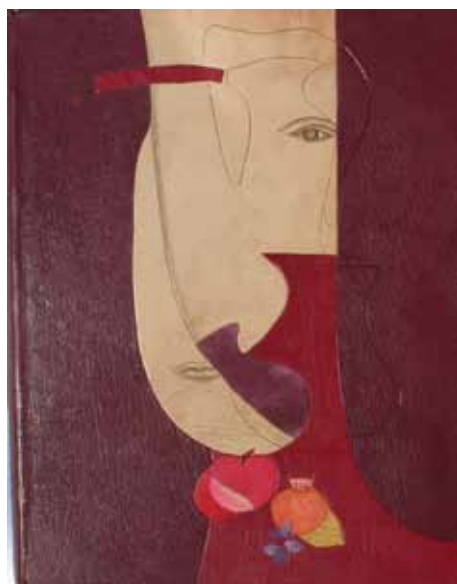
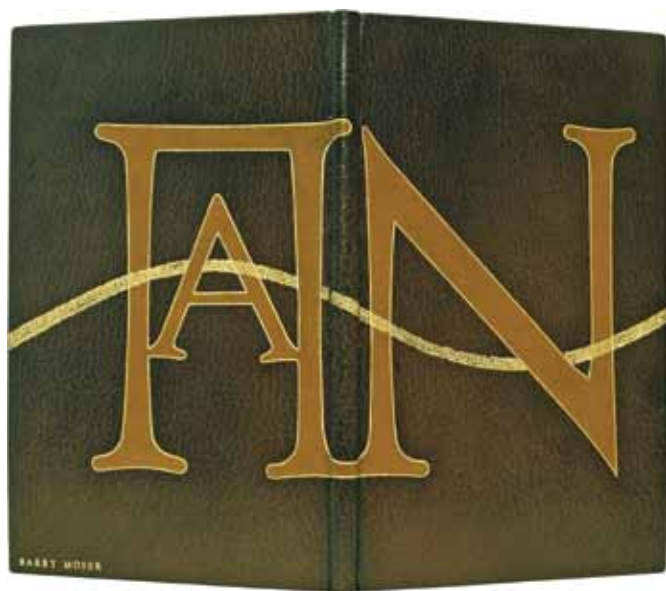


THE VEATCHS ARTS OF THE BOOK

CATALOGUE 75





TOP: Item 48. Pennyroyal Pan Feinstein Binding. BOTTOM: Item 5. Allix. Petrarch.
FRONT COVER: Item 52. Printers' Specimens.

THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 75

Spring Arrivals

INCLUDING

Artists' Books

Barbarian Broad sides

Munder's Poetry Broad sides

Laboratory Press Student Projects

The International Printers' Specimen Exchange

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.

NB: Many of the books in this catalogue are not on our web site.



“TO PURSUE THE PRACTICE OF TYPOGRAPHY
AS AN END IN ITSELF”

1. Adagio Press. A collection of about 50 samples of Leonard Bahr's printing. Harper Woods, 1956–1983. The collection includes:

The Adagio Type Specimen. 8 × 11. 133 loose broadsides. One of 60.

Miscellanea Typographica

How to Build a Poor Man's Morgan Library (signed)

The Contemptible Horse

Experiments with the Bradley Ornaments

A Manner of Printing

James Dickey, *Exchanges*

Typographica 2

*TypoGraphia 1**

*TypoGraphia 2**

*The Adagio Press Ephemera**

*Collected Ephemera of the Adagio Press**

*The Adagio Press Pamphlets**

*These are printed envelopes containing multiple specimens of printing.

With Christmas cards (3), prospectuses and status reports (8). Tanner & Alstrom, *Adagio: a Checklist* is also included. \$600

2. Agner, Dwight. *THE BOOKS OF WAD. A Bibliography of the Books Designed by W. A. Dwiggin*. Baton Rouge: Press of the Nightowl, 1974. 7 × 11. xii, 85 pages, ornaments in colors. Cloth and marbled boards. Booklabels of Harold Hugo and family. Fine, with prospectus. No. 163 of 190 copies on Curtis paper. \$150
3. Aliquundo Press. *PRESSING MATTERS. Thoughts and Opinions about the Private Press by Leonard Bahr, Paul Hayden Duensing, Rollin Milroy, and William Reuter*. (Toronto, 2013). 7 × 11. 45 pages. Cloth-backed marbled boards. Fine in paper chemise. *The edition was 50 copies. This is an Author's Copy, signed by Rollin Milroy. Printed letterpress in various colors and type faces. A colorful, exuberant book, the essays are interspersed with mini "broadsides" showcasing quotations from other printers.* \$375

4. Allix, Susan. Martial. *LIBELLUS, or About my Little Books [by] Marcus Valerius Martialis*. (London, 2004). 5 × 4½. Illustrated with 7 etchings and 3 lino-cuts by Susan Allix. Wine morocco spine, lacquered paper over boards with mulberry paper, goatskin onlays; bronze batik endpapers. In a printed paper folder with linocut of a mask. Fine. No. 25 of 40 signed copies. *Letterpress in Centaur caps on various papers. On the pleasures of small books.* \$600

5. Allix, Susan. Wyatt, Sir Thomas and Francsco Petrarch. *SONNETS & LYRIC POEMS IN ENGLISH AND ITALIAN*. London, 1989. 11 × 14. Forty-one leaves including 12 etchings (2 folding) in color and 4 smaller ones in black and white by Susan Allix. Bound by Allix in dark mahogany morocco, upper cover with a cubist design of a woman's face, a vase, and fruit both inlaid and onlaid in various colors of morocco and suede; title in blind on the spine; decorative endpapers; in fleece lined tray case. Fine copy of a beautiful book. No. 11 of 30 copies signed by the artist/printer/binder. *Hand printed by Allix in Plantin types, with some calligraphy, in black, several shades of purple, pink, grey, and golden brown. The Italian text is from a manuscript (first printed in 1904) in the Vatican Library. The English text is from mss. in the British Library.* \$5000

6. Archetype Press. *40 MILLS PLACE. A Collection of Type Specimens*. Pasadena, 2003. 10 × 13. 55 loose broadsides in red linen tray case. Innovative and colorful displays of the metal and wood types held by the Art Center. *One of 120 sets printed letterpress.* \$400

7. Archetype Press. *THE NEXT MILLENNIUM. Typographic Notes*. Pasadena, 1998. 5 × 6¾. 28 leaves printed one side only. Cloth. Fine. *One of 50 copies. Interpretations of transition/time. Contributions by 24 students, printed letterpress in several colors.* \$175

8. Arman, Mark. *LETTERPRESS, PRINTER'S TYPES AND DECORATIONS*. Thaxted Essex: The Workshop Press, 1988. 7½ × 10½. xi, 51 pages, illustrated in color with large folding specimens. Cloth and marbled boards. Fine, with prospectus. *One of 170 signed copies. Five Articles by Arman published in Matrix between 1987 and 1991.* \$150

9. Barbarian Press. *ALBION BROADSHEETS 1980–81*. 13 × 20. Twelve broadsheets, each printed letterpress in a variety of type faces on dampened handmade paper. Each broadsheet is wrapped in a folding envelope of Japanese paper, then mounted into a color folder of Strathmore paper with printed label. The facing page of the folder holds a colophon. Housed in a navy cloth tray case, with prospectus. *One of 75 copies. The broadsheets present contemporary poetry and translations. Contributors include Helen Adam, Robert Bringhurst, Li Shang-Yin, Crispin Elsted, Ian Finlay, Kenneth Rexroth, Diane Wakowski.* \$800

10. Barbarian Press. *SORTS & FOUNTS*. Steelhead, 1983. A portfolio of 14 broadsides: 12 type specimens plus title and colophon, approximately 12 × 18. The types are printed in various colors, and augmented with linoleum cuts, zinc engravings, and tint blocks. In printed paper portfolio (slightly faded), with prospectus. Fine. *One of 30 copies with the specimens printed on Baskingwerk Heavy paper. (There were also 26 copies with 6 of the broadsides printed on handmade paper.) More than a dozen faces are shown in typographical styles ranging “from classical austerity to contemporary funk.” Some “embody stylistic tributes to such masters as William Morris and Bruce Rogers.” Uncommon.* \$750

