

The
Veatchs
Arts of
the Book

CATALOGUE 78



Item 14. Cheloniidae. Raven.



Item 27. Geyling.

THE VEATCHS ARTS OF THE BOOK

Post Office Box 328, Northampton, Massachusetts 01061

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phone 413-584-1867

CATALOGUE 78

Seventy-eight examples of Fine Printing

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.



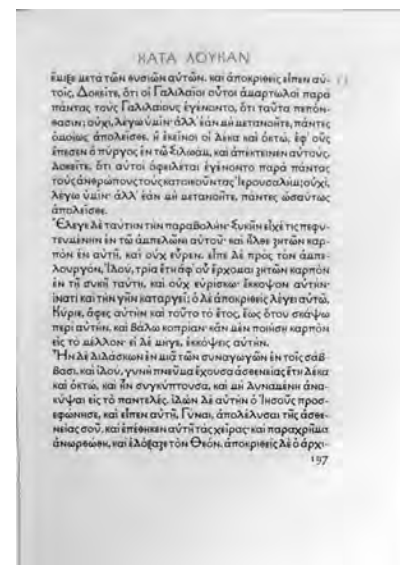
1. Allen Press. *THE ALLEN PRESS BIBLIOGRAPHY*. Greenbrae, 1981. 9½ × 14. 91, (6) pages, 6 original double leaves tipped in. Illustrated. Fortuny cloth. Fine in slipcase. *Lewis and Dorothy Allen produced one book a year. They were renowned for using the finest materials, and the most exacting standards of printing, to produce worthy editions of classical texts. Most Allen Press books were printed on a Columbian hand press on dampened handmade paper. They have colorful elements reflecting their southern California origins. One of 140. Bibliographical details by William P. Barlow and D. Steven Corey.* \$1,400
2. Allen Press. Aeschylus. *THE ORESTIAN TRILOGY*. Greenbrae, 1983. Two volumes. 6¼ × 10. 67 leaves; 74 leaves. Cloth, slipcase. Fine with prospectuses. *One of 140 sets. Printed in Menhart Unciala and Solemnis types. Text printed in brown and "flame;" title pages with 23 carat gold. Translated by E. D. A. Morshead.* \$650
3. Allen Press. Kazantzakis, Nikos. *CHRISTOPHER COLUMBUS*. Kentfield, 1972. 9 × 13. 79 pages. Folded sheets are enclosed in yellow paper wrappers, in aqua cloth folding case. Fine. *One of 140 copies. Running titles in gray fore-shadow Columbus' doom; touches of orange and yellow give the book a Spanish flavor.* \$450
4. Allen Press. Dryden, John *ALL FOR LOVE. ANTHONY AND CLEOPATRA*. Kentfield, 1976. 8½ × 13. 54 leaves. Full page portrait of Cleopatra hand painted in seven colors and gold on papyrus; painted scene openings; Egyptian ornaments. Beige cloth, matching slipcase. A few touches of pinpoint foxing (as usual, mostly on final blank). Fine. *One of 140 copies.* \$450
5. Arion Press. Abbott, Edwin Abbott [Square]. *FLATLAND: A ROMANCE OF MANY DIMENSIONS*. San Francisco, 1980. 7 × 14. Accordion-fold of 56 panels which open to 30 feet. Illustrated with line drawings and 10 geometrical die-cuts with added watercolors by Andrew Hoyem. Bound in brushed aluminum covers, in a hinged aluminum frame with clasp. A few light scratches. Near fine. With the directions for opening the frame, and the accordion-fold pro-

spectus. *One of 275 copies signed by Hoyem and by Ray Bradbury, who wrote the Introduction. In keeping with the geometrical theme, there are interesting examples of shaped typography.* \$2,300

6. Ashendene Press. Conjugate leaf on vellum from More's *Utopia*. (Chelsea, 1906). 7¾ × 11. Four pages (157–160) printed in black and red. Initial letters designed by Eric Gill are printed in red. A fine vellum leaf. \$450

ONE OF TEN DELUXE, INSCRIBED

7. Baskin, Leonard. *TO COLOUR THOUGHT*. New Haven, 1967. 6 × 9½. Color frontis, 27, (1) pages, including 9 plates. Full citron morocco. Fine in slipcase. A calligraphic presentation from Yale to Harold Hugo is laid in. The colophon is inscribed by Baskin "For Harold, without whom this book would have been only half as great. Leonard, 1969." *No. 6 of 10 copies for Yale, (of 300 copies printed at the Officina Bodoni). Harold Hugo printed the illustrations for this book in colotype at his Meriden Gravure. His bookplate and another are inside the front cover.* \$950
8. Bible. *THE FOUR GOSPELS IN THE ORIGINAL GREEK*. Oxford, at the Clarendon Press printed with the type of Robert Proctor, 1932. 8¼ × 11½. 307 pages, extra spine label tipped in. Quarter linen, spine label, blue boards. Linen worn on spine extremities, few light spots on spine, wear to bottom board edge and one upper tip. Contents fine and unopened, A very good plus copy. *One of 350 copies printed in Robert Proctor's "Otter"*



Greek types, in black and red on Kelmscott handmade paper. Otter type, cut by Edward Prince, was based on the Alcala font of 1514. Proctor bequeathed his type to Emery Walker, who pronounced this book "... one of the finest specimens of modern typography extant and I cannot help thinking that it would be difficult to find any book in Greek letters to equal it." \$950

9. Binding—Arno Werner. James, William. *PRAGMATISM. A new name for some old ways of thinking*. NY: Longmans, Green 1907. Second printing. 5 × 8. 308 pages. Bound by Arno Werner for himself in full white pigskin. Blind tooled over-all in a design of horizontal lines radiating from the spine with its 4 raised bands; board edges with single gilt rule, tiny gold stars on spine ends, top edge gilt. Werner's ticket inside cover. Silk-lined tray case with white pigskin spine blind tooled. Light cover soil; very good. *A most appropriate binding, which reflects Werner's training with Ignatz Wiemeler. The book was printed at the Riverside Press.* \$2,200

10. Caliban Press. *GINSBERG'S FARM*. Canton, 2006. 7 × 9½, opens to 21 inches. A triptych constructed from splatter-dyed handmade paper over boards. "The two outer panels contain images of two Tibetan protector deities taken from an original wood block cut and printed for the Dali Lama's library." The center panel opens to a framed gelatin silver photograph of Ginsberg in his garden. In a paper portfolio which holds a vial of earth from Ginsberg's garden. *One of 40 numbered copies signed by the photographer Mellon Tytell and by the poet/printer Mark McMurray.* \$375

11. Campbell, Nancy. *HOW TO SAY 'I LOVE YOU' IN GREENLANDIC. AN ARCTIC ALPHABET*. Northumberland: Bird Editions, 2011. 12 × 9¾. (18) leaves loose in wrappers of grey glaciers against a blue sky, with a coordinating slipcase. The 12 initial letters of the Greenlandic alphabet are illustrated by 12 pochoir-colored prints of icebergs. Fine. *One of 50 copies. The evocative pochoir coloring includes metallic paint, making the images luminous. Each leaf bears an iceberg against a colored horizon, a Greenlandic word, and its English translation. A single Greenlandic (Kalaallisut) word frequently express a complete idea*

("we walk arm in arm as lovers," "he drinks a second brew from old coffee grounds"). Campbell introduces the alphabet with an essay on the language, its orthography, and cultural significance. \$775

12. Catawba Press. Wilbur, Richard. *THE DISAPPEARING ALPHABET*. Northampton, 1998. 4½ × 3½. (52) pages on Mohawk vellum. Card covers sewn oriental style, with revolving half-disk on upper cover. In printed envelope. Fine. *One of 126 copies signed by the poet. Calligraphy and binding by Barbara Blumenthal. A humorous poem for each letter faces a progressively diminishing alphabet. Flip the pages to make the alphabet disappear.* \$150



Item 13. Chamberlain. Wood Engravings.

