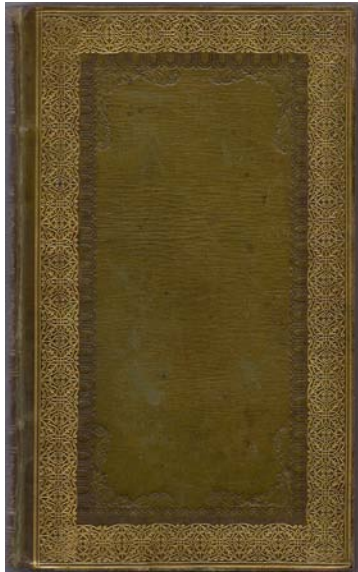
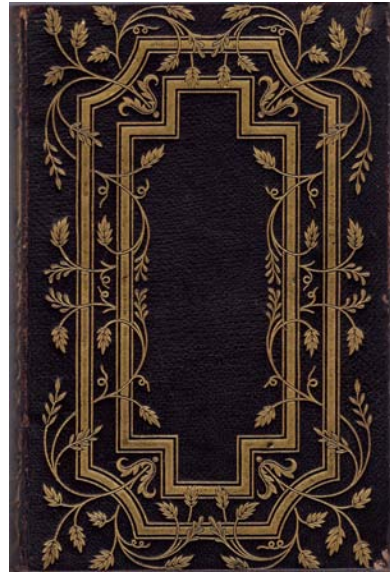


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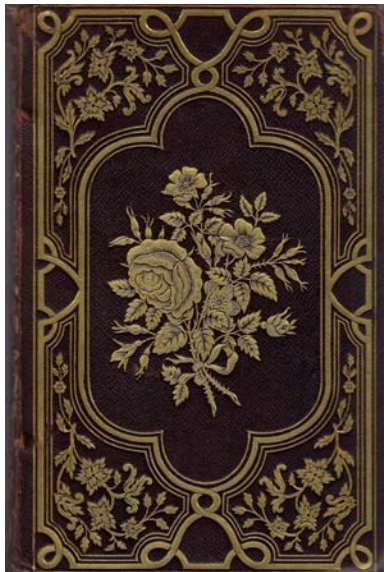
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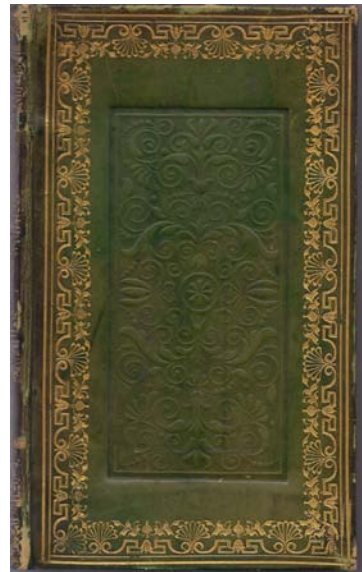
Item 15. Binding. Champley.



Item 17. Binding. Bradley.



Item 18. Binding. Bradley.



Item 14. Binding. Composite Plaque.

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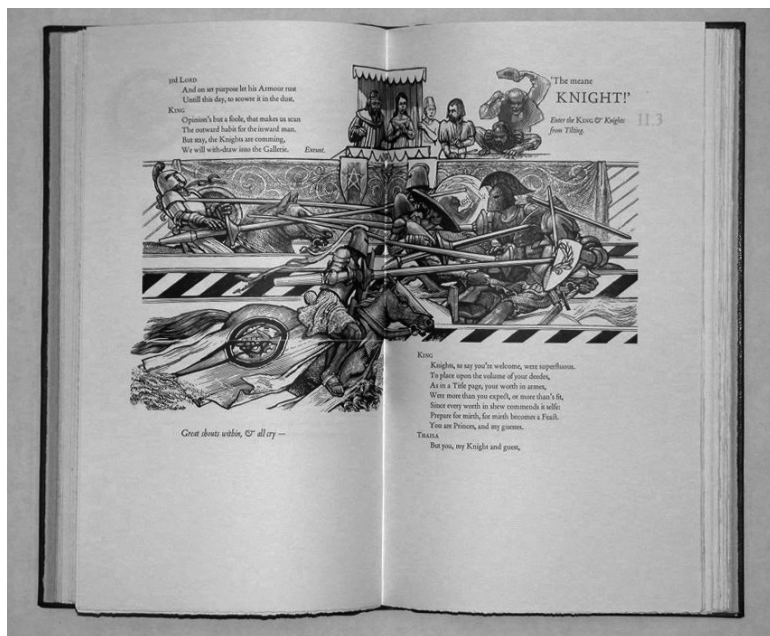
1. Allen Press. *MICHELANGELO: HIS SONNETS*. Translated into English by John Addington Symonds. Greenbrae 1991. 7 × 11. Photo, (95) pages. Fortuny cloth. Fine. *One of 115 printed in Bembo types in black, red, and blue on a tan handmade paper. One of the Allens' most purely typographic books.* \$425
2. Allen Press. Herodotus. *EGYPT*. Greenbrae, 1989. 7 × 11. [80] pages. Decorated cloth. Fine, with prospectus. *One of 121 copies in Menhart Unciala, 6-line pictorial initial illuminated by Dorothy Allen. Printed on handmade paper in black, green, and blue, with hieroglyphs in red.* \$400
3. Alphabet & Image. *ALPHABET & IMAGE*, Nos. 1–8. With: *IMAGE*, A Periodical of the Visual Arts, Nos. 1–8. 16 issues (8 of each title). All published. London, 1946–1952. 16 volumes. 7¾ × 9¾. Profusely illustrated. Original printed wraps. The first 4 numbers have a plastic comb binding; they are in a cloth slipcase. A very good set of these important periodicals. *With 2 issues of A&I: Stop Press,” and 5 issues of “Postscript to Image.” Difficult to find as a set. Image 5 is devoted to English Wood engraving 1900–1950, and contains almost 100 engravings printed from the original blocks.* \$500

VICTOR HAMMER “LEAF BOOK”

4. Anvil Press. *CHAPTERS ON WRITING AND PRINTING*. Lexington, 1963. 6 × 10. 70 pages plus a 4-page specimen of Hammer's American Uncial and Andromache types, and original leaves (an 8-page and a 4-page gathering) from Stamperia del Santuccio books in Pindar and Sampson types. Buff boards, paper spine label, spine very slightly darker, but fine. Inscribed by Paul Standard. *One of 134 copies, this not numbered. The leaves include two engraved initial letters in red. The four chapters are “Calligraphy for the Printer” (Paul Standard), “Digressions on the Roman Letter” (Victor Hammer), “Printing from the Blocks of Bewick” (R. Hunter Middleton), and “Notes on the Stamperia del Santuccio” (Carolyn Hammer). With two Bewick illustrations printed from the blocks. Not in Chalmers Disbound and Disbursed.* \$825
5. Archetype Press. *THE LITTLE BOOK OF ORNAMENTS DISPLAYED*. Pasadena, 1996. 4½ × 5¼. 32 leaves, printed rectos only.

Beige cloth, cover label. Fine. *One of 50 copies. Quotations about typography or letter forms are interpreted with ornamentation printed letterpress in many colors by 29 students.* \$110

6. Ashendene Press. Berners, Juliana. *THE TREATYSE OF FYSSH-NGE WITH AN ANGLE*. Chelsea, 1903. 5½ × 7¾. 48 pages. Vellum, spine titled in gilt. Spine slightly creased vertically and text block protrudes a quarter-inch, all else fine. Very good copy. *Frontis woodcut and text illustrations are re-cut from the originals of 1496. One large initial in red and numerous smaller ones in black. One of 150 copies on paper.* \$2000
7. Ashendene Press. Bifolium (4 pages) on vellum from Thucydides *History of the Peloponnesian War*. (Chelsea, 1930) Folio (10½ × 15½). Pages 75/76 and 81/82, in black with many 3-line initials in red and red shoulder notes. Fine. Printed in Ptolemy type. \$500
8. Barbarian Press. *ENDGRAIN. CONTEMPORARY WOOD ENGRAVING IN NORTH AMERICA*. Mission, BC, 1994. 7½ × 10½. (326) pages. Quarter cloth and DePol patterned boards, matching slipcase. Over 120 wood engravers from Canada and the U.S. are represented by an engraving each, printed from the original blocks on Zerkall mouldmade paper. Fine. The magnum opus of this press, and a labor of love. *One of 250 copies for sale. Each contributor also received two hors commerce copies. There are brief biographies of the 120 artists. Patricia Ainslie provides an introduction for the Canadian engravers; Paul Ritscher for the Americans.* \$1500
9. Barbarian Press. Shakespeare, William. *THE PLAYS OF PERICLES, PRINCE OF TYRE*. Illustrated with wood engravings by Simon Brett. The text newly edited by Crispin Elsted. (Mission), 2009 & 2010 (actually 2011 for both volumes). Two volumes. 7½ × 13. (Unpaged and 92 pages). The Plays bound in full purple morocco and vellum; “Reading Pericles” bound in quarter purple morocco and printed white boards; both in white cloth chemise with gilt-titled vellum spine label, purple silk slipcase. Fine. *One of 116 sets (100*



Item 9. Barbarian Press. Shakespeare.

regulars, 16 deluxe) signed by Brett and by the Elsteds. From the Barbarian Press website: "Our intention has been to publish a text which would be a pleasure to read, and would allow the glories of this unfairly neglected play to find new devotees . . . we have tried to 'stage' the play on the page, to bring to life the silences, illustrate the dumbshows, articulate the voyages." Crispin was a professional actor, and has acted in three productions of *Pericles* and directed a fourth; it has always been one of his favorite plays. He is a published poet, and holds a Master's degree in English. This is one of the best new press books we've seen in some time—a joy to handle and to read.

\$3000

10. Baskin, Leonard. Bronze Medal. "The National Medal for Literature awarded to _____ /National Book Committee." Np, mid-1960s. Circular medal, diameter 2½ inches. Bas relief of a composite eagle/phoenix sitting on or rising from a book; Baskin's signature in the metal. Baskin's calligraphy and lettering on reverse. A blank space is

left for the recipient's name. In its original cardboard box stamped "Medallic Art. Co., New York." Fine, unused. *Rare. This came from a close friend and fellow printer.* \$1000

11. Baskin, Leonard. *SMITTY'S COCKS. Eight Woodengravings by Leonard Baskin.* With an Introduction by Carol Blinn. Easthampton: Warwick Press, 1999. 5 × 7. 3 text pages, 8 tipped-on wood engravings, and a tipped-in framing label. Red silk cloth with paper labels. Fine, with prospectus. *One of 200 copies signed by Leonard Baskin and Harold McGrath. Created between 1955 and 1974. Baskin engraved these roosters for the Smith family's Northampton framing and glass shop.* \$395
12. Berger, Sidney E. *CHIYOGAMI PAPERS.* Newtown: Bird & Bull Press, 2011. 6 × 9. 143 pages with 24 large (9 × 12 inches) folded specimens of these colorful patterned papers made in the 1940s and 1950s. Quarter citron morocco. Fine. *One of 120 copies.* \$700
13. Bertrand-Quinquet. *TRAITÉ DE L'IMPRIMERIE.* Paris: Bertrand-Quinquet, An VII (1798–99). 4to (8 × 10½). (xx), 288 pages plus 10 plates. Pages 268 and 269 are mis-numbered 168 and 169. Original pastepaper wraps, spine mostly perished, endpapers of printer's waste. All exposed edges are browned; but otherwise the pages are very clean and crisp. An unsophisticated copy in near original state: the leaves have not been trimmed, and most of the pages (45–288) are unopened. In cloth tray case. Giles Barber (French Letterpress Printing, p. 16) writes "The work was dedicated to 'Pierre Didot . . . Premier imprimeur de l'Europe,' a phrase which was apparently resented by Bodoni." The *Traite* was issued as part 20 of the Neuchâtel edition of *Description des arts et métiers.* \$600

