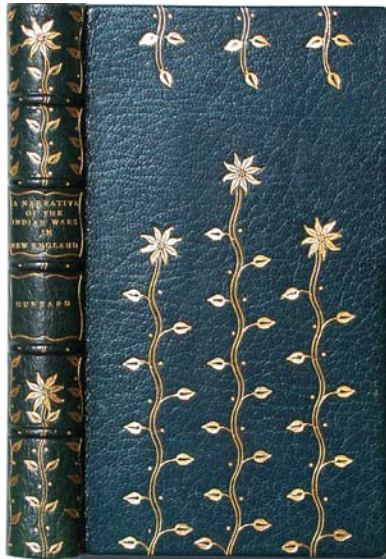
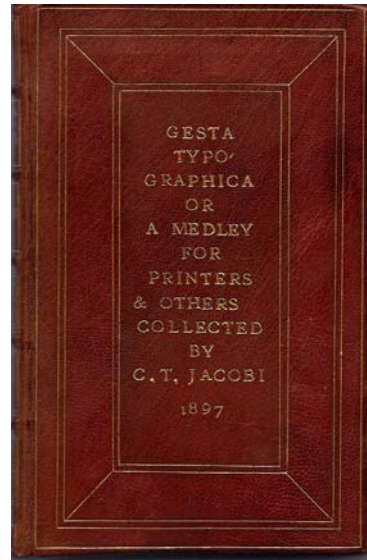


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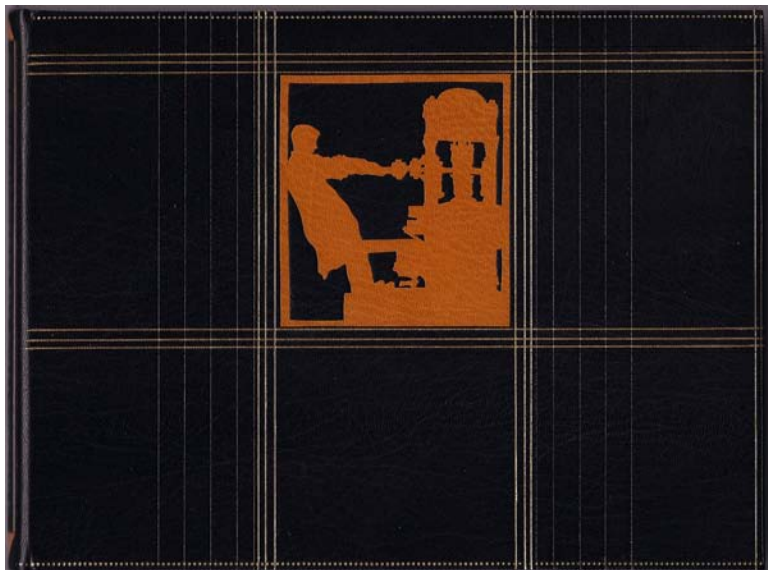
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Item 11. Pawson & Nicolson Binding.



Item 12. C.S.A.C. Binding.



Item 13. Claudia Cohen Binding.

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are not listed on our web site.

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Payment is accepted in U.S. dollar check drawn on a U.S. bank,

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Massachusetts residents must add 6¼% sales tax.

Any purchase may be returned within ten days.



1. Apiary Press. Ghelderode, Michel de. *THE BLIND MEN*. Translation by Samuel Draper. (Northampton), 1961. 8 × 11. (10 text pages and 6 full page etchings (including a portrait of the author); smaller etching on colophon page; all with tissue guards. Quarter citron pigskin and Curwen patterned paper boards. Spine ends and tips rubbed, else fine. *One of 50 numbered copies signed by the artist printer Anna B. Held. Very impressive student work, printed on an Acorn hand press in 12 point Garamond on Milbourn laid paper.* \$650

2. Archimedes. [Title in Greek] *ON FLOATING BODIES I. 1–2*. Edited with an English translation by N.G. Wilson. (Oxford: The Jericho Press), 2004. 7 × 11. (13) pages with the original Greek and the translation on facing pages. Quarter red cloth and grey boards. Fine. First edition in Greek of this passage from Archimedes, from a palimpsest rediscovered in 1998. *One of 50 copies, printed in black and red in Proctor double pica Greek and Monotype Ehrhardt types. This is one of very few uses of Proctor's Otter type, cast in 1904.* \$125

3. Arms, John Taylor. "Old Hoadley House." Bethany, CT, October 4, 1941. Original etching in black, 4 × 6 (on a sheet 7½ × 9). Hinged into a passe partout, which is enclosed in a printed wrapper. The artist has written two sentences underneath describing the circumstances of this etching, and signed it. There is some light acidic discoloration on sheet margins. But the image, protected by a tissue guard, is fine. With the elaborate 4-page invitation to this demonstration, addressed to Harold Hugo. *This is a demonstration print. All the steps of creating an etching—grounding the copper, drawing and needling, biting, and printing—were carried out for an audience at this housewarming.* \$150

4. Barker, Nicolas. *THE PRINTER AND THE POET. An account of the printing of "The Tapestry" based on correspondence between Stanley Morison and Robert Bridges*. Cambridge, 1970. 7 × 10. (2), 44 pages plus a 4-page insert from "The Tapestry." Cloth and boards. Near fine. *Cambridge Christmas Book, one of 500 copies. The insert was printed at Officina Bodoni.* \$115

5. Barrett, Timothy. *NAGASHIZUKI. The Japanese Craft of Hand Paper-making*. North Hills: Bird & Bull Press, 1979. 7¾ × 11. 120 pages. Fourteen small paper specimens. Morocco and decorated Japanese paper boards by Gray Parrot. Fine in custom cloth slipcase. *One of 300 copies printed on handmade paper. Illustrations by Richard Flavin.* \$400

6. Bates, Wesley. *IN BLACK & WHITE. A WOOD ENGRAVER'S ODYSSEY*. Newtown: Bird & Bull Press, 2005. 7½ × 10. 74 pages illustrated, fold-out 4-color woodcut print. Silk cloth, leather label, matching slipcase. Fine. *One of 140 copies.* \$400

7. Berry, Wendell. *TRAVELING AT HOME*. Wood Engravings by John DePol. Bucknell University: Press of Appletree Alley, 1988. 6 × 9. Double spread title, 55, (1) pages with 14 engravings printed from the original blocks. Quarter cloth and patterned boards. Fine. Signed by the artist under the title page illustration. *One of 150 copies, signed by Berry.* \$400

8. Bewick, Thomas. *A FRAIL MEMORIAL. Being selections from the writings and engravings of Thomas Bewick, Selected by William Hesterberg*. Chicago: Cherryburn Press, (1975). 6 × 9. 47 pages. Cloth, slipcase. Fine, with prospectus, and 4 finely printed ephemeral pieces with more Bewick engravings from the Hesterberg Press. *One of 100 copies. Sixteen tailpieces, showing engraved monuments and tombstones, are reproduced on copper from the Memorial Edition. With a tipped in portrait of Bewick and a print pulled from an original block.* \$165

- "ONE OF THE FINEST SPECIMENS OF
MODERN TYPOGRAPHY EXTANT"

9. Bible. *THE FOUR GOSPELS IN THE ORIGINAL GREEK*. Oxford, at the Clarendon Press printed with the type of Robert Proctor, 1932. 8¼ × 11½. 307 pages, extra spine label tipped in. Quarter tan linen, printed brown spine label, blue boards. Linen worn on spine extremities, few light spots on spine, wear to bottom board edge and one upper tip. Contents fine and unopened, A very good plus copy. *One of 350 copies printed in Robert Proctor's "Otter" Greek types,*

in black and red on Kelmscott Batchelor handmade paper. Proctor's Otter type, cut by Edward Prince, was based on the Alcala font of 1514. As it had no capitals, Proctor, bibliographer at the British Museum, devised his own. He died before the first book was printed (*Orestia* of 1904), bequeathing his type to Emery Walker and Sydney Cockerell. The Four Gospels was the third book printed in this type. Walker pronounced the book " . . . one of the finest specimens of modern typography extant and I cannot help thinking that it would be difficult to find any book in Greek letters to equal it." This quotation, and the number of copies printed, comes from J.F. Coakley's highly recommended article in *Matrix* 13. \$950

10. (Binding—Benjamin Bradley) Dickinson, S.N. *THE BOSTON ALMANAC FOR THE YEAR 1842*. Boston, 1842. 3 × 5¼. Double spread map of Boston. Embossed rose cloth by Benjamin Bradley. Spine faded, else very good. The free front endpapers are ads for Dickinson's printing establishment. One bears an illustration of the shop, the other is a virtuoso display of printers' ornaments. \$150

11. (Binding—Pawson & Nicolson) Hubbard, William. *A NARRATIVE OF THE INDIAN WARS IN NEW-ENGLAND, FROM THE FIRST PLANTING THEREOF IN THE YEAR 1607, TO THE YEAR 1677*. Containing A Relation of the Occasion, Rise and Progress of the war with the Indians, in the Southern Western, Eastern and Northern Parts of said Country. Boston: Printed and sold by John Boyle in Marlborough Street, 1775. 9.5 × 17 cm. (i)–viii, (9)–288 pages, followed by 25 binder's blanks of laid paper in similar color and weight to the text paper. Page 206 is mis-numbered 209. Some toning of text block, first 80 pages, possibly from the ink used; otherwise the contents are about fine. Fine turn-of-the-century binding of turquoise morocco gilt tooled with stylized vines, flowers, and dots on covers and spine, board edges with dots and rule; doublures of turquoise morocco with wide border gilt tooled with vines, leaves and dots, while a center panel of tan calf is diapered with acorns and dots; a striped ribbon place marker echoes the headband colors; top edge gilt; tan and green marbled endpaper. Old bookseller's description mounted on blank leaf. Spine slightly toned, but fine in cloth tray

case. A penciled note states the book was bound by Pawson & Nicholson in 1901. Provenance: gilt leather ex-libris of Frank C. Deering, whose collection of Indian Captivities is at the Newberry Library; earlier signature R.W. Howell on title and first page; laid in note by Samuel R. Rosenthal. *Pawson & Nicholson of Philadelphia was one of the most important U.S. binderies. James B. Nicholson published the first major American bookbinding manual in By the turn of the century, the next generation ran the bindery. They exhibited elaborate "designer" bindings in NY in 1901. Although the binding is unsigned, it exhibits the same style and skill level as ca. 1900 Pawson & Nicholson bindings in the Library Company. Hubbard's Narrative, was first published in 1677, in England and then in Boston. It is an important, authoritative work in American history.* \$4200

12. (Binding—C.S.A.C.?) Jacobi, Chas. T. *GESTA TYPOGRAPHICA, OR A MEDLEY FOR PRINTERS AND OTHERS*. London, 1897. 4¼ × 6½. viii, 132 pages. Full tan morocco with frames of 5 gilt rules; title page information stamped in gilt on upper cover. Penciled notes on fly leaf read "Bound by [hard to read] Tooled by [hard to read]. LCC Cent School." These notes, and the binding's appearance, suggest this was bound at London County Council Central School of Arts & Crafts—possibly by accomplished students. Very good condition. Staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish, John Mason—the C.S.A.C. was one of the most important in training fine hand binders. Cobden-Sanderson and Emery Walker were advisors. Handsomely printed in red and black at the Chiswick Press. (Charles Jacobi was printer and foreman at Chiswick.) \$650

13. (Binding—Claudia Cohen) Koch, Rudolf. *DIE SCHRIFTGIESSEREI IM SCHATTENBILD*. Offenbach: Klingspor, 1936. Second Edition. Oblong 9½ × 7. 26 leaves, printed one side only. Black morocco with a fine tan morocco onlay of the pressman in silhouette (from one of the illustrations) surrounded by intersecting gilt and blind rules; gilt dots along edges, board edges gilt; spine label in black and red morocco gilt terminating in tan morocco; golden pastepaper endleaves; tray case with similar spine label. Fine. This is one of ten

similar copies bound in 2000 from sheets Claudia discovered in the basement of the Klingspor Museum. \$1200