13. Chamberlain, Sarah. *WOOD ENGRAVINGS BY SARAH CHAMBERLAIN 1975–1980*. (Portland, OR.) 7½ × 8½. 48 wood engravings, each numbered and signed. Loose in marbled wrappers and cloth tray case with leather label. Fine. With a group of prospectuses and letters. No. 8 of only 25 sets of these delightful engravings. *Some are from Sarah's "Seven English Riddles for Children," "How the Rhinoceros Got His Skin," "Bremen Town Musicians." There is also a series of small, charming vignettes—creatures of the field, plants, exotic animals.* \$1,800

14. Cheloniidae Press. Poe, Edgar Allen. *THE RAVEN: THE ORIGINAL MOCK-UP, A SET OF PROOFS, DRAWINGS, WATERCOLORS, & ETCHINGS*, along with a finished copy of the book (Easthampton, 1980). The book measures 11 × 15 and has 15 leaves, including 5 full page etchings by Alan Robinson; the text contains two wood engravings, with the two signed proofs laid in. Bound by David Bourbeau in black paper (over boards) marbled to resemble ravens' wings, this is copy no. 8 of 100 regular copies.

This collection of preliminary pieces for the book contains six unused trial drawings; 5 large progressive proof etchings of Poe which were not used; 7 original finished pencil drawings; 7 original watercolors; the complete pasted-up layout with notes and corrections and some proofs. Almost all the artwork is signed. These are contained in two chemises.

There is also a complete set of proofs including the etchings, of which 3 etchings are signed State Proofs with penciled additions. This set of sheets is laid loose into the marbled binding. All four parts are housed in a large black clamshell box with red spine label. Fine condition, with signed copy of the prospectus. *This unique collection provides a window into the artistic-creative book making process. The Raven was Robinson's first book—an exemplary first book, and a fine example of a unified whole. The etchings were printed by the artist. Text, in 24-point Centaur, was printed by Harold McGrath.* \$7,000

15. Cheloniidae Press. Carol, Mark Philip. *ANCIENT NEEDS*. ABCedary Letterpress, 1989. First edition. 11 × 15. 35 leaves, including 11 aquatint and drypoint etchings in black, blue, and green by Alan James Robinson. Five wood engravings in the text. Full limp vellum, window in upper cover frames a wood engraving of a harp seal pup. With a separate suite of the 16 illustrations numbered and signed by Robin-



son, in ice blue cloth folder (a bit faded); both in matching tray case (faded). The book and extra prints are in fine condition. *One of about 26 copies of the "full vellum edition," this is Copy H/2—the binder's (Claudia Cohen) copy. Signed by Cohen, Robinson, Carol, Davies. There were 76 copies printed in all, most bound in handmade paper. The title and colophon are hand calligraphed in blue by Suzanne Moore. The fictional narrative of a young boy's experience with the harp seals is printed in Centaur type on Saunders paper; it is interleaved with the seals' poems printed in Arrighi italic on blue Moriki paper.* \$1,950

A DELUXE COPY

16. Cranach Presse. Margerie, Pierre de. *ELOGE DE LA TYPOGRAPHIE. Allocution prononcée à l'ouverture de l'exposition "La Salon des Bibliophiles" à Berlin le XIII. Octobre MCVXXIX*. Weimar, 1931. 7 × 11. 12, (1) pages. With a 9-line initial letter "C" cut by Eric Gill and colored with lapis lazuli surrounded by an original woodcut of a female nude by Aristide Maillol burnished in gold. Bound by Otto Dorfner in the deluxe binding of full red morocco titled on upper cover. Wonderful copy in original plain dust jacket and slipcase. *One of 115 numbered copies on Monval paper. Most of these copies were bound in vellum-backed boards and contained an initial of white on a reddish-gold ground—the deluxe initial and binding being reserved for the 14 copies on vellum. Printed in black with red headlines in Kessler's Jenson-Antiqua. Dorfner was an important German binder, who also taught his craft at the Bauhaus. The Book as a Work of Art: The Cranach Press No. 84.* \$5,500
17. Double Elephant Press. Hecht, Anthony and Michael Kuch. *SEANCE FOR A MINYAN*. Northampton, 2001. Poems by American poet laureate Hecht and intaglios by Michael Kuch form a series of 12 fold-out triptychs. 8 × 15. In a black silk tri-fold binding; a red window in the upper cover reveals the half-title. Fine in slipcase. *Hecht's evocative poems of Biblical characters form a figurative minyan (the quorum to commence prayer under Jewish law). Two etchings (either black aquatints or color copper-plate etchings) flank each poem. Dedicated to the memory of Leonard Baskin. One of 70 copies hand printed in 16 point Spectrum on handmade Velke-Losiny paper.* \$1,850

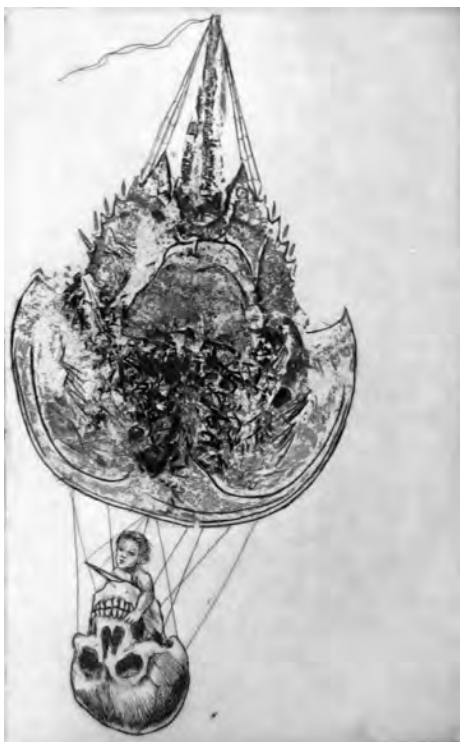
18. Double Elephant Press. Kuch, Michael. *FALLING TO EARTH*. Northampton, 2002. 11½ × 15. 42 leaves: fourteen poems printed letterpress and twenty-one etchings in color and black-and-white. Three images are large, foldout etchings; two of the images are repeated, making a total of 23 etchings. Binding suggests the former World Trade Towers: vertical raised surfaces are wrapped in gray Japanese paper with a silver, laid-screen design; collaged strips of blue and white paper produce the illusion of sky and building; exposed sewing along the spine; lower cover wrapped in gray metal-dried paper; in a steel-walled tray case. Fine. *An artist's response to the events of 9/11 and its aftermath. The metaphor of falling examines the human and spiritual costs of violence. Icarus, Jacob's ladder, and a parachuting Christ descend in our new millennium. The poems and etchings are frequented by angels providing vantage from above.* One of 110 copies. Papers were made in New York by Carriage House Papers and Dieu Donné Papermill; text printed by Art Larson in 14-point Monotype Emerson at Horton Tank Graphics. Bound by Shoshannah Wineburg and Barry Spence. Book, Art, Object page 155. \$1,950

A SATIRIC "NATURAL HISTORY"

19. Double Elephant Press. Kuch, Michael. *COMMON MONSTERS OF THE UNITED STATES*. Northampton, 2004. 18 × 14. 24 leaves. Ten plates are etched with images of the beasts, their common names and binomial nomenclature. The etchings are hand colored by Kuch in the tradition of natural history books. Overlaying each illustration is a sheet of translucent paper bearing a description of the creature, printed in shaped typography. Bound in blue boards with a red spine, the book is housed in a red cloth tray case which resembles a specimen box. Through its glass window one sees the specimen—a pulp painted collage of the American Imperial Moth—and its printed label pinned to the binding. Fine. *"Satire is the last refuge of a patriot."* Some other political monsters in this surprisingly beautiful book are the *Autocrassus Adnauseum* (Goitalone), *Bufo bombus* (Popular Brown-Nose Toad), *Addictus oleum* (Common Oilsucker), and the *Nexus Ignorantia* (Giant Blind-Spotted Broadcast Spider). One of 25 bound copies and 15 unbound sets of sheets. \$3,700



Item 17. Double Elephant Press. Hecht.



