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Arts of
the Book

CATALOGUE 72

THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 72 · FINE BOOKS

Bodoni's *Manuale Tipografico* 1818

Cheloniidae Press. *Cetacea*

Timothy Ely, *Scighte*

Enschedé. *Proef van Lettern* 1768

Fleuron I–VII Deluxe set

Dard Hunter, *Primitive Papermaking*

A Roger Powell Binding

Many Books About Paper Marbling



Item 7. Baskin. Icones.

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.



Images of these books can be provided on request.
Please visit our website for a larger selection in all price ranges.

1. Allen Press. Hawthorne, Nathaniel. *RAPPACCINI'S DAUGHTER. Reflections on Hawthorne by Edgar Allan Poe, Anthony Trollope, and Henry James.* Greenbrae, 1991. 7 × 11. 89 pages in black, red, and green. Four engravings by John DePol. Bound in colorful Italian floral cloth. Fine with prospectus. *One of 115 copies printed with a handpress on dampened paper, in Romaneé and Cancelleresca Bastarda types.* \$450

2. Amat, Carlos Oquendo De. *FIVE METERS OF POEMS. Translated and with an introduction by David M. Guss. Woodcuts by Antonio Frasconi.* Isla Vista: Turkey Press, 1986. Accordion-fold 10 inches tall, opening to 5 metres. Five small woodcuts in the text, which is set as concrete poetry. Bound in red cloth and boards printed with 4 additional woodcuts. Matching tray case with typographic print on cover; bookplate inside case. All in custom slipcase. Fine with prospectus. *First English language edition of 18 "typographically playful" poems by this Peruvian poet (1905–1936). One of 40 numbered copies signed by Frasconi and Guss. Printed in black and red on handmade paper.* \$600

3. American Type Foundry. *AMERICAN LINE TYPE BOOK. Borders, Ornaments, Price List, Printing Machinery and Material.* ("Boston, 1906" printed on binding). 6 × 10½. xxx, 1181 pages plus Errata slip tipped in. Pictorial red cloth printed in black. Slight wear and a bit of shakiness to binding, but a very good copy. Two ornaments are cut from page 915. *Extensive specimen with large sections of border and decorative material and printing equipment. Lots of Art Nouveau, Craftsman, Hapgood, and Will Bradley design; also wood type and end-wood borders.* \$300

4. Anvil Press. Merton, Thomas. *FOUR POEMS IN FRENCH.* With Translations into English by Rupert E. Pickens. Lexington, 1996. 6 × 9. 53 pages. Cloth and handmade paper boards. Fine. *One of 100 copies. Hand printed in black and red in Victor Hammer's American and Andromache Uncial types.* \$125

A STATELY FOLIO

5. Ashendene Press. Thucydides. *HISTORY OF THE PELOPONNESIAN WAR.* Translated into English by Benjamin Jowett. Chel-

sea, 1930. 10¾ × 15¾. viii, 364 pages. Bound by W.H. Smith & Son in white pigskin. Duschnes label at rear. Spine a bit darker, tips slightly bent. Near fine copy. *One of 260 copies on handmade paper. Printed in Ptolemy type; chapter summaries in the margins printed in red Blado Italic type. Opening line for each of the eight books was designed by Graily Hewitt, who also designed the 3-line red initials.* \$3100

6. Baskin, Leonard; Barry Moser. *FORM & CONTENT. The Art of the Book in the Pioneer Valley. Exhibition March 17–April 5, 1987.* (Northampton, 1987) 4½ × 6¼. Five pages including a wood engraving by Leonard Baskin and another by Barry Moser. Brown paper wraps printed in gold. Fine. Specially signed by Barry Moser, Leonard Baskin, Carol Blinn, and David Bourbeau. *No. 77 of 200 copies, printed by Carol Blinn. A keepsake, issued unsigned, for this cooperative show. A scarce survivor.* \$350

7. Baskin, Leonard. *ICONES LIBRORUM ARTIFICES. Being Actual, Putative, Fugitive, & Fantastical Portraits of Engravers, Illustrators & Binders. Etchings and Notes by Leonard Baskin.* Gehenna Press, 1988. 11 × 16. Title, 32 etched color portraits with shaped text, colophon. Morocco-backed marbled boards and tray case by Gray Parrot. Fine. *One of 40 signed and numbered copies. Each subject is presented with an etched color portrait varying in size, shape and contour, and a biographical note, printed in Arrighi italic arranged in a complementary geometrical shape. All etchings are numbered and signed. The subjects include Jean de Tournes & Simon de Colines, Jost Amman, Aubrey Beardsley, Sarah Prideaux, Laurence Housman, James Guthrie, Dard Hunter, and DB Updike. Of perhaps even greater interest is the wonderful array of less well known artisans whom Baskin appreciated and was likely influenced by. Artists of the Book 1988, A Facet of Modernism #16.* \$17,500

8. Bennett, Arnold. *ELSIE AND THE CHILD.* Drawings by E. McKnight Kauffer. London: Cassell, (1929). 8 × 10. 86 pages. Illustrated with 10 pochoir colored drawings by Kauffer. Printed cream boards. Spine very slightly darker, binder's glue offset on pastedowns, near fine in original slipcase with spine label. *Printed and hand colored at the*

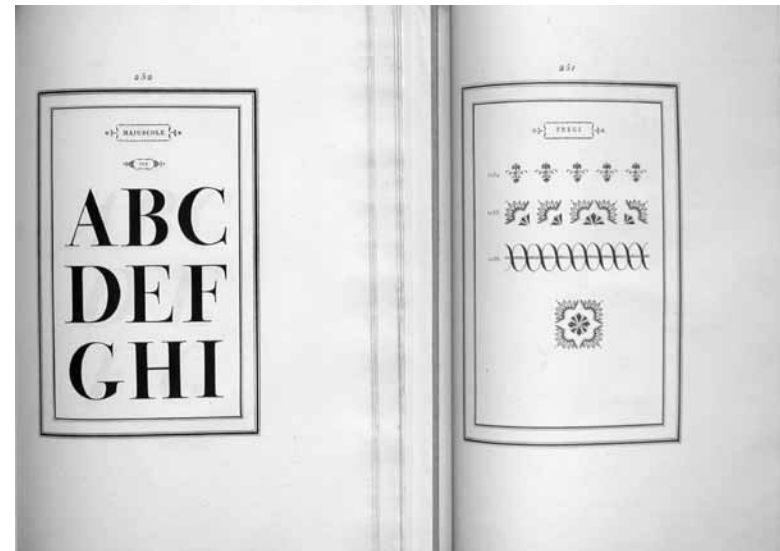
Curwen Press. No. 319 of 750 copies (nos. 1–100 were signed and specially bound). \$350

9. Bird & Bull Press. Morris, Henry. *THE PAPER MAKER. A Survey of Lesser-known Hand Paper Mills in Europe and North America*. North Hills, 1974. 8 × 11. 128 pages including tipped-in specimens and photographic illustrations. Bound by Fritz and Trudi Eberhardt in quarter tan goatskin and pastepaper boards. Spine evenly, and not unattractively, darker; slight wear on top edges and head of spine. A near fine copy. One of 175 copies hand printed on Morris' handmade paper. The first 100 pages comprise each Mill's history (Saint-Gilles, Twinrocker, Velké Losiny, Silkeborg, Papyrus Institute, Tervakowski, Richard de Bas, Verger de Puymoyen, Amatruda, Duszniki, and Jeziorna), with photos and 2 or 3 fullpage paper specimens from each. The book's final section is a History and Selective Index of the periodical *The Paper Maker*. One of our favorite B&B books, and rather scarce on the market. Printers' Choice 21. \$1100

10. Bird & Bull Press. Strouse, Norman H. *THE PASSIONATE PIRATE*. North Hills, 1964. 5½ × 8½. 91 pages. Quarter russet morocco and decorated boards. A fine copy. Colophon signed "H. M. copy/ for Mr. & Mrs. Robert Veatch/ July 6/1972/Henry Morris." The edition was 200 copies on paper handmade by Henry Morris, printed in Janson, Centaur, and Arrighi types. About Thomas B. Mosher and his publications. \$400

"...THE MOST ELABORATE SPECIMEN..."

11. Bodoni, Giambattista. *MANUALE TIPOGRAFICO*. Parma: Presso le Vedova, 1818. Two volumes. 8½ × 12¼ (215 × 315 mm). Vol. I: half-title, engraved portrait frontis, title, (10), xxvii, (1), lxiii pages; (2), 265 leaves printed rectos only plus two-page index (pp. 266/7). Vol. II: half-title, title, 275 leaves printed recto only (3 folding), index pp. 276–9. Recent quarter vellum and blue boards with matching cloth covered tray cases. Scattered and slight foxing; engraved portrait is unusually clean; discrete bookplate and Typothetae ticket. A magnificent, crisp, clean set in a tasteful binding. One of approximately 290 copies. Updike in his usual give-and-take fashion describes the *Manuale* "The work is probably the most elaborate specimen the world has ever



Item 11. Bodoni.

seen—an imposing tour de force—and the acme of Bodoni's late, chilly, dry manner"—the latter presumably not an allusion to the fact that Bodoni had been dead five years when the specimen was finally completed by his widow and foreman. The specimen presents more than 250 type faces designed and cut by Bodoni—an extraordinary accomplishment and unrivaled display. Brooks 1216. Updike II pp. 169–71 with several illustrations. \$42,000

12. [Bolton, Claire]. *THE COMPTON MARBLING PORTFOLIO OF PATTERNS*. Oxford: The Alembic Press, 1992. 7 × 10. Introduction and 17 marbled specimens with printed description. Fine in cloth and marbled boards portfolio with ribbon ties. One of 150 copies. The seventeen patterns were developed by Solveig Stone and Caroline Mann to meet particular needs, as reflected in their names: Crabtree & Evelyn, Viscountess Eccles, Glenmorangie. \$160
13. (Bookbinding) *LA RELIEUSE. CHARLES MEUNIER'S PLAQUETTE, 1900*. Newtown: Bird & Bull Press, 1996. A 3 × 2 inch pewter plaque, in recessed compartment of a cloth folder. The bas-relief depicts a



Item 13. Bookbinding. Relieuse.

seated young woman at the sewing frame; the reverse side reads "Aux amis de la maison du livre/1900/Ch. Meunier." Fine. One of 200 copies, reproduced from the original in Henry Morris' collection. \$65

14. Brough, Robert. *THE VACANT FRAME*. (Steventon): The Rocket Press, (1983). 9 × 7. 14 leaves plus blank, illustrated with linocuts by John R. Smith, loose in decorated boards portfolio. With a pair of quoins, 10 pieces of metal type, and a miniature ABC book in a compartmented tray case with labels. Spot on first leaf (half title) else fine. One of 80 copies, signed by the artist. A nineteenth century poem by a Glasgow compositor. \$325

15. Brunet, Jacques-Charles. *MANUEL DU LIBRAIRE ET DE L'AMATEUR DE LIVRES* contenant 1st, *Un nouveau dictionnaire Bibliographique*; 2nd, *Une table en forme de catalogue Raisonne, Supplement, Dictionnaire de geographique*. Copenhagen, 1966–1968. Complete in 9 volumes 8vo. Fine condition. A reprint of this classic bibliography, first published in Paris in 1860. \$450

16. Buckland Wright, Christopher. *ENDEAVOURS & EXPERIMENTS*. John Buckland Wright's *Essays in Woodcut and Colour Engraving, together with other blocks remaining in his studio*. Upper Denby: Fleece Press, 2004. 9 × 12. 71 pages, illustrated throughout with wood engravings and mounted color plates. Quarter vellum and patterned boards.