11. Barbarian Press. *FOUNTS & CIRCUMSTANCES*. A *Typographical Portfolio of Display & Titling Faces, in Grand Isolation & in Company*. Mission, 2002. Encore edition. 15 × 22 inches. Title leaf, an 11-page double-column book of Notes & Comments on the types, 14 broadsheets (very large ones are folded), in red stiff paper folder. Signed by Jan and Crispin Elsted. Fine. *One of 8 “Encore” sets compiled from overruns of the original edition of 58 sets. These colorful, exuberant specimens were print letterpress on dampened hand and mould made papers.* \$1100

ROBERT GRANJON'S ARABIC TYPES

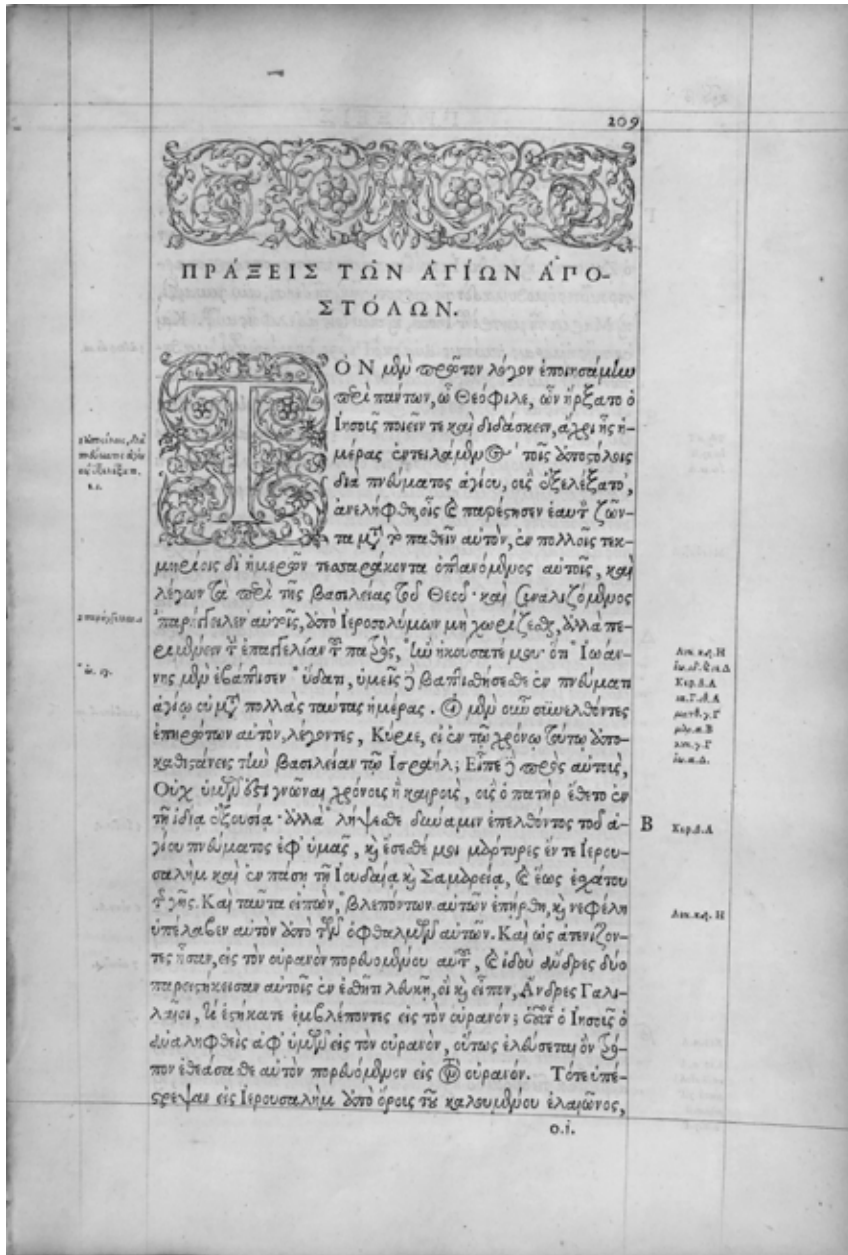
12. Bible (Four Gospels in Arabic & Latin). *EVANGELIUM SANCTUM DOMINI NOSTRI JESU CHRISTI*. Rome: Typographia Medicea, 1591. Folio (8 × 12). Pages 9–462, (1). Interlinear text, each page enclosed in double rule border. Illustrated with 149 large (5 × 4 inches) woodcuts in the text (67 blocks with repetitions) after Anto-



Item 12. Bible

nio Tempesta. Text was issued without title page or preliminaries. LACKS LEAF 13/14 AND LEAF 227/228. Some staining to pages 147–150; occasional light water stains. Seventeenth century calf with 6 raised bands, compartments titled and ornamented in gilt, marbled pastedowns, all edges red. Rear joint replaced and board reattached; new endpapers. Very good. *One of the first two books from the Typographia Medicea, first editions of the Gospels in Arabic. Giovanni Battista Raimondi, the oriental scholar and director of the press, hoped to dedicate this book to a worthy noble and thus reserved the preliminary pages for that purpose. He failed to do so; and the book begins with the opening page of Matthew. Fourteen of the blocks are signed with Tempesta's monogram. See Mortimer-Italian No. 64 for a discussion of the Arabic-only version. Mortimer points out that the illustrations, intended as an aid to understanding, “may have been a hindrance to missionary work among the Mohammedans, who by the Koran were forbidden the contemplation of images.”* \$2850

13. Bible. Estienne. [Title in Greek] *NOVUM IESU CHRISTID. N. TESTAMENTUM. Ex Bibliotheca Regia*. Paris: R. Estienne, 1550. Folio (9 × 13). 16 leaves, 268, 202 pages, 1 leaf. The handsome text is ornamented with foliated and grotesque woodcut headpieces and initials. The Eusebian canons are set within architectural frames ornamented with cherubs. Three different Estienne pressmarks appear in the book. Each page is hand ruled in brown. There is an initial and a final blank, but these may not be contemporary. All edges gilt. Title margins soiled and fore edge a bit chipped; page edges browned (possibility from the gilt), small burn mark in qii, some foxing between C and E, otherwise contents are clean and fresh. Disbound; the leaves are contained in a cloth tray case. *The great Estienne folio New Testament—celebrated for its critical apparatus and its typography—employs for the first time all three sizes of Claude Garamont’s “grecs du roi” types.* (This is also the first use of the largest size.) The second pagination contains the Pauline Epistles, Catholic Epistles, and Apocalypse, with their own title page. Some of the pages are mis-numbered: page 96 is numbered 95, page 255 is numbered 225, page 264 is numbered 268, 268 is numbered 272; in the second section page 65 is numbered 48. But the collation is correct; the leaves are signed: *--** a-q r A-M N. Schreiber 105—“It is the first edition of the Greek New Testament to contain a critical apparatus, recording variant readings from 15 manuscripts.” Schreiber goes on to say that Estienne’s text became the standard for over two centuries. The headpiece on H7r has the cherubic head which may indicate the first state. Mortimer I, no. 78. \$3000
14. Contre Coup Press. Rudyard Kipling. *SATIABLE CURTIOSITY. Three origin Myth Tales from “Just So Stories.”* Louisville, 2012. 6½ × 9. 65 pages, color initial letters. Illustrated with 4 color linoleum cuts by Nick Baute. Cloth and patterned boards. Fine. One of 23 letterpress copies signed by the artist. \$150
15. Cygnet Press. Holbein. *THE DANCE OF DEATH. Les Simulachres & Historiées Faces de La Mort. Designed by Hans Holbein and cut in wood by Hans Lützelburger.* Boston, 1974. 5 × 7. (160) pages. Bound by Arno Werner in quarter morocco and linen. Tiny bookplate inside cover.



