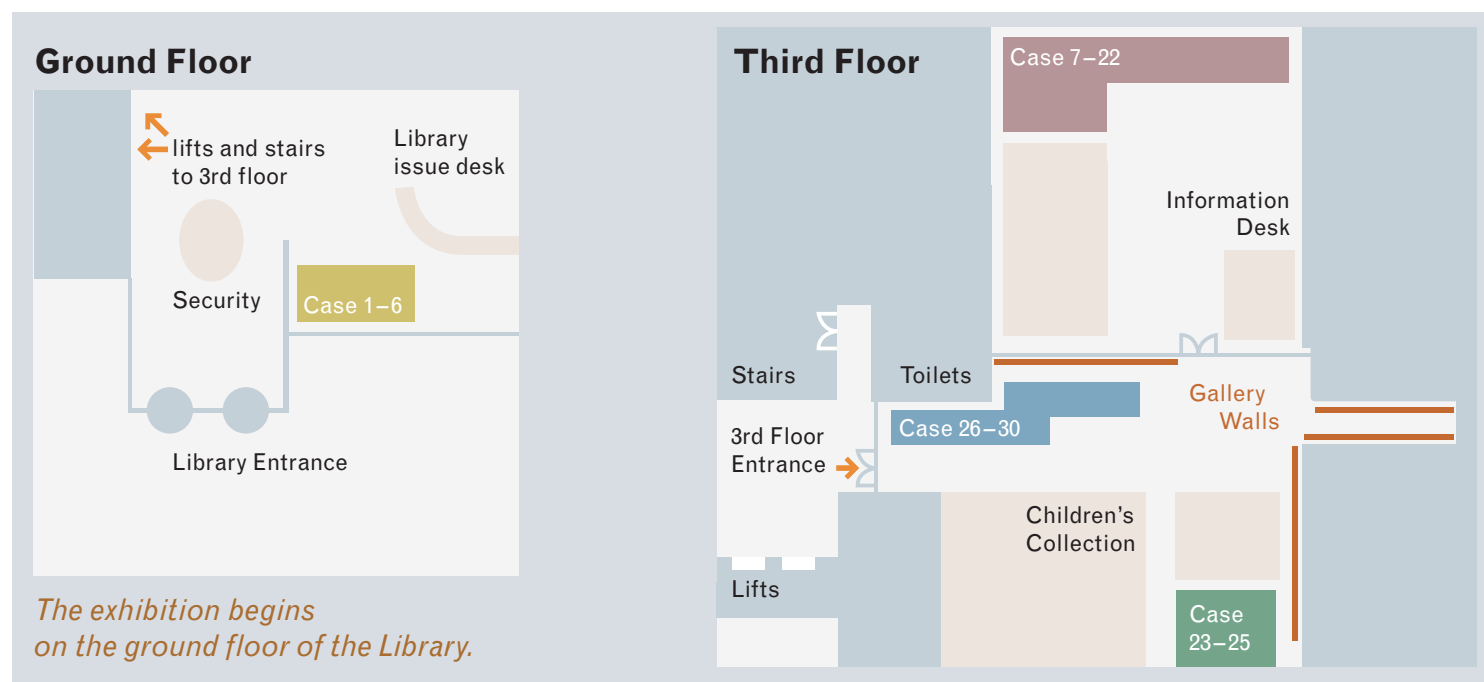


# Colour and Autolithography in the 20th Century *Exhibition Guide*

An exhibition at Manchester Metropolitan University Special Collections  
Monday 14th November 2005 – Friday 24th March 2006



## CASE 1

### Technique

**1** Griffiths, Thomas Edgar. *The Technique of Colour Printing by Lithography*, a concise manual of drawn lithography. London, Faber & Faber, 1948. 148×221mm. 110pp. Printed at The Baynard Press.

Thomas Griffiths became the most famous lithographic printer of his time, following his apprenticeship to the chromolithographic printer, Vincent Brooks. By the 1920s, Griffiths had become an expert on lithographic drawing and printing, especially in the overprinting of inks. For The Baynard Press he established a workshop utilising famous artists such as John Piper and Barnett Freedman.

**2** Griffiths, Thomas Edgar. *The Rudiments of Lithography*. London, Faber & Faber, 1956. 146×225mm. 95pp. Printed at The Baynard Press.

A fundamental 'how to do it' guide to lithography. Some of the equipment needed is described here. Griffiths was Barnett Freedman's first teacher. Griffiths was a forceful character who liked to take over a job and dictate its outcome, whereas Harold Curwen at The Curwen Press ensured the artist's conceptions were carried through the lithographic process.

**3** Lithographic stone with leaf design, [undated]. Lent by Tanya Schmoller.

## CASE 2

**4** Plasticowell plates for *Wild Flowers* by Paxton Chadwick, 1949. Lent by Peter Chadwick.

Plastic sheets, invented at the printers W.S. Cowell, Ipswich. These cheap and portable sheets could replace stone or metal plates in lithographic printing. Each sheet would print a separate colour to build up the full colour plate. These sheets make up the final print of a single page of *Wild Flowers*.

**5** Chadwick, Paxton. *Wild Flowers*. Harmondsworth, Penguin, [undated]. 222×181mm. Printed lithographically at W. S. Cowell.

## CASE 3

**6** Carrington, Noel. 'Autolithography of Plastic Plates', *The Penrose Annual*, 44, (1950) pp. 64-66.

Carrington explores the use of plastic plates as an alternative to the traditional stone within his article. He uses, along with two Henry Moore images not represented here (see Case 23/Entry 121), a plate from Orlando Keeps a Dog to illustrate his essay. The plate was autolithographed using Plasticowell by Kathleen Hale, using 4 colours, printed at W. S. Cowell.

## CASE 4

### Lithography and Children's Books: Noel Carrington and his Puffin Picture books

One of the most prolific ways of autolithographic books reaching a wide audience was through the series of children's Puffin Picture books, published by Penguin and edited by Noel Carrington. 63 out of the 108 titles were autolithographed. Cheap, cheerful and colourful, these books were aimed at educating children at home. They must have proved a joyful

retreat to many a war-struck child or evacuee. Modelled on some colourful Soviet books and the *Pere Castor* series, produced in Paris, Puffin Picture books were designed to inform children about their environment, natural history and everyday topics to do with the war, travel, hobbies, theatre and machines. Designed to a standard formula of 32 pages including covers, the print run was of 20,000-30,000. The price was sixpence each. Young artists employed to work on the series included Edward Bawden, Clarke Hutton, Stanley Roy Badmin, James Gardner, Clarke Hutton and Arnrud Johnston.

