

The
Veatchs
Arts of
the Book

CATALOGUE 77



43
MARCHBANKS
PRESS

Autumn/Winter 2013 THE VEATCHS ARTS OF THE BOOK

Post Office Box 328
Northampton, Massachusetts 01061
veatchs@veatchs.com
www.veatchs.com
phone 413-584-1867

✚ IMPORTANT ANNOUNCEMENTS:

Most of the books in this catalogue are not on our web site.
Let us know your birthday month to receive a discount that month.

Catalogue 77 ranges from books monumental (both in size and in typographic distinction) to single leaves of interest.
We hope you'll enjoy reading it.

ORDERING INFORMATION: All books are sent on approval; your satisfaction is guaranteed. We accept checks, purchase orders, and Visa/Mastercard. Libraries may request deferred billing. Massachusetts residents must add 6¼% sales tax.
Shipping is additional.



CATALOGUE DESIGN BY
JERRY KELLY

- 1 Ashdene Press. *Specimens of Type used at the Ashdene Press*. Broadsheet 15½ x 14. Specimens of 12 typefaces printed in two columns in black; type face name in red. Vertical center fold, as issued. Shadow in margins (mostly on the reverse) from previous non-archival matting; 4 pin holes at top. Very good. \$500
Each face is set in the same paragraph of Italian text, followed by an upper case alphabet. Hornby Ephemera 8.

- 2 Ashdene Press Leaves. *Two double leaves*: one from "Decameron di

Boccaccio" in Subiaco type, and one from "History of Don Quixote" in Ptolemy type. (Chelsea, 1920 and 1927). Folio. Four pages each. Both are printed in two columns, in black & red. The Decameron is unadorned. Don Quixote is the opening page for Book Three, and has a three-quarter woodcut leaf & berry border and a large, ornate woodcut initial. Very good.



\$450

We offer this pair as specimens of the two proprietary typefaces designed for C. H. St. John Hornby. Both faces were designed by Emery Walker (along with Sydney Cockerell for the Subiaco, which was cut by Edward Prince).

- 3 Bewick, Thomas. *Seven wood engravings*. (Chicago: Cherryburn Press, 1957). 5½ x 7.



The seven woodblocks were printed by Robert Middleton on Japanese paper and laid loose into a cloth & pastepaper board portfolio made by him. Inscribed inside the cover to Lou Dorfsman, 1957. Fine. \$135 Two engravings measure 3½ x 3½; others are smaller. Dorfsman was the director of all

graphic design for CBS radio and television. Possibly unique.

✂ UNCOMMON OPERA BUFFA

- 4 Binding – Italian. [Bertati, Giovanni]. *La virtuosa alla moda dramma giocoso per musica* da rappresentarsi nel Teatro de' signori marchesi Marsigli Rossi nell'autunno dell'anno 1776. Bologna: Stamperia del Sassi, (1776). 3½ x 6¼. 70 pages. A heavily thumbled (or possibly nibbled) copy, the leaves' upper tips are mostly missing. Contemporary or original tan calf richly gilt, plain rounded spine, pink & gold "Dutch gilt" pastedowns. Rough around the edges, spine head chipped. Good copy. \$650 An apparently rare opera buffa libretto. We were able to locate only 3 copies – all in Italian libraries.
- 5 Binding – Reward of Merit. Adam, Alexander. *Classical Biography*: Exhibiting alphabetically the Proper Names with a Short Account of the Several Deities, Heroes, and other persons mentioned in the Ancient Classical Authors. London: Printed by A. Strahan, 1802. Second edition, enlarged. 5 x 8½. 416 double-column pages. In a handsome, but unsigned, binding of red straight-grain morocco, richly gilt, the upper cover lettered in gilt "Reward of Merit at Mr. Turner's Academy, Pottergate Street, Norwich, 1832." Contemporary bookplate of Edward Fiske Browne. Joints rubbed, upper joint split at head, else very good. \$250

- 6 Bird & Bull Press. Morris, Henry. *Roller-Printed Paste Papers for Bookbinding*. North Hills, 1975. 9¼ x 5¾. 61 pages. 24 tipped-in samples. Quarter vellum & pastepaper boards by Gray Parrot. Very slight extremity wear, a small brown spot in vellum on rear. Fine, with the scarce prospectus. \$325 One of 215 copies on handmade B&B paper.
- 7 Bird Press. *Lover/Loser*. Diagram poems by Egil Dennerline with Lithographs by Thorsten Dennerline. Np, 2003. 6 x 9. 41 leaves: sixteen multi-color lithographs overlaid with sixteen "diagram poems." Citron morocco, uncovered spine reveals yellow cords; traycase with leather spine label, by Barry Spence. \$1300 One of 24 copies. "In the tradition of Vicente Huidobro and Guillaume Appolinaire, the poems become drawings and are held together with lines, shapes and arrows. By printing the texts on translucent papers, image and text are drawn ever closer." Printed by the artist at Wild Carrot Letterpress on handmade paper.
- 8 Bookbinding Trade Journals. *The Bookbinder*. The British Bookmaker. Volumes I-VI. London, 1888-1893. Six volumes. 7 x 9½. 192; 194; 192; paginated in 12 parts (Nos. 37-48) each of which is about 26 pages plus 3-4 additional plates; 294; 288 pages plus numerous color plates & heliographs, indices, notes & notices, ads. Vols. I-III bound together in contemporary half leather; Vols. IV and VI in publisher's red cloth gilt (bookplates removed); Vol. V in contemporary calf gilt. Moderate wear, some soil. Hinges cracked in Volume VI. A good set. \$1650 *The Bookbinder* was renamed *The British Bookmaker* in 1891. A comprehensive, well-illustrated periodical with trade news, practical matters, aesthetic advice, history of binding, and presentation of the latest bindings. Of special interest are the color reproductions of contemporary publishers' bindings. Vols. 4 & 6 have mounted marbled paper specimens; Vol. 5 has endpaper specimens. There was a seventh volume, not present here.
- 9 Butcher, David. *The Stanbrook Abbey Press 1956-1990*. Andover: Whittington Press, 1992. Two volumes. 9 x 12½. Photo-

graphic frontis, xvi, 225 pages, 2 photographic plates, 8 tipped-in original leaves, original wood engraving, and honey label. Quarter vellum & marbled boards. A separate portfolio holds 20 original specimens of Stanbrook Abbey printing (both ephemera and leaves from books). Both volumes in slipcase. Fine. \$1500

One of 50 special copies in this binding, signed by Butcher and by Joanna Jamieson, Abbess of Stanbrook. Introduction by John Dreyfus and a Memoir of Dame Hildelith Cumming by Jamieson. Butcher's thorough and illuminating discussion of the Press is followed by a complete bibliography. *A Century for the Century* 98.

- 10 Caliban Press. *Adirondack Sutra*. (Canton, NY, 2013). 14 x 4. 25 loose leaves of handmade paper, plus 2 leaves of contents and descriptions, in a sturdy paper folding box with bone closures. Fine. \$375

These sutras (aphorisms, sayings) are presented in the traditional horizontal format of a palm leaf book. Many of the papers were dyed, dipped, or floated in an indigo bath. Some leaves are double; some are printed on both sides. Printed by Mark McMurray in various typefaces, to "reflect the differing sources for this sutra." One of 48 copies.

✂ ONE OF A FEW PATRON'S SETS WITH A DRAWING

- 11 Cheloniidae Press. Roadkills. *A Collection of Prose and Poetry* by John McPhee, Gillian Connelly, Gary Snyder, Madeline DeFrees, William Stafford, and Richard Eberhart. Etching and Wood Engraving by James Alan Robinson. (Easthampton), 1981. Three vols. 9 x 12. 23 leaves on a variety of Japanese papers. An original pencil drawing of a startled rabbit is bound in. There are 11 engravings of roadkill and one etching – each signed and numbered. Colophon bears an image of a broken muffler laying in the road. Quarter leather by Gray Parrot with "tire tracks" in blind. Slight paper defect on upper cover but fine. With an extra suite of the illustrations, signed & numbered, in cloth portfolio. Both volumes in morocco & cloth tray case (light wear). The third part is a

set of sheets for the entire book, all on cream color paper, in black cloth portfolio. With a prospectus signed by Robinson. \$3500

This is one of a few very special sets presented to the "backers." This copy presented to Nancy Zenko, who is credited in the colophon. The book and the extra suite are both numbered XVI of 50 deluxe copies. The book is signed by Robinson and all six authors. These "backers" copies have an additional set of sheets of the entire book, printed on Mulberry paper. All the engravings are signed. The mulberry set is also signed by Robinson and all 6 authors, and inscribed to Nancy Zenko. Many of these mulberry sheets have light marginal foxing. This is the second Cheloniidae Press book, and one of the best. The images of these "causalities of the highway" are elegant.

- 12 Constant, Samuel Victor. *Calls, Sounds & Merchandise of the Peking Street Peddlers*. With twenty-five wood engravings by Rosemary Covey. Newtown: Bird & Bull Press, 1993. 7½ x 9½. 156 pages. Quarter morocco & Oriental silk boards. \$375
One of 200. Extra print laid in.