Item 13. Bible

With an extra suite of the plates in linen folder. Housed in morocco and linen tray case. Fine set. *One of 70 deluxe copies, printed letterpress at The Godine Press. Reproduces for the first time Holbein's woodcut proofs (1526, from the Hofer collection) along with woodcuts added in later editions; With the original French and Latin texts and English translations.* \$600

16. Dwiggins, W[illiam]. A[ddison]. *TOWARDS A REFORM OF THE PAPER CURRENCY*. NY: LEC, 1932. 7½ × 10½. 23 pages plus 3 colored specimens of currency, postage and tax stamps. Leather spine and patterned paper boards, printed label. Merest rubbing at spine ends; the finest copy we have seen. Original glassine wrap (darkened at spine and a bit worn) and fine original slipcase. *One of 452 signed copies for the Limited Editions Club. Written, designed and illustrated by WAD. Printed by Peter Beilenson at the Walpole Printing Office. "... a marvelous book of great individuality & genius."*—Leonard Baskin, \$600
17. Elston Press. A collection of 11 items: 4 Press Announcements and 7 Prospectuses. NYC & New Rochelle, 1901–1903. 6 × 9½. All but one are 4 pages. Six are printed in red and black; three have H. M. O'Kane illustrations. Fine. *The Prospectuses are for Piers Plowman, Art and Craft of Printing, Rape of the Lock, Five Arthurian Poems, Aucassin and Nicolette, Sir Galahad, and L'Allegro and Il Pensero. Two prospectuses have small order forms laid in.* \$375
18. Gehenna Press. Crane, Hart. *VOYAGES. Six Poems by Hart Crane. Wood Engravings by Leonard Baskin*. NY: MOMA, 1957. 11 × 9½. (15) pages. Six original wood engravings and one woodcut printed on handmade Italian and Japanese papers in black, red and green. Wraps in board folder with labels. Bookplates of Harold Hugo and family. Slight fading near portfolio spine; about fine. *No. 61 of 975 copies signed by Baskin. Printed at Gehenna Press. Baskin says (in the Grolier Club exhibition)—"A terribly overcomplicated book ... reveal[s] far more about my struggles with typography and wood engraving than about Crane. Notwithstanding these reservations, the book seems an almost perfect amalgam of text and image."* The Artist and the Book 13. \$300

19. Golden Cockerel Press. *MABINOGION. A new translation from the White Book of Rhydderch and the Red Book of Hergest* by Gwyn Jones. London, 1948. 8 × 14. 266 pages. Double spread illustrated title with text in red and 12 other full page illustrations by Dorothea Braby. Full citron morocco gilt, by Sangorski & Sutcliffe. Fine. *No. 67 of 75 deluxe copies total edition 550. Signed by Gwyn Jones, Thomas Jones (translator), and Dorothea Braby. Printed at the Chiswick Press in Caslon's Old Face type. Eleven stories from medieval Welsh manuscripts of early myth, legend, folklore, culture, and some tales of King Arthur. Braby's first trials for the illustrations were made on scraper-board, and then engraved on wood. The scraper-board images, however, proved to be more suitable to the Mabibogion, so photographic blocks were made from them. Braby described the style of these images as having an "old, battered bas-relief effect, as if the blocks had been left out in the rain for about fifteen centuries."* \$1500
20. Grabhorn Press. *NINETEENTH CENTURY TYPE DISPLAYED IN 18 FONTS*. SF: Magee, 1959. 9 × 11. (44) pages on handmade paper. Cloth and patterned boards. Lower tips slightly bumped, but fine. *One of 300 copies, signed by the Grabhorns. These complete-alphabet specimens, printed in several colors, with vignettes, are identified by name, size, date, and foundry.* \$225
21. Grace Hoper Press. *A COMMON PLACE BOOK, or In & Out of the Public Domain*. San Francisco, 1956. 9 × 13. 24, (1) pages. Half linen and speckled boards, leather spine label. Light scattered foxing (as usual with this paper), else fine. *One of 40 copies. Printed in red and black on Millbourn handmade paper.* \$250
22. Grace Hoper Press. *ANOTHER COMMON PLACE BOOK*. San Francisco, (1956). 9 × 13. 32 pages. Quarter linen and painted boards, leather spine label. A bit of scattered foxing; boards tend to yawn. Very good. *One of 75 copies on Millbourn handmade paper. Printed in red, blue, yellow and black, gilt.* \$200
23. Grenfell Press. *TYPEFACES &.* NY, (1980). 8 × 11. 3 leaves, 25 pages printed in black, blue, red, and green on J. B. Green's handmade Millbourn, with illustrations and descorsations. Bound in limp natural

linen. Fine. *One of 85 copies. A delightful type specimen with virtuoso shaped typography. The first book from Leslie Miller's press.* \$550

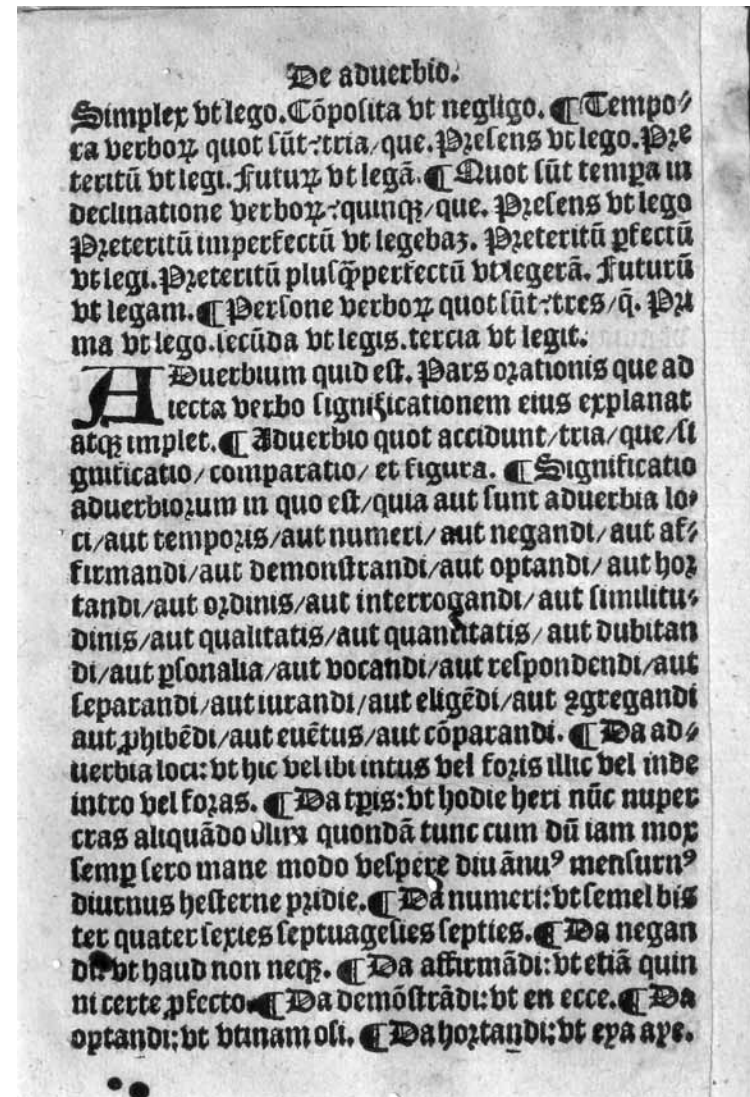
24. Heavenly Monkey. *A CODEX MISCELLANY MMXIII.* (Vancouver, 2013). 6½ × 10. 10 pages, illustrated. Wraps from proofs of etchings by Gordon Smith. Fine. *A jeu d'esprit by several contributors, printed by Rollin Milroy on dampened papers. No. 44 of 50 copies.* \$200

25. Holburne Press. *A BOOK FOR ANNE BRADSTREET.* (Seattle, 2004). 7¼ × 6¾. There are 3 double-page spreads; and each spread is comprised of three levels. The base level (brown paper, white ink) gives details of Bradstreet's life. Stitched to this is a smaller sheet. Bradstreet's poem "An Author to Her Book" is printed on the pop-up pages. Circling the edges are sayings/proverbs collected by this 17th c. colonial American poet. The embroidery stitches are appropriate to her time. Quarter linen and boards. Fine. *No. 26 of 50 copies designed and printed letterpress by Margery S. Hellmann.* \$450

