapper panel.

Narrow Quarto, 250 x 150 mm, pp. [16]. A book in Very Good condition, now in a clear, archival quality, protective display pocket.

[ref: 104199] £45



65.
[The Florin Press] [Ephemera] Clarke, Graham.

The Hayle Mill Papermaking Song.

Hayle Mill, Maidstone: Simon Green, April 1977.

A keepsake limited to 200 copies of which only 50 copies were for sale, published primarily for friends of Simon Green, the publisher. Designed, hand set and hand printed by Graham Williams at The Florin Press. The text, printed on a Columbian Press, is on Hayle paper and the cover, printed on an Albion press and a Model press, is on Bodlak paper. Both papers were hand-made by Barcham Green at Hayle Mill. Printed and illustrated wrappers, sewn with yellow thread. Octavo, 238 x 118 mm, pp. [10] folded accordion style. The illustration and song are by Graham Clarke. A keepsake in Very Good condition, now in a clear, archival quality, protective display pocket.

[ref: 104241] £58

SECTION SIX

THE READING ROOM PRESS

66.

[The Reading Room Press] Tessimond, A.S.J.

Night Club Girl. Six new poems and a letter to Beatrice Warde. Illustrated by Simon Brett.

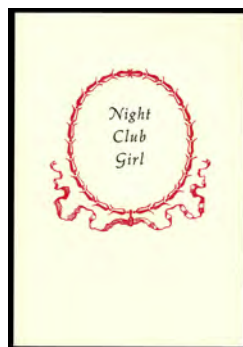
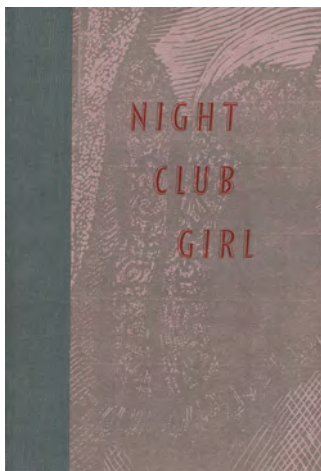
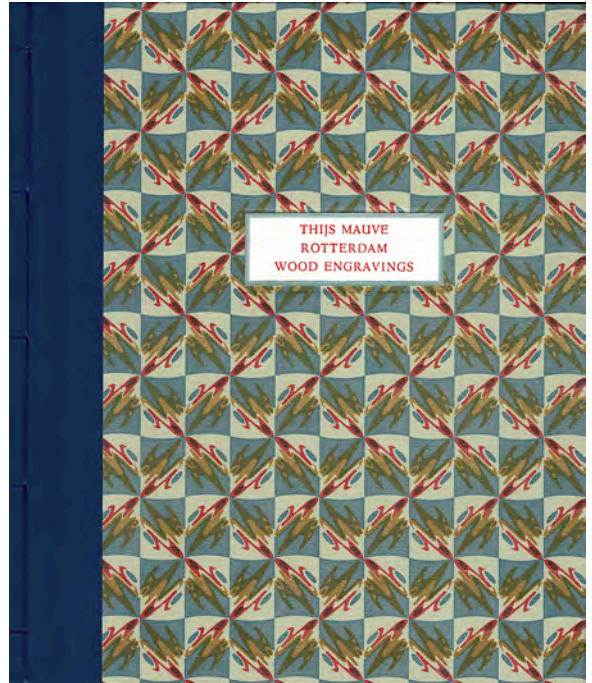
Quenington: The Reading Room Press, 2011.

Copy number '23' of an edition limited to 104 copies, set in Melior, Palatino, Festival and Monotype Typewriter on Zerkall paper using an Albion Press. Quarter grey cloth over pink and grey pictorial boards red-gilt lettering to the spine.

Royal Octavo, 260 x 170 mm, pp. [32], illustrated with two wood engravings by Simon Brett, the smaller being a likeness of Miss Zena Dare, the artist's grandmother. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104301]

£135



67.

[The Reading Room Press] Mauve, Thijs.

The Wood Engravings from Het Herstel der Kademuren in de Rotterdamsche Zeehavens.

Quenington, Glos: Reading Room Press, 2017.

Copy number '66' of an edition limited 103 copies. Set in Jan van Kimpen's Lutetia with his Open Roman Capitals and Romulus for display. Printed on grey Zerkall Ingres paper

by Miles Wigfield on his Albion Press, and by Paul Kidson's Ludlow Bookbinders using patterned paper designed and printed by Paul Kershaw. Quarter blue cloth sewn in Japanese style over paper covered boards with a printed paper label to the upper board.

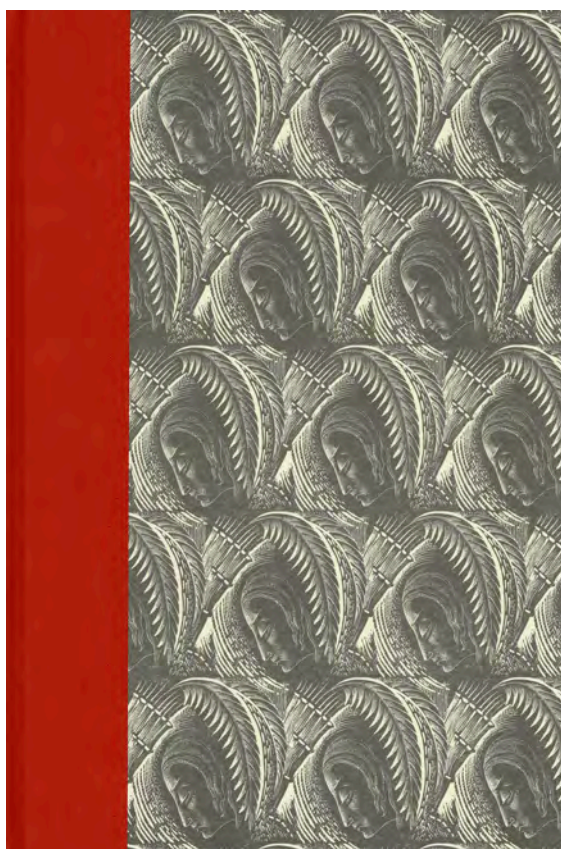
Quarto, 280 x 230 mm, pp. [16] french-folded, with nine engravings printed, for the first time, from the original wood blocks. A prospectus (pp. 4) on mauve paper is laid in. A book in Fine condition.

Thijs Mauve (1915-1996) was a Dutch artist and engraver, the grandson of Anton Mauve, a leading member of the Hague School and cousin-in-law to Van Gogh.

In 1949, Mauve was commissioned to design a book commemorating the reconstruction of the Port of Rotterdam following its destruction in May 1940 during World War II. Each chapter of the book, depicting a particular area of restoration, was headed by a wood engraving printed from line blocks.

[ref: 104433]

£198



68.

[The Reading Room Press] Reid, Forrest.

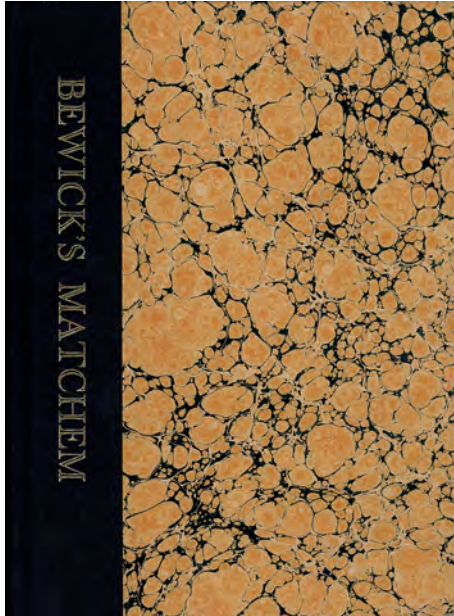
A Play (or Opera) founded on The Song of Solomon. Wood engravings by Jane Lydbury.

Quenington: The Reading Room Press, 2016.

Copy number '7' of an edition limited to 100 copies, set in Koch-Kursiv type and printed on Zerkall paper by Miles Wigfield using an Albion Press. Quarter orange cloth over paper covered boards, the paper by Ludlow Bookbinders, being a wood-engraved 1930s design by Olive Openshaw and taken from a plate prepared by Paul Kershaw, gilt lettering to the spine, grey endpapers. 12¹/₄" x 8", pp. [24] with six engravings by Jane Lydbury printed from the wood. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104302]

£125



69.

[Reading Room Press] Uglow, Jenny & Tattersfield, Nigel.

Bewick's Matchem, in which one of Mr Bewick's earliest engravings is revealed.

Quenington: The Reading Room Press, 2021.

Copy number '116' of an edition limited to 120 copies. Set in Caslon and printed on Heritage Bookwhite by Miles Wigfield on his Albion Press of 1832. Quarter cloth over marbled paper made by Victoria Hall, gilt lettering to the front cover cloth, blue endpapers; bound at Paul Kidson's Ludlow Bookbinders.

Octavo, 235 x 170 mm, pp. [16] with two engravings and one photographic illustration. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104253]

£75



70.

[The Reading Room Press] Shakespeare, William.

A Selection of Sonnets by William Shakespeare all of which commence with the letter L.

Quenington: The Reading Room Press, 2023.

Copy number '48' of an edition limited to 50 copies on BFK Rives paper, set in Caslon type and printed on an Albion press. The twelve individual sonnets are set in a variety of type faces as follows: Sonnet 3 - Richmond; Sonnets 7 and 25 - Bembo; Sonnet 26 - Palatino; Sonnet 36 - Cochin; Sonnet 60 - KJoch-Antiqua; Sonnet 105 - Walbaum; Sonnets 116 and 118 - Perpetua; Sonnet 142 - Gaudy Text; Sonnets 143 and 151 - Caslon. Each sonnet is decorated with the letter 'L' in the left margin, cut by Paul Kershaw. Blue quarter cloth over marbled paper covered boards with a gilt letter 'L' on the cloth of the upper board and gilt lettering to the spine, bottle green endpapers. Quarto, pp. [32]. A book in Fine condition.

[ref: 104376]

£175

71.
[The Reading Room Press] Belloc, Hilaire.

Ha'nacker Mill.

Quenington: The Reading Room Press, 2024.

One of an edition limited to 120 copies 'set in variety of Bodoni styles with a sprinkling of Caslon.' Printed on Zerkall paper by Miles Wigfield with his Albion press of 1832. Sewn into Hayle Mill Antique Rose paper wrappers. 210 x 167 mm, pp. [12] with a wood engraving of the windmill by Keith Pettit, originally commissioned by Anthony Baker of the Gruffyground Press for a project which faltered, together with a colour photograph tipped-in. A booklet in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104344]

£32

72.
[Reading Room Press] Shewring, Walter
(Translation). Brett, Simon (Illustrations).

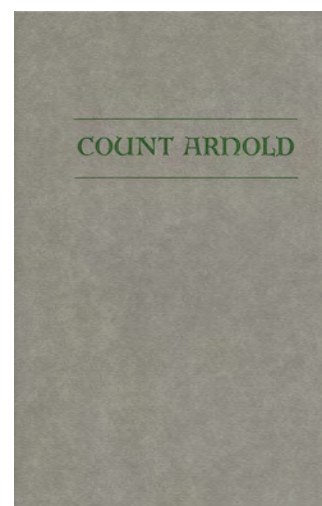
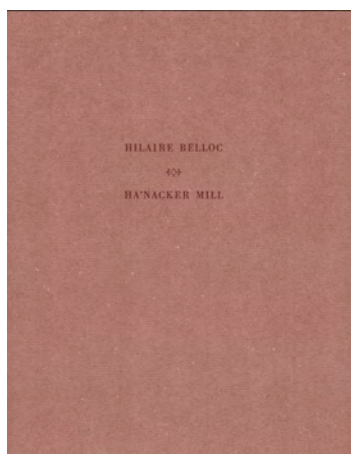
Ballad : Count Arnold.

