

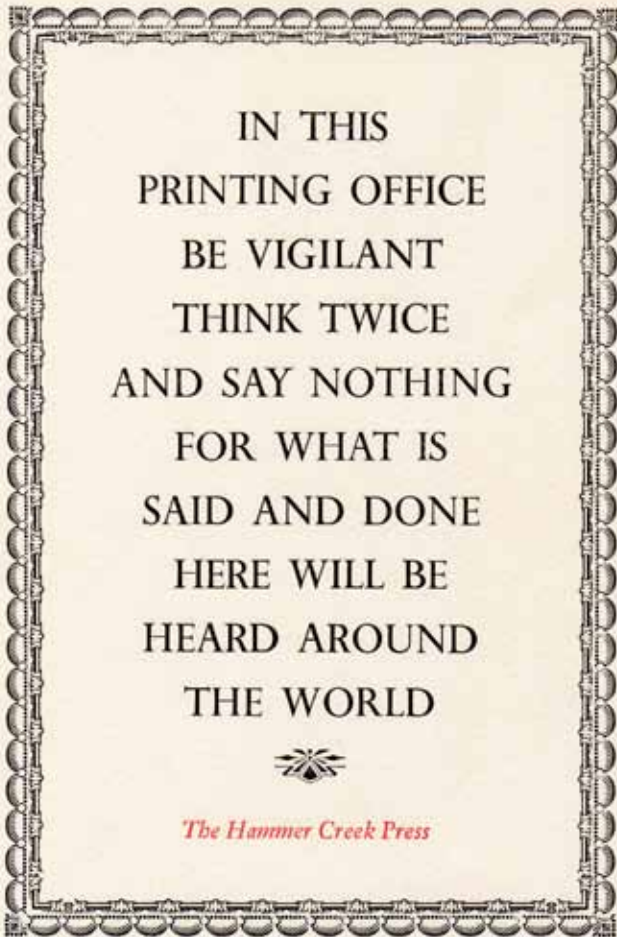


THE AUCHINCLOSS
COLLECTION
OF FINE PRINTING
& PRESS BOOKS

Catalogue Three · H-J



SOPHIE SCHNEIDEMAN
RARE BOOKS



IN THIS
PRINTING OFFICE
BE VIGILANT
THINK TWICE
AND SAY NOTHING
FOR WHAT IS
SAID AND DONE
HERE WILL BE
HEARD AROUND
THE WORLD



The Hammer Creek Press

The
KENNETH AUCHINCLOSS
Collection of
FINE PRINTING AND
PRESS BOOKS

CATALOGUE THREE: H-J

Including books from
The Halcyon, Hammer Creek & Incline Presses,
The Presses of Victor and Carolyn Hammer,
and Haslewood Books (The Press of
Frederick Etchells & Hugh Macdonald)

SOPHIE SCHNEIDEMAN RARE BOOKS
London

SOPHIE SCHNEIDEMAN RARE BOOKS

331 Portobello Road, London, W10 5SA
sophie@ssrbooks.com www.ssrbooks.com
+44 7909 963836 +44 20 8354 7365

If you are interested in buying or selling rare books, need a valuation or just honest advice please contact me at:

SCHNEIDEMAN GALLERY

Open by appointment 7 days a week or by chance

331 Portobello Road, London, W10 5SA
020 8354 7365 07909 963836
sophie@ssrbooks.com www.ssrbooks.com



WE ARE PROUD TO BE MEMBERS OF THE ABA, PBFA & ILAB
AND ARE PLEASED TO FOLLOW THEIR CODES OF CONDUCT

Prices are in sterling and payment to Sophie Schneideman Rare Books by bank transfer, cheque or credit card is due upon receipt. All books are sent on approval and can be returned within 10 days by secure means if they have been wrongly or inadequately described.

Postage is charged at cost.

EU members, please quote your vat/tva number when ordering.

The goods shall legally remain the property of Sophie Schneideman Rare Books until the price has been discharged in full.

CATALOGUE DESIGN & TYPOGRAPHY BY JERRY KELLY

☛ KENNETH AUCHINCLOSS

(1937-2003)



Kenneth Auchincloss came from a distinguished New York family. A distant uncle was Jackie Kennedy's stepfather, the writer Louis Auchincloss was a cousin. After graduating from Harvard and Balliol College, Oxford he worked for a while in the Kennedy administration, at Princeton and then started a glittering career as a journalist, rising quickly to become managing editor of Newsweek from 1975-1996 and editor of Newsweek International.

He had a passion for fine printing and press books which began early when he discovered the printing shop at Groton School in Connecticut in his teens. Over the years he carefully built up one of the finest collections of contemporary private press books in private hands, becoming a great patron and, with his wife Lee, an integral part of the world of printers, artists and wood-engravers from both sides of the Atlantic. John Randle of the Whittington Press wrote of him: "he was a ceaseless and generous encourager to all, and his booming laugh and engaging presence were a constant tonic."

He was an energetic member of the Grolier Club and one of his final works was published under its imprint. Intended as a tribute to the city he was proud to call his home, Auchincloss wrote *New York Revisited* and exercised his natural editorial judgment when chose the great wood engraver Gaylord Schanilec to illustrate and print the book. It was typical that he would have been one of the first to recognize a great talent and the book stands as a great testament to his impeccable taste, his love of fine press work and his ability as a writer.

THE COPPER COLOURED CUPID OR
THE CUTTING OF THE CAKE ♥♥
♥♥♥♥♥♥♥♥♥♥♥♥
THE SECOND BOOK OF OREGON'S
ORPHEUS: TWELVE POEMS MADE
TO MATCH AS MANY MONTHS; BY
LOYD HABERLY. ♥♥♥♥♥♥
♥♥♥♥♥♥♥♥♥♥♥♥

♥♥♥♥♥♥♥♥♥♥♥♥
SEVEN ACRES: LONG CRENDON
♥♥ BUCKINGHAMSHIRE ♥♥
MDCCCCXXXI

ITEM 1

❧ LOYD HABERLY

Iowan poet and letterpress printer who studied book design and printing at the Central School of Arts and Crafts. He was invited by Mrs Arthur Durnford and Agatha Walker to set up his press at their home Seven Acres in Long Crendon in Buckinghamshire where he printed 16 books between 1925 and 1933, mostly of his own poems. In 1933 he went to become Controller of the Gregynog Press, reputedly because the Davies sisters assumed his name meant that he was of Welsh descent. He returned to the US in 1937 and continued to produce his own books as well as teaching at a number of institutions.

One of 155 copies, written, printed, decorated and bound by Loyd Haberly

- I. HABERLY, Loyd. *The Copper Coloured Cupid or The Cutting of the Cake: The Second Book of Oregon's Orpheus: Twelve Poems Made to Match as Many Months*. Illustrated with woodcuts and numerous decorative initials letters printed in red and green by the author, with hearts printed in red on every page. 8vo., a very good copy bound by Haberly in original vellum backed light blue boards printed in black on upper cover, partially unopened. Slight fading to the top edge. Long Crendon, Bucks, Seven Acres Press. 1931. £250
❧ A thoughtful, attractive book produced by Haberly for the wedding of his friends Glenn and Margaret Quiett.

❧ HALCYON PRESS

Founded by the great Maastricht publisher Alexandre Alphonse Marius Stols (1900-1973) in 1927 with the intention of publishing important limited edition books aimed at the international market. In his first prospectus Stols wrote that the Halcyon Press would “publish in Dutch, English, French, German and Italian books whose exceptional importance demands an adequate typographical execution. . . . It is hoped ere long to carry out the work with private materials entirely, but for the time being either Mr. J. van Krimpen’s new and particularly fine ‘Lutetia’ type will be used . . . or the old types of which the matrices belong to the world-famous typographical collec-

tion of Messrs. Joh. Enschedé en Zonen of Haarlem...[the books are to] be printed on specially made paper bearing the watermark of the Press...Title designs and initials shall give to text and page their full measure of beauty."



2. KEATS, John. *Odes*. One of 125 copies. Title and initials designed by Jan van Krimpen. Printed in blue, red and black in Lutetia roman type designed by Jan van Krimpen on Van Gelder handmade paper. Pp. 24. 24 x 17,5 cms. 8vo., original limp vellum, yapp edges with Halcyon Press mark in gilt on upper cover, spine lettered in gilt. Extremely light browning to a little bit of the vellum, otherwise a very good copy. Bussum, printed at the Halcyon Press by A.A.M. Stols. 1927. £400

¶ A very handsome printing of Keats's *Odes* comprising *On Indolence*, *On a Grecian Urn*, *On Melancholy*, *To Psyche*, *To a Nightingale* and *To Autumn*.



3. BLAKE, William. *The Marriage of Heaven and Hell*. One of 325 copies. Printed in red and black Lutetia roman and italic type by Joh. Enschedé en Zonen at Haarlem on Pannekoek Antique Wove paper. Pp 36. 8vo., original black cloth backed, brown paper covered boards with printed paper label on upper cover, in the remains of the original glacine jacket. Corners a little bumped with some slight browning to the ffep, otherwise a very

good, uncut copy. Maastricht, Halcyon Press, published by A.A.M. Stols. 1928. £190

¶ Simple and beautiful - a Halcyon Press classic.

4. ROSSETTI, Dante Gabriel. *Hand and Soul*. No. 263 of 325 copies on Dutch mouldmade van Gelder paper, there were also 6 copies on vellum and 30 on Japanese vellum. Initials printed in red, designed by Jan van Krimpen and typography by A.A.M. Stols. 12mo. original green cloth with printed paper label on upper cover, free endpapers browned, edges of cloth faded and upper corners a little bumped. Maastricht, printed in the office of Joh. Enschedé en Zonen in Haarlem for the Halcyon Press. 1928. £60



5. *Everyman*, a Dutch Morality Play of the XVth Century translated into English. One of 325 copies on Van Gelder handmade paper. Printed in red and black for the Halcyon Press at Maastricht with the type cut by Henric Lettersnider (xvth century) in the office of Joh. Enschede en Zonen, Haarlem. Typography by Jan van Krimpen. Square 8vo., 22.5 x 17.5 cms. Pp. xlvii. Original green cloth, spine lettered in gilt. Spine slightly rubbed otherwise a good, unopened copy. Maastricht, The Halcyon Press. 1929. £80

¶ The text is from the better of two editions printed by John Skot in London c.1807, edited by C.F. Tucker Brooke.



6. MILTON, John. *The Sonnets of Mr. John Milton both English and Italian*. No. 180 of 325 on Dutch mouldmade Pannekoek paper, there were also 6 copies on vellum and 30 on Imperial japanese paper. Typography and lettering by Jan van Krimpen, from Italic type, cut by Christoffel Van Dyck (1601-1670). Pp.30. 26 x 18 cms. 8vo., original black cloth, gilt lettering on spine. Chipping to headcaps and rubbing, corners very slightly bumped, otherwise good. Maastricht, printed in the office of Joh. Enschedé en Zonen for the Halcyon Press. 1929.

£50



7. SHELLEY, Percy Bysshe. Six Hymns of Homer. No. 198 of 450 copies on Pannekoek Dutch mould made paper, there were also 6 copies on vellum and 25 on Japanese vellum. Printed in Antigone Greek and Lutetia Roman type by J. van Krimpen with red titles. Pp. 23. 25 x 16.7 cms. 8vo., original red cloth, gilt lettering on spine. Headcaps a tiny bit chipped and one tiny chip halfway down spine, slight browning to endpapers, otherwise good. Maastricht, printed in the office of Joh. Enschedé en Zonen, Haarlem for the Halcyon Press. 1929. £60
 ¶ The English translation by Shelley facing the original Greek.



8. VILLON, Francois. Les Oeuvres de Francois Villon. Les Lais, Le Testament, Poesies diverses, Le Jargon. No. 54 of 140 copies, this being one of 105 on Hollande Pannekoek paper. Titles and initials designed by Jan van Krimpen, who has also designed the type after 15th century Gothic lettering. Printed in red and black. 230 x 185 mm. Pp. 152. 4to., original vellum backed marbled paper covered boards, spine lettered in gilt, wrappers bound in. Boards a little marked and spine slightly dusty, very good and clean internally. Maastricht, printed at Joh. Enschede en Zonen for The Halcyon Press (A.A.M. Stols). 1929. £280

9. ALEXEIEFF, Alexandre. The Fall of the House of Usher. No.132 of 325 copies. 10 aquatints by Alexander Alexeieff. Printed in Roman type by Joh. Enschedé en Zonen on Dutch Pannekoek paper. Pp.70. Sm. 4to., original green cloth with an image blocked in gilt on the upper cover and gold lettering on the spine. Corners and headcaps slightly bumped, spine very slightly faded, endpapers very lightly browned, otherwise a very good, uncut copy. Maastricht, The Halcyon Press, A.A.M. Stols. 1930. £240
 ¶ Later well known for his pin-screen animations, Alexeieff was also a very accomplished engraver and these moody aquatints are a great example of his artistry.



10. MELVILLE, John. Batavia. A Poem by John Melville. One of 100 copies on Dutch mouldmade paper by Pannekoek & Co, this unnumbered. In addition there were

10 copies on Japanese vellum. Designed by J. van Krimpen in Romanee type, title by van Krimpen printed in red. 25 x 18 cms. 8vo., original orange cloth with windmill design in gilt on upper cover, spine lettered in gilt, in the original glacine. Free endpapers very mildly browned, otherwise an extremely good, bright copy. Maastricht, printed by A.A.M. Stols at the Halcyon Press. 1931. £120



- II. VILLON, Francois. *Les Oeuvres de Francois Villon. Les Lais, Le Testament, Poesies Diverses, Le Jargon*. No. 244 of 325 copies. Printed in Lutetia typeface by Jan Van Krimpen in blue and red. Pp. 144. 8vo., original vellum backed boards, gilt lettering on spine, wrappers bound in, in the original card slipcase. Boards with a little darkening from the slipcase, otherwise a very good, bright copy. The Hague, A.A.M. Stols. 1942. £250
 ¶ A beautiful piece of printing and a big departure from the Halcyon Press 1929 Villon. Van Krimpen's Lutetia type is shown to great advantage here with the careful addition of blue and red ink.



❧ VICTOR & CAROLYN HAMMER

Victor Hammer was born in Vienna in 1882 but lived in Florence from 1922 to 1934 where his workshop attracted talented apprentices like Fritz Kredel, Fritz Arnold, Edgar Kaufman and Paul, son of Rudolf Koch the foremost German typographer. Koch became Hammer's close friend and collaborator after they met in 1923 when Koch was art director for the Klingspor Foundry. In Florence Hammer established his printing office, the Stamperia del Santuccio, and printed his first book, *Samson Agonistes*, for which he used an early version of his famous uncial type. He moved back to Austria where he perfected his Samson Uncial and then his Pindar Uncial. He left for the US in 1938 when the Nazis marched into his homeland, first going to Wells College in Aurora NY and later settling in Lexington, Kentucky where he taught and developed his famous uncial typefaces. He later married the Lexington printer and rare books librarian Carolyn Reading in 1955.

