

JOHN WINDLE ANTIQUARIAN BOOKSELLER

LETTERFORMS: TYPOGRAPHY & CALLIGRAPHY

28 Works

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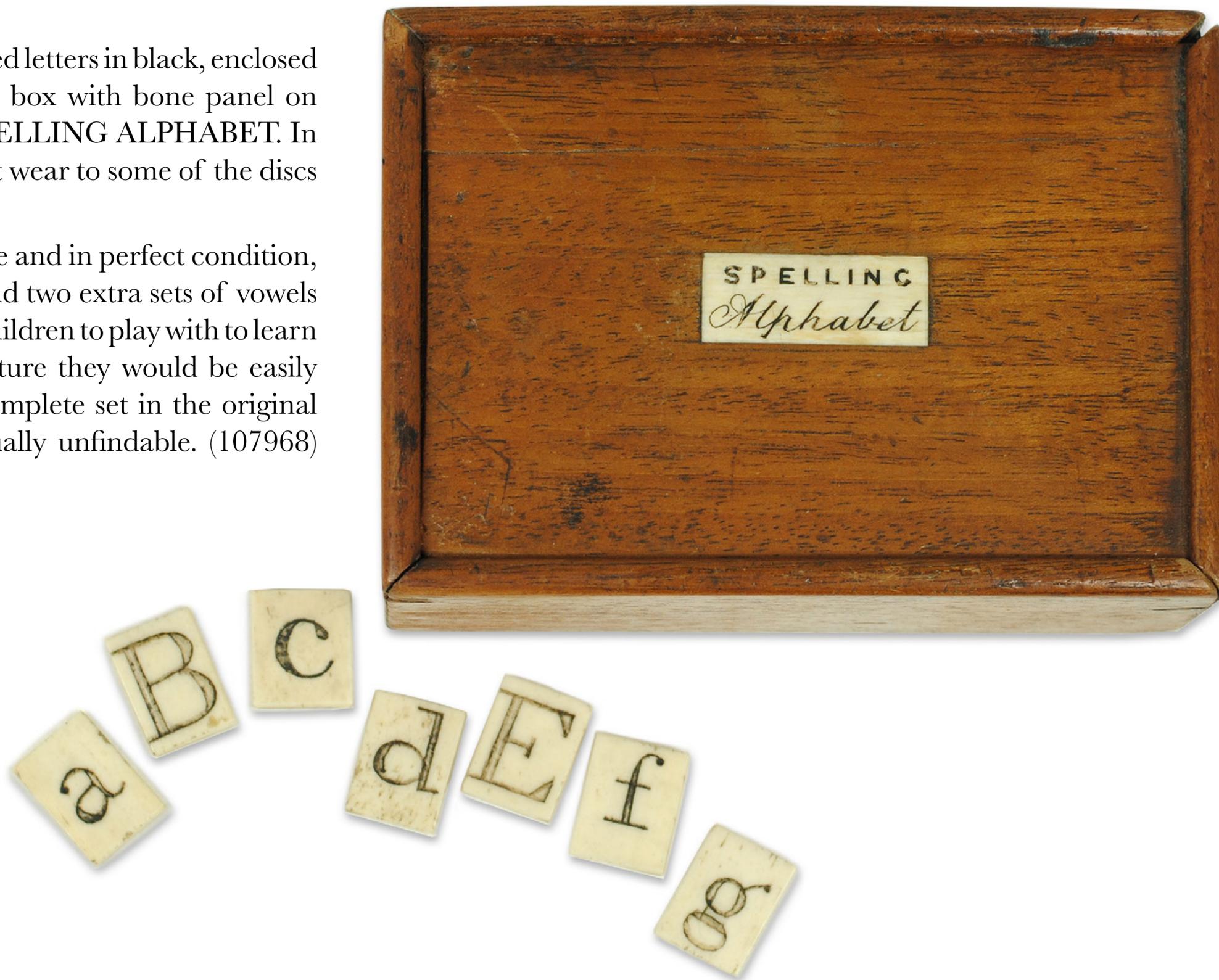
www.johnwindle.com

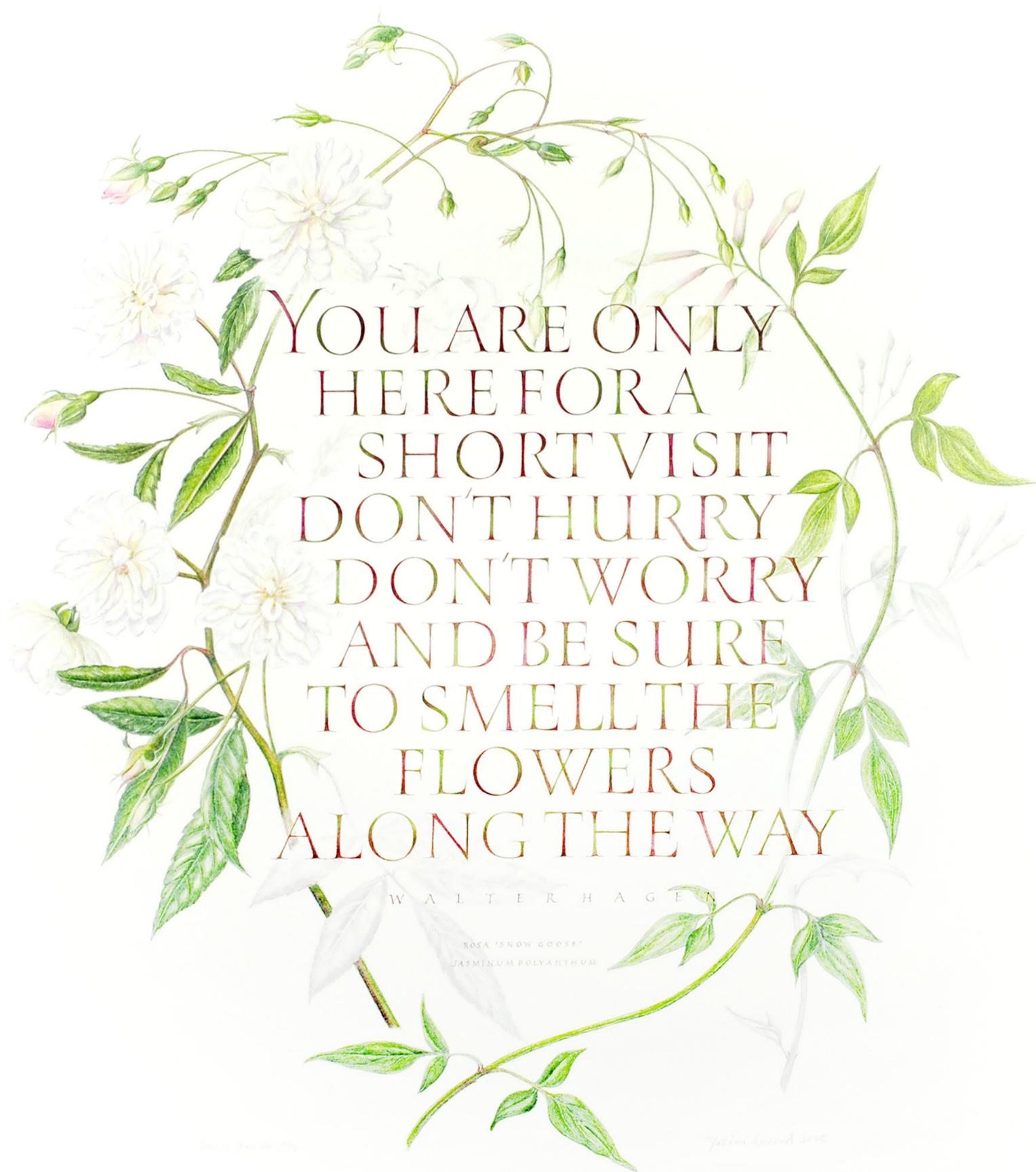


1. [ALPHABET TILES]. *Four complete sets of alphabet tiles and two sets of vowels, engraved with the upper and lower case letters of the alphabet.* England: early Victorian period, c. 1845.

114 bone tiles with engraved letters in black, enclosed in the original mahogany box with bone panel on the sliding top lettered SPELLING ALPHABET. In very good condition, slight wear to some of the discs but no loss.

§ Of great rarity complete and in perfect condition, these four alphabet sets and two extra sets of vowels were intended for young children to play with to learn the alphabet. By their nature they would be easily damaged or lost and a complete set in the original container like this is virtually unfindable. (107968)
\$1675





2. ANNAND, YUKIMI.

Into Nature. California, U.S.A., 2014.

20 x 19.5 ins. Colored pencil and graphite on paper. Loosely mounted to illustration board. Verso has a label with the artists contact information. Fine condition.

§ “Yukimi Sasago Annand is a calligrapher and text artist living and working in Southern California. She studied communication design and worked for ten years as a graphic designer in Tokyo, before moving to the U.S. in 1990. Working in calligraphy since 2003, her work has been frequently shown in Letter Arts Review and has exhibited in the US, Japan and Europe. Her work has also been chosen for several calligraphy collections.” (excerpted from yukimiannand.com). The text is a quote from the golf legend Walter Hagen: “You are only here for a short visit. Don’t hurry, don’t worry, and be sure to smell the flowers along the way”. (108090) \$875

3. [ASIAN LEAF BOOK]. *Examples of Oriental calligraphy and printing: collected and briefly described by Orientalia, Incorporated, 32 West 58th St., New York City.* New York: [c. 1926].

Folio, 20 specimens (18 single and 2 double leaves) in 18 glassine envelopes, each specimen with a small typed label neatly affixed; all housed in a stiff paper portfolio, printed label on upper cover; portfolio, envelopes and leaves in very good condition as assembled, with the expected occasional edgewear and worming to some of the older leaves and a touch of wear to the corners of the portfolio boards.



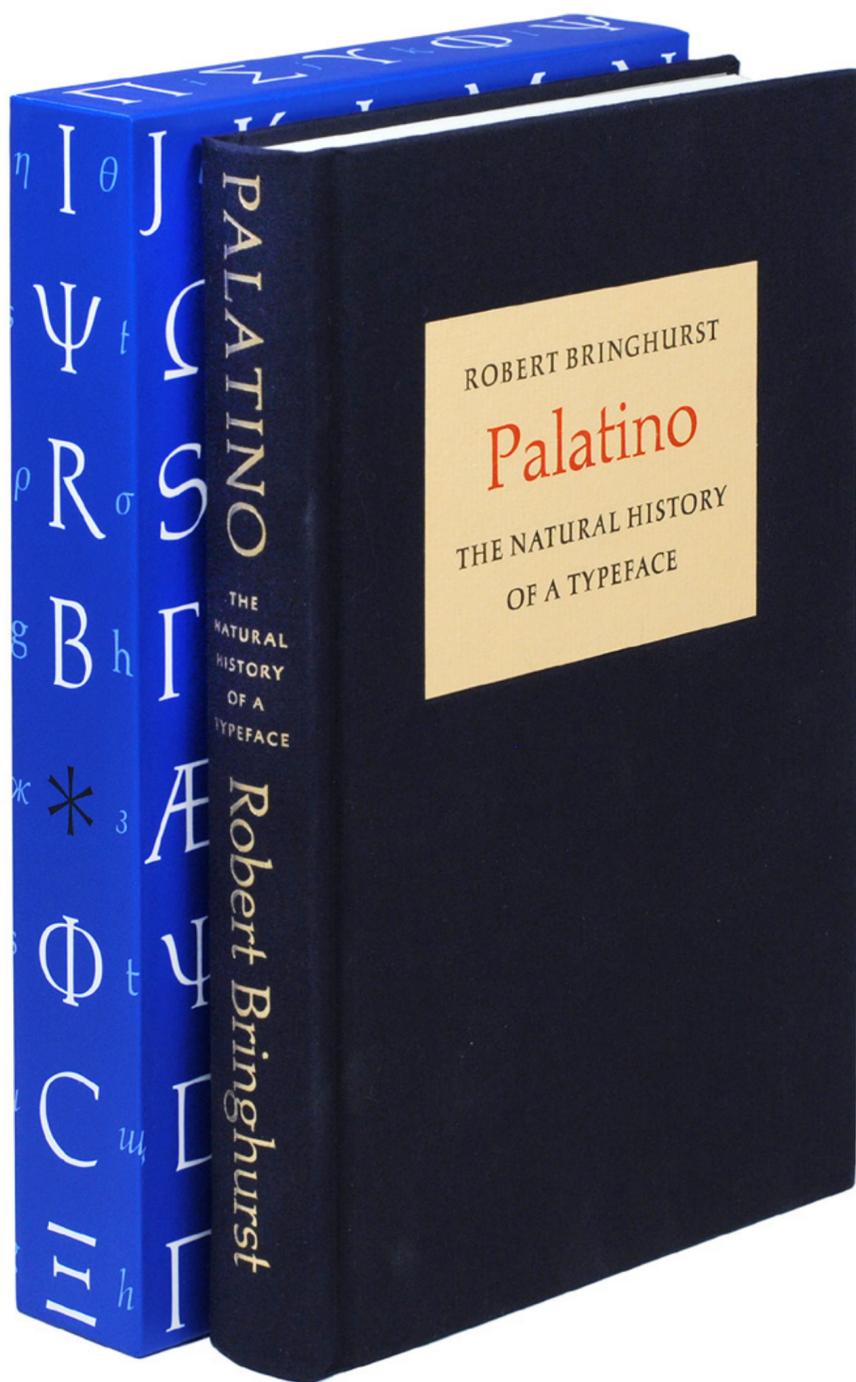
§ A rare and important collection of Asian manuscript and printed leaves, virtually unrecorded as a leaf book. WorldCat locates only 11 copies in institutions, none outside of the U.S. It seems unlikely the edition could have been very large and from the few copies to come on the market in recent years it seems each copy differed more or less from the others in content. The leaves in this copy date from the 14th through 19th centuries and come from both sacred and secular sources; the earliest is a leaf from a 14th century Arabic manuscript on vellum; the latest is a leaf from a manuscript of the Saddharma pundarika sutra, in Chinese, copied by a Japanese priest in 1834; also included is a single Western leaf, being a leaf from the 1648 edition of Hartgerts' Voyages describing Japan and Siam. The full contents are captioned as follows (some captions have been abbreviated; additional notes are added in brackets):