WITH WOOD ENGRAVINGS BY ALEXANDER ANDERSON

14. Bindings—Composite Plaque. *THE POEMS OF OSSIAN.* Translated by James McPherson. With Engravings on wood, by Anderson. New-York: Printed [by D. & G. Bruce] for Ezra Sargeant, 1810. Two vols. 4 × 7. 346; 348 pages. Bound in full green leather, spines faded to brown. A "composite" binding with central embossed plaque framed by a wide gilt

border; spines richly gilt, board edges gilt at corners, marbled endpapers. Wear to edges and joints; some spotting to covers of Vol. I. Still, very good. Early owner's name, Sylvia C. Sampson, calligraphed with flourishes on title pages. *The central plaque (and one ornament on the spine) is identical to Edwin Wolfe's no. 2. (p. 43). However, this set was published eleven years before Wolfe's earliest composite plaque binding.* \$350

15. Binding—George Champley. *THE ALBUM*. New-York: F & R Lockwood, 1824. A hair-shy of 5 × 8. Engraved title (foxed), 156 pages plus 14 binder's blanks. Pages 88–89 are mis-numbered 90–91. Full olive green straight-grained morocco, gilt border enclosing a blind stamped border, blind stamped ornament with leafy extenders; spine in 6 compartments, 4 with floral ornaments, the second with gilt title; gilt lettering in the 5th panel has been eradicated (apparently intentionally, but one line appears to read “1826”), all edges gilt, plain endpapers. The added engraved title also has a line eradicated (possibly the Champley imprint found in the AAS copy). Light rubbing to joints, but a very good copy. Inscription on front blank appears to read “Samuel Mather/West Lodge.” *The gilt border is identical to the AAS Papantonio copy in Early American Book-Bindings, # 45. Hannah French (Bookbinding in America, Three Essays) illustrates a signed Champley binding owned by the Grolier Club. In this binding the gilt border uses the same decorative elements as our binding, but in a different combination. The Grolier Club binding has the same blind stamped border and leafy extenders as ours. French calls this one of Champley's best bindings. She writes “By 1820 a very distinct new style had evolved, that of gold and blind tooling combined. It was used in Philadelphia and Boston, but is especially well illustrated in a group of New York bindings executed by George Champley, who styled himself ‘Fancy Binder’ . . . ”* \$800

16. Binding—Remnant & Edmonds. Moule, Thomas. *GREAT BRITAIN ILLUSTRATED. a series of original views from drawings by William Westall, A.R.A. engraved by . . . Edward Finden*. London: Charles Tilt, 1830. 8½ × 10¾. Extra engraved title, vi, 118 pages plus 59 plates showing 118 views. Fine contemporary embossed plaque binding of red morocco. The central emblem of Aurora in her chariot is sur-

rounded by elaborate, dense floriate designs and a border; spine also embossed, with gilt tile at head. The binding is signed in the design; and there's an oval ticket at rear. Engraved title and last plate foxed, occasional light foxing elsewhere. The binding has minor rubbing at extremities, but is a fine, handsome, and very early example of Remnant & Edmonds' embossed plaques. *In these bindings, also known as “Relievo leather,” the highly polished morocco is embossed in a special, heavy press before the book is bound. Sharp, detailed impressions are achieved in a with a die and a counter-die. Remnant & Edmonds were awarded a Prize Medal for them at the Great Exhibition of 1851. The bindings on the American National Portrait Gallery (see below) are an almost exact reproduction—much reduced—of this binding.* \$1150

BRADLEY'S BEST

17. Binding—Benjamin Bradley. *THE ROSE OF SHARON: A Religious Souvenir for MDCCCXLIII*. Edited by Miss Sarah C. Edgerton. Boston: A. Tompkins and B.B. Mussey, 1843. 4½ × 6¾. Frontis, engraved title, 312 pages, plates engraved by Pelton. Blindstamped on free endpaper “B. Bradley/Binder/Boston” within an open book. Deluxe black leather gilt on both covers; the spine is a raised plaque with gilt background; plain endpapers, all edges gilt. Binder's glue staining to endpapers, light edge and corner wear. Very good. *This binding and the one that follows represent the epitome of Bradley's work. It is one of Bradley's deluxe bindings for The Rose of Sharon. The standard binding was black leather blind-embossed with a plaque.* \$700
18. Binding—Benjamin Bradley. *THE ROSE OF SHARON: A Religious Souvenir for MDCCCXLVI*. Edited by Miss S.C. Edgerton. Boston: A. Tompkins and B.B. Mussey, 1846. 4½ × 6¾. Frontis, engraved title, 304 pages, 5 plates engraved by Sartain. First few leaves hanging on by a thread, otherwise contents near fine. Maroon leather, covers and spine richly gilt, board edges and turn-ins gilt; endpapers are glazed cream paper with an all-over flower design printed in red and gilt; a.e.g. Blindstamped on first blank “B. Bradley/Binder/Boston” within an oval wreath. Binder's glue staining to endpapers, wear at head of spine. Very good copy of this deluxe binding. \$700

LARGE PAPER COPIES IN THE DELUXE BINDING

19. Bindings—American Plaque. Longacre, James B. and James Herring. *THE NATIONAL PORTRAIT GALLERY OF DISTINGUISHED AMERICANS*. Philadelphia: Perkins; NY: Monson; London: O. Rich, 1834, 1835, 1836, 1839. Four volumes (complete set). Royal Quarto (9 × 11). Illustrated by numerous American painters and engravers. Full straight-grain black morocco by Benjamin Gaskell, gilt- and blind-tooled borders, embossed plaque center panels, spines gilt in 5 compartments; edges and turn-ins gilt, glazed yellow endpapers, a.e.g. Some foxing, especially near the plates (more so in the first two volumes). Front hinge of Volume IV is open, but sewing is firm. Bindings lightly rubbed along joints and extremities; but the gilt and the embossed plaques are fine. *This is the largest paper version, in the deluxe binding. The book was produced in 3 sizes and bindings; all bear the Aurora plaque, but differ in borders and spine decoration. These bindings are an almost exact reproduction—much reduced—the Remnant & Edmonds above. Only the name “Remnant & Edmonds and two figures in the medallion have been omitted.* \$2500
20. Binny & Ronaldson. *THE SPECIMEN BOOKS OF BINNY & RONALDSON 1809–1812 IN FACSIMILE*. With an Introduction by Carl Purington Rollins. (Hartford), The Columbiad Club, 1936. 6 × 9. 15, (65) pages, some folding. Full tan calf. One lower tip bumped, near fine. *One of a few copies in full calf. Most of the 275 copies were bound in cloth-backed boards. Collotype reproductions by Meriden Gravure. Text printed in “type faces shown in the Binney & Ronaldson specimen book of 1812, the original punches of which still survive.” Many of the type ornaments were engraved by Alexander Anderson.* \$200
21. Bird & Bull Press. *THREE ERFURT TALES 1497–1498*. Translated into English by Dr. Arnold H. Price. North Hills, 1962. 5 × 7. viii, 62, ii pages. Illustrated with 24 wood cuts from the Lessing Rosenwald copy. Cloth gilt. Upper tips slightly bumped; all else fine. *One of 310 copies, printed by Henry Morris on his handmade paper, and bound by him.* \$300
22. Bird & Bull Press. *A BABYLONIAN ANTHOLOGY*. Translated from the Akkadian by William White, Jr. North Hills, 1966. 8½ × 11. 83 pages,

with illustrations in color. Quarter blue morocco and tan cloth by Sangorski & Sutcliffe. Spine very slightly sunned; fine copy. *One of 200 signed copies, printed by Henry Morris in Codex types on his handmade paper. Laid in is the envelope containing 2 illustrations and a Note.* \$350

23. Bird & Bull Press. Morris, Henry. *PEPPER POT*. North Hills, 1977. 9 × 11¼. 86 pages. Bound in quarter morocco and B&B pastepaper by Gray Parrot. Fine, with prospectus. *“INGREDIENTS: Choice bits of uncommon papermaking, publishing and printing history simmered in a tasty broth of poetry, current events and amusing anecdotes. Lightly seasoned with a dash of obscenity . . . Prepared with a zestful variety of typefaces. . . .” One of 250 copies on handmade paper. Inscribed by Morris.* \$250
24. Caliban Press. *LECONS DE LIVRE POUR CALYBAN ou Prosper’s Parisian Printing Parade. Bon mots, bagatelles, & tableaux de l’imprimerie. Also a sometime type specimen & leaf book. “Cat’s Head Press: St-Zotique, Quebec,”* 2008. 8 × 12. 20 leaves. Flexible quarter vellum and handmade paper wraps. Fine. *An allusive book about Parisian printers, writers, and publishers., printed on a “veritable United Nations of papers,” in various metal and wood types. There is an original pochoir by Jef Aerosol of Samuel Beckett, a relief print by Melissa Schulenberg, and various other images. There two and a half tipped-in leaves, including one from Joyce’s Ulysses (1930 printing). French text with English translation. One of 114 copies.* \$500
25. Cassandre, A.M. and Draeger Frères. *NICOLAS: LISTE DES GRANDS VINS FINS 1936*. (Paris, 1935). 7 × 9½. 48 French-fold pages, each printed in 3 or more colors. Printed wraps with comb spine (Reliure “Plastic”). Very good. *A most beautiful wine list printed by Draeger Frères, in black, blue, gold, russet, purple, grey, and orange. Designed by Cassandre.* \$200
26. Cave, Roderick and Gregory Wakeman. *TYPOGRAPHIA NATURALIS*. Wymondham: Brewouse Press, 1967. 8 × 11½. 36, (1) pages including 3 mounted plates and two original specimens of nature printing. Quarter leather and boards with large nature-printed leaf on upper

cover. Tips a bit bumped, else fine in custom slipcase. *The history and technique of nature printing. The two specimens are an original leaf from "Nature-Printed British Ferns," printed by Henry Bradbury 1859–60 and an elaborate print by Morris Cox. One of 330 numbered copies.* \$400

27. Chambers, David and Martyn Ould. *THE DANIEL PRESS IN FROME*. The Old School Press, 2011. 7 × 9. 61 pages plus 48 plates, 2 tipped in illustrations. Quarter cloth. "A record of nearly every piece of ephemera from the Press" before the move to Oxford. The Frome output of this very private press was largely bookplates and printing for the local church. \$250

28. (Color Printing) *PEARLS OF AMERICAN POETRY*. Illuminated by T.W. Gwilt Mapleson, Esq. NY: Wiley and Putnam, (1853). 8¾ × 9½. 53 brilliantly chromolithographed pages, on hinges, with tissue guards. Original publisher's maroon morocco over heavy beveled boards, all edges gilt. Book has been professionally rebaked with a new spine. Binding has wear and scuffing. Blanks have a dampstain on fore edge, and are foxed as usual. Very good. *Each poem is within a different illuminated border—many with miniatures of birds, animals, humans, and landscapes. The chromolithographs were produced by two separate Philadelphia firms, A. Brett and T. Sinclair. Bennett p. 71. ". . . one of the most elaborate examples of mimicking illuminated manuscripts by way of chromolithography."* Reese 89. *This copy has the dedication to James Thomson, Esq.* \$950

29. (Color Printing) Earhart, John F. *THE HARMONIZER*. Cincinnati: Earhart & Richardson, 1897. 4¾ × 7. 240 pages of specimens of color-printing on tinted paper and two color chart plates. Original cloth. Covers soiled, light wear at corners. Toning to edges of some of the colored papers, as usual. A good copy. *The only edition of this manual for artistic color printing. Earhart uses 36 colors of Ault & Wiborg inks on various colored papers. Most specimens employ two colors and provide recommendations for a third color; these are keyed to the color charts. The Harmonizer was Earhart's second study of color printing (after The Color Printer 1892) and is by far the rarer of the two.* \$600

30. (Color Printing) *NOTHING BUT LEAVES. A Poem. Illuminated by Jean Lee*. Philadelphia: Duffield Ashmead, 1868. 8½ × 10¾. Seven leaves of color lithography hinged on linen strips, each leaf with tissue guard. Publisher's lavender cloth gilt, gilt title encircled by ivy on upper cover, marbled endpapers, all edges gilt. Spine and circumference of upper cover faded to brown; tips worn through wear at corners. Signature of Jane W. Kendall 1868 on blank. Contents very good. *Poems printed in black, red, and gold are framed by rustic branches and leaves (each frame different) in Fall colors. Ashmead was one of the best American color printers. This scarce book is not in Bennett or Reese. OCLC entry gives Harriet B. McKeever (1807–1886) as author. Pinned to one tissue guard is a specimen of raised printing for the blind (The Lord's Prayer printed by N.B. Kneass, Jr., Philadelphia).* \$300

ONE OF RAY'S "100 OUTSTANDING"

