



The Headlines





Item 3. Angelo.

FRONT COVER: *Item 8. Book of Hours (detail of doublure).*

CATALOGUE 93 NEW ACQUISITIONS, BOOKS PRINTED
IN GREEK, LEAF BOOKS, TYPOGRAPHIC TREASURES, ETC.

Spring 2020

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Lynne & Bob

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Item 1. Adams.



Item 4. Apiary.

1. Adams, Thomas F. *TYPOGRAPHIA: A Brief Sketch of the Origin, Rise, and Practice of the Typographic Art; with Practical Directions for Conducting Every Department in an Office*. Philadelphia, 1837. 4½ × 7½. Frontis, title, 372 pages plus 8 pages of index & Directions to the Binder plus 4 plates. Illustrations in the text. Original brown calf covers with a sympathetic recent leather spine. Occasional foxing. A very good copy from the libraries of W. W. Pasko and Ned Thompson. *First edition of this classic American printers' manual, with emphasis on American handpresses—Ruthven, Ramage, Washington, and Wells—and newly introduced mechanical apparatuses.* \$675

2. Anacreon. *ANAKREON, THE EXTANT FRAGMENTS*. Translated by Guy Davenport. University of Alabama, Parallel Editions, (1991). 6 × 11. (34) pages. Tan morocco spine and corners, sides of papyrus over boards. Fine. *No. 9 of 15 signed copies in the papyrus binding. (Another 70 copies were bound in wraps.) Printed in black, terra-cotta, and blue. The text is a translation of all Anacreon's known writings.* \$485

COLORED BY ANGELO FOR JOYCE & ADRIAN WILSON

3. Angelo, Valenti. *VALENTI ANGELO. Author, Illustrator, Printer*. SF: BCC, 1976. 10 × 14. 97 pages including 43 facsimile specimen pages. Quarter cloth. Tips bruised, revealing cardboard; spine lightly faded. Very good copy. Laid in is a list of the 13 illustrations which are hand colored. Inscribed by Angelo "This copy has been hand colored by the artist for Joyce & Adrian Wilson." *Essays by Oscar Lewis, Robert Grabhorn, Annis Duff, Angelo, and a letter by Sherwood Anderson are followed by A Bibliographical Checklist by Anne Englund.* \$600

4. Apiary Press. Mattioli, Pietro. *COMMENTARII CANCRI. Etchings by Hallie G. Coles*. (Northampton: Smith College), 1961. 5 × 6½. Eleven leaves: title with etching of a crab, quote from Mattioli, 8 etchings of crabs, colophon with etching of a bee. Amateur binding of plain brown cloth. Fine. *No. 3 of 25 signed copies printed in black & red Bulmer type on Venezia paper. Apiary was the Smith College student press directed by Leonard Baskin. No copies on OCLC.* \$625

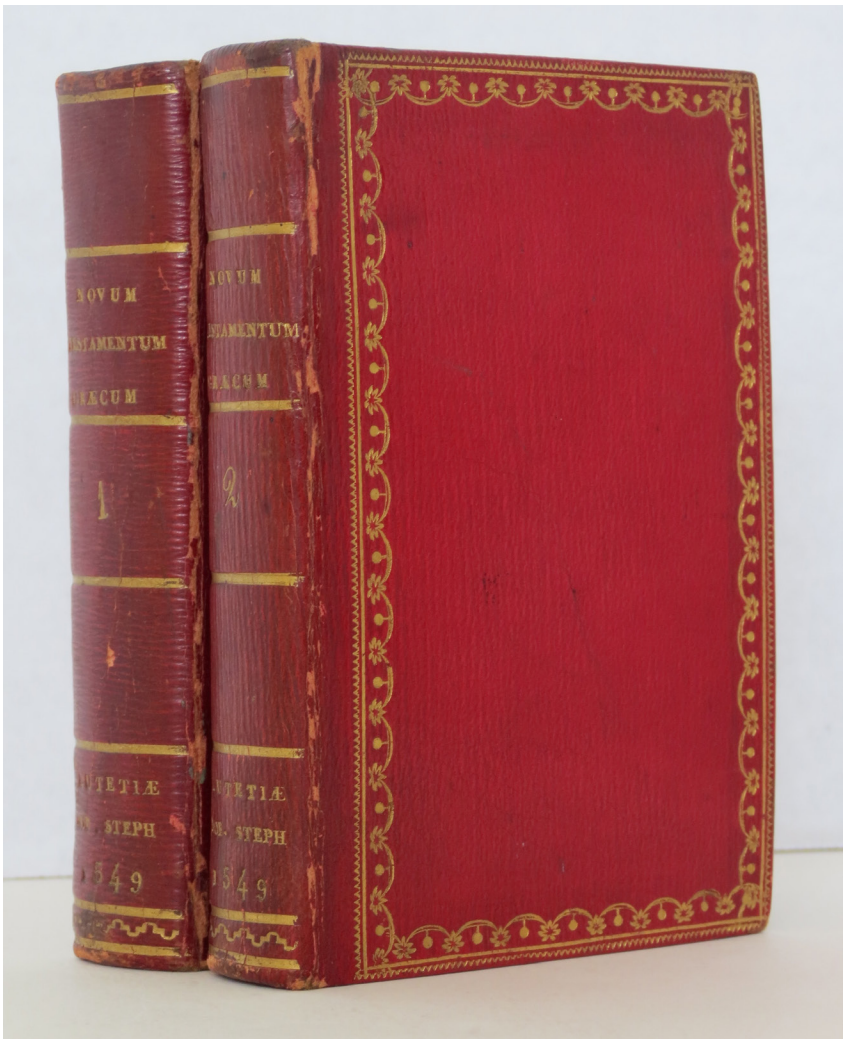
«EDITION FORT RARE ET TRÈS PRÉSCIEUSE»
WITH WIDE MARGINS RULED IN RED

5. Bible in Greek. [Title in Greek] *NOVUM TESTAMENTUM. EX BIBLIOTHECA REGIA*. Paris: Robert Estienne, 1549. 3½ × 5 inches (8.7 × 12.5 cm). 528, 359, (3) pages—all lightly ruled in red. Ca. 1800 gold-tooled straight grain red morocco, with marbled pastedowns, all edges gilt. Spines a bit darkened, joints a bit rubbed, contents near fine. Protected by a cloth folding case. *The first book printed in Claude Garamond's "cicero" font, the smallest of the three sizes of the "greco du roi" types—one of the finest ever cut (Proctor and Scholderer). With foliated initials and head pieces; Estienne's device on both title pages and a different device on the final page. A very handsome book. A note written in French and tipped to the free end paper speaks not only of the rarity and preciousness, but also of the superb typography.*

PROVENANCE: Count Dmitry Petrovich Boutourlin, an outstanding c.19 Russian book collector and Librarian of the Imperial Russian Library. His personal library held an almost complete collection of Aldine editions and a complete collection of books from the Bodoni Press. (His armorial bookplate on the pastedown has another owner's name ("R. H. Cheney E. C.") written on it. A manuscript note in French is tipped to the fly leaf. J. R. M Butler and H. M. Butler (Master of Trinity College) received the books as a wedding gift from Sir Walter Leaf. (Note in Butler's hand, laid in.) Schreiber 90. Mortimer 74. Adams B 1656. \$3,000

LARGE PAPER COPIES IN THE DELUXE BINDING BY GASKELL

6. Binding—American Plaque. Longacre, James B. and James Her-
ring. *THE NATIONAL PORTRAIT GALLERY OF DISTINGUISHED AMERICANS*. Philadelphia: Perkins; NY: Monson; London: O. Rich, 1834, 1835, 1836, 1839. Four volumes (complete set). Royal Quarto (9 × 11). Illustrated by numerous American painters and engravers. Full straight-grain black morocco by Benjamin Gaskell, gilt- and blind-tooled borders, embossed plaque center panels, spines gilt in 5 compartments; edges & turn-ins gilt, glazed yellow endpapers, a.e.g. Some foxing, especially near the plates (more so in the first two vol-



Item 5. Bible in Greek.

umes). Front hinge of Volume IV is open but sewing is firm. Bindings lightly rubbed along joints & extremities; but the gilt and the embossed plaques are fine. *The book was produced in 3 sizes and bindings. This is the largest paper version, in the deluxe binding. See Edwin Wolf, From*

Gothic Windows to Peacocks, American Embossed Leather Bindings 1825–1855. *This work was produced at great expense and effort. The financial panic of 1837 delayed publication of the final volume.* \$1,900

