

THE VEATCHS ARTS OF THE BOOK



CATALOGUE 79



Item 72. Schanilec.



Item 9. Baskin. Birds and Animals.

FRONT COVER: *Item 61. Printers Spec Exchange.*

THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 79

*Our Spring catalogue contains the first book appearances of
two of the most celebrated twentieth century type faces:*

Bruce Rogers' Centaur in Guerin, The Centaur

Frederic Warde's Arrighi in Bridges, The Tapestry

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.*



1. Allen Press Ephemera. "An Appraisal: A Letter by Glenn McHugh, Addressed to Frank Hall." 1946. WITH: "Sir Francis Drake Crowned King of Nuova Albion" (1956). Both are 4-page folios on the same handmade paper, with text on first page. Both open with the same initial letter "Y"—carved by Mallette Dean, printed in red, and running the length of the page. "An Appraisal" is one of 50 copies. "Drake" is one of 100. WITH: 20 prospectuses (mostly 1960s and 1970s). All are beautifully printed in two colors in the same types and on the same handmade papers as the books they announce. Previously folded for mailing. The prospectuses provide far more information than do the colophons of Allen Press books. \$485

ETCHINGS BY PATRICIA TOBACCO [FORRESTER]

2. Apiary Press. Whitman, Walt. *THE MYSTIC TRUMPETER*. A series of etchings by Patricia Tobacco for the poem by Walt Whitman. Northampton, June 1962. 14 × 12. Ten broadside leaves including 5 fullpage plates. A smaller engraving of a bee in the colophon. Loose, as issued, in black cloth portfolio with linen ties; protected by collector-made folder and slipcase. Light marginal crease to title page. Very good. No. 1 of 15 copies, signed by the artist. Printed by her on an Acorn press in Bembo type on Rives paper. Apiary was the Smith College student imprint under the direction of Leonard Baskin, whose influence can be seen here. These early etchings are very different from the lush floral watercolors for which Patricia Tobacco became famous. \$1200



NATURE-PRINTED FLOWERS, ALGAE, BAT WING,
FISH, SNAKE SKIN, MINERALS

4. 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 and cloth, new endpapers. Old, light damp stains in some upper margins and 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 a 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. Auer describes his invention and development of this process. He presents his case as the inventor of nature-printing—as opposed to Kyhl of Copenhagen or Henry Bradbury in England. Bridson A86; Wakeman *Typographia Naturalis* pp. 20–26; Friedman *Color Printing in England* no. 162, plate XXII. \$5500

5. Baker, Cathleen A. *BY HIS OWN LABOR: The Biography of Dard Hunter*. Tuscaloosa: Red Hydra Press, 2000. Two volumes. 7 × 11. Wood engraved portrait signed by John DePol, xxv, 332 pages; indexed. Quarter morocco by Gray Parrot. A separate, cloth-bound book contains the plates. Both volumes in traycase. Fine. Dr. Baker lived for three years in Hunter's Mountain House while cataloguing and researching 10,000 non-book items in Hunter's previously unexamined archives. One of 150 signed copies. Beautifully printed letterpress by Steve Miller on Twinrocker handmade paper. \$1800

"A KIND OF MANUAL OF THE ART OF COLOR PRINTING"

6. Barnard, George. *THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER-COLOURS*. London: Routledge, 1885. New

edition. $7 \times 10\frac{1}{4}$. (viii), 286 pages + 26 plates. 69 woodcuts in the text. Frontis has offset onto title; a few small wood engravings with sepia background have offset; otherwise contents are fine. Plate 3 is bound in upside-down. Finely bound in contemporary polished tree calf by Bickers & Sons (binder's stamp on endpaper); spine richly tooled in gilt, board edges and turn-ins gilt, marbled endpapers, all edges gilt. Very slight wear; handsome copy. *A tour de force of Leighton's Chromatic Process (frequently mistaken for chromolithography), printed entirely from woodblocks. It is virtually "a kind of manual of the art of color printing" Friedman Color Printing in England no. 83, plate XII; McLean Victorian Book Design p. 192, color plate XI ("among the most improbable examples of colour printing of the whole century").* \$800

7. Barrett, Timothy. NAGASHIZUKI. *The Japanese Craft of Hand Paper-making*. North Hills: Bird & Bull Press, 1979. $7\frac{3}{4} \times 11$. 120 pages illustrated, 14 small specimens. Quarter morocco and decorated boards. Fine in slipcase. *One of 300 copies printed on handmade paper.* \$400

8. Baskin, Leonard. Owl on Pomegranate. Bronze Sculpture. 1960. $6\frac{1}{2} \times 4 \times 5$. Mounted on a wooden block. Presentation from Baskin to Harold Hugo is written on a slip of paper and rolled into the base of sculpture. Fine. *A wonderful sculpture of two enduring and most potent symbols for Baskin. They appear in numerous wood engravings, and in the Gehenna pressmark. This was exhibited at the Museum of Fine Arts in Springfield, Massachusetts in 1974. Edition of 3.* \$5800

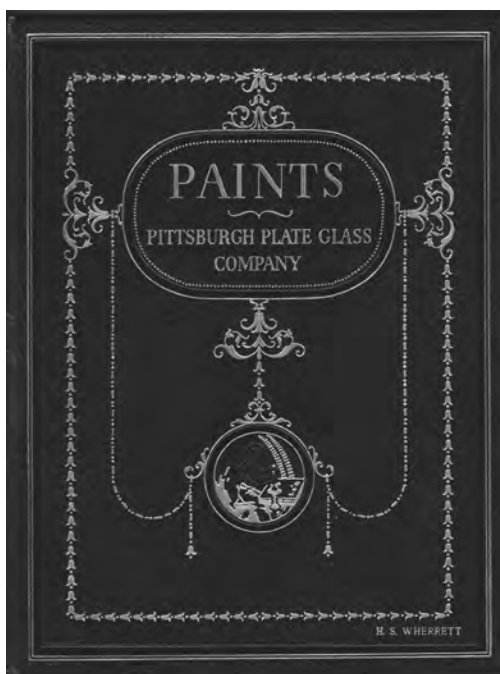


ONE OF 2 KNOWN COPIES

9. Baskin, Leonard. *BIRDS and ANIMALS*. (Gehenna Press, 1974). 9 × 9. Thirty-four French-fold leaves: title, 64 wood engravings, woodcuts, and linoleum cuts in black and colors; imprint page with a 65th woodcut (owl and pomegranate pressmark). The French-fold leaves have an additional sheet of paper bound between the fold. Bound by Arno Werner in orange-red pigskin with a leaf border on both covers. Centered on lower cover is MCMLXXIV and two acorns; gilt outline of a cat is on upper cover. Fine in tray case. *One of 2 known copies in this format and binding. This edition is not noted in Gehenna Press, The Work of Fifty Years. While the woodcuts are identical to those in #77 of that work, and printed upon the same paper, they have been re-imposed and printed in an entirely different format. #77 is an oblong folio measuring 12 × 15. In addition, the title and imprint pages are different. The title is set in a different and smaller type face. The imprint page is completely different. Of the two known copies, Werner bound one for himself; it was exhibited at Harvard in 1981. And he bound one for his Pittsfield bindery partner, Fred Jahn. This is the Jahn copy, with a note of provenance from the Jahn family.* \$7500

10. Bewick, Thomas. *THOMAS BEWICK, TEN WORKING DRAWING REPRODUCTIONS SHOWN WITH IMPRESSIONS OF THE CORRESPONDING ENGRAVINGS*. Chicago: Cherryburn Press, 1972. 7½ × 6. Six-page booklet and 10 folder-mats containing impressions from 9 original wood blocks and one photoengraving. Cloth and paste-paper boards. Tiny book ticket of Harold Hugo. Fine in matching slipcase with prospectus. *One of 160 copies signed by Middleton, who printed this on a Washington handpress in black and red.* \$250