31. (Color Printing) *THE POEMS OF OLIVER GOLDSMITH*. Edited by Robert Arris Willmott . . . a new edition, with illustrations by Birket Foster and H.N. Humphreys. London: Routledge, 1860. 6¼ × 8½. Color-printed frontis, xxi, (1), 162 pages printed within a gilt rule border. Illustrated with 51 color-printed wood-engraved vignettes. Numerous wood-engraved head- and tailpieces after Humphreys. Contemporary deluxe tan morocco, large green morocco insert on both covers, stamped in gilt and black, spine with similar decorations; marbled endpapers, all edges gilt. Gift inscription on blank is dated 1860. All corners are rubbed. Front hinge is open, endpaper and blank are coming loose, rear hinge partially open, but the covers are firmly attached. There is a light dampstain at the upper corners (just the tips, really) to page 25. Occasional light foxing, but interior is really very good. *Second and best edition. Delicate, beautiful color printing by Edmund Evans. The 51 illustrations by Foster are printed in 9 or 10 colors. "They achieve a delicacy that makes this book perhaps both the printer's and artist's masterpiece; certainly nothing they produced afterwards surpassed it."* (McLean, p. 179); Ray 238A. \$400

32. Contre Coup Press. [Hawley, Timothy]. *CHURCH MAN. Narrative of a Visit to a Letterpress Repository in the Heartland, With Rude Com-*

mentary, *Enhanced With Original Photographs of the Boutique de Junque* by Noel Hawley. Louisville, 2007. 6 × 7½. 40 pages (including 10 leaves with mounted photographs). Cloth and boards (the paper was decorated by Carol Blinn with electrotypes). Binding yawns a bit, but fine. *One of 23 copies, signed by David & Charlene Churchman. For typenuts.* \$150

33. Contre Coup Press. Cheever, John. *THE SWIMMER*. Louisville, 2011. 6 × 9. 28 pages. Wood engraved title page illustration by Nick Baute. Typographic headpieces suggest water and waves. Quarter blue cloth and marbled boards. Fine. *One of 16 copies, signed by the artist. Hand printed by Timothy Hawley, who also provides an Afterword. This story first appeared in The New Yorker on July 18, 1964.* \$150

EARLY GODINE IMPRINT

34. Coughlin, Jack, et al. *THIRTEEN IRISH WRITERS ON IRELAND. Portraits by Jack Coughlin.* (Brookline): David R. Godine, (1972). 10 × 11½. There are 13 green paper portfolios each containing a leaf of letterpress text and a signed, numbered etching by Coughlin. There are also a title page, 6-page Introduction by Robin Skelton, and a colophon. All in leather-backed cloth tray case by Arno Werner. Case lightly worn on all corners; contents fine. *The writers are: Yeats, Shaw, Synge, O'Casey, Joyce, O'Brien, Austin Clarke, Kavanagh, Frank O'Connor, Beckett, Behan, Kinsella, and Montague. One of 100 sets. Letterpress printed in black and green in Centaur and Arrighi on Arches paper by Katy Homans at the Godine Press. Only copy on OCLC is in Canada.* \$2000

THE FIRST CRANBROOK PRESS BOOK

35. Cranbrook Press. Scripps, John Locke. *THE FIRST PUBLISHED LIFE OF ABRAHAM LINCOLN, Written in the Year MDCCCLX.* Detroit, 1900. 8½ × 11. Portrait, 86 pages. Woodcut border and decorative initials by George Booth. Half vellum over boards, spine label (abraded). Slight wear, but a fine copy. *One 245 copies, printed in ATF's Satanik type on handmade Cranbrook paper. Susan Thompson writes "The Cranbrook books provide excellent examples of both the advantages and disadvantages*

of Morrisian inspiration. They are admirable for the quality of their materials. But the decorative design falls short." Booth was a patron and spokesman for the American Arts & Crafts movement. For Cranbrook House, he commissioned tapestries, wood carvings, furniture, metalwork, glass work, and fine bindings. To the estate, he added schools, museums, gardens, a church designed by Goodhue, and the Cranbrook Academy of Art. \$600

36. Cranbrook Press. More, Sir Thomas. *UTOPIA, written in Latin by Sir Thomas More. The Discourses of Raphael Hythloday, of the best state of a Common-Wealth.* Detroit, 1902. 8½ × 11. 72 pages. Half vellum over boards, spine label chipped. Light wear, but a fine copy. *One 210 copies, printed on handmade paper. This English translation is by Gilbert Burnet. The last Cranbrook book.* \$600

37. Czechoslovakian Graphic Design. *HOLLAR. Sborník Grafického Umení.* Prague. Nine issues from 1931, 1947, 1949, 1950, 1953. 9 × 11. Printed wraps. The covers of 1931 are acidic and detached. The others are in good condition. Profusely illustrated. \$200

38. (Decorated Paper) German 18th c. Gilt Paper. Embossed and gilt paper made by Johan Lechner of Fürth. Decorated area measures 14½ × 12½ inches (on a sheet 17 × 14 ½). There are 4 rows each with 9 panels of gilt saints, on a green pastepaper ground. The "imprint" is difficult to read; but this appears to be pattern No. 181. Previously folded in half; some light flaking, but near fine condition. *These beautiful papers were created in Germany and Italy throughout the 18th century, until about 1820. Craftsmen in both countries freely borrowed each other's designs. These religious panels are printed with double borders, as they were intended to be cut apart. A section could be used as a book cover. Individual saints could be handed out as tokens or rewards. Full, unmutilated sheets are rare.* \$1600

39. (Decorated Paper) Italian 18th c. Gilt Paper. A full, unused sheet measuring 15½ × 13. Eight religious figures are embossed and gilt on a blue pastepaper ground. In the top row, Joseph (with the Christ child) and Mary are flanked by Jesus and Ecce Homo. Saints Peter,

Matthew, Simon, and Sebastian fill the bottom row. Each figure is shown with his traditional iconography. Each is framed by a different archway and border. Some rubbing or flaking of the gilt along the perimeter; but most of the images are quite bright. Note on back reads "No. 1090 Bertarelli." *As noted above, these beautiful papers were intended to be cut up, and survivals are rare.* \$1250

40. Diderot & d'Alembert. *CARACTERES ET ALPHABETS DE LANGUS MORTES ET VIVANTES. Contenant Vingty-Cinq Planches.* Paris, ca. 1770. 10 × 15½. 17 pages of text followed by 25 engraved plates. Recent cloth. A few inconsequential spots, margins a bit toned, very good. *The exotic alphabet section from the great Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers with over 40 languages, grouped by families. Text gives history, derivation, pronunciation, and other linguistic details.* \$500

41. Dreyfus, John and Graham Williams. *ERIC GILL FOR FATHER DESMOND.* London: Bain & Williams, 1993. Two volumes. 5½ × 9. 51 pages, illustrated. Separate portfolio contains two proofs of Gill's engraving. Both in quarter morocco, slipcase. Fine set. *One of 70 deluxe copies, with proofs of the wood block Gill engraved for Desmond Chute's ordination. There is a letterpress proof (black line on white) taken from the wood block & an intaglio proof (white line on black) from an electro of the block. These are matted and mounted inside the portfolio.* \$160

OUTSTANDING SPECIMEN OF TYPOGRAPHY, COLOR PRINTING, AND LITHOGRAPHY

42. Dupont, Paul. *ESSAIS PRATIQUES D'IMPRIMERIE Précédés d'une notice historique. Typographie. Lithographie.* Paris, 1849. 10¾ × 14. 5 ll, 60 pp, 146 ll., 7 pp. Quarter leather and marbled boards, all edges gilt. Repaired diagonal crack in upper cover, edges and tips worn, light scattered foxing, but still very good. *An extraordinary printer's specimen, produced on occasion of the Paris Industrial Exposition of 1849. Included are specimens of type (identified by maker), decorative material, lithography, and chromolithography and color printing, with extensive displays of design and use. There are approx. 20 colored specimens including a marvelous 15-color butterfly, one the section titles is a 12-color lithograph. A*

remarkable showing of the technical excellence of French printing at mid-century, handsomely printed on excellent paper. Stated limitation was 100 numbered and signed copies; but this copy not numbered or signed, nor are the copies at Harvard and Yale. Bigmore & Wyman I, 190; Barber French Letterpress Printing p. 21. \$3800

43. (Dutch Art Nouveau) Perk, Jacques. *GEDICHTEN.* 6 × 7½. Unpaged, each page within delicate art nouveau border in golden brown plus full page sectional titles and opening pages of art nouveau design in seven colors, all by Theo Nieuwenhuis. He also designed the binding of printed black cloth, exposed vellum cords. Bottom blank margin of title page has been cut away. Covering on joints and hinges is separating but covers are firmly attached, chips at spine ends. A good copy only. *Theo Nieuwenhuis, a follower of William Morris and Walter Crane, was a founder of Nieuwe Kunst.* \$285

CONSERVATORY FOR BOOK ARTISTS

44. Ecole Estienne. *LES CAHIERS D'ESTIENNE, Quelques Travaux d'Élèves 1934–1935.* Paris, 1935. 9 × 11. 9, 23, 30, 24, (18), 24, (6) plus 18 pages of "job" work, including luscious color printing. Bound in classic French style of printed wraps with waxed paper cover; "Ecole Estienne" endpapers. Encased in a red pigskin and white vellum folder with rounded book "spine," Ecole Estienne endpapers; in sturdy marbled slipcase. The leather "spine" is sunned and has a spot; all else fine. This deluxe binding treatment would have been found only on an administrator's or teacher's copy. *One of 250 copies printed, illustrated, and bound by the students. Sylvain Sauvage directed this prestigious school from 1934–1948. This is the first yearbook. Seven articles, stories, and poems, including the brief "Dignité de l'Artisan du Livre," display the students' considerable talents. The colophon identifies each compositor and printer, along with the wood and copper engravers, photoengraver, lithographer, and printers of those processes; followed by the binders and gilders.* \$750

A SPECIAL COPY

45. Ecole Estienne. *CAHIERS D'ESTIENNE 1937.* Paris, 1937. 8¾ × 11. 16, (1), 14, (1), 24, (1), 12, (1), 30, 33 pages plus 30 pages of specimens.

Original pink printed wraps bound into the also original full white calf, all edges gilt; gold speckled endpapers, matching dust jacket and slipcase. Spine of jacket is darkened and there is a small, faint stain at head of spine, but a fine copy of a lovely production. *This copy in the deluxe binding would have belonged to an administrator, teacher, or patron of the school. Student copies would have been in wraps only. One of 250 copies, printed by the students. The colophon identifies each compositor and printer, along with the wood and copper engravers, photoengraver, lithographer, and printers of those processes; followed by the binders and gilders. The 30 pages of specimens (most tipped in) display job work, illustration techniques, and beautiful color printing which resembles pochoir. L'Ecole Estienne teaches fine book-making to this day.* \$750

FIRST FRENCH PRINTERS' MANUAL

46. Fertel, Martin-Dominique. *LA SCIENCE PRATIQUE DE L'IMPRIMERIE. Contenant des instructions tres-faciles pour se perfectioner dans cet art.* Saint Omer, 1723. 4to. $8\frac{1}{4} \times 10\frac{1}{2}$. Title in red and black, [1]-230, (1), 231-292 plus 6 plates (one double-page and 5 folding). The plates are on guards at the appropriate places. Printed in Italic and Roman with ornamental head and tail pieces. Good wide margins, top edges unopened, fore and bottom edges appear to be untrimmed. Edges are a bit tanned; there is occasional foxing, and a tear in top margin of last page. Disbound, threads removed, laid between contemporary paper covers. Housed in custom tray case. Although not stated anywhere, this was Helmut Lehmanhaupt's copy, with his 2 pages of detailed notes about the book's collation. *The four parts cover type and composition; imposition and press correction; accented letters and punctuation; and press work. Text illustrations include models for title pages. The plates include lay of the case (Roman and Greek) and two presses. Fertel's work is cited by Fournier in the introduction to Manuel Typographique. Bigmore & Wyman I p. 215-15; JPHS, F1; Barber French Letterpress Printing p. 8; Updike I p. 26 and 260; Birrell & Garnett #201.* \$3000
47. Fleece Press. Harvey, Michael. *REYNOLDS STONE ENGRAVED LETTERING IN WOOD.* (Wakefield), 1992. $8 \times 12\frac{1}{2}$. 21 pages, 16 plates of engravings. Quarter gold cloth with black and gold Maziar-

czyk paste paper boards, slipcase. Fine. *One of 270 copies. The engravings were printed from the original blocks, in black and dull red, on an 1853 Albion, requiring 392 hours to print.* \$250

