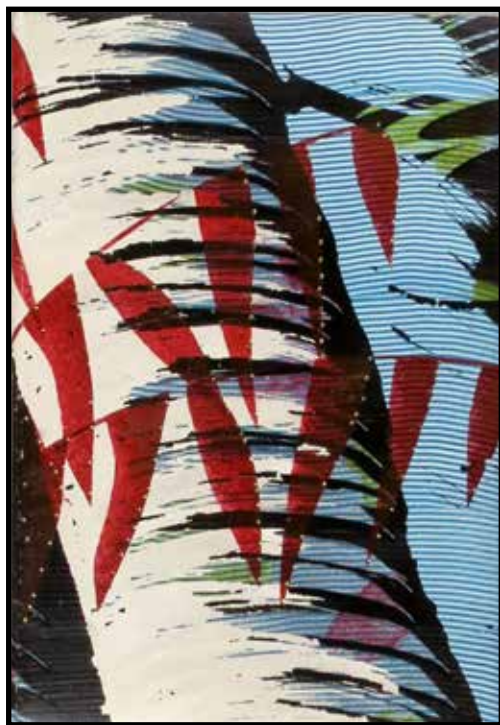
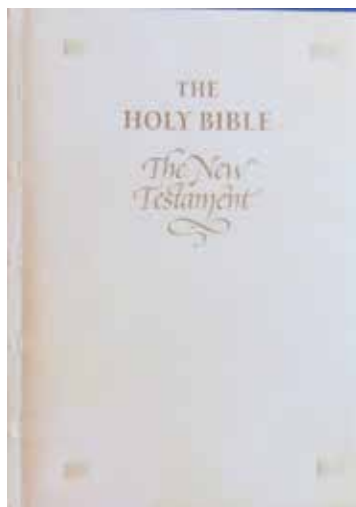


THE VEATCHS

ARTS OF THE BOOK



CATALOGUE 80



Item 53. Pennyroyal Caxton Bible.

FRONT COVER: *Item 66. Schanilec. Esslemont Binding.*

THE VEATCHS ARTS OF THE BOOK

Post Office Box 328, Northampton, Massachusetts 01061

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CATALOGUE 80 • AUTUMN 2014

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ORDERING INFORMATION

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

PLEASE VISIT US AT
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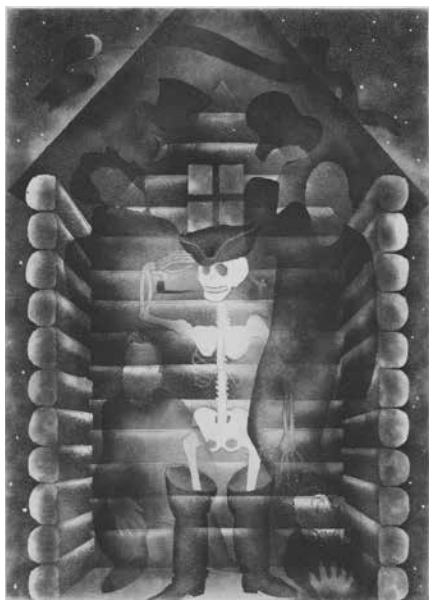
1. Abattoir Editions. *THE POEMS OF CATULLUS*. Translated by Charles Martin. Omaha, 1979. 6½ × 10. 102 pages. Oatmeal cloth and boards marbled in black and white, paper spine label. Lower tips worn, label a bit abraded, contents fine. *One of 250 numbered copies. Beautifully printed by Harry Duncan and Mark Watson, in Joanna and Romulus types on Rives paper.* A Century for the Century #97. \$200

2. Alexeieff, Andre. Pouchkine [Pushkin], Alexandre. *LES RECITS DE FEUIVAN PÉTROVITCH BIELKINE*. Maestricht & Brussels: A. A. M. Stols, 1930. 7½ × 10. 94 pages plus 6 etchings in black by Alexandre Alexeieff. Printed wraps with glassine jacket. Light soil and wear; very good in custom slipcase. *One of 200 copies, this not numbered. Translated from the Russian by G. Wilkomirsky.* \$600

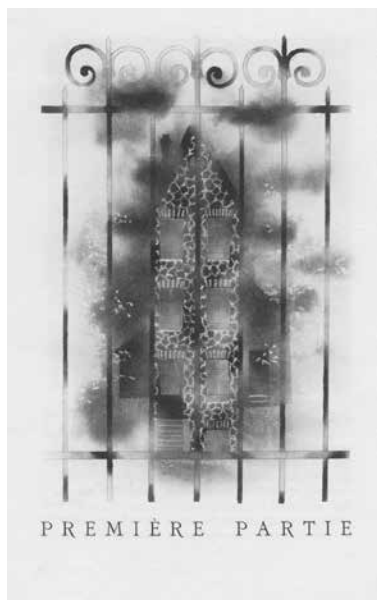
3. Alexeieff, Alexandre. Green, Julian. *ADRIENNE MESURAT*. Paris: La Société "Les Exemplaires," 1929. 7½ × 11. 313 pages with 54 etchings by Alexeieff within the text. Unbound signatures, as issued, in printed wraps. Fine in publisher's chemise and slipcase which have some soil and wear. Very uncommon. *Copy IX of 99 copies. Printed by Léon Pinchon on Rives vélin. Alexeieff's images are atmospheric and cinematographic. He was also a filmmaker, and invented the pin screen technique of creating animated films with a chiaroscuro effect. Written when Green was only twenty-six, the book was published in English as "The Closed Garden."* \$1,200

WITH AN EXTRA SUITE OF ENGRAVINGS

4. Alexeieff, Alexandre. Pushkin, Alexander. *QUEEN OF SPADES*. Blackamore Press, 1928. 7 × 10. Illustrated with 11 wood engravings in color plus 5 tail pieces by Alexeieff. Typographic bookplate on pastedown. Full black vellum titled in gilt on spine and upper cover, top edge gilt. Very slightly splayed, but fine in customer-made slipcase. With an extra suite of engravings. *Copy I of XXXV copies printed on Japan vellum, and not for sale. Total edition was 310 copies (nos. 1–25 on Japan vellum, and 26–275 on Rives vellum. No mention is made of an extra suite; and we have not located another copy having one. (There are 15 extra engravings, the tiny "heart" tailpiece is not included.) Printed at the Coullouma Press in Argenteuil. Introduction by Prince Mirsky.* \$1,800



Item 2. Alexeieff. Pushkin.



Item 3: Alexeieff. Green.

5. Angelo, Valenti. *VALENTI ANGELO*. Author, Illustrator, Printer. SF: BCC, 1976. 10 × 14. 97 pages including 43 facsimile specimen pages. Quarter cloth, paper spine label. Lower tips a bit bumped; all else fine with prospectus. *One of 400 signed copies. Printed by Andrew Hoyem. Hand illuminated in blue and gilt by Angelo. Essays by Oscar Lewis, Robert Grabhorn, Annis Duff, Angelo, and A Bibliographical Checklist by Anne Englund.* \$375
6. Arman, Mark. *FLEURONS, Their Place in History & in Print*. Thaxted Essex: The Workshop Press, (1988). 7½ × 10½. xi, 51 pages, illustrated with large folding specimens. Quarter cloth and marbled boards. Fine. *One of 170 signed copies. Many combinations of printers' ornaments are printed letterpress in several colors on Goatskin Parchment Paper.* \$300
7. (Artists' Book) *SECONDARY COLORS. A COLLABORATIVE BOOK*. The Delaware Valley Chapter of the Guild of Book Workers, 2012.