Item 20. Double Elephant Press. Fossil Dirigibles.

20. Double Elephant Press. Michael Kuch. *FOSSIL DIRIGIBLES*. Hadley, 2007. 15 × 13. Eight chapters each headed by a poem, and followed by five intaglios, “explore the inner landscape of memory, thought & dream.” Each leaf suspends from lengths of twine attached to a copper-ribbed spine at the top of the book, which is cloth and handmade paper boards. One of the original etched copperplates is inlaid in upper cover. An extra, signed print from this plate is laid in. Housed in tray case with engravings on spine and upper cover. No. 3 of 40 copies, with a copperplate of an iris and skeleton recessed into the cover. The first state of the 40 etchings were created by squashing found objects (skeletons, flora, fauna, insects) into the plate. “These intaglio fossils become the aerostatic vessels to which the artist then drafted his fantastic & lyrical gondolas.” \$3,800

21. Double Elephant Press. Wilner, Eleanor. *WATERLINES: Après Moi Le Deluge & Orpheus on Sappho's Shore*. 2009. 15 × 12. 45 leaves. Bound by Sarah Creighton in a dos à dos binding of river-like paste-paper boards, in a cloth tray case fitted to also hold a CD of the music. Two musical works are united by the theme of water. In “Après Moi,” a chorus questions why Noah has forgotten the victims of hurricane Katrina. A huge 12-block woodcut (from cypress) is cut into individual blocks and alternates with the text in the poet's hand—like a river running through the poem. Alternating with the 6 stanzas are 6 small etchings of an ark metamorphosing into the raven sent to seek dry land. The complete 12-block woodcut is folded into a pocket between the two poems. For “Orpheus” Kuch created Japanese-style woodcuts with water-based ink. Fragments of Sappho's writings are incorporated into Wilner's verse. One of 50 copies. \$3,000

ELEGANT TRIBUTE TO SYLVIA PLATH

22. ELM Press. *ABOUT SYLVIA*. Poems by Diane Ackerman, John Berryman, Peter Davidson, Luciana Frezza, Rachel Hadas, Judith Herzberg, Ted Hughes, Robert Lowell, Anne Sexton, Richard Wilbur. Wallingford, PA, 1996. 10½ × 15½. (26) pages. Ten poems, with 10 lithographs by Enid Mark. Black Fabriano wraps, in elegant cloth tray-case inset with shattered window. Fine. Ten poems about the poet Sylvia Plath, by those who knew her. No. 34 of 50 copies, signed by the artist, printed letterpress by Wild Carrot. Calligraphy by Jerry Kelly. Binding by Sarah Creighton. The lithographs are images of shattering glass. Enid Mark and Sylvia Plath were close friends as students at Smith College. ELM Press books are a collaboration, “planned so that all of their discrete elements co-exist, but never illustrate, one another.” \$1,200



23. Frasconi, Antonio. *SOUNDS OF NIGHT: The American Indian and the Owl*. (South Norwalk, Winter 1994–1995). 9½ × 12. Twelve leaves of color woodcuts and xylographic text in brown. A fullpage portrait (head) of a native American in earth tones faces a fullpage owl in purple and black, followed by seven double-spreads of a poem and an owl, concluding with a double-spread of the land and sky at night. Full color woodcut wrap-around cover; slipcase covered with an additional woodcut, xylographic label. Fine. One of 10 signed copies, printed by Frasconi on Hosho and Arches paper; brown Hosho endpapers. Earth tones represent the native Americans, contrasting with night-time colors of purple, black, and silver. Frasconi's woodblocks are overprinted, adding layers of color, giving the prints a three-dimensional quality. \$4,000

A BEAUTIFUL, PAINTERLY BOOK

24. Frasconi, Antonio. *VENICE REMEMBERED*. (South Norwalk, 1974). 14½ × 21½. Sixteen leaves: 4 pages of xylographic text in blue, 1 single and 8 double spread color wood cuts on French-fold pages, with glassines. Marbled papers (3 different) on binding and endpapers, made by the artist, that reflect the book's tone. Cloth-backed boards. Vertical crease in title page, all else fine in slightly worn slipcase. No. 2 of 5 copies, signed. The book opens with a quote from Henry James: "Sea and sky seem to meet halfway, to blend their tones with a soft iridescence. . . ." In Frasconi's woodcuts, Venice floats between sea and sky, between dawn and dusk. His colors progress from a fierce predawn red to a brilliant golden sunrise in which the sky dominates, to midday colors of turquoise and golden brown and a balance between sea and sky. Gradually the blues and purples of dusk deepen. The sea predominates. The penultimate leaf quotes William Dean Howells: "... always the dark heaven with its trembling stars above. . . ." The last double spread—dark purple and black—sparkles with thousands of stars. The images shimmer with the iridescence of gold and silver metallic inks. The images fill the page; there are no margins. Frasconi's technique of layering and overprinting give these prints the look and feel of paintings. This is an "artist's book" in the truest sense. Frasconi's work is in the collections of the Metropolitan Museum of Art, the Museum of Modern Art, the New York Public Library, the National Gallery of Art, and the Smithsonian. \$20,000



"A CRUCIAL BOOK. . ."

25. Gehenna Press. Blake, William. *AUGURIES OF INNOCENCE*. Wood Engravings by Leonard Baskin. The Print Club of Philadelphia, 1959. 5½ × 9. Title, 9 pages, colophon, pressmark. Illustrated with 8 engravings. Wraps, cover label. Bookplate of Harold Hugo and another. With an extra suite of the engravings, each signed, on Japanese vellum (with much finer impressions than those on the Fabriano text paper) laid into paper wrapper. A fine set. "This is a crucial book in the growth of the printer's typographic insight," writes Baskin, "... in it I begin to invent typographic structures of originality & sensitivity." The edition was 250 copies, of which 100 copies were available from the Press. Of the latter, 40 copies had an extra, signed suite in a leather and board portfolio. This is copy 56, signed by Baskin. Gehenna Press, The Work of Fifty Years 21, illustrated on pages 149–153. \$1,500