1. Leaf from a rare vellum Arabic Manuscript of the 14th century, expounding Muhammadan doctrine [North African script].
2. Leaf from a Japanese manuscript on secret Buddhist rites. Written in Chinese by a priest at Kya-san, and dated 1571.
3. Leaf from a Persian Manuscript, containing the Poems of Nidhami, dated 992 of the Muhammadan era or about 1584.
4. Leaf from a Persian manuscript (Miraj Nama) describing Muhammad's ascent to heaven. Dated H. 1046 or 1636 A.D.
5. Printed leaf from 1648 edition of Caron's description of Japan and Siam, in Dutch.
6. Leaf from a manuscript Qur'an of the 17th century [possibly 18th century].
7. Leaf from a Japanese book of poems, in manuscript, of the 17th or early 18th century.
8. Leaf from a Turkish work (Hadji Khalifa), printed in Constantinople in 1733.
9. A printed page and illustration from a Japanese book, undated but probably 18th century, apparently a popular edition of the Genji Monogatari, Japan's first novel.
10. Leaf of a Taliput manuscript in Tamil, from a Buddhist temple in Ceylon, probably 18th century. [More likely 19th century].
11. Printed double leaf from a Chinese Buddhist work expounding the Sanskrit Scriptures, probably 18th century.
12. Leaf from Indian religious manuscript containing extracts from the Puranas, in Sanskrit, 18th century.
13. Printed double leaf in Chinese characters, printed in Korea, probably 18th century. Contains Buddhist scriptures as interpreted by the Syen sect.
14. Printed leaf from a Chinese medical work of the 17th century.
15. Leaf from a Javanese rubricated manuscript early 19th century giving the history of Rama (differing from the usual version). [More likely late 19th century].
16. Manuscript leaf from a Siamese manuscript, early 19th century.
17. Manuscript leaf from the Saddharma pundarika sutra, the text of Kumarajiva, in Chinese, copied by a Japanese priest named Joyen in 1834.
18. Printed leaf with a woodcut, from an old Japanese work on Buddhism [undated].
19. Buddhist prayer sheet from Mongolia, undated [labels states Manchu characters but not, possibly Sanskrit?].
20. Leaf from an undated Sanskrit manuscript book in a minute script.

A broad and interesting collection of Asian calligraphy and printing, ideal for use as a teaching aid, or for enjoyment as a wunderkammer of glyphs. (107213) \$9,750



我念過去世無量
號日月燈明世尊
無數億菩薩今入
所生八王子見大
時佛說大乘經名
而為廣分別佛說
加趺坐三昧名無
天鼓自然鳴曰諸天

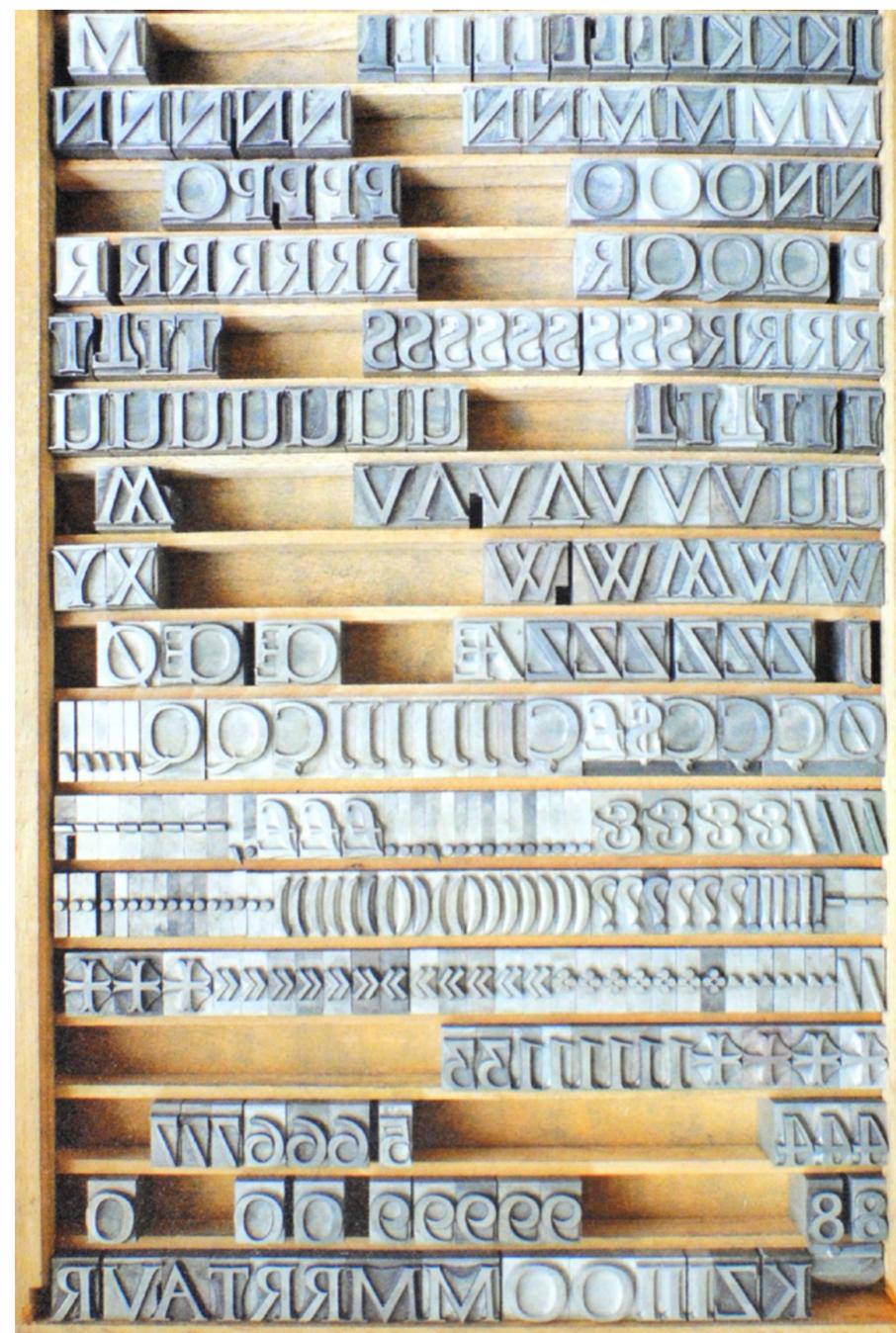


4. BRINGHURST, ROBERT. *Palatino. The Natural History of a Typeface.* San Francisco: Book Club of California, 2016.

8vo, 292, (1, colophon)pp. With a frontispiece and 200 illustrations printed offset in 5 colors, and letterpress portions printed by Jerry Kelly in two colors. Original blue cloth, two-color typographic endpapers and letterpress label on upper cover, backstrip lettered in gilt, slipcase. New.

§ #180 of 300 copies numbered and signed by Bringhurst. Each copy also contains two inserts printed letterpress by Richard Seibert to accompany the book but printed in an edition of 500 copies. The original prospectus is also present. “A detailed and sumptuously illustrated account of the evolution of all members of the Palatino tribe...” by the poet, linguist, and typographer Bringhurst (b. 1946). This book, perhaps

the most successful Book Club of California publication in (recent) history, sold out before publication. As a labor of love and a triumph of design and production, it will surely be ranked amongst the finest books of its kind ever issued. (107533) \$375



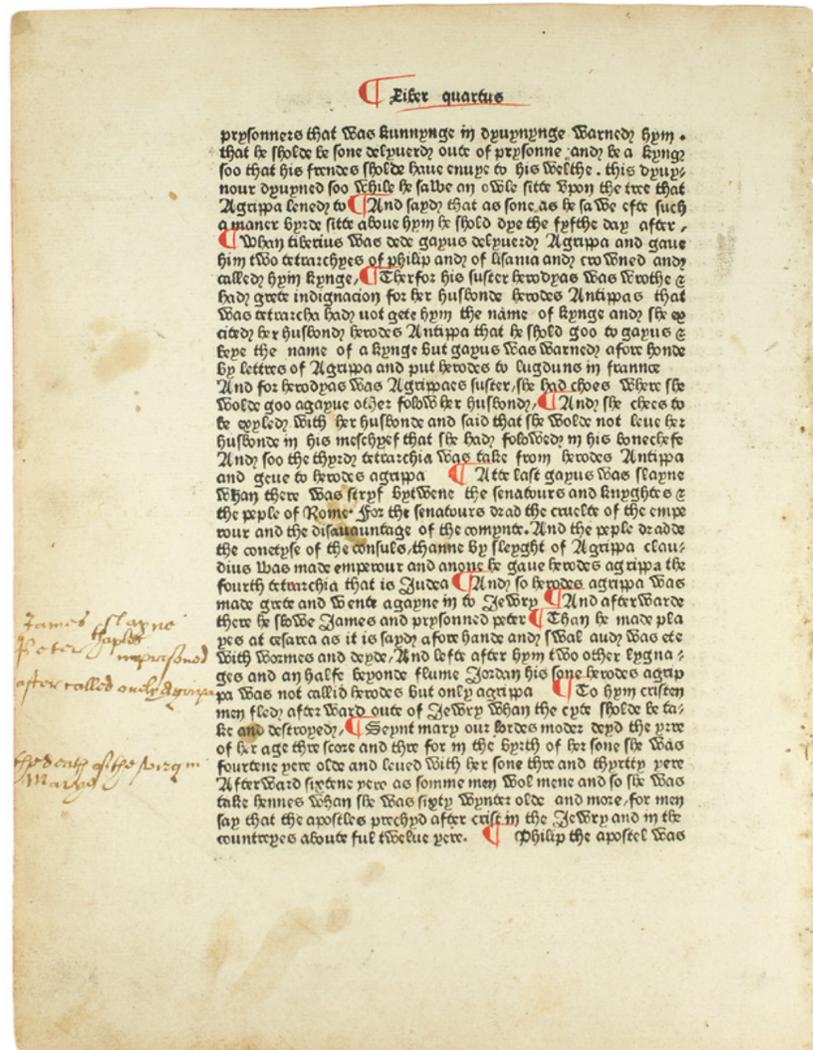
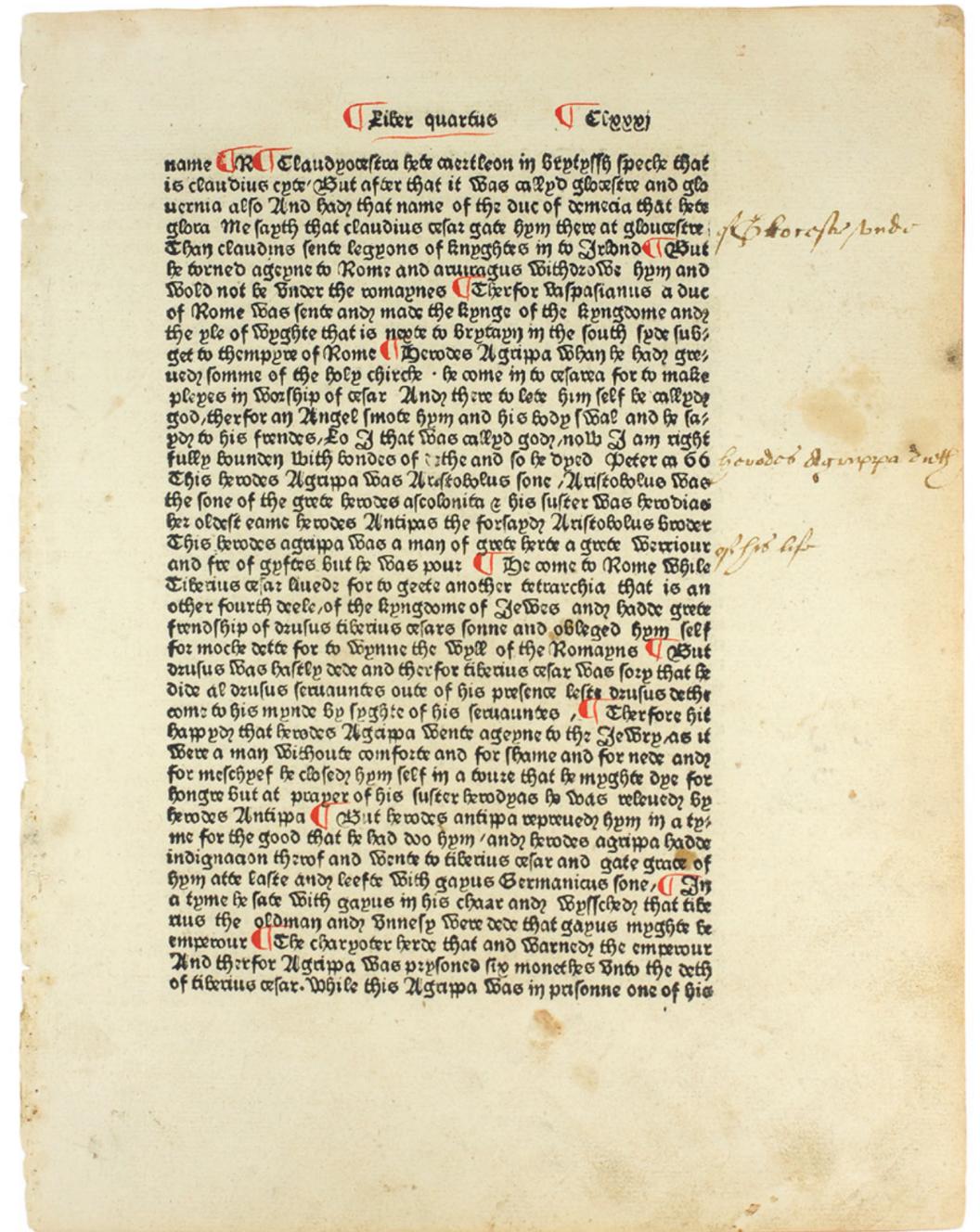
5. CAXTON, WILLIAM. HIGDEN, RANULPHUS.