11. Binding—Lakeside Bindery Apprentices. *PAINTS, VARNISHES, AND BRUSHES. Their History, Manufacture, and Use. Painters, Paperhangers, and Glaziers Supplies*. Pittsburgh: Pittsburgh Plate Glass Company, 1923. 8½ × 11. 196 pages with color plates. Blue morocco, upper cover gilt with title enclosed by ornamental cartouche and rules, spine similarly decorated, wide turn-ins gilt, all edges gilt, in fleece-lined blue pigskin slipcase. Spine uniformly faded to a darker blue; small



Item 11. Binding—Lakeside.

scuff to head, but about fine. Tipped-in printed note: “This book is bound at the School of Apprentices . . . with acid-free leather specially manufactured according to the recommendation of the [Royal] Society of Arts Committee on Bookbinding.” *The Extra Bindery of R. R. Donnelly’s Lakeside Press was formed in 1921, and headed by the French binder Alfred De Sauty. This copy was sumptuously bound for H. S. Wherrett (president of Pittsburgh Glass).* \$600

12. Bogardus, Peter. *BURAKE : BLESSINGS. Drawn from Ge’ez Scrolls*. NY: Khelcom New York, 2010. 8 × 10. Twenty-eight French-fold leaves: 4 pages of text, 3 photogravures (2 double spread) of pilgrimages, 21 fullpage color woodcuts. Bound by Gray Parrot in stiff vellum wraps, in cloth traycase with vellum label. Fine. *Bogardus drew these magical, healing images directly from Ge’ez scrolls and carved 2 to 5 woodblocks for each. They are stylized, ancient, and vibrant. Inks were*

made of powdered minerals: cinnabar, malachite, lapis lazuli; oyster shells bleached in the sun for six years created the white pigment; yellow is printed from gamboge over-printed with lead-tin yellow. Ge'ez is the ancient classical language of Ethiopia, now used only for Coptic Christian texts. The blocks were printed on Japanese paper. Letterpress by Art Larson. One of 52 signed copies. \$2400

13. Bolton, Claire. *AWA GAMI. Japanese Handmade Papers from Fuji Mills, Tokushima. Illustrated by Yasusuke Nyuko.* Oxford: Alembic Press, 1991. 6 × 9½. 60 French-fold pages + 9 full page printed specimens; 11 tipped-in specimens on the numbered pages. Japanese decorated paper wraps. Fine. Some of the specimens are colored or textured; one is made from melon vines. *One of 320 copies hand printed on handmade Japanese paper. (There were also 50 copies on a different paper and in a folding case.)* \$150

A MINOR MASTERPIECE OF MODERN PRINTING

14. Bridges, Robert. *THE TAPESTRY.* London, 1925. 6¾ × 10¼. 43 pages. Marbled boards, printed spine label. Calligraphic book ticket of Ruari McLean. Fine copy in slipcase worn at extremities. With the usual manuscript corrections by Stanley Morison on pp. 21 and 34, plus another on p. 40 (which is not noted in Appleton). *The first use of Frederic Warde's Arrighi (Vincenza) type, patterned from the 1524 Coryciana, and the first book printed by what was to become the Fanfare Press (Stanley Morison, Warde, and Ernest Ingham). Barker's The Printer and the Poet provides an account of the many travails in producing this work. One of 150 copies all on Japanese vellum. Rare on the market.* \$1500
15. Camus, Albert. *OEUVRES COMPLETE.* Six volumes. Paris: Imprimerie Nationale, (1962). 8¼ × 10½. Each volume has approximately 400 pages plus over a dozen lithographs in color. The illustrators are: Grabell, Pelayo, André Masson, Guiramand, Cavaillès, and Borès. Bound by Desclée in full red morocco, spine over-all gilt, top edge gilt, navy calf endpapers, in fleece-lined, morocco-faced wood veneer over boards slipcases. Light wear to cases, and occasionally to spines. A fine, handsome set. *Beautifully printed at the Imprimerie*

THE TAPESTRY

'Sequel to the foregoing' W.W.

'These tapestries have hung fading around my hall
centuries long; their old fashion'd mythology
infests the fresh and young with blighting influence'
like Abram there with knife and fag, got standing stark
to slay his son. I'm vow'd I'll have no more of them.
Turn me them outside-in, their faces to the wall,
so shall we have more colour and less solemnity. —

Thus the young heir and lord enjoin'd his wondering steward
who obey'd, and many a guest was bidden, and at the feast
the wine flow'd free with fine hubbub and merriment.

My tale is but a fable of God's fair tapestry
the decorated room wherein my spirit hath dwelt
from infancy a nursling of great Nature's beauty
which keepeth fresh my wonder as when I was a child.
Such is the joy of the eye, that dark conduit whereby
the swift creative ray, offspring of heavenly fire,
steals to the mind, wakening in her secret chamber
vast potencies of thought which there lie slumbering
in the image of God. Ah! had I not heard and seen
to-day, when at my window a meryl sat fluting
his happy canticle to hail the sun's uprise?
Then looked I forth and lo! The Elysian fields of Dawn!
and there in naked peace my dumb expectancy
mirror'd above the hills, a pageant like music

Nationale in the Romain de Roi types designed by Grandjean in 1699. One of 4800 sets on Arches paper. Many sets were issued loose in chemises and plain slipcases. This appears to be the most deluxe binding. \$800

16. Caslon Type Foundry. *CASLON OLD FACE, Caslon Old Black. Old Fashioned Borders, Ornaments, Head and Tail-Pieces, Initials &c.* London, (ca. 1912). $9\frac{3}{4} \times 12\frac{1}{2}$. (42) pages printed in black & red. Wraps. Covers toned, upper corners jammed. Very good. \$150

UNIQUE COPY WITH DRAWING & WATERCOLOR

17. Cheloniidae Press. Browne, Thomas. *PSEUDODOXIA EPIDEMICA: OF UNICORNES HORNES*. (Easthampton), 1984. $7 \times 9\frac{1}{2}$. (56) pages including 15 wood engravings in black or blue-green by Alan James Robinson. Bound by Sarah Creighton in dark blue morocco framed with a narrow inlaid rule of light blue morocco; upper cover bears a circular inlay of light and medium blue morocco in which is mounted a cross-section of Narwhale tusk. Fine copy, in a morocco and cloth tray case. Unique copy, signed "Artist's Proof/Alan James Robinson," with an original watercolor of a narwhale signed by Robinson at the front of the book, and a signed original drawing of a unicorn at the rear. *The edition was 60 deluxe copies on Whatman paper and 165 copies on Saunders laid paper, printed in black and blue by Harold McGrath. This copy is on Saunders laid paper. With prospectus.* \$3000
18. Cheloniidae Press. *HPM. HAROLD PATRICK McGRATH*. (Easthampton, 1991). 8×11 . Etched portrait, title calligraphed in red by Betsy Curtis, (x), (80), (vi) pages. Wood engravings by Leonard Baskin, Barry Moser, Alan Robinson, and Fritz Eichenberg. Color portrait by Lance Hidy. Marbled boards. Fine. *With an invitation to the party and a signed artist's proof of the portrait laid in. A collection of sixty tributes to a 50-year career as Master Printer for the Gehenna, Pennyroyal, and Cheloniidae presses, and teacher to many young printers. Contributors include Leonard Baskin, Carol Blinn, Barbara Blumenthal, David Bourbeau, Dan Carr, Sarah Chamberlain, Bruce Chandler, Claudia Cohen, David Godine, Ron Gordon, Lance Hidy, Michael McCurdy, Barry Moser, Arno Werner. One of 210 copies signed by Alan Robinson.* \$875



Item 19. Chubb.