Quenington: The Reading Room Press, 2019.

One of an edition of about 100 copies set in Palatino with Monastic for display, printed on an Albion press on Kaskad paper. Grey card printed wrappers, green lettering and rules to the front cover, sewn with green thread. 9¼" x 6", pp. [8] with three wood engravings by Simon Brett. Translated from Spanish by Walter Shewring. A booklet in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104254]

£30



73.
[Reading Room Press] Ardizzone, Edward.

Liquor and Literature. Letters to John Lewis.

Quenington: The Reading Room Press, 2018.

Copy number '90' of an edition limited to 150 copies printed on an Albion Press by Miles Wigfield on JPP archival dull white inlay, using Bembo type and photopolymer plates. Quarter burgundy cloth over patterned paper covered boards, gilt lettering to the spine, pale blue endpapers. Octavo, 10" x 6½", pp. [40] with twelve Ardizzone drawings and a double page colour illustration of 'Wine-tasters at Restells' tipped-in. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104259]

SOLD

74.

[Reading Room Press] Brett, Simon.

Thirty More Years. Bookplates 1990-2020.

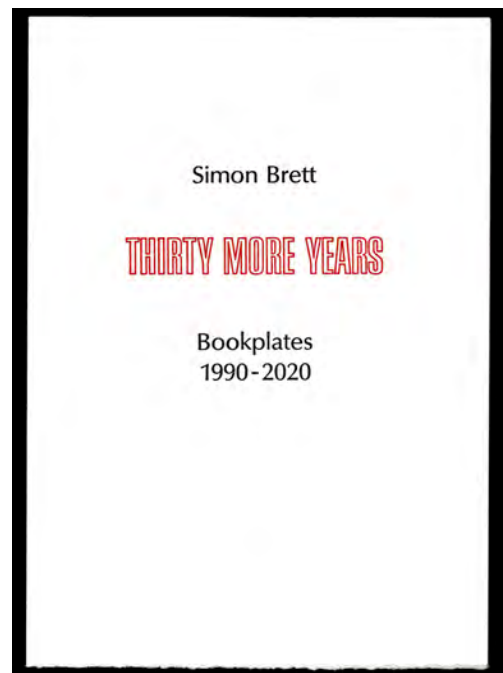
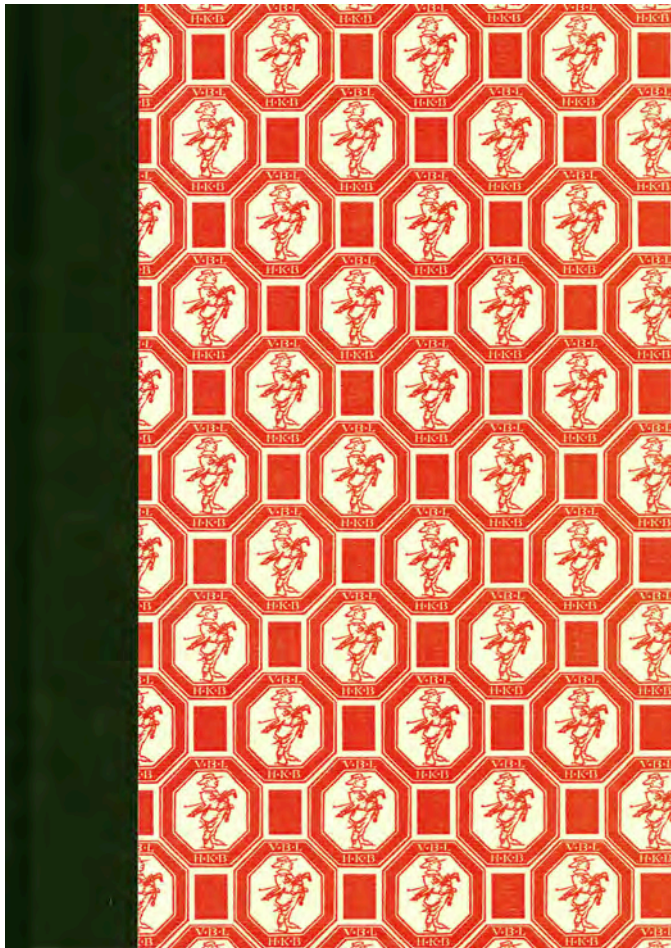
Quenington: The Reading Room Press, 2020.

Copy number '168' of an edition limited to 190 copies set in Perpetua and printed with an Albion Press on Zerkall paper, the whole bound at Paul Kidson's Ludlow Bookbinders using a patterned paper created by Paul Kershaw. Original green cloth over patterned paper with gilt lettering to the spine.

Quarto, 275 x 190 mm, pp.[2, blank] [1-10] 11-44 [45-48] [colophon] [3, blank], describing sixty eight engravings (Nos 83 to150) done between 1990 and 2020, of which thirty-four are illustrated, and printed from the wood in every case except the first, Mount Pleasant, the block of which is lost, and Meadow Ridge; these are reproduced by line blocks. Pages 39-44 list all of Simon Brett's bookplates. A book in Fine condition, now in a clear, archival quality, protective display pocket. TOGETHER with a copy of the Prospectus.

[ref: 104252]

SOLD



SECTION SEVEN

THE WHITTINGTON PRESS



75.
**[The Whittington Press] Randle, John
[Introduction].**

A Miscellany of Type.

Andoversford: The Whittington Press, 1990.

Copy number '109' of an edition limited to 530 copies of which this is one of 430 copies quarter bound in brown buckram over printed paper covered boards (other than 30 presentation copies similarly bound). Gilt lettering to the spine and top-edge tan stained. Printed on Zerkall mould-made paper using specimens of 21 Monotype typefaces in several sizes with a tipped-in specimen of Centaur type. Housed in the original buckram edged, paper covered board slipcase. Folio, [4, blank] [half-title] [blank] [title-page] [publisher] i-iv [3, contents] [blank] 125 [blank] [colophon] [5, blank] with illustrations by artists including Miriam Macgregor, Howard Phipps, Gwend Morgan, Robert Gibbings, Hellmuyth Weissenborn and Edward Ardizzone. A book in Fine condition in a Fine slipcase.

55 copies were quarter bound in Nigerian Goatskin and printed covers with a separate portfolio of broadsides of types and ornaments; 15 copies were full bound, with the separate portfolio.

[ref: 104435] £375

76.
[The Whittington Press] McKitterick, David.

A New Specimen Book of Curwen Press Pattern Papers.

Andoversford: The Whittington Press, April 1987.

Copy No. '49' of 250 numbered copies set in 12 point Monotype Lutetia, printed on Zerkall mould-made and Colorplan papers and quarter bound in blue buckram and Curwen pattern paper; from a total edition of 335 copies. 85 copies were quarter-bound in leather with five additional full sheets of pattern paper. The eight plates and re-printed pattern papers were printed at the Senecio Press. Housed in a paper-covered slipcase. Small Quarto. pp. [i-viii] ix-xii, 106 [limitation page] [5 blank], bottle-green endpapers. A book in Fine condition in a Very Good slipcase.

[ref: 103848] £525



77.

[The Whittington Press] Butcher, David.

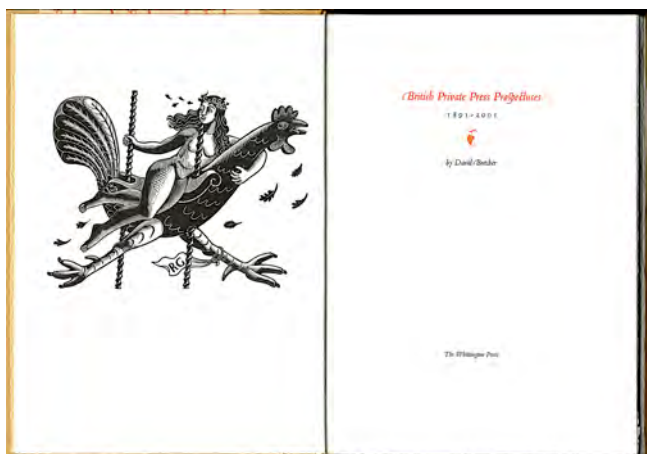
British Private Press Prospectuses 1891-2001.

Risbury, The Whittington Press, April 2001.

Copy number '221' of an edition limited to 350 copies, 260 half-bound in buckram (as here), 50 half-bound in Oasis leather and 40 bound in full Oasis leather, set in 13 pt Poliphilus and printed at Whittington on Zerkall mould-made paper. Three facsimile prospectuses in the back board. Bound by The Fine Bindery at Wellingborough. Decorated paper-covered boards with gilt lettering within an impressed border to the spine, light brown endpapers. Quarto, pp. xii, 147 [blank] [limitation page] [3 blank]. A book in Fine condition in a Fine matching slipcase.

[ref: 103942]

£270



78.

[The Whittington Press] Kavanagh, P.J. with wood engravings by Miriam Macgregor.

Real Sky

Andoversford: Whittington Press, 1980.

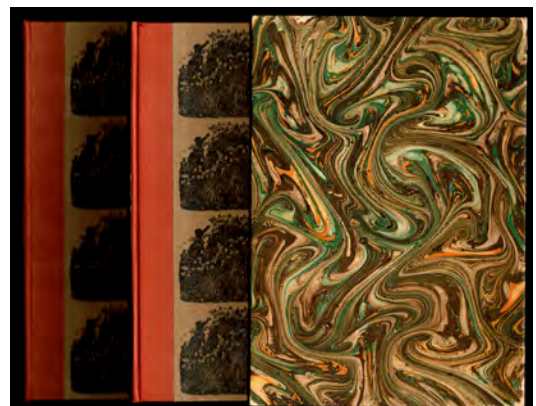
Number '8' of 25 copies (from an overall edition of 525 copies) **signed** by both the author and the artist, with a set of artist's proofs of the 7 engravings, each signed and numbered.

Russet cloth-backed boards with repeated Macgregor pattern, title page printed in black and red-brown.

Octavo. Pp. [36], suite of proofs identically bound, both spines with printed labels, marbled slipcase, slightly rubbed at corners.; Near Fine condition.

[ref: 103963]

£165



79.

[The Whittington Press] Weissenborn, Hellmuth & Brooke, Rupert.

Country Scenes: 1 & 2.

Risbury, Herefordshire: The Whittington Press, February 2001.

Two volumes, each set being one of 200 sets (from an edition of 250 sets, of which 50 sets were issued with a set of proofs). Set in Goudy Modern type and printed on Rosa paper. Bound by The Fine Bindery, one volume in brown, and the other in olive green Canson Ingres paper wrappers, each volume with a Weissenborn wood engraving on the upper cover. All housed in an original maroon paper slipcase.

Each volume is 150 x 110 mm with engravings by Hellmuth Weissenborn. Volume 1, pp. [32], has 12 engravings, one for each month of the year. Volume 2, pp.[32], has 12 engravings, one for each line of Rupert Brooke's poem 'The Soldier'. The engravings were probably executed in the 1940s after Weissenborn had left Germany in 1939.

A set of two small volumes in Near Fine condition in a Very Good paper slipcase, all now in a clear, archival quality, protective display pocket.

[ref: 104318]

£98



80.

[The Whittington Press] Bagnold, Enid. With an Introduction by R.P. Lister.

Early Poems.

Andoversford: The Whittington Press, 1987.

One of a numbered edition of 200 copies, of which this is copy number '36'. Of the 200 copies, 25 copies were leather bound with endpapers marbled by Colleen Gryspeerdt, and 175 copies (of which this is one) were quarter-bound in brown hessian over pink patterned paper covered boards. Printed at the Whittington Press, the text is handset in Bell type and printed on Zerkall mould made paper. Light brown endpapers, printed title label to spine.