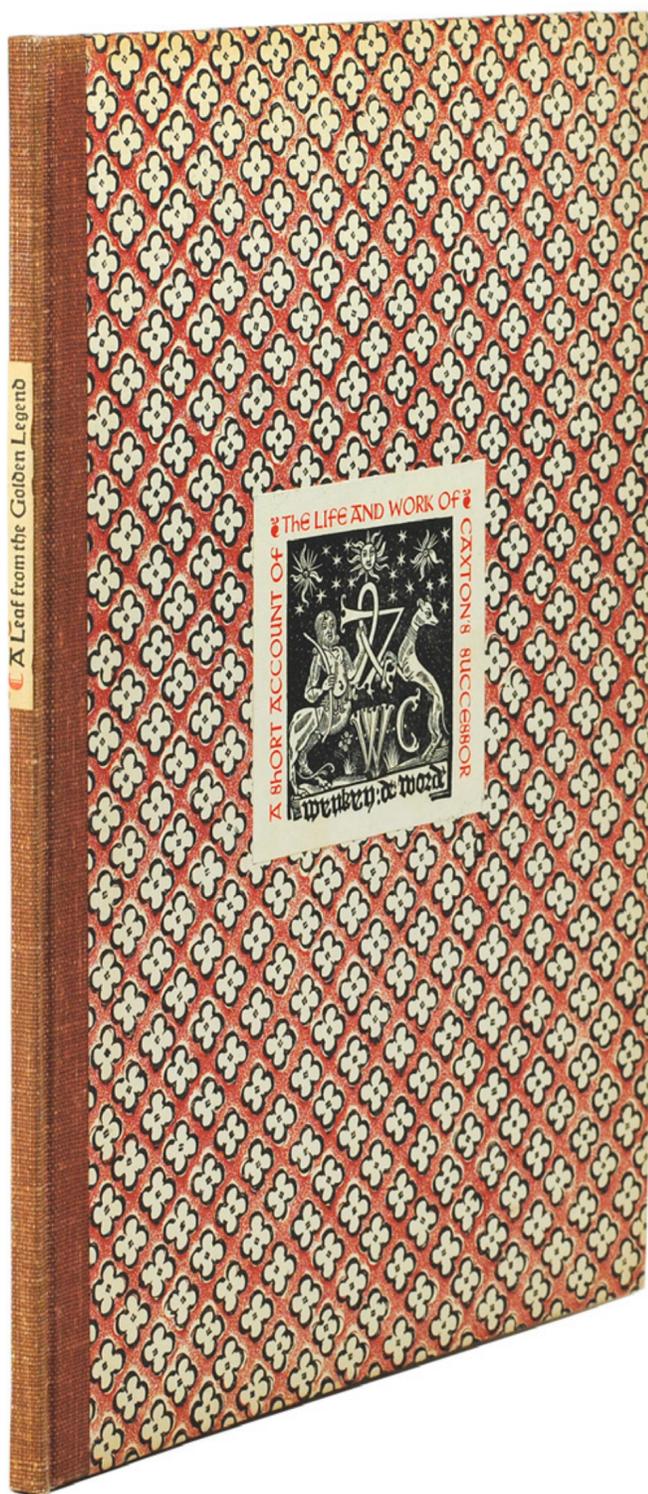
[Single leaf from] *Polychronicon*. [Westminster]: William Caxton, [after July 2, 1482].

Single leaf (277 x 210 mm), rubricated, text to recto and verso, old manuscript notes in the margins. Very good condition with wide margins, a few scattered stains and little worming close to the inner margin far from the text.

§ Caxton leaves are not uncommon (there have been three Caxton leaf books published), and stray single leaves like this turn up. This is a

very pleasant example of the first English printer at work. *The Polychronicon* was compiled by Ranulph Higden, a fourteenth-century Benedictine monk of St Werberg's, Chester. For more than a hundred years it was one of the standard references for world history, widely circulated in manuscript form, before Caxton set in type the text of an English translation done by John of Trevisa in 1387. Higden divided his work into seven books to echo the seven days of creation; this leaf is from the eighth section of the fourth book and the part describing the reign of Emperor Claudius, the naming of the town of Gloucester, the rebellion against Rome of the Briton King Arviragus, and the deeds of Herod Agrippa. (122871) \$1500

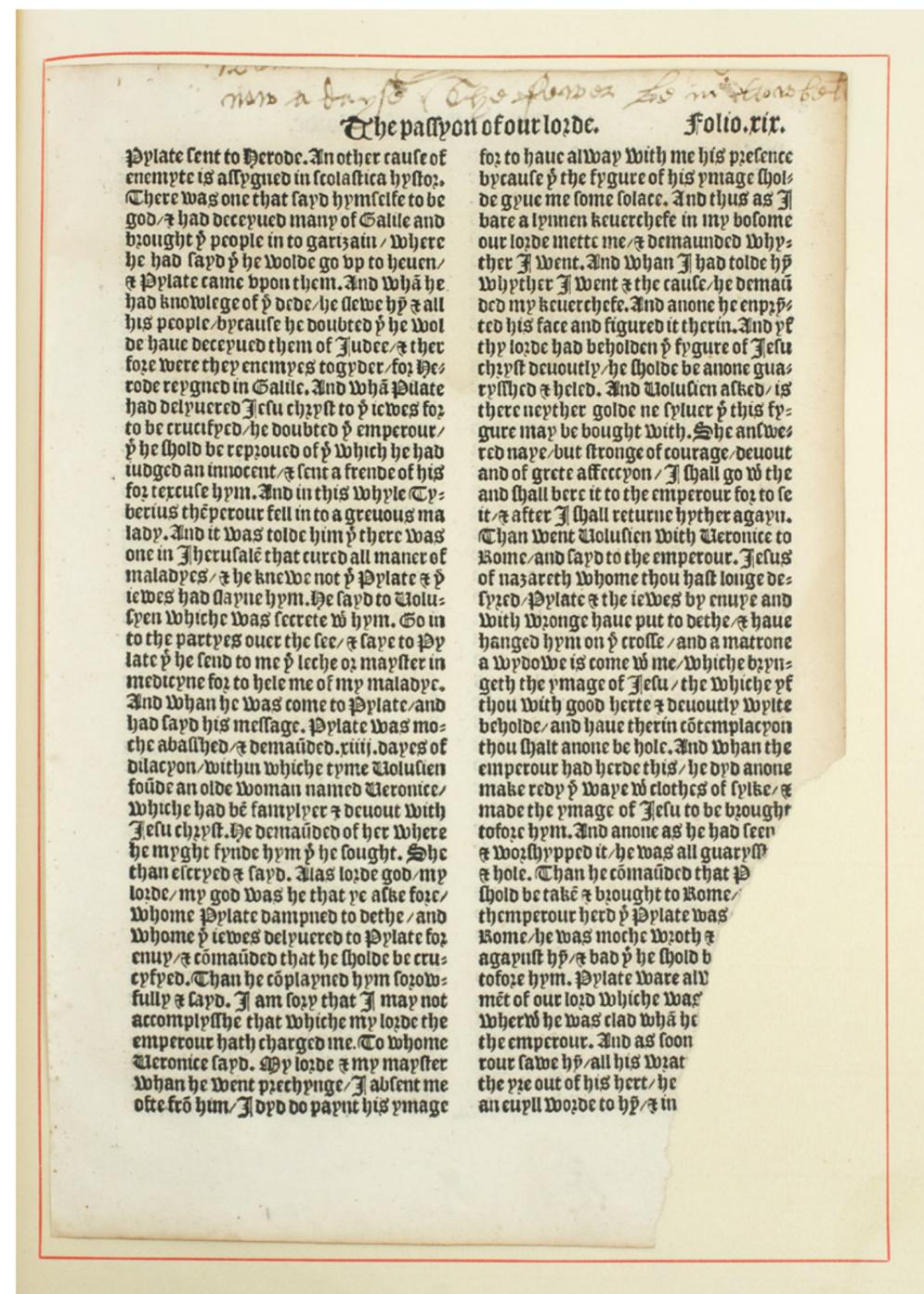




6. GRABHORN, ROBERT. *A Short Account of the Life and Work of Wynkyn de Worde with a Leaf from the Golden Legend Printed by Him at the Sign of the Sun in Fleet Street, London, the Year 1527.* San Francisco: The Book Club of California, 1949.

Folio, [vi], 15, [2]pp. Quarter cloth over decorative floral paper boards. Paper label to spine and decorative paper label to front board. Very good without the plain paper dust-jacket; see below for note on leaf.

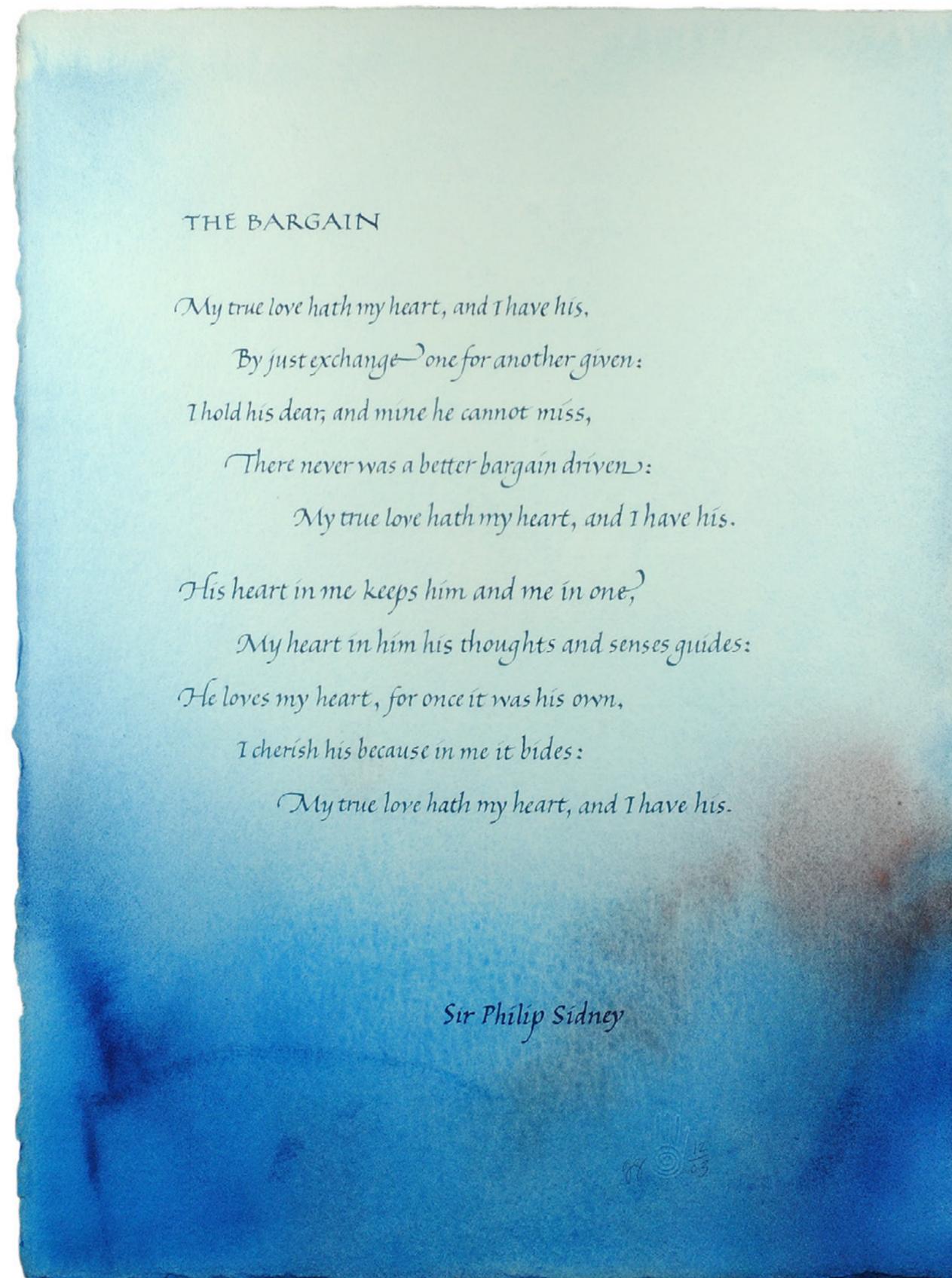
§ One of 375 copies printed by The Grabhorn Press. The leaf is Folio XIC The Passion of our Lord, one of the most desirable; the bottom right corner is sadly torn with loss of text, a fact reflected in the price and one that makes this a relatively accessible example of the work of the man often credited as “England’s first typographer”. Grabhorn Bibliography 486. Disbound and Dispersed, 100. (109878) \$175

