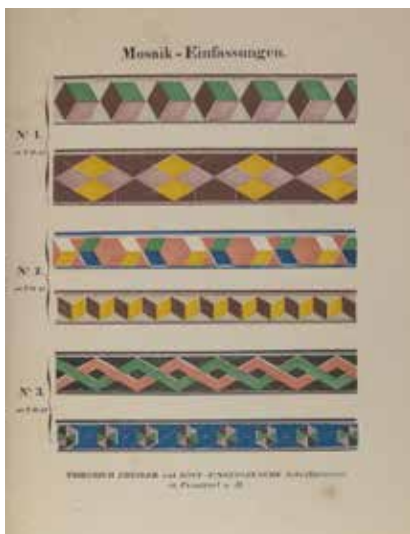




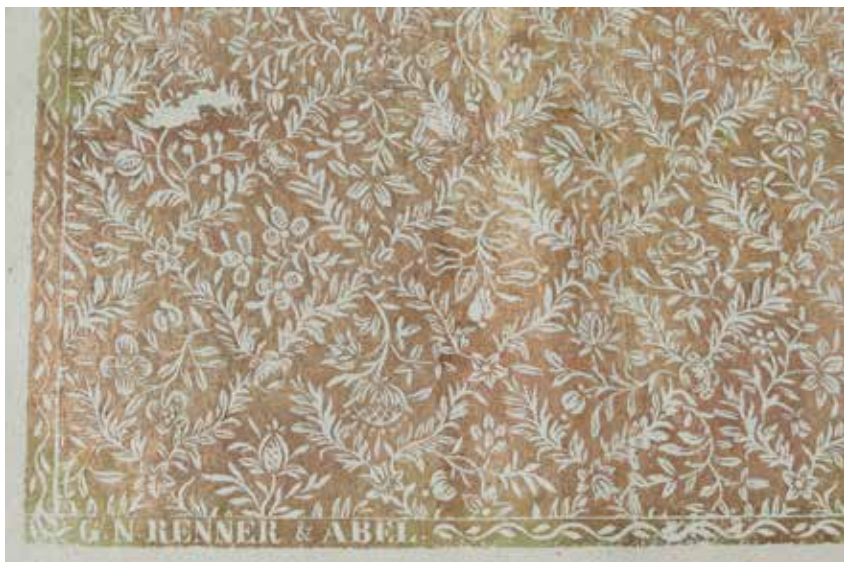
THE VEATCHS 81



Item 77. Dresler.



ABOVE: Item 56. Nini.



Item 14. Dutch gilt paper. COVER: Item 9. Berté.

THE VEATCHS ARTS OF THE BOOK

Post Office Box 328, Northampton, Massachusetts 01061

veatchs@veatchs.com www.veatchs.com

phone 413-584-1867

CATALOGUE 81

The Black Art

(AND SOME COLOR)

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank, Visa, Mastercard, and by wire transfer. Libraries may request deferred billing. Massachusetts residents must add 6¼% sales tax. Any purchase may be returned within ten days. Shipping is additional.

WE ARE HAPPY TO SEND IMAGES UPON REQUEST.



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 and Directions to the Binder plus 4 plates. Text illustrations. Original brown calf covers with a sympathetic recent leather spine. Occasional foxing. Very good. W. W. Pasko's copy. *First edition of this classic American printers' manual, with emphasis on American handpresses—Ruthven, Ramage, Washington, and Wells—and newly introduced mechanical appatauses. Bigmore & Wyman I, 3. W. W. Pasko wrote the still invaluable American Dictionary of Printing and Bookmaking (1894). The few pencil notations in this copy may be his.* \$700

2. Andersen, Hans. *IMAGES DE LA LUNE*. Paris: Maxmilien Vox, (1942). 9 × 13. 152 pages including 30 original etchings in black by Alexandre Alexeieff. Unbound signatures, as issued, in printed wraps and publisher's chemise and slipcase. Bit of foxing on last signature; case worn and faded. Very good. *One of 1070 copies, this one out of series and not numbered. Text printed in black, pink, pale blue, and green. French translation by Marcel Belvianes. In these thirty-three stories, the Moon visits a lonely, city-bound boy every evening and tells him what the moon has seen in its travels.* \$675

3. Angelo, Valenti. *QUATTROCENTISTERIA* by Maurice Hewlett. Golden Cross Press, (1937). 8½ × 12½. 21 double-column pages illuminated in blue and gold; hand-drawn initials in red; large pictorial initials illuminated. Blue boards with vellum spine and tips, top edge gilt. The plain blue board slipcase is missing parts of the top and bottom edges. Book is fine. *This un-numbered copy is inscribed by Angelo to Phil & Fanny Duschnes. One of 175 copies printed at the Walpole Printing Office. Laid in is a 1928 Christmas greeting printed & illustrated by Angelo, and an illuminated invitation to a Society of Printers meeting.* \$600

4. Arman, Mark. *LETTERPRESS, PRINTER'S TYPES AND DECORATIONS*. Thaxted Essex: The Workshop Press, 1993. 8 × 11. (iv), 48 pages, with colorful specimens (some large folding) tipped in.



Item 2. Alexeieff.

Quarter morocco and marbled boards, leather cover label. Fine, with 4-page prospectus and checklist. *No. 5 of a few special copies in this binding. (Most of the 170 copies were in quarter cloth.) Five articles previously published in Matrix between 1987 and 1991.* \$200

NATURE PRINTING AND COLOR PRINTING

5. Auer, Alois. *DIE ENTDECKUNG DES NATURSELBSTDRUCKES ODER DIE ERFINDUNGEN*. . . . Vienna: K. K. Hof-und Staatsdruckerei, 1854. 10 × 13. 75 pages, 19 plates (one double; some with multiple images), 4 leaves of facsimile mss. 19th c. half morocco gilt, cloth sides, speckled edges, new endpapers. Old, light damp stains in some upper margins and to upper corners, not affecting plates or text; some edges professionally strengthened. Very good copy. *A virtuoso display of Auer's process, with over 40 separate nature-printed objects, including flowering plants, fossil with fish skeleton, bat wing, snake skin, leaves, fern, mosses, algae, laces, wood grain, minerals, on heavy paper in various colors. Many of the plates were printed à la poupée in more than one color. Title translates "The Discovery of the Natural Printing-Process, an Invention for creating by means of the Original itself—in a swift and simple manner—plates for printing copies . . . containing the most delicate profundities or elevations as not to be detected by the human eye. . . ." Double column text in German, English, Italian, and French. He presents his case as the inventor of nature-printing—as opposed to Kyhl of Copenhagen or Henry Bradbury in England. Wakeman Typographia Naturalis pp. 20–26; Friedman Color Printing in England no. 162.* \$4,900

6. Austen, Jane. *THREE EVENING PRAYERS*. San Francisco: Colt Press, 5 × 7. (36) pages, tipped in facsimile of Austen ms. Bound in heavy English embroidered cloth. Fine with prospectus. *First printing of these prayers. Printed in Centaur capitals, in black and red, on handmade paper. "We have endeavored to make this . . . as pure and beautiful typographically as the manuscript inspired."* One of 300 copies. \$350

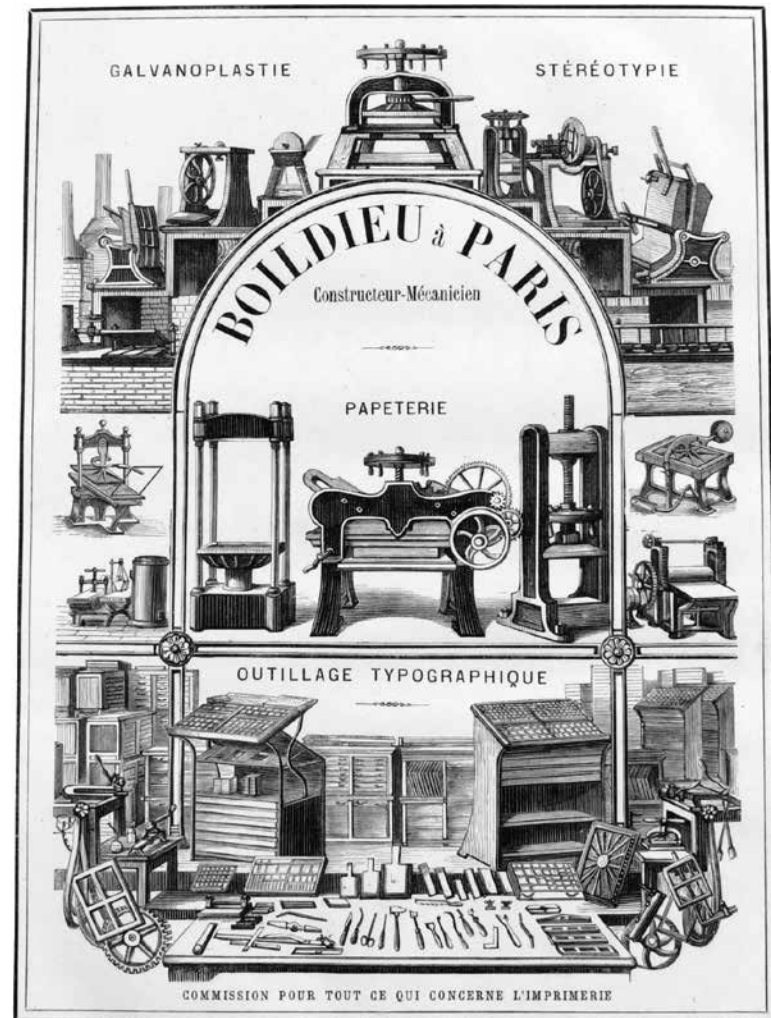
7. Beckett, Samuel. *COMPANY*. With 13 Etchings By Dellas Henke. Iowa City: Iowa Center for the Book, 1983. 11 × 14. (ii, 55) pages including 13 full page etchings. Black morocco spine and tips, black paste paper boards and speckled endpapers by William Anthony. Fine in slipcase. Signed by Henke and Beckett. *One of 9 proof copies for the participants, this is inscribed by the printer Kim Merker "with much love & affection" to a fellow printer. There were also 52 press-numbered copies. The stately page is set in Van Krimpen's 18-point Spectrum and printed on dampened Arches*



Item 7. Beckett.

Cover. This haunting autobiographical prose text has been staged as a play with music by Philip Glass. Century for the Century 89 ("sumptuous in every way"). \$3,600

8. Berger-Levrault et Cie, Imprimerie. *NOTICE HISTORIQUE SUR LE DÉVELOPPMENT ET L'ORGANISATION DE LA MAISON*. Nancy & Paris, 1878. 10½ × 13½. Double-spread engraving of the buildings, 442 pages, 3 plates, a very large foldout floor plan. Half linen and marbled boards. Spine half perished. Good copy. Bound with a 4-page update for the 1889 Exposition. *A history of this printing company, which also operated a bindery, published for the 1878 Exposition. Printed in black and red inks, each page within a rustic border in brown.* \$200
9. Berté, Jean. *WATER COLOUR PRINTING*. NY, 1929. 10 × 12. Nineteen color plates with descriptive letterpress are presented in six sections. One section illustrates a progression from working drawing through proofs of four single colors to the final print. Another gives 4 examples of over-printing. Sections are laid into board portfolio with Art Deco design printed in pastels; with silver cloth spine and silver ribbon ties. Upper tips of portfolio are broken. The 3-page introduction accompanying the portfolio is present here in facsimile. Very good copy. *Berté's process of letterpress printing using transparent water color inks imitated pochoir (hand stenciling) for both brilliant and subtle colors. Using a few inks produced an enormous range of color, due to overlapping or overprinting the colors. Produced for licensees of the copyrighted Berté process, this portfolio illustrates the type of effects possible, and explains how the effects are achieved.* \$850
10. Boildieu & Fils. *OUTILLAGE TYPOGRAPHIQUE*. *Catalogue et Prix Courants*. Paris, 1878. 9½ × 12¼. 151, (i) pages. Original printed boards, slightly soiled, hinges strengthened. Very good. *Scarce trade catalogue of tools for printers and bookbinders. This priced, comprehensive catalogue is divided into five sections: composition, impression, stereotype, galvanoplastie (electrotype) using gutta-percha and wax, and bookbinding. Copiously illustrated with fine wood engravings of the equipment. Interesting comparison of several different arrangements of type cases (clearly no standard lay of the case at this date.) OCLC locates only three copies in the U. S. (Harvard University, the Newberry Library, and Princeton University) and one in France.* \$1,000



Item 10. Boildieu.