14. (Binding) Scott, Leader. *ECHOES OF OLD FLORENCE, HER PALACES AND THOSE WHO HAVE LIVED IN THEM*. Florence: Flor & Findel, 1901. Second edition, with a new chapter. 4½ × 6½. 259 pages plus 25 mounted photographs. Full gilt vellum over boards, gilt fleur-de-lis endpapers, all edges gilt. Fine in its original canvas dust jacket (spine darkened) and matching slipcase (a bit soiled). The binder's (Giulio Giannini of Florence) card is laid in. *Giannini made a specialty of "Parchment Works, Choice Bindings in Florentine Vellum, and Albums for Photographs."* These appear to be for tourists. \$200
15. Bogardus, Peter. *BURAKE : BLESSINGS*. Drawn from Ge'ez Scrolls. NY: Khelcom New York, 2010. 8 × 10. Twenty-eight French-fold leaves: 4 pages of text, 3 photogravures (2 double spread) of pilgrimages, 21 fullpage color woodcuts. There are 2 smaller woodcuts within the text. Bound by Gray Parrot in stiff vellum wraps, in cloth tray case with vellum label. Fine. *Bogardus drew these magical, healing images directly from Ge'ez scrolls and carved 2 to 5 woodblocks for each. They are stylized, ancient, and vibrant. Inks were made of powdered minerals: cinnabar, malachite, lapis lazuli; oyster shells bleached in the sun for six years created the white pigment; yellow is printed from gamboge overprinted with lead-tin yellow. The blocks were printed on Japanese paper by Takuji Hamanaka. Letterpress by Art Larson, and photogravures by Bogardus. Ge'ez is the ancient classical language of Ethiopia, now used only for Coptic Christian texts. Peter's press name, Khelcom, means "workplace" in Ethiopian. One of 52 numbered and signed copies.* \$2800

RARE SPECIMEN FOR BOOKBINDERS

16. (Bookbinding) American Typefounders. *SPECIMEN AND PRICE LIST OF BRASS TYPE, BORDERS, ORNAMENTS AND BRASS RULE FOR THE USE OF BOOKBINDERS, BOXMAKERS AND ADVERTISING MANUFACTURERS*. Np, 1907. 6½ × 10¼. (4). 5–90 pages. Decorated boards; rebacked. Fine, clean, complete copy. *Annenberg/Saxe revision locates a single copy, in Saxe's collection.* \$350

17. Bookbinding Trade Journals. *THE BOOKBINDER, VOLUMES I-III. THE BRITISH BOOKMAKER, Volumes IV-VI*. London, 1888–18943. Six volumes. 7 × 9½. 192; 194; 192; paginated in 12 parts (Nos. 37–48) each of which was about 26 pp. plus 3–4 additional plates; 294; 288 pages plus numerous color plates and heliographs, indices, notes and notices, ads. Contemporary half morocco, marbled edges and endpapers. Vols. I–III bound together in contemporary¾ calf, some extremity wear. Vols. IV and VI in publisher's red cloth gilt (bookplates removed); Vol. IV in fine contemporary calf gilt. All have some wear and soil. Hinges cracked in Volume VI. A good set. *A comprehensive periodical with trade news, practical matters, aesthetic advice, history of binding, and presentation of the latest bindings. Well-illustrated. Of special interest are the color reproductions of contemporary publishers' bindings. Vols. 4 and 6 have mounted marbled paper specimens; Vol. 5 has endpaper specimens. Raithby (publisher of The British Printer) took over publication in 1891 with Vol. IV and renamed the journal The British Bookmaker. There was a seventh volume.* \$2000
18. (Bookways) *BOOKWAYS. A Quarterly for the Book Arts*. Numbers 1–15/16 (all published). Austin: Taylor, 1991–1995. 14 vols (two are double numbers). 4to. Wraps. Fine. *Complete run of this comprehensive periodical, well-illustrated and printed.* \$275
19. Booth, Stephen. *THE BOOK CALLED HOLINSHED'S CHRONICLES. An Account of its Inception, Purpose, Contributors, Contents, Publication, Revision and Influence on William Shakespeare. With a Leaf from the 1587 edition*. SF: Book Club of California, 1968. 9 × 14. 81 pages. Quarter cloth and decorated boards. Fine. *The original folio leaf is from "Edward V." One of 500 copies printed by Adrian Wilson.* \$275
20. Bourbeau, David P. *OUT OF THE CELLAR. A Garland for Cantina, with a frontispiece portrait by Ansel Adams and a letter from Bruce Rogers*. Northampton: Smith College Libraries, 2005. 7½ × 10½. Photogravure print of Ruth and Clarence Kennedy, (32) pages illustrated, a tipped on proof of title page text Kennedy left as standing type. Bound by David Bourbeau and Stephanie Gibbs with Elephant Hide

spine and fore-edge, and blue boards gilt (binding signed with their initials and a thistle). Enclosed in a tray case along with a portfolio of Cantina Press ephemera. Fine. No. 7 of about 10 special copies (out of 75 deluxe copies) with ephemera printed by the Cantina Press. This copy has 4 beautifully printed pieces, with David's handwritten notes about them. The Cantina Press was Clarence Kennedy's private press and the foundation in 1936 for student printing at Smith College. \$450

21. Bowne & Co. *THE WOOD ENGRAVING PORTFOLIO*. South Street Seaport, 1988. 11 × 15. 10 broadsheets: Nine numbered and signed wood engravings by John DePol, Lars Hokanson, Nigel Holmes, Joe Le Monnier, Barry Moser, June Paris, Angelo Pinto, Edward Porter, and Abigail Rorer. Title leaf has additional engraving of the seaport by DePol. Fine. One of 200 sets. Printed from the original block. \$400
22. Bradley, Will. *THE DELECTABLE ART OF PRINTING: CALLED ALSO THE PRINTER MAN'S JOY.* American Type Founders Co., 1905. 12¾ × 9. 32 pages, plus text on all four sides of covers. Wraps, stapled at the top, chipped at edges, previously folded in half. A very good copy except for an inch square cut out. A colorful riot of Chap Book cuts, type design, graphic design, and layout. \$400
23. Cambridge Christmas Book. *TEN MINUTES ADVICE TO FRESHMEN*, being a work first printed by John Archdeacon, Printer to the University of Cambridge in 1785. Cambridge, 1936. 4 × 6½. 54 pages. Green paper over red cloth. Fine. A facsimile printed by Walter Lewis. While no limitation is given, the early Christmas books were printed in editions of 100 copies. \$135
24. Cambridge Christmas Book. [Morison, Stanley] *RICHARD AUSTIN, ENGRAVER TO THE PRINTING TRADE 1788–1830*. Cambridge, 1937. 5½ × 8½. 25 pages, illustrated. Cloth and printed red boards. Frederick Melcher's bookplate. Light wear to extremities, toning to page margins. About very good. One of 100 copies. Austin was both a wood (book illustrations) and a metal (type faces) engraver. Includes a brief list of books with Austin's signed engravings. \$200

25. Cambridge Christmas Book. *THE TOWN OF CAMBRIDGE AS IT OUGHT TO BE REFORMED. The Plan of Nicholas Hawksmoor Interpreted in an Essay by David Roberts. And a set of eight drawings by Gordon Cullen*. Cambridge, 1955. 11 × 8. Color map, 35 pages. Cloth and marbled paper over boards. Near fine. Rudolph Ruzicka's copy. One of 500 copies. \$125
26. Cambridge Christmas Book. Scurfield, George. *A STICKFUL OF NONPAREIL*. Cambridge, 1956. 8vo. (2), 58 pages. Illustrated by Edward Ardizzone. Green cloth gilt. Fine. One of 500 copies. A charming view of the Pitt Press (CUP sixty years earlier) at the end of c19. \$150
27. Cambridge Christmas Book. Sparrow, John. *LINE UPON LINE. An Epigraphical Anthology*. Cambridge, 1967. 5½ × 8½. Forty-six inscriptions (in various typographical settings within borders) each with a facing paragraph of commentary. Booklet of translations in rear pocket. Cloth-backed boards lettered by Reynolds Stone, slipcase. Fine. Cambridge Christmas Book. One of 500 copies. \$100
28. Cambridge Christmas Book. *THE UNIVERSITY PRINTING HOUSES AT CAMBRIDGE, From the Sixteenth to the Twentieth Century*. Cambridge (1952). 10½ × 7. 15 pages, illustrated. Cloth, marbled slipcase. Book is fine; slipcase is partially cracked on one edge. One of 500 copies. \$110
29. Catich, Edward M. *LETTERS REDRAWN FROM THE TRAJAN INSCRIPTION IN ROME*. Davenport: Catfish Press, 1961. Folding case (8 × 13) contains 93 loose plates and a 44-page clothbound book reproduced from calligraphy in black, red, and blue. Case worn on corners, short tears at base of folder, contents fine. \$225
30. Coakley, J.F. *ELEMENTALE QUADRILINGUE, A PHILOLOGICAL TYPE-SPECIMEN (ZÜRICH 1654)*. Reproduced with commentary by John Huehnergard, Geoffrey Roper, Alan D. Crown and the editor J.F. Coakley. (Oxford): The Jericho Press, 2005. 8½ × 13. 13 pages printed in black and purple. A pocket contains a facsimile (folded) of the 15 × 23 broadside type specimen. Black cloth titled in gold.

Fine. This specimen of types newly made by the punchcutter Balthasar Köbblin may survive only in the copy at Harvard. One of 100 copies printed in Monotype Walbaum and "the various old founders' Hebrew, Arabic, Syriac, and Samaritan types formerly at the Oxford and Cambridge University presses. \$125

31. Coakley, J.F. *THE HEBREW TYPES OF THE JERICHO PRESS. A specimen with notes.* Ely: The Jericho Press, 2010. 6 × 9½. 25 pages. Orange cloth. Fine. One of 60 copies. The title is too modest. The "notes" reflect a great deal of research and practical knowledge. Nine Monotype and 5 foundry Hebrew faces are displayed and discussed. \$125

COLORS WITH A DELICACY OF EXECUTION AND
TECHNICAL BRILLIANCE NEVER BEFORE ACHIEVED
IN THE UNITED STATES

32. (Color Printing) Allen, John Fisk. William Sharp. *VICTORIA REGIA: OR THE GREAT WATER LILY OF AMERICA.* Boston, 1854. 20½ × 26½. (4), 16, (1) pages plus frontis after a drawing by Allen and 5 plates after drawings by Sharp. Recent boards with linen spine; facsimile of original title label on upper cover. The contents have been completely restored with the paper de-acidified and each leaf hinged on linen. Very good. A cornerstone of American color printing. William Sharp emigrated to Boston from England in the late 1830s and produced the first chromolithograph in the States in 1840. His career culminated in this work which Reese describes as "printed colors with a delicacy of execution and technical brilliance never before achieved in the United States." The success of Sharp's work is due in part to the fact that the five plates he designed were specifically intended to be printed by chromolithography. Most other practitioners of that time were just reproducing existing works of art. Allen's text provides a history of the cultivation of the lily which was introduced into England, after being discovered on the Amazon in the 1830s. Victoria had recently become queen and the lily was named in her honor. Allen's lily was given to him by Caleb Cope, to whom the book is dedicated. Cope, president of the Pennsylvania Horticultural Society, was the first American to cultivate this lily. Reese 19, Bennett p. 2, Marzio Democratic Art pp. 18, 215, 279–80. \$63,000

33. (Color Printing) Manning, Bowman & Co. *ILLUSTRATED CATALOGUE AND PRICE LIST OF PERFECTION GRANITE IRONWARE AND DECORATED PEARL AGATEWARE.* Meriden & NY, 1892. 10½ × 13½. (2), 342 pages with four gaps in pagination as published. Gilt and stamped cloth. Stain on leaf edges; binding a little worn. Very good, clean, tight copy. An extraordinary illustrated catalogue of tea and coffee pots and accoutrements, tureens, canisters, dishes, jars, and even some cuspidors. Notable for the extensive chromolithographed illustrations of the wares. Not in the Winterthur collection; Romaine p. 100, locating only the copy at the Met. Museum of Art. OCLC locates only the copy at The Connecticut Historical Society. \$3900