4 × 7. Twenty-one gatherings by as many book artists. Bound by Todd Pattison in deep citron morocco inset with shapes in marbled and gilt papers. Fine. *Inspired by Paul Theroux's three essays on orange, green, and purple, the artistic techniques vary. Most are in the form of a foldout, accordion-fold, pop-up, or a combination of these—making this a thick book. Most are signed by the artist. One is nature-printed with ferns. There are dyed and marbled paper and tyvek specimens. Each of the 21 copies was uniquely bound by the artists. Two additional bound copies were donated to institutions; and one set of sheets was auctioned to benefit the Guild.* \$975

8. Barbarian Press. *SIMON BRETT—AN ENGRAVER'S PROGRESS*. Mission, 2013. 10½ × 13½. About 30 text pages printed on cream Zerkall laid paper, and 134 engravings printed from the original blocks on Zerkall white smooth paper. Several double spreads of larger images are tipped in. Each engraving has a printed title in green. Quarter morocco and patterned boards. Fine in slipcase. A folder contains a strike of the specially commissioned frontis—
 “Jacob and the Angel”
 —signed by Brett.
One of fifty-five deluxe copies. (There were also 120 regular copies). A complete chronological listing of all Brett's engravings (over a thousand) from 1961 to the present. Simon Brett is acknowledged as one of the masters of wood engraving of the past half-century. \$1,500



ALL OF ALDUS' GREEK TYPE

9. Barker, Nicolas. *ALDUS MANUTIUS AND THE DEVELOPMENT OF GREEK SCRIPT & TYPE IN THE FIFTEENTH CENTURY*. With original leaves from the first Aldine editions of Aristotle, 1497; Crastonus' *Dictionarium Graecum*, 1497; Euripides, 1503; and the *Septuagint*, 1518. Sandy Hook: Chiswick, 1985. 9 × 13. xiv, 115 pages with 46 text illustrations, plus 4 original leaves. Red cloth gilt, matching slipcase. Fine with prospectus. One of 20 copies with especially fine leaves: the *Septuagint* leaf in this copy is a chapter opening with woodcut strapwork headpiece and 11-line initial both printed in red. The Aristotle leaf also opens a chapter, with woodcut headpiece and initial. The four leaves bring together all of Aldus' Greek type, providing a substantial opportunity for comparing them. An important study, beautifully produced by Stephen Harvard and Stinehour Press. The entire edition was 200 copies. "Disbound and Disbursed" #184 was unaware of these special copies. The Cohens reserved them quietly for special customers. \$3,250

ONE OF FIFTY SIGNED COPIES

10. Baskin, Hosea and Leonard. *THE GEHENNA PRESS, The Work of Fifty Years 1942–1992*. (Dallas): The Bridwell Library, (1992). 8½ × 11. 238 pages. Specially bound by David Bourbeau in powder blue Magnani paper over boards, printed with gold rules and large gold pomegranate on upper cover; signed with a gilt thistle inside lower cover. Housed in grey cloth traycase. Fine. One of 50 deluxe copies, signed by Baskin. Art Larsen printed the binding papers. The definitive bibliography of *The Gehenna Press*, with notes on the books by Leonard Baskin. \$1,100
11. Bates, Wesley. *IN BLACK & WHITE. A Wood Engraver's Odyssey*. Newtown: Bird & Bull Press, 2005. 7½ × 10. 74 pages illustrated with 33 engravings plus fold-out 4-color woodcut print. Silk cloth, leather label, matching slipcase. Fine with prospectus. No. 39 of 140 copies. Bates, a Canadian wood engraver, also explains the medium of scraperboard, with a comparative example. \$300

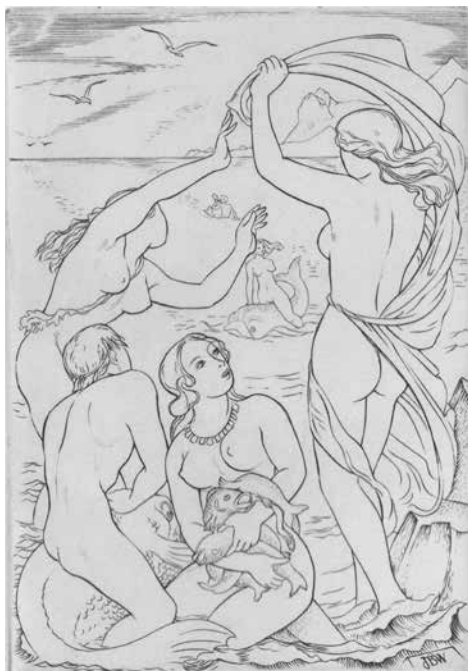


12. Broaddus, John Eric. *SEASONS OF THE PINE*. (NY, nd). 11 × 12. Seven leaves of stiff board richly painted by the artist, with cut outs of various abstract pine trees. Spiral bound, painted boards titled and signed on upper cover. A square cut-out gives a glimpse of the leaves within. Light wear, else fine in a heavy, painted slipcase with plexiglass window. *One-of-a-kind artist's book. Multi-layered, both in the painting and in the cut-out structure, each page foreshadows or looks backward through the seasons. The painted "endpapers" of abstract vertical stripes suggest deep forest. There is no text; the art provides "a recognizable narrative."* Johanna Drucker writes of Broaddus' books "Complex, intimate, and delicate they are works that need to be handled to be fully understood—their pages unfold an intricate sequence of visual and textual relations. . . ." \$1,500

13. Buckland Wright, Christopher. *SENSUOUS LINES. A Catalogue Raisonné of the metal plate engravings and intaglio prints of John Buckland Wright*. Upper Denby: Fleece Press, 2014. 11 × 9. Tipped in frontis printed from the original copperplate, 278 pages. Illustrated with over 400 prints, most in their original sizes. Red cloth and marbled boards. Fine in suede-lined cloth slipcase. *Broad in scope, this book includes prints published or intended for publication from 1927 until Buckland Wright's death. It includes preparatory and final versions, as well as rejected designs for book illustrations, Christmas cards, Ex Libris, and commercial work. This is version B: one of 220 in this binding, with an original copper engraving. (There were also 100 clothbound "standard" versions, and 40 copies of version C.)* \$495

14. Burke, Clifford. *PRINTING POETRY. A Workbook in Typographic Reification*. San Francisco: Scarab Press, 1980. 7 × 11. 150 pages. Quarter cloth, printed boards, printed dust jacket. Fine with prospectus. *A manual covering tools, types, layout, illustrations, paper, ink, printing damp, binding design. Foreword by William Everson. One of 2000 copies printed (but not all bound and sold).* \$175

15. Caliban Press. *TYPE SPECIMENS OF CALIBAN PRESS*. Montclair, 1991. 9 × 12½. 52 pages (some fold-out) plus four original leaves from



Item 13. Buckland Wright.

early Caliban books mounted on a printed sheet. Decorated (ink splattered à la Jackson Pollock) wraps. Fine. No. 52 of 100 signed by the printer, Mark McMurray. Printed on a variety of papers (some spray painted). Includes wood type. The four leaves from previous Caliban Press books are *Astronaut's Diary*, *Knoxville Summer*, *Andrea Rescued*, *Rogers' Letters*). \$600

16. Caliban Press. Williams, Martin T. *MONK AT THE FIVE SPOT*. (Canton, 2014). 7 × 10½. 11 pages plus double page centerfold stencil-colored collage with cut-paper silhouette. Revolving color map on opening page. Cloth-backed printed flexible boards; cutout on upper cover reveals a "5" on a golden spot. Fine with prospectus. *Thelonious Monk* was a feature at the legendary jazz club *Five Spot Cafe*. One of 125 copies signed by the printer and the artist, Guy Beard. Designed, printed, and bound by Mark McMurray. Williams was a noted jazz critic. \$250

17. Campbell, Ken. *FATHER'S HOOK*. 1978. 6½ × 13. 48 pages, of which 6 leaves fold out. Twenty-four sheets of thin handmade Chinese paper are folded at the fore edges and Chinese-bound with invisible thread. The sheets are placed between two sheets of varnished plywood and secured with an elastic band. Fine. *Campbell writes "This book carries a cycle of poetry written during and after the death of my dockworking father. It is dedicated to him and his laboring. The book is in all respects as formally severe as it could be made. The book is on very fine Chinese paper, almost like shirt cloth - it was the first time I fell in love with paper; it was sensuous but could not be pushed around; it had to be worked with; the form thereby found. The full sheet of the paper was in the ratio of 2:1. I decided that this proportion denied all classical modulations and enhanced the severity of the whole. I therefore folded the sheet and made the finished size exactly 2:1 as a comment on the rigour of the life described therein. I cut two pieces of lino to the same size as the book page, and worked and turned them on a press to release austere imagery. As a result of the paper being so thin and the pressure so great the ink went right through it and came out the other side. The backs of these leaves were very beautiful, and the pages were folded to reveal the reverse. I found the process to be dictating the form while I watched. In this I was the midwife to the incipient; a condition to be experienced in later books. Every page was fixed entirely by eye and without a grid to guide, and pages and poems moved around to find the form. A very delicate, almost fleshly book: that was the intention."* One of 100 signed copies. \$1,650
18. Chambers, David. *JOAN HASSALL, Engravings & Drawings*. Pinner: PLA, 1985. 9¾ × 6. lixx, 160 pages, 7 leaves; rear pocket contains miniature chapbook. Quarter morocco and cloth. Fine in cloth slipcase. No. 103 of 110 special copies, signed by Hassall, with 7 engravings printed from the blocks at Chambers' Cuckoo Hill Press. \$300
19. Cranach Press. Rilke, Rainer Maria. *DUINESER ELEGIEN. ELEGIES FROM THE CASTLE OF DUINO*. (London: Hogarth Press, 1931.) 6 × 10. 132 pages, woodcut initials by Eric Gill. Translated by Vita and Edward Sackville-West, with English and German printed on facing pages. Vellum spine and tips, cream boards, top edge gilt. Fine copy of this elegant printing. One of 230 copies signed by the trans-

lators. Printed in Cranach Italic, designed by Edward Johnston and cut by Edward Prince, on Maillol-Kessler handmade paper. \$1,000