7. Bolton, Claire. *THE ALEMBIC PRESS BIBLIOGRAPHY*, 1978–1988. Oxford: Alembic Press, 1989. 6½ × 10. 57 pages with tipped-in specimens, including 5 original leaves from books and samples of endpapers. Quarter cloth & marbled boards. Light wear to extremities. No. 88 of 100 copies. Not in Disbound and Dispersed. \$160
8. Book of Hours. *HEURES ROMAINES, avec figures par A. Queyroy gravées par A. Gusman*. Tours: Alfred Mame et Fils, (1874). 4½ × 6. (xvi), 516, 48 pages. Deep brown morocco, red morocco doublures gilt, all edges gilt. Signed by the binder Auguste Petit; rear doublure signed by the finisher Wampflog. In quarter leather & marbled board chemise and matching repaired slipcase. These have light wear. The book is fine. *Each page is within a border engraved on wood by Adolphe Gusman from designs of Armand Queyroy, printed in black. Full page engravings begin each section. Prayers and masses for the Church calendar, marriage & burial prayers. The last 48 pages are for ceremonies proper to Paris.* \$850

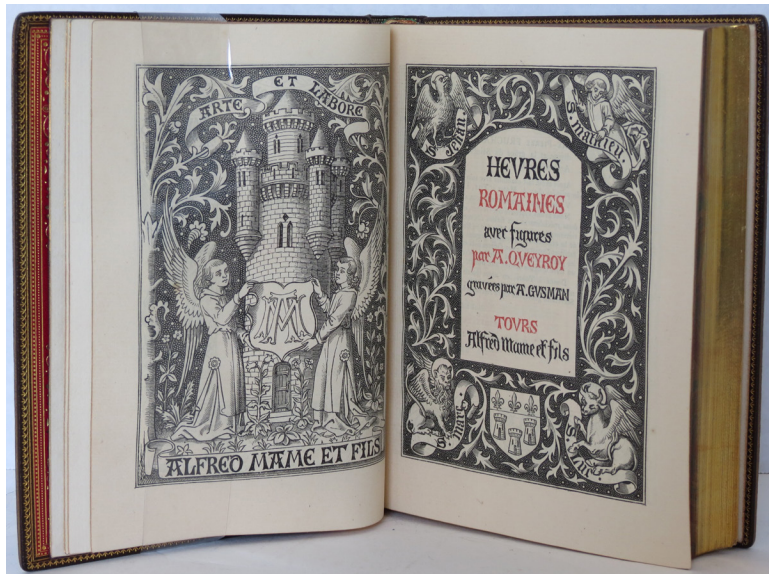
ONE OF 5 VERY SPECIAL COPIES

9. Booth, Stephen. *THE BOOK CALLED HOLINSHED'S CHRONICLES. An Account of its Inception, Purpose, Contributors, Contents, Publication, Revision and Influence on William Shakespeare. With a Leaf from the 1587 edition*. SF: Book Club of California, 1968. 9 × 14. 81 pages, tipped-in leaf. Quarter cloth and decorated boards slightly faded on edges. Fine, with the prospectus, and the letter to sustaining members about these special copies. *One of 5 copies (of 500) with a title page leaf. This*





Item 6. Plaque binding.



Item 8. Book of Hours.

handsome leaf is the title page for *The Second Volume of Chronicles*” dated 1586. It has an elaborate woodcut border. There is a one-inch closed tear at upper margin. Letter to Sustaining Members describes lottery for the 60 copies (5 copies with title pages at \$100; 55 with headpieces & initial at \$50). The regular copies were published at \$30. Disbound and Dispersed doesn’t mention these special copies. \$700

10. Bourbeau, David P. *OUT OF THE CELLAR. A Garland for Cantina, with a frontispiece portrait by Ansel Adams and a letter from Bruce Rogers*. Northampton: Smith College Libraries, 2005. 7½ × 10½. Photogravure print of Ruth and Clarence Kennedy, (32) pages illustrated, a tipped on proof of title page text Kennedy left as standing type. Bound by David Bourbeau and Stephanie Gibbs in blue & white boards gilt, in a tray case with 4 examples of Cantina Press ephemeral printing. Fine. One of 10 deluxe copies. The Cantina Press was Clarence Kennedy’s private press and the foundation in 1936 for student printing at Smith College—a tradition continued by Leonard Baskin, Eliot Offner, and Barry Moser. Kennedy is best known as a photographer (especially of Renaissance marbles). The total edition was 300 copies. Designed by Michael Russem; printed at Wild Carrot Letterpress in Centaur & Arrighi type. Gravure in the deluxe edition by Jon Goodman; photos by Stephen Petegorsky. \$350

MAGNUM OPUS FROM THE CIRCLE PRESS

11. Circle Press. Roy Fisher and Ronald King. *THE LEFT-HANDED PUNCH*. Guilford, Surrey. 1986. 11 × 15. 35, (1) pages, French-fold, in eleven fascicles, illustrated throughout. There are ten luminous silkscreened hand-cut moveable puppets. Loose in printed wrappers, in red cloth portfolio which is printed on spine and on upper cover; inserted in a blue & white striped cloth slipcase with a cutout revealing the title. Fine with an elaborate prospectus. *The Magnum Opus of the Press, this is a new version of the comical tragedy of Punch and Judy, written by Roy Fisher. It has a Prologue and an Epilogue, and 6 scenes with hand-written on-stage directions & off-stage commentaries. Printed silkscreen and letterpress in colors throughout, on 300 gsm rag Somerset paper. The 12 moveable puppet designs required 120 press runs. They are held to the page by metal paper clasps. No. 17 of 80 copies signed by Fisher and King.*



Item 11. Circle Press.

"The Punch is my favourite of all the books I've done; it holds together better than Anansi and has more dimensions. Punch's moveable puppets, on-stage descriptions, the large chunks of the original Cruikshank version of the text, and the drawn Victorian tableaux scenes (spoofs of famous drawings and paintings) all fit together easily, and the photo montages and collages are relieved by the inclusion of the poet's (Roy's) handwriting to strong effect." (Ronald King) \$3,500

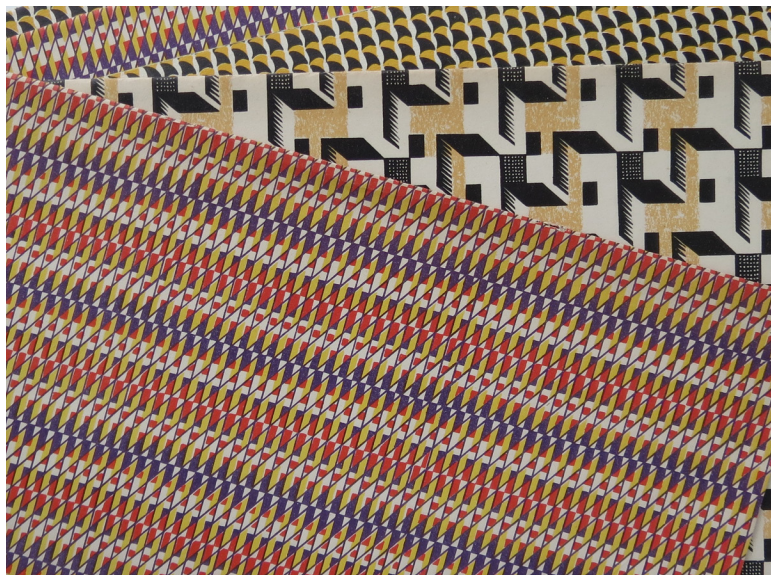
12. Connors, Sandy. *BORROWED SEEDS*. Whittington Press, (2019). 7 × 10½. 13 French-fold leaves illustrated with 19 wood engravings in the text. Four Shaker-style seed packets—engraved, hand colored, and fashioned by Sandy—are inserted in photo mounts. Sentiments from a 1557 farmer & poet are printed beneath. Quarter cloth and boards covered in a wood engraved pattern by Sandy Connors. Fine in slipcase. A charming work about gardens and sharing among gardeners. The frontis shows Eve and the serpent in the first garden. Engravings are printed in autumn brown, and the Bell italic text in moss green. One of 150 signed standard copies. (There were also 10 deluxe and 10 artist's proof copies.) \$300