11. Brainard, Charles Rollin, Editor. *THE PRINTING PRESS*. *A Quarterly Journal devoted to the Literature and Mechanics of Printing and Printing Machinery*. NY, 1886. Volume I. Nos. 1-3. 6¾ × 10¼. Each issue is 8 pages plus printed wraps. Previously folded vertically for mailing. Good copies. *A scarce little journal of press miscellany.* \$75

12. Chermayeff, Ivan. *WHY STAMPS?* Kat Ran Press, 2014. 8 × 9. 12 pages (one text page, the rest are illustrations). Bound by Sarah Creighton in her pastepaper over boards. Fine. *One of 45 deluxe copies, with two original stamps by Chermayeff, A prolific designer, illustrator, and artist, Ivan Chermayeff has created memorable and iconic images for such clients as NBC, PBS, Mobil, and MoMA.* \$155

13. Congregatio de Propaganda Fide. A collection of 10 exotic alphabets: Alphabetum Aethiopicum. Armenum. Barmanorum. Barmanum. Cophtum sive Aegyptiacum. Graecum. Indica. Hebraicum. Persicum. Syro-Chaldean. Rome, 1789, 1784, 1787, 1776, nd (after 1800), 1771, 1771, 1783, 1797. 4½ × 7. 32; 32; xvi, 64 plus an engraved folding plate; xlv (incl. folding plate), 51; (8); 15; 24; 16; 24; 30 (incl. folding plate) pages. 19th century tan calf gilt. Armorial bookplate. Light wear to binding. One leaf is expertly repaired; dime-sized stain in lower gutter of two leaves; 2 leaves slightly adhered in gutter, otherwise text is near fine. *“These books were issued deliberately to advertise, or publish the type therein, and they have evidential value equal to that of type specimens proper.”—Birrell & Garnett. Each work has a scholarly preface followed by a syllabary and a display of the types in either the Lord’s Prayer, Ave Maria, Apostle’s Creed, or other religious text with interlinear translation in Latin. Handsomely printed with decorative initials and tail pieces, many within borders of printers’ flowers. After its conquest of Italy, the French government appropriated the exotic language punches and matrices for the Imprimerie Imperiale (Nationale). Ironically, the purloined types were used in 1805 for Marcel’s Oratio Dominica to honor a visit from Pope Pius VII. Birrell and Garnett nos. 22, 20, 21, 25, 18, 15, 23, 14, 19, 24.* \$1,900

14. Decorated Paper. One full, unused sheet of late 18th or early 19th century Brocade (“Dutch gilt”) Paper. Embossed and gilt paper made by G. N. Renner & Abel, of Ausberg, printed in gold on a full sheet (16 × 13) of wove paper watermarked C B. This has a floral diamond pattern with a vine border. Some surface abrasion (or perhaps poor gilding). A very good sheet, signed in the border. Matted. \$925



15. DePol, John. *Ten Wood Engravings of Hand Printing Presses.* 1982–1992. 8 × 11. Ten broadsides printed in black, each signed or initialed, dated with title or description. Fine. *Limitations range from 40 to 150 copies. Presses are: Hohner, Common, Columbian, Stanhope, Smith Acorn, Wells, Union, Goodman, the wooden press at Landis Valley Museum, Franklin’s Press. Some of the engravings were done for Steve Saxe’s book, and some for APHA. Franklin’s Press (1990, edition of 40) bears the note “Not published as of June 1993.”* \$325

16. S. N. Dickinson & Co. Trade Card. “Printing in All Its Varieties Executed with Neatness and Dispatch by S. N. Dickinson at their Extensive Establishment.” Boston (Washington St.), nd. (mid 19th c.) 5 × 8½. Printed on green coated stock, lettering in gold. Some wear and abrasions to face—two small areas in upper corner where green coating has worn off. Glue marks on rear. Attractive. \$100

17. Donnelley, R. R. *SPECIMENS OF TYPE.* Crawfordsville, nd (1930s). 8½ × 11. 116 pages printed rectos only, each within a blue rule. Bound with metal screws (rusty) into stiff paper covers. Good copy. \$100

18. Durouchail, P. *EPREUVES DES DIVERS ORNEMENS TYPOGRAPHIQUES*, Gravés sur Bois et polytypés de la Collection de P. Durouchail. Paris: Imprimerie de E. Duverger, 1827. 10½ × 17. Original blue wraps with title and imprint on upper wrap; table of contents on lower wrap. 42 leaves: 1–30, 35–38, (1), 41–44, 48–50 pages, printed rectos only. The Table of contents calls for only 38 pages. The ornaments on these pages are numbered from 1 to 1217. A note at the bottom of the Table states there will be a new leaf every six months. The subsequent leaves continue the numbering, with the last ornament on page 50 being no. 1606. The un-numbered leaf after p. 38 is a delightful “Abécédaire d’Animaux.” Wraps are bound into old marbled boards (spine covering perished). Contents generally sound; paper edges are soft and feel much handled. There are 14 excisions; the resultant holes have been professionally filled with other paper. A good copy of this rare specimen. *Durouchail was a wood engraver active between 1800–1836; at his death his stock went to Laurent and Deberny. There are well over 1000 cuts and vignettes: armorial and historical, the arts, agricultural and horticultural, commerce, emblems and symbols, religious imagery, monograms, two pages of signs of the zodiac and months, sailing ships and steamers. There are decorative cartouches, head and tail pieces, and borders. Many of the engravings are suitable for book illustrations. Jammes Spécimens catalogue had a copy with 48 leaves, but lacking pages 43 and 44. OCLC records only the Newberry copy with 52 numbered pages. \$1,500*
19. [Duverger, Eugene]. *HISTOIRE DE L’INVENTION DE L’IMPRIMERIE PAR LES MONUMENTS*. Paris, 1840. 10¼ × 15½. 27 leaves (erratically paginated) including an ornate cameo portrait of Gutenberg printed in colors and gold; a type facsimile of the Donat fragment; a 4-page engraved facsimile of the 42-line Bible hand illuminated. Vignettes and borders engraved for this work were canceled, and the canceled plates printed together on the final leaf. Several outer leaves have become brittle and are chipped; some toning, Bible paper foxed. Modern boards with leather label. Good copy. *One of 150 copies of the large paper edition on Canson paper, originally issued in wraps. (There were also 850 copies on smaller paper.) Issued for the 400th anniversary of the invention of printing, it is printed in a new script*



Item 18. Durouchail.

face designed for this work. There is an extended illustrated discussion on type casting. Bigmore & Wyman I p. 329 quote the *Bulletin du Bibliophile* "Among all the work which typography has produced in this century of progress, there is not one more remarkable than this." Unfortunately, time has not been kind to this copy. \$300

20. Enschedé, Charles. *TYPEFOUNDRIES IN THE NETHERLANDS*. Haarlem: Stichting Museum Enschedé, 1978. 10 × 15. 504 pages, illustrated. Quarter leather and printed boards. Fine. No. 222 of 1550 copies. English translation, with revision and notes by Harry Carter, of a work first published in 1908 in French. Text is handset in Jan Van Krimpen's *Romanée* type, with over 500 examples printed letterpress from original types held at the Enschedé foundry. "An extraordinary edition"—A Century for the Century 82. \$400

21. Fahey, Herbert and Peter. *PARCHMENT AND VELLUM*. San Francisco, 1940. 5 × 7½. Frontis of a medieval scribe by George Pearce, (21) pages ruled in blue, hand drawn initials in blue and gold, with 8 tipped in vellum specimens. Bound by the Faheys in gilt-ruled vellum. Fine in slipcase. Inscribed by the Faheys to Mark Lansburgh, his book label at rear. According to OCLC, 50 copies were printed—with 20 being for sale. Each of the specimens is identified by type (e.g. Roman vellum of lambskin, transparent vellum from calfskin) and by use. \$1,500

22. Feliciano, Felice. *ALPHABETUM ROMANUM*. Edited by Giovanni Mardersteig. Verona: Officina Bodoni, (1960). 6 × 9. 140 pages, 5 plates (one double). Mardersteig's 60-page introduction is followed by the first treatise on the construction of Roman letters (ca. 1460). The 25 letters are hand-colored in two colors, after the original manuscript, with corresponding construction grid on facing verso. Full golden brown oasis morocco, gilt press mark on upper cover, top edge gilt, printed slipcase with morocco edges. There is a tiny spot of foxing in the margin of leaf Y; glue offsetting in the gutter between endpaper and blank. A fine copy. One of 50 copies in full binding (of 400). Printed in Dante type on Magnani paper. English translation by R. H. Boothroyd. The only edition in English. *Schmoller* 121. \$1,500

23. Ferrerius, Zacharias. IN *DIE FESTO EPIPHANIAE, Choriambicum Alphabeticum*. (Verona, 1968). 4½ × 3½. (24) pages. Calligraphic initials from Vicentino's 1523 writing book are printed in blue. Vellum paper boards, paper slipcase. Fine copy of this pretty little piece. Laid in blank card is signed by Mardersteig. One of 60 copies privately printed by G. Mardersteig at the Officina Bodoni with Arrighi initials and types "for his friends in USA." *Schmoller* 159. \$550

24. Fournier, Henri. *TRAITE' DE LA TYPOGRAPHIE*. Paris: Imprimerie de H. Fournier, 1825. First edition. 5 × 8¼. 2 (prospectus), xlij, (2), 323 pages. Contemporary speckled boards, calf spine, all edges speckled. Tips broken, scattered light foxing. Very good. Jackson Burke's copy with his bookplate and another printer's book plate. The rare 2-page prospectus is bound in at front. Barber: "The major French manual for much of the 19th century." It went through five editions and one piracy. The manual covers composition, presswork, managing a printing business, and closes with a typographic vocabulary and an index. The 2-page prospectus issued in Jan, 1825 is extraordinarily scarce and not noted in any of the copies listed on OCLC. There is a reference to it on p. x of the Preface. Barber French Letterpress Printing p. 17. \$650

DE VINNE'S COPY

25. Giesecke, Georg Friedrich and Walter Giesecke. *FÜNFUNDSIEBZIG JAHRE Des Hauses J. G. Schelter & Giesecke in Leipzig*. (Leipzig, 1894). 11 × 14¼. Title within wide color-printed border, color plate tribute to Gutenberg, 62 pages profusely illustrated from photographs. Bound by G. Fritzsche (ticket in book) in embossed pictorial cloth. Theo. L. De Vinne's bookplate. Very good copy. A 75 year history of this type foundry and print shop. \$300

26. Golden Cockerel Press. Patrick Miller. *THE GREEN SHIP*. (Waltham Saint Lawrence), 1936. 7½ × 10. Double spread title engraved by Eric Gill with 6 vignettes, 182 pages. Six large chapter headings wood engraved by Gill. Bound by Sangorski and Sutcliffe in full green morocco, board edges and turn-ins ruled in gilt, top edge gilt. Slight bloom to upper cover, spine a bit darker, dime-sized tan stain in one