20. DePol, John. *PATTERNS: DRAWN AND ENGRAVED ON WOOD BY JOHN DEPOL*. Council Bluffs: Yellow Barn Press, 1986. 6 × 9½. xv, 39 pages plus 4 leaves, each with a large specimen of patterned paper tipped on. Cloth and boards covered in DePol's paper. Fine. No. 28 of 150 copies, this is inscribed by the printer Neil Shaver to Bill and Mary _____. Their bookplate on the pastedown is covered by a printed Yellow Barn announcement that some of these patterns may be purchased. \$300

SHE DONE HIM WRONG?

21. Double Elephant Press, Kuch, Michael. *DISASTERS OF LOVE – A DEFENSE OF DELILAH*. Hadley, 2006. 17 × 12. Poetry, lithographs, and etchings by Michael Kuch retell the Biblical story of Samson from Delilah's point of view. The book's images refer to and play upon well-known works of art. The upper cover has a collage of a temple with marbled paper pillars. The temple image continues throughout the book, with paired columns of text surmounted by etchings as friezes; the entire text of Judges is incorporated into the etchings. Between the columns of text, twelve lithographs depict Samson in his labors. Bound coptic style, the sheets are woven together at fore edges. A built-in easel supports the book in its case. One of 60 copies. \$3,500
22. Double Elephant Press. Kuch, Michael. *A PLAGUE ON YOUR HOUSE. A Eulogy & Necrological Etchings of the Frog*. Northampton, 1994. 8 × 8. Half title, title, 7 pages of text with wood engravings, 28 color etchings with tissue guards. One etching (in black) is a double fold out. Bound by Shoshannah Wineberg in green marbled paper over boards, red morocco spine label and tips, in suede-lined green silk slipcase. Fine. Kuch's text "examines the great disappearance of frogs in the late twentieth century." His colorful, sophisticated frogs are somewhat anthropomorphic. No. 18 of 60 signed copies. Text printed in black, green, and red in Arrighi type cast by Dan Carr. Printed letterpress by Art Larson on Velke Losing handmade paper. Copperplates printed by the artist. The first Double Elephant book. \$2,600

23. ELM Press. *ARS BOTANICA. A collection of poems. Lithographs by Enid Mark.* Wallingford, 2004. $10\frac{1}{2} \times 15$. 62 pages printed in green, yellow, silver, rose, ochre, lavender, with some shaped typography. For each double spread opening there is a photo-based duotone lithograph in warm grey and black tones on the left, with the poem on the right. Between the two, overlaying the poetry, is a hand drawn lithograph of the same plant, printed in colors on a translucent sheet. Green cloth, decorative paper label runs length of spine, green Japanese endpapers. Fine. *Thirteen poems were composed for this book by Eleanor Wilner, Susan Snively, Diane Ackerman, Betty Adock, Alicia Ostriker, Nathalie Anderson, Daisy Fried, Celia Gilbert, Constance Merritt, Heather McHugh, Susan Stewart, Annie Boutelle. Maxine Kumin's poem was previously published. Enid Mark created lithographs in response to the poems. Calligraphy by Suzanne Moore. Bound by Barbara Blumenthal. One of 50 copies (40 for sale, 10 artists' proofs) printed letterpress by Art Larson. This is the printer's AP copy inscribed by Enid Mark "Thank you, Art!"* \$2,750
24. ELM Press. Stewart, Susan. *THE ELEMENTS. A Poem by Susan Stewart, with Lithographs by Enid Mark.* Wallingford, 2002. 15×11 . 17 leaves, most presented as double spreads. Grey cloth and matching tray case by Sarah Creighton. Fine. *Air, Earth, Fire, and Water provide the theme for the poems, the illustrations, the colors, and the typography, which is shaped to reflect the poem's meaning. "Working with a wide and textured page provided a frame for exploring new versions of the poetic line and spacing of stanzas. The poem unfolds in time as a meditation on time and mortality. Each of the sections is defined by an image introduced as a horizontal band that has its own rhythm, fading and increasing in dimension and intensity as the pages turn."* Of 61 copies printed by Daniel Keleher at Wild Carrot Letterpress, this is A/P Binder's Copy. \$1,500
25. Fleece Press. *A CROSS SECTION, The Society of Wood Engravers in 1988.* Wakefield, 1988. $7\frac{3}{4} \times 11$. 110 pages. Forty-five wood engravers each contributed an engraving. Quarter cloth and patterned boards. Fine in cloth slipcase. *One of 225 copies, printed by Simon Lawrence from the original blocks. Some of the forty-five artists are Simon Brett, Harry*

Brockway, Anthony Christmas, John Craig, Edwina Ellis, Peter Foster, Joan Hassall, Ray Hedger, Simon King, Jane Lydbury, Miriam Macgregor, Frank Martin, Gwenda Morgan, Hilary Paynter, Colin Paynton, Howard Phipps, Monica Poole, Peter Reddick, Michael Renton, Peter Smith, Sue Scullard, and Chris Wormell. With essays by Simon Brett, Frank Martin, and Ian Mortimer. ILLUSTRATION BELOW. \$600

26. Fleece Press. Lawrence, Simon. *TALES FROM BLEEDING HEART YARD. Stories about Stanley Lawrence.* Denby Dale (2000). 8½ × 11. 50, (3) pages. Illustrated with 7 wood engravings and tipped-in reproductions of photographs. Quarter cloth and wood veneer boards. Fine. Signed by Simon Lawrence in the introduction. *Brief reminiscences of T.N. Lawrence, the indispensable wood block maker, by wood engravers who knew him: Simon King, Monica Poole, John O'Connor, Bawden, DePol, John Lawrence, Barry Moser, Peter Foster, George Mackley, et al. Frontis engraving by Hilary Paynter. One of 300 copies (the version without the extra Moser engraving).* \$200



Item 25. A Cross Section.

27. Fleece Press. Rogerson, Ian. *AGNES MILLER PARKER, Wood-Engraver and Book Illustrator, 1895–1980*. Wakefield, 1990. 12 × 9. 88 pages with approx. 30 illustrations printed from the original blocks. Quarter cloth and pastepaper boards. Fine in slipcase. *One of 300 copies. With essays and bibliographies about both her book illustrations and engravings issued as prints. Recollections of the Artist by John Dreyfus.* \$600
28. Gehenna Press *THE GEHENNA FLORILEGIUM*. Poems by Anthony Hecht. Woodcuts by Leonard B Baskin. (Leeds, Mass.), 1998. 10½ × 16. 32 leaves plus colophon. Bound by Claudia Cohen: pattern-paper boards with gilt design in printers' ornaments with morocco spine similarly decorated and cloth tray case. Fine. *One of 50 numbered copies signed by Baskin and Hecht. Printed on a heavy Italian handmade paper with two signatures on gray paper. There are 16 poems by Hecht, each facing a signed and numbered colored woodcut by Baskin. The woodcuts preceded the text; Hecht was asked to write a set of poems to "confront Leonard Baskin's color woodcuts of a miscellany of flowers." Hecht's evocative poems bear titles such as "Look Deep," "Indolence," "Sisters," "Illuminations," and "A Pledge." Each woodcut is printed in at least three colors. Art Larson, who printed the text and the woodcuts, notes "There were more than thirty different colors to mix for this book—all mixed with much transparent white to match Baskin's water-colored proofs. In the print of cyclamens, the colors were particularly delicate. The printing of this image required rolls with small brayers in spots and smudging and blending with fingertips and muslin."* \$7,000
29. Gehenna Press. Hughes, Ted. *HOWLS & WHISPERS*. Poems by Ted Hughes. Etchings by Leonard Baskin. (Leeds, MA) Gehenna Press, 1998. 9 × 11½. 30 leaves plus colophon. Original pattern-paper boards and cloth tray case by Claudia Cohen. Fine. *One of 110 numbered copies, signed by Baskin and Hughes. Printed on heavy Italian handmade paper, a couple of signatures on gray paper. There are eleven groups of poems by Hughes each with an etching by Baskin. The poems, about Sylvia Plath, Hughes considered too controversial to appear in Birthday Letters, published commercially the same year; this marks their first and only published appearance. The etchings were printed in color from the copper plates by*



Item 27. Fleece Press. Parker.