13. Connors. *BORROWED SEEDS*. Whittington Press, (2019). Two vols. $7 \times 10\frac{1}{2}$. 13 French-fold leaves illustrated with 19 wood engravings in the text. Four Shaker-style seed packets—engraved, hand colored, and fashioned by Sandy—are inserted in photo mounts. Sentiments from a 1557 farmer & poet are printed beneath. Yellow morocco with a wood engraved panel on upper cover. With an extra suite of 23 artist's proofs (4 hand colored) in portfolio. Both fine in suede-lined traycase with large morocco label. *No. IX of 10 deluxe copies (they were also 10 artist's proof copies; and 130 regular copies.)* \$900
14. Curwen Press. Five full sheets of decorated papers in 3 patterns. London, 1920s. 16×24 . Sheets are folded twice. Few pinholes on fold, else fine. One pattern is from a wood engraving by Paul Nash, and one is by Margaret James. The third pattern does not appear in the 1928 Curwen specimen book and we haven't identified the designer. \$200
15. Frasconi, Antonio. *SEVEN WOODCUTS ILLUSTRATING CREATION MYTHS OF THE WORLD*. (South Norwalk), 1978. $13\frac{1}{2} \times 19\frac{1}{2}$. Eight black and white woodcuts (eighth is on the title page) on handmade paper are tipped onto leaves that have printed frames. These prints are interleaved with Japanese paper bearing numerals 1–7 printed in red. Seven of the woodcuts are signed & dated. They measure about 8×13 . Bound by George Wieck in three-quarter morocco & marbled boards. Frasconi created several different marbled papers for the binding and the endleaves. Fine in slipcase. *Copy no. 2 of an unknown number. It may have been as few as three—one each for the artist and his sons. The woodcuts were issued individually in an edition of 50 (each numbered, signed, and titled by the artist). Frasconi may have*





Item 13. Connors.



Item 14. Curwen Press.

made extras to be bound up, just for his family. The present copy belonged to the artist and was exhibited at the Grolier Club (#40). We have not located another copy.

\$3,750



Item 16. Frasconi *Traveling*.

16. Frasconi. *TRAVELING: 15 color woodcuts by Antonio Frasconi*. (South Norwalk, 1969 & 2001). 9 × 12¼. There are 15 color woodcuts signed “Frasconi 1969.” The first is mounted on the portfolio cover. Fourteen are printed on thin board with a blind-embossed numeral in lower margin. The prints are in a paper wrapper listing their titles, printed in black & red with a small cut of the artist chopping wood; the inside over is painted red. All housed in a paper folder with the 15th print mounted on top. Covered with glassine (a bit creased). This was the artist’s copy and it has a few tiny, stray inky marks but is fine. *The images (Flight, Celestial, Balcony, Luna, Angel, Home, Celebration, Brotherhood, etc.) are charming. They were among 57 images created in 1969 for a bilingual trade edition of Spanish poetry. Those were printed offset in b&w.*

Sometime later, Frasconi printed 17 of the woodblocks in color in an edition of 50. From these he selected 15 to create this book in December 2001. No. 4 of 10 signed sets printed by the artist from his woodblocks. No copies on OCLC.

\$3,500

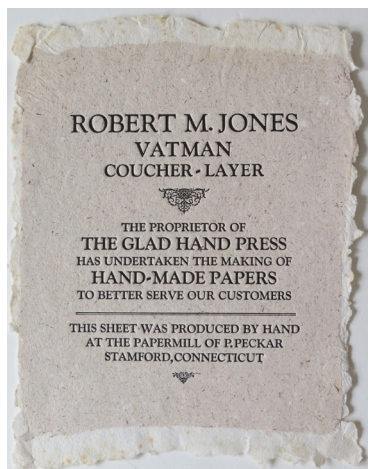
17. Frasconi. *THE FACE OF EDGAR ALLAN POE*. With a note on Poe by Baudelaire. (South Norwalk, 1959). $5\frac{1}{2} \times 7\frac{1}{2}$. 17 leaves (most French-fold) including 11 woodcut portraits (one double-page) by Frasconi. Boards covered with a woodcut by Frasconi. Corners a bit worn, else fine in glassine. Inscribed "Merry Christmas from Antonio December 1959" with a small sketch of an evergreen branch. One of 250 signed copies, printed from the original woodblocks at the Spiral Press in black & red on handmade Goyu paper. \$600

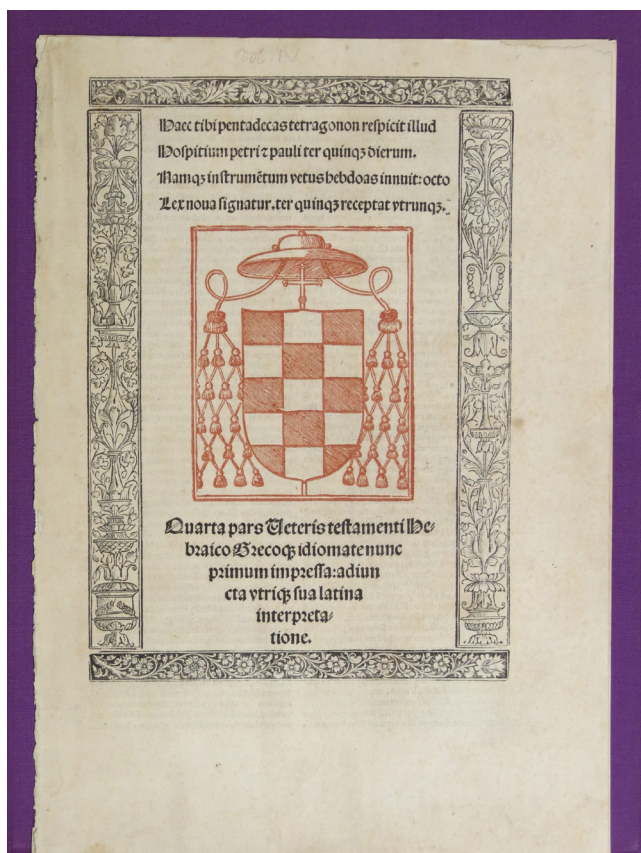


Item 18. Frigge.

18. Frigge, Karli. *ALL OF KARLI FRIGGE'S SAMPLE BOOKS*. Introduction by Sid Berger. Nederland, 1979/1980–2000. 17×8 . An album of 348 samples of marbled paper created from all 22 sample books. The specimens are mounted on black or mauve paper, and are numbered in silver. Marbled cloth over heavy boards, laced into leather spine, calligraphed title on upper cover, in plastic slipcase. Fine. One of "a few" copies (16 copies according to Berger, Karli Frigge's Life in Marbling p. 54). The book contains all 22 of the marbled sample cards Karli made from 1979/1980 to 2000. The sample books measured $5\frac{1}{4} \times 8$, and were folded into thirds (6 pages) with a cover reading "Marmer Papier." Here the sample books are opened flat. Together, they comprise a kind of catalogue raisonné. Karli writes "The sample cards were returned to me by bookbinders, picture framers, box makers, schoolteachers and daydreamers. To retrieve some of the cards, I had to trade some sheets of marbled paper, for some I had to pay good money, and some cards were acquired by sheer black magic." \$2,250

19. Frigge, Karli. *MARBLED LANDSCAPES*. (Buren: Frits Knuf, 1988). 11½ × 7. 6 text leaves plus 12 leaves each with a mounted “delicate little landscape.” Quarter vellum & marbled boards. Fine. *These lovely papers were made between 1982 and 1987. Text describes Karli’s working methods. No. 79 of 99 signed copies.* \$700
20. Frigge. *SAMPLE BOOK OF THE FANCY PAPER FACTORY ASCHAFFENBURG*. (Joppe): Frits Knuf, (1993). 4 × 10½. A 14-page English introduction & history is followed by 26 accordion-fold pages with 90 mounted specimens of Aschaffenburg papers. The book opens to several feet. The samples are given their original names from the Aschaffenberg catalogues and the dates that paper was made (e.g. “Shell Marbles 1811–1910 Türkisch-Marmor”) along with a brief description of the processes employed. Cloth gilt, with insert of marbled paper. Fine in paper slipcase. *These c19 and early c20 decorated papers are marbled, patterned, roller-printed, paste papers, gilt, moiré, and imitation leather. Some of the specimens came from the collections of Tanya Schmoller and Erik Schots. Frigge researched papers of the Dessauer factory in Aschaffenburg.* \$650
21. Glad Hand Press. “Robert M. Jones/Vatman/Coucher-Layer. The Proprietor of the Glad Hand Press has undertaken the Making of Hand-Made Papers. . . .” Stamford, Connecticut, nd. 13 × 10. Printed specimen of handmade paper. The black type is deeply impressed in two bonded layers of heavy handmade paper. The bottom layer of white paper is foxed. *Rare ephemeron from this private press. Bob Jones, a graphic designer, began as a photographer and poster designer, creating posters for the WPA. Moving to NY in the 1950s, he designed for Life magazine and Columbia Records.* \$75