✂ LANDMARK OF AMERICAN PRINTING

- 13 De Vinne, Theodore L. *The Book of Common Prayer* and Administration of the Sacraments and Other Rites and Ceremonies of the Church According to the Use of the Protestant Episcopal Church in the United States of America: together with the Psalter or Psalms of David. New York: Printed for the Convention, 1893. Thick folio (10 x 14). (xvii), 566 pages, printed in black & red, each within foliate border. Original vellum over beveled boards with brass clasps; the upper cover elaborately gilt with central panel of Tudor roses enclosed by a border of text within gilt rules; spine likewise gilt; top edges gilt, others untrimmed. A few protruding deckles dusty, otherwise the text is immaculate. Ribbon marker loose. Some cover soil, especially to the lower, unadorned cover; tiny ding in top gilt, but very little wear. A very good plus copy. With D. B. Updike's 4-page "On the Decorations of the Limited Edition of the Standard Book of Prayer MDCCCXCII." \$4500

One of 500 large paper copies on American handmade paper printed in red and black at the De Vinne Press. Typographic design, plan of symbolism, & method of decoration were planned by D. B. Updike. Bertram Goodhue designed the binding, gilt endpapers, and foliate borders. Only the borders for Good Friday are simple black rules. The Easter Sunday border, by contrast, blazes with lilies. Updike, who at first refused this commission, takes great pains in his essay to explain the difficulties of combining Medieval borders with modern type, and his resolution of this problem. He gives a detailed analysis of all the ornamentation. Some official copies for the clergy were printed without borders. To his foreman, De Vinne wrote "Try to make these books a faultless piece of work. Spare no time or expense....Much of our work is trivial and ephemeral, but this will last." (Quoted in Tichenor, *No Art Without Craft*.)

- 14 DePol, John. Lorca, Federico Garcia. *Songs of Childhood. Canciones para Niños*. Translated by William J. Smith. Roslyn: Stone House Press, 1994. 5 x 10. 27 pages. Calligraphic title by Lili Wronker and poem titles in red. Five wood engravings by DePol printed in blue. Quarter blue morocco, spine evenly faded to green, all else fine with prospectus. With a set of proofs in black and a note from DePol. \$200
One of 30 copies on Rives heavyweight, in the special binding. Signed by the translator, artist, and printer. The first bilingual edition. One of the "Best Fifty Books of 1994."
- 15 (DePol) John DePol, *A Catalogue Raisonné of his Graphic Work 1935-1998*. SF: Book Club of California, 2001. 9 x 12. 165 pages. Quarter cloth, slipcase. Fine. \$250
One of 400 copies. Profusely illustrated. Indices.
- 16 Distaff Side. *Book-Making on the Distaff Side*. (NY), 1937. 4 1/2 x 7 1/2. Twenty-eight gatherings printed by various presses. Quarter brown cloth, brown pastepaper (by Delight Rushmore) boards. Tips a bit bruised, some rubbing to spine Very good, partially unopened copy. \$500

One of 100 copies, this unnumbered out-of-series copy belonged to Edna Beilenson—one of the contributors and one half of the Peter Pauper Press. Contributors include Frederic Goudy on Bertha Goudy; Grannis "Printer Maids, Wives and Widows" designed by Helen Gentry; Marie Phelps "Bookbinding in the Home" designed by Jeanne Barr; Evelyn Harter on the relationship between Women's fashions & the shape of letters; "Women as Compositors at the Time of the French Revolution" translated by Margaret Evans & printed by her at the Overbrook Press, with a design of Evans' bookplate by Dwiggin; Anne Haight "Are Women the Natural Enemies of Books"; Jane Grabhorn & Jumbo Press; Edna Rushmore on Colonial American Woman Printers, Jessica Thompson on Women Printers in Connecticut; Edna Beilenson "Men in Printing"; two linoleum blocks by Wanda Gag; "Esther Inglis Calligrapher" printed at Spiral Press.

✂ "TO HIS MISTRESS ON GOING TO BED"

- 17 Donne, John. *Poems, Etc. by John Donne, late Dean of St. Pauls*. With elegies on the Author's Death. To which are added divers copies under his own hand, never before printed. Printed by T. N. for Henry Herringman, 1669. 4 x 6 1/4 (10.5 x 16 cm). (iv), 414 pages (although some of the pages are mis-numbered). With the front and rear blanks. Bound by W. Pratt ca. 1900 in full tan morocco, spine gilt, marbled endpapers, all edges gilt. Bookplate of Albert Parsons Sachs. Joints of the binding are rubbed, spine evenly faded. Some pages are closely trimmed, some cuts just barely touching the letters. Text very clean & crisp, with only a few small spots of foxing. A very good copy. \$4500
First publication of five poems, including: "To his Mistress going to bed," Elegie XVIII, and "O My America! My New-found-land." Many of Donne's poems, considered too erotic, were not published during his lifetime. This is the most complete c17 edition.
- 18 Dowson, Ernest. *A Bouquet*. Chosen by Desmond Flower. (Andoverford: Whittington Press, 1991). 4to (10 x 13). (51) pages. Illustrated with 9 charming pochoir flowers by Miriam

Macgregor. Quarter green morocco. Very slight browning to the deckles of this old paper, small scuff to base of spine, but a fine copy in slipcase. \$600

One of 95 copies signed by Flower and Macgregor. Printed at Whittington on Sable and Watt handmade paper acquired from Oxford University's paper stock.



- 19 Early Printed Leaf. *Horae B. M. V.* (Paris: Simon de Colines, 1543). 6 x 8¾. Leaf e8v bears a full page woodcut of the Nativity scene within a highly elaborate architectural border. Text in Roman type on reverse is printed within a border. Two tips repaired; near fine. \$1000

Mortimer writes that the woodcut demonstrates "a concentration on small details to give an effect in black and white impossible to

duplicate in color...this was a conscious attempt to preserve the manuscript tradition of Horae entirely by the printer's art, without the necessity for hand decoration." This is the first recorded use of this block, which is illustrated in Mortimer French p. 399. Both sides are printed in black & red, with the red printed first; occasionally black overlaps the red.

✂ A FRAGMENT OF A FRAGMENT

- 20 Everson, William. Two double leaves from *Novum Psalterium PII XII*. An Unfinished Folio of Brother Antoninus O.P. Los Angeles, 1955. Folio (10 x 15½). One double leaf bears pages 41, 42, 51, 52 in black & red, hand printed on dampened handmade paper. The other double leaf, also in red and black, bears solely the magnificent title page. Fine. \$400

Everson never completed his magnum opus. Forty-eight sets of the completed pages were given to Dawson's Book Shop for distribution. Everson also provided Dawson's with a few individual sheets. From these, 20 copies of the "Baby Psalter" (12 pages of Psalms, plus preliminary matter – but not the title page) were bound up. The leaves offered here are two of Everson's extras, purchased from Dawson's 35 years ago. *A Century for the Century* 55.

✂ GRAPHICS ARTS COURSE IN ITSELF

- 21 Fiedler, Alfons. *A Collection of Original Prints from the 15th to the 20th Century* with a Description of Their Techniques. (Vienna: Fiedler, 1972). 9 x 12 x 2½ inches thick. The prints are tipped (or mounted) to black craft paper labeled with the technique. The facing text page gives its history, usage, commercial value, distinguishing features, and what other technique it might be mistaken for. Glassines are between pages. Sheets separating the various graphic methods (raised, intaglio, planographic, other kinds of printing, original drawings), index, and glossary have tabbed, titled fore edges. Padded leatherette binder with brass screws allowing removal of the pages. An engraved copperplate and its printed image are mounted inside the front cover. Fine. \$5500

A comprehensive, pedagogical, labor-of-love with 110 prints demonstrating 60 graphic techniques. Most of the prints are original, most 19th century. They were acquired from "a large graphic arts collection." Some are new prints made using old techniques, such as niello. These are numbered and signed by the artists. One new print demonstrates 11 different techniques of copper engraving side-by-side. In addition to the expected processes, there are examples of reproductive techniques (colotype, photogravure, and offset lithography – with a piece of its printing plate). The author wants to ensure that we can distinguish among them. So there are drawings (lead pencil, colored pencil, charcoal, chalk, pastel, sanguine, pen & ink) with notes about what they might be mistaken for (e.g. a brush drawing could be mistaken for an aquatint or a mezzotint). There's an oil painting and a reproduction of an oil painting by oleography. There's also pochoir and stencil printing with 2 actual stencils; silk pictures (one printed with an etching, one woven), textile printing, c19 playing cards, portions of old maps, specimens of old parchments, decorative endpapers. One of 100 numbered copies in English. There was also a German edition.

- 22 Foolscap Press. Petrarch. *Phisicke against Fortune*, as well prosperous as adverse. Forty-six Dialogues by Francesco Petrarca. Translated by Thomas Twyne. Illustrated by Hans Weiditz. Berkeley, 1993. 9 x 12. xx, 138 pages with 49 woodcuts by Hans Weiditz. Initial letters in red. Quarter cloth. Fine. \$300



One of 175 letterpress copies, this is specially signed by the book's makers Peggy Gotthold and Lawrence Van Velzer. "Hans Weiditz was an important member of the small group of outstanding woodcut designers of the German Renaissance whose membership included Albrecht Durer,

Hans Holbein, and Hans Burgkmair." Unlike his more famous colleagues, Weiditz illustrated a great number of secular books. An Appendix contains detailed notes for each of the woodcuts reprinted here from the 1532 edition. A book both handsome and scholarly.

- 23 Foolscap Press. *The Tower of the Winds*. Santa Cruz, 2002. A scroll book 11 inches high, opening to 25 feet. The scroll opens with a flap of papyrus. The illustrations are reproductions of the first accurate images of the Tower of the Winds (James Stuart and Nicholas Revett, *The Antiquities of Athens*, 1762). Housed in a hinged cylinder lined with a map of Athens. The scroll cases were produced from dyed, hand-shaped Arches paper. Fine. \$375
Written, printed, and bound by Lawrence van Velzer and Peggy Gotthold. The text follows the written record; bibliographical references are provided. The octagonal Tower of the Winds, or Horologium, on the Agora of Athens was built circa 50 BC. Each of its eight sides bears a frieze of one of the eight wind deities. Beneath are 8 sundials, and a waterclock in the interior. One of 200 copies printed letterpress in Adobe Heraculanum type.