Michael Kuch. Baskin and Hughes collaborated on six *Gehenna* publication, from Crow in 1971 to Orestia in 2001 (published posthumously for both men). \$4,000

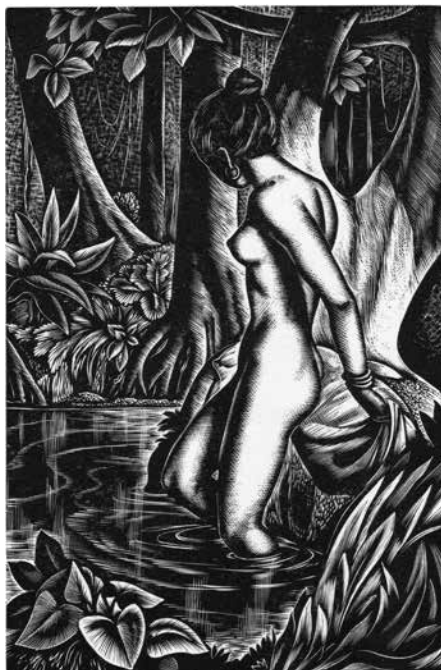
30. Gehenna Press. Melville, Herman. *ENCANTADAS. Two Sketches from Herman Melville's Enchanted Isles with Woodcuts by Rico Lebrun*. Northampton, 1963. 17½ × 24. 16 leaves, and 6 sheets each with a wood engraving marked "proof" and signed by Baskin. In cloth folder and matching leather& cloth tray case. Case is rubbed; all else fine. Out of series printer's copy inscribed by Baskin, and signed in the colophon by Baskin and Lebrun. Each woodcut is labeled "proof" and signed by Baskin. (In most of the edition, the prints were not signed.) Lebrun drew his "primordial tortoises" on large cherry blocks, which Baskin cut. "The book's typography, the pages with their bestrewn masses of large sized Bembo, broadly meant to suggest a grand carapace, the vestment of the creatures that Lebrun humanizes." The pages are impressive, and include two examples of shaped typography. Printed in black and red by Harold McGrath. The edition was 150 copies. Baskin 33. \$1,200

PULP PAPER PAINTINGS

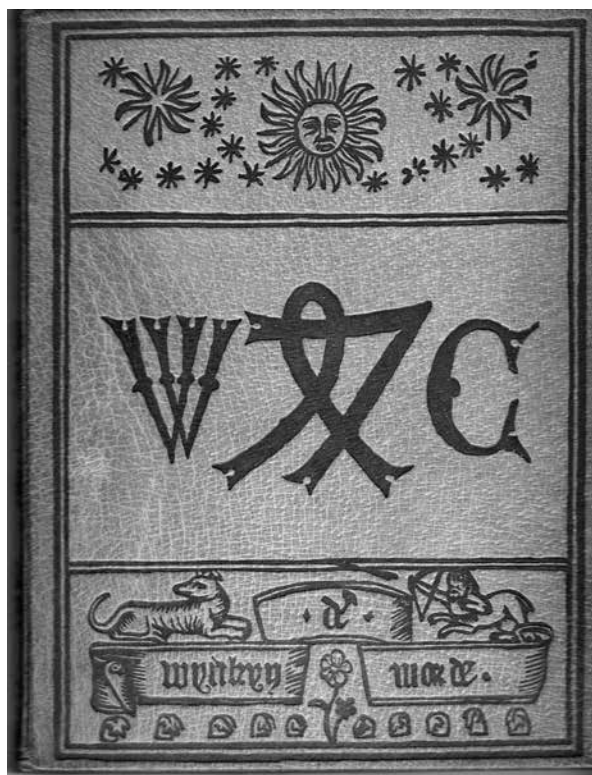
31. Gerard, John. Grünbein, Durs. *DIE KUNST DER GESELLSCHAFT*. Rheinbach, 2007. 11 × 14. 16 leaves, pulp paper paintings meandering through the text. Green cloth covered in a pulp paper design, with pulp paper endpapers. Fine in green cloth tray case. Laid in is a typed translation of this poem "The Art of Society." No. 9 of 25 unique variants, signed by poet and by artist. An American paper artist living in Germany, Gerard has created with paper over twenty-five years. "His images and hand-made books are variations of the many sided possibilities of artistic expression within the medium of paper. The multitudes of thicknesses, inner structures, surfaces, its ability to assume subtle color nuances, as well as the unmistakable tactile qualities are integral parts of his work." Images in this book follow the plan of the Friedrichshain Park in Berlin of 1875. \$1,800
32. Golden Cockerel Press. Mathers, Powys. *LOVE NIGHT. A Laotian Gallantry*. Engravings by Buckland Wright. (London, 1936.) 6¼ × 10.

140 pages, including fifteen wood engravings. Quarter green vellum and cream cloth, top edge gilt. Tiny bump to one tip, very slight wear, a fine copy. With two different prospectuses. *One of 120 copies on English vellum-paper, signed by Buckland Wright. (The total edition was 200 copies.)* "The luxuriant theme cried out for exuberant typography. We complied, with elaborate chapter openings and a generous employment of italic type." Pertelote 113.

\$500



33. Gravesend Press. Boccaccio. *THE THREE ADMIRABLE ACCIDENTS OF ANDREA DE PIERO*. From the First Englished Edition of the Decameron of John Boccaccio, with Woodcuts by Fritz Kredel. Lexington, 1954. 5 × 6½. 49 pages. Five woodcut illustrations by Fritz Kredel. Japan vellum-backed decorated paper boards. Slight wear at tips, else fine. No. 7 of 200 copies. Decorative initials printed in red and green. \$225
34. Gregynog Press. *THE CELEBRATED ROMANCE OF THE STEALING OF THE MARE*. Translated from the original Arabic by Lady Anne Blunt, and done into verse by Wilfrid Scawen Blunt. 1930. 9 × 12. ix, 73 pages. Woodcut frontis and 13 large, historiated initials are hand colored and illuminated. Quarter Hermitage calf and patterned boards. original cardboard slipcase is darkened and worn. Very slight wear at tips; spine barely perceptibly darker. The book is fine. No. 110 of 275 copies. Printed on Japanese vellum by R. A. Maynard who also designed and engraved the decorations and binding paper. \$1,300



Item 35. Grolier Club.

35. Grolier Club. *THE HISTORY OF HELYAS, KNIGHT OF THE SWAN*. NY, 1901. $6\frac{3}{4} \times 9$. xviii, (150) pages. Full pigskin stamped in brown with facsimile of the devices of Caxton and De Worde; brass clasps. In the fleece-lined half pigskin chemise and full pigskin slipcase stamped to match the binding. Chemise is worn and split on leather side, but held together by lining; slipcase is rubbed along edges, spine darkened. The book's turn-ins have offset onto the marbled endpapers, as usual, otherwise the book is fine. *One of 300 copies printed by De Vinne on Whatman handmade paper, in the same size as the original. The type for this printing was specially cast, using de Worde's fonts as a model. Reproduced from Hoe's unique copy of the 1512 edition, with an historical essay by Hoe, this a beautifully made book.* \$650



Item 23. Ars Botanica.



Item 28. Gehenna Florilegium.



Item 61. Press of the Woolly Whale.



Item 17. Campbell.



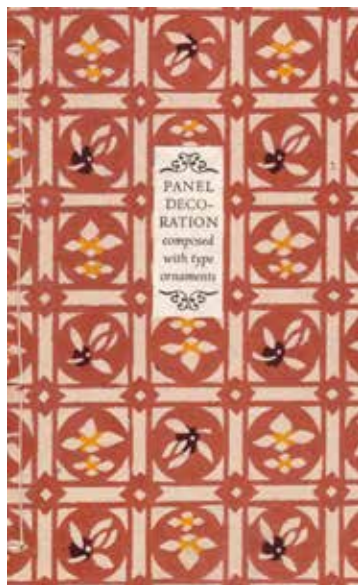
Item 22. Double Elephant Press. Plague.



Item 49. Mason Hill Press.



