

NOVEMBER 2024 LIST

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1.(Allen Lane Christmas book) Private Angelo, by Eric Linklater. Crown 8vo, pp.[iv],256, Privately printed for Sir Allen Lane and Richard Lane, Christmas 1957. One of 2000 copies printed on India paper. Endpapers designed by David Gentleman and printed in colours. Pink and grey paper paper-covered boards titled in gilt on the spine. A near fine copy with the signed Christmas card from Allen Lane loosely inserted. £40
The first book to have been produced in Great Britain by means of photocomposition on the Intertype Fotosetter.

2.Artemis (Sophie). The Ayah's Home. Photobook, 5 pages, 9 unnumbered pages of plates, illustrations, in slipcase 11 x 8 cm, [Surrey?] [Sophie Artemis] [2020?]
Black-and-white photobook with cutaway sections and slipcase. A fine copy. £15
Tunnel book of photographs and text describing the Ayah's Home at No.26 King Edward Road, Hackney, London. The home provided accommodation for Indian ayahs and Chinese amahs (nannies) who had been ill-treated, dismissed from service or abandoned with no return passage to their home country. When India gained independence from Britain in 1947, the Home faded into obscurity. There is still no blue plaque to mark the spot.

3.Baxandall (Lucy). Handmade paper book. Folding artist's book with cutaway sections, (Lucy Baxandall) Tidekettle Handmade Paper, Berwick upon Tweed, no date.
Unprinted rectangle of thick handmade paper, dyed in russets and browns, decorated with cutaway sections (mainly in the shape of oak leaves) and found objects. A fine copy. £35
With an example of the papermaker's business card on another handmade paper.

4.(Bewick) Bewick Gleanings: Being Impressions from Copperplates and Wood Blocks engraved in the Bewick Workshop remaining in the Possession of the Family until the Death of the Last Miss Bewick, and Sold Afterwards by Order of Her Executors. Edited, with Notes, by Julia Boyd. To which are added, Lives of Thos. Bewick and his Pupils, with impressions from other wood blocks collected or lent to the author. 4to, xxiv[2], 104 pages, LVI plates, Printed and published by Andrew Reid, Newcastle-upon-Tyne, 1886.
One of 250 LARGE PAPER presentation copies, signed by the editor. 56 inserted plates and many smaller illustrations. Black bevelled morocco, gilt on spine and upper cover, gold top. Fore-edge slightly marked, but a near fine copy. £450

Steel-engraved frontispiece portrait of Benwick and two additional steel-engraved portraits of Benwick; a facsimile leaf of Benwick's handwriting; fifty-four plates; numerous textual illustrations. Title page, half-title page, and text printed in black and red. With a list of subscribers. The Large Paper copies contain two additional steel-engraved portraits of Benwick, one by Bacon, after Ramsay, and one by Meyer, after Ramsay.

5.Brannan (Mandy). Diagrid: 30 St Mary Axe. Modified flagbook. 12 x 15.5 cm, Mandy Brannon, London, 2017.

No stated limitation, possibly one of 20 copies. Norman Foster and phenomenology are not often yoked, but *30 St Mary Axe: Diagrid* (2009) and *30 St. Mary Axe: Cladding* (2009) – Mandy Brannon's treatments of his iconic London office tower (aka 'the Gherkin') that refocus the perception and experience of it prompt reconsideration. Structure, interleaved with photographs, pictorial grey cloth sides, titled in black. A fine copy. £175

Mandy Brannon is a London based book artist, papermaker, and workshop leader. She researches, observes and engages with patterns and images to create her visual arts language. Her main influence, within her book arts practice explores her personal interaction with the architecture of London: both their visual details and their political economic aspects. She has always been intrigued by structural details of architecture and this influence reaches back to her jewellery that was designed and created during the late 70's while attending Loughborough College of Art and Design. Since the 90's Mandy's experimental papermaking practice has been developed by combining both Japanese and Western papermaking methods. She continues to develop and create bespoke papers for printers, fine artists, book artists and commercial designers/companies.

30 St Mary Axe is invariably referred to as 'the Gherkin', which a glimpse of the building on the skyline proves unmistakably appropriate. Mandy Brannon's bookwork homage to the Gherkin is as architecturally intricate as the building's cladding, and somehow more satisfying, perhaps because it's less pickled.

6.Buckland-Wright (John). Cockerel Cavalcade. John Buckland Wright's devices engraved in wood 1938 - 1945. Introduction by Christopher Buckland Wright. 8vo, 44 pages, colophon, 25cm, Bertram Rota, London, 1988.

Number 18 of 200 copies printed by Martino Mardersteig at the Stamperia Valdonega. Profusely illustrated with Golden Cockerel Press devices (four hitherto unpublished), reproduced in various strates, with preparatory drawings in colour and sepia,. Dust-jacket in grey repeating a cut in red. A fine copy. £75

7.Bush (Tracey). Dusk. Double concertina, 21.5 X 15cm, Printed at the Publisher Hub WSA and INTRA, Rochester. 2016.

One of 20 copies, with an additional drawing at the rear (titled by the artist on the verso). Through seven hand cut wreaths are glimpsed some of the largest British moths. All are duotone risograph prints on Hahnemuhle paper from original drawings by Tracey Bush. Sewn together in a double concertina 160cm long. The specimen drawings are adapted from 'Moths of the British Isles' by Bernard Skinner. Bound in black Lokta screen printed boards depicting a collection of Peppered moths drawn at Chilcomb House, Hampshire. Black velvet ribbon frogging ties. A fine copy £550

8.(Circle Press) ECHO BOOK, by Ron King. Narrow 12mo, 19cm, [8]p, Ron King, Circle Press, London, 1994.

Standard unlimited issue made up of two rather than three sections, being a small booklet with the words 'ECHO BOOK' printed in wire and blind embossed to read 'BOOK ECHO' on the reverse of the page. The impression fades as the pages are turned in sequence. Two 4 pp sections 20×8cm on Khadi hand-made paper, sewn into a blind embossed blue paper cover. Fine. £40

9.(Circle Press) The Looking Book: a pocket history of Circle Press, 1967-96, by Cathy Courtney. 12mo, 16 X 12cm, 179 pages, Circle Press Publications, London, 1996.

Illustrated with colour plates, pop-ups, etc, stiff blue paper covers with orange wire-embossed wrappers, initialled by Ron King. A perfect copy. £45

10.(Clover Hill Editions) Lessons of the War, by Henry Reed. Demy 4to, 29cm, pp.35[1] + colophon, Clover Hill Editions, London and the Chilmark Press, New York, at the Rampant Lions Press, Cambridge, 1970.

Set in Didot Walbaum and printed in green and black on Wookey Hole mould-made paper. Number 254 of 420 (530) standard copies. Quarter linen with gilt spine titling, t, 'barbed wire' patterned paper-covered sides. A fine copy. £60

The fifth Clover Hill edition, containing Reed's enjoyable burlesque of army language 'The Naming of Parts'.

11.Desmet (Annet). An Italian Journey. Oblong 12mo, 10 X 15cm, 120 pages Royal College of Art, London, 2016.

Number 6 of 40 special copies signed by the artist, this with two (rather than one) extra signed wood-engravings "San Severino Marche" by her in a pocket. 60 illustrations in black-and-white and colours. Pictorial boards titled in gilt and black. Traycased in a grey linen box, titled in black. A fine copy. £425

This jewel-like book evokes unmistakable Italian landscapes and cityscapes. Anne Desmet's pen commits every detail to paper, and the small-scale format emphasises her distinctive flair for capturing the relationship between extreme foreground and distance. This is an opportunity to explore Italy, from Apennines to Veneto.

12.Everett (Rosemary). Pilot. Concertina 4.5 X 4cm, unfolding to a single broadside, Rosemary Everett, [Gifford] 2022.

