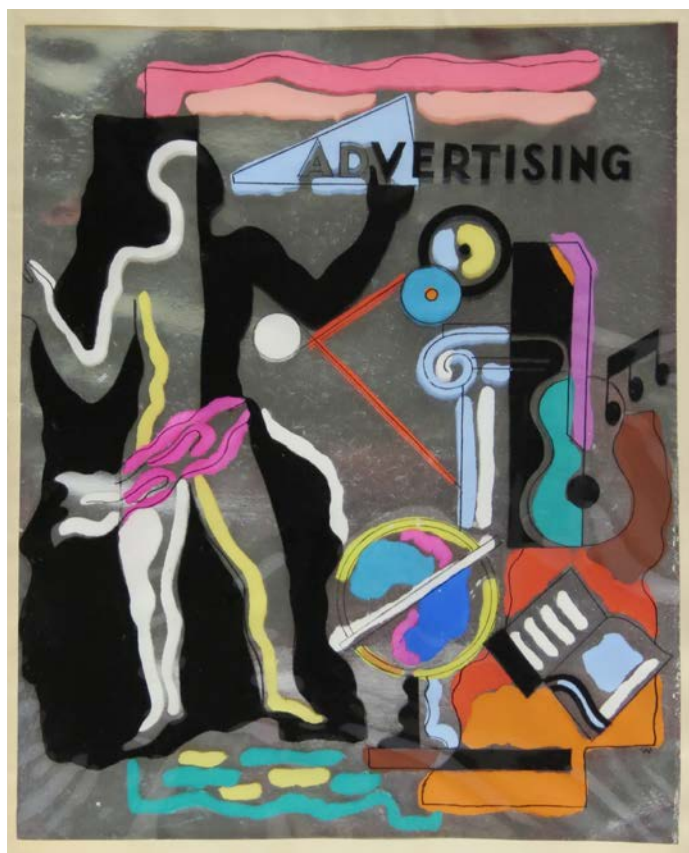
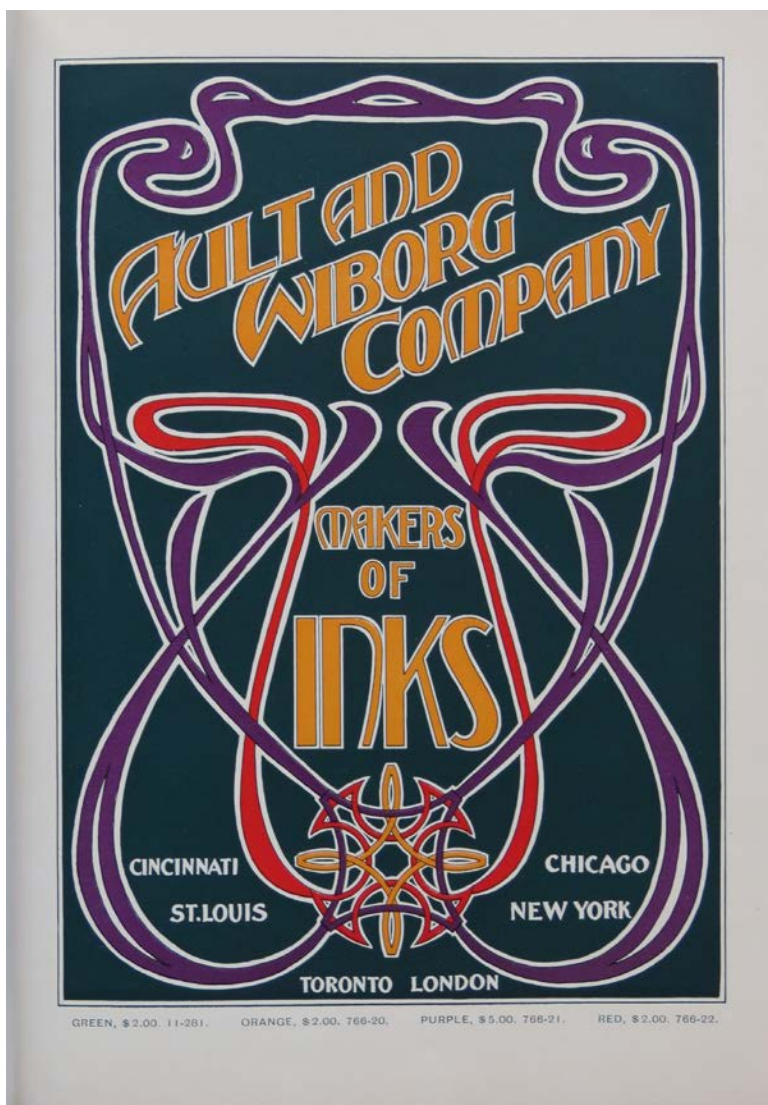


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Item 1. Abulafia.



Item 4. Moderne Graphik.

1. Abulafia, Abraham. *A LOVE OF LETTERS*. (Dundas): Aliquando Press, 2013. 5 × 8½. Accordion-fold opening to over 100 inches. Cloth spine with paper label. Fine in paper slipcase. *“Abraham Abulafia was a thirteenth-century Jewish mystic who believed that, through meditation and the observation and creation of letterforms, always striving to make the perfect shape, the devout might find union with God. The text was quoted in Ben Shahn’s Love and Joy about Letters. Printed by William Rueter in Codex and wood type in a riot of colors. One of 30 copies.* \$300

2. Aliquando Press. *PRESSING MATTERS. Thoughts and Opinions about the Private Press by Leonard Bahr, Paul Hayden Duensing, Rollin Milroy, and William Rueter*. (Toronto, 2013). 7 × 11. 45 pages illustrated throughout. Cloth-backed marbled boards. Fine in paper chemise with spine label. *A colorful and exuberant book printed letterpress in various colors and type faces. The essays are interspersed with mini “broadsides” showcasing quotations from other printers. One of 50 copies.* \$385

3. Antin, Charles, compiler. *A KEEPSAKE FOR ALFRED A. KNOPF, Written and printed by various hands celebrating his fiftieth year as a book publisher*. (NY: Charles Antin, 1965). 4½ × 7. Fifty-one items: forty-nine keepsakes plus Introduction and list of Contributors. Most keepsakes are 4 pages; some are longer (Ward Ritchie printed a small booklet). In slipcase with wraparound label (a bit soiled), contents fine. A contributor’s copy with “thank you notes” from Antin and from Knopf. *Some contributors: Abbe Press, Adagio, Allen Press, Cummington, Victor Hammer, Hammer Creek, Kredel and Salter, Oriole, Overbrook, Peter Pauper, Prairie, Rampant Lions, Ruzicka, Spiral, Zapf. Ben Grauer’s is printed on 18th century paper with a wood engraving by John De Pol. Limited to 150 copies.* \$500

4. Art Nouveau Design. *MODERNE GRAPHIK. Series I. Mercantile Originalarbeiten zum praktischen Gebrauch für Lithographen, Buchdrucker und verwandte Gewerbe*. Vienna & Leipzig: Friedr. Wolfsum, 1909. 10 × 14. Title page plus 48 plates in two or more colors. Some soil and foxing. Laid into cloth and board portfolio with ties, title page repeated on

upper cover. Some wear. A good copy of this uncommon work. A portfolio of original designs for the use of lithographers, printers, and related trades. Series II was published in 1912. Only 3 copies located: Berlin, Chicago, Cleveland Public Library. \$1,500

ALL 60 POSTERS

5. Ault & Wiborg Co. *POSTER ALBUM*. Cincinnati, (1902). 9 × 12. Title, introduction, 60 plates of posters. Some posters are printed on rectos only, others on both sides. Red cloth with title page printed on upper cover in white. A few leaves' lower tips bent; some wear to extremities. Near fine. A reissue in book form of the wildly popular 1890s posters designed by Will Bradley, Carolyn Huntington, Edward Liggett, Louis Rhead and others. The cover/title and 18 posters (some duplicates in other colors) were designed by Bradley, showing a range of his Arts & Crafts and Art Nouveau styles. The Oriental series reflected late 19th c. fascination with Japanese design. Created as showcases for their for letterpress and litho inks, Ault & Wiborg took an educational approach with their Art of Illumination series. This book frequently was broken up, or had individual posters removed. Our copy is complete. \$3,000
6. Bennett, Arnold. *ELSIE AND THE CHILD*. Drawings by E. McKnight Kauffer. London: Cassell, (1929). 8 × 10. 86 pages. Illustrated with 10 pochoir colored drawings by Kauffer. Printed cream boards. Spine very slightly darker, binder's glue offset on pastedowns, near fine in original slipcase with spine label. Printed at the Curwen Press, where the pochoirs were also executed. No. 319 of 750 copies. \$250
7. Bewick, Thomas. *THOMAS BEWICK, TEN WORKING DRAWING REPRODUCTIONS SHOWN WITH IMPRESSIONS OF THE CORRESPONDING ENGRAVINGS*. Chicago: Cherryburn Press, 1972. 7½ × 6. Six-page booklet and 10 folder-mats containing a wood engraving: one was printed from a photoengraved block and 9 were printed letterpress from the original wood blocks. Cloth and paste-paper boards. Tiny book ticket of Harold Hugo. Fine in matching slipcase, with prospectus. One of 160 copies signed by Middleton, who printed the blocks on a Washington handpress. \$250

KOCH'S GOSPELS IN JESSEN TYPE

8. Bible. *DIE VIER EVANGELIEN. Matthäus, Markus, Lukas, und Johannes.* (Offenbach: Rudolf Koch, 1926). Unbound sheets, 5 × 7. 470 pages. The first 128 pages have the deckles trimmed off; remaining deckles are present, leaning toward the text block. In custom tan leather tray case. One speck of foxing on title; two closed tears in deckle of the last leaf, all else fine. *This is the first use of Koch's famed Jessen type. It was created directly from Koch's handwriting and (rather than evolving on paper) was worked out directly in steel. First called Bibel-Gotisch here, the name was changed to Jessen when it became commercially available from Klingspor. This German text, from Martin Luther's translation, was handset at the Klingspor Press by Paul Koch and Fritz Arnold, and printed by Wilhelm Gerstung.*

These unbound sheets allow the printing to be fully appreciated. Bound copies ended up with line numbers in the gutter. Gerald Cinamon, Rudolf Koch: Letterer, Type Designer, Teacher (pages 109–111) gives the edition as 800 copies. OCLC locates 7 institutional copies in the U. S. There are only two auction records in the last fifty years. A Century for the Century 16.