34. (Color Printing) *PROCESS OF PRINTING WOOD ENGRAVING.* Kyoto, (ca. 1956). 6⅞ × 9¾. Accordion-fold, 20 pages, attached to decorated boards with large label on upper cover. Boards have light wear and several light brown spots. Red Lantern Shop label. Very good. A dramatic display of the art of Japanese color woodblock printing. A progressive series of 20 prints showing first the black outline block. Each of the 9 colors (ochre, greys, peach, reds, blues, and 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 finished plate is last—Utamaro's "One of Twelve Sketches of Handicraft Arts for Women." This shows two women cooking, one cutting with a knife. \$450

35. (Color Printing) *PROCESS OF WOOD-BLOCK PRINTING.* Tokyo: Nishinomiya & Hasegawa, (ca. 1940). 7 × 5. 26 pages, accordion-fold. Attached to decorated cloth boards with cover label. Charles E. Tuttle label inside board. Slight separation in two gutters, very good copy. One page of English text about the process is followed by a progressive series of 25 prints showing first the black outline block. Each of colors (ochre, greys, peach, reds, blue, greens) 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 finished print is "Shono" from the 53 Stations of the Tokaido by Hiroshige. Five figures run through a heavy rain in the countryside. Two carry a woman? (only one dainty hand is visible) on a covered simple litter. The book opens flat so all images may be viewed at once. \$450

36. Congregatio de Propaganda Fide. A sammelband of 10 exotic alphabets. ALPHABETUM AETHIOPICUM. ALPHABETUM AR-MENUM. ALPHABETUM BARMANORUM. ALPHABETUM BARMANUM. ALPHABETUM COPHTUM SIVE AEGYPTIACUM. ALPHABETUM GRAECUM. ALPHABETUM INDICA. ALPHABETUM HEBRAICUM. ALPHABETUM PERSICUM. ALPHABETUM SYRO-CHALDEAN. Rome, 1789, 1784, 1787, 1776, nd (after 1800), 1771, 1771, 1783, 1797. $4\frac{1}{2} \times 7$. 32; 32; xvi, 64 plus an engraved folding plate; xlv (incl. folding plate), 51; (8); 15; 24; 16; 24; 30 (incl. folding plate) pages. Initial and terminals blanks. 19th century tan calf, spine gilt with small floral tools, board edges and turn-ins tooled in dark brown. Armorial bookplate of the politician Sir William Molesworth. Light wear to binding. Corner of Syro-Chaldean title leaf is expertly repaired; dime-sized stain in lower gutter of two leaves; 2 leaves slightly adhered in gutter, otherwise text is near fine. "These books were issued deliberately to advertise, or publish the type therein, and they have evidential value equal to that of type specimens proper."—Birrell & Garnett. Each work has a scholarly preface followed by a syllabary and a display of the types in (variously) the Lord's Prayer, Ave Maria, Apostle's Creed, or other religious text with interlinear translation in Latin. Handsomely printed with decorative initials and tail pieces, many within borders of printers' flowers. Alphabetum Syro-Chaldean was the last Propaganda Fide specimen. After its conquest of Italy, the French government appropriated the exotic language punches and matrices for the Imprimerie Imperiale (Nationale). Ironically, the purloined types were used in 1805 for Marcel's Oratio Dominica to honor a visit from Pope Pius VII. Birrell & Garnett nos. 22, 20, 21, 25, 18, 15, 23, 14, 19, 24. \$2800

37. (Decorated Paper) One full, unused sheet of 18th century Brocade (Dutch gilt) Paper. Embossed, gilt, and color-stenciled paper made by Paul Raymund [in Nuremberg]. Pattern number 4: a floral pattern. Decorated area measures $14\frac{1}{2} \times 12\frac{1}{2}$ inches (on a sheet 16×14). Previously folded in half; fine condition. *These beautiful papers, in imitation of brocade, were created in Germany and Italy, throughout the 18thc. until about 1820. Earlier papers were used as book covers; later, their use extended to endpapers. The papers were printed either by wood blocks or by*

engraved metal rollers, which covered the paper with sizing or paste. Gold was dusted onto the size; and, when the size dried, superfluous gold was brushed off. For raised gold, the size was thickened with yellow ochre or red lead. Some papers were colored by daubing or stenciling before gilding. Full, unused sheets are rare. \$1250

38. (DePol, John) JOHN DEPOL: A CELEBRATION OF HIS WORK BY MANY HANDS. Council Bluffs: Yellow Barn Press, 1994. 7×10 . (i-x, 1-152) pages. Twenty-five gatherings by various presses on a variety of papers. Illustrated with 112 wood engravings printed from the blocks. Cloth and patterned boards, leather spine label, slipcase. Fine with prospectus. A humorous Keepsake signed by Thelma DePol is laid in. This copy is inscribed on the title page from DePol to his student Sandy Connors. It is also signed by 10 contributors. *A tribute from the many printers and presses to whose work DePol contributed: Allen, Appletree, Barbarian, Berliner, South Street Seaport, Bullnettle, Rushmore, Hammer Creek, Indiana Kid, Pentagram, Stone House, Pickering, Yellow Barn, Red Ozier, Tom Taylor, Drenner, Glad Hand, Golden Hind. One of 150 copies.* \$1000
39. Elston Press. Twine, Laurence. PATTERN OF PAINFULL ADVENTURES. New Rochelle, 1903. $6\frac{1}{4} \times 8\frac{1}{2}$. 154, (3) pages. Full red morocco, spine titled in gilt, wide turn-ins with an arabesque border and row of gilt dots with a heart at the corner, marbled cloth endpapers, top edge gilt. Upper joint lightly rubbed; fine. *One of 170 copies printed in Elston Roman type in red and black by Conwell at the Elston Press. The binding of issue was quarter linen and boards.* \$200

A PEDAGOGICAL LABOR-OF-LOVE

40. Fiedler, Alfons. A COLLECTION OF ORIGINAL PRINTS FROM THE 15TH TO THE 20TH CENTURY WITH A DESCRIPTION OF THEIR TECHNIQUES. (Vienna: Fiedler, 1972). $9 \times 12 \times 2\frac{1}{2}$ inches thick. The prints are tipped (or mounted) to black craft paper labeled with the technique. The facing text page gives its history, usage, commercial value, distinguishing features, and what other technique it might be mistaken for. Glassines are between pages. Sheets

separating the various graphic methods (raised, intaglio, planographic, other kinds of printing, original drawings), index, and glossary have tabbed, titled fore edges. Padded leatherette binder with brass screws allowing removal of the pages. An engraved copperplate and its printed image are mounted inside the front cover. Fine. *A comprehensive, pedagogical, labor-of-love with 110 prints demonstrating 60 graphic techniques. Most of the prints are original, most 19th century. They were acquired from "a large graphic arts collection." Some are new prints made using old techniques, such as niello. These are numbered and signed by the artists. One new print demonstrates 11 different techniques of copper engraving side-by-side. In addition to the expected processes, there are examples of reproductive techniques (collotype, photogravure, and off-set lithography—with a piece of its printing plate). The author wants to ensure that we can distinguish among them. So there are drawings (lead pencil, colored pencil, charcoal, chalk, pastel, sanguine, pen and ink) with notes about what they might be mistaken for (e.g. a brush drawing could be mistaken for an aquatint or a mezzotint). There's an oil painting and a reproduction of an oil painting by oleography. There's also pochoir and stencil printing with 2 actual stencils; silk pictures (one printed with an etching, one woven), textile printing, c19 playing cards, portions of old maps, specimens of old parchments, decorative endpapers. One of 100 numbered copies in English. There was also a German edition. SOLD WITH A SECOND COPY. Much used, edges worn, new cloth spine, protruding tabs creased and soiled, original copperplate and print removed from cover, title page missing. But—except for the few prints expressly made for this work—all the specimens are different.* \$6000

41. Fleece Press. Webb, Brian. *THINK OF IT AS A POSTER*. 2010. 3 × 4¾. Sixteen leaves, 17 actual postage stamps tipped in. Cloth and boards with a repeat pattern by Claire Melinsky. Fine. *The tipped-in stamps were made from wood engravings or linocuts by John Lawrence, Christopher Wormell, Andrew Davidson; David Gentleman, Yvonne Skargon, and Claire Melinsky. One of 250 standard copies.* \$145
42. Fleece Press. Ian Rogerson. *TONE, TEXTURE, LIGHT, & SHADE, A Barnett Freedman Picture Album*. 2011. 8 × 12. Unpaged (about 160

pages, mostly color illustrations) with an original tipped-in lithographic illustration from one of Barnett's books. Quarter cloth and colorful boards. One lower tip bumped, else fine. *One of 250 copies, printed on the final stock of high-quality Parilux paper. (There were also 90 copies with a lithographic Christmas card). A visual delight. As Simon Lawrence says, "flamboyance is the remit."* \$325

43. Fleece Press. Mitford, Mary Russell and Joan Hassall. *OUR VILLAGE, Six hand-printed wood engravings cut by Joan Hassall in 1947*. (Upper Denby, 2010). 5½ × 3½. (12) pages. Bound in gorgeous "Meadow" wraps marbled by Jemma Lewis, wood veneer endpapers. Fine. *One of 130 copies, printed by Simon Lawrence as a fund-raiser for the Yorkshire Air Ambulance.* \$65
44. Franklin, Colin. *EMERY WALKER. Some Light on his Theories of Printing and on his Relations with William Morris and Cobden-Sander-son*. Cambridge, 1973. 8 × 11½. vii, frontis, 35 pages. Morocco and boards based on a Morris wallpaper design. Fine. *One of 500 copies. Rear pocket contains reproduction of Walker's Socialist membership card, color illustration of Hammersmith, and facsimile of proof page from the Bible. Cambridge Christmas Book.* \$285
45. Frascioni, Antonio. *A LITERARY BESTIARY. Woodcuts by Antonio Frascioni*. (1996) 3 × 4¼. About 55 pages, with a woodcut in black facing a literary quotation reproduced from Frascioni's handwriting and printed in red. Sewn into printed paper jacket over stiff wraps. Fine. *Of 500 copies, this is one of a handful bound by the designer, Jerry Kelly. (Most copies were stapled into self wraps.) Printed at Stinehour Press.* \$50
46. Frascioni, Antonio. Whitman, Walt. *THIRTEEN VERSES FROM "WHEN LILACS LAST IN THE DOORYARD BLOOM'D."* South Norwalk, 1995. 15 × 11. 15 leaves: double spread title with a portrait of Whitman, 13 verses (one on each recto) cut in wood and then each letter colored by the artist. Versos are painted lilac. The artist numbered each verse in red at the top of the page. Bound by Frascioni in wraps printed from one long woodcut, endpapers painted lilac. In a

matching slipcase, also created by the artist. Fine. *No. II of only 3 copies—each slightly different. Numbered and signed by Frascioni.* The Books of Antonio Frascioni #68. \$9000

47. Gehenna Press. *ZAPF'S CIVILITE DISCLOSED. Adorned with terse & pithy Apothegms.* (Leeds) 1995. 9 × 12. 25 leaves printed rectos only, in a variety of colors. Pastepaper boards by Claudia Cohen, with cloth hinges, red leather spine label, cloth slipcase. Collector's unobtrusive book label on paste down. Fine. *One of 150 numbered copies printed on Magnani. Signed by the artist/designer Leonard Baskin.* Ninety for the Nineties 31. \$750

48. Gehenna Press. Bewick, Thomas. *AESOPIC. Twenty Four Couplets by Anthony Hecht.* Northampton, 1967. 8¼ × 7¾. (31) pages. Boards, spine label. Tiny bump to head, but fine. *One of 500 numbered copies printed by Harold McGrath in red and black. The 24 Bewick wood engravings were printed from original blocks in the collection of Philip Hofer, who provides a note on their background.* \$75

FIRST PUBLICATION OF GILL'S ESSAY

49. Gill, Eric and Michael Russem. *NOTES ON POSTAGE STAMPS. With a series of preparatory drawings.* (Cambridge): Kat Ran Press, 2011. 8 × 9. (24) pages illustrated with 9 of Gill's drawings and numerous stamps, of which 15 are original, mounted stamps. Bound by Sarah Creighton in her pastepaper boards. Fine. *First publication of Gill's essay, which is in the Clark Library, UCLA. It is signed and dated by Gill on May 6, 1940. Russem provides a history of Gill's career as a stamp designer. Stamps include both published and unpublished/rejected designs. One of 45 deluxe copies in this binding, and with the 15 original stamps.* \$325
50. Goodwin, Jean. *BLOCK PRINTS OF THE SOUTHLAND. Designed and cut in Linoleum by Jean Goodwin, with Verse by Eleanor Hammack Northcross.* Press of the Santa Ana Junior College, 1931. 9½ × 12½. A one-page introduction is followed by 8 doublespreads: a tipped on color block print on the right faces a note about the subject matter and a poem by Northcross written for this book. Green wraps are printed with a ninth linoleum block. Light wear and offsetting.

