

OAK KNOLL BOOKS



SPECIAL CATALOGUE 20
WOOD ENGRAVING



OAK KNOLL BOOKS



www.oakknoll.com

310 Delaware Street, New Castle, DE 19720

Welcome to our catalogue of special books involving wood engraving. Many of the books described come from the personal library of Michael McCurdy, the renowned wood cut artist and proprietor of the Penmaen Press. We purchased this collection from the McCurdys late last year. Of special note is the first book of the press (item #44) accompanied by a second copy in a dummy binding with related ephemera. Read the descriptions carefully as a number of the books were given to him as partial payment for his work in providing the illustrations. For more information, see the various biographical postings about him and his awards online.

Bob Fleck



Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow, making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of about 23,000 titles. Our main specialties continue to be books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, Delaware books, fine press books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography & type specimens, and writing & calligraphy — plus books about the history of all of these fields.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 22 countries) and the Antiquarian Booksellers Association of America (ABAA — over 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Our founder, Bob Fleck, has long been a proponent of the ethical principles embodied by ILAB & the ABAA. He has taken a leadership role in both organizations and is a past president of both the ABAA and ILAB.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors. The shop is situated in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are located close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum and Longwood Gardens. If you would like to plan a visit, please see our website for more information.

Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.



Cover image: Self portrait of Michael McCurdy from *Face to Face* (see p. 8).



1. MEMORIAL OF ALEXANDER ANDERSON, M.D., THE FIRST ENGRAVER OF WOOD IN AMERICA. READ BEFORE THE NEW YORK HISTORICAL SOCIETY, OCT. 5, 1870.

Lossing, Benson. J. New York: Printed for the Subscribers, 1872, small 4to., contemporary half-red morocco, spine gilt, five raised bands, top edge gilt. Portrait frontispiece; (vi), 107 pages.

First edition. With 38 plates and other illustrations in text. A scarce and interesting work, well illustrated with examples of Anderson's oeuvre. Bewick was avowedly a seminal influence and several of the plates show Anderson's engravings after Bewick. An appendix contains an autobiographical sketch of Anderson (1775-1870) written in 1848 at the age of 73. Blank top portion of half-title excised, appendix a little spotted. **[80863, \$ 460.00]**



2. ALEXANDER ANDERSON, 1775-1870, WOOD ENGRAVER AND ILLUSTRATOR, AN ANNOTATED BIBLIOGRAPHY.

Pomeroy, Jane R. 3 Volumes. New Castle, DE and Worcester, MA: Oak Knoll Press and The American Antiquarian Society, 2005, 8.5 x 11 inches, hardcover with slip case. 2600 pages.



This comprehensive, three-volume bibliography focuses on the important American wood engraver, Alexander Anderson (1775-1870). A well written and researched biography of Anderson accompanies the over 2,300 entries, more than 1,000 of which are illustrated. By the early nineteenth century, Anderson was recognized as this country's preeminent illustrator. Called the father of wood engraving in America, and one of its masters, his prodigious work filled publications of every kind: separate prints, almanacs, fiction, travel, children's books, poetry, Bibles, religious tracts, medical texts, and broadsides. This study names and analyzes the publications where Anderson's work can be found. There are three indices provided, one of authors and titles, a second of printers, publishers and booksellers, and a third of artists and engravers. Co-published with the American Antiquarian Society. **[88121, \$ 350.00]**



3. AMERICAN BUFFALO. A PLAY.

Mamet, David. San Francisco: Arion Press, 1992, 4to., cloth, title label and buffalo nickel inlaid on front board, cardboard mailing case. 117, (3) pages.

Printed on Byron Weston all-cotton Ledger paper in a limited edition of 400 numbered copies and 26 lettered copies each signed by the author and artist, Michael McCurdy. This is one of the 26 lettered copies being copy "H." Five full page wood engravings by the artist are included. The first dramatic work produced by the Arion Press. The introduction by the author was written expressly for this edition. [114451, \$ 400.00]



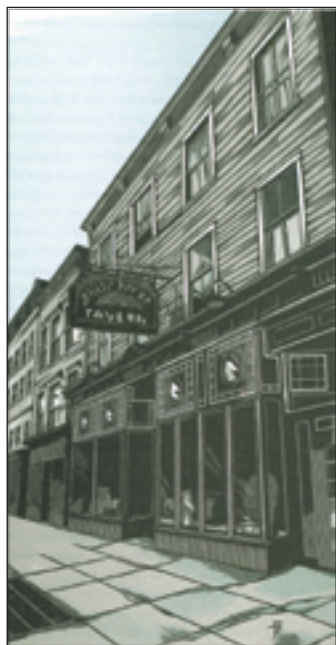
4. NEW YORK REVISITED.

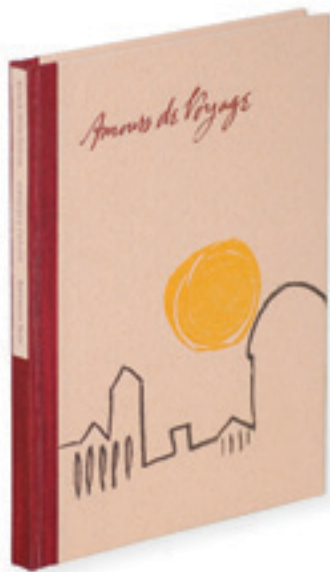
Auchincloss, Kenneth. Illustrations by Gaylord Schanilec. New York: The Grolier Club, 2002, 7.5 x 11.5 inches, hard-cover, slipcase. 44 pages.

In 1915, The Grolier Club published *New York* with color wood engravings by Rudolph Ruzicka. That book captured the city during a period of rapid, remarkable change. In *New York Revisited*, Ken Auchincloss traces the evolution of New York in the twentieth century. Along with the city's enormous physical and social transformations, up to and including the events of September 11, 2001, Ken conveys the continuity of spirit and character of the "New York accent."

Two-and-a half years in the making, *New York Revisited* is illustrated by Gaylord Schanilec, the foremost contemporary artist in color wood engraving. The engravings include the Empire State Building, the Chrysler Building from Lexington Avenue, 230 Park Avenue, Grand Central subway station, White Horse Tavern, Times Square, the World Trade Center (vignette), and Strawberry Fields.

One of 250 signed and numbered copies, printed by the artist at his press, Midnight Paper Sales. [106646, \$ 500.00]





5. AMOURS DE VOYAGE.

An Epistolary Novella in Verse.

Clough, Arthur Hugh. (Mission, BC): Barbarian Press, 2007, 8vo., quarter cloth, illustrated paper-covered boards. (viii), 78,(2) pages.

Limited to an edition of 125 copies. Edited by Patrick Scott with an afterword by Crispin Elsted. Illustrated with wood engravings by Abigail Rorer, which were printed from the original blocks. We hear the written voices of various tourists, who are intertwined socially, as they discover Italy during Garibaldi's bid for Rome. The text is set in 12pt Van Dijk and printed on Zerkall Soft White Wove. Design, typography and cover drawing are by Crispin Elsted. Jan Elsted printed the edition. It won a Judge's Award at the Oxford Book Fair 2007. **[96580, \$ 395.00]**

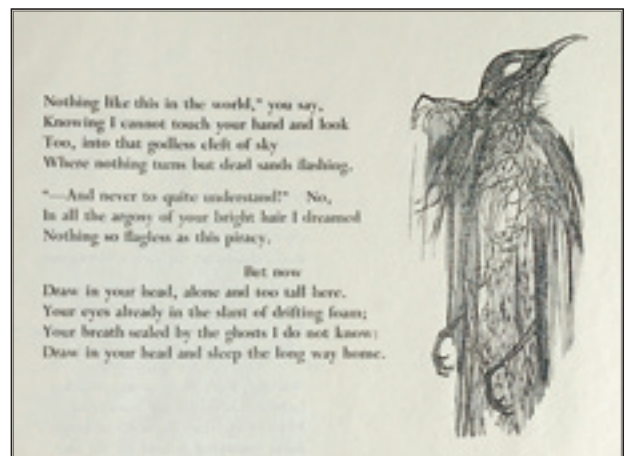


6. VOYAGES. SIX POEMS FROM WHITE BUILDINGS.

Crane, Hart. New York: The Museum of Modern Art, 1957, oblong 4to., hand-sewn stiff paper wrappers with paper label on front wrapper; portfolio with same paper label on front cover. (14) pages excluding bound-in or mounted illustrations.

Limited to 975 numbered copies and 25 lettered review copies, signed by illustrator Leonard Baskin. This is a numbered copy. Second in a series of limited editions published by the Museum of Modern Art under Monroe Wheeler. Designed, illustrated and printed by Baskin at the Gehenna Press in Northampton, Massachusetts. Illustrations printed from six original boxwood engravings and one cherry woodcut on Amalfi Italian hand-made paper and Moriki and mending tissue (hand-made in Japan). See Brook, *A Bibliography of the Gehenna Press*, 8 (item 11). Portfolio lightly sunned at spine and slightly torn at edges. Label on portfolio has piece lacking along edge. **[114358, \$ 250.00]**

SIGNED BY LEONARD BASKIN



7. VITEZNÉ OBLOUKY A SLEPÉ ULICKY.

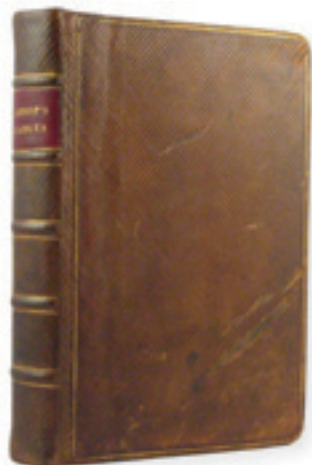
Bebr, Antonín. Prague: Básne, 1930, 4to., quarter leather, marbled paper-covered boards, raised bands on spine, author and title gilt-stamped on spine, top edge cut, other edges uncut. 99, (5) pages.