Quarto, 268 x 190 mm, pp. [48] with an engraving to the title page. A book in Very Good condition, now in a clear, archival quality, protective display pocket.

[ref: 104317]

£58

81.

[The Whittington Press] Lawrence, T.E.

T.E. Lawrence: Letters to E.T. Leeds.

Andoversford: The Whittington Press, 1988.

Copy number '353' of an edition limited to 650 copies quarter-bound in brown cloth, the boards covered in illustrated paper, orange endpapers, gilt lettering to the spine, top edge stained orange. In addition there were 80 copies bound in Nigerian Goatskin with endpapers marbled by Colleen Gryspeerd and with additional proofs of Richard Kennedy's illustrations; and, 20 copies (16 for sale) bound with inlaid leathers and housed in a solander box.

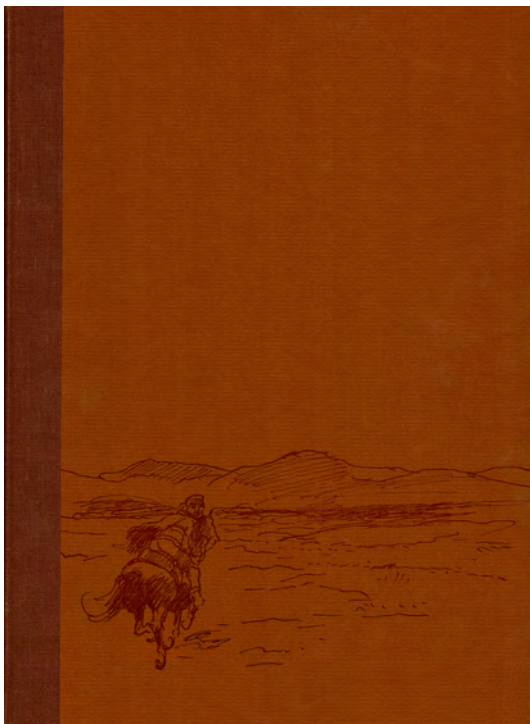
Quarto. pp. [i-viii] ix-xxii [2] 1-136, 12 pages containing 24 photographic plates, 137-140, [colophon] [3, blank]. Frontispiece photograph of Gregori, foreman at Carchemish. A book in Fine condition in a Near Fine slipcase.

Edited and with an introduction by J.M. Wilson, and A Note on the Life of Edward Thurlow Leeds by D.B. Harden and illustrated with line drawings by Richard Kennedy.

Lawrence as archaeologist - his account of the pre-WW1 excavations at Carchemish on the Syrian-Turkish border, plus a smaller number of letters from his later war career. E. T. Leeds was Assistant Keeper, and later Keeper, of the Ashmolean Museum, Oxford. (O'Brien A263).

[ref: 100893]

£175



82.

[The Whittington Press] Various.

Poems for Alan Hancox.

Lower Marston: The Whittington Press, 1993.

Copy number '28' of an edition limited to 350 copies printed on Zerkall mould-made paper. Patterned paper-covered boards, quarter cloth binding, now in archival protective Brodart cover. Gilt lettering to spine, top edge gilt. Quarto. 288 x 205 mm, pp. [48]. Contributions from Melvyn Bragg, Adrian Mitchell, U.A. Fanthorpe, D.J. Enright, Duncan Forbes, Michael Horovitz, John Fuller, Seamus Heaney, Ted Hughes, Jenny Joseph, Laurie Lee, Peter Levi, P.J. Kavanagh, Brian Patten, John Stallworthy, Jon Silkin, Charles Tomlinson, Lawrence Sail and Michael Foot. A book in Fine condition, TOGETHER with a prospectus laid in.

The tribute was assembled by the late Alan Tucker. Of the total edition, 50 copies were signed by the contributors and quarter bound in Oasis leather with a separate proof of the title page wood-engravings by Miriam Macgregor.

[ref: 101687]

£85

83.

[Whittington Press] Gant, Roland.

Steps to the River. Poems.

Andoversford: The Whittington Press, 1995.

Number '99' of 160 copies (from an edition limited to 200 copies) printed in black and apple green on Zerkall mould-made paper and **signed** by the author and artist. Original quarter green linen, pale green boards with a repeated wood-engraved design in dark green by Phipps, back strip with printed label, untrimmed lower and fore-edge, top edge green.

Quarto. pp. [38], colour-printed frontispiece engraving and 8 further wood-engravings by Howard Phipps.. A book in Fine condition.

[ref: 103962]

£160



84.

[Whittington Press] Turner, Jim.

Other Days. Poems of the Cotswolds.

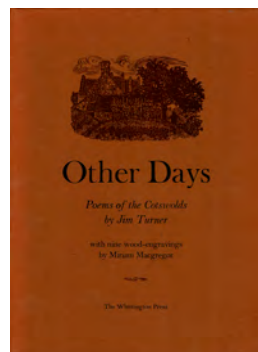
Andoversford: The Whittington Press, 1979.

Copy number '163' of an edition limited to 500 copies (from an overall edition limited to 525 copies) **signed** by the author, printed on Basingwerk Parchment, and with nine wood- engravings by Miriam Macgregor. Publisher's orange wrappers over sewn card covers printed in black, with a front cover engraving repeating one from the text.

Royal Octavo, 254 x 185 mm, pp. 32. A book in Near Fine condition. with very faint fading at spine.

[ref: 103964]

£32



SECTION EIGHT

THE 'PARROT' PRESSES

85.

[The Inky Parrot Press]

Pinks. An Edible Alphabet.

Oxford Polytechnic: The Inky Parrot Press, 1980.

Copy number '41' of an edition limited to 50 copies and **signed** on the colophon by Sylvia Stokeld who drew the lettering. Negatives by Ian Pope, printed litho by Harry Crook and booklet design by Dennis Hall. Printed brown paper wrappers over plain card, stapled.

6½" x 7", pp. [32].

The lettering for the word 'Pinks' was originally designed for Pinks Restaurant in Fairford. A booklet in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104281]

£98

of which 85 copies (this being one) were uncoloured, 60 copies partly Pichoir coloured and 25 fully coloured by Sylvia Stokeld. Typeset in Souvenir by Parchments and printed litho on Zerkall mould-made paper. Patterned cloth covered boards, decorative endpapers, printed and illustrated label to the front cover and a printed paper label to the spine.

Folio, 315 x 220 mm, pp. [1-9] 10-45 [46-48]. Original prospectus, comprising six specimen pages, loosely laid in. A book in Very Good condition, now in a clear, archival quality, protective sleeve.

The front endpaper is from an alphabet cut in lino by Edward Wadsworth for T.E. Lawrence's 'Seven Pillars of Wisdom'.

[ref: 104284]

£148



86.

[The Hanborough Parrot] Blamires, David.

Adults Alphabets.

Church Hanborough: Hanborough Parrot, 1990.

Copy number '75' of an edition limited to 170 copies, **signed** by the author on the colophon,



87.

[Inky Parrot Press] Wood, John Norris. Foreword by Len Deighton; Afterword by Olive Cook.

An Alphabet in Praise of Frogs and Toads.

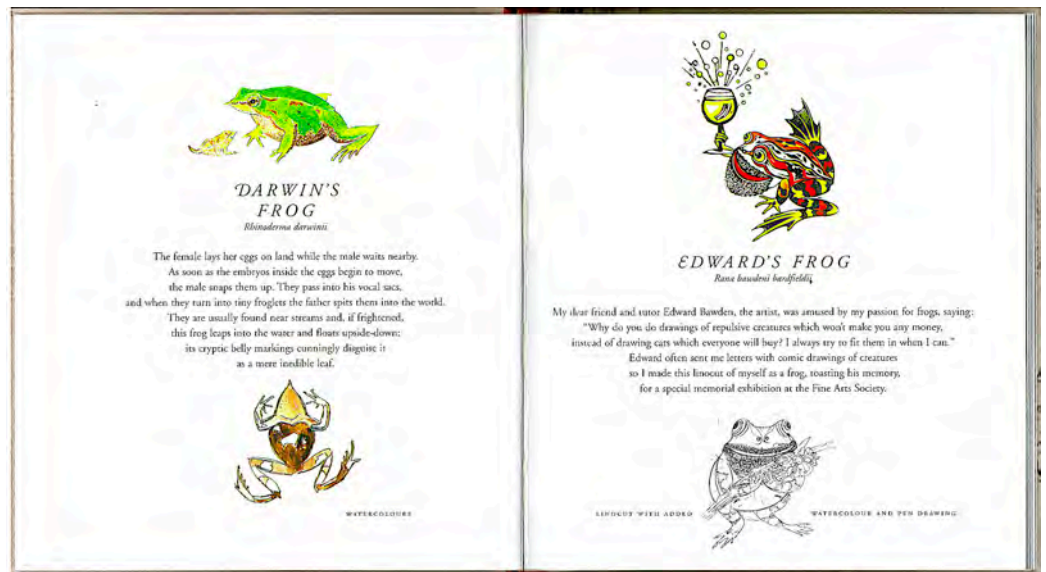
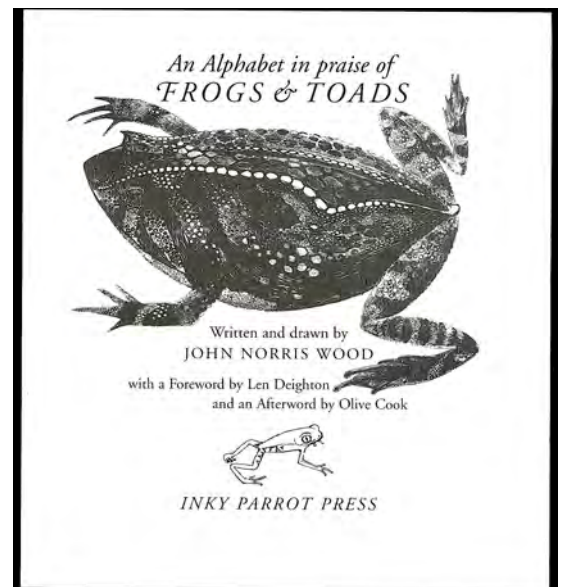
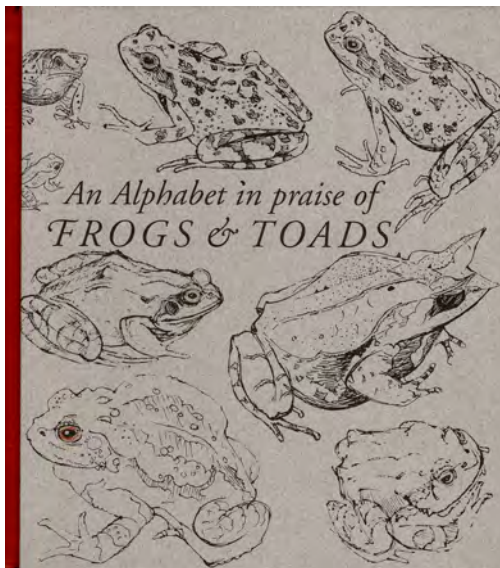
Church Hanborough: Inky Parrot Press, 2002.

Copy number 23 ('XXIII') of 36 ('XXXVI') copies with black and white illustrations **hand-coloured** by Sylvia Stokeld under the artist's supervision, from a total edition of 360 copies. **Signed** by the author-artist on the colophon. in Garamond and printed in litho on Arches Rivoli paper. Quarter red morocco over pictorial paper covered and printed boards with gilt lettering to the spine, illustrated endpapers. Housed in a a cloth and paper covered board slipcase.