19. Chubb, Ralph. *WOODCUTS*. London: Andrew Block, 1928. $6\frac{3}{4} \times 8\frac{1}{2}$. 26 leaves: 12 woodcuts, each preceded by a title leaf. Batik wraps, cover label. Extra label tipped in at rear. Wrap edges a bit chipped, page margins a bit toned. Good copy. *One of 200 copies.* \$400
20. Coakley, J.F. *HARVARD B.A. DEGREE DIPLOMA 1813–2000*. Harvard College Library, 2000. 16×11 . Frontis, 14 double-column pages. Quarter black cloth and crimson boards gilt. Rear pocket contains 6 diplomas: 2 originals (1935, 1962), 3 restrikes from original plates, and 1 reprinted letterpress by Firefly Press. Fine. *One of 50 copies printed at the Jericho Press in black and red. About graphic design, calligraphy, engraving.* \$300
21. Colebrook, Frank. *WILLIAM MORRIS: MASTER PRINTER*. Council Bluffs: Yellow Barn Press, 1988. 7×10 . 34 pages. Extra spine label tipped in. Wood engravings by John DePol. Cloth. *Fine, with prospectus. One of 155 copies printed on dampened Rives.* \$125



Item 22. Coleridge.

22. Coleridge, Samuel Taylor. *THE RIME OF THE ANCIENT MARINER*. With ten engravings on copper by David Jones. Bristol: Douglas Cleverdon, 1929. 10 × 12. (ii), 37 pages + 8 fullpage copper engravings. Two smaller engravings in the text. Quarter buckram. Spine darker, with tiny stain; board upper tips worn; bookplate inside cover; fly-leaves shadowed from binder's glue in pastedowns. Very good copy. No. 111 of 460 copies. *Exquisitely printed at the Fanfare Press in Arrighi types; marginal glosses in a small c18 font.* \$950
23. (Color Printing) Ball, Eliza Craufurd. *THE CHRISTIAN ARMOUR*. NY: Scribner, 1866. 8 × 10½. 31 leaves of stiff paper hinged on linen guards: 15 chromolithographed plates and 16 text leaves with gold lithographed borders, interleaved with guards. Occasional light foxing. Publisher's grey-purple cloth over heavy beveled boards, blind embossed and gilt stamped in an arabesque design, gilt title on both covers within a sunken panel, spine similarly gilt. Tips worn through to boards; some wear to head and foot of spine, else very good. Contemporary ownership inscription written in Latin by a Doctor of Divinity. *Chromolithography by Major & Knapp. "The five different stones*

used on the title page are skillfully combined for rich effect, which stems from juxtaposition of strong colors rather than any mixture through overprinting. This is perhaps the most sumptuous American devotional book of the era, with a lavishly stamped binding to match.”—Reese 59. “One of the most elaborate books of its type.”—Bennett p. 8. \$450



Item 24. Contre Coup block.

WITH AN ENGRAVED BLOCK BY ABIGAIL RORER

24. Contre Coup Press. Twain, Mark. *THE MAN THAT CORRUPTED HADLEYBURG*. Louisville, 2013. 6½ × 10. 80 pages. Illustrated with 6 engravings by Abigail Rorer. Quarter black morocco and patterned boards, black cloth tray case, red leather label. Fine. One of 6 deluxe signed copies with an extra suite of engravings and an original engraved corian block (canceled in one corner). (The total edition was 37 copies.) Printed letterpress by Timothy Hawley in Perpetua types. Engravings were printed by Rorer at her Lone Oak Press. Title page calligraphy in red by Jerry Kelly. With an Afterword by the printer, and a Note on the illustrations by the artist. \$1350

25. D'Ambrosio, Joe. *NINETEEN YEARS AND COUNTING. A retrospective bibliography from 1969 to 1988.* 5 × 8½. 129 pages copiously illustrated with mounted color photos. Bound in hinged binding of leather, marbled boards, and copper overlay. Few tiny scratches, but fine in cloth and marbled paper dustwrapper. *No. 41 of 75 signed copies. Printed letterpress with Della Robbia type on Johannot paper. D'Ambrosio is well-known for his artist's books and innovative binding structures.* \$550

26. D'Ambrosio, Joe. *OAXACA AND THE SAGUARO CACTUS.* Phoenix, 1996. 5 × 8½. 51 pages illustrated throughout with block prints, two pop-ups, an origami rose, music and lyrics. This special copy has extra hand coloring, and printing with metallic inks (gold, silver, bronze, copper, or aluminum). Designer hinged binding by D'Ambrosio of brown Niger morocco, upper cover inlaid with large saguaro cactus formed from twisted strands of leather and silver tea-chest paper. Fine in slightly soiled tray case. Signed by the artist. *One of 25 special copies. Printed letterpress in black, brown, and burgundy on Confetti papers (tan paper when the characters are in the dessert, white outside of the dessert). D'Ambrosio wrote this story, using traditional Mayan figures (Quezalcoatl, Coatlicue, Cocijo) to explain how the seguario was saved from extinction and why it grows only in Arizona. Speaking of the "shaped typography," D'Ambrosio writes "I truly had fun working on this book. Each page of type . . . evokes a separate image when visually comprehended. They evoke decorative images taken from stone carvings in Central and South America."* \$900

27. D'Ambrosio, Joe. Nykamp, William. [Tanis, Norman] *TWILIGHT OF ORTHODOXY IN NEW ENGLAND.* Northridge: Santa Susana Press, 1987. 5½ × 8½. 65 pages with 3 woodcuts. Seriographed sunburst printed in gold on title page and cut to reveal page beneath. Hinged quarter leather and marbled boards book-in-a-box binding, inset with a cast paper see-through sunset covered in gold leaf. Fine. *One of 60 copies. A work on the resistance in New England colonies to Thomas Paine's concept of secular responsibility.* \$375

28. De Vinne, Theo. L. *THE ROMAN AND ITALIC PRINTING TYPES.* New-York: The DeVinne Press, 1891. 6½ × 9½. 145 pages. Original

cloth gilt. Light wear to extremities; light stain on upper margin of most of text block. Very good. A *handsome specimen printed in black and red, with decorated and illuminated initials. It is a complete showing, with types set in text.* \$300

NATURE-PRINTED MOTHS & BUTTERFLIES

29. Denton, Sherman F[oote]. *AS NATURE SHOWS THEM: Moths and Butterflies of the United States East of the Rocky Mountains. With over 400 photographic illustrations in the text and many transfers of species from life.* Boston: Bradlee Whidden, 1900. Two volumes. 6¾ × 9¾. x, (3), xiv, 361 pages, 56 plates. Three-quarter blue morocco, marbled sides, spines decorated with gilt butterflies, all edges gilt, matching marbled endpapers. Spines just a hint darker; tiniest bit of rubbing to tips. Dainty inscription to Chester C. Bigelow in 1903 from his Grandma. A beautiful, fine set. *Denton describes his illustration process as “direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to the paper while the bodies are printed from engravings and afterward colored by hand.” There are 10 plates of nature-printed moths and 46 plates of nature-printed butterflies; most plates have two insects (front/back, male/female). The insects are printed on strong tissue and mounted on heavy paper which is hinged into the binding (allowing each plate to lay flat). Denton says he made over 50, 000 of these transfers unaided. It boggles the mind. No. 44 of 500 sets. Reese American Color Plate Books #107. This set was purchased from the Bigelow family, and has never been on the market.* \$4200
30. Easton, Phoebe Jane. *MARBLING: A HISTORY AND A BIBLIOGRAPHY.* Los Angeles: Dawson’s Bookshop, 1983. 8½ × 11. xiii, 190 pages, color frontis, 5 leaves of plates, and 6 original samples. Oatmeal cloth with inset marbled specimen by Rubovitz. Fine. *One of 850 numbered copies. Inscribed by the author in the colophon.* \$200
31. Ellenport, Samuel B. *AN ESSAY ON THE DEVELOPMENT & USAGE OF BRASS PLATE DIES, including a catalogue Raisonné from the Collection of the Harcourt Bindery.* Boston, 1980. 9½ × 12. 25-page essay followed by 99 plates of dies, 2 color photos. Cloth. Fine. *One of 500 copies printed at The Heron Press directly from the brass dies.* \$225