26. Homer. Logue, Christopher. *WAR MUSIC. An Account of Books 1–4 and 16–19 of Homer's Iliad.* Nevada City: Berliner, 1999. 8½ × 12½. 221 pages. Hand drawn initials in red. Purple cloth titled in silver, matching slipcase. Fine, with prospectus. *One of 288 copies printed letterpress in 16 pt. Baskerville.* \$450

27. Incline Press. *FORTY SHEETS TO THE WIND. A New Portfolio of Old Typefaces.* Oldham, 1999. Forty broadsheets of various sizes display the types in settings, most illustrated, all printed letterpress in colors. With a 17-page Introduction and a folder of duplicate broadsheets for display. Contained in 9 × 13 portfolio of cloth and patterned paper with ribbon ties, cloth slipcase. Fine. *One of 150 sets.* \$400

28. Incunable Leaf. Richard Pynson. A leaf from a Latin Grammar. (London, 1496). Glazed and framed. Unframed area measures 4¼ × 6¼. Twenty-nine lines with Lombardic caps. Not examined out of frame. Three worm holes (only one affects type) are visible, small marginal stains, very good, attractive leaf. *We purchased this from Maggs in 1973.*



Item 28. Incunable leaf. Pynson.

Their catalogue description read: "Duff 240 ('known from only 2 leaves, one signed d3,' at Eton College). Herbert & Dibden 441." See also Foster Watson, *The English Grammar Schools to 1600* p. 223. \$2500

29. Jacobs, Diane. *GREEN SUN HAT*. (Portland, OR, 2013). A paper hat woven and sculpted from letterpress printed strips of pale green paper. The hat measures 19 inches in diameter and is 7 inches high. Slang and derogatory words that exploit women comprise the hand-set text. Fine condition. *Ms Jacobs spent three years collecting the exhaustive list of words—from friends, family, dictionaries, and strangers on the street (she asked what were the worst names they'd been called). Since 1998 she has created 9 different hats. The artist writes "In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness."* \$1400

30. Johnson, Cecil & James. *A PRINTER'S DAY BOOK*. SF: Windsor, nd. 6 × 9. (42) pages. Quarter cloth. Slight wear at spine ends, near fine. *A finely printed and colorful commonplace book and type specimen.* \$250

31. Jury, David. *BOOK ART OBJECT*. Berkeley: Codex Foundation, (2009). 9 × 12. 441 pages illustrated in color throughout. Cloth, dj. Fine. *Detailed, illustrated record of artists' books at Codex, with information about the presses.* \$145

"NIL VULGARE, NIL PERTRITI, NIL INEPTI"

32. Laboratory Press. A collection of 92 Student Projets. Pittsburgh: Carnegie Institute of Technology, 1924 to 1933. These 92 specimens of student printing range from small pamphlets and books to larger 4-page folders to broadsides of all sizes. All were set exercises in typographical design. Shaped printing and Tory borders abound. They were printed in the best foundry types (Stanley Morison donated his new Poliphilus and Blado types to the Press) on dampened handmade paper, using a handpress. Subject matter is frequently printing and the aesthetics of typography. Each Projet records the names of designer/compositor and printer. Condition varies; over-all, very good. "Orchids from Pittsburgh" hailed the *New York Herald-Tribune* in 1925. Porter Garnett considered *The Laboratory Press*, which he founded in 1923, a *Private Press*—"the first private press whose purpose is solely educational." In the Press library and exhibition room, students studied historical and modern examples of fine printing. They attended lectures on the fine art of printing. Garnett considered printing a learned profession. After producing



Item 32.

Laboratory Press.

125 Projets, the Press closed in 1935 with Garnett's retirement. It began again in 1958 under Jack Stauffacher. Copies of the Projets were sent only to "persons of whose interest or helpfulness to students we are assured," wrote Garnett in *A Documentary Account*. The number of copies printed of each Projet ranged from 60 to 160. A collection such as this is uncommon. \$1600

33. Laboratory Press. Garnett, Porter. *THE FINE BOOK, A Symposium*. Pittsburgh, 1934. 5 × 8. xiii, (2), 189, (2) pages. Bound by Grabau in tan morocco with single gilt fillet in covers, 3 gold dots on raised bands, top edge gilt. Light wear to covers. Tiny book plate of Joseph Weiler (former student at the Press). Very good. One of 225 copies printed in 14-point Lutetia type on handmade paper. Garnett's introduction on printing with the hand press is followed by essays by Cobden-Sanderson, Gill, Goudy, Mardersteig, Morris, Rollins, Updike, Valéry, et al. The students were to absorb these messages. There's an appendix on the binding of a hand-printed book, and another on the use of printers' flowers. \$400

34. Laboratory Press. Garnett, Porter. *A LABORATORY PRESS ANTHOLOGY (UNFINISHED)*. Pittsburgh, 1934. 6½ × 9½. 5 leaves, 46 pages, 3 leaves. Japan vellum and marbled boards, cover and spine labels. Spine a bit darker, light wear at edges. *One of 52 copies, for private distribution. Most pages have Garnett's corrections or proof reader's marks in red ink (as issued). This last book of the Press was to contain all the texts used for student projects. However, less than 50% was finished upon Garnett's retirement and closing of the press. It is a "reflection of those precepts, technical, philosophical, and social, which the Laboratory Press has endeavored to inculcate. . . ."* \$275
35. (Laboratory Press) Garnett, Porter. *PHILOSOPHICAL WRITINGS ON THE IDEAL BOOK*. SF: BCC, 1994. 6 × 9. 251 pages. Cloth. Fine. *One of 450 copies printed at the Greenwood Press.* \$75
36. Lawrence, Simon. *S.T.E. LAWRENCE BOXWOOD BLOCKMAKER*. Wakefield, 1980. 7½ × 10¼. 46 leaves. Cloth-backed marbled boards. Fine in slipcase. Inscribed to Harold Hugo by S. T. E. Lawrence, with Hugo's bookplate. *One of 250 copies printed from the original engravings at the Whittington Press. A tribute from Simon Lawrence to his grandfather on his 80th birthday. There are 37 wood engravings from different artists plus a frontis by Leo Wyatt done for this edition. The works span about a 25 year period with most of the major wood engravers represented.* \$575
37. Lilien, Otto. *JACOB CHRISTOPH LE BLON 1667–1741. Inventor of Three- and Four Color Printing*. Hiersemann, 1985. 6 × 9. 223, (2) pages including color plates. Illustrated throughout. Cloth, gilt. Very good. *English text. Appendix reprints the Coloritto of 1725.* \$125
38. Milton, John. *COMUS, A Masque*. With thirty illustrations by Pickerskill, Corbould, Birket Foster, Harrison Weir, Etc. Engraved by the Brothers Dalziel. London: Routledge, 1858. 6 × 8. viii, 91 pages. Light scattered foxing throughout. Charming contemporary presentation binding of tan morocco elaborately stamped in dark brown, rows of dots on board edges, gilt gaufered edges, marbled endpapers. A large morocco label inside the front cover is tooled with some of the cover ornaments, and stamped in gilt "From William to Lucy, February 27, 1858." Some fading to spine, light wear, very good. \$250
39. Morison, Stanley. *JOHN BELL, 1745–1831. Bookseller, Printer, Publisher, Typefounder, Journalist, etc.* Cambridge, (1930). 6½ × 10. xi, 165, (3) pages, colored frontis, illus., plates. Blue cloth with leather spine label. Spine evenly faded, very good copy. *Of 300 copies printed, this is one of 100 for the First Editions Club, with a limitation page and brief pamphlet tipped in at front. printed at Cambridge University Press. A finely produced, scholarly work with numerous illustrations, type specimens, vignettes.* A Century for the Century 24. \$450
40. Moser, Barry. Original pencil drawing, "Prairie Landscape," for the Pennyroyal Press edition of *The Wonderful Wizard of Oz*. (Hatfield, 1985). Image size 9 × 10. Titled in pencil "The Prairie Landscape // 2 April 1985" and signed by Barry Moser. Hinged into mat. Fine condition. *This drawing is for the first wood engraving in the Pennyroyal Oz. There are rural mailboxes and prairie grass in the foreground; a windmill and Dorothy in the background, and an approaching tornado. The final, published wood engraving is similar—except that Dorothy is missing. Barry Moser wrote about this drawing "Dorothy is a simple small silhouetted figure—no interest (at this point) in her appearance—only her impression. The windmill in the distance anticipates machinery. The mail boxes suggest remove, distance, far away places. As the text dictates, there are no trees or houses. Dorothy is the sole voyager."* Forty-seven Days to Oz, A Chronicle of the Studies for the Illustrations for *The Wonderful Wizard of Oz*. *A copy of this booklet, with this drawing illustrated, is included.* \$950
41. Moser, Barry. (Frank Baum). *THE WIZARD OF OZ PORTFOLIO*. West Hatfield: Pennyroyal Press, 1985. 11¼ × 14½. Portfolio: title page plus plus 62 leaves (plus one additional leaf). Cloth tray case. Fine. *One of 25 portfolios (there were also 25 sets of the engravings which sold individually). Each of the 62 engravings done for Oz are on a separate sheet, each signed and numbered. They are printed on a fine English paper (Somerset Satin) and are of significantly higher quality than the text edition. There is also an extra leaf with a variation of the "Armed Winkies" not used in the final edition.* \$3000