Item 79. Leo Wyatt.



Item 37. Hammer Creek Press.



Item 9. Barker. Aldus.



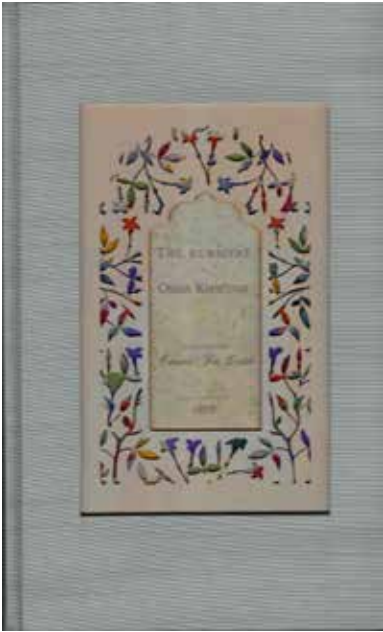
Item 42. Mary Laird Binding.



Item 16. Caliban Press. Monk.



ABOVE: *Item 12. Broaddus.* BELOW: *Item 7. Collaborative Artists' Book.*



Item 69. Schwartzgott. Rubaiyat.



Item 31. Gerard.



Item 73. Andie Thrums.



ABOVE: *Item 4. Alexeieff. Queen of Spades.* BELOW: *Item 67. Schwartzgott Matisse Book.*



ABOVE: *Item 38. Janus.* BELOW: *Item 34. Gregynog.*

THE "EXEMPLARY EDITION"

36. Gwasg Gregynog. Martin, Frank. *NEWHAVEN-DIEPPE. Recollections and some history of the Town of Dieppe*. Previous Parrot Press, 1996. 7½ × 14. 74 pages with 30 wood engravings by Frank Martin. Bound by the Gwasg Gregynog Bindery in full morocco: navy spine, dark aqua sides with gilt engraving on upper cover. Eight of the wood engravings are separately printed, titled and signed by Martin, and matted. All are housed in a solander case with felt-lined tray to hold the book. The original outer wrapping paper, printed with Martin's engravings, is still present. Fine with prospectus. *Letter C of 18 copies in the "Exemplary Edition," signed by Martin. (The total edition was 320 copies.) Printed letterpress and from the original blocks by David Esslemont. A student of Gertrude Hermes and John Buckland Wright, Martin frequently made the journey to this ancient Normandy town. His descriptions of its colorful history, markets, and seafood made me want to visit Dieppe.* \$1,200



Item 36. Gwasg Gregynog.

37. Hammer Creek Press. *PANEL DECORATION COMPOSED WITH TYPE ORNAMENTS*. NY, 1960. 4 × 6½. (54) pages. Decorated oriental paper wraps, title label. In original paper envelope. Fine. *One of 30 copies. Marvelous arrangements, mostly the Granjon arabesque. Printed in several colors. John Fass' last "typographic" book followed only by the leaf printing, oriental papers, and marbled papers with very small limitations (mostly single copies).* Cohen 48. \$800

38. Janus Press. Kaufman, Margaret. *PRAISE BASTED IN. A Friendship Quilt for Aunt Sallie*. 1995. 9 × 9. (23) pages with 9 note cards laid in. Irregularly shaped decorated pages, stitched together with embroidery thread, create a quilt effect. In a quilted, padded binding of patterned cottons. The 3-inch thick clamshell box is covered in colorful Waverly fabrics. Built into the case is a picture frame box holding a bouquet of silk flowers. Fine. *One of 100 copies, signed by Claire Van Vliet and all her co-workers.* \$750

39. Jones, Shirley. *FIVE FLOWERS FOR MY FATHER*. (Llanhamlach: The Red Hen Press, 1990). Folio (12½ × 18). Seven folded folios plus colophon leaf, with seven mezzotints (five in color). Five mezzotints of wild flowers "juxtaposed with objects significant in the life of Shirley Jones's father" are printed on Tervakoski handmade paper. Each is enclosed in a folder of grey Fabriano Roma paper, printed with her reminiscences and poems. The title page also bears a flower mezzotint; and there is a portrait of Shirley's father. Loose as issued, in cloth tray case with large leather cover label. Fine. *No. 6 of 40 copies.* \$1,400

40. Kairos Press. Donne, John. *SIX POEMS FROM THE SONGS AND SONNETS OF JOHN DONNE*. (Austin), 1986. 8 × 12. (9) pages. Fortuny floral cloth. Fine in slipcase. *One of 100 copies printed by Tom Taylor in Romanée type on damped handmade Magnani paper, on a Reliance hand press. The second book of the press, it was printed in honor of Tom's marriage to Judy Lusk.* \$250

41. Kent, Rockwell. Voltaire. *CANDIDE*. NY: Random House, 1928. 7½ × 11. 111 pages. There are 81 illustrations plus decorative initials, paragraph marks, and pictorial end-papers by Kent. Quarter calf and pictorial

cloth. Fine in lightly worn slipcase. No. 23 of 95 copies with all the illustrations hand colored. Signed by Kent. (The total edition was 1470 copies.) Printed by the Pynson Printers in Bernhard types on all rag French paper. The first imprint of Random House. \$2,000

42. Laird, Mary. *FIRE WOMAN LEARNS TO CARRY WATER*. 1994. 6¼ × 10. Eleven double-spreads accomplished in acrylic, pencil, pen and gold leaf painting, and collage. Calligraphic text. Bound in highly textured, painted boards with an abstract design formed by onlays of various materials. Fine in cloth tray, which has a blind and gilt decoration. Edition of 1. Artist's statement: *The focus of "Firewoman" is fragments, sometimes illegible, of dreams important to me. In attempting to break down barriers, my work links opposites, suggesting the interconnectedness of all things, the energy that transpires behind that which appears. I gather images from dreams, visions and ideals, each providing a plank for the bridge between: male/female; East/West; known/unknown; visible/invisible; light/dark; simplicity/complexity; conscious/unconscious; order/chaos; all of which comprise what we know as the final pairing: Life/Death.* Proprietor of *Quelquefois Press* in California, Mary Laird has produced letterpress books since 1969 under that imprint and with Walter Hamady at the *Perishable Press*. \$1,600
43. Leighton, Clare. *WOODCUTS, Examples of the Work of Clare Leighton*. London, NY, & Toronto, 1930. 10 × 12. xviii pages plus 36 woodcuts printed on fine India proof paper and tipped in. A printed title leaf precedes teach woodcut. Brown cloth. Fine in very good dust wrapper with additional woodcut. No. 284 of 450 signed copies. The woodcuts appear to have been printed from the original blocks. \$900
44. Leighton, Clare. Brontë, Emily. *WUTHERING HEIGHTS*. NY: Random House, 1931. 8 × 10½. xvii, 324 pages, illustrated with 12 wood engravings by Claire Leighton. Black cloth, spine gilt. One tip has a tiny bump. Original cardboard box is present, but rather worn and broken—however, it has kept the book in pristine condition. Many of the fore edges are unopened. No. 325 of 450 copies signed by Leighton, printed at *The Lakeside Press*. \$300

45. Libanus Press. *MESSER PIETRO MIO. The letters between Lucrezia Borgia & Pietro Bembo 1503 to 1519.* (Marlborough), 1985. 7 × 10. (106) pages with 17 wood engravings by Richard Shirley Smith. Quarter tan pigskin, decorated boards gilt. Fine in cloth slipcase, with prospectus. *One of 150 copies, signed by the artist. Printed in Bembo types on dampened handmade paper. Each of the 43 letters begins with a gilt initial. Translation and preface by Hugh Shankland, of Durham University "The letters record a brief and intense love affair, together with the subsequent friendship. . . ."* \$485
46. Mackley, George. *MONICA POOLE WOOD ENGRAVER. With an Introduction by Graham Williams.* Biddenden: Florin Press, 1984. 10 × 14. 37 pages. Illustrated with 20 wood engravings from the original blocks. Quarter cloth. Fine. No. 91 of 300 copies signed by Williams and Poole. Poole is known for her "intense images of organic form." \$800

SPECIALLY BOUND

47. Mardersteig, Giovanni. *THE MAKING OF A BOOK AT THE OFFICINA BODONI. TWELVE WOODCUTS BY FRANS MASEREEL.* Verona: Officina Bodoni, 1973. 7 × 10. Two-page introduction followed by 12 full page woodcuts (Mardersteig's commentary printed on facing verso), 1 leaf of contents. Bound in full black morocco with a large vellum insert on upper cover bearing an black morocco inlay of the Officina Bodoni pressmark. Lower cover has the pressmark within rules, in blind. Handsome and fine in cloth box. *The edition was 300 copies (200 in wraps and 100 in boards). This is a reprint of the 1929 "Operation of a Hand Press," but Masereel's illustrations are printed from the original blocks.* \$1,000