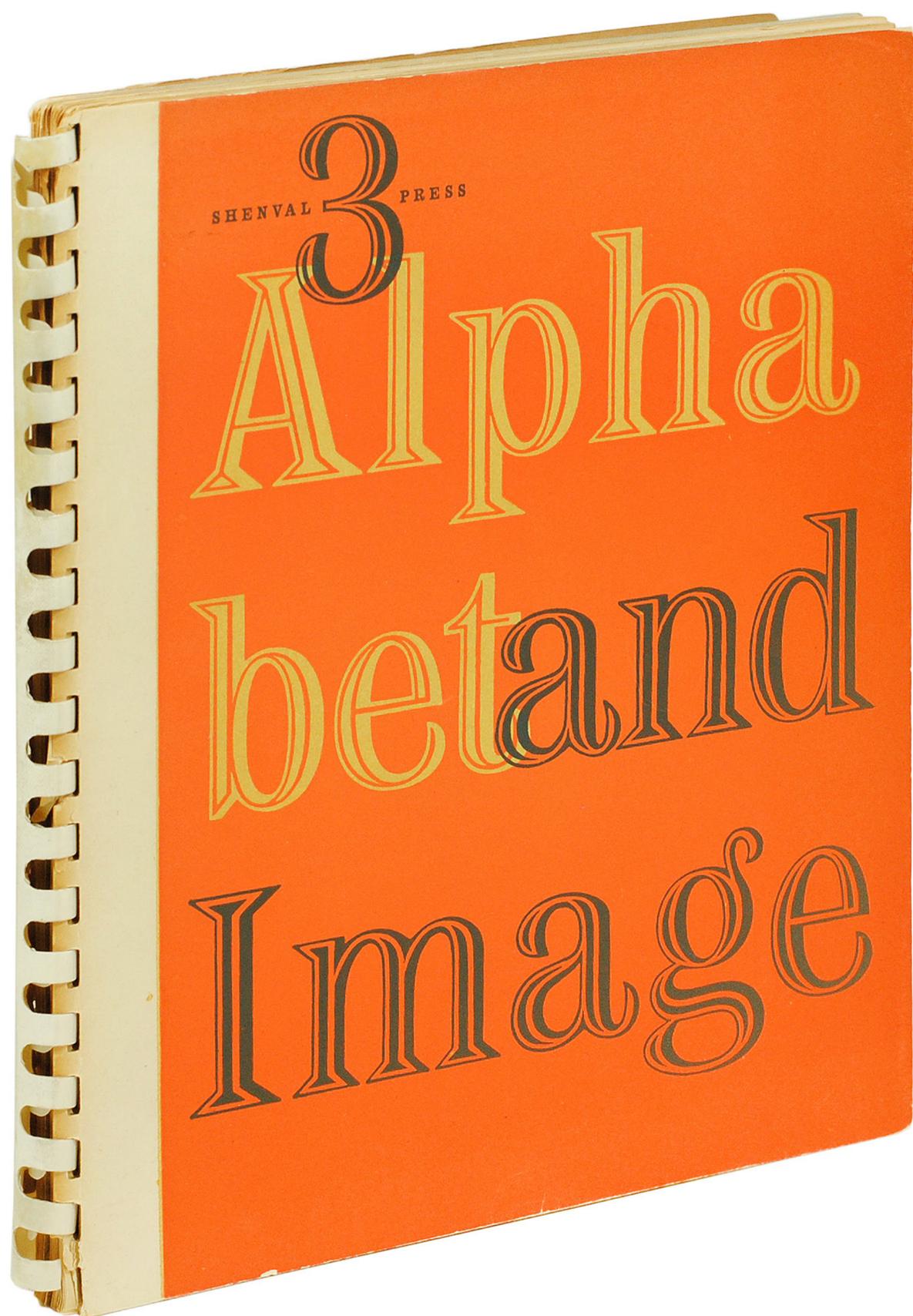


7. GREENWOOD, GEORGIANNA. *The Bargain*
[by] *Sir Philip Sidney*. San Francisco: 2003.

15 x 11 ins. Written in blue ink on handmade paper heightened with watercolor. Framed and glazed. Fine condition.

§ This is one of the most famous love poems in English, beginning “My true love hath my heart and I have his”. Georgianna Greenwood (Berkeley, CA) studied calligraphy at both Reed College, Portland, Oregon, and the Portland Museum of Art School. She has been practicing her art and craft in Berkeley since 1964, specializing in both original works and calligraphy for reproduction. A founder of the Friends of Calligraphy, the Bay Area organization devoted to the lettering arts, she has been influential on the local scene as both teacher and mentor. She has also given workshops, lectures and demonstrations in the United States, England and Germany. (5745) \$500

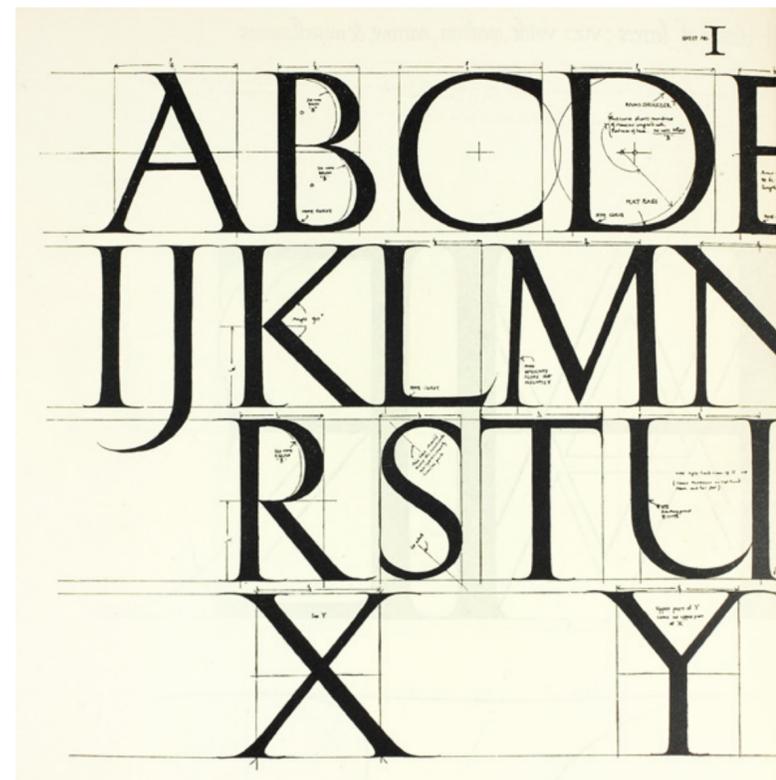




8. HARLING ROBERT (EDITOR). *Alphabet and Image: 3*. London: James Shand at the Sheaval Press, 1946.

8vo, 92 pp. Color and black and white illustrations with 4 folding plates. Original stiff orange wrappers, spiral bound. Light chipping, pages browned. Very good.

§ Issue 3 of the short-lived post-war periodical devoted to typography and graphic design. Published quarterly, it was edited by Robert Harling and ran to eight issues between 1946 and 1948. A fascinating glimpse of the situation of printers and typographers in the years immediately following World War 2. Articles in this issue include Allen Hutt on the “The Gothic Title-Piece and The English Newspaper”, Frances Sarzano on “The Engravings and Book Decorations of John Nash” and R.A. Bevan on “The Pen Drawings of Harold Gilman”. Percy Muir and Brooke Crutchley were also contributors.
(10940) \$25

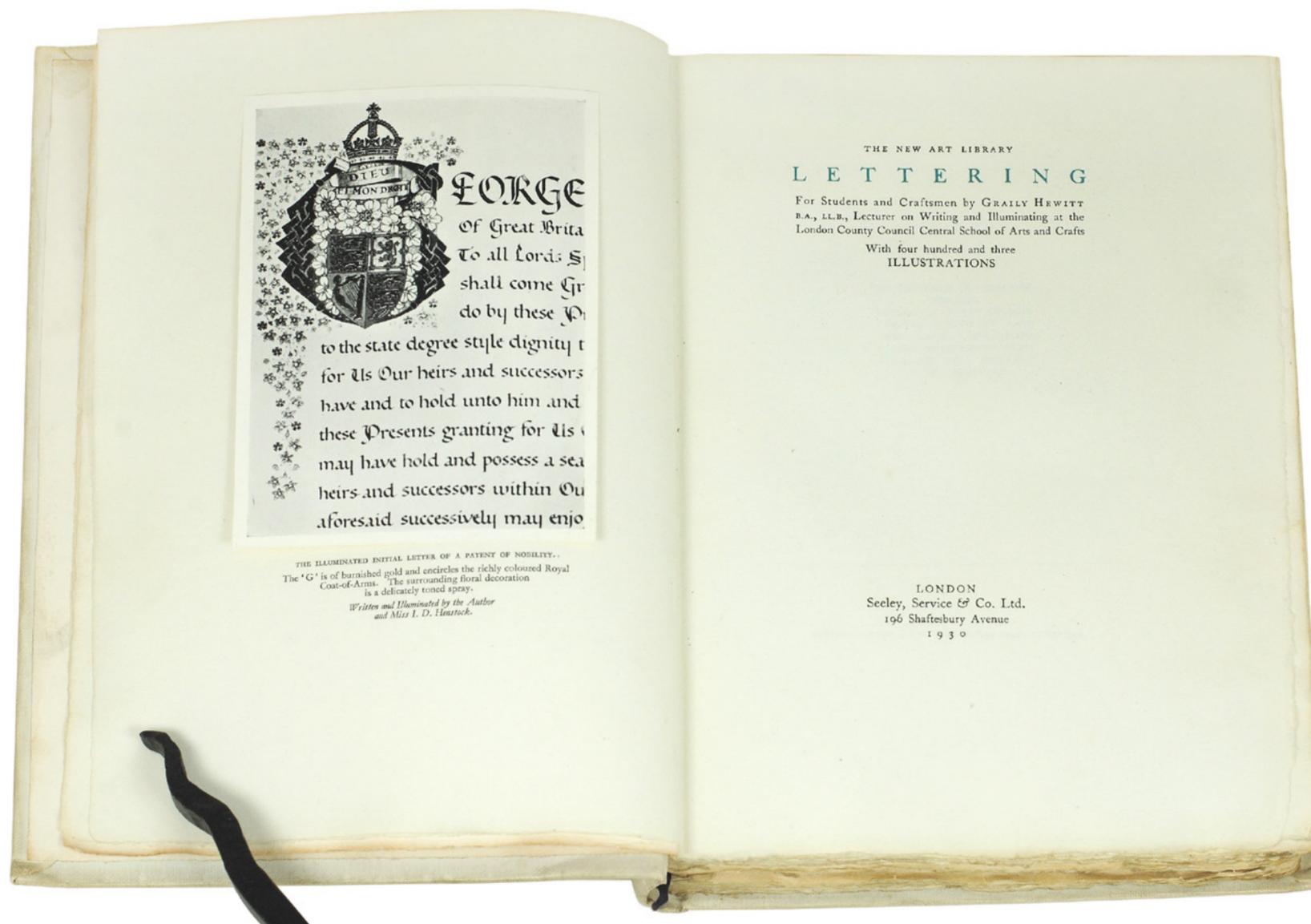




9. HEWITT, GRAILY; SPIELMANN, M. H. (EDITOR); KONODY, P. G. (EDITOR). *Lettering for Students and Craftsmen* by Graily Hewitt B.A., LL.B., Lecturer on Writing and Illuminating at the London County Council Central School of Arts and Crafts. London: Seeley & Service & Co. Ltd., 1930.

4to, 336 pp. Original white buckram, gilt lettering to backstrip. Signed by Hewitt on the colophon. Binding a little spotted, gilt faded but legible, internally clean and bright.