✂ FOUR STUNNING CHURCHES

- 24 Frasconi, Antonio. *Quattro Facciate*. (South Norwalk, 1967). 15 x 21 1/2. 36 leaves, with the architectural woodcuts printed on French-fold leaves. Printed in black, red, green, blue, purple, silver, and gold. Green cloth spine, boards covered in an architectural woodcut printed in green on green marbled paper by the artist, marbled endpapers, cover title printed on gold leaf. Slipcase covered with architectural woodcut in red & black on brown marbled paper, label on gold leaf. Soft vertical crease in title and half-tile, all else fine. \$9500
No. 1 of 2 copies. Signed, dated, and numbered by Frasconi in the colophon. Artist's label on slipcase states it was an edition of two. The four "facades" are the Battistero, the Basilica Santa Maria Novella, and the Basilica San Miniato al Monte (all in Florence) and the Badia Fiesolana in Fiesole. Each church is rep-

resented by multiple images – a facade and one or more details of the outstanding features. There are 15 architectural woodcuts in all. The octagonal Battistero is represented by 5 large illustrations, including the bronze doors which Michelangelo called the Gates of Paradise. Among the notables baptized there was Dante.

- 25 Gehenna Press. Brown, Charles Brockden. *Alcuin: A Dialogue*. Edited with an Afterword by Lee R. Edwards. (Northampton), 1970 (not published until 1975). 5½ x 8. 104, (1) pages. Cloth, marbled slipcase. Bookplates of Nancy & Harold Hugo on pastedown. Fine, with a signed etched portrait of Brown by Leonard Baskin laid in. \$300

Brown, considered America's first professional writer, wrote the first American book supporting women's rights – this edition marks its first appearance in its entirety. Number 2 of 300 copies, printed in Centaur and Arrighi types.

- 26 Gehenna Press. Tennyson, Alfred. *Tiresias*. (Northampton, 1970). 5 x 7. 22 leaves. Frontis bust of Tennyson signed by Baskin. Title engraved by John Howard Benson and printed from the block in red. Four other etchings (two on blue paper, one in three colors) each signed by Baskin. Bound by Arno Werner in full vellum, quarter vellum tray case. Tray case has light soil; book is fine. \$2000

Although 50 copies were printed of this exquisite little book, "About half the edition was destroyed by water damage at the press in 1970." (*The Work of Fifty Years* 68) Printed by Harold McGrath in Centaur types on handmade Fabriano. This copy is signed by Baskin in the colophon, and is number 30. All the etchings are signed (although the bibliography does not call for that). Baskin writes "It was not Tennyson but Tiresias, the male-female archaic know-it-all that really interested me & caused the poem to be printed. I thus had the possibility of doing several small & very hirsute etchings of him, & in color the copulating snakes whose secret procreative activities he penetrated to the vast annoyance of Artemis – the cause of Tiresias' sexual change."

- 27 Goto, Seikichiro. *Japanese Paper "Wagami Inden."* Japan: Bijutsu-shuppansha, (1950s). 8½ x 12½. Bound in oriental style wraps in folding case. With 27 tipped-in specimens of these decorative lacquered papers – some from dyed pulp and some brushed with color. 25 tipped-in hand colored stencil prints show materials and methods. Most of the text is in Japanese; however, the Contents and stencil titles are in English. Fine. \$1200
Wagami inden is a mixture of handmade Japanese paper and lacquer.

- 28 Greenwood, Jeremy. *The Wood-Engravings of John Nash*, A Catalogue of the wood-engravings, early lithographs, etchings, and engravings on metal. Liverpool: Wood Lea Press, 1987. 9½ x 14. 148 pages, each item illustrated. Quarter green morocco. In cloth tray case, along with 12 wood engravings printed from the blocks. Fine. \$725

One of 61 special copies in this binding, with 12 engravings printed by Simon Lawrence.

- 29 Hecht, Anthony. *Venetian Vespers*. Etchings by Dimitri Hadzi. Boston: Godine, (1979). First edition. 5 1/2 x 9 1/2. 26 pages + 6 etchings. Morocco & boards with a scene of Venice. Fine in glassine and tray case of leather & pastepaper over cloth. \$400
One of 165 copies signed by poet & artist. Designed & printed by Carol Blinn at the Warwick Press. Blinn also created the pastepaper binding scene. Bound by Gray Parrot.

- 30 Hidy, Lance. *A full sheet (20 stamps) of the postage stamp "Mentoring a Child,"* designed by Lance Hidy. The sheet is signed by Hidy in white ink on the black border. Washington, DC: USPS, 2001. 8 x 8. Sheet of 20 stamps signed by the designer. As new. With a copy of his book "Designing the Mentoring Stamp." \$75

The book, designed by Michael Russem and printed at Stinehour Press, is 6 x 9. 64 pages with 36 full-color illustrations, paper-bound.

- 31 Hunter, Dard. *A Papermaking Pilgrimage to Japan, Korea and China*. NY: Pynson Printers, 1936. 9 x 11. 148 pages, 51 annotated specimens. Bound by Gerhard Gerlach in black Oasis Niger spine & boards printed from an old Korean woodblock; tooled in gold & red. Spine a bit dry at head with tiny piece of leather flaked off, tips slightly worn. A very good copy without the slipcase. With the 10-page prospectus & order form. \$2850 One of 370 copies, signed by Hunter and the printer Elmer Adler. Printed on Japanese mulberry-bark paper. *My Life with Paper* p. 128.
- 32 Hunter, Dard. *Chinese Ceremonial Paper*. A Monograph Relating to the Fabrication of Paper and Tin Foil and the Use of Paper in Chinese Rites and Religious Ceremonies. Chillicothe: Mountain House Press, 1937. 8¼ x 11¼. 3 leaves, photogravure of an elaborate furnace for burning sacred paper, 79, (3) pages (some folding). There are 49 original specimens of Chinese ceremonial paper dating from the 17th c., plus text photogravure and colotype illustrations, and prints in color from old Chinese wood blocks. Bound by Peter Franck (stamp-signed on leather turn-in) in quarter citron morocco, vellum tips, sides printed in a gold and red dragon design from an old woodblock; in paper slipcase that is faded and has some wear. Some of the specimens mounted within the text have offset, as usual, but only mildly. Spine is slightly darker, with a few tiny scuffs at spine extremities; all else fine. With the 4-page prospectus and a sheet of Hunter's light-and-shade watermark portrait stationery. \$6800 An extraordinary work in every respect. Tipped-in are gold & silver spirit papers, mock-money pierced with holes to look like coins, ornamental paper trays, a burning envelope, and many large folding specimens. A series of photogravures shows paper-makers at work. Hunter discusses the history of ceremonial paper and its modern use, Chinese paper goods, and the reverence for calligraphy. No. 21 of 125 numbered and signed copies, printed by Hunter on handmade Shogun paper. Hunter also printed the binding paper in gold and red inks on brown, persimmon juice-dyed Japanese paper; an old Chinese woodblock of a five-

clawed dragon (used for ceiling decoration in the Imperial Palace in Peking) is superimposed on an overall "endless world" pattern in red. The illustrations are printed on Hunter's own handmade papers from both the Marlborough and the Lime Rock mills. Baker, *By His Own Labor* pp. 279-280.

- 33 Incline Press. *Deadman, Derek and Rigby Graham*. A Paper Snowstorm. Toni Savage and the Leicester broadsheets. Oldham, 2005. 10 x 14. Two volumes. 74 pages, with 35 mounted facsimiles. A separate portfolio contains 10 original broadsides. Fine in slipcase. \$330 One of 200 copies. An exuberant book about Toni Savage and the 1960s private presses in Leicester. It was a fertile place and time for bookmakers, including Trevor Hickman, John Mason, Gordon Atkins, and George Percival.

✂ BOUND IN SALVAGED MATERIALS

- 34 Incline Press. Eastman, Bert and Molly. *Garden Relicts*. Oldham, 2006. 9 x 6 1/2. 21 pages printed rectos only, illustrated with copper etchings & linocuts of objects dug from the old kitchen garden: glass bottles, fossils, small metal objects, clay pipes. Bound by Chris Hicks in green leather with horizontal bands of tan and brown leather onlaid on both covers; between these bands are mounted 5 colorful broken bits of crockery; lower cover has 5 fragments of old leather bindings with gilt tools; Victorian-era marbled endpapers. Fine in cloth tray case. \$450 No. V of X copies in similar but unique bindings. The green leather was "rescued from a rubbish skip." Signed by the authors and by the binder.
- 35 Janus Press. Claire Van Vliet. *Greed*. Newark, 2013. 6½ x 7. Accordion-fold structure. There are 4 double-spreads, each with the lithograph on the right of a man's head – Propagandist, Lobbyist, Banker, Joe Public. Text, on the left in a variety of types and colors, folds down to reveal more text. Bound in Gold Elephant Hide paper printed with wood type in black. Fine in matching slipcase. \$300

One of 120 signed. Van Vliet writes "The lithographs were made in 1973 as a trial run for *The Tower of Babel*." They were not used, and "the four heads have been waiting for forty years for the right text."

❧ NOT IN CHALMERS CHECKLIST

- 36 Johnson, Foster M. *Thomas Short and the First Book Printed in Connecticut*. Meriden: Bayberry Hill Press, 1958. 4¼ x 6½. 28, (2) pages. Leaf from the "Saybrook Platform" of 1710 is loose in pocket. Full tan leather; printed dust jacket has a brief, closed tear. Fine. \$650

No. 4 of 50 copies for the Columbiad Club (Keepsake 60). The leaf is from Harold Hugo's defective, broken up copy. Not in Chalmers Checklist in *Disbound and Dispersed*.