Limited numbered edition of 25, the number hand-written and initialled by the illustrator. (Arno Sanka, 2334). Text in Czech. Frontispiece. Triumphal Arches and an Impasse. Collection of poetry by Antonin Bebr. Etchings and woodcut illustrations signed by artist Frantisek Kobliha. Handmade paper. Bookseller's description, in Czech, laid in. Slightly faded along edges. **[108027, \$ 650.00]**

**8. FABLES OF AESOP, AND OTHERS, WITH DESIGNS ON WOOD.**

Aesop. Newcastle: Printed by E. Walker for T. Bewick and Son, 1823, 8vo., mid-nineteenth century full diced calf. xxiv, 376 pages.

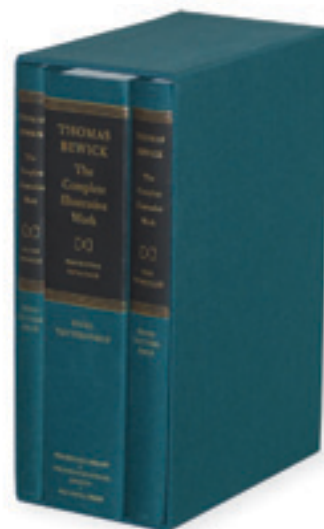
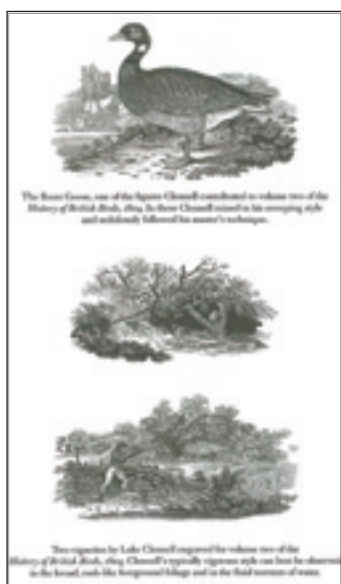
Second edition copy from a limited edition of 1000. An illustrated version of the classical Aesop's Fables, with illustrations by the English wood engraver Thomas Bewick (1753-1828). This is a Demy copy. (See Roscoe, 1953, 165-170). Recased, preserving original calf binding. Free endpaper with archival paper repairs along edges. Occasional spotting and some of the page corners bent inward. Signature by previous owner in brown ink on the free front endpaper. Well-preserved copy. **[75652, \$ 550.00]**

**9. THOMAS BEWICK.****THE COMPLETE ILLUSTRATIVE WORK.**

Tattersfield, Nigel. 3 volumes. New Castle, Delaware and London: Oak Knoll Press and The British Library, 2011, 7.5 x 10.75 inches, Hardcover, slipcase. 1580 pages

Generously illustrated and arranged alphabetically, this book details some 750 titles, over 450 of which are unrecorded in earlier bibliographies. In addition it provides sections on newspaper mastheads, book cover designs, copy-book covers, maps, and large single prints. Appealing to the Bewick aficionado, book historian, art historian, provincial printing enthusiast, or admirer of engraving on wood or copper, this will be an indispensable work.

Available outside North and South America from The British Library. **[102274, \$ 265.00]**





10. EMBLEMATA. THE EMBLEM BOOKS OF ANDREA ALCIATO.

A Leaf Book with Eight New Emblems by Henricus de Nova Villa.

Bregman, Alvan. Newtown, PA: Bird & Bull Press, 2007, 8vo., quarter morocco, Japanese cloth sides, cloth slipcase, leather spine label, paper label bearing emblem on top board. (vi), 128, (14) pages plus leaf.

One of 124 bound thus, of 140 copies, with an original leaf. The original leaves included are taken from the 1589 Paris edition of the Alciato emblem book. From the prospectus: "During the late Renaissance, the most famous professor of law in all of Europe was Andrea Alciato (1492-1550) of Milan. ...Almost accidentally, he was responsible for creating a whole new genre of publication consisting of text and image, known as the emblem book. Alciato's emblems were built upon the Latin epigrams he liked to write as a learned pastime. ...Surprisingly, however, there are few books in English devoted to Alciato or to his emblems. No separate overview of Alciato's life and writing is known. In addition to the history of the emblem books, the author provides much personal information that illuminates the character and personality of Alciato. Alvan Bergman has written an illustrated text on the subject usually directed to scholarly specialist, but he has done so in a way that is engaging and informative to the non-specialist reader." Eight contemporary emblems are illustrated by Wesley Bates's wood engravings and are included as an Appendix. [94029, \$ 450.00]

11. JOHN DEPOL: A PORTFOLIO OF HIS WOOD ENGRAVINGS.

Newtown, PA: Bird & Bull Press, 2012, 4to., stiff paper wrappers in clamshell box. 15+(1) pages with 22 engravings loosely laid in.

Limited to only 99 numbered copies. A collection of John DePol's (1913-2004) woodcut engravings. Prefatory note by Henry Morris with a note by DePol on his pattern papers. Listing of individuals and corporations for whom engravings in this portfolio were made. Engravings tipped in introductory volume with 22 tipped-in engravings loosely laid in portfolio. This collection includes many engravings printed by DePol with some signed and dated by him. Also includes a group of prints of Lynd Ward's wood engravings, made for an exhibition at the Barbizon-Plaza Art Gallery in New York. A wood engraving of DePol by Wesley Bates also included. [112211, \$ 400.00]



ONE OF 40 COPIES

12. CALIFORNIA FLORA.

McClintock, Elizabeth. San Francisco: Book Club of California, 1995, small 4to., stiff paper wrappers, separate suite of plates loosely inserted in paper wrapper portfolio, each loosely inserted in a cloth portfolio with paper spine label. (34) pages

One of 40 copies inserted in this specially made portfolio and containing a separate suite of the 13 DePol plates which often have a penciled "D" under the image. The "floral portraits" were printed from John DePol's original wood engravings by the Feathered Serpent Press. In a fashion similar to earlier publications for the Book Club of California, this volume contains twelve sections. Each pair of facing pages contains text on the left describing the properties of the flower illustrated on the right. John DePol's illustrations are typical of his style and show off his ability to balance blackness with movement within each composition. Patterned endpapers. Cover printed in olive, orange and black. **[93797, \$ 300.00]**



ONE OF 20 COPIES WITH SUITE OF PLATES

13. A STORY FROM THE PIAZZA TALES CALLED "THE LIGHTNING-ROD MAN."

Melville, Herman. (Minneapolis, MN): Daedalus Press, 1982, tall 8vo., paper collage over boards. (x), 24, (6) pages.



Limited to 85 numbered copies signed by the illustrator, Michael McCurdy. This is "10" of the specially issued 20 copies which contained an extra suite of three plates, signed and numbered by the artist. Designed by D. Peigenbaum with foreword by Martin Roth. Printed on Dewint and Whitby paper from J. Barcham Green, with the paper covered boards done as a paper collage by Eileen Custer-Toren. The text comes from the first printed version of this story which appeared in the August 1854 issue of Putnam's Monthly. From the personal library of the illustrator. **[114452, \$ 500.00]**

14. Five older carved wooden stamps that were used to print designs on fabric.

N.P.: n.p., n.d., 6 by 8 inches, 1 inch thick; one stamp with handle.

Five wooden stamps made for fabric with various decorative patterns. "Made in India" sticker attached to two. Each has a unique pattern reflecting Indian artwork. **[109727, \$ 350.00]**

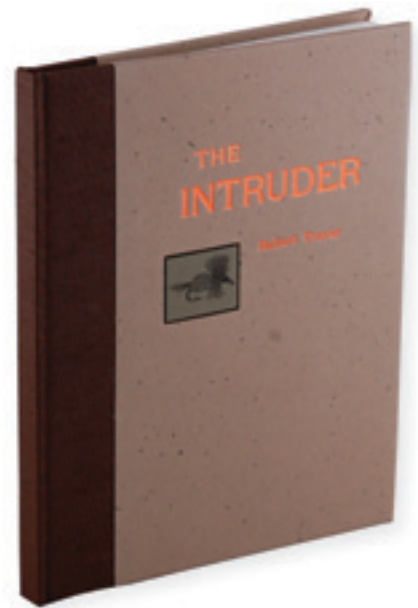




15. THE INTRUDER.

Traver, Robert. (Mancelona, MI): Deep Wood Press, 2012, 4to., quarter cloth, paper-covered boards with decoration, title and author stamped on front board. Unpaginated.