Octavo, 237 x 212 mm, pp. [40] with numerous illustrations. A prospectus for the book is loosely laid in. A book and slipcase both in Fine condition.

[ref: 104295]

£525



88.
[Hanborough Parrot Press] Walton, Izaak.

The Compleat Angler or the Contemplative Man's Recreation: The First Part.

Church Hanborough: Hanborough Parrot Press, 1990.

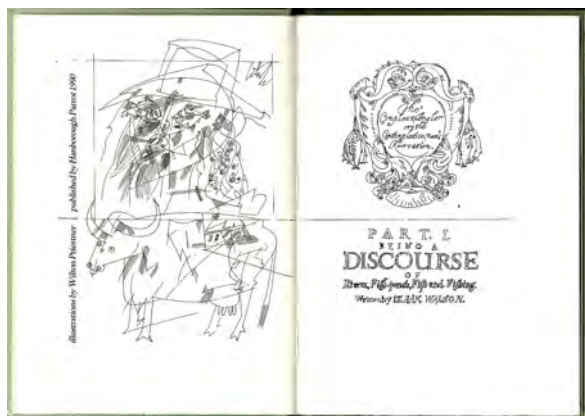
Copy number '63' of an edition limited to 135 copies, **signed** by the artist, Wilton Priestner ARCA, set in 13 pt Kennerley and printed litho by The Didcot Press on Zerkall mould-made paper. Illustrated paper covered boards with black lettering to the spine and illustrated endpapers.

Octavo, 235 x 165 mm, with drawings by Priestner throughout. A book in Very Good condition with slight fading of the spine.

25 copies (of which the offered copy is not one) of the 135 copies were hand-coloured by the artist.

[ref: 104437]

£120



89.
[Hanborough Parrot Pieces] Earnshaw, Tony.

An Eighth Secret Alphabet.

Church Hanborough: Hanborough Parrot Pieces, 1988.

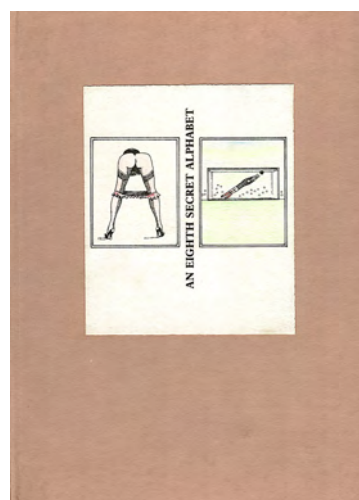
Copy number 8 ('VIII') of 25 ('XXV') **signed** and **hand-coloured** by the artist out of an edition of 95 copies. Printed litho by the Didcot Press on Batten Ausstattungs paper. Light brown paper covered boards with a printed and illustrated label to the front cover and a printed label to the spine, illustrated 'alphabet' endpapers.

Octavo, 235 x 163 mm, pp. [48] with top edges uncut of successive pairs of pages and thus, one side of each page unprinted. 26 drawings, hand-coloured. A book in Fine condition, now in a clear, archival quality, protective cover.

'An Eighth Secret Alphabet' was first published by Surrealist Transformations of Sidmouth in 1974.

[ref: 104296]

£158



90.
[Previous Parrot Press], Cook, Olive [Intro.]

Edwin Smith Cuts.

Church Hanborough: Previous Parrot Press, 1992.

Number '41' of an edition limited to 178 copies **signed** by Olive Cook. Patterned paper-covered boards, red on grey. Photaset

in Melior and printed in red and black on Zerkall paper. , pp. 40 French-folded, illustrated with full-page linocuts to vignettes. A book in Fine condition.

[ref: 103934]

£148



91.

[Inky Parrot Press] Harrison, Michael & Newnham, Annie (illustrator).

Anne to Zoe. An Alphabet of Girl's Names. Supported by an Alphabet of Typefaces.

Church Hanborough: Inky Parrot Press, 2007.

Copy number '74' of an edition limited to 136 copies, **signed** by the author and illustrator. The text is set in 27 different typefaces by Charles Hall and laser printed on Zerkall paper. Card covers with illustrated wrappers and endpapers, printed lettering to the spine.

Octavo, 213 x 153 mm, pp. [128] French-fold, with 30 watercolour drawings by Annie Newnham. A book in Very Good condition.

[ref: 104471]

£98



92.

[Inky Parrot Press] Harrison, Michael (Selected and Introduced by)

A Handful of Hares. Celebrating the Mystery & Fascination of Hares. With wood engravings by Anne Cathcart.

Church Hanborough: Inky Parrot Press, 2009.

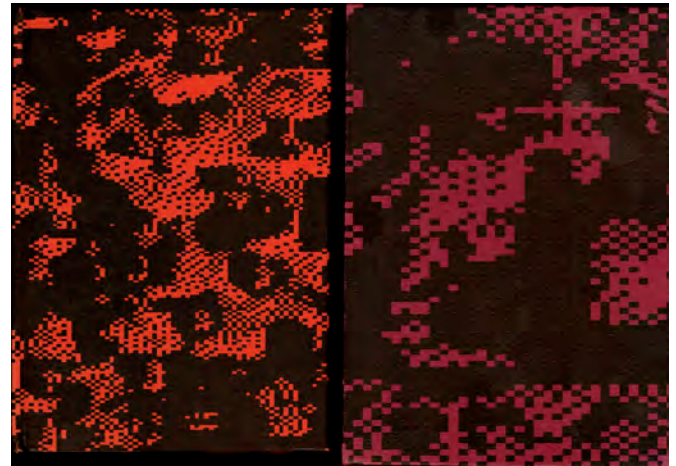
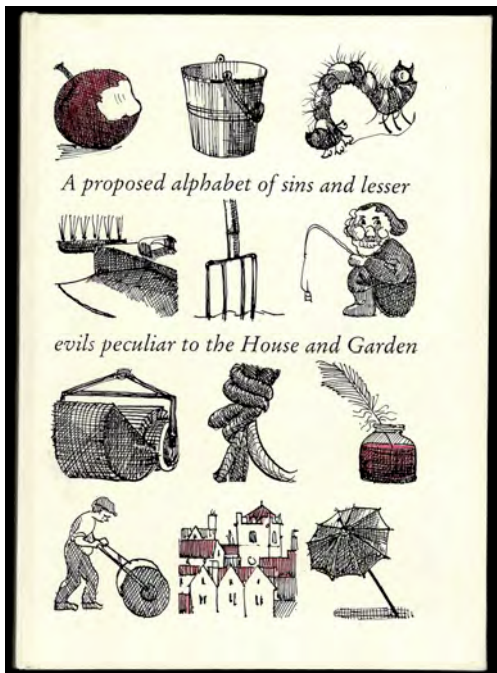
Copy number '75' of an edition limited to 125 copies (of which 28 were Specials with a set of signed prints) **signed** by Michael Harrison and Anne Cathcart to the colophon. Set in Joanna type and printed by John Grice at The Evergreen Press, on Zerkall paper. Illustrated paper wrappers over card covers with illustrated endpapers, white lettering to the spine.

Narrow Quarto, pp. 296 x 180 mm, pp. [24] with eleven wood-engravings. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104570]

£115





93.
[Previous Parrot Press] King, Annie Randall.

An alphabet of deadly sins and lesser evils peculiar to the House and Garden.

Church Hanborough: Previous Parrot Press, 1998.

Copy number XVII of an edition of 18 copies hand coloured under the supervision of the artist, from a total edition of 98 copies. **Signed** by the artist on the colophon. Decorated and printed paper covered boards, top edges of the page block uncut.

Octavo, 215 x 155 mm, pp. [64] with 26 drawings. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104315]

£140

94.
[The Inky Parrot Press] Dring, Bill.

A Head Full of Starlings.

Headington, Oxford: The Inky Parrot Press, 1986.

One of an edition limited to 175 copies of which 140 were paperbound. 35 copies were casebound, printed on mould paper, hand coloured, numbered I to XXXV signed by the author-artist and housed in a slipcase. The copy offered is casebound, hand coloured and **signed**, but not numbered. Typesetting and illustrations were produced on an Apple Macintosh by the author and printed litho by Harry Crook at the Design Department, Oxford Polytechnic. Patterned paper covered boards with matching endpapers and slipcase.

12mo, 155 x 110 mm, [112]. A book and slipcase in Fine condition.

[ref: 104485]

£198

95.

[The Previous Parrot Press] Mellon, Eric James.

‘Thoughts on Drawing’ with an Appreciation by Lottie Hoare.

Church Hanborough: The Previous Parrot Press, 1996.

Copy number ‘72’ of an edition limited to 76 copies composed in 14 point Centaur keyboarded at the Whittington Press. Printed by Harry Crook on Zerkall mould-made paper using a Western proofing press. White sewn card covers with illustrated wrappers using Mellon’s engravings, cream endpapers.

Folio, 330 x 218 mm, pp. [24] : [2, blank] [small engraving] [blank] [half-title] [blank] [title page with engravings] [blank] [engraving] [blank] [poem and engraving] [blank] [3] [engraving] [blank] [colophon] [blank] [engraving] [blank] [engraving] [2 blank]. A book in Fine Fine condition, now in a clear, archival quality, protective display pocket.

24 copies of the edition of 76 copies had an additional set of signed wood-engravings.

[ref: 104549]

£120

[96.

Inky Parrot Press] Scott, Pamela.

An Alphabet of Circus Skills.

Church Hanborough: Inky Parrot Press, 1995.

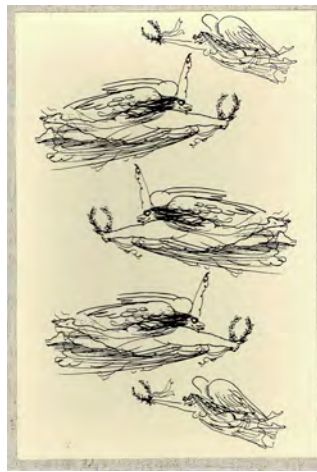
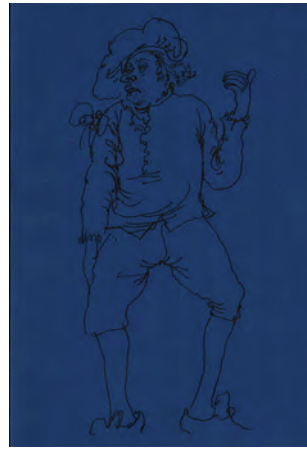
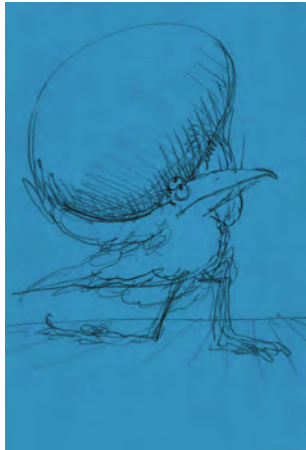
Copy number ‘34’ of an edition limited to 98 copies laser printed on Zerkall paper by Carbon Colour. **Signed** by the artist on the colophon. Illustrated paper over board with black lettering to the spine. Octavo, 220 x 155 mm, pp. [32] French-folded fully illustrated. A book in Fine condition, now in a clear, archival quality, protective display pocket.

12 copies of the edition of 98, were numbered in Roman numerals and housed in ‘a very special solander box’.

[ref: 104561]

£130





97.

[The Inky Parrot Press] Searle, Ronald.

'More Scraps in no particular order. Unpublished sketch books of Ronald Searle' AND 'Watteau Revisited'.

Church Hanborough: The Inky Parrot Press, 2008.