ONE OF FIVE DELUXE COPIES

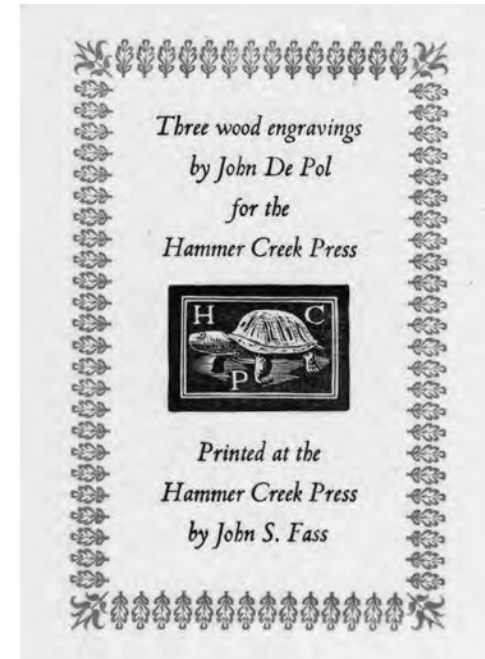
26. Gehenna Press. Kunitz, Stanley. *THE COAT WITHOUT A SEAM, SIXTY POEMS 1930–1972*. (Northampton, 1974). 7¼ × 11¼. Portrait by Leonard Baskin, 96 pages. Full vellum with double gilt rules, yapp fore edges, by Gray Parrot. Bookplate of Harold Hugo and one other. A fine copy. *Copy I of V special copies, signed by Kunitz, bound in full vellum, with an additional impression of the drawing signed by Baskin. The total edition was 150 copies, printed in black and red Centaur type on handmade paper. Stanley Kunitz (1905–2006) was a U.S. Poet Laureate.* \$1,200

VIENNESE SECESSION

27. Geyling, Remigius (artist and designer). *BALL DER STADT WIEN 1909* (cover title). *Gedentage aus dem Jahre 1809. Eine Erinnerung den Damen Wiens gewidmet vom Ballkomitee der Stadt Wien*. Vienna, 1909. 7¼ × 6¼. 14 leaves of heavy stock, with tissue guards: dedication to the Ladies, tribute to Haydn, and 12 color lithographs, hinged into binding. Bound by Wilhelm Melzer in white kidskin, upper cover richly stamped in gold, black and red; elaborate endpapers; all edges gilt. The original cardboard box covered in a Jugendstil design paper still has the (usually missing) ribbon handles; these are soiled and fraying. Corners of the box are worn and missing tiny bits of paper. The book is fine. *Elaborate souvenir given to ladies attending the State ball. It commemorates two events of 1809: the death of Josef Haydn and the Austrian victory over Napoleon's forces. Geyling (1878–1974) was a major stage and costume designer, and a member of the Wiener Werkstatte.* \$1,800

28. Golden Cockerel Press. Dryden, John. *SONGS AND POEMS*. (London), 1957. 10 × 15. 64 pages. Illustrated with watercolors and drawings by Lavinia Blythe. Bound by Don Rash in 1990 in cherry red morocco, in suede-lined black cloth tray case with cherry morocco spine. Blind tooled in architectural design, recessed arched panel on both covers—the upper cover filled with the marbled paper used for the endpapers; board edges tooled; top edge dusted pink over gilt. Near fine. *One of 500 copies, this not numbered. Rash's marbled paper binding harmonizes with the 18th French "feel" of the illustrations.* \$975

29. Granden Press. *OBJECTS STEIN*. Hoboken & Jersey City, 2007. A wordless progression of domestic and exotic objects letterpress-printed from linoleum cuts and type in five colors. This five-inch square, two sided accordion structure opens to 70 inches. In a folding box with button closure. *Very colorful and inspired by Gertrude Stein's "Tender Buttons."* *One of 24 copies, signed by the printers, Barbara Henry and Barbara Mauriello.* \$500



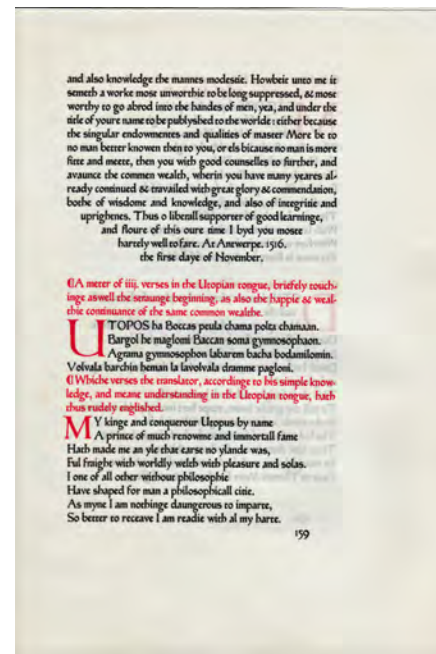
Item 30. Hammer Creek Press.

30. Hammer Creek Press. *THREE WOOD ENGRAVINGS BY JOHN DEPOL For the Hammer Creek Press*. NY, (1953). 3¾ × 5. 4 French-fold leaves in black paper portfolio (crease at head), HCP turtle label on cover. Fine. *A lovely little piece printed in brown, red, and black. Title page in italic, within border of ornaments. The engravings are a Fass miniature wooden press (the Hell-Box Press), the Hammer Creek, and Fass' small iron handpress.* \$250

31. Hammer, Victor. *FOUR DIALOGUES. Memory and Her Nine Daughters/The Muses/ A Pretext for Printing/ Cast into the Mould of a Dialogue*. NY: Wittenborn, 1957. 6 × 9½. iv, 107 pages. Boards covered in sheets from Opus XIII with a two-color metal initial letter; dj with image of Kolbsheim chapel. Small booklabel, penciled notes on flyleaf. Dj spine a bit darker; contents and binding fine. Laid-in is an initialed proof of the Kolbsheim Chapel. One of 252 copies. Printed in black and red in American Uncial type. A variant edition of Opus 13 with the text completely reset. \$450



32. Hammer, Victor. *CONCERN FOR THE ART OF CIVILIZED MAN. Mnemosyne and Her Nine Daughters*. Lexington: Stamperia del Santuccio, 1963. 6 × 10. 49 pages. Boards, spine label, printed dj. Fine. With ALS from Hammer to collector. One of 109 copies printed in Hammer's American and Andromaque Uncials on Hosho paper. The letter is warm and charming. Hammer sends 3 books and a drawing (none present). "The drawing is one I myself would like to have, therefore I sent it to you." "... the Four Dialogues ... contains some autobiographical matter." A variant of Opus 18 (which was limited to 33 copies); the text has been completely reset and printed on Hosho rather than Magnani paper. \$450
33. Hammer, Victor. Joseph Hall. *SAMSON. Selections from a contemplation on an historical passage in the Old testament*. (Lexington: Stamperia del Santuccio. 1972). 8 × 11. xix pages. Eight illustrations by Fritz Kredel after the Biblia Pauperum. Bound by L. Crump in red leather and



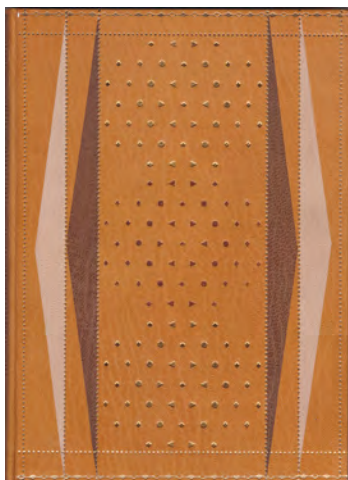
UPPER LEFT
Item 6. Ashendene Press Leaf.

ABOVE
Item 20. Double Elephant.
Fossil Dirigibles.

LEFT
Item 15. Cheloniidae Press.
Ancient Needs.



Item 24, Frasconi, Venice.



UPPER LEFT
Item 35. Heavenly Monkey.
Updike.

ABOVE
Item 62. Porter Calligraphy.