48. Frasconi. *SIX SPANISH NURSERY RHYMES.* (South Norwalk, 1960). $4 \times 5\frac{1}{2}$. About 12 pages. Woodcuts in black; Spanish text in red. Brown wraps with large wood cut sun in red. Wrapper flaps have offset onto endpapers, else fine. Signed. \$150
49. Frasconi. *A CALENDAR FOR 1960.* South Norwalk, 1959. $3\frac{1}{2} \times 6$. 15 leaves printed in black and red. Plastic comb binding. Near fine. *One of 300 copies printed from the blocks on handmade paper. Most of each leaf is taken up with a large woodcut of an imaginary/mythical creature. A simple monthly calendar is printed beneath in red.* \$225
50. Frasconi. *KNOWN FABLES.* (South Norwalk, 1964). $5\frac{1}{4} \times 7\frac{1}{2}$. Nine Aesop fables are printed in red, facing full page woodcuts in black, on French-fold Goyu paper. Marbled boards, cover label. Duschnes label at rear. Lower edges rubbed, but fine. *One of 500 numbered and signed copies printed at the Spiral Press from the original blocks.* \$350
51. Frasconi. *BESTIARY/BESTIARIO. A POEM BY PABLO NERUDA, translated by Elsa Neuberger, with woodcuts by Antonio Frasconi.* NY: Harcourt, 1965. $8\frac{1}{2} \times 11\frac{1}{2}$. Tipped-in color frontis signed by Frasconi, (33) pages illustrated throughout with woodcuts in black and red. Cloth-backed boards illustrated with an additional woodcut, slipcase. Spine a touch lighter, but a fine copy in slightly worn slipcase. *One of 300 copies printed at the Spiral Press on Rives paper, signed by Frasconi and Blumenthal.* \$500

SHIMMERING VENICE

52. Frasconi, Antonio. *VEDUTI DI VENEZIA.* (South Norwalk, 1969). $9\frac{1}{2} \times 13$. Twelve fascicules in cloth tray case covered with paper marbled by the artist. There are 10 multi-color woodcuts: two are double spread on full sheets folded twice; 8 are smaller woodcuts mounted on the larger sheet. The double-spread of Isola di San

Giorgio is signed. Fine. Frascioni's sights of Venice are richly colored in lavender, purple, blues, greens, and greys, gold, vermillion, and rose, shimmering with metallic highlights. Canale della Guidecca is a double-spread. Other views are Basilica San Marco, Piazzetta San Marco, two different Palazzo Ducale, Bacino San Marco, Basilica della Salute, Palazzo Dario, and Ponte di Rialto. The woodcuts were printed by the artist on Hosho and Goyu handmade papers and mounted on Rives. An eleventh, single color, cut appears on the colophon page. Type was printed at The Spiral Press. One of 25 numbered and signed copies. \$4500



Item 53. Gill.

53. Gill, Eric. *THE SONG OF SONGS. Called by many the Canticle of Canticles*. Waltham St. Lawrence: Golden Cockerel Press, 1925. 7½ × 10. 42 pages, with 17 wood engravings by Eric Gill. Initials in red White buckram, lightly fingered soiled, binder's glue offset on free endpapers, else contents fine. Very good copy. One of 750 copies. \$1200
54. Glad hand Press. Jones, Robert M. *WOOD ENGRAVINGS. Being Impressions From The Original Blocks In The Collection At The Glad Hand Press*. Stamford, 1975. 7 × 11. 83 pages. Bound in black cloth, spine titled in gilt. Prospectus laid in. Inscribed by Jones to "Faber [C. Birren] with admiration and affection." One of a few copies specially bound in cloth; the edition of 100 was issued as loose sheets in paper box. Printed by Jones on his hand press. There are 254 impressions, accompanied by Jones' commentary in 18 point Farmer's Old Style Italic. Third book of the press. Bob Jones, a graphic designer, began as a photographer and poster

designer, creating posters for the WPA. He designed for Life magazine and Columbia Records, taught at Cooper Union and UConn. Over the course of his career, he had twenty-one one-man exhibitions and received some 200 awards. \$400

55. Glad Hand Press Ephemera. Four items including two booklets in wraps: "Fifteen variations on a printers [sic] mark engraved on wood by Mr. John De Pol for The Glad Hand Press" (1981); "Observations on Art by the artist Reuben Nakian." 7 × 11. (12) pages illustrated with brush and ink drawings of Leda & the Swan. One of 36 copies printed for the printer and the artist. Signed by Jones. With a tribute to Bill Jackson, and several items relating to "Wood Engravings at the Glad Hand Press": 18 pages from the book, a prospectus, and an uncut sheet of 4 labels for the book. \$200
56. [Halfer, Josef]. *THE ART OF MARBLING AND THE TREATMENT OF NEW BRONZE COLOURS. A Practical Guide to Marbling by Halfer's Method*. London: Hostmann Printing Ink Company, 1904. Second improved and enlarged edition. 5¼ × 8½. 32 pages plus 26 marbled specimens on 14 pages. Illustrations in the text. Tipped to the title page gutter is a small broadside advertisement and directions for Halfer's preserving solution for carrageen moss size. Original printed wraps bound into quarter morocco and marbled boards. Minor stain to upper cover, which is professionally strengthened with tissue. Near fine. A rare manual published in response to some complaints about Halfer's colours. Hostmann (sole agents for Halfer's colours) writes the "failure of these binders" is due to improper proportions of ox gall and colour, and to improper preparation of size. Halfer revolutionized the art of marbling. As Richard Wolfe writes "Whereas the old style of marbling allowed reasonably finely combed patterns, the results achieved through Halfer's methods are so far superior that his technique has predominated ever since." \$1250
57. Heavenly Monkey. Milroy, Rollin. *HEAVENLY MONKEY CHECKLIST NUMBER III 2000–2010. The First Decade*. (Vancouver, 2010). 8 × 12½. (ii), (15) pages plus 6 original leaves (or double leaves) from

previous HM books. Each leaf is tipped to a sheet of green paper printed with the book's title and date. Cloth with paper labels, in a blindstamped paper wrapper bearing the copy number. Fine. *Copy G of 26 copies. A bibliography of 35 books from the first ten years of HM Press, HM Editions, and A Lone Press (forerunner of the HM Press, from 1998–1999). HM books are printed on dampened paper on a Washington hand-press. This Checklist is printed on Guarro paper in Dante types.* \$1000

PIGOUCHET'S CUTS RE-ENGRAVED

58. Horae. *CES PRESENTES HEURES À L'USAGE DE ROME, ornées de figures d'après l'édition de Simon Vostre du xxii Août [1498]*. Paris: D. Jouaust for C. Gauthier, 1892. 4¾ × 7. A facsimile reprint of the celebrated Pigouchet -Vostre edition, with all the borders and large cuts re-engraved by E. Mouchon. Text in lettres bâtarde, initials in red. Jansenist binding by Lesort (name at base of spine, tiny ticket on blank) of full wine morocco, wide turn-ins gilt, moire satin endpapers, all edges gilt. A fine copy, this is personalized with the date "18 Mars 1897" gilt-stamped in the center of front pastedown, and an ornate, metal "MA" monogram inlaid on upper cover. The book rests in padded satin within a hinged box with clasp, by Lesort, also monogrammed M.A. Box has wear. Book is fine. *Mouchon was known for fine medallion engravings; he also designed and engraved postage stamps for several nations at the French National Printing Office. An uncommon book, there was a copy in the Hauck sale.* \$900

59. Hunter, Dard, Jr. and Henry Morris. *DARD HUNTER & SON*. Newtown: Bird & Bull Press, 1998. 9 × 12½. 165 pages (including 30 tip-ins: original folio and quarto leaves from Mountain House books, 4 original light-and-shade watermarked papers made by all three Hunters, color photos, and 30 pages of b&w illustrations). Quarter morocco. Fine in clamshell box (two corners lightly bumped). *One of 225 copies. Text reprints 80% of Dard Jr.'s monumental (and costly) The Life Work of Dard Hunter, along with new, unpublished material. The log book Dard Jr. kept while printing "Life Work" is published here for the first time in a 12-page facsimile. Dard III contributed a chapter about his father's work as artist and craftsman, and the making of "Life Work" over*



Item 104–110. Stamperia del Santuccio.



Item 74. Lawrence. Baskin.

a period of 13 years. There are double leaves from Old Paper-Making, Papermaking in Siam, Old Papermaking in China and Japan, Papermaking in Indo-China, and Papermaking by Hand in America. There is also a leaf from The Life Work of Dard Hunter. There are reset pages from Roycroft books and rare ephemera, color photos of DH's stained-glass, marbled and paste papers, b&w photos of moulds, watermarks, and type specimens. Ninety for the Nineties 21. \$850

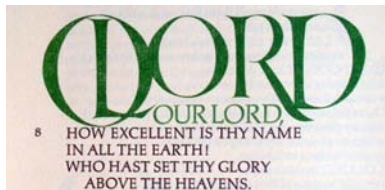
60. Imberdis, J. *PAPYRUS, Or The Craft of Paper*. North Hills: Bird & Bull Press, 1961. 4¾ × 7. 36 pages. Printed boards. Slightly rubbed, spine a bit darker, still a fine copy. One of 113 copies printed by Henry Morris on his handmade paper, and bound by him. The text is a poem written in 1693 describing the processes of papermaking, here translated into English by Eric Laughton. This second book of the press is the first on the subject of paper. \$450
61. Imprimatur. *IMPRIMATUR X. Ein Jahrbuch für Bücherfreunde*. Hamburg, 1950/51. 8¾ × 11. 223 pages plus two large, specially printed tipped-in inserts. Cloth. Very good. Oscar Ladner's copy. One of 1000 copies. This issue contains a lengthy article by Hermann Zapf with 44 examples of types. \$100
62. Imprimatur. *IMPRIMATUR VI*. Hamburg, 1935. 8¾ × 11. 175 pages plus 7 special inserts. Cloth. Very good. One of 900 copies. The inserts were printed at Monotype (Unger-Fraktur), Klingspor (one in Kleist-Fraktur, another in Tiemann's Fichte-Fraktur), Bauer (Weiss-Gotisch), Berthold (one in 9 pt. Waldbaum-Fraktur, the other in Bayer). \$100
63. Jackson, F. Ernest, J.H. Mason, Edward Johnston, Gerard T. Meynell, eds. *THE IMPRINT*. (Volumes I & II; complete in nine parts). London, January-November 1913. 8½ × 10½. Over 445 pages, illustrated throughout. Bound without wraps into red cloth. Collated complete. Binding is fine; but upper corners of the text block are gentle jammed. The opening number contains the now famous advertisement—"We require at the offices of The Imprint the services of a young man of good education and preferably of some experience in publishing and

advertising."—answered by Stanley Morison. Morison's first critical essay "Some Liturgical Books" appeared in No. 8. The Imprint was formed in reaction to cluttered Victorian typography, and printed in Monotype's specially designed Imprint Old Face. Its advisers included Hornby, DeVinne, and D. Cockerel. \$350

64. Janus Press. Peter Schumann. *TATATA, 24 Cordels*. Newark, VT, 2011. Twenty-four 8-page chapbooks contained in a three-part cloth folding structure with pockets, and enclosed in a paper slipcase. Each chapbook has colorful crayon drawing covers; the hand lettered text and interior drawings are in black. All were scanned and printed electronically. Cordels are Latin American street-market chapbooks containing poems on various topics. They were given the name cordel (book on a string) as the booklets hung over lines like laundry. Schumann's topics are varied: philosophical, political, admonitions, and tales. One of 120 signed copies. \$350
65. Japan Paper Company. *HAND MADE PAPERS* (label on portfolio). NY, nd (Price list June 1, 1921) Forty-two full size sheets of fine papers from Italy, France, England, Spain, and Japan. Measuring 20 × 13 inches and smaller, each is folded in half and printed on the first page in a variety of colors and typefaces, ornaments, and illustrations; the JPC number is printed on the 4th page. A few of the largest have dust soil or damp stain on the deckle edge, but most are fine. Held loosely in portfolio of decorated boards (11 × 15) by an elastic band (broken). The portfolio has some edge wear and soil. A collection of the best handmade papers available, these nearly hundred year old samples are a scarce resource for paper conservators and historians. A detailed Price List from June 1921 is laid in. All 33 papers in the list are present here, along with 9 others. Founded in NY in 1901, The Japan Paper Company changed its name after WWII to Stevens-Nelson Company. \$925
66. Japanese Paper Specimens. *JAPANESE PATTERNED PAPERS*. Nelson-Whitehead Paper Corp., (1960s). 7 × 4½. 104 colorful, decorative paper specimens. Printed boards and matching slipcase. One specimen has a corner cut out, all else fine. Nelson-Whitehead was the third name of the Japan Paper Co. \$295



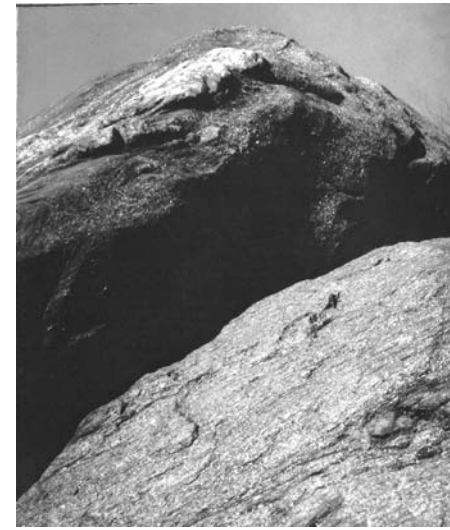
Item 10. Baskin. Bronze Medal.