Item 26. Golden Cockerel Press.

margin, near fine with prospectus. With an extra suite of the 8 wood engravings printed on Japan vellum. Both contained in cloth tray case with leather label. No. 56 of 62 special copies signed by Miller and Gill, in the full binding, with an extra suite of plates. (The total edition was 200 copies). Printed in Gill's Perpetua type. \$1,800

27. Goodison, J. W. REYNOLDS STONE. *His Early Development as an Engraver on Wood*. Cambridge, 1947. $4\frac{1}{4} \times 6\frac{1}{2}$. 24 plus 22 pages of Stone's engravings. Decorated boards, after a design by Stone. Upper tips lightly bumped; top edges foxed. Very good. One of 200 copies on hand-made paper. \$275

28. Gorham & Co. CATALOGUE OF ELECTROTYPES. *Ornamental Designs, Mercantile Cuts for Every Business*. Boston, 1879. $5\frac{1}{4} \times 9$. (76) pages. Original printed wraps. Very good. Hundreds and hundreds of cuts with occasional suggestions for their use. On the theory "there is nothing more effective [in advertising] than some comical cuts," this catalogue is replete with them. On the romantic side, there are Acquaintance and Escort Cards, some with rebuses. All told, the catalogue provides a little bit of social history. William B. Gorham manufactured printing presses and printing material in the 1870s. No other copy located. \$400

29. Grabhorn Press. *THE SUBTYL HISTORYES AND FABLES OF ESOPE*. Translated out of the Frensshe into Englysshe by William Caxton. San Francisco, 1930. $6\frac{1}{2} \times 9\frac{1}{4}$. (6), 167 pages. Illustrations by Valenti Angelo painted in red and blue, illuminated in gold; hand done paragraph marks in red and blue. Initials hand drawn in red by Angelo. Full chestnut morocco. Fine in custom tray case. No. 22 of 25 special copies, this "especially illuminated by Valenti Angelo for Stuart Schimmel with best wishes." The hand drawn initials in these special copies are entirely different from those printed in the 175 regular copies. Koch Bibel Gotisch type and handmade paper, along with the illumination, give this book a very satisfying Caxtonian feel. A Fifty Books of the Year book. \$2,200

30. Grabhorn, Robert, compiler. *A COMMONPLACE BOOK OF COOK-ERY*. San Francisco: Arion Press, 1975. $5\frac{1}{2} \times 9$. viii, 173 pages illustrated with vignettes. Blue cloth and decorated boards, paper spine label. Binding slightly askew, else fine. The second book from the Arion Press, it was drawn from Grabhorn's 30-year collection of books on food and drink, from Quintilian to Wynken de Worde to Ronald Firbank. One of 425 copies, printed in three colors. \$325

31. Grace Hoper Press. *A COMMON-PLACE BOOK WITH SOMETHING FOR EVERYBODY*. San Francisco, 1969. $8\frac{1}{2} \times 12\frac{1}{2}$. 54 pages. Half cloth and plaid boards. Very good, with prospectus. Inscribed to Abe Lerner and signed by Sherwood and Katherine Grover. One of 200 copies on Saunders mould-made paper. (There were also 100 copies on Curtis Tweedweave and not for sale). An exuberant type specimen with notes on the types. \$200

32. Hamady, Walter. *PAPERMAKING BY HAND. A Book of Qualified Suspicions*. Minor Confluence, WI: Perishable Press, 1982. 7 × 10½. (12), 42, (3) pages plus 3 double-page specimens. Jim Lee's 11 linocuts portray equipment and methods. Irish linen, blind stamped title. Fine. Inscribed by Hamady, on his linocut portrait, to a fellow printer. *Both a practical manual and a lovely exemplar of papermaking. The 3 special specimens are a thread picture, pulp painting, and a sheet deeply embossed by a "found object" on the mould. Copy 105 of 200 copies printed by Walter Hamady. Title page calligraphy by Hermann Zapf. Printed in five colors on 13 Hamady Shadwell papers, and on papers from other makers/mills. A Century for the Century* 87. \$2,400
33. Hamilton Manufacturing Company. *MODERN CABINETS, FURNITURE AND MATERIAL FOR PRINTERS*. Catalog No. 14. Two Rivers, WI, (ca. 1907). 10 × 13. 191 pages within red rules. Embossed pictorial wraps, gilded endpapers. Faint dampstain lower corner of first few leaves; near fine. With a 16-page supplement. *Handsone, fully illustrated and priced catalogue, which includes equipment for bookbinders. A brief history of this company, founded 1881, is illustrated from photographs. The more than 50 different lay-of-the-cases are especially interesting.* \$400
34. Hay Hutchison, James. *THE ANTIQUE IN DESIGN, FOR LETTERPRESS PRINTING*. London: John Haddon and Co., Caxton Type Foundry, ca. 1900. 8½. x11. (30) pages. Printed wraps, soiled; lower tips bent. Good copy. *A trade catalogue of "Art" electrotypes designed by Hay Hutchinson—borders, florettes, initials, etc.—shown in artistic layouts and printed in colors. The Caxton Foundry, established in 1897, was the first British one to adopt the American Point System.* \$150
35. Hellinga, Wytze and Lotte. *THE FIFTEENTH-CENTURY PRINTING TYPES OF THE LOW COUNTRIES*. Amsterdam: Menno Hertzberger, 1966. Two volumes. 10 × 15. xxx, 267; (6), 505 pages. Quarter leather and cloth. Dustwrapper spines sunned; slight dent at lower spine of one volume; all else fine. *A complete survey of all types used in the Low Countries. The 291 plates illustrate each type in a full page reproduction from a book in which it was used; with a history of each face.* \$495

36. Hoffman, Richard. *WHEN A PRINTER PLAYS. A Showing of Printers' Flowers and Typographic Fleurons . . . arranged in arabesque patterns*. Van Nuys, 1987. 9½ × 12. 55 pages. Cloth and decorated boards. Boards slightly splayed, else fine. *No. 99 of 200 copies. 260 arabesque arrangements composed of individual units are printed in fourteen colors. Hoffman comments on the history and use of each fleuron, and quotes from Luckombe, Mores, Meynell, Warde, Dwiggins, Updike, and Rogers.* \$395

UNCUT AND UNFOLDED SHEETS

37. Horace. *OPERA OMNIA, recensuit Filon*. Paris: Didot, 1828. Ten leaves (of 11) of imposition sheets, uncut and unfolded. 8 × 11½. Each sheet holds 24 pages (12 per side) and bears rules indicating where to cut. Lacking the sheet with title, page 1 (opening of *Carmen*), and some preliminaries.* The present sheets have the Preface opening, vi, viij, and pages 2–229, 3 blanks. At the base of one blank is printed three times in miniscule type "Relié par Lesné, rue de Tournon, no. 19." Lesné bound the edition. Two sheets are foxed. Very good. From the collections of Arthur A. Houghton (leather label) and Ruth Adomeit (invoice). *A celebrated miniature printed in the microscopic 2.5 type of Henri Didot, who has included his name in the decorated rule at the beginning of each book section. "One of the typographical wonders and an unsurpassed feat as far as minuteness and beauty of type is concerned"—Spielmann 202. *The other missing pages are half title, printer's imprint, frontis, second page of the Preface, and 2 pages of the Life of Horace. One hundred copies were printed.* \$1,200
38. Hughes, Sukey. *WASHI. The World of Japanese Paper*. Tokyo & NY, 1978. 8½ × 11½. 452 pages, of which 113 have tipped-in specimens; photographic illustration, glossary, bibliography and index. Quarter cloth, in clamshell box. Fine copy in the original shipping carton which is lightly stained on one edge. *No. 520 of 1000 copies with specimens, which include both plain and special/decorated papers. Illustrated with line drawings of papermaking techniques, and with photographs of the papermakers.* \$300
39. Hunter, Dard. *OLD PAPERMAKING IN CHINA AND JAPAN*. Chilli-cothe: Mountain House Press, 1932. Folio (12 × 17). Frontis, 71 pages.

- 15 tipped-in specimens of old papers made from bamboo, mulberry, china grass and mitsuma; 3 specimens of barks, 11 mounted color prints, 19 b&w illustrations. Bound by Peter Franck (stamp signed) in three-quarter linen and decorated paper boards, printed cover label, slipcase. A fine copy of a monumental book. *Of the 200 copies printed, 50 were destroyed by fire. This is copy #108, signed by Hunter. The paper specimens, dating from the 14th through 18th centuries, are from China, Japan, Persia, and Tibet; the oldest were removed from block-printed books or scrolls. Each specimen is identified as to paper composition. One is a leaf from a gold-ruled 17th c. Persian manuscript on paper made entirely from China grass. The large Chinese characters and symbols were engraved by Lankes. Published during the Depression at \$75, copies did not sell quickly. Franck bound the books as orders were received. Some sheets were laid unbound into portfolios.* \$9,000
40. Jacobi, Chas. T. *GESTA TYPOGRAPHICA, Or A Medley for Printers and Others*. London, 1897. 4¼ × 6½. viii, 132 pages printed in black and red with 18th c. ornaments throughout. Full tan morocco, title in gilt on upper cover within gilt rules; board edges and turn-ins also gilt ruled. Very good. *An enjoyable book, "for Readers interested in, but not actually connected with, the art of Printing." Interesting facts and printers' jokes. Bound and forwarded by accomplished students at County Council Central School of Arts & Crafts. Staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish, John Mason—the C.S.A.C. was one of the most important in training fine hand binders. Cobden-Sanderson and Emery Walker were advisors. Handsomely printed at the Chiswick Press where Charles Jacobi was foreman.* \$450
41. Janus Press. *THE JANUS PRESS SILVER ANNIVERSARY MISCELLANY 1955–1980*. Newark, VT., 1982. 8 × 10½. Portfolio of 19 contributions by artists, printers, and papermakers celebrating Claire Van Vliet's first 25 years at the Press. Fine in tray case titled in silver. *Of 75 copies this copy is printed for _____. There's a great variety among the tributes, with many special papers and much printing in silver. Most are signed by the participants: John Anderson, Jerome Kaplan, Howard and Kathryn Clark, Ruth Fine, Helen Siegl, Ray K. Metzker, Peter*

Schumann, and others, along with Claire herself. The Twinrocker Clarks produced a song "The Beaterman's Blues" with foldout music bound in pulp painted wraps. \$700