Edition of 7 copies of this is number 1, printed in blue upon translucent paper, subsequently cut and folded into a 'Bryant & May' Pilot matchbox, with the text (the names of thirty Scottish lighthouses) printed in blue on an accompanying sheet of hand-made paper. A fine copy. £65

13.(Fleece Press) Books from The Fleece Press displayed at six Hereford & Worcester libraries. [A catalogue and introduction by Ian Rogerson.] Narrow 8vo, pp.10, colophon, 28cm, The Fleece Press, Denby Dale, Huddesfield, n.d. (1995)

One of 600 copies printed in reddish-brown and black on Zerkall paper, using Garamond type. Sewn with white thread into semi-stiff hand-made paper wrappers titled in black on the front, with an engraving by Joan Hassall. A fine copy. £15

14.(Fleuron Ltd) The Woodcut. An Annual. No.II. Edited by Herbert Furst. Imperial 8vo, 27cm, pp.viii,90, colophon, The Curwen Press for The Fleuron Ltd., London, 1928. One of 750 standard copies. Illustrations in text plus loosely inserted collotype. 15 wood engravings at rear by David Jones, Hester Sainsbury, Paul Nash, William Kermode, Hermann Paul, Lucien Boucher, Sonia Lewitzka, Petr Dillinger, Rockwell Kent and others. Black buckram with black and white patterned paper sides by Enid Marx. Printed dust-jacket a trifle frayed at spine ends. A very good copy. £125
Principal contents: Woodcut Wall-Paper: Past and Future, by Herbert Furst; The Woodcut Playing-Card, by Cyril G.E. Bunt; The Tools of the Wood-Engraver, by Douglas Percy Bliss; Frans Masereel and His Woodcuts, by Edmund Bucher.

15.Franklin (Benjamin). An Apology for Printers. Edited and with an introduction by Randolph Goodman; a prefatory note by Philip Wittenberg; and wood engravings by John De Pol. 12mo, xxv[1], 16 pages, colophon, Book Craftsmen Associates Inc., New York, 1955. One full-page and two smaller wood-engravings. Quarter brown cloth, spine gilt, marbled paper-covered sides, predominantly green and grey, printed label superimposed, gold paper slipcase. A fine copy with a compliments slip from Philip and Ruth Wittenberg. £20

16.(Gaberbochus Press) Semantic Divertissements, by Francsizka Themerson drawings & Stefan Themerson text. First edition, folio. [iv] 16 pages, 33cm, Gaberbochus Press, London, 1962. More than 16 drawings, mostly half-page. Pictorial covers in green and red. Ownership signature of Gavin Ewart. A fine copy. £350
Rare. Semantic Divertissements" is the charming 1962 artists' book by the late Polish-born, London-based writer, filmmaker and publisher Stefan Themerson and his artist wife Franciszka. Issued by his own Gaberbochus Press, it presents ten collaborative works combining his amusing concrete poetry with her whimsical drawings.

17.Gaselee (Sir Stephen), editor. Early English Recipes: Selected from The Harleian Ms. 279 of about 1430 A.D. With wood engravings by Margaret Webb. Narrow crown 8vo, [38]pp., Cambridge: At the University Press, 1937. Title-page vignette and 15 wood engravings; printed in Caslon on wove paper. Quarter cloth, spine gilt, decorated brick-red paper-covered boards. Spine ends a trifle worn. Neat ownership signature.. A very good copy. £28

18.(Greenboathouse Press) Devinetz (Jason) & Aaron Pe. Arranging Furniture. 4to, Ten text pages and 25 plates, 31cm, Greenboathouse Press, Vernon, 2021. Number 58 of 60 (70) copies: "A series of grids in green, blue, and turquoise, progressing through a sequence of formal studies of line, block, and colour recalling wood, lake, sky, and tree." The compositions are formed from the "furniture" (rectangles of wood) that printers use to lock up type in a chase while printing. Bound in a stiff paper case of St Armand Sisal Coffee with exposed linen thongs, with one of the furniture compositions printed on the front, in a cloth slipcase. A new copy. £550
Arranging Furniture" took first prize at the Alcuin Awards for Excellence in Book Design in Canada.

19.(Harrington&Squires) In Art. Ad Reinhart [sic] (California) from Chroma, by Derek Jarman. 8vo, [16] pages, French-folded, 21cm, Designed, hand-set and printed at Harrington&Squires, [Tufnell Park, London] 2006.

Typeset in Monotype Bembo and printed on thin card an Adana 8X5 and an Epson inkjet printer. Illustrated with figure-shapes in lilac and grey with text printed in black and holed and perforated. Side-stitched covered, titled in black. A fine copy. £50

Reinhart is surely a misspelling for Reinhardt, but this text has a wonderful lyricism well worth savouring. 'People in art are not people, Dogs in art are dogs. Grass in art is not grass, A sky in art is a sky, Things in art are not things, Words in art are words...'

Harrington&Squires is a small private press founded in 2002 by designer/ typographers Chrissie Charlton and Vicky Fullick. The name Harrington and Squires is a homage to Bob Harrington and Horace Squires, ex-compositors and letterpress tutors at Hornsey College of Art in the late 60s and early 70s.

20.(Harrington&Squires) Garden Birdsong. Square 32mo, [16] pages, 10cm, Designed, hand-set and printed at harrington&squires, [Tufnell Park, London] no date.

Set in Gill Sans and printed in black (the illustrations in grey, orange, grey-blue and blue) on thick wove paper. Each bird (Pied Flycatcher, Yellowhammer, Chaffinch, Woodpigeon, Coal Tit) with letterpress birdsong. Pictorial paper-covered boards, linen back. A fine copy. £45

I can find no record whatsoever of this charming book which may precede the preceding item.

21.(Harrington&Squires) Essential Rules for Spacing. 32mo, [12] pages, 8cm, Harrington&Squires, [Tufnell Park, London] no date.

Handset in Gill Sans and printed on tissue and card and sewn into orange card covers, titled in black. A fine copy. £18

A Handbook of the Art of Typography, by John Sunderland 1892.

22.(Harrington&Squires) Quad-rophenia or, A Simple Guide to Type Space. 16mo, [8] pages, 10.5cm, Designed, letterpress and digitally printed at harrington&squires, no date.

Printed in reddish-brown and black on wove paper. Displays mutton quads (em spaces), nut quads (en spaces), thick, thin, hair, spaces. Sewn into khaki card covers titled in reddish-brown.

A fine copy. £18

(Cataloguer's note) 'Em' and 'en' are extremely useful words at Scrabble so it is as well to know the meaning of them if challenged.

23.(Hart) Jean Mould. Ypres Series. Square 12mo, concertina fold, [12] pages 10cm, Jean Mould Hart, 2011.

Six double-page black-and-white photographic images collaged onto natural (and gold-painted) canvas. Signed, titled and dated by the artist at the rear. Black, white and gold decorated endleaves. Black cloth, sprayed and rippled with gold to give a "barbed wire" effect. Boxed. A fine copy of an extraordinary book. £120

Despite the title, I have located no other copies of this book or anything that might be of a kind with it. It may possibly be unique.

24.(Heavenly Monkey) *Ars Anatomica*. Ten miniature wood engravings by Shinsuke Minegishi. Square 16mo, 36 unnumbered pages, mostly done on one side only, (Rollin Milroy) Heavenly Monkey, Vancouver, 2004.

Set in 8-pt Gill Sans and printed in red and black. 10 wood-engravings were printed by the artist on gampi, cropped and mounted on Rives BFK. One of 50 (55) copies - this marked "Test Binding 4" - signed by the artist, sewn on tapes, pasted into paper case printed with an original lithograph by the artist, in a black paper sleeve. A fine copy £500

A miniature book featuring ten new wood engravings, each using part of the human body as a starting point for Shinsuke's uniquely surreal mindscapes. With an introductory essay by him and a biographical afterword. The book was printed in an edition of 50 press-numbered and five artist's copies, all signed, issued in two states: Numbers 1-10 and two A.P. are "large paper" copies, with the engravings coloured by the artist and bound in purple limp vellum with a black paper slipcase. The remainder were sewn on tapes and pasted into a paper case printed with an original colour lithograph by the artist, in a paper sleeve.

Shinsuke Minegishi is a printmaker and book artist from Tokyo who lives in Vancouver and who has collaborated with Rollin Milroy's Heavenly Monkey on a number of occasions. He has exhibited widely and his work is in many significant private and public collections. In time, one of the best of these may come to be that formed by private donation in the Bodleian.

25.(Hermit Press) Margaret Pilkington, 1891-1974. By David Blamires. Small 4to, pp.117[1], 17.5cm, The Hermit Press, Buxton, 1995.