Limited to 150 numbered copies, signed by designer, printer and binder Chad Pastonik. Originally published as a chapter in the book *Trout Madness* (St. Martin's Press, 1960). Wood engravings by Jim Westergard from original maple blocks. Foreword by Richard F. Vander Veen. Composed in Linotype Janson with ATF Garamond on dampened Hahnemüle Schiller paper. Reflections of quiet days trout fishing in rural Michigan. Deep Wood Press catalogue, bookplate and Oxford University Society of Bibliophiles program (printed by Deep Wood) laid in. [114254, \$ 550.00]



16. L'ALLEGRO AND IL PENSEROSO.

Milton, John. (New Rochelle): The Elston Press, 1903, small 8vo., cloth-backed boards, later slipcase. 28, (4) pages.

Limited to 160 copies printed in red and black on English hand-made paper watermarked with the "cat." (Johnson 23). Taken from the 1645 printing of Milton's work. With highly decorative title page and some initial letters and seventeen illustrations cut on wood from designs by H.M. O'Kane. Bookplate. Small ink ownership stamp. Lacks spine label. [79879, \$ 450.00]



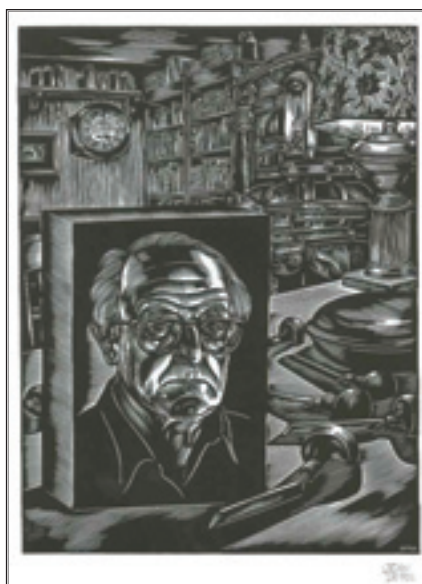
FACE TO FACE.
TWELVE CONTEMPORARY AMERICAN ARTISTS INTERPRET THEMSELVES
IN A LIMITED EDITION OF ORIGINAL WOOD ENGRAVINGS.



17. FACE TO FACE. Special Edition in engraved box.

Great Barrington, MA: Penmaen Busyhaus Publications, (1985), 4to., 14 printed folders and 13 loose broadsides loosely inserted in a cloth case with a spine composed of an engraver's maple wood engraved with "Face to Face" engraved, paper cover label.

One of 250 numbered copies of which this has "OS" on the colophon page. This copy came from the library of Michael McCurdy, one of the participants. Twelve engraved self-portraits, each numbered and signed by the artist and laid into a printed folder with a page of text about the artist. With an introduction by Leonard Baskin and a dedication print by Lynd Ward, also contained in printed folders. With an additional suite of the 13 signed (but not numbered) prints on different paper. The twelve artists are: Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. Lynd Ward's previously unpublished print is not signed, due to Ward's death before the project was completed. Harold McGrath printed the blocks, which were cancelled at the end of the press run. Originally issued in a box at \$1600, but only a few were made as they proved too expensive to produce. Seven of the artists have died since their contribution to this project. [108932, \$ 1,150.00]



18. FACE TO FACE. Trade edition.

Great Barrington, MA: Penmaen Busyhaus Publications, (1985), 4to., 14 printed folders with print loosely inserted, 13 loose hand printed broadsides on different paper.

One of 250 numbered sets. Twelve engraved self-portraits, each numbered and signed by the artist and laid into a printed paper folder with a page of text about the artist. Introduction by Leonard Baskin and dedication print by Lynd Ward, also contained in printed folders. With an additional suite of the 12 signed (but not numbered) prints and Ward's dedication-print on different paper. With four page prospectus and insert describing this production in detail. [109177, \$ 650.00]

19. FACE TO FACE. Out of Series set.

Great Barrington, MA: Penmaen Busyhaus Publications, (1985), 4to., 26 loose hand printed broadsides (two sets of 13 on different paper).

Originally printed in a run of 250 numbered sets, the two sets of prints included in this "Out of Series" set are printed on two different types of paper. The original 12 self portraits are engraved by the artist and are signed, but not numbered. With an additional suite of the 12 signed (but not numbered) prints on different paper. Included in each set is the original dedication print by Lynd Ward. With four page prospectus and insert describing this production in detail. [109349, \$ 400.00]

20. MR. DERRICK HARRIS 1919-1960.

Brett, Simon. Denby Dale (England): Fleece Press, 1998, small 4to., quarter cloth, decorated paper-covered boards / small 4to., sewn, stiff paper wrappers / oblong small 4to., stiff paper folder with paper label on front, loose sheets (about 29 x 38. 5 cm), all in a cloth-covered clamshell with a fitted interior. 53, (5) pages with one additional foldout leaf / 3 leaves / 9 sheets.

Limited to 280 copies. Derrick Harris's (1919-1960) wood-engraved images appeared in the late 40's and the 50's in various Folio Society publications and other books, and in a number of BBC publications. His rather graceful and sprightly, decorative and stylized (with elements of folk art and 18th-century illustration), and often implacably cheerful images seem also to have anticipated much commercial art of the following decades. Harris was largely forgotten in the years following his death, and Garrett's 1978 *History of British Wood Engraving* makes no mention of him. The book by Simon Brett discusses the life and works of Derrick Harris, with about fifty reproductions, both large and small, of wood engravings by him. The sewn brochure contains three additional large engravings by Harris, and the folder contains a set of nine colored wood engravings done around 1946 for a never-published children's book entitled "Royal Flush" (the text is now lost). The whole is very well printed by Simon Lawrence, a long-time admirer of Harris's work, at the Fleece Press, using original blocks for the engravings. Slipcase is slightly bumped. Now out of print. [54945, \$ 295.00]

**21. ENDEAVOURS & EXPERIMENTS, JOHN BUCKLAND WRIGHT'S ESSAYS IN WOODCUT AND COLOUR ENGRAVING, TOGETHER WITH OTHER BLOCKS REMAINING IN HIS STUDIO.**

Wright, Christopher Buckland. Upper Denby, Huddersfield, England: Fleece Press, 2004, 4to., quarter vellum with paper-covered boards and cloth clamshell box with paper spine label. 71, (5) pages.

First edition, limited to 300 copies of which this is one of the 60 special copies bound thus and containing an extra print of "Café Dansant No.2" in a separate portfolio and two extra tipped-in full color prints in the text. Fourth in a series of books printed by the Fleece Press displaying the remaining woodcut blocks of John Buckland Wright who was found dead in his studio in 1954. This volume consists of those blocks not previously published, in particular, two color wood engravings that Wright was experimenting with shortly before he died. Also included are prints from blocks for Christmas cards, publishers' marks and some commercial pieces. Among Wright's publisher marks are several intended for Christopher Sandford's Golden Cockerel Press. A bibliography of published wood engravings in other works, unfinished wood engravings and uncut blocks follows the descriptions. Seventeen color plates tipped-in and thirty-six black-and-white block illustrations. [90521, \$ 1,000.00]



SET OF LIMITED EDITION GOLDEN COCKEREL BIBLIOGRAPHIES



**22. CHANTICLEER, A BIBLIOGRAPHY OF
THE GOLDEN COCKEREL PRESS, APRIL 1921-.**

Sandford, Christopher et al. 4 volumes. London: Golden Cockerel Press, (nos.1 & 2) / N.P.: Golden C. P, Middlesex: Private Libraries Assn., 1936, 1943, 1948, 1976, tall 8vo., half leather, cloth-covered boards, top edges gilt (others roughly trimmed). 48; 52; 112; 126 pages.



All of these are the limited edition version: 300 numbered copies each for *Chanticleer* and *Cock-A-Hoop*, 250 for *Cockalorum*, and 200 for *Pertelote*. All are signed by Christopher Sandford, who owned the Press from 1933 to 1959; in addition, *Pertelote* is signed by Owen Rutter and *Cock-A-Hoop* by David Chambers, who was its main author.

These four volumes contain together 214 entries for Golden Cockerel publications, and listings of 96 general prospectuses and 100 prospectuses for individual works. Entries contain standard bibliographic information followed by Sandford's comments on the author, the work, the printing, the edition, the illustrator, and/or whatever else he wishes to mention. There are 200 illustrations of woodcuts and wood engravings by about 40 different illustrators: Book illustrations, title page designs, borders, head- and tail-pieces, vignettes, and more than enough variations on the Golden Cockerel device.

In addition to bibliographic matter, *Chanticleer* contains a foreword and an introduction, *Pertelote* has a foreword, *Cockalorum* offers no less than a foreword and six articles and addresses by Sandford, and *Cock-A-Hoop* has a foreword and introductory matter. All boards are covered in patterned cloth with a Golden Cockerel motif in different colors; leather binding colors (by volume) are red, green, brown, and blue respectively. Gilt spine lettering; *Cockalorum* and *Cock-A-Hoop* have two raised bands each. Slight rubbing. Minor fading of the spines of first two volumes. **[50324], \$ 2,000.00**

23. THE HATCHET THROWERS.

Greenwood, James. London: John Camden Hotten, Piccadilly, 1866, 8vo., later quarter leather, cloth, edges gilt, title, author and decorations gilt-stamped on spine, marbled slipcase. 164 pages.