Fine in fitted orange cloth tray case, which also holds a print. Version B, one of 90 copies with a print (11 × 8½) from the original 1930 woodblock "Cafe Dansant No 2" laid into a printed folder. \$850

17. Campbell, Gregor R. *SON OF THE BOOKBINDER*. With an Appendix Showing Samples of Some of the Finest Bookcloths Manufactured Today. Newtown: Bird & Bull Press, 2004. Two vols. 6 × 9. 81 pages illustrated with six tipped-in color photos. Sixty samples of book cloths from five producers are mounted in an accordion-fold portfolio. Both volumes in brown silk cloth, leather labels, in matching slipcase. Fine. An interesting history of the Campbell-Logan Bindery. One of 170 sets. \$450

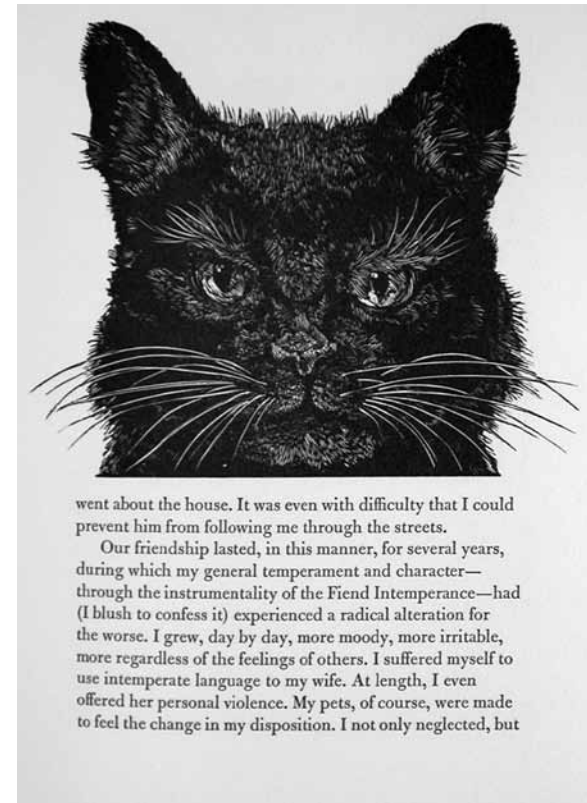
18. Campbell, Ken. *TILT. THE BLACK FLAGGED STREETS. A STORM SONG*. (Np, 1988). Text measures 7 × 10½ in a 9 × 12 trapezoid shaped binding. (62) pages. Cloth spine, sides printed in a pavement pattern. Matching slipcase. Fine. One of 80 signed copies. Printed letterpress in black, brown, blue, orange, and silver from Albertus type, found lino blocks of random-sized squares, and handmade zinc blocks. The poem builds gradually, with a new phrase introduced on versos, and the cumulative poem on rectos. A Shiva puppet fashioned from zinc pieces is removed from "the wheel of fire of the material world" on the rectos, and "repositioned and rebuilt in a calmer place on the left" side. \$900

ALAN ROBINSON'S MASTERPIECE

19. Cheloniidae Press. *CETACEA. THE GREAT WHALES*. Easthampton, 1982. Oblong folio (22 × 15). 18 leaves, loose as issued. Blue-green Japanese "wave" endpapers, 8 text pages, 7 etchings by Alan Robinson with tissue guards. Bound by David Bourbeau in deep purple Niger oasis morocco over a sculpted bas relief head of a Right whale. Quarter morocco tray case by Gray Parrot. Some scuffing to case, all else fine. With an ALS from Robinson to the collector, and an original water color of the collector's "favorite" whale species. No. 23 of 100 copies printed (only about 37 actually bound and distributed), this is inscribed and signed by Robinson, Bourbeau, Parrot, and Harold McGrath. Text in black and red was printed by McGrath. Robinson printed his etch-

ings, each titled and signed. His etchings “bleed” off the edge of the paper giving the effect that the viewer is underwater with the whales. With the prospectus. \$3000

20. Cheloniidae Press. Poe, Edgar A. *THE BLACK CAT*. (Williamsburg, MA, Cheloniidae Press, 1984). 6½ × 9. (20) pages French-fold. Eleven wood engravings by Alan James Robinson. Specially bound by Gray Parrot (his ticket at rear) with black morocco spine and fore edges, inlaid gray morocco spine label titled in gilt. Typographic book label in corner of pastedown. Fine in slipcase with prospectus. The prospectus has a few small wine stains; but the two wood engravings are signed and inscribed to Arnold and Mimi [Elkind]. No. 168 of 250 copies printed letterpress by Harold McGrath in black and red on Rives lightweight. Signed by the artist. The regular binding was handmade paper wraps (quarter leather and full leather for the deluxes). \$550
21. Cheloniidae Press. Poe, Edgar Allan. *THE RAVEN*. (Easthampton), 1986. 9½ × 6½. Tipped in etched portrait as frontis, 18 French-fold leaves printed rectos only, including 9 wood engravings by Alan James Robinson. Red morocco spine and tips, black boards, by Claudia Cohen. An extra suite of the prints, numbered and signed by the artist, is laid into a cloth portfolio, all housed in cloth tray case. A fine copy with prospectus. One of 50 deluxe copies with an extra suite of the plates. (The total edition was 225 copies, including 150 copies in wraps and 25 copies in full leather.) Etching and engravings printed by Harold McGrath; text printed at Wild Carrot Letterpress. This Cheloniidae Raven is completely different from the 1980 version. \$750
22. Cleland, T[homas] M[aitland]. *A GRAMMAR OF COLOR*. Arrangements of Strathmore Papers in a variety of printed color combinations according to the Munsell Color System. Mittineague: Strathmore Paper Co, 1921. Two vols. 8½ × 13. 28 text pages followed by 2 plates engraved by Rudolph Ruzicka, and 19 folding color-printed specimens demonstrating color combinations. Cloth-backed boards, cover label. Volume two continues the printed paper specimens (numbered 20–46) as loose overlays with oval cut-out, contained in



Item 20. Cheloniidae. The Black Cat.

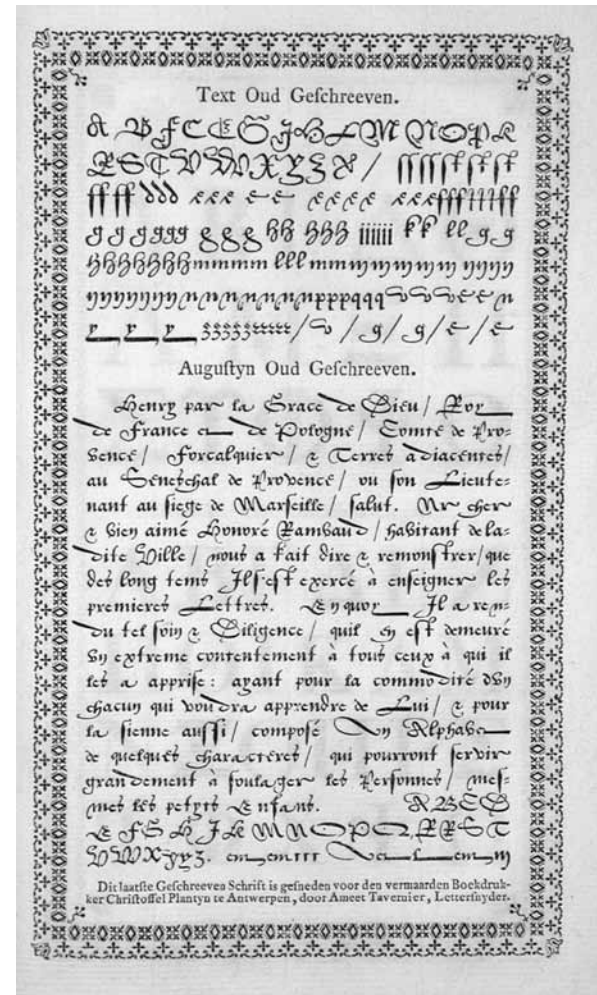
- printed paper sleeve (some wear). A near fine set without the slipcase. The A. H. Munsell color system explained, designed, and illustrated by Cleland. Rudolph Ruzicka also provided color designs for the specimen sheets. The 46 color sheets demonstrate ink color combinations with different color Strathmore papers. Usually lacking the loose (but integral) specimens, complete sets are rare. \$600
23. (Color Printing) *SONGS, MADRIGALS, AND SONNETS*. A Gathering of Some of the Most Pleasant Flowers of Old English Poetry. London, 1849. 4¼ × 5½. Not paginated, each leaf on linen hinge. Contemporary burgundy morocco with gilt rules and floral corner tools, turn-