Bookplate of James Strohn Copley, publisher of the San Diego Union and notable book collector. A very good copy in a handsome cloth folding case with leather label. *One of 250 copies. These beautiful prints of Southern California (such as Capistrano, Laguna, Palm Canyon, Olivera Street) reflect the strong influence of Arthur Wesley Dow.* \$500

51. (Goudy, Frederic & the Village Press) "PILGRIMAGE TO DEEPDENE TO CELEBRATE THE THIRTY-FIFTH ANNIVERSARY OF THE VILLAGE PRESS, SATURDAY, JULY 23, 1938." 1938. Portfolio of 29 Keepsakes, along with the 4-page Invitation and the Ticket to this party in the country. The largest contribution, an 11½ × 18 inch broadside on hot pink paper, is creased on one edge due to the portfolio; all else fine. *This is Harold Hugo's set. He and Meriden-Gravure contributed "Evening at Deepdene," (11 × 16½, 4 pages in wraps) which was composed at The Village Press. All of the Keepsakes were composed in Goudy's types. There the similarities end. They range from single sheet broadsides to many-paged books in wraps. Some are straightforward tributes; many are humorous. One is "Frederic W. Goudy at 73. An etching by Alexander Stern provided for the Typophiles by Dr. Robert L. Leslie, March 8, 1938." About 200 copies of each contribution were printed.* \$400
52. Gross, Roni and Barbara Henry. *VANDERCOOK BOOK. A Portfolio of Specimens from contemporary printers working with Vandercook presses.* NY, January 2009. 7 × 11. The "Book" is in three parts: 30 loose broadsides by 30 printers; "The Joy of Vandercooking" six essays in six gatherings printed at various presses, in a coptic binding; 5 letterpress instructional booklets for students at The Center for Book Arts. All housed in a cloth tray case. *One of 100 sets. Contributors were asked for a representative sample of their work and description of their technique.* \$800
53. Hammer Creek Press. *THE SIXTH CHAPTER OF ST. MATTHEW. Containing the Lord's Prayer.* NY, ca. 1959. 4 × 6½. (11) pages. Pictorial wraps. In a soiled paper s/c with title label. Fine. *One of 65 copies; decorations by Valenti Angelo. Printed in red, blue and black; ruled by hand in red.* \$225

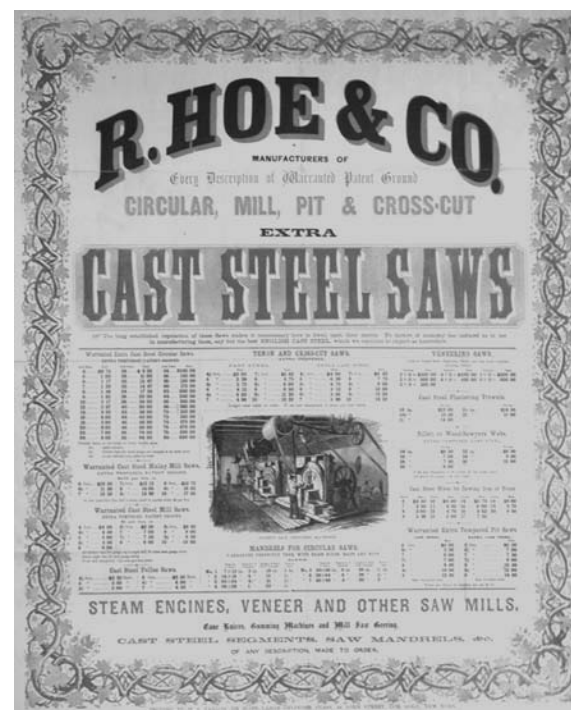
54. Hammer Creek Press. *THREE WOOD ENGRAVINGS BY JOHN DEPOL For the Hammer Creek Press*. NY, (1953). 3¾ × 5. 4 French-fold leaves in black paper portfolio. This issue has the HCP turtle label on cover. Fine. A lovely little piece printed in brown, red, and black. Title page in italic, within border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

WITH ORIGINAL SPECIMENS

55. (Hammer Creek Press) *JOHN S. FASS & THE HAMMER CREEK PRESS*. Essays by Jackson Burke and Eugene M. Ettenberg, with a Check List by Herman Cohen and a Foreword by Aveve Cohen. RIT, Cary Graphic Arts Collection, 1998. 5½ × 8. Frontis, 36 pages, 5 tipped-in original specimens, photographic illustration of a miniature wooden press built by Fass. Rear pocket contains a booklet of illustrations. Cloth and marbled boards. Fine. One of 100 copies. The original leaves are: *The Lord's Prayer*, a bookplate for Paul Bennett, a portion of Fass' letterhead, nature-printed leaf print, and a leaf from "Alphabet in Various Arrangements." \$250

PROOF SHEET

56. Hammer, Victor. Proof leaf from *CONCERN FOR THE ART OF CIVILIZED MAN*. Lexington: Stamperia del Santuccio, 1963. Oblong 15½ × 11. Proof of bifolium (pages 1&2, 9&10). Pencil note "proof sheet" and two pencil registration marks. Fine. From *Opus 18* (which was limited to 33 copies). Printed on Magnani paper in red and black on front side, black only on obverse; with red and blue pictorial initial 'M' engraved in brass. The leaf differs from the final text through the omission of the section title on page 1 which was printed in blue and the paragraph marks and page nos. on the obverse which were printed in red; in addition, the 7" title that was used on the spine of the dust jacket is printed (in red) in the gutter between pages 1 and 2. With the gutter title and two-color initial, a very attractive sheet. \$100
57. Hoe, R. & Co. *CAST STEEL SAWS*. NY, 1860s. 19¾ × 24. Broadside advertising Hoe's line of patent-ground saws. Old crease marks



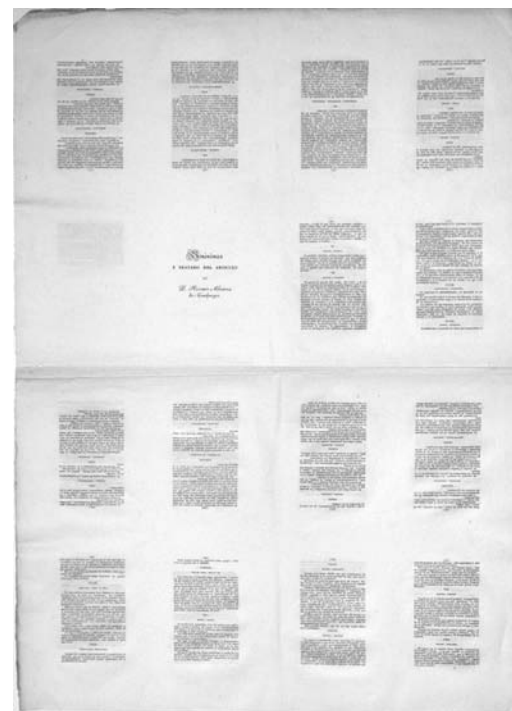
Item 57. R. Hoe Broadside.

where folded, but very good, backed with Japanese tissue. Wonderful advertising broadside with extensive listing of Hoe saws including type, size and cost; with wood engraving by N[athaniel] Orr of saw grinding machines. Printed in red, rust, green and black on a Hoe cylinder press by H.S. Taylor, NY. \$800

58. Homer. *THE HELEN FRAGMENTS*, from books three & six of Homer's *Iliad*. Translated by Richard Seibert, with Drawings by Winifred McNeill. Berkeley: Editions Koch, 2003. 5½ × 11. (120) pages, text printed on rectos with illustration on facing versos. Stiff wraps with a non-adhesive external longstitch design. Fine in chemise and slipcase. One of 150 copies signed by poet and by artist. Printed letterpress on handmade paper. \$550

UNFOLDED IMPOSITION SHEETS

59. Huerta, Jose Lopez. *SINONIMOS CASTELLANOS*. Madrid: Imprenta Real, 1835. Second edition. There are 4 full unfolded sheets (17 × 12 inches) and 1 quarter sheet. Each full sheet bears 16 pages. The text area for each page measures 1⁵/₁₆ × 2⁵/₁₆ inches. The book is complete: half title, title, viii, 121, (2) pages. The quarter sheet bears page 121 and 2 unnumbered pages of "Motivo de esta edicion." The full sheets have been folded in half. The outer sheet has some soil and wear; the other 3 are near fine. *This near-miniature is printed in the Royal Printing Office's "microscopica" type.* \$550
60. Hunter, Dard. *PAPERMAKING THROUGH EIGHTEEN CENTURIES*. NY: Rudge, 1930. 8vo. xviii, 358 pages. 214 illustrations of title pages, engravings, watermarks. Cloth, leather spine label, t.e.g., printed dustwrapper. Wrapper spine is darkened, with an abrasion on upper cover; book is fine. *An expanded and more comprehensive version of Old Papermaking.* \$200
61. Ink Specimen. E. Cauderon & Cie. *SPECIMEN DES ENCREES D'IMPRIMERIE*. Paris, 1876. 7¹/₄ × 11. 7 leaves prelim, 59 leaves ink specimens, printed one side only. Original embossed boards, a little extremity wear. Scattered foxing occasionally moderately heavy. Very good. *A lovely ink specimen with 12 leaves of engravings in shades of black, 27 leaves with 2-color typographic or pictorial borders (some quite elaborate), and 20 leaves (large vignettes or wood type) in a single color.* OCLC locates only Yale and Newberry copies. Harvard has a copy. \$1500
62. Janus Press. Tate, Nahum. *DIDO AND AENEAS. An Opera Perform'd at Mr Josias Priest's Boarding-School at Chelsey by Young Gentlewomen.* (West Burke), 1990. 6¹/₂ × 14¹/₂ (opening to 70 inches in 3 overlapping sections). Accordion-folded paperwork landscape collage with five varying and irregular sized text pamphlets sewn into each of five openings. Pulp paper paintings throughout by Claire Van Vliet. Housed in cloth tray case whose front pocket holds a CD recording of the Opera. Fine copy of this colorful and exuberant book. *One of 150 copies signed by the artist/printer Claire Van Vliet. Printed on paper*



Item 59. Unfolded Sheets.

made by Van Vliet, along with Twinrocker and other handmade papers. ". . . Surely it is the most alluring of all the paperwork books . . . in its design and structure, and in the variety and originality of its visual stage settings, the book is arguably the most ambitious of Van Vliet's publications" (to that date). The Janus Press 1981–1990. \$800

63. Jonnson, Josef. *DEN PRAKTISKE SKYLTMALAREN. THE SIGN-PAINTER. DER SCHILDERMALER. LE PEINTRE D'ENSEIGNE*. Stockholm, Gustaf Chelius. (1899). 13¹/₂ × 21. Twenty-five folded folio plates each open to 27 inches. Preserved in cloth tray case and cloth sleeve with original title on upper cover. Several leaves have been professionally conserved. Very good. *A stunning display of printed signs and advertising broadside. Plates 1–20 are chromolithography*

in gold, silver and several colors (Plate 10 in black only). Plates 21–23 are b/w half tones showing large display ads in the windows and on the walls of various Stockholm businesses. Plates 24/5 in gold and silver. OCLC noting two copies: Cambridge Univ. and National Library of Sweden. \$3500

THERE AREN'T ENOUGH SUPERLATIVES FOR THIS.