A POEM A WEEK FOR BALTIMORE CHILDREN

42. Munder, Norman T.A. *ENOCH PRATT FREE LIBRARY POETRY BROADSIDES*. Baltimore, ca. 1949. 17 × 22. Fifty-one broadsides: title leaf plus 50 poems. Most of the poems are beloved ones recognizable to us all. The printed styles and ornamentation reflect the poem's period. There is a great variety of papers (many colored.) Loose, as issued. Soft creasing near corners. Very good, and rare as a set. In 1935 Munder printed a poem a week, for 50 weeks, to display in Baltimore public schools. He thought children should read beautiful poetry in a beautiful format. Demand for the broadsides spread across the U. S. and abroad. When Munder issued this "Revised Version" with a title and contents page, he writes that in the past 15 years he had distributed several hundred thousands of individual broadsides. They were sent to eight foreign countries as well. (The State Library of Germany has a set.) The broadsides were printed on the Enoch Pratt Library's press. In this set most broadsides are dated 1949, but there are some dated 1946, 1947, 1948, 1950, 1951. The type must have been left standing, and a particular poem printed as needed. Despite the vast number, few sets of the broadsides survive. Norman Munder was a highly esteemed printer. Although a "job" printer for 44 years, he worked with people whose names are more familiar to us today—Bradley, Cleland, Goudy, Rogers. His work won many awards at international exhibitions. Barnhart Brothers & Spindler Typefoundry named a series of typefaces after him. Every poetry broadside is printed in one of the Munder types. In 1931, when the Depression closed the his plant, Munder was invited to become the Library's printer. Munder was known especially for fine half-tone printing, such as found in catalogues of art collections. Thus his clients included J. P. Morgan, John D. Rockefeller, Andrew Carnegie, the Metropolitan Museum of Art, and the Library of Congress. In letterpress printing, Munder believed in printing on dampened paper. But—after printing, Munder would dampened the paper again to remove the "bite" of the type. The paper was to be restored to its original condition. Munder was especially interested in paper—its qualities and varieties. He invented an elaborate cabinet for storage and retrieval—the Munder System for Paper Selection. \$1125

43. Naughty Dog Press. *OUT THERE IN HERE*. Iowa City, 2012. 10¾ × 10¾ when closed. A double tunnel book, with the two tunnels side-by-

side. One side represents the Mother who has frontal lobe dementia; the other her family. The family's view is printed in black and grey and is prison-like; the mother's is colorful and cheerful. Each tunnel vision is a different reality. They are parallel universes tied together figuratively and structurally. They never intersect. Attached to citron cloth boards with printed labels and housed in red cloth clamshell box. Fine. One of 25 copies designed, illustrated, printed, and bound by Emily Martin. Text was laser printed onto Mohawk Superfine. Images in the Mother's tunnel were laser printed than hand colored with paste paints. The images in the family's tunnel are monoprints. \$800



Item 44. Naughty Dog Press. Romeo and Juliet.

44. Naughty Dog Press. Shakespeare, William. *ROMEO AND JULIET*. Iowa City, 2012. 10 × 10 when closed. A carousel book of five scene panels, each containing a pop-up, and five Chorus panels. Each scene panel resembles a stage setting with an architectural background. A single line from each scene is printed on the stage. Separating each scene is the Chorus—beginning "Two households both alike in dignity..." Below that is printed the artist's commentaries. To repre-

sent the timelessness of the play's subject, the artist inserted modern equivalents for Verona (Bosnia, Israel, Rwanda, America). Bound in boards covered with an architectural monoprint in black and grey on handmade flax paper, open spine. Housed in a tray case. Fine. *Designed, illustrated, printed, and bound by Emily Martin. Text is printed letterpress. The illustrations are monoprints. One of 9 copies, plus one artist's proof. This was a prize winner in the Designer Bookbinder International Competition.* \$1800

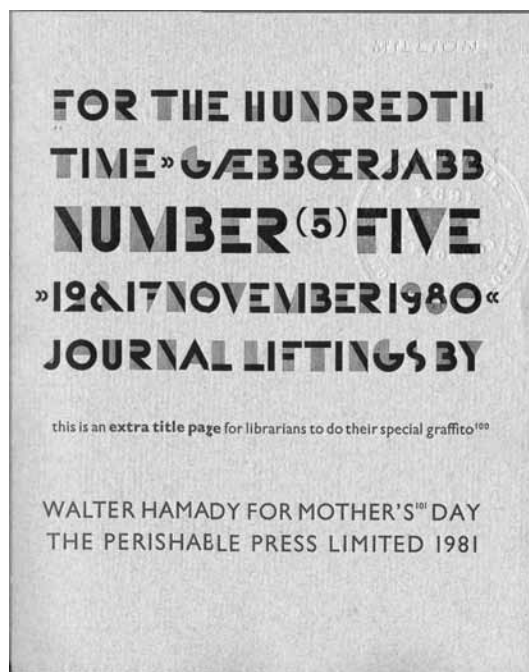
45. Nixon, Howard and Miriam Foot. *THE HISTORY OF DECORATED BOOKBINDING IN ENGLAND*. Oxford, 1992. 6 × 9. xviii, 124 pages plus 12 color plates plus black and white plates with 128 illustrations of bindings. Index. Red cloth gilt. Bar code sticker on lower cover, else fine. \$200
46. Officina Bodoni. *ANDRIA. A Comedy by Terence*. Verona, 1971. 10 × 13½. 126 pages. Illustrated with 25 woodcuts by Fritz Kredel after drawings by Albrecht Dürer. Quarter vellum and cream boards. Fine, in green cloth slipcase, with prospectus. *One of 160 copies on Magnani mould-made paper with text in Mardersteig's Dante roman and italic. The Dürer drawings were for a Terence edition planned about 1493 by Johann Amerbach, but the blocks were never cut and the edition never printed.* \$1200
47. Ong, George and Eric Hozenberg. *FOR JEAN GROLIER & HIS FRIENDS. 125 Years of Grolier Club Exhibitions and Publications 1884–2009*. NY: Grolier Club, 2009. 7 ½ × 11. 460 pages. Illustrations throughout, some mounted. Quarter cloth and decorated boards. Fine. *A complete bibliography. No. 15 of 250 numbered copies, printed letterpress. Designed by Jerry Kelly.* \$300