- ins gilt. Worn along joints, raised bands, and spine ends; tips worn through; contents very good. Calligraphic inscription on flyleaf "a tiny present from a Child, Boston, January 1st, 1853." *Sixty-two pages have color-printed woodcut borders "of an Italian character of design," printed at Chiswick Press. One of the most important color printed books by Chiswick/Whittingham. Ruari McLean Victorian Book Design (pp. 40, 70–71, 142–143): Altogether, 2000 copies were printed. But in 1851 there were remaindered to H. G. Bohn, 40 bound copies and 1642 sets of unbound sheets. The sheets were likely destroyed, as the book is very scarce.* \$300
24. Cummins, Maureen. Mark Twain. *EVE'S DIARY. An Account of Life in Eden*. NY: Inanna Press, 1992. 8vo. 38 pages illustrated with two-color woodcuts. Cloth and boards ornamented in silver. Fine. No. 9 of 25 deluxe copies, signed by Cummins who illustrated and printed the book. (Total edition was 100.) \$350
25. Cummins, Maureen. *THE GARDEN. A Meditation on Man & Nature*. (NY): Inanna Press, 1993. 7¼ × 10¼. 34 leaves, with 30 handcolored woodcuts printed on white Arches Cover. The pages are hinged accordion-style and are secured into the back cover; the pages can be released and opened out to. Case bound into covers of block-printed paper; outer covers are leaves of grass, inner covers are dark thorns. Linen spine with title stamped in gold. End pages are handmade paper from Nepal. The linen slipcase has an inset, hand-colored illustration with the title stamped in gold. Fine. *One of 30 copies, signed, printed on a vandercook, illustrated, and bound by Maureen Cummins. Dedicated to Frans [Masereel] and Lynd [Ward], this book is in the tradition of "a novel without words." The story begins with the creation of Earth, proceeds through man's inhumanity toward man, but ends in a hopeful rebirth.* \$750
26. Cummins, Maureen. *THE HOPELESS ROMANTICS' HISTORY OF THE WORLD*. (NY, 1994). 9 × 6, accordion-fold opening to 252 inches. Text printed in gray, woodcuts in black and muted colors. Printed silk boards, black endpapers printed with astrological sky in gilt, in silk boards slipcase with spine title. Fine. *One of 50 numbered and signed copies. Printed letterpress on Chiri Gampi Saitama, with illustrations from original woodblocks. A delightful, pictorial survey with captions.* \$550
27. De Vinne, Theodore Low. *THE FIRST EDITOR: ALDUS PIUS MANUTIUS*. Woodcuts by Antonio Frasconi. NY: Targ Editions, 1983. 6½ × 10. 39 pages. Quarter cream cloth and blind-embossed terracotta boards. Fine in slipcase. *Designed and illustrated by Antonio Frasconi with nine woodcuts, including one four panel folding cut, and a beautiful frontis portrait of Aldus printed in five colors. One of 250 copies printed by Leslie Miller at Grenfell Press. Signed by Miller and by Frasconi.* \$185
28. (DePol) JOHN DEPOL, *A CATALOGUE RAISONNÉ OF HIS GRAPHIC WORK 1935–1998*. Fraser, James Howard and Eleanor Friedl, compilers. SF: BCC, 2001. 9 × 12. 165 pages. Quarter cloth and patterned boards, slipcase. Fine copy with prospectus. This copy specially signed by John DePol. *One of 400 copies. Catalogue is arranged by Books & Pamphlets, Etchings, Lithographs, Wood Engravings, Keepsake Wood Engravings, Posters. Profusely illustrated.* \$300
29. Duensing, Paul Hayden. *DEUTSCHE DRUCKSCHRIFTEN. GERMAN PRINTING TYPES*. Vicksburg, 1990. 10 × 6. (32) pages. Cloth, printed cover label, printed slipcase. Fine. *One of 29 copies in this binding (there were also 145 copies in wraps). Handset and printed letterpress in numerous colors. A handsome specimen showing complete alphabets and the type set in various texts, mostly concerning the typefaces.* \$250
30. Dyrynk, Karel. *CESKE PUVODNI TYPOGRAFICKE PISMO*. (Czech Original Typographic Font). Prague, 1935. 6½ × 9. 68 pages. Cloth, corners worn a bit, spine faded, else very good. No. 63 of 196 copies. *Dyrynk was an important figure in Czech book arts. As Director of the State Printing House, he designed five new type faces.* \$250
31. Ely, Timothy. *SCIGHTE. Poem by Joe Napora*. The Pooté Press, 1987. 8½ × 9. Twelve leaves of double-couched pulp paintings, with letterpress poem, and magnesium line cuts by Timothy Ely. Coptic bind-

ing of printed and painted heavy handmade boards and leather strips, designed by Ely. In compartmented box incorporating earth from the Great Serpent Mound in Ohio. A rolled broadside poem is also in the box. Fine copy. Plexiglas lid is very good. No. 13 of 21 *deluxe copies with box, broadside poem, and extra hand coloring*. The poem and its accompanying illustration were in the original “Scichte” manuscript, but not in the book. (There were also 64 were regular copies.) The pulp papers were created by Ruth Lingen at Walter Hamady’s studio. The green and brown serpentine shapes, green-yellow-brown topographic forms, mounds, and other colors in the paper are an integral part of the illustrations. They both reflect and enhance the poem. This is a rich, many-layered book with associations to the Draco constellation, Ancient Egyptian astronomy, and native religions. “In my books an alchemy of place is a critical element. Materials are gathered from all over the world—both formally as through a purchase or clandestinely by fellow collectors that shake the sand from their shoes after a walk around a pyramid and this sand finds it way to me.” The title is a combination of “site,” “cite,” and “sight” (vision). \$3000

IMPORTANT DUTCH SPECIMEN

32. Enschedé. *PROEF VAN LETTERN*. Welke gegooten worden in de Nieuwe Haerlemsche Lettergietery van J. Enschedé. Haarlem, 1768. 5¼ × 9 (135 × 225 mm). Title with engraved vignette, 16 leaves of Introduction in Fleischman’s script type; 79 leaves of specimens printed rectos only; 8-page price list. With 7 plates: frontis, portrait of Enschedé, three engravings of statues, portrait of Fleischman (State 2, dated 1769), and folding plate of Enschedé’s foundry. With Lane designate leaf X2 (exotic types); without X (a Hebrew face acquired from Cury in 1769). Later morocco-backed boards. A little extremity wear, light occasional soiling, bookplate. Very good untrimmed copy with the Fleischman portrait, leaf X2 and the price list not found in all copies. A lovely specimen with each page enclosed in a typographic border. The type faces represent Enschedé’s principal inventory and run from mid 16th century to the date the specimen was issued; many are identified by date and punch-cutter including Fleischman, van Dyck, and Rosart. Shown are job and display faces, music type, exotic faces, and decorative material. This specimen evolved over a period of at least five years, and was issued



Item 32. Enschedé.

with succeeding variations during that period, as well as being issued with Dutch and French title pages. Two leaves of exotic type (Lane designation X & X2) and a portrait of the type designer and punch cutter Fleischman were not in the earliest editions. An 8-page price list was added in 1769. And, in 1773 a 16 leaves supplement was added to the basic specimen. Birrell & Garnett #71, Lane Dutch Typefounders’ Specimens #10. \$5000

COMPLETE DELUXE SET ON HANDMADE PAPER

33. Fleuron. *THE FLEURON, Volumes I–VII*. Complete set of the deluxe handmade paper issue with special inserts, in special bindings. London, 1923–1930. Seven volumes. 8½ × 11. 127; 114; 135; 164; 205; 232; 253 pages plus numerous special inserts—type specimens, leaves and specimens from private presses—plus ads. First 4 volumes in black cloth with top edges gilt; last 3 volumes in specially designed bindings. All have printed dust jackets, though they are a bit tattered, with an occasional piece missing. The books are in fine condition, the contents as fresh as the day they were printed. *One of the finest typographic periodicals ever issued, The Fleuron has never been surpassed. Especially strong in type design and typography, the Fleuron covered the field of book production—illustrators, printers, private presses, decorated papers, bookbindings, and bibliographies of designers and presses. Special inserts range from single leaves to entire booklets. Leaves from new press books include Ashendene, a Schmied illustration, and Paul Nash’s Genesis. Volume VI has multi-paged specimens printed at Stempel, Bauer, Enschedé, Monotype, including showings of New Hellenic, Pastonchi, Antigua, Lutetia Italic. Oliver Simon edited the first 4 numbers; Stanley Morison, the final three. These deluxe handmade paper editions were limited to 110, 120, 125, 120, 110, 160, and 210 copies, printed at the Curwen Press.* \$3000
34. (Frasconi) *THE WORK OF ANTONIO FRASCONI*. Catalogue of an Exhibition sponsored by The Print Club of Cleveland and The Cleveland Museum of Art. Cleveland, 1952. 8vo. Frontis, 24 pages, 7 plates. Text illustrations. Wraps with a wood cut printed from the block; slight crease lower fore edge of front cover. Very good copy, signed by Frasconi. \$100
35. Frasconi. *A FRASCONI FAMILY TRAVELOGUE*. A graphic recollection of a trip to Europe by Antonio and Leona Frasconi and their sons Pablo and Miguel. NY: Pratt, 1964. 8½ × 11. (8) pages, French-fold. Yellow wraps printed in black. Signed color woodcut on title page was printed from the block. Some creasing, very good. *Each family member contributed a woodcut. A “keepsake edition” reprinted in 400 copies from Artist’s Proof.* \$150
36. Frasconi. Soseki, Muso. *SUN AT MIDNIGHT. 23 Poems by Muso Soseki*. Translated by W.S. Merwin. NY: Nadja, (1985). 6 × 9¾. 21 pages. Titles printed in blue. Red cloth, paper label on cover. Small oily spots on lower cover; contents fine. *Letter Z of 26 deluxe copies in cloth, printed in two colors on Arches paper. Signed by Frasconi and Merwin. The total edition was 226 copies. There are two woodcuts by Frasconi.* \$350
37. Frasconi. *THE BOOKS OF ANTONIO FRASCONI, A Selection 1945–1995*. NY: Grolier Club, 1996. 9 × 12. 94 pages. Cloth and slipcase (light wear to case). Fine. *Deluxe version, limited to 100 copies, with an original woodcut numbered and signed by the artist. 70 items described and illustrated (many in color).* \$600
38. Frigge, Karli. *MARBLED FLOWERS*. (Frits Knuf, 1990). 21 × 16. (16) text pages followed by 5 marbled flower bouquets—each mounted within a passe partout and signed by the artist. Bound by Frigge in heavy wooden boards painted black and red, laced into a leather spine, in cloth folding case with title painted on cover. Fine. *One of 55 copies, signed by Frigge. Text is in English. Frigge creates “fairytale-like transparent flowers, in rich shaded patterns, made by marbling each sheet eight or nine times over again.”* \$1500
39. Frigge. *SAMPLE BOOK OF SEYMOUR*. (Buren): Fritz Knuf, (1993). 4 × 10½. (8) pages text, 11 pages with 35 tipped on specimens of marbled paper—all mounted on heavy paper which folds out to a single very large display. In cloth portfolio and paper slipcase. Oily spot on upper cover, all else fine. *One of 75 copies signed by Karli Frigge, who along with Tanya Schmoller collected the original specimens. From 1919 onwards, Edward Seymour (1898–1979) made his own colors after an old formula and polished the papers by hand with agate.* \$200
40. Frigge. *SAMPLE BOOK OF THE FANCY PAPER FACTORY ASCHAFFENBURG*. (Joppe): Frits Knuf, (1993). 4 × 10½. (14) pages followed by 26 accordion-fold pages with 90 mounted specimens—marbled, patterned, gilt, moiré, imitation leather. Cloth gilt, with insert of marbled paper. Faint spotting to spine, else fine, with pro-

spectus. One of 110 copies. Some of the paper specimens came from the collections of Tanya Schmoller and Erik Schots. They have been buffered with an alkaline solution. The book opens to several feet. \$350