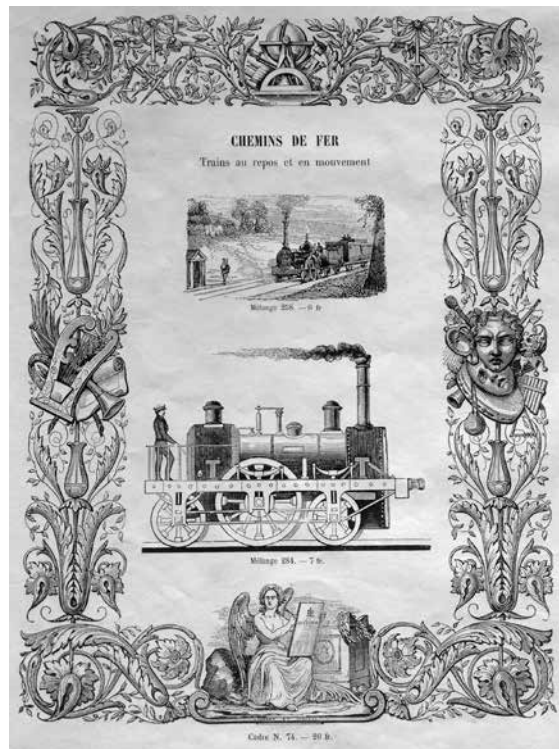
42. Johnson, A[lfred]. F[orbes]. *DECORATIVE INITIAL LETTERS*. London: Cresset Press, 1931. 10 × 14. xxiii, 247 pages. Black cloth gilt, top edge gilt. Bookshop ticket on pastedown. Very good. *One of 500 copies printed at the Curwen Press. European and American initials from c15 to early c20 are reproduced in the original sizes. A page of descriptive text faces a page of initials.* \$285
43. Jones, George. *A DISTINGUISHED FAMILY OF FRENCH PRINTERS, ROBERT & HENRI ESTIENNE*. Brooklyn: Linotype, 1929. 8½ × 13½. (12) pages ruled in red; smaller broadside type specimen laid in. Vellum and marbled boards. Name and date on flyleaf, else a fine copy in worn slipcase. *One of 400 on Kelmscott handmade paper. First showing of Linotype Estienne Old Face, designed and cut by Jones. A Century for the Century 17.* \$250
44. Koch, Rudolf. *DIE SCHRIFTGIESSEREI IM SCHATTENBILD*. (Offenbach: Klingenspor, 1918). First edition. 12 × 9. Twenty-five full page plates with silhouettes of the typefoundry printed in black and descriptive text in red. White boards printed black and red. Light soil to upper cover, glue offsetting on endpapers. Very good copy of this rare work. *OCLC locates only 2 copies, neither in the U. S.* \$850
45. Laurent et Deberny. *NOUVELLE SÉRIE DES VIGNETTES DE LA FONDERIE*. Paris, (1860s). 11½ × 18¼. 80 leaves: Title, 5 divisional titles, 74 leaves of vignettes as follows. Medailles 12 ll., Attributes 8 ll., Piété 21 ll., Melange 14 ll., Ornaments 19 ll., of which 15 are single leaves and 2 are double. Of these latter, one is folded and one is a magnificent full size sheet hinged in at the middle; it is dated 1842. One large coat-of-arms has been cut from Medailles leaf 7/8. Closed horizontal tear across one plate. Bookplate of James Yates 1933 inside front cover. Contemporary plain wraps. Toning and chipping to

many leaves. Good copy. A rare specimen, this copy appears to have been assembled at the foundry with a combination of older sheets and new sheets bearing recent designs. They were printed by a half dozen different printers; and a few sheets are on smaller and different paper. Within sections, pagination is mostly continuous. The section of medals and coats-of-arms begins at page 2 with medals for Expositions from 1834–1849. By page 9, there are medals for an 1861 Beaux Arts exposition. *Medailles* concludes with 2 leaves of *Armes d’Amerique*, on smaller paper, numbered “57” and “*Armes d’Amerique 2.*” These vignettes are numbered consecutively from one page to the next. The *Vignettes of Piété* skip pages. The earlier ones are dated at the head of the page (1839, 1842, 1845, 1846). The last 4 leaves in the *Piété* section are numbered “*Fleurons 41–44.*” The specimen offers a profusion of cartouches, initials, occupations and pastimes, and a great many trains. OCLC locates copies only at NYPL (78 plates) and Stanford (70 plates)—both erroneously dated 1840s.

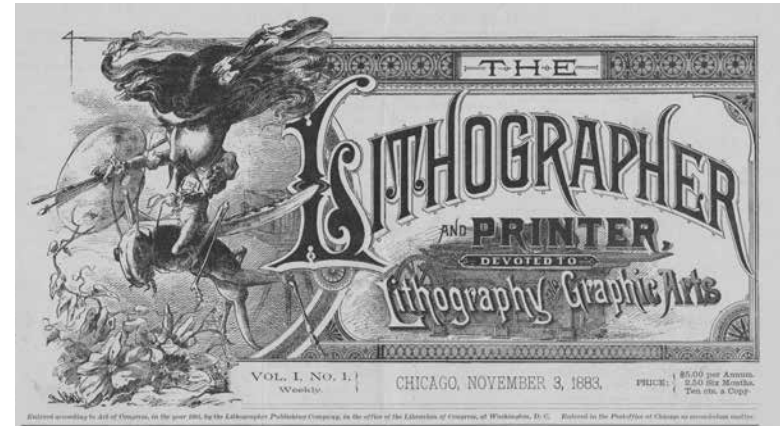
Harvard has an earlier edition of 24 leaves, several dated 1839.

What became the Deberny foundry was founded in 1748 by Joseph Gillé. It passed to Laurent in 1827, and Deberny entered the firm a year later. In 1886, Deberny issued this title with 113 leaves (copy at St. Bride printing library).

\$2,600



46. Lawson, Alexander. *PRINTER’S MANUALS FROM MOXON TO THE PIA*. Kirkwood: The Printery, 2002. 4½ × 7½. x, 50 pages, illustrated. Cloth and marbled boards. Fine. One of 100 copies handsomely printed in several colors in Bulmer types on Kelmscott handmade paper. Text was a lecture. \$300



Item 47. Lithography.

47. (Lithography) *THE LITHOGRAPHER & PRINTER, devoted to Lithography Graphic Arts*. Volume I, nos. 1–19. Chicago, November 3, 1883—March 8, 1884. 10¼ × 14. 152 pages, mostly triple-column. Self-wraps. Previously folded for mailing. Old soil. Good copies of this exceedingly scarce periodical. A weekly periodical of practical and technical information, history, and ads. According to Ulrich & Kup, the last issue appeared in January 1886. It became *The American Lithographer and Printer*, published in New York until 1890. Copies located only at Northwestern. \$850

A CELEBRATED PRINTER, BINDER, PUBLISHER

48. Mame, Alfred et Fils. *Imprimerie, Librairie, Reliure. NOTICE ET SPÉCIMENS*. Tours, 1867. 10½ × 15½. Sixteen-page history plus 7 engravings (one double) by Pannemaker of this publisher’s printshop, bindery, and bookshop. Followed by 53 pages of plates, many

with tissue guards, showing their principal publications. Publisher's red morocco-grained cloth gilt, all edges gilt. Occasional foxing, corners and spine have wear, upper corner bumped, otherwise very good. *Sumptuous illustrated folios—including the first publication of Doré's Bible illustrations—to tiny books of prayers printed in gold were painstakingly produced. Mame employed about 1000 persons, for whom he established profit sharing. A third of the employees' share was distributed every year; the balance constituted a pension fund for those of twenty years' service. Bigmore & Wyman estimated that 60,000 francs a year were devoted to the fund. Prepared for the Exposition of 1867, these specimens are beautifully printed on a variety of fine papers various techniques of illustration.* \$800

COLOR-PRINTED WOOD ENGRAVINGS

49. Manning, Bowman, & Co. *ILLUSTRATED CATALOGUE AND PRICE LIST OF PERFECTION GRANITE IRONWARE AND DECORATED PEARL AGATE*. Meriden & NY, 1892. 10½/ × 13½. (iii), frontis of the extensive factory in Meriden, pages 1–70, 101–150, 201–224, 301–342—as issued. These are also the page numbers in the Contents and the Index. Gilt and stamped cloth, worn along edges and at extremities. Stain on front floral endpapers from something acidic laid in; free endpaper torn with a piece missing. Very light, minor damp stain along edge of last 20 leaves. Near very good copy. Laid in is a color flier for “The New Mikado Pearl Agateware.” *A handsome documentation of material culture. This catalogue is notable for its exquisite color-printed wood engravings of tea and coffee pots and accoutrements, tureens, canisters, dishes, jars, cuspidors, and hotel/restaurant ware. The engravings were by Sanford & Lohmann, color inks from Chas. Eneu Johnson, and printing by E. A. Horton. In contemporary accounts, Horton is mentioned as a “fancy” printer, one who's output was “the last word” in printing. Romaine p. 100, locating only the copy at the Metropolitan Museum of Art. OCLC locates copies at The Connecticut Historical Society and Winterthur.* \$3,000
50. Maret, Russell and Nina Schneider. *PRESSED FOR TIME. A Descriptive Bibliography of the Work of Russell Maret*. NY, 2014. 11½ × 16½.

Profusely illustrated with original leaves; broadsides; type specimens; marginal illustrations, including original drawings made in pencil, ink, gouache, and candle smoke. Four-color photographs of the books by Annie Schlechter. Quarter cloth and decorated boards, slipcase. Fine. *One of 105 copies on Zerkall and French papers. (There were also seventeen deluxe copies on Twinrocker handmade papers.) A descriptive bibliography of twenty-five years of Russell's printing: published and commissioned books, broadsides, and ephemera, with anecdotes about the making of the books. Essays by Mark Dimunation and Paul Gehl. The large format accommodates untrimmed leaves from Aethelwold Etc, Specimens of Diverse Characters, and Interstices and Intersections.* \$1,200

51. Marvell, Andrew. Lance Hidy. *THE GARDEN*. Boston: Godine, 1970. 6 × 9. Nine leaves, printed rectos only, with 4 etchings by Lance Hidy. Full natural linen boards, cover label, in green calf and cloth tray case (spine faded). Fine copy of this little gem. *No. 56 of 115 copies signed by Hidy and Godine. Printed in Cancellaresca Bastarda type in black and green on handmade Amalfi paper.* A Century for the Century 75. \$800
52. Mason, John. *MORE PAPERS HAND MADE BY JOHN MASON*. NY: Chiswick Bookshop, 1966. 8 × 12. Half title, title printed in gold, “special copy” leaf, limitation leaf, (2) contents, 35 printed paper specimens (each interleaved with a handmade paper blank except for red numeral), typewritten leaf, Rigby Graham's color thread drawing of a nude in a garden. Linsom vellum boards gilt. *No. 39 of less than 200 copies, signed by Mason. One of the “special” copies with a unique thread picture formed as the paper was being made. Mason made many of these papers from plants growing in his yard or the churchyard or the water's edge; others came from rags or “romantic old bed sheets.” Each paper specimen is printed with text or illustration or both, in colors throughout. Blair Hughes-Stanton cut and printed on his Columbian a color illustration for this book. The Stanbrook Abbey and Rampant Lions each printed a leaf.* WITH: Bayldon, Oliver. *THE PAPER MAKERS CRAFT*. Leicester: Twelve by Eight Press, 1965. 8 × 11½. (i), 19 pages, 9 leaves with color illustrations by Rigby Graham. Linson vellum boards gilt. Inscribed

by John Mason to Herman Cohen (Chiswick Book Shop). *Copy no. 1 of "less than 400 copies" printed at Rampant Lions Press on handmade paper from Millborn, Wookey Hole, Hayle Mill, and John Mason's textured, colored paper.* Both volumes fine in mylar jacket and stiff paper chemise, in custom, fitted traycase. \$900