One of 175 copies typeset in Bembo and printed on Zerkall mould-made paper. Tipped-in portrait by Stanley Spencer; 37 wood engravings by Margaret Pilkington, printed from the original blocks. Quarter brown buckram with gilt spine titling, blue paper-covered boards with an additional engraving inset. A fine copy with prospectus. £65

Engravings dating from about 1914-1931, 38 printed from the wood and 2 line-block reproductions. Other contributors were Patricia Jaffe and Sarah Hyde.

26.(Hunter) *Eagles Pond*, by Heather Hunter. Square 12mo, [16] pages, French-folded, 11 X 11cm, Heather Hunter, 2001.

Set in Bodoni and printed on Arches paper. Number 10 of 45 copies signed by the artist. 4 full-page colour lithographs bled to the edge. Loosely sewn within geometric canvas boards, pink, green, beige and blue. A fine copy. £85

An exploration of Eagles Pond [Leyton?] in both time and space.

27.(Hunter) *Journey with a Purpose*, by Heather Hunter. Wearable book, 8cm X 5cm, 16 pages, French-folded, Heather Hunter, (2005).

One of 10 copies signed by the artist. A not offensively easy to describe binding of red decorative paper-covered boards over thongs, with beaded pink threads through the spine, knotted wiring attaching the book to the plum leather slipcase. Cast your mind back (if you can) the flock wallpaper and purple furnishings of a 1970s Indian restaurant. A fine copy £95

Designed for an exhibition 'Artefacts: Artists' Books' a chatelaine as the original inspiration that developed into a series of small books that could be worn at the waist as protective charms similar to the Book of Hours that were specially made and worn in the past.

28.(Hunter) Proof of Travel, by Heather Hunter. Wearable book, 6 pages, accordion-folded, 6 X 7cm, enclosed within a folding leather case, Heather Hunter 2005.

One of 10 copies signed by the artist. With franked stamps, a dried leaf as scrap of proof of travel. Complicated button-down enclosure of orange calf with wires from which to hang the book from the waist. A fine copy. £95

29.(Hunter) Music, by Heather Hunter. Sculptured book and artist's book, 14cm and 19cm, French-folded, Observer Books and Heather Hunter, 2007. Sculptured Observer's Book of Music (a creative folded manipulation) and Music, by Heather Hunter, hand marbled with digital images and text, signed by the author / artist. Contained within a clear perspex cabinet. Fine condition. £250

2007 Winner of the Birgit Skiold Memorial Trust Artist's Book Purchase Award. In the construction this book produces random words for a found poem presented, with images, in the accompanying unique book. The images are printed on a gelatine block, using intaglio, hectography and monoprint techniques. The text is digitally printed. The unique book is a flutter book construction (195mm x 95mm), that is, it's a codex that is like an accordion insofar as the text block may be gently pulled away from the spine to simultaneously show many pages. Both books are housed in an acrylic box. The Observer book is open behind a sliding door, and the unique book folded in the slip case below. Heather Hunter has used others in Frederick Warne's Observer books to create artist's books. Intended for children, the series runs to some eight hundred titles 1937-2003. 'Music' is numbered sixteen and was issued in 1953. Over time, she has accepted commissions to create three distinct versions of this astonishing performance.

30.Hunter (Heather). Weather Lore. Artist's book, 14 X 21cm, Heather Hunter Books, Turn End, Bucks, 2013.

Weather Lore is an artist's book by Heather Hunter that features old weather sayings printed on transparent paper, sewn inside handmade paper concertinas, and encased in a case binding. Hunter's goal for the book was to create an experience of journeying through the book's intricate folded pages. A fine copy. £200

Hunter is an artist who creates unique artists' and altered books. Her work is inspired by nature, and she often uses found words in her text. She uses a variety of printing methods, traditional printmaking, digital print work, and contemporary bookbinding methods.

31.(Illouz) La Bièvre. De Joris-Karl Huysmans. Edition bilingue français-anglais; A bilingual edition French-English. Translation into English by Rob Swigart and Danielle Trudeau. Gravures de Claire Illouz. 4to, pp.30, colophon, 25cm, (Claire Illouz) Cherence, 2005.

Printed on BFK Rives paper by l'URDLA at Villeurbanne. Illustrated with 7 etchings printed in various colours. One of an edition of 50 copies signed by the artist (this marked 'HC V'). Folded etched covers in grey, spine titled in black, black paper-covered slipcase. A new copy. £450

"The Bièvre is a small river that once ran through Paris. The text is a lengthy prose poem, an extended elegy for a corrupted and lost piece of wild landscape by the nineteenth-century French writer J.-K. Huysmans. From its source not far from Versailles the Bièvre loops through the 13th arrondissement of Paris. Over the centuries it has been gradually driven underground and today almost nothing remains visible within the city limits, though one can still walk along stretches running through lush vegetation to the south of the city. In 1890, Huysmans published this expanded version of an article that originally appeared in 1878. This new translation by Rob Swigart and Danielle Trudeau in a bilingual livre d'artiste is illustrated with seven original etchings by French artist Claire Illouz."

32.(Incline Press) The Deserted Village, by Oliver Goldsmith. With a drawing by Peter S. Carter printed from a line-block. 8vo, 32 pages, 19cm, (Graham Moss) Incline Press, 146 Chapel Road, Oldham, 1993.

Text set in Baskerville. 160 copies printed on a pre-war mould-made paper of which this is number 14 of 50, signed by Peter Carter, specially bound in quarter black moire cloth with orange cloth sides, printed spine label. A fine copy with prospectus. £135
The second book from Incline Press.

33.(Incline Press) Press Marks by Many Hands. Who are: Peter Allen, David Chambers, Oliver Clark, Michael Collinge, Rosalind Cuthbert, Ken Ferguson, Patrick Fox, Peter Gauld, Dennis Hall, Simons King & Lawrence, Enid Marx, Graham Moss, Colin Myers, Paul W Nash, Pauline Paucker, Tanya Schmoller, James Shurmer, Thorsten Sjolín, Veronica Speedwell. With a little illustrative assistance from Peter S. Carter. 8vo, iv, 18 pages, Incline Press, Oldham, To Greet the New Year, 1998.

Set in Centaur and Goudy O.S and printed in black and with the illustrations in many colours. Sewn into decorative paper covers with a printer's fist in green and printed label superimposed. A fine copy. £25
The fourth Incline Press New Year Booklet.

34.(Incline Press) The First Wife: a voice for Katherine of Aragon, by Deidre Armes Smith. With seventeen wood engraved illustrations by Alan Smith. Narrow Crown 8vo, [78] pages, 17.6 X 9.7cm, (Graham Moss and Kathy Whalen) Incline Press, Printer Street, Oldham, 2003. Handset in Blado and Poliphilus, with Civilité for titling, and printed in reddish-brown, grey and black on Zerkall paper and signed by the author and illustrator. Illustrated with 17 wood engravings. 150 copies were quarter-bound in orange-brown cloth with Victoria Hall pastepaper-covered boards, this is one of ten specially bound and signed by by Lori Sauer in quarter niger morocco with vellum sides, white morocco spine label initialled in gilt, two strips of natural calf stapled over the spine, pastepaper endleaves, copper clasp. Orange drop-back box inset with title label and magnetic strip. A fine copy. £525

Intended as 'allusive typography' (to use Francis Meynell's term), this little book of poems is the same size as Katherine of Aragon's pocket missal. Although the first type based on the courtly handwriting of the period was not issued until 1557, the style of the Civilité would have been recognised by Katherine. Similarly, the Blado italic and roman Poliphilus are based on late fifteenth-century models. As Graham Moss is a vegetarian, Incline Press does not issue books bound in leather. Twelve copies were done with a special colophon for Lori Sauer (one for Incline Press, one for herself, ten for sale) for this morocco and vellum binding which is entirely hers. It is both a beautiful conception and one of the very scarcest Incline Press "variants".

35.(Incline Press) An Introduction to Chapbooks, by Barry McKay. 8vo, pp.37[1], colophon [+ specimens], 25cm, Incline Press, Printers, Binders & Publishers, Available from the Best Booksellers, [Oldham: 2003].