41. Frigge and Sidney E. Berger. *KARLI FRIGGE'S LIFE IN MARBLING*. Newtown: Bird & Bull Press, 2004. 7½ × 10½. 78 pages, including 18 large marbled specimens. Cloth, in cloth slipcase. Fine. One of 140 copies. Much of the text is in Frigge's own words, from correspondence with the author or from books she has written in years past. \$575

42. Gehenna Press. *CANCELLERESCA BASTARDA DISPLAYED*. In a Series of Maxims and Mottos—With Alphabets and Ornaments. (Northampton), 1965. 5 × 6¼. 16 leaves printed rectos only. Marbled paper (by Peter Franck) over boards, title label on upper cover. Fine. No. 46 of 100 signed copies. Printed in a variety of colors on pre-WW II Amalfi (from Bruce Rogers) using Van Krimpen's Cancelleresca Bastarda in three sizes. A glorious little production—the first of three books in which Baskin focused his extraordinary skills in selection and lay-out of type, ornament, and color; all framing select bons mots. \$1100

A TYPOGRAPHIC MASTERPIECE

43. Gehenna Press. *FLOSCULI SENTENTARIUM*. Printers' Flowers Moralized. Northampton, 1967. 8 × 11. 30 pages printed on rectos only. Vellum-backed marbled paper boards by Arno Werner. A few tiny spots of foxing on this old (1905) paper, paper defect in one margin. Fine, with prospectus. No. 143 of 250 copies. Aphorisms & quotations are set in Centaur type, with type ornaments selected from the Yale/Beilenson collection of ornamental material owned or designed by Bruce Rogers. Printed in many colors on French handmade paper. Dale Roylance's two-page essay on "ornament" is set in a masterful display of shaped typography. A typographic masterpiece. \$1000

44. Goto, Seikichiro. *A BOOK OF HANDCRAFTED PAPER*. Tokyo: Kodansha, 1984. 10¾ × 12½. (178 pages) including 64 tipped-in stencil-colored illustrations of materials, processes, and papermaking villages. Three of these are larger, folding illustrations. There are 60

smaller text illustrations printed in various single colors, and 9 small mounted paper specimens. Bound in high relief red lacquered wraps lettered in gold, stab stitched, in flax cloth case (bone clasps, cover label) in cardboard box (slightly bumped) with label. Fine. One of 290 copies. Text concerns papermaking in Japan, Korea, Nepal, and China is in Japanese and English. The stenciled color illustrations are lovely. The author is well known as a papermaker, stencil artist, printmaker, historian, and as redeveloper of kinkarakawa-shi ("gold China leather paper"). The binding paper is an example of this. \$1500

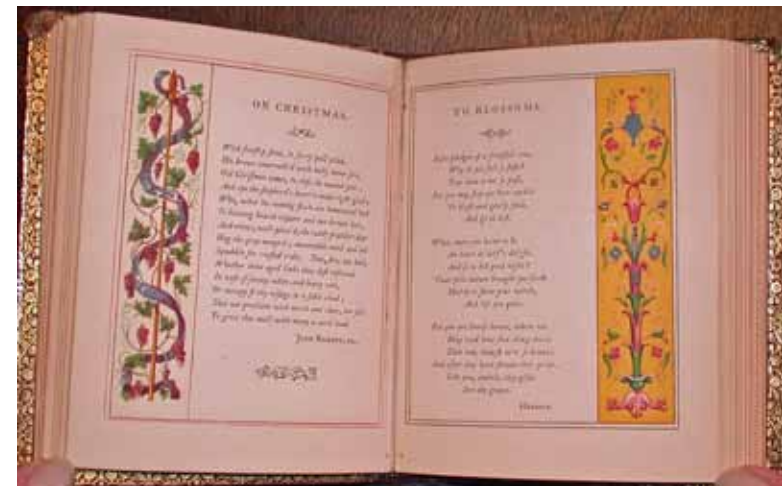
45. Granden Press. Euclid. *POINT PLANE SOLID*. Hoboken & Jersey City, 2009. A visual meditation on some of Euclid's definitions. Nine leaves, 12 × 3 inches, bound in a palm-leaf structure with wooden boards, strung on yellow cord held by a red wood cube. The pages unfold to reveal typographic or sculptural illustrations of geometric concepts. There are 3 small pop-ups or assemble-it-yourself structures within the pages. Housed in red and white ticking-fabric bag. One of 24 copies signed by the printers. Printed letterpress in black and red. Granden Press is a collaborative undertaking by Barbara Henry and Barbara Mauriello. \$400

46. Gwas Gregynog, Ormond, John. *CATHEDRAL BUILDERS and Other Poems*. With Drawings by the Author. Gwas Gregynog, 1991. Folio. 66 pages. Quarter black morocco and yellow boards. Fine, with prospectus. No. XXXII of 50 copies (of 250) bound in quarter leather. \$250

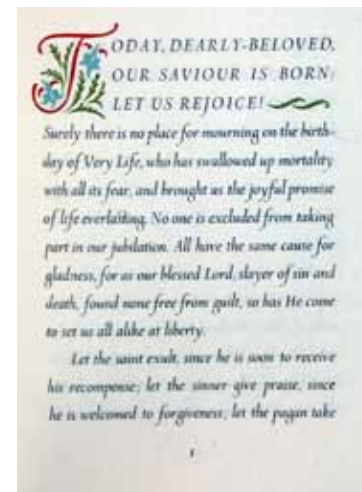
47. Gwasg Gregynog Press. *GIRALDUS CAMBRENSIS*. Itinerary Through Wales. Wood engravings by Colin Payton. (Newtown), 1989. Folio (8½ × 14½). xv, 100 pages. Over 30 wood engravings in the text are printed from the blocks. Quarter morocco and beveled oak boards by Julian Thomas. Laid in is a signed and numbered AP engraving from the book. Fine in felt-lined cloth traycase. Copy XIV of 20 copies in this binding, signed by the illustrator Colin Payton. (There were also 280 "regular" copies.) Marvelous medieval-style wood-engravings within colored borders. Winner of the Feliciano award. In 1188 Giraldus, son of a Norman Lord, accompanied the Archbishop of Canterbury on his

journey through Wales. This English translation of the *Itinerary* paints a vivid contemporary portrait of Medieval Welsh society. Edited by Brynley F. Roberts, National Library of Wales. \$2400

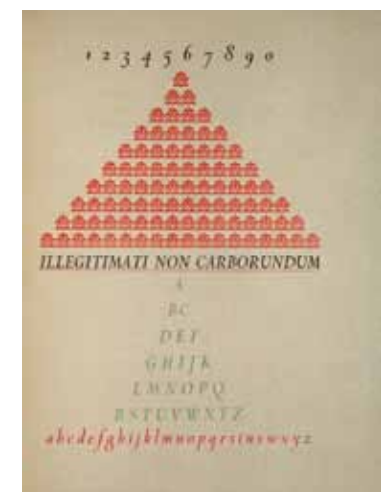
48. Halfer, Josef. *THE PROGRESS OF THE MARBLING ART. From Technical Scientific Principles. With a supplement on the decoration of book edges.* Taos, 1989. 6 × 8½. [276] pages, including 10 color plates. Decorated boards in facsimile of the original binding. Very good, with prospectus. A facsimile reprint of Louis Kinder's 1894 first American edition, with an introduction by Phoebe Easton. Text printed in violet ink (as the original). One of 500 copies. A practical manual by the practitioner who revolutionized paper marbling. \$135
49. Hammer Creek Press. *THE HAMMER CREEK PRESS TYPE SPECIMEN BOOK.* NY, 1954. 4½ × 6¾. 51 pages. Marbled wraps over boards, printed paper cover label. About fine. One of 100 on handmade paper. One of the most substantial books from the press. In addition to type and ornamental material there is a section of turtle designs, including those done for Fass by John DePol and Valenti Angelo. Cohen 31. \$475
50. Heyeck, Robin. *MARBLING AT THE HEYECK PRESS.* Woodside, 1986. 8 × 11. 65 pages with 28 mounted samples of marbled paper. Quarter morocco and suminagashi boards. Fine in slipcase, with prospectus. One of 150 numbered and signed copies printed on dampened handmade paper in Centaur and Arrighi types. Includes a descriptive bibliography of marbling projects by the press, chapters on Turkish marbling, and a chapter on "Problems and Cures." \$500
51. Hoe, Robert. *A SHORT HISTORY OF THE PRINTING PRESS.* New York, 1902. 8 × 11. 89, (1) pages. Original printed wraps. A little extremity wear. There are two small (about pin size) holes in the lower margin of the first 36 pages. Very good copy of a scarce book. \$225
52. Hultén, K. G. Pontus. *THE MACHINE, As Seen at the End of the Mechanical Age.* NY: MOMA, 1968. 8½ × 10. 216 pages. An exhibition catalogue, illustrated throughout. Indices. Tiniest bit of wear, but a



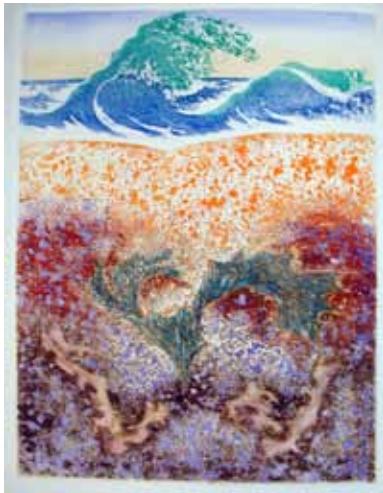
Item 23. Color Printing. Songs.