BOUND BY SAMUEL FEINSTEIN

48. Pennyroyal Press. *EIGHT WOOD ENGRAVINGS ON A THEME OF PAN*. Northampton, 1980. 6½ × 10. 29 pages, 3 leaves. Beautifully bound by Samuel Feinstein in full mahogany brown goatskin. The title "PAN" is onlaid across the spine in lighter brown morocco and outlined in 23 carat gold, while a garland of tiny gold circles flows through the letters. Single gilt rule on board edges, top edge gilt,

endpapers have a flourish marbled by the binder. Lettering and colors on the binding reflect those in the text; endpapers are a tribute to the calligraphic flourishes throughout the book. Fine in cloth clamshell case. A lovely and sympathetic binding. *Despite the title, there are 7 engravings. (The 8th was to have been on the edition binding cover, but was never done.) This is "Artist's copy 3/3" signed by Moser. The edition was 130 copies. Text is six epigrams from the Anthologia Graeca, which Moser loosely translates in his afterword. Set in Goudy Greek (12pt. to 36pt.) in 3 or 4 colors, and punctuated with original brush calligraphy by Betse Curtis. A delightful book.* \$2200

49. Pentagram Press. *THE FIRST SET, SELECTED EPHEMERA 1974–1994*. Minneapolis, 1994. Approximately 185 printed examples from the first 20 years of this fine press. Housed in three cloth clamshell cases with printed paper labels, all within a stepped cloth slipcase (8½ × 14 × 11). Fine. *One of only 20 sets. A wonderful collection of greeting cards, invitations, announcements, letterheads, bookmarks, and broadsides. Michael Tarachow's letterpress printing is especially notable for his colorful combinations of Granjon arabesques.* \$1500
50. Perishable Press. Hamady, Walter. *FOR THE HUNDREDTH TIME. GABBERJABB NUMBER FIVE*. Minor Confluence, 1981. 5½ × 7. (36) pages in three gatherings plus a 12-page booklet of footnotes. Boards, hand sewn on exposed tapes, with two pieces of twine across covers. Covers were variously decorated. This bears the decal of an airplane. Parts of its wing has been rubbed off by the twine; otherwise, the book is in fine condition. *One of 200 press numbered copies (the other 14,500 copies were taken by "invaders"). An exuberant and whimsical production which Hamady describes as a "collaged book . . . It is a bit difficult to describe as some pages are fastened together or embossed or perforated or rubber-stamped or scored or sewn." There are two title pages—the first being for Librarians to mark up in their customary fashion. The booklet of Notes is placed in a Library pocket. Printed in Bifur and Gill Sans Serif types in several colors on a variety of Hamady's Shadwell handmade papers. "This was one of the funnest books to make and a favorite." Two Decades 100. An A.I.G.A. Fifty Best Books of the Year.* \$1100



Item 50.

Perishable Press.

For the Hundredth

Time: Gabberjabb

Number Five.

51. Press in Tuscany Alley. Robert Louis Stevenson. *A CHILD'S GARDEN OF VERSES*. SF, 1978. 6½ × 10. 114 pages. Multi-colored illustration and pictorial initials throughout, by Joyce Lancaster Wilson. Cloth and decorated boards. Calligraphic booklabels of Harold and family. Fine with prospectus. *One of 500 numbered copies printed by Adrian Wilson in Centaur types, signed by artist and printer. With 9 previously unpublished poems. A delightful book.* \$400

“PRINTING AS A FINE ART NOT MERELY A TRADE”

52. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volumes I–XIII (of 16). London, 1880–1892. 9 × 11. The first 10 volumes are in the publisher's three-part bindings of vellum laced with cat gut and parchment sides, titled in gold on spine and upper cover. The last 3 volumes are in the publisher's brown half morocco and morocco-grained cloth, marbled endpapers. The specimens are printed on papers of every color and style, from thin tissue

to heavy clay-coated stock. Some papers foxed over the years. Some are as fresh as the day they were printed. Most are in very good condition, except for the protruding deckles of larger sheets. These are browned. The white vellum bindings have varying degrees of soil and wear, but over-all are in very good condition. *Devised by Andrew Tuer as a scheme “to develop higher skills among printers” and to “elevate public taste in typography,” the Exchange succeeded brilliantly. At its height some 370 printers from around the world (most from Great Britain, the U. S., Germany, and France, but some as far as Australia) participated. There is a great deal of color and metallic printing. “Artistic” specimens with bent rules, compositions from printers’ ornaments, and Japanese-motif dingbats abound. German printers excelled in multiple border compositions in a rainbow of colors. Turning the pages of an Exchange, each specimen seems more striking than the former. The edition size ranges from 180 copies (Volume I) to 375 copies (Volume X). Only contributors and a few libraries (Cambridge, Oxford, and St. Bride) received the Specimens. None were for sale. In this set, the first three volumes belonged to William Winget (whose submissions were judged “correct in design and perfect in execution”). One belonged to John Choate of Salem, Mass.; another to Gregory Percy of Lund Humphries (with a penciled note on flyleaf “composing art at its best”). The specimens were issued as loose, unbound sheets. The bindings needed to be specially ordered; these were provided with a printed title page. A note in Percy's Volume X states that 50 copies were bound. Printers could also return their loose sheets for binding (a more costly procedure). The first three volumes contain Tuer's comments about the printer and a critique of his submission. Tuer aimed for “constructive criticism,” but pulled no punches. Concrete suggestions (and admonitions) are made for improvement. As compositors, journeymen, and apprentices also were encouraged to give it a try, some companies submitted as many as seven examples of printing. In most cases, the individual responsible is named. All volumes contain an alphabetical listing of printers' names and their employer, the rules for submission, and a discussion of the current state of printing. Tuer edited the Exchange through 1887. Robert Hilton of Raithby, Lawrence succeeded him. The final 3 volumes—not present here—represented a decline for the Exchange. There were fewer specimens, and those were gathered over a two-year period.* \$30,000

53. Rampant Lions Press. *THE RAMPANT LIONS PRESS MISCELLANY*. Will and Sebastian Carter, 1988. 7 × 10. (108) pages. Cloth-backed decorated boards. Fine. *One of 185 numbered copies. Printed in a variety of colors, type, decorative and illustrative material on a variety of papers. Includes a Checklist of books printed from 1934–1987.* \$250
54. Rampant Lions Press. *MISCELLANY 2. A new collection of work completed or projected, or done to display types and pictures, printed at the Rampant Lions Press by Sebastian Carter*. Cambridge, 1998. 7 × 10. Twelve 8-page gatherings. Quarter cloth and patterned boards. Fine. *A colorful typographic tour-de-force, the 12 essays include "Printing and Updike," Types by Eric Gill, "Alphabets, "Three seasonal illustrations" printed from the blocks, "Types of Jan van Krimpen," Double Crown Club menu," and "Checklist of books printed 1988–97." One of 225 numbered copies.* \$200
55. Ream Wrapper. Eureka Mills 1st Class Commercial White Wove Ruled Note Paper. (American, 19th century). A fragment measuring approximately 10 × 7. Lacking one end flap and the back. Penciled note on front read gives the price as 8 cents per quire, 35 cents per package. Reverse bears penciled recipe for steamed peach pudding from Carrie M. Streeter's Household. The wrapper sports a variety of decorated type faces and traditional American symbols. \$75
56. Red Angel Press. (John F. Kennedy). *THE ASSASSINATION*. NY, 1966. 7¾ × 7¾. (28) pages, including two full page wood engravings on French-fold tan Kizuki paper. Boards covered with a wood engraving. Stuart Schimmel's copy, with an ALS from the printer/artist. Fine. *No. 13 of 15 copies signed by Ronald Keller. The first Red Angel Press book, printed in red and black on Rives. The text is extracted from press accounts of the assassination and ensuing three days, including JFK's funeral.* \$700
57. Red Angel Press. *TYPOGRAPHYCS*. NY, 1994. 8¼ × 8. 31 leaves printed one side. Red cloth with printed tissues paper overlays on cover. Fine. *One of 100 signed copies printed by Ronald Keller. A marvelously inventive "type specimen" displaying 30 faces on various papers in a riot of color and arrangement. With prospectus.* \$450
58. Red Angel Press. Dickinson, Emily. Hawthorne, Nathaniel. "I FELT A FUNERAL IN MY BRAIN." "THE HOLLOW OF THE THREE HILLS." NY, 2002. 8 × 8½. 18 leaves. Illustrated with six woodcuts by Ron Keller. Cloth. Fine, with prospectus. *A typographic depiction of the parallel concepts in Hawthorne's story and Dickinson's poem. The story is printed in Bembo type on Gutenberg paper; the poem in Centaur type in blue on Sekishu; the two bound in alternating leaves. The woodcuts are printed in pairs back to back on translucent paper, creating subtle shared images. The book has two front covers, and two title pages. Limited to 100 copies, there are two numbered and signed colophons.* \$325
59. Rorer, Abigail. Farrer, Reginald. *ON THE HUNT FOR THE KING OF THE ALPS, A Plant Deemed Worthy*. Engravings by Abigail Rorer. Petersham: The Lone Oak Press, 2011. 6½ × 11. 26 pages including 7 plates of multi-color wood engravings. Quarter grey morocco and pebble-textured grey boards, in cloth tray case. Fine with prospectus. *The Eritrichium nanum is a wildflower "with a blue so pure and clear and placidly celestial . . . it has a quality of assured perfection." Typography and letterpress by Michael Russem. Binding design by Daniel Gehnrich. One of 60 copies signed by the artist.* \$750
60. Rushmore, Arthur. *THE GOLDEN HIND COMMONPLACE BOOK. A Group of Trial Pages*. Madison, 1955. 4½ × 6½. ix, 19 pages. Printed wraps, side stabbed. Very good. *One of 50 copies, this is out of series (not numbered or signed). Hay print (nature -printed) frontispiece; pictorial wood engraved initial by John DePol.* \$115
61. Schmoller, Hans. *CHINESE DECORATED PAPER*. Newton: Bird & Bull Press, 1987. 10 × 7. 77 pages plus 24 large tipped-in specimens of fancy tea chest papers. Quarter morocco by Barabara Blumenthal. Fine. *These decorated papers, no longer made, were discovered in storage where they had lain for 50 years. One of 350 copies.* \$325
62. Schwartz, Aubrey. *MOTHERS AND CHILDREN*. (Brooklyn, 1958). 3 × 5½. Letterpress title, 18 leaves each with a miniature etching in a single color (aqua, pink, yellow, tan, etc.). Olive-brown morocco with single gilt rule and blindstamped border by the Harcourt Bind-