\$750

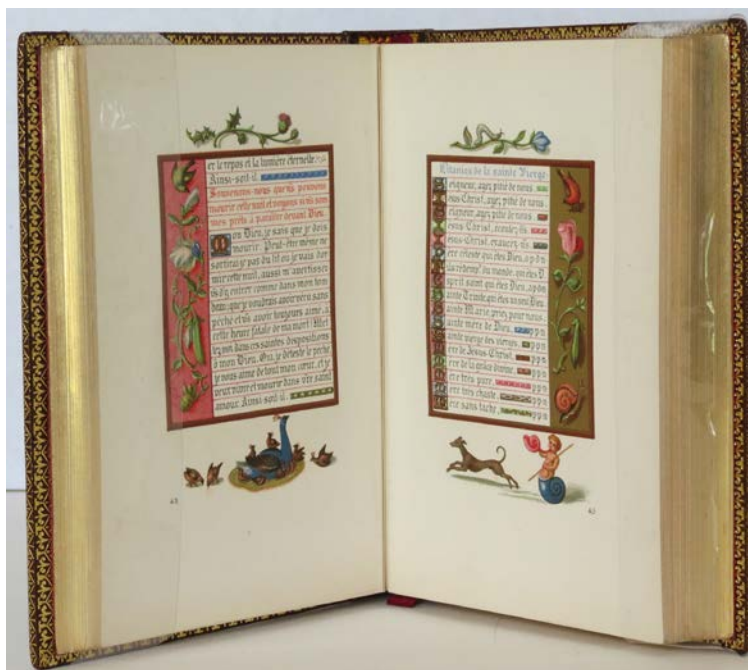
WITH A 1499 ALDINE LEAF

9. Bliss, Carey. *JULIUS FIRMICUS MATERNUS AND THE ALDINE EDITION OF THE SCRIPTORES ASTRONOMICI VETERES.* *With an original leaf printed by Aldus Manutius at Venice in 1499.* Los Angeles: Kenneth Karmiole, 1981. 9 × 12. 27, (5) pages. The original leaf is laid loose into a folder which is bound into the book, making the leaf easy to remove. Cloth. Spine faded, inconspicuous book label, else fine. *This handsome Aldine leaf in Roman type, has paragraph marks in red and blue, and a simple 3-line initial in blue. Worm hole at margin, else fine. One of 164 copies.*
10. Boccaccio, Giovanni. *THE NUNS AND THE GARDENER.* *A tale from the Decameron with wood engravings by Wesley W. Bates.* (Dundas): Aliquando Press, 2002. 7 × 11½. (13) pages. Five wood engravings by Wesley Bates. Laced into Shibori-covered boards. Fine in handmade paper wrapper. *One of 60 regular copies (there were 10 special copies) printed letterpress in Nephi Medieval types in black, engravings in green, and decorations in gold.*

\$450

\$235

- Tochter ist, von diesem Bande, welches Satanas
17 gebunden hatte nun wohl achtzehn Jahre? Und
als er solches sagte, mußten sich schämen alle, die
ihm zuwider gewesen waren; und alles Volk freu-
te sich über alle herrlichen Taten, die von ihm ge-
schahen.
- 18 + Er sprach aber: Wem ist das Reich Gottes
19 gleich, und wem soll ichs vergleichen? Es ist ei-
nem Senfkorn gleich, welches ein Mensch nahm
und warfs in seinen Garten; und es wuchs und
ward ein großer Baum, und die Vögel des him-
20 mels wohnten unter seinen Zweigen. Und aber-
mals sprach er: Wem soll ich das Reich Gottes
21 vergleichen? Es ist einem Sauerteige gleich, wel-
chen ein Weib nahm und verbarg ihn unter drei
Scheffel Mehl, bis daß es ganz sauer ward.
- 22 + Und er ging durch Städte und Märkte und
23 lehrte und nahm seinen Weg gen Jerusalem. Es
sprach aber einer zu ihm: herr, meinst du, daß
wenige selig werden? Er aber sprach zu ihnen:
24 Ringet darnach, daß ihr durch die enge Pforte

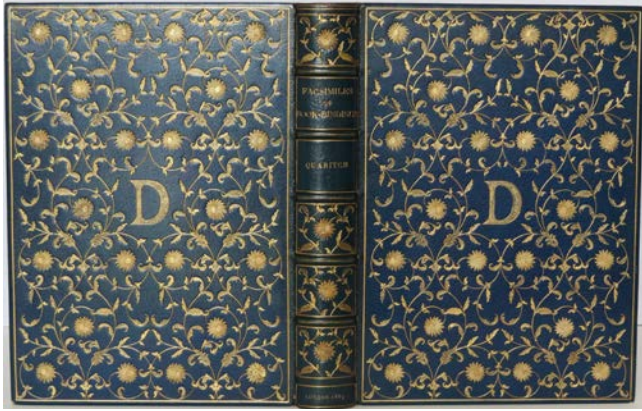


Item 11. Book of Hours.

11. Book of Hours. *PETITES HEURES*. Paris: Gruel & Englemann, (1875). $3\frac{3}{4} \times 5$. 160, (8) pages, each leaf tipped to a hinge. All pages are illuminated by chromolithography and there are 25 full page illustrations. Bound by Gruel (signed at base of spine) in morocco richly gilt. Beautiful copy in suede-lined chemise and slipcase. Charming miniature book of hours in fine condition. *The chromolithographed "manuscript" is petite, measuring about 2×3 inches. The wide margins make the book a comfortable size to hold. These hours were frequently wedding gifts, with leaves for recording a marriage. This one is completed in blue and red, for the marriage of Marguerite d'Orsetti and Alvar de Torcy (page 107). Chromolithography by Engelmann and Graf.* \$2,200

12. Book of Hours. *HEURES ROMAINES, avec figures par A. Queyroy gravées par A. Gusman*. Tours: Alfred Mame et Fils, (1884). $4\frac{1}{2} \times 6$. (xvi), 516 pages, printed in black and red. Bound by Lesort in full polished

aubergine morocco, turn-ins gilt, all edges gilt over marbling, moire endpapers. Front doublure has owner's gold monogram and the date "7 Juin 1886." Fine copy in its original moire cloth-covered folding box. *Each page is within a border engraved on wood by Adolphe Gusman from designs of Armand Queyroy. Full page engravings begin each section. Prayers and masses for the Church calendar, marriage and burial prayers, in a handsome format.* \$600



Item 13. Bookbinding.

SUPERB CHROMOLITHOGRAPHS BOUND BY ZAEHNSDORF

13. (Bookbinding) *A COLLECTION OF FACSIMILES FROM EXAMPLES OF HISTORIC OR ARTISTIC BOOK-BINDING, Illustrating the History of Binding as a Branch of the Decorative Arts.* London: Quaritch, 1889. 7¾ × 11. 36 pages, 103 chromolithographed plates, with tissue guards, by Griggs. Each leaf is mounted on a hinge. In a superb contemporary binding by Zaehnsdorf. Blue morocco with overall gilt design of flowers and vines surrounding a criblé initial "D" on both covers; spine in 6 compartments bears the same flowers; turn-ins also gilt with flowers; doublures of brown morocco gilt, silk endpapers; multicolored headbands, all edges gilt. Signed by Zaehnsdorf on both doublures, their special oval stamp at rear. Housed in later suede-lined tray case. Spine aged to a greener blue, some rubbing at joints and tips, near fine. *The perfect combination of content and form.* Breslauer p. 24. \$2,750

14. Brahams, Johannes. *A GERMAN REQUIEM After Words of the Holy Scripture for Soloists, Chorus, and Orchestra (Organ Libitum)*. Np, Warwick Press, 1975. $6 \times 9\frac{1}{2}$. 9 leaves with 4 mounted linoleum cuts hand colored by Carol Blinn. Green morocco spine and pastepaper boards. Fine. One of 45 copies signed by Blinn, but not numbered. Printed on pale green handmade paper in Cochin type. \$375



Item 15. Browning.

15. Browning, Elizabeth Barrett. *SONNETS FROM THE PORTUGUESE*. (New Rochelle): Elston Press, 1900. $8 \times 10\frac{1}{4}$. (iv, 46) Frenchfold pages plus colophon. Text with woodcut borders and initials throughout. Quarter vellum and blue boards, gilt title on cover and spine. Spine soiled, tips slightly bruised, deckles a bit dusty. A very good copy of this striking book. *The first book from the Elston Press, and one of its finest. Printed in ATF Satanick (Kelmescott Troy) type. The floral borders, of which there are four different designs (iris, pond lily, narcissus, and mixed flowers), initials, and tailpieces are among H. M. O'Kane's most original work. No. 156 of 485 copies on handmade Holland paper.* \$650
16. Carrier's Address. "New Year's Address by the Carriers of The Public Ledger, January 1, 1852." (Philadelphia). $20\frac{3}{4} \times 13\frac{3}{4}$. Broadside with a poem written by the newspaper delivery boys (sometimes girls) to

their customers. A large wood engraving of Hoe's 8 cylinder printing press, by Illman & Sons, heads the poem in 5 columns of tiny type, the whole surrounded by a border. This copy has a printing error at the top, where the border and the word "By" are broken. Faint dampstaining in left margin, extending into the text. Very good. *A traditional New Year's "thank you," which resulted in a tip. The poem's theme:*

"How vast the contrast 'twixt our land of Right,
And Europe, crushed beneath tyrannic might!"

After elaborating on various European countries, the carriers extol The Ledger, and wish everyone a happy new year. The Public Ledger was the first to employ Hoe's fast cylinder press, in 1847. \$300

17. Chamberlain, Sarah. Hilaire Belloc. *BEASTS FROM BELLOC*. Portland, 1982. 5 × 6½. 15 leaves printed in black and red, with Sarah Chamberlain's wood engravings throughout. Bound by Barbara Blumenthal in decorated boards, spine-length leather label. Fine, with the prospectus. *One of 125 signed copies.* \$175

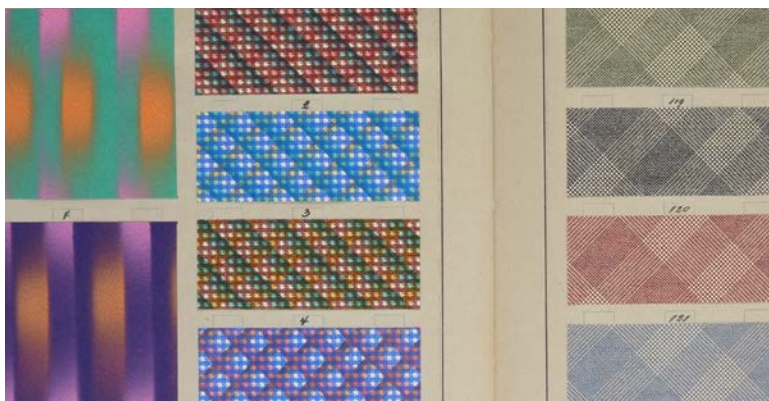
18. Chayt, Steven & Meryl, compilers. *A LUDLOW ANTHOLOGY*. Winter Haven: Anachronic Editions, 1986. 9 × 13. (vii), 95 pages illustrated throughout. Cream and black cloth. One lower tip slightly bumped. Fine copy of this colorful book. *One of 100 signed copies printed in Ludlow types on Rives heavyweight. Six essays by Richard Huss, R. Karch, William Kittredge, Sol Malkoff, Douglas McMurtrie, and Irving Simon. The history and operation of the Ludlow Typograph, including ornament and typefaces and their designers.* \$350

19. Danticat, Edwidge. *PLUNGING*. (Stockholm, WI: Midnight Paper Sales, 2009). 7 × 5¼. 4 pages printed on rectos only, and 2 color wood engravings by Gaylord Schanilec. Two one dollar bills are laid in at the colophon. Quarter morocco spine and morocco fore edges. Fine copy in tray case. *One of 26 lettered copies printed on handmade Twinrocker paper. Signed by the poet and by the artist. A brief but moving poem about the accidental death of an immigrant construction worker. His wallet contained photos of his daughter and two one dollar bills.* \$475



Item 16. Carriers' Address.

20. De Vinne, Theo. L. *THE ROMAN AND ITALIC PRINTING TYPES IN THE PRINTING HOUSE OF...* New-York: The DeVinne Press, 1891. 6½ × 9½. 145 pages. Cloth gilt. Light wear to extremities; light stain on upper margin of most of text block. Good copy. A handsome specimen printed in black and red, with extensive use of decorated and illuminated initials. It is a complete showing, with types set in text. \$275



Item 21. Decorative papers.