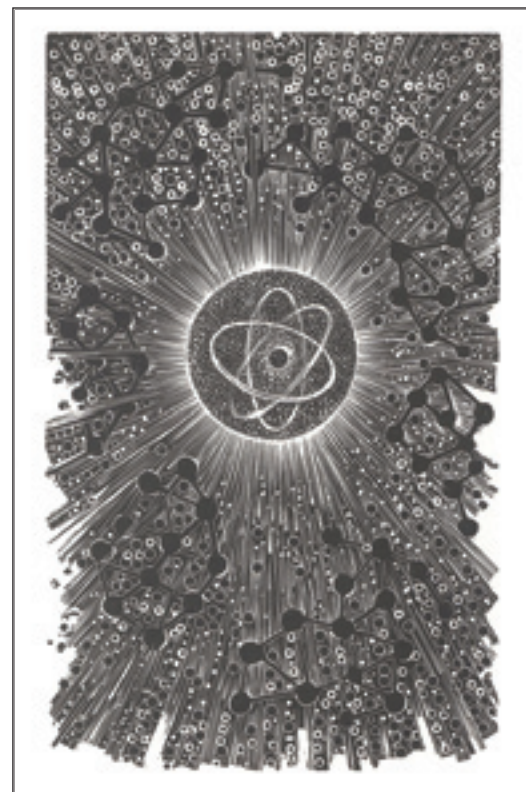
First edition. Greenwood (1831-1926) was an English social critic, concerned about the plight of those in London's workhouses and the working poor. Frontispiece and thirty-six illustrations, tinted and drawn on wood by Ernest Grisct, Edward Hodnett notes his "good animal and insect illustrations for each of the three far-fetched and sometimes offensive narratives by James Greenwood." See Hodnett, *Five Centuries of English Book Illustration* (Aldershot: Gower Publishing, 1988), 155-7. Marbled pastedowns and free endpapers. List of illustrations. Some scuffling at edges. Slipcase worn at edges.

[109401, \$ 250.00]

**24. LYND WARD'S LAST UNFINISHED WORDLESS NOVEL.**

Ward, Lynd. N.P.: New Jersey Book Arts Syposium, Rutgers University Libraries, 2001, 8vo., cloth. (x) pages, 44 leaves of plates, (8) pages.

Printed in an edition of 100 numbered copies (this being #5) by Barbara Henry of the Harsimus Press of Jersey City, New Jersey. Introduction by Michael McCurdy and a description of the unfinished blocks by Michael Joseph. Illustrations printed from the original blocks. Prospectus loosely inserted as is a T.L.s. from Barbara Henry to Michael McCurdy thanking him for his introduction and meant to accompany this copy of the book. She comments on her dislike of lettering and numbering copies. [72619, \$ 350.00]





25. XYLOGRAF F. HENDRIKSEN BIBLIOGRAFI, MED EN INLEDNING OM F. HENDRIKSEN SOM SKRIBENT [THE WOOD ENGRAVER F. H... WITH AN INTRODUCTION ON F. HENDRIKSEN AS A WRITER].

Krogh-Jensen, G. Copenhagen: Forening for boghaandvaerk, 1944, small 8vo., patterned paper-covered boards, paper labels on spine and front cover. 36 pages.

Besterman 2839. Brief essay on wood engraver F. Hendriksen as a writer, with four illustrations, followed by a bibliography of 109 numbered entries for his written works, or for works to which he contributed, plus seven unnumbered entries for works in which he was editorially involved. **[51841, \$ 210.00]**

26. THOMAS BEWICK: THE BLOCKS REVISITED & REDISCOVERED.

Evanston, IL: Hesterberg Press, 2008, large 8vo, cloth. (i), 69 pages, ii, (iii).

The Blocks Revisited & Rediscovered documents the fascinating story of Thomas Bewick's personal blocks and their historic journey to Chicago in 1942. Many of these blocks found new homes quickly in the Midwest and across America, while others became well-travelled, eventually making their way back to England. The whereabouts of these blocks and their movements over the years have raised questions and a desire to document them for their safe keeping. It is hoped this five-year investigation will begin to provide answers, as over 700 of the 1,350 blocks that came to Chicago are documented here in 35 collections.

Fourteen original blocks were printed on dampened Rives Heavy-weight paper using a Washington Hand Press, and the remaining thirty-five Bewick illustrations were printed using a Vandercook Press from metal engravings reproduced from the Memorial Edition. The text, set in a digital version of Bulmer, was also printed from metal engravings. Color photographs of Bewick's portrait and his toolbox are included as tip-ins, along with a photograph of a group of blocks at the Hesterberg Press.

A numbered edition of ninety copies was bound by Campbell-Logan Bindery, Minneapolis, in a dark green cloth with contrasting green end papers. The spine is gold stamped and the front cover features an inset of a vignette printed from one of Bewick's blocks at the press. **[101433, \$ 300.00]**





ONE OF FORTY



27. BURIN BOX AND BOARD.

Forsberg, Lennart. Oldham: Incline Press, 2006, square 8vo., book is quarter cloth, paper-covered boards, six signed and numbered prints contained in a folder, and an exhibition catalogue all housed in a drop-back box. (iv), 55, (3).

This special edition is limited to forty copies of the 150 total. There are 39 original wood-engravings printed in the book. The special folder contains six signed and numbered prints (five of which are multi-colored) auditioned for this book by Forsberg and printed in his Stockholm studio. The texts include an introduction by Professor Nils G. Stenqvist from the catalogue of Forsberg's 2005 Stockholm Retrospective, a detailed memoir by Forsberg for this book, and a tale of a studio visit made by translator, Thorsten Sjölin, when collecting the blocks. The books are printed in 14 pt. Gill Sans type, using the rarely seen alternative letterforms cut in the 1930s. In Swedish and English. Prospectus laid in.
[93006, \$ 485.00]

28. A LINE.

Kim, Suyeon. (Oldham): Incline Press, 2009, 8vo., cloth, slipcase. Accordion style unpaginated paper.

A Line is a continuing illustration made of sixteen prints. Almost seventeen feet long, it is accordion folded in a hard cover and slip-case. Printed on Velin Cuve BFK Rives paper, which is internally sized, 180 gsm weight, acid-free and buffered with calcium carbonat.

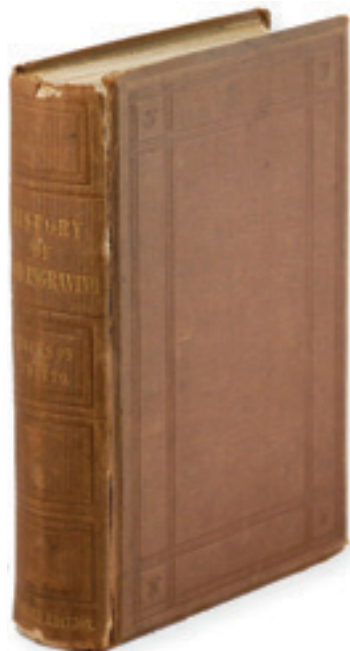
The images were first seen at the Fine Press Book Fair in November 2007 and the book took almost two years to complete. Graham Moss and Mike Tregear printed, hand coloured and bound the book. The case uses blue book cloth and handmade Korean paper, captured rather than glued so that the surface ripples on the boards. Signed on the colophon by artist Suyeon Kim, who also oversaw the printing. Limited to 200 copies. [104136, \$ 235.00]



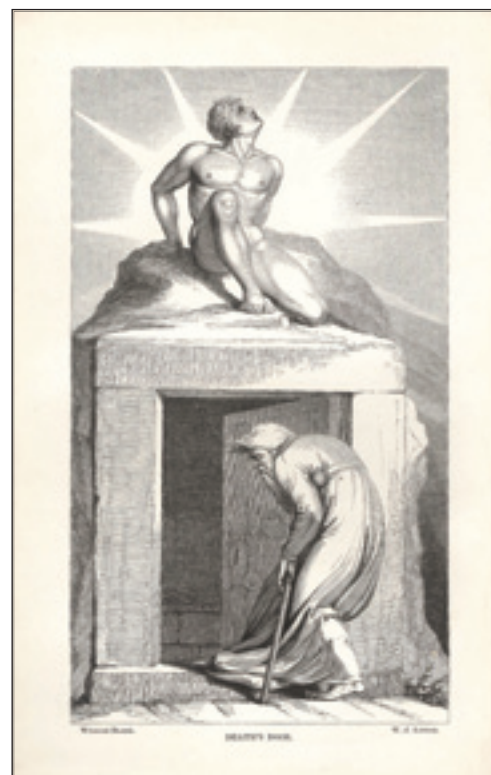
29. TREATISE ON WOOD ENGRAVING, HISTORICAL AND PRACTICAL.

With upwards of three hundred illustrations engraved on wood by John Jackson. The historical portion by W.A. Chatto.

Chatto, W.A. London: Henry G. Bohn, 1861, tall 8vo., original patterned brown cloth. xvi, 664 pages.