64. Jugaku, Bunsho; Goto, Seikichiro; et al. *TESUKIWASHI TAIKAN*. Tokyo: The Mainichi Newspapers, 1974. Eleven volumes in 6 cases. 5 large cases (20 × 14 × 5) contain 1000 large, handmade paper specimens plus supplemental specimens and little “extras.” There are 200 specimens in each folding cloth case, divided among several paper portfolios. Each specimen is tipped to a larger sheet with a fold-over portion bearing text. Thus, the specimen and text may be viewed at the same time. Case, folders, and specimen sheets are all printed in both English and Japanese. The smaller 6th case contains 6 text volumes and a booklet of photographs. A fine set with all volumes in their original cardboard shipping cases. Tesukiwashi Taikan contains every variety of Japanese handmade paper produced at the time, by about 800 “households.” Other papers are included that had not been available for a long time but for which the production techniques had been preserved. The specimens are grouped into five categories:

KIZUKIGAMI: traditional washi

SIKIMOYOGAMI: paper processed while still moist so that it bears a design or pattern. These may be pulp pictures, or have flora embedded, or rely on thickness and thinness for effects. They have an extraordinary range of colors and effects.

WAZOMEGAMI: paper dyed with grasses and other natural pigments (also known as Irogami).

KAKO WASHI: paper treated after the sheet has dried. This includes the addition of gold and silver.

CHIYOGAMI: paper printed in colors by woodblocks, is considered along with Katazomegami—paper with patterns dyed into it using stencils (similar to pochoir).

The large size of these specimens is especially useful for this last group. Some supplements are: 2 light-and-shade watermark pictures, small samples of



Item 22. Will Bradley.



Item 32. Victoria Regia.



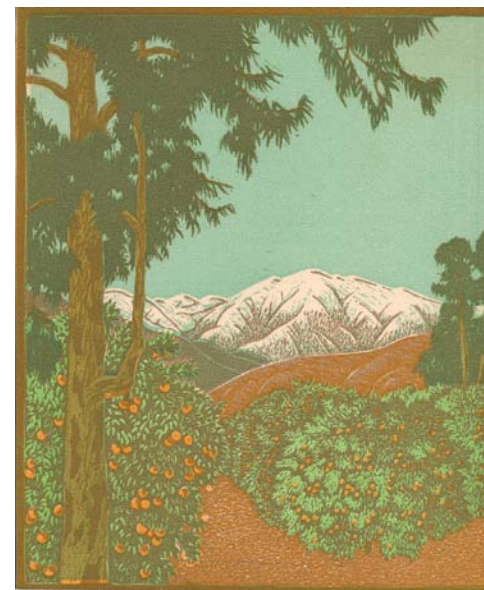
Item 33. Manning, Bowman.



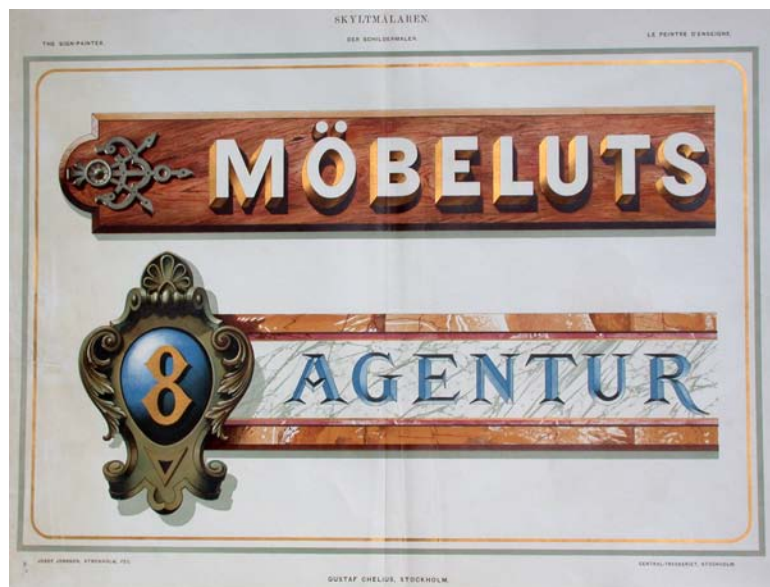
Item 37. Brocade Paper.



Item 46. Antonio Frasconi.



Item 50. Jean Goodwin.



Item 63. Josef Johnson.



Item 69. Galway Kinnell.

handmade papers from all over the world, a picture of flowers composed of torn-up washi, a sutra printed in gold on black paper. Very numerous brief essays in the text volumes cover everything related to paper—down to the songs workers sing while making paper. Everything about the collection says “we want to give you everything we can—and then some.” There aren’t enough superlatives to describe this work. No. 7 of 100 copies of the “overseas limited edition.” The 1000 sets for Japan sold out before production began. \$8500

65. Kampf, Jamie. *A COLLECTOR’S GUIDE TO BOOKBINDING*. New Castle, 1982. 5½ × 9. 40 pages, illustrated. Cloth-backed boards. Slightly bumped at base of spine. One of 250 copies printed at the Bird & Bull Press. Bound by the Eberhardts. An excellent book. \$110

66. Kat Ran Press. Alvarez, Julia *SEVEN TREES*. Poems by Julia Alvarez and Lithographs by Sara Eichner. North Andover, 1998. First edition. 11¼ × 16. 30 leaves, title printed in green. Bound by David Bourbeau at the Thistle Bindery in walnut-dyed flax paper over boards; the rich brown paper is darkly veined, giving the impression of tree branches; green cloth tray case with walnut-paper labels printed in gold. Fine. No. 50 of 50 copies for sale (and 15 copies for the participants) signed by the author and by the artist. Impeccably printed letterpress by Michael Russem on Velke Losiny handmade paper. Herb Fox printed the seven lithographs on handmade Japanese papers; these are mounted on the text sheets. Each of these new autobiographical poems, as a growth ring on a tree, represents a different stage of maturation and development in the poet’s life. \$1500

67. Kelly-Winterton Press. *POEMS OF SAPPHO*. Pomona, 2007. 5½ × 8. 41, (3) pages, ornaments in golden yellow. Handbound in silk cloth gilt. Fine. Greek text and English translation by David and Sandra Sider are printed on facing ages. Both digital type faces—Quarto Greek and Quarto Roman—were designed by Jerry Kelly. One of 150. \$120

68. Kershaw, Paul L. *WINGS TAKE US*. Poetry by Phil Madden. Images by Paul Kershaw. Grapho Editions, 2009. 7½ × 10½. 25 pages illustrated

throughout. Blue cloth titled on upper cover. Fine. *In these poems about birds, text and images are interwoven into fluid shapes. Marbling, machined wood, and some wood engraving are used with a light touch. "All sorts of shapes and references can be found in this book but, above all we hope, the koan of stillness and movement."* One of 130 signed copies printed on Zerkal paper, using an Albion handpress for most of the work. \$210

69. Kinnell, Galway. *PROMISSORY NOTE*. Woodcuts by Ilse Schreiber-Noll. (Tarrytown), 2007. 9¾ × 13. Seven leaves, including a large foldout one creating an image 28 inches wide. A small woodcut of Kinnell's zodiac sign Aquarius (with a few extra stars) ornaments one leaf. Bound by the artist in wraps printed with woodcuts inside and outside, laid into grey silk board wraparound folder printed with the title and a woodcut. Fine. *One of 16 copies, signed by the author and by the artist. Printed by the artist on Rives and Mulberry paper. The poem, handwritten by Kinnell for this edition, is reproduced from his manuscript and printed letterpress. The central, ethereal image is created from a woodcut over a pastel, enhanced with silver and a touch of glitter.* \$950
70. Kuch, Michael. *AN ALLITERATIVE ABECEDARIUM OF ANTHROPOMORPHIC ANIMALS*. Copperplates by Michael Kuch. Northampton: Double Elephant Press, 2010. 5½ × 5¼ × 3 when closed. (56) pages engraved and printed in color throughout (both text and illustrations). Attached to cloth boards, this accordion-fold structure is held together by tiny, hidden magnets and functions like a codex. Housed in magnetic folding case of black and aqua silk, printed spine label. *One of 60 copies engraved, printed, and bound by Michael Kuch, and dedicated to his young daughter. A delightful book from "Acrimonius Alligator Acrobats" to "Zaftig Zebra Zooming Zealously from Zoo."* \$2600
71. Kuch, Michael. *DISASTERS OF LOVE – A DEFENSE OF DELILAH*. Hadley: Double Elephant Press, 2006. 17 × 12. Poetry, lithographs, and etchings by Michael Kuch retell the Biblical story of Samson from Delilah's point of view. The book's images refer to and play upon well-known works of art. The upper cover has a collage of a temple with marbled paper pillars. The temple image continues

throughout the book, with paired columns of text surmounted by etchings as friezes; the entire text of Judges is incorporated into the etchings. Between the columns of text, twelve lithographs depict Samson in his labors. Bound coptic style, the sheets are woven together at fore edges. A built in easel supports the book in its case. *One of 60 copies.* \$3500

THE FIRST GREAT TECHNICAL WORK ON PAPERMAKING

72. Lalande, Joseph Jérôme Le Français de. *ART DE FAIRE LE PAPIER*. Paris, (1761). 11¼ × 16¾. iv, 150 pages, 14 plates. Bound in contemporary marbled calf with 3 related works from *Descriptions des Arts et Métiers*: Lalande, *Art du Cartonier*, 1762, 30 pages, 1 plate. Duhamel du Monceau, *Art du Cartier*, 1762, 38 pages, 5 plates. Duhamel du Monceau, *Fabrique de L'Amidon*, 1772, 11 pages, 1 plate. Binding is worn, upper joint cracked but tightly attached; worm track in first 4 leaves, otherwise contents near fine. *Published by the Académie Royale des Sciences as part of the Descriptions des Arts et Métiers (Vol. IV), this was the first great technical work on papermaking. Contemporary with Diderot's Encyclopedia, it deals in far greater detail with the processes and materials used for papermaking. There is an index/glossary. Lalande discusses also the cost of making different types of paper, papers of various countries, and French regulations for the composition of some 60 named papers. The other sections describe paperboard, playing cards (showing stencils for applying colors and patterns), and starch. Scarce in the market.* \$3600

EMBOSSSED MUSIC SHEETS BY CHARLES DOBBS

73. Landauer, Bella C. *SOME EMBOSSSED AMERICAN TRADE CARDS*. NY, privately printed at The Harbor Press, 1941. 11 × 14. Very large embossed card mounted as frontis, 6 leaves of double-column text, 3 leaves of mounted plates showing 15 trade cards. String marks on cover; gold on embossed card has offset, oily spot in gutter, but better-than-good copy. Laid in are two embossed music sheets by Charles Dobbs. *Dobbs ("one of the greatest names in embossing"—Eleanore Jamieson) was active from late c18 to mid c19. These two 4-page sheets are lightly*

printed with musical staves. One bears a lace doily type border. The other, on pink paper, is more elaborate with 4 different corner pieces, French quotations, and oakleaf and acorn borders. In good condition, they are signed "Dobb" in the design. Frontis was provided by Walcutt-Kelly Co. \$500

74. Leaf. Vellum leaf from a miniature 15th century Book of Hours. $2\frac{1}{4} \times 3\frac{1}{2}$. Fifteen lines in black and red, with a 2-line initial in blue and red penwork. Fine condition. \$100
75. Leaf. Antiphonal leaf. Bifolium (4 pages) antiphonal leaf on vellum. 15×22 . Four large initials in green and red. One corner missing; early sewn repair to closed tear. \$250
76. Leaf. Antiphonal Leaf. Manuscript antiphonal leaf on vellum. Approximately 18×22 . Framed and double glazed (glass on both sides). Large initial "P" painted in yellow, red, orange, and green; smaller initials in red. Staves are in red, notes in black. Very good condition. \$500
77. (Marbling) McKay, Barry, ed. *MARBLING METHODS AND RECEIPTS FROM FOUR CENTURIES. With Other Instructions Useful to Bookbinders*. Oxford: Plough Press, 1990. 10.5×7.5 . 93 pages, 14 tipped-in marbled specimens. Cloth and marbled boards. Fine. One of 500 copies. \$125
78. (Marbling) McKay, Barry. *PATTERNS AND PIGMENTS IN ENGLISH MARBLED PAPERS*. Oxford: Plough Press, 1988. 8vo. 93 pages including tipped-in marbled specimens. Quarter cloth and marbled boards. Fine, with prospectus. One of 160 numbered copies. Eight specimens are original, from the 18th and 19th centuries. Six specimens by Katherine Davis are contemporary interpretations of classic patterns. Text is an account of the origins, sources, and documentary literature to 1881. \$300
79. (Marbling) Nevins, Iris. *VARIETIES OF SPANISH MARBLING. A Handbook of Practical Instruction with twelve original marbled samples*. Bird & Bull Press, 1991. 6×9 . 79 pages (52 text pages, 12 mounted

specimens). Quarter cloth and marbled boards, leather spine label. Fine. One of 250 copies. \$225