CHROMOLITHOGRAPHIC PYROTECHNICS

53. Midolle, Jean. *OEUVRES DE JEAN MIDOLLE. ALBUM DU MOYEN-AGE. Écritures Anciennes. Specimens des Écritures Modernes. Compositions Écritures Anciennes et Modernes.* Strasbourg: Lithographie de E. Simon fils, 1834–1836. Oblong, 16 × 11. Originally issued in three parts and later bound with a general title, as here. Complete in 120 leaves (one mis-bound and three mis-numbered). Scattered foxing to the plates and some toning, as usual. Recent cloth and blue boards (matching the original boards) with original title label on upper cover. A good copy in new binding. Most copies were issued uncolored, and the work is rarely found with plates chromolithographed. *An absolutely brilliant display of chromolithography, graphic design, and "artistic" printing. The first two parts show a series of decorative alphabets designed by Midolle. The "Galerie" offers intricate—and some quite fanciful—graphic designs and drawings by him. Emile Simon used a mixture of techniques to obtain the marvelous color plates; among them were: transfer, rainbow printing, gold dusting, and inking à la poupée. He was perhaps the earliest to use these techniques together and foreshadowed by a couple of years the work of Engelmann and the commercial birth of chromolithography with the use of multiple stones. Katalog Kunstbibl., Berlin: 5164, 5165, 5167; Bonacini: 1181, 1182, 1186. Gascoigne Milestones in Colour Printing (pp. 26–31) "an amazing display of chromolithographic pyrotechnics." Rarely found complete. Rarely found with the general title (produced after the separate three parts).* \$6,500

DELUXE EDITION, SIGNED BY ERIC GILL

54. Morison, Stanley, editor. *THE FLEURON NO. VII.* London, 1930. 8½ × 11. 253, 25 (ads) pages plus inserts. Illustrated. Blue cloth, gilt lettering on upper cover by Jan van Krimpen. Spine and portions of covers have faded to brown. Faint ink stain at bottom of pages 11 and

15; paper defect bottom edge p. 45; otherwise contents are fine. Very good copy. Eric Gill has signed his Perpetua type specimen. No. 151 of 210 copies on English handmade paper. Signed by Stanley Morison. The final number of the *Fleuron*, this contains an Index to all seven. This deluxe edition contains Christmas cards by Cleland and a photogravure of a Gill sculpture—not in the regular edition. Van Krimpen writes of typography in Holland. There are "type reviews" of Centaur, Bembo, Treyford, Antigone, Bernhard, Goudy Modern, and Romanée types, with an inserted specimen of each. Beatrice Warde's article on Eric Gill is accompanied by the first showing of Perpetua type, in a 30-page insert illustrated by Gill. \$500

55. Morris, Henry. *THE PRIVATE PRESS-MAN'S TALE.* Bird & Bull Press, 1990. 9 × 12. 61 pages. Quarter morocco and paste paper boards. Fine with prospectus. *One of 230 copies. "Inspired by Chaucer's Canterbury Tales this collection of satirical poetry and prose deals with the Private Press, bookselling, book-fairs, papermaking history, book reviews. . . ." Illustrated by Lili Wronker.* \$250

B. FRANKLIN—AMERICAN

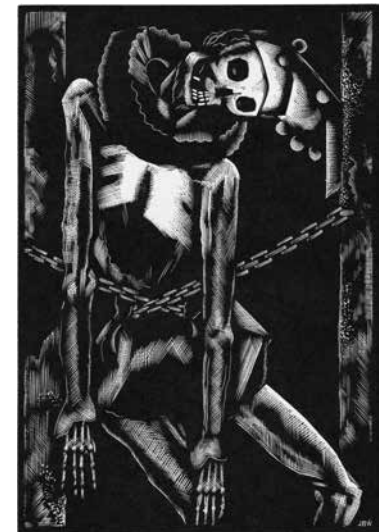
56. Nini, Jean-Baptiste. Terracotta medallion of Benjamin Franklin. France, 1777. Circular, 4½ inches in diameter. Titled "B. Franklin. American." Signed and dated by Nini, with his family crest, at the base of the bust. Small chip on lower edge. Very good, in a handsome tray case by Barbara Blumenthal. From the library of D. B. Updike, this hung on his office wall at the Merrymount Press. As *American Statesman to France, Ben Franklin was enormously popular with the French. Nini, an Italian sculptor working in Paris, produced several different medallions from drawings of Franklin made while Franklin was living in Passy. This medallion with the beaver hat was the first, and was wildly popular. According to the Franklin Institute, Nini added the fur cap to the drawing. "Nini added Rousseau's cap, which he copied from an engraving, as Allan Ramsay had painted it in 1766. He sent this to Paris for approval, along with some other suggestions that included a liberty cap, a face with spectacles, and a face without spectacles (these last three were rejected). The original cap, or 'bonnet de peau,' was accepted and had far deeper symbolism for the French. . . ."* \$2,500

SET IN 17TH C. FELL TYPES

57. Nonesuch Press. Donne, John. *LOVE POEMS. With some account of his life taken from the writings in 1639 of Izaak Walton.* London, 1923. 6½ × 10. Collotype frontis, title in border of type ornaments printed in red, xxiii, 91 pages. Full russet vellum, Italian patterned endpapers. Armorial bookplate inside cover. Tips and spine ends lightly rubbed, but a fine copy in custom cloth chemise and quarter leather slipcase (worn). *One of 20 copies in this special binding, on Vidalon handmade paper. (The total edition was 1250 copies.) Printed at Oxford University Press in 17th c. Fell types. Francis Meynell wrote "The poems were printed in italics both because these Fell letters are particularly pretty and characteristic and because they do not make for 'easy reading.' Poetry should not, I think, be read easily. The process of printing was slow. One sheet of text had to be machined and the type distributed before the next could be composed." The first book from the press. Art of the Printed Book 1455–1955, p. 111; Nonesuch Century 1.* \$1,500
58. Panckoucke. *CARACTERES ET ALPHABETS DE LANGUES MORTES ET VIVANTES.* Paris: Charles Panckoucke, ca. 1783. 9½ × 12. 25 plates complete (pages 66–90) from the *Méthodique par Ordre des Matières*. Each plate is on a full size sheet of paper (19 × 12), hinged at the middle into the binding. Stain in two corners of Plates 1 and 21. Cloth. Very good. *Encyclopédie Méthodique is a revised and expanded version of Diderot's encyclopedia. These plates were re-engraved by Benard from the Diderot plates, and printed on much better paper. Languages are ancient and current "Oriental" ones. Letterforms are shown in varieties of majuscules, cursives, etc. There is no text present.* \$400
59. Paris, June. *WOOD ENGRAVINGS.* NY: Woodside Press, 1998. 8 × 10 and 10 × 13½. 11 leaves, including 8 signed original wood engravings. Portfolio housed in clamshell box lined with a pattern paper designed by the artist. Fine. *No. 21 of 125 sets, printed on dampened Magnani Pescia paper under the artist's supervision. These delicately detailed boxwood and end-grain maple engravings are unified by a naturalistic theme. Ninety for the Nineties 62.* \$325
60. Pattison, Mark. *THE ESTIENNES, A Biographical Essay . . . Illustrated with Original Leaves from Books printed by the Three Greatest members of that Distinguished Family.* SF: Book Club of California, 1949. 9 × 13. 42 pages. Cloth and boards. Trace of bookplate removal. Boards a bit splayed, tips a bit bumped and worn. The handsome leaves are very good to fine. A good copy. *One of 390 copies printed at the Grabhorn Press.* \$250
61. Peich, Michael. *THE RED OZIER: A LITERARY FINE PRESS. History and Bibliography 1976–1987.* NYPL & Yellow Barn Press, 1993. 7½ × 10. xxxii, 85 pages plus a folding insert; errata slip laid in. Quarter cloth and Maziarczyk paste paper boards. Fine in slipcase. This copy is specially signed by Mike Peich. *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, Frascioni, Moser, Noguchi, and others. No. 12 of 170 copies printed by Neil Shaver on dampened Rives Heavy white. Illustrated with wood engravings from the original blocks. Title page calligraphy by Jerry Kelly. Beautifully produced.* \$350

WITH 26 SIGNED PROOFS

62. Poe, Edgar Allan. *THE MASQUE OF THE RED DEATH, AND OTHER TALES.* Wood engravings by John Buckland Wright. Maas-tricht: The Halcyon Press, 1932. 7 × 10. 170 pages including 10 full page engravings. A rear pocket contains 26 proofs: a set of the 10 wood engravings in the book, plus 3 rejected and quite different images, on Imperial Japan; a set of all 13 woodcuts on English handmade paper. Each of the 26 proofs is signed. Orange cloth



gilt. Spine faded, else fine in slipcase, with 4-page prospectus. No. *III* of 30 signed copies on Imperial Japanese vellum, with 26 proofs. (There were also 150 signed regular copies on Barcham Green paper.) Buckland Wright's images evoke the atmosphere of Poe's tales. The copies on Japan vellum are especially wonderful. Printed in Van Krimpen's Romanée type; initials by Alphonse Stols printed in red. The other tales are: *Ms. Found in a Bottle*, *The Cask of Amontillado*, *The Man of the Crowd*, *Ligeia*, *A Descent into the Maelström*, *The Island of the Fay*, *Premature Burial*, *The Pit and the Pendulum*, and *the Conversation of Eiros and Charmion*. \$2,600

VOLUME I, WITH THE PROSPECTUS

63. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volume I. London, 1880. 9 × 11. 20 text pages plus 192 leaves of specimens (a few specimens are 4-page, rather than the single leaf requested). Publisher's three-part vellum laced with cat gut and parchment sides, titled in gold on spine and upper cover. The spines and protruding deckle edges are darkened. The specimens are printed on papers of every color and style, from thin tissue to heavy clay-coated stock. A few papers foxed over the years. Some soft, colored papers are faded or tanned in the margins. Most of the specimens are very good to fine. Over all condition is very good specimens in good binding. Tipped to front pastedown is the broadside "Proposition for a 'Specimen Exchange'" dated December 1879. One of about 180 copies. Only contributors and a few libraries (Cambridge, Oxford, and St. Bride) received the Specimens. None were for sale. The specimens were issued as loose, unbound sheets. The bindings needed to be specially ordered; these were provided with a printed title page. Printers could also return their loose sheets for binding (a more costly procedure). The volume contains Tuer's comments about each printer and a critique of his submission. Tuer aimed for "constructive criticism," but pulled no punches. Concrete suggestions (and admonitions) are made for improvement. Devised by Andrew Tuer as a scheme "to develop higher skills among printers" and to "elevate public taste in typography," the Exchange succeeded brilliantly. \$1,800
64. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volume XI. London, 1890. 9 × 11. 5 introductory

pages plus approximately 270 leaves of specimens. Some foxing; two of the heavier papers have a small chip; most are very good to fine. Publisher's three quarter maroon morocco and morocco-grained cloth, spine gilt, marbled endpapers, with ticket of Raithby, Lawrence. Presentation label on pastedown to the Birmingham School of Printing; withdrawn stamp on blank; stamp on verso of title page. Edges and joints rubbed, protruding deckles are dusty, very good copy. One of about 325 copies. There is a stunning array of "Artistic" printing with color and metallic inks. The German specimens present virtuoso performances with combination borders. A new binding style was introduced with this issue. \$1,800

65. Printers' Specimens. *SPECIMENS de la Société Anonyme Les Arts Graphiques*. Bruxelles, 1888. 8½ × 12¼. 24 leaves. Rebound ca. 1900 in quarter morocco and marbled boards. Fine. *Specimens of typography (mathematics and multi-color printing) and illustration (photomechanical, lithography, chromolithography) contributed by Belgian printers*. \$175
66. Rampant Lions Press. *A PRINTER'S DOZEN*. Eleven spreads from unrealised books designed and printed at the Rampant Lions Press by Sebastian Carter. (Cambridge, 1993). 9½ × 12½. 20 preliminary pages are followed by eleven double-spreads settings. Each of these is bracketed by a title leaf and a leaf of commentary printed on green Ingres paper. Cloth and marbled boards, slipcase. Fine. No. 51 of 200 regular copies (there were also 11 deluxe copies). Printed in many colors and type faces on Arches Vélin and Fabriano papers. \$275