21. Decorative Papers. Paper Sample Book. Np, nd (Probably Ashcaffenberg, ca. 1930). 12 × 11. 24 leaves bearing 241 specimens of decorated papers. The album pages are preprinted in a grid which allows varying sizes of samples to be mounted. At the top of each page is placed the Sorte number (the variety) and the paper's name. There are 48 different types of decorated paper in a variety of color combinations. Bound in wraps of leather-like paper lined with floral paper. Upper tips bent, one fore edge with closed tear. Very good. *Probably intended for in-house use rather than for distribution to customers, this catalogue of papers has no identification. These papers present a great variety of style and textures: geometric, patterned, floral, glazed, marbled, batiked, checkered, crumpled, veined, reptilian, and papers that look and feel like cloth and pigskin. They are similar to the papers in Princeton's Graphic Arts Library from A. Nees & Co. Nees who was one of several famous decorative paper manufacturers in Aschaffenberg.* \$1,600

22. Dine, Jim. *THE TEMPLE OF FLORA*. Twenty-eight dry-point engravings by Jim Dine, with botanical notes compiled and poetry selected by Glenn Todd & Nancy Dine. San Francisco: Arion Press, 1984. 20½ × 14. (ix), (79) pages including 28 copper engravings. Each double spread of poem and engraving is preceded by a page of botanical notes. The Passion Flowers have 3 plates. The 25 poems are 20th c.; some were commissioned for this edition. Quarter green morocco and grey cloth,

enclosed in a grey cloth box whose lid is inset with a bas-relief bronze sculpture of Flora's Temple Gate by Dine; inside the gate inlaid green morocco is titled in gilt. Tiniest bit of rubbing at spine base; two tiny abrasions to morocco on lid. A fine copy of a magnificent work. With an extra print of the frontispiece, reworked and printed on chine collé, numbered and signed by the artist. *"I have made these works on copper plates without a drop of acid biting the metal. They are drawn with nails, scrapers, sandpaper, wire brushes, and the Dremel electric rotary tool. In some cases I've also thrown them, face down, across the limestone floor of the Atelier Crommelynck to get tone on the plate."* This is indeed a tactile book.

One of the grandest botanical books is Dr. Thornton's 1807 folio *"The Temple of Flora."* In this "modern conceit, Dine used many of its color mezzotints as models for his own floral prints," but in black. The text is set in two sizes of type, to differentiate the speakers: John speaks in 14-point Garamond type; God's voice is 18-point. Printed damp on handmade paper. No. 100 of 150 copies signed by the artist. \$6,800



Item 22. Dine.

23. Dine, Jim. *THE APOCALYPSE. THE REVELATION OF SAINT JOHN THE DIVINE*, from the King James version of the Bible, 1611. San Francisco: Arion Press, 1982. 15 × 11. 32 leaves with 29 woodblock prints by Jim Dine. Bound in oak veneer plywood boards, stained with a lightning-bolt image drawn by Jim Dine, with a white pigskin spine. Its concertina structure allows the pages to lie flat. Spine has darkened somewhat; offsetting from the front oak board to flyleaf; occasional light offsetting from a plate. A very good plus copy of this dramatic book. *The text is set in two sizes of type, to differentiate the speakers: John speaks in 14-point Garamond; God's voice is 18 point. Printed damp on handmade paper. No. 100 of 150 copies signed by the artist. "The book is printed on a sumptuous, rough Richard de Bas paper—a stock perfectly suited to the strong, vigorous and roughly hewn artwork, but still a challenging printing surface. The uncovered wood boards and pigskin spine make a fitting package for the contents."*—A Century for the Century 86. \$4,600



Item 23. Dine.



Item 24. Dürer

24. Dürer, Albrecht. *THE LITTLE PASSION*. With the poems of the first edition of 1511 by Benedictus Chelidonium Musophilus in Latin with English version. Verona: Officina Bodoni, 1971. 6 × 9. 214 pages. Dürer's 36 woodcuts and the "Ecce Homo" on the title page are re-engraved by Leonardo Farina. Quarter tan pigskin, top edge gilt. Publisher's note laid in. Fine in slipcase. Regarded as his masterpiece, Dürer's "Passio Christi" is termed "little" as its format is smaller than the "great" Passion. Mardersteig printed the woodcuts with blank versos so there would be no show through of text—"an imperfection which frequently mars the original." The Latin poems, apparently commissioned by Dürer, are here followed by a literal prose translation into English by Robert Fitzgerald. No. 3 of 140 copies printed in Dante type on dampened handmade paper. \$1,200

BOUND IN SALVAGED MATERIALS

25. Eastman, Bert and Molly. *GARDEN RELICTS*. Oldham: Incline Press, 2006. 9 × 6½. 21 pages printed rectos only, illustrated with copper etchings and linocuts of objects dug from the old kitchen garden: glass bottles, fossils, small metal objects, clay pipes. Bound by Chris Hicks in green leather with wavy bands of tan and brown leather onlaid on both covers; between these bands are mounted five colorful broken bits of crockery (dug from the Pennine Hills); lower cover has five fragments of old leather bindings with gilt tools; c19 marbled endpaper. Fine in tray case. *No. V of X copies in similar but unique bindings. The green leather was “rescued from a rubbish skip.” Signed by the authors and by the binder.* \$395

26. Fagerberg, A[nton]. *SKYLTMOTIV & STILAR* (cover title). Malmö: Grafiska Förlaget, (1913). 10 × 12½. 50 plates of designs and typographic styles for commercial art. Laid into sturdy cloth and board portfolio with large title label. Some browning to first and last plates and to margins of others, from the acidic binding. Very good set of this rare portfolio. *The plates display many styles of lettering and typefaces. Most are printed in two or three colors. Rare. Copies located only at the National Library of Sweden and the Wolfsonian. No auction records.* \$1,200

27. Fairchild, B. H. *TRILOGY*. *With an introduction by Paul Mariani and engravings by Barry Moser*. (N. Hatfield): Pennyroyal Press, 2008. 5½ × 8½. Wood engraved portrait of the author, xv, 38 pages including 3 full page engravings. Black cloth and grey pastepaper boards upper cover titled in vermillion, bound by Sarah Creighton. Fine. *Moser’s three powerful engravings form a triptych for the three powerful poems. No. 11 of 50 copies signed by the authors and artist.* \$350

28. Gardner, Casey. *BODY OF INQUIRY, Scientifically Capricious, yet Unequivocally Misleading..inspired by Torso Woman*. Berkeley: Set in Motion Press, 2011. 9 × 15 (closed) opening to 28 × 14. A standing triptych which recalls a 19th century anatomical atlas. There is letterpress in 4 panels on each side. Torso Women, in the center, holds a sewn codex with numerous printed flaps. Bound with faux leather



Item 26. Fagerberg.



Item 28. Gardner.

and elephant hide. Tiny scrape to lower rear cover. Fine. "It is a book of display and intimacy opening to a large format with tiny details investigating the marvel of our physicality. The panels are composed of early laboratory instruments, absurdly grandiloquently representing our endeavor to measure and understand the uncertainties of the world. The larger panels explore atoms, cells, and genetic structure." One of 57 signed copies written, illustrated, printed letterpress, and bound by the artist Casey Gardner. \$1,250

FIRST AMERICAN BOOK SUPPORTING WOMEN'S RIGHTS

29. Gehenna Press. Brown, Charles Brockden. *ALCUIN: A DIALOGUE*. Edited with an Afterword by Lee R. Edwards. (Northampton), 1970 (not published until 1975). 5½ × 8. 104, (1) pages. Cloth, marbled slip-case. Harold Hugo's copy, with bkpls. Fine. A special, etched signed portrait of Brown by Leonard Baskin laid in. Brown, America's first professional writer, published the first two parts of his book in 1798. Parts III and IV appeared posthumously, embedded in William Dunlap's 1815 biography. The Gehenna Press edition marks the book's first appearance in its entirety. It is the first American book supporting women's rights. Number 2 of 100 copies with the extra etching (total edition was 300 copies). Printed in Centaur and Arrighi types in black, red, and green. \$400

BOUND BY CLAUDIA COHEN

30. Gill, Eric. William Shakespeare. *HAMLET*. NY: LEC, 1933. 5 × 8. 160 pages. Title, 5 illustrations, pressmark, and initials by Eric Gill. Rebound by Claudia Cohen in black and tan morocco ruled in gilt, with Gill's leaf ornaments in blind and gilt; black, brown, and tan marbled endpapers. Oatmeal cloth tray case edged in marbled paper, full length leather spine label gilt with Gill ornaments. Fine. Claudia's distinctive bindings grace finely printed books from The Gehenna Press (where she apprenticed as a printer at age 16, before studying with Gray Parrot), the Cheloniidae, Grenfell, and Pennyroyal Presses, as well as the Whitney and MoMA. This binding on Hamlet is one of 3 identical bindings.

The book was designed by Eric Gill and printed by Hague and Gill on the hand press in Joanna types on Barcham Green handmade paper. One of 1500 signed copies. \$2,500



Item 30. Gill.



Item 31. Golden Cockerel Press.

31. Golden Cockerel Press. *THE BOOK OF JONAH*. Taken from the authorized version of King James I, with engravings on wood by David Jones. (Waltham St. Lawrence), 1926. $7\frac{1}{2} \times 10$. 15 pages with 12 wood engravings by David Jones. Four engravings are full page; others head the text or form $\frac{3}{4}$ borders around a double spread. Original white buckram, title gilt on spine. The printed dust wrapper is present but in two pieces, foxed and chipped. The book has a slight bit of soil; traces of glue staining at edges of pastedown and in the hinge, inerascable light pencil note on flyleaf. A very good copy. *These powerful engravings harmonize well with printed text.* No. 154 of 175 copies printed in Caslon type on Batchelor handmade paper. \$2,000

32. Golden Cockerel Press. *COCKALORUM. A Bibliography of the Golden Cockerel Press June 1943–December 1949.* With 83 illustrations. London. 6½ × 10. 112 pages illustrated with wood engravings. Quarter morocco and patterned cloth, top edge gilt. Deckle edges toned. Very good. *One of 250 specially bound copies on all rag paper, signed by Christopher Sanford.* \$200

33. Goodman, Richard. *THE BICYCLE DIARIES. One New Yorker's Journey Through 9–11. Impressions Ten Years Later,* by Gaylord Schanilec. Midnight Paper Sales, 2011. 5 × 9. 111 pages with 7 (two double spread) color wood engravings by Gaylord Schanilec. Quarter oasis goatskin. In a clamshell box with a separate portfolio of progressive proofs of the Cooper Union engraving. Fine. *One of 26 deluxe signed copies with progressive proofs (these bound into wraps). As each of the 4 colors is added, there is a proof of only that color facing a proof of the combined colors. After the September 11, 2001 attacks on the World Trade Center, Goodman rode his bicycle almost daily from his home on Manhattan's upper west side to the disaster site. He rode for four months. And wrote about what he saw. In Fall 2010 Goodman and Schanilec repeated that ride. The artist's illustrations are based on that ride.* \$850

A SPECIAL BINDING BY THE AUTHOR

34. Greenfield, Jane and Jenny Hille. *HEADBANDS: How to Work Them.* New Haven: Edgewood Publishers, 1986. Eighty pages copiously illustrated with drawings. Bound by Jenny Hille in grey morocco with morocco inlays in three colors simulating headbands, red leather spine label, top edges covered in graphite. Fine in morocco and cloth tray case. Signed by Greenfield and Hille. *A very focused manual, in a most appropriate one-of-a-kind binding.* \$975