❧ STAMPERIA DE SANTUCCIO

1930-1967, 1972 & 1978
in Florence, Kolbsheim, Grundlsee, Vienna and Lexington,
Kentucky

12. KREDEL, Fritz. Samson - Selections from a Contemplation on an Historical Passage in the Old Testament by Joseph Hall. 8 line cuts from drawings by Fritz Kredel. No. 24 of 60 copies, this being one of 50 signed by Fritz Kredel. Printed in red, black and blue on Magnani/pescia paper with the press watermark. 29 x 20.5 cms, bound by Lucy S. Crump in marbled paper covered boards with a red leather spine lettered in black. A very good copy of a very rare item with the 4pp. prospectus and a 4pp. page sample inserted loose. Lexington, Kentucky, [Stamperia del Santuccio]. 1972. £950



¶ In 1930-31 Victor Hammer, with his apprentices in Florence (Fritz Arnold, Edgar Kaufmann Jr., Paul Koch, and with Fritz Kredel often present) issued the first Stamperia del Santuccio imprint with type designed by Victor Hammer. The book, Milton's *Samson Agonistes*, gave its name to this uncial type. During WWII the type was lost but the punches survived. 40 years later R. Hunter Middleton made new matrices from the old punches, learned to cast and then printed this second Samson in the Hammer Samson Uncial. The printing was overseen by Victor's wife Carolyn Reading Hammer. (See illustration back cover) *Holbrook: Introduction to Victor & Carolyn Hammer, Stamperia de Santuccio No. 15*

Inscribed by Victor Hammer to K.A.

13. Memory and Her Nine Daughters the Muses, A Pretext for Printing Cast into the Mould of a Dialogue in Four Chapters. No. 64 of 252 copies printed on Japanese Hosho paper. With a full page print by Hammer of the measurements & auxiliary lines of the front wall of the chapel in Kolbsheim. Printed in American Uncial type, set by Victor Hammer and printed by Carolyn Hammer. Pp. 108. 25.5 x 16.5 cms. Bound by Lucy Crump in unused printed sheets from the 1956 edition (35 copies).

Without dust jacket and with some darkening to spine and slight stains to very edges of boards but otherwise good. New York, printed in Lexington at Stamperia de Santuccio for George Wittenborn Inc. 1957. £200

¶ Four dialogues between two friends, the Patron and the Craftsman by Hammer, discussing colour theories, typography, art, history, architecture, ornament, making type, Vienna &c.

A variant edition of the book, being a complete resetting of the 1956 edition printed in only 35 copies.

With the booklabel of Kenneth Auchincloss, and inscribed by Victor Hammer in pencil to 'K.A.'

¶ *Holbrook: Introduction to Victor & Carolyn Hammer, Stamperia de Santuccio No. 21*



3 WELLS COLLEGE PRESS

1941–1947, Aurora, NY

On leaving Austria, Hammer first arrived to work at Wells College in Aurora, New York in 1939. The college obtained a press for his use and he established the Wells College Press using the Spiral type given by Joseph Blumenthal. Hammer soon began to cut his own type including the American Uncial.

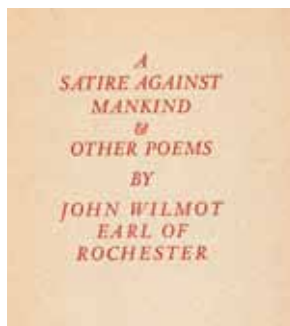
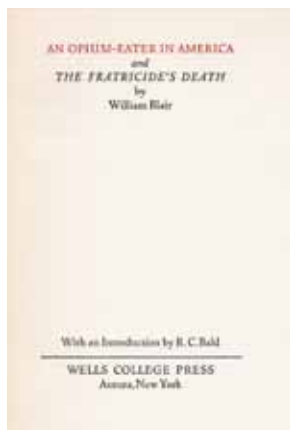
14. BLAIR, William. *An Opium-Eater in American and The Fratricide's Death*. No. 17 of 182 copies.

Designed by Victor and Jacob Hammer in Emerson type, presswork by Jacob Hammer. Printed on Zurich Zerkall paper. Pp. ii, 60. 24.5 x 17 cms. 8vo., original blue boards, printed paper label on spine. Spine faded and worn, but good internally. Aurora, NY, Wells College Press. 1941. £60

¶ *Holbrook: Introduction to Victor & Carolyn Hammer, Wells College Press No. 3*

15. WILMOT, John, Earl of Rochester. *A Satire Against Mankind and Other Poems* by John Wilmot, Earl of Rochester.

Edited by Harry Levin from the first collected edition of Rochester's works published by Jacob Tonson in 1714. One of 500 copies. Handprinted on Ragston paper in red and black. Pp. 32.



8vo., original printed wrappers. Faded at edges with a little wear to top of spine. Norfolk, Designed by Victor Hammer & set by hand and printed by Jacob Hammer at the Wells College Press in Aurora, NY. 1942. £40

¶ *Holbrook: Introduction to Victor and Carolyn Hammer, Wells College Press No.22.*

16. PÉGUY, Charles. *Le Mystère de la Charité de Jeanne d'Arc*. One of 475 copies out of an edition of 500 on Ragston paper. Engraving by Victor Hammer on title page. Printed in brown and black in Emerson type. Pp.234, original blue and cream cloth, stamped in gilt, in the original dustwrapper. Wrapper slightly darkened, otherwise a very good, uncut copy. New York, printed and bound by Victor & Jacob Hammer at the Wells College Press for Pantheon Books. 1943. £100



¶ The metal cut engraving on the title page by Victor Hammer is based on a drawing scribbled by a clerk of the Parliament of Paris in the margin of a record of 1429 which mentions the lifting of the siege of Orleans.

Holbrook: An Introduction to Victor and Carolyn Hammer, p. 55, no.12

17. KREDEL, Fritz. DE ALARCON, Pedro Antonio. *The Three-Cornered Hat*. 21 hand coloured woodcuts by Fritz Kredel. Pp.152. 8vo., original beige cloth with gilt device blocked on the upper cover and gilt lettering on spine, in the original dust jacket with hand coloured woodcut by Kredel. Very mild darkening to spine and very top edge of the jacket, otherwise and extremely good copy. New York, H. Bittner & Co., printed by Victor & Jacob Hammer at the Wells College Press. 1944. £150



¶ *Holbrook: Introduction to Victor & Carolyn Hammer, Wells College Press No. 1*

❧ ANVIL PRESS

1953 onwards, Lexington, Kentucky

The Anvil Press was an association inspired and guided by Victor Hammer and his second wife Carolyn Reading Hammer who began her printing at the Bur Press in Kentucky. Books from the Anvil Press could be printed on

any one of the several presses owned by the group and the editions were for sale at cost, ignoring the printers' time and labour. The quality of the work was extraordinary.

The very first Anvil Press book printed by Jacob Hammer

18. PICO, Giovanni. Oration on the dignity of man. One of only 225 copies on Kelmscott Paper. Printed in Latin and English translation by Elizabeth Livermore Forbes. Pp. iv, 52. Thin folio, original cream paper covered boards, paper label on spine. Headcaps and corners worn with a little loss from the top of the spine, top edge a little darkened. Lexington, Kentucky, designed by Victor Hammer and printed by Jacob Hammer at the Anvil Press. 1953. £180

¶ *Oration on the Dignity of Man* is probably the most famous of the writings of the fifteenth century Count of Mirandola, Giovanni Pico.

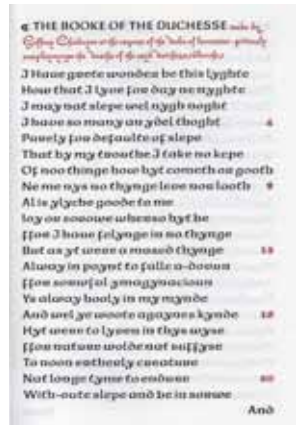
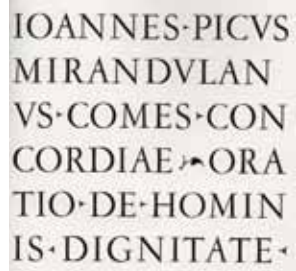
Holbrook: An Introduction to Victor and Carolyn Hammer, Anvil Press No.16

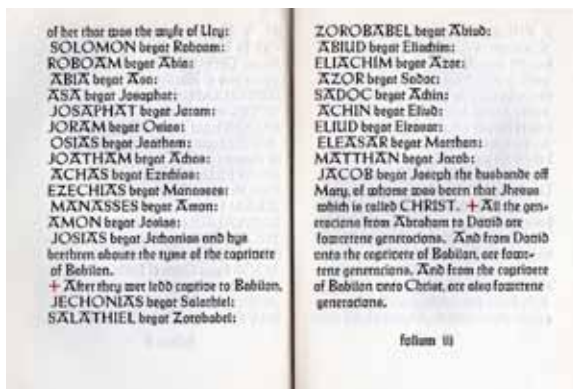
19. CHAUCER, Geoffrey. The Booke of the Duchesse. One of 225 copies, this no. 31. Printed in brown and black. Designed by Victor Hammer in American Uncial, hand printed by Jacob Hammer at The Anvil Press on special handmade paper.. A very good, bright, unopened copy in the original buff boards with printed paper spine label, extremely mild darkening to the spine. Lexington, Anvil Press. 1954. £250

¶ The fourth book produced by the Hammers at the Anvil Press with the original 4 pp. prospectus inserted loose. The text was edited from the Fairfax manuscript in the Bodleian Library.

Holbrook: An Introduction to Victor and Carolyn Hammer, Anvil Press No.4

20. The New Testamente. Tyndale's translation, 1526. The Gospells off S. Matthew, S. Marke, S. Luke & S. Jhon. Four volumes. One of 300 sets. Woodcut illustrations by Victor Hammer taken from the Holkham Bible drawings. Printed in red and brow in American Uncial type, designed by Victor Hammer and printed by Jacob Hammer. Sq. 12mo., 17 x 12.6 cms. Original blue paper





boards, each with spine label printed in sepia. Spine slightly faded, otherwise a very good unopened and untrimmed set. Lexington, Kentucky, Anvil Press. 1954-1955. £600
 ¶ *Holbrook: An Introduction to Victor & Carolyn Hammer, Anvil Press no.15*

21. SEDULIUS, C. De Quatuor Evangelistis, ex libro promo operis Paschalis vulgati circa annum cccc.xxxiv. Printed in black and red. 8 woodcuts of the Evangelists and their symbols by Victor Hammer after the Holkham Bible drawings. Set in American Uncial type for the Latin text with the English text in red and printed by Carolyn Reading [Hammer]. One of 250 copies on Magnani paper. 8vo., original blue paper covered boards with printed paper wrap around label, fore and lower edges untrimmed. An extremely good copy. Lexington, Kentucky, Anvil Press. 1955. £250
 ¶ *An Introduction to Victor and Carolyn Hammer, p.78 no.20*



Brooke Crutchley's copy

22. HEBEL, Johann Peter. Francisca and Other Stories. Translated from the German of Johann Peter Hebel by Clavia Goodman and Bayard Quincy Morgan, appreciation by Emil Strauss. No. 92 of 175 copies. Book design by Victor Hammer, press work by Jacob Hammer. Printed in sepia and black on handmade Japanese hoshō paper. Pp. xiv, 108. Square 12mo., original buff paper covered boards with title printed in black on spine, in the original printed dust

jacket with a woodcut by Victor Hammer after a drawing by Leo Delitz. Jacket faded on the spine with chips to the head, very slight browning to some of the uncut edges, otherwise very good. Lexington, Kentucky, Anvil Press. 1957. £220

Only a very sharp knife will cut these pages neatly.

¶ A beautifully printed and unusually laid out book in square format, the second published by Hammer's Anvil Press. With a printed slip inserted loose advising that a sharp knife should be used to cut the pages. With the booklabel of Brooke Crutchley as University Printer at Cambridge. *Holbrook: Introduction to Victor and Carolyn Hammer, Anvil Press No.11*

One of only 58 copies

23. KREDEL, Fritz. *The Acts of Samson, Judges* xiii-xvi. One of only 58 copies. 8 hand coloured drawings by Fritz Kredel, tipped in. Printed on Japanese paper on Goudy Old Style printed in red and black. Designed by Carolyn Hammer. Pp. 20. 22 x 14 cms, bound by Sallie Ruff in her own red paste paper covered boards with linen spine and an image by Kredel printed in black on the upper cover. A very good, bright copy. Lexington, printed by Arthur Graham at the Anvil Press. 1976. £700

¶ Prospectus inserted loose. *Holbrook: An Introduction to Victor and Carolyn Hammer, Anvil Press No.1*



24. RACINE. *Andromache: A Tragedy as it [was] acted in the Duke's Theatre, 1675, Freely translated into English in 1674 from Jean Racine's Andromaque by a Young Gentleman & John Crowne.* No. 41 of 100 copies. Printed in red and black in Victor Hammer's American & Andromaque uncial types, overseen by Carolyn Reading Hammer. Foreword by Desmond Flower. 21 tableaux illustrations by Fritz Kredel. Pp.52. 29 x 22.5 cms, original black cloth backed, printed red paper covered boards, in the original printed dust jacket. An exceptional copy. Lexington, Kentucky, Anvil Press. 1986. £580



¶ *An Introduction to Victor and Carolyn Hammer, p.78, No.17*

❁ PRESS OF CAROLYN READING

1949-1968, Lexington, Kentucky

Carolyn Reading was a printer from Lexington who initially printed books with Harriett McDonald, Amelia Buckley and Mary Spears at the Bur Press (1942-1956). The Press of Carolyn Reading came into being with the help of Victor Hammer who she married in 1955. Carolyn Reading Hammer founded the King Library Press, see below, and later became the University of Kentucky Libraries' curator of rare books.

25. READING, Carolyn & VAN METER, Mary. Ravens Creek. 12 hand coloured plates of flowers by Harriett MacDonald and 12 text sheets. Sm. folio, loose bound in green ribbon within marbled paper covered boards with printed label on upper cover. by Mary Spears. Slight fading to edges of boards, otherwise good. Lexington, Kentucky, from the Press of Carolyn Reading. 1950.

£400

¶ The very rare first edition of this beautifully produced book about the flowers of Ravens Creek with charmingly delicate illustrations. There was another printing in 1960 under the communal imprint of the Anvil Press when Harriett MacDonald had become Harriett Holladay and Carolyn Reading was married to Victor Hammer. *Holbrook: Introduction to Victor and Carolyn Hammer, Press of Carolyn Reading, no.4*



❁ KING LIBRARY PRESS

1956-1976, Lexington, Kentucky

Founded by Carolyn Reading Hammer in 1956 inspired by a visit to Oxford University's Bibliographic Press. She moved the Chandler and Price press from The Bur Press to the King Library and, she with two companions, began by printed every lunch hour. It began as the High Noon Press and then changed its name to the more dignified 'King Library Press'. In 1958 the press acquired one of Victor Hammer's presses originally used at the Stamperia del Santuccio in Florence.

One of only 100 copies in fine condition

26. HAMMER, Carolyn & BULL, Jacqueline. *The Day-book Account of John C. Cozine: A Journey from Harrodsburg, Kentucky to New York, and return, September 10th through November 27th, 1828.* No. 13 of 100 copies. Double page engraved map printed in red and black by Paul Holbrook, 5 full page prints of views from the travel books of Basil Hall and Alcide Orbigny. Designed by Carolyn Hammer Printed in Old Caslon type in black and red on untrimmed Hosho paper. Pp xiv, 57. Thin 8vo., original case binding with printed paper green wrapper. A superb copy. Lexington, King Library Press for the University of Kentucky Libraries. 1976. £150

¶ A beautifully printed travelogue.

Holbrook: Introduction to Victor and Carolyn Hammer, King Library Press No. 9

One of only 100 copies

27. HAMMER, Carolyn Reading. *The Pride of Peter Prim or the Proverbs That Will Suit the Young and the Old.* No. 29 of 100 copies. 15 tipped in illustrations printed at the Press and hand-coloured by apprentices and friends of the Press. 12mo., original boards with image on upper cover, tiny chip on side of the upper cover otherwise very good. Kentucky, King Library Press. 1977. £150

¶ The third in a series of reprints from the chapbook collection in the M.I. King Library at Kentucky University. It was printed at the King Library Press the year after Carolyn Hammer's retirement as Curator of Rare Books at King Library and Director of The King Library Press which she had set up in 1956.