Item 80. Mason Hill Press. Psalms.



Item 38. Decorated Paper. German.



Item 68. Kafka. Fitzgerald.

67. Japanese Paper Specimens. *MINGEI (FOLKS DYED) PAPER*. San Francisco: Yasutomo, ca. 1960. $6\frac{1}{2} \times 4\frac{1}{2}$. Six leaves of introduction, 153 specimens of decorated handmade rice papers. Printed wraps, side-stitched. With 3 larger, loose specimens. Fine. *Mingei* means folk art. Three kinds of patterned papers are represented here: shibori zome (tie dyed), orizome (fold dyed), and katazome (stencil dyed). The last is most elaborate. The English introduction describes the processes; there are 6 small mounted photos. For katazome, a stencil of the design is placed on the paper; the whole of this is brushed with paste; then the stencil is removed and the entire sheet of paper is painted the base color. Once dried, the paper receives additional colors and pattern with stencil and small brush. The finished sheet soaks in water for 10 hours. One sheet at a time the paste is washed off, the sheet is bathed in clear water, then hung up to dry. \$300

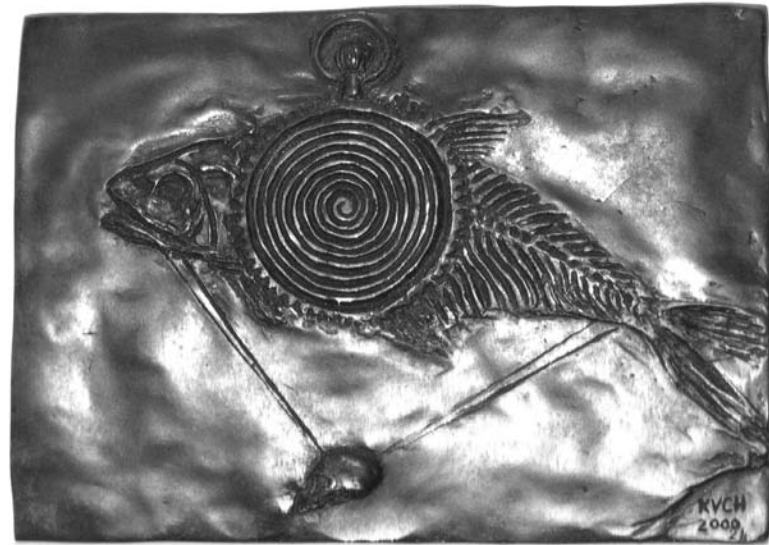
68. Kafka, Franz. *PARABLES & PIECES*. Translations by Michael Feingold. Photogravures by Judith Turner. (NY), Vincent FitzGerald, (1990). $11\frac{3}{8} \times 13\frac{1}{8}$. About 60 pages (some folding), including 23 gravures and 5 aquatints. Bound by Zahra Partovi in three-part black papers over boards, gravure endpapers, titled in silver; in black

cloth titled in silver. Signed by Feingold, Turner, and Sara Krohn. Inscribed by Vincent FitzGerald to Sara Krohn. Copy AP 8, Sara Krohn's copy. Sara printed Jon Goodman's gravures for this book. Her two-page "printer's notes," laid into the book, discuss the challenging details of producing this work. Turner's photographs of mostly architectural features in New York look, with their play of light and shadow, like abstract art. Jon Goodman's masterful photogravures are luminous—flecks of mica in the rocks of Central Park seem to leap off the page. The photogravures feel almost 3-dimensional. Printed by Wild Carrot Letterpress on papers by Dieu Donné Papermill and BFK Rives. Calligraphy by Jerry Kelly. Edition was 50 copies signed by artist and translator, and about a dozen Artist's Proof copies for the participants. \$5000

69. Kelmscott Press. *MAUD, A Mono Drama* by Alfred, Lord Tennyson. Hammersmith, 1893. 5½ × 8. Elaborate woodcut double-spread opening, 69 pages with a variety of borders specially designed for this book; six-, ten-, and 12-line initials.; stanza numbers in red. Limp vellum, linen ties. The Doris Benz copy, her leather label faintly off-set, a pristine copy in very good original slipcase. One of 500 copies printed on handmade paper. First state, with 4 typographical errors. This is the first Kelmscott octavo book to feature a woodcut title page. \$2500

CHAUCER LEAVES ON VELLUM

70. Kelmscott Press. Bifolium (4 pages) on vellum from *The Chaucer*. (Hammersmith, 1896) Folio 10¾ × 16½. Pages 39-42 (end of *The Reeve's Tale* & beginning of *The Cooke's Tale*). Faint damp stain in lower margins and light soil in lower gutter of leaf 41/42. Very good, attractive leaves. Two 10-line woodcut initials in the *Cooke's Tale*; small initials throughout. Running titles in red. Printed in *Chaucer and Troy* types. Extraordinarily scarce vellum specimens from this landmark production. \$4000
71. Kuch, Michael. *APOCALYPSE CLOCKS*. Northampton: Double Elephant Press, 2000. 12 × 17. Twenty leaves including 3 black and white etchings and ten large color etchings, two poems by the artist/poet ("Harvest" and "Race") bookend the etchings. Bound by Shoshannah Wineburg in wood-veneer boards with a glass window revealing an etched clockface; that leaf, in turn, reveals the pendulum; with



Item 72. Kuch. *Dirigible Clock* bas-relief.

the third leaf we see the clock in its entirety. In a black and red silk cloth drop-back box. A brilliant book. One of 60 signed copies. "Hour-glass, sundial, gothic clock, pendulum, weights and wound spring combine with skeletal elements to produce detailed and arresting images of devices that portend the end of the world. Vibrant hues create a carnival atmosphere reminiscent of *El Dia de los Muertos*." Kuch's engravings (such as the *Atomic*, *Biological*, *Revelation* clocks) were inspired by real timepieces. Letterpress in 16 pt. van Dijk was printed by Art Larson on paper handmade by Papeterie St. Armand. \$3000

72. Kuch, Michael. "DIRIGIBLE CLOCK" a bronze bas-relief from *Apocalypse Clocks*. (Northampton), 2000. The bronze (6½ × 9½) depicts a fossilized fish with internal pocket-watch mechanism; a skull is suspended from this airborne fish. Signed in the metal "Kuch 2000 2/6." Fine. One of 6 castings. \$2400
73. La Fontaine. Jean A. Mercier. *Seven Menus for the French Line* of the *Compagnie Générale Transatlantique*, featuring a lush full

color illustration of a La Fontaine fable on the front cover, the fable itself on back cover. France, May 1957. The seven menus measure $9\frac{1}{2} \times 13\frac{1}{2}$ each. The sumptuous menus are printed in French and English, on heavy cream paper. Very good condition. \$160

74. Lawrence, D.H. *THE MAN WHO DIED*. Commentary by John Fowles. Woodcut plates and illustrations by Leonard Baskin. (Covelo): Yolla Bolly Press, (1992). 10×14 . 101 pages, including 9 full page engravings. An additional portfolio contains a suite of signed plates. Bound in full limp vellum with laced spine, simple gold cross on cover, in cedar and laurel wood box. Wood grain on the box lid is shaped like a cathedral window; a simple cross is carved in it. Fine. One of 35 deluxe copies signed by Baskin and Fowles. Printed in black and taupe on Somerset paper. (There were 85 regular copies in cloth, slipcase.) Lawrence says "I wrote a story of the Resurrection, where Jesus gets up and feels very sick about everything, and can't stand the old crowd any more—so cuts out—and as he heals up, he begins to find what an astonishing place the phenomenal world is, far more marvelous than any salvation or heaven—and thanks his stars he needn't have a mission any more." \$6750
75. Le Normand, [Louis] Seb[astien]. *MANUEL DE RELIEUR, dans toutes les parties; précédé. des arts de l'assembleur, du satineur, de la pliouse, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir*. Paris, 1831. Second edition, considerably revised and augmented. $3\frac{1}{2} \times 5\frac{1}{2}$. viii, 286 pages, 3 folding plates; a 36-page Roret catalogue for December 1838 is bound in at the end. Original wraps in contemporary marbled calf, spine richly gilt. Scattered foxing, else very good text in near fine, handsome binding. A popular manual translated into several languages and reprinted into the 20th century. First edition was 1827. \$400
76. Lee, Brian North. *BOOKPLATES AND LABELS BY LEO WYATT*. (Wakefield), Fleece Press, 1988. $6\frac{1}{2} \times 10\frac{3}{4}$. 75 pages, 18 plates. Quarter cloth and pastepaper boards. Bookplate, designed by Wyatt, for John Peckham. Fine in cloth slipcase, with prospectus. Laid in letter from Simon Lawrence to Peckham, thanking him for the use of his

block. One of 300 printed in black and colors, from the original wood blocks on a hand press. The photographs and reproductions of copper engravings were printed at Peckham's press—Meriden Stinehour. \$300

77. (Leaf Book) *THREE LIONS AND THE CROSS OF LORRAINE*. Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde and De Proprietatibus Rerum. A Leaf Book with Essays by Howell Heaney, Lotte Hellinga and Richard Hills. Newtown: Bird & Bull Press: 1992. $8\frac{1}{2} \times 12$. 40, (26) pages plus leaf. Quarter morocco. Fine. The leaf included here bears a large, clear, centered watermark of Tate's mill. One of 138 numbered copies; produced by the Bird & Bull Press. With a fine leaf, ca. 1495, from Wynkyn de Worde's edition of Bartholomaeus Anglicus' De Proprietatibus Rerum. It was the first English book printed on paper made in England, by her first papermaker, John Tate. A scarce B&B title, there were only enough copies to supply standing order patrons. \$2,000
78. Leaf Book. Bregman, Alvan. *EMBLEMATA, The Emblem Books of Andrea Alciato*. A Leaf book. Newtown: Bird & Bull Press, 2007. 6×9 . 139 pages, 4 tipped-in original leaves from Alciato's 1589 edition. Quarter leather, slipcase. Fine. One of 8 deluxe copies in this binding, having 4 leaves. (There were also 8 copies with 3 leaves, bound in full leather; and 124 regular copies with one leaf.) \$1500
79. Lebowitz, Mo. *THE ANTIQUE PRESS: A Collection*. The collection includes 4 books, 60 large posters folded twice, 14 issues of Typographic magazine, and 130 ephemeral pieces. Bellmore (Long Island, NY), 1970–1985. The themes are food, wine, music (bluegrass and classical), cigars, graphic design, and Sherlock Holmes. The posters, generally, are sparsely printed. While the smaller pieces of ephemera are copiously printed. They are clever, colorful, and creative. Everything is laced with humor. Some of the posters and ephemera are printed on glossy paper, and some of these have bits of foxing. The posters have it on the back along the fold lines. But in general, the collection is in very good condition. There are pop-ups, die-cuts, printing on bags and tags, mounted objects (corks, for example, and dried beans pasted to a poster about the proper-

ties of various beans). To celebrate the acquisition of a pasta machine, Mo printed the announcement on a long narrow green tissue wrapper enclosing a paper noodle. An article entitled "Wine is good for you" is printed on the pages of a prescription pad. In addition to being a graphic designer and private press printer, Mo is an excellent cook. He cooked for Julia and Paul Child in his home, and arranged special dinners at Lutece. Mo and his wife Loretta lead wine tours to France and to California. Mo's lectures on graphic design are frequently followed by a performance of bluegrass music—Mo on the fiddle and Loretta on autoharp. They've even performed in Samuel Johnson's pub, the Cheshire Cheese. Finally, Mo is a Baker Street Irregular (Arthur H. Staunton, the forger). The four books are: *Wines of France*, a selection from Alexis Lichine. No. 18 of 50 signed. 11 × 14. 24 double-column pages, printed in purple, blue, and green. Bound in wine colored cloth with an actual Chateau Latour 1957 wine label on upper cover. A different label is mounted on rear blank. The two glossy endpapers are foxed (perhaps from the glue), all else fine. This won an AIGA "50 Books of the Year" award. A. Conan Doyle, *The Final Problem*. 6 × 18. 23 pages, printed in golden brown and red. Bound by the printer in two-part printed boards. No. 30 of 75 signed copies planned (but apparently only 35 copies were bound up). Fine. The Antique Press Bluegrass Archives. Fine. Don't Ask Mo About Blue grass Music. Fine. \$2000