Number 20 of 250 copies printed in Bell on Rivoli paper and signed by the author. 12 illustrations, 6 being tipped-in. Eight-page pocketed chapbook at the rear with a hand-coloured linocut by Clare Melinsky, and two smaller items. Blue paper-covered boards with the title-page repeated in red and black on the front, white buckram spine. A fine copy. £50

36.(Incline Press) Burin, Box and Board: Lennart Forsberg. [With an introduction by Professor Nils G. Stenqvist, a detailed memoir by the artist, written for this book, an article from 'Svenska Dagbladet' about his stamp designs, and the tale of a studio visit made by the translator, Thorsten Sjölin.] Square 4to, 260 X 260mm., Double title, 56pp. + colophon, loose duplicate print, [extras], Incline Press, Oldham, 2006.

One of 40 (150) special boxed copies with additional material. Handset in Gill Sans printed in soft grey, green and black on Magnani paper. 39 original prints (some in colours), plus a photo of the artist with his hand press. Quarter green buckram, decorated grey paper-covered boards printed in black on the front. Quarter cloth box with title label. A fine copy. £335

"The illustrations include 14 engravings from 'Ryska Minnet' [Russia Remembered] and 11 from his 'Two Canterbury Tales'. A suitable extract from the Swedish text with its English accompanies each image. Also shown are three prints from the 'Vasa' series, inspired by the 17th-century ship displayed at Stockholm, plus examples of lino cuts and two multi-coloured wood cuts, finishing with the only wood engraved bookplate still retained by the artist." (Prospectus) The additional material includes six prints of woodcuts, a photograph and a copy of the catalogue of Forsberg's retrospective exhibition.

37.(Incline Press) Jost Amman's Cuts of Craft-Workers. With an Introduction by Veronica Speedwell. 12mo, pp.[iv],ix[1] + 57 cuts + insert, colophon, Incline Press, Oldham, 2008.

One of about 400 copies printed in red and black in Hyperion type on Magnani hand-made paper. 57 full-page reproductions of Jost Amman's sixteenth-century woodcuts, plus a few smaller in the introduction. Bound in marbled paper boards, predominantly green and orange, printed labels on the spine and front. Very attractive. A fine copy. £72

'This copy was hand bound by [signature] Graham Moss.'

38.(Incline Press) The Owl and the Pussy-cat. By Edward Lear. [Illustrated by Pippa Briddle.] 8vo, 10pp., 28.5cm, Incline Press, Oldham, 2009.

One of 180 copies printed in colours in ATF Bulmer on Velin Arches paper. Illustrated with 3 lino-cuts by Pippa Briddle, with colour added through stencils by Bill Severson who also designed and made the (pea-green) paste paper for the binding. Quarter green cloth spine, decorative printed label on the front board. A fine copy. £60

The third in the Incline Press occasional series of cat poems used to display newly made metal type. It is set in ATF 18pt Bulmer freshly cast by Theo Rehak at the Dale Guild Type Foundry. The title-page also uses Venetian Outline with a scattering of Eric Gill's designs.

39.(Inkpot and Pen Press) A Light on the Street. Drawings and words by Christine Nicholls. Narrow 16mo, concertina binding, 6.25 X 14.cm, 7 spreads, [London] no date.

10 drawings of street lamps interwoven with text. Overlapping orange pictorial card covers. A fine copy. £30

An illustrated collection of street lights from various locations. A favourite with dogs and dogwalkers, it's earned the alternative title 'A Dogwalkers Delight!' Not listed on WorldCat (but perhaps on WorldDog?), but for more on Chrissie Nicholls see www.inkpotandpen.com

40. Johnson (Paul). Goldilocks and the Three Little Pigs. Artist's book, 7.5 X 7.5cm, 4 spreads, Hand engineered & assembled Paul Johnson, Cheadle Hulme, 2008.

Number 22 of 100 copies laser printed on mould-made Hahnemuhle Aquarell. Signed by the artist. Purple paper slipcase. A fine copy. £40

Paul Johnson's pop-up books are in the Library of Congress, the V&A Museum in London, and most major university library collections in the US. He was awarded first prize and the Portnall award in the 2013 Society of Bookbinders International Bookbinding Competition. In 2017 a film about him was shown on BBC TV and the same year he was runner up in the Bodleian Library competition: Redesigning the Medieval Book. In 2018 the Johns Hopkins University acquired the Paul Johnson archive comprising over five hundred items of his artwork (including 250 pop-ups) spanning half a century. In 2019 he was shortlisted for the Movable Book Society's Megendorffer Prize and in the same year he won the Excellence in Craftsmanship award of the Society of Bookbinders International Bookbinding Competition.

41. Johnson (Paul). Steps to the Sea. Artist's book, 8 X 6cm, 5 spreads, Paul Johnson, The Book Art Project, Cheadle Hulme, 2008.

Unlimited edition laser printed on mould-made Hahnemuhle Aquarell and signed by the book artist / author. Presented in purple paper handmade slip case with pictorial title on front. A fine copy. £25

A vertical ninety-degree pop-up book based on a garden in Seattle. Descending pathways lead down to the sea.

42. Johnson (Paul). The Pop-up Unabridged History of the World. 8.5 X 7cm, 6 pages, Paul Johnson, The Book Art Project, Cheadle Hulme, 2008.

Number 12 of 50 copies laser printed on mould-made Hahnemuhle Aquarell and signed by the book artist / author. Presented in a purple paper handmade slipcase with illustrated paper title on front and a woman at the rear. A fine copy. £40

Paul Johnson: "180-degree miniature pop-up book about a woman and her love of books. Inspired by medieval book of hours."

43. Johnson (Paul). The Book Chair. Artist's book, 13x5x5cm, Hand engineered Paul Johnson, The Book Art Project. Cheadle Hulme, 2008.

Number 8 of 50 copies laser printed on Hahnemuhle Aquarell and Saunders Waterford and signed by the artist. Presented in blue fold-around slip with pictorial label. Fine copy. £30

A pull-up chair with an origami book on the seat.

Paul Johnson's pop-up books are in the Library of Congress, the V&A Museum in London, and most major university library collections in the US.

44. (Kickshaws) Grandma's birthday party, or, What had to happen happened [by John Crombie]. With 21 five-colour drawings by Sheila Bourne printed from line-blocks and linocuts. Square 16mo, 40 pages, 9.5cm, (John Crombie & Sheila Bourne) Kickshaws, Paris, 1998.

Text set in 16 point Americaines Allongees. One of 150 copies printed on art board. Four sections ring-bound to the four sides of the final sheet. A fine copy. £70

A clover-leaf-shaped children's book.

45. (Kickshaws) Bilboquet, by Charles Cros. Translated by John Crombie. With seven decorations by Crombie printed from string and wallpaper in a range of colours. Small 8vo, 16 pages, 17.5cm, (John Crombie & Sheila Bourne) Kickshaws, Paris, 2002. Set in 14 point Nicholas Cochin. One of 194 (220) copies on Centaure Ivoire machine-made paper, sewn into paper covers and loosely inserted into printed card wrappers. £130
The first English translation of Cros's 'Le Bilboquet' (1873).

46.(Libanus Press) The Testament of Charlotte B. Edited & Introduced by Marius Kociejowski. Decorated by Richard Shirley Smith. 8vo, xvi, 68 pages, colophon, 26cm, Libanus Press, Marlborough, 1988. Set in Monotype Garamond. Number 102 of 170 (220) copies printed in black (the illustrations in grey) on Amatruda paper. 7 illustrations and cover design by Richard Shirley Smith. Quarter silver cloth with silver spine titling, decorative paper-covered boards. Slipcase. Spine a little mottled, otherwise near fine. £80

47. (Libri Finti Clandestini) Il Circo di Atacama. Crown 8vo, accordion-fold 16cm, with five pop-ups and booklet, 5cm, Libri Finti Clandestini, [Rome & Milan] 2016. Number 38 of 50 (100) copies signed and numbered by Yghor Kowalvsky. Miniature booklet (one sixteenth the size) printed in russet and black and sewn in at the beginning of the book. Brown paper accordion-fold with five circus pop-ups within stiff orange cutaway covers graphic designer and screen printer Paolo Proserpio. A fine copy. £95
A pop up book that tells the story of a strange people living in the Atacama desert of Chile with their caravan of performers. Yghor Kowalvsky is an artist and member of the satirical collective Libri Finti Clandestini. Founded in Rome in 2012, Libri Finti Clandestini creates books using scraps such as printing waste, shopping bags, and envelopes. The collective's goal is to examine the relationship between recycling, design, and publishing. This process of making books with waste paper is free and environmentally friendly. The other members of Libri Finti Clandestini are El Pacino and Aniv Delarev.