A two volume set, each volume numbered '209' of an edition limited to 246 sets. **Signed** by Ronald Searle on the colophon in 'More Scraps'. Set in Garamond by Charles Hall and printed on Zerkall mould made paper by Aldgate Press. 'More Scraps' has an illustrated light blue paper over card binding with illustrated green endpapers; all illustration are by Searle. 'Watteau Revisited' has an illustrated dark blue paper over card binding with illustrated pink endpapers. Both volumes are housed in a cloth covered board slipcase with illustrated paper side panels.

Each volume is Quarto, 260 x 178 mm. 'More Scraps' has pp. [70] with a foreword by Ronald Searle, afterwords by Ben Shahn and Groucho Marx, and 52 illustrations. 'Watteau Revisited' has pp. [40] and 20 illustrations; the drawings were made in 1974 while Ronald Searle was working on a Watteau Memorial Medallion. The drawings were exhibited in an Exhibition 'Peleringe a Watteau' in the Hotel; de la Monnaie (The French Mint) in 1977 but have never before been published. A set of books in Fine condition in a Fine slipcase.

There were 42 'special' sets with three prints for each volume hand-coloured by Annie Newnham and numbered in Roman numerals. There was one additional special leather-bound copy for Monica Searle in celebration of her 83rd birthday.

[ref: 104486]

£225

SECTION NINE

CORVUS WORKS

98.

[Corvus Works] Morison, Stanley & Wardrop, James & A.S. Osley.

Giovanbattista Palatino.

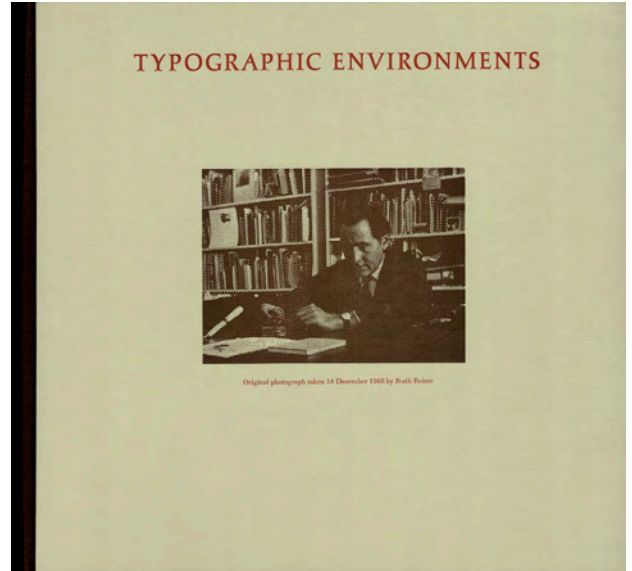
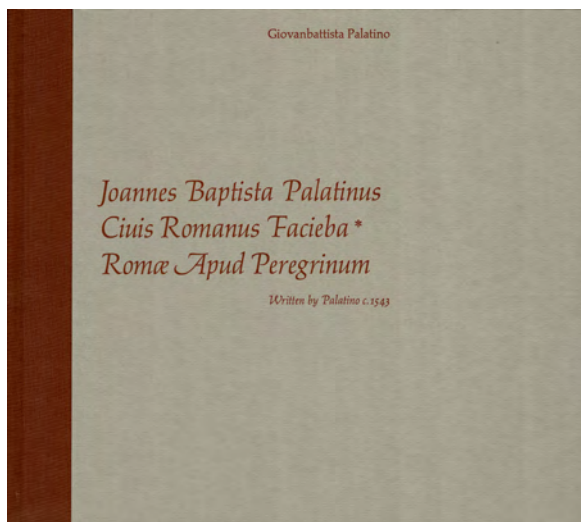
Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, 2023.

Copy number '12' of an edition limited to 85 numbered copies printed on Somerset Book White with Zerkall Smooth White for the plates showing examples of Palatino's work, and using Palatino types cast by D. Stempel AG at Frankfurt am Mein. Bound at Corvus Works with quarter orange cloth over printed paper covered boards, pale orange endpapers, with a printed 'Thank you' note loosely laid-in, printed on paper matching the endpapers. Oblong, 233 x 260 mm, pp. [1-6] 7-60 with 15 plates. *A note on Hermann Zapf's Palatino typeface* by Sebastian Carter, between pp. 57 and 58. A book in Fine condition, now in a clear, archival quality, protective display pocket.

Morison's contribution is entitled 'The Theorist'; Wardrop's is entitled 'Civis Romanus SVM - Giovanbattista Palatino and his circle'; and Osley provides an English translation of 'The Tools of Handwriting' from Palatino's Writing Manual of 1540.

[ref: 104330]

£275



99.

[Corvus Works] Stauffacher, Jack W.

Typographic Environments. A talk given at the Roxburghe Club in 1968 and also at Sonoma State College in 1969.

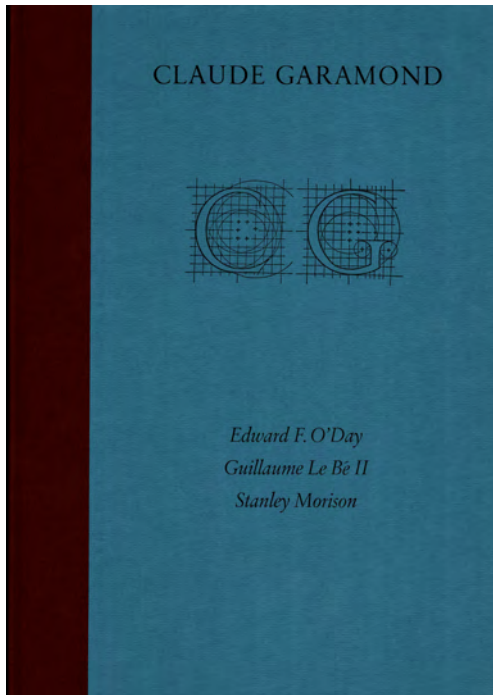
Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, March 2023.

Copy number '53' of an edition limited to 115 copies printed on Zerkall papers using a Korrex Hannover press and text hand-set in Hunt Roman type, 18 point, designed by Hermann Zapf, with 24 point used for display. Brown cloth spine with printed and illustrated paper covered boards, grey endpapers with a 'Thank you' note on matching paper loosely laid-in.

Oblong, 263 x 270 mm, pp.[16], illustrated with a tipped-in drawing of Stauffacher by Sara Ogilvie and a photograph by Dennis Letbetter of Stauffacher and Zapf at Suner Stone's ranch in the Capay Valley, California. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104331]

£148



100.

[Corvus Works] O'Day, Edward F. & Le Bé, Guillaume & Morison, Stanley. With an Introduction by Christopher Wakeling.

Claude Garamond *and his place in the Renaissance*, an essay by Edward F. O'Day; A Note on Claude Garamond from the *Le Bé Memorandum* translated by Harry Carter; Stanley Morison, *Foreword to the Le Bé Memorandum*, and *A Note on Garamond Type*.

Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, 2022.

Copy number '62' of an edition limited to 105 copies. The texts were hand-set in Sabon-Antiqua foundry cast types, and printed on Arches Vélin Blanc and Zerkall Ingres paper on a Korrex Hannover press and a Schelter & Giesecke Pheonix IV platen press. Burgundy quarter cloth over blue printed paper covered boards, blue paper label to the spine, burgundy endpapers.

Folio, 340 x 230 mm, pp. [32]. Illustrated with a linocut portrait of Claude Garamond by John Watson printed on remnants of Barcham Green 'Bodleian' hand-made paper; three plates showing types cut by Le Bé I and II, together with Jean Jannon. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104332]

£225

101.

[Corvus Works] Sabon: Tschichold & Hochuli.

Sabon (comprising) 'The life and importance of the typefounder Jacob Sabon' - 'Sabon - Antiqua. A new typeface by Jan Tschichold' - 'Jan Tschichold, Master of Proportion - D. Stempel AG Frankfurt am Mein'.

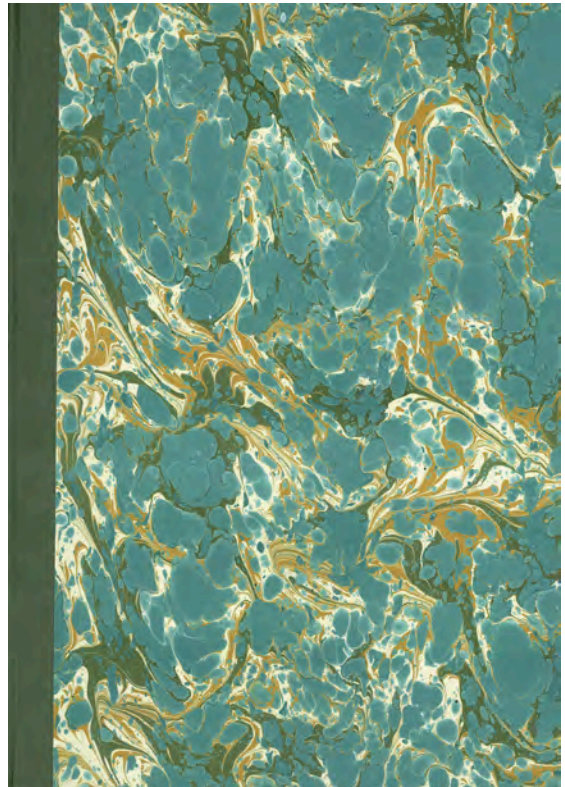
Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, 2021.

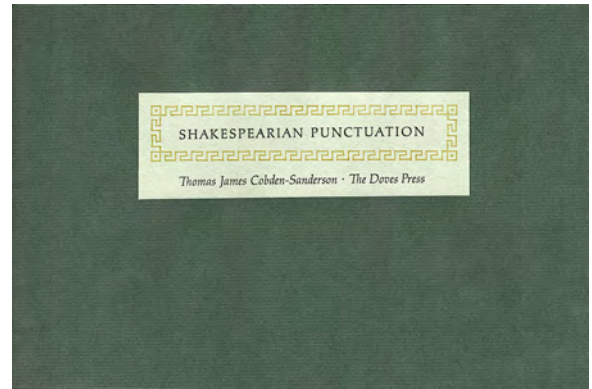
Copy number '59' of an edition limited to 90 numbered copies, plus 6 for private distribution. Printed on Zerkall mould-made 145 gsm, Hahnemühle and Somerset Book using Didot type and a 1964 Korrex Hannover test press and a 1905 Schelter & Giesecke Phoenix IV platen press. Quarter green cloth over marbled paper covered boards, paper label to the spine, grey endpapers.

Folio, 390 x 270 mm, pp. [36] with eight tipped-in illustrations and featuring chapters on the life and importance of the typefounder Jacob Sabon, Sabon-Antiqua and Sample type compositions using Stempel and Monotype cast founts. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104345]

£198





102.

[Corvus Works] de Beauclair, Gotthard.

A Plea Against Standardisation. Some remarks concerning book typography.

Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, Spring 2020.

Copy number '18' of an edition limited to 95 copies plus 5 *hors de commerce* copies, reprinted on Zerkall mould-made text papers using a Korex test press. Originally produced for the Modern German Book Design Exhibition in London, 1961. The words of Beauclair are set in the Sabon typeface in 14 point /D with 20 and 48 point /D display types from D. Stempel AG. The remaining texts are set from a special casting for Corvus Works of 10 point /D with 'long descenders' for which new matrices were struck. Grey card wrappers with a marbled paper dust-jacket with a printed paper label on the upper cover.

Quarto, 270 x 195 mm, pp. [12]. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104333]

£60

103.

[Corvus Works] Cobden-Sanderson, Thomas James (The Doves Press).

Shakespearian Punctuation.

Blackhill, Durham: Christopher Wakeling, at his Corvus Works, Summer, 2020.