**7** Lida. *Bourru, l'ours brun*. [Paris], Flammarion, [1936]. 228×210mm. 36pp. Lithographs by Rojan.

Noel Carrington was familiar with Russian and French picture books with cheap colour reproductions using lithographic plates. Number five of the *Pere Castor* books published by Flammarion in France was *Bourru, l'ours brun* with drawings by Rojan (Feodor Rojankovsky).

**8** Lida, *Bourru, the brown bear*. London, George Allen & Unwin, [undated]. 228×210mm. 36pp. Lithographs by Rojan, printed by Bradford & Dickens.

**9** Holland, James. *War at Sea*. Harmondsworth, Penguin, [1940]. 221×180mm. 31pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**10** Gardner, James. *War in the Air*. Harmondsworth, Penguin, [1940]. 221×180mm. 31pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**11** Davies, Roland. *Great Deeds of the War*. Harmondsworth, Penguin, [1941]. 221×180mm. 31pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell. ...case 4 continues

**12** Carrington, Noel. 'A Century for Puffin Picture Books', *The Penrose Annual*, 51, (1957) pp62-64.

Four plates illustrating Carrington's essay; from *Pond Life* by Paxton Chadwick, *Farm Crops in Britain* by Stanley Roy Badmin, *The Story of a Thread of Cotton* by Stanley Herbert and *About a Motor Car* by Phyllis Ladyman. The plates demonstrate the use of Plasticowells, in some cases combined with photo-litho, and were all printed at W. S. Cowell.

"It was in the late thirties that the plan for what became the Puffin Picture Books began to take shape in my mind... The series I had in view was one which would arouse, as well as satisfy, the child's awakening interest in its surroundings: natural phenomena in the first place, then human activities such as the theatre, machines, and travel. I felt that colour was essential, and that artists could for various reasons be more successful in books of this nature than the camera... The artists I thought of were then fairly young. Edward Bawden and his friend Eric Ravilious, James Holland, Clarke Hutton, Maurice Wilson, Brynhild Parker, S. R. Badmin, and James Gardiner..." Carrington, Noel. 'A Century for Puffin Picture Books', *The Penrose Annual*, 51, (1957) pp62-64.

**13** Gardner, James. *On the Farm*. West Drayton, Penguin, [1940]. 222×182mm. 31pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**14** Johnston, Arnid. *Animals of the Countryside*. Harmondsworth, Penguin, 1941. 222×182mm. Drawn direct to the plate by the author, printed lithographically at Van Leer & Co.

**15** Binder, Pearl. *Misha Learns English*. Harmondsworth, Penguin, [1942]. 222×182mm. Drawn direct to the plate by the author, printed lithographically at The Baynard Press.

Pearl Binder introduced the Russian picture books for children to Noel Carrington which inspired the Puffin Picture book series.

**16** Hutton, Clarke. *Punch & Judy, An Acting Book*. Harmondsworth, Penguin, [1942]. 222×182mm. Drawn direct to the plate by the author, printed lithographically at Van Leer & Co.

## CASE 5

**17** Badmin, S. R. *Trees in Britain*. West Drayton, Penguin, 1946. 223×182mm. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**18** Badmin, S. R. *Village and Town*. Harmondsworth, Penguin, [1942]. 222×178mm. 31pp. Drawn direct to the plate by the author, printed lithographically at The Baynard Press.

**19** Ross, Diana. *The Story of Louisa*. West Drayton, Penguin, [1945]. 220×182mm. Illustrations drawn direct to the plate by Kaye, printed lithographically at Van Leer & Co.

**20** Potter, Margaret & Alexander. *A History of the Countryside*. Harmondsworth, Penguin, [1945]. 223×183mm. Printed lithographically at Balding & Mansell.

**21** Heaton, Peter. *The Holiday Train goes to the Moon*. West Drayton, Penguin, [1948]. 182×110mm. Printed lithographically at W. S. Cowell.

**22** Wirth-Miller, Denis & Chopping, Richard. *Heads, Bodies & Legs*. Harmondsworth, Penguin, 1951. 110×178mm. Printed lithographically at Hunt, Barnard & Co.

## CASE 6

**23** Emett, Rowland & Keeling, Victor. *The Emett Festival Railway: a Puffin Cut-out Book 7*. Harmondsworth, Penguin, 1951. 227×180mm. 30pp. Printed lithographically at W. R. Royle & Son.

**24** Model, constructed from *The Emett Festival Railway: a Puffin Cut-out Book 7*, [undated]. Lent by Brian Johnson.

**25** Hutton, Clarke. *The Tale of Noah and the Flood*. Harmondsworth, Penguin, [1946]. 219×181mm. 31pp. Printed lithographically at W. S. Cowell.

**26** Serjeant, R. B. *The Arabs*. Harmondsworth, Penguin, [1947]. 220×178mm. Lithographic illustrations by Edward Bawden, printed at The Curwen Press.

The subtle colouring of this closely worked drawing using pen, crayon and watercolour uses the autolithographic technique very effectively.

**27** Perry, Powell. *Oldebus 8: a Perry Colour Book*. [London], [n.k.], [undated]. 218×185mm.

Of similar format to Picture Puffins are the Perry Colour Books, devised by Powell Perry. *A Book of the Zodiac* is illustrated by A. Kitson Towler.

## The exhibition continues on the third floor.

## CASE 7

**28** Hutton, Clarke. *15 Nursery Rhymes*. Harmondsworth, Penguin, [1941]. 221×183mm. Printed lithographically at Van Leer & Co.

**29** Hutton, Clarke. *15 Nursery Rhymes*. London, Transatlantic Arts, [1941]. 221×183mm. Printed lithographically at Van Leer & Co.

Noel Carrington's five Harlequin Books were produced as exact replicas of Picture Puffins but for the American market and distributed by Transatlantic Books. *15 Nursery Rhymes* was first issued as a Puffin Picture Book, edited and produced by Noel Carrington.

**30** Hawkins, Sheila. *A Book of Fables, adapted from Aesop*. Harmondsworth, Penguin, [1942]. 221×180mm. Drawn directly to the plate by the artist, printed lithographically at W. S. Cowell.

**31** Hawkins, Sheila. *A Book of Fables, adapted from Aesop*. London, Transatlantic Arts, [1942]. 221×180mm. Drawn directly to the plate by the artist, printed lithographically at W. R. Royle & Sons.

First issued as a Puffin Picture Book, edited and produced by Noel Carrington.

## Bantam Picture Books

These modest yet colourful picture books in the Bantam series, produced under the direction of Noel Carrington at Transatlantic Arts, worked to a formula of 16 pages, size 4"×5" (102×126mm).