THE FIRST GODINE PRESS BOOK

80. Marvell, Andrew. *TO HIS COYMISTRESS*. (Np), Godine, 1969. $4 \times 5\frac{1}{2}$. Title in gold-green, black, and red within a border of printers' flowers, 3 pages, colophon. Marbled wraps, paper cover label. Fine. Printed at the Gehenna Press by David Godine in Arrighi types. \$100
81. McClure, Floyd Alonzo. *CHINESE HANDMADE PAPER*. Newtown: Bird & Bull Press, 1986. 8×10 . 123 pages. 40 paper samples. Morocco and decorated boards. Fine with prospectus and large folded broadside "South China Post." One of 325 copies. The paper samples, all collected by McClure during the 1920's and 30's and stored in trunks until discovered by Elaine Koretsky, represent a wide variety of substances and uses. \$400
82. Monro, Harold. *MILK FOR THE CAT. Illustrated by Bert Eastman*. Oldham: Incline Press, 2003. 7×11 . 4 leaves. Eastman's tipped-in color lino cut is signed. Cloth and patterned boards. One of 180. Fine. \$85
83. Morison, Stanley and Kenneth Day. *THE TYPOGRAPHIC BOOK 1450-1935. A Study of Fine Typography Through Five Centuries*. Chicago, (1963). $9\frac{1}{2} \times 12$. xiii, 99 pages, 350 plates of title and text pages. Cloth, dj (spine darkened), slipcase (slight wear at corners). A fine copy with the prospectus. Typographic booklabel of Daniel Berkeley Bianchi. \$175
84. Nicholson, James B. *A MANUAL OF THE ART OF BOOKBINDING. Containing Full Instructions in the Different Branches of Forwarding, Gilding, and Finishing*. Philadelphia: Baird, 1856. $4\frac{3}{4} \times 7\frac{1}{2}$. 318, 1 p. advertising Williams' Marble and Fancy Papers & Gaskell's Bookbinders' Dies, 18-page Baird catalogue, 7 marbled specimens, 12 plates of binding styles. Illustrations of binding machinery in text. Original brown cloth, yellow endpapers. Light wear to extremities, crown lightly chipped, specimens and plates have offset (but not offensively). Very good copy. First edition of the first major American

bookbinding manual. The section on marbling (pages 83–130) reprints in full Charles Woolnough's manual of 1853. \$975

85. Overbrook Press. Collection of 42 pieces printed by The Overbrook Press. Stamford, 1940 to 1969. Most are octavo sized booklets, bound in wraps with a printed cover label, in fine condition. Current events, politics, economics, and government are the main topics. The writings tend to be thought-provoking, many with a sense of humor, anti-McCarthy, liberal. A few are literary. Eleven of the pieces are 4-page folders, some sent as Christmas greetings. *Limitations vary from 250 to 2500 copies; most were printed in 750 to 1000 copies. The Overbrook Press is known for its high quality—in materials, design, and printing. Frank Altsul (b. 1887) was a senior partner at Lazard Freres, an occasional hobby printer, and an important collector of fine books. He had the means, knowledge, and taste to create a private press of distinction—and to give the same care to all works great and small. Margaret Evans was the “pressman.” While Overbrook did produce “grand” books in the private press tradition, its smaller books “have a seriousness of purpose not frequently encountered in private press work, and an excellence of typography not often seen in political or social publications.” Roderick Cave, The Private Press.* \$700

86. (Papermaking) A DINNER TO HONOUR JOHN BARCHAM GREEN and to Celebrate with him his Seventy-Five Years Association with Hayle Mill. (Kent, nd). 8 × 11½. One full sheet of Barcham Green's thick handmade Boxley paper, folded twice to form 4 pages, with the Menu facing the Programme. Last page lists the Roll Call of 36 guests. Fine. Printed in black and red at the Florin Press. \$50

87. Paucker, Pauline. NEW BORDERS. THE WORKING LIFE OF ELIZABETH FRIEDLANDER. Oldham: Incline Press, 1999. 8 × 13. 92 pages. Numerous tipped-in specimens of graphic design (from a dust jacket to a leather slipper sole) and decorated papers. Half cloth and Curwen patterned boards, slipcased. *One of 350 copies signed by the author. The tipped-in specimens are reproduced, on a variety of papers, from published work, old proofs, and rough art work. The Curwen paper*

samples are originals; some wood engravings were printed from the original blocks. Elizabeth Friedlander (1903–84), a German-Jewish graphic artist, made striking contributions to printing—for Mondadori, Penguin Books, Monotype, and the Curwen Press. \$300

ONE OF 14 COPIES, SIGNED BY
PAZ, CAGE, NOLL, AND WEINBERGER

88. Paz, Octavio and John Cage. *READING JOHN CAGE* by Octavio Paz and *WHITE ON BLANCO* by John Cage. With woodcuts and monoprints by Ilse Schreiber-Noll. (Tarrytown), 1989. 15 × 22. About 28 leaves, a mixture of single sheets, double sheets, and foldout leaves. Some of the pages have been colored before letterpress. Wraps covered with a multicolor woodcut and monotype image on front. In a sepia linen tray case with inset woodcut portraits of Paz and Cage. Light wear to case. Fine. *One of 14 copies signed by Paz, Cage, Noll, and Weinberger. Printed and bound by the artist. In this book, participants join voices in a complex bilingual counterpoint of mutual admiration. Paz's poem is printed in Spanish and in Eliot Weinberger's English translation. Eliot Weinberger completes the triad with his own mesostic on Paz and Cage. Cage responds to Paz with a mesostic in Spanish (here printed from Cage's handwriting in blue ink). The English translation, printed in red ink on translucent paper, overlays the Spanish and both may be viewed simultaneously. These are enclosed in orange printed wraps. Paz's poem is enclosed in wraps bearing a large portrait of Paz. The English text is woven through, and sometimes printed upon, full page images. There is a large portrait of Cage. In a dramatic tri-fold (about 40 inches) phone poles march across the landscape, their wires stretching into the horizon, reflecting the theme of Connections, and the spaces between.* \$5500

89. Penmaen Press. *FACE TO FACE*. Twelve Contemporary American Artists Interpret Themselves in a Limited Edition of Original Wood Engravings. With an introduction by Leonard Baskin and a dedication print by Lynd Ward. Penmaen/Busyhaus Publications, (1985). 11 × 15. Fifteen printed folders. Each engraved self-portrait, numbered and signed, is laid into a printed folder with a page of text about the artist. With an additional suite of the 13 signed (but not numbered) prints on dif-

- ferent paper. Contained in blue cloth tray case with wood-grained spine label. Fine. John DePol's copy with his bookplate and note that he commissioned two copies in this custom case. *One of 250 sets. The twelve artists are: Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. Lynd Ward's previously unpublished print is not signed, due to Ward's death before the project was completed. Harold McGrath printed the blocks, which were cancelled at the end of the press run.* \$750
90. Pennyroyal Press. Lewis Carroll. *ALICE'S ADVENTURES IN WONDERLAND*. West Hatfield, 1982. 11 × 17. 148 pages. Purple morocco spine and fore edges, decorated paper boards by Gray Parrot (ticket at rear), with a separate suite of the 75 wood engravings, each signed by Barry Moser, in a buckram chemise. Both volumes in morocco-backed tray case. Spine of case is faded to a lighter purple. Book and suite are fine. With two different prospectuses. *One of 350 numbered copies signed by Moser. Printed in black with red shoulder notes, blue chapter heads, and small engravings in various colors including green and gold. The 75 wood engravings by Moser printed from the original blocks. The letter "A" on page 37 was hand illuminated by Moser. A playful book, with typographic puns. The mouse's long tail is over ten inches long in "shaped" typography.* \$3500
91. Pennyroyal Press. Lewis Carroll. *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE*. West Hatfield, 1982. 10³/₄ × 16¹/₂. xxv, 163, (7) pages. Half-morocco and decorated paper boards by Gray Parrot, with a separate suite of the engravings, each signed by Moser, in a buckram chemise. Morocco-backed tray case. There is some wear to the leather corners of the case. Book and suite are fine. With prospectus. *One of 350 numbered copies signed by Moser. Printed in red and black with 92 wood engravings by Moser. Moser in the Pennyroyal Checklist (1986) comments "there is a greater cohesion in Looking-Glass than in Alice. I have never been able to understand why the critics called the pictures 'dark'. I intended them to be whimsical and humorous displaying a kind of calculated pandemonium."* \$3500
92. Pennyroyal Press. Fairchild, B.H. *TRILOGY*. With an introduction by Paul Mariani and engravings by Barry Moser. (N. Hatfield): Pennyroyal Press, 2008. 5¹/₂ × 8¹/₂. Frontis portrait of the author, xv, 38 pages including 3 full page engravings. Black cloth spine, grey pastepaper boards upper cover titled in vermillion, bound by Sarah Creighton. Fine. *One of 50 copies signed by the authors and artist. Moser's three powerful engravings form a triptych for the three powerful poems.* \$300
93. Plath, Sylvia. *ABOVE THE OXBOW*. Northampton: Catawba Press, 1985. 6¹/₂ × 9¹/₂. 26, (1) pages. Illustrated by Barry Moser. Boards, cloth spine with title label. Fine. *One of 325 copies designed and bound by Barbara Blumenthal; with original wood engravings by Barry Moser and colophon signed by him; printed at Wild Carrot Letterpress.* \$200
94. Press of Appletree Alley. Shaw, George Bernard. *SHAW ON WOMEN*. Wood engravings by Linda Holmes. Lewisburg, 1992. 6 × 9. 68 pages. Liberty cloth in colorful turn-of-the-century design. Fine with prospectus. *One of 150 copies.* \$225

A COLLECTION TO COVET

95. (Printing) *THE KEMBLE OCCASIONAL*. Nos. 1–12, 14–43. San Francisco: California Historical Society, 1964–1989. 7¹/₄ × 10¹/₄. Double-column text. Illustrated. Early issues were 4 pages; later ones 8–12 pages. Nos. 14 to 41 are bound together in quarter leather and marbled boards. From the collection of printing historian Richard Huss. Fine. *The "Occasional" contains articles about the rare and unique items in The Kemble Collections on American Printing and Publishing. These are the combined collections of William Loy, George L. Harding, and Haywood Hunt, and the archives of the Taylor & Taylor typefoundry. Missing only one number from an otherwise complete run.* \$350
96. (Private Presses) *VERSE INTO TYPE: THE APHA POETRY PORTFOLIO*. NY, 2006. 6 × 9. Seventeen gatherings contributed by 15 presses in a variety of typefaces, colors, formats, papers, some illustrated, all printed letterpress. Blue cloth tray case, with paper label. *Various typographic arrangements of poetic texts were created by Mindy*

Beloff, Carolee Campbell, Ed Colker, Sandy Connors, Ron Gordon, Barbara Henry, Jerry Kelly, Kay Michael Kramer, David Pankow, Michael Peich, Robin Price, Michael Russem, Gaylord Schanilec, and Jack Stauffacher. One of 200 copies. \$200