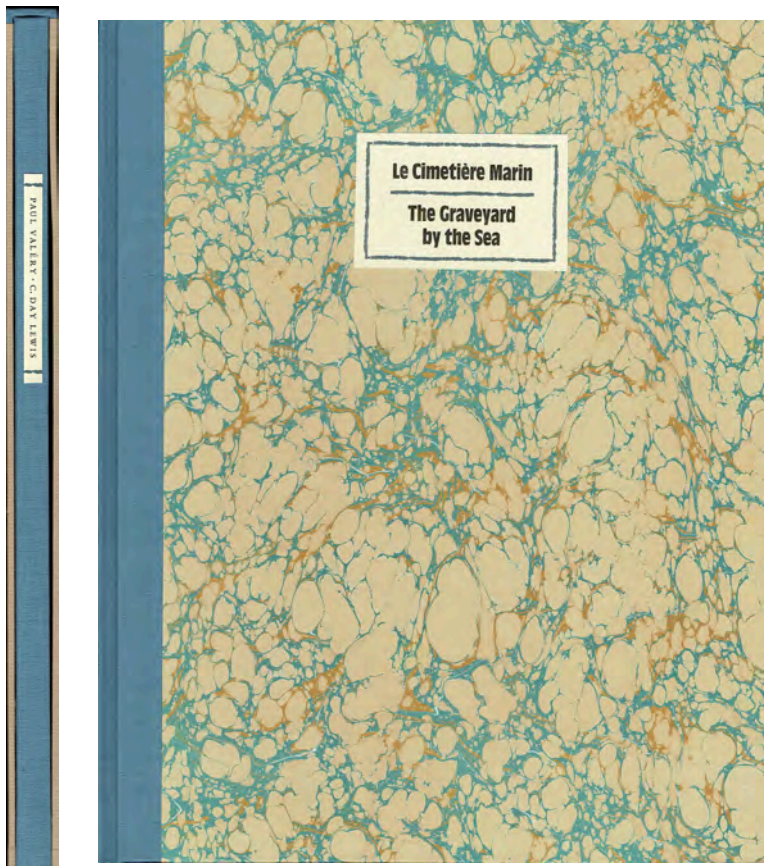
Number '36' of an edition limited to 70 copies designed by Christopher Wakeling who printed it on a Korrex Hannover test press, using Arches and Hahnemühle paper and Hermann Zapf's Palatino and Optima type. Green paper wrappers, sewn in green thread, printed and decorated paper label to the upper cover.

Oblong, 165 x 250 mm, pp. [12]. A booklet in Fine condition, now in a clear, archival quality, protective display pocket.

The text includes a letter addressed to the editor of 'The Times', October 26, 1911, together with 'An Announcement | Shakespeare's Plays and Poems | The Doves Press - MDCCCCXII | No. 15 Upper Mall, Hammersmith, London W I.' There is a Foreword by Christopher Wakeling.

[ref: 104381]

£48



104.

[Corvus Works] Valéry, Paul. Translated by C. Day Lewis.

Le Cimetière Marin. The Graveyard by the Sea.

Blackhill, Durham: Christopher Wakeling, at his Corvus Works. 2021.

Copy number '25' of an edition limited to 100 copies (of which 90 were numbered and 10 were reserved for the artist and printers). SIGNED by Christopher Wakeling and Alfons Bytautas, the artist. Text hand-set in Sabon founts cast at the Stempel Type Foundry. The title pages are printed on deep blue Fabriano Taziano paper using Excoffon and Antique Olive Bold Condensed poster type from the Foundrie Olive, Marseille. The texts are printed on Arches Velin Blanc 160 gsm, and the screen prints on Fabriano Disegno 5 hot pressed 210 gsm.

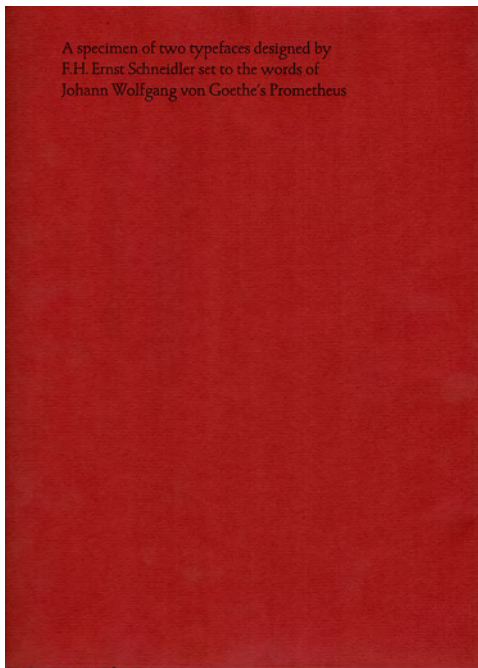
Quarter cloth over marbled paper covered boards with a printed label to the spine, fawn endpapers. 330 x 250 mm, pp. [26] with four initialled screen prints, three of which are coloured and double page. Printed in French and English. A book in Fine condition.

TOGETHER with a screen print illustration on Fabriano Disegno 5 hot pressed 250 gsm paper. Paper size, 228 x 190 mm; print size, 180 x 120 mm. The screen print was created by Royal Scottish Academy artist, Alfons Bytautas and was tipped on following the title pages of the book, of which about 80 copies were offered for sale. A screen print in Fine condition, now in a clear, archival quality, protective display pocket.

Paul Valéry's classic poem recounting the cemetery in his hometown of Sète by the Mediterranean sea. originally published in French language in 1920.

[ref: 104378]

SOLD



105.
[Corvus Works] Goethe, Johann Wolfgang.

A specimen of two typefaces designed by F.H. Ernst Schneidler set to the words of Johann Wolfgang van Goethe's Prometheus.

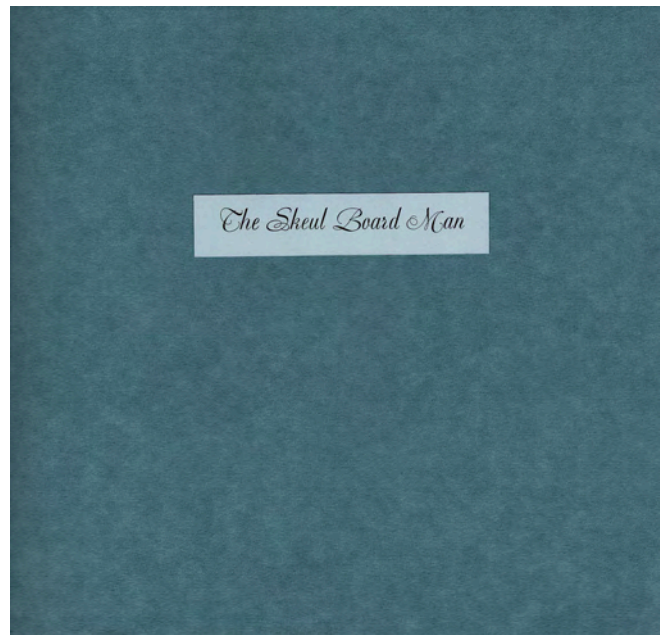
Blackhill, Durham: Christopher Wakeling at his Corvus Works, 2024.

Copy number '7' of an edition limited to 100 copies printed on a Schelter & Giesecke Pheonix IV press, built in Leipzig in 1905, using Zerkall Bugra Bütten and Ingres paper, and Schneidler-Mediaeval and Legende typefaces. Printed in German and English in black and red ink. Black paper covers under red printed wrappers.

Quarto, 270 x 198 mm, pp. [12] with a 4-page Synopsis of fount sorts and a sample text laid in, together with a printed 'Thank you' sheet. A booklet in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104380] £85

A B C D E



106.
[Corvus Works] Armstrong, Tommy. The pitman poet of the Durham coalfield (1848-1920).

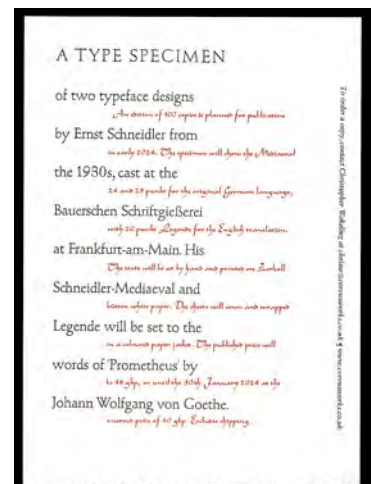
The Skeul Board Man.

Blackhill, Co Durham: Christopher Wakeling, at his Corvus Works, Summer 2019.

Copy number '19' of an edition limited to 50 copies, composed in Walbaum types and printed on Zerkall papers. Grey card sewn wrappers with a blue Zerkall paper dust-jacket, with a printed paper label on the upper cover.

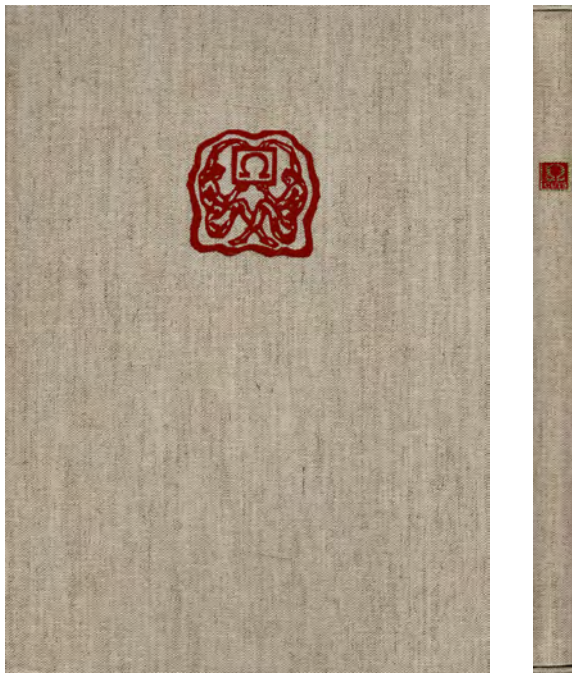
Quarto, 260 x 270 mm, pp.[16]. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104334] £48



SECTION TEN

WOOD LEA PRESS



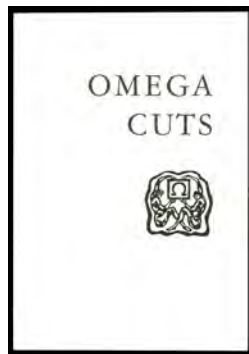
woodcuts by various artists. Housed in a paper and cloth covered board slipcase.

Folio, 360 x 260 mm, pp. [1-4] 5-145 b[146-150] fully illustrated with 165 reproduced woodcuts in black-and-white and colour, including tip-ins and fold-outs. Including works by Vanessa Bell, Simon Bussy, Carrington, Frederick Etchells, John D. Fergusson, Roger Fry, Henri Gaudier-Brzeska, Winifred M. Gill, Duncan Grant, E. McKnight Kauffer, Roald Kristian, Edward Wadsworth and Edward Wolfe. A book and slipcase in Fine condition.

There were 105 copies of a 'special edition' of which 100 were for sale.

[ref: 104323]

SOLD



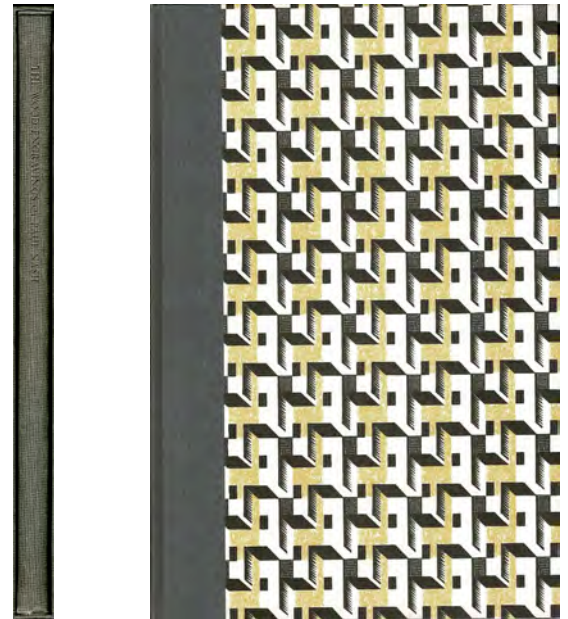
107.