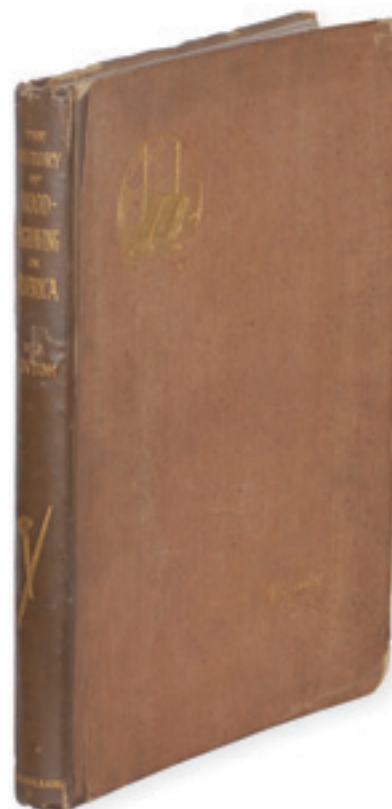
Second edition, "with a new chapter on the artists of the present day by Henry G. Bohn and 145 additional wood engravings." (Bigmore & Wyman I,131). With a preface by W.A. Chatto. "This and Ottley's book may be taken as the standard works in English on wood-engraving." Covers the history of engraving, wood-engraving, invention of typography, wood-engraving connected with the press, wood-engraving in the time of Albert Dürer and the further progress and decline of wood-engraving. Also gives practical instruction. Original cloth split in places along hinges and some wear at spine ends. Bookplate removed from front pastedown. Inside hinges cracked. **[32009, \$ 250.00]**



30. THE HISTORY OF WOOD-ENGRAVING IN AMERICA.

Linton, W.J. Boston: Estes and Lauriat, 1882, 4to., original quarter cloth with veneer covered boards, design in gilt on front cover. x, 71+(1) pages.

First edition, limited to 1,000 numbered copies signed by the author. With 20 full-page plates reproducing woodcuts from such artists as Anderson, Linton, Cole, Kruell, Closson and others. Wear along edges and at tips. Small damaged spot on spine. **[22916, \$ 275.00]**

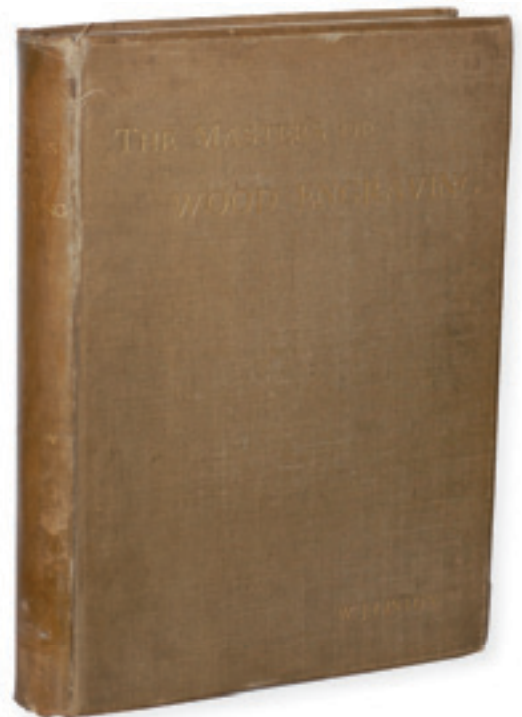




31. THE MASTERS OF WOOD-ENGRAVING.

Linton, W.J. New Haven and London: The author and B.F. Stevens, 1889, folio, original polished cloth. xviii, 229+(1) pages.

First edition, limited to 600 numbered copies signed by the author. Published for the subscribers only. Contains major sections on Knife-work, Graver-work and Chiaroscuro. Filled with illustrations throughout the text and a number of plates. With the bookplate of Gavin Bridson. Ex-library copy with markings. Lacks full color frontispiece. **[97823, \$ 450.00]**





**32. ENGRAVED IN THE WOOD,
A COLLECTION OF WOOD ENGRAVINGS
BY GEORGE MACKLEY.**

**with an appreciation by Ruari McLean and with
a glimpse of the artist by Armida Maria-Theresa
Colt.**

McLean, Ruari. London: The Two-Horse Press, (1968),
4to., stiff paper wrappers. With a portfolio of 68 wood-
cuts loosely inserted in a stiff paper wrapper folder, all
enclosed in a cloth box with a paper spine label.

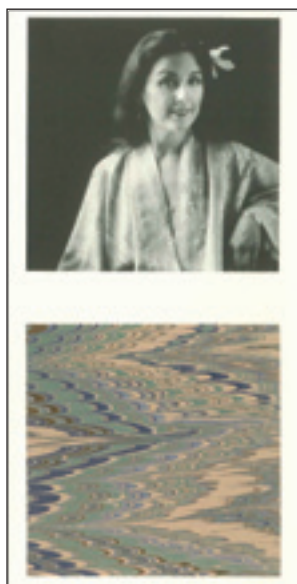
Limited to 300 numbered copies signed by Mackley. Designed
and printed by Will and Sebastian Carter at the Rampant
Lions Press. With woodcuts in orange throughout text. The 68
plates are printed on fine paper and are described in a table of
contents page placed at the beginning. Mackley was a highly
regarded wood-engraver of the 1930's through the 1960's and
was particularly known for his works on boats, architecture,
and plants. In addition to illustrating books, he also wrote on
wood engraving. [71192, \$ 950.00]



33. AMERICAN DECORATIVE PAPERMAKERS, THE WORK & SPECIMENS OF TWELVE CRAFT ARTISTS.

N.P.: Busyhaus Publications, (1983), oblong 8vo., half leather over cloth. 65, (3) pages.

One of 200 numbered copies bound in half leather by the Harcourt Bindery. A study of marbling with an introduction by Don Guyot, including essays and original tipped-in specimens by ten marblers made just for this edition along with technical notes, and a bibliography of the subject. Finely printed at the Naiman Press. Includes a wood engraving by Michael McCurdy. [5313, \$ 350.00]



34. WOODLAWN NORTH: A BOOK OF POEMS.

Kessler, Milton. (Boston): Impressions Workshop, (1970), 4to., cloth. Unpaginated.

Limited to 125 numbered copies.

This copy is a printer's proof. A collection of poetry by Kessler (1930-2000), American poet and Professor of English at Binghamton University. Preface by Elizabeth Bishop (1911-1979), American poet and short story writer. Etchings executed and printed by Robert Marx. Designed, handset in Garamond, and printed on Velke Losiny (a Czech handmade paper) by Michael McCurdy. Handbound in cloth by Ivan Ruzicka. Signed by the poet, Marx, and McCurdy on colophon. [114887, \$ 1,200.00]





35. THE WONDERFUL WIZARD OF OZ. THE KANSAS CENTENNIAL EDITION.

Baum, L. Frank. (Lawrence, KS: University Press of Kansas, 1999), 8vo., black boards stamped in silver; pictorial dust jacket. Accompanied by separate suite of plates. 268 pages.

Foreword by Ray Bradbury. This copy is one of 8 especially numbered copies, signed by Michael McCurdy with an original drawing by the artist and containing 25 inkprint scratchboard drawings by McCurdy reproduced and hand-colored on sheets of archival quality paper, measuring 8 1/2 by 11 inches. Each of the 25 drawings, numbered and signed by McCurdy, and the specially numbered copy of *The Wonderful Wizard of Oz* are laid-into an original green silk folding box, designed by James Currier of Newport, Rhode Island. [114736, \$ 1,750.00]



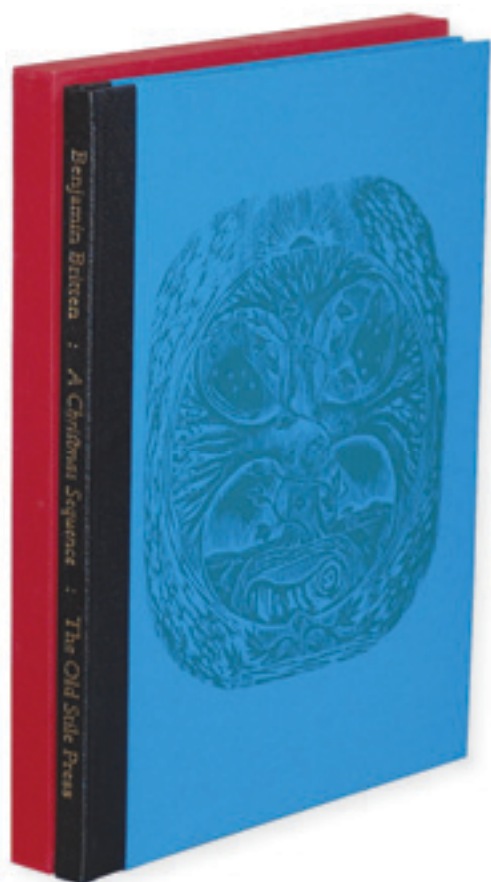
36. THE BICYCLE DIARIES. ONE NEW YORKER'S JOURNEY THROUGH SEPTEMBER 11TH.

Goodman, Richard. Stockholm, WI: Midnight Paper Sales, 2011, 8vo., cloth covered boards, paper cover illustration in color by Schanilec, paper label on spine. 107 pages.

"Shortly after September 11th, 2001, I began riding my bicycle down from my apartment on the Upper West Side of New York city to the World Trade Center disaster site - or as near as I could get to it. I rode down almost every day, in all weather, for about four months. When I came home, I wrote about what I saw."

—Richard Goodman

Limited to 250 numbered copies signed by the author and the illustrator/printer. The book contains five full-page colored wood engravings by Gaylord Schanilec based on a bike ride with the author down toward the disaster site some ten years later. The text is printed letterpress from metal type, and the images from hand-cut end-grain maple blocks. [108200, \$ 300.00]



37. A CHRISTMAS SEQUENCE.

Chosen by Benjamin Britten from the Chester Mystery Cycle. Introduction by Dr. Andrew Plant. Images by Angela Lemaire.