48. Marx, Enid. *MARCO'S ANIMAL ALPHABET*. Linocuts by Enid Marx. Oldham: Incline Press, 2000. 11 × 15. Two double-column text pages, followed 27 original prints. Cloth spine, Marx patterned paper boards. Fine. *One of 150 (of 160) copies, hand printed on acid-free Fabriano. The linocuts are in black or various colors, with a "cumulative doggerel explanation" printed beneath in black. Colour scheme by Peter Allen. Introduction by Graham Moss.* \$300

BOUND BY DANIEL KELM

49. Mason Hill Press. *THE REVELATION OF JOHN THE DIVINE*. Pownal, 1983. 8 × 10 1/2. (ii), 62 pages. Illustrated with 25 woodcuts by James Dignon and large calligraphic initials by Mark Livingston in red, blue and green. Bound by Daniel Kelm in dark brown morocco inlaid in red and blue on upper cover with a symbol from the book, pastepaper endpapers by the binder. Pencil signed by Kelm. Fine in tray case. *Beautifully printed on handmade paper, in black, red, blue, and green. Although 135 copies were hand printed, only about 93 sets were completed. One signature didn't print well and was discarded; many sets of sheets were never bound.* \$4,850
50. Meynell, Francis. *TYPOGRAPHY. The written word and the printed word. Some tests for types. Concerning printers' flowers. The pioneer work of the Pelican Press...* London: Pelican Press, 1923. First edition. 6 1/2 × 10. Large folding title page, xlv pages set within Granjon combination borders plus 20 French-fold pages of type specimens plus (89 border specimens plus 2 folding specimens. Blue paper boards with paper label; spine sunned, small piece of paper missing at top upper joint, top edges dusty. Very good copy, 4 pieces of ephemeral Pelican printing laid in. *One of the finest 20th c. printer's specimens. Handsomely printed in black, red, and blue on vellumized paper. This is one of 250 copies bound in boards for presentation to customers. An additional 500 copies in cloth were offered for sale. Signature N. S. no. 5.* \$400
51. Naughty Dog Press. Martin, Emily. *ROMANTIC ADVICE FROM A CHRISTMAS COOKIE*. Iowa City, 2008. 4 × 5. One large sheet cut

and folded to form 6 pages, with collaged and pop-up inkjet printed cookies. Brief crack in one cookie. *One of 10 signed copies. "What you can learn if you would only pay attention."* \$120

"KNOW THYSELF"

52. 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. No. 112 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.* \$600

A PINNACLE OF 20TH CENTURY BOOKMAKING

53. Pennyroyal Press. *THE HOLY BIBLE*. *Containing all the Books of the Old and New Testaments*. West Hatfield: Pennyroyal Caxton Press, 1999. Bible in five volumes. $11 \times 15\frac{3}{4}$.

<i>The Five Books of Moses</i> . 187, (3)	<i>The Books of Prophecy</i> . 197, (3)
<i>The Books of History</i> . 247, (3)	<i>The Books of the New Testament</i> .
<i>The Books of Poetry</i> . 109, (2)	235, (3)

There is a list of illustrations at the end of each respective volume. Full vellum bindings, gilt calligraphic titles.; each in a cloth tray case. The bindings and cases were from the combined studios of Claudia Cohen and Sarah Creighton. There are two additional volumes containing special material as described below; all seven volumes are of uniform size and design. A fine set. *Number 11 of 50 deluxe sets, of which only 30 were for sale. Much has been written about the monumental achievement of Barry Moser's Bible. This description is limited to what distinguishes the deluxe edition from the regular edition of 400 copies. A special handmade paper, with a small watermark designed by Moser, was commissioned from Twinrocker Handmade Paper in Indiana (over 10,000 22×32 -inch sheets for the 50 copies!). The thickness and weight of the paper*

necessitated an extension from 2 to 5 volumes. Each has its own calligraphic title in gilt by Julian Waters on the upper cover of the vellum binding. The large opening “God” of the Old Testament, cut by John Benson and printed in red for the regular edition, was hand lettered in raised, burnished gold leaf for the deluxe. Volume 6 contains 280 prints including a complete set of the 230 edition prints each signed and numbered by Moser. All were printed by Harold McGrath on handmade Japanese Kitakata paper. By the completion of the edition Moser’s experience with the new Resingrave medium was such that he felt some of the illustrations could be improved and new engravings were made. It was impossible or impractical to reprint the press edition pages with these engravings (they were used in the trade edition which was printed later). There is a suite of these (approximately 40), signed and numbered; also included are a few rejected prints (approximately 10) that were over-inked or printed upside down (they were not supposed to be signed nor numbered and it is unclear why they were included, but some were “inadvertently” signed and numbered). Hence, it is difficult to tell how many “new” images there were without comparing each of the 50 extra prints with the corresponding edition illustration. Volume 7, of this set, contains the original Resingrave block for “The Annunciation” (print No. 176, Luke 1:28) signed and dated on the rear, the block has an almost imperceptible cancel. The block is nested in a fitted recess in the case. Also included is the pencil sketch used by Moser as a study for the illustration, signed and dated 1996, contained in a linen chemise. And finally there is an archival silver gelatin print of the photograph of the woman who was the model for the illustration. Most of the people depicted in Moser’s illustrations were based on live models or photographs of real people. The model for “The Annunciation” was a waitress at The Green Street Cafe in Northampton, MA. With the original prospectus booklet, which is somewhat sketchy and occasionally incorrect about the details of the deluxe edition. \$32,000

54. Pennyroyal Press. Mandelbaum, Allen. *A LIED OF LETTERPRESS FOR MOSER AND McGRATH*. (Northampton), 1980. 4½ × 7½. 20 leaves printed rectos only, with a wood engraved tailpiece by Barry Moser. Bound by David Bourbeau with black morocco spine and fore edges, David’s pastepaper sides gilt stamped with typographic design. Fine. Inscribed by Moser to “my dear friends and patrons

Arnold & Mimi." No. 5 of 100 copies, signed by author, artist, and printer Harold McGrath. Moser has also signed the engraving for the Elkind's. Printed in Lutetia types in four colors on handmade Amalfi. A lovely little book. \$400

A MINIATURE ABC

55. Perishable Press. *THE QUARTZ CRYSTAL HISTORY OF PERRY TOWNSHIP Since The Earliest Creation Of Life*. Mt. Horeb, 1979. Miniature, $2\frac{1}{2} \times 3\frac{3}{8}$. (28) pages illustrated with printers' ornaments. Wraps. Fine. One of 225 copies printed in very readable 6-point type, on Shadwell paper made by the Hamady's daughter on her tiny mould. The first book Hamady printed on dampened paper. There is approximately a page of text per letter of the alphabet. \$400

56. Perishable Press. Kinnell, Gallway. *FIRST POEMS 1946–1954*. Mt. Horeb, 1970. $5\frac{3}{4} \times 8\frac{1}{2}$. (42) pages. Quarter green morocco and Cockereil marbled boards. Fine. One of 40 "hors commerce author's copies" signed by Kinnell. (There were also 250 copies for sale.) Palatino on Hamady's Shadwell paper. \$300

57. Perishable Press. Schwerner, Armand. *TRIUMPH OF THE WILL*. Illustrated by Arthur Thrall and Walter Hamady. Mt. Horeb, 1976. $7\frac{1}{2} \times 8$. 12 pages. Marbled wraps with die-cut silhouette of a face in profile. Fine. No. 88 of 150 signed copies printed in blues, greens, reds, blind, and brown on alternating Frankfurt and Frankfurt Cream paper. "This is one of my favorites structurally/visually. Arthur Thrall allowed free reign with his intaglio of triangular invention and that allowed a lot of enjoyabe playing with press, color & spatial locations."—Hamady. \$200

58. Perishable Press. Stafford, William. *TUFT BY PUFF*. Mount Horeb, after the Feast of Ireneous and before the full sturgeon moon, 1978. $5\frac{1}{2} \times 8\frac{1}{2}$. (21) pages. Illustrations by Elizabeth Coberly. Blue cloth, spine slightly faded. No. 86 of 240 printed in Sabon-Antiqua type on Hamady's Shadwell paper handmade from his and Stafford's bathrobes. Printed in subtle shades of blue, black, brown, and green. The lengthy title page serves also as a birth announcement for the Hamady twins. \$325

