

Printing private press editions by hand, on an Albion Press with the required materials, often makes small limitations a sad necessity. Such was the case with *An Albion in the Antarctic*, where only 40 copies were printed, and delivered in 2020. As it contained original research, this was a most unfortunate consequence. Eminent Shackleton expert Dr. Jan Piggott highlights the value of this research in his *Foreword*, for which I am extremely grateful and touched by his kind words. The value of producing a facsimile edition for a wider audience to engage with therefore seemed worthwhile. That being said, I was not eager for a scan or photocopy of the original, as reproductions of letterpress are a poor relation to the original. Being technologically backward, the likelihood of my attempting such a task to produce the results I would want seemed unrealistic, and the project was left unrealised. However, I have the pleasure of being acquainted with Mark Askam, a graphic designer, typographer and fine press publisher who I hold in the utmost regard for both his knowledge and skill. Since the birth of my own Press, Mark has assisted me whenever letterpress elements of my works have required a digital solution, so I again called upon his favour for this facsimile.

The method Mark adopted was in fact a complete re-creation of the edition from scratch. Utilising Caslon scholar Justin Howe's digital Founder's Caslon, which maintains the roughness and peculiarities of the original metal types used for the letterpress edition, Mark digitally re-set the text over scans of the letterpress original. As the digital type was not a precise match and the natural digital spacing quite different, he took on the Herculean task of adjusting it all word by word, resulting in an edition that goes beyond merely a facsimile. My thanks and admiration go to Mark for his effort.

All that said, being a letterpress printer I still find the notion of an edition printed using the offset-litho process a little dry, so some element of letterpress was needed. As such, the *Foreword* and this *Preface* have both been printed by hand on the Albion Press. The covers too are printed by letterpress, plus an original cutting of Abbey Mills Greenfield paper is tipped in. Regarding the offset-litho printing, my thanks go to Paul Kershaw for his kind agreement to the reproduction of his wood-engraving.

I sincerely hope the text, which I have taken the opportunity to correct in a couple of minor instances, will be of use and interest to all whom subscribe to this FACSIMILE EDITION, which is limited to 92 copies on Fedrigoni papers, of which this is no.

*James Freemantle*