The illustrations and text are from a book from the J. Christian Bay Collection which was stereotyped, printed and sold by H. & E. Prinney in 1831.



❧ VICTOR HAMMER RELATED PUBLICATIONS

28. SPIRAL PRESS. BLUMENTHAL, Joseph & HUNTER MIDDLETON, R. Requiem for Victor Hammer (9.xii.1882-10.vii. 1967). One of 250 copies. Beautifully printed in black and red on handmade paper. Pp. 17. 8vo., original purple paste boards, printed paper label on upper cover. Very mild damp stain at the very edge of the bottom right hand corner of a few leaves, otherwise very good with presentation slip, printed in Hammer Uncial inserted loose. New York, Spiral Press. 1967. £60



¶ Printing of Victor Hammer's burial service in Pisgah Church Graveyard, Woodford County, Kentucky with an illustration of a stylised drawing of Hammer tipped in. The piece also mentions prayers said for him at the Trappist Abbey of Gethsemani and a commemorative Mass said for him in Alsace.

29. HAMMER, Victor. Ratdolt Titling. A Victor Hammer font comes to fruition. One of 150 copies on Lana Laid paper. Rubricated in tempera, the specimen sheet is printed in gilt with blue decoration. Set in Cloister Old Style by Victor Hammer based on a font by Jenson, Ratdolt's contemporary in Venice. Pp.8. 4to., original printed wrappers. Very slight fading to edge of wrapper, otherwise very good. Howell, Dale Guild Type Foundry. 1997. £50



¶ The first showing of Ratdolt Titling commission by Robert Haas and printed by the Dale Guild.

❧ GRAVESEND PRESS

The Gravesend Press had existed in Lexington for quite a number of years before Victor Hammer's arrival. It was run by Joseph Graves who began printing under the imprint in the 1940s. After Victor Hammer arrived to teach at Transylvania he taught Graves calligraphy. They became great friends and keystones of the Lexington printing community & the collaborative Anvil Press.

30. HAMMER, Victor. KOCH, Rudolf. *Wer Ist Victor Hammer?* One of 300 copies printed at The Hammer Press for the Gravesend Press.

Printed in sepia and black in American Uncial for the English text and Civilité for the German text beneath the English on Hayle paper. Pp. 14. 25.5. x 20.5 cms, original heavy linen covered boards with printed paper label on upper cover. An extremely good, fresh copy. Lexington, Kentucky, Printed by Jacob Hammer at The Gravesend Press. 1952. £320

¶ Translation by Ulrich Middeldorf into English of Rudolf Koch's original manuscript in German written in 1930 in Offenbach am Main. A charming portrait of Hammer at work by his friend and fellow type designer Rudolf Koch. Joseph Graves, under Hammer's tuition, had made a beautiful calligraphic manuscript of this text and this printing followed on. *An Introduction to Victor and Carolyn Hammer*, p.63, no.19 With an extra print of the first block cut by Kredel for the book



31. BOCCACCIO. *The Three Admirable Accidents of Andrea de Piero* from the first Englished Edition of the Decameron of John Boccaccio. No. 107 of 200 copies. 5 woodcut illustrations and initials (printed in blue, brown and black) by Fritz Kredel. Pp. viii, 51. 12mo. original parchment backed patterned paper covered boards, spine lettered in gilt. With an extra illustration inserted loose from the press. A very good copy. Lexington, Lucy and Joe Graves at The Gravesend Press. 1954. £160

¶ The extra illustration was sent as a gift from the press being a printing of "the first block cut for the story of poor Andrea. Mr. Kredel became dissatisfied with the cut and replaced it". A charming and beautifully presented book.





32. KREDEL, Fritz. *The Song-Story of Aucassin & Nicolette*. Music and woodcut illustrations by Fritz Kredel. Rudolf Koch's Jessen Schrift type. One of 200 copies signed by Kredel, designed by Joseph Graves and printed by Jacob Hammer on Hayle handmade paper. Pp. viii, 81. 21 x 14 cms, original blue silk covered boards, in the original plain protective wrapper. An extremely good, crisp, unopened copy. Lexington, Kentucky, printed by Jacob Hammer for The Gravesend Press. 1957. £140

Hand-coloured drawings by Fritz Kredel



33. KREDEL, Fritz. *Dolls and Puppets of the Eighteenth Century as delineated in twenty-four drawings by Fritz Kredel*. 24 hand coloured illustrations by Fritz Kredel, reproduced in copper. One of 500 copies signed by the artist. 12 x 16.5 cms. 12mo., original blue cloth with gilt decoration on upper cover and tan and gilt morocco spine label. Housed in the original patterned paper covered slipcase. Slight darkening to edges of spine, otherwise a very good copy. Lexington, Kentucky, Gravesend Press. 1958. £150

¶ A book about the Princess Augusta Dorothea of Schwarzburg-Arnstadt who when she became a widow in 1716, created a village of dolls in her castle of 411 dolls in 26 dolls houses with 84 rooms. She called the creation 'Mon Plaisir' and it was a depiction of the life and customs of Arnstadt in the early 18th century. Kredel, who shared her love of dolls and puppets, studied these dolls in the past and here are his drawings of them combined with some of other dolls and puppets in the V& A, the Rijksmuseum, Venice and the Cooper Union in New York.

Ephemera from the Gravesend Press

34. KREDEL, Fritz. *A Gallery of Devices from Gravesend*. One of 100 copies. 5 pp. leporello folded sheet with 3 illustrations, 1 by Kredel, 2 by Josef Sevorg with the Gravesend and Hippogryph Press devices. 13 x 9.5 cms. Very good.

Together with: A Bibliographical Confession. One of 500 copies. 3 woodcuts by Fritz Kredel. 8vo., original

of the original glazine wrapper and the original blue and gold patterned paper covered slipcase. An extremely bright and fresh copy. New York, Harbor Press. 1926. £260
 ¶ Extremely rare.

36. "An' the way they had". Privately reprinted at the Harbor Press from London Punch, July 13, 1927. Illustration of a clipper. Printed in blue and black. 12mo., original blue and yellow patterned paper covered boards, printed paper label on upper cover. Spine worn away, good and strong otherwise. New York, Harbor Press. [c.1928]. £35



37. FASS, John S. Christmas As Observed in Bethlehem Today. No. 33 of 40 copies. Pp. 11. 16 mo., original patterned paper covered boards, in the original black card slipcase. An extremely good copy with only slight fading to the slipcase. New York, Harbor Press. Christmas, 1928. £150

¶ The text first appeared in the New York Times in December 1927.



38. HOW, Louis. TEAGUE, Walter Dorwin. Narcissus and two other poems. No. 117 of 385 copies printed on handmade paper. 4 illustrations by Walter Dorwin Teague printed in colour. 8vo., original parchment backed marbled paper covered boards, spine lettered in gilt. Spine slightly darkened and a little light rubbing otherwise a good, partially unopened copy. New York, Harbor Press. 1928. £40

¶ Selected as one of 50 books of the year 1928.

John Fass's own copy

39. ROGERS, Bruce. STANDARD, Paul. B.R. "A Fit Designer for Any Work, Gay or Grave or Sacred". Pp. 8. 8vo., bound in the original salmon-pink wrappers with printed paper label on upper cover. Printed by Roland A. Wood and John S. Fass in red and black. A near fine copy. New York, Harbor Press. n.d. [c1930]. £80
 An essay in high praise of the great book designer Bruce Rogers. The printer's own copy with his booklabel: "John Stroble Fass, His Book'.



40. LIMITED EDITIONS CLUB. APULEIUS. LINDSAY, Jack, trans. GOODMAN, Percival. *The Golden Ass*. One of 1500 copies, this one not numbered but with the initials of the recipient, W.S., signed by the artist. Numerous line illustrations by Percival Goodman in the text. Printed by John Fass at the Harbor Press in New York. Tall 8vo, bound in cream ass's hide, in the original gold slipcase. Slipcase rubbed and spine darkened with a couple of small marks to the upper cover, otherwise good. New York, The Limited Editions Club. 1932. £80



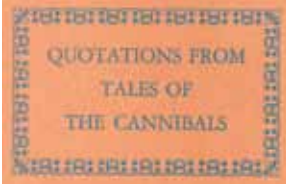
41. IRVING, Washington. *The Angler*. One of 180 copies. 2 Bewick-style illustrations, one printed in green, green border on title page. Pp. iv, 32. 12mo., original green cloth backed patterned paper covered boards. A little faded and rubbed at edges, spine label a little worn, otherwise good. New York, Harbor Press. 1933. £75



42. FASS, John. *Initials and Borders and Other Decorative Material*. Pp. 74 of alphabets, initials, borders and printer's ornaments printed in green, sepia, red and black. Sm. 8vo. original black cloth, gilt lettering on spine. Spine slightly faded with a few marks to the cloth, otherwise very good. New York, The Harbor Press. 1934. £120
 ¶ A charming book with a heartfelt inscription from Fass tipped onto the front free endpaper "Dear Arthur, Here's hoping you live another seventy years! John".



43. Quotations from Tales of the Cannibals. Limited edition, "some copies printed at The Harbor Press". Pp.14. 8vo., original orange wrappers printed in blue. Tear to upper wrapper and a little fading, good internally. New York, Harbor Press. 1935. £70



¶ The book purports to be from a book the editor bought in Scotland in 1892, Tales of the Cannibals, published in 1846, since perished in a fire in his library...hmmm. "Said the cannibal chief to his chef "Call a halt, The US Marine Corps is damnably salt".

One of 12 special copies

44. FASS, John. HOW, John. BISCHOFF, Ilse. Regional Rhymes of New York City. 21 woodcuts by Ilse Bischoff, handcoloured. One of 12, this one unnumbered, printed on Worthy Hands & Arrows paper and signed by the author, the illustrator and the designer, John Fass. Pp. x, 82. 8vo., original half red morocco, patterned paper covered boards with a repeated handcoloured woodcut by Ilse Bischoff, spine lettered in gilt, top edge gilt in the original red morocco edged linen slipcase. Slipcase a little worn, otherwise and extremely good, fresh copy. New York, Harbor Press. 1937. £200

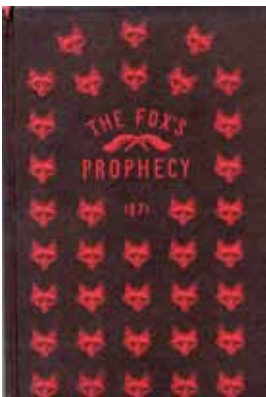


¶ Extremely high production values for these rhymes written for 79 places around New York with charming woodcuts to illustrate.

Inserted loose is an extra nursery rhyme by How with a coloured wood engraving by Bischoff published by the Harbor Press in 1930 as a 4pp. pamphlet and a flyer printed at The Harbor Press advertising an exhibition of the American Institute of Graphic Arts which includes work from The Harbor Press.

Presentation copy from The Sporting Gallery

45. The Fox's Prophecy, 1871. 5 illustrations by Robert Ball plus one plate. 12mo., original red and black patterned paper covered boards. Slight rubbing to top and bottom of spine, otherwise very good. With presentation slip from The Sporting Gallery to Mrs Chadbourne. New York, Printed at The Harbor Press of The Sporting Gallery and Bookshop. 1939. £60



¶ The first US printing of the poem found among some papers by the Rev. Whatley, a vicar in Gloucestershire which was given to him by William Canning while he was Master of the Ledbury Hounds.

❧ HAMMER CREEK PRESS

The first Hammer Creek press publication

46. LINCOLN, Abraham. Lincoln's Gettysburg Address. Pp.6. 134 x 108 cms. One of a very limited edition. Type ornaments printed in gold and blue. Original blue wrappers with printed paper label on spine. An immaculate copy. New York, Hammer Creek Press. [1950]. £100
 ¶ Cohen, *Checklist of The Hammer Creek Press*, 1.



47. VACATION ANNOUNCEMENT. "Confucius say:..." Pp. 4. 97 x 127 mms. Image of Confucius by Valenti Angelo in red on upper cover and type ornaments on the 3rd page. Exceptionally good in the original envelope of the Chiswick Book Shop in New York, owned by the Hammer Creek bibliographer, Herman Cohen. New York, Hammer Creek Press. [1950]. £70



¶ The text reads: " John Fass and the Hammer Creek Press will be on vacation from August 4 to 20. No fishing. No printing. Just a loafing"
 Cohen, 2

48. KIPLING, Rudyard. Recessional Hymn. One of a tiny, unspecified limited edition. Pp.10. Printed in red and black. 120 x 147 mms. Original black wrappers with gold printer's ornament on upper cover. A fine copy. New York, Hammer Creek Press. [1950]. £100
 ¶ Cohen, 3



49. Watchman, Tell Us of the Night. An Old Christmas Carol. One of a small but unspecified limited edition. Printed in black with a green ornamental border on each page. Pp. 12. 85 x 101 mms., original grey wrapper printed in black with a green ornamental border. A fine copy. New York, printed by John S. Fass at the Hammer Creek Press. [1950]. £120



¶ "Watchman, tell us of the night, What its signs of promise are. Traveler, o'er yon mountain's height, See that glory-beaming star."... Sir John Bowring's beautiful hymn written at the beginning of the nineteenth century.

In the original envelope from the Chiswick Book Shop, owned by the friend and bibliographer of John Fass, Herman Cohen.

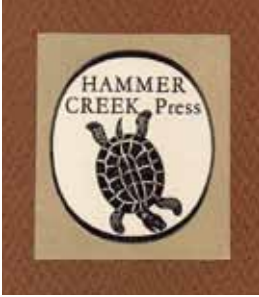
Cohen 5

50. Type and Stick at The Hammer Creek Press.

Printed in an unspecified but very limited number. Turtle device on title page and label on cover by Burt Carnes. Every page with ornaments and illustrations and type printed in red, yellow, blue and black on Whitehead & Alliger's Arak Paper. Pp.35. 170 x 107 mms., original brown paper wrappers over thin boards with paper label device of the press on the front cover. An immaculate copy in the original card slipcase with printed paper label. New York, At the Sign of the Turtle, printed by John S. Fass at The Hammer Creek Press. 1951.

£500

¶ A spectacular display of Fass's decorative designs. *Cohen, 6*



51. CARLYLE, Thomas. Thomas Carlyle on Books.

One of a very limited number. Pp.4. 108 x 132 mms.

Printed in black with yellow ornamental border on blue tinted paper with untrimmed edge. Extremely good copy in the original envelope from Fass's distributor, friend and bibliographer Herman Cohen at the Chiswick Book Shop. New York, printed by John S. Fass at The Hammer Creek Press. [1951].

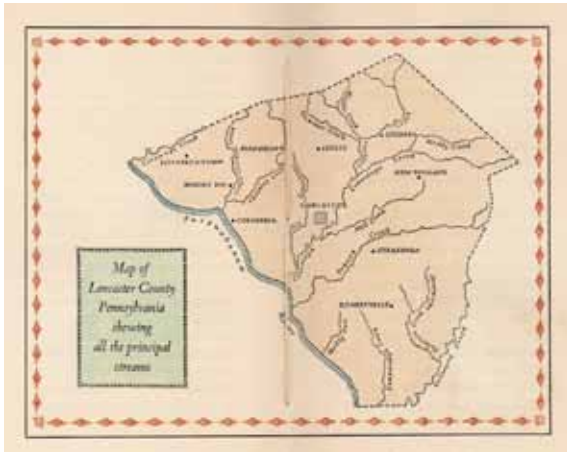
£100

¶ *Cohen, 7*



52. A Note on the Hammer Creek in the Northern Part of Lancaster County, Pennsylvania.

One of a very small unspecified edition. Double page printed map, handcoloured with border in red of all the principal streams of Lancaster County Pennsylvania. Turtle device printed in yellow and blue on first page and in red on the colophon. Pp.18. 172 x 107 mms, original grey wrappers with paper label on the upper cover with turtle device in red within an ornamental border. An extremely good copy.