- 37 Kelly, Jerry. *A Checklist of Books Published by William Pickering 1820-1853*. With essays by Joseph Blumenthal and Arthur Warren. Pomona: Kelly-Winterton Press, 2004. 5½ x 8½. ix, 56, (2) pages plus 56 plates, four original leaves tipped in. Cloth & boards. Fine. \$95

Pickering, along with his printer Whittingham, was responsible for some of the best produced, handsomest books of the nineteenth century. He revived the use of Caslon types. And his miniature series of the Diamond Classics were the earliest publishers' books in cloth bindings. This bibliography expands and greatly revises Keynes' checklist. Of about 198 copies, this is one of 102 copies with four original leaves tipped-in.

- 37 Kelmscott Press. *A Leaf from the Kelmscott Chaucer*. Together with a Monograph by Carl Purington Rollins. NY: Philip C. Duschne, (1941). 11 x 16½. Monograph is 4 leaves. It has a dampstain on the last leaf, and is lacking the cloth portfolio in which it was issued. The original leaf from an incomplete copy of the Kelmscott Chaucer is, however, magnificent. The opening of the Squire's Tale, it is printed in black & red; it has three woodcut initials (a 3-line, a 10-line, and a 19-line initial A,) and a full woodcut border. There is some foxing at one extreme tip, otherwise this highly decorative leaf is in fine condition. \$1200

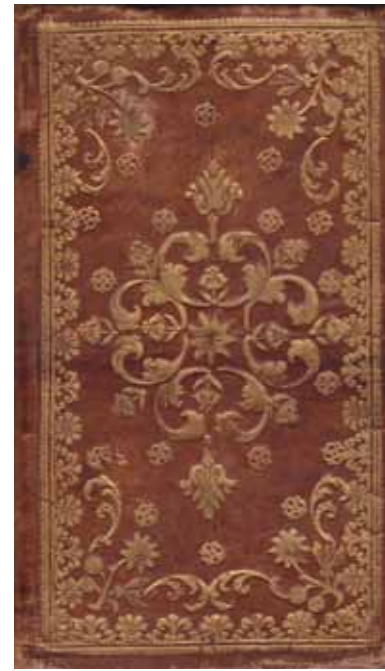


No. 58 of 150 copies printed by the Walpole Printing Office in on handmade paper. The leaf verso has text in two columns and two small initials.

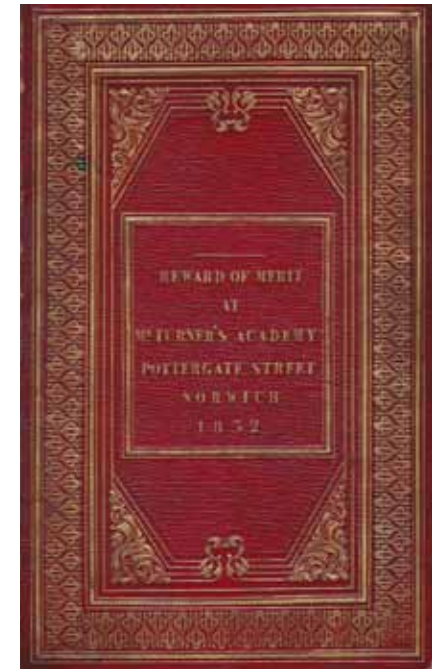
- 38 Lubbock, J. G. *Art and the Spiritual Life*. NY: Chiswick Bookshop, 1967. 11 x 16. 22 pages plus 14 original prints, of which many are double page. Three additional illustrations in the text. Bound by John Mason and George Percival in linson vellum, gilt. Occasional faint offsetting from an engraving, one deckle darkened. Fine. \$800

The rich copper prints in browns, terra cotta, ochre, aqua, & blue are worked by Lubbock in engraving, aquatint, soft ground, intaglio, relief, deep etching, and nature printing. Additional color from linoleum blocks. The prints employ Christian imagery. One of 150 numbered & signed copies. Designed by Will Carter; printed at Stellar Press on handmade paper. The artist's first book.

- 39 Mackley, George. *Engraved in the Wood*. With a glimpse of the artist by Armida Maria-Theresa Colt. London: The Two-Horse Press, (1968). 9 x 12. Portfolio of sixty-eight original engravings by Mackley loose in cloth clam shell box (slight wear at corners). An 18-page book illustrated with vignettes in red, bound in wraps, includes an essay by Ruari McLean. Fine, with prospectus. \$850 No. 152 of 300 signed copies printed at Rampant Lions Press.
- 39 Mackley, George (1900-1983). *Original woodblock for "The Boatman."* with proofs (Tonbridge, ca. 1970). 5 x 5¾. This engraving was made on 3 joined blocks. Accompanied by proofs of the block on four kinds of paper. Fine. \$900 The prints – on thin Fabriano, rough laid, smooth vellumized, and smooth heavy stock – demonstrate how greatly paper influences the printed appearance.
- 40 Mackley, George. *Original woodblock for "Fenland River."* (Tonbridge, 1954). 6 x 8. This engraving was made on 6 joined blocks. It features an arched bridge over a canal. The locks are open, and a row boat rests on the bank. A pump house (?) is partially obscured by a plethora of trees and shrubs. Fine. \$1400 An evocative image from the East Anglian Fenslands.
- 41 Mackley, George. *Original watercolor of hills with a meandering stream in the foreground*. Np, 1977. 10 x 14. Accomplished mostly in blues and greens. Signed & dated in ink. Fine. \$400 George Mackley (1900-1983), was one of the best British wood engravers. He began his artistic life as an oil and watercolor



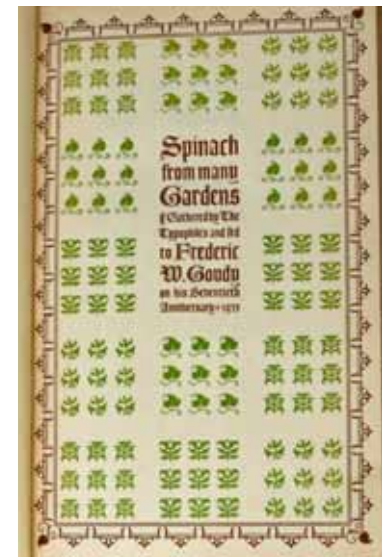
4 · ITALIAN BINDING



5 · PRIZE BINDING



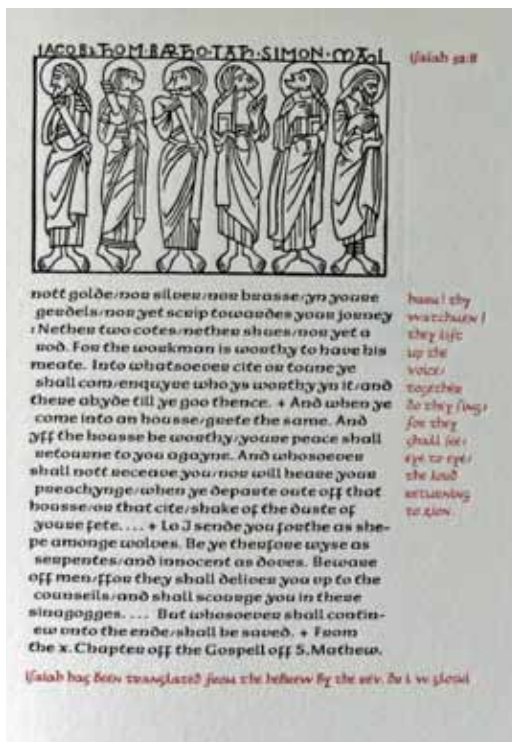
85 · WARNER



81 · TYPOPHILES, SPINACH



41 · MACKLEY



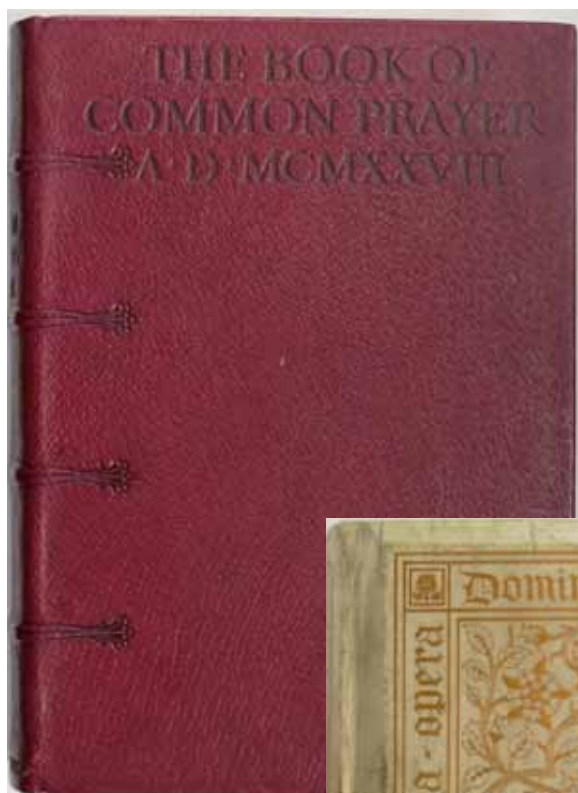
69 · HAMMER



66 · SET IN MOTION PRESS



62 · ROBINSON



44 · MERRYMOUNT PRESS



13 · DE VINNE

39



painter. When arthritis made engraving no longer possible, Mackley returned to watercolors.