SPECIMENS FROM THE HEIGHT OF COLOR PRINTING

67. Reichsdruckerei. *RANDRINFASSUNGEN INITIALEN UND ZIER-LEISTEN*. Berlin, 1884. 11 × 17. 64 leaves mounted on hinges: title, introduction, 62 plates. Publisher's pebble grained calf gilt, gilded endpapers, all edges gilt. Tips worn, light wear; closed tear in lower margin of last plate, else contents fine. A specimen of ornamental material in use at the State Printing Office. Combination borders (many in color) enclose printers' ornaments, fleurons, headpieces, initials, and other decorative pieces. German printers from this period surpassed all others in this kind of color printing. \$2,500

68. Schanilec, Gaylord. *LAC DES PLEURS*. Report From Lake Pepin. Stockholm, WI., 2015. 10 × 15. 76 pages illustrated with 9 color wood engravings, including a 2-by-3 foot folded map and 5 large foldout plates. There are also old electrotypes of fishes. The map can be left open as one navigates the book. The opening smaller engraving shows Gaylord's boat, from which he surveyed the region. There follows large, stunning color engravings of pelicans, fish, mussels. This 7-year odyssey ends with a seagull atop a piling. Bound at Booklab II in quarter leather and marbled paper over boards sides, structured to ensure very flat page openings. Cloth tray case, pigskin spine has an onlaid pelican, upper cover with large printed title label. Fine, with printed note about opening the map. *A lovely, harmonious book. The engravings were printed from end grain maple blocks made by Gaylord from trees which grew on his land. No. 11 of 100 signed copies beautifully printed by Gaylord Schanilec on Barcham Green, Wookey Hole, Zerkall, and Kozo papers, in black, blue, and red. The marbled paper is based on a photograph of wet stones taken along the shore of Lake Pepin. Lake blue endpapers by Saint Armand. Lac Des Pleurs is a study of the 22-mile length of the upper Mississippi River known as Lake Pepin, with commentaries on passage through the lake by Louis Hennepin, George Featherstonhaugh, Henry Schoolcraft, George Catlin, Jonathan Carver, Zebulon Montgomery Pike, Charles Latrobe, Henry David Thoreau, Oliver Gibbs Jr., and Mark Twain. Epilogue by Gaylord Schanilec.* \$7,800
69. Russell, Richard. *EDWARD WALTERS, PRINTER-ENGRAVER*. With a checklist of his work by John Gray. Fleece Press, 2013. 9 × 11. 115 pages, illustrated with 50 engravings printed from the blocks, and 40 inserted color reproductions. Cloth and decorated boards based on Walter's "Lily" pattern. Fine. *The wood engravings in this book were printed on an 1853 Albion hand press—in the same way that Walters (1899–1977) would have printed them. He ran his own private press in the 1930s, taught at Marlborough School, and worked with St. Dominic's Press. There is a biographical note by Walters' son. One of 240 copies printed letterpress on dampened Magnani paper in Caslon types.* \$360
70. Sempill, Gabriel & Simon Lawrence. *MR. KILBURN'S CALICOS*. William Kilburn's fabric printing patterns from the year 1800. Fleece Press, 2014. 9 × 6. 8-page letterpress introduction plus a 62-page full-color reproduction of Kilburn's original sketchbook. With a separate booklet of 16 patterns printed full-page, made up from Kilburn's original units by Sholto Drumlanrig. Both fine in traycase. *William Kilburn (1745–1818) was known for his elaborate and sumptuous chintz designs, which are in the Victoria and Albert. The discovery of this pocket book with 62 basic units for patterns is an exciting find. Lawrence writes "the notebook's subsequent use by a great grandson as a child's scrap book ensured its survival."* One of 300 copies. \$295
71. Sutton, Emily. *TRANSFERWARE TREASURES*. Watercolors by Emily Sutton. Denby Dale: Fleece Press, 2014. 9½ × 9½. 26 pages accordion-fold of color plates. Bound in boards with additional patterns. Fine in green cloth slipcase with large colorful label. *One of 250 copies signed by Sutton.* \$280
72. Taylor, Edward DeWitt. *TYPES, BORDERS, & MISCELLANY*. With *Historical Brevities on Their Derivation and Use*. San Francisco: Taylor & Taylor, 1939. 6¼ × 8½. xxxi, 563, (2) pages printed on rectos only, each within a decorative border. Quarter red calf gilt and linen boards, in original board slipcase (stained). The bindings of most copies of this book have not held up well. On this copy the leather is very slightly faded, with a few miniscule scratches. An exceptionally lovely copy. *The specimens are set in an original text written by Taylor about the type face; this was the first type specimen to do that. Complete alphabets are also shown. One of 330 copies.* A Century for the Century #41. \$375

TYPE FOUNDRY SPECIMENS, Nos. 73–84

73. American Type Founders. *A COMPOSITE SHOWING OF GOUDY TYPES*. Supplementing the Specimen Book of 1923 Showing Important Additions to the Goudy Family. ATF, 1927. 9¼ × 15¼. (4), 5–123 pages, three folding double pages. Illustrated throughout with settings of type designed by Frederic W. Goudy. Printed wraps. A bit of fraying

to the yapp edges. Very good. A handsome specimen printed in black and red. Lots of shaped typography, and types in very large sizes. \$150

74. Barnhart Bros. & Spindler. *BOOK OF TYPE SPECIMENS*. Specimen Book No. 9. (Chicago, ca.1907). 8 × 10½. xx, 1020 pages. Few small holes in pages 243–246. Collated complete. Brown cloth printed in black, with “New York City” on upper cover. Few white spots on upper cover; lower cover abraded. Very good. *The largest catalogue issued by BB&S; produced at a cost of \$60,000. It includes some 200 pages of decorative ornaments, borders, “cuts,” corners, and initials. There is also an illustrated section of wood type, supplies, printing presses and other equipment, and price lists.* \$300
75. Berthold. *BERTHOLD SCHRIFTGIESSEREIEN UND MESSINGLI-NIEN-FABRIKEN AG*. (Specimens of Hebrew type). Preface in English, Arabic, French, German, Hebrew, and Polish by Joseph Tscherkassy, manager of Berthold’s Oriental department. Berlin, 1924. 8½ × 11. (78) pages. Cloth-backed batik boards with chromolithographed and embossed labels on upper and lower covers. Four leaves with light creases or short tears in margin. Covers are somewhat bowed and have water damage along the fore edges; tips worn. Contents very good to fine. Good+ copy. *A stunning specimen of types, borders, decorative initials, printed in black and red, and incorporating many marvelous display pages in chromotypography and chromolithography. “It is a collection of specimens for the Hebrew typographer intended for facilitating to him the connection with the western art of printing.”* \$400
76. Caslon. *CASLON OLD FACE ROMAN & ITALIC*. Cast Entirely from Matrices Produced from the Original Punches Engraved in the Early Part of the Eighteenth Century . . . by William Caslon. London: Caslon, (1924). 9¼ × 12½. 63 pages. Original wraps are bound into black cloth. Paul Bennett’s copy. \$100

EARLY USE OF COLORED PRINTERS’ ORNAMENTS

77. Dresler, [Friedrich Carl] & [Carl] Rost-Figerlin. *PROBEN Aus der Schriftschneiderei Schrift- und Metall-Buchstaben-Giesserei*. Frankfurt,

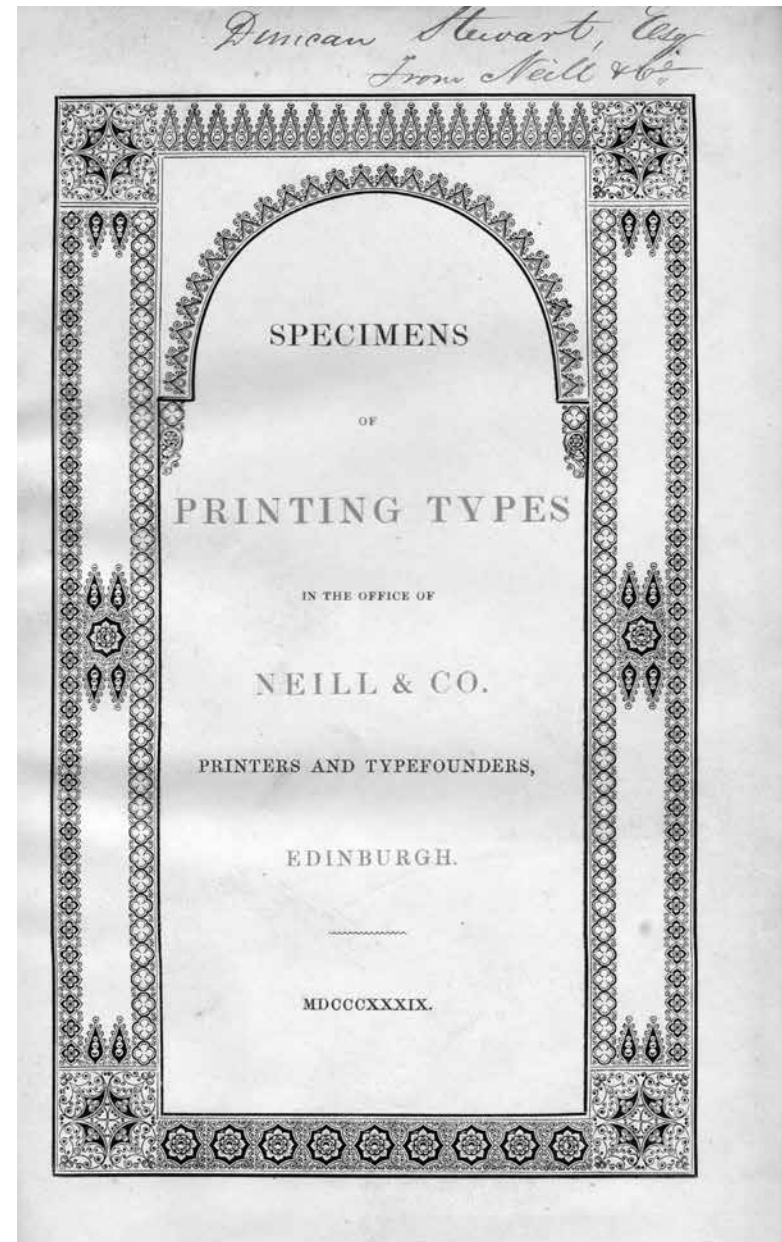
1832. 6¼ × 8. 82 leaves printed rectos only. Tipped to front end paper is a fold-out price list dated 1831; printed in black, green, blue, peach, and yellow. Linen spine and stiffened color-printed wraps, two old handmade wrap-around paper spine labels. A little wear and soiling, a bit of foxing, one leaf with a repaired tear. A very good copy in new tray case. *An elegant specimen. The covers are printed with a geometric/mosaic pattern in brown, tan and green. 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. Twenty-six leaves of Roman and Italic types are set in the opening lines of Cicero’s speech to Catiline—“Quousque tandem abutere, Catilina.” Frakturs, Egyptians, a bit of Greek, and 4 leaves of Hebrew are also set in text. There are calendar cuts, cartouches, and a great variety of borders. 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.* \$4,300