New York, printed by John S. Fass at The Hammer Creek Press. 1951. £250

¶ All the historical data for the book is from *History of Lancaster County* by Franklin Ellis and Samuel Evans, published in Philadelphia in 1883. Hammer Creek is where John Fass “roamed as a boy...we tramped and fished, never catching more than sunfish or catfish..it is for these happy days of the past that we have chose ‘The Hammer Creek Press’ and the turtle”.

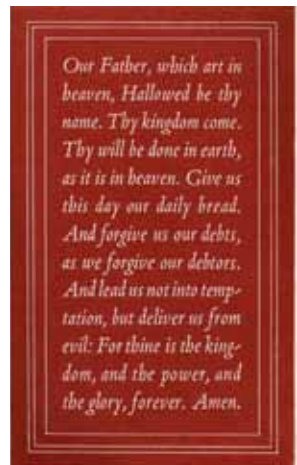
Cohen, 8

53. The Lord’s Prayer. First printing. A very small unspecified limitation. 155 x103 mms. Pp.4. Prayer printed from a copper plate in red/brown with a triple rule border. A fine copy.

Together with: A facsimile of The Lord’s Prayer printed at The Stone House Press as a keepsake for the Typophiles meeting in September 1990. New York, printed by John S. Fass at The Hammer Creek Press. [1951]. £80

¶ In the original envelope from the Chiswick Book Shop owned by Fass’s friend, bibliographer and bookseller Herman Cohen.

Cohen, 9



54. DE POL, John. The Four Seasons. 6 wood engravings by John de Pol, one for each season as well as a title vignette and press device on the colophon. One of a very



small unspecified limitation. Printed in black and red. Pp.12. 170 x 105 mms. orangal brown paper wrappers with a printed paper label with the title and another de Pol engraving. A fine copy. New York, Hammer Creek Press. 1951. £200
 ¶ *Cohen, 11*

55. CHURCHILL, Winston. "Blood, Toil, Tears and Sweat". A very small unspecified limitation. 160 x 103 mms. Pp.4. Printed in red and black with ornamental borders. Fine. New York, printed by John S. Fass at The Hammer Creek Press. [1951]. £100



¶ Churchill's great speech - "I have nothing to offer but blood, toil, tears and sweat". In the original envelope from the Chiswick Book Shop owned by Fass's friend, bibliographer and bookseller Herman Cohen.
Cohen, 12

56. GROLIER CLUB. R.S.V.P. and within 48 hours will delight us. A very small unspecified limitation. 142 x 102 mms. Pp.4. Printed in red and black with type ornament on front. Fine. New York, printed by John S. Fass at The Hammer Creek Press. [1951]. £80



¶ Invitation to a Typophiles dinner for the retirement of John Archer as Library printer at The Grolier Club. In the original envelope from the Chiswick Book Shop owned by Fass's friend, bibliographer and bookseller Herman Cohen.
Cohen, 13

57. DE POL, John. Along the Hammer Creek and the Hammer Creek Press with some data. A very small unspecified limitation. 2 wood engravings by John de Pol plus press device on colophon. 167 x 105 mms. Pp.12. Original brown wrappers with turtle device in gold on upper cover. A very good copy. New York, printed by John S. Fass at The Hammer Creek Press. 1952. £180

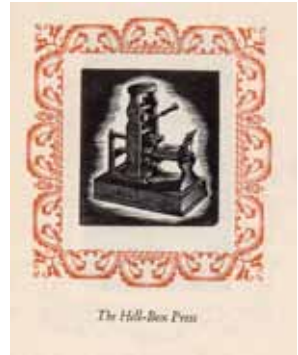


¶ All the data on the Hughes & Kimber press used by John Fass at the Hammer Creek Press which had previously been used by Bruce Rogers then Valenti Angelo. Together with a quotation by Thomas Carlyle on Printing.
Cohen, 14

58. DE POL, John. The Hammer Creek Press has engulfed The Hell-Box Press. A very small unspecified limitation. 2 wood engravings by John de Pol plus press device on colophon, with ornamental borders printed in red/brown. 170 x 110 mms. Pp.8. Original grey wrappers with turtle device in brown on upper cover. A fine copy. New York, printed by John S. Fass at The Hammer Creek Press. [1952]. £175

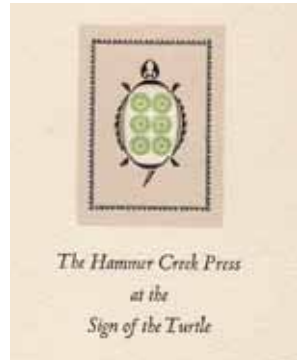
¶ "Contrary to custom this merger does not necessarily mean greater facilities or increased production. Our old policy still prevails. *FESTINA LENTE*".

Cohen, 15



59. Festina Lente. One of a tiny, unspecified limited edition. Pp.4, only printed on the front page. Turtle device composed of printer's ornaments printed in three colours. 141 x 97 mms. A fine copy. New York, The Hammer Creek Press at the Sign of the Turtle. [1952]. £60

¶ Cohen, 16



60. Some Oriental Versions of the Turtle, The Ancient Symbol of Longevity and the mark of the Hammer Creek Press. 20 different turtle devices printed in grey, red/brown, green and olive on french-folded japanese paper. One of a very small, unspecified limitation. Pp. 18. 170 x 104 mms. Original paste paper wrappers, sewn on the outside in Japanese style, printed paper label with turtle device on upper cover. An extremely good copy with one tiny nick on top edge of the wrapper. New York, printed by John S. Fass at the Hammer Creek Press. 1952. £400

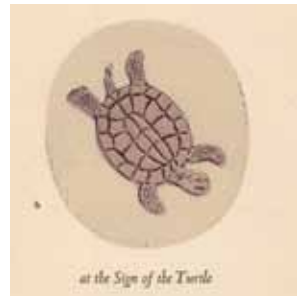
¶ Cohen, 17



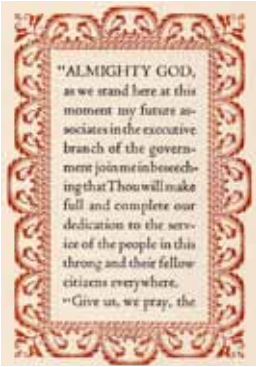
61. [The Song of Solomon, II, 11-12]. One of a tiny, unspecified limited edition. Pp.4, printed on rectos. Turtle device printed in pink and grey variant on upper cover, quotation from The Song of Solomon with pink ornamental borders. 158 x 102 mms. A very good copy. New York, The Hammer Creek Press at the Sign of the Turtle. [1952]. £70

¶ "For, lo! The winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of the birds is come, and the voice of the turtle is heard in our land".

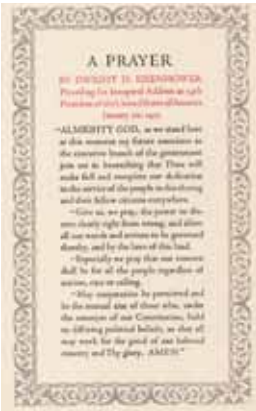
Cohen, 19



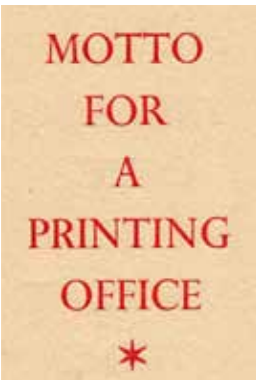
62. [The Song of Solomon, II, 11-12]. One of a tiny, unspecified limited edition. Pp.4, printed on rectos. Turtle device printed in green and grey variant on upper cover, quotation from The Song of Solomon with green ornamental borders. 158 x 102 mms. A very good copy. New York, The Hammer Creek Press at the Sign of the Turtle. [1952]. £70
 ¶ *Cohen, 19*



63. The Prayer of Dwight D. Eisenhower, preceding His Inaugural Address as 34th President of the United States of America January 20, 1953 One of a tiny, unspecified limited edition. Pp.4, printed in black with brown ornamental borders. 156 x 106 mms. Original buff wrappers with lettering and two borders printed in black and brown. A fine copy. New York, The Hammer Creek Press. 1953. £100
 ¶ In the original envelope from The Chiswick Book Shop owned by Fass's bibliographer, friend and bookseller Herman Cohen.
Cohen, 21



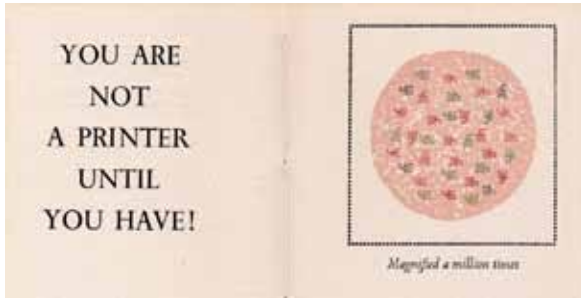
64. The Prayer of Dwight D. Eisenhower, preceding His Inaugural Address as 34th President of the United States of America January 20, 1953 One of a tiny, unspecified limited edition. Broadside, printed in black and red with grey ornamental border. 236 x 153 mms. ¶ A fine copy. New York, The Hammer Creek Press. 1953. £80
Cohen, 22



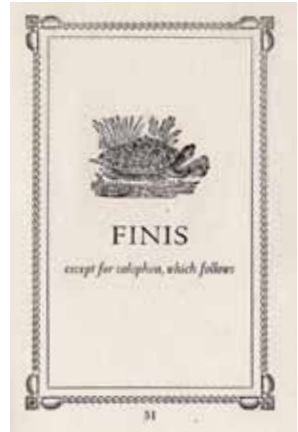
65. Motto for a Printing Office. One of a tiny, unspecified limited edition. Pp.8, printed in red and black. 156 x 106 mms. Original blue wrappers with printed paper label on upper cover with an ornamental device. A fine copy. New York, The Hammer Creek Press. [1953]. £100
 ¶ "In this printing office be vigilant..."
Cohen, 25

66. **Motto for a Printing Office.** One of a tiny, unspecified limited edition. Broadside, printed in red and black. 220 x 167 mms. A fine copy. New York, The Hammer Creek Press. [1953]. (*See frontispiece illustration*) £80
 ¶ Cohen, 26

67. **Memo: One Tramp Printer to Another.** One of a tiny, unspecified limited edition. With type ornament illustration of 'type lice' in pink, green, blue and green. Pp.8, printed in red and black. 150 x 100 mms. Original grey wrappers printed in red and black. A fine copy. New York, from the Scientific Department of The Hammer Creek Press. [1953]. £120
 ¶ Cohen, 27



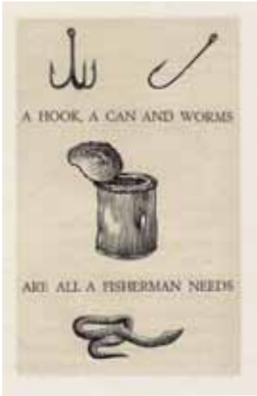
68. **For Lo! The Winter is Past...Song of Solomon II, II-12.** Broadside. Printed in a very tiny limitation. Turtle printed in black and gilt followed by the test in capitals. 272 x 191 mms. Couple of tiny creases to right edge, otherwise extremely good. New York, Hammer Creek Press. [1953]. £100
 ¶ Cohen, 28



69. **The Hammer Creek Press Type Specimen Book.** Limited to 100 copies. Pp.54. 54 pages of type specimens including devices of the press in various hands printed in green, brown, blue and black. 172 x 116 mms., original marbled paper covered wrappers over boards, printed paper label on upper cover. A very good copy. New York, Hammer Creek Press. 1954. £500
 ¶ Cohen, 31



70. *The Work of the Hammer Creek Press, 1950-1956*. Limited to c.100 copies. Pp.24 (only 20 called for in Cohen). Engravings by John de Pol, 2 illustrations by Valenti Angelo, hand-coloured with gilt. 170 x 114 mms., original marbled paper covered wrappers over boards, printed paper label on upper cover. A very good copy. New York, printed by John S. Fass at the Hammer Creek Press. 1956. £500
 ¶ With two variant title pages inserted loose. A beautifully presented bibliography of the first 7 years of the Hammer Creek Press.
Cohen, 35



71. DE POL, John. *A Primer of Life along the Hammer Creek or, some friends and enemies of the turtle*. Limited to 75 copies. Pp.22. 25 engravings by John de Pol, a few printed on a cream background. 170 x 110 mms., original marbled paper covered wrappers over boards, printed paper label on upper cover. A fine copy. New York, printed by John S. Fass at the Hammer Creek Press. 1956. £500
 ¶ A really charming book about the area around Hammer Creek, its wildlife and the joys of fishing in the Creek.
Cohen, 36



72. ANGELO, Valenti. *The Sixth Chapter of St. Matthew Containing The Lord's Prayer*. One of only 65 copies. 2 devices by Valenti Angelo in blue, hand ruled in red throughout. Pp. 10. 171 x 108 mms. Original paper wrappers with symbolic device by Valenti Angelo of St. Matthew on upper cover in blue. A fine copy. New York, printed by John S. Fass at the Hammer Creek Press. [1959]. £300
 ¶ *Cohen, 42*



73. [Trafton Calendar Ornaments]. One of a very small unspecified limitation. Four pages of figurative ornaments printed in red/brown and black. Pp.6. 157 x 110 mms, original blue wrappers with original printed paper label on upper cover. New York, Hammer Creek Press. [1958]. £120
 ¶ An addition to Cohen's original bibliography.
Cohen, 58

One of only 40 copies

74. **The Song of Solomon.** One of 40 copies. Printed in black, red and blue with gilt dot decorations on the title page. Printed on Sekishu paper. Pp. viii, 28. 12mo., original marbled paper wrappers sewn on the outside in Japanese style, printed paper label on upper cover with a gilt border. An extremely good uncut copy in the original paper slip-case., Hammer Creek Press. 1959. £600
¶ *Cohen, 44*



One of only 40 copies

75. **The Book of Jonah,** taken from the Old Testament. One of only 40 copies. 4 decorations by Valenti Angelo printed in red plus a title vignette in blue and gilt. Pp. 23, French-folded. 180 x 106 mms., original decorative Japanese paper over boards with printed dust wrapper with Valenti Angelo decoration on upper cover, in the original protective card sleeve. An immaculate copy. New York, printed on a small hand-press by John Fass at The Hammer Creek Press. 1960. £620
¶ *Cohen, 46*



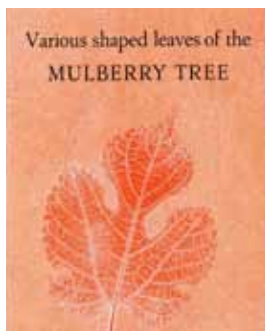
One of only 30 copies

76. **The General Epistle of James** as recorded in the New Testament. One of only 30 copies. Printed in red, blue and black, chapter headings with type ornaments in gilt. Pp. 32, French-folded. 179 x 120 mms, original black paper stiff wrappers dappled in blue ink over boards, original printed paper label on upper cover. An extremely good copy in the original protective card sleeve. New York, printed on a small hand-press by John Fass at The Hammer Creek Press. 1960. £650
¶ *Cohen, 47*



A unique collection of leaf prints

77. **Various shaped leaves of the Mulberry Tree.** 16 examples in colour on rectangular paper including the title page with has a leaf print, with two extra leaves, one with a leaf print and title "Leaf Printing by John S. Fass at The Hammer Creek Press, and the other stating that "The



reproductions on the following pages were made directly from the leaves by John S. Fass'. Loose prints on Japanese paper. In fine condition. New York, The Hammer Creek Press., [1960]. £1000

¶ An extraordinary rarity. One copy of the *Mulberry Tree book* is recorded by Cohen which is listed as being 19 examples of leaf prints bound in wrappers. Here we have 16 of those leaves loose with an extra title page with leaf print and a preface.