59. Pickering Press. *A COMMONPLACE BOOK. Profound & profane thoughts & observations gathered, set in type and printed, with embellishments by John DePol.* Maple Shade: Pickering Press, 1985. 5½ × 8. (28) pages, French-fold. Side-stitched wraps with label on cover, Japanese paper dj. Fine. *A lovely printer's commonplace book in brown and black using about 20 different type faces on Japanese paper, with 5 wood engravings by De Pol.* John Anderson and the Pickering Press p. 72 cites a limitation of 75 copies. \$250
60. Pickering Press. *THE WORDS OF THE MASTERS. Reflections on the Fine Art of Type Design.* 6 × 8½. (16) pages illustrated by John DePol. Errata slip. Wraps. Fine. *One of 75 copies. Quotations from Goudy, Hamner, Rudolf Kock, van Krimpen, Weiss, and Zapf.* \$185
61. Press of the Woolly Whale. *26TH YANKEE DIVISION PLAYING CARDS. Designed by Alban B. Butler, Jr.* NY, 1933. Full deck of miniature playing cards, 2¼ × 3½, sealed in white paper printed with the information above; bottom fold sealed with 10-cent Internal Revenue stamp. In a two-part red leather pull-off case titled in gilt "Devil's Bible." One end of the paper wrap is opened; but the cards appear untouched; one corner of case bumped. Fine. *"The Jacks represent infantry, machine guns, and artillery; the Kings are all officers and therefore expendable—each holds something useless, the ranker they are, the more useless." (From the prospectus—not present here.) The 4 buxom, flirtatious, wine or beer bearing Queens are from Paris, Armentiers, Andernach, and Orleans. These gilt-edged cards were printed in nine colors on a small Universal relief press. Only "a few sets" were printed to celebrate Armistice Day 1933. The backs are printed in a white and blue design on a red ground. Melbert Cary's (proprietor of the Woolly Whale) extensive collection of historical playing cards is at Yale University. Sometimes known as the "Made-moiselle from Armentiers" deck, this is very uncommon.* \$700
62. Rampant Lions Press. *IN PRAISE OF LETTERPRESS.* 2001. 8 × 12. Ten broadsides printed in metal and wood types, in various colors on a variety of papers, with quotations from printers. Fine in printed

wrappers and tray case. No. 46 of 140 copies. *A delightful specimen of types, design*, Moxon Gill, Blumenthal, Sebastian Carter, Updike, Rollins, et al. \$175

63. Rampant Lions Press. MISCELLANY 2. *A new collection of work completed or projected, or done to display types and pictures, printed at the Rampant Lions Press by Sebastian Carter*. Cambridge, 1998. 7 × 10. Twelve 8-page gatherings on a variety of papers. Quarter cloth and patterned boards, clear mylar jacket. Fine. *A colorful typographic tour-de-force, the 12 essays include "Printing and Updike," "Types by Eric Gill," "Alphabets," "Three seasonal illustrations" printed from the blocks, "Types of Jan van Krimpen," Double Crown Club menu," and "Checklist of books printed 1988–97."* One of 225 numbered copies. (There were also 20 special copies.) \$200
64. Rampant Lions Press. R. S. Thomas. THE MOUNTAINS. *Illustrated with ten drawings by John Piper engraved on the wood by Reynolds Stone, with a descriptive note by John Piper*. NY: Chilmark Press (1968). 9 × 12. 42 pages. Quarter cloth and boards from a wood engraving. Fine in slipcase. No. 90 of 240 regular copies (there were also 110 special copies). *Piper and Stone walked the Snowden mountains in Wales together to create these illustrations, but waited twenty years for the appropriate text to accompany them. Stone gave piper's pen and wash drawings the feel of 19th c. wood engravings. The covers are engravings after a large water color by Piper.* \$600
65. Red Angel Press. AESOP'S FABLES. *Illustrated with architectural adornments on New York City buildings*. (NY), 2011. 9½ × 9½. Five leaves which open out on all sides, displaying all five fables and their mounted cast-paper bas reliefs together. Cloth boards titled on spine; cast paper "Aesop" on upper cover. *One of 50 copies printed on dampened tan color Nideggen paper, and bound by the artist, Ronald Keller. He writes: "The selected fables were chosen because of certain New York City architectural adornments that reflect them, The animals represented by the fables and their building ornaments are Lion, Rat and Elephant, Bull, and Bear." Locations of the facades are identified.* \$650

BOUND BY DAVID ESSELMONT &
WITH AN EXTRA SUITE OF THE ILLUSTRATIONS

66. Schanilec, Gaylord and David Esslemont. *INK ON THE ELBOW. Conversations between David Esslemont & Gaylord Schanilec*. Midnight Paper Sales & Solmentes Press, 2003. 9½ × 13. 153 pages. Illustrated with 14 color linocuts by Esslemont, 3 color wood engravings by Schanilec (including a 33-inch folding panorama), 10 tipped-in color ink jet images, and 6 original leaves. Bound by David Esslemont in laminated bevelled boards covered in white alum-tawed goatskin with a painting in acrylic ink, paste graining, and gold tooling, paste-paper flyleaves—inspired by the birch trees in Schanilec’s yard. Fine in fleece-lined tray case. With an extra suite of the 14 color linocuts titled and signed. *Copy no. 4 of 10 copies (of 200) in a deluxe binding by David Esslemont. This is the only copy to have the extra suite. There are 6 original leaves tipped in: 4 from Esslemont’s books and 2 from Schanilec’s, including a 4-page leaf with color engraving of Manhattan from New York Revisited. “... an edited summary of their conversations over the past four years, telling of domestic problems ... of printers’ problems: of getting in materials, of making the presses work, of which inks to use.” Shoulder notes clarify what might be obscure. Esslemont’s visits to the Schanilec home in Wisconsin provided the inspiration for his color linocuts; Schanilec’s visits and 6-month stay in Wales resulted in the 33-inch color engraving of the Esslemont homestead.* \$9,500

LUSH TRIBUTE TO MATISSE

67. Schwartzott, Carol. *MATISSE: ODE/ ODALISQUE*. Niagara Falls, 1994. 10 × 15½. A carousel book opening to 5 double spread, framed, 3-dimensional and complex scenes of a semi-reclining nude odalisque. It is a lush scene of draperies and foliage, with linocuts, collage, and papercuts painted and gilded. Each has a quotation by Matisse in Carol Schwartzott’s calligraphy. The composition of all 5 tableaux is the same, there is great variety in the palette and patterns. Attached to black silk board covers, upper cover with recessed collage. In black silk tray case. Fine. *One of 3 copies, signed. Printed on Rives BFK with additional decorative Japanese and Indian papers, hand-made paste papers, and gilding. The scenes are suggestive of dioramas.*

Text is from Matisse's writings, translated into English in Richard Murphy "Matisse's Final Flowering." Imagery is based on—and is a tribute to—Matisse's well known paintings. Carol Schwartzott has been creating books since the 1960s. Her work has appeared in numerous exhibitions and is featured in the National Museum of Women in the Arts. \$3,500

68. Schwartzott, Carol. *PASSAGE*. (Freeville, NY, 2002). 6 × 7. Accordion-fold. Thirteen letterpress pages face 13 cutouts of a walk through the forest (e.g. trees, acorns, flower, house). Cinnamon-colored paper over boards, with evergreen tree cutouts. Fine in batik covered slipcase. *Copy A/P #2 of 30 copies calligraphed, designed, and handcut by Carol Schwartzott. Printed letterpress in cinnamon in a calligraphic type. Artsit's statement laid in.* \$250
69. Schwartzott, Carol. *THE RUBAIYAT OF OMAR KHAYYAM*. Freeville, 2007. 6½ × 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 and gilded. In matching clamshell case. Fine. *Copy A/P #1 of 25 numbered and signed copies. Schwartzott's original art was first scanned and printed on an Epson 2000, then overprinted with a linocut for opacity and pattern, then color and detail were heightened with paint, colored pencil, and graphite. Each illustration is finished with silver and gold leaf. Text was printed on Mohawk vellum in muted shades of purple, green, and gold using an Epson 2000 using archival pigmented inks.* \$925
70. Shakespeare, William. *HAMLET*. (Alpignano, 1978). 8½ × 13. 220, (1) pages. Wraps in cloth chemise and slipcase. Fine. A stately, unadorned printing by Alberto Tallone. *No. 76 of 160 copies on paper handmade by Amatruda of Amalfi. (There were also 360 copies on Pescia, and 5 on Hosho.) Text was edited by Claudio Gorlier.* \$300