**32** Marx, Enid. *Tom Thumb, the diverting story of his life*. London, Transatlantic Arts, [undated]. 97×130mm. 15pp.

**33** Freedman, Claudia. *My Toy Cupboard*. London, Transatlantic Arts, [undated]. 97×130mm. Printed lithographically at C. J. Causland & Sons.

**34** Johnston, Arnid. *Old Mother Hubbard*. London, Transatlantic Arts, [undated]. 95×132mm. 15pp. Printed lithographically at Van Leer & Co.

**35** Jackson, Sheila. *Ballet in England: A Book of Lithographs*. London, Transatlantic Arts, 1945. 257×208mm. Printed lithographically at The Curwen Press.

## CASE 8

### Lithographic Printers: The Baynard Press

**36** *Signature: a quadrimestrial of typography and graphic arts*, 4, (November, 1936). 187×248mm. 48pp. This item was purchased with the aid of a grant from Friends of the National Libraries & MGC/V&A Purchase Grant Fund.

Autolithograph drawn by Barnett Freedman and printed at The Baynard Press, depicting mother and child in garden.

"Mr. Thos Griffiths of the Baynard Press, has a just and sympathetic understanding of the artist's aim, and such a profound knowledge of the workings of Lithography, that a lithographic copy done by his hand, or under his supervision, invariably retains the vitality of the original work, and indeed in many cases improves and clarifies it." Freedman, Barnett. 'Lithography: a painter's excursion', *Signature: a quadrimestrial of typography and graphic arts*, 2, (March, 1936).

**37** *Signature: a quadrimestrial of typography and graphic arts*, 8, (March, 1938). 187×248mm. 55pp. This item was purchased with the aid of a grant from Friends of the National Libraries & MGC/V&A Purchase Grant Fund.

Advertisement for The Baynard Press, designed by Barnett Freedman. Printed lithographically at The Baynard Press.

### Lithographic Printers: Chromoworks

**38** *The Penrose Annual*, 47 (1953), 216×284mm. *Still Life*, painting by Duncan Grant, lithographed by Chromoworks and *Fishing at Marlow*, lithographed by Edwin La Dell. Both lithographs are reproduced by photolithography and printed at Chromoworks.

Chromoworks of Willesden, a firm of printers owned by Frank Oppenheimer and his family, was commissioned to print autolithographed posters for Lyons' teashops in the 1950s. Chromoworks established a good reputation for high quality work as shown in these lithographs reproduced by photolithography for *The Penrose Annual* in 1953. Chromoworks was also one of the printers for Penguin Books, including the Picture Puffin series.

**39** Proof copy of a lithographic print of an advertisement for Chromoworks, 1949. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Designed by Barnett Freedman, published in *The Penrose Annual*, Vol. 44, 1950.

**40** Bassett-Lowke, Janet & Roberts, Lunt. *A Book of Swimming*. Harmondsworth, Penguin, 1946. 222×181mm. 32pp. Printed lithographically at Chromoworks.

**41** Harwood, John. *Aladdin and his wonderful Lamp, from the Arabian Nights' Entertainment*. Harmondsworth, Penguin, 1947. 179×220mm. Printed lithographically at Chromoworks.

## CASE 9

### Lithographic Printers: W. S. Cowell

**42** Letter, 25 Jan 1946. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections.

From Geoffrey Smith of the printers W. S. Cowell, to Barnett Freedman concerning Freedman's collaboration with Cowell's on a number of lithographic printing projects. Smith's manuscript amendment appeals to Freedman not to "laugh too long" at the rather picaresque letter-heading depicting a 'medieval' printing workshop. ...*case 9 continues*

**43** Potter, M. & A. *The Building of London*. West Drayton, Penguin, 1945. 221×179mm. Printed lithographically at W. S. Cowell

**44** Russell, G. & Groag, J. *The Story of Furniture*. West Drayton, Penguin, [1947]. 220×179mm. 30pp. Printed lithographically at W. S. Cowell

**45** Keeling, C. *Pictures From Persia*. London, Robert Hale, [1947]. 145×218mm. 186pp. Printed lithographically at W. S. Cowell

### **Lithographic Printers: The Curwen Press**

**46** Beckford, W. *Vathek*, a new translation by Herbert B. Grimsditch. London, Nonesuch Press, 1929. 167×233mm. 172pp. Lithographic illustrations by Marion V. Dorn, printed at The Curwen Press.

The first book which The Curwen Press printed by autolithography in 1929. Marion Dorn, well known as a textile designer, was the girlfriend of Edward McKnight Kauffer who also designed for The Curwen Press.

**47** *The Curwen Press News Letter*, 6 (January, 1934). 191×260mm. 7pp. *Inks in Use at The Curwen Press* feature, printed at The Curwen Press.

**48** *The Curwen Press News Letter*, 12 (June, 1936). 191×260mm. Front cover illustration by Graham Sutherland, printed at The Curwen Press.

**49** *Signature: a quadrimestrial of typography and graphic arts*, 7, (November, 1937). 187×248mm. 51pp. Advertisement for The Curwen Press, designed by H. S. Williamson, printed lithographically at The Curwen Press.

### **CASE 10**

### **Lithographic Printers: Henderson and Spalding**

**50** *Signature: a quadrimestrial of typography and graphic arts*, 6, (July, 1937). 187×248mm. 54pp. Abstract autolithograph, drawn directly to plate by John Piper, printed at Henderson & Spalding at The Sylvan Press.

**51** *Signature: a quadrimestrial of typography and graphic arts*, 11, (March, 1939). 187×248mm. 55pp. This item was purchased with the aid of a grant from Friends of the National Libraries & MGC/V&A Purchase Grant Fund.

Advertisement for Henderson & Spalding, autolithograph on four stones by Barnett Freedman, printed by Henderson & Spalding at The Sylvan Press.

### **Lithographic Printers: Jesse Broad & Co.**

**52** Carver, C. & Stowasser, C. H. *The Tiger*. [Oxford], Oxford University Press, 1963. 147×195mm. 32pp. Lithographic illustrations by Leslie Wood, printed at Jesse Broad & Co, Manchester.

**53** Carver, C. & Stowasser, C. H. *The Train Robbers*. [Oxford], Oxford University Press, 1963. 147×195mm. 32pp. Lithographic illustrations by Leslie Wood, printed at Jesse Broad & Co. Lithographic Printers: Lowe & Brydone Printers, Manchester.

**54** Boulenger, E. G. *Wonders of Sea Life*. West Drayton, Penguin, [1946]. 221×177mm. 32pp. Drawn direct to the plate by the authors, printed lithographically at Lowe & Brydone.

### **Lithographic Printers: Van Leer & Co.**

**55** Johnston, A. *Animals of India*. Harmondsworth, Penguin, [1942]. 221×180mm. Drawn direct to the plate by the author, printed lithographically at Van Leer & Co.