48.Lubbock (J.G.) From the Snows to the Seas. With four triple-page fold-out prints by the author. Printed from copper plates worked by etching, aquatint and drilling, in intaglio and relief in a full range of colours with some additional colour added by hand. Super royal 4to, 38cm., 28p + 4 large folding plates (770mm long!), Distributed by Bertram Rota, Long Acre, London, 1986. Text set in Palatino. Hand-drawn lettering in blue for the title-page by Will Carter. Number 19 of 95 copies signed by the author /artist and printed in blue and black on Barcham Green paper at the Rampant Lions Press, Cambridge. Blue leather spine with blue silk-covered boards, by George Percival, covers stamped in gold with two of Lubbock's designs in the form of a sequence of waves and a mountain range. Top edge gilt, others uncut. Decorative slipcase. A fine copy. £485
This is a book whose thoughts and images spring from such varied sources as the Himalayas and the Andes, the islands of the Galapagos and the icebergs of the Antarctic. Joe Lubbock muses on these land and seascapes and their fear on man's intellect and deeper emotions, whilst expressing a fear for man's onslaught on the Earth which is expressed in a single sentence running over nine lines.

49.Martin (Ruth). Line 'em up. Concertina book, [26] pages, 5 X 5cm [extending to 126cm], Ruth Martin, [London, between 2000 and 2009].
Number 43 of 100 copies hand printed with rubber stamps and hand-coloured. Yellow card covers, titled in grey. A fine copy. £75

An alphabetical conversation at a bar beginning with 'Aperitif' and ending with 'Zzzzzz'

50.Martin (Ruth). In the Artists' Aquarium. Fold-out book with attached cover, closed 9 X 7cm, open 21 X 30cm.
Digital print of a selection of angling artworks with their creator's names': Henri Matisse's Goldfish, Damien Hirst's Shark Marc Chagall's Blue Fish, etc, Blue card covers, titled in black. A fine copy. £12

Ruth Martin is an illustrator, designer and printmaker. She publishes limited editions that are full of fun and good things.

51.Martin (Ruth). SONIC STRESS BUSTER. Size closed 8.5 X 13.5cm, open 21 X 30cm, Ruth Martin.

Digital print: Paper folds out to reveal party blower and instructions. Fine condition £12

52.Martin (Ruth). The Hokey Cokey. First edition, concertina book, 4 X 4.2cm (extending to 144cm), Ruth Martin, [London: 2005].

Number 28 of 50 copies hand printed with hand carved rubber stamps. Grey card covers, titled in blue and red with blue gingham ribbon tie. A fine copy. £38

The first verse of The Hokey Cokey – very handy to have in one's pocket at this time of year.

53.(Mergenthaler Linotype) A True Description of All Trades: Published in Frankfort in the Year 1568. With six of the illustrations by Jobst Amman. 8vo, 19.5cm, 19 pages, Mergenthaler Linotype Company, Brooklyn, New York, 1930.

One of 400 copies printed in Linotype Granjon on Kelmscott hand-made paper. Quarter parchment with marbled paper-covered boards. A fine copy. £50

The trades represented are: Printer; Bookbinder; Typefounder; Papermaker; Draughtsman; Woodcutter.

54. Mills (David). Good book, bad book. [Written, created and bound by David Mills]. Artist's book, 12mo, [14] leaves, 15 cm, London: David Mills, 2004 (January 2005).

Number 17 of 70 copies, signed by the artist. Dos-à-dos binding with a title page at the start of each volume. On these title pages the title is the same, with the words "bad book" printed in reverse. Each volume takes on the character of a good or a bad book, one inviting you to touch, hold and read and the other rejecting your attention. Each leaf carries a phrase of text. In a blue and yellow pull-off box. A fine copy. £60

55.Mills (David). Trapped. [Written, created and bound by David Mills]. Artist's book, square 8vo, 18 pages, 105 x 115mm, London: David Mills, 2006.

Set in 18 point Bembo and printed in red. Number 18 of 20 copies signed by the artist. Ring-bound. In a black box with black dog collar and red lettering on lid. A fine copy. £50

Some text is partially erased and the book itself may not be removed from the box.

56. Montandon (Jeanine). Errance. Oblong 12mo, [2] [12] pages accordion-fold, 11 X 18 cm, (Jeanine Montandon) Editions Jeanine M., Viroflay, 2006.
Titled in the artist's hand, signed by her, numbered 9/12 copies. Illustrated with 6 copper engravings, printed on Canson-mi-Teintes. Grey paper dust-jacket with a repeat engraving. A fine copy of a most attractive book. £135

57. (Morison & Warde) The Tapestry: Poems, by Robert Bridges. [With a note by the printer.] Super Royal 8vo, pp.44, 26cm, London: Privately printed by S.M. and F.W. at 41 Bedford Square [The Fanfare], 1925.
One of 150 copies handset in Arrighi-Vicentino type and printed on Japon vellum by Stanley Morison and Frederic Warde. Three literals corrected in Morison's hand. Cockerell marbled paper-covered boards with printed spine label. Black card slipcase with printed spine label. Book label of F.R. Furber. A near fine copy. £535
This enchanting book was the first presentation of the Arrighi Italic type, recut under Warde's supervision by Charles Malin, Paris, with the original pear-shaped serifs. It is a cursive face based upon the sixteenth-century lettering of Arrighi of Vicenza, a scribe employed in the Vatican Chancery. This new cutting of Arrighi type was subsequently adapted for machine-setting by the Monotype Corporation, and used as the italic for Bruce Rogers' 'Centaur' roman.
For a full account of the making of this book see Nicolas Barker's 'The Printer and the Poet', Cambridge University Press, 1970. (Appleton 48)

58. (Nonesuch Press) Benito Cereno. By Herman Melville. With pictures by E. McKnight Kauffer. Imperial 8vo, 122 pages, 31cm, The Nonesuch Press, 1926.
. Hand-set in Foundry Walbaum, printed at the Curwen Press on grey Van Gelder paper with Nonesuch watermark. Number 1018 of 1650 copies. 7 full-page and 3 smaller illustrations stencilled by hand in colours. Dark red buckram with bevelled boards and gilt spine titling, edges uncut. Lacks dust-jacket (as frequently). A very good to fine copy. £95
Crowned by the Double Crown Club as one of the three best-looking books for 1926.

59. (Nonesuch Press) The Princess of Babylon. By M. De Voltaire. With decorations by Thomas Lowinsky. Narrow Crown 8vo, 156 pages, 18.5cm, The Nonesuch Press, London, 1927. Number 1327 of 1500 copies printed at the Westminster Press in Caslon Old Face on Batchelor handmade paper. 11 full-page illustrations, title-page decoration, tailpiece and two vignettes. Quarter parchment with vellum tips, combed marbled paper-covered sides, spine titled in gilt, t.e.g., others uncut. Lacking dust-jacket and slipcase, else fine. £50

60. (Nonesuch Press) Graziella, be A. de Lamartine. Translated by Ralph Wright. With 30 Illustrations by Jacquier. 8vo, pp.190, colophon, 20.5cm, Nonesuch Press, London, 1929. Number 622 of 1600 copies on Japon vellum. Illustrations by Jacquier (Mrs Ivy Skinner), 11 hand-coloured by pochoir at the Curwen Press, the remainder printed on a delicate ochre tint background. Oatmeal cloth patterned in red and green, printed spine label, t.e.g. Lacks slipcase, spine label a little soiled. Book label. A very good copy. £35