Britten, Benjamin. (Llandogo): Old Stile Press, (2008), folio, quarter leather, paper-covered boards, slipcase with large paper label on front. Not paginated.

Limited to 205 copies, this being one of the main edition of 195 numbered and signed by the artist. This work is taken from the second draft of the libretto for Britten's *Christmas Sequence*, left unfinished by his death in 1976. The language is wonderfully down to earth — designed to entertain in the market places of medieval Chester and the surrounding towns. Angela Lemaire has cut 76 magnificent woodblocks which capture a splendid sense of the medieval play, its presentation by contemporary children, and a mystical rendering of the events surrounding the birth of Jesus. The illustrations were printed in midnight black (which is slightly blue) and weave between the blocks of text, printed in seville black (slightly orange). The binding was inspired by the colours of medieval stained glass: green images on blue for the covers with a black leather spine as though leading on the window. A deep red cloth on the slipcase surrounds a large label printed on golden yellow paper.

The book was designed by Nicolas McDowall, printed on Vélin Arches paper, the type is Truesdell and Lemaire's woodcut images were all printed from the wood. [100253, \$ 500.00]



38. GREEN BLADES FROM HER MOUND.**Poems, from Poems of 1912-13.**

Hardy, Thomas. (Llandogo): Old Stile Press, (2007), square folio, wrap-around image on paper over cloth boards, folding cloth slipcase. Not paginated.

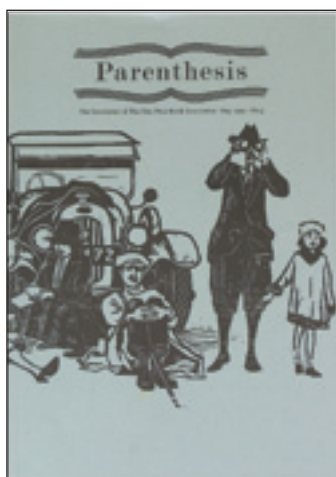
One of 200 bound thus as the main edition. Signed by Mark Cazalet who chose the poems and created the images. Thomas Hardy's wife Emma died in November 1912, in the attic room of their house where she had lived estranged from him. Their marriage had hardened into an empty shell and Hardy had long been in love with Florence Dugdale, whom he married the following year.

However, on reading Emma's secret memoirs detailing his cruelty and the breakdown of their marriage, Hardy was hit by an avalanche of grief. He returned to the north Cornish coast of their courtship and spent the rest of 1912 and 1913 producing his most lyrical and abiding collection of poetry.

Mark Cazalet has created images to act as visual equivalents for the extraordinary insights Hardy found in the depths of his experience, rather than attempting his topography or historical period. He arranged the sequence to suggest his gradual reconciliation to guilt and grief, resolving into a dawning sense of acceptance. It was a long and painstaking task to cut wood and linoleum for the 22 large images. Each page opening involves three colours on characterful Italian white paper, and the inks were specially mixed by Canfield Colours from natural pigments. [97589, \$ 550.00]

**39. PARENTHESIS:****THE NEWSLETTER OF THE FINE PRESS BOOK ASSOCIATION.**

20 volumes. Cheltenham: Premiere Press, 1998-2011, small 4to., stiff paper wrappers. Various pagination.



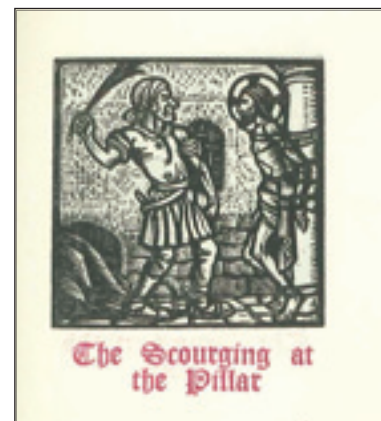
Issues number One (May, 1998) to Twenty (Spring 2011). Collections of essays about fine printing with articles such as the "Ten most interesting books produced in England between 1913 and 1939," "American Book Design in the Post-War Years" and "Counterblast to the Monstrous March of Megabytes." Illustrated mostly with woodcuts and wood engravings used for book illustration. Cover illustration of number One cut by Vance Gerry and stencilled by Anthea Steel; number Two is by Clive Hicks-Jenkins from *The Affectionate Shepherd*; number Three is "The Duke of Beaufort's Hunt Point-to-Point, Bushton" from *The Wood Engravings of Frank Martin*. [103785, \$ 750.00]



40. A LITTLE ROSARY.

Pippet, Gabriel. (Flansham, Sussex, England):
The Pear Tree Press, (1930), 16mo., paper-covered
boards, paper cover label, top edge cut, other
edges uncut. Unpaginated.

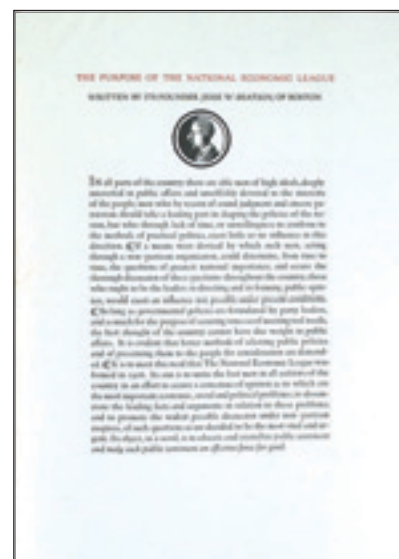
Number 90 of an limited edition. With 16 woodcuts by
Gabriel Pippet, illustrating the fifteen mysteries of the
Roman Catholic rosary. Handprinted. Reflective paper
boards depicting saints. Frontispiece. Unopened. Some
wear at joints. [107083, \$ 350.00]



41. THE PURPOSE OF THE NATIONAL ECONOMIC LEAGUE.

Beatson, Jesse W. (Boston: The Penmaen Press, 1968), folio, stiff paper
wrappers. (4) pages.

Limited to 30 numbered copies (Peich 2). Printed by the author's grandson,
Michael McCurdy. The cover paper is Italian Fabriano; the inside paper is
Japanese Masa. Type is Kennerly, designed by Goudy. A statement of purpose
of one of a number of "economic clubs" founded in the early 20th century,
many of which advocated Progressive Era reforms. The National Economic
League itself was founded in 1906. Front wrapper bent near top edge, and
stained near center spine. [114858, \$ 350.00]



42. DOVE AT THE WINDOWS.

LAST LETTERS OF FOUR QUAKER MARTYRS.

With a foreword by George Selleck & five woodcuts by
Michael McCurdy.

Lincoln, MA: Penmaen Press, 1973, small 4to., cloth, paper spine
label, dust jacket. (28) pages.

Limited to 200 numbered copies signed by the artist, Michael McCurdy
(Peich 5). Letters selected from William Sewell's *History of the Quakers*
(Philadelphia, 1856) and James Bowden's *The History of the Society of
Friends in America* (London, 1850). Foreword by George Selleck. Five
woodcut illustrations by Michael McCurdy. [78492, \$ 250.00]

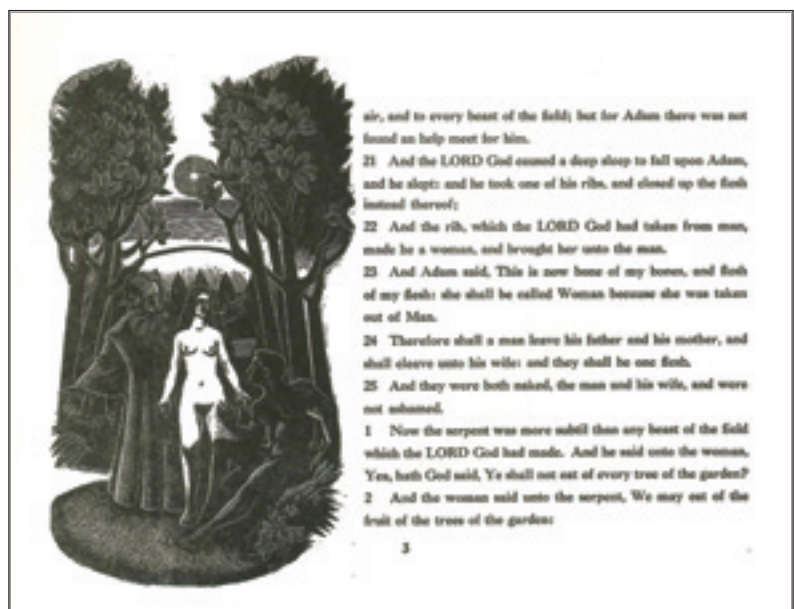
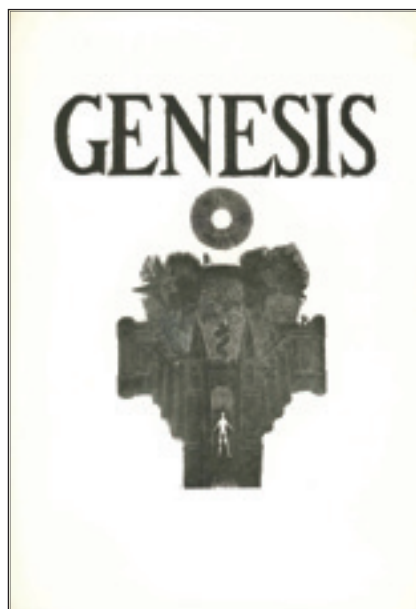
43. GENESIS.