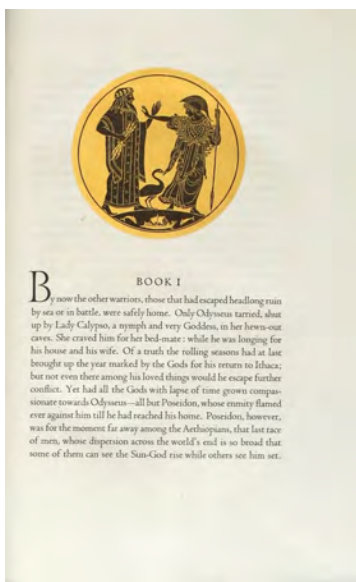
32. ELM Press. *THE INCONSTANT MOON. Poems to the Moon by Mark Jarman, Phillis Levin, James Longenbach, Jacqueline Osherow, Susan Stewart, Mark Strand, Elaine Terranova, & Eleanor Wilner.* Philadelphia, 2007. $10\frac{1}{2} \times 14$. Fourteen leaves. A Homeric hymn "To Selene," printed in Gill's Greek type, opens the text. 8 poems are paired with Enid Mark's lithographs of star fields printed in indigo and black which bleed across the page creating a deep space for the luminous moon. A moonscape drawn by Enid Mark fills the "centerfold." Bound in black cloth overlaid with indigo and black marbled papers created for the book by Regina St. John. Quote from Shakespeare printed in silver on black endpaper. Black cloth tray case by David Bourbeau, upper cover with marbled inset and crescent moon. Fine with prospectus. *One of 10 signed Artist's Proofs for the book's makers (from a total edition of 63). First publication of 8 of the poems. Types were cast at the Golgonooza Letter Foundry. Title lettered by Jerry Kelly. Art Larson, Horton Tank Graphics printed the text on Somersset papers. A perfectionist, Larson slaved over the letterspacing of the Greek capitals and Wilner's poem—shaped like a crescent moon.* \$2250
33. Elmete Press. Reed, Ronald. *THE NATURE AND MAKING OF PARCHMENT.* (Leeds), 1975. 8×11 . 96 pages with 14 text illustrations. Quarter vellum and cloth gilt. Fine, with two small bookplates of Harold Hugo and his pencil note. *No. 67 of 450 copies.* \$200
34. Everson, William. *THE BLOWING OF THE SEED.* New Haven: Henry W. Wenning, 1966. First edition. $6\frac{3}{4} \times 10\frac{1}{2}$. (16) pages. Quarter calf. Occasional touches of foxing (as usual from this paper), near fine. *No. 29 of 218 copies signed by Everson.* \$125

BOUND BY LORENZ SCHWARTZ

35. Field, Eugene. *LOVE SONGS OF CHILDHOOD.* Chicago, 1905. 7×9 . Unpaged. Printed on Japan vellum, this is a facsimile of a unique copy in Field's miniscule manuscript, illustrated with small photos of family members. In a lovely Art Nouveau binding by Lorenz Schwartz for The Monastery Hill Bindery of Chicago. Deep blue morocco is divided into 3 panels with gilt rules on both covers. The central pan-



Item 63. Rogers. Song of Roland.



Item 67. Rogers. Odyssey of Homer.



Item 68. Rogers. Fra Luca.



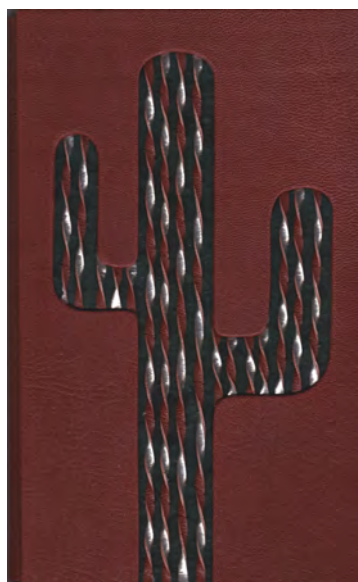
Item 69. Rogers. Euclid.



Item 32. ELM Press.



Item 6. Barnard.



Item 26. D'ambrosio Cactus.



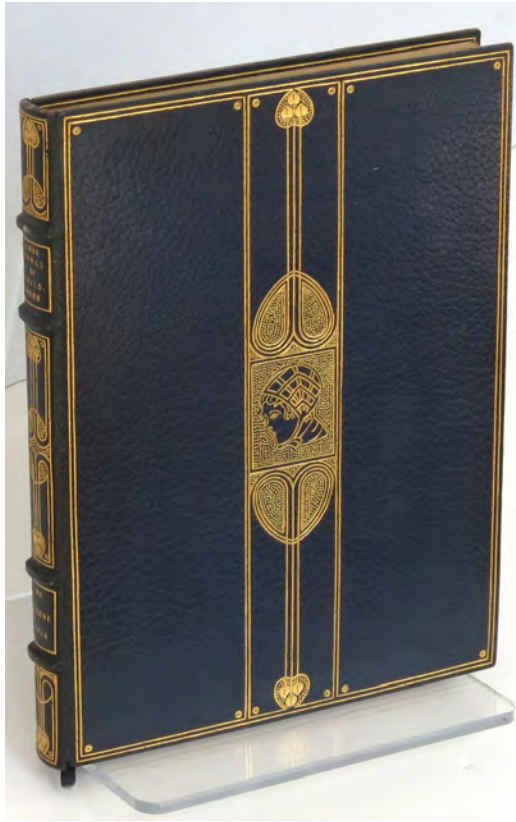
Item 23. Color Printing. Ball.



Item 47. Kume.



Item 60. Printers Spec Exchange.



Item 35. Field.



Item 60. Printers Spec Exchange.

els are tooled with a child's head, hearts, and dozens of gilt dots; spine and turn-ins similarly tooled. Schwartz' monogram at rear; Monastery Hill stamp on front turn-in. Fine. *Many of Field's songs for children have been set to music. (Field's most famous poem immortalized in song and satire—Wynken, Blynken, & Nod—is not in this collection.)* No. 6 of 500 copies printed at the Lakeside Press. \$1500

36. Frasconi, Antonio. *THE FACE OF EDGAR ALLAN POE*. With a note on Poe by Charles Baudelaire. (South Norwalk, 1959). 5½ × 7½. 17 leaves (most French-fold): 4 text pages, 11 woodcut portraits (one double-page) by Frasconi. Boards covered with an additional woodcut. Light wear at tips; bookplate. Fine. Inscribed in Frasconi's hand "on this Christmas 1959/Pablo, Miguel, Leona, & Antonio Frasconi." *One of 250 signed copies printed from the original woodblocks at the Spiral Press in black and red on handmade Goyu paper.* \$675

37. Frasconi, Antonio. *A VISION OF THOREAU*. With his 1849 essay *Civil Disobedience*. (South Norwalk, 1965). 5 × 7½. Title page with woodcut, 15 double column text pages, 11 full-page woodcut portraits printed from the blocks on French-fold Japanese paper. Boards covered in an additional woodcut by Frasconi. The usual glue seepage in gutters of endpapers, all else fine. *One of 530 signed copies printed at Spiral Press. Portraits progressing from youth to old age demonstrate the way Frasconi uses the wood's grain to inform the image.* \$250