35. Hammer, Victor. *FOUR DIALOGUES. Memory and Her Nine Daughters/ The Muses/ A Pretext for Printing/ Cast into the Mould of a Dialogue*. NY: Wittenborn, 1957 6 × 9½. iv, 107 pages. Boards covered in an unused sheet from Opus 13 with a large two-color initial. Small booklabel on pastedown. A fine copy in near fine printed dustwrapper. Laid-in is an engraving of the Kolbsheim Chapel, marked proof and initialed VH. *No. 123 of 252 copies, printed in American Uncial type. This a variant edition of Opus 13 with the text completely reset.* \$450

36. Hopkins, Kenneth. *SHE IS MY BRIGHT AND SMILING SHY DEAR*. (Easthampton): Warwick Press, 1985. First edition. 8½ × 11. (10), 11–63, (1) pages printed rectos only. Japanese paper boards, with title on spine in three small colored paper onlays. With the 6-page Prospectus bound in Japanese paper, with some hand coloring. Fine. *First American publication of 17 poems. One of 75 copies signed by Hopkins and Carol Blinn, who designed, printed, bound, and illustrated this lovely volume with four water colored drawings.* \$350

37. Hutner, Martin. *THE MAKING OF THE BOOK OF COMMON PRAYER OF 1928*. Sandy Hook: Chiswick Bookshop, 1990. 10 × 14. 112 pages. With an original leaf (xix/xx) printed on vellum. Cloth, leather spine label, slipcase. Fine copy, inscribed by the author. *The original vellum leaf is "Lessons for the Christian Year," with columns of Bible readings for each day, printed in black. A fascinating history of Updike's magnum opus. J. P. Morgan sponsored a competition to design and print this book. Bruce Rogers was the unsuccessful competitor, and some of his designs are illustrated here. One of 285 copies, designed by Jerry Kelly.* \$255

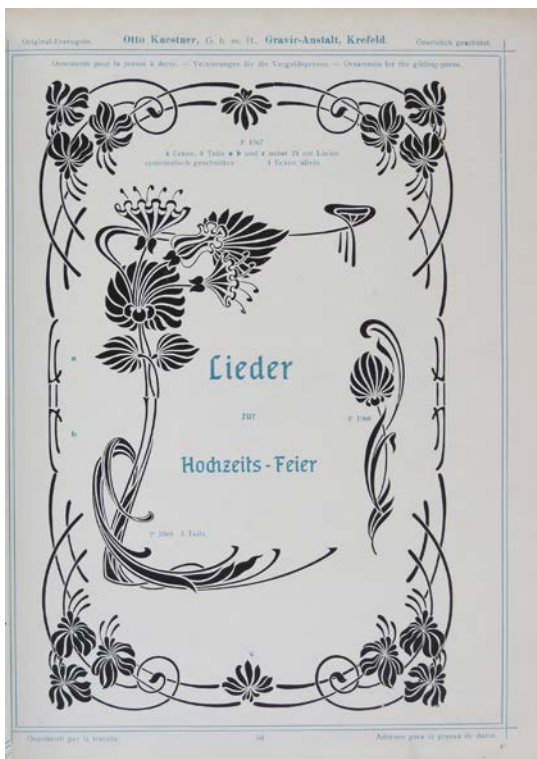
38. James, Angela. *THE ART OF BINDING BOOKS. Illustrated by Anthony Christmas*. (Wakefield), The Fleece Press, (1991). 47 mm × 70 mm (1¾ × 2¾ inches). 27 leaves illustrated with wood engravings. Floral cloth. Fine. *One of 290 set in 8-point Van Dijk at the Rocket Press.* \$160

39. Johnson, Cecil & James. *A PRINTER'S DAY BOOK*. SF: Windsor Press, (1930s). 6 × 9. (42) pages in color throughout. Quarter cloth. Slight wear at spine ends, bits of foxing to deckle edges. Very good. *A finely printed commonplace book & type specimen, emphasizing design.* \$175

40. Johnson, W. R. *LILAC WIND*. Newark: Janus Press, 1983. A curvilinear paperpulp book from 2½ to 12 inches tall. (8) pages accordion-fold opening to 60 inches on two sheets joined at mid-fold. Three poems are printed directly upon the pulp painting made by Claire Van Vliet at Twinrocker Paper Mill. Two tallest “peaks” have a light crease, else fine in plum, blue, and grey tray case, with prospectus. *One of 150 copies signed by the artist/printer. Printed damp in deep blue on paperwork from colored pulps in white, blues, greys, violets; stencil and relief printed moon in light green. The book is a perfect vehicle for these poems.* \$525

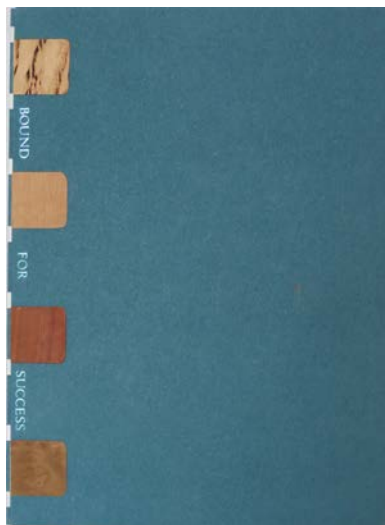
BRASS BINDING DIES & TYPE, MANY ART NOUVEAU

41. Kaestner, Otto. *CATALOG C. MODERNE VERZIERUNGEN FÜR DIE VERGOLDEPRESSE*. Krefeld, Germany ca. 1905. 9¾ × 12½. 359 pages. Collated complete. Later cloth binding. Text in German, French, English, Spanish, and Italian. Paper is a bit brittle; title and the first few leaves are chipped, some foxing, and a couple of tape repairs. Overall good plus. Brass ornaments for the gilding-press. Almost all are printed in black; only a few are two-color. Shown are about 2900 individual ornaments and about 60 sets with multiple parts (pieces) and displaying various arrangements. OCLC notes one copy at UC Santa Barbara. \$750



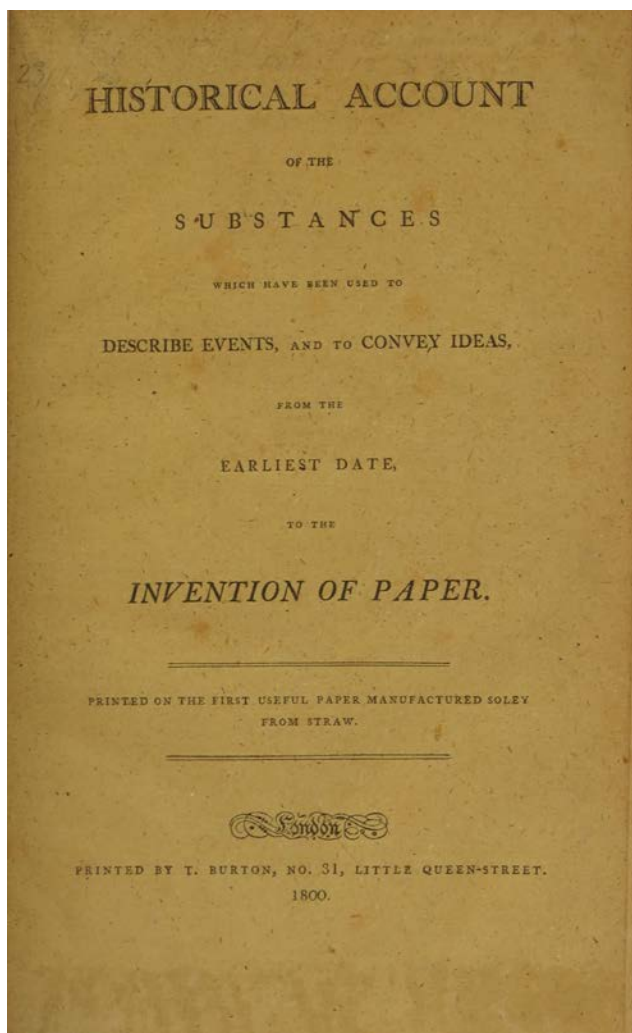
42. Kershaw, Paul L. *WINGS TAKE US*. Poetry by Phil Madden. Images by Paul Kershaw. Grapho Editions, 2009. 7½ × 10½. 25 pages illustrated throughout. Blue cloth titled on upper cover. Fine. *In these poems about birds, text and images are interwoven into fluid shapes. Marbling, machined wood, and some wood engraving are used with a light touch. "All sorts of shapes and references can be found in this book but, above all we hope, the koan of stillness and movement."* One of 130 signed. \$210

43. Koch, Jeanette, editor.
BOUND FOR SUCCESS.
 Oxford: Bodleian, 2009.
 7½ × 10½. 98 pages with 240
 bindings described and illus-
 trated in color. Text hinged
 with tyvek into teal Cave
 Paper boards, ornamented
 on both covers with a vari-
 ety of exotic wood veneer
 pieces. Fine. *A catalogue for the
 Designer Bookbinders Interna-
 tional Competition in a unique
 binding by Erin Fletcher at her
 Herringbone Bindery.* \$775



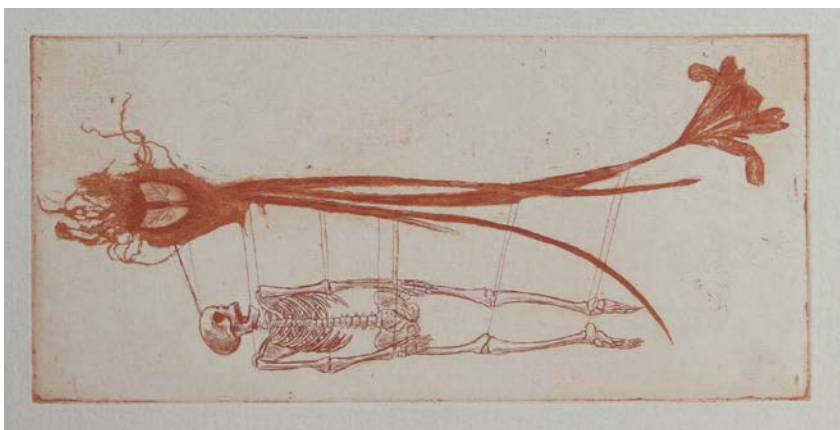
PRINTED ON STRAW PAPER

44. Koops, Matthias. *HISTORICAL ACCOUNT OF THE SUBSTANCES WHICH HAVE BEEN USED TO DESCRIBE EVENTS, AND TO CONVEY IDEAS FROM THE EARLIEST DATE TO THE INVENTION OF PAPER*. Printed on the first useful paper manufactured solely from straw. London: T. Burton, 1800. First edition. 6 × 9½. 91 pages. Nineteenth century half red morocco gilt and marbled boards, matching endpapers. Wear along edges and joints, but very good; contents fine. Text is printed on laid paper made entirely from straw. The 7-page Appendix is printed on paper made entirely from wood pulp. After 200 years, these papers are as good as new. *"In the search for new papermaking materials the work of Matthias Koops towers above all his predecessors, for Koops is*



Item 44. Koops.

responsible for the growth of the paper industry as it is today.” Dard Hunter, *Papermaking History and Technique of an Ancient Craft*, p. 332. The text includes accounts of contemporary papermaking practices and mills in France, Germany, Holland, and England. Koops writes also of the search for rag substitutes. \$2,400



Item 45. Kuch.