(Boston: The Pendle Press, 1967), folio, quarter cloth, paper-covered boards. 6 pages.

Limited to 20 copies. McCurdy's first published work (Peich 1). The 2nd and 3rd chapters of the book of Genesis in the Old Testament of the Bible. Bound in quarter blue patterned cloth and light blue-gray Fabriano paper boards. Handprinted on double-fold Japanese Masa paper by McCurdy. Pendle Press on colophon. Also included is a copy in the same binding but having a paper cover label with leaves of text loose and no colophon page and in a slightly larger format than the final issued version.



The press's name was changed to Hillside Press, then the Penmaen Press, when McCurdy found other printers using the same names (Finding Aid, Penmaen Press records, Dodd Research Center, University of Connecticut, Storrs). Broadside "An introductory comment as to the aims & aspirations of the Hillside Press", signed by McCurdy and Robert A. Hauser, dated May 1967, laid in. Very rare. Also present is another version of this broadside in a different typographic arrangement with a pencil note that states that this version was not used, along with a number of blank leaves, being the same paper used for the broadside announcements. Paper portion of boards lightly faded at edges. [114453, \$ 3,000.00]

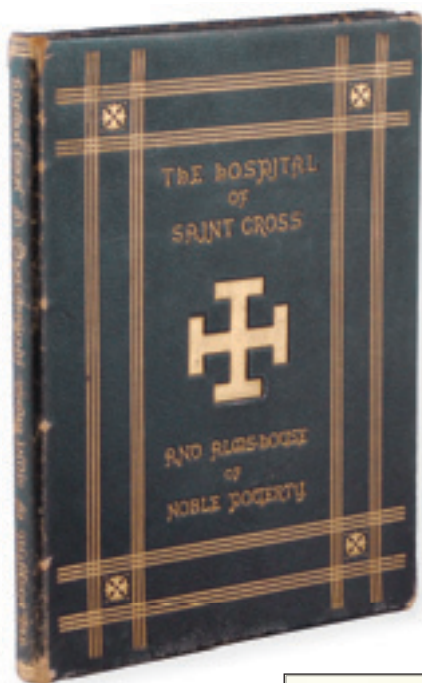


ILLUSTRATOR'S COPY

**44. DISTANCE.**

Smith, Bruce. Lewisburg, PA: The Press of Appletree Alley, 1996, 8vo., decorated paper-covered boards. 45+(1) pages.

Limited to 125 numbered copies signed by the author. Part of the Bucknell University Fine Editions: A Series in Contemporary Poetry. Author (1908-2003) held the post of consultant in poetry at the Library of Congress, a title changed in 1986 to Poet Laureate. Designed by Bernard Taylor of The Press of Appletree Alley. Hand bound by Dan Rash. Includes an engraving by Michael McCurdy and illustrations by Taylor. Loosely inserted is a T.L.s. from Barney Taylor transferring three of the five copies of this book to Michael McCurdy in payment for his wood engraving. [114459, \$ 200.00]

**45. MEMORIALS OF THE HOSPITAL OF ST. CROSS AND ALMS HOUSE OF NOBLE POVERTY.**

Humbert, L.M. Winchester and London: William Savage and Messrs. Parker & Co., 1868, 4to., cloth, gilt-decorated, all edges gilt. 96, (2) pages.

Dedication to Charles Richard Sumner, Bishop of Winchester. Preface, table of contents. Lists of woodcuts and photographs. Includes a history of the hospital and alms house, a description of the buildings at the time of publication and a discussion of future prospects. Publisher's gilt-decorated cloth by Burn & Co. Marbled pastedowns and endpapers. Illustrated with 13 photographs by W. (William) Savage with 16 woodcut illustrations. Two appendices and advertisements, including a photograph of ceramics offered for sale in his shop in Winchester. Copies of newspapers with publication announcement and presentation of a copy to the Queen laid in. Scuffed at edges and along spine. Slight tear in cloth at bottom rear foreedge. Inscription on front free endpaper. Foxing on endpapers and on paper guards. [109462, \$ 350.00]



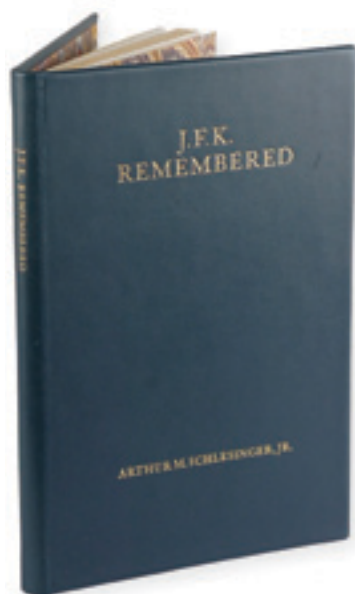
ONE OF 60 SPECIAL COPIES



46. GEORGICS.

Virgil. Translated by Robert Wells, Illustrated by Walter Bachinski. (Shanty Bay, Ontario): Shanty Bay Press, (2007), folio, quarter cloth, decorated paper-covered boards, cloth slipcase.

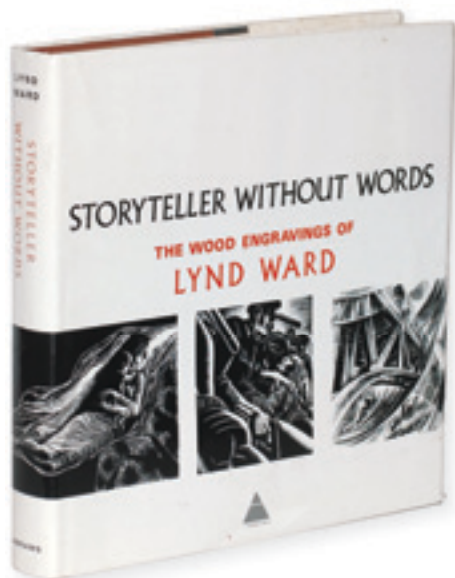
Limited to 67 copies of which 60 are for sale. Numbered and signed on the colophon by Walter Bachinski and Janis Butler, the designers, illustrators, and printers of the book. This is the fourth publication of the press. The type is Bembo, printed on Arches Covers. The woodcuts were printed on Kuotani 5. The woodcuts and pochoir illustrations are by Walter Bachinski who also did the stenciling and printing of the illustrations. Janis Butler did the hand composition, text and color printing. Each section of the book has its own pochoir-illustrated title page and initial letters in pochoir. Each of these sections are paginated separately. There are many full-page woodcuts throughout which enliven the text as well. [100262, \$ 2,750.00]



47. J.F.K. REMEMBERED.

Schlesinger Jr., Arthur. Newburgh, NY: Thornwillow Press, 1988, 8vo., full blue leather, clamshell box. 44 pages.

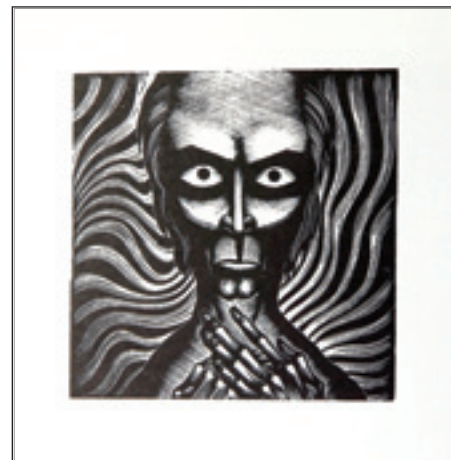
Limited to 425 copies of which this is one of 60 copies with Roman Numerals (this being LX) bound thus and containing marbled endpapers by Iris Nevins. Author was a noted historian and adviser to President Kennedy. Printed on the 25th anniversary of the President's assassination. Hand printed by Luke Ives Pontifell at his Thornwillow Press on Johannot paper from France and with handbinding by Karl Foulkes. With one engraving by Michael McCurdy on the title page. The author has signed this copy at the bottom of the first page of text and the printer has signed the colophon. Loosely inserted is a T.L.s. from Pontifell to the artist, Michael McCurdy, meant to accompany this copy of the book and apologizing for taking so long to get the book to him. [114458, \$ 1,500.00]



48. STORYTELLER WITHOUT WORDS. THE WOOD ENGRAVINGS OF LYND WARD WITH TEXT BY THE ARTIST.

Ward, Lynd. New York: Harry N. Abrams, (1974), thick 4to., cloth, dust jacket. 24 pages of text followed by 743 illustrations reproducing Ward's woodcut illustrations.

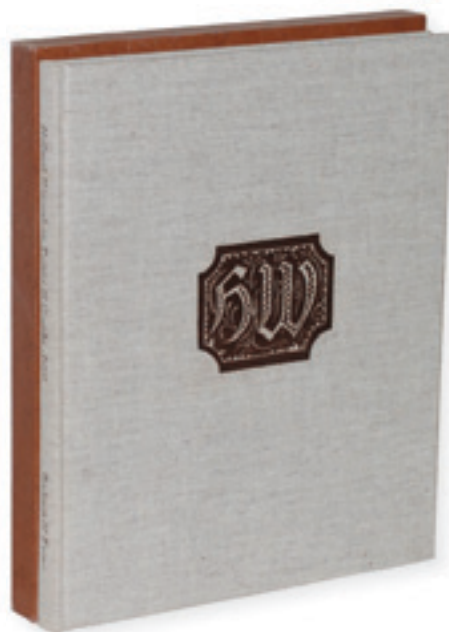
First edition. Also contains a brief bibliography of books written and illustrated by Ward. Well produced book. Signed on half title by Ward. Jacket rubbed with some spotting. Covers rubbed. [114826, \$ 200.00]



49. HELLMUTH WEISSENBORN, PAINTER & GRAPHIC ARTIST. With an introduction by Richard Walker.

London: Bachman & Turner. Printed at Whittington Press., 1976, tall 4to., stamped cloth, slipcase. (viii), 18, (2) pages followed by 65 unnumbered leaves of illustrations, 85-88, (4) pages.