Cohen, 53



78. Tribute to Bob Leslie. Broadside printed on thin Japanese paper in brown and black. 234 x 171 mms. A very good copy. New York, Hammer Creek Press. [1960]. £60
¶ *Not in Cohen*

79. A Tribute to Alfred A. Knopf, publisher of fine books for fifty years, 1965. One of a small unspecified limitation. Pp. 4 with hand-coloured ornament on front page printed in brown and black. 177 x 115 mms. A very good copy. New York, Hammer Creek Press. 1965. £40
¶ *Cohen, 59*



80. Twenty-four Christmas cards and greetings from John Fass, including two from The Harbor Press. The collection include leaf prints and wood engravings, all beautifully printed and in very good condition. *Together with:* 7 business cards and labels from John S. Fass and a self-portrait of Fass with his press. New York, Hammer Creek Press & Harbor Press. 1926– 1950s. £1000

❧ HARRISON OF PARIS

Founded by Barbara Harrison Westcott, the daughter of the Congressman and Governor-General of the Philippines, Francis Burton Harrison and the heiress Mary Crocker. While she was living in France she was connected to the American literary circle there and, with Monroe Wheeler, she established Harrison of Paris which published limited edition books. In 1934 the press relocated to New York where it published one last title.



per. Extremely good, bright and fresh copy with the 4 pp. prospectus inserted loose with 2 hand-coloured engravings, top edge of upper cover slightly faded. Bristol, Printed at Offenbach-am-Main for Douglas Cleverdon. 1928. £250
 ¶ One of Douglas Cleverdon's very first publications, produced the year before his great book of Gill Engravings. *The Red Shoes* was beautifully produced in Offenbach-am-Main, the combination of Harwerth's charming hand-coloured engravings and Koch's type face being particularly pleasing. The book tells the tale of the girl who loved red shoes and who loved them above all other things so that they were bewitched by the devil and she was made to dance by day and by night until she had her feet cut off to stop the dancing. She repented her idolisation of the red shoes and give herself to god and so entered the kingdom of heaven where "there was no one there to ask about the Red Shoes". Scarce.

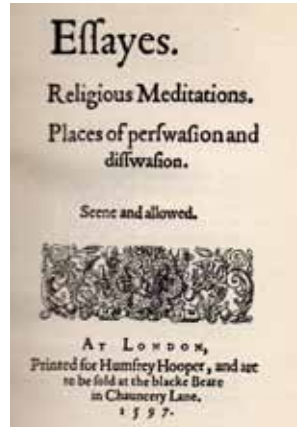


84. HARWERTH, Willi. TELL, William. Ein Gubsch Spiel, gehalten zu Ury in der Eydgnossenschaft, by Wilhelm Thellen. No. 144 of 950 copies. 13 original hand-coloured woodcuts by Willi Harwerth plus one on the upper board. 8vo., original parchment covered boards with woodcut by Harwerth and title on upper cover, in the original green paper covered slipcase. Slipcase rubbed, spine very slightly darkened, otherwise a very good copy. Zurich, Fretz. 1926. £100
 ¶ The charming woodcuts by Harwerth a full of villagers, knights and heralds, all brightly coloured.

❦ HASLEWOOD BOOKS

Haslewood Books (1924-1931) was the Press of the Vorticist architect and artist Frederick Etchells and Hugh Macdonald, the scholar and bibliographer of 17th and 18th century literature. For the short time they were publishing, they issued an astonishing 32 books, some reprints of texts from Macdonald's field of expertise (Haslewood Reprints) and some beautifully illustrated press books such as *Robinson Crusoe*, illustrated by McKnight Kauffer, *Poisonous Plants* with engravings by John Nash, Lowinsky's *Modern Nymphs* and *Sailing Ships of the Western Mediterranean* with copper engravings by Edward Wadsworth.

85. BACON, Francis. *Essayes, Religious Meditations, Places of Perswasion & Disswasion* by Francis Bacon from the first edition of 1597. No. 405 of 975 copies. Printed on Kentish all rag paper. Frontispiece freely drawn from an engraving of Bacon prefixed to *Sylva Sylvarum* of 1627. A facsimile of the 1597 edition, set up from photographs of one of the copies in the British Museum. 17 x 11.7 cms. 12mo. original cream printed paper covered boards. Headcaps chipped, tip right corner bumped, otherwise good. London, printed at the Westminster Press for Frederick Etchells and Hugh Macdonald. 1924. £50
 ☞ Booklabel of Alfred M. Hellman.
Tucker, Haslewood Books, No.3



One of 75 deluxe copies

86. HOLLYBAND, Claudius and ERONDELL, Peter. *The Elizabethan Home discovered in 2 Dialogues* by Claudius Hollyband and Peter Erondell. Edited by M. St. Clare Byrne, 1925. No.28 of 75 copies printed on handmade paper, of a total edition of 725 copies printed at The Westminster Press. 8 woodcuts. Pp. xiv, 95. 8vo., original full vellum with gilt tool on upper cover, lacking ties. Some slight soiling, very edges darkened, otherwise good. London, Frederick Etchells and Hugh Macdonald at 1a Kensington Place, W8. 1925. £50
 ☞ A fascinating text giving a true insight into Elizabethan home life by two French Huguenots who taught French in Elizabethan London. Described perfectly in the introduction as "an amusing yet veracious picture of the normal" which allows us to penetrate into the privacy of the Elizabethan home.
Tucker, Haslewood Books, No.6



87. GESNER, CONRAD translated by Edward Topsell. *The Elizabethan Zoo. A Book of Beasts both Fabulous and Authentic.* No. 66 of 525 numbered copies printed on Van Gelder paper. 28 reproductions of contemporary engravings, one at the head of each animal description. Sm. 4to., original blue cloth backed patterned paper covered boards. Spine very slightly faded, edges rubbed, partially unopened, otherwise good. London,



printed at Cambridge University Press for Etchells & Hugh Macdonald. 1926. £50

¶ Selections of notes on beasts both real and imaginary including The Elephant, Phoenix, Su, Boas, Vulgar Bugill, Whate, Tritons, Nerieides and Sea Elephants, Mimicke Dogge, Gorgon, Rhinoceros, Cat, Salamander, River Horse, Ibex, Hyaena, Hydra and Dragon. Taken from Edward Topsell's *Historie of Foure-Footed Beastes* (1607) and *Historie of Serpents* (1608) which in turn were practically translations of the work of Conrad Gesner (1516-1565) with some information taken from Pliny.

Tucker, Haslewood Books, No. 11

21 copper engravings by Edward Wadsworth, 20 hand-coloured

88. WADSWORTH, Edward. *Sailing Ships and Barges of the Western Mediterranean and the*



Adriatic Seas. Copper engraved title, map, 4 vignettes and 17 plates, all but one hand coloured by Bernard Windeler. No. 99 of 450 copies on Zanders hand-made paper. A very attractive book, printed on rectos only at the Curwen Press. Sm. Folio, cream linen spine with orange cloth sides with device by Wadsworth stamped in gilt on upper cover and spine, in the original card slipcase with printed paper label. An excellent, bright copy with only a couple of small dusty areas on the spine, slipcase a little worn London, printed at the Curwen Press for Frederick Etchells & Hugh Macdonald. 1926. £450

¶ Wadsworth's engravings are simple and beautiful and the delicate hand-colouring is a delight.

In the early part of the twentieth century Wadsworth was strongly associated with the Vorticist movement which aimed to embrace dynamism, the machine age and all things modern in art. He contributed to the major Vorticist exhibition at the Dore Gallery in 1915 and spent the war years in the RN volunteer reserve doing such things as designing dazzle camouflage for allied ships. In the 1920s his avant garde tendencies began to disappear and he focused on the naval and maritime themes with which he was most comfortable as can be seen in the charming and accurate engravings he produced in *Sailing Ships and Barges*.

Tucker, Haslewood Books, No.12

89. SAINSBURY, Hester. *A Dog of War* by John Taylor, the Water Poet. No. 113 of 375 copies. 5 hand coloured wood engravings by Hester Sainsbury. Printed on rag paper. Pp. 32. 8vo., original orange cloth backed orange paper covered boards, in the original dust jacket. Jacket slightly soiled with a couple of nicks, very mild browning to free endpapers, otherwise good. London, Frederick Etchells & Hugh Macdonald. 1927. £80



¶ Tipped in is a publisher's label for Humphrey Milford who presumably took over the distribution of the book. John Taylor was a Thames waterman who rose to become the organiser of pageants for special occasions. He also fancied himself as a poet publishing several collections of his works. He was famous for his publicity stunts such as his supposed feat in 1622 of rowing down the Thames in a boat made of paper with two fish tied to canes for oars.

Tucker, Haslewood Books, No.16

Wood engravings by one of Britain's greatest plant illustrators

90. NASH, John. *Poisonous Plants, Deadly, Dangerous and Suspect*. Engraved on wood and with an introduction by John Nash, brief descriptions by W. Dalimore, edited by Dr. A.W. Hill. No.281 of 350 numbered copies. Printed at The Curwen Press on Renker's Ingres Paper. 22 wood engravings by John Nash. 31.5 x 20 cms, original green/blue and pink cloth, with device designed by Nash blocked in gilt on upper cover, spine lettered in gilt. Spine scuffed, pink cloth a little soiled, corners and headcaps bumped with some browning to free endpapers, internally a very good, uncut copy. London, Frederick Etchells & Hugh Macdonald. 1927. £450



¶ John Nash had a great passion for plants and his wood engravings show his delight - this being one of the finest wood engraved books to appear at that time. He liked to work from a live specimen, often using plants from his varied garden which grew roses, irises, gentians and hellebores amongst others. The need for a live specimen sometimes caused problems when publishers asked for illustrations of plants which were not in season. Nash's skill as an illustrator of plants was legendary and he

taught plant illustration classes for much of the latter part of his life, at Flatford Mill amongst other places.

Tucker, Haslewood Books, No.18



91. BEAUMONT & FLETCHER. Songs & Lyrics from the plays of Beaumont and Fletcher with contemporary musical setting. No.145 of 345 copies. Printed at the Oxford University Press in Fell and Walpergen types on Millbourn handmade paper. 18 pages of music. Pp. 72. Tall thin 4to., original light brown buckram backed orange and gilt patterned paper covered boards. Endpapers very slightly brown, otherwise a very good copy. London, Frederick Etchells & Hugh Macdonald, 1a Kensington Place, W8. 1928. £50

♣ *Tucker, Haslewood Books, No.20*



92. WYNDHAM, Richard. SITWELL, Sacheverell. A Book of Towers and Other Buildings of Southern Europe. A series of dry-points engraved by Richard Wyndham with an introduction and brief description by Sacheverell Sitwell. No. 349 of 350 numbered copies. Printed on Zanders handmade paper. 27 copper engravings by Richard Wyndham. Pp. xii, 105. Sm. folio, original half parchment with beige paper covered boards with image by Wyndham printed on upper cover, gilt lettering on spine. Some slight soiling to boards and without the slipcase but generally a good, untrimmed copy. London, Frederick Etchells & Hugh Macdonald, 1a Kensington Place W8. 1928. £140

♣ Very attractive engravings of towers of buildings in Provence, Avignon, Venice, Rome, Rapallo, Amalfi, Jerez etc. A very pleasing book.

Tucker, Haslewood Books, No.22

93. SAINSBURY, Hester. HOLLAND, Lord. Eve's Legend, written in 1824 by Lord Holland. No. 153 of 300 copies. 18 hand coloured wood engravings. Designed by Frederick Etchells and printed at the Chiswick Press on Pannekoek paper. Pp. 67. 12 x 8 inches. Sm. folio,

original patterned paper covered boards with printed paper spine label, in the original card slipcase with hand coloured engraving by Sainsbury on the side. Spine slightly faded, slipcase a little worn at the edges, very mild darkening to free endpapers but generally very good. London, Etchells & Macdonald, printed at the Chiswick Press. 1928. £300

¶ Lord Holland wrote this book using only one vowel - 'E' The Spectator wrote of the book on 12th January 1929 " There is no excuse for republishing *Eve's Legend*, written in 1824 by Lord Holland; and this is perhaps why the publishers chose to issue it in so exclusive an edition. It is pure *jeu d'esprit*; the result of quite remarkably wasted time. Lord Holland set himself to write a pastoral love story with a happy ending and no other vowel employed.. except E. If anyone wishes then, to give a present which would bear on its face that it is of no possible importance or use, we can recommend this volume".

Tucker, Haslewood Books, No.23



94. BLUNDEN, Edmund. COLLINS, William. *The Poems of William Collins*, edited with an introductory study by Edmund Blunden. No.85 of 450 copies printed on Kentish all rag paper at the Chiswick Press, a further 50 copies were been printed on Japon. Frontispiece engraving of Collins after Flaxman. Pp.viii, 181. 8vo., original blue paper covered boards, printed paper spine label in the original printed dust jacket, partially unopened, fore and lower edges untrimmed, spare spine label tipped in. One closed tear and some fading to the jacket and a little fading to the lower edge of the spine, otherwise very good. London, Frederick Etchells & Hugh Macdonald. 1929. £70

¶ William Collins (1721-1759) was an influential and skilled 18th century lyric poet written about by Samuel Johnson in *Lives of the Poets*. He and Dickens both dismissed Collins however he was to have more influence later in the work of poets like Edmund Blunden.

Tucker, Haslewood Books, No.25



Remarkable pochoir illustrations by McKnight Kauffer

95. MCKNIGHT KAUFFER, E. DEFOE, Daniel. *The Life and strange surprising Adventures of Robinson Crusoe*. 8 pochoir illustrations and 1 pochoir vignette by McKnight Kauffer, brilliantly hand coloured through stencils at the Curwen Press. One of 500 copies in the special binding of half navy morocco with airforce blue cloth sides and an image by McKnight Kauffer (a smaller version of the frontispiece) in silver on the upper cover. Spine and very edges slightly faded, otherwise a very good, uncut copy. London, Frederick Etchells & Hugh Macdonald. 1929. £350



¶ One of Etchells and Macdonald's greatest books and a stunning example of McKnight Kauffer's work. Tucker, *Haslewood Books*, No.26

96. SAINSBURY, Hester. *Tales from Hans Andersen*. No. 387 of 535 copies. 16 hand-coloured illustrations by Hester Sainsbury. Printed on all-rag paper by Richard Clay & Sons for Haslewood Books. Large 8vo., original buckram backed gilt patterned paper covered boards, spine lettered in gilt. Very mild browning to the free endpapers and very edges but generally a very good, bright copy. London, Frederick Etchells & Hugh Macdonald. 1929. £80
 ¶ 15 classic tales from Hans Andersen including *The Tinder-Box*, *The Princess and the Pea*, *The Little Mermaid*, *The Ugly Duckling*, *The Little Match Girl*, *The Red Shoes* etc. Hester Sainsbury's illustrations are really charming. ucker, *Haslewood Books*, No.27



97. LOWINSKY, Thomas. MORTIMER, Raymond. *Modern Nymphs*, being a series of fourteen fashion plates with an introductory essay on clothes. No. 20 of 150 copies. Printed on Batchelors Kelmscott paper. 14 coloured plates by Thomas Lowinsky. Pp. 73. Tall thin 4to., original brown cloth backed patterned paper covered boards. Mild darkening at very edges, otherwise an extremely good copy. London, Frederick Etchells & Hugh Macdonald, 192 Church Street Kensington W8. 1930. £700
 ¶ Lowinsky produces stunning Art Deco fashion plates

based on classical nymphs for Mortimer's amusing but serious essay on fashion, issued during one of its greatest eras.