80. Mason Hill Press. *THE PSALMS*. (Pownal, VT, 1978). 7 × 10¼. 150 pages. Calligraphic initials and headings by Mark Livingston, printed from wood engravings in red, blue and green. Quarter morocco with raised bands and heavy linen boards, morocco hinges. Slight rubbing at spine head, and evenly faded spine. Near fine. One of 175 copies, handset and printed on J.B. Green handmade paper. The hundred and fifty calligraphic initials, words and phrases vary in size, style, color and placement to reflect the meaning of the text. The King James Version, the spelling modernized, re-versified by reference to the *Biblia Hebraica*. A beautifully designed book. \$800

81. Mason Hill Press. *THE FIRST EPISTLE OF JOHN*. (Pownal, VT), 1984. 4¼ × 6¾. (15) pages. Wrap-around leather bands, gilt title, and boards by Tara Devereux. Spine a bit faded, else fine. One of 50 cop-

ies. Colored woodcut frontis and 4 large initials in red by James Dignon. The last publication of Dignon's marvelous press which produced about 10 titles; most were selections from the Bible and embellished with calligraphic initials by either Dignon or Mark Livingston. Scarce. \$500

82. Missal. *MISSEL NOTRE-DAME*. Limoges, ca. 1900. 4 × 5¼. 503 pages plus religious plates. Full plain maroon morocco, raised bands, spine title, turn-ins gilt, elaborate decorated endpapers fashioned to resemble woven silk, all edges gilt. Fine. Each pair of pages is framed in an engraved border printed in purple. The left hand border is the same throughout. But the right hand borders feature all the 16 churches and cathedrals of France named Notre-Dame. \$150

83. Moser, Barry. Ferlinghetti, Lawrence. *DIRECTOR OF ALIENATION*. (Northampton) Main Street, 1976. 9½ × 6½. Frontis portrait of Ferlinghetti signed by Moser, (4) double column pages. Black morocco and boards by David Bourbeau. Fine. One of 75 copies signed by Ferlinghetti. Printed by Moser in black and red on Rives. \$750

84. Moser, Barry. Lewis Carroll. *THE HUNTING OF THE SNARK*. Berkeley, 1983. 9 × 14. 42 pages, 5 full page illustrations. With an extra suite of 5 original signed engravings laid in. Fine, in custom slipcase. One of 100 signed and numbered copies. \$500

85. PaGA. *PRINTING & GRAPHIC ARTS*. VOL. I–VOL. × Nos. 1 & 2. (Complete.) Edited by Ray Nash, Rollo Silver, and Roderick Stinehour. Lunenburg; The Stinehour Press, 1953–1965. 6 × 9. Ten volumes (38 issues) in cloth-backed decorated boards. One tip a bit bumped. Fine set. A fine publication with excellent articles. Several issues, compiled by James Eckman, were devoted to detailed bibliographical description of American type foundry specimens, and they remain the only published source of that information. \$350

86. Panckoucke. *CARACTERES ET ALPHABETS DE LANGUES MORTES ET VIVANTES*. Paris: Charles Panckoucke, ca. 1783. 9½ × 12. 25 plates complete (pages 66–90) from the *Méthodique par Ordre*

des Matières. Each plate is on a full size sheet of paper (19 × 12), hinged at the middle into the binding. Stain in two corners of Plates 1 and 21; very good. Bound in black cloth titled "Oriental Alphabets." *Encyclopédie Méthodique* is a revised and expanded version of Diderot's encyclopedia. These plates were re-engraved by Benard from the Diderot plates, and printed on much better paper. Languages are ancient and current "Oriental" ones. Letterforms are shown in varieties of majuscules, cursives, etc. There is no text present. \$400

87. Pelletier, M.L. *LA TYPOGRAPHIE, POÈME*. Paris: Firmin Didot, 1832. 5 × 8½. 250, (1) pages, each within a black rule border. Original printed wraps bound into black cloth. Light foxing throughout. A poem about the beginnings of Western printing, with copious notes. *Bigmore & Wyman, II, 151.* \$200

88. Pennyroyal Press. *EIGHT WOOD ENGRAVINGS ON A THEME OF PAN*. With an Afterword by the Artist. Northampton, 1980. 6½ × 10. 29 pages, 3 leaves. Navy cloth, spine lightly faded. A very good copy. Despite the title, there are 7 engravings. The original binding design called for a large triangular label on the upper cover; this label was to have the 8th engraving. After the edition was printed, the binding design changed. One of 130 copies, this inscribed by Moser who has also signed each wood engraving. 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. Printed on handmade Japanese Etching paper; engravings on sheets of Sekishu. \$550

WITH ORIGINAL PENCIL SKETCH

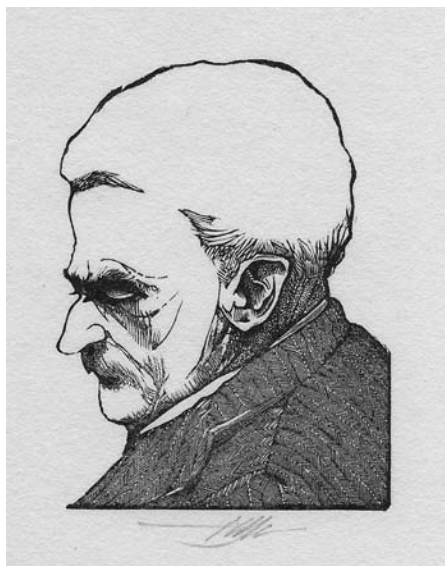
89. Pennyroyal Press. Baum, L. Frank. *THE WONDERFUL WIZARD OF OZ*. West Hatfield: Pennyroyal Press, 1985. 12 × 13. Double spread title printed in black, blue, yellow, green, and red. 272 pages. With 62 wood engravings by Moser. Boards gilt, in cloth tray case. Fine. Laid-in pencil sketch of Scarecrow. One of 350 copies. Chapter titles, running titles, opening initials, and page numbers are printed in several colors, reflecting the story line: first blue, changing to green at page 110, then to red at p. 213, and finally at p. 250 as the story returns to Kansas the color is grey. Printed by Harold McGrath. Calligraphy by Yvette Rutledge. \$3500

90. Pennyroyal Press. *MAN IN A METAL CAGE. Thirty-three Poems* by Arthur MacAlpine. Easthampton, 1977. 6 × 9½. (34) pages, 5 wood engravings. Quarter by Arno Werner. (This is a patron's copy with a different binding from the regular edition). Fine. A 'Patron' copy signed by Moser and the author (there were also 200 numbered copies). "MacAlpine, a black poet and former prize fighter, writes poems which deal with issues close to my heart—the plight of blacks and Native Americans, the Holocaust, this nuclear madness we live with daily, and human arrogance. This and *Frankenstein* are the only books that I have felt compelled to do." —Barry Moser. Pennyroyal Checklist 17. \$225

91. Pennyroyal Press. *THE LADY & THE MERMAN. A Tale* by Jane Yolen. With three wood engravings by Barry Moser. Easthampton, 1977. 6 × 9. (10) pages, 3 plates. Cloth and boards, paper cover label. Fine, in custom chemise and slipcase. One of 100 copies signed by Moser and Yolen. Printed in two colors by Harold McGrath. The tale was first published in *Fantasy & Science Fiction Magazine*. This book was the first in what was to have been a series of Pennyroyal Fables. \$400

92. Pennyroyal Press. *TWELVE AMERICAN WRITERS. Illustrated* by Barry Moser. (Easthampton, 1974). 6 × 9. (vi) pages, 36 leaves printed rectos only. Quarter morocco and marbled boards by Arno Werner. An extra suite of the 12 wood engravings on Japanese paper is laid into a cloth folder. Fine set. The book is inscribed by Moser "To my friends & patrons, The Elkindes." It is also signed by participants Arno Werner, Jeff Dwyer, and Gordon Cronin. In addition, each engraving in the book has been signed by Moser. The total edition was 50 copies. The engraved portraits are followed by a quotation from that author. The writers are Cooper, Emerson, Hawthorne, Poe, Thoreau, Melville, Crane, Twain, Fitzgerald, Faulkner, Hemingway, and Steinbeck. Beneath each portrait, printed in blind, is the author's age represented in the portrait. \$1950

93. Pennyroyal Press. Mariani, Paul. *TIMING DEVICES: POEMS. Wood Engravings* by Barry Moser. Easthampton, 1977. 6 × 12½. 61 pages in black and red, fold-out suite of the 5 full page engravings, signed



Item 92. Pennyroyal. Twelve American Writers.

by Moser. Each of the full page engravings within the text is also signed. Quarter vellum by Gray Parrot. Fine. *One of 175 copies signed by artist and poet.* \$250

94. Pennyroyal Press. Smyth, Paul. *THE CARDINAL SINS: A BESTIARY. Seven Ottava Rimas. Seven Wood Engravings by Barry Moser.* (Northampton, 1980). 11¼ × 7½. 16 leaves. Citron morocco spine and tips, marbled boards by Gray Parrot. Fine. *One of 100 copies signed by Moser and Smyth. Printed in black and red Medieval and Castellar types on Arches paper. Wrath, Sloth, Pride, etc. "Paul Smyth brought these poems to me because he felt their subject matter would be appealing. This was true, but I became much more fascinated with the poetic form. . . ." Pennyroyal Checklist No. 25.* \$400

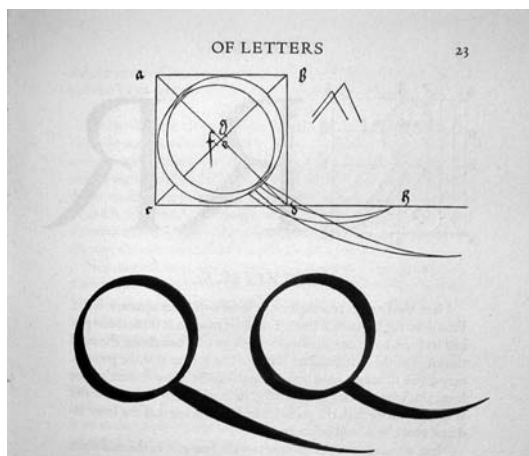
95. Pennyroyal Press. *MASTER RICHARD'S BESTIARY OF LOVE AND RESPONSE. BESTIAIRE D'AMOUR.* Translated by Janette Beer. West Hatfield, 1985. 6 × 9. 80 pages. With forty-eight wood engrav-

ings of birds, animals, and insects by Barry Moser. Calligraphic initials in red or blue by Yvette Rutledge. Vellum, linen slipcase. Typographic bookplate on pastedown. Fine. *One of 200 numbered copies signed by Moser.* \$500