### **CASE 11**

### **Lithographic Publishers: B. T. Batsford**

**56** Needham, A. *How to Study an Old Church*. London, B.T. Batsford, 1944. 155×228mm. 72pp. Dust jacket design by Stanley Roy Badmin, printed lithographically at T. & A. Constable.

### **Lithographic Publishers: Cassell & Co.**

**57** Chadwick, P. *Woodland Butterflies*, A Pantoscope Book, 4. London, Cassell, 1959. 139×213mm. 16pp. Cover and colour fold-out printed lithographically at W. S. Cowell.

**58** Chadwick, P. *Freshwater Fishes*, A Panorama Book, 14. London, Cassell, 1961. 139×213mm. 16pp. Cover and colour fold-out printed lithographically at W. S. Cowell.

**59** Chadwick, P. *Animals of the Open Country*, A Panorama Book, 17. London, Cassell, 1961. 139×213mm. 16pp. Cover and colour fold-out printed lithographically at W. S. Cowell.

### **CASE 12**

### **Lithographic Publishers: Chatto & Windus**

**60** Streatfeild, N. *Harlequinade*. London, Chatto & Windus, 1945. 193×246mm. 44pp. Printed lithographically at The Chiswick Press.

**61** Marx, E. *Nelson the Kite of the King's Navy*. London, Chatto & Windus, [1942]. 180×240mm. Printed lithographically at The Chiswick Press.

**62** Schroeder, M. *Look at the Past, Part One: Homes*. London, Chatto & Windus, [1950-]. 192×230mm. 31pp. Illustrations drawn direct to the plate by Mary Butts, printed lithographically at W. S. Cowell.

**63** Schroeder, M. *Look at the Past, Part Two: Food*. London, Chatto & Windus, [1950-]. 192×230mm. 29pp. Illustrations drawn direct to the plate by Mona Moore, printed lithographically at W. S. Cowell.

### **Lithographic Publishers: Country Life Ltd.**

**64** Richards, J. M. *High Street*. London, Country Life, 1938. 156×234mm. 100pp. Lithographic illustrations by Eric Ravilious, printed at The Curwen Press.

**65** Johnston, Arnrud. *Pigwiggen: His Dashing Career*. London, Country Life, 1938. 220×284mm. Printed lithographically at Lowe & Brydone.

### **CASE 13**

### **Lithographic Publishers: The Folio Society**

**66** Collins, W. *The Moonstone*. London, The Folio Society, 1951. 147×228mm. 417pp. Lithographs by Edwin La Dell, printed at The Chiswick Press.

**67** Collins, W. *Tales of Suspense*. London, The Folio Society, 1954. 147×228mm. 255pp. Lithographs by Anne Scott, printed at The Curwen Press.

**68** Maupassant, G. *Bel-Ami*. London, The Folio Society, [undated]. 147×228mm. 303pp. Lithographs by Alistair Grant, printed at The Curwen Press.

### **Lithographic Publishers: The National Trust**

**69** Gardiner, R. *Look at Charlecote Park*. Tarrant Monkton, Workshop Press, 1992. 154×220mm. 18pp. Designed, drawn and printed by Rena Gardiner at Workshop Press.

### **Lithographic Publishers: Noel Carrington**

**70** Wilson, M. *Coastal Craft*. London, Noel Carrington, 1947. 183×256mm. 32pp. Fifteen lithographs, printed at Delittle, Fenwick & Co in England. Published for Transatlantic Arts Co. Ltd by Royle Publications Ltd. Noel Carrington published under his own name before embarking on the Picture Puffin Series.

### **Lithographic Publishers: Pleiades Books Ltd.**

**71** Mayo, E. *Larger Animals of the Countryside*. London, Pleiades Books, 1949. 263×186mm. 32pp. Printed lithographically at The Baynard Press.

### **CASE 14**

### **British Art Schools and Lithography**

**72** *Ark: the Journal of the Royal College of Art*, 5 (Summer, [undated]). 240×180mm. 64pp. Two plates illustrating *Chiefly Concerning Landscape* by John E. Blake, plate on left by E. Middleditch, plate on right by Colin Allen. Printed lithographically at W. S. Cowell.

**73** *Ark: the Journal of the Royal College of Art*, 7 (March, 1953). 238×172mm. 72pp. Two plates illustrating *The Artist and the Sea* by David A. Weeks. Plate on left by Paul Beck. Plate on right by Beryl Marksland. Drawings executed on Plasticowells and printed lithographically at W. S. Cowell Ltd.

**74** Jones, Barbara, 'Back Street Decorations', *Ark: the Journal of the Royal College of Art*, 9 [undated], pp. 52-59. Printed lithographically at W. S. Cowell.

**75** Stokeld, Sylvia, 'Dolls', *Ark: the Journal of the Royal College of Art*, 12 [undated], pp. 34-39. Printed lithographically at W. S. Cowell.

**76** *The Penrose Annual*, 46, (1952). 223×287mm. Three plates illustrating *Autolithography at the Royal College of Art* by Edwin La Dell. Plate on left by James Sellars, plate in middle by Alistair Grant, plate on right by Bernard Cheese. All plates printed lithographically in four colours at The Curwen Press.

### **CASE 15**

**77** Hatt, E. M. *The Cat with a Guinea to Spend*. London, Faber and Faber, 1947. 220mm×160mm. Illustrations drawn direct to the plate by Leslie Wood, printed lithographically at The Baynard Press.

**78** *Letter*, 9 Nov 1945. From the Leslie Wood Archive at Manchester Metropolitan University Special Collections.

From Richard de la Mare, of the publishers Faber and Faber, to Leslie Wood proposing that Wood provide auto-lithographed illustrations for an edition of *The Cat with a Guinea to Spend*.

**79** *Operation Columbus* book jacket design, 1960. From The Leslie Wood Archive at Manchester Metropolitan University Special Collections. Lithographic print by Leslie Wood.

**80** *Sketch and note book, 1940 - 1943*. On loan from Mrs Elsie Wood.

This is one of three sketch and note books kept by Leslie Wood whilst studying at the Manchester School of Art, 1940-43. ...*case 15 continues*



The notes on the right hand page describe the materials required for lithographic printing.

**81** *ABC book illustration*, [undated]. From The Leslie Wood Archive at Manchester Metropolitan University Special Collections. Lithographic print by Leslie Wood.

**82** *Umbrella County book jacket design*, [undated]. From The Leslie Wood Archive at Manchester Metropolitan University Special Collections. Lithographic print by Leslie Wood.