Tucker, Haslewood Books, No.30

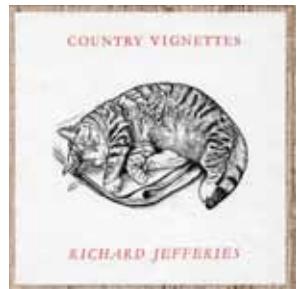
98. SAINSBURY, Hester. GRIMM. Tales from The Brothers Grimm. No. 189 of 540 numbered copies. 19 hand coloured illustrations by Hester Sainsbury. 26 x 18 cms. Specially bound in half red morocco with patterned paper covered boards and endpapers (usually in grey buckram). Spine and boards faded with some rubbing and wear to the edges and joints but generally good. London, Frederick Etchells & Hugh Macdonald. 1930. £150
¶ *Tucker, Haslewood Books, No.31*

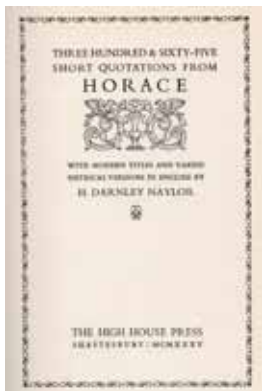


99. SUETONIUS. The Historie of Twelve Caesars, Emperors of Rome. No.252 of 400 copies. Engraved frontispiece and title page by V.M. Macdonald. Printed on Haslewood all-rag paper. Pp. 488. Folio, original brick red cloth, spine lettered in gilt, untrimmed. Slightly worn at extremities and some darkening to endpapers but generally a good copy. London, Printed at Oxford University Press for Frederick Etchells & Hugh Macdonald. 1931. £70
¶ Taken from the 1606 edition of Suetonius translated into English by Philemon Holland.
Tucker, Haslewood Books, No.32



100. HERMIT PRESS. JEFFERIES, Richard. CHRISTMAS, Anthony. Country Vignettes. Descriptive Passages Selected from the Writings of Richard Jefferies. 7 wood engravings by Anthony Christmas, 3 printed in colours. No. 93 of 200 copies. Printed by hand in Garamond type on Zerkall mould-made paper. Sm. 4to., bound at The Fine Bindery in full cloth with one of Christmas's engravings on the front cover label. A fine copy. Buxton, Hermit Press. 1991. £50
¶ A charming publication. The small pieces by Jefferies were written between 1875 and 1887 and include *Woolburton Fair, The Old Miller, Station Activity, The Village Church and The Farm Waggon.*





101. HIGH HOUSE PRESS. HORACE. Three Hundred & Sixty-Five Short Quotations from Horace with modern titles and varied metrical versions in English by H. Darnley Naylor. No. 116 of 215 copies. Type set by James and Beatrice Masters and presswork by James Masters. Pp. viii, 93. 22.5 x 15 cms. 8vo., original black cloth backed marbled paper covered boards, printed paper label on spine. Spine a little faded, otherwise good. Shaftesbury, High House Press. 1935. £60
 ¶ The High House Press was started in 1924 by a school teacher, James Masters, and his wife Beatrice.



102. HIGH LOFT PRESS. BRANDT, Sebastian. *The Shyp of Fooles*. Translated by Alexander Barclay, 1509. Edited by Phyllis Robinson. One of 150 ordinary copies, this no.54. Printed in red, grey/blue and black on Gutenberg paper and set in two column 16 pt. Blado type. 28 illustrations, one printed in blue, being reproduction of the finest woodcuts from the early editions, most by Albrecht Durer. Folio, 10 x 13 inches, original linen backed grey paper covered boards in the original glacine wrapper. An extremely clean and bright copy. With the prospectus inserted loose, Seal Harbor, ME., High Loft, the printing office of August Hecksher. 1982. £220
 ¶ Brandt's *Shyp of Fooles* was a real 16th century bestseller reprinted beautifully here for a modern audience.



103. HILL PRESS. *The Service of Ordination of a Priest to the Episcopal Church*. No. 12 of 42 copies. Set in Baskerville type and hand printed in black, red/orange and blue on Rives paper. 37 x 29 cms. Pp. 16. Original full red morocco blind stamped with double borders on each side and a device in blind in the centre, spine lettered in gilt, in the original black cloth and marbled paper slip-case. A fine copy. Baltimore, printed by Stephen Heaver at The Hill Press. 1993. £250
 ¶ The first page leaves blanks to fill in the name and date and place of ordination of a particular priest. These have not been filled in in our copy. A very handsome book.

Stephen Heaver is an excellent American printer. At the moment he is finishing what promises to be an excellent book *Dutch Types at Oxford University Press and Merrymount Press*.

3 RICHARD HOFFMAN

Richard J Hoffman (1912-1989) was born in Los Angeles and worked as a printer from a young age. He had his own printing office for many years in which he wrote, designed and printed many of his own books at the same time as being a teacher and professor at California State University.

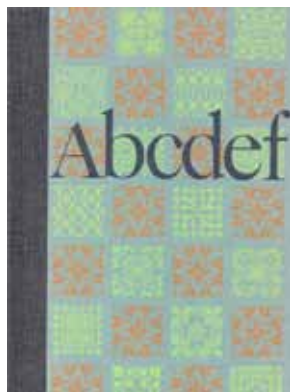
104. HOFFMAN, Richard J. *A Gathering of Types*.

The printed types accumulated over several score years together with some notes on their origins and use. One of 100 copies. Assorted types, borders and ornaments beautifully printed in grey, red, blue, green and black. 8vo., 10 x 14.5 cms., original grey cloth backed, printed paper covered boards, spine lettered in gilt, printed endpapers. An extremely good, fresh copy. Van Nuys, California, Richard J. Hoffman: printer. 1979.

£100

¶ A charming book which started as a simple one-line listing of Hoffman's big assorted collection of printing types. Hoffman writes that "no one, in his right mind, would outfit a printing office with such an assortment of types..but.. their accumulation has been a source of much pleasure and their availability for use has added much excitement to retirement years.

105. HOFFMAN, Richard J. *A Decorative Diver-tissement*. The foundry and Monotype piece borders and ornaments as well as the Linotype border matrices and border matrix slides that have been accumulated over many years together with the first Supplement to *A Gathering of Types* showing the printing types recently acquired by Richard J. Hoffman. One of 150 copies. pp. 20 followed by 83 pages of specimens printed in



several colours. 8vo., original grey cloth backed decorated paper covered boards printed in black purple and green. An extremely good copy. Van Nuys, Richard Hoffman: printer, finding pleasure in his printing office. 1980. £85

106. HOFFMAN, Richard J. *When a Printer Plays*. A showing of printer's flowers and typographic fleurons arranged in arabesque patterns with notes and arrangements by Richard J Hoffman augmented with excerpts from traditional sources. No. 90 of 200 copies, signed by the printer. Printers' ornaments printed in black, blue, red, yellow, green, brown, purple etc from individual pieces of foundry and monotype units collected by the printer over 50 years on Mohawk Superfine Letterpress paper. Large 4to, original green lcloth backed, printed patterned paper covered boards using several ornaments. A fine copy. Van Nuys, California, Richard Hoffman. 1987. £350



¶ The Californian fine printer Richard Hoffman, includes excerpts from writings by Philip Luckombe, Francis Meynell, Frederic and Beatrice Warde, William Dwiggin, Updike, Bruce Rogers and John Ryder amongst his printing of numerous typographic flowers.

107. HOFFMAN, Richard. *"Don't Nobody Care About Zeds"*. 86 zeds in different types printed in several colours. One of 200 copies for the Zamora Club of California, with an index of types and of borders. 16 x 12 cms. 12mo., original brown cloth backed, printed paper covered boards. A very good copy. Van Nuys, California, the printing office of Richard J. Hoffman. 1987. £80



¶ Hoffman declares that he printed this for the joy of doing it for an oft-overlooked character of the alphabet and for the pleasure of Zamorians, interested Z-folk and the aficionados of traditional decorative printing material.

108. HOFFMAN, Richard J. *ABCD: Initials and Display Alphabets*. One of 200 copies. 168 pages of specimens of initials and display alphabets printed in black, green, orange, purple, red, blue and grey. Pp.188. 21

x 15 cms, original black cloth backed printed paper covered boards, gilt lettering on spine. Extremely good. Van Nuys, California, Richard J Hoffman. 1989. £90

¶ With a submission slip to the Los Angeles Rounce & Coffin Club exhibition or prize for Western Books of 1990.



109. I.M. IMPRIMIT. MORTIMER, Ian. CARROLL, Lewis. HOLIDAY, Henry. *The Hunting of the Snark. An Agony in Eight Fits.* 9 illustrations by Henry Holiday, printed from the original blocks of 1876. No. 141 of 430 copies. Printed on Zerkall mouldmade paper in Monotype Scotch roman and Stephenson Blake's Modern. Pp. xxvi, 44. Large 8vo., original red cloth backed grey paper covered boards with printed paper label on upper cover, spine lettered in gilt. An extremely good copy in the original slipcase. London, Printed by Ian Mortimer for Macmillan Publishers. 1993. £120

¶ This was the first time Henry Holiday's illustrations were printed from the original wood blocks by Joseph Swain. The illustrations in the first edition of 1876 were printed from electrotypes from these blocks.

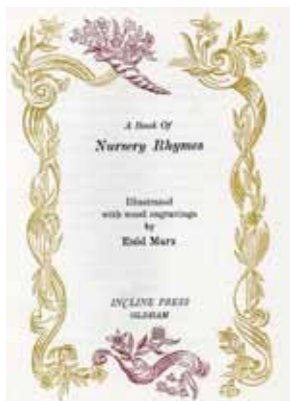


INCLINE PRESS

Graham Moss and Kathy Whalen's press started printing books in 1993. It began and has continued with the ethos of a private press as outlined by Eric Gill in 1933 when he said "a private press prints solely what it chooses to print" and the belief that a successful private press book is a finely crafted thing which is more than the sum of its parts. Since then they have published many remarkable and beautiful books, over a hundred in fact, and continue to do so...

The first Incline Press book

110. MARX, Enid. *A Book of Nursery Rhymes.* No. 208 of 260 copies, of a total edition of 310 copies. 33 wood engravings by Enid Marx printed in several colours (all bar one made in 1938 for the Zodiac Book of Nursery Rhymes). Printed in Stephenson Blake's Modern typeface on laid paper. Pp. viii, 35. 8vo., original black cloth spine



with patterned paper covered boards by Alan Powers. An extremely good copy. Oldham, Incline Press. 1993. £90
 ¶ Enid Marx, 1902-1998, was a noted wood engraver, illustrator, designer of textiles, stamps, papers etc. and a great friend of the Incline Press.

Incline Press, 1

III. GOLDSMITH, Oliver. *The Deserted Village*.

No. 28 of 160 copies, being one of 50 signed by the artist Peter S. Carter. double page illustration on title by Peter S. Carter. Printed in Baskevillie type. Pp. viii, 26. 19.4 x 15 cms. 8vo., original black and red cloth, printed paper label on spine. An extremely good copy. Oldham, Incline Press. 1993. £200

¶ A poem which has as much weight today as it did when it was published in 1770. It decries rural depopulation and the pursuit of excessive wealth.

Incline Press, 2



II2. BURNS, Robert. TOUT, Ann. *The Rose-bud, the Rose and the Thorn. Three Songs by Robert Burns*.

Engraving of a linnet in a briar by Ann Tout tipped in, two illustrations of roses, one printed in red. Printed in Goudy Old Style type. Pp. 9. 12mo., original Ann Muir marbled paper wrappers in the colours of the budding rose, red cloth spine, printed paper label on upper cover. A fine copy. Oldham, Incline Press. 1994. £60

¶ The poems are *A Rose-Bud by my Early Walk*, *My Love is Like a Red, Red Rose* and *The Banks O'Doon*.

Incline Press, 4



II3. GILLIGAN, Ann. ARNOLD, Matthew. *Calais Sands, Dover Beach*.

3 illustrations by Ann Gilligan, one signed. No. 50 of 150 copies. Printed in Goudy Old Style. 17 x 12 cms. Pp. 12. Original yellow cloth backed paste paper wrappers by Victoria Hall, who has signed the book. A fine copy. Oldham, Incline Press. [1994]. £100

¶ Ann Gilligan is a sculptress who produced these illustrations having taken the poems away to Ireland on a holiday.

Incline Press, 5



- II4. BORROW, George. CARTER, Peter S. *The Eagle of Alder Grove, as recounted in Wild Wales by George Borrow*. No. 93 of 100 copies, signed by the artist. 8 tipped-in illustrations by Peter S. Carter. Printed in Verona type on Sheepstor and Zerkell mouldmade paper. Pp. 22. 25 x 15 cms. Oblong 8vo., original maroon cloth backed printed green paper covered boards. A fine copy. Oldham, Incline Press. 1995. £100
 ¶ *Incline Press, 6*



- II5. BORROW, George. *Printing in St. Petersburg 1834*. A letter from George Borrow to The Bible Society. No. 14 of 50 copies on handmade paper from A.F. Jones of Afonwen. Printed in Goudy Old Style. Unprinted end paper flawed in such a way that Borrow would have rejected them as unsuitable. With the corrigendum tipped in at the end. Specimen from printing of St. John tipped in. Pp. 12.4to., original red printed wrappers. Very slight fading to spine, otherwise very good. Oldham, Incline Press. 1995. £50
 ¶ *Incline Press, 8*



- II6. BARLOW, Derek. RAVENSCROFT, Anna. *Bullrushes*. No. 108 of 175 copies, signed by author and artist. 7 wood engravings by Anna Ravenscroft printed in several colours. Printed in Garamond type on Lana Royal Crown paper. Pp. 35. Tall thin 8vo., original red printed wrappers. Very slight fading to wrappers, otherwise good. Oldham, Incline Press. 1995. £40
 ¶ Derek Barlow is one of the Highgate Poets.
Incline Press, 9



- II7. HOWELL, Nick & MOSS, Graham. *Forwarded and Finished: An Amusement Concerning Bookbinders*. No. 154 of 300 copies. 6 linocuts by Anthony Smith printed in red, 2 wood engravings by Anna Ravenscroft, vignette by Bernard Wolpe. 26 x 18 cms. Handbound by Graham Moss in half green cloth with marbled paper covered boards, printed label on spine. A fine copy. Oldham, Incline Press. 1995. £140
 ¶ *Incline Press, 10*



118. NOYES, Alfred. HOLDSWORTH, Brigid. *The Highwayman*. 15 illustrations by Brigid Holdsworth printed in brown, green and black. No. 17 of 200 copies, signed by the artist. Printed in Modern No.20, Bodoni and Thorogood Italic on Velin Arches. Pp. 18. 8vo., original orange printed wrappers with an image by Brigid Holdsworth printed in red on upper cover. A fine copy. Oldham, Incline Press. 1996. £60



¶ The story is taken from Noyes collected works published in 1924.