- 61. (Nonesuch Press)** *Astrophel & Stella*, by Sir Philip Sidney. Edited by Mona Wilson. 8vo, xxxviii[2],193[7] pages, 23cm, The Nonesuch Press, London, 1931.
Set in Monotype Bembo with Union Pearl and printed by the Kynoch Press on Van Gelder paper with the Nonesuch watermark. Number 71 of 1,210 copies. Cased in boards loosely covered with Albert Rutherston patterned paper, green paper label superimposed on front cover. The whole in a green paper-covered folder and patterned paper-covered slipcase. Near fine. £90
- 62.(Officina Bodoni)** *Songs from Shakespeare's Plays*. [Edited with a postscript by Brian Deakin.] 8vo, 27cm, pp.47[1], colophon, Editiones Officinae Bodoni, Verona, 1973.
Handset in Dante (with some letters redesigned and recut). Number 53 of 300 (310) copies printed in black and red on white laid Pescia hand-made paper. One of 200 copies bound in quarter green morocco leather blocked in gold on the spine, front and back, with boards covered with a cloth woven with a repeated design (of phoenixes and leopards) in green and white. Gold headband and tailband. Top edge gilt. Slipcase covered with grey cloth. Original acetate. A fine copy. £600
- 63.(Old Stile Press)** *Eight nudes on one plank*. A woodcut by Julian Schwarz. Miniature book, 6.5cm, 20 pages (concertina-folded), Old Stile Press, Llandogo, 1995.
One of 220 copies printed on Zerkall mould-made paper. Bound in pastepaper-covered boards with a printed wraparound label. A fine copy. £40
The first in a series of miniature books, each printed from a long woodcut block.
- 64.(Old Stile Press)** *Eight famous crows from ancient Rome*. A woodcut by Julian Schwarz. Miniature book, 6.5cm, 20 pages (concertina-folded), Old Stile Press, Llandogo, 1995.
One of 220 copies printed on Zerkall mould-made paper. Bound in pastepaper-covered boards with a printed wraparound label. A fine copy. £40
The second in a series of miniature books without text.
- 65.(Old Stile Press)** *Eight cycling Sibyls*. A woodcut by Julian Schwarz. Miniature book, 6.5cm, 20 pages (concertina-folded), Old Stile Press, Llandogo, 1995.
One of 220 copies printed on Zerkall mould-made paper. Bound in pastepaper-covered boards with a printed wraparound label. A fine copy. £40
The third - and last - in a series of miniature books without text.
- 66.(Old Stile Press)** *Psalm 150 [and Psalm 23]*. 75mm, 32p, (Nicholas and Frances McDowall) Old Stile Press, Llandogo, 2000. Text set in 14-point Bulmer. One of 200 copies printed on black Canson machine-made paper. Bound dos-a-dos in decorative paper-covered boards and gold ties. A fine copy. £60
Printed in gold from reverse line blocks. The two psalms are bound dos-a-dos, each with a separate title-page.
- 67. (Old Stile Press)** *Be still: twelve haiku from the valley of the Wye* [by Nicolas M|cDowall]. With calligraphy by Nigel Cann. Miniature book, 32 pages, 6 X 7cm, Old Stile Press, Llandogo, 2000.
Text computer-set in Blado. One of 200 copies printed on Simili Japon mould-made paper. Sewn Japanese-style into paper covers. A fine copy. £50

68.(OttoGraphic) Book Jacket. Artist's book, concertina-fold that can be worn as a jacket, folded size: 22 x 15 cm, 2 colours , Marshfield Screen Print, 2014.

One of 50 copies, printed in orange and green. The text on the back of the jacket describes the dresscode for a book that wants to be included in a library. A fine copy. £40

Thirty years ago Otto began creating and publishing screen printed books. His first participation at an artists' book fair was at the Barbican in 1996 where he showed his conceptual visual narrative 'Helping you back to work'. Since then he has been presenting books at major artists' book fairs around the world and has now published in excess of 100 titles. The most popular titles are the screen printing manuals and the cross-cut fold scifi booklets, which have sold in their thousands. In 2019 Otto won the V O Stomps Foerderpreis, Mainzer Minipressenmesse, Gutenberg Museum for the titles Camino de Santiago, Voyage Fantastic, We Will Rule The World.

69.(p's and q's Press) A Memorable Fancy | Une Vision Memorable. William Blake: The Marriage of Heaven and Hell | Le Mariage du Ciel et de l'Enfer. Marie-Christine Natta, translation; Jose San Martin, wood-cuts; Christine Tacq, etchings. Oblong 8vo, 180 X 265mm, [28]pp (many folding) + 4 signed etchings, (Christine Tacq) The p's and q's Press, Thame, 2007, with Azul Editions, Paris.

One of 54 (60) copies set in Garamond, printed on heavy Somerset paper in Thame (by Christine Tacq) and signed by both artists. Illustrated with six woodcuts by Jose San Martin and eight etchings (and embossing) by Christine Tacq. This, one of 19 copies specially boxed in a solander case (lined with Kahdi paper to echo the colour of tarnished copper), with a folder of four signed etchings, and copper strips set into the grey cloth boards. A fine copy. £540

In the etched and relief-printed 'A' that opens the book, Christine Tacq has sought to recover Blake's mystery method of printing. More etchings unfold to celebrate the visionary in the everyday and Blake's instructions for creating a book. They begin in a London railway station and end in the new British Library, drawing from the British Museum's Enlightenment Gallery, a random collection of creature images from around the world. Copies with odd numbers are with Jose San Martin. Copies with even numbers are bound by the Fine Book Bindery, of which ten special solander cases are lined with Kahdi paper. Copies 2-20 have copper strips set in the covers; copies 22-54 are held in a slipcase. 6 copies are inscribed A/P.

70.(p's and q's Press) Barricadia, Psychomachia, Concordia. Oblong 12mo, Thame: p's and q's press, 2019. Number 13/15 (from an edition of 20 copies), boxed and signed by the artist, constructed from joined wage packets, one edge opening as a concertina of running images with geometrical objects and shaped text in purple and gold overlaying wave and block forms in indigo, the other with folded card inserts, each with a tab, printed with quotations on one side and overlaid text designs on the other, printed in Bembo on Ingres and Fabriano papers, 10.5 x 11.5cm Khadi paper wrappers with letter-forms of title stamp-printed in gold.

A fine copy. £95
Inspired by both the Psychomachia (Battle of Spirits or Soul War) by Prudentius (c.400) exhibited at the British Library in 2019, with its 'flowing inky illuminations' illustrating vices, virtues, monster women and the struggle of faith combined with Angelo Quattrochi's descriptions of CS gas in The Beginning of the End (1968) and Situationists' texts on the walls of Paris. Or do all wars begin in Jerusalem?

71.(Pandora Press) A Sicilian Memory, by Penelope Holt. [Twelve] drawings by Rigby Graham. Crown 8vo, [33] pages, 20cm, (including colophon), Toni Savage at the Pandora Press, Leicester, 1963.

Hand set in Monotype Baskerville. Number 23 of 70 copies printed in black (the drawings in black and several colours) on Basingwerk Parchment. Quarter bound by Trevor Hickman in brown morocco lettered in gold with panelled boards of grey paper blocked in gold with a design by Rigby Graham. Grey-blue Ingres fly-leaves, pale grey paper doublures. Spine slightly faded. Boards a little curved. A near fine copy. £175

Presentation copy: "To Nell from Rig [Graham] & Pat [Green]".

72.Parker (Dorothy). Laments for the Living. First thus, 16mo, 254[2] pages, 16cm, Paris: Crosby Continental Editions, 1932.

Cream paper covers titled in green. Slightly soiled. A very good copy. £90

73.(Past Times Press) American Chimney Sweeps: An historical account of a once important trade. By George Lewis Phillips. With An Introduction by John Hurd and Drawings by Everett Gee Jackson. 8vo, x, 88 pages, 22cm, The Past Times Press, Trenton, New Jersey, 1957.

Limited edition. Illustrations within the text and inserted photographic plates. Quarter black cloth with gilt spine titling (a little dulled), marbled paper-covered boards, black and cream. A very good copy indeed. £45

With a lengthy presentation inscription from the author.

74.(Pear Tree Press) The Beatitudes, from the Sermon on the Mount. 12mo, Title + half-title + 11 pages (rectos only), 14 X 12cm, (James Guthrie) The Pear Tree Press, Harting, 1905.

One of 100 copies in red and black written out in missal fashion by Percy J. Smith (another 100 copies were done in blue and black and another 10 on vellum). Three full-page designs by James Guthrie. Grey paper-covered boards, titled in black, linen back. A fine copy. £375

75.Philippe (Charles-Louis). Bubu of Montparnasse. Preface by T.S. Eliot. First thus, 16mo, 218[2] pages, 16cm, Paris: Crosby Continental Editions, 1932.