96. (Plantin Museum) *HET MUSEUM PLANTIN-MORETUS. Woodcuts by Jan Boon.* Introduction by A.J.J. Delen. Maastricht & Brussel: A.A.M. Stols, (1930). 12¾ × 18. Title, 3-page introduction, contents, and 6 full size woodcuts printed from the original blocks. There are 2 smaller blocks in the text. Loose, as issued, in board portfolio with ties. Boards have some acidic darkening; title page with a hint of marginal toning, but contents fine. *Laid in is a specimen of Garamont and Philosophie types cast and printed for American Friends of the Museum. No. 6 of the deluxe edition on imperial Japanese vellum paper, with the woodcuts signed. These very large woodcuts show the Museum facade, courtyard, bookshop, composition room, printing house, and type-foundry. They are suitable for framing. Edition size is unknown.* \$550

97. Printer's Specimen. Exotic Type. Brill E.J. *CATALOGUE DES CARACTÈRES NON-LATINS.* Leyden, l'Imprimerie Brill, (1885). 9½ × 12½. Title, 42 leaves printed one side only. Original wraps (upper cover only) mounted. Modern cloth. Very good. *Forty-two specimens are printed within a red border; included are hieroglyphic and heratic, coptic, scripture cuneiform and Hebrew, several other Mid-east faces, and samples from Pacific islands and the Far East. OCLC notes only US copy at the Grolier Club plus two copies in the Netherlands and one in France.* \$400

98. Rampant Lions Press. *A PRINTER'S DOZEN.* Eleven spreads from unrealised books designed and printed at the Rampant Lions Press by Sebastian Carter. (Cambridge, 1993). 9½ × 12½. 20 preliminary pages are followed by eleven double-spreads settings. Each of these is bracketed by a title leaf and a leaf of commentary. Quarter cloth, slipcase. Fine. *One of 200 copies (there were also 11 deluxe copies). The authors/ subjects of these unrealized projects were Arabian proverbs, Four Gospels, Pliny, Aesop, Dante, Sidney, Shakespeare, Bierce, Carroll, Rimbaud, and Malcolm Lowry.* \$275



Item 99. Rogers. Dürer.

ONE OF ROGERS' GREAT BOOKS:

THE ONLY BOOK BR HANDSET & PRINTED HIMSELF

99. Rogers, Bruce. Dürer, Albrecht. *OF THE JUST SHAPING OF LETTERS*, From the *Applied Geometry* of Albrecht Dürer, Book III. Translated by R.T. Nichol from the Latin Text of the Edition of MDXXXV. NY: Grolier Club, 1917. 8½ × 12¼. 40 pages illustrated throughout plus 3 plates. Dürer's letter are a rich, velvety black, occasionally touched up with India ink by BR. Quarter vellum and brown boards (the "war binding"). Some edge wear, especially at tips; mild dent to fore and bottom edges of board; small nick (piece missing) in upper joint; internally fine. A very good copy. One of 215 copies, printed at the "Mall Press." BR's letters to Kent about the trials of printing and binding this book in wartime England—with its shortages of materials and workers—are well worth reading (Blumenthal, *A Life* pp. 56–63). Dürer was created at Emery Walker's establishment on the Mall, near the Doves Bindery and Kelmscott House. The composing room was an abandoned green house in Walker's garden. When the pressman was called up to serve, BR had no choice but to print the book himself. "I'd never run a press of any kind . . . There is of course no heat anywhere and I have to dampen the Kelmscott hand-made in the converted kitchen. Both my hands and feet have developed chilblains." Rogers set two pages at a time, carrying the formes to the

tram which bore him to the press, located a mile and a half away up the Mall. As only one press was capable of printing the formes, and it was used also to print maps for HRM's Government, there were many delays. Procuring binding materials was similarly fraught. Still, BR considered the Dürer one of his most successful "30." Warde *126. \$1600

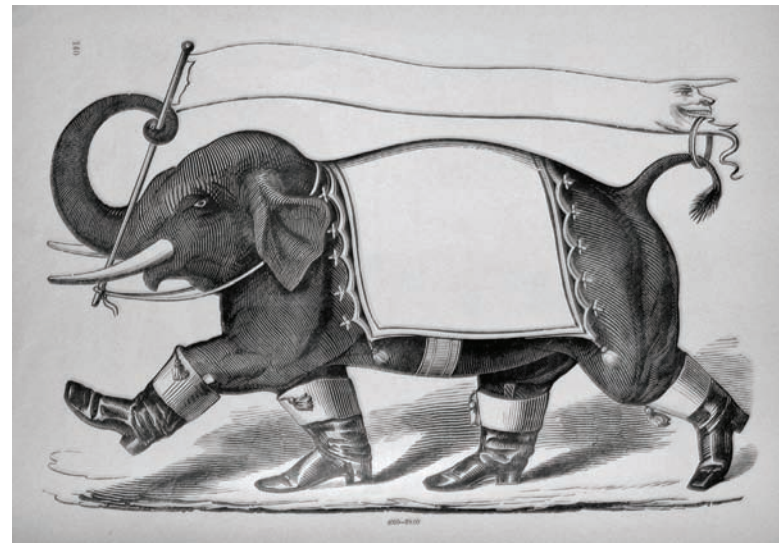
100. Rousseau, L. *MODELES DE DECORATION MODERNE L'ENLUMINURE APPLIQUÉE AUX OBJETS USUELS*. Paris: Laurens, late 19th century. 8½ × 5¾. 15 plates of examples. Self wraps. Very good. Madame Rousseau's charming designs are printed in delicate colors. The gold is applied by hand. Designs include place cards, fans, stationery, frames for photographs, dance cards, book covers and pages of books, menus, and tambourine covers. \$250
101. Schanilec, Gaylord. Goodman, Richard. *THE BICYCLE DIARIES*. One New Yorker's Journey Through 9–11. Impressions Ten Years Later. Midnight Paper Sales, 2011. 5 × 9. III pages with 7 (two double spread) color wood engravings by Gaylord Schanilec. Quarter oasis goatskin, in a clamshell box with a separate portfolio of progressive proofs of the Cooper Union engraving. Fine. One of 26 deluxe signed. After the September 11, 2001 attacks on the World Trade Center, Goodman rode his bicycle almost daily from his home on Manhattan's upper west side to the disaster site. He rode for four months. And wrote about what he saw. In Fall 2010 Goodman and Schanilec repeated that ride. The artist's illustrations are based on that ride. \$675
102. (Schanilec, Gaylord) Rulon-Miller, Robert. *QUARTER TO MIDNIGHT*. Gaylord Schanilec & Midnight Paper Sales. A Discursive Bibliography. Saint Paul, 2011. 8vo. Signed wood engraving, (8), 134, (1) pages. Plus an extra suite of 12 trial sheets and proofs. Morocco-backed boards. Fine. One of 50 deluxe copies with the signed engraving and the extra suite, which includes a broadside—not in the book—depicting Henry Morris. Design and typography by Jerry Kelly. (There are also 400 regular copies without the engraving and suite.) \$450
103. Schulzen, Benjamin. *ORIENTALISCH UND OCCIDENTALISCHES A, B, C = BUCH : welches hundert Alphabete nebst ihrer Aussprache*

- so ben denen meisten Europaisch-, Asiatisch-, Africanisch-, und Americanischen Völkern und Nationen gebräuchlich sind nebst einigen Tabulis Polygottis verschiedener Sprachen und Zahlen vor Augen leget. Naumburg-Zeitz: Christian Friedrich Gessner, 1769. 6¾ × 4¼. 12, 219, (5) pages illustrated throughout with alphabets plus 11 plates (1 double, some folding). Repair to leaf 107/8. Prior owner's penciled collation and notes on pastedown. Contemporary half speckled leather, speckled boards and edges. Tips worn, else near fine. *First edition of this collection of the world's languages. The author was a Danish missionary at Tranquebar. Sabin 78008. Bound with a grammar by Jean-Jacques Meynier, Allgemeine Sprachkunst das ist Einleitung in alle Sprachen* (1763). \$650
104. Stamperia del Santuccio. Hoelderlin (Hölderlin), Johann Christian Friedrich. FRAGMENTE DES PINDAR. Kolbsheim, 1935. 6½ × 9. (21) pages. Japanese paper covered boards, with title label. Fine. *Opus 4 from Victor Hammer's Stamperia del Santuccio. Printed on Magnani paper in red and black in Hammer's Pindar Uncial. Victor Hammer Artist and Printer p. 144; "25-30 copies on Magnani paper with a "few numbered at the press." This copy not numbered. Scarce.* \$900
105. Stamperia del Santuccio. Otto Reicher. TAUERNREISE. (Grun-dlsee), 1938. 6½ × 8¾. 63 pages. Japanese decorated paper covered boards. Small/light stains in the margin of two leaves. Fine. *Printed on German rag paper in red and black in Hammer's Pindar Uncial; with a woodcut by Hammer on the title page. Victor Hammer Artist and Printer p. 158, "10-15 copies printed on a German rag paper; not all were numbered." Scarce. The text is expanded from that in Opus VIII, with a glossary pp. 50-63; there was also a trade edition of 1000 copies by Otto Muller Verlag.* \$600
106. Stamperia del Santuccio. Tasso, Torquato. VENTIQUATTRO SONETTI. (Vienna): A L'Insegna del Santuccio, 1939. 6¼ × 8¼. 34 pages. Blue paper covered boards, dust jacket of same paper; both have title labels. Fine. *Opus 10. Printed on Magnani paper in red and black in Hammer's Pindar Uncial, with Hammer's metal engraving in red of Tasso on the title page. Victor Hammer Artist and Printer p. 146; "45-50 copies (not numbered)." Scarce.* \$900
107. Stamperia del Santuccio. Maurice de Guerin. LE CENTAURE. Vienna, 1939. Unbound sheets 9 × 12¾. Eight leaves: pages x, [2] plus front and rear blanks. Two small, light brown marks on pages VII/VIII, all else fine. There was no edition binding. *Opus IX. No. 24 of 53 numbered copies. Printed in red and black in Pindar uncial on handmade Magnani paper. Victor Hammer Artist and Printer p. 145. Rare to the market, no auction records.* \$2000
108. Stamperia del Santuccio. Merton, Thomas. WHAT OUGHT I TO DO? Sayings of the Desert Fathers. Lexington, 1959. 6 × 9¾. (2), 36, (1) pages. Original paper-covered boards, title printed on spine, with printed d/j. Fine, signed by Merton on front free endpaper, small prospectus laid in. *Opus XV. One of 50 numbered copies printed in red and black on Japanese Hosho paper in in Hammer's American Uncial. The elaborate dust jacket has text printed in Latin with a two-color, 9-line, initial letter 'E' cut in brass by Victor Hammer. Victor Hammer Artist and Printer p. 147. Scarce.* \$1100
109. Stamperia del Santuccio. Bachofen, Johann. WALLS: RES SANCTÆ / RES SACRÆ. Lexington, 1961. 8 × 11. (7) pages. Original Japanese paper covered boards with wrap around title label. Fine. *Stamperia del Santuccio Broadside III. One of 100 numbered copies printed in American Uncial in red and black on heavy Magnani paper. Victor Hammer Artist and Printer p. 149. The four broadsides, done between 1959-1965, have always been among the most difficult Hammer pieces to find.* \$700
110. Stamperia del Santuccio. Hammer, Victor. SOME FRAGMENTS FOR C.R.H. Lexington, 1967. 5 × 8. (2), 91, (1) pages. Original paper covered boards with wrap around title label and printed Japanese paper dust jacket. Fine. *Inscribed from Carolyn Hammer to Robert (Doc) Leslie. One of 125 numbered copies, printed on Japanese Hosho paper in red and black in Hammer's American and Andromaque Uncials. A poignant piece recounting various scenes, thoughts and emotions from Hammer's early life and career while still in Europe. Victor Hammer's last book; written and set in type by him, and printed by Carolyn Hammer, a few copies were bound before Victor's death in July of 1967. Victor Hammer Artist and Printer p. 154.* \$750

111. Type Specimen. John Ryan & Co., Type Founders. *SPECIMENS OF ELECTROTYPE CUTS*. Baltimore, (1887). 10³/₄ × 13³/₄. Leaf inserted before title page, 216, (4) pages. Black cloth with large gilt vignette on upper cover. Worn at corners, 3 small holes in front joint, quarter-sized piece of cloth missing from spine; contents very good. *Tipped in Announcement* is dated November 1, 1887. Cuts and vignettes cover the entire field: popular decorative elements, Society emblems, holidays, religious, civic, patriotic, political, allegorical, agricultural, all kinds of horses & carriages, livestock, exotic animals, emblematic eagles, household items, haberdashery, ships & trains, food & drink, trades & crafts, cartouches for letterheads, readymade illustrations, the Declaration of Independence printed in the shape of a cracked Liberty Bell. All sizes from tiny to double page. Some display type. Useful 4-column Index to Cuts. Ryan (1854–1892) was the most important “Southern” foundry. Not in Annenberg. No copy on OCLC. Not located. \$1500

112. Type Specimen. Great Western Type Foundry (Barnhart Bros. & Spindler). *PONY SPECIMEN BOOK AND PRICE LIST*. Kansas City, ND (c. 1897). 4¹/₂ × 7¹/₂. (3), 5–563, (1) pages plus an 8 page insert at p. 292. Collated complete, no excisions. Original red printed cloth. A fine copy. BB&S issued an evolving series of Pony Specimen Books similar in format and page count (ranging from 520–573 pages) in the mid-1890s. They were also issued with Great Western and St. Louis imprints. Eckman, in his superb PaGA series on American type foundries, discusses a couple of these Pony specimens (including this edition) in the BB&S issue (PaGA Vol. IX, No. 1) and tries to date them based on patent information. \$500

113. Type Specimen. Bruce. *HANDY-BOOK OF PRINTING TYPES*. NY, (1901). 5³/₄ × 9. (4), xvii, 2–592 pages plus six groups of superscript additional pages. Light wear to extremities; upper hinge starting but holding, internally clean and tight. Collated complete, no excisions. Very good. About the last of the specimens from this venerable foundry. They had actually joined ATF when this specimen was issued. Annenberg Saxe point out that the pages marked with “Munson” contain Bruce material, while those unmarked contain ATF material. With sections on type, borders, cuts, wood type, and machinery. \$400



Item 111. Type Specimen. Ryan.