- 42 Mackley, George. *Original watercolor of an arched bridge over a river*, a small structure beneath towering trees, under a cloudy but clearing sky. Np, 1980. 13 x 18. Accomplished mostly in blues, greens, and tan. Signed & dated in ink. Fine. \$800

✂ A TWENTY-TWO YEAR COLLECTION

- 43 Marchbanks Press. *A collection of 202 monthly broadside calendars*, designed and illustrated by various American graphic artists. NY, September 1915-1936, & 1951. 4 x 9 1/4. Each broadside is a single month, headed by an illustration, with a brief "plug" for the press, an apt quotation, or a pithy comment. A single artist was usually responsible for an entire year. There are complete years for 1925 (Dwiggins), 1927 (Ruzicka), 1928, 1929, 1930, 1933. Five years are represented by 11 of the months. Condition is very good to fine. \$1200

Marchbanks issued these delightful calendars every month from 1915 through 1936 – through war, printers' strikes, and depression. It was briefly revived in 1951. Each year was designed by a different American graphic artist, including Sydney Bagshaw, Harry Cimino, René Clarke, T. M. Cleland, F. G. Cooper, W. A. Dwiggins, George Illian, Allen Lewis, Raymond Lufkin, Guida & Lawrence Rosa, Rudolf Ruzicka, H. G. Spanner, Frederic Dorr Steele, and Lucinda Wakefield. Rare. Only Yale has a collection.

40



✂ A TRULY FINE COPY OF UPDIKE'S MAGNUM OPUS

- 44 Merrymount Press. *The Book of Common Prayer*. And Administration of the Sacraments...According to the Use of the Protestant Episcopal Church in the United States of America. Together with the Psalter or Psalms of David. Printed for the Commission, MDCCCXXVIII (Boston, 1930). 9½ x 13½. xli, 611 pages printed in black & red. Full crimson pigskin stamped in black, top edge gilt. Still in the original plain dustwrapper, albeit missing a few pieces and one flap detached. A miniscule touch of rubbing to lower edge, else as new. With the 8-page folio prospectus. \$6000
Of 500 copies printed on handmade paper, only 250 were for sale. Several notable printers – including Bruce Rogers and the University presses of Cambridge and Oxford – were invited to submit designs and trial pages for this prayer book. The competition was overseen by J. P. Morgan, Jr.'s librarian Belle da Costa Greene. But as Hutner and Kelly observe "Few printers were better equipped than this devout Anglican to handle the project, and the result was magnificent. For Updike it was the culmination of everything he believed in and understood, and every facet of his personality and sensibility was called upon to produce this masterpiece of print and spirit." *A Century for the Century* 25.
- 45 Moore, Suzanne. *Huh*. (Title in liquid gold on first leaf). "Something Hazel taught me" is hand written in the colophon. Nd, np (Ashfield, Mass., 1980s). Text, calligraphy, and binding by Suzanne Moore. One long sentence is calligraphed in ever changing colors on one long sheet accordion-folded (measures 2¾ inches when closed, about 3 feet opened). Saffron yellow silk boards with thread ties. Fine. Signed by Moore. \$700
One-of-a-kind artist's book. The running form of the accordion-fold reflects the running (and run-on) sentence.
- 46 (Movable) *Handmade Paper in Motion*. (Beltsville): Hand Papermaking, 2010. 8½ x 11. Fourteen delightful examples of paper engineering: pop-ups and other movables, constructed from handmade paper, each in a printed folder. Many are signed by

the artists. With a 40-page book. Fine in clamshell case. \$595

Twenty-eight book artists & papermakers collaborated to construct these for a juried show. Their Artists' Statements discuss both aesthetic considerations and technical details. There are also biographies of each. Participants include Carol Barton, Michael Durgin, Helen Hiebert, Hedi Kyle, Tom Leech, Emily Martin, Shawn Sheeney. Movables include a working sundial, African mask, Pandora's box. One of 150 copies, at publication price.

✂ MARBLING IN MINIATURE

- 47 Muir, Ann. *The Ancient Art of Ebru*. Incline Press, 2004. 2 x 2¾. 9 pages plus 10 exquisite marbled pictures of flowers, fish, insects, a tree. These are mounted within a printed gilt frame, with tissue guards. Bound by Muir in marbled boards, paper cover label. Fine in matching marbled slipcase. \$400
One of 100 signed copies. Miniature marbling is an exacting art for which the marbler must create tiny tools. Each marble is an original print.
- 48 Officina Bodoni. Goethe, Johann Wolfgang. *Marienbader Elegie*. Montagnola, 1923. 8 x 12. 13, (2) pages. Putois marbled paper wraps with title label on upper cover. Original s/c with press device on cover. A little wear to wraps, and offsetting from wraps to endpapers. Very good. \$1200
One of 151 copies on handmade Van Gelder paper. Printed in Bodoni's Catania roman and italic type. *Elegie* was produced at the urging of the publisher Kurt Wolff for whom Mardersteig had worked several years before starting the Officina Bodoni. The third book from the press. Schmoller 3. Scarce.
- 49 Officina Bodoni. Goethe, Johann Wolfgang. *Das Roemische Carneval 1788*. Montagnola, 1924 8½ x 12. 75, (4) pages. Full dark red vellum (copies were also bound in white vellum and in buckram) with gilt title on spine, press device on cover. Spine is faded, deckles a bit dusty, light extremity wear. Very good. \$700
One of 224 copies on handmade Fabriano. Printed in Bodoni's 20

point Cancellaresco. Goethe lived in Rome from 1786-1788. This is his description, in German, of a carnival which he was able watch from his apartment. Schmoller observes "this sprightly decorative type...was eminently suitable, particularly as it seems to have been cut around 1788." Schmoller 6.

- 50 Officina Bodoni. Elizabeth Barrett Browning. *Sonnets from the Portuguese*. Montagnola, 1925. 7 x 10. 55, (1) pages. Full velum (some copies were bound in cloth) with OB device on upper cover. Scattered foxing, heaviest on front and rear blanks. A little spotting to the spine (may be from the binding glue) else binding is fine. Very good copy in repaired original slipcase. \$600
One of 225 copies. Printed in Bodoni Catania 16 pt. roman on handmade Fabriano paper.
- 51 Officina Bodoni. T.S. Eliot. *The Waste Land*. Verona, 1961 (London: Faber & Faber). 8 x 11¼. (9), 11- 52, (1) pages. Vellum-backed marbled boards with matching slipcase. The edition slipcase was too tight for this book (and for the companion *Four Quartets*), frequently resulting a split case and wear to the cover edges. The case on this copy has been rehabilitated by a local binder who has covered/reinforced the joints with green cloth. There is very slight wear to the edges. A fine copy. \$3500
One of 300 numbered copies signed by Eliot. Designed and printed by Hans Mardersteig in his Dante type on Magnani paper.
- 52 Officina Bodoni. *The Holy Gospel according to Matthew, Mark, Luke and John*. Verona (1962). 8 x 12. 372 pages. With a wood-engraved title page by Reynolds Stone and 114 woodcuts from the 1495 *Epistole et Evangelii*, recut by Bruno Bramanti. Full red morocco, cloth slipcase printed with Greek key design in red (bumped at tip). Book is fine. Small booklabels of Harold Hugo & family on pastedown; Harold's penciled note on flyleaf. \$2500
One of 320 numbered copies, printed in Zeno type on Magnani mould-made paper. Among Mardersteig's finest work and un-

questionably one of the most beautiful editions of the Gospels ever produced. The *Epistole et Evangelii* "is among the rarest and most beautiful incunables with woodcuts. Only two copies have survived." Schmoller 126.

- 53 Officina Bodoni. Ser Garzo dall'Incisa. *Le Rime*. Verona. 1972. 6 x 10. 127, (1) pages. Quarter light brown buffalo leather on brown pattern paper boards, original slipcase. Fine with prospectus. \$1000



One of 150 numbered copies on Magnani paper printed in black, blue and red with Mardersteig's Zeno roman and italic faces. Ser Garzo dall'Incisa was an Italian poet of whom little is know. His collected writings are here first published: Proverbi, Leggenda di Santa Caterina, and the Laude. Ada Ronzini who studied these texts extensively provides an informative postscript. Text and postscript are in Italian. The Laude, was sung in church and is preserved in several manuscripts, the first two verses of the hymn 'Altissima luce' have been printed with a melody from the Codex Cortonese 91; the notation was verified by a musical historian. Mardersteig's rectilinear title page borders (for each of the parts) and the colors used are related to examples used in 13th century manuscripts. An elegant and scarce title. Schmoller 179.

- 54 Mardersteig, Giovanni. *The Officina Bodoni, An Account of the Work of a Hand Press 1923-1977*. Edited and translated by Hans Schmoller. Verona, 1980. Two volumes. 8 x 12. lix, 286, (1) pages. Illustrated. Quarter morocco & cloth, morocco-edged slipcase. A fine set. \$950
One of 99 deluxe copies. Volume II contains 10 original 4-page leaves (including Ovid's *Amores* with two calligraphic initials in

red, Pacioli's *Divina Proportione* with text figure, *Holy Gospels* with woodcut, Durer's *Passion* with illustration, and Aesop with a hand colored illustration). Printed at the Stamperia Valdonega. Definitive bibliography of this fine press, with many plates, chapters on the type faces and devices used at the press, and seven indices.