Cream paper covers titled in blue. Slightly soiled. A very good copy with Advance Note of publication loosely inserted £90

76. Radford (Joanna). Chrysalis - a concertina of High Brown Fritillary Butterflies. Artist's book, 7 X 10cm, 6 woodcut spreads, Joanna Radford at the Hannaford Press Devon [?2008]. 12 woodcut images of butterflies in orange and black, pasted in a single concertina within a green suede box, decorated in light green, titled in black. Signed by the artist on the verso of one of the butterflies. A fine copy. £100

"I live on the edge of Dartmoor, breeding Dartmoor ponies and farming Shetland Sheep. I am a printmaker and use Dartmoor and my rural life as my inspiration. I make woodcuts and wood engravings, and use my prints to make "artist's books" which sometimes unfold/fold into solid geometric shapes. I am a member of Devon Artist Network and have opened my workshop during the last three open studio events."

77.Rappoport (Lisa). Words Fail {Me}. Square 16mo, [24] pages, 11cm, San Francisco Center for the Book "Small Plates" Edition Series, 2014.

Typeset in Optima and printed by the author from photopolymer plates on dampened Rives Lin, with the assistance of Chad Johnson. Number 83 of 100 copies signed by the author. White paper-covered boards, titled in black, decorated in pink, grey and light-blue, grey endpapers. A fine copy. £70

Words Fail {Me} presents 12 poems concerned with erosion, extinction, and loss, treated to six techniques of typographic erosion (e.g. only the upper portion of the letterforms are visible; all vowels are deleted; printed as a blind hit).

78.Ritchie (Alice). The Treasure of Li-Po. With illustrations by T. Ritchie. First edition, 8vo, 127 pages, 21cm, London: The Hogarth Press, [1948]

Title-vignette and 20 full-page illustrations. Yellow cloth, decorated in purple and red, spine titled in red. Lithographic dust-jacket (a little chipped) in colours. Neat ownership signature. A very good copy. £120

The Treasure of Li-po; The Faithful Lantern-bearer; The Fox's Daughter; The Toys; In the Far South-West; Two of Everything.

79. Rottner (Andrew). Knuckles on the Ground: Fundamentals of Bookbinding written and illustrated by Andrew Rottner. Square 16mo, [32] pages, Super Classy Publishing, Vallejo [&] San Francisco Center for the Book "Small Plates" Edition Series, 2015.

Number 24 of 100 copies signed by the artist/bookbinder. Printed on Classic Crest Natural White with the assistance of Chad Johnson and Rhiannon Alpers. 10 full-page drawings of a gorilla operating bookbinding machinery, each faced with a verb (FOLD, PIERCE, SEW, ROUND, CUT, CHOP, GLUE, SMASH, PRESS, BOX). Bound by Andrew Rottner in yellow paper-covered boards, titled and decorated in green, light-green endpapers, green cloth back. A fine copy. £35

A delight of a book, though whether intended to gather support for wildlife conservation or book conservation is hard to say. The certainty is that one feels an enormous desire to colour the drawings in by hand.

80.(Saint Dominic's Press) Old English Clocks, being a collector's observations on some seventeenth century clocks by F.H. Green. Together with over fifty plates taken from photographs. First edition, 4to, 30cm, pp.[x], 89, colophon, Printed and published at St Dominic's Press, Ditchling Common, 1931.

Set in Caslon and printed in red and black on Batchelor's hand-made paper. One of 300 copies, this not numbered. Illustrated with 54 photographic plates, mostly tipped-in. Half grey cloth, spine titled in gilt, grey paper covered sides, printed dust-jacket. A fine copy. £750

81.Selsey (Edward) [pseud. Edward James]. So Far, So Glad, by Edward Selsey [Edward James]. Illustrated by Edward Carrick. Crown 4to, [117] pages, 28cm, London: Duckworth & Co., [1933].

Set in Bruce Rogers' Centaur type. One of 750 copies printed in black (with green for punctuation) on handmade paper by Robert Stockwell, London. Illustrated with 133 drawings. Black half buckram, titled in gilt, marbled paper-covered sides, predominantly yellow and red, marbled endpapers. A very good to fine copy. £70

82. Showghi (Batool). Unique Artist's Book based on the immigrants' journey of displacement. Artist's book, 15 X 48cm, Immigrant Book Series, February 2019.

Stitching and textile on passports documents with Farsi inscription which describes the immigrants' thoughts, hopes and despair. The book comes with a unique sleeve. Sleeve 9 x 17 cm, book when opened 15 x 48 cm. Fine condition. £250

Batool Showghi was born in Iran and moved to England in 1985. She received a merit for her MA in Design & Media Arts from the University of Westminster in 1997 just after finishing her BA honours from the London Guildhall University. In 2001 she received a Certificate of Education from the University of Westminster. While continuing her art practice, she taught at Harrow College from 1998 until 2015 as a part time lecturer. Since then she has dedicated her time to her art and exhibiting her work in both solo and group exhibitions in England and abroad. Showghi's work can be found in public and private collections, e.g. Tate Britain has six artist's books in total, The British Library has two, The Royal Navy Museum in Portsmouth (five books for the 'New Found Treasures' exhibition), the Museum of Art and Literature, Yerevan, Armenia, Middlesex University, Thames Valley and Canterbury University, the Aaran Gallery in Tebran, and in many private collections

83. (Spoon Print Press) A New Dawn. Merlin's Grail. By Linda Anne Landers. [With an Introduction by the artist.] Royal 4to, 33 X27cm., pp.[ii], ff.5, [Printed at the artist's studio] Spoon Print Press, Notting Hill, London, 1999 [2000].

One of 24 numbered copies on heavy Fabriano handmade paper signed by the artist, with the introduction and titling printed in black and red in Galliard. Concertina-fold artists' book consisting of a single multi-coloured linocut, green, blue, grey, orange, red, yellow and brown, by Linda Anne Landers depicting a journey through an imaginary landscape in which a woman meets a predator in the form of a violent assailant and thereafter, by turning herself into a tiger, renders him harmless, later pushing his limp body through a crack that appears before dawn. This may be viewed page by page or stretched out into one continuous whole (measuring approximately 210 X 30cm.). Another linocut in blue and red stretches over the semi-stiff handmade paper covers. A smaller linocut with lettering in green is on the inside back cover (which also acts as the colophon). Handmade paper folder with red spine titling with orange silk tie and bone. A fine copy. £370

This, Linda Anne Landers' most ambitious work, is an intensely personal document. The vivid imagery, complemented with the striking colours employed make it a powerful and compelling piece. The message cut into its violent tapestry is that by confronting one's terrors in the world of dreams it is possible to effect a transformation and become unafraid.

84. (Stephenson, Blake) Printing Types, Borders, Initials, Electros, Brass Rules, Spacing Material, Ornaments. 4to, 28.5cm, 702pp, Stephenson, Blake & Co. Ltd., The Letter Foundry, Sheffield, 1924.

Printed on heavy toned art paper in red and black with some occasional coloured plates. Olive-green cloth, spine and upper board titled in gilt, decorative endpapers. Some slight staining to boards and a little wear to edge of spine, but a very good copy of a great specimen book £350
About 1925 issue. Pagination is fairly regular, Spartan is present, Mazarin is absent.

85. (Stevens-Nelson Paper Corporation) Specimens: A Stevens-Nelson Paper Catalog. 4to, 107 signatures, + Supplement + Price list, Stevens-Nelson Paper Corporation, New York, 1953. Many grades of assorted fine papers printed in different ways. Quarter dark green niger morocco, spine gilt, marbled paper-covered sides, slipcase slightly worn. A fine copy. £125
Title and introduction designed by Bruce Rogers. A catalogue produced by more than 150 designers, printers, papermakers and other participants in ten countries, showing 107 specimens of fine papers on about 200 sheets. All kinds and colours of paper from the best paper mills in the world are shown and in addition, the specimens were designed and printed by the most gifted and distinguished of present day artists. "Probably the most varied sample book of handmade and mould-made papers ever done, this book contains the work of more than 150 designers, printers and papermakers of ten countries. Papers of both the West and the Orient are included." (Schlosser 59)

86. Stucke (Amber). Parasites: Survival Relationships (Symbiosis State). [With 10 illustrations printed full-page.] Square 12mo, [18] pages, 10.5cm, San Francisco Center for the Book "Small Plates" Edition Series, 2013.
Designed and illustrated by the author and printed in blind and light-green on thick card with the assistance of Chad Johnson. Number 93 of 100 copies signed by the author. Card covers titled in blind. A fine copy. £60
With this publication Stucke interrogates the biological and cultural definitions of symbiosis. By combining experiential and rational knowledge systems with the medium of drawing, she appropriates visual taxonomies that create conversations between local knowledge systems of the human body and scientific classification structures.