RATHER AMAZING

45. Kuch, Michael. *FOSSIL DIRIGIBLES*. Hadley: Double Elephant Press, 2007. 15 × 13. 53 leaves. Eight poems on white St.-Armand paper are printed letterpress along with a blind-embossed image. Each poem is followed by five intaglios (2 folding out) on variously colored St.-Armand papers. They are tipped to linen which has a thin copper “spine,” and suspend by waxed twine from copper rings. Bound in cloth and handmade paper boards; blue and white clouds endpapers. The original copperplate of a long-stemmed iris “fossil” attached to an etched skeleton is mounted into the cover. In a copper and oatmeal cloth, handmade paper boards tray case with 3 etchings inlaid. An extra, signed print from this iris/skeleton plate is laid in. Fine. An amazing artist’s book that “explores the inner landscape of memory, thought & dream.” The 40 etchings were created by squashing found objects (skeletons, flora, fauna, insects, seashore life) into a soft ground plate. “These intaglio fossils become the aerostatic vessels to which the artist then drafted his fantastic & lyrical gondolas”—in hard ground. Most of the nature-printed objects are natural—gingko, maple, and oak leaves, ferns, roots, seed pods, pine cone, seaweed, mussel shells, a fish, snake skin, bird wing, etc. Two of the “found objects” are manmade—a crocheted doily and a leather glove. No. 3 of 40 signed copies. \$3,800

46. Lawrence, Simon. *S. T. E. LAWRENCE BOXWOOD BLOCKMAKER*. Wakefield, 1980. $7\frac{1}{2} \times 10\frac{1}{4}$. 46 leaves containing 37 wood engravings by 37 artists plus a frontis by Leo Wyatt done for this edition. Cloth-backed marbled boards. Fine in slipcase. Inscribed to Harold Hugo by S. T. E. Lawrence, with Hugo's bookplate. *S.T.E.L. provided wood blocks for most of the major wood engravers in mid 20th c. The engravings printed here, by the Whittington Press, from the original wood blocks, span about 25 years. Introduction by George Mackley. One of 250 copies.* \$575
47. Letterheads—Graphic Design. Collection of 19 different pieces of stationery from the Klingspor Typefoundry, Publishers, Printers, Designers, and Artisans, and a Papermaker. Various places, ca. 1910–1920. Approx. $8 \times 11\frac{1}{2}$. Each letterhead is printed in 2 or more colors on high quality papers. Unused and near fine. Most of the letterheads showcase Klingspor type faces. Klingspor Foundry itself is represented by 5 different specimens. \$200



INSCRIBED PRINTER'S COPY

48. Nathan, Leonard. *THE MATCHMAKER'S LAMENT AND OTHER ASTONISHMENTS*. Poems by Leonard Nathan—Drawings by Leonard Baskin. Northampton: Gehenna Press, 1967. 8 × 11. (25) pages illustrated with 24 drawings by Baskin. Boards, spine label. Harold Hugo and family member's small bookplates inside front cover. A fine association copy inscribed by Baskin to "Harold: picture printer from Leonard: type printer." *One of 400 copies; this signed "printer's copy" and inscribed. Printed in black and red in Arrighi type on Arches paper. Hugo's Meriden Gravure reproduced Baskin's drawings. "I was moved by Nathan's trenchantly ironic poems and was pleased to have the chance to make drawings to them. I rather think the book is too heavily freighted with drawings."*—Baskin, *The Work of Fifty Years* 54. \$450
49. O'Connor, Jeannie. *THE WOOD-ENGRAVINGS OF JOHN O'CONNOR*. Whittington Press, (1989). Two volumes. 10 × 13½. 81 pages illustrated throughout, mostly from the original blocks. Quarter morocco leather and boards printed from a wood engraving. A separate board portfolio contains eight full page engravings initialed by the artist. Both volumes fine in slipcase (light wear). *One of fifty signed deluxe copies with the portfolio.* \$700
50. Peich, Michael. *THE RED OZIER: A LITERARY FINE PRESS*. History and Bibliography 1976–1987. Council Bluffs, 1993. 7½ × 10. xxxii, 85 pages, errata slip laid in. In the deluxe binding of quarter red morocco, pastepaper sides, morocco fore edges. Fine in slipcase. *Ken Botnick and Steve Miller printed original works by such authors as Robert Bly, William Bronk, William Faulkner, William Goyen, Galway Kinnell, Octavio Paz, and Diane Wakowski. Integrated with the texts are illustrations by DePol, Eichenberg, Frasconi, Moser, Noguchi, and others. Hand printed in black and red on dampened Rives. Illustrated with wood engravings from the original blocks. Jerry Kelly calligraphed the title page. Letter "O" of 26 lettered copies in this binding.* \$525



IMPOSITION SHEET FOR 2 COPIES OF
A 1673 BOOK NEVER PUBLISHED

51. Printing specimen. *LAUDE SPIRITUALE nella quale si contengono le parti principali della dottrina Christiana*. Torino: Bartolomeo Zapatta, 1673. $17\frac{1}{4} \times 12\frac{3}{4}$. Single sheet imposition for TWO COPIES of this 24 page miniature book. The sheet was designed to be cut in half. Ornamented with printers' flowers, a woodcut of the Holy Monogram, and one of the Nativity. One marginal worm hole and light edge browning, but very fresh condition. *This little Piedmontese devotional was never issued and is here preserved, in two copies, in the exact state in which the sheets left Zapatta's press. Books surviving in this condition which illustrate the techniques of printing are rare. One other copy was located at UC Berkeley.* \$4,000

52. Reiner, Imre. Voltaire. *LA PRINCESSE DE BABILONE*. Bernes, 1942. Two vols. 10×13 . 115 pages with 11 wood engravings in black or red, and 10 large pictorial initials by Reiner. Wraps. Heal lightly bumped, affecting the pages at base of gutters. With an extra suite of the engravings and initials. Loose as issued in portfolio. Very good in worn and faded board case. *One of 30 copies on old Imperial Japan vellum, with an extra suite on Japan vellum signed by Reiner.* \$250

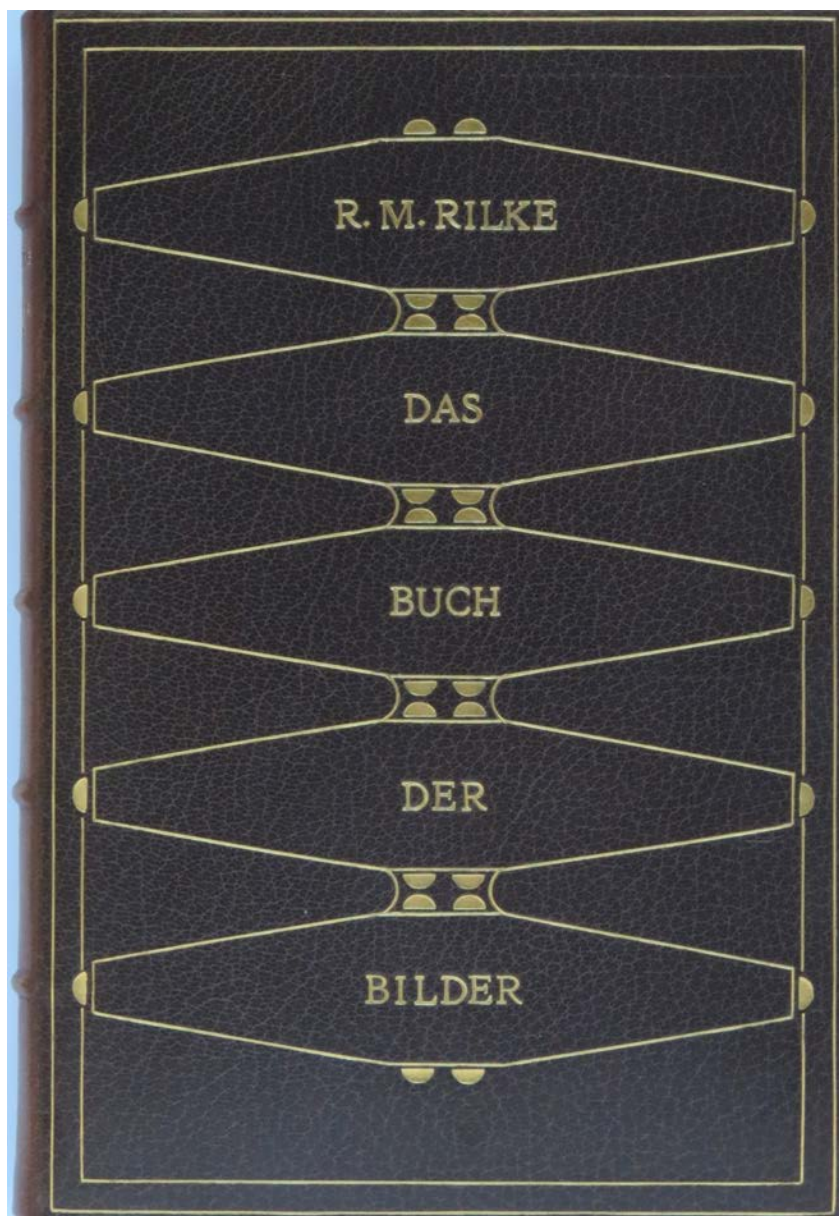
53. Reisboard, Coriander. *QUICK VISIT*. Tuscaloosa: Skeptical Press, 1992. 5½ × 6½. (19) pages with 6 linoleum cuts by Cori. Handmade paper wraps. Fine in sleeve, with prospectus. With a book of watermarked paper specimens made by Cori. No. 4 of 30 copies. "Eleven days in Japan . . . trains, love charms, and lots of food." Hand printed in Gill Sans on Nideggen, with additional handmade papers inserted throughout. \$120

ART NOUVEAU BINDING BY THE WEIMAR / KGS

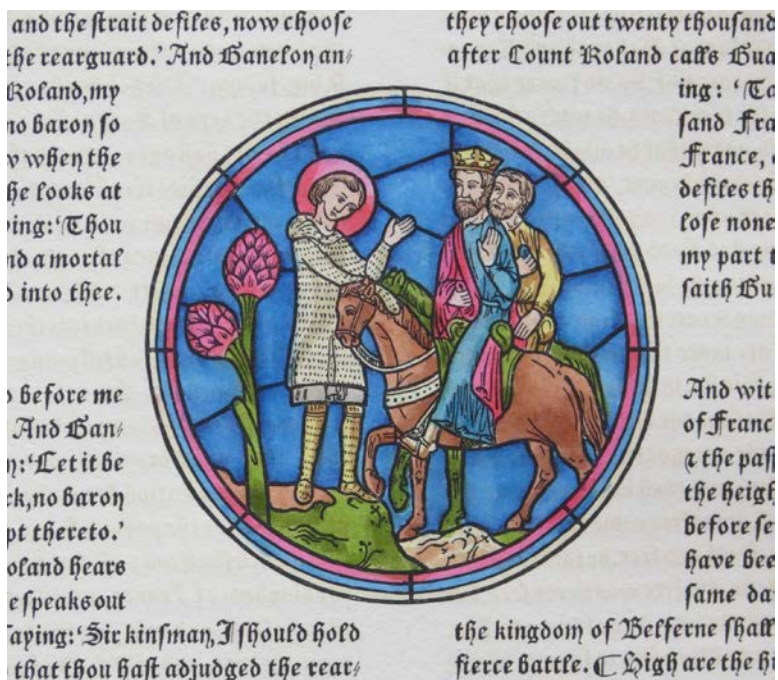
54. Rilke, Rainer Maria. *DAS BUCH DER BILDER*. (Leipzig: Insel-verlag, 1913). 6 × 8½. 205, (5) pages. Full brown morocco gilt in an Art Nouveau design on both covers, title on spine and on upper cover, marbled endpapers, all edges gilt. A fine art nouveau binding signed "Weimar/KGS." The spine is evenly faded to a lighter brown, all else fine in original paper slipcase. *The Grossherzoglich Sachsische Kunstgewerbeschule (Weimar School of Arts and Crafts) was founded in 1908 by Henry van de Velde. It closed in 1915 when van de Velde returned to Belgium and the building became a war hospital. In 1919 the school reopened, under the guidance of Walter Gropius, in combination with the Grand Ducal School for Fine Art, becoming the Bauhaus. One of 300 copies printed at the Ernst Ludwig Presse. Sarkowski 1337.* \$3,000

INSCRIBED BY BR TO W. VAN R. WHITALL

55. Rogers, Bruce. *THE SONG OF ROLAND*. Translated from the French by Isabel Butler. (Cambridge, Riverside Press, 1906). 11½ × 17½. xxxiv double-column pages. Illustrated with seven "stained glass windows" richly colored by hand. Quarter vellum and boards decorated with a fleur-de-lis pattern, vellum tips. Minor faults to binding: small bump to spine base, light wear bottom edges, small white spot to one top edge, rear board faded top quarter. Small, contemporary bookseller's label on rear pastedown. A very good association copy, inscribed to Major W. Van R. Whitall. His small morocco booklabel has offset onto a part of the inscription. "Dear Whitall, The pattern on the cover of this book was taken from a wall decoration in the Crypt at Chartres, and the illustrations from the Charlemagne window, Bruce Rogers." Set in French lettre bâtarde and civilite types and hand printed on American handmade paper in black, red, blue, and golden brown; opening initial printed in gold.