LEFT
Item 64. Qi Baishi.
Color Printing.

marbled boards. Lower tips are rubbed, the upper tips have exposed board, all else fine. *One of 60 copies. This unsigned copy was one of the Hammer's copies. (Fifty copies were signed by Kredel and were for sale by the Chiswick Book Shop.) Printed in Samson Uncial type, in black, red, and blue on handmade paper.* \$450

34. Heavenly Monkey. *UNCOMMON PAPER*. Vancouver, 2013. Miniature, 3 × 3 inches. 24 leaves of paper specimens, each printed with its name and with a type ornament. Fine. *One of 26 copies. Most of the papers are handmade and from mills long closed. Created from leftover strips of paper from Paper Should Not Always Be White.* \$300
35. Heavenly Monkey. Updike, Daniel Berkley. *PAPER SHOULD NOT ALWAYS BE WHITE*. Vancouver, 2013. 5 × 7. 60 leaves. Updike's two-paragraph text is printed on 22 different handmade and mouldmade papers. Golden morocco with cream and tan geometric morocco inlays tooled in gilt. Fine in linen tray case. *One of 14 deluxe copies with 7 extra paper specimens and in full leather by Claudia Cohen. An examination of the relationship between paper and type.* \$1,400
36. Heavenly Monkey. Updike, Daniel Berkley. *PAPER SHOULD NOT ALWAYS BE WHITE*. Vancouver, 2013. 5 × 7. 36 leaves. Updike's two-paragraph text is printed on 15 different handmade and mouldmade papers. Morocco spine and edges, sides covered in old marbled papers by Eva Van Bruegel. Fine in cardboard chemise. *One of 20 regular copies. Bound by Claudia Cohen.* \$675
37. High Loft Press. Smart, Christopher. *JUBILATE AGNO, A Poem*. (Seal Harbor), 1980. 7½ × 10½. 34, (3) pages. Bound by Gray Parrot in decorated boards. Booklabel of Harold and another. Fine in slipcase, with prospectus. *One of 100 copies printed on Hosho Washi. Illustrated with 5 woodcuts by Philip Hofer Heckscher.* \$100
38. High Loft Press. Yourcenar, Marguerite. *SUITE D'ESTAMPES POUR KOU-KOU-HAÏ*. Gravures sur bois par Nancy McCormick. (Seal Harbor) 1980. 6½ × 10½. 20 pages. Boards, leather spine label by Gray Parrot.

Fine. One of 200 copies printed on dampened Fabriano, in Centaur type. The three woodcuts are printed in two colors, no two the same. Text in French; 4-page English translation laid in. \$200



Item 39. Hughes-Stanton.

39. Hughes-Stanton, Blair. *EPITHALAMION. A Poem by Ida Graves*. The Gemini Press, (1934) & (Basilisk Press, 1980). 8 × 13½. Twenty-eight leaves with 23 full page wood engravings by Hughes-Stanton. In quarter cloth folder with leather spine label and slipcase. Bookplate by Leo Wyatt inside the folder. About 4 leaves have very light foxing, but a fine copy. With the separate booklet containing a checklist of BH-S's engraved books, and prospectus. *The first book from Hughes-Stanton's press. One of 280 signed copies printed on Basingwerk Parchment. (Another 50 copies were printed on Japanese Vellum.) Only half the edition was sold in 1934. In 1970 Hughes-Stanton offered the remaining 25 sets of Japan Vellum sheets and 125 sets of Baskingwerk sheets to the Basilisk Press.* \$850

ONE OF THE GREAT 20TH CENTURY PRESS BOOKS

40. Hunter, Dard II. *THE LIFE WORK OF DARD HUNTER. A Progressive Illustrated Assemblage of His Works as Artist, Craftsman, Author, Papermaker, and Printer*. Chillicothe, 1981–83. Two volumes. 12 × 17. Frontis, (8), 198; frontis, (9), 131 pages, plus numerous inserts. Full chestnut morocco by Gray Parrot, ruled in black and gilt, Hunter armorial device gilt on Vol. I, Hunter watermark gilt on Vol. 2. Each volume in a cloth tray case with morocco title label. Fine. *One of 50 deluxe sets (of a total 150 sets) signed by Dard Hunter II; each volume is #144. In addition to the full leather bindings the deluxe copies were printed on a heavier stock of handmade paper; several extra specimens and illustrations have been added in Vol. 2. Vol. 1 contains 194 colored and 65 black-and-white tipped-in illustrations; most printed to resemble the originals in both paper and color, requiring hand-cut tinted blocks and in some cases watercolors to achieve the desired fidelity. Vol. 2 has extensive photographs from all periods, and about 50 tipped-in samples of Hunter's papers and watermarks. Printed with a Washington handpress on handmade paper with Dard Hunter II's hand-cut and cast type. A monumental memorial for an extraordinary life.* \$11,500

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

FIRST BOOK OF THE RED HEN PRESS

42. Jones, Shirley. *SCOP HWILUM SANG. Sometimes a Poet Sang. A suite of 6 etchings by Shirley Jones, inspired by passages of Anglo Saxon poetry. (Llanhamlach): Red Hen Press, 1983. 11 × 13½. 18 leaves, with tissue guards, including the 6 aquatints in vibrant colors. Dramatic half chestnut morocco and black cloth by Mary French from a design by Jones. In a black and brown tray case which is lightly worn. Fine*

copy of a beautiful book. *One of 25 signed copies, printed on Barcham Green handmade paper in 18 pt. Baskerville type in black; the original Anglo Saxon is printed in red. Besides creating the etchings and printing the text, this talented book artist also translated the poems from Anglo Saxon. Jones named her press “after the Little Red Hen, who did it all herself.”* \$3,250

43. Kat Ran Press. Russem, Michael. *A KAT RAN PRESS CHECKLIST: Limited editions designed, printed, and/or published between 1994 and mid-2012*. Cambridge, 2012. Two volumes: a 6 × 9¾ bibliography of 60 pages, illustrated in color throughout, bound by Sarah Creighton in red cloth; an 11½ × 16½ “leaf book” with 19 tipped-in leaves (in a few cases, prospectuses) from Michael’s very early work to his latest. Most bear original etchings. Bound by Sarah Creighton in grey cloth, a printed red label running the spine’s length. Both volumes in cloth tray case. Fine. *One of 10 special “Leaf Book” copies, signed by Russem and by the printer Art Larson. Kat Ran Press was founded by Michael Russem in 1994 with the goal of combining classical typography and contemporary art with the old ideals of fine printing. Michael’s commentary on his some 80 books is humorous and enlightening.* \$2,500

44. Kelmscott Press. Frontispiece woodcut for “A Dream of John Ball.” (Hammersmith, 1892). 5½ × 7½. Framed and glazed. From D.B. Updike’s Library, where it hung on his wall. The paper covering on the back bears a Merrymount Press bookplate. The paper covering is missing pieces and is fragile. The frame is chipped and missing pieces; the woodcut is evenly toned (from the acidic cardboard backing). *A wonderful association piece, as Updike was influenced by Morris and produced his first major book (The Altar Book) in a Kelmscott style. According to Peterson, Updike wrote to Morris and asked if he could purchase some of the Golden type in which this leaf is printed.* \$200

WITH THE SKUNK CABBAGE WOOD BLOCK

45. Lone Oak Press. Thoreau, Henry David. *OF WOODLAND POOLS, SPRING-HOLES & DITCHES*. Excerpts from *The Journal*. . . Peter-sham, 2005. 10 × 8. 89 pages including 31 relief engravings (4 full page, 3 with touches of hand coloring) by Abigail Rorer. Quarter russet



Item 45. Lone Oak Press. Thoreau.

morocco, marbled board sides. With an extra suite of the engravings numbered and signed and an original engraved block—the Skunk Cabbage—each in cloth portfolio. Housed in green cloth and marbled tray case. Rorer’s *Skunk Cabbage* was selected by the Hunt Institute for their 14th International Exhibition of Botanical Art and Illustration. No. V of 14 deluxe signed copies. Printed by Michael Russem of Kat Ran Press. Iris Nevins created the green and brown marbled paper to suggest the teeming life of a vernal pool. Binding by Barbara Blumenthal. Rorer lives not far from Thoreau’s Concord, Massachusetts home; the engravings are based on the landscape and pools that Thoreau explored and the similar landscape that surrounds the artist’s home. \$3,000

46. Mason Hill Press. Wilde, Oscar. *POEMS IN PROSE & THE PREFACE TO THE PICTURE OF DORIAN GRAY*. Pownal, 1974. 5½ × 8. 27 pages printed in black and red. Illustrated with 7 wood engravings and 6 woodcut initials by James Dignon. Custom binding of quarter leather and leather corners, marbled sides, matching marbled endpapers. Fine. *Specially signed by Dignon and by W. M. Ittman, the printer. One of 120 copies on handmade paper.* \$400



Item 47. Merrymount Press. Altar Book. Prospectus.