SUPER DUPER LEAF BOOK

22. Hall, Basil. *THE GREAT POLYGLOT BIBLES. Including a Leaf from the First: The Complutensian of Alcalá, 1514–17*. San Francisco: BCC, 1966. 10¾ × 15. (38) pages. Loose in printed wraps, as issued, with tray case. Fine. While the book was issued with a single text leaf, this copy has 9 leaves: 5 individual text leaves and the TITLE PAGE for Volume IV with the following 3 pages of Prologue (leaves a i and a ii). The prologue bears 4 decorative woodcut initials. The title page features Cardinal Jiménez' coat-of-arms in red, all within a woodcut border. *One of 400 copies printed by hand at the Allen Press. The text leaves have three columns with text in Greek, Latin and Hebrew.* \$2,000

23. Hecht, Anthony and Michael Kuch. *SEANCE FOR A MINYAN*. Northampton: Double Elephant Press, 2001. Poems by American poet laureate Hecht and intaglios by Michael Kuch form a series of 12 fold-out triptychs. 8 × 15. In a black silk tri-fold binding which supports the unfolded sheets. A red window in the upper cover reveals the half-title. Fine in slipcase. *Hecht's evocative poems of Biblical characters form a figurative minyan (the quorum to commence prayer under Jewish law). Two etchings (either black aquatints or color copper-plate etchings) flank each poem. Hecht wrote these poems for Leonard Baskin's Gehenna Press. For many years, Kuch was the printer of Baskin's etchings. One of 70 copies hand printed in 16 point Spectrum on handmade Velke-Losiny paper.* \$1,900
24. Herakleitos. *THE FRAGMENTS OF HERAKLEITOS IN THE ORIGINAL GREEK*. With an accompanying translation by Guy Davenport. (Berkeley: Peter Koch, 1990). Folio (6 × 12). Twenty leaves, with facing pages of Greek and English. Sewn into pastepaper boards. Accompanied by the Translator's and Typesetter's Notes, 6 folio leaves in printed wraps. Fine. *One of 100 copies on Nideggen (of 113). Pastepapers and the non-adhesive, visible structure binding by Shelley Hoyt. The Greek text, handset by Mark Livingston, is in Monotype Gill, the translation in Bembo types. Signed by the translator. A lovely edition of all the extant Fragments.* \$700

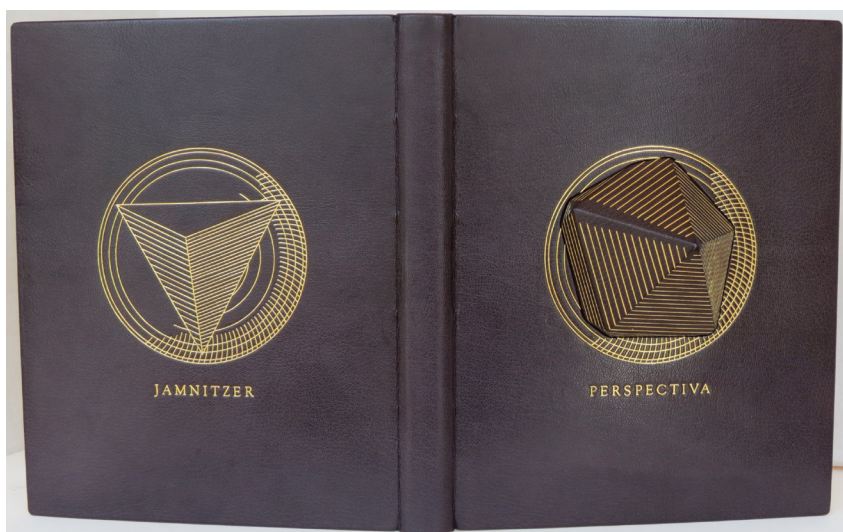
SPECIMENS OF TYPE & DESIGN FROM 15 PRESSES

25. Hopkins, Richard L. *THE PRIVATE TYPECASTERS*. Preserving the craft of hot-metal type into the twenty-first century. With woodcuts by Christopher Manson. Newtown: Bird & Bull Press, 2008. 8 × 12. 194 pages plus several leaves of color photographs. Hopkins' two-page biographies are followed by 5 or more specimens of type & design from each of the 15 private typefounders/printers. The pagination includes these specimens. Quarter black morocco with red leather label, grey silk boards gilt. Fine in matching tray case with prospectus. *This book is an exuberant treasure-trove of types. "Here you'll see unknown typefaces, ancient faces cast from 200-year-old matrices, experimental faces, beautiful faces and a few not so beautiful. In addition to the alphabets each*



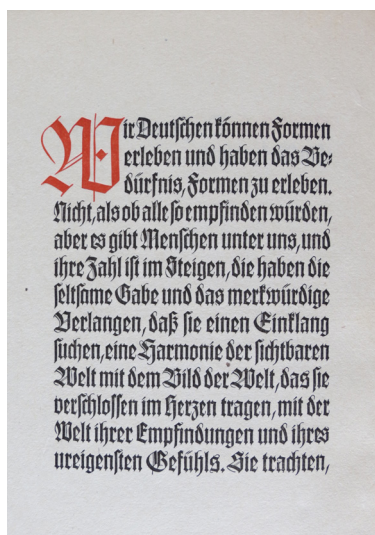
Item 24. Herakleitos.

contributor has composed specimen pages showing his types in use.” Other contributors are: Michael Anderson, Michael Bixler, Dan Carr & Julia Ferrari, Phillip Driscoll, Dan Jones, Scott King, Stan Nelson, Chris Paul, Ed Rayher, Jim Rimmer, Sky Shipley, the Walczaks, and Greg Walters. One of 150 copies. \$1,200



26. Jamnitzer, Wentzel and Albert Flocon. *JAMNITZER: ORFÈVRE DE LA RIGUEUR SENSIBLE. ÉTUDE SUR LA PERSPECTIVA CORPORUM REGULARIUM*. Paris: Alain Brieux, 1964. $9\frac{1}{2} \times 12$. 44, (6) pages plus the facsimile of 9 pages and 68 plates etched by Jost Amman (some in color). Issued in wraps, this copy is bound by Samuel Feinstein in deep brown morocco with a partial icosahedron rising from the upper cover. This geometric figure was made of wood, covered in the same leather and tooled with a “forced sense of perspective . . . playing with the idea of light and shadows. . . .” “The rear cover complements the front with a two-dimensional platonic solid, based on one of the illustrations; board edges and turn-ins also gilt. In a specially fitted suede-lined tray case with part of the original wrapper inlaid on top. Fine. No. 78 of 150 copies. A high quality facsimile of the 1st edition (Nuremberg, 1568)—“one of the most mathematically fascinating books of the Renaissance”—in a most sympathetic binding. “Wenzel Jamnitzer (1508–1585), was a renowned Nuremberg goldsmith, designer, and inventor of scientific instruments. In this study of the five Platonic solids, Jamnitzer truncated, stellated, and faceted the regular solids to produce 120 variations, twenty-four variations of each solid. All these creations were illustrated by detailed engravings.” (Mathematical Association of America) \$4,000

27. Koch, Rudolf. *DIE FREUDE AM WERK. Ein Bekenntnis.* (Offenbach: Klingspor Type Foundry, 1938). 7 × 9. (11) pages handsomely printed in black & red Wilhelm Klingspor Schrift. Printed boards. Fine. Koch wrote “*The Joy of Work, A Confession*” for the 1921 Klingspor Kalendar, where it was printed in a smaller Tiemann fraktur. \$100



ABOVE: Item 27. Koch.



LEFT: Item 28. Kronfeld.