Item 54. Rilke.



Item 55. Rogers.

Rogers had a hand—literally—in the binding: to achieve a mellow, antique effect, he rubbed a red paste wash over the printed paper. President Theodore Roosevelt was so impressed with the copy that Mifflin sent him, he visited the Riverside Press to view BR's other special editions. This copy auctioned with Whitall's library brought \$300 in 1927. No. 53 of 220 copies. Warde *71. Artists of the Book in Boston # 72. A BR "30." \$4,700

TOO MUCH INDIA INK?

56. Rogers, Bruce. Dürer, Albrecht. Two rejected folio leaves from *OF THE JUST SHAPING OF LETTERS*. (NY: Grolier Club, 1917). 17 × 12. Eight pages (29–36) comprising 2 text pages with directions for forming the letters and the entire alphabet so formed. Dürer's letters are a rich, velvety black, occasionally touched up with India ink by BR. Apparently, one of these sheets had too much applied India ink. A penciled note, possibly in BR's hand, states "offset" and there are several small

darker areas of “show through” in a few letters. We could find no fault with the other sheet. Very good. “*Just Shaping*” was the first and only book BR actually printed. The 215 copies were printed at Emery Walker’s; the composing room was an abandoned green house in Walker’s garden. When the pressman was called up to serve, BR had no choice but to print the book himself. He considered it one of his most successful “30.” \$150



Item 56. Rogers.

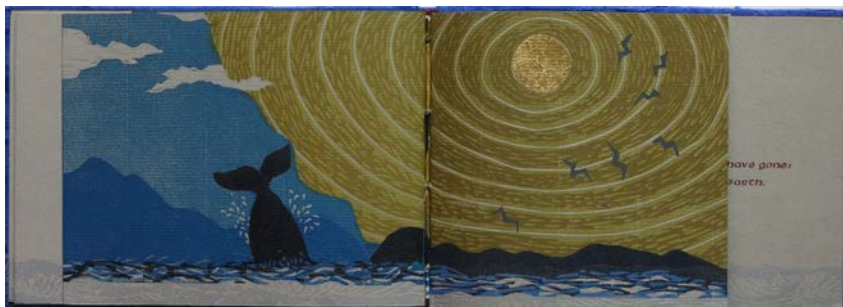


Item 57. Rossiter.

CHROMOLITHOGRAPHS BY CHARLES HART

57. Rossiter, E. K. and F. A. Wright. *MODERN HOUSE PAINTING: Containing Twenty Colored Lithographic Plates, Exhibiting the Use of Color in Exterior and Interior House Painting*. . . NY: William T. Comstock, 1882. First edition. 11½ × 9. 16 double column text pages plus 20 double spreads consisting of the color plate and a facing page with a detailed analysis of the color scheme (with tissue guards) plus (12) pages of advertisements. Green cloth gilt, rebacked with original spine laid down. Very good copy. Victorian color schemes in browns, red, green, gold, ochre, and blue were lithographed by Charles Hart (see Jay Last, *The Color Explosion* pp. 96 and 97). Provenance: bookticket of John J. Glessner, whose house in Chicago is a National Historic Landmark. Scarce on the market. \$2,500

58. Rueter, William. *THE SEAFARER. An anonymous Anglo-Saxon poem interpreted by William Rueter*. (Dundas): Aliquando Press, 2016. 5 × 7. 22 leaves. The Old English text faces its modern English translation.



Item 58. Rueter.

A silver sea flows throughout the book. Printed Nepalese paper over boards, paper spine label. Fine in paper slipcase. *One of 40 copies illustrated, printed and bound by Rueter. Printed on Hahnemuhle paper in Samson Uncial, Nephi Medieval, and Albertus typefaces in blues, black, old red, silver, and gold.* \$200

59. Rulon-Miller, Robert. *QUARTER TO MIDNIGHT*. Gaylord Schanilec & Midnight Paper Sales. *A Discursive Bibliography*. Saint Paul, 2011. Two vols. 6 × 9. 134 pages, illustrated (some in color). Quarter morocco and pastepaper boards. Plus 12 trial sheets and proofs in wrapper printed with a catalogue of Gaylord's library aboard his boat. Both in tray case. Fine. The three-part bibliography covers books/ broadsides/ contributions, ephemera, and editioned prints. There are appendices for design work and student work. *No. 47 of 50 deluxe copies with the signed engraving proofs, and a broadside depicting Henry Morris. Design and typography by Jerry Kelly. (There were also 400 regular copies bound in cloth, without the engraving and suite.)* \$550

60. Saxe, Stephen O. *AMERICAN IRON HAND PRESSES*. Wood Engravings by John DePol. (Council Bluffs): Yellow Barn Press, 1991. 7 × 10. xii, 108 pages. Fifteen wood engravings of presses by John DePol. Oatmeal cloth, leather spine label. Fine with prospectus. *One of 180 copies signed by artist and by author. The original edition, beautifully printed letterpress with the wood engravings printed from the blocks.* \$175

DESIGNER BINDING BY DAVID ESSLEMONT
WITH AN EXTRA SUITE OF THE ILLUSTRATIONS

61. Schanilec, Gaylord and David Esslemont. *INK ON THE ELBOW. Conversations between David Esslemont & Gaylord Schanilec*. Midnight Paper Sales & Solmentes Press, 2003. 9½ × 13. 153 pages. Illustrated with 14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves. Bound by David Esslemont in laminated bevelled boards covered in white alum-tawed goatskin with a painting in acrylic ink, paste graining, and gold tooling. Fine in fleece-lined tray case. WITH 15 separate color linocuts from the book, titled and signed by Esslemont. No. 4 of 10 copies in a deluxe binding by David Esslemont. This is the ONLY copy with an extra suite of the linocuts. While the bindings are similar, David writes "as each one is an original painting, they are in effect, all different." The painting is an abstract rendition of the white birch and sumac that surround the Schanilec home in Wisconsin. There are 6 original leaves tipped in: 4 from Esslemont's books and 2 from Schanilec's, including a 4-page leaf with color engraving of Manhattan from *New York Revisited*. (The total edition was 200 copies, bound in boards or cloth & boards.) "...an edited summary of their conversations over the past four years, telling of domestic problems... of printers' problems: of getting in materials, of making the presses work, of which inks to use." Shoulder notes clarify what might be obscure. Esslemont's visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec's visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead. \$9,500

62. Schanilec, Gaylord. *EMERSON G. WULLING: PRINTER FOR PLEASURE*. Stockholm (WI): Midnight Paper Sales, 2000. 9 × 14. 76 pages. 24 illustrations, including 7 color wood engravings by Schanilec, facsimiles, and reprints from line engravings. Cloth spine, leather label, printed boards, slipcase. Fine with prospectus. Text is based on conversations between the hobby printer and the artist, recorded over four years. With a Checklist of Wulling's 200+ books, pamphlets, broadsides, and ephemera. One of 140 copies of the regular edition. \$425



Item 61. Ink on the Elbow.

INSTRUCTIONS FROM THE INVENTOR OF LITHOGRAPHY
WITH 20 LITHOGRAPHED SPECIMENS

63. Senefelder, Alois. *VOLLSTÄNDIGES LEHRBUCH DER STEIN-DRUCKEREY: enthaltend eine richtige und deutliche Anweisung zu den verschiedenen Manipulations-Arten derselben in allen ihren Zweigen und Manieren, belegt mit den nothigen Musterblatten, nebst einer vorangehenden ausführlichen Geschichte dieser Kunst von ihrem Entstehen bis auf gegenwartige Zeit*. Munich: K. Thienemann, Vienna: Karl Gerold, 1818. First edition. 8½ × 11. (xvi), 370, (2) List of plates plus Atlas of 20 specimens in different lithographic art styles, as a supplement to the textbook. Errors in paging: p. 73–74 skipped, 97–98 repeated in numbering. Twentieth-century brown half morocco, marbled boards. Title page tanned, number written in ink at base of dedication page, some foxing in the second half of text. A very good copy of this groundbreaking book. “A Complete Course of Lithography” is both a history of lithography, Senefelder’s discovery, processes and techniques, and also an extremely detailed how-to manual. The 20 specimens (by several different lithographers as well as Senefelder) demonstrate the range and versatility of Senefelder’s techniques. They are engraved, etched, sprinkled, chalk, pen and ink, wood engraving, transfer, tinted, and color printed. The Atlas title page looks like copperplate. And the wood engraving is an amazing reproduction of a Bewick. There’s a map and transfers of art and of leaves from old books. Two plates show plans of lithographic presses.

Two specimens are printed in colors. There’s a facsimile of the red and blue “B” and black letter text from the Mainz Psalter. And a full color facsimile from Duke Wilhelm of Bavaria’s *Tournament Book*, drawn with a pen then color and gold added to a single plate. Senefelder discusses three types of color lithography, including printing with silver and gold. The first involves printing each color from a separate stone; or a single stone can have all colors applied using stencils. In the most elaborate method, colors from several stones are transferred to cloth and the image taken from the cloth.

The plates were often (originally?) in a separate volume. Some located copies are lacking part or all of the plates. Our copy is complete. Rare to the market; only 5 complete copies have been auctioned in the past 48 years, the most recent being Breslauer’s copy. PMM I624. Twyman, *Lithography* 1800–1850, pages 96–108; plates 12, 15–31. \$12,000



Item 63. Senefelder.