47. Merrymount Press. [Prospectus for] *THE ALTAR BOOK: Containing the Order for the Celebration of the Holy Eucharist According to the Use of the American Church: MDCCCXCII*. (Boston) 1895. 11 × 14 ¾. Printed wraps with an heraldic copperplate by Charles Sherborn, 4 pages of description followed by 3 specimen pages. Order form laid in. Contained in linen over boards portfolio with leather label and ribbon ties. Paper evenly toned to tan. Very good copy of this scarce ephem-

eron. A handsome prospectus, printed in black and red in the Merrymount type designed by Goodhue for The Altar Book. The double-spread specimen, with two borders by Goodhue, is the opening of *The Nativity*, with its illustration by Robert Anning Bell (stamped in red "specimen illustration") and two large woodcut initials. \$425

48. Merrymount Press. *ELLEN TERRY AND BERNARD SHAW. A CORRESPONDENCE*. NY: The Fountain Press and London: Constable, 1931. 6 × 10. xl, 370 pages. Full navy morocco gilt. Fine. Tipped to the inside front cover is a 3-page typescript of the introductory leaves, with corrections, which is signed by Shaw as approved. *Specially bound (the book was issued in cloth), this came from the descendants of D. B. Updike. First edition, handsomely printed by D. B. Updike at the Merrymount Press. No. 4 of 3000 copies.* \$600

49. Moser, Barry. *NO SHORTCUTS. An Essay on Wood Engraving*. Iowa City, 2001. 7½ × 10. (1), 33 pp., 16 plates. Red silk cloth. Fine. *One of 320 signed copies. Text engravings printed in red. Three of the engravings are here published for the first time.* \$200

50. Moser, Barry) Anton Chekhov. *EASTER WEEK. Translated from the Russian by Michael Henry Heim*. Mainz: Shackman Press, 2010. 10½ × 6. 35 pages including 3 full page engravings by Barry Moser. Cloth by Sarah Creighton; a gilt titled, red paper. Fine. *One of 120 copies signed by the translator. Text is two stories: "The Student" and "On Easter Eve," and a letter from Chekhov to Leontyev.* \$200

51. Nonesuch Press. Homer. *THE ILIAD. THE ODYSSEY*. London, 1931. Two volumes. 6 × 10¼. 927, (2) pages. Decorated with Greek ornaments designed and engraved by Rudolf Koch. Tan niger morocco, top edges gilt and others untrimmed, marbled endpapers. Slight wear to bindings, but a very good+ set. *One of 1450 and 1100 copies printed by Enschedé in Antigone Greek; Pope's English translation on facing pages in Cochin. Koch's decorations were cast as individual type ornaments, which he combined into friezes. The Typographic Book 1450-1935, plate 367.* \$1,500

52. Officina Bodoni. Shakespeare, William. *THE TEMPEST*. (Montagnola, 1924). 8 × 12. 151 pages. Full light green vellum with light wear, spine faded. Remnants of soiled slipcase are present. Near fine unopened copy of this early, handsome Mardersteig book. *One of 224 copies printed on handmade paper in the original types of Giambattista Bodoni.* \$1,200
53. Officina Bodoni. Gabriele D'Annunzio. *L'OLEANDRO*. *Con Litografie di G. G. Boehmer (Gunter Böhmer)*. Verona, 1936. 10¼ × 14½. 32 pp. Original illustrated wraps in buckram cover with gilt OB device on front and title on spine. Fine. *One of 150 copies on handmade Marais paper with lithographs printed in sanguine. The first illustrated book from the OB and Mardersteig's first use of Bodoni's Casale italic type.* \$3,000
54. Old Stile Press. *A CHRISTMAS SEQUENCE chosen by Benjamin Britten from the Chester Miracle Cycle*. Llandogo, 2008. 11 × 15. 39 leaves illustrated throughout with medieval-style woodcuts (76 blocks in all) by Angela Lemaire. Quarter morocco and boards printed at the Press. Fine in slipcase with large paper label. *One of 195 copies printed letterpress on Vélín Arches, signed by Lemaire.* \$650
55. Old Stile Press. Smart, Christopher. *JUBILATE AGNO. Rejoice in the Lamb*. Written between 1759 and 1763, by Christopher Smart during his confinement in St. Luke's Hospital and other private asylums, London. Llandogo: The Old Stile Press, (2012). 11 × 15. (72) pages illustrated throughout with color-printed woodcuts and linocuts by Angela Lemaire. Suede spine titled in gold, pastepaper sides printed from Lemaire's blocks in silver and gold. Fine in cloth slipcase with paper cover label. *One of 100 copies signed by the artist. Nicolas MacDowall was inspired by a copy of the Gutenberg Bible for the layout of this book.* \$750
56. Pennyroyal Press. *MASTER RICHARD'S BESTIARY OF LOVE AND RESPONSE. BESTIAIRE D'AMOUR: PORTFOLIO*. West Hatfield, 1985. 6 × 9. Two suites of forty-eight wood engravings of birds, ani-



Item 56. Pennyroyal Press. *Bestiary*.

- mals, and insects by Barry Moser. All the prints are signed by Moser. Each suite is housed in a separate linen folder, laid into a vellum and linen tray case with title leaf from the book. Fine. *One of 25 sets with a double suite of engravings. The engravings on Japanese Etching are one of 100. The engravings printed on Fusuma Gray are one of 25 copies.* \$2,250
57. Pennyroyal Press. *MEN OF PRINTING. Anglo-American Profiles*. Wood Engravings by Barry Moser. (West Hatfield, 1976). 5 × 7. (80) pages. Quarter leather and marbled boards. Lightly rubbed at edges, but fine. This copy is specially signed by Moser in the colophon, and each of the 8 engravings is signed. *One of 300 copies. Eight engraved portraits accompany the obituaries of William Morris, Frederic Goudy, T.J. Cobden-Sanderson, John Nash, Emery Walker, Eric Gill, C. H. St. John Hornby, and Bruce Rogers. Pennyroyal Checklist 12. This regular edition was not signed.* \$550
58. Pennyroyal Press. Beekman, E. M. *HOMAGE TO MONDRIAN*. 1972. 8½ × 6. 8 leaves. Printed wraps. About fine, in custom folding case. Proof copy of the portrait, before letters, is signed by Moser and laid in. *"Only 25 or so copies survive" of the 200 copies printed; Moser was unhappy with the portrait and destroyed the balance. Signed by Beekman and Moser, inscribed.* \$250