28. Kronfeld, Marion. *DESIGNS CUT FOR PLANTIN PRESS CALENDARS 1941–1946.* With some additional designs. Fallbrook: Vance Gerry: Weather Bird Press, 1980. 6 × 9. A 2-page introduction plus 96 lino cuts and wood engravings printed mostly one to a page plus 6 pages of notes about the calendars. Black cloth spine, paper label, patterned boards. Tiny bit of fading at spine extremities, but a fine copy in a very good printed dust wrapper. *The calendar designs reflect their times, and a growing preoccupation with the World War.* No. 47 of 100 copies signed by Kronfeld. A descendant of John Singer Sargent, Marion Kronfeld was accomplished in various forms of printmaking, including woodcut, linocut, and lithography. Her published illustrations were primarily for works from the Plantin Press in Los Angeles—most notably *Designs Cut for Plantin Press Calendars* and *Early American Inebrietas*. Her more political work was included in an exhibit titled “*You Say You Want a Revolution.*” \$300

SATIRE FORMATTED AS A NATURAL HISTORY BOOK

29. Kuch, Michael. *COMMON MONSTERS OF THE UNITED STATES*. Northampton: Double Elephant Press, 2004. 18 × 14. 24 leaves. Ten plates are etched with images of the beasts, their common names & binomial nomenclature. The etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the creature is glimpsed. Bound in blue boards with a red spine, the book is housed in a red cloth tray case which resembles a specimen box. Through its glass window one sees the specimen—a collage of the American Imperial Moth (pulp painted by Kuch)—and its printed label pinned to the binding. Fine. *A powerful artist's book, both bitter and beautiful, in the guise of a Natural History colorplate book. The Autocrassus Adnauseum (Goitalone), Addictus Oleum (Common Oilsucker), the Nexus Ignorantia (Giant Blind-Spotted Broadcast Spider), Embedding Soundbites, Bufo bombus (Popular Brown-Nose Toad)—shown in congress—are some of the creatures in this satire on the invasion of Iraq and the failure of the Press and of Congress to do due diligence. One of 25 bound copies and 15 unbound sets of sheets.* \$4,200



printing, Lefevre, Hasper, and Chevreul on Colors. An important American printers' manual that has been digitized and reprinted, but is rare in its first edition form. \$300

32. Mason, John. *MORE PAPERS HANDMADE BY JOHN MASON*. Leicester: Twelve by Eight Press, 1971. 8 × 12. 43 leaves including 35 printed paper specimens (each interleaved with handmade paper blank except for red numeral). Linsom vellum boards gilt. Collector's bkpl. Fine in mylar jacket & stiff paper chemise. No. 37 of less than 200 copies signed by Mason. One of the copies with a unique thread picture formed as the paper was being made. Each paper specimen is printed with text or illustration or both, in colors throughout. One specimen was printed by the Stanbrook Abbey Press. An Eric Gill illustration is printed from the original block. Blair Hughes-Stanton cut and printed on his Columbian a color illustration for this book. Every copy of this book is different—from the end papers, to the embedded fern, to the thread picture (if present). Begun in 1958, the first copies were ready at the end of 1965. \$750

33. McKittrick, David. *WALLPAPERS BY EDWARD BAWDEN PRINTED AT THE CURWEN PRESS*, with an introduction by Edward Bawden. Andoversford: Whittington Press, (1989). 13 × 19. x, 20 pages plus 4 pages of photographs plus 7 large sheets (folded) of original Bawden wallpapers. Cloth spine, boards covered in reproduction "birds' nest" wallpaper. Lightly bumped at spine base, otherwise fine in very good but spotted slipcase. These wallpapers created between 1927 and 1933 have large scale repeat patterns, and required an oversized book to accommodate the original full sized specimens. The Curwen wallpapers were Bawden's earliest designs in linocuts. For some papers Bawden



drew directly on the litho plates with ink and crayon. "These designs were larger in the repeat than anything previously attempted," Bawden reminisced, "and when they hung on a wall looked rather handsome." Each of the 7 original specimens is tipped to a heavy sheet of brown paper. The 4 full size (approx 23 × 29 inches) papers are "Tree and cow," Wood Pigeon," "Napkin and Fruit," and Sahara." There is a half sheet of "Knole Park." And quarter sheets of "Node" and "Lagoon." No. 67 of 80 copies with original specimens (there were also 40 with no specimens). \$1,200

UNIQUE COPY

34. Milroy, Rollin. *REID'S LEAVES*. A bibliography of the books from the private press of Robert R. Reid, published in Vancouver from 1949 to 1962. With commentaries by him and sample sheets from three of his books. Vancouver: Heavenly Monkey, 2001. 11 × 15. 37 pages plus 3 original double leaves. Laced with vellum tapes into heavy handmade paper wraps, blind embossed with Reid's monogram. An ALS from Milroy describes this trial binding... "more of a French wrap—much better functionally & aesthetically than the case used for the edition." The results were inconsistent, however, so this scheme was abandoned. Fine in slipcase. Proof copy no. 2, signed by Reid. This unique copy contains extra specimens in an envelope at the back. Reid comments on each of his five private press books. He also writes about his years at Universities of Toronto and McGill presses, Canadian fine printing, and his production of the great Lande bibliography of Canadiana. Printed in Perpetua types on Arches paper on a Washington handpress. The total edition was 40 copies. \$2,000
35. Moser, Barry. *GOUDY GREEK*. Easthampton: Pennyroyal Press, 1976. 4 × 6. 18 leaves printed in black, gold, brown & terracotta (3 blanks, double spread title, wood engraved portrait, 7 blanks at rear). Half morocco & marbled boards by Gray Parrot. Fine. An exquisite typographic display of Goudy Greek, based on Goudy Oldstyle but designed by ATF staff. No. 63 of 100 copies, inscribed by Moser. \$500
36. Muir, Ann. *HARVESTING COLOUR. THE YEAR IN A MARBLER'S WORKSHOP*. Oldham: Incline Press, 2000. 8 × 11. 96 pages, 12 marbled specimens. Two-piece cloth & marbled boards, in cloth and board

slipcase. Fine with prospectus. *One of 250 numbered & signed copies, printed by Graham Moss in black & several colors. Each of the 12 monthly chapters is preceded by a large (one-third of a sheet) folded marbled specimen inspired by that month.* \$650

37. Muldoon, Paul. *HOPEWELL HAIKU*. Illustrated by Carol J. Blinn. (East-hampton): Warwick Press, 1997. $5 \times 7\frac{1}{2}$. 19 leaves, with four delicate color-printed & hand-colored vignettes for the four seasons. Striped paper boards stenciled with sunflowers. Fine. *One of 150 copies signed by the poet and by the printer. Printed letterpress in black, sage green, and citron by Carol Blinn, who also stenciled the decorated cover paper.* \$160

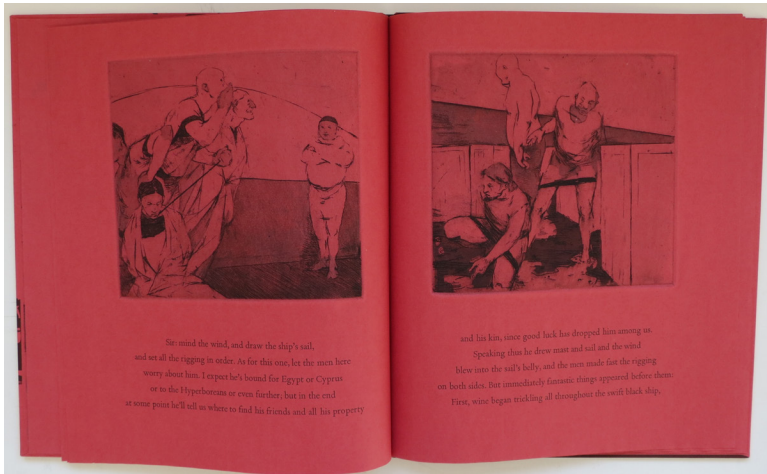
“KNOW THYSELF”

38. Officina Bodoni. *THE SAYINGS OF THE SEVEN SAGES OF GREECE*. Original Greek text, edited with a translation into English by Betty Radice. Verona, 1976. $6\frac{1}{4} \times 10\frac{3}{4}$. 88 pages, double page plate, printed note laid in. Quarter vellum, boards decorated with a Greek Key design, top edge gilt. Fine in cloth slipcase with prospectus. *No. 27 of 160 copies. Printed in black and red on Magnani handmade paper, with Griffio types for the Greek and Bembo types for the English. Giovanni Mardersteig drew the seven Delphic inscriptions and printed them black on terra cotta within meander borders. He provides a note about the history of the sayings, and the development of the early Greek alphabet.* \$800
39. Paramenides. Jean Zafriropulo. *DE LA NATURE*, texte établi et annoté par Jean Zafriropulo. (Paris: Tallone, 1953). 8×13 . (66) pages printed in Greek and French. Wraps in glassine, chemise & slipcase. Fine. *One of 150 copies impeccably printed by Albert Tallone on “Les Presses de L’hotel de Sagonne.” The single known work by Parmenides is a poem, On Nature, only fragments of which survive. It contains the first sustained argument in the history of philosophy. Parmenides has been considered the founder of metaphysics or ontology and has influenced the whole history of Western philosophy (Wikipedia).* \$325
40. Paramenides. *THE FRAGMENTS OF PARAMENIDES & an English translation* by Robert Bringham. Wood engravings by Richard Wagener. Berkeley: Editions Koch, 2003. 9×16 . 27 leaves with Greek and English



on facing pages with 6 wood engravings. Bound by Peggy Gotthold in quarter red leather, protected by a folding case covered in golden Japanese cloth. The binding colors reflect those of the engravings. With the accompanying 138-page paperbound companion book “Carving the Elements.” No. 32 of 146 copies signed by Bringhurst, Koch, and Wagener. Hand printed in Christopher Stinehour’s *Diogenenes Greek* and Dan Carr’s *Paramenides Greek*—both faces designed for this edition. The companion book, illustrated with photographs, has a section written by each contributor.