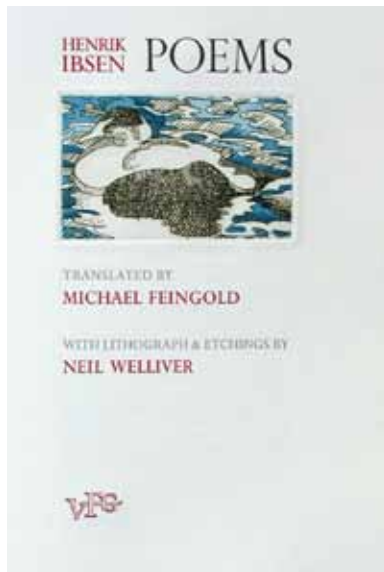
Item 84. Saint Leo.



Item 43. Gehenna. Flosculi.



Item 63. Lubbock.



Item 95. Welliver.



Item 31. Ely.



Item 19. Cheloniidae. Cetacea.



Item 102. Citno. Letter to Columbus.

fine example of this hinged color-printed and embossed aluminum binding. *Lots of Bauhaus, work by Max Ernst and El Lissitzky.* \$190

53. Hunter, Dard. *PRIMITIVE PAPERMAKING. An account of a Mexican sojourn and of a voyage to the Pacific Islands in search of information, tools, and specimens relating to the fabrication and decoration of bark-paper.* Chillicothe: Mountain House Press, 1927. Folio (12 × 16½). Gravure of the Mountain House, 48 numbered text pages plus 29 un-numbered leaves with text and mounted specimens. Loose as issued in three-quarter buckram portfolio by Peter Franck, with cloth ties, title label on cover. There's the usual cockling of paper with the mounted photos. Housed in a custom-made tray case (somewhat battered), this is a pristine copy. No. 20 of 200 signed copies. There are 32 specimens (24 original and 8 facsimiles made by Hunter); the specimens are rare primitive bark papers, some several hundred years old, gathered by Hunter over a 10 year period. Included are samples from Java, Otomi Indians of Mexico, watermarked examples from Hawaii, Fiji, Tonga Islands, Samoa etc; many are highly decorative patterned pieces. Illustrated with text drawings by Hunter as well as photographs. Printed in black and Tonga brown (a richly colored ink made by DH) by Hunter, who includes a one-page note on the proprietary type face. \$6000

54. Hunter, Dard. *PAPERMAKING IN SOUTHERN SIAM.* Chillicothe: Mountain House Press, 1936. 8 × 11. (40) pages plus 17 pages of photogravures, a hand colored plate of the khoi tree, and 3 large paper specimens (folded in half). There are also a specimen of bark and one of mould cloth. Bound by Peter Franck in quarter black morocco, vellum tips, black paper board printed from old Siamese woodblocks in red and gold design. The khoi tree plate (on a different paper) is foxed, otherwise the contents are fine. Very slight rubbing to spine extremities. Fine. With a TLS from Hunter on his portrait-water marked stationery. *The scarcest Mountain House Press book.* No. 7 of 115 copies, signed by Hunter. Printed by Hunter on his Lime Rock Mill paper. Account of a visit to the last old papermaker in S. Siam. Laid in letter to original purchaser states that this book was doubly over-subscribed. According to Kathleen Baker, 99 copies were issued. \$4200



Item 55. Huttich.

55. Huttich, Johannes. *IMPERATORUM ET CAESARUM VITAE*. Strassburg: Wolfgang Köpfel, 1534. $5 \times 7\frac{1}{4}$. Two parts in one volume: (viii), 89, (16) pages. Printer's device at end of each part. Seventeenth or eighteenth century mottled sheep. A very good copy, with generous margins. *Fourth and preferred edition of this medal book; in it both the woodcut borders and section on Roman consular coins appear for the first time. The hundreds of black-on-white woodcuts (medallions, portraits, columns, frames, head pieces) are the work of Hans Weiditz—an important German Renaissance artist and book illustrator. Weiditz's woodcuts influenced subsequent emblem books.* \$3200

56. Imprimerie Royale. *NOTICE SUR LES TYPES ÉTRANGERS. Du Spécimen de L'Imprimerie Royale*. Paris: Imprimerie Royale, 1847. 9×12 .

65 pages. Printed boards. Tips, spine ends, and lower board edges have some wear, slight toning of the paper, but near very good. *Specimens are in table form, accompanied by text about the history of writing, and letter forms in that country. There are about 30 languages including Egyptian, Chinese, Japanese, Persépolitain (Ninivites), Samaritan, Himyarte, Hebrew, Mæso-Gothic, Russian, Runic, Anglo-Saxon, Arab, Persian, Mandchou, Georgian, Greek, Tibetan, Sanskrit, and various other Indian languages.* \$750

57. Intercontinental Inspection Services. *HANDMADE PAPERS OF JAPAN*. Tokyo, ca. 1960. $9\frac{1}{2} \times 7\frac{3}{4}$ (ii) introduction, followed by 57 paper specimens tipped to leaves of blue paper. Printed beneath each sample is its name, materials, Prefecture of origin, and size of sheet. Oriental style wraps. Upper corners are softly jammed, or creased; but the specimens are unaffected. Very good. Price List laid in. *The 57 specimens of plain, dyed, stenciled, and block-printed papers each measures 5×6 inches. This specimen book is no. 3 in Henry Morris' Japonica.* \$300

58. Janus Press. *THE GOSPEL OF MARY*. Translated from the Greek by Karen King, with commentaries by Rosemary Ruether. Newark, 2006. $10 \times 11\frac{1}{2}$. 38, (3) pages. Centerpiece pop-up of "the journey of the soul." Printed letterpress in black and blue on light green Barcham Green paper, with ornaments in grey. The Gospels are set in uncial types, surrounded by commentary in Monotype Plantin. Large opening initials in persimmon, printed in American uncial type. Woven strip binding of stiff pulp painted "cloud" wraps. Fine in birch wood clamshell box lined and covered in paste patterned paper. *One of 150 copies signed by Claire Van Vliet, Audrey Holden (binder), and Andrew Miller-Brown (printer). Diagram images (in green) are based on Dynamic Symmetry: The Greek Vase. Text is a fragment of a Gnostic gospel of early second century Christianity, followed by commentary on Mary Magdalene in the New Testament, in Gnostic literature, and in Church tradition.* \$1500

59. Janus Press. Margaret Kaufman. *DEEP IN THE TERRITORY*. Newark, VT 1998. Oblong 9×8 . (26) pages. Concertina non-adhesive

binding; a new book structure designed specially for this book. Fine in original colorful cloth-covered tray case. *One of 120 copies, signed by Claire Van Vliet to a subscriber. Presented are 11 poems by Kaufman inspired by Plainswomen and their quilts. Between each leaf of poetry is a double sided quilt structure of interlocking and woven papers in a variety of colors and patterns—there are fourteen quilts including the binding covers. A enclosed baggy contains leftover scraps. A lovely kaleidoscopic production.* \$600

60. Jones, George. *A DISTINGUISHED FAMILY OF FRENCH PRINTERS, ROBERT & HENRI ESTIENNE*. Brooklyn: Linotype, 1929. 8½ × 13½. (12) pages ruled in red; smaller broadside type specimen laid in. Quarter vellum and marbled boards (bottom edges rubbed). Very good, without the slipcase. *One of 400 on Kelmscott handmade paper. First showing of Linotype Estienne Old Face, designed and cut by Jones. A Century for the Century 17.* \$150
61. Lacombe, P. *LIVRES D'HEURES CONSERVÉS DANS LE BIBLIOTHEQUES PUBLIES EN PARIS*. Paris: Imprimerie Nationale, 1907. 6 × 9. 438 pages on vellumized paper. Original wraps very well bound into quarter black leather and cloth, tan spine labels, t.e.g. Few tiny closed tears in bottom margin, very good. *The indispensable bibliography of French 15th and 16th century printed Books of Hours.* \$200
62. Loring, Rosamund B. *DECORATED BOOK PAPERS Being an Account of their Design and Fashions*. Cambridge, 1942. 6½ × 8½. ix, (6), 171 pages plus 33 plates of which 8 are facsimiles and 25 are tipped-on original samples. Cloth backed boards covered in Loring's paste-paper. Publisher's cloth slipcase has an old unobtrusive stain, book is fine. *One of 250 numbered copies. The samples are: 11 marbled papers (including two 19th c. and three by Douglas Cockerell), 8 pattern papers (including one 19th c. and 3 from the Curwen Press), and 6 paste papers (including one by Veronica Ruzicka and two by Loring).* \$700
63. Lubbock, J.G. *THE SPHERE OF ROCKS AND WATER*. Original text and prints. London: Rota, (1983). 11 × 15½. 52 pages including 10 original color prints with tissue guards. Quarter morocco and silk

boards gilt. Small calligraphic bookplate, fine in slipcase, with prospectus. *One of 80 numbered and signed copies. The 6 double page and 4 single page hand-printed colored illustrations were made from copperplates worked by engraving, etching, and aquatint. Printed at Rampant Lions Press on handmade paper. "From the North Sea's surge on shingle beaches to Pacific rollers breaking on lava rocks. From Hebridean waterfalls to the gorges of the Yangtze, and from Andean volcanoes to Artic glaciers, in all these landscapes is sensed the evidence of the fundamental forces which formed them."* \$800

64. (Marbling) *AMERICAN DECORATIVE PAPERMAKERS. The Work & Specimens of Twelve Craft Artists*. (Mattapoisett) Busyhaus Publications (1983) 10½ × 8½. 65 pages, with 12 tipped-in small specimens. Wood engravings by Michael McCurdy. Quarter morocco leather and cloth by the Harcourt Bindery. Fine. *One of 200 copies in the special binding. Photo, specimen and autobiographical essays by 12 marblers. Introduction, Glossary, and Notes by Don Guyot.* \$200
65. Mason, John. *SOME PAPERS HAND MADE BY JOHN MASON*. London: Maggs, 1959. 6 × 9. 34 leaves of various highly textured, sometimes embedded, papers. Many are printed with Mason's text about papermaking or with illustrations. Linson vellum spine printed in gold, handmade paper boards with embedded fern in each cover. Some sticker (?) residue on flyleaf. Fine. *Very uncommon. Mason was a pioneer in c20 hand papermaking. He writes: "There have been private presses with private types and private binderies, too. My father printed at the Doves, I made type, printed books and bound them at Gregynog. But why had no one tried private papermaking?" The papers in this book were made between 1954 and 1959.* \$500
66. Mason. *MORE PAPERS HAND MADE BY JOHN MASON*. Leicester: Twelve by Eight Press, 1967. 8 × 12. Half title, title printed in gold, "special copy having three additional specimens" leaf, limitation leaf, (2) contents/notes, 35 printed paper specimens (each interleaved with handmade paper blank), 4 additional specimens. Linson vellum boards gilt. Two corners very slightly bumped, else fine in