64. Sönmez, Nedim. *KLASSISCHE MARMORIERMUSTER. Classic Marbling Patterns*. Tübingen, 2002. 8 × 12. 127 broadsheets: 17 text pages in English and German, 110 original specimens (each identified) tipped to printed sheet. Loose in portfolio of cloth and marbled boards tied with ribbon. Fine. No. 41 of 100 signed copies. Stone, Snail, Fantasy, Comb, Peacock, Bouquet, Tiger's Eye, Double-Marbled, Art Nouveau, and Wave patterns are here in great variety. \$500
65. Sönmez, Nedim. *TURCKISCH PAPIR. A Short History of Marbling in the Orient and in Germany. With 10 Original Marbled Papers*. Tübingen, 1995. Miniature, 2 × 2¾. 75 pages, including ten tipped in specimens of ebru. Full green morocco with envelope flap, gilt decoration on both covers, miniature marbled endpapers. Fine. No. III of 70 copies in this deluxe binding, signed by the author/marbler. The ten designs are Sumingashi, stone, fantasy, heart, hatip, blossom, calligraphy, art nouveau, and waves. \$650

SPECIMENS GALORE

66. Stanhope Press. *THE BOOK OF SPECIMENS STANHOPE PRESS*. Boston: F. H. Gilson Co., 1905. $5\frac{1}{2} \times 8\frac{3}{4}$. Frontis with printed guard, facs. letter mounted, xvi, tipped-in map, 452 pages. Publisher's half morocco and cloth, top edge gilt. Spine a bit faded, some extremity wear, contents fine. Very good. *There are 60 samples of binding cloth mounted on 10 leaves, and 16 samples of leather mounted on 2 leaves. Illustration specimens include five progressive color plates of a three-color halftone. The map is a color "wax engraving." The paper specimens range from wood pulp to fine handmade; each is printed with its specifications.* No. 202 of an unspecified limitation. \$385

67. Strouse, Norman H. *THE PASSIONATE PIRATE*. North Hills: Bird & Bull Press, 1964. $5\frac{1}{2} \times 8\frac{1}{2}$. 91 pages. Quarter russet morocco and decorated boards. A fine copy. Colophon signed "H. M. copy/ for Mr. & Mrs. Robert Veatch/ July 6/1972/ Henry Morris." *The edition was 200 copies on paper handmade by Henry Morris, printed in Janson, Centaur, and Arrighi types. About Thomas B. Mosher and his publications.* \$350

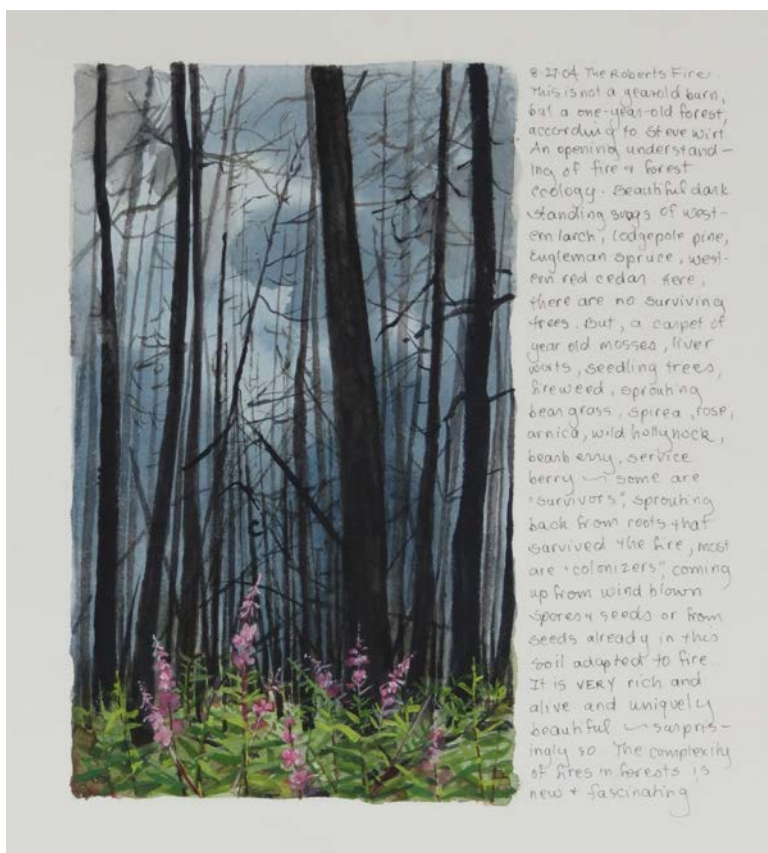
68. Swarbrick, John. *LIST OF WHARFEDALE FLIES*. Introduced by Leslie Magee and illustrated by Joan Hassall. Fleece Press, (2009). Miniature. $2\frac{1}{2} \times 2\frac{1}{4}$. (54) pages plus 6 foldout color plates illustrating 30 flies. Bound in pink and blue Compton marbled paper boards; blue cloth slipcase. Two actual fishing flies are mounted on the inside of front and rear boards. Fine. *Swarbick's list (1807) is not just a description of fly dressings, but also a diary of natural events. A copy of each fly pattern was tied by Stuart Bowdin and photographed for the plates. One of 260 standard copies, printed on blue 1950s Edmonds handmade paper.* \$135

69. Taylor, Michael and Brocard Sewell. *SAINT DOMINIC'S PRESS, A BIBLIOGRAPHY 1916–1937*. Lower Marston: Whittington Press, 1995. $7\frac{1}{2} \times 10$. 180 pages, plus 4 color plates, and 12 tipped-in letterpress facsimiles; 3 photos, text illustrations. Quarter cloth, matching slipcase. Fine. *This highly individual hand-press was started by Douglas Pepler, who set up in Eric Gill's barn in 1916. Gill, David Jones, and Philip Hageen created engravings for the press, where everything was printed on handmade paper.*

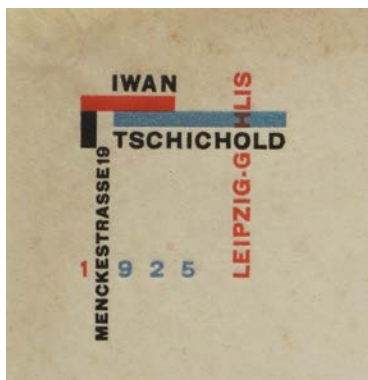
With an Introduction by Fr. Sewell, who was apprenticed to Hilary Pepler from 1928–33. Pepler's daughter, Susan Falkner, has written a memoir of her father. One of 400 copies. \$250

UNIQUE "ILLUMINATED FIELD MANUAL"

70. Thrams, Andie. *IN FORESTS, VOLUME XI. EVERYWHERE AND ALL AROUND*. (Glacier National Park), 2008. 8 × 9. Accordion-fold of 12 pages hand written, drawn, and watercolored. The reverse of each page (the "backside" of the accordion) bears a painted fern. In the form of a naturalist's journal, the artist records what she sees, and the feelings evoked. Attached to sage cloth boards with spine and cover labels. Fine in matching slipcase. *Edition of 1, signed by the artist. Created along the Avalanche and McDonald Creeks in Glacier National Park, this is one in a series of unique artist's books. Andie Thrams creates her books in forests, where she goes on foot for hours or days or weeks. "I sit on the ground to work on folios of hot pressed watercolor paper with ink, watercolor, gouache and pencil." Her tree and forest-inspired art is "informed by the lineages of illuminated manuscripts, natural history field journals and chance-based art." "Illumination" refers to both Thrams' paintings, and to the emotional/spiritual.* \$2,600
71. Tolmer, A[lfred]. *MISE EN PAGE. The Theory and Practice of Lay-out*. (London: The Studio, 1931). 8½ × 10½. (90) pages plus 20-page summary in French plus 15 inserted plates. Printed in black and blue, and illustrated throughout. Cloth spine, printed paper over board sides. One joint with several splits, occasionally affecting a gutter between leaves. Very good copy in lightly worn slipcase. *The 15 striking Art Deco plates are examples of various techniques: pochoir, printing on aluminium and on plastic, among others. The layout and typography of this book is a graphic representation of the text. Chapters on ancient languages and geometry, calligraphy, types, printing processes, function of advertising layout, relationship of modern life to layout, illustration, and photography. Printed in France by the author.* \$1,450
72. Tschichold, Jan. Thirteen items printed and/or written by Tschichold, many signed. Vp, 1925 & 1950s–1960s. The unused sheet of 1925 station-



Item 70. Thrums.

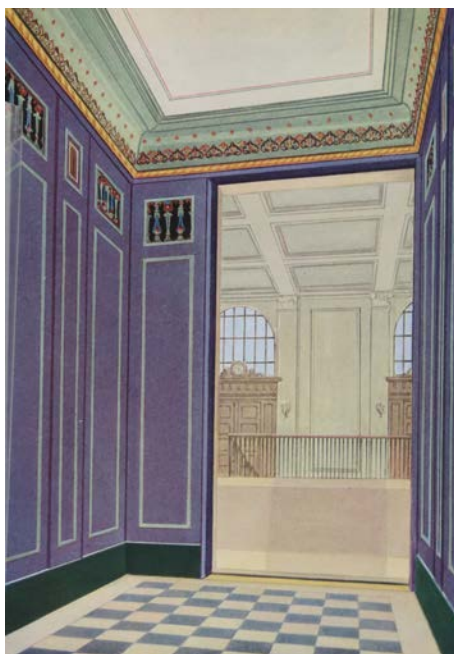


Item 72. Tschichold.

ary bears a multi-color design in Tschichold's New Typography style. There are 4 Christmas/New Year's greetings and a "thank you" note. One Christmas card is a large calligraphic engraving signed Johannes Tschichold. The two New Year's greeting reflect Ten Bamboo Studio designs. These are printed in pastels of pink, lavender, and green and folded into matching envelopes. Both are signed with initials; one was unused. Also present is Tschichold's *Formenwandlungen Der &-Zeichen*, Frankfurt (1953), 25 pages in wraps, fine with two Klingspor Museum blind stamps. This is inscribed by Tschichold with two corrections to the text. All very good condition. There are also 7 printed pamphlets. A list can be emailed upon request. \$400

WITH MOUNTED SAMPLES

73. Tyler Company. *ELEVATOR CARS. ELEVATOR ENTRANCES. Catalogue No. 56*. Cleveland, (1927). $8\frac{1}{4} \times 11$. 195 pages, about half of which are plates. The plates face a page of diagrams with descriptive details. Pagination includes 5 pages of mounted specimens: 28 specimens of interior finishes (marbling, wood grain) and thirty-two color chips. Inset inside rear cover are eight metal plaques showing the available finishes. Black cloth gilt. Edges worn, touch of foxing, very good. *Both a technical and a design guide, this trade catalogue has beautiful color plates of elegant entrances and sumptuous elevator cars. Presentation label from The Tyler Company to John Wm. Donahue—Architect, Springfield, Mass. Printed at the Bartlett Orr Press.* \$975



“THE MOST NOTABLE TYPE SPECIMEN BOOK
EVER ISSUED ANYWHERE”

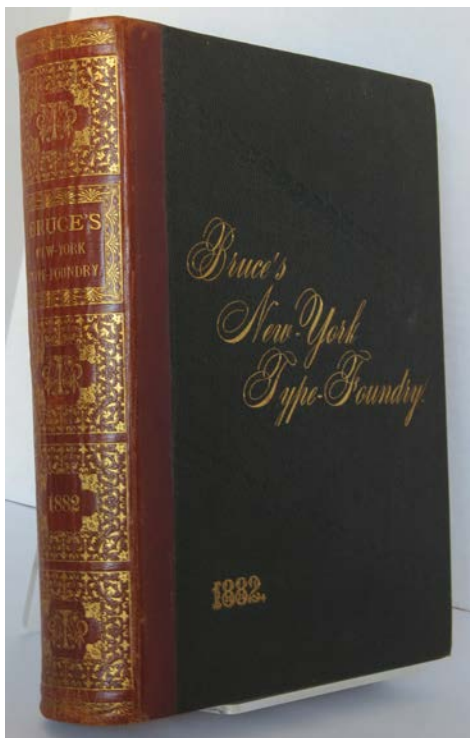
WITH 9 SUPPLEMENTS AND 2 PRICE LISTS

74. Type Specimen. Bruce Typefoundry. *SPECIMENS OF PRINTING TYPES*. NY, 1882. 9¼ × 12. Frontis portrait, (1)-352 pages, French-fold, plus 26 intercalated pages; 1–168 pages. Original morocco-backed cloth boards in lovely condition. A little foxing to portrait and title leaf; slight toning to edges. Collated complete. Accompanied by nine loose supplements in the same French-fold format as the specimen, pages 353–392, (1883–1894); a little toning, wear and tear to these fragile survivors. With two price lists (1882 & 1886) cross-referenced by page no. to the specimen book. A truly exemplary copy. *A magnificent specimen, printed by DeVinne, with a wealth of decorative material. The type specimens are set in text about printing lore and bookish topics. The second pagination is DeVinne’s Invention of Printing (1878), with each page set in a different Bruce face.*

This is a type specimen to be read, combined with a text which is also a type specimen. H. L. Bullen thought this “the most notable type specimen book ever issued anywhere.”