§ Number 297 from the deluxe edition of 380 copies, signed by Hewitt and numbered, and with two alphabets specially designed by the author. (122618) \$200



This is number 297.
Graily Hewitt

A B C D E



RITING
by the
any co
written o
monumen
papyrus in quantity, an

H I J K L M N

O P Q R S T U

V W X Y Z

Fig. 220.

COMPOUND ROMAN CAPITALS. RENAISSANCE MANNER.

These capitals, decorated with line work, are used for the initials to chapters of this book.

10. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Adoration of the Magi. Naples: late 15th century.*

A cutting, 173 x 182 mm, with historiated initial 'E' (doubtless the introit 'Ecce advenit... for Mass at Epiphany), 147 x 152 mm. Slight spots of rubbing. In an elaborate gold frame.

§ The Virgin and Child seated on the right with Joseph behind, set among green and yellow hills, painted in full colors and liquid gold, the initial itself in elaborate leafy design in dark red with pink and white heightening entwined with green leaves at the top and bottom, set on a burnished gold ground with colored trefoils in each corner, flecked blue surround, traces of text and music to the right of the initial, verso with parts of 2 lines each of text and of music on a 4-line red stave. Large miniature in the style of the Neapolitan illuminator Cristoforo Majorana, documented in Naples from 1480 until 1492 (cf. F. Avril, *Dix siècles d'enluminure italienne*, 1984, pp. 176-7, no. 156). The standing kinds are painted with splendid robes, fringed with pearls. The blue flecked border, giving the effect of the whole initial hovering above the vellum, derived from the classicising illumination of Mantua and Padua, and became a feature of Neapolitan manuscripts of the late fifteenth century. (122866)

\$17,500





11. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Coronation of the Virgin, miniature from a Book of Hours.* France (possibly Maine or Anjou): c. 1480.

Single leaf, 162 mm x 110 mm. Slight fading, in an old frame with metal fittings. A finely painted miniature with the use of gold modeling and the cloud of cherubim in the tradition pioneered by Jean Fouquet.

§ The Virgin and God seated on separate stools in a paneled room, God placing a crown on her head, a host of blue seraphim behind, miniature in an arched compartment above the large initial and three lines of text (opening of Compline) within a full border of colored flowers and acanthus leaves in little rectangles with ground of liquid gold or pale blue or plain vellum. (122865) \$12,000

12. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM]. *Saint Peter and Paul.* Tuscany (Florence, Siena or Pisa): later half of the 14th century.

A cutting, 102 x 109 mm, initial M, from a choirbook. Slight rubbing, else very fine condition. In an elaborate gold frame.

§ Probably cut from a choirbook by Napoleonic troops in the early 19th century. Sotheby's 9 December 1974, lot 15, Austrian collection to 1997. Historiated initial M, in mauve with white highlights on a deep blue ground, the middle stem and two leafy terminals curling up and out from the feet of the initial in bright orange, the two standing saints on either side of the middle stem of the initial. St Paul, left, with sword and book, in orange tunic and green drapery, St Peter, right, with keys and book, right hand raised in blessing, in green tunic and mauve drapery, both figures with sandals, haloes in yellow with red highlights, the initial mounted on a square piece of vellum, slight rubbing in places, else in very fine condition. This is Tuscan work of high quality, the vibrant colors on a flat plane offsetting the fine modelling of the faces and natural flow of the drapery folds. The rendering of the physiognomies, St Paul confident, and St Peter severe, especially the gaze, show the decisive influence of Giotto and his Paduan followers on most Italian painting after the 1310s, especially the work of Bernardo Daddi, who influenced a painter called the Maestro Daddesco (Mario Salmi, 1952), and who has the closest affinities with the painter of the present miniature. The Maestro Daddesco was, together with the Master of the Dominican Effigies, the dominant painter in Florence in the second quarter of the 14th century. (122867) \$2500





**13. [ILLUMINATED MANUSCRIPT LEAF ON VELLUM].
MASTER OF JACQUES DE BESANCON.**

The Flight into Egypt. Paris: c. 1480.

Single leaf, 150 cm x 98 cm. Slight wear to inner margin, small hole in text portion. In an elaborate gold frame.

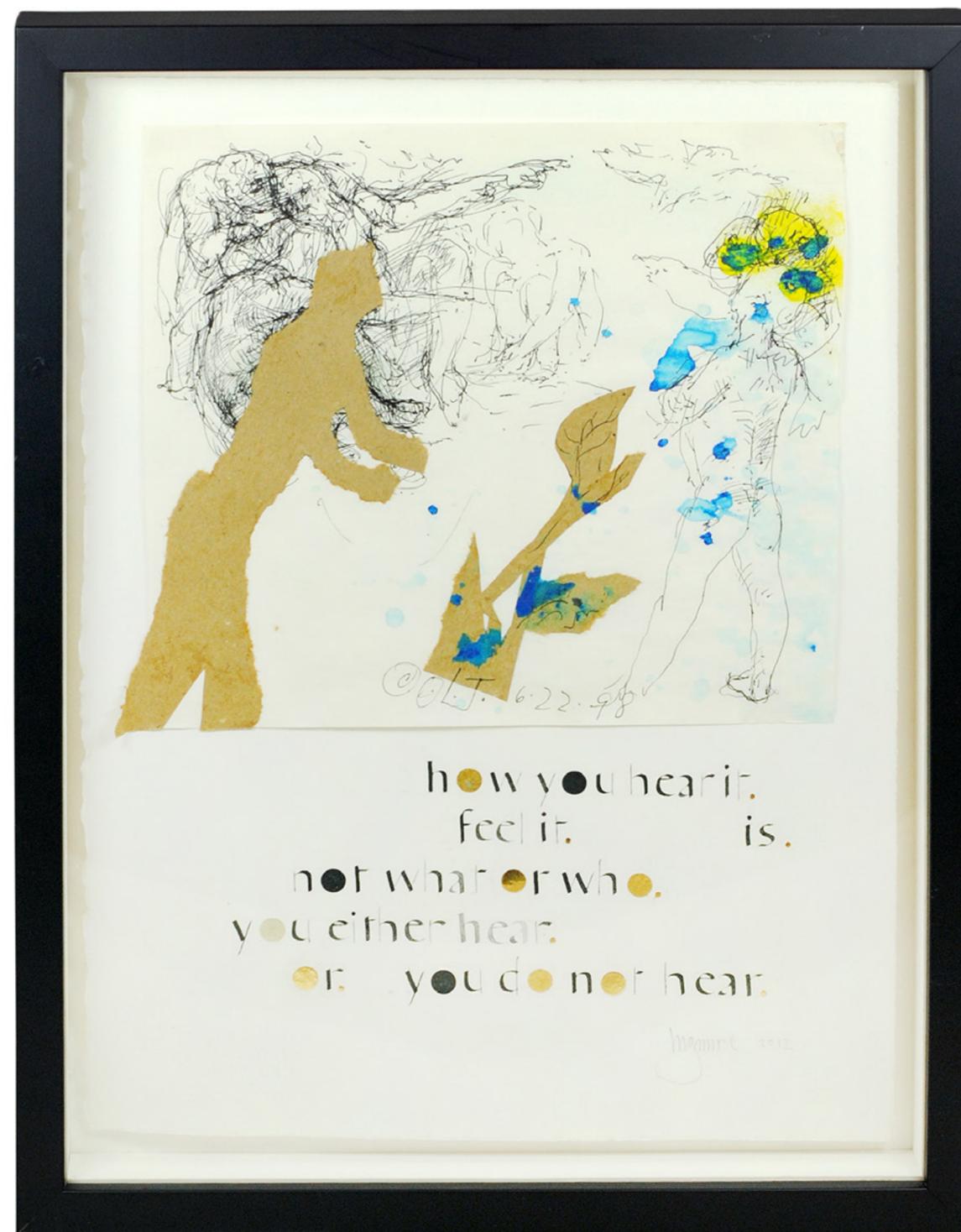
§ Arch-topped miniature showing the Virgin in blue holding the Child and a fruit, seated on a donkey, Joseph in front with a staff, a maidservant with basket behind, set in a landscape with city, an idol toppling from a column, and a full-page border with sprays of swirling blue and gold acanthus, red, blue and white flowers, on a paneled liquid gold and white ground, inhabited by a duck-faced Grotesque, with four lines of text in gothic bookhand with three-line opening initial with blue and mauve staves against a ground of burnished gold. Though not showing his trademark architectural frames, the subtle drapery folds, porcelain complexions, fine features and especially the fur-like, horizontally banded long runs of hair, in dark gold or gray, as well as the balanced composition, betray the influence, if not the hand, of the Master de Jacques de Besancon, whose dated works range from 1485 to 1498 and who took over both the style and the patrons of his predecessor Maitre Francois, active by 1473. The miniature includes the apocryphal detail from Pseudo-Matthew associated with the Flight into Egypt, showing an idol toppling from its column. On another miniature that survives from the same book, showing the Adoration of the Magi, there is a manger which derives from a model also used by the Master of Jean Rolin in a Nativity around 1450. Jean Rolin was probably the master

of Maitre Francois, an artist with whom the Master de Jacques de Besancon has often been confused. These latter two, however, were without doubt the most sought after miniaturists in Paris in the last quarter of the 15th century. (122868) \$12,500

14. INGMIRE, THOMAS, and JACKSON, OLIVER LEE. *How You Hear It.* San Francisco, California, 1998/2017. 15 x 11 inches. Pen, watercolor, and collage on paper, mounted on paper by Jackson, with ink and gold leafed calligraphy by Ingmire. The mounted illustration is signed and dated “OLJ 6-22-98”. Signed and dated at lower right in pencil by Ingmire. Mounted in a black framed shadow box with UV filtering acrylic.

§ Thomas Ingmire was the first American to be elected a Fellow of the prestigious Society of Scribes and Illuminators, London. A vivid expression of the modern calligraphy movement, his work can be found in public and private collections around the world; it is the subject of Michael Gullick’s *Words of Risk: The Art of Thomas Ingmire* (1989) and *codici 1: a teacher’s notebook on modern calligraphy & lettering art* (2003). His teaching experience and influence extends throughout the United States to Canada, Europe, Australia, Japan and Hong Kong.

Oliver Lee Jackson is a painter, sculptor, printmaker, and draftsman living and working in the Bay Area. Jackson has exhibited widely for decades, and his work is included in the permanent collections of The National Gallery of Art, Washington, DC; Museum of Modern Art, New York; The Metropolitan Museum, New York; Museum of Fine Arts, Boston; Museum of Contemporary Art, Chicago; Detroit Institute of the Arts; New Orleans Museum of Art; Portland Art Museum, Oregon; St. Louis Art Museum; Museum of Contemporary Art, San Diego; San Francisco Museum of Modern Art; Fine Arts Museums of San Francisco; San Jose Museum of Art; Seattle Art Museum, and many other public and private collections. (108092) \$1500





15. INGMIRE, THOMAS, and JACKSON, OLIVER LEE. *It is Not*. San Francisco, California, 1998/2017.

15 x 11 inches. Pen, watercolor, and collage on paper, mounted on paper by Jackson, with ink and gold leafed calligraphy by Ingmire. The mounted illustration is signed and dated "OLJ 6-24-98". Signed and dated at lower right in pencil by Ingmire. Mounted in a black framed shadow box with UV filtering acrylic. (108091) \$1500

Thomas Ingmire (see above) is based in San Francisco. His first commission in 1972 was from John Windle for a book of Blake's Poems; 45 years later we are still presenting Blake calligraphically. The three original works below are all renditions of the same famous aphorism from William Blake's *There is No Natural Religion* (1788): "He who Sees the Infinite in all Things sees God". The strong contrasts between the three works is testament to Ingmire's inventiveness and vision as a calligrapher.



16. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God*. San Francisco: 2016. 11 x 8.5 ins.

Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine condition.