## CASE 16

### Lithographic Artists: Edward Ardizzone

**83** from *Motif*, 5 (Autumn 1960). 245×311mm. 104pp. Portrait of Edward Ardizzone at work, by Richard Guyatt, printed lithographically at The Shenval Press.

“Here he sits, snuff box at the ready, with a peaceful yet ardent intensity, and a flow of illustrations, each so skilful and evocative, stream from his pen to delight a Diz-dazzled world.” Guyatt, Richard, ‘Six Portraits’, *Motif*, 5 (Autumn 1960), p. 5–15.

**84** *Signature: a quadrimestrial of typography and graphic arts*, 14, (May 1940). 186×250mm. 37pp. Lithographic illustration by Edward Ardizzone, ‘Public Bar at the George’ from *The Local*, printed at The Curwen Press.

This reproduces a four colour lithograph from *The Local*, one of Ardizzone’s first autolithographed books, printed in 1939. The author of the article which features this illustration, J. M. Richards, refers to “...how well he has rendered the quality of the light that filters into the mahogany-fretted bar of a Victorian gin palace...”, so creating a suitable atmosphere, p24.

**85** Ardizzone, Edward. *Tim and Charlotte*. London, Oxford University Press, 1956. 193×258mm. Printed at W. S. Cowell.

**86** Christmas card, 1953. From the Leslie Wood Archive at Manchester Metropolitan University Special Collections. Designed by Edward Ardizzone for Faber & Faber, printed lithographically at The Westerham Press.

**87** Stages of a book illustration, c1953. On loan from Griselda Lewis.

Colour wash on paper, line drawing on “Kodatrace” and proof print, by Edward Ardizzone, for *Tim in Danger* written and illustrated by Edward Ardizzone (London, Oxford University Press, 1951). This method of separating the colour wash from the line drawing allowed a lithographic reproduction where, according to Ardizzone, “the line has the clean and spontaneous quality of the original and the colour is bright and clear” Ardizzone, Edward, ‘A simple technique in line and colour’, *The Penrose Annual*, vol. 46 (1952), p6.

**88** Ardizzone, Edward. *Tim in Danger*. London, Oxford University Press, 1955. 192×260mm. Printed at W. S. Cowell.

## CASE 17

### Lithographic Artists: Edward Bawden

**89** from *Motif*, 5 (Autumn 1960). 245×311mm. 104pp. Portrait of Edward Bawden at work, by Richard Guyatt, printed lithographically at The Shenval Press.

**90** *Signature: a quadrimestrial of typography and graphic arts*, 3, (July 1936). 186×250mm. 52pp. *Chestnut Sunday* poster design for London Transport by Edward Bawden, printed lithographically at The Curwen Press.

**91** Saurat, Denis, ‘Edward Bawden’s England’, *Alphabet and Image: a quarterly*, 2 (September 1946), pp18-33. Lithographic illustrations by Edward Bawden, printed at The Shenval Press.

**92** Thomas, M. G. Lloyd. *Travellers’ Verse*. London, Frederick Muller, 1946. 140×210mm. 120pp. Lithographic illustrations by Edward Bawden, printed at The Curwen Press. Part of Frederick Muller’s *New Excursions into English Poetry* series.

**93** *Signature: a quadrimestrial of typography and graphic arts*, 4 (new series), (1947). 186×250mm. 56pp. *Campions and Columbine* linocut by Edward Bawden, reproduced by lithography, illustrating *Predicaments of Illustration* by Lynton Lamb. Printed at The Curwen Press.

**94** Bawden, Edward. *Life in an English Village*. Harmondsworth, Penguin, 1949. 125×184mm. With an introduction by Noel Carrington, printed at The Curwen Press.

**95** Beckford, William. *Vathek*. London, The Folio Society, 1958. 128×220mm. 128pp. Lithographic illustrations by Edward Bawden, printed at The Curwen Press.

## CASE 18

### Lithographic Artists: Pearl Binder

**96** Burke, Thomas. *The Real East End*. London, Constable & Co., 1932. 150×225mm. 163pp. Lithographic illustrations by Pearl Binder, printed at Butler & Tanner.

### Lithographic Artists: Paxton Chadwick

**97** Chadwick, Paxton. *Birds of the Seashore*, A Panorama Book, 15, 1961. London, Cassell, 1961. Cover and colour fold-out printed at W. S. Cowell.

**98** Chadwick, Paxton. *Mushrooms and Toadstools*, A Panorama Book, 18, 1961. London, Cassell, 1961. Cover and colour fold-out printed at W. S. Cowell.

### Lithographic Artists: John Farleigh

**99** *Country Fair: the Country Life Annual for 1938*, (1938), 220×283mm. Dahlia lithograph by John Farleigh, promotional feature for Sacheverell Sitwell’s *Old Fashioned Flowers* (London, Country Life, 1939), printed at The Curwen Press (see Case 30/Entry 168).

## CASE 19

### Lithographic Artists: Rena Gardiner

**100** Gardiner, Rena. *The Story of Ely Cathedral*. Blandford, Workshop Press, 1981. 175×243mm. 49pp. Designed and printed lithographically by Rena Gardiner.

**101** Gardiner, Rena. *The Story of Tewkesbury Abbey*. Blandford, Workshop Press, 1983. 200×284mm. 37pp. Designed and printed lithographically by Rena Gardiner.

**102** Gardiner, Rena. *Look at Lindisfarne Castle*. Blandford, Workshop Press, 1984. 152×219mm. 24pp. Designed and printed lithographically by Rena Gardiner.

**103** Gardiner, Rena & Trinick, Michael. *A Journey of Discovery, a guide to some of the properties belonging to The National Trust in South Cornwall*. Blandford, Workshop Press, 1987. 307×217mm. 62pp. Designed and printed lithographically by Rena Gardiner.

**104** Gardiner, Rena. *The Guildhall of Corpus Christi, Lavenham, Suffolk*. Blandford, Workshop Press, 1994. 217×306mm. 24pp. Designed and printed lithographically by Rena Gardiner.

## CASE 20

### Lithographic Artists: Kathleen Hale

**105** Hale, Kathleen. *Orlando (The Marmalade Cat): His Silver Wedding*. London, Country Life, 1946. 262×357mm. 32pp. Printed lithographically at W. S. Cowell.

**106** Hale, Kathleen. *Orlando (The Marmalade Cat) Becomes a Doctor*. London, Country Life, 1949. 269×365mm. 32pp. Printed lithographically at W. S. Cowell.

**107** Hale, Kathleen. *Orlando the Judge*. London, John Murray, [1950]. 220×180mm. 30pp. A Harlequin book printed lithographically at W. S. Cowell.