38. Gehenna Press. *FLOSCULI SENTENTARIUM. Printers' Flowers Moralized*. Northampton, 1967. 8 × 11. 30 pages printed on rectos only. Vellum backed marbled boards by Arno Werner. A few tiny spots of foxing on this old (Warren H. Colson, 1905) paper, touch of soil to spine. Fine. Inscribed by Leonard Baskin. No. 156 of 250 copies. *Aphorisms and quotations are set in Centaur type, with type ornaments selected from the Yale/Beilenson collection of ornamental material owned or designed by Bruce Rogers. Printed in many colors on French hand made paper. Dale Roylance's two-page essay on "ornament" is set in a masterful display of shaped typography.* \$1200

BOOK WITHIN A BOOK

39. Gentenaar, Peter & Pat Torley. *PAPIER EN VUUR. Fire and Paper*. Rijswijk, 1998. 9 × 8. 255 pages. A 3-inch square is cut in the text, up to page 162. It holds a miniature book of 16 paper specimens. Half cloth. Tips slightly worn. *Sixteen paper artists discuss their work and provide specimens. Text in Dutch and English. "The inspiration for the theme Fire, came from a video about Burmese fire balloons in the shape of animals, by Eileen Koretsky. I wrote a chapter around it trying to link the balloon of the Mongolfiers, also papermakers, to the balloons in Asia. Other topics are Chinese funeral ceremonies, acidic writing ink, and Dutch paper trade in the 17th century."* Colorful. \$300
40. Grolier Club. *GAZETTE OF THE GROLIER CLUB. New Series*. Volumes 1 to 63. NY, 1966–2012. A complete run in 51 volumes (some volumes are double numbers). 8vo. Wraps. Fine set. \$250
41. Heavenly Monkey. *METAL TYPE, purchased for, adapted by, & abandoned at Heavenly Monkey during the studio's first fifteen years, and Some Papers collected during the same period*. (Vancouver), 2013. 7 × 10. (42) pages. Printed patterned paper over boards, dust wrapper. No. 18 of 35 copies. *Playful, colorful printer's type specimen printed on nine different hand and mould made papers in silver, gold, red, black, brown, and green. Each type face and paper is identified.* \$925
42. Hesterberg Press. *BASKERVILLE, Transitional Giant*. Evanston, 2011.

6½ × 10. 23 pages illustrated, fold-out type specimen of Baskerville types available today. Cloth and marbled boards. Fine. *The use and evolution of Baskerville's types over two centuries.* \$100

43. Jones, Shirley. *IMPRESSIONS*. (Llanhamlach: Red Hen Press, 1984). 13 × 14. Seventeen leaves: 8 color aquatints accompany 8 poems and prose pieces. These are interleaved with Japanese tissue. Finely bound by John Sewell in navy cloth with marbled grey morocco spine, large inlay in upper cover of same leather tooled in black to resemble a skyscraper. Fine in navy cloth traycase. *One of 15 signed copies printed entirely on Barcham Green Waterleaf paper and formatted for binding with each text page facing its illustration. There was no edition binding. (There were also 25 copies printed as single leaves, with the text printed on Richard de Bas paper. These were laid loose into book boxes.) Witty and warm recollections of this Welsh artist's visit to the U. S. Jones beautiful aquatints of New York, San Francisco, Los Angeles, Austin, Chicago are suffused with a rosy glow. Jones was "enthralled with the landscape and light in Arizona. She finished that etching with a "rainbow roll" of blue through palest gold, to pink and back to gold relief ink." This glow is reflected in Sewell's binding with the pink outline of the morocco inset and the rosy case liner. The book opens with an image of Jones looking out a cab window, and finishes with "a motley collection of cab drivers looking out at me."* \$1850

44. Kat Ran Press. *SEVEN TREES. Poems by Julia Alvarez & Lithographs by Sara Eichner*. North Andover, 1999. First edition. 11¼ × 16. 30 leaves, title printed in green. Bound by David Bourbeau at the Thistle Bindery in walnut-dyed flax paper over boards; the rich brown paper is darkly veined, giving the impression of tree branches; green cloth tray case with walnut-paper labels printed in gold. Fine. *One of 50 copies for sale (and 15 copies for the participants) signed by the author and by the artist. Impeccably printed letterpress by Michael Russem on Velke Losiny handmade paper. Herb Fox printed the seven lithographs on handmade Japanese papers; these are mounted on the text sheets. Each of these new autobiographical poems, as a growth ring on a tree, represents a different stage of maturation and development in the poet's life.* \$1500

45. Kellet, Jan. *SHAKESPEARE'S HARVEST. Quotations from his plays with illustrations from old herbals*. Malvern: De Walden Press, 1999. Miniature, $2\frac{3}{4} \times 3$. Accordion-fold. Seven quotations face 7 illustrations watercolored by the artist. Bound by Kellet in golden calf, contained in a black 'snake-print' leather case, with silver-gilt chain and clasp in the form of an alpine strawberry. A neck cord permits one to wear the book. Fine in box with title label. *No. 12 of 49 signed copies. Printed letterpress on handmade paper.* \$450

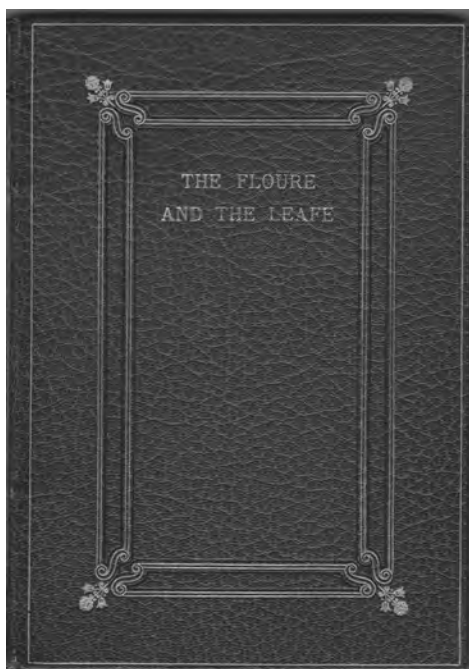
46. Kelmscott Press. *THE FLOURE AND THE LEAFE, The Boke of Cupide, God of Love, or the Cuckow and the Nightgale*. (Hammersmith, 1896). $6\frac{1}{2} \times 9$. 47 pages, with two half-page woodcut initial words. Contemporary blue morocco gilt by Macdonald, NY. Upper joint lightly rubbed, all else fine. With Harold Hugo's label and the leather bookplate of Carson Brevoort. *A very handsome printing of this Middle English allegorical poem, written in a woman's voice, which was for many years attributed to Chaucer. One of 300 copies printed on handmade paper, in Troy and Chaucer types in black and red.* \$3000

47. Kume, Yasuo. *TESUKI WASHI SHUHO. Fine Handmade Papers of Japan*. Tokyo, 1980. Three vols. $8 \times 11\frac{3}{4}$. xiii, 118, 263, xxiii pages French-fold; 207 specimens. Japanese stabbed bindings, in a folding case. Fine set in the original cardboard shipping box. *International edition with text in English and Japanese limited to 200 sets. A history with biographies and photos of the papermakers. Volumes 2 and 3 contain 207 fullpage specimens of contemporary Japanese handmade papers, half of which are decorative or special purpose papers. An explanatory leaf of text accompanies each specimen.* \$1500

48. Lu Chi. *WEN FU. THE ART OF WRITING*. Translation by Sam Hammill. (Mission): Barbarian Press, 1986. $5 \times 7\frac{1}{2}$. 38 pages. Cloth; faint quarter-sized stain on upper cover, all else fine. *An important work on Poetics. One of 200 copies.* \$120

A FRENCH EQUIVALENT OF DARD HUNTER'S BOOKS

49. Le Clert, Louis. *LE PAPIER. Recherches et Notes Pour Servir a L'Histoire du Papier, principalement a Troyes et aus environs depuis le quatorzieme*



Item 46. Kelmscott Press.

siecle. Paris: At the Sign of the Pegasus, 1927. Two volumes. 11 × 15. 4to. Color frontis, xiv, 530 pages, 78 plates (mostly color). Original printed wraps, glassines. Laid in note to reader about not cutting the plates at page 448. Some light soil, upper corners of second volume lightly creased, still a fine copy. *Forty years of research culminate in this definitive account of papermaking in France. The fifteen folding plates are watermarks formed in the paper. Wood engravings in the text are by Burnot. Color plates after aquarelles were printed by Jacomet. Printed in Deberny types on handmade Canson et Mongolfier paper. One of 711 sets.* \$1450

50. (Leaf Book) *THREE LIONS AND THE CROSS OF LORRAINE*. Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde and De Proprietatibus Rerum. Newtown: Bird & Bull Press: 1992. 8½ × 12. 40, (26) pages plus original leaf loose in acetate folder, which is bound in.