97. Red Angel Press. *AESOP'S FABLES*. Illustrated with architectural adornments on New York City buildings. (NY), 2011. 9½ × 9½. Five leaves which open out on all sides, displaying all five fables and their mounted cast-paper bas reliefs together. Cloth boards titled on spine; cast paper "Aesop" on upper cover. One of 50 copies printed on dampened tan color Nideggen paper, and bound by the artist, Ronald Keller. He writes: "The selected fables were chosen because of certain New York City architectural adornments that reflect them, The animals represented by the fables and their building ornaments are Lion, Rat and Elephant, Bull, and Bear. " Locations of the facades are identified. \$650
98. Red Angel Press. Dickey, James. *THE OWL KING*. NY: Red Angel Press, 1977. 7¾ × 12. Frontis, (15) pages. Illustrated with one full page and 4 smaller wood engravings by Ronald Keller. Blue and beige cloth; tripartite paneled covers. One lower tip slightly bumped, a few extremely light scuffs, but fine. One of 100 numbered copies signed by Dickey and Ronald Keller. The poem is composed in three parts, each of which represents a separate character interacting with the other two. Keller's tripartite split page design "allows the reader to visually experience the simultaneousness expressed in the poetry without changing the original continuity." Printed in two colors in Centaur and Arrighi types. \$550
99. Red Ozier Press. Goyen, William. *PRECIOUS DOOR*. With wood engravings by John DePol. (NY, 1981). 5 × 7. Double spread title with wood engraving, 13 pages. Cloth and marbled boards. Fine. Signed by Goyen and DePol on front blank. One of 115 copies, printed in black and grey on dampened handmade Twinrocker paper. \$175
100. (Reiner, Imre) Voltaire. *LA PRINCESSE DE BABILONE*. Bois gravés de Imre Reiner. Bernes: Éditions les Belles Feuilles, 1942. 10 × 13. 115 pages with 11 wood engravings in black or red, and 10 large pictorial

engraved initials in red and black by Imre Reiner. Cream-color wraps with illustration in red, glassine. Foot of spine lightly bumped, and affecting the pages at base of gutters. With an extra suite of the engravings and initials. Booth loose as issued in portfolio with vellum spine and tips, brown board sides. Very good set in worn and faded board slipcase. No. 16 of 30 signed copies printed on old Imperial Japan vellum, with an extra suite on Japan vellum signed by Reiner. \$400

101. Rogers, Bruce. *REPORT ON THE TYPOGRAPHY OF CAMBRIDGE UNIVERSITY PRESS*. Prepared in 1917 . . . by Bruce Rogers and now printed in honor of his eightieth birthday. Cambridge, 1950. 7¼ × 11⅝. ix, 33 pages. Cloth and boards. Faint glue offsetting on endpapers, all else fine in worn glassine. One of 500. Cambridge Christmas book. \$135
102. Rogers, Bruce. *CERTAIN SONETS WRITTEN BY SIR PHILIP SIDNEY*. Riverside Press, 1904. 4½ × 7½. 48 pages. Vellum spine, glazed purpleboards gilt with coat-of-arms. Spine a bit darkened, near fine copy. One of 430 copies on handmade paper. Architectural title printed in green; last line in red. \$110
103. (Rogers, Bruce) Johnson, Herbert H. *A COLLECTOR'S CHOICE*. An exhibition of books designed and printed at The Riverside Press by Bruce Rogers. Aurora: Wells College, (2002). 8½ × 12. 46 pages, mounted photograph of BR. Linen and blue boards. Fine. One of 100 copies printed at the Wells College Press. \$125
104. Rowfant Club. *THE FIRST ONE HUNDRED YEARS 1892-1992*. Wood Engravings by John DePol. Cleveland, 1992. 7 × 10. xii, 77 pages. Cloth and patterned boards. Fine. One of 315 copies printed at the Yellow Barn Press. A history of the Club, a description of the Club House and its furnishings, the major book collections. \$150
105. Saxe, Stephen O. *AMERICAN IRON HAND PRESSES*. Wood Engravings by John DePol. (Council Bluffs): Yellow Barn Press, 1991. 7 × 10. xii, 108 pages. Fifteen wood engravings of presses by John DePol. Oatmeal cloth, leather spine label. One corner slightly bumped, else fine. One of 180 copies, signed by artist and by author. \$300

106. Schanilec, Gaylord. *REPORT FROM POOL FOUR. Why do fish jump?* (Midnight Paper Sales, 2010). 8 × 6. 11 leaves, with tipped-in erratum and tipped-in alternate spine label. Two small color wood engravings. Dark brown flax wraps with gilt moon on cover, in slipcase with spine label. Fine. *One of 200 signed copies. These river poems are related to a major project-in-the-works. The erratum represents an alteration in one poem. As Gaylord says "It isn't often that the author can keep working on a poem, even after printing, unless, of course, they are the printer."* \$120
107. Schanilec, Gaylord. Kinsella, W.P. *THE FIRST & LAST SIX TOWNS AREA OLD TIMER'S BASEBALL GAME*. Minneapolis: Coffe House Press, 1991. 6½ × 11. 31, (1) pages. Quarter goatskin, stripped paper; matching slipcase. Fine. Although the colophon calls for an extra suite of the prints, loose, there are none here. *One of 150 signed copies.* \$325
108. Schanilec, Gaylord. Danticat, Edwidge. *PLUNGING*. (Stockholm, WI: Midnight Paper Sales, 2009). 7 × 5¼. 4 pages printed on rectos only, and 2 color wood engravings by Gaylord Schanilec. Two one dollar bills are laid in at the colophon. Quarter morocco spine and morocco fore edges. Fine copy in tray case. *One of 26 lettered copies printed on handmade Twinrocker paper. Signed By the poet and by the artist. A brief but moving poem about the accidental death of an imigrant construction worker. His wallet contained photos of his daughter and two one dollar bills.* \$475
109. Shanty Bay Press. *CIRCUS: The Artist as Saltimbanque. Illustrations by Walter Bachinski*. Shanty Bay, 2011. 10½ × 15. 52 pages including 8 multi-colored linocuts and 4 full page pochoir illustrations; with two smaller pochoirs. Quarter cloth and cloth fore edges, the sides covered in a red and black linocut. Fine in slipcase, with colorful prospectus. *A brilliant follow-up to Shanty Bay's first "Circus." One of 60 signed copies, printed on a Vandercook and bound by Janis Butler. Text is a variety of writings based on the idea of the artist and the circus, from the era of Picasso and Cezanne (both of whom created great circus paint-*

ings and influenced Bachinski). Authors include Apollinaire, Beaumont, Baudelaire, Miller, Rilke, and Twain. The texts "are funny, surreal, serious, and poignant, and all have to do with the circus. With this book, I hope to stimulate the activity of the three ring circus, where something different is happening in each ring." \$3000

110. Skeptical Press. *SKEPTICAL PRESS EPHEMERA FOR 2001: "Time-Lapse Sunset"; "How To-but not why"; "12 Chinese Beards."* El Cerrito, 2001. The first is a half-inch thick miniature "flip book" printed in colors beginning with blue sky/white clouds and ending with a deep gray dusk. "How To" is sealed in a printed tissue packet (unopened). Reading through the tissue, one finds 16 sources listed—including a KFC moist towelette and an Oral B waxed floss. The last is a deck of 24 cards. Fine. *No. 7 of 60 signed sets.* \$150
111. Skeptical Press. *SKEPTICAL PRESS EPHEMERA FOR 2004: "Baby Shower Games, seven awful ideas"; "The Skeptical Press Calendar"; "Post-Partum Piechart."* El Cerrito, 2004. In the colorful calendar every month has a name ("Return Shopping Carts to the Supermarket Month") as does each week ("Etiquette Week") and all 365 days ("Chocolate Eclair Day"). Fine. *No. 7 of 60 signed sets.* \$130
112. Stamperia del Santuccio. Joseph Hall. *SAMSON. Selections from a contemplation on an historical passage in the Old testament. Drawings by Fritz Kredel*. (Lexington, 1972). 8 × 11. xix pages. With eight illustrations by Fritz Kredel after the *Biblia Pauperum*. Red leather and marbled boards. Binder's ticket of L. Crump. Fine. *One of 60 copies, signed by Fritz Kredel. Printed in Victor Hammer's Samson Uncial type, in black, red, and blue on handmade Magnani paper. The pressmark in blind on last leaf.* \$575
113. Stationery Specimen. *STATIONERY DEPARTMENT CHARLES SCRIBNER'S SONS*. NY, early c20. 5½ × 4. (14) pages of text plus numerous paper specimens of varying colors, weights, and finishes, bearing printed information. One folded page diagram of sizes is laid in. Wraps stabbed and tied with string. One corner bent, else

very good. Scribner's also supplied mourning stationery, bookplates, and hand painted menus. \$75

FRY & STEELE PRINTER'S FLOWERS &
TYPE SPECIMENS

114. Stower, Caleb. *THE PRINTER'S GRAMMAR Or Introduction to the Art of Printing: Containing a Concise History of the Art*. London, 1808. 5 × 8. xviii, 530 (plus duplicate pagination at pp 506*, 507*), (48) pages plus 7 plates (2 folding); includes the three specimens: Fry & Steele printer's flowers (29 pages); Fry & Steele Printing Types (19 pages) and Caslon & Catherwood Printing Types (10 pages). Tipped-in at the end are two double page lay of the case—one for script type (marked Caslon & Livermore) and the other for music (unidentified source). Recent morocco-backed marbled boards. Generally a clean nice copy. *The sixth English printer's manual* "which set the form for its successors up to and including Timperley (1838)." In the Preface Stower acknowledges his use of Smith's *Printers' Grammar* (1755 or 1787?) and to a lesser extent Luckombe's *History of Printing. With sections on composition, presswork, press construction, stereotype, ink etc.* Bigmore & Wyman, II. p.403; JPHS, E6; Birrell & Garnett #225; Berry & Johnson pp 23, 47–8. \$1100

FIRST EDITION OF THE
FIRST HISTORY OF PRINTING IN AMERICA

115. Thomas, Isaiah. *THE HISTORY OF PRINTING IN AMERICA. With a Biography of Printers*. . . . Worcester: Isaiah Thomas, 1810. Two volumes. 5 × 8½. vi, 7–487 pages, 4 plates (one folding); iv, 5–576 pages, 1 folding plate. Each volume is extra-illustrated with a contemporary engraved portrait of Thomas facing the title page. Also laid in is a duplicate copy of the Coster plate (with the margins trimmed). Contemporary calf, leather spine labels, blue speckled edges. Bindings quite worn. The two rear blanks in Vol. II are missing pieces; remnants of old label on the front paste down of Vol. I. Browning to a couple of signatures but an unusually clean and wide-margined set, housed in cloth tray cases. *Two extra portraits: one by William Doyle rendered in a stipple engraving by W.R. Jones (done in 1811) with a*

script title at the bottom (it is interesting that the same engraving, without the title, was used in the Barre reprint 160 years later) and the other by Henry Williams in a stipple engraving by J[ohn] R[ubens] Smith. The plate of the Cylicindric Press has been bound in Vol. I rather than as called for in Vol. II. Much of the edition was severely trimmed in binding and many copies suffer from offsetting of the plates; but this set is clean and large. Grolier Club One Hundred Influential American Books #29 "much of the material it contains can be found nowhere else." \$1400

RARE

116. Tomkins, Thomas. *NEW ALPHABETS WRITTEN FOR THE IMPROVEMENT OF YOUTH IN ROUND, TEXT & SMALL HANDS*. London. Published as the act directs May 5th, 1779. Sold by the author, Foster Lane Cheapside. And by H. Ashby, Russel Court Covent Garden. First ed. 12⅝ × 9¾ (32 × 23.5 cm). 27 leaves engraved on rectos only: title, plate of alphabets and numerals, 25 plates in alphabetical order of first word. Original front blank is present. Modern quarter morocco and marbled boards, edges rubbed; contents fine. A lovely, wide margined copy. *Rare. Each plate displays 3 different aphorisms or sayings (one each for "round, text, & small") for the moral edification of youth. Plates engraved by Harry Ashby. Tomkins (1743–1816) kept a writing school in London.* \$600
117. Type Specimen—Russian. Butenin, V.I. [Title in Cyrillic]. *ORNAMENTAL PRINTING TYPES*. (Tashkent, 1957) 11 × 7½. (1) page of double-column text, (22) specimens, colophon apparently listing previous specimens, beginning in 1930. Printed wraps, worn and soiled; some penciled notes. A good copy. *Printed on a mix of thick and thin papers. In addition to ornamental display types there are multicolored borders (art nouveau and art deco) and vignettes (patriotic).* \$150
118. Type Specimen. Barnhart Bros. & Spindler. *BOOK OF TYPE SPECIMENS. SPECIMEN BOOK NO. 9.**Superior Copper-Mixed Types, Rules, Borders, Printing Presses . . . Together with Valuable Information to the Craft*. Chicago, c1907. 8 × 10½. xvi, 1000 pages plus additional subscripted number pages. Brown cloth printed in black. Binding