71. Shanty Bay Press. *HOMERIC HYMN TO APHRODITE*. Translated by Susan C. Shelmerdine. Illustrated by Walter Bachinski. Shanty Bay, 2003. 9 × 13. 15 leaves with 3 full page pochoirs and 3 woodcuts on Japanese paper. Yellow cloth and printed boards. Fine in slipcase. *Bachinski's luscious pastel pochoirs were inspired by a stay in Crete. "Janis & I worked with our pastels every day, attempting to deal with the high intensity of light and richness of colour." Hand composition, printing and binding by Janis Butler. One of 100 numbered and signed copies.* \$800
72. Silver Buckle Press. Rob Roy Kelly & Stephen O. Saxe. *SPECIMEN BOOK OF WOOD TYPE*. (Madison, 1999). 7 × 10. 61, (2) pages. Cloth. Rear pocket holds a folded broadside printed in three colors. Fine. *One of 200 copies printed letterpress; signed by Kelly, Saxe, and Rachel Davis the printer. The Silver Buckle wood type includes 80 fonts, from 3 to 40 picas; the oldest (by Page) is from the 1850's.* \$250
73. Thrams, Andie. *IN FORESTS, Volume XI. Everywhere and All Around*. (Glacier National Park), 2008. 8 × 9. Accordion-fold of 12 pages hand written, drawn, and watercolored. In the form of a naturalist's journal, the artist records what she sees, and the feelings evoked. Attached to sage cloth boards with spine and cover labels. Fine in matching slipcase. *This is one in a series of unique artist's books, signed by the artist. Andie Thrams creates her books in forests, where she goes on foot for hours or days or weeks. "I sit on the ground to work on folios of hot pressed watercolor paper with ink, watercolor, gouache and pencil." Her tree and forest-inspired art is "informed by the lineages of illuminated manuscripts, natural history field journals and chance-based art."* \$2,750
74. Trajanus-Press. *DER ROMAN VON TRISTAN UND ISOLDE*. Frankfurt, (1966). 7 × 10³/₄. 112 pages. Colored woodcuts by Fritz Kredel. Decorated boards, leather spine label. Spine slightly faded; very good copy in slipcase. *One of 300 numbered copies, signed by Kredel. Designed by Gotthard de Beauclair. Printed at Stempel in the first use of Tschichold's Sabon type. A Century for a Century #71.* \$350

OXFORD LEAF BOOK

75. Whittington Press. Foden, Peter. *THE FELL IMPERIAL QUARTO BOOK OF COMMON PRAYER*. An account of its production. Herefordshire, 1998. $10\frac{1}{2} \times 15$. (6), 44, (1) pages plus 5 leaves. Decorated boards and cloth. S/c. Fine. *One of 200 numbered copies (this one of 150). With two leaves from the Oxford 1913 Prayer Book and proofs from pages recently printed to complete a few sets.* \$300
76. Whittington Press. Phipps, Howard. *INTERIORS, wood-engravings by Howard Phipps*. (Andoversford, 1985). $7 \times 9\frac{3}{4}$. Sixteen wood engravings (5 in color) on French-fold leaves, detailing a home's internal architecture and furnishings. Aqua silk boards stabbed and tied with ribbon in Oriental style, slipcase. An extra suite of the engravings, each signed, is held in a cloth portfolio. Both items fine in slipcase. *One of 35 signed copies in this binding with a separate set of prints (from a total edition of 175 copies). Printed from the original blocks; with an additional engraving in the colophon. Architecture and furnishings of various English country homes.* \$600



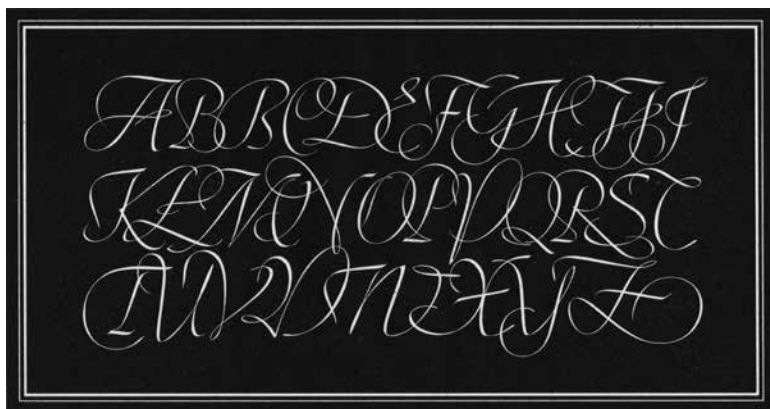
Item 76.

Whittington Press. Phipps.

77. Whittington Press. Phipps, Howard. *FURTHER INTERIORS*, wood-engravings by Howard Phipps. Lower Marston Farm, 2007. $7\frac{1}{2} \times 10\frac{1}{2}$. Sixteen wood engravings (some in color) on French-fold leaves. Navy silk cloth stabbed and tied with ribbon in Oriental style. With an extra suite of signed engravings in a portfolio. Both fine in slipcase. *One of 65 signed special copies (from a total edition of 300 copies). Some of the interiors are enclosed outdoor spaces.* \$400
78. Whittington Press. Phipps, Howard. *EBBLE VALLEY*, with wood-engravings and coloured linocuts by the author. (Lower Marston Valley, 2007). $9\frac{1}{2} \times 12$. 24 text pages plus 2 foldout linos plus 30 engravings plus a double spread engraved map in goldenrod and russet. Green cloth, sides covered in large wood engraving. Fine in slipcase. *One of 230 regular copies printed on mouldmade and handmade papers. Signed by Phipps. (There were also 70 deluxe copies.)* \$360
79. Wyatt, Leo. *A SUITE OF LITTLE ALPHABETS ENGRAVED IN THE WOOD BY LEO WYATT*. Florin Press, 1988. Twelve alphabets, each printed in a different color on Barcham Green paper, mounted in cream acid-free mats, each numbered and signed. Contained in a perspex display box. With the leaf of descriptive text and the typed slip about the box. As new. *No. 7 of 35 sets in the display box (from a total of 50 sets). Fifteen sets were in white mats, and had no box. The Florin Press had published these alphabets in a book in 1985. Here some of the stone-ground pigments are different. The perspex display case allows two alphabets to be on view at the same time.* \$1,000
80. Yaron. *THE WORLD UPSIDE DOWN ALPHABET*. (London): Flying Sugar Press, (1991). Miniature, $2\frac{3}{4} \times 3\frac{1}{4}$, accordion fold opening to 82 inches. Thirty etchings with aquatint, hand-coloured by Yaron Livay. Red cloth over boards with hand-coloured etchings recessed into covers, additional alphabets on engraved endpapers. Fine in black cloth slipcases with the "A" and "Z" etchings recessed into covers. *In this colorful, textless alphabet roles are reversed: for "C" chess pieces move men around a board; in "Q" a windmill tilts at Don Quixote. One*

of fifty copies on BFK Rives. This is one of forty in cloth binding. (There were ten in leather.) The Press name derives from the “sugar lift” etching technique. \$750

81. Yellow Barn Press. *THE YELLOW BARN PRESS, A HISTORY AND BIBLIOGRAPHY*. Compiled by Jack Walsdorf, with history and comments by Neil Shaver. Council Bluffs: Yellow Barn Press, 2001. 9 × 12½. 140 pages, 22 color plates. Illustrated throughout. Quarter black morocco, DePol patterned paper sides, leather spine label, in cloth clamshell box. With prospectus. Fine. *One of 175 copies printed by Neil Shaver in Perpetua types on Zerkall paper. The bibliography has separate sections for prospectuses and broadsides.* \$450



Item 82. Zapf.

82. Zapf, Hermann. *AUGUST ROSENBERGER 1893–1980. A tribute to one of the great masters of punchcutting. . .* Rochester: Cary Graphic Arts Collection, 1996. 7 × 10½. 33 pages. Black silk cloth, leather spine label. Fine in slipcase. *One of 35 special, signed copies from a total edition of 105. Rear pocket contains 5 signed leaves from Feder und Stichel and from Das Blumen-ABC. A special signed print of the alphabet for the endpapers of Das Blumen-ABC is tipped into the text on p. 33.* \$750



Item 29. Gehenna Press. Hughes.



Item 39. Shirley Jones.