[The Wood Lea Press] Greenwood, Jeremy. Introduction by Judith Collins.

Omega Cuts. Woodcuts and linocuts by artists associated with the Omega Workshops and the Hogarth Press.

Woodbridge: The Wood Lea Press, 1998.

One of an edition limited to 450 copies of the 'standard edition', set in Berthold Garamont Amsterdam regular, and printed on 135 gsm Stockwell acid-free paper. Original cloth binding over boards with an Omega design in red-brown to the front cover and title device to the spine in gilt and red-brown, patterned endpapers based on one of the Omega Workshops papers used for binding *Original*



108.

[The Wood Lea Press] Greenwood, Jeremy (compiler).

The Wood Engravings of Paul Nash. A catalogue of the wood-engravings, pattern papers, etchings and an engraving on copper.

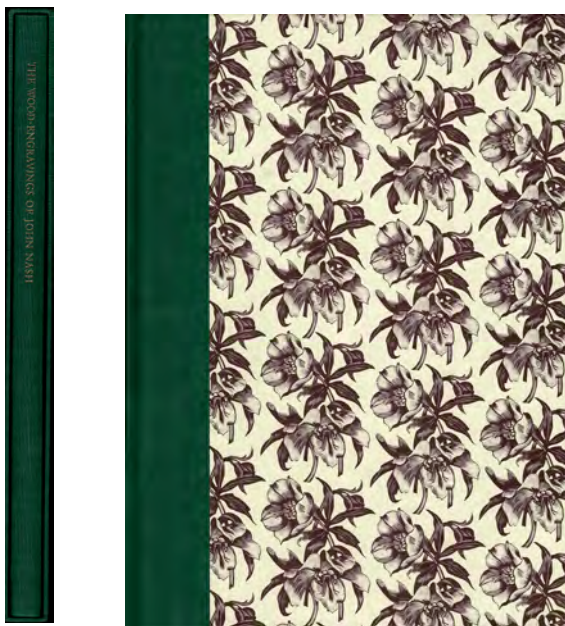
Woodbridge: Wood Lea Press, 1997.

One of 490 copies from an edition of 550 copies. Frontispiece wood-engraved self-portrait with several tipped-in colour printed plates and numerous reproductions

of engravings by Nash throughout the text, addendum sheet laid in at rear, pp. 141, folio, original quarter grey cloth with patterned side papers after a Curwen design, backstrip gilt lettered, matching slipcase. A book in Fine condition in a Fine slipcase.

[ref: 103816]

£225



109.

[The Wood Lea Press] Greenwood, Jeremy, (Compiler).

The Wood-Engravings of John Nash. A Catalogue of the wood-engravings, early lithographs, etchings and engravings on metal.

Liverpool: The Wood Lea Press, 1987.

One of an edition limited to 750 copies of the standard edition. Set in Linotron 202 Plantin and printed by W.S. Maney & Son Ltd of Leeds. Bound by Smith Settle of Otley, Yorkshire. Quarter green cloth over patterned paper covered boards, with a matching green cloth slipcase. Gilt lettering to the book spine. Folio, 355 x 255 mm, pp. [1-5] 6-148 [149] [blank] [colophon] [blank]. A book and matching slipcase both in Fine condition. There were 61 copies of the special edition, of which 50 were for sale.

[ref: 104484]

£225



110.

[The Wood Lea Press], Greenwood, Jeremy and McCune, Maggie.

Margaret Bruce Wells, the complete wood-engravings and linocuts. With a Memoir by Maggie McCune.

Woodbridge: The Wood Lea Press, 2000.

One of an edition of 300 copies set in Berthold Garamont Amsterdam regular, printed on 135 gsm Stockwell acid-free paper, bound in quarter pink cloth, gilt lettering to spine, over patterned paper-covered boards, housed in the original slipcase. Pink endpapers.

Folio. pp. [1-5] 6-74 [limitation page] [blank], illustrated throughout. The pattern paper covering the boards is based on a reduced image of *Christmas rose* engraved by Margaret Bruce Wells. A book in Fine condition in a Fine slipcase.

[ref: 103892]

£125

111.

[The Wood Lea Press] Greenwood, Jeremy.

Ravilious Engravings. With an Introduction by John Craig.

Woodbridge: Wood Lea Press, 2008.

One of 800 copies from an edition of 855

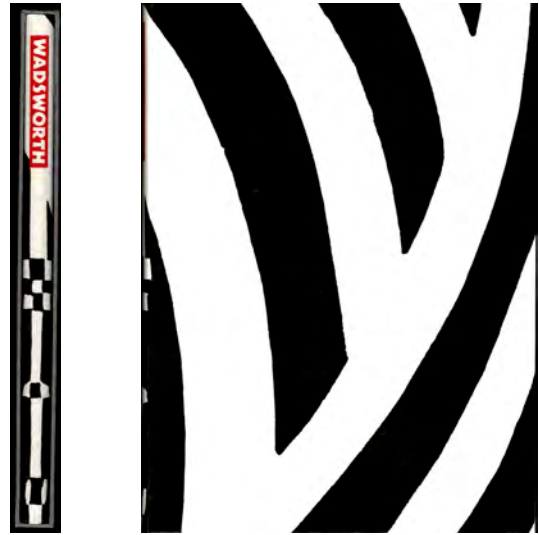
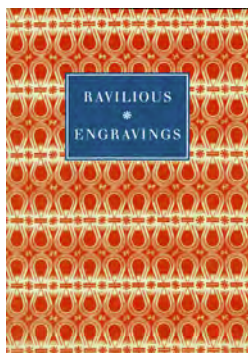
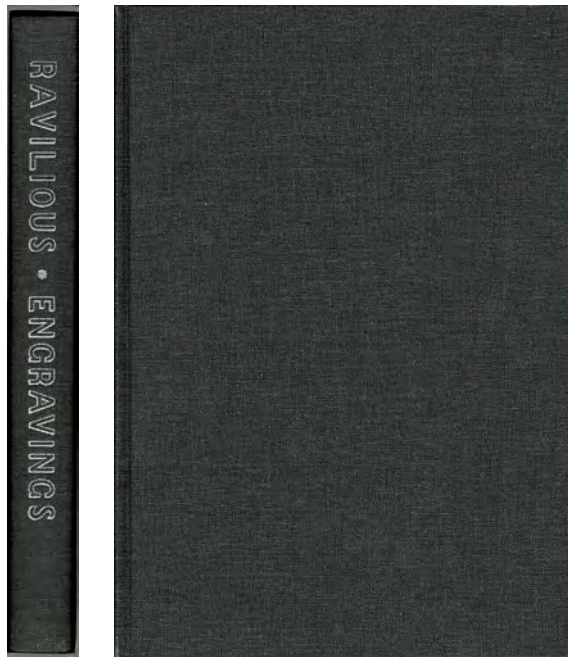
copies. Photographic frontispiece portrait, reproductions of all 440 of Ravilious' known engravings, a number in colour, and some full-page in size, the text printed in double-column.

Folio, pp. 288, original grey cloth, backstrip lettered longitudinally in silver, slipcase. A book in Fine condition in a Fine slipcase. TOGETHER with a prospectus promoting the publication of 'Ravilious Engravings' in both a standard and a special edition, accompanied by a signed letter from Jeremy Greenwood, and order form and a flier for the U.K. Fine Press Book Fair 2007.

Printed on 150 gsm Regency Klassica paper. 210 x 148 mm, pp. [8] with seven illustrations and a sample page from the book. The cover pattern paper surrounding the title label was for 'Clothes instead of cloth', Austin Reed, 1935. A prospectus and ephemera all in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 103817]

SOLD



112.
[The Wood Lea Press] Greenwood, Jeremy & Cork, Richard (Introduction).

The graphic work of Edward Wadsworth.

Woodbridge: The Wood Lea Press, 2002.

One of a standard edition limited to 450 copies printed on Gardapat 150 gsm paper by B.A.S Printers Limited. Set in Berthold Garamont Amsterdam regular. Illustrated paper covered boards with white lettering on a red ground on the spine, black endpapers; the cover paper is a greatly enlarged detail of 'Drydocked for scaling and painting' (woodcut, 1918).

Folio, 345 x 255 mm, pp. [blank] [frontispiece] [title-page] [printing details] [Contents] [Acknowledgments and Bibliography] 7-109 [blank] [colophon] [blank], fully illustrated throughout. Housed in a grey paper covered board slipcase. A card sheet of Colnaghi Cross-References is laid in (Mark Glazebrook, *Edward Wadsworth 1889-1949. Paintings, drawings and prints*, exhibition catalogue, P. & D. Colnaghi, London, 1974). A book in Fine condition.

[ref: 104544]

£245

SECTION ELEVEN

A FEW MORE PRESSES

113.

[Brewhouse Press] Tew, David. With a section on typography by Trevor Hickman and Rigby Graham.

The Oakham Canal.

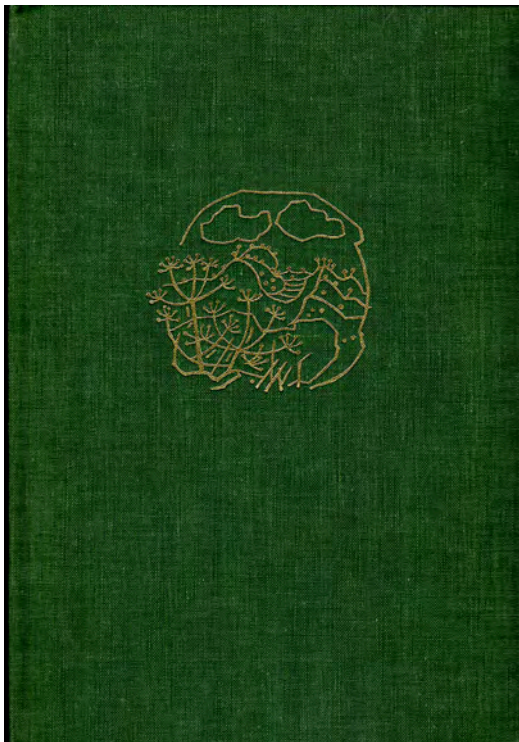
Wymondham: Brewhouse Press, 1968.

First Edition. Copy number '44' from an edition limited to 450 numbered copies, set in 10 and 12pt Baskerville. Typography by Duncan Greenwood and Jeffrey Hames, lithographs by Peter Bonser, printed from colour separations drawn by Rigby Graham, letterpress by James Pick and binding by Trevor Hickman. Green cloth with gilt decoration to both the upper and lower boards and gilt lettering to the spine, illustrated endpapers.

Royal Octavo, 300 x 200 mm, pp. [1-9] 1- 114 [115-116] [colophon] [blank], illustrated throughout by Rigby Graham. A book in Near Fine condition.

[ref: 104440]

£40



114.

[Brewhouse Private Press] Standing, Juliet.

Exordium. Daedalus Press 1968 - 1983.

Wymonham: Brewhouse Private Press, 1983.

Copy number '8' of an edition limited to 150 copies **signed** by Caspar Standing, Juliet Standing and Trevor Hickman. '*The final offering from Daedalus Press*'. Brown cloth with gilt lettering to the spine and gilt line drawing to the upper cover, green endpapers.