\$3,500



41. Passim Editions. *HYMN TO DIONYSOS*. Etchings & Translation by Sean McElroy. (Ann Arbor, 2003). 8½ × 10. 10 leaves. Greek text and English text with 6 etchings, all printed on red paper. Black cloth spine with paper label, red boards with illustration in black. Fine. One of 30 signed copies. Printed in Bembo & Antigone types on red paper. Title lettering by Susan Skarsgard. Design & letterpress by Wesley B. Tanner. \$800

42. Pennyroyal Press. *EIGHT WOOD ENGRAVINGS ON A THEME OF PAN*. Northampton, 1980. 6¼ × 10. 29 pages, 3 leaves. Cloth with spine label. Fine. A Patron's copy. Each of the engravings is specially signed by Moser. (The edition of 130 copies did not have signed engravings.) Despite the title, there are 7 engravings. The original binding design called for a large triangular label on the upper cover; this label was to have the 8th engraving. After the edition was printed, the binding design changed. Text is six epigrams from the *Anthologia Graeca*, which Moser loosely translates in his afterword. Set in Goudy Greek (12pt. to

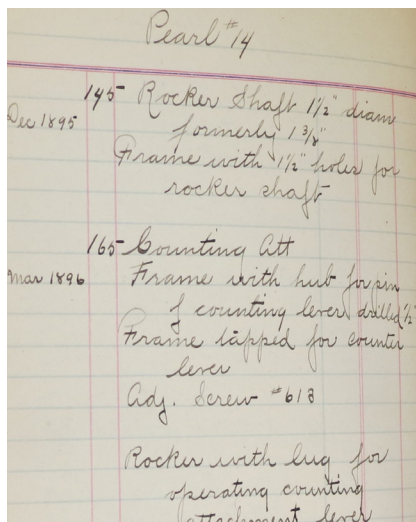


36pt.) in 3 or 4 colors, and punctuated with original brush calligraphy. Printed on handmade Japanese Etching paper; engravings on sheets of Sekishu. Bound by Barbara Blumenthal. \$750

43. Plath, Sylvia. *ABOVE THE OXBOW*. Northampton: Catawba Press, 1985. $6\frac{1}{2} \times 9\frac{1}{2}$. 26, (1) pages. Illustrated with original wood engravings by Barry Moser. Boards, cloth spine with title label. Fine. One of 325 copies designed, printed, and bound by Barbara Blumenthal, who has penciled an inscription. Signed by Barry Moser. \$300

44. Plough Press. *THE ART OF ANASTATIC PRINTING*. Three Mid 19th Century Accounts. (Leicestershire), 1986. Three volumes, each measuring $5\frac{1}{2} \times 6$, are bound in wrappers reproducing the original ones. All laid into a quarto-sized portfolio of cloth & marbled boards. Also laid in are a leaf of letterpress describing the three works, and an original anastatic print. Fine. The leaf is from an annual volume by the Anastatic Drawing Society. The three facsimiles are *De la Motte On the Various Applications of Anastatic Printing* (1849), Cowell... *Art of Anastatic Printing* (ND), *Jordan A Treatise on Anastatic Printing* (1853). No. 73 of 150 copies. \$200

45. Printing. A printer's handwritten ledger of repairs and alterations to equipment. NP, 1876–1901. $4 \times 6\frac{1}{2}$. 65 hand written pages (of 165 pages) in a standard, small ledger with pages ruled in red and bound in red leather. The printer has titled the text block "Alterations." Some wear to binding; very good. A window into the world of the 19th c. jobbing printer, these are detailed, precise notes of repairs and alterations for 5 Jobbers, 5 Pearls, 6 Officials, and 4 paper cutters. Each machine has its own section of the ledger. \$250



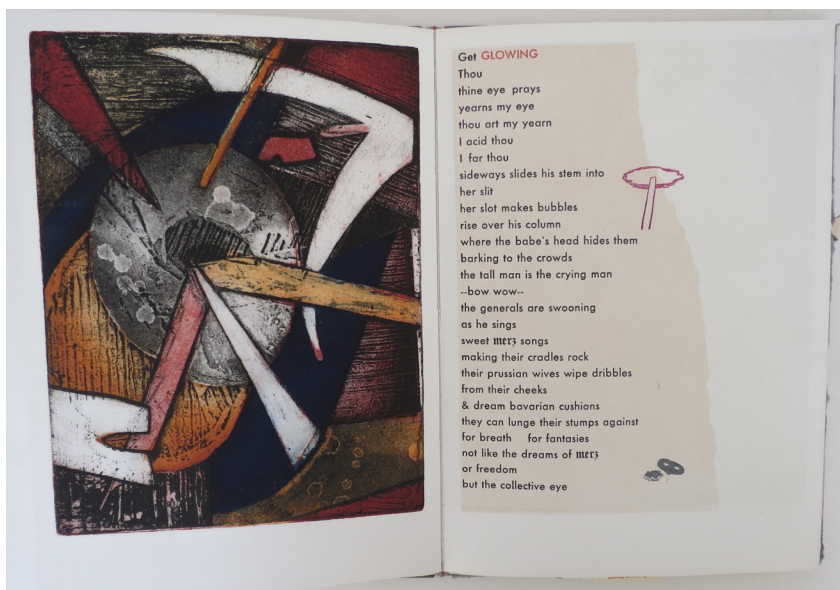
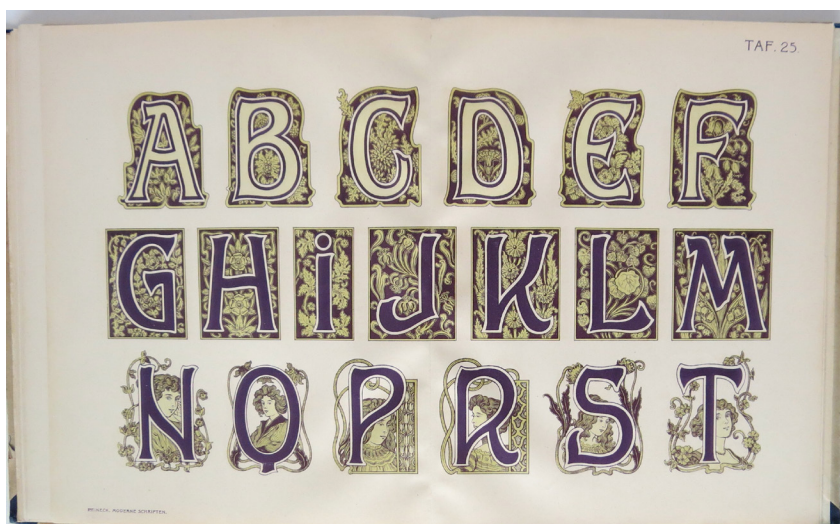
ART NOUVEAU MODELS

46. Reineck, Theodor. *MODERNE SCHRIFTEN. Vorlagen für Firmenscheiber, Dekorationen, Glas- und Porzellanmaler.* Leipzig, 1907. 8½ × 10½. Foreword plus 28 double spread color plates of alphabets on vellumized paper. Each plate measures 17 inches across and, at mid-point, is tipped to a hinge so the plates lay flat. Brief closed tear in one margin. Quarter cloth & printed boards. Lower cover is a publisher's catalogue. Binding a bit worn and age darkened; contents fine. *Wonderful models (vorlagen) of large-scale lettering for business signs, shop windows, etc. Letterforms are printed in 1 to 3 colors. And each is displayed in varying forms from simple to more complex—to match the artist's needs or talents. OCLC locates copies at NYPL, UChic, Germany (2).* \$750