- 55 Ould, Martyn. *Stanley Morison & "John Fell."* Bath: Old School Press, 2003. Two volumes. 8½ x 11. 141 pages with 12 mounted photos & 4 tipped-in original leaves printed in Fell types. Quarter morocco. Cloth portfolio contains 3 additional original leaves, and 9 specially printed specimens. Both volumes in cloth slipcase, which is bumped on one corner. Fine set. \$400
The story of the writing and printing of Stanley Morison's book *John Fell, the University Press and the "Fell" Types*. One of 50 deluxe copies signed by Ould, John Simmons, and Vivian. Morison's magnum opus on the Fell types, published the day after his death, occupied three printers and was 40 years in the making.
- 56 Pennyroyal Press. Welty, Eudora. *The Robber Bridegroom*. Designed and illustrated by Barry Moser. West Hatfield: Pennyroyal Press, 1987. 6 x 9. 134 pages plus 21 full page wood engravings; 3 vignettes in the text. Full red morocco blindstamped & titled in gilt. Fine, in custom tray case. \$650
One of 150 numbered copies signed by Welty and Moser.
- 57 Pentagram Press. *Pentagram Press Commonplace Book: A Selection of Typographic Interpretations*. Minneapolis, 1988. 6 x 10. (34) pages. Quarter morocco. Fine. \$300
Letter "V" of 26 special copies (from an edition of 176), signed by 16 typographer/contributors (including Bahr, Duensing, Duncan, Edmund Thompson, & Wulling.) A variety of typographic treatments of quotes from Rogers, Koch, Duensing, Hammer, Goudy, et al. Printed by Michael Tarachow in colors throughout, the book required 112 press runs.
- 58 Perishable Press. Wakoski, Diane. *The Wandering Tattler*. Illustrated by Ellen Lanyon. Driftless, WI: Perishable Press, (1974). 13¼ x 7¼. 36 pages (28 printed) on various Shadwell papers hand-made by Hamady. Blue morocco spine titled in gold, black cloth boards. Panel of cloth slipcase has some small punctures along the bottom. Aside from two miniscule, barely perceptible scratches at spine base, the book is fine. Signed by Wakowski. \$1000
No. 114 of 130 copies printed in Zapf Palatino in green, pastel orange, red, brown, black, yellow, blue, maroon, pink, & white – requiring innumerable press runs. Hamady mixed the inks to match the birds' colors.
- 59 Raithby, Lawrence & Co. *Specimens from the De Montfort Press*. Specimen Book No. 6. Leicester, 1891. 8½ x 11. (51) pages. Pictorial wraps. Very good. \$500
Fine artistic & color printing, from a fertile & creative period in advertising and display typography. Specimens include chromo-typography, embossed printing, chromo-zincography, tint block process, and phototype printing. The Index gives the colors used for each specimen and how the colors were obtained. Rare, OCLC and COPAC noting only the Newberry copy.
- 60 Rash, Don. *A Catalog of Bookbinding Tools and Equipment Formerly Belonging to Dr. Lloyd Haberly*. Boss Dog Press, 2012. 7½ x 12. Four leaves plus center fold-out (4 pages) of original smoke proofs, with every tool impressed onto Kozo paper. The text includes 4 color photos of equipment and tools. Leather spine titled in gilt, & deep blue pastepaper boards decorated with gilt tools in a night sky pattern. Fine in matching slipcase. \$375
One of 20 special, signed, copies printed on old Batchelor hand-made paper with Haberly's watermark. (There were also 50 copies on Bugra paper, bound in wraps.) Haberly was a Controller of the Gregynog Press, where he produced five books. He printed a further 30 books under various imprints.
- 61 Rexroth, Kenneth. *Between Two Wars*. Selected poems written prior to the second world war. Labyrinth Editions & The Iris Press, 1982. 11 x 15. (48) pages, 5 tipped-in color illustrations by Daniel Goldstein from photomechanical magnesium plates.

Quarter vellum & decorated boards. With a separate portfolio of the illustrations – each signed – and facing page of text. Both fine in cloth tray case, with prospectus. \$1100

No. 9 of 50 deluxe copies (total edition was 130) signed by Bigus, Goldstein, & Morrow. Printed by Richard Bigus in Van Dijk Roman & Italic types on handmade Imago paper. Bound by Claudia Cohen and Sarah Creighton. Introduction by Bradford Morris. Interview with the poet by Lester Feriss.

- 62 Robinson, Alan James. *A Wildflowers Alphabet*. Easthampton: Cheloniidae Press, 2013. 5¼ x 8¾. This accordion-fold book of 38 pages opens to 10 feet. Each wildflower is headed by its name and a calligraphed letter. Bound in silk boards, in slipcase. New. \$750

One of 150 signed copies of the Giclee Edition, scanned and printed by Robinson from his original watercolors. Printed on Winsor & Newton 140 lb. mould-made English watercolor paper, using archival inks. The initial letters were created by Suzanne Moore in 1986 for A Fowl Alphabet. (There will be also 15 copies with all original watercolors. These are priced \$5500.)

- 63 Rogers, Bruce. Dowson, Ernest. *The Pierrot of the Minute*. NY: Grolier Club, 1923. 4½ x 7. 49 pages. Marbled boards, wrap-around spine label. Title page carelessly opened at top gutter, else fine in soiled slipcase with paper label. \$200

One of 300 copies. Title & text pages printed with borders of Fournier ornaments in red; text in Deberny type. One of six titles in The Grolier Club eminent American printers series, and a "BR 30."

- 64 Rogers, Bruce. *Barnacles From Many Bottoms*. NY: The Typophiles, 1935. 5¾ x 8¾. (202) pages. Black cloth, gilt BR on upper and lower covers. The elusive contribution (2 leaves) from Richard Ellis which was received too late to be bound is laid in. Two small spots in endpapers gutter. A fine copy signed by Rogers beneath the frontis portrait. \$1500

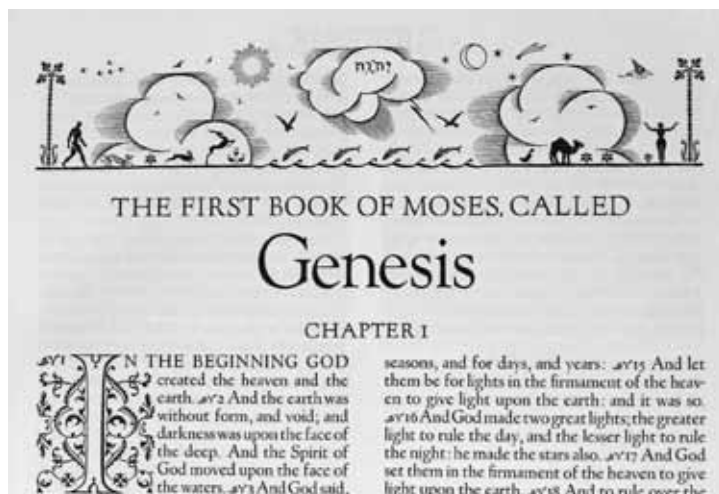
Fred Goudy has signed his contribution, as has Edward Stevens. No. 51 of 100 numbered copies. A fest-schrift for BR on his re-

turn from Oxford in 1935. With some 30 inserts (signatures) with contributions by 55 friends of BR – including Rudolph Ruzicka, Valenti Angelo, John Fass, Frederic Goudy, Paul Bennett, W. A. Dwiggins, Rushmore, Elmer Adler, Edna Beilenson, Melbert Cary, Douglas, Wilson, Joseph Blumenthal, Hess, Trenholm, Marchbanks and Spiral Presses, and Press of the Woolly Whale. The contributions range from the humorous to serious reviews/discussions of his work. There is a tipped in bookplate designed by BR for William Rydel; a signed wood engraving of the Conrad figurehead by Charles W. Smith; and an elaborate "type picture" by Albert Schiller. A treasury of typographic design in honor of America's greatest typographer.

✂ ASSOCIATION COPY / ONE OF A FEW WITH THE ADAM & EVE HEADPIECE

- 65 Rogers, Bruce. *The Holy Bible*. Cleveland & NY: World Publishing, 1949. Folio (13½ x 16). xxii, 942 double column pages. Decorative headpieces & initials throughout. Red leather, spine and sides gilt from BR's design, top edge gilt. A fine, almost as new copy of this "American folio Bible of noble proportions." This copy belonged to Abe Lerner, Art Director at World Publishing, who was chiefly responsible for the Bible's production. It is inscribed to Lerner by Bruce Rogers, A. Colish (printer), and Frank Fortney (binder). \$7500

One of a few copies with a pictorial headpiece at the opening of Genesis, and specially bound. Rogers composed the title page & decorations for the 66 books in combinations of printers flowers with a "slightly oriental flavor ... indicative of the Syriac and Hebrew sources...." Except for Genesis. It depicts – entirely in type ornaments – Adam & Eve, in the garden of Eden with birds, beasts, & fish; the Hebrew word for Yahweh appears in a cloud. The publisher, Ben Zevin, favored an unadorned text and cited "adverse opinions" about the decorations. "The only objections I have heard," replied Rogers, "were to the special illustrative decoration which I made for the beginning of Genesis only. Some of my conservative friends thought it too frivolous, too much of



a typographic 'stunt,' so I abandoned it, except for a few of my own copies." (Quoted in *The Making of the Bruce Rogers World Bible* p. 12.) Rogers worked on the Bible for four years. He modified Goudy's 18 point Newstyle type (making this the first appearance of Goudy Bible type). Two years were required for hand composition. Rogers chose for the text a 75% linen rag paper, specially sized for letterpress printing with heavy ink. This Bible was intended as the American equivalent of Rogers' Oxford lectern Bible. Although Colish printed 975 copies, some 325 sets of sheets were lost – accounting in part for the Bible's scarcity on the market. Many were given to churches as lectern Bibles, further reducing their availability.