Incline Press, 11

119. BURNS, Jim. CARTER, Peter S. *Beware of Men in Suits*. No. 86 of 200 copies, signed by author and artist. 10 illustrations by Peter S. Carter. Printed in Caslon and Verona on Barcham Green paper. 21.5 x 13 cms. 8vo, original grey wrappers printed in silver. A fine copy. Oldham, Incline Press. 1996. (See illustration p. 67) £50
¶ *Incline Press, 12*

120. LOVAT FRASER, Claud. *Sixteen Songs*, originally for 6d. Transferred from a poster drawn by Claud Lovat Fraser. 16 pages of drawings and words by Claud Lovat Fraser, originally designed as one poster for the nursery wall, and was sold by London's Poetry Bookshop in the 1920s. Reproduced by screen printing. No. 103 of 150 copies. Sm. 8vo., original green wrappers with design by Lovat Fraser printed in purple on the upper cover. A fine, partially uncut copy in the original envelope. Oldham, Incline Press. 1996. £60
¶ *Incline Press, 13*



121. BURNETT, David. LEE, Hui Fang. *HOKUSAI. Hokusai. A Poem* by David Burnett. No. 71 of 140 copies, signed by the author. Printed in Goudy Old Style on Alton Mill paper. Tipped in self-portrait by Hokusai. 25.5 x 13.5 cms. Original printed wrappers with colour linocuts by Hui Fang Lee on covers. A fine copy. Oldham, Incline Press. 1996. £50
¶ *Incline Press, 14*



122. CRAWHALL, Joseph. *The Dogs Meat Man*. An Anonymous Verse Tale. Frontispiece from a Rowlandson engraving. 5 woodcuts from 1890s blocks by Joseph Crawhall printed in red and black. No. 4 of 200 copies. Pp. 12. 8vo., original blue printed wrappers with a Crawhall woodcut on the upper cover in red. An extremely good copy. Oldham, Incline Press. 1996. £50

¶ A great reproduction of an old broadside ballad in the original envelope from the Incline Press.

Incline Press, 15

One of 50 special copies

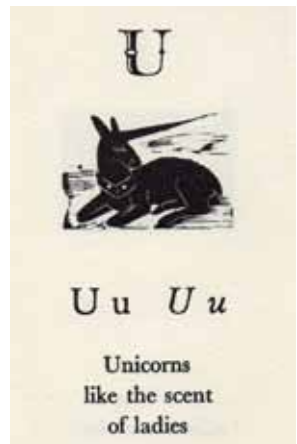
123. BRUSEWITZ, Gunnar. *The Amazing Miss Brooke and other essays*. Written and illustrated by Gunnar Brusewitz. Translated and introduced by Rosemary and Thorsten Sjolín. 24 illustrations by Gunnar Brusewitz printed in different colours, three stamps designed by Brusewitz tipped in at the rear. One of 75 special copies, this being one of 50 signed by the translators with the set of stamps. 8vo., original red and brown cloth with illustration by Brusewitz stamped on upper cover, lettering in silver, housed in the original red and blue cloth slipcase. An extremely good copy. Oldham, Incline Press. 1996. £200

¶ Gunnar Brusewitz (1924-2004) was a Swedish writer, artist and cartoonist with a great interest in natural history as evinced by the illustrations in this book.

Incline Press, 16

124. MARX, Enid. *Some Birds and Beasts and their Feasts*. An Alphabet of Wood Engravings made by Enid Marx. No.24 of 100 special copies on hand made paper, there were 200 more copies on recycled paper. 27 wood engravings by Enid Marx. 12mo., bound by Jane Audas and Graham Moss in original blue cloth backed yellow and blue patterned paper covered boards, printed paper label on upper cover. The patterned paper was also from blocks cut by Enid Marx. A fine copy. Oldham, Incline Press. 1996. £120

¶ *Incline Press, 18*



125. MARX, Enid. MOSS, Graham. Bookplates of Enid Marx. No. 115 of 150 copies, signed by the author. 9 bookplates by Enid Marx tipped-in. Printed in Bembo type on Arnold handmade paper. Pp. 14. 8vo., original Enid Marx designed printed paper wrappers, printed paper label on upper cover. Oldham, Incline Press. 1997. £70



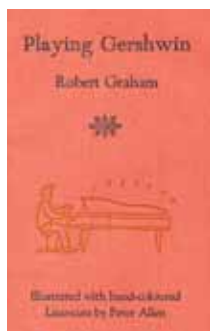
¶ Some very rare examples of Enid Marx's work.
Incline Press, 19

126. WARDE, Beatrice. GILL, Eric. Verses Written to the Sound of Fire Engines. One of 250 copies. Reproduction of a drawing made by Eric Gill of Beatrice Warde. Printed in Gill's Perpetua type. Pp.4. 12mo., original orange pictorial wrappers printed in red. A superb copy. Miranda Booklets No.2 Oldham, Incline Press. c.1996. £50



¶ There were 4 Miranda Booklets in total.
Incline Press, 20

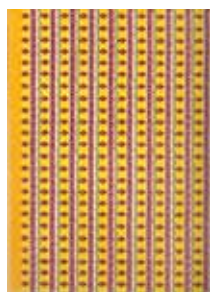
127. INCLINE PRESS. ALLEN, Peter. GRAHAM, Robert. Playing Gershwin. 3 hand coloured linocuts by Peter Allen. No. 91 of 200 copies signed by author and artist. Printed in Goudy type. 25.7 x 13.5 cms. Original printed red paper wrappers with linocut by Peter Allen on upper cover. A fine copy. Oldham, Incline Press. 1997. £50



¶ The first of an occasional series of short stories by modern authors.
Incline Press, 21

93 samples of patterned paper by Paul Nash, Eric Ravilious, Edward Bawden etc.

128. NASH, Paul, MARX, Enid, MOSS, Graham, etc. In Praise of Patterned Paper. A Collection of Essays by Paul Nash, Phyllis Barron, Enid Marx, Alan Powers, Sebastian Carter, Victoria Hall & Graham Moss. Introduction by Tanya Schmolter. No. 26 of 300 copies. Printed on Zerkall paper in Goudy Old Style type. 93 samples of patterned paper tipped in (one inserted loose as issued) by artists such as Paul Nash, Edward Bawden, Eric Ravilious, Victoria Hall, Enid Marx, Albert



Rutherford etc. 4to., original yellow cloth backed patterned paper covered boards, red lettering on spine, housed in the original red cloth and patterned paper slipcase. An exceptionally good copy. Oldham, Incline Pres. 1997. £480
 ¶ *Incline Press, 22*

129. *Press Marks by Many Hands*. No. 85 of 150 copies for sale of a total edition of 350. 22 illustrations of press marks in red, yellow, silver, black, green and pink. Printed in Goudy and Centaur type. Pp. iv, 18. 8vo., original patterned paper wrappers with print of a hand on upper cover. A fine copy of the fourth *Incline Press* New Year booklet. Oldham, *Incline Press*. 1998. £50

¶ Several friends of the press talking about their favourite press marks.
Incline Press, 23



130. PAUCKER, Pauline. FRIEDLANDER, Elizabeth. *New Borders. The Working Life of Elizabeth Friedlander*. No. 88 of 325 copies. Over 80 plates, including samples of Friedlander's calligraphy for book jackets, newspapers, magazine and maps, 15 examples of her Curwen patterned papers, work done for Penguin and other publishers, a bookplate, ink and watercolour designs, examples of her Linotype and Monotype borders, pulls from wood engraved designs etc. Tall 8vo., original half cream linen and Curwen patterned paper by Friedlander, in the original green slipcase with red and gilt spine label. An extremely good copy. Rochdale, *Incline Press*. 1998. £200

¶ Elizabeth Friedlander (1903-1984) was one of many German-Jewish graphic artists who made a striking contribution to British printing and publishing. This biography appears as a designer's scrapbook and records Friedlander's career as a graphic designer, calligrapher, wood engraver, book designer and typographer. The 92 pages of text are printed on the same Zerkall paper Friedlander used for her work books in Germany and in Bembo type for which she created a set of swash capitals as part of her design for Churchill's *History of the Second World War*. Prospectus inserted loose. *Incline Press, 24*





131. BURNS, Jim. WADDINGTON, Geri. *The Five Senses*. No. 153 of 200 copies. 3 wood engravings by Geri Waddington who has signed the colophon. Pp. iv, 12. Printed on Zerkall paper in Hadriano and Ehrhardt type. 19.4 x 14 cms, original green embossed cloth backed patterned paper covered boards with title printed in silver on the upper boards. A fine copy. Oldham, Incline Press. 1999. £60
 ¶ *Incline Press, 26*

132. TEGETMEIER, Denis & GILL, Eric. *A Correspondence of 1953 concerning the book The Seven Deadly Virtues by Denis Tegetmeier and Eric Gill initiated and conducted by the collector and bibliophile Stanley Scott*. 9 illustrations printed in sepia by Romey Brough. Tipped in errata apology slip. Printed in Monotype Caslon on Zerkall paper. No. 7 of 120 copies. Sm. 4to., original blue cloth Victoria Hall marbled paper covered boards, printed paper label on upper cover. An extremely good copy. Oldham, Incline Press. 1999. £70
 ¶ *Incline Press, 27*

'It's quite plausible y' know, that if one is not sufficiently circumspect, the necessary virtues of life could be as deadly, or as much pleasure, as the vices.'



133. SPAUL, Jo. *Urban Birds. A Collection of Cuts by Jo Spaul*. No. 38 of 180 copies. 22 cuts by Jo Spaul. Set in Ehrhardt and Goudy Old Style as well as Hyperion designed by Berthold Wolpe on Zerkall antik-jutemeliert. Pp. 60. 8vo., original black cloth with silver lettering and a bird stamped in blind on the upper cover. An extremely good copy with the prospectus inserted loose. Oldham, Incline Press. 1999. £70
 ¶ The illustrations are accompanied by poems about birds from Chaucer in the fourteenth century to Jim Burns at the end of the twentieth.
Incline Press, 28

With 12 large samples of marbled paper by Ann Muir

134. MUIR, Ann. *Harvesting Colour. The Year in a Marbler's Workshop*. One of 250 copies, this no. 46, signed by Ann Muir. With 12 large samples of Ann Muir's

marbled paper to illustrate each month - each folded sample is a third of a full sheet. throughout there are sketches of farmyard cats by Ann Muir. 4to., original blue cloth with marbled paper covered sides, an extremely good, fresh copy in the original blue and orange cloth covered slipcase. Oldham, Incline Press. 1999. £450

¶ Sadly Ann Muir, one of Britain's most accomplished masters of the art of marbling died in 2008. Her studio continues under her former pupils. A really good read with beautiful paper samples.

Incline Press, 29



135. *Forty Sheets to the Wind. A New Portfolio of Old Typefaces.* No. 11 of 50 copies of the subscribers' edition (of a total edition of 150) which contain an additional separate folder with Nepalese paper covers containing 5 additional otherwise unavailable specimens. 40 separate broadsheets showing the collection of type specimens at the Incline Press printed on various papers and illustrated with woodcuts and wood engravings, line blocks and linocuts, both plain and coloured, using some pochoir and of course a few tipped-on samples. Together with the booklet detailing the types, the paper sand the texts. Housed in the original portfolio of red cloth backed, patterned paper sides with black cloth sides, housed in the original slipcase. An extremely good copy. Oldham, Incline Press. 1999. £280

¶ *Incline Press, 30*



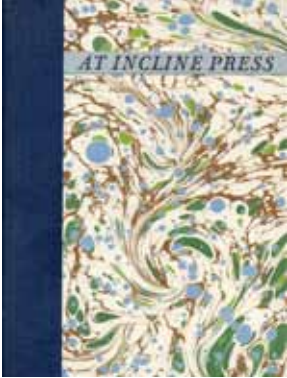
136. BINYON, Helen. *Helen Binyon's Tiger*, pictured by Bert Eastman. 8 pp. plus linocut of a tiger by Bert Eastman. No. 3 of 100 copies published privately (there were also 150 for sale). Set in Fournier by Harry McIntosh, Edinburgh. The Incline Press's 6th New Year Booklet. 19 x 15 cms, original patterned paper wrappers with printed paper label on upper cover. A fine copy. Oldham, Incline Press. 2000. £50

¶ *Incline Press, 31*



One of 75 specially bound subscribers copies

137. MOSS, Graham & WHALEN, Kathy. *Incline Press: A Brief Illustrated History for the Oxford Guild of Printer's Millennium Project*. One of only 75 subscribers copies, of a total edition of 175. 12 illustrations, including an engraving by Enid Marx and an initial by Elizabeth Friedlander printed in different colours. This no. 18 specially bound for Kenneth Auchincloss. 18.5 x 14 cms, in a special subscribers binding of blue cloth with a marbled paper upper cover with a printed paper label. Set in Poliphilus type and printed on Heritage paper. Oldham, Incline Press. 2000. £60



¶ With a letter from Graham Moss to Auchincloss extolling the virtues of the smell of their last publication *Harvesting Colours*.
Incline Press, 32

138. LJUNGBERG, Sven. *Parvus*. Written and illustrated by Sven Ljungberg. No. 71 of 200 copies. 45 original wood cuts, the frontispiece signed by Ljungberg. Printed in Monotype Bodoni on Zerkall paper. Tall 8vo., original red cloth backed patterned paper covered boards, printed paper spine label in the card slipcase. An extremely good, fresh copy. Oldham, Incline Press. 2000. £100



¶ The stories in *Parvus* are filled with details about day to day life in a village in Southern Sweden in the first half of the century all charmingly illustrated by the author. The book was originally published by Bonniers in 1971. Two of the wood blocks went missing so the images on pp. 11 & 20 are reprints from magnesium blocks.

Incline Press, 33

139. MARX, Enid. *Marco's Animal Alphabet*. 27 original large linocuts by Enid Marx, colour scheme by Peter Allen. No. 46 of 160 copies. Printed in Scotch and Bodoni types on Fabriano Artistico paper. Imperial 4to., original blue cloth backed, patterned paper covered boards, the pattern was designed by Marx in the late 1920s. A fine copy with the prospectus inserted loose. Oldham, Incline Press. 2000. £300



¶ A large-scale dramatic alphabet with spectacular coloured linocuts.

Incline Press, 34

140. MARX, Enid. *A Miscellany of Engravings* printed from the wood for subscribers to *Incline Press*. 8 loose wood engravings printed from the original blocks and one on the inside of the printed folder, all by Enid Marx. Various sizes from 4 x 5 cms to c. 19 x 13 cms on various papers. Oldham, *Incline Press*. 2000. £200

¶ Together with two loose prospectuses one for another *Incline Press* publication - the *Decorated Books of Thomas Lowinsky* - and one for a talk by Leo De Freitas on *John Tenniel's Illustrations to Alice in 2000*.

The wood engravings include a magnificent Tortoise, butterflies, a pattern design, the unicorn which appears in her ABC, two cooing doves, a duck and a romantic couple in the park.

Not listed in the Incline Press catalogue



141. POWERS, Alan. *A Pick of Patterned Papers, to greet the New Century*. One of only 50 copies in Victoria Hall paste paper, of a total edition of 500. Printed in Goudy Old Style. 4 specimens of patterned paper. 23 x 120 cms. A fine copy with signed compliments slip inserted loose. Oldham, *Incline Press*. 2001. £40

¶ One of the specimens is intentionally loose to be cut out by the reader to create their own patterned paper.