Item 65. Mason. Some Papers.

mylar jacket and paper sleeve. Each paper specimen is printed with text or illustration or both, in colors throughout. One specimen by the Stanbrook Abbey Press. An Eric Gill illustration is printed from the original block. Blair Hughes-Stanton cut and printed on his Columbian a color illustration for this book. One specimen contains a light-and-shade portrait watermark. This copy has extra specimens. One is an announcement for the Double Crown Club; another is mounted a DCC menu. No. 167 of an unspecified number (less than 200) signed by Mason. The papers for this book were created from a variety of garden plants and fabrics. While Mason began work in 1958, the first copies were not ready until 1965. This special copy has additional specimens, but does not have a thread picture. \$650

67. Molehill Press. John Averill. *SEED CORN: House Organ of the Molehill Press*. Nos. 1–37, but missing nos. 18 and 21 and part of 23. Chicago 1949–1960. $4\frac{1}{2} \times 7$. Self-wraps. About 16 pages each. Humorous text, colorful illustrations from linoleum, scratchboard, wood, and zinc. Printed by the designer on a hand press, *Seed Corn* was devoted to selling Averill's designs and drawings. A run of the original issues is very scarce. \$250

68. Morison, Stanley. *JOHN FELL, THE UNIVERSITY PRESS, AND THE "FELL" TYPES. The punches and matrices designed for printing in the Greek, Latin, English, and Oriental Languages Bequeathed in 1686...* Oxford, 1967. 10×15 . Frontis, xvi, 278 pages, 22 plates. Blue cloth gilt, printed dj. Fine in custom slipcase (slight wear). One of 1000 copies printed letterpress in hand-set Fell types on rag paper. An outstanding book. A Century for the Century 73. \$450

A SPECIAL COPY

69. Moser, Barry. *WOOD ENGRAVING, NOTES ON THE CRAFT*. Northampton: Pennyroyal Press, 1979. $7\frac{3}{4} \times 10\frac{3}{4}$. 27 pages, 3 plates with commentary on facing versos. Eight additional engravings in the text. Boards, paper spine label. Bookplate. Spine ends slightly bumped, but fine and protected by a custom portfolio. In this copy every engraving is specially signed by Moser. An extra print, also signed, is laid in. Inscribed to the Elkindes with a small pencil sketch by Moser; signed by Moser, McGrath, and Parrot. One of 70 bound in boards by Gray Parrott, numbered copy "C." Signed by Moser. (Total edition was 350.) All engravings printed from the original blocks. Two of the eleven wood engravings in the text are also signed. With a separate impression of "Moraine-Albany" no. 11 of 100 signed. \$800
70. Officina Bodoni. Boccaccio. *TRATTATELLO IN LAUDE DI DANTE*. Verona, 1955. $5\frac{1}{4} \times 8\frac{1}{2}$. Portrait of Dante, 128 pages, plus 2 heliogravure plates. Full citron morocco by the Officina Bodoni. Fine in decorated paper over boards slipcase. Of 140 numbered copies, this one of 125 on Rives. Printed in Mardersteig's new Dante types (roman, italic, and 20 and 30 point initial letters)—his last and most successful design; this being its first use. It was cut by Charles Malin. Initials in red and blue. The plates are a previously unpublished portrait of Dante and a page from Boccaccio's manuscript. Schmoller #111, pages 103–4, and illustration on page 121. Very scarce OB imprint. \$3000
71. Officina Bodoni. Paul Valéry. *LE CIMETIERE MARIN. THE GRAVE-YARD BY THE SEA*. English translation by C. Day Lewis. London: Secker & Warburg, (1945). 8vo. 24 pages. Marbled wraps. Bit of pin-

point foxing on top edge, but a fine copy in very good folder. No. 296 of 500 copies signed by Lewis. Printed at the Officina Bodoni in Vincenza type on Magnani paper. \$300

72. Ovid. *METAMORPHOSES*. De La More Press, 1904. Folio. 322 pages. Engraved general title, decorative initials. Bound by R.R. Donnelly in full wine morocco tooled in blind and gilt. Collector's bookplate on front pastedown has created a small hole, from glue adhesion, in the opposing flyleaf. Fine in slipcase. *One of 350 copies handsomely printed by Alexander Moring in Caslon Old Face on handmade paper. (There were also 10 on vellum.) The binding is stamp signed, and bears a small label stating the acid-free leather was "specially manufactured according to the recommendation of the Society of Arts Committee on bookbinding."* \$750
73. Parker, Agnes Miller. Ian Rogerson. *AGNES MILLER PARKER WOOD ENGRAVINGS FROM THE FABLES OF AESOP. FROM XXI WELSH GYPSY FOLK-TALES*. (Newton): Gwasg Gregynog, 1996 and 1997. Two volumes. 9½ × 14. 33, (1), pages, 28 plates; 54, (1) pages, 17 plates. Cloth and wood-engraved patterned boards in matching slipcases. Fine. *One of 200 sets. Engravings are superbly printed from the original blocks on handmade Japanese Gampi Vellum paper. The second volume presents an additional 9 engravings from Aesop. Rogerson's illuminating essays are: "The Story of a Remarkable Book" and "John Sampson and the Gypsies of Wales."* \$1200
74. Pennyroyal Press. Beekman, E.M. *CARNAL LENT*. Easthampton, 1975. 6⅞ × 6½. Wood engraved frontis portrait of Beekman by Barry Moser, (14) pages, pressmark in red. Black cloth. Fine. Laid in is a signed proof of the portrait. No. 180 of 200 signed by Beekman and Moser. \$150
75. Peterson, William S. *THE KELMSCOTT PRESS GOLDEN LEG-END, A Documentary History of Its Production*. College Park: UMA & Yellow Barn Press (1990). 4to. vi, 32 pages, errata slip laid in. Wood-engraved portrait of William Morris by John DePol. Cloth with leather spine label. Fine, with prospectus. With an original leaf from

the Golden Legend (Saint Saturnyne, with one 10-line and two 6-line initials). *One of 170 copies on Batchelor handmade paper ca. 1940.* \$600

76. Pickering. *THE BOOK OF COMMON PRAYER...TOGETHER WITH THE PSALMS OF DAVID....* London: William Pickering, 1853. 4½ × 7. Unpaged (about an inch thick). Each page printed within a pictorial woodcut border by Mary Byfield. Black morocco by John Bumpus, single blind rule on covers, raised bands outlined in blind with extensions on covers, turn-ins gilt, glazed maroon endpapers, all edges gilt. Tip extremities rubbed to boards. Large bookplate of Harold John Tennant on pastedown. Near fine copy of "Queen Elizabeth's Prayer Book." *A fine example of the Whittinghams' printing, this reprint of the 1569 prayer book is considered Mary Byfield's masterpiece. Her 100 different borders are based mostly on designs by Tory, Holbein, and Dürer. Ruari McLean (1963, pp 10–11) writes "The cuts harmonize perfectly with the type (which is Caslon) and this small volume ... is a triumph of printing as well as of illustration and typography." Tennant, a prominent Scottish politician, received this from his sister as a 23rd birthday gift.* \$800
77. Plough Press. *LOUGHBOROUGH MARBLE*. (Loughborough), 1971. 3 × 4. (7) pages accordion-fold, tipped into green cloth boards. One page of text is followed by 5 specimens of marbled paper. Fine. No. 8 of only 18 copies of this near-miniature spoof. *The five funny-named marbled specimens are from an imaginary industry. "This was an experiment printing on Barcham Green's Cranmer" handmade paper.* \$250

SUPERB ROGER POWELL BINDING

78. Powell, Roger. Yu-ho Ecke, Tseng. *CHINESE CALLIGRAPHY*. Philadelphia Museum of Art, 1971. 8½ × 11½. Numerous photographic plates by Meriden Gravure. Bound by Roger Powell in dark green morocco, text gilt-tooled in capitals on both covers; twenty-seven Chinese seals in 8 colors are onlaid on covers; striped Oriental rice-paper endpapers, all edges gilt. Signed in blind with Powell's device on rear turn-in, and dated 1974. Powell's original morocco-backed case has some wear. The binding is in fine condition. *Roger Powell was one of the most important 20th century binders. He was entrusted with*

the rebinding of *The Book of Kells* and *The Book of Durrow*. Among his major clients were the collectors Major J. R. Abbey and John M. Crawford, Jr. This catalogue was bound by Powell for Crawford, who had the finest collection of Chinese calligraphy in the West (now in the Metropolitan Museum of Art). Crawford lent many pieces to this exhibition. \$16,000

79. Pressed Wafer and Kat Ran Press. *MY SUFFOLK DOWNS. Poems and Photographs* by Melissa Shook. (Boston and Cambridge, 2012) 9 × 7½. Bound by Sarah Creighton in her pastepaper over boards, spine titled in silver. Fine. One of 45 copies in this binding, signed by the author. (Total edition was 500.) Melissa Shook came to Boston in 1974 to teach photography at MIT. She discovered Suffolk Downs, and over the next thirty years photographed the race track, concentrating on trainers, hot walkers, exercise riders, horse shoers, dentists, those who delivered hay, feed, and ice, and the jockeys and their agents. \$155

80. Rampant Lions Press. Browning, Elizabeth Barrett. *SONNETS FROM THE PORTUGUESE*. (Cambridge, 1939). 4¼ × 5½. (44) pages. Cloth spine and Cockerell marbled boards. Slight separation between two gatherings. Very good copy with the prospectus. Printed in Jan van Krimpen's delicate Romulus italic type. This is the first book published in England using this font. One of 200 numbered copies, this on cream paper. "This edition of Mrs. Browning's Sonnets aims at filling the need for a fine pocket edition." \$300

81. Rogers, Bruce. *PARAGRAPHS ON PRINTING*. NY: Rudge, 1943. 7½ × 11. Frontis with tissue guard, x, 187 pages including 98 plates, four color illustrations from the LEC Shakespeare, tipped in note about this special edition. With tipped-in BR printer's mark engraved and printed by Allen Lewis. Oatmeal cloth spine titled in gold, decorated paper boards, designed by Rogers. Fine in unevenly faded plain board slipcase. One of 199 large paper copies signed by Rogers. BR's commentary on his own books, including his "favorite 30." \$450