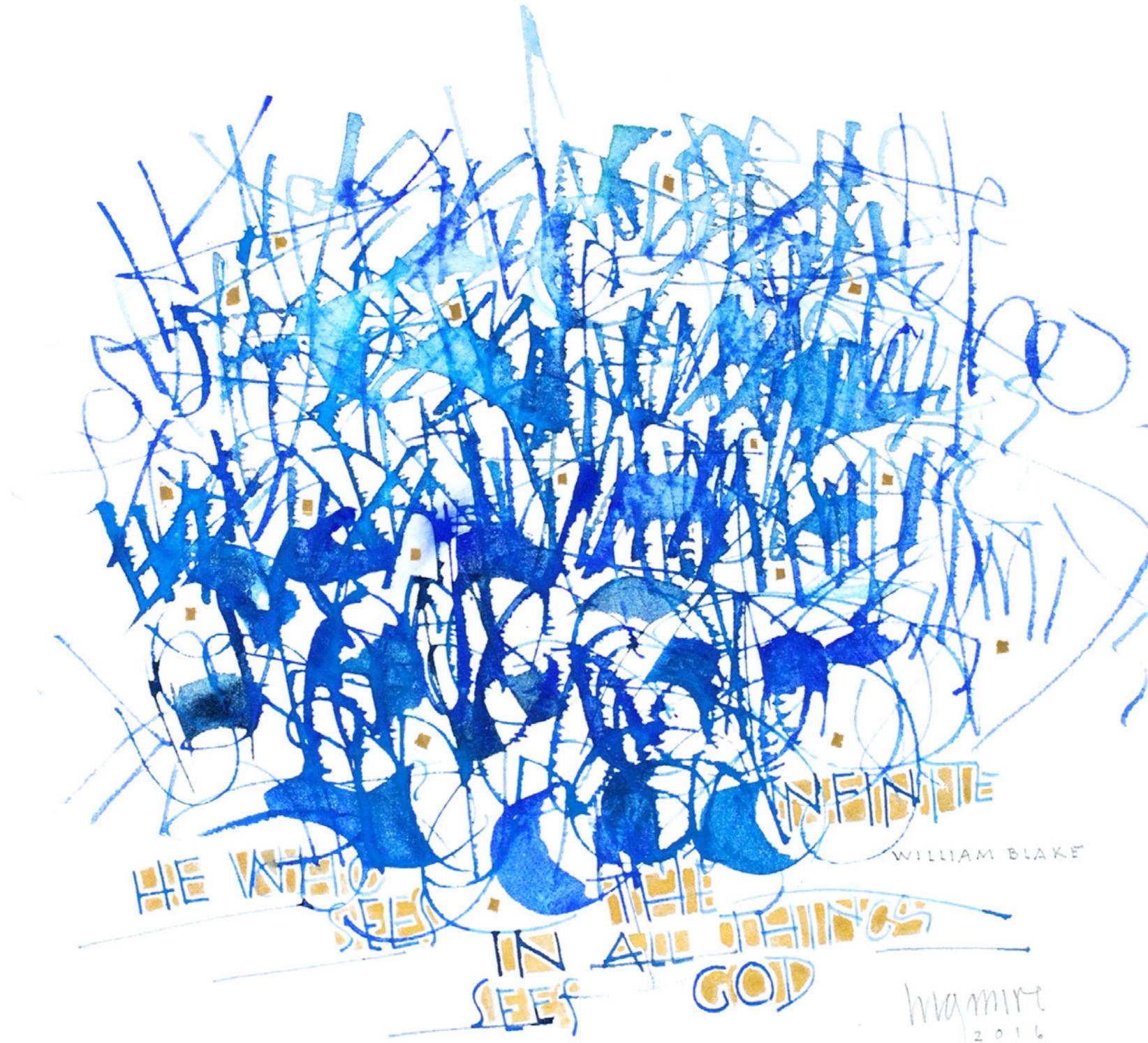
(107817) \$475



17. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God*. San Francisco: 2016.

13 x 9 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine condition.

§ (107819) \$750



18. INGMIRE, THOMAS. *He who Sees the Infinite in all Things sees God.* San Francisco: 2016.
11 x 12 ins. Original calligraphic manuscript in blue and green heightened with gold. Signed and dated. Fine condition.
(107820) \$950

Over the years Thomas Ingmire has turned his pen and brushes to other texts by Blake. The following are available as fine art prints. For larger images of each, please visit our website.



19. INGMIRE, THOMAS. *And Everything That Lives Is Holy*. San Francisco: 2016. 8.5 x 11 ins. Calligraphic print in several colors, numbered 2/25, signed and dated. (107794) \$150



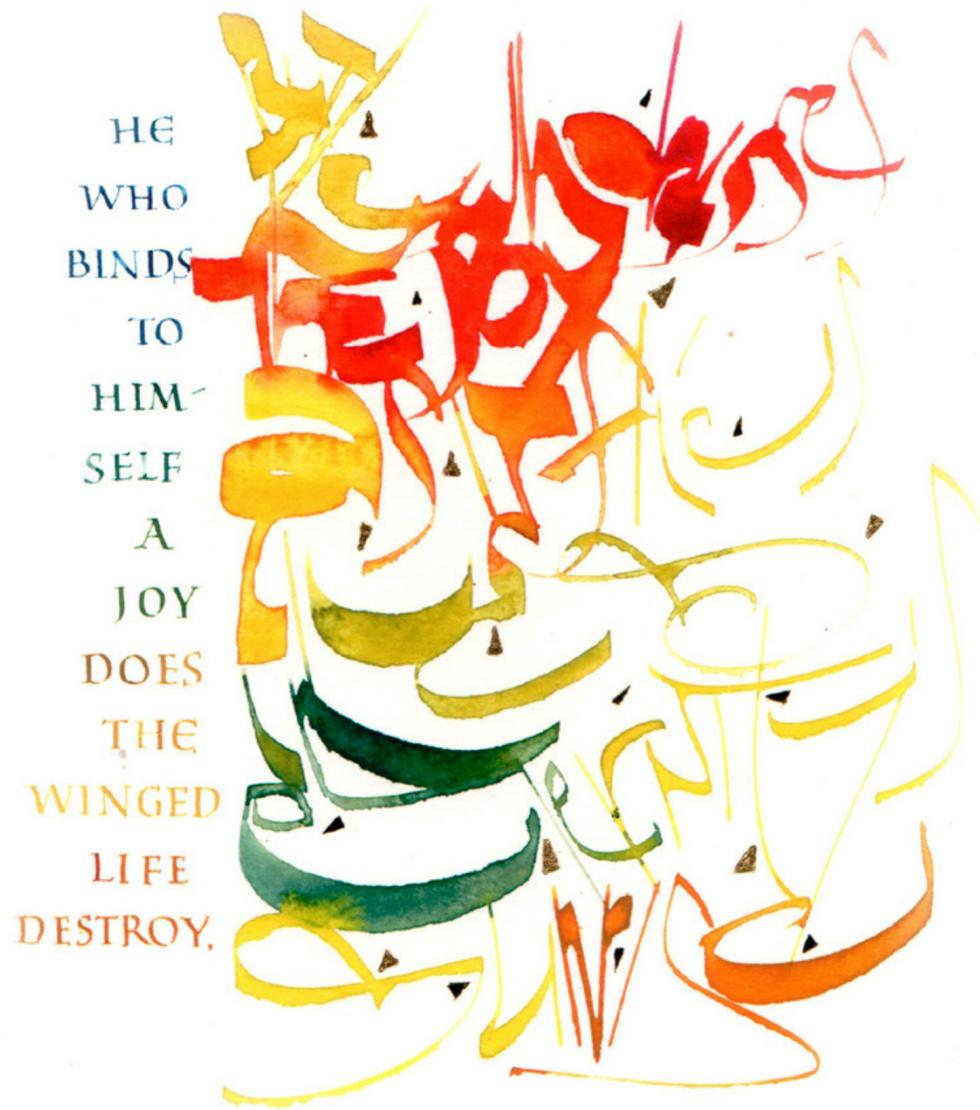
20. INGMIRE, THOMAS. *Love to Faults is always Blind*. San Francisco: 2016. 11 x 8.5 ins. Calligraphed in several colors and heightened with gold, numbered 2/25, signed and dated (107797) \$150



WILLIAM BLAKE

Ingmire 5/50
2016

21. INGMIRE, THOMAS. *He who Binds to Himself a Joy.*
San Francisco: 2016. 8.5 x 11 ins. Calligraphed in several colors and heightened with gold, numbered 5/50, signed and dated. (107806) \$100



WILLIAM BLAKE

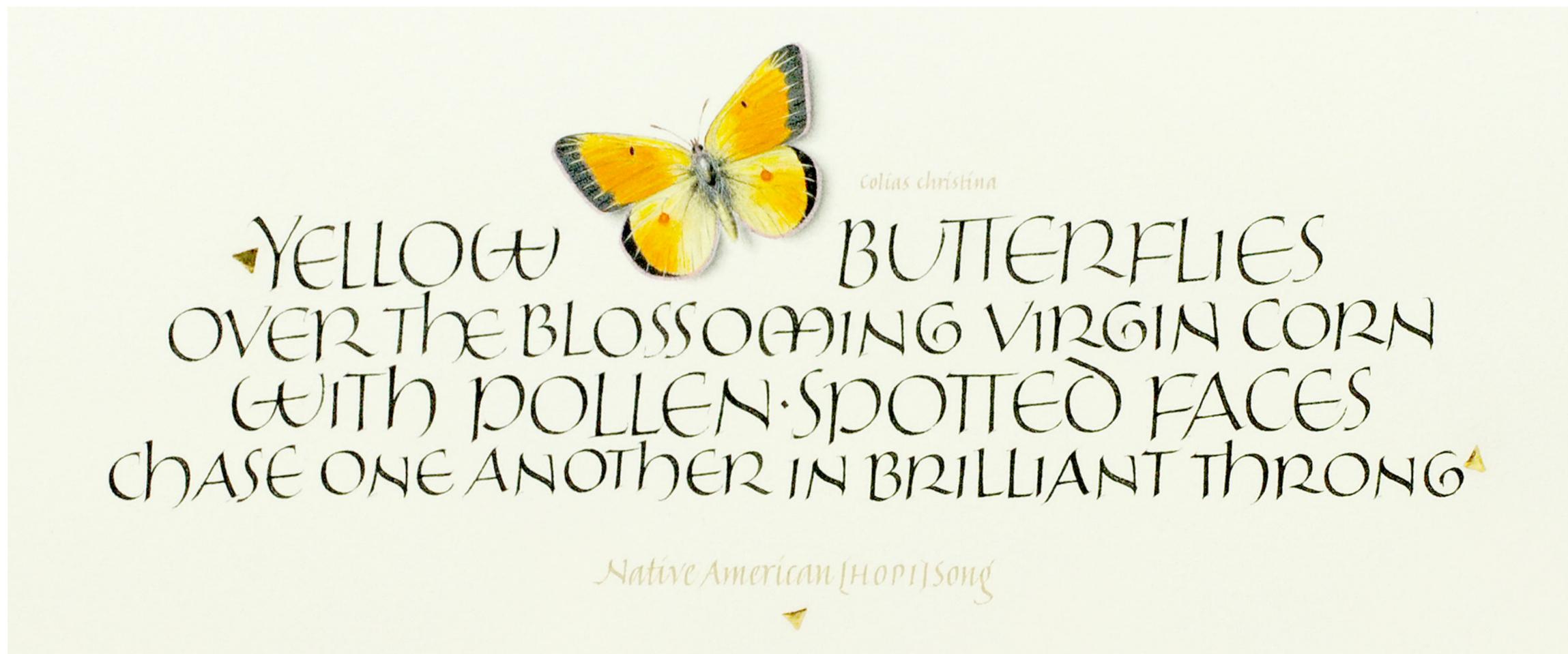
Ingmire 5/25
2016

22. INGMIRE, THOMAS. *He who Binds to Himself a Joy.*
San Francisco: 2016. 8.5 x 11 ins. Calligraphed in several colors and heightened with gold, numbered 5/25, signed and dated. (107816) \$100

23. JACKSON, MARTIN. *Butterflies*. Vancouver, B.C., Canada, 2000.

10 x 15.25 ins. Chinese ink, gold leaf on gesso, and watercolor on Sanders 90 lbs. C.P. Signed and dated on lower front in pencil. 2 labels taped to verso, one with artist's contact information, and another card with a printed, illustrated portrait of the artist working, and a list of the mediums used in the piece hand calligraphed with the artist's chop in red on both the label and the piece itself in the left corner. The piece is affixed to a windowed mat. Fine condition.