Annenberg-Saxe note only seven supplements (to page 384). No comparable set of supplements located. No copy of 1886 price list located. Provenance: This is copy No. 13, dated March 1882, sent to Henry J. Tucker, the representative to Paris for the Caslon typefoundry.

\$3,700



75. Type Specimen. Schriftgiesserei Julius Klinkhardt. OKTAV-PROBE. II. BAND. Leipzig & Vienna, (1890). 7 × 10. iv, 384 pages within borders plus 5 multicolored sectional titles on coated paper. Bound in at the end are 13 over-sized, folded, vignettes on thin paper. Collated complete. Publisher's blue cloth stamped in black and gilt, all edges marbled. Some extremity wear. Paper covering over both hinges is open and a bit shaky, but boards still firmly attached. Very good. *The five sections are Display Types, Initials, Ornaments, Brass Rules, and Vignettes. Vignettes is the largest section, and provides a window into c19 German society. In addition to the 5 sectional titles, 18 other pages are printed in multiple colors. OCLC locates 3 copies: Sweden, Delaware, and The Newberry.* \$1,300

A SIGNIFICANT COLLECTION OF RUDOLF KOCH'S TYPES

76. Type Specimens. Klingspor Type Foundry. A fine collection of 21 type specimens of Koch's type faces. Offenbach, 1912–1938 and one from 1950. Text in German unless otherwise noted. Various sizes, from 8 to 38 pages. Nineteen are bound in wraps, two in boards. Very good to fine.

Antiqua Schrift. (14) pp. 1922; *Claudius.* 12, (2) pp. (1937); *Claudius.* 28 pp. Boards. (1937). *Deutsche Schrift (Schmale).* 28 pp. 1913; *Deutsche Schragschrift.* 32 pp. 1912; *Deutsche Schrift (Halbfette).* 22 pp. 1913; *Deutsche Schrift (Magere).* 12 pp. (1921). *Deutsche Zierschrift.* 10 pp. (1921); *Kabel (Grobe).* 16 pp. Boards. (1928); *Kabel.* (18) pp. English (1926); *Kabel.* (12) pp. English (1930); *Kabel.* 14 pp. English. (1930); *Koch Antiqua (Fette).* 10 pp. (1927); *Koch Antiqua (Grobe).* (22) pp. (1924); *Locarno (Koch Antiqua).* (7) pp. English (1923); *Marathon.* (14) pp. (nd); *Marathon.* (16) pp. (1938); *Maximilian.* (8) pp. (1917); *Neuland* (8) pp. (1950?); *Wallau Schriften.* 20 pp. (1925); *Weberschrift Neuland.* 14 pp. (1923). PLUS about 30 misc. leaves, broadsides, etc. showing Koch type faces from Klingspor specimens. And *Graphische Nachrichten* for June 1934 (a 50-page issue dedicated to Rudolph Koch. Worn.) And *Das Schreiben als Kunstfertigkeit von Rudolf Koch.* Leibzig, 1921. 50 pp. Fine.

A significant collection of type specimens from one of the most talented graphic artists of the 20th century. Klingspor presents these faces in “formats of unprecedented verve and taste.”—David Pan-kow, *The Art of the Type Specimen in the Twentieth Century.* \$1,450



Item 76. Klingspor.

77. Type Specimens. Bauer Type Foundry. Collection of 16 Specimens. Frankfurt am Main: Bauersche Giesserei, various dates (1926 to 1939 and 4 in the 1950s). Specimens range from 6–54 pages, most about 7 × 10 in printed wraps. Text in German unless otherwise noted. Printed in a variety of colors and decorative material emphasizing use.

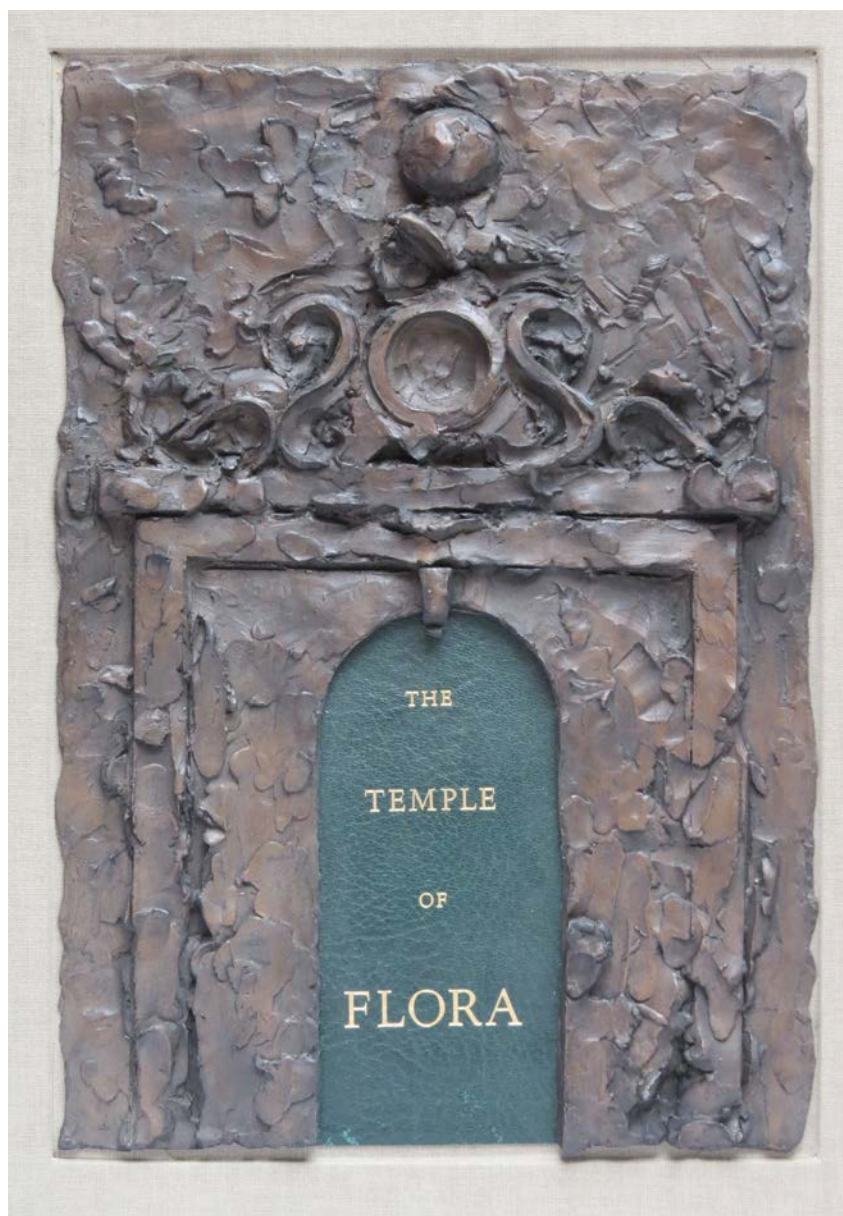
Das Buch Druckers Schatzkastlein. (54) pp. 1928. A ‘treasury’ of Bauer type faces, one per page with text concerning the type. In a variety of colors, borders, and initial letters; *Bernhard Kursive (Extra-fette)*. (14) pp. (1930); *Bernhard Antiqua and Kursive.* (8) pp. (1930); *Bernhard Roman, Italic, Cursive, and Cursive Ornaments.* (12) pp. English, (1930); *Bodoni.* (36) pp. 1926; *Columna* (Caflisch) a portfolio of 16 specimens nd; *Elisabeth* (Elisabeth Friedlander). *Antiqua and Cursive.* (20) pp. 1939; *Folio* (Konrad Bauer and Walter Baur). (32) pp. 1950s; *Futura* (Renner). (27) pp. nd; *Legend* (Schneidler). (6) pp. nd. *Manuscript Gotisch*, a portfolio of 19 specimens. 1951; *Menhart Antiqua.* (20) pp. 1938; *Sentenar-Fraktur Initialen* (Schneidler). (6) pp nd; *Vignetten.* Portfolio. (36) pp. nd; *Weiss Schriften.* (24) pp. (1950s); *Weiss Book Types Used in Fine Book Printing.* (14) pp. English. 1950. PLUS: *The Bauer Almanac.* (24) pp. English. 1939. And Konrad Bauer, *Von der Schrift und Ihren Arten*, 23pp plus index. An accompaniment to the *Stammbaum der Schrift*. \$475

78. Wakoski, Diane. *THE WANDERING TATTLER. Illustrated by Ellen Lanyon.* Driftless, WI: Perishable Press, (1974). 13¼ × 7¼. 36 pages (28 printed) on various Shadwell papers handmade by Hamady. Blue morocco spine titled in gold, black cloth boards. Black cloth slipcase. Panel of case has some small punctures along the bottom. Aside from two miniscule, barely perceptible scratches at spine base, the book is fine. Signed by Wakowski. No. 114 of 130 copies printed in Zapf Palatino in green, pastel orange, red, brown, black, yellow, blue, maroon, pink, and white—requiring innumerable press runs. Hamady mixed the inks to match the birds’ colors. The last line of the colophon thanking the proof-reader reads “...being a good gynecologist. he has a good eye for details.” Copy no. 9 at the University of Buffalo reads “...besides being a good gynecologist he is a word freak.” \$750

79. Warwick Press. Blinn, Carol. *SECRETS OF A GIRL PRINTER*. East-hampton, 2018. $5\frac{1}{2} \times 8\frac{1}{2}$. 102 pages with 55 color illustrations of commercial work. Japanese cloth over boards. Fine. *Carol's memoirs of some 45 years as a printer, from her apprenticeship at the Gehenna Press to the present. "At the time I began to print, it was unusual for a woman to immerse herself in this man's world of paper, tools, lead type, inks, and complicated printing and cutting machines. I took to it like a duck to water. . . ." One of 50 signed copies written, designed, illustrated, and bound by Carol. Printing is digital.* \$250
80. Weimann, Christopher. *MARBLED PAPERS. Being a Collection of Twenty-two Contemporary Hand-Marbled Papers, showing a variety of patterns and special techniques*. Los Angeles: Dawson's, 1978. $9\frac{3}{4} \times 12\frac{3}{4}$. 61 pages. Quarter morocco and cloth by Gray Parrot. Fine in handsome custom slipcase, with prospectus. *One of 200 copies printed at the Bird & Bull Press, signed by Weimann. Twenty-two (20 of which are full-page) marbled specimens include a Turkish ebru flower and a silhouette of the Marbler lifting a freshly marbled sheet from the trough.* \$700



Item 75. Klinkhardt.



Item 22. Dine.