Incline Press, 35



142. GRAY, Thomas. FERGUSON, Ken. *An Ode on a Favourite Cat Drowned in a tub of Goldfishes*. No. 29 of 150 copies. Linocut by Ken Ferguson, signed. Printed in Weiss type on Velin Arches. Pp. 10. 29 x 19 cms. 4to., bound in green cloth backed, Edward Bawden patterned Curwen Press paper, printed paper label on upper cover. A fine copy. Oldham, *Incline Press*. 2001. £140

¶ *Incline Press, 36*



143. LIDDELL, John. *The Tree House*. No. 27 of 200 signed copies. 32 original linocuts by John Liddell printed in green, yellow, red, blue, brown and black, telling the story over time of a tree house. 23,5 x 18,5 cms. Sm. 4to., original brown cloth backed printed paper covered boards with design by John Liddell printed in brown on green. A fine copy in the original slipcase. Oldham, Incline Press. 2001. £250

¶ An enchanting graphic tale with no text telling the story in linocuts of a tree house over the years. (See illustration p. 67) *Incline Press, 37*

144. LOWINSKY, Thomas. MYERS, Colin. *The Book Decorations of Thomas Lowinsky*. With a memoir by Katherine Thirkell and an annotated checklist by Oliver Clark. No.21 of 250 copies. 90 illustrations including original samples, woodcuts, facsimiles and a hand-coloured plate. Pp. 122 printed in Fournier types on Magnani paper with the facsimiles and plates on a range of hand & mould made papers to match the originals. Folio, 13 x 9 inches, bound by Stephen Conway in original half brown cloth with Curwen patterned paper covered boards to a Lowinsky design, in the original green cloth slipcase with printed paper spine label. A very good, near fine copy. Oldham, Incline Press. 2001. £150



¶ The illustrations include all of Lowinsky's unpublished illustrations, an autograph poem, and ink sketch, two woodcuts, all of his patterned paper designs and publishers' devices, reproductions of his two Double Crown Club menus, one hand-coloured as the original, 35 illustrations from his 18 illustrated books plus tipped in full page facsimiles of a further 26 including another hand-coloured plate. Among the full page facsimiles are 10 illustrated title pages, 9 of which are integrated with the full checklist by Clark.

Lowinsky was schooled at Eton and spent two years at the Slade followed by active service in WWI. He was one of Charles Ricketts's circle and a founding member of the Double Crown Club. He worked for many of his friends, authors and publishers such as the Sitwells, Frederick Etchells of Haslewood Books, Oliver Simon at Curwen, Francis Meynell at Nonesuch and the Shakespeare Head

Press through Albert Rutherston. His daughter gives recollections of her father and Colin Myers gives a superb history and appreciation of Lowinsky's bookwork. Two different prospectuses inserted loose.
Incline Press, 38

145. WILDE, Andrew. *Making Books to Music*. No. 18 of 150 copies. Printed on Zerkall paper in Monotype Joanna type. CD with recording of music played by the pianist Andrew Wilde in a bound in envelope. Pp.11. 8vo., original Fabriano card wrappers. A fine copy of the eighth New Year booklet from Incline Press. Oldham, Incline Press. 2002. £50

¶ The CD is of Andrew Wilde playing Bach, Haydn and Chopin - music listened to whilst printing at the Incline Press.

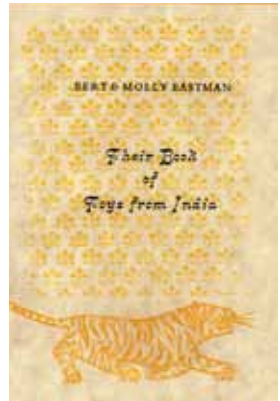
Incline Press, 39



146. EASTMAN, Bert & Molly. *Their Book of Toys from India*. No. 26 of 200 copies. 22 lino-cuts printed in colour by Bert & Molly Eastman on handmade Korean paper. Printed in Monotype Bembo on Magnani paper. 8vo. original tan cloth with thin printed india paper wrap-around with linocuts by the Eastmans and a blurb on the back. Together with : *Indian Toys*, Additional Plates for Subscribers, 12mo., 4 original colour linocuts, sewn in the original red wrappers. A very good copy. Oldham, Incline Press. 2002. £200

¶ The Eastmans began collecting handmade Indian toys in the 1960s, they were carved in soft wood and individually hand-painted. The product of village craft for local children rather than mass-production for exporters. This book records their collection and the story behind the work.

Incline Press, 41



10 poems by Seamus Heaney

147. HEANEY, Seamus &c *Poetry and Prose for the Midsummer Feast at Cannwood House*. No. 27 of 230 copies. Illustration by Catherine Heaney, Seamus Heaney's daughter, lino-cut decorations by Bert Eastman, title page calligraphy by Diana Wilson. Printed in

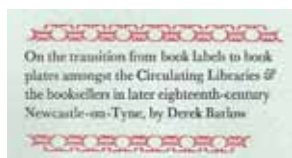


Garamond on variously coloured Zerkall paper, designed, printed and bound by Graham Moss & Kathy Whalen. 8vo., original maroon cloth backed, Ann Muir marbled paper with printed paper labels on spine and upper cover. An extremely good copy with the original prospectus inserted loose. Oldham, Incline Press. 2002. £500

¶ An illustrious literary family, this book is to celebrate the meeting of the Devlins of Ardboe. Polly Devlin drew together this collection of poetry and prose by and about the family, spouses, children and grandchildren. The collection includes 10 poems by Seamus Heaney, who married Marie Devlin, plus a short extract from his translation of Beowulf, as well as work by Polly Devlin, her brother, the musician Barry, and Daisy Garnett.

Incline Press, 42

148. BARLOW, Derek. *On the Transition from Book Labels to Book Plates amongst the Circulating Libraries and the booksellers in later eighteenth-century Newcastle-on-Tyne.* 9 tipped in illustrations. Printed in Monotype Bell on Velin Arches paper. Pp. 16. Tall 8vo., original printed paper wrappers. An extremely good copy. Oldham, Incline Press. 2002. £50
¶ *Incline Press, 43*



149. NORTH LEE, Brian. *The Lure of the Label.* One of 50 copies for subscribers, signed by the author, of a total edition of 200. 9 labels tipped in. Printed in Blato and Poliphilus type on Zerkall paper. 13.5 x 9 cms. bound at the Incline Press in marbled paper stiff wrappers. A fine copy. Oldham, Incline Press. 2003. £75



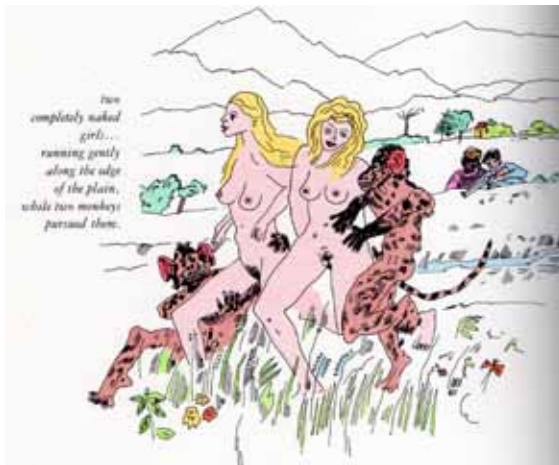
¶ The ninth New Year booklet from the press with a presentation slip from Graham Moss & Kathy Whalen bound in.
Incline Press, 44



150. EPHEMERA. Portfolio containing 32 pieces of *Incline Press Ephemera*. 32 pieces of ephemera including prospectuses, announcements, broadside poems, cards, labels etc. all housed in a marbled paper and grey cloth folder apparently from the press. In extremely bright and fresh condition. Oldham, Incline Press. Various dates. £120

3 INKY PARROT PRESS & HANBOROUGH PARROT PRESS

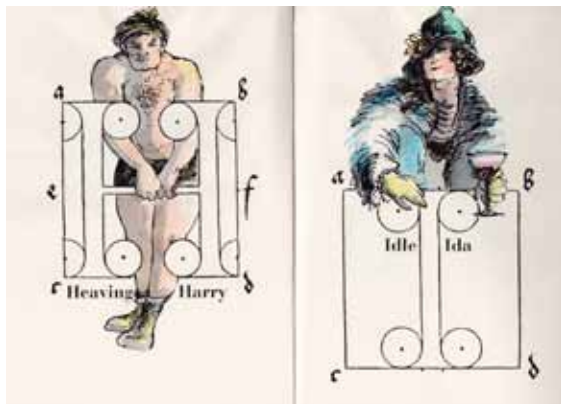
The Inky Parrot Press was started by Dennis Hall in 1980 at Oxford Brookes University, then Oxford 'Poly'technic hence the Parrot. The press specialized in illustration and most books were printed litho. Hall also ran the Hanborough Parrot Press from his home at Hanborough. On leaving the Polytechnic Hall rebranded his bookwork as the Previous Parrot Press.



two
completely naked
girls...
running gently
along the edge
of the plain,
while two monkeys
pursued them.

One of only 25 special hand-coloured copies

151. INKY PARROT PRESS. VOLTAIRE. PRIESTNER, Wilton. *Candide*. Translated by Richard Aldington. 109 drawings by Wilton Priestner, all coloured. No. 18 of 25 handcoloured copies, of a total edition of 360 copies. Printed in litho at the Didcot Press. 31 x 22cms. 4to., original maroon morocco backed pictorial boards full of drawings by Priestner, housed in the original maroon cloth and pictorial paper covered slipcase. An extremely good copy. Oxford, Inky Parrot Press at Oxford Polytechnic. 1985. £400



152. HANBOROUGH PARROT PRESS. NEWNHAM, Annie. *What's in A Name! An Alphabet* by Annie Newnham. One of 10 exemplary copies of a total of 35 hand coloured copies, there were also 95 ordinary copies. 26 handcoloured illustrations by Annie Newnham. Printed litho at the Didcot Press on mould-made paper. 8vo., original orange boards with printed paper labels on spine and upper cover, endpapers with illustrations by Newnham, in the original slipcase with illustration by Newnham. A very good copy. Church Hanborough, Hanborough Parrot Press. 1988. £180
 ¶ A really fun alphabet, beautifully executed.



153. HANBOROUGH PARROT PRESS. WALTON, Izaak. *The Compleat Angler or the Contemplative Man's Recreation: The First Part*. Drawings throughout by Wilton Priestner. Text set in Kennerley and printed litho by The Didcot Press on Zerkall mould made paper in an edition of 135 copies, signed by the artist. 8vo. original pictorial boards from drawings by Priestner, spine very slightly faded but an extremely good copy. Church Hanborough, Hanborough Parrot Press. 1990. £100
 ¶ A joyous edition of Walton.



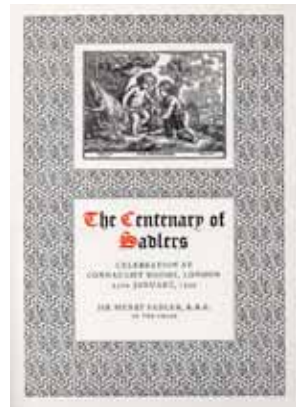
154. JENSON, Nicholas. The Last Will and Testament of the Late Nicholas Jenson, printer, who departed this life at the City of Venice in the Month of September, AD 1480. The first edition in English. Printed in an unspecified limited edition. Nicolas Jenson type designed by Ernst Detterer and printed on Rives paper. Large initial printed in blue. Pp.15. 30 x 20 cms. Tall thin 4to., original cream boards decorated in blind in blue cloth dust jacket with gilt lettering. Tiny stain to front endpaper, otherwise very good. Chicago, Ludlow Typograph Company. 1928. £80
 ¶ Detterer designed his Nicolas Jenson type by interpreting the original roman type of Jenson.



🐘 GEORGE W. JONES

George W. Jones (1860-1942) was a highly influential innovating printer, eg in 1901 he produced the first three-colour book in Britain, as well as being an important type designer creating Granjon, Estienne, Georgian and Baskerville for Linotype. His printing office 'At the sign of the Dolphin' was next door to Dr. Johnson's house in Gough Square.

155. JONES, George W. Caslon Old Face, Roman and Italic, cast entirely from matrices produced from the original punches engraved in the early part of the Eighteenth Century in Chiswell St., London by William Caslon. Folding specimen plate. Numerous illustrations including portrait frontispiece of William Caslon and reproductions of title pages and use of text. Printed in red, yellow and black. Pp.64. Large 4to., original grey wrappers, decorative typographic ornament endpapers, in the original grey envelope matching the wrappers. London, printed by Geo. W. Jones at the sign of the Dolphin for H.W. Caslon & Co. Ltd. 1924. £90



The Printer



L printer skilled, the ink apply,
Then down falls lever, page to print.
Thus I books cheap and good supply,
That all may buy and make no blame.
Books, written once by hand of man,
In Mainz they first to print began.

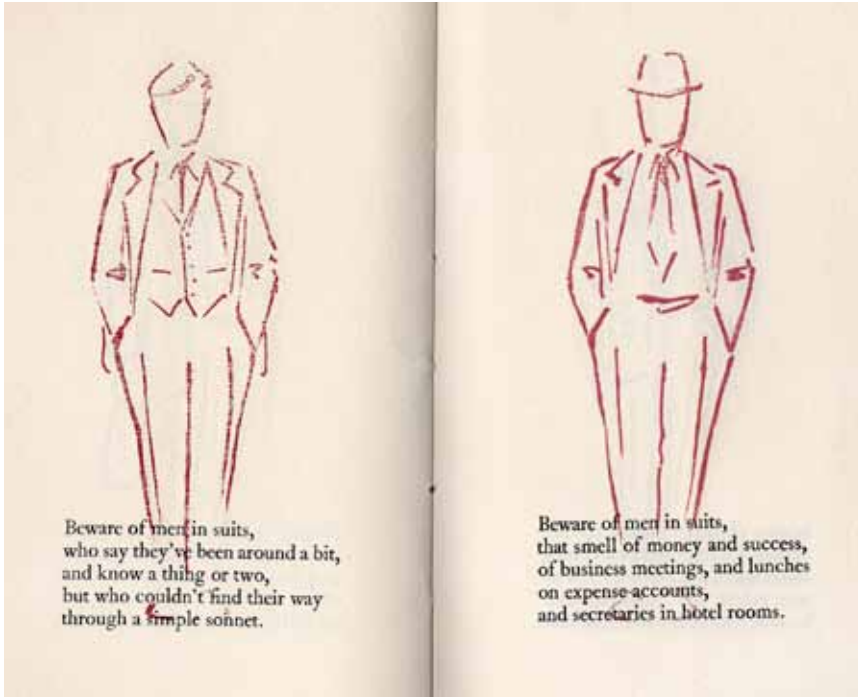
156. JONES, George W. A True Description of All Trades, published in Frankfort in the Year 1568. One of 400 copies. Printed in Linotype Granjon on Kelm-scott handmade paper. Reproductions of 6 illustrations by Jobst Amman. 8vo., original vellum backed marbled paper covered boards. Slightly bumped and rubbed on fore edges of boards, otherwise very good. Brooklyn, Mergenthaler Linotype Co. 1930. £60

¶ A reprint of the book-arts related trades in the Eygentliche Beschreibung aller Stande. The trades described and illustrated here are The Printer, The Bookbinder, The Typefounder, The Papermaker, The Draughtsman and The Woodcutter.

157. JONES, George W. VERGIL. BLACKMORE, R.D. The Georgics of Vergil. Translated by R. D. Blackmore, author of Lorna Doone. Woodcut illustrations by Edward Carrick. One of 500 copies on specially made paper, there were also 7 copies on vellum. Printed in black and green in Linotype Estienne and designed by George W. Jones. Pp. xxviii, 130. Original quarter vellum with green paper covered boards, large V in gilt on upper cover and gilt lettering on spine. A few marks to binding but generally good. London, George W. Jones at the Sign of the Dolphin. 1931. £80

¶ Edward Carrick was the son of Edward Gordon Craig. Compliments slip from George W. Jones inserted loose who has written on it 'letter in post'. Tiny booklabel of Joseph Weller on front pastedown.





ITEM 119



ITEM 143

and the angel of the lord appeared; and so they offered a meat offering upon a rock unto the lord: and the angel did wonderfully. (Judges 13)

1 · chapter: samson conceived ·

of extraordinary persons / the very birth and conception is extraordinary; god begins his wonders

in those he wonderful were of those were lously whose lives wholly singular ·

the use cast away ginnings · oah's wife been the angel been sent plications



betimes / will make there never any which miracu- conceived / were not notable or it is not of god to strange be- if man- had not barren / had not to her · af- have this

advantage / that the y occasion god to show mercy to us · it was to the woman that the angel first appeared: for that the reproach might lay upon her more heavily / or that she felt sorrow more · 'thou art barren' / he names her pain that