§ Martin Jackson has more than 40 years' experience as designer and calligrapher and for 35 years has run his own design studio in Vancouver. One of Canada's foremost calligraphers, he has lectured and taught across Canada, the United States and Europe for over 25 years. Among his many commissions are pieces for the visit to Vancouver in 1986 by their Royal Highnesses the Prince and Princess of Wales and the visit by Pope John Paul II in 1984. He also produced all the calligraphy for the wedding reception of Bill Gates (from martinjacksoncalligraphy.com). The text is taken from a translation of a traditional Hopi Indian song. (108087) \$475

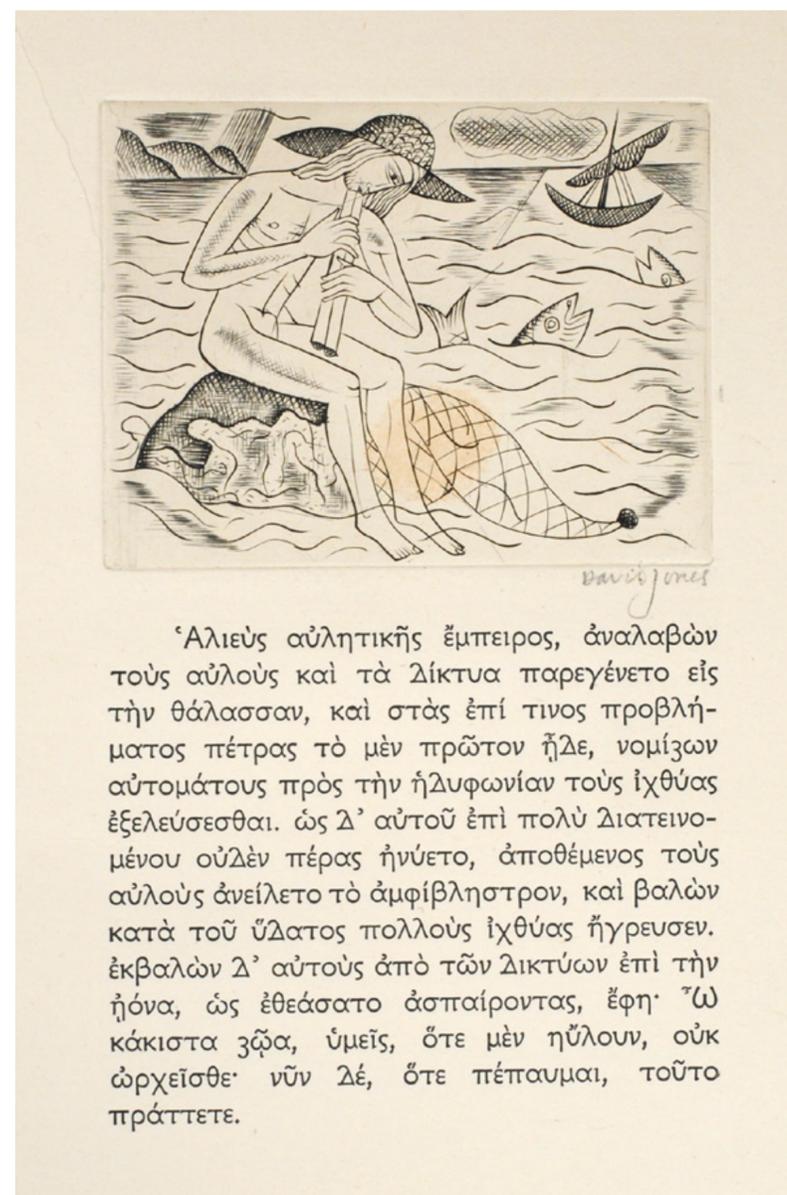
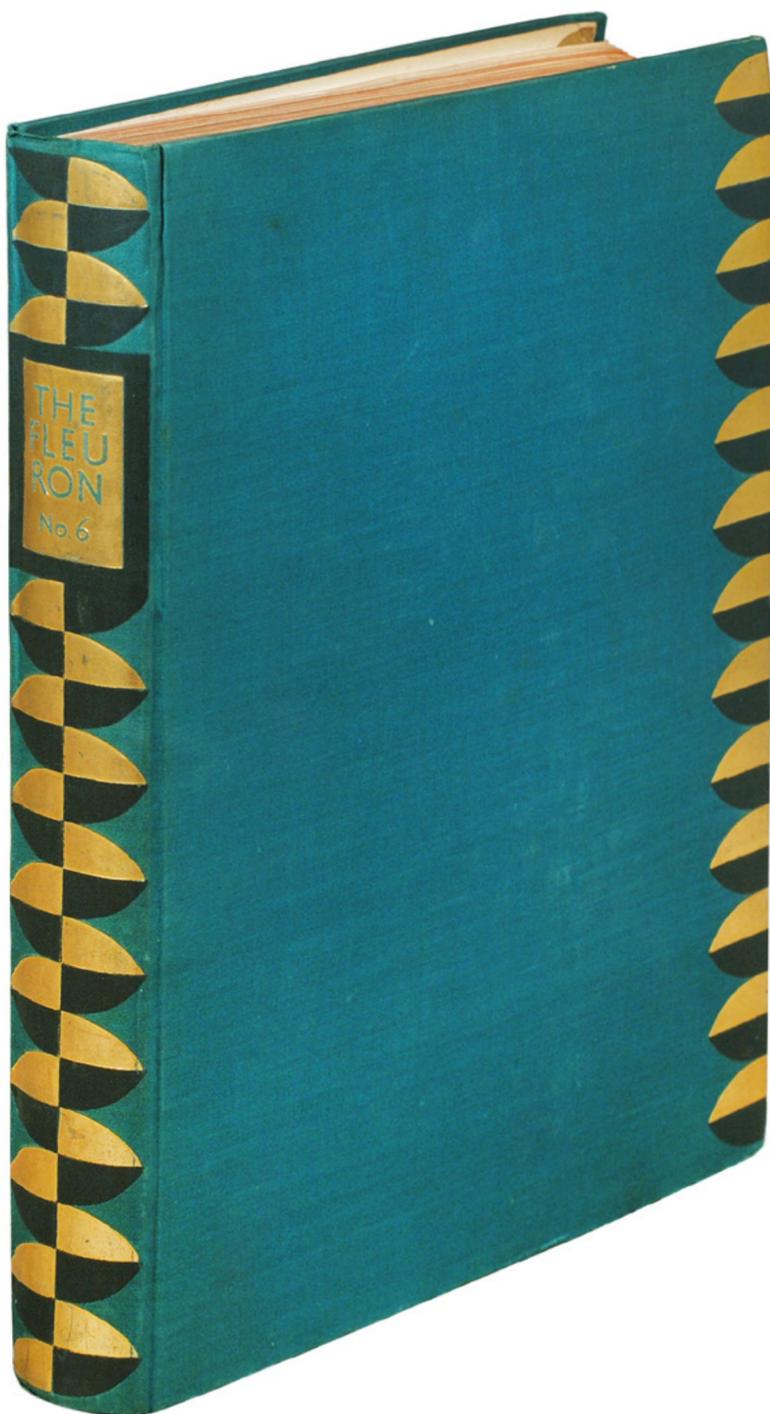


24. [JONES, DAVID.] MORISON, STANLEY. *The Fleuron. A Journal of Typography. Edited by Stanley Morison. No. VI.* Cambridge and New York: 1928.

Thick 4to, xiii, 264, (1) pp. With 10 plates, 60 line blocks in the text, 6 typographical insets, 3 broadsides, and an 8pp. type specimen printed on pale green paper; many in

two or more colors; two original prints by David Jones including one signed in pencil. Original green cloth, black and gold deco stamping on backstrip and fore-edges, a fine copy.

§ De luxe edition of volume 6 of *The Fleuron*, surely the most lavish of the periodicals devoted to typography and design. Limited to 160 copies on gorgeous Batchelor Kelmscott paper, “*The Fleuron* presents the work of the most illustrious typographers, graphic artists, and bibliophiles of the 1920s. Edited by Oliver Simon and later Stanley Morison its contributions covered such subjects as principles of typography, printers’ flowers and arabesques, title pages, eminent designers, initial letters, printers’ marks, bibliographies, decorated papers, types and printing in Britain, Holland, Czechoslovakia, Italy, America and other countries, and book production. A series on contemporary printers is illustrated with inserts from the printers themselves. Francis Meynell, Holbrook Jackson, and B.H. Newdigate were among the notable contributors.” As well as David Jones, of course, whose original engraving on *Japon* (signed in pencil) is from his extremely rare *Fables of Aesop*. (107173) \$1975



THE TYPES OF BERNARD NAUDIN

ROMAN & ITALIC



Corps 16

*Qu'il fasse beau, qu'il fasse laid, c'est
mon habitude d'aller, sur les cinq heures*

Corps 28

*Qu'il fasse beau, qu'il
fasse laid, c'est mon ha-*

Corps 32

Qu'il fasse beau,

Corps 18

*Qu'il fasse beau, qu'il fasse laid,
c'est mon habitude d'aller, sur les cinq*

Corps 24

*Qu'il fasse beau, qu'il fasse
laid, c'est mon habitude d'aller*

Corps 40

Qu'il fasse laid,



Fig. 14. Pages from the Offenbach Music Festival Programme

TYPEFOUNDRY JOH·ENSCHEDÉ EN ZONEN

CLEMENT & THE PRINTERS

COME OVER & STAY TILL DOOMSDAY.

We sit down forty to dinner every day at Betshanger. One more or one less at the board will

NOT BE SEEN. YOU SHALL END YOUR DAYS WITH me and my heirs if you will. Come now! What an Englishman says he means.' And he gave him a great hearty grip of the hand to confirm it. 'I will visit thee some day, my son,' said Clement;

'BUT NOT TO WEARY THY HOSPITALITY.' THE ENGLISH man then begged Clement to shrive him. 'I know not what will become of my soul,' said he. 'I live like a heathen since I left England.' Clement consented gladly, and soon the islander was on his knees to him by the

ROADSIDE, CONFESSING THE LAST MONTH'S SINS. FINDING HIM SO pious a son of the Church, Clement let him know he was really coming to England. He then asked him whether it was true that country was overrun with Lollards and

SIGNED BY J·VAN KRIMPEN

HAARLEM HOLLAND ESTABI

25. MCGRAIL, DAVID. *And Tonight Everything is Possible.* Ireland, [no date, c.1994].

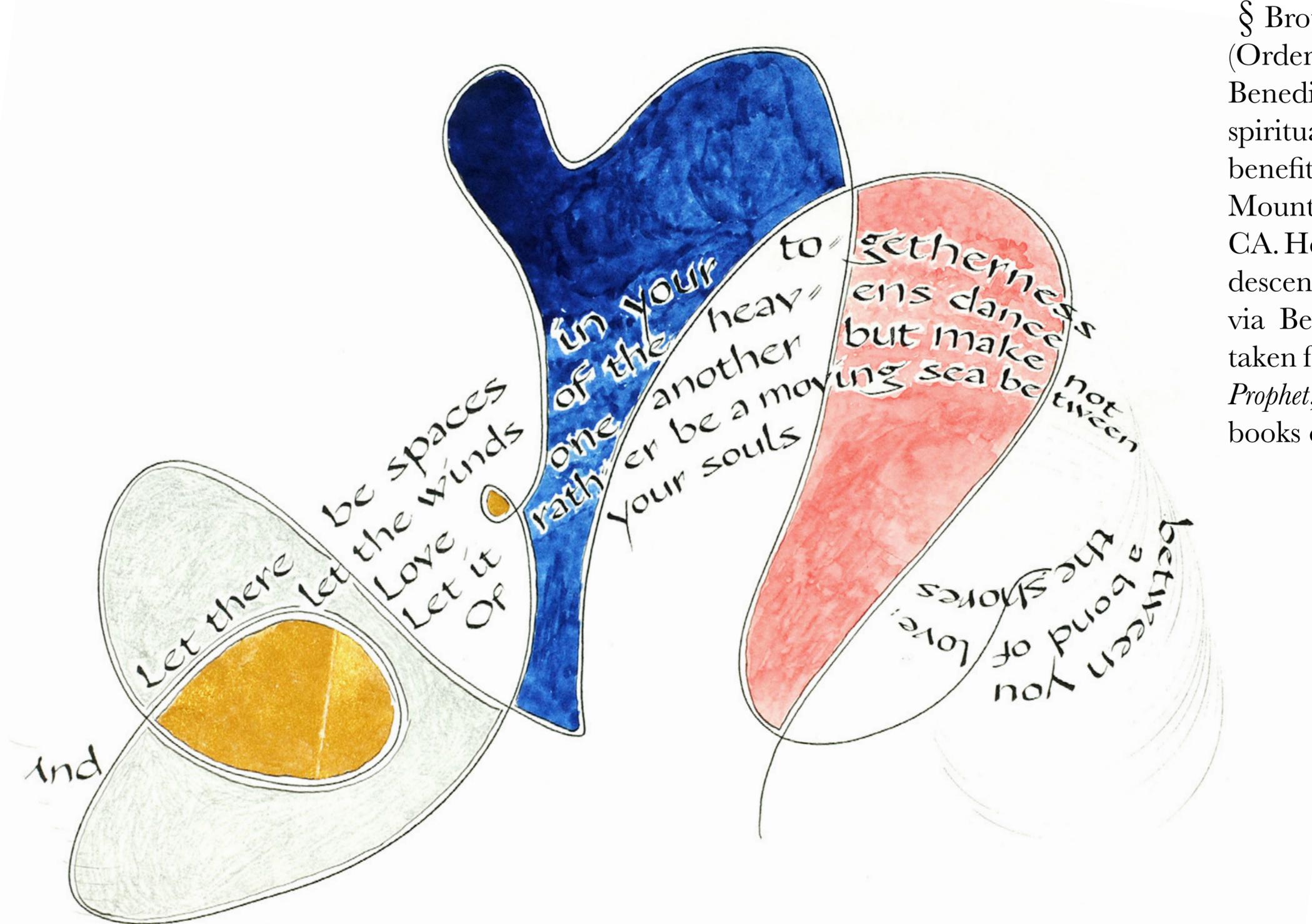
13 x 19.75 ins. Black, blue, metallic inks, and colored pencil on paper. Signed by the artist in pencil at lower right. The verso has the artist's name written in pencil at top edge of the mat, and a piece of kraft colored note paper with the title and artist's name is taped to the piece. The piece is loosely taped to a windowed mat.

§ The Irish calligrapher David McGrail has been a Fellow of the Calligraphy and Lettering Arts Society (CLAS) since 1998 and teaches throughout Europe and the United States. His work has been described as “painterly, contemporary, and deeply influenced by Japanese aesthetic traditions”. In this piece a white cat emerges from a dark storm of black, copper, and gold inks, shot through with traces of script. It was exhibited at the Royal Hibernian Academy Annual Exhibition in Ireland in 1994. (108089) \$575



26. PARKER, BROTHER ROY. *Let There Be Spaces In Your Togetherness.* Santa Barbara: 2004.

11.5 x 11.5 ins. Written in blue ink on handmade paper heightened with watercolor and gold. Very good condition with two vertical creases, perhaps from mailing.