**108** Hale, Kathleen. *Orlando (The Marmalade Cat): A Seaside Holiday*. London, Country Life, 1952. 269×365mm. 32pp. Printed lithographically at W. S. Cowell.

## CASE 21

### Lithographic Artists: Clarke Hutton

**109** Carrington, Noel. *Popular English Art*. London, Penguin, 1945. 123×184mm. Lithographic illustrations by Clarke Hutton, printed at W. S. Cowell.

**110** Christmas card, 1950s. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Drawn on stone by Clarke Hutton and printed lithographically, produced by Royle Publications.

**111** Jarman, T. L. *A Picture History of Italy*. London, Oxford University Press, 1961. 218×282mm. 62pp. Drawn to Plasticowell by Clarke Hutton, printed lithographically at W. S. Cowell.

### Lithographic Artists: Sheila Jackson

**112** Christmas card, 1950s. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Drawn on stone by Sheila Jackson and printed lithographically, produced by Royle Publications.

### Lithographic Artists: Barbara Jones

**113** Addison, William. *English Fairs and Markets*. London, B. T. Batsford, 1953. 159×226mm. 199pp. Lithographic illustrations by Barbara Jones, printed at William Clowes and Sons.

## CASE 22

### Lithographic Artists: Lynton Lamb

**114** Trollope, Anthony. *Can You Forgive Her?* London, Oxford University Press, 1948. 139×210mm. 423pp. Lithographic illustrations by Lynton Lamb, printed at Charles Batey.

“These illustrations are the expression of a painter who is in a direct line from French Impressionists, and has also certain affinities with the Euston Road Group, and particularly with Victor Pasmore (with whom Lynton Lamb once shared a studio).” Lewis, John, ‘The Drawings and Book Decorations of Lynton Lamb’, *Alphabet & Image*, 5, (September 1947), pp57-74.

**115** Eliot, George. *Silas Marner, The Weaver of Raveloe*. London, Limited Editions Club, 1953. 167×259mm. 246pp. Lithographic illustrations by Lynton Lamb, printed at The Shenval Press. ...*case 22 continues*

Lamb is an artist who observes keenly and is a skilled portrayer of personality and character.

**116** *Alphabet and Image*, 5 (September 1947), 197×147mm. 99pp. *St Paul's*, January lithograph by Lynton Lamb (with *Neptune* and *Jane Austen* engravings), showing a winter view of St Paul's across rooftops.

"I prefer drawing on stone [to wood engraving]; I do not find that it makes a prison. It can be tentative and produce a more direct image [...] Good illustration...the one thing that it must be is good drawing, that is the only drawing worth getting into print."

Lamb, Lynton, *Signature: a quadrimestrial of typography and graphic arts*, 4 (new series), (1947), pp24-26.

### Lithographic Artists: Enid Marx

**117** Developmental drawings and mock-ups for *The Menagerie Cut Out Game*, 1940s. Designed by Enid Marx and printed lithographically.

Well known for her designs for hand-blocked textiles and utility fabrics, Enid Marx worked in a variety of media, especially wood engraving and linocuts. She produced designs for Penguin Books including patterned papers and dustjackets. Books illustrated by autolithography were produced for Faber & Faber, Chatto & Windus and in Picture Puffins, for whom Marx illustrated *A Book of Rigmorales* or *Jingle Rhymes*.

### CASE 23

### Lithographic Artists: Henry Moore

**118** *The Penrose Annual*, 44 (1950), 214×286mm. Two drawings by Henry Moore, reproduced using four plastic plates, depicting a group of abstracted figures and seated female figure. The drawings illustrate *Autolithography of Plastic Plates* by Noel Carrington, pp64-66, printed lithographically at W. S. Cowell.

### Lithographic Artists: John Nash

**119** *The Curwen Press News-Letter*, 14 (November 1937), 190×260mm. Front cover autolithographed by John Nash depicting water lily and lily pads with goldfish, printed in four colours at The Curwen Press.

John Nash, and his brother Paul, were both passionate about landscape. Here John Nash uses a combination of overprinting and variation of the weight of the drawn stroke within each colour to create a variety of colours and depths of shading from four colours. So we see an illusion of different greens, whilst the two orange goldfish come from a pink (used in the arrowheads) stippled over yellow. Gilmour, Pat, *Artists at Curwen*. London, Tate Gallery, 1977, p. 89.

**120** Bell, Adrian. *Men and the Fields*. London, B. T. Batsford, 1939. 149×223mm. 155pp. Lithographic illustrations by John Nash, printed at The Curwen Press.

Adrian Bell was a neighbour of John Nash. "Nash is still affectionately remembered...as one of the few artists who would roll up their shirt sleeves and help clean the machines." Gilmour, Pat, *Artists at Curwen*. London, Tate Gallery, 1977, p89.

**121** *Alphabet and Image*, 3 (December 1946), 203×241mm. 91pp. Lithographed dust cover for *Wild Birds of Britain* by John Nash (shown with *Common Objects* wood engraving), depicting an owl in a tree, published originally by B. T. Batsford (1935), printed at The Shenval Press.

**122** Nash, John. *English Garden Flowers*. London, Duckworth, 1948. 218×287mm. 31pp. Printed lithographically at W. S. Cowell.

"Each Page has a different set of four colours, and naturally this together with the large format and the paper of quality will give enhanced subtlety. It will also add greatly to the cost of the printing, in this case for flower drawings, is worth while."

Marx, Enid, 'Autolithography for Book Illustration, 1930-1960', *Matrix*, 10 (Winter 1990), p11-13.

### CASE 24

### Lithographic Artists: Paul Nash

**123** Aldington, Richard. *Death of a Hero*. London, Chatto & Windus, 1929. 142×213mm. 440pp. Dust jacket designed by Paul Nash, printed lithographically at T. & A. Constable.

**124** A. E. *Dark Weeping*. London, Faber & Faber, [1929]. 121×185mm. Designs by Paul Nash, printed lithographically at The Curwen Press. Part of *The Ariel Poems* series. This is the only example of a book illustrated with a lithograph by Paul Nash:

*Dark Weeping*  
"Did the unknowing body weep a defeat  
Of the proud and plumed will that had gone forth  
Into the dark magnificence of sleep,  
That mystery of the world; imagining there  
A star that would make all things luminous..."

**125** Aldington, Richard. *Roads to Glory*. London, Chatto & Windus, 1930. 133×197mm. 278pp. Dust jacket designed by Paul Nash, printed lithographically at T. & A. Constable.

**126** *The Penrose Annual*, 50 (1956), 214×286mm. Reproduction of a cover, *Match Making*, by Paul Nash, redrawn under Harold Curwen's supervision for lithography (c1933), illustrating 'Harold Curwen' by Christian Barman, pp31-34, printed at Percy Lund.