ery; spine titled in gilt, turn-ins gilt. Deckles of outer leaves touched with a bit of brown (from the leather turn-ins), but fine in cloth slipcase. *One of 60 signed copies, printed on paper handmade by Douglass Howell. This charming book was the artist's second. His work is held in many private and public collections, including the Smithsonian and the Morgan Library.* \$1600

63. Stauffacher, Jack. *JANSON: A DEFINITIVE COLLECTION*. San Francisco: The Greenwood Press, 1954. 9½ × 6½. (6), 7, (49) pages; 3 folding plates. Quarter vellum and boards. Label on pastedown indicates this was in Rounce & Coffin Club exhibition 1955. Fine. *One of 350 copies. A history of the face followed by specimens.* \$250



Item 64. Reynolds Stone.

64. Stone, Reynolds. *THE OLD RECTORY, Seventeen Engravings*. London: Warren Editions, 1976. 8 × 10. Engraved title, engraved colophon, and 17 engravings on Japanese paper, each numbered and signed by Stone, and mounted within a mat. All fine. Laid into a green cloth clamshell case (two tips bumped, some spotting) lined with floral paper. With the signed booklet "Litton Cheney 1877" and the prospectus. *Kenneth Clark said of Stone's engravings of his home and its surroundings—"He has put his heart into them and I think they are the most beautiful things he has done."* No. 52 of 150 sets. *The engravings were printed by the artist on an 1853 Albion hand press. Engraving size ranges from 3 × 4 to 5 × 6.* \$1400

65. Thoreau, Henry David. *CIVIL DISOBEDIENCE*. Boston: David Godine, 1969. 5½ × 8½. 30, (2) pages. Cloth-backed boards, paper spine label. Bookplates of Harold Hugo and family. Fine in slipcase. *No. 195 of 650 copies. Printed at Gehenna Press, in black and red on handmade paper.* \$200

66. Trois Fontaines Press. Carr, Dan. *GIFTS OF THE LEAVES. With Prints from the Ova Series by Julia Ferrari*. Ashuelot, (1997). An original etching tipped-in as frontis, 30 leaves, 3 duotones of etchings. Bound in an abstract paste paper painting over boards. Fine. *Dan's poems were inspired by the symbolic Celtic alphabet of trees. Written during the 10 years required for him to cut the Regulus type face for this book, poems and type were to express a single vision. Julia created four different etchings and four different covers—each expressing a season. No. 16 of 80 copies (of 106 total) signed by Carr and Ferrari. Printed by Dan Carr on dampened Arches. A beautifully printed book by this husband and wife team at Golgonooza Letter Foundry & Press. See Matrix 18 for a review.* \$1200

67. Tyler, Gillian. *DIRECTIONS FOR A KITCHIN GARDEN. Every Month of the Year*. Barre, 1970. 6 × 9. Twelve leaves (one for each month) each with a wood engraving in brown by Tyler. Quarter morocco and marbled boards. Bookplates of Harold Hugo and family; spine very slightly darker. Rear pocket contains an extra suite of the engravings, in red or green, each signed. Fine in very good slipcase. *One of 100 signed, deluxe copies—this numbered EHH (Harold Hugo). Printed by David Godine.* \$150

"THE GREATEST OF ENGLISH LETTER-FOUNDERS"

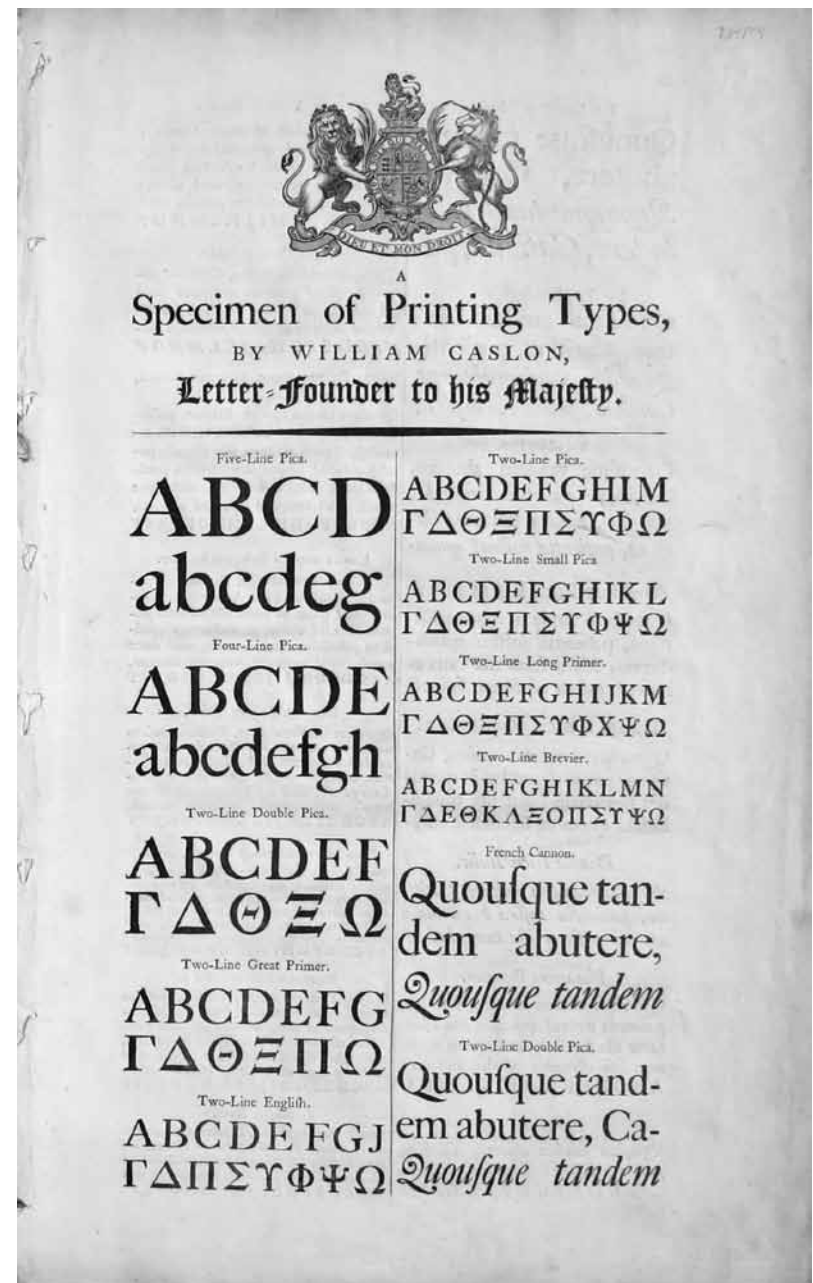
68. Type Specimen. Caslon, William. *A SPECIMEN OF PRINTING TYPES*. (London, 1786). Folio (10 × 16). 8 double column pages. The specimen includes principal Roman and exotic founts (Hebrew, Greek, Saxon, Syriac, Arabic, Armenian, Samaritan, Coptic, Gothic, Etruscan, Ethiopian). There is a full page of ornaments in border; and two pages of Roman and Italic types set in the same paragraph (Cicero's address to Cataline). Removed from a bound volume, with marginal holes where the stitching had been. Some marginal creasing, but a