LEFT: Item 51. Leaf. Book of Hours.

ABOVE: Item 53. Lee. Wyatt.

Quarter morocco. Calligraphic bookplate. The book yawns slightly due to the acetate insert. Fine. The fine leaf from Wynkyn de Worde's *Bartholomaeus* (ca. 1495) bears a large, clear, centered watermark for Tate's mill. This was the first English book printed on paper made in England. Essays by Howell Heaney, Lotte Hellinga and Richard Hills. One of 138 copies. \$1800

51. Leaf from a printed Book of Hours. *HEURES A LUISAGE DE ROME*. ... (Paris: Hardouyn, ca. 1507). 6 × 9. Latin text is rubricated in red and blue. Wide right hand and bottom borders contain French text and woodcut illustrations. Hinged into mat. Very good. Footpiece illustration depicts a walled city under siege. Border depicts three figures accosted by Death, and an emblematic lady. The book from which this leaf comes is illustrated and described in great detail in *Mortimer French Sixteenth Century Books* 295. \$200

52. Lee, Brian North. *BOOKPLATES BY SIMON BRETT*. Wakefield: Fleece Press (1989). 5 × 7½. 56 pages, with 26 wood engravings printed from the blocks. Quarter cloth. Fine. *One of 260 copies.* \$125
53. Lee, Brian North. *BOOKPLATES AND LABELS BY LEO WYATT*. (Wakefield), Fleece Press, 1988. 6½ × 10¾. 75 pages, 18 plates. Quarter cloth, slipcase, with prospectus. This bears the bookplate designed by Wyatt for Nancy E. Hugo. A fine association copy. *One of 300 printed in black and colors from the original wood blocks.* \$325
54. Loring, Rosamond B. *DECORATED BOOK PAPERS, Being an Account of their Design and Fashions*. Cambridge, 1942. 6½ × 8½. ix, (6), 171 pages plus 33 plates of which 25 are tipped-on samples and 8 are facsimiles. Cloth-backed boards covered in pattern paper. Slipcase. Fine copy with the prospectus, and bookplate of Harold Hugo. *One of 250 numbered copies. The samples included are: 11 marbled papers (two 19th century and one a modern reproduction of an 18th c. plus three by Douglas Cockerell), 8 pattern papers (one 19th c. and three modern reproductions of 18th c.) and 6 paste papers (one by Veronica Ruzicka and two by Loring).* \$900

RECORD OF AN AMAZING ACCOMPLISHMENT

55. Meunier, Charles. *QUATRE-VINGT-DIX PLANCHES DE RELIURES D'ART Composées et Exécutées par Charles Meunier pour orner les 43 volumes de l'Édition Nationale de Victor Hugo. Cinquième album*, 1900. Paris: Maison du Livre, 1902. 8¼ × 11. 8-page introduction by Jules de Marthold, 90 plates with printed tissue guards describing the bindings. Original wraps bound into contemporary half leather and marbled boards. Each plate is hinged into the binding, so the book may be opened flat. Frontis and title foxed; few touches of foxing on fore edge. Bookplate. All else is fine. *Inscribed, numbered #75, and signed by Meunier. The 90 modeled leather (cuir ciselé) bindings each bear a different large central plaque reflecting the contents of that volume. For each, Meunier discusses the symbolism of design elements. Apparently the 5th in a series of 7 albums of Meunier's bindings, published between 1895 and 1906. Very uncommon.* \$750

WITH A MINIATURE MIDDLETON "BINDING"
AS LAPEL PIN OR TIE TACK

56. Middleton, Bernard C. *RECOLLECTIONS: MY LIFE IN BOOK-BINDING*. Newtown: Bird & Bull Press, 1995. $6\frac{1}{2} \times 10$. 105 pages, including 8 color plates. Quarter morocco, slipcase. Fine, with prospectus and the (now rare) tie tack. *One of 200 copies.* \$350

57. Middleton, Bernard. *YOU CAN JUDGE A BOOK BY ITS COVER. A Brief Survey of Materials*. (Pico Rivera, 1994). Miniature, $2\frac{1}{4} \times 2\frac{3}{4}$. 161 pages. Seven wood engravings by John DePol. Gold-printed decorations for each chapter head. Black morocco with abstract onlays of red and blue morocco, stamped all over with iridescent blue and green dots and one gilt circle, top edge gilt and decorated with the same blue and green dots, marbled endpapers, in a morocco-backed black silk case. Fine. *Designed by Ward Ritchie; printed by Henry Morris. Binding designed by Tini Miura; marbled endpapers designed and produced by Einen Miura. One of 500 copies. A gem of a book signed by all eight participants.* \$425

58. Morris, Henry. *OMNIBUS. Instructions for Amateur Papermakers with notes and observations on private presses, book printing and some people who are involved in these activities*. North Hills: Bird & Bull Press, 1967. $6 \times 9\frac{1}{2}$. 121 pages, illustrated. Fourteen handmade paper samples by Henry Morris, Dard Hunter, and others. Quarter morocco by Sangorski & Sutcliffe. Fine. *One of 500 copies on handmade paper.* \$225

59. Nicholson, James B. *A MANUAL OF THE ART OF BOOKBINDING. Containing Full Instructions in the Different Branches of Forwarding, Gilding, and Finishing*. Philadelphia: Baird, 1856. $4\frac{3}{4} \times 7\frac{1}{2}$. 318, (1), 18-page Baird catalogue, 7 marbled specimens, 12 plates of binding styles. Illustrations of binding machinery in text. Contemporary amateur binding of three-quarter morocco and marbled boards. Tips worn through; joints rubbed at head and foot. Very good copy. *First edition of the first major American bookbinding manual. The section on marbling (pages 83–130) reprints in full Charles Woolnough's manual of 1853—the first comprehensive manual on marbling.* \$650

60. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volume IV. London, 1883. 9 × 11. 13 pages of commentary and list of contributors + 345 leaves of specimens. Publisher's three-part vellum laced with cat gut and parchment sides, titled in gold on spine and upper cover. The binding and protruding deckle edges are soiled; acidic endpapers browned. 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 acidic papers are faded or tanned in the margins. Most of the specimens are very good to fine. The second specimen, on heavy coated paper, is loose and chipped at fore edge. Final leaf is missing upper tip. Over all condition is very good specimens in good binding. *Very scarce. The specimens were issued as loose, unbound sheets; the bindings needed to be specially ordered. Maybe 50 sets were bound. None were for sale. Only enough sets for contributors and 3 libraries were printed and assembled. This volume has a great deal of "Artistic" color and metallic printing from England, the U. S., Germany, and around the world.* \$1950
61. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volume VII. London, 1886. 9 × 11. 13 pages of commentary and list of contributors + 338 leaves of specimens (a few specimens are 4-page, rather than the single leaf requested). Publisher's three-part vellum. The binding and protruding deckle edges are soiled. Some fading or tanning to margins of some specimens, which are mostly very good to fine. Over all condition is very good specimens in good binding. *This volume has a great number of European contributions—especially from Germany. At its height some 370 printers from around the world (most from Great Britain, the U. S., Germany, and France, but some as far as Australia and Japan) participated. Devised by Andrew Tuer as a scheme "to develop higher skills among printers" and to "elevate public taste in typography," the Exchange succeeded brilliantly. There is a great deal of color and metallic printing. "Artistic" specimens with bent rules, printers' ornaments, and Japanese-motif dingbats.* \$1900
62. Ritchie, Ward. *OF BOOKMEN AND PRINTERS*. (Los Angeles), (1989). 6 × 9. 189 pages including index. Deluxe cloth binding by Joseph D'Ambrosio with upper cover cut into an "R" to reveal printed

boards beneath. Fine in matching slipcase. No. 21 of 50 deluxe copies signed by Ritchie and by Lawrence Clark Powell. Essays on Paul Landacre, Merle Armitage, Robinson Jeffers, Jane Grabhorn, Lawrence Clark Powell, and others. \$385

INSCRIBED BY BR TO W. VAN R. WHITALL

63. Rogers, Bruce. *THE SONG OF ROLAND*. Translated from the French by Isabel Butler. Cambridge, Riverside Press, 1906). 11½ × 17½. xxxiv double-column pages. Illustrated with seven “stained glass windows” richly colored by hand. Quarter vellum and boards decorated with a fleur-de-lis pattern, vellum tips. Minor faults to binding: small bump to spine base, light wear bottom edges, small white spot to one top edge, rear board faded top quarter. Very good copy. Whitall’s small morocco booklabel has offset onto a part of the inscription. Inscribed “Dear Whitall, The pattern on the cover of this book was taken from a wall decoration in the Crypt at Chartres, and the illustrations from the Charlemagne window, Bruce Rogers.” No. 53 of 220 copies on American handmade paper. Set in French *lettre bâtarde* and *civilité* types and hand printed in black, red, blue, and golden brown; opening initial printed in gold. Rogers had a hand—literally—in the binding: to achieve a mellow, antique effect, he rubbed a red paste wash over the printed paper. American Art Association auctioned Whitall’s library in 1927. Lots 1014 to 1087 were headed “Important Series of Books Designed by Bruce Rogers.” *THIS COPY*, illustrated in the auction catalogue, brought \$300. Whitall did not have *The Centaur*. “BR30.” \$4700

A FABULOUS RARITY

64. Rogers, GUÉRIN, Maurice De. *THE CENTAUR*. A Translation by George B. Ives from the French. [Montague], 1915. 8 × 12. 8 pages, tipped in errata slip. Original green paper boards, printed wrap-around label. Occasional light touches of foxing in text (as usual) but a fine copy in custom cloth tray case. One of 135 copies printed at Rollins’ Dyke Mill in Montague. The first book appearance of BR’s famed *Centaur* type, with his mark on title page, decorative headpiece and opening initial. “. . . a spare book . . . depending for its effect on the beauty of its type, impeccable spacing, even color, balanced proportion between text and margins,



THE CENTAUR. WRITTEN BY MAURICE DE
GUÉRIN AND NOW TRANSLATED FROM THE
FRENCH BY GEORGE B. IVES.

I Was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life: yet we leave our caverns later than you your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dripping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations therefrom, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. 'What,' I would say to myself, 'are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed.

choice of paper, and excellent presswork.”—James Wells in *BR Today*. The Printed Book in America 37. A very fragile and rare book. “Nearly all these are now in Public Libraries or Museums as a specimen of the finest modern printing.”—Maggs Catalogue 500, 1928! \$4250

65. Rogers. Kipling, Rudyard. *ON DRY-COW FISHING AS A FINE ART*. Cleveland: Rowfant Club, 1926. $4\frac{5}{8} \times 8$. 12, (1) pages. Marbled boards, wrap-around spine label. A fine copy in glassine, chemise, and slip-case (slightly worn at corners) with spine label. No. 97 of 176 copies. Type ornaments and drawings by BR printed in orange and brown. printed at Rudge. Small thistle Mark. This is the first separate appearance of Kipling’s article, which appeared 35 years earlier in *The Fishing Gazette*. “BR 30.” \$950

66. Rogers, Bruce. *JOHN BARNARD AND HIS ASSOCIATES*. Cambridge, 1927. 5×9 . 34 pages. Cloth-backed pastepaper boards. Fine, with glassine. The Byron Satterlee Hurlbut copy. One of 160 copies, this one signed by Hurlbut, Eric Lord Sexton (Chairman), and Carl H. Pforzheimer, Jr. (Clerk). Printed on green handmade paper. When Harvard’s library burned in 1764, Barnard gave his library to the College. To honor his memory, the Associates engaged in bookish activities. Hurlbut was Dean of Harvard College from 1902–1916. Bruce Rogers was an Honorary Associate. “BR 30.” \$425

67. Rogers. *THE ODYSSEY OF HOMER*. Newly Translated into English by T. E. Shaw. Printed in England, 1932. $8\frac{1}{4} \times 11\frac{1}{2}$. (358) pages with twenty-six decorations of Homeric figures in black on rondels of gold. A few of these have cast very faint shadows on the opposite page. Black Niger morocco, spine titled in gilt, top edge gilt. Faint horizontal mark on cover. Fine copy in felt-lined tray case. One of 530 copies printed and published by Sir Emery Walker, Wilfred Merton, and Bruce Rogers. Printed in 16-point Monotype Centaur type on slightly grey Barcham Green handmade paper watermarked with a Greek galley. BR recounts the 4-year creation of the *Odyssey* in “Paragraphs” pages 148–160, from his asking Shaw to translate the work to creating the perfect paper and making ink from a formula in *Savage’s Decorative Printing* (which required a spicy balsam of copaiba), the special gold and seven-step printing opera-

tion of the rondels ("I have yet to hear of one that has peeled or rubbed off."), to BR's final typographic solutions. "In the *Odyssey*, with complete sincerity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece."—Blumenthal p. 134. *A Century for the Century* 32. Blumenthal, *Art of the Printed Book* 1455–1955 #119. "BR 30." \$6000

68. Rogers, Bruce. Stanley Morison. *FRA LUCA DE PACIOLI*. NY: The Grolier Club, 1933. 8¼ × 12¼. Half-title, frontis, vii, (2), 105, (1) pages. Illustrated throughout with diagrams of Roman letters. Printed in black and red. Vellum-backed pattern paper boards, by W.H. Smith. Bookplate of Julia Wightman. A fine copy without the slipcase. One of 390 copies designed by Bruce Rogers, with an essay by Stanley Morison, who has initialed the preface; printed in Centaur type on handmade paper at the Cambridge Univ. Press. Walter Lewis and Brooke Crutchley "oversaw" the printing at Cambridge, but it was very much Rogers' project. Crutchley notes "the ink had too much gloss in it, or was too blue or too black ... He (BR) has been spending the morning painting over the black parts of the printed sheets to get rid of the gloss ... The machine was standing all yesterday because the red ink wasn't right ... he went to London to supervise the mixing of a new supply ... a week later the ink had not dried." John Dreyfus has noted there is no other BR book "in which format, paper, inks and presswork were in such impeccable harmony." Blumenthal has called the title page 'a page of true grandeur ... unique in the whole history of the printed word.' *A Century for the Century* 34. "BR 30." \$2800
69. Rogers, Bruce. *EUCLID: ELEMENTS OF GEOMETRY BOOK I*. With an Introduction from an Essay by Paul Valéry. NY: Random House, 1944. 5⅜ × 9. 55 leaves. Navy cloth, geometric design in silver. Slipcase is worn, cracked, and missing a piece. Book has slight wear at corners, else fine. Designed by Bruce Rogers, who said this book was his atonement for having failed geometry in college. So it is interesting to note that diagrams 4 and 34 are transposed. He felt the Pickering Euclid was one of the best, and had always wanted to do an edition of his own. For this he

drew the geometric diagrams, each printed in a different color, and designed the striking binding, with his initials in design on lower cover. Title page medallion in blue and silver, based on a Gordon Craig woodcut. BR's press-mark in colophon. One of 500 copies printed by Colish in Goudy's Deepdene italic on English handmade paper. \$900