47. (Rogers, Bruce) "Font Sizes and Prices Centaur and Arrighi." San Francisco: Mackenzie & Harris, 1948. 5½ × 12½. Single sheet printed on both sides. The price list is on one side, with "Bruce Rogers Borders" on the other. Very good. \$50

48. Rothenberg, Jerome. *A MERZ SONATA.* (Easthampton): Emanon Press & (Rosendale): Women's Studio Workshop, 1985. 8 × 11. 12 leaves, most printed on both sides. Designed, printed, illustrated, and collaged by Debra Weier. There are two multiple-plate etchings, four type-high line plates, rubber stamp drawings, bits of string & tickets collaged, and two pop-ups. Bound in paper over boards trimmed in morocco, endpapers embedded with tickets & string, with a collage on upper cover. Fine in cloth tray case. *Dedicated to the Dada artist and master of collage Kurt Schwitters, Rothenberg's poem is suitably and delightfully dressed in Debra Weier's presentation. Printed in Futura (Schwitters' favorite typeface) on BFK Rives paper. One of fifty 50 copies signed by the poet & by the artist. Copies are numbered with coat check tickets from 450 to 500. This has ticket 452. A colorful and fun book, a bit reminiscent of the Perishable Press. Weier has been creating artist's books under the Emanon imprint since 1977. Her works are collected by major art museums and university special collections.* \$1,250

49. Sappho. *FRAGMENTA NOVA.* Berkeley & Brookston: The Arif Press & Twinrocker Papermill. 10 × 12½. Hand-colored frontis by Cheryl



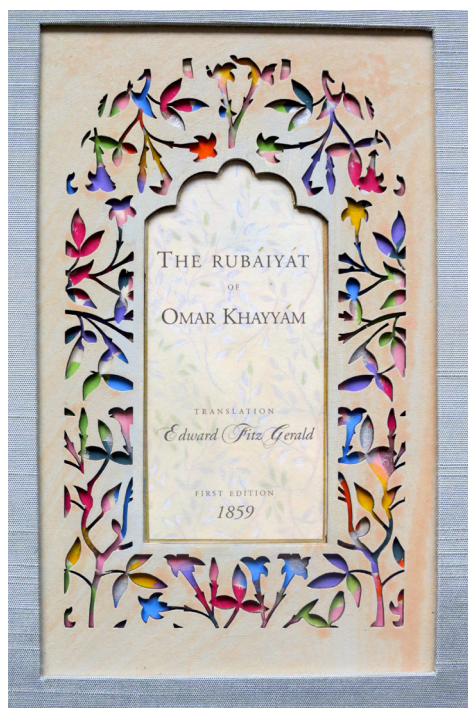
Item 48. Rothenberg.

Miller, XVII pages in Greek and Latin. Quarter cloth & special paper by Twinrocker. Fine copy with the 8-page prospectus and notes by Guy Davenport. *Six newly identified poems by Sappho are printed by Wesly Tanner in Enschedé's Antigone Greek. Remainder of text—all in Latin—is set in Spectrum. These are fragments of a papyrus, a fact reinforced by the small amount of text on a large page. Brackets & small dots in different colors delineate the edge of the papyrus and the conjectured letters. One of 100 copies.* \$400

50. Schanilec, Gaylord. *EMERSON G. WULLING: PRINTER FOR PLEASURE*. Stockholm (WI): Midnight Paper Sales, 2000. 9 × 14. Two volumes. 76 pages with 24 illustrations, including facsimiles, a few



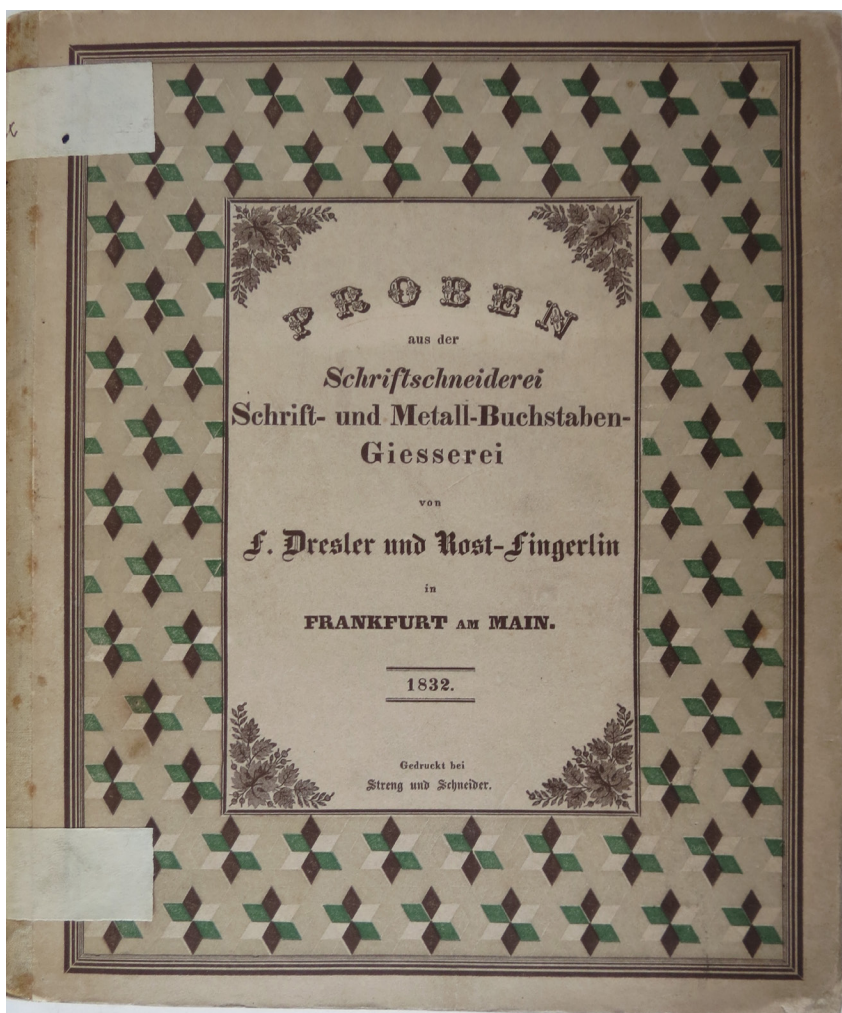
tipped-in specimens, and 7 color wood engravings by Schanilec. Quarter leather and silk cloth. A generous 45 pieces from Wulling's press are in a separate portfolio. Both volumes are in a fitted cloth tray case. Fine. Letter "T" of 26 lettered signed, deluxe copies (from an edition of 166 copies). The specimens, as most of the printer's work, are in small format. Text is based on conversations, recorded over four years, between the hobby printer and the artist. There is a Checklist by Rob Rulon-Miller of Wulling's 200+ books, pamphlets, broadsides, and ephemera printed during 60 years at his Sumac Press. \$2,000



51. Schwartzott, Carol. *THE RUBAIYAT OF OMAR KHAYYAM*. Freeville, 2007. $6\frac{1}{2} \times 11$. 41 leaves plus 6 double leaves of Suminagashi marbled paper as section dividers. The artist's illustrations are viewed through two leaves of clear vellum paper: a die-cut latticework archway; then the archway surround by leafy tendrils painted in silver; then the illustration within its own leafy border. Bound by the artist in soft green silk over boards, large cutout window in upper cover has a painted laser cut framework revealing the title with a hand-painted background that sits beneath the die-cuts, all delicately silvered & gilded. In matching clamshell case. Fine. No. 5 of 25 signed copies. Schwartzott's original art was first scanned and printed on an Epson 2000 using archival pigmented inks, then overprinted with a linocut for opacity and pattern, then color & detail were heightened with paint, colored pencil, and graphite. Each illustration is finished with silver and gold leaf. Carol Schwartzott's work is featured in the National Museum of Women in the Arts. \$850