- 66 Set in Motion Press. *Body of Inquiry, Scientifically Capricious, yet Unequivocally Misleading...* inspired by Torso Woman. Berkeley, 2011. 9 x 15 (closed) opening to 28 x 14. A standing triptych which recalls a 19th century anatomical atlas. There is letterpress in 4 panels on each side. Torso Woman, in the center, holds a sewn codex with numerous printed flaps. Bound with faux leather and elephant hide. Fine. \$1250

"It is a book of display and intimacy opening to a large format with tiny details investigating the marvel of our physicality. The

panels are composed of early laboratory instruments, absurdly grandiloquently representing our endeavor to measure and understand the uncertainties of the world. The larger panels explore atoms, cells, and genetic structure." One of 57 signed copies written, illustrated, printed letterpress, and bound by the artist Casey Gardner.

- 67 Stamperia del Santuccio. Humboldt, Alexander von. *Ansichten Natur. Über die Steppen und Wüsten.* (Grundlsee), ca. 1935. 7 x 9. 38 pages. Boards with spine label. Fine. \$400
One of approx. 60 copies in Hammer's Pindar Uncial in black and red on Magnani paper. This is Varia 16; Hammer had intended to print three lectures by Humboldt (*Ansichten Natur*) but this is the only one completed. *Victor Hammer Artist and Printer* p. 155.
- 68 Stamperia del Santuccio. Conrad Fiedler. *Three Fragments. From the Posthumous Papers of...* Lexington, 1951. 5½ x 8. 180, (2) pages. Original cloth boards, with spine label. Light extremity wear, deckles dusty. Very good. Laid in is a prospectus of sorts. \$600
One of 152 copies, not numbered, on Hosho paper, printed in black and red in American Uncial. This is Varia 9. Hammer printed the same text as *Opus XII* (edition of 93 copies) in different types on Magnani paper. *Victor Hammer Artist and Printer* pp. 146 & 152
- 69 Stamperia del Santuccio. *The Twelve Apostles.* Broadside Number IV. Lexington, 1965. 8 x 11. 4 leaves. Original boards, wrap-around title label. Fine. \$1200
One of 100 copies on Magnani paper printed in red and black in Hammer's American and Andromaque Uncials. Text is from Matthew and Isaiah; with two woodcuts of the figures of the Apostles by Hammer taken from a small ivory casket in the Kaiser-Friedrich Museum in Berlin. A lovely piece. The Santuccio 'Broadside' are among the most elusive pieces from the press. *Victor Hammer Artist and Printer* p. 149.

- 70 Swarbrick, John. *List of Wharfedale Flies*. Illustrated by Joan Hassall. Fleece Press, (2009). Two volumes. Miniature. 2½ x 2¼. (54) pages + 6 foldout color plates illustrating 30 flies. Blue morocco spine, pink & blue Compton marbled paper boards. Plus all 30 fly patterns tied for this book. The flies are mounted within 8 mats which open accordion style, bound in full blue morocco. Both volumes are housed in an ingenious cloth tray case with two wooden boxes. Fine. \$1500

One of 110 deluxe sets with actual flies, tied by Stuart Bowdin. Printed in 7 point Garamond type on blue 1950s Edmonds hand-made paper. Swarbrick's list (1807) is not just a description of fly dressings, but also a diary of natural events.

✂ ONE OF 10 SURVIVORS

- 71 Synge, John. *Deirdre of the Sorrows, A Play*. NY: John Quinn, 1910. First American edition. 6 x 8. (1v), 90, (1) pages. Preface by William Butler Yeats. Quarter linen and blue boards., paper spine & cover labels. Spine unevenly darkened, heavy at the foot; glue residue from bookplate removal on pastedown; contents fine. \$3000
- Rare. Quinn had 45 copies printed on handmade paper and 5 copies on vellum, from the Cuala Press edition. Quinn was so dismayed by the textual errors, however, that he destroyed all but the vellum and 5 of the paper copies (Allan Wade, *A Bibliography of the Writings of W. B. Yeats*, 1951, item 246.) .

✂ MANUSCRIPT MINIATURE

- 72 *Sweet, Melissa. A Garden Companion*. Boston: Bromer, 1984. 2 x 2½. Miniature manuscript of 32 leaves of calligraphed text and water colors. Bound by Arno Werner in red morocco with the alphabet in gilt, all edges gilt. Fine in morocco & cloth tray case. \$850
- A delicate alphabet book of flowers, shrubs, vegetables, & garden vignettes. One of 30 copies. Text and binding illustrated in Bromer, *Miniature Books, 1000 Years of tiny Treasures*, p. 37.

✂ 12 CENTURIES OF JAPANESE PAPER / "A VERITABLE MUSEUM OF PAPERMAKING"

- 73 Tindale, Thomas & Harriet R. *The Handmade Papers of Japan*. Foreword by Dard Hunter. Rutland & Tokyo, 1952. Four volumes plus envelope. 13¼ x 10¾. Japanese-style bindings of hand-stenciled wraps & boards. Volumes contained in a Shufi-covered folding case (worn and soiled). One volume has a dime-sized brownish area on fore edge, but volumes are fine. With prospectus. Signed by Tindale in 1952 in Korea. \$11,000
- One of the finest studies on Japanese paper and a magnificent production. Text in English. Replete with specimens, including old and rare documented papers from the 8th and 9th centuries. Volume I gives the history and description of Japanese papermaking, with numerous photos of processes and a fold-out plate of mounted fibers. An envelope containing five different papermaking fibers. The Seki Collection, Volume II, has 127 French-fold pages with 187 tipped-in specimens, 2 folding maps. These specimens span the Nara period (710-793) to the 1950s (with some extraordinary decorated papers). The source of the early papers (usually a manuscript or a printed book) is documented. Size of the original sheet is given. Volume III, the Contemporary Collection has xxvi pages and 136 specimens (10 x 13) with descriptions. The specimens, from twenty districts, include decorated and imbedded papers. Volume IV is the watermarks collection, with 20 elaborate pictorial light-and-shade watermarks, made by a hand rubbing process unknown in the West. Five text pages describe the broad-sides. Schlosser (No. 63) says 250 copies were planned; as few as 150 may actually have been done. See Henry Morris' *Japonica* for a 12 page description of this major work.
- 74 Type Specimen. *Barnhart Bros. & Spindler. Barnharts Big Blue Book* Containing Specimens of Superior Copper-mixed Type, Borders, Ornaments, Rule, Etc. Chicago, (1896). 8¾ x 11¼. 343 pages (last two are mis-numbered), plus tip-ins. Blue cloth, extremity wear, stains, upper joint starting but holding. No excisions, collated complete. Very good. \$500

Good specimen, mostly type with small equipment section and about 35 pages of decorative material; index. This specimen was intended to provide “a more durable and artistic form” for their large inventory of faces than had the smaller format Pony Specimens (desk books) that had been their mainstay for the prior 12 years.

- 75 Type Specimen. *Barnhart Bros. & Spindler*. (Great Western Type Foundry). *Pony Specimen Book and Price List*. Chicago, ND (c. 1897). 4½ x 7½. (3), 5-563, (1) pages plus an 8 page insert at p. 292. Original red printed cloth. Missing front fly leaf. Hinges professionally strengthened. No excisions, collated complete. Good. \$500

Thorough specimen with emphasis on display faces, decorative material, supplies and equipment; index. BB&S issued an evolving series of Pony Specimen Books similar in format and page count (ranging from 520-573 pp.) in the mid-1890s. Eckman in his “Printing and Graphic Arts” series on American type foundries discusses some of these Pony specimens, including this edition in the BB&S issue (PaGA Vol. IX, No. 1). He assigns dates based on patent information.

- 76 Type Specimen. *H. W. Caslon & Co. Specimens of Printing Types*. London, ca. 1870. 7 x 10½. 340 leaves printed one-side only, 15 folding. Original three-quarter leather over heavy boards, endpapers and edges marbled. A little binding wear. Very good. Collated complete. \$2500

A gorgeous specimen. Likely the most complete and largest to this date. In three sections with separate title pages: job faces – 114 leaves (8 of which are preliminary); display faces and rule – 145 leaves; decorative flowers, borders, corner pieces, and vignettes – 81 leaves. Some color printing. Specimens of the “Ancient Caslon” types engraved by William Caslon ca. 1716 (including exotic types and initial letters) are printed in black and red. There are price lists for typefaces and for printing & binding equipment. Scarce.

- 77 Type Specimen. *Hansen Type Foundry. A Book of Type. Borders, Ornaments, Brass Rule, Printing Materials and the Like for Printerdom*. Boston, 1909. 9 x 11¾. (12), 13-384 pages plus 2 unnumbered leaves. Printed cloth. Some soil and wear to extremities. Very good clean copy. There is one small excision, of a utility bench cutter, otherwise collated complete. With Hansen’s label on front paste down sending this copy to the Lawrence Binding Co. dated Dec. 28, 1908. Laid in are a journal article about Hansen and four folded specimens each featuring a new type face. \$675

The last of the old-line Boston foundries to survive into the 20th c. – taken over by ATF in 1922. The 1909 specimen was the largest produced by Hansen and Annenberg notes that “the type catalog of 1909 is rated one of the best that has ever been produced” comparable to those of ATF and BB&S. There is history of the foundry in the prefatory material.