70. Russem, Michael. *A BRIEF SURVEY OF POSTAGE STAMPS BY AIGA MEDALISTS*. Cambridge: Kat Ran Press, 2013. 8 × 9. (23) pages in triple columns. Illustrated in color throughout. Bound by Sarah Creighton in her pastepaper boards. Fine. *One of 25 deluxe copies containing 26 original stamps designed by Rudolph Ruzicka, W. A. Dwiggins, Bradbury Thompson, Lester Beall, Herb Lubalin, Charles Coiner, Georg Olden, Thomas Geismar, Herbert Bayer, Ivan Chermayeff, Leonard Baskin, Alvin Eisenman, George Tscherny, Chris Pullman, Rudolph de Harak, Saul Bass, April Greiman, and Paul Davis.* \$325

71. Ruzicka, Rudolph. *STUDIES IN TYPE DESIGN, Alphabets with Random Quotations*. Hanover: Dartmouth Library (1968). 11 × 14. Ten broadsides, each loose in printed folder, and a 4-page commentary housed in cloth folder and matching cloth slipcase. Contents leaf creased on one corner, else a fine association copy. *Inscribed by Ruzicka to the printer Harold Hugo, with decorative initials in red ink. Each broadside displays the entire alphabet in one color and a calligraphed quotation. Printed offset by Hugo's company, Meriden Gravure.* \$175

72. Schanilec, Gaylord. Danticat, Edwidge. *PLUNGING*. (Stockholm, 2009). 7 × 5. 4 pages printed on rectos only, and 2 color wood engravings by Gaylord Schanilec. Two one dollar bills are laid in at the colophon. Quarter morocco. Fine copy in tray case. *One of 26 lettered copies printed on handmade Twinrocker paper. Signed By the poet and by the artist. A brief but moving poem about the accidental death of an immigrant construction worker. His wallet contained photos of his daughter and two one dollar bills.* \$475

73. (Schanilec) Rulon-Miller, Robert. *QUARTER TO MIDNIGHT*. Gaylord Schanilec & Midnight Paper Sales. *A Discursive Bibliography*. Saint Paul, 2011. 6 × 9. 134 pages, illustrated (some in color). Quarter

morocco. Plus 12 trial sheets and proofs in wrapper printed with a catalogue of Gaylord's library aboard his boat. Both fine in tray case. *One of 50 deluxe copies with the signed engraving proofs, and a broadside depicting Henry Morris. Designed by Jerry Kelly.* \$550

74. Sönmez, Nedim. and Yvonne Jäckle-Sönmez. *TURKISCH PAPIER/EBRU/TURKISH MARBLED PAPER*. Tübingen, 1987. 9 × 9. 107 pages (57 double-column text pages, followed by 38 color reproductions). Cloth, with marbled flower inset in front cover. Covers a bit bowed, else fine. *A catalogue of the Sönmez' marbled pictures from 1982 to 1987. One of 230 signed copies with two original specimens. Text is in German, Turkish, and English.* \$150
75. Stone, Reynolds. *BOXWOOD. Sixteen Engravings by Reynolds Stone illustrated in verse by Sylvia Townsend Warner*. London: Monotype, 1957. 5½ × 9. 37, (2) pages. Boards. About fine. Inscribed by the book's designer, Ruari McLean, to Harold Hugo. Hugo's tiny book label and few pencil note on endpaper. *First issue. One of 500 copies designed as the first English use of Mardersteig's Dante Monotype. This is also the first publication of these wood engravings.* \$125
76. Tideline Press. *THE HAT. A Book of Woodcuts by Seymour Chwast & The Tideline Press*. West Sayville, 2004. 7 × 11. 18 leaves accordion-fold opening to 126 inches. There are 15 color woodcuts. Text printed from wood type runs along the top edges. Stiff wraps are printed with an additional woodcut. Fine. "Hats encapsulate the Zeitgeist." *Humorous, colorful woodcuts depict the history of the hat from 2000 BC to 2000 AD. One of 100 copies signed by the artist and by the printer Leonard Seastone.* \$800
77. Tideline Press. Fraser, James H. *EX LIBRIS DESIGNS FOR SPECIAL COLLECTIONS*. Np, 2010. 6½ × 10. 53 pages with 18 original bookplates created for Fairleigh Dickinson University tipped in. Citron cloth with red leather cover label; vellum spine with exposed sewing over green leather, titled in gold. Fine. *No. 8 of 21 signed copies printed letterpress by Leonard Seastone. The edition was limited by the number of original bookplates available. Most were deigned and printed by John*

Anderson at The Pickering Press. Other designers are Maria Epes, Louise Fili, and Leonard Seastone. \$800

78. Vale Press. Gray, John. *SPIRITUAL POEMS, CHIEFLY DONE OUT OF SEVERAL LANGUAGES*. (London: Hacon & Ricketts, 1896.) 5 × 7½. cxiii pages. Woodcut frontis and title border by Charles Ricketts. Contemporary wine morocco by Macdonald, triple gilt rules on covers and turn-ins, spine titled in gilt, top edge gilt, lavender marbled endpapers. Light wear at upper joint and extremities, but fine. One of 210 copies in Rickett's Vale type on handmade paper. Printed at the Ballantyne Press under Ricketts direction. \$725

18TH C. PAPER FROM LINDEN BARK,
NETTLES, HOPS, MOSS, REEDS, ALGAE

79. Villette, Charles-Michel, Marquis de. *OEUVRES*. Londres [Paris], 1786. 3 × 4¾. (8), 156 pages, plus 19 paper specimens with letterpress captions on each. Contemporary boards, calf spine, with title label "Piece Diverses." Extremity wear, joints weak, H. P. Kraus bookplate and small stamps. Small hole in outer margin of last 5 specimens; otherwise contents are fine. A good copy of this rare work. *The first European book printed on paper made solely from vegetable matter without the use of any rag fiber. Text is printed on "papier d'écorce de tilleul" (linden-tree bark). Some copies were printed on marsh-mallow (papier de guimauve). The specimens are made from a range of material including thistles, nettles, hops, moss, reeds, green algae, hazel and spindle wood; and the barks of oak, poplar, osier, elm and willow trees. Each specimen is identified. Léorier de Lisle, made the text paper and the specimens at his Langlée mills. In his 3-page dedication to his patron, deLisle offers this book as proof that these materials are viable alternatives to increasingly rare linen and cotton rags. Although Jacob Schäffer experimented earlier "raw vegetable" paper, his contained a large admix of rags. Villette was a writer and politician, and a friend of Voltaire, several of whose letters are published here. Schlosser notes the number of samples varies from copy to copy up to 20; his copy had 16. Bound with another philosophical work: Bernardin de Saint-Pierre's La Chaumiere Indienne. [Paris, 1791]. xivii, (1), 130 pages. \$3900*



Item 43. Jones.

HAIGHT & DUDLEY PRINTERS POUGHKEEPSIE, NEW YORK

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Eagle Printing House

A. V. HAIGHT, FIRM OF HAIGHT & DUDLEY, POUGHKEEPSIE, NEW YORK, U. S. A.

Item 61. Printers Spec. Exchange.