78. Gando. *EPREUVES DES CARACTERES*. (Facsimile). Enschedé, 1917. 6 × 9. (8), (74), (94) pages. Original printed wraps. A little wear, about fine. *Scarce facsimile, produced by Enschedé, of 18–19th foundry specimens from Nicolas (Paris about 1760) and his son Thoeodore Gando (Brussels about 1820). They were an important foundry of the period with operations, variously, in Switzerland, France and Belgium. They absorbed the foundries of Cot and Lamesle. OCLC notes only two original specimens from this family.* \$250
79. Keystone. *CATALOGUE AND SPECIMEN BOOK*. (Philadelphia, 1910). 9 × 12. (6), 649 numbered pages plus pages 304a–l. Collated complete. Stamped cloth, with “New York” on upper cover. Spine faded, moderate wear to binding; contents near fine. Very good copy. *The largest specimen issued by Keystone and one of the best specimens of the period. Faces are set in text of all sizes, with prices for each size. Numerous examples of “job” printing are printed in two colors. De Vinne, Ben Franklin, John Hancock, and Vanden Houten are a few of Keystone’s type series. There is a 78-page chart of accents Keystone made for the Bohemian, Danish, Dutch, German, Hungarian, Polish, Portuguese, Spanish, and Swed-*

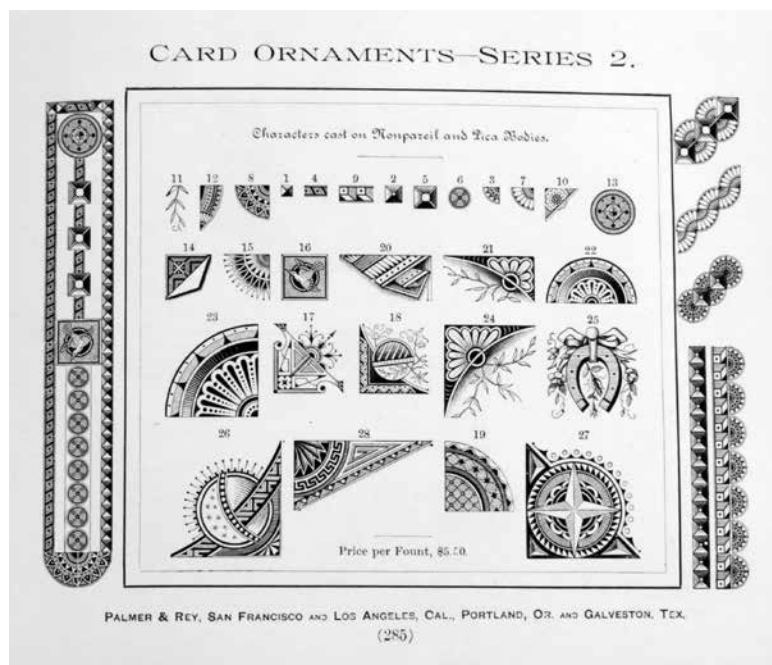
ish languages. Keystone was a major supplier to newspapers. There are also sections of decorative borders and initials, "cuts," brass corners, and machinery. \$350

80. Madras Type Foundry. *LINING TYPE AND ORNAMENTS*. Madras, India 1933. 7¼ × 9½. (6), 302, (2) pages plus 10 pages of subscripted or additional material; one leaf mis-numbered. Printed boards. Very good. Price list for 1934 laid in. *An attractive specimen with much of the ornamental material printed in color. Most of the type offered is Roman face, with the display text in English, but there are Tamil, Telugu, and Malayalam faces offered. There is a small sections of poster type and another of printing equipment and supplies. The foundry dates to 1850, but we have found no record of any specimens in either OCLC or COPAC. Unusual and scarce specimen.* \$350

81. Neill & Co. *SPECIMENS OF PRINTING TYPES*. Edinburgh, 1839. 5¼ × 9½. 85 leaves printed one side only. Title page in black and red within an architectural border of printers' ornaments. Original printed boards with title on upper cover, leather spine. Extremities worn, upper cover and first two leaves detached. Otherwise very good, contents clean, and collated complete. Inscribed by Neill on the title page to Duncan Stewart. *This is the Birrell and Garnett copy, No. 104 in their Catalogue of Typefounders' Specimens. B&G note that Neill (& Co.) started a foundry in 1790 which was discontinued in 1818 and then reopened in 1838. Reed/Johnson provide a similar history. According to B&G this is the first specimen that has been recorded, and the only copy they had been able to trace. The earliest specimen in the National Library of Scotland is dated 1840. Attractively produced specimen. The 34 leaves of job faces are displayed on facing pages with the identical text but using different leading: the close setting is within simple rules; the wider spaced text pages are all composed within handsome typographic borders. Prose text—on Baskerville's improvement of British typography—comprises two-thirds of the page, followed by a poem. The decorative material and borders (16 ll.) are shown in full page composition, nesting two or three different settings. The balance of the specimen is a showing of display faces, including several pages of wood type. No other copies located.* \$5,800



Item 82. Neill.



Item 82. Palmer & Rey.

82. Palmer & Rey. *FOURTH REVISED SPECIMEN BOOK and Price List of Printing Material*. San Francisco, 1889. 6½ × 10. Frontis, (10)-362, 62 pages. Collated complete. Original mustard cloth over beveled boards printed in gilt, edges dyed red, floral endpapers. Presentation slip on pastedown “loans” this copy to Dr. Smith of Palermo. Light extremity wear, stain on lower cover, front hinge professionally strengthened. Tipped inside rear cover is a 22-page revised price list dated 1889. A very good copy. *The largest Palmer & Rey specimen to this date, surpassed only by their final specimen in 1892. This specimen includes not only Palmer & Rey types, but also the “choicest selections” from other U. S. foundries. Types are shown in settings. There is a lengthy index of type faces names; 70 pages of combination borders, ornaments, and decorated initials; 20 pages of fancy brass rule and ornaments; a 62-page fully illustrated price list of equipment and printing presses. Annenberg/Saxe p. 208 locate four institutional copies. Rare.* \$2,900

83. Stephenson, Blake & Co. *PRINTING TYPES, Borders, Initials, Electros, Brass Rules, Spacing Material, and Ornaments*. Sheffield, 1934. 8½ × 11. xiv, (2), 702 pages, with some gaps in pagination (most between sections) as issued. Collated complete. Publisher’s beveled green cloth gilt. Light wear, near fine. February 1935 11-page Price List laid in. *A comprehensive specimen from this foundry, and one of their largest. Faces are displayed in typographic settings, many printed with a second color. The preface contains a history of the foundry.* \$400

84. Stephenson, Blake & Co. *PRINTING TYPES, Borders, Initials, Electros, Brass Rules, Spacing Material, and Ornaments*. Sheffield, (1937). 8½ × 11. vii, 461 pages—but with large gaps in pagination, as issued. Quarter cloth and printed boards. Printed list of recently added type faces is mounted inside front cover. Upper corners jammed; boards stained. A good copy. \$120

END OF TYPE FOUNDRY SPECIMENS

85. (Typography) *SIGNATURE, A Quadriestrial of Typography & Graphic Arts. Complete set of 33 numbers*. Edited by Oliver Simon. London, 1935–40; 1946–54. (Original Series 1–15, and New Series 1–18). 7 × 10. Illustrated throughout with work by Eric Ravilious, Enid Marx, Barnett Freedman, John Piper, Reynolds Stone, Edward Bawden, et al., and having specially printed inserts. Wraps. A fine set in glassine dust jackets, and in the eleven cloth and decorated board portfolios (light wear) with linen ties. *Important periodical printed at the Curwen Press, devoted to typography and the book arts, historic and contemporary, with many of the excellent articles still an invaluable reference source. Articles on type foundries and type design, historically important printers, decorated papers, private presses, illustrators. The original series of 15 numbers ceased at the outbreak of World War II. Complete sets are uncommon.* \$1,600
86. Van Krimpen, Jan. *THE BOOK OF PSALMS. Printed According to the Authorized Version of the Holy Bible MDCXI*. Utrecht: DeRoos, 1947. 5¼ × 6½. 261, (1) pages. Half morocco and marbled boards. Light edge wear, but fine. Signed by Van Krimpen, but not numbered. About 175

copies were printed. An austere book, designed by Van Krimpen and printed in his Romanée type by Enschedè. Dreyfus The Work of J. Van Krimpen “impeccably printed on English handmade paper. In no other setting can . . . the Psalms be equally enjoyed after they have once been read in this edition.”
A Century for the Century 47. \$500

CHUTZPAH

87. Van Norden, William. Circular/Prospectus for “Dictionary of the Art of Printing.” (May 17, 1857). 8½ × 10½. Four pages, printed on the first page with manuscript letter on the following 3 pages. Hand addressed to James White; signed and dated by Van Norden. Previously folded for mailing with minor separation on some folds. Some of the writing is faded or light, but readable. Good condition. *In his letter, Van Norden asks White—“having heard that you have a high reputation among printers as a job compositor”—if he will write an essay for the book. Van Norden lays out 11 points to be covered. And could White also say something about setting up business cards, handbills, and posters! One wonders whether he received a reply. Van Norden’s proposed dictionary of printing—on which he worked for 15 years—was to have been an octavo of 600 pages, embellished with woodcuts and specimens of “decorative” printing. He lists 8 companies (4 of them typefoundries) who have approved his plan. As far as we can discover, this book was never published. Van Norden was a New York printer, and probably the son of James Van Norden who printed the third edition of Van Winkle’s Printer’s Guide.* \$250
88. Vervliet, H. D. L. *SIXTEENTH CENTURY PRINTING TYPES OF THE LOW COUNTRIES*. Amsterdam, 1968. quarto. xxv, 366 pages. Copiously illustrated. Translated by Harry Carter. Cloth, dj. Very good. \$250
89. Wakeman, Geoffrey. *GRAPHIC METHODS IN BOOK ILLUSTRATION*. (Leicestershire): The Plough Press, 1981. 8½ × 12. 18 fascicles describing each illustration process, and each with an original leaf laid in. Plus a text booklet in wraps (creased). Housed in a cloth tray case (label a bit worn). All else fine. *The 18 original leaves with prints are: woodcut, wood engraving, etching, copper engraving, stipple engrav-*

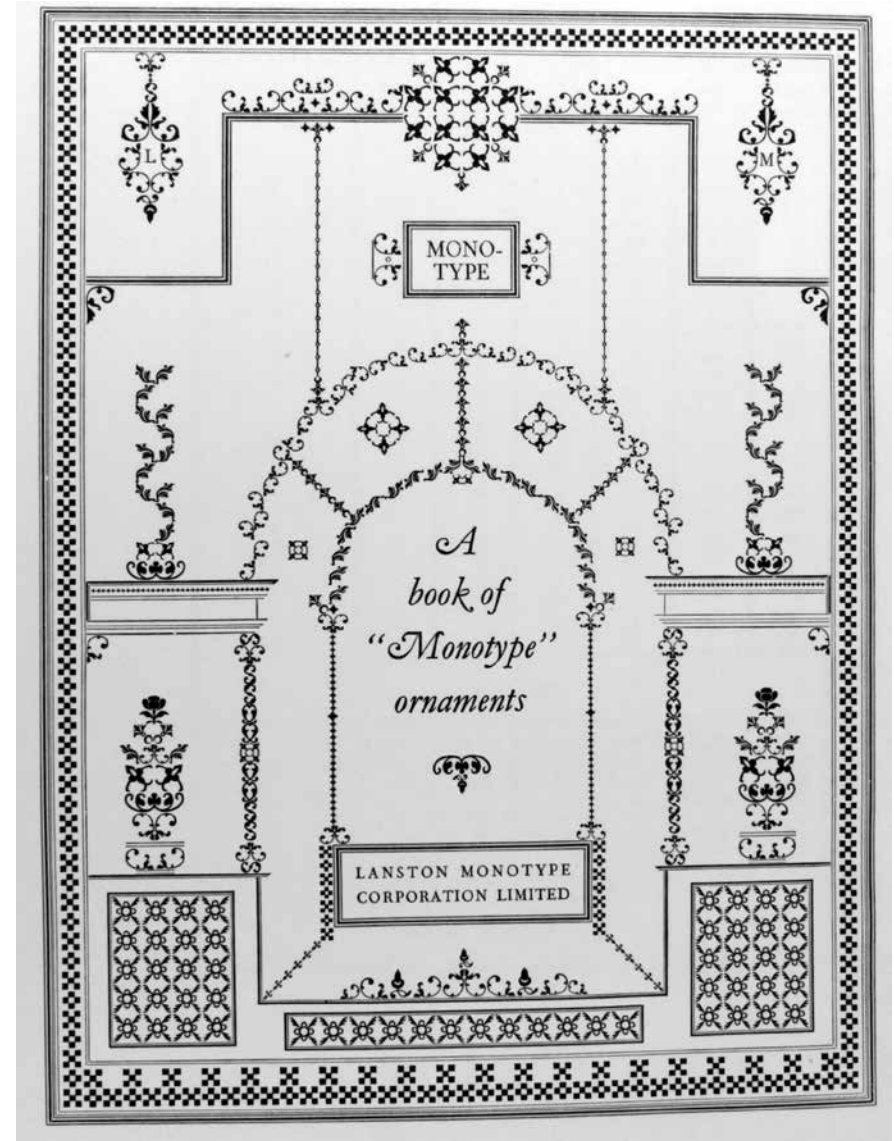


Item 89. Wakeman.