### Lithographic Artists: John Piper

**127** *The Cornhill*, 963 (November 1944), 139×215mm. 70pp. *Devizes: The Market Place*, lithographic illustration by John Piper, illustrating his essay 'Letter from Devizes', pp190-195, printed at Butler & Tanner.

**128** Betjeman, John & Taylor, Geoffrey. *English, Scottish & Welsh Landscape, 1700-c.1860*. London, Frederick Muller, 1944. 142×212mm. 121pp. *Easegill, Lancashire*, lithographic illustration by John Piper, printed at The Curwen Press. Part of Frederick Muller's *New Excursions into English Poetry series*. Printed in lilac grey, old gold and black.

**129** Richards, J. M. *The Castles on the Ground*. London, The Architectural Press, 1946. 143×216mm. 86pp. Lithographic illustration by John Piper, illustrations printed at The Baynard Press.

J. M. Richards, editor of the Modernist *Architectural Review*, reappraises suburbia in terms of the English picturesque.

### CASE 25

**130** de la Mare, Walter. *The Traveller*. London, Faber & Faber, 1946. 160×214mm. 35pp. Drawings by John Piper, lithographed at The Baynard Press.

**131** *The Penrose Annual*, 43 (1949), 214×286mm. Two illustrations by John Piper from *The Traveller*, illustrating his essay 'Book Illustration and the Painter-Artist', pp52-54, lithographed at The Baynard Press by T. E. Griffiths.

Piper maintains that "...the odds against a good painter-illustrated book are indeed heavy..." and "...that autographic methods might be used much more than they are..." and "...that autographic methods should be used much more directly - i.e. with much less self-consciousness about the print's destination of book." Piper, John, 'Book Illustration and the Painter-Artist', *The Penrose Annual*, 43 (1949), pp52-54.

**132** Sitwell, Sir. George. *On the Making of Gardens*. London, The Dropmore Press, 1949. 153×236mm. 113pp. Illustrations by John Piper, printed lithographically at The Dropmore Press.

**133** Hadfield, John (Ed.). *Elizabethan Love Songs*. Barham Manor, The Cupid Press, 1955. 146×232mm. 134pp. Illustrations by John Piper, drawn to Plasticowell, printed lithographically at W. S. Cowell.

### Lithographic Artists: Graham Sutherland

**134** Shakespeare, William. *Henry VI, Part I*. New York, The Limited Editions Club, 1940. 225×330mm. 99pp. Lithographic illustrations by Graham Sutherland, printed at A. Colish.

### CASE 26

### Lithographic Artists: Barnett Freedman

**135** Lithographic stone, [undated], Loaned by Tanya Schmoller. An exceedingly fine and even-bedded magnesian limestone, thinly stratified, quarried in the vicinity of Solnhofen, Bavaria, Germany; widely used in lithography.

**136** "Jumper" tool, [undated] From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Presented by Vincent Freedman.

A "jumper" is a heavy handled tool specially made to make a textured line or pattern in the ink or chalk on a lithographic stone. This "jumper" was made for Barnett Freedman by the printer, Thomas E. Griffiths, whose name can be seen engraved on the handle.

**137** Mayne, Jonathan. *English Masters of Black-and-White: Barnett Freedman*. London, Art and Technics, 1948. 230mm×175mm. 95pp.

**138** Christmas cards, 1954 & 1956. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections.

Mock-up and two auto-lithographic prints by Barnett Freedman. Designed for the directors and members of the Leighton-Straker Bookbinding Company Ltd. On the reverse of one of the cards is a small self portrait of Freedman struggling under the weight of a lithographic stone.

### CASE 27

**139** Book jackets, 1945-69. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Presented by Vincent Freedman.

Lithographic book jackets by Barnett Freedman.

**140** Shakespeare, William. *Henry the Fourth, Part 1*. New York, Limited Editions Club, 1939. 225×330mm. 106pp. Lithographic illustration by Barnett Freedman, printed by A. Colish, New York.

**141** Letter, c. 1939. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Presented by Vincent Freedman.

From the artist Edward Bawden (1903-1989) to Barnett Freedman concerning Freedman's lithographic illustration for *Henry the Fourth, Part 1*, by William Shakespeare.

**142** Tolstoy, Leo. *Anna Karenina*. Cambridge, Limited Editions Club, 1951. 150×225mm. 935pp. Lithographic illustration by Barnett Freedman, printed by Cambridge University Press for the Limited Editions Club.

...case 27 continues



**143** Borrow, George. *Lavengro*. London, Limited Editions Club, 1936. 150×235mm. 375pp. Lithographic illustration by Barnett Freedman, printed at The Curwen Press.

**144** Sassoon, Siegfried. *Memoirs of an Infantry Officer*. London, Faber, 1931. 160×230mm. 311pp. Lithographic illustration by Barnett Freedman, printed by Maclehorse.

## CASE 28

**145** London Passenger Transport Board Advertising Poster, [undated]. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Presented by Vincent Freedman. Lithographic print by Barnett Freedman, printed at The Baynard Press.

**146** Ealing Studios and Distribution promotional material including publicity for the films *San Demetrio, London* and *My Learned Friend*, c. 1943. From The Barnett Freedman Archive at Manchester Metropolitan University Special Collections. Lithographic print by Barnett Freedman.

## CASE 29

### Literature and Poetry Imagined Through Lithographs

**147** Dickens, Charles. *Great Expectations*. New York, Heritage Press, 1939. 158×232mm. 457pp. Lithographic illustration by Edward Ardizzone, printed at The Curwen Press.

**148** Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Edinburgh, Robert Grant & Son, 1946. 125×185mm. 72pp. Lithographic illustration by Helen A. Martin, printed at Pillans & Wilson.

**149** Galsworthy, John. *The Forsyte Saga*. London, William Heinemann, 1950. 175×239mm. 821pp. Lithographic illustration by Anthony Gross, drawn on Plasticowell, printed at W. S. Cowell.

An early example of Cowell's Plasticowell technique, Gross works in both black and white and colour, using splashes of random colour (with a maximum of 4).

**150** *The Penrose Annual*, 45, (1951). 223×287mm. Illustrations by Anthony Gross for *The Forsyte Saga*, drawn on Plasticowell, printed at W. S. Cowell.

**151** Trollope, Anthony. *The Eustace Diamonds* (Volume 1 & 2). Oxford, Oxford University Press, 1950. 140×210mm. Vol. 1 361pp. Vol. 2 383pp. Illustrations by Blair Hughes-Stanton, printed at Charles Batey.

**152** Grigson, Geoffrey. *Visionary Poems and Passages or The Poet's Eye*. London, Frederick Muller, 1944. 140×210mm. 122pp. Lithographic illustration by John Craxton, printed at W. S. Cowell. Part of Frederick Muller's *New Excursions into English Poetry* series.