59. Pennyroyal Press. Fairchild, B.H. *TRILOGY. With an introduction by Paul Mariani and engravings by Barry Moser.* (N. Hatfield), 2008. 5½ × 8½. Portrait of Mariani, xv, 38 pages including 3 full page engravings. Black cloth spine, grey pastepaper by Sarah Creighton. Fine. *One of 50 copies signed by authors and artist. Moser's three powerful engravings form a triptych for the three powerful poems.* \$300
60. (Perishable Press) Dieu Donné Press. *PREY. Poems by Bruce Wineberg. Illustration and Typography by Susan Gosin Wineberg.* Brooklyn, Wisconsin, 1975. 7 × 10½. (13) pages + 4 unprinted leaves of textured, colored handmade paper. Handmade paper boards, illustration and title on cover. Fine. *One of only 25 copies. Printed in 5 colors in Palatino type on paper handmade by the author and the artist at the Perishable Press. The Dieu Donné Papermill was founded a year later. "The paper was compulsively hand-made of 100 per cent cotton and linen rag by the entire family: artist, author and the cat (who graciously urinated on it). Besides the cat, credit must be given to Walter Hamady, whose good humor and fastidiousness guided patient production."* \$850
61. Ploughman's Parrot Press. Evans, George Ewart. *ASK THE FELLOWS WHO CUT THE HAY.* 1999. 6½ × 10. 153 pages. Cloth and decorated boards. Binding a bit splayed, else fine. *Illustrated with 20 engravings by Harry Brockway, Anthony Christmas, David Gentleman, Miriam Macgregor, Howard Phipps, Peter Reddick, George Tute. Oral histories from rural East Anglia, first published in 1956. One of 280 regular copies.* \$250

ORIGINAL CALLIGRAPHY AND WATERCOLORS

62. Porter, Mike. *30 CLASSIC NURSERY RHYMES, A HANDMADE BOOK.* (Original calligraphy and watercolors) Np, 2000. 11 × 14. (22) pages. Bound in full chocolate cowhide (?) a large arabesque-shaped recess in upper cover in which is mounted a watercolor. Very good. *Well-designed, this appears to be student work. Calligraphy in black and red. Fourteen watercolors within the text.* \$450
63. Price, Robin. Everson, William. *RAVAGED WITH JOY. A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975.*

Middletown, 1998. 13 × 13. 36 pages, with six color woodcuts (most double spread) in the text. Vellum spine with exposed sewing; walnut-dyed flax sides. Printed in Monotype Dante. With a CD of the reading and a booklet of other poets' comments. Fine in slipcase, with prospectus. *One of 150 signed copies. This copy is specially signed by Sid Berger, who was present at the poetry reading and provides the introduction to this book.* \$925

A MASTERPIECE OF COLOR PRINTING

64. Qi Baishi (Ch'i Pai Shih). *BEIJING RONG BAO ZHAI SHI JIAN PU.* (*Painted Papers by Ch'i Pai-Shih on the Occasion of His 91st Birthday Celebration.*) Beijing: Rong Bao Zhai Xing, 1955. Two volumes. 8½ × 12½. Seven text pages in Chinese, 80 water color woodblock prints on French-fold leaves. Side-stitched wraps, in silk brocade folder with ivory clasps. Fine set. *These woodcuts of Qi Bashi's most famous water-color paintings were printed from the blocks with water color inks. They are almost indistinguishable from the originals. Qi Bashi's images of the smaller things of the natural world—birds, flowers, fruit, vegetables, insects, small animals—range from brilliantly colored to soft and subtle. Qi Bashi, who was also a wood engraver and a calligrapher, felt that "paintings must be something between likeness and unlikeness."* \$3,500

65. Red Angel Press. Longfellow, Henry Wadsworth. *THE BIRDS OF KILLINGWORTH.* NY, 1974. 7½ × 8. (18) pages, in black and red, with 4 woodcuts by Ronald Keller. Bound by the artist in wheat-colored cloth with a raised design of a bird in flight. Fine. *One of 152 signed copies. Longfellow's story poem is from Tales of a Wayside Inn.* \$175

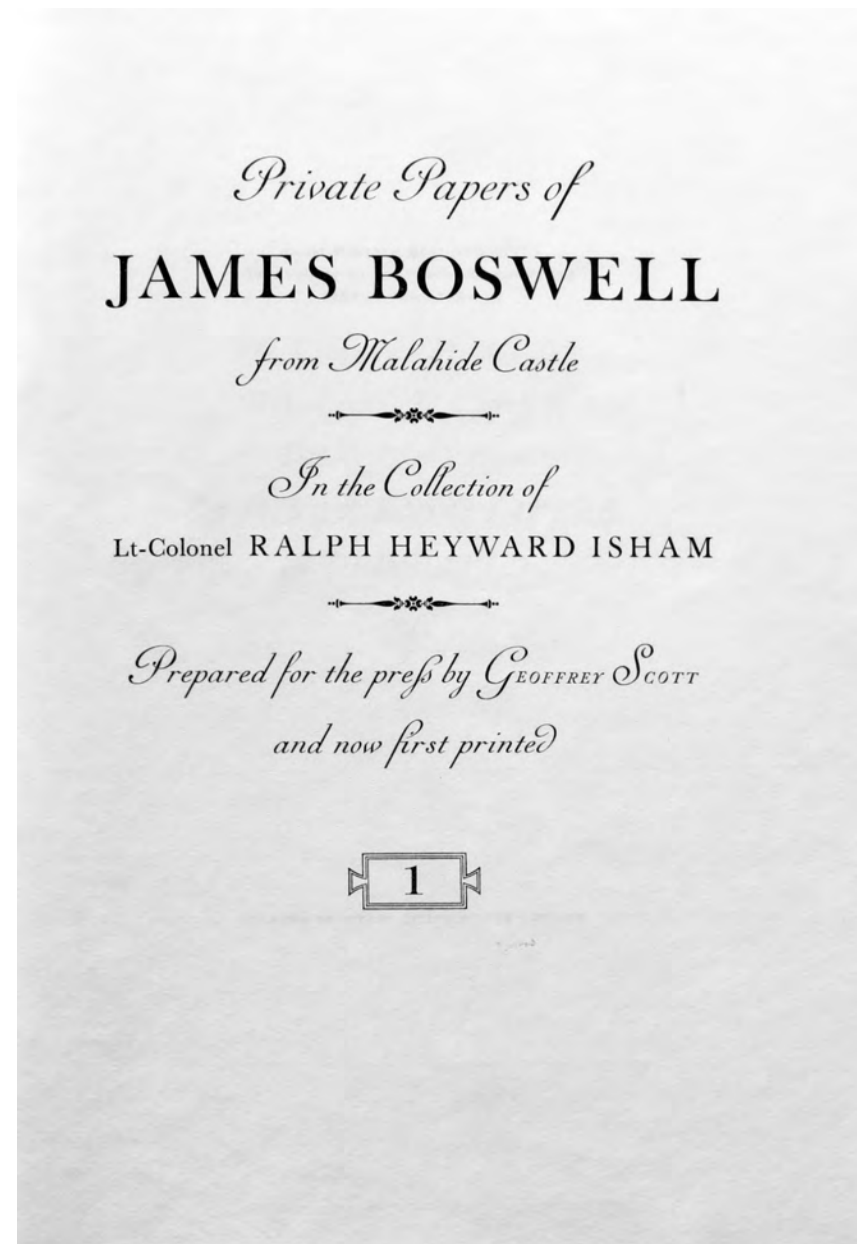


66. Red Angel Press. Dickey, James. *THE OWL KING*. NY, 1977. 7³/₄ × 12. Frontis, (15) pages. Illustrated with one full page and 4 smaller wood engravings by Ronald Keller. Cloth in three horizontal panels. One lower tip slightly bumped, a few extremely light scuffs, but fine. *This poem for three interacting voices is physically split into 3 unequal parts (in the manner of a "flip" book). The middle voice is printed in blue. The penultimate leaf is in 2 parts; the final leaf resolved into a single whole. The split page design "allows the reader to visually experience the simultaneity expressed in the poetry without changing the original continuity."* One of 100 copies signed by Dickey and Keller. \$550