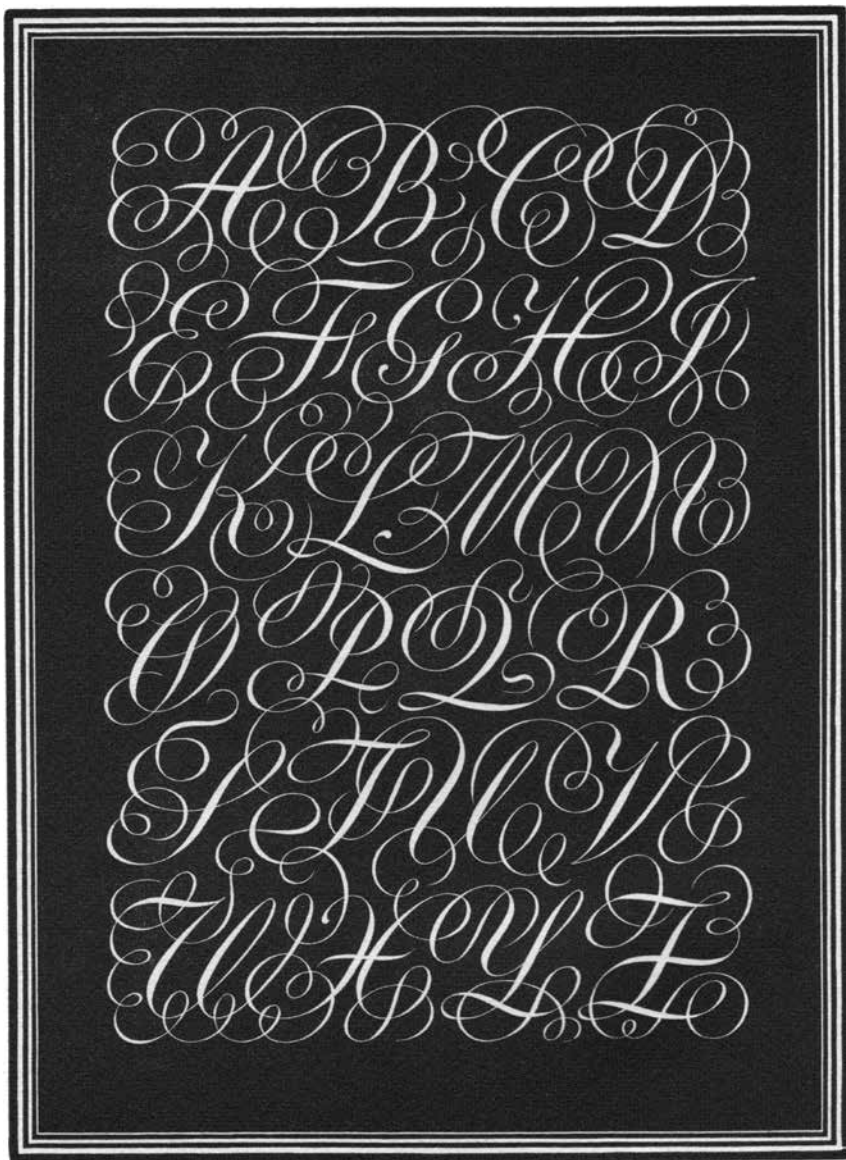
- ing, steel engraving, aquatint, mezzotint, chalk lithography, line lithography, chromolithography, relief color print, hand colored print, photograph, woodburytype, collotype, photogravure, photomechanical printing (3 examples laid in). The “purpose of this book is to assist with the identification of prints used in book illustration . . . [the prints] have been taken mostly from damaged and imperfect books. . . .” Includes a folio leaf (folded) from Foxe’s Actes and Monuments (1610) with a large woodcut, and one from Bewick’s British Birds. One of 120 numbered copies.* \$1,200
90. Wakeman, Geoffrey. *BRADBURY & EVANS COLOUR PRINTERS*. (Oxford, 1984). 7 × 10½. 25 pages, including two tipped-in original specimens of nature- and color-printing, from *The Octavo Ferns* (a

very large fern in green) and *The British Seaweeds* (a large seaweed in red). Quarter morocco and Japanese paper boards. Upper tips lightly bumped, but fine. No. 12 of 25 special copies in quarter leather, with better specimens. (There were also 75 copies in quarter cloth.) \$600

91. [Warde, Beatrice writing as Paul Beaujon] *PIERRE SIMON FOURNIER AND XVIIIITH CENTURY FRENCH TYPOGRAPHY. The Monotype Recorder for March–April, May–June 1926*. London, 1926. 9 × 12. 43 plus 10-page “A Specimen of Monotype Fournier.” Gold cloth. Some hand soiling, spine darkened, contents fine. Bookplate of Frederic Melcher. Very good copy of a scarce and important modern type specimen. One of 150 handmade paper copies. An elegant first showing of Monotype Fournier. Monotype Recorder Nos. 212–213. \$400
92. Warde, Frederic. *PRINTERS ORNAMENTS. Applied to the Composition of Decorative Borders, Panels and Patterns*. London: Lanston Monotype Corporation, 1928. 8½ × 11¼. 114 pages. Dark grey cloth, gilt with a design of printers’ ornaments. Small typographic booklabel inside front cover. A fine copy in slipcase (worn around edges). Deluxe edition printed on handmade paper. (Copies on regular paper were bound in red cloth.) There are 67 pages of Monotype ornament arrangements, text borders, etc. followed by 19 full page specimens of cover papers printed in over-all patterns of one or two color ornaments; plus an index identifying the ornaments used for each page. A typographic tour de force. Morison, *The Typographic Book* 277. \$600
93. Wesselhoeft, Frederic. *CHOICE NOVELTIES FOR PRINTERS*. London, c1910. (66) pages. Original wraps. A little wear and soiling, very good. Type, printing supplies and equipment specimen, Much of the type and decorative material is from Schelter & Giesecke in Leipzig and includes some nice art nouveau material. \$150
94. Whittington Press. *A MISCELLANY OF TYPE*. Andoversford, 1990. Two volumes. 10 × 14. 125 pages. The portfolio contains twelve items: typographic broadsides, marbled paper specimens, paper specimens, colorful pictures created entirely from printer’s ornaments, 2 large posters (folded), and a 4to booklet printing four unused illustrations



Item 92. Warde.



Item 97. Wyatt.

for *A Boy at the Hogarth Press*. Book and portfolio bound in quarter tan morocco and decorated paper boards in slipcase. Fine. *One of 55 copies in the special binding, with a separate portfolio. A lovely type specimen, showing some of the larger and less-seen Monotype faces owned by the Press. The texts are extracts from books published by the Press since its beginnings in 1971.* \$2,250

95. Whittington Press. Craig, John. *BRITTEN'S ALDEBURGH*. Leomons-ster, 1997. 9¼ × 13. (67) pages. Half buckram, slipcase. Fine. *Eighty-one wood engravings and three two-color linocuts are interspersed with text in double-page layouts to describe the walks taken around the coastal village of Aldeburgh by Benjamin Britten while he was composing. One of 440 signed copies.* \$350
96. Wyatt, Leo. Twelve wood engraved calligraphic mottoes or quota-tions. (England, 1970s). Twelve broadsides. Approximately 8½ × 6½ on larger sheets of heavy white paper. Each is printed from the original wood block in a single color, various shades of green, red, blue, and purple. The quotations by Cicero, Confucius, Michelan-gelo, Bertrand Russell, Seneca, Shelley, et al., appear in white. Fine in paper portfolio with large wood-engraved label. *Each engraving is numbered and signed by Wyatt. Most are one of 75 impressions.* \$600
97. Wyatt, Leo. Four Wood-engraved Calligraphic Alphabets. (England, 1970s). Four broadsides 8 × 6, on sheets 13 × 9½. Each woodblock is printed in a different color: black, citron, brown, and brick; the un-inked alphabet is white. Fine in paper portfolio with large wood-engraved label. Inscribed inside the cover by Wyatt to Jack Golden. *Each is numbered 44 of 75 impressions, and signed by Wyatt.* \$300
98. Zapf, Gudrun. *GUUDRUN ZAPF VON HESSE. Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings*. West New York: Mark Batty, 2002. 8 × 11. 221 pages (including 150 color plates). Red cloth gilt. A separate portfolio contains six type and printing speci-mens created especially for this edition by Gudrun Zapf. Both in slip-case. Fine. *One of 80 special copies, signed by Zapf.* \$500

SPECIAL COPY INSCRIBED TO GEORGE SALTER

99. Zapf, Hermann. *MANUALE TYPOGRAPHICUM*. Frankfurt, 1954. 12 × 9. (1), 100, (3) pages: title, introduction by Paul Standard, 100 loose broadsides, 3-page list of type faces. In printed wrapper and tray case with gilt spine label. Colophon leaf mounted inside case. Laid in are an alphabetic Christmas greeting from Zapf, a small card signed by Tschichold, and a 39-page booklet with German text. Fine. Most copies were bound in vellum-backed boards. This special format was probably for Zapf's presentation copies. No. 24 of 1000 copies. Printed at Stempel in black and red, page numbers in blind. Zapf has designed 100 typographical arrangements, using almost as many different typefaces (with complete alphabets for each worked into the arrangement). There are 16 languages used in the text display. "It is a display of typographic inventiveness and variety that has never been surpassed. The skill and dexterity of the typesetting and presswork are extraordinary." —A Century for the Century 53. \$1,500
100. Zapf, Hermann. *TYPOGRAPHISCHE VARIATIONEN*. (Frankfurt, 1963). 8 × 12. (5), 78 (4) pages. Rebound by William Roberts in full chestnut morocco with a large calligraphic "Z" of lighter brown morocco inlaid on upper cover; marbled endpapers, all edges gilt. Fine. German edition, privately printed at Stempel. Brief introduction in German, English, and French. Many of the 78 typographic layouts are presented as tipped-in specimens (some of several pages), printed in colors. Zapf provides an explanation of the types and layout for all specimens, which are set in 16 languages from types in Stempel's archives. A Century for the Century 66. \$600

PLEASE VISIT US AT BOOTH C23
 ABAA NEW YORK INTERNATIONAL
 ANTIQUARIAN BOOK FAIR
 APRIL 9–12, 2015



Item 67. Reichsdruckerei.



Item 64. Printers' Exchange.



Item 53. Midolle.



Item 68. Schanilec.