First edition, limited to 200 numbered copies, signed by the artist. A handsome production from the Whittington Press (Butcher 17). Printed on Wookey Hole mouldmade paper. The illustrations are shown in color and also include 8 tipped-in color plates. [80838, \$ 200.00]





50. PASTORALE, WOOD-ENGRAVINGS BY LUCIEN PISSARRO.
With an introduction by John Bidwell and a memoir by Miriam Macgregor.

Pissarro, Lucien. (Lower Marston Farm, Risbury): Whittington Press, 2011, 8vo, quarter cloth, paper-covered boards. 24 pages.

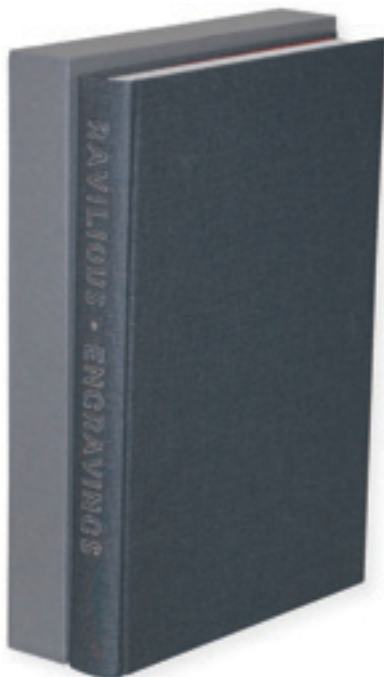
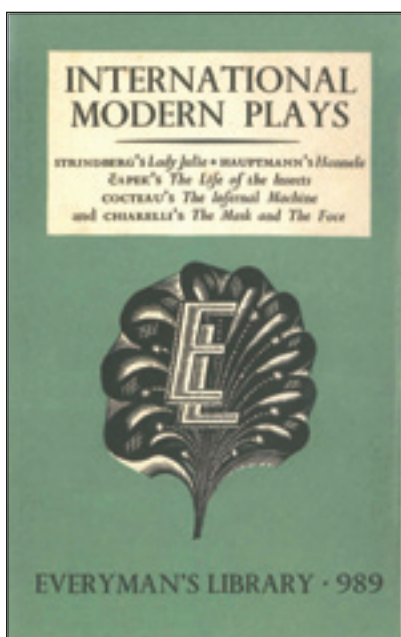
One of 160 copies made on Batchelors Crown and Sceptre paper, quarter-bound in pre-war Fabriano Ingres printed sides, in a slipcase. In 1965, Orovida, the daughter of Lucien Pissarro who started the Eragny Press with his wife Esther in 1894, presented most of her father's wood-engravings, and his book of proofs, to the Ashmolean Museum in Oxford. This edition of some of Lucien's finest engravings was printed at the Whittington Press from the original blocks and was issued to mark an exhibition of the work of the Eragny Press at the Ashmolean in early 2011. Four engravings are printed in colour using a technique pioneered by Lucien using pale and subdued colours to build up images of great charm and subtlety. A unique memento of a much loved and collected early private press, whose small editions are increasingly hard to find. [107017, \$ 250.00]



51. RAVILIOUS ENGRAVINGS.

Greenwood, Jeremy. (Woodbridge, Suffolk): The Wood Lea Press, 2008, folio, cloth, slipcase. 287+(1) pages.

Limited to 800 copies bound thus as the standard edition. Introduction by John Craig. Contains well over 400 engravings, many letters, preparatory drawings and associated illustrations. Some of the engravings and illustrations are in color. Also has a list of prints exhibited by Ravilious at the Society of Wood Engravers. As far as is known, these are the only exhibitions at which Ravilious's engravings were shown during his lifetime. The chronology has, among other things, the titles of books which include wood-engravings. Much additional material. Bibliography. Index. [99692, \$ 620.00]





52. SEVENTEEN 18TH & 19TH CENTURY BOXWOOD BLOCKS.

An Account...with Notes on their Origin and History.

Arman, Mark. Thaxted Essex: Workshop Press, 1982-1983, 8vo., quarter cloth, marbled paper-covered boards, paper label on top board, stiff paper portfolio with paper spine label, marbled paper-covered slipcase with paper label. vi, 30 pages.

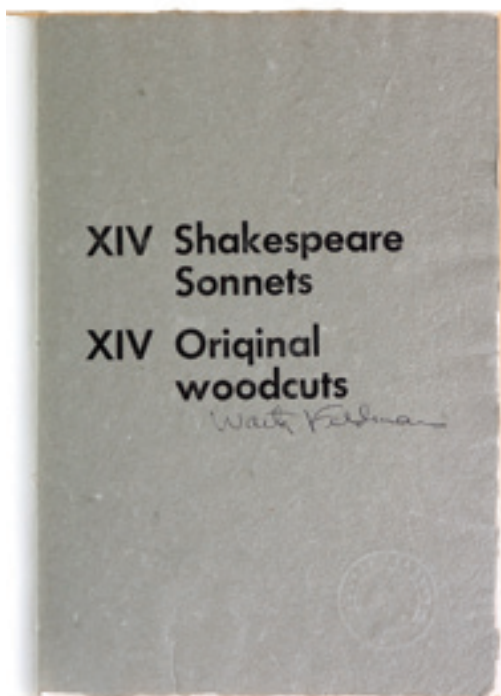
Limited to an edition of 80 copies signed by the author. All the illustrations were printed from the original blocks. There are twelve prints, which appear in the book, on heavy paper housed in the portfolio. The portfolio is a little sunned at the edge and the label is starting to come loose. The slipcase is quite worn with chips and tears at the edges, as well as a split at the heel. Scarce book. [95078, \$ 275.00]



53. ENGRAVINGS BY LEO WYATT.

Wyatt, Leo. N.P.: n.p., n.d., folio, portfolio, label on front with four engravings loosely inserted.

Limited to 75 numbered, signed copies. Four engraved alphabets by Wyatt (1909-81), South African born wood engraver. Each is 10 by 13 inches, with uncut edges. Portfolio faded at edges. [114819, \$ 500.00]



54. XIV SHAKESPEARE SONNETS XIV ORIGINAL WOODCUTS.

Shakespeare, William. Providence, RI: Ziggurat Press, (1987), 4to., stiff paper wrappers in cloth-covered portfolio with ties. Unpaginated.

Limited to 35 numbered copies. Signed by the artist. 14 Shakespearean sonnets accompanied by woodcut illustrations by Walter Feldman, instructor of art at Brown University. Sonnets printed on Strathmore 100% rag, and the woodcuts printed on Japanese Moriki paper. Title page printed on paper hand made at the Ziggurat Press mill from the artist's World War II fatigues. Each illustration is numbered and initialed by Feldman. One portfolio tie is missing. **[114823, \$ 350.00]**



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by Ina Kok

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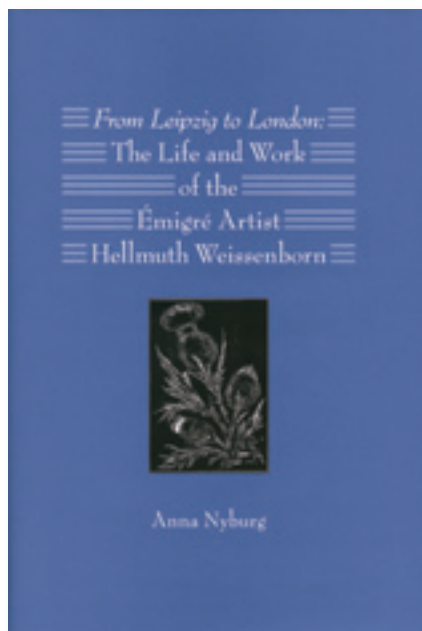
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FROM LEIPZIG TO LONDON

THE LIFE AND WORK OF THE ÉMIGRÉ ARTIST HELLMUTH WEISSENBORN

by Anna Nyburg

German-born artist Hellmuth Weissenborn (1898-1982) spent the first half of his life in his native Leipzig and the second in London. He was forced to flee his homeland in early 1939 in the face of Nazi terror and found refuge in Britain. Unlike many of his fellow refugees, he never lost his sense of German heritage. In this biography, the cultural baggage that he brought with him is explored: life in Weimar Germany, especially in the book arts, is the cultural context of his early life.



New unpublished material in the form of Weissenborn's World War I diary, letters from his first wife, and interviews with his former students and colleagues help to give an impression of the man and his life in this first full biography of the artist. Family photographs that survived his exile underpin the narrative of his life, while his versatile artistic output is reflected in the many illustrations. This book also contains a list of books illustrated by Hellmuth Weissenborn, and a comprehensive index.

2012, hardcover, dust jacket, 6 x 9 inches, 192 pages

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