52. Schwartzott, Juniper, Tony. *SPIX'S MACAW*. Freeville, March 2008. A "curiosity cabinet": an $8 \times 10 \times 4$ painted wooden box with hinged lid & latch. The box lid is a picture frame which encloses a collage under glass. Contents include images & description of this rare and endangered parrot, a map of Brazil, and a remaindered copy of Juniper's book *Spix's Macaw, The Race to Save the World's Rarest Bird*. Compartment holds five glass bottles containing birdseed, feathers, nuts, dried moss. Fine. No. 5 of 7 signed copies, created for *Faces in the Wild* to raise awareness and funds for wildlife protection. Scanned images, printed on an Epson Photo 2000 using archival inks & papers, are hand colored with paint, graphite, and inks. \$475

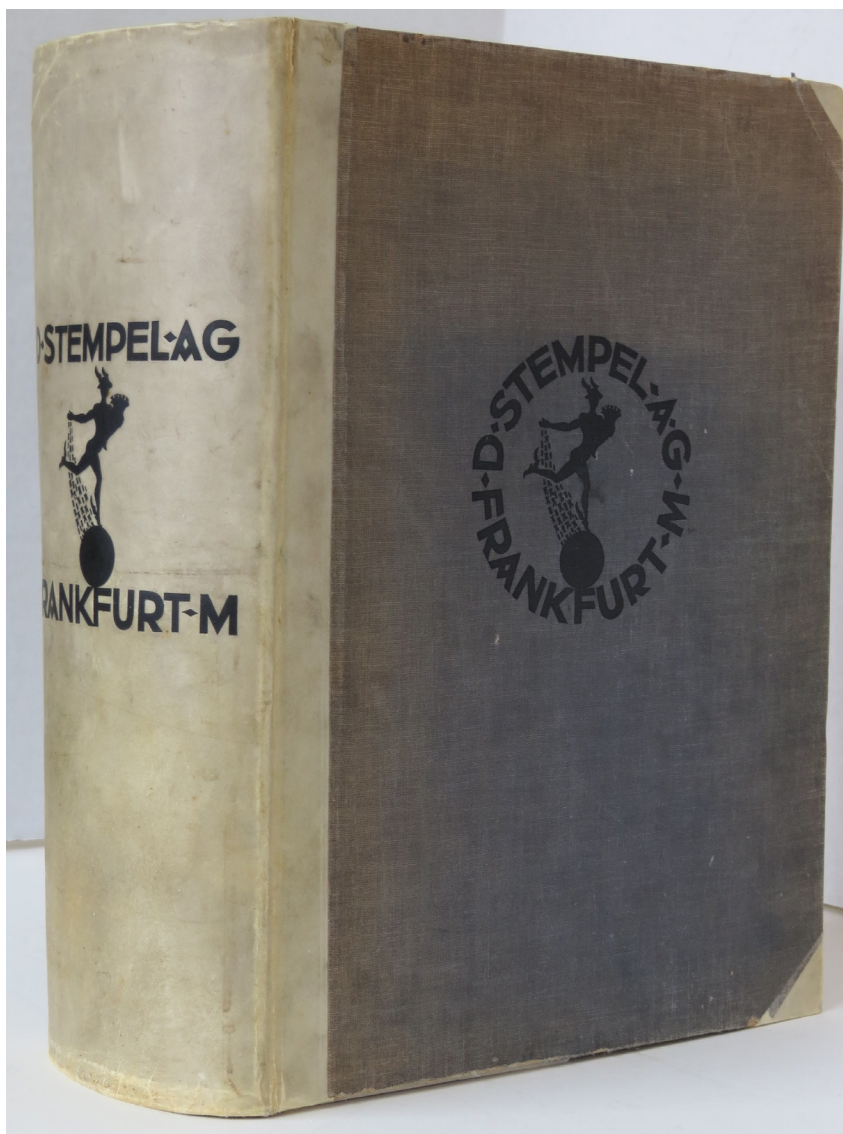


53. Type Specimen. Dresler, [Friedrich Carl] & [Carl] Rost-Figerlin. *PROBEN Aus der Schriftschneiderei Schrift- und Metall-Buchstaben-Giesserei*. Frankfurt, 1832. $6\frac{3}{4} \times 8$. 82 leaves printed rectos only. Tipped to front end paper is a fold-out price list dated 1831; printed in black, green, blue, peach, and yellow. Linen spine & stiffened color-printed wraps, two old handmade wrap-around paper spine labels. A little wear and

soiling, a bit of foxing, one leaf with a repaired tear. A very good copy in tray case. *An elegant specimen. The covers are printed with a geometric/mosaic pattern in brown, tan and green. Twenty-six leaves of Roman & Italic types are set in the opening lines of Cicero's speech to Catiline—"Quousque tandem abutere, Catilina."* Frakturs, Egyptians (one page), a half page of Greek, and 4 leaves of Hebrew are also set in text. There are calendar cuts, cartouches, and a great variety of borders. Of the 30 pages of decorative material (a few on colored paper and two printed in blue), the last page features six multi-colored mosaic-patterned borders. An early use of colored printers' ornaments. Rare. A copy in Amsterdam has 82 ll. plus the 2-leaf price list. Newberry has a copy with 81 ll. and another with 105 ll. Harvard has an incomplete copy of 58 ll. Bigmore & Wyman I p. 185. \$3,500

AND IN THIS CORNER, WEIGHING 14 POUNDS...

54. Type Specimen. Stempel. *DIE HAUPT PROBE der Schriftgiesserei und Messinglinienfabrik*. Frankfort, Leipzig, & Budapest, ca. 1920. 8¾ × 11¾. xxvii, 1198 pages; plus 17 sectional titles and 363 subscripted pages. There are 6 gaps in pagination, as issued, reducing the page count by 120 pages. Total page count including prefatory material and section dividers is 1485. Collated complete. Vellum spine and corners, printed blue cloth a bit faded and worn on the board edges. The first 4 leaves are loose. A very good, near fine copy. Copy 19 presented to Deberny & Peignot. The largest type foundry specimen ever issued, and a gorgeous production with most pages printed in at least 2 colors. The seventeen sections offer a panoply of material with hundreds of faces and borders, some fine multi-color decorative samples, Art Nouveau and Deco material, with extensive examples of uses. It should be noted that the specimen was kept in print a number of years, and over time copies likely varied in both supplementary material and gaps in pagination. Rare, and especially so when complete. OCLC lists only 3 copies in the U. S. \$2,600
55. Type Specimen (Slimbach, Robert). *ADOBE JENSON: A Contemporary Revival*. Adobe Systems, 1994. 8½ × 11. (41) pages plus tipped on leaf. Illustrated with type specimens throughout. Wraps. Fine. One of 1000 copies. A bit of a landmark in the evolution of digital typefaces. Type design based on Jenson and Arrighi types. \$75



Item 54. Stempel.

56. Wood Type Specimen. Pouchée, Louis John. *ORNAMENTED TYPES. Twenty-three Alphabets from the Foundry of Louis John Pouchée*. Introduction by James Mosely. (London) I. M. Imprint & St. Bride Library, 1992. Two volumes. 15 × 21. (vi), 37, (2); 52 leaves with tissue guards. Text volume is clothbound, in a matching slipcase; the wood type specimens are laid into a matching clamshell case. A fine set. *The first complete printing and publication of a unique collection of 23 alphabets of wood-engraved ornamented letters in the collection of the St Bride Printing Library, London; with two additional alphabets. The letters were engraved by hand in the 1820s as patterns from which metal stereotypes could be made for sale to poster-printers. They are here printed from the original wood-blocks on the hand presses at I. M. Imprint. Because of the care in handling and the variability, e.g. height, among blocks, the project took two and a half years. The blocks, with their fine surface engraving, are shown in a detail that was unachievable in the stereotype form in which they were sold to printers. The twenty-three decorated alphabets . . . are among the most richly ornamented letters ever to have been made for letterpress printing.*" Mosely's illustrated introduction gives a full account of their history, purpose, and stylistic origins. There is a list of specimens from the Pouchée foundry and a concordance of his ornamented types. One of 200 sets. JPHS No. 2, Inset; Motif 13 pp. 90–1. A Century for The Century 99. \$3,750





14 Lines No. 3
Lacks P; G STOCK are stereos
2 sheets



16 Lines No. 2
3 sheets



16 Lines No. 1
3 sheets



17 Lines
There are two forms of N
3 sheets



18 Lines No. 1
3 sheets

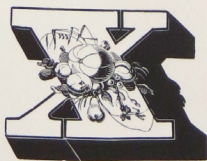


18 Lines No. 2
3 sheets



26 Lines
5 sheets

ADDITIONAL ALPHABETS



[14-line pica]
4 sheets



12 Lines Pica Ornamented
M is a modern line-plate



Item 11. Circle Press.