67. Red Angel Press. *TO YOU, WALT WHITMAN*. *Speaking to Walt Whitman, A Collection of Poetry*. NY, 1998. 9 × 12. 27 pages printed in black and terra cotta, 5 fullpage woodcut portraits of Whitman at different ages, by Ronald Keller. Brown silk cloth, "leaves of grass" woodcut across upper cover. *One of 100 signed copies, printed in black and red on tan paper. Poets are Hamlin Garland, Robert Buchanan, Pound, Lorca, Allen Ginsberg, Eberhart, Ignatow, Neruda, Melville Cane, Charles Olson, Ronald Johnson, and Borges. They accepted Whitman's invitation "Stranger, if you passing meet me . . . why should you not speak to me?"* \$575

"ONE OF THE MOST MAGNIFICENT AMERICAN PRESS BOOKS"

68. Rogers, Bruce. Boswell, James. *THE PRIVATE PAPERS OF JAMES BOSWELL FROM MALAHIDE CASTLE IN THE COLLECTION OF LT.-COLONEL RALPH HEYWARD ISHAM*. Volume 1-[18] + 3 volumes. Complete set in 21 volumes. (NY: William Edwin Rudge, 1929-1937). Folio, 4to, and 8vo. The life-like facsimiles, printed in the same size of the originals, dictated the variations in size of each volume. Designed by Bruce Rogers and printed in Baskerville types on handmade paper; numerous aquatone facsimiles tipped in. Bound in full glazed red boards or in glazed red boards with red cloth spine. All in red board slipcases with printed labels. Six vols. bear a bookseller's ticket. Slipcase spines are slightly faded and worn, with some cracking, some labels chipped. The books are near fine; four volumes have a mildly bumped corner; contents unopened and as



Item 68. Bruce Rogers. Boswell.

- new. A near fine set in very good slipcases. With the folio Prospectus and order form, an "Apology" for the delay, and the "Announcement of Geoffrey Scott's death. *The discovery and acquisition of Boswell's journals, diaries, letters, and other manuscripts in two ancient castles in Scotland and Ireland is one of the great 20th c. sagas of book collecting. The story of the books' production is hardly less dramatic; and a copy of Ken Auchincloss' "Magnificent Obsession: The Printing of the Boswell Papers" is included here. The final three volumes are: Pottle's "Catalogue" (1931), "Boswell's Tour to the Hebrides" (1936), and "Index to the Private Papers" (1937). Each volume in this set is numbered 262. Although 570 sets were planned, the Great Depression and publications delays reduced that number. By 1931, ninety subscribers had dropped out. When the Rudge firm went into bankruptcy and Melvin Loos took an inventory of "the disappointingly large number of unsold copies," he discovered volumes (some damaged, soiled, and lacking slipcases) scattered throughout the Mount Vernon building; worse, 412 miscellaneous volumes had been discarded by a janitor.* \$5,000
69. Schanilec, Gaylord. *SHORT ESSAYS. Provocative and Philosophical Essays from the Seventeenth, Eighteenth and Nineteenth Centuries written by Bacon, Swift, Fuller, Johnson, Paine, Ruskin, Thoreau, et al.* Baltimore: Hill Press, 1998. 7 × 10. 73 pages, nine wood-engraved vignettes by Schanilec. Quarter linen. Two lower tips a bit bumped, all else fine. *One of 99 signed copies printed by Stephen Heaver in Cloister, Ratdolt, and Civilité types on dampened paper.* \$250
70. Thornwillow Press. Kohl, Helmut. *PARTNERSCHAFT IN FREIHEIT. Partnership in Liberty.* West Stockbridge, 1990. 6 × 10. 39 pages. Cherry red morocco gilt. Bookplate. Fine in traycase. *Copy CXVIII of 500 copies in morocco. Signed by the publisher Luke Pontifell and by Kohl. First printing of this address at a Harvard Commencement; text in German and English. Printed by Stinehour Press.* \$200
71. Thornwillow Press. Hugh Sidey. *THE PRESIDENCY.* West Stockbridge, 1991. 6 × 9. 135 pages. Black morocco by Harcourt Bindery in black tray case (tips a bit bumped). Fine. *One of 400 copies in leather, signed by the publisher Luke Pontifell. Letterpress by Stinehour. Essays on presidents from Eisenhower to George Bush.* \$250
72. Warwick Press. SMITTY'S COCKS. *Eight Woodengravings by Leonard Baskin.* Easthampton, 1999. 5 × 7. 3 text pages, 8 tipped-on engravings and a framing label. Red silk cloth. Fine, with prospectus. *One of 200 copies signed by Baskin, Carol Blinn, Perry Smith, and Harold McGrath. Engraved between 1955 and 1974 for the Smith family's framing shop in Northampton.* \$350
73. Warwick Press. Baris, Bob. *COINCIDENTAL PLEASURES. Printing & Farming.* Easthampton, 2007. 6 × 8½. (32) pages, with 8 hand colored drawings by Carol Blinn. Bound in limp dyed vellum. Fine. *One of 25 signed copies in vellum.* \$650
74. Warwick Press. Blinn, Carol J. *A LETTERED LIFE.* (Easthampton), 2013. 6½ × 4½. Seven sheets of dyed, textured papers in a rainbow of colors+ 4 text pages. Silk boards. Fine. *One of 20 signed copies.* \$165
75. Warwick Press. Winchester, Simon and Carol Blinn. *THE WRITER, THE MADMAN & THE PRINTER. Notes on a Writer's Artistic License, Or, Setting the Record Straight.* Easthampton, 2002. 6 × 9. Six leaves, with color ornaments. Silk cloth. Fine. *One of 120 copies.* \$150
76. Whittington Press. *SAINT DOMINIC'S PRESS, A BIBLIOGRAPHY 1916-1937.* Compiled by Michael Taylor and Brocard Sewell. Lower Marston, 1995. 7½ × 10. 180 pages, plus 4 color plates, and 12 tipped-in letter-press facsimiles; 3 photos, text illustrations. Quarter cloth, matching slipcase. Fine. *One of 400 copies. Hilary Pepler's daughter, Susan Falkner, has written a memoir of her father. A painstakingly researched bibliography and first-hand account of this highly individual hand-press.* \$375
77. Whittington Press. O'Connor, Jeannie. *THE WOOD-ENGRAVINGS OF JOHN O'CONNOR.* (1989). 10 × 13½. 81 pages illustrated through-



Item 77. Whittington Press. John O'Connor.

out, mostly from the original blocks. Quarter morocco and boards printed from a wood engraving. Fine in slipcase (light wear). One of 50 deluxe copies with a portfolio of 8 full page engravings initialed by the artist. Signed by Jean and John O'Connor. \$900

78. Whittington Press. HELLMUTH WEISSENBORN, ENGRAVER. With an autobiographical introduction by the artist. (1983). Two. volumes. $10\frac{1}{2} \times 15$. (13) text pages, 63 plates of engravings, several tipped-in photographs. Full russet morocco with morocco inlay on upper cover, marbled endpapers, in cloth tray case (one corner slightly bumped). A cloth portfolio contains 10 leaves of proofs (17 wood engravings) on Japanese paper. A fine set. One of 20 deluxe sets. Engravings are grouped by subject matter: those from a book are captioned; the others are unpublished. Printed from the blocks in black, blue, or red. With a catalogue raisonné of published work. \$750



Item 42. Shirley Jones. Red Hen Press.



Item 68. Bruce Rogers. Boswell.