82. Rosenwald, Lessing J. *THE FORTSAS CATALOGUE*. North Hills: Bird & Bull Press, 1970. 9¼ × 12. 13 pages letterpress, 4 pages fac-

similes. Lacks the 16-page facsimile of the original catalogue in rear pocket. Quarter linen and marbled boards. The boards yawn slightly, binder's glue browning in the gutters. Copy "o incomplete copy" inscribed by Henry in 1971. Laid in ALS from Henry sending this copy "discovered at the binder who handled the work originally." The edition of 250 copies was printed on B&B handmade paper, for Lessing Rosenwald and The Philobiblon Club. A famous bibliographic hoax. \$150

83. Rubovits, Norma. *MARBLED VIGNETTES*. Los Angeles: Dawson's Book Shop, 1992. 8 × 10. Cloth-bound book of 8 pages; plus 5 marbled vignettes, signed by Rubovits, in hinged mats. All in cloth tray case. Fine. XXVI of 35 signed copies with the 5 matted marbled vignettes. These are about 3 to 4 inches high. \$500

84. Saint Leo the Great. *ON THE BIRTHDAY OF OUR LORD JESUS*. Stanbrook Abbey Press, 1958. 5 × 7 . 5 pages. Cockerel marbled wraps. Very good. Initial by Margaret Adams printed in red, green, and blue. Printed in Romulus Cancelleresca Bastarda on dampened handmade paper, one of 500 copies. Imposition of the text was difficult and sent to Jan van Krimpen to arrange. Third book of the press. \$160

85. Sassoon, Siegfried. *THE PATH TO PEACE*. Worcester: Stanbrook Abbey Press, 1960. Numerous initial letters calligraphed in red ink; one large initial in liquid gold. 8 × 10½. 3 leaves, 31 pages. Quarter vellum and Parisian marbled boards. Bookseller's small ticket inside front cover. Fine. One of 500 copies printed in black and blue, and gilt (title page decoration) in Jan van Krimpen's Romulus. \$325

86. Schanilec, Gaylord. *MY COLORFUL CAREER*. Newton: Bird & Bull Press, 1996. 7 × 10½. 79 pages. Quarter navy morocco and red silk cloth, in red silk cloth slipcase. Fine. Schanilec, Proprietor of Midnight Paper Sales Press, discusses the evolution of his art and technique in specific detail. The artist explains reduction cutting in multi-color wood engraving and demonstrates the technique in a series of woodblocks. Reduction cutting allows one block to be printed in more than one color, while allowing for perfect registration. However, the block is cannibalized during the pro-

cess and cannot be re-used—or retained for one's archive. One of 160 copies printed by Henry Morris. \$500

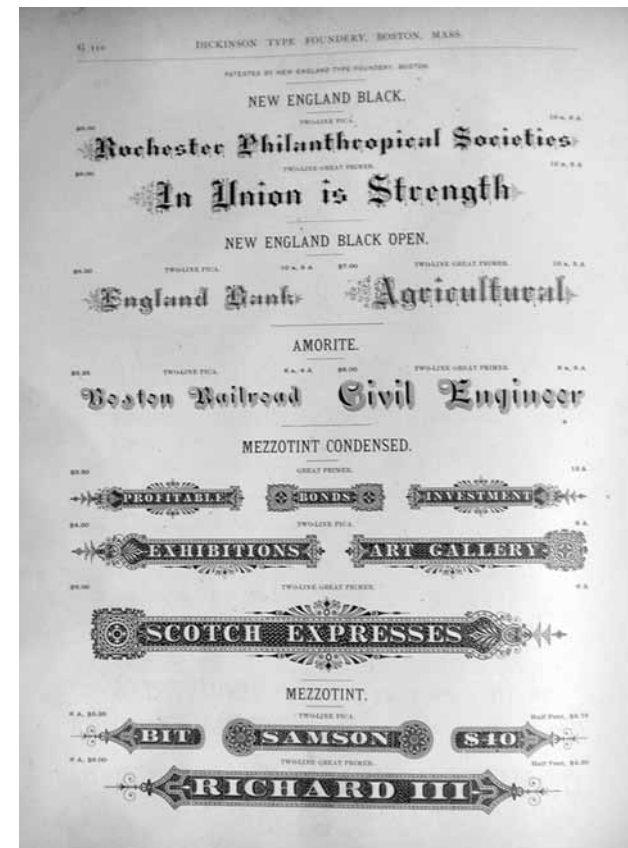
87. Singer, Isaac Bashevis. *YENTL THE YESHIVA BOY*. Woodcuts by Antonio Frasconi. NY: Farrar, Straus, Giroux, (1983). First edition. 6½ × 10. 58, (2) pages illustrated by Frasconi with woodcut initials, 7 half page cuts, and 12 full page woodcuts printed in black or terracotta. Cream cloth, slipcase. Fine. One of 450 copies signed by Singer and Frasconi. \$300

88. Skeptical Press. Reisbord, Coriander. *RIDDLE/GHOST/DEFENSIVE BOOKS*. Tuscaloosa, 1993. Three volumes. 5½ × 7. Boards, in cloth slipcase. Fine set with the prospectus. One of 15 sets. Text, printing, and binding by the book artist Coriander Reisbord. In "Riddle" five intaglio etchings are suspended in cut-out windows with printed hint below. "Ghost," printed from Cory's handwriting on ghostly silk tissue, remembers a grandmother's last days. Text of the Defensive Book is taken from a manual given to college freshman women. The book exemplifies fear and paranoia with increasingly smaller pages and ever more embedded pins. \$600

89. Sönmez, Nedim. *FROM EBRU TO MARBLED PAPER*. VOM EBRU ZUM MARMORPAPIER. Tübingen, 1995. 8 × 11½. 47 pages. (27 text pages followed by 11 large specimens of various styles and their description). Red cloth gilt. Fine. One of 250 signed copies. Brief history with text in German and English. \$250

90. Symons, A.J.A. and Desmond Flower, editors. *THE BOOK-COLLECTOR'S QUARTERLY*. A Complete run. London, 1930–1935. Volumes I to XVII. (All published) 8vo. Wraps. Some soil and wear; good set. \$150

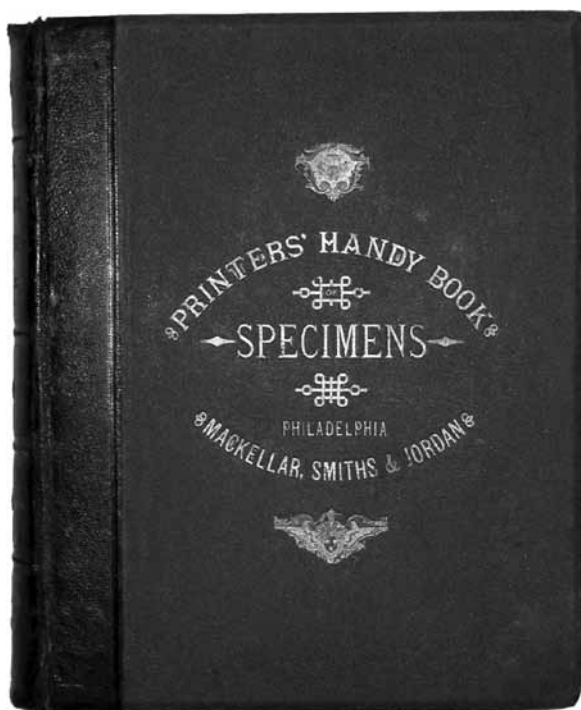
91. Type Specimen. Dickinson. *SPECIMEN OF PRINTING TYPES ... Rules, Cuts and Letter-Press Printing Material*. Phelps, Dalton & Co. Boston, Dickinson Type Foundry, 1883. 9½ × 11¾. 251 pages plus 3 subcripted pages; there are 5 gaps in pagination as issued. Original cloth boards with later cloth spine and tips. Scattered light internal soiling. Collated complete, no excisions. *Comprehensive specimen of*



Item 91. Type Specimen. Dickinson.

job and display faces, decorated borders and rules, and 70 pages of cuts and vignettes. The Dickinson Type Foundry (founded 1839) was purchased by Phelps and Dalton in the 1850s but continued to operated under the Dickinson name until it was absorbed by ATF in 1892. \$1200

92. Type Specimen. MacKellar, Smiths & Jordan. *PRINTERS' HANDY BOOK OF SPECIMENS*. Exhibiting the Choicest Productions of Every Description made at the Johnson Type Foundry. Philadelphia: MacKellar, Smiths & Jordan, (1871 and 1876). 9 × 11. 433, (4) pages printed rectos only; several gaps and subscripted additions as issued. Original



Item 92. Type Specimen. MacKellar.

nal morocco-backed cloth boards. A little wear to binding, contents fine, no excisions. Lovely substantial specimen, the fourth-eighth (see below) from the foundry, after acquiring the Johnson foundry in 1867. (John MacKellar, Richard Smith, and Jordan had all been partners at Johnson when the name was changed.) Especially rich in display faces, but the entire gamut of material is well represented. The contents were copyrighted 1871; the introduction is dated 1876. Annenberg-Saxe note five specimens of the same size and page count for 1871 (4th), 1873, 1875, 1876 (8th), and 1877. It was likely the same basic specimen reissued as new material became available or old material was withdrawn. Several faces have patent dates (running from 1868–1875). Rare. \$1500

93. Wakeman, Geoffrey. *ENGLISH MARBLED PAPERS. A documentary history*. Plough Press (Leicestershire, 1978). 7½ × 10½. 27 pages

followed by 26 mounted specimens of marbled papers. Quarter morocco. Spine slightly faded. Very good. One of 112 copies printed at the Plough Press. Two specimens are 19th century; the balance are historic patterns painstakingly re-created by modern marblers (Cockerell, Michael Mitchell, Richard Wolfe, and Solveig Stone). One of the latter is marbled on 18th century Whatman paper. \$400

94. Weimann, Ingrid and Nedim Sönmez. *CHRISTOPHER WEIMANN (1946–1988) A Tribute*. Tübingen (1991). 8½ × 11. 107 pages including numerous color plates of Weimann's designs. There are 8 tipped in original samples (3 from "Marbling in Miniature"). Cloth. Binding yawns a bit, but a fine copy. No. 200 of 400 copies (the first 100 were "specials"). Norma Rubovits and Muir Dawson contributed to this memorial for a very talented ebru marbler. \$150