**153** Piper, Myfanwy. *Sea Poems*. London, Frederick Muller, 1944. 140×210mm. 122pp. Lithographic illustration by Mona Moore, printed at W. S. Cowell. Part of Frederick Muller's *New Excursions into English Poetry* series.

**154** Pool, Phoebe. *Poems of Death*. London, Frederick Muller, 1945. 140×210mm. 112pp. Lithographic illustration by Michael Ayrton, printed at W. S. Cowell. Part of Frederick Muller's *New Excursions into English Poetry* series.

**155** Stewart, Carol. *Poems of Sleep and Dream*. London, Frederick Muller, 1947. 140×210mm. 122pp. Lithographic illustration by Robert Colquhoun, printed at W. S. Cowell. Part of Frederick Muller's *New Excursions into English Poetry* series.

**156** Gascoyne, David. *Poems 1937-42*. London, Nicholson & Watson, 1943. 169×217mm. 62pp. Lithographic illustrations by Graham Sutherland, printed at McCorquodale & Co.

**157** Coleridge, Samuel Taylor. *The Rime of the Ancient Mariner in Seven Parts*. London, Allen & Richard Lane, 1945. 150×234mm. Lithographic illustrations by Duncan Grant, printed at The Baynard Press.

**158** Bonaparte, Marie. *Flyda of the Seas*. London, Imago Publishing, 1950. 146×218mm. 88pp. Lithographic illustrations by John Buckland-Wright, printed at The Chiswick Press.

## CASE 30

### History and Natural History Interpreted Through Lithographs

**159** Hutton, Clarke. *A Picture History of Britain*. London, Oxford University Press, 1950. 218×277mm. 62pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**160** Hutton, Clarke. *A Picture History of France*. London, Oxford University Press, 1951. 218×277mm. 62pp. Drawn direct to the plate by the author, printed lithographically at Jesse Broad & Co.

**161** Hutton, Clarke. *A Picture History of Australia*. London, Oxford University Press, 1962. 218×277mm. 62pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**162** Hutton, Clarke. *A Picture History of India*. London, Oxford University Press, 1965. 218×277mm. 62pp. Drawn direct to the plate by the author, printed lithographically at W. S. Cowell.

**163** Stebbing, Hilary. *Extinct Animals*. Harmondsworth, Penguin, [1946]. 222×178mm. 32pp. Printed lithographically at W. S. Cowell.

**164** Johnston, Arnid. *Animal Families, and Where They Live*. London, Noel Carrington, 1947. 253×324mm. Printed lithographically at W. S. Cowell.

**165** Johnston, Arnid. *Animals We Use*. London, Methuen, 1948. 253×324mm.

**166** Johnston, Arnid. *Fables from Aesop and Others*. [London], Transatlantic Arts, [1944]. 198×260mm. 48pp. Printed lithographically at W. S. Cowell.

**167** Chadwick, Paxton. *Wild Animals in Britain*. Harmondsworth, Penguin, 1958. 220×178mm. Printed lithographically at W. S. Cowell.

**168** Sitwell, Sacheverell. *Old Fashioned Flowers*. London, Country Life, 1939. 193×253mm. Illustrations by John Farleigh, printed lithographically at The Curwen Press.

**169** Sparrow, Kenneth. *Nature Rambles in Spring*. London, Evans Brothers, 1947. 147×218mm. Illustrated by Kenneth Leslie, printed lithographically at W. S. Cowell.

**170** Chadwick, Paxton. *Climbing Plants*, A Panorama Book, 13. London, Cassell, 1961. 139×213mm. 16pp. Cover and colour fold-out printed at W. S. Cowell.

**171** Chadwick, Paxton. *Trees in Fruit*, A Panorama Book, 16. London, Cassell, 1961. 139×213mm. 16pp. Cover and colour fold-out printed at W. S. Cowell.

## GALLERY

### Commercial Posters and School Prints

**172** *An Empire Tea Plantation*, c1930. Designed by H.S. Williamson for The Empire Marketing Board, printed at Jordison & Co.

**173** *The Market Garden of the Tropics – Malayan Pineapples*, 1929 (displayed 1931). Designed by Edgar Ainsworth for The Empire Marketing Board, printed at Johnson, Riddle & Co.

**174** *People*, 1953/4. Designed by Barnett Freedman for Lyons for the *Lyons Contemporary Artists Lithograph Series*, printed at Chromoworks.

**175** *The Darts Champion*, 1956. Designed by Barnett Freedman for Arthur Guinness, Son and Co., to publicise the Guinness Book of Records, printed at The Curwen Press.

**176** *The Window Box*, 1953/4. Designed by Barnett Freedman for Lyons for the *Lyons Contemporary Artists Lithograph Series*, printed at Chromoworks.

**177** *Go Great Western to Cornwall*, 1933. Designed by Edward McKnight Kauffer for the Great Western Railway Company, printed at William Brown & Co.

**178** *The City*, 1952. Designed by Edward Bawden for London Underground.

**179** *Shopping in Mysore*, 1955. Designed by Edward Ardizzone for Lyons for the *Lyons Contemporary Artists Lithograph Series*, printed at Chromoworks.

**180** *Spring*, 1959. Designed by John Farleigh for London Underground, printed at The Baynard Press.

**181** *To Visit British Landmarks/You can be sure of Shell* (Ayot St. Laurence), 1937. Designed by Thomas Gentleman for Shell-Mex, printed at The Baynard Press.

**182** *You can be sure of Shell/Footballers prefer Shell*, 1935. Designed by Paul Nash for Shell-Mex.

**183** *You can be sure of Shell/Actors prefer Shell*, 1933/1935. Designed by Edward McKnight Kauffer for Shell-Mex.

**184** *You can be sure of Shell/Scientists prefer Shell*, 1930-1939. Designed by Eckersley Lomers for Shell-Mex.

**185** *Cargo Ship in Sete*, 1946. Designed by Gabriel Couderc for School Prints, printed at The Baynard Press.

**186** *The Tower of London*, 1946. Designed by Edwin La Dell for School Prints, printed at The Baynard Press.

**187** *Holiday*, 1947. Designed by John Tunnard for School Prints, printed at The Baynard Press.

**188** [Tractor], 1945. Designed by Kenneth Rowntree for School Prints, printed at The Baynard Press.

**189** *Timber Felling in Essex*, 1945. Designed by Michael Rothenstein for School Prints, printed at The Baynard Press.

Exhibition curated by  
Gaye Smith.

There is a free souvenir guide  
for this exhibition – please ask  
for your copy.

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