- 78 Type Specimen. *MacKellar, Smiths & Jordan. Seventeenth Specimen Book*. Printer’s Handy Type Specimens. Borders, Cuts, Rules, etc. Philadelphia, 1892. 8 x 11. (8), 9- 525, (2) pages; most printed one side only. There are numerous gaps in pagination plus subscripted additions. Original three-quarter leather over heavy boards. Light extremity wear, staining to upper cover. Internally clean, structurally sound. One page has a tear; on front paste down there is a withdrawal tag and a label from Union Printers’ Home Library. Collated complete, very good. \$2000

The MacKellar specimens, all rare on the market, are among the finest produced in the 19th century. They are noteworthy not only for the foundry’s line of faces and decorative material, but also for the pithy and humorous settings that display the type. Annenberg/Saxe note issues of the 17th Spec. in 1886-7, 1889, 1892, and 1895; the only copy of the 1892 edition is at Columbia. At 10 pounds and well over 500 pages one wonders why MacKellar called this a “Handy” Specimen.

78



☞ "NO CURVES, NO PLASTER, NO MITERING"

- 79 Type Specimen. *Pacific States Type Foundry. Handy Book Of Specimens* (cover title). San Francisco: A. E. Shattuck & W. F. Shattuck, (1899). 6½ x 10. xlviii, (4), 5-200 pages, including Index. Collated complete. First & last pages darkened by acid migration from the boards. Printed cloth, floral endpapers, edges dyed red. Penciled ownership inscription of A. J. Baumann, The Printer at 268 Market Street, San Francisco. Label on rear pastedown for The System Press, 25 California Street, San Francisco. Some wear and soil; good copy. \$2800

This rare California specimen emphasizes straight lines, ease of use, and rapid deployment – money makers for “quick printers” – that also show simplicity and good taste. The first 48 pages offer artistic layouts for all kinds of job work. “Straight” does not mean boring or unadorned: there are 26 pages of decorative material. Thirty pages illustrate printing equipment & presses. Nelson Hawks (inventor of the American Point System) and William Shattuck established this foundry in 1888. In 1894 it incorporated as Pacific States Type Foundry, and continued until the earthquake and fire of 1906 destroyed the plant. Annenberg writes

79



that the foundry “was always known for its progressiveness and leadership. It produced many original types of its own design....” Copies located at Columbia, RIT, and several California libraries. Rare on the market.

- 80 Type Specimen. *Pettingill & Co. Copper Alloy Type Book*. A Handy Type-Book for the Publisher's Desk. Boston, (1901). 5½ x 8¼. xvi, 403 pages. Cloth extremity wear and discoloration; bookplate removed with loss of a piece of pastedown. Very good. \$250

Pettingill & Co. are listed as Newspaper Advertising Agents in early 19th c. business directories from Boston. Annenberg has a passing note about them in discussing Keystone's attempts to sell type to newspapers (then the major consumers of foundry type). Annenberg, surprisingly, does not list them in his group of “others” associated with the trade which does include some agents. This is a credible, substantial, useful specimen book aimed primarily at newspapers. They claim to sell the only type ever cast on the “famous Copper Alloy Metal,” which leads one to the Boston Foundry and the Central Foundry as sources. (Both were absorbed by ATF in 1892.) There are Central Foundry faces in this specimen. Somewhat ironically this mystery specimen has been reproduced by Amazon, and is even available as an ebook from Barnes and Noble. OCLC notes about 10 institutional copies (some may be the reprint).

- 81 Typophiles. *Spinach From Many Gardens*. Gathered by the Typophiles and Fed to Frederic Goudy on his Seventieth Birthday 1935. (NY, 1935). 5¼ x 8½. 85 leaves plus large foldout broadside by Albert Schiller. Cloth with leather title labels on upper cover and spine. Spine label worn, minor wear to spine ends, spine a bit darker. A very good copy, inscribed by Goudy to Peter Beilenson (Peter Pauper Press). \$1100

No. 16 of 60 numbered copies. There are over 30 contributions by various designers and printers using different type (mostly Goudy's) and various papers including a contribution on Hunter's handmade Lime Rock. Presses include Golden Hind, Har-

bor, Marchbanks, Spiral, and Woolly Whale. "Garden" title page designed by Bruce Rogers with ornaments in green and brown. There is a woodcut of the Village Press house by Charles W. Smith. There are checklists of Goudy's writings, and books designed with his type faces. This is the first Typophile book.

- 82 Typophiles. *The Typophiles Whodunit*. A Private Revelation of the hitherto most mysterious origin, development, practices and works of the Typophiles. NY, 1938. 3½ x 6. 64 pages, 5 plates. Cloth, leather spine label. Fine copy in very good slipcase. Separately printed Postscript laid in. \$125
One of 190 copies, this contains a detailed checklist of the signatures in the first four Typophile books.
- 83 Volk, Kurt H. *Typographic Wild Flowers Gathered in the Jungle for your Enjoyment*. (NY, ca. 1940). 5 x 7½. Seventeen small broadsides in printed paper folder. Very good. \$100
Specimens of c19 ornamental types in colors.
- 84 Volk, Kurt H. *ABC Gem Box*. Volume II. NY, 1949. 5 x 6½. 27 typographic arrangements in colors, each printed in a folder with cut-out window. Laid into printed box (light wear & soil). First leaf has a brief, closed tear; others are fine. \$350
One of 1000 sets. For each alphabetic arrangement Volk identifies the font used.

✂ TAKING RUSKIN & MORRIS TO HEART

- 85 Warner, H. H., editor. *Songs of the Spindle & Legends of the Loom*. London: N. J. Powell, 1889. 7 x 8¾. 32 pages with text illustrations & ornaments, plus 7 plates. The edition binding was unbleached linen with title & spinning wheel printed in blue. The present, probably unique, binding is skillfully embroidered with title & spinning wheel in brown, surrounded by a border of blue flowers. As usual, the free endpapers are browned (from binder's glue?). Otherwise a fine, partially unopened copy. A lovely, period artifact. \$650
"This little book is the product of hand-work alone...Not only was

the paper made by hand, and the printing done by a hand-press, but the flax-which forms the basis of both Linen and Paper-was first spun by the cottagers at their wheels in the Langdale Valley, and the thread thus formed was afterwards specially woven for the cover of this book." Every crafts person who contributed to the book is named. No. 14 of 250 copies, signed by Warner.

- 86 Warwick Press. Barr, John. *Natural Wonders*. Easthampton, 1991. 6 x 9. Delicate, hand colored illustrations by Carol Blinn. Laced with vellum bands into batik wraps. Fine. \$125
One of 75 copies signed by Barr and by the printer Carol Blinn.
- 87 Weimann, Christopher. *Marbled Papers*. Being a Collection of Twenty-two Contemporary Hand-Marbled Papers, showing a variety of patterns and special techniques. Los Angeles: Dawson's, 1978. 9¾ x 12¾. 61 pages. Quarter morocco and cloth by Gray Parrot. Upper tips very slightly bumped, but fine. \$595
One of 200 copies printed at the Bird & Bull Press, signed by Weimann. Twenty-two (20 full-page) marbled specimens include a Turkish ebru flower and a silhouette of the Marbler lifting a freshly marbled sheet from the trough.

✂ SIGNED BY 32 POETS INCLUDING MARIANNE MOORE, WALLACE STEVENS, & DYLAN THOMAS

- 88 Williams, Oscar, ed. *New Poems: 1942*. An Anthology of British and American Verse. Mount Vernon: Peter Pauper Press, (1942). 6 x 9. 286 pages, with photographic portraits and biographical notices. Lined pages at the front are signed by 32 poets. Half cloth with marbled sides, top edge gilt. Corners of slipcase slightly worn, glassine browned, book is as new. \$5500
The "Publisher's Copy," this belonged to Peter and Edna Beilenson. The edition consisted of 59 copies: 26 copies for sale lettered A-Z, and a copy for each of the 33 poets. W. R. Rodgers was the only poet not to sign the edition. Poets include W. H. Auden, Robinson Jeffers, Louis MacNeice, Delmore Schwartz, Stephen Spender, Dylan Thomas. Most poets are represented by more than one poem. Several of the poems are published for the first time.

- 89 Wilson, Adrian. *The Work & Play of Adrian Wilson*. A Bibliography with Commentary. Austin, 1983. 10½ x 16. 160 pages, with tipped-in facsimiles and original specimen leaves. Quarter morocco. Fine in custom quarter morocco clamshell case with prospectus. Harold Hugo's copy, inscribed to him by Wilson "For Harold Hugo, Whose creation and appreciation of fine books has been an inspiration for many years." \$600
One of 300 copies printed at the Press in Tuscany Alley, in black & red Centaur, Arrighi, & Palatino types on handmade paper. Photographic portrait by Ansel Adams. A beautiful book that is a joy to read.
- 90 Woolnough, C. W. *The Whole Art of Marbling*. (London, 1881). Facsimile reprint by Plough Press, 1985. 5 x 8. 82 pages plus 38 leaves with 52 mounted marbled paper specimens. Cloth, gilt. Fine. \$600
One of 150 copies. The marbled papers by Katherine Davis of Payhembury reproduce the patterns of Woolnough's specimens.
- 91 Wyatt, Leo. *Leo Wyatt's Little Book of Alphabets*. Florin Press, 1985. 5½ x 7½. (7) pages followed by 12 wood-engraved alphabets, printed from the original blocks in various colors. Calligraphic label on pastedown. Quarter red calf & vellum boards. A few spots of flaking to leather along joints. Near fine in slipcase. \$400
One of 150 copies, initialed by Graham Williams. Printed on an albion with hand-ground inks.
- 92 Zapf, Hermann. *Manuale Typographicum*. NY: Z Presse, 1968. 8 x 12. (6), 117, (1) pages. Vellum spine, grey silk boards with light wear at tips.; lower tip slightly bumped. Dust jacket is a bit ratty around the edges. A very good copy. \$350
One of 975 signed copies. Presented are 100 typographical arrangements with considerations about types, typography and the art of printing, in eighteen languages. This book is entirely different from the 1954 book of the same title.