95. Welliver, Neil. Ibsen, Henrik. *POEMS*. Translated by Michael Feingold. NY: Vincent FitzGerald, 1987. 8½ × 11½. including a double gatefold lithograph and five color etchings by Neil Welliver. Bound in a richly colored woven and collaged silk fitted cover in red silk tray case. Fine. No. 18 of 75 copies signed by translator and by artist. Letterpress by Wild Carrot in Golgonooza types on handmade Dieu Donné paper. Cover woven by Sara Dochow in a nod to Swedish handicrafts. Bound by Zahra Partovi, case by David Bourbeau. Artists of the Book 1988, A Facet of Modernism #27. \$5000

96. Whittington Press. *THE WHITTINGTON PRESS A BIBLIOGRAPHY 1982–93*. Leominster, 1996. 9½ × 13. 179, (2) with index plus specimens. Quarter vellum and marbled paper, slip case. Fine. Of 380 copies, this is one of 80 special copies (Edition C) with 42 tipped in specimens pages. \$850

WITH A PORTFOLIO OF SPECIMENS

97. Whittington Press. *A MISCELLANY OF TYPE*. Andoversford, 1990. Two volumes. 10 × 14. 125 pages. Book and portfolio bound in quarter tan morocco and decorated paper boards in slipcase. Fine. One

of 55 copies in the special binding, with a separate portfolio. The portfolio contains twelve items: typographic broadsides, marbled paper specimens, paper specimens, several colorful pictures created entirely from printer's ornaments, and a 4to booklet printing 4 unused illustrations for A Boy at the Hogarth Press. A lovely type specimen, showing some of the larger and less-seen Monotype faces owned by the Press. The texts are extracts from books published by the Press since its beginnings in 1971. \$2250

98. Yagi, Tokutaro. SUMINAGASHI-ZOME. Woodside: The Heyek Press, 1991. 7¾ × 11¾. 55 pages including 11 marbled paper specimens. Marbled silk over boards, leather spine label. Fine. One of 200 copies, printed on Twinrocker handmade paper. \$500
99. Yellow Barn Press. A GOUDY MEMOIR. Essays by and about America's great type designer. Council Bluffs, 1987. 7 × 10. Frontis photo, xi, 42, (3) pages. Tipped-in Goudy sonnet printed by DePol on Goudy's press. Illustrated with photos and original wood engravings by DePol; the fullpage "Falls at Deepdene" is signed. Quarter cloth and patterned boards. Fine. One of 75 copies on dampened Rives. (There were also 75 copies on Mohawk paper.) Essays by Alexander Lawson, Howard Coggeshall, Arthur Rushmore, Richard Ellis, Earl Emmons. \$250
100. Zapf, Hermann. TYPOGRAPHIC VARIATIONS. NY: Museum Books, 1964. 8¼ × 12. (8 intro.), (78 plates), (4 index) pages. Vellum-backed boards. Owner's name on front endpaper. Near fine copy, without dj. One of 500 numbered copies of the American edition, signed by Zapf; 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. Century for the Century 66. \$350
101. Zapf, Hermann. THE FINE ART OF LETTERS. PAGES FROM PUBLICATIONS BY HERMANN ZAPF. The Work of Hermann Zapf. NY: Grolier Club, 2000. 8 × 11. 96 pages with 80 illustrations (many in

color) of Zapf's type faces, book designs, and calligraphy, including many rare pieces never before reproduced. A separate portfolio contains 20 original specimens: leaves from books, alphabets (one signed), a prospectus, and an entire booklet from Zapf's private press. Handbound by Judi Conant in green cloth gilt. Both volumes in marbled slipcase. Fine. One of 20 copies inscribed by Zapf to the recipient, and signed by the binder. \$1550

102. Citno, David. A LETTER TO COLUMBUS. With monoprints by Anthony Rice. Columbus: Logan Elm Press, 1990. 9 × 12½. 19 leaves with colorful images and hand painted calligraphic initials throughout the letterpress. The double spread title page is hand-lettered and ornamented with gold. Stiff wraps sewn onto leather spine, yapp edges. Fine in sturdy slipcase cover in paste paper, with inset bas-relief. One of 130 copies, signed by Rice, Citno, and Robert Tauber Director of the press. The paper fibres and Spanish flax paper were handmade by Russell McKnight. Title page and initials by Ann Alaia Woods. "The work draws on Columbus' letter of February 15, 1493 to the Spanish monarchs Ferdinand and Isabella, which Citino re-imagined as Columbus' private diary and personal narrative of his journey. As such the monotypes by Rice are meant to represent the casual doodles and sketches that the famous navigator could have made in his diary of what he saw and experienced first hand in the New World."—Angelica Bradley. \$2400
103. (Color Printing) PROCESS BOOK OF WOODBLOCK PRINTING. Kyoto: Uchida Art Co., (ca. 1970). 5 × 7. 10 leaves accordion-fold with two pages of text and 18 progressive woodblock prints. There are ten prints on one side, and 10 on the other. Attached to beveled boards covered in purple and silver Japanese paper, with cover label. A few leaves have corner creases, else fine. The final print shows two well-dressed women standing with an umbrella, under snow-dripping leaves. Each color (greys, yellow, light black, dark brown, red, deep black) is added one at a time. A double spread shows the print with a single color facing the resulting cumulative state of the color woodblock print. The final addition is a blind-embossed impression to add texture to the women's kimonos. \$150

104. Frey, A. *MANUEL NOUVEAU DE TYPOGRAPHIE, IMPRIMERIE*. Paris, Roret, 1835. Two volumes in one. $3\frac{1}{4} \times 5\frac{1}{2}$. Published in two parts with separate title pages: x, 300; (4), 301–518, (1) pages with seven folding plates bound between pp. 428/9. Contemporary calf-backed marbled boards. Institutional stamp on blank, extremity wear, one plate loose. Very good. *Text is in alphabetical dictionary form with an appendix covering legal ordinances and copyright laws for printers. Plates 4–6 show composition tools and printing press: among those included are a wooden press (hollandaise), large newspaper press Thonnelier, Columbian, Stanhope, Frapié, and Selligue.* \$600

105. Kelly-Winterton Press. Lohf, Kenneth A. *MOON AND SUN*. NY:, 1997. $5\frac{1}{2} \times 8\frac{3}{4}$. (25) pages. Illustrated by Antonio Frasconi with moon and sun woodcuts on title page, fullpage cut of starry heavens, and different sun on cover. Linen-backed printed boards, slipcase. A separate copy of the full page block is numbered & signed by Frasconi, laid into paper folder. Fine. *One of 30 deluxe copies (of an edition of 100). Signed by Frasconi and Lohf. With a numbered and signed woodcut by Frasconi in a separate folder. Illustrations printed in brown.* \$350

106. Lorca, Federico Garcia. *ROMANCE DE LA GUARDIA CIVIL ESPAÑOLA*. Austin, 1962. $6\frac{1}{2} \times 10$. (16) pages illustrated throughout with woodcuts by Antonio Frasconi. With a signed woodcut print “The Victor” printed from the block at The Spiral Press. Printed wraps. Very good. *Signed by Frasconi inside front cover. One of 325 copies. The text, reproduced from the artist’s handwriting is printed in red. A reprint in the Texas Quarterly for Autumn 1962; followed by a 3-page “The Woodcuts of Antonio Frasconi” by Kim Taylor.* \$175

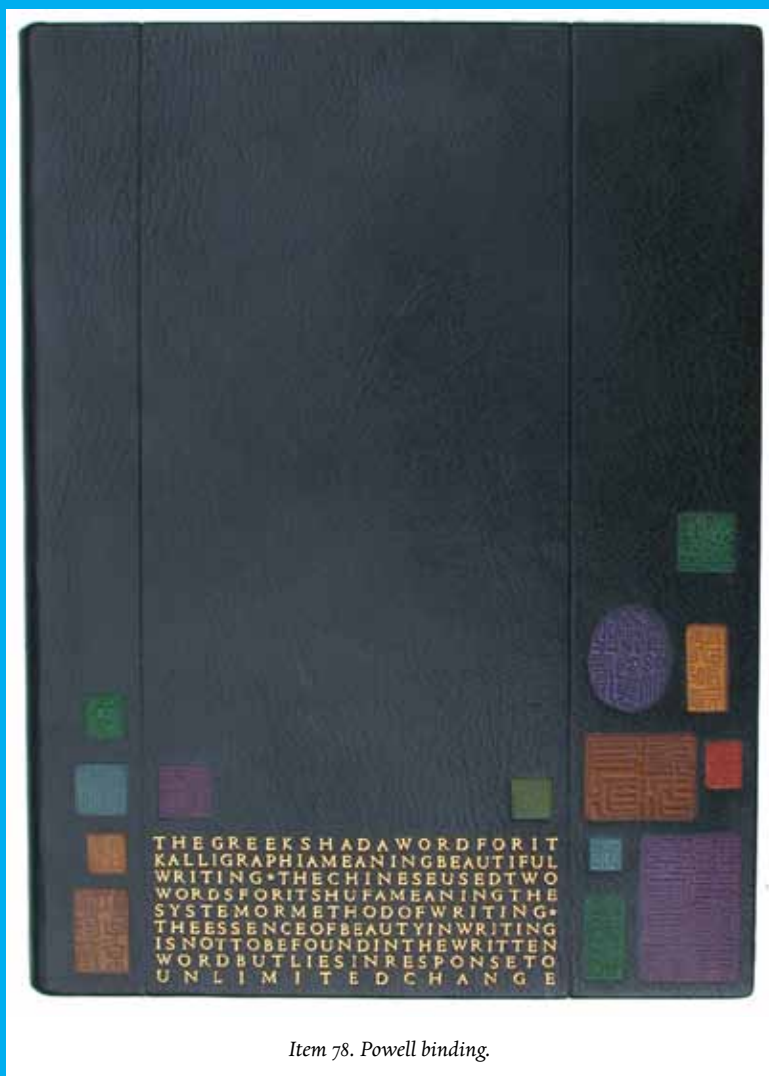
107. Golden Cockerel Press. *COCK-A-HOOP, A bibliography of the Golden Cockerel Press January 1950–1961 December, compiled by David Chambers and Christopher Sanford, with a list of the prospectuses 1921–1962 and illustrations from the books*. Pinner: PLA, nd. 8vo. 126 pages. Quarter blue morocco and printed cloth, by Sangorski & Sutcliffe. Spine very slightly sunned, very slight crease in bottom margin of some pages. Bookplate. Near fine. One of 300 signed copies. \$225



Item 25. Cummins. The Garden.



Item 38. Frigge. Marbled Flowers.



Item 78. Powell binding.