87. Tamabayashi (Chisato). Transmission. Square 12mo, 11.5cm, 5 pages, Chisato Tamabayashi, London, n.d.
Screen printed, hand cut and assembled. This book follows a bee buzzing from flower to flower, transporting pollen. The last page of this splendid pop-up book shows the fruits of the bee's labour - mission accomplished! Orange cloth, titled in black. A fine copy. £62

88. Tamabayashi (Chisato). Branches. Screen printed, hand cut and assembled, complex folding pop-up book 40 x 40cm (when opened), Chisato Tamabayashi, London, [2018]
The individual trees folding out into the forest. Open but small edition, printed in many colours. Bound Japanese-style in green cloth titled in black. A new copy. £62
Chisato Tamabayashi is a Japanese London-based artist. After finishing her BA Studies at London College of Printing she studied an MA In Communication Art and Design at the Royal College of Art, graduating in 2005.
Chisato's work includes a range of remarkable books and cards using pop-ups, printed and hand cut pages. Chisato has exhibited in the UK, Netherlands, Sweden, Denmark and Japan and is in the collections of the Birmingham Museums and Art Gallery as well as the TATE library artists' book Collection. Her books defy description but they are no less wonderful for that. They contain talent, skill and an enchanting childlike vision.

89. (Tern Press) The Flitting, by John Clare. Edited by Eric Robinson. With fourteen prints, using combined methods, by Nicholas Parry. Oblong 12mo, 55 pages, 13 X 18cm, (Nicholas & Mary Parry), Tern Press, Market Drayton, 1991.
Text set in a variety of typefaces and printed in black and grey. One of 100 copies printed on T.H. Saunders white mould-made paper. Rebound in full morocco, untitled, with decorative endpapers, gold top. A fine copy. £65

90.(Ullmer) Frederick Ullmer's Catalogue of New Book, News, Fancy & Jobbing Type, Borders, Ornaments, Brass Rules, &c. 8vo, 21cm, 424p, Frederick Ullmer, "Standard Works", Cross Street, Farringdon Road, London, (c.1897).

Printed in blue and black. Contents: Book and ornamented types, including Ronaldson, De Vinne, Celtic, Latin, Antique, Cloister, Washington, Enchorial, Mikado, Heraldic, Obelisk, Parisian, Gutenberg, Clarendon, Telegraph, Tuscan, Monastic, Doric, Sans, Extended, Condensed, 6 & 8-line types, Cheques, Borders, Floral Ornaments, Tail Pieces, Combination ornaments, Rules. Brown grained cloth, titled in black and gilt, all edges tinted red. Occasional very light browning. Ownership label . A very good copy of this attractive specimen book £500

91.Valery (Paul). Dance and the Soul. The original French text with a translation by Dorothy Bussy. First edition in English, 8vo, 95 pages, 22cm, London: John Lehmann, 1951. French and English parallel text. Russet cloth, ornately decorated in gilt, spine titled in gilt. Dust-jacket design by Duncan Grant. A near fine copy. £95

92. (Walking Bird Press) The Great Wall of China, by Franz Kafka. Translated by Ian Johnston. Illustrated by Duncan Major. [With an afterword by Vihanga Perera.] Tall 4to, concertina book, 34.5 x 17.5 cm, 16 pages text side, 14 pages illustration side, (Tara Bryan) Walking Bird Press, Flatlock, Newfoundland, 2017. Set in 12-point Bembo at the Foundry of Michael and Winifred Bixler and printed in black, red and grey on Double Xuan paper. Linocut illustrations in the colours. Number 28 of 75 copies signed by Tara Bryan and Duncan Major on the colophon. Bound as a traditional concertina (jingzhe zhuang) in brown Iris bookcloth inset with title labels at the front and rear. Original glassine wrapping. Fine condition. £400

The illustrations were inspired by Chinese brush paintings and the book is printed in five colours; the red stamps on the landscape are based on symbols of the emperor.

93. (Watson) A Typo Alphabet [a little book of 26 alphabets]. 12mo, 32 pages, 13.5cm, Henry Watson Design, 2003. Printed in black on yellow card, French-folded: Arial, Baskerville, Courier, Dauphin, Etc. Fine copy. £25

94.(Whittington Press) A Folding Screen: Selected Chinese Lyrics from T'ang to Mao Tse-tung. Rendered into verse by Alan Ayling from the translations of the Chinese by Duncan Mackintosh in collaboration with T'ung Ping-Cheng. Calligraphy by Ch'eng Hsuan. Illustrations by Fei Ch'eng Wu. Royal 8vo, 28.5 X 19.5cm., pp.viii,94 + colophon, The Whittington Press, Manor Farm, Andoversford, 1974. Number 174 of 194 (200) copies handset in Caslon, printed in black (the title in blue) on Wookey Hole hand-made paper and signed by Alan Ayling and Duncan Mackintosh. Illustrated with 7 drawings. Elaborately marbled cloth boards with specially marbled endpapers by Solveig Stone, printed label on spine, t.e.g., others uncut. Blue card slipcase, a fine copy. £225
The English translations are faced by the original Chinese text, written out by Ch'eng Hsuan and Mao Tse-tung.

95.(Whittington Press) An Acrobatic Alphabet; twenty-six wood-engravings by Barbara Crow. 8vo, 29 double leaves folded at the fore-edges, 185 X 165mm, The Whittington Press, Manor Farm, Andoversford, 1986.

26 wood-engravings and a line-block reproduction of title lettering by Barbara Crow. Set in 18-point Caslon and printed in black (title and engravings) and red (text) on Zerkall Ingress & mould-made papers. Number xiv of xxxv (335) copies hand-coloured by Sylvia Stokeld, bound in silk, signed by the artist upon the colophon and with a separate set of proofs on Hosho paper signed by the artist in a pocket at the rear. Bound Japanese-style with orange Indian silk boards laced at the spine. Printed label inset on upper cover. Fine in slipcase. £575

Prospectus loosely inserted. The first book of wood-engravings by Barbara Crow. The engravings each show a figure twisting itself around or through a letter of the alphabet. Each is accompanied by a single word or phrase on the verso opposite. The single sheet of engravings on Hosho paper was printed in an edition of fifty copies, the balance of which was issued as posters.

96.Wood (Pamela). Primary Pigments / altered Ezra Pound book. 8vo, [12] openings, 22cm, [n.p.] n.d.

Includes pop-up structure, cut-out texts, gold-ink calligraphy, pop-up lettering, Vorticist moveable structures and something from nightmares. Black paper-covered boards, lettered in many colours. Constructed from an ex-library copy of Michael Reck's 'Ezra Pound. Very good condition. £200

[Pamela Wood:] "To me, the most important part of being an artist is the ability to give new life to a sometimes singular idea. As a book artist, I can add dimension to a written story. I can wrap a story with illustrations. I can create and adorn the vessel that encloses an idea.... Each final piece aesthetically communicates a sentiment to match the content of the story it contains. The work is alive, and it is a part of me."

97.Yevtukh (Anna). Jigsaw book. Shaped book without text (excepting colophon) , 11 leaves, 5 X 6cm, Anna Yevtukh, [Worcester?] n.d.

Hand-dyed jigsaw leaves in shades of rose, orange and blue, citron, green, lime, ultramarine, mauve and purple. Corded into yellow boards, embossed with birds, the loose ends of the ties strung with buttons, mauve, yellow and blue. Fine condition. £85

Anna Yevtukh studied art and bookbinding in Ukraine and has been making unusual creative books since 1998. She believes a book should not merely be perceived as a means from which to read or write within.

Primarily, her books are objects of art, designed from considerable thought, created from passion, eluding energy, and constructed to the highest quality.

Anna likes to experiment with different materials and put them in a new and unexpected context.

More to come