very good, fresh copy. *Updike II*, pp. 100–107. Explaining the excellence of Caslon's types, *Updike* writes of "a quality of interest, a variety of design, and a delicacy of modeling" . . . The types (especially the smaller sizes) are not perfect individually, but there is a "perfection of the whole derived from harmonious individual letterforms." The ornaments receive similar high praise from *Dwiggins*. This specimen was printed as an insert to *Chamber's Encyclopedia*. Occasionally it was bound with the 1785 8vo specimen as folding plates (*History of the Old English Letter Foundries* p. 245). This is variant A, with 4 lines of small music types (*Berry & Johnson*, Catalogue of Specimens of Printing Types). \$600

69. Type Specimen. Farmer, Little & Co. *ABRIGED SPECIMEN BOOK*. New York, 1882 (binding stamped 1885). 6¾ × 10¼. 192 pages plus "Supplement No. 1" (32) pages. Original printed boards. Complete with no excisions; about fine. The first 42 pages comprise an illustrated "reduced price list," as prices for type had fallen. There is also ornamental material and printers' "cuts." *Annenberg/Saxe* identify this as the 3rd edition of the 1882 specimen (the title page is dated 1882; upper cover is stamped 1885), and it contains supplementary material, as noted above; they locate copies at only Columbia and the Newberry. *Farmer/Little*, one of the leading foundries in the country, was one of the few to remain independent of the ATF Trust when it was formed in the 1890s. Scarce specimen in unusually nice condition. \$800

70. Type Specimen. Fretz. *PROBEN VON SCHRIFTEN Mit Anwendungen*. Zurich, ca. 1926. 9 × 12. 179, (13) pages. Orange cloth gilt. Binding bears printer's black finger marks; contents are fine. Slipcase worn along extremities. Handsome specimen showing these mostly early 20th c. German types used in settings, many in composition borders, ornament combinations in color. No. 200 of 1000 copies. \$500

71. (Type Specimen) *PRECES SANCTI NERSETIS CLAJENSIS ARME-NIORUM PATRIARCHAE*, *Viginti quator linguis editae*. Venice: Insula S. Lazari, 1837. 3½ × 6¼. Frontis portrait, engraved title, (3), 434 pages. Original marbled brown calf gilt. Owner's neat inscription dated 1841 on blank. Extremities and joints lightly rubbed, but fine. Well-printed



Item 68. Type Specimen. William Caslon. A Specimen of Printing Types.

specimen in Armenian, Greek, Ethiopian, Arabic, Chaldean, Turkish, Persian, Hebrew, Syriac, Iberian, and Chinese; the remaining 13 languages are printed in Roman types (German in black letter). \$375

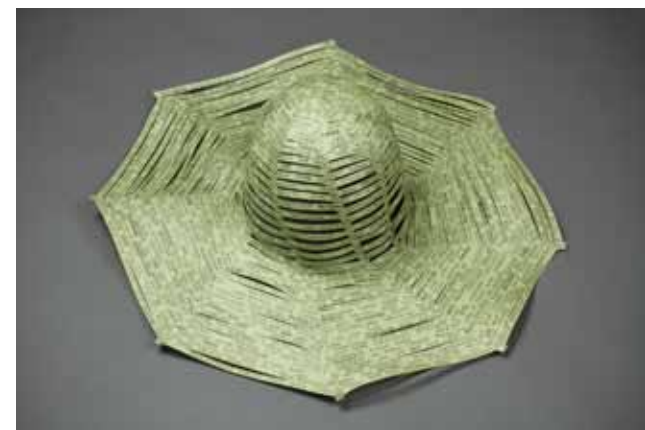
72. Voet, Leon. *INVENTORY OF THE PLANTIN-MORETUS MUSEUM PUNCHES AND MATRICES*. *Inventaris van de Stempels en Matrijzen van het Museum Plantin-Moretus*. Antwerp: Plantin-Moretus Museum, printed for Private Circulation, April 1960. 8 × 10¾. viii, 170 pages, reproduced from typescript and printed on one side only. Cloth spine and stiff wraps. Good condition. This was Stephen Harvard's copy and bears a few of his penciled notes. With the 8-page "Specimen types from matrices at the Plantin-Moretus Museum Cast by H. G. C. in 1954." Printed for private circulation at OUP in 1955. This 8-page book prints samples of the types. The "Inventory" is not illustrated. However, Harvard's copy is accompanied by a thick stack of xeroxes of the type specimens. *This appears to be the first complete inventory. Introduction is in Dutch and in English.* \$300

73. Weissenborn, Hellmuth. *PICTURE ALPHABET*, with quotations in praise of print. Acorn & Whittington Presses, 1975. 10 × 10. Twenty-seven linocuts (Half title and 26 letters) are printed in 2 or 3 colors on French-fold leaves; facing them are quotes about lettering and books. Cloth boards are side-stitched. Fine in slipcase. No. 33 of 60 signed copies. \$600

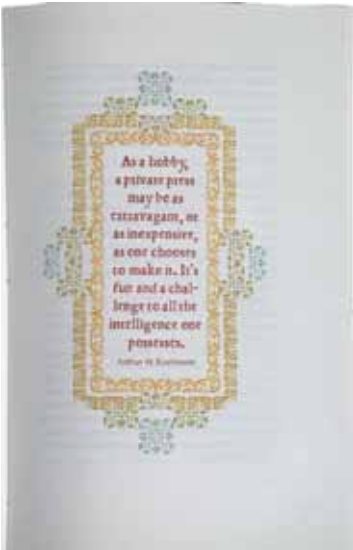
74. Zapf Hermann. *TYPOGRAPHIC VARIATIONS*. NY: Museum Books, 1964. 8¼ × 12. (8 intro.), (78 plates), (4 index) pages. Vellum spine, green boards, printed dj. Fine. Bookplate of the founding Director of the Hunt Botanical Institute, and specially signed for him by Zapf. Zapf worked with the revived Laboratory Press at Carnegie Institute. No. 8 of 500 numbered and signed of the American edition; there were also German and French editions. Privately printed at the Stempel foundry. Many of the 78 typographic layouts are presented as tipped-in specimens (some of several pages), printed in colors. Zapf provides an explanation of the types and layout for all specimens, which are set in 16 languages from types in Stempel's archives. A Century for the Century 66. \$450



Item 49. Pentagram Press.



Item 29. Jacobs.



UPPER LEFT: Item 43. *Naughty Dog, Out There In Here.* UPPER RIGHT: Item 73. *Weissenborn.*
 LOWER LEFT: Item 3. *Aliquinto Press.* LOWER RIGHT: Item 11. *Barbarian Press. Founts.*