§ Brother Roy Parker O.H.C. (Order of the Holy Cross, a Benedictine order) creates spiritual calligraphy for the benefit of his monastery, Mount Calvary in Montecito CA. He teaches calligraphy and descends from Lloyd Reynolds via Beva Farmer. The text is taken from Kahlil Gibran's *The Prophet*, one of the best-selling books of all time. (5750) \$400

27. RANDLE, JOHN (EDITOR). *Matrix 31 Winter 2012*. Herefordshire: Whittington Press, 2012.

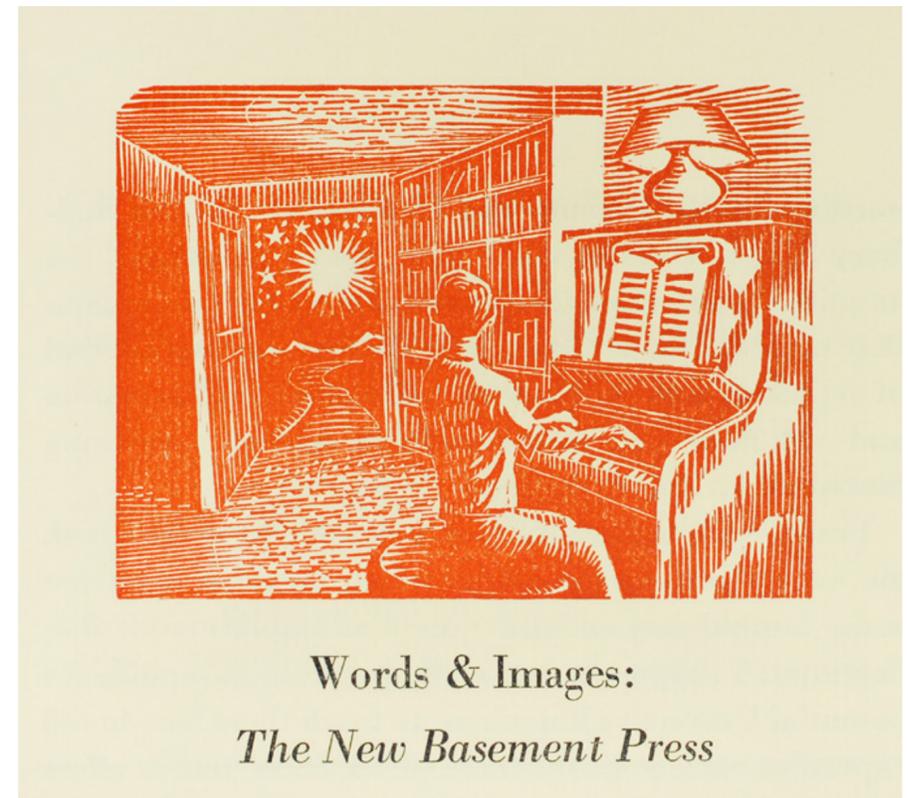
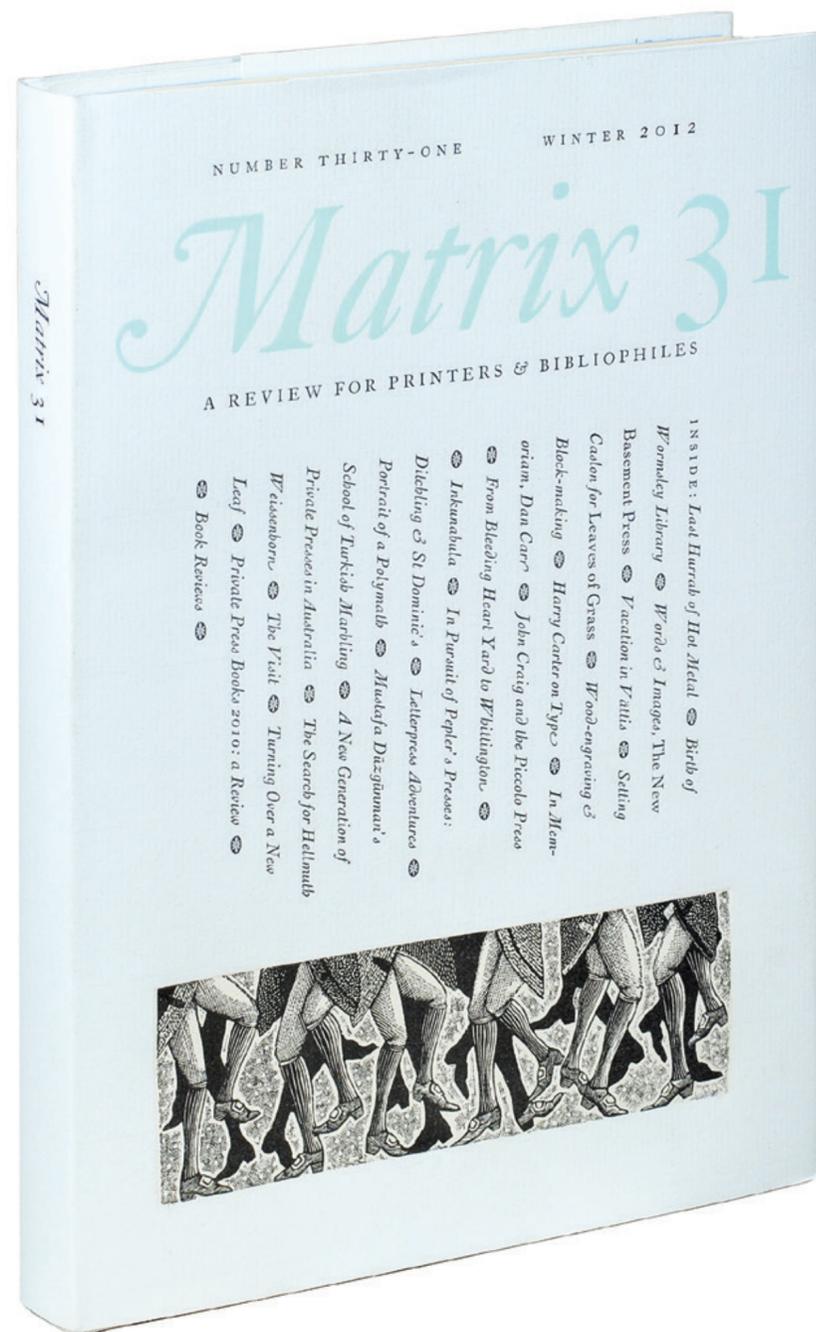
Roy. 8vo, 144 pp. of which 127 are numbered. Letterpress printed. Tip-ins and fold outs. Set in Bell, Bodoni, Goudy Modern, Arrighi, Romulus, Poliphilus. Fournier and Caslon types. Printed on Somerville Laid & Zerkall mould made paper. Case bound in light boards. Printed dust wrapper. Fine. Prospectus for

Matrix 32 and Whittington Press catalogue enquiry form loosely inserted.

§ Limited to 600 standard copies bound thus and 60 deluxe copies bound in quarter-leather and with additional materials.

Articles: “Last Hurrah of Hot Metal” by Elizabeth Grice; “Birth of the Wormsley Library”

by Bryan Maggs; “Words & Images: The New Basement Press” by Peter Gauld; “Vacation in Vattis” by Patrick Randle; “Setting Caslon for Leaves of Grass” by Barbara Henry; “Wood-engraving & Block-making” by Chris Daunt; “Harry Carter on Type” by Martyn Thomas; “In Memoriam Dan Carr” by John Randle; “John Craig and the Piccolo Press” by John Grice; “From Bleeding Heart Yard to Whittington” by Merlin Waterson; “Inkunabula” by Enrico Tallone; “In Pursuit of Pepler’s Presses” by Peter Chasseaud; “Letterpress Adventures” by Andrew Anderson; “Portrait of a Polymath” by George Ramsden; “Mustafa Duzguuman’s School of Turkish Marbling” by Musa Igrek; “A New Generation of Private Presses in Australia” by Andrew Schuller; “The Search for Hellmuth Weissenborn” by Anna Nyburg; “The Visit” by Martin Krieger; and “Turning Over a New Leaf” by Stan Nelson. (107257) \$250



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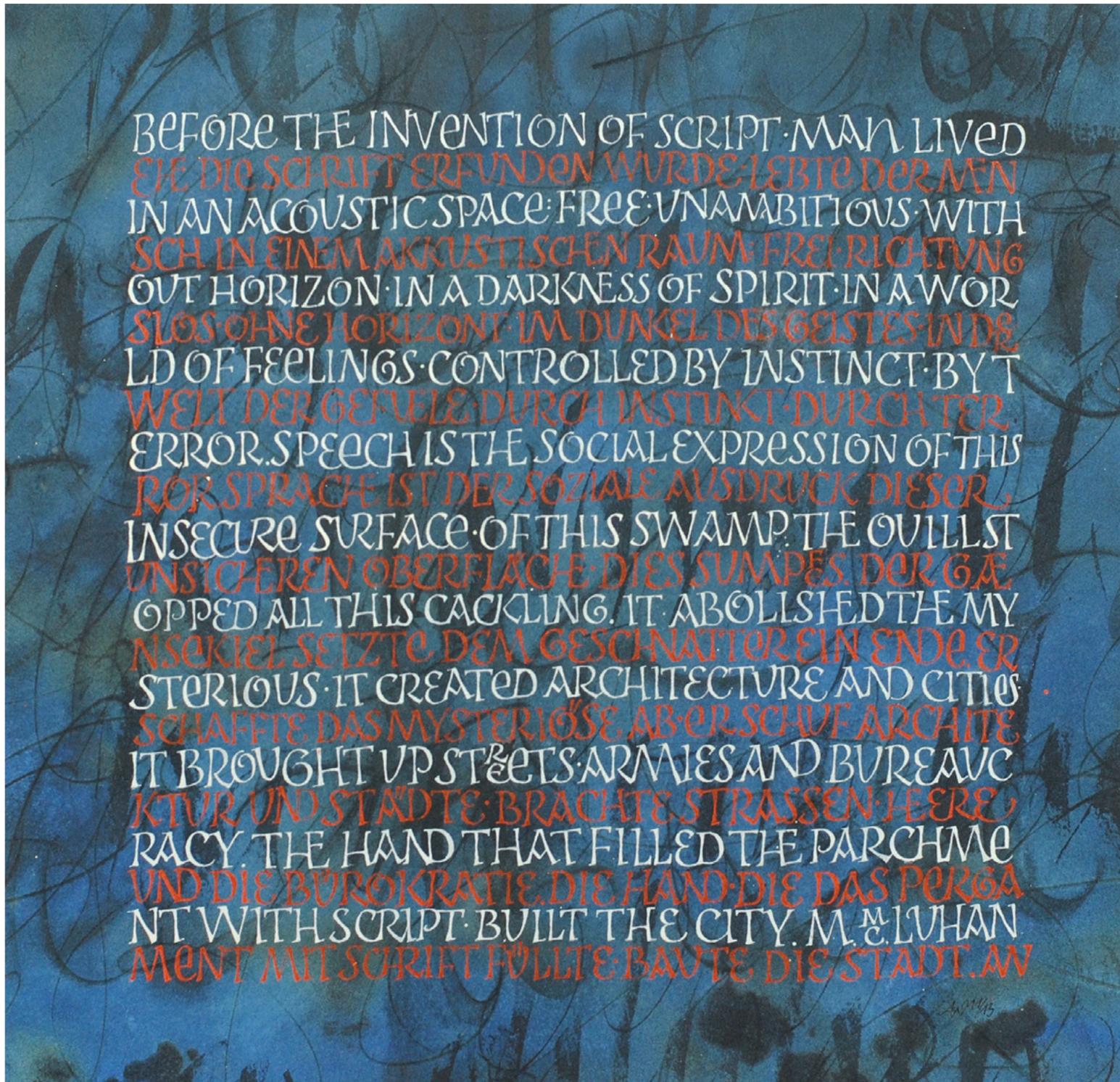
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28. WUNDERLICH, ANDREA. *Before the Invention.* Goldkronach, Germany, 2013.

11.75 x 11.75 ins. Blue and black inked background, with red and white inked calligraphy in both English and German on paper. The piece is partially affixed to a hinged, windowed mat. Fine condition.



§ Andrea Wunderlich has worked as a calligrapher since 2003. Together with her husband Volker Wunderlich, painter and specialist for historic painting techniques and restoration, she runs a studio at the Old Firestation in Goldkronach, Bavaria, where she also teaches workshops. Andrea has received a cultural award from the county of Bayreuth (Bavaria) in 2010, and her work is part of the collection of the Museum for Contemporary Calligraphy in Moscow. Together with her husband, she created two huge wall calligraphies in Russia, one at the 1st Int. Calligraphy Exhibition in St. Petersburg and another at the Museum in Moscow, both in 2008. She is a member of the Schreibwerkstatt Klingspor in Offenbach, Ars Scribendi and CLAS in London (excerpted from atelierwunderlich.de). (108088) \$475

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With best wishes from John, Rachel and Annika

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