114. Type Specimen. (Amsterdam) Tetterode Typefoundry. *LETTER-PROEF DER LETTERGIETERIJ “AMSTERDAM” VOORHEEN N. TETTERODE*. (Amsterdam, 1907). 8³/₄ × 12. 352 total pages paginated in sections, plus several dividers and section titles. Original decorated cloth, little extremity wear. One page has a tear and with slight loss of text. Very good. Comprehensive specimen from this Dutch foundry which had eclipsed Enschedé in the Netherlands by the late 19th century. \$500

115. Wakeman, Geoffrey. *VICTORIAN COLOUR PRINTING*. (Leicestershire) Plough Press, 1981. 9 × 13. Frontis showing progressive stages of a chromolithograph, 35 pages followed by 8 tipped-in original specimens and a facing identification leaf. Rear pocket contains additional specimens. Quarter morocco and marbled boards. Extremities lightly rubbed. Fine. The specimens of 19th century color printing show different techniques: a Baxter print; Leighton Brothers print using Knight’s patent; two chromolithographs (1860s—Owen Jones “Grammar of Ornament,” and the 1870s—Kronheim); relief print with an outline block; relief print without outline block from Poisonous Plants 1857; Benjamin Fawcett relief print; turn-of-the-century screenedkey & tint print.

The rear pocket contains 2 small examples of ephemeral printing, and a 5 progressive color proofs printed from the original blocks (probably from the Edmund Evans workshop). One of 150 numbered copies (actually 141). \$950

116. Westergard, Jim. *MOTHER GOOSE EGGS, SUNNYSIDE UP. WOOD ENGRAVINGS AND SARCASM.* (Red Deer), 2003. 7½ × 10½. Twenty-five nursery rhymes with small portrait on a yellow background and a color initial letter are printed on the left-hand page. A larger portrait of the central character—as imagined in old age—appears on the right. Westergard's humorous analysis is printed beneath. Quarter morocco and cloth, slipcase. Fine. "Looking for a place to lay the blame for the cruelty, violence and abuse in the world? Why not blame it on Mother Goose." One of 30 copies of the deluxe edition containing a signed engraving "the artist as Mother Goose (ret.) which is not in the book. (There were also 50 regular copies.) Printed by the artist from the original blocks, with a Vandercook, on Zerkall paper. The illustrations were engraved on endgrain maple, lemon and synthetic blocks. \$700
117. Whitehill, Walter Muir. *THE CLUB OF ODD VOLUMES, BOSTON, 1887–1973. An Address given to the Philobiblon Club.* (Philadelphia) Bird & Bull Press, 1973. 6 × 9. 13 pages. Henry Morris' pastepaper wraps. Fine. One of 250 copies. \$75
118. Whitman, Walt. *WRENCHING TIMES. Poems from Drum-Taps. Wood Engravings by Gaylord Schanilec.* (Newton): Gwas Gregynog, 1991. 9 × 15. Color frontis portrait and seven other full page engravings, 70 pages. Quarter morocco, with a minor repair. Fine. One of 450 copies. Gaylord's evocative Civil War images were engraved at Gregynog and printed from the blocks. Text printed in black, grey, and dusty rose on Zerkall paper. \$550
119. Whittington Press. *MATRIX 7. A Review for Printers and Bibliophiles.* Andoversford, 1987. 7½ × 11. 166 pages. Wraps, tiny tear in dj. Fine. Pouchée wood type, Indian Typography, Eric Gill, Victor Hammer. Well-illustrated with photos, engravings, woodcuts, etc. One of 850 copies in wraps (of 960). \$200

120. Whittington Press. *MATRIX 21.* Risbury, 2001. 7½ × 11. Two vols. 237 pages plus inserted type specimens, color plates, paper specimens, printed specimens, and wood engravings. Quarter purple morocco and marbled boards. An original handmade poetry pamphlet (1984) from Prokosch's Prometheus Press is enclosed in a separate folder. Both housed in slipcase. Fine. One of 80 deluxe sets. The poetry booklet in this copy is Emily Dickinson's "I never saw a moor." It is hand written in black and red, with a tipped-on tempura painting, signed several times. This is one of 5 copies of the poem, each on a different paper. A complete list of titles from Prometheus Press is laid in. Some contents: exotic types at Oxford. The Fell types, the Aldine Hypnerotomachia, Frederic Prokosch, "Cockerel's Forgotten Partner, and Gill's Last Commission," "Two Private Presses from Verona," Jerry Kelly on the Kelly-Winterton Press." \$625
121. Wilson, Adrian. *THE MAKING OF THE NUREMBERG CHRONICLE.* Amsterdam: Nico Israel, (1976). 9½ × 13½. 253 pages. Cloth, printed dj. Fine. Inscribed "For Jack Golden/Fellow Lover of Books/ Adrian Wilson 1977." A landmark in the study of incunabula. "This is the first work in English on the entire production of an early illustrated printed book, from concept through distribution. The survival of page by page layouts for a book of the incunabular period, as well as the original contracts for its illustration, for its printing . . . is unique to the Nuremberg Chronicle." (from the dust jacket) \$200
122. Wilson, Fred J.F. and Douglas Grey. *A PRACTICAL TREATISE UPON MODERN PRINTING MACHINERY AND LETTERPRESS PRINTING.* London: Cassell, 1888. 6 × 9½. vii, 455, xxiv (ads) pages. 136 text engravings. Cloth. Light wear, occasional foxing, some inky fingerprints. Very good. In part a very practical printers' manual. See lengthy entry in Bigmore & Wyman III, 88. \$270
123. Wolfe, Richard J. and Paul McKenna. *LOUIS HERMAN KINDER AND FINE BOOKBINDING IN AMERICA. A Chapter in the History of the Roycroft Shop.* Newtown: Bird & Bull Press, 1985. 6¼ × 9¾. 161, (2) pages including illustrations and color plates. Quarter morocco. Fine. One of 350 copies. \$200

124. Wolfe, Richard. *AMERICAN MEDICAL BOTANY, 1817–1821. An Examination of the origin, Printing, Binding and Distribution of America's First Color Plate Book. With Special Emphasis on the Manner of Making and Printing its Colored Plates.* North Hills: Bird & Bull Press, 1979. 6 × 10. 123 pages, two original matching plates. Bound by Fritz Eberhardt in quarter morocco. Fine. One of 300 copies. The plates in this copy are the *Eupatorium perfoliatum*, one uncolored, the other with original green coloring. \$550

FIRST MAJOR RETROSPECTIVE

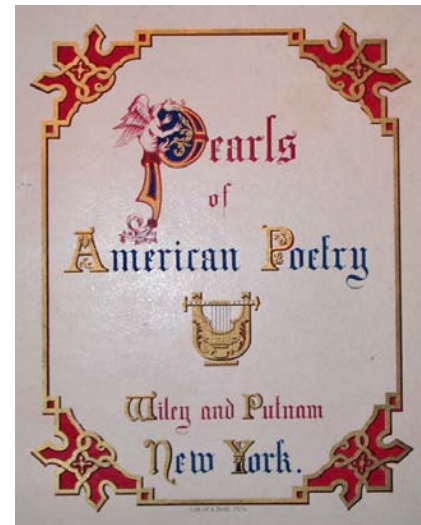
125. (Zapf, Gudrun) *GUDRUN ZAPF VON HESSE. Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings.* West New York: Mark Batty, 2002. 8 × 11. 221 pages (including 150 color plates). Golden silk cloth gilt. Matching portfolio (9½ × 13) contains seven original specimens and six type and printing specimens (each signed) created especially for this edition by Gudrun Zapf. Both in stepped slipcase. Fine. One of 20 deluxe copies signed by Zapf. Of the seven original specimens, at least 3 are leaves: there is the entire signature Gudrun designed for “*Libor Librorum*,” a double leaf for a Latin classic (with illustration), and an 8-page section from Holderlin’s “*Testament der Mutter*.” A handsome book, reproducing numerous fine bindings, calligraphed, books and broadsides. \$950

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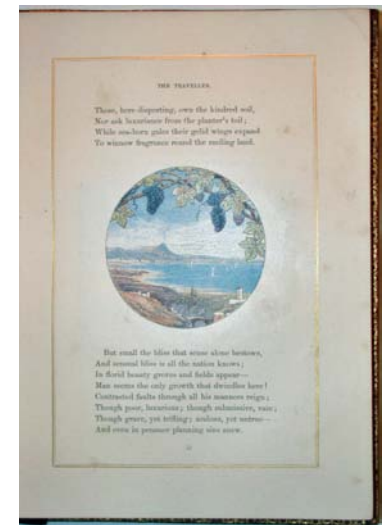
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 New York ABAA International Book Fair
 April 13–15, 2012

WE BUY BOOKS!

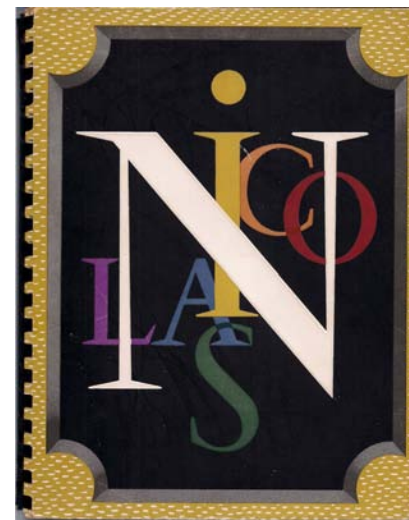
Cover calligraphy by Jerry Kelly, New York Typography by Michael Russem, Cambridge



Item 28. Color Printing. Pearls.



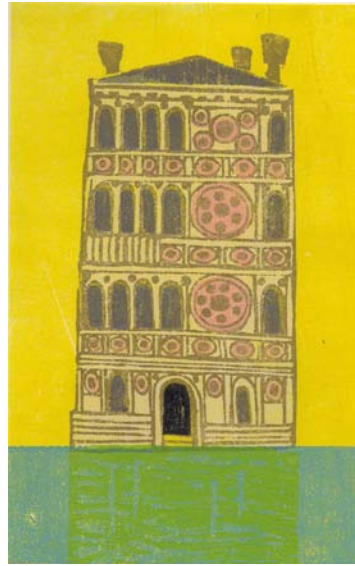
Item 31. Color Printing. Goldsmith.



Item 25. Nicolas.



Item 42. Dupont.



TOP LEFT: *Item 71. Kuch. Apocalypse Clocks.* TOP RIGHT: *Item 52. Frascioni. Venezia.*
 BOTTOM: *Item 39. Decorated Paper. Italian gilt.*