Oblong Quarto, 205 x 265 mm, pp. [1-8] 9-52 [53-56]. With illustrations by John Sutcliffe, Rigby Graham, Denton Welch, Juliet Trevelyan, Juliet Standing, John Prophet and others.

With a Foreword by Rigby Graham, a list of the 400 books printed at Daedalus Press and the title poem by Alan Tucker. A book in Fine condition.

[ref: 104445]

£75



115.

[Black Cygnet Press] Gray, Thomas.

Elegy Written in a Country Church-Yard.

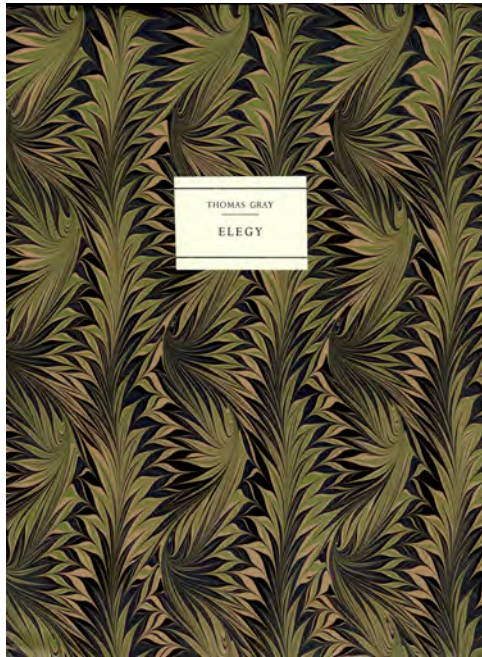
Durham: Black Cygnet Press, 2003.

One of an edition limited to 100 copies printed at the Tragara Press using Perpetua type on Zerkall mould-made paper. Publisher's marbled wrappers over card, cover with printed label, 3 wood-engravings by Margaret Tournour, glue mark at gutter margin between rear endpapers.

Quarto. pp. 13. A book in Very Good condition.

[ref: 103961]

£98



116.

[The Rampant Lions Press] Carter, Will and Sebastian.

The Rampant Lions Press Miscellany.

Cambridge: The Rampant Lions Press, 1988.

One of an edition limited to 185 numbered copies, this being copy number '21'. Signed on the limitation page by both Will and Sebastian Carter. Of the 185 copies ten were ad personam copies numbered 1-X, the remainder being numbered 11-185. Quarter grey cloth with patterned paper-covered boards, printed label to the spine, grey endpapers.

Royal Octavo, 10³/₄" x 7¹/₂", pp. [110] with several loose pages laid in. The book includes a Checklist of Books Printed 1934-86. A book in Fine condition complete with acetate dust-jacket.

[ref: 103983]

£160

117.

[The Rampant Lions Press]

Miscellany 2.

A new collection of work completed or projected, or done to display types and pictures, printed at the Rampant Lions Press by Sebastian Carter.

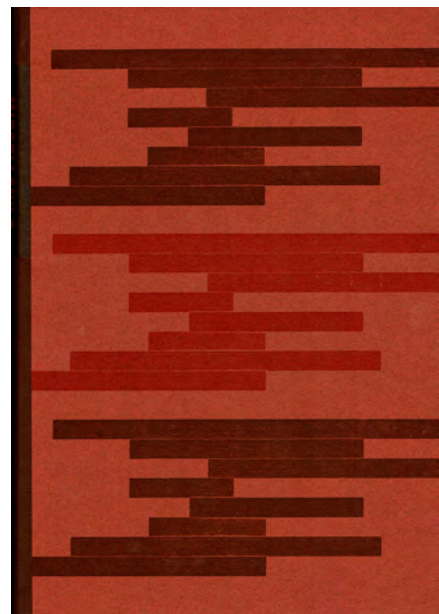
Cambridge: The Rampant Lions Press, 1998.

One of an edition limited to 225 numbered copies, quarter bound in cloth with patterned paper boards, this copy number '181'. Printed paper label to the spine, grey endpapers. Foreword by Simon Carter, and a checklist of books printed at the Rampant Lions Press 1988-1997, as a supplement to the 1934-87 checklist printed in *The Rampant Lions Press Miscellany*, 1988.

Imperial Quarto, 10³/₄" x 11¹/₂". pp. [100]. A book in Fine condition, complete with acetate dust-jacket.

[ref: 103982]

£130



118.

[Nomad Letterpress] Porter, Max & Paynter, Hilary.

The Hill.

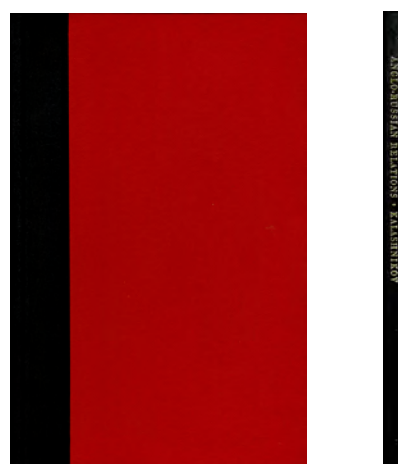
Cheltenham: Nomad Letterpress & Beaufort Bookshop, July 2023.

Copy number '600' of an edition limited to 874 numbered copies (from a total edition of 900 copies, 26 of which were lettered and bound in full leather and with a portfolio of signed prints). Patterned paper covered boards with a printed paper title band, grey endpapers. Set using Walbaum and Stern typefaces and printed onto Zerkall mould-made paper using a Heidelberg Cylinder SBB.

260 x 260 mm, pp. [1-4] 5-28 [29-34]. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104322]

£98



119.

[Cuckoo Hill Press] Kalashnikov, Anatolii.

Anglo-Russian Relations. An Essay in Wood-Engraving with a Commentary by W.E. Butler.

Pinner: Cuckoo Hill Press, 1983.

Copy number '91' of an edition limited to 150 copies printed from the wood. Signed by the author. Quarter black leather over red cloth covered boards, gilt lettering to the spine, with the bookplate of Sebastian Carter attached to the front pastedown.

240 x 155 mm, pp. [12] plus 10 leaves with a woodcut on the recto of each. A book in Fine condition, now in a clear, archival quality, protective display pocket.

[ref: 104429]

£98

120.

[The Kit-Kat Press] Austen, Jane & Bawden, Edward (Illustrator).

Frederic & Elfrida.

Moreton-in-Marsh: The Kit-Kat-Press, 1987.

Copy number '11' of an edition limited to 350 copies type-set in 12 point Bell. Designed and printed by Kenneth Hardacre. Green card wrappers with flaps over green card covers, green lettering to the spine and upper cover.

210 x 130 mm, pp. [2, blank] [1-4] 5-20 [21-26] with a frontispiece illustration by Edward Bawden. A book in Fine condition.

[ref: 104413]

£48

[121.

The Kit-Kat Press] Priestley, J.B.

Out of the Ivory Gate.

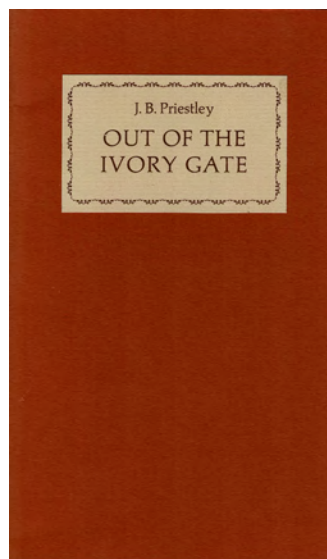
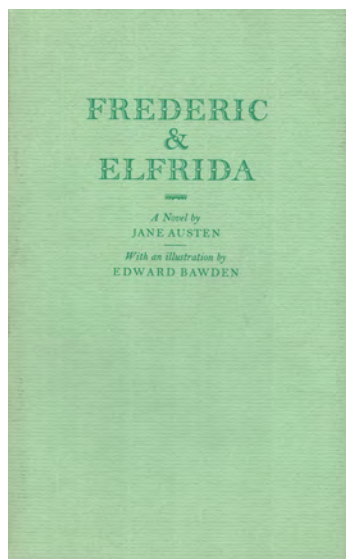
Hunton Bridge: The Kit-Kat-Press, 1978.

Copy number '9' of an edition limited to 200 numbered copies hand-set in Palatino types. Designed and printed by Kenneth Hardacre on Basingwerk Parchment with covers of Strathmore Artlaid. Pink card wrappers with fawn endpapers, printed and decorated label to the upper cover, pink binding thread.

210 x 125 mm, pp. [1-4] 5-11 [12-16]. A booklet in Fine condition.

[ref: 104417]

£54



122.

[The Mandeville Press] [Heaney, Seamus]

Mandeville's Travellers

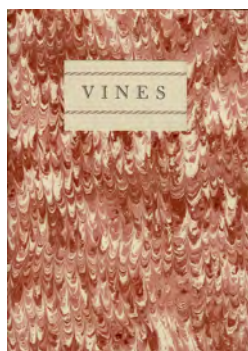
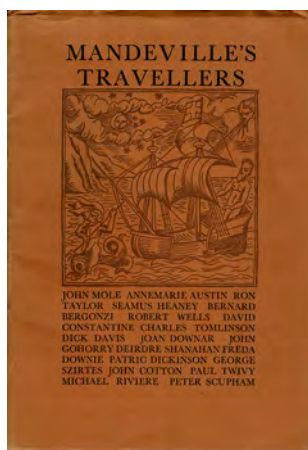
Hitchin The Mandeville Press 1984

One of an edition limited to 300 copies. Illustrated limp card covers. Quarto. pp. [8]. A prospectus for 'Mandeville's Travellers: Poems from Abroad' is laid in. The illustration within the text are drawn from a sixteenth-century woodcut, Sandy's Relation of a Journey, 1673, and a Catalan atlas of 1385. Seamus Heaney contributes 'Stone from Delphi', one of a total of nineteen poems.

Quarto, 260 x 180 mm, pp. [20]. A book in Very Good condition with creasing to the edges of the limp card covers but no loss.

[ref: 100272]

£48



123.

[The Rocket Press], Burnett, David.

Vines.

Steventon: Jonathan Stephenson at the Rocket Press, 1984.

Number '94' of 150 (from a total edition limited to 200) copies printed in black in Bell and Old Face Open with ornaments in brown on Zerkall paper. Marbled paper wrappers with printed label on the upper cover.

Octavo, pp. 20, with two wood engravings by Richard Shirley Smith. A book in Fine condition, now in a clear, protective, archival-quality display pocket.

[ref: 103935]

£65

124.

[The City of Birmingham School of Printing] Rudland, E.M.

Selection from Ballads of Old Birmingham.

Birmingham: Leonard Jay, for private distribution only, 1945.

One of an edition limited to 85 copies, designed and produced by Leonard Jay, 'as a tribute to the Lord Mayor, Alderman W.T. Wiggins-Davies, J.P., a brother printer-craftsman, to mark the occasion of Birmingham's distinguished poet, E.M. Rudland, attaining his three-score years-and-ten. Assisted by Vernon S. Ganderton, presswork, and A. Michael Fletcher, heraldic devices...'. Printed on fine laid book paper. Black leather binding to the spine and fore-edges with brown cloth panels and gilt rules between, gilt lettering to the spine, decorated endpapers.

Folio, 320 x 205 mm, pp. [10, blank] [title page printed in black and red][2-4, blank] [5, dedication and coat of arms, printed in red] [6-8, blank] [9, William de Birmingham, coat of arms] [10, blank] 11-72 [8, blank] illustrated with 15 heraldic devices printed in red. A book in Very Good condition indeed in a black card slipcase.

[ref: 104516]

£175



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