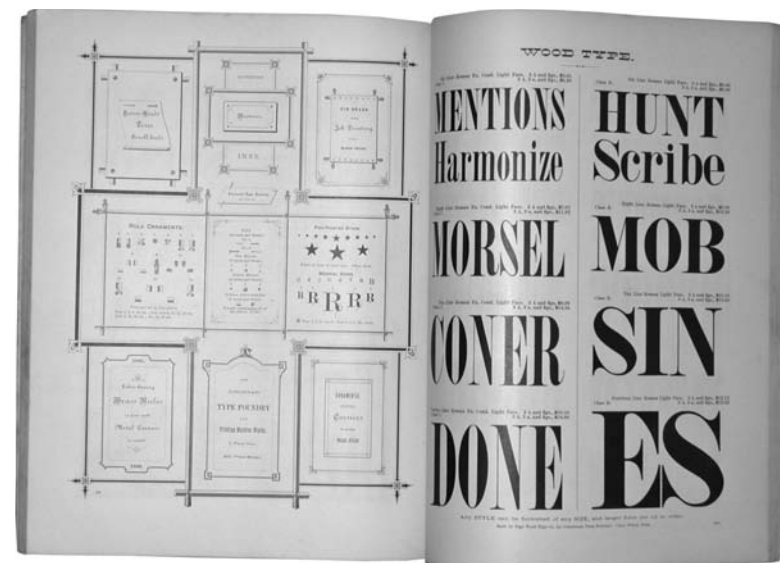
worn, soiled, shaken. Contents have two small cut outs (music type and one wood type letter) otherwise very good. *The largest catalogue issued by BB&S; produced at a cost of \$60,000. It includes some 200 pages of decorative material.* \$150

119. Type Specimen. Boston Type Foundry. *SPECIMENS FROM THE BOSTON TYPE FOUNDRY*, J.K. Rogers, Agent. Boston, 1885. 8¾ × 10¼. (4). (222) pages. Original morocco-backed cloth, extremities worn. Collated complete. Contents very good. *Specimen contains 180 pages of job and display faces and 42 pages of decorative material. Annenberg/Saxe locate only four institutional copies.* \$800

120. Type Specimen. Cincinnati Type Foundry. *SPECIMEN BOOK*. Cincinnati, 1880. 10 × 13½. (6), (10) printing equipment, 158 pages (one 4pp gap in pagination apparently as issued plus 2 additional sub-scripted pages). There are excisions on several leaves, with one exception, all in the vignettes/cuts material at the end, generally 2–3 small vignettes per leaf. Original marble wraps, cloth spine. Very good. *Attractive, comprehensive specimen. Cincinnati specimens are rare to the market with most specimens prior to 1885 represented by only 1–2 institutional copies. This is the thirteenth catalogue from this foundry, Anneberg/Saxe noting three institutional copies.* \$1000

121. Type Specimen. James Conner's Sons. *COMPACT SPECIMENS*. NYC, 1891. 5¼ × 9. (8), xiv, 663 pp with one gap in pagination, as issued. Later half green morocco. Excisions on one page (exotic type lay of case) else very good, near fine with James Eckman's ex-libris. *The last specimen from Conner (founded in 1829). A comprehensive showing: job and display faces, decorative material, equipment and wood type.* \$750

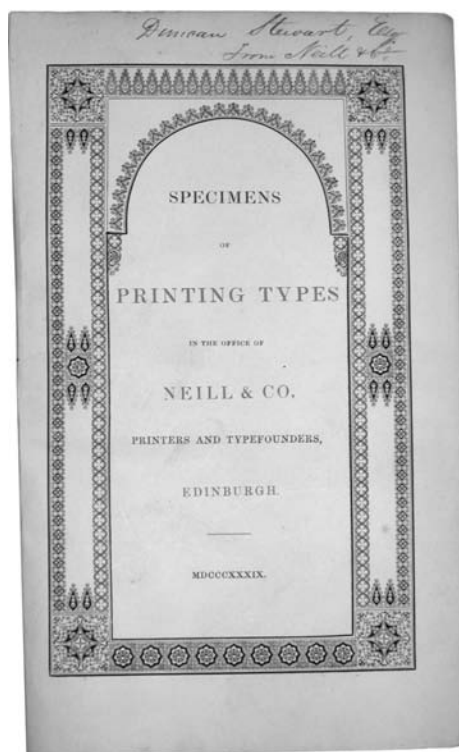
122. Type Specimen. A.D. Farmer & Son Type Founding Co. *TYPOGRAPHIC SPECIMENS, Illustrated Catalogue*. (NY), September 1900. 5¼ × 7¾. 596 pages. Tipped in front is a 4-page revised price list for printers' furniture. Cloth. Slight wear and soil to binding, paper covering over hinges is separating. Lovely clean copy, collated complete. *Large sections of brass material and ornaments. The last and largest*



Item 120. Cincinnati Type Specimen, 1880.

specimen book from this foundry, which succeeded Farmer & Little in 1892. One of the three principal foundries that refused to join the ATF trust in the 90s. \$400

123. Type Specimen. Wilhem Gronau. *MUSTER-SAMMLUNG*. Berlin, 1891. 6¼ × 9½. xi, 574, (19 adverts. of printers' supplies) pages plus 12 sub-scripted pages and a large broadside in a wrap on the rear inside cover. Embossed cloth over boards. One preliminary leaf excised otherwise complete. Very good quite clean. *Extensive specimen in 6 principal sections with color-printed title divider for each, as follows: Frakturs (90 pp.), Romans (145 pp. including job and display faces), cursive/exotic (40 pp including 11 of Russian), and approx. 330 pp. of decorative and border material and vignettes. Attached on the rear paste-down is a remarkable survivor—18 × 26 broadside of wood type and decorations, printed on both sides. Bigmore & Wyman I p 281 note "this is one of the largest type-foundries in Germany." Klingspor took over the foundry in 1915.* \$900



Item 124. Neill Type Specimen, 1839

BIRRELL & GARNETT COPY: THE ONLY COPY LOCATED

124. Type Specimen. Neill & Co. *SPECIMENS OF PRINTING TYPES*. Edinburgh, 1839. $5\frac{3}{4} \times 9\frac{1}{2}$. 85 leaves printed one side only. Original printed boards with title on upper cover, leather spine.; extremities worn. Upper cover and first two ll. detached. Other wise very good, contents clean with no excisions. Inscribed by Neill on the title page. *This is the Birrell & Garnett copy, No. 104 in their 'Catalogue of Typefounders' Specimens . . .'* B&G note that Neill (& Co.) started a foundry in 1790 which was discontinued in 1818 and then reopened in 1838. Reed/Johnson provide a similar history. According to B&G this is the first specimen that has been recorded, and the only copy they had been able to trace. The earliest specimen in the National Library of Scotland is dated 1840.

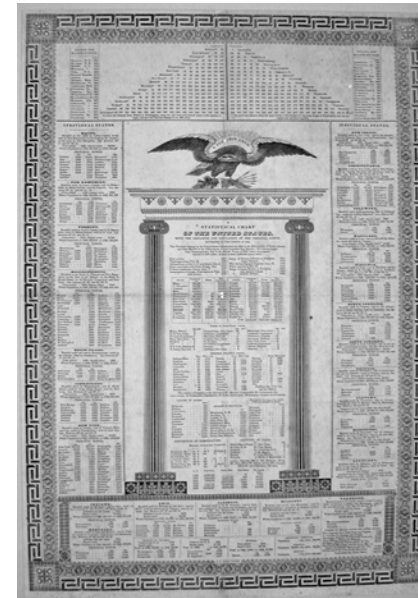
Attractively produced specimen. The job faces (34 leaves) are displayed on facing pages with the identical text but using different leading; the wider spaced text pages are all composed within a nice typographic border. The decorative material and borders (16 ll.) are shown in full page composition, nesting two or three different settings. The balance of the specimen is a showing of display faces including several pages of wood type. No other copies located. \$6800

RARE CALIFORNIA SPECIMEN

125. Type Specimen. Palmer & Rey. *FOURTH REVISED SPECIMEN BOOK and Price List of Printing Material*. San Francisco, 1889. $6\frac{1}{2} \times 10$. Frontis, (10)-362, 62 pages. Original mustard cloth over beveled boards printed in gilt, edges dyed red, floral endpapers. Presentation slip on pastedown "loans" this copy to Dr. Smith of Palermo. Light extremity wear, stain on lower cover, front hinge professionally strengthened. Tipped inside rear cover is a 22-page revised price list dated 1889. A very good copy, collated complete. *The largest Palmer & Rey specimen to this date, surpassed only by their final specimen in 1892. It includes not only Palmer & Rey types, but also the "choicest selections" from other U.S. foundries. Types are shown in settings. There is a lengthy index of type faces names; 70 pages of combination borders, ornaments, and decorated initials; 20 pages of fancy brass rule and ornaments; a 62-page fully illustrated price list of equipment and printing presses. Annenberg/Saxe p. 208 locate four institutional copies. Rare.* \$2900
126. (Typographic Broadside). *STATISTICAL CHART OF THE UNITED STATES . . . CENSUS OF 1830*. Boston: C.L. Adams, 1830. $18\frac{1}{4} \times 26\frac{1}{2}$ (on a sheet measuring $23\frac{1}{4} \times 28$ inches). The text provides a fine example of shaped typography. The architectural framework of chimneys and roof top supported by columns is fashioned from printers' rules and ornaments (printers' flowers). A large cut of the American eagle is poised between them. The text is enclosed by three borders (Greek key, composite fleurons, and a "picket fence" style). There are some professional repairs and strengthenings to the edges and to fold lines, and to 3 small holes (2 with some loss of text). There is some light tanning or foxing, but over-all this is a very

good, handsome piece tipped into archival mat. *Fifth U.S. census.* Roof top and chimneys give the distances from Washington, D.C. to other cities. Outer walls and base give details of 24 states plus D.C. and the Territories (Florida, Michigan, Northwest, Arkansas, and Missouri). Between the columns are the population of each state, and changes in population. A separate column records the number of slaves in each state. The printer, C.L. Adams, published a now rare printers' manual in 1828. \$800

127. Weatherbird Press. *MONTHS*. Pasadena, 1998. $7\frac{1}{2} \times 10\frac{1}{4}$. There is a poem for each month on the left-hand page and a corresponding pochoir on the right. Cloth and boards, printed dust wrapper. Fine. One of 50 copies. A very colorful book, even the title is stenciled. \$600
128. Weatherbird Press. *CALENDAR & NOTEBOOK FOR 2000 (California Scenes)*. Pasadena: Weatherbird Press, (1999). $6 \times 8\frac{1}{2}$. (24) pages, each month having a color linoleum block print. Cloth, printed dj. Fine. One of 75 copies. \$65
129. Weatherbird Press. Jones, Louise Seymour. *THE HEART OF A BEE*. Pasadena, 2004. $4\frac{1}{2} \times 7$. 13, (2) pages. Bound by Mariana Blau in yellow cloth, leather spine label, in decorative slipcase with inset cover label. Fine. Fifty copies were printed, 10 bound in cloth and 40 in wraps. "This is No. [blank] of ten deluxe." About bees. \$150
130. Whittington Press. *A MISCELLANY OF TYPE*. Andoversford, 1990. 10×14 . 125 pages. Quarter cloth and decorated paper boards with sturdy matching slipcase. Fine. One of 530 copies. A lovely type specimen, showing some of the larger and less-seen Monotype faces owned by the Press—"... to show off [Stanley] Morison's legacy in its true glory." The texts are extracts from books published by the Press since its beginnings in 1971. \$295
131. Whittington Press. Butcher, David. *PAGES FROM PRESSES*. Kelm-scott, Ashendene, Doves, Vale, Eragny, and Essex House. Whittington Press, (Risbury, 2006). 11×15 . Frontis type specimen, xiii, 97, (4) pages plus 14 original leaves mounted on hinges. Full morocco. A separate portfolio contains 5 original leaves and a copy of the type speci-



Item 126. U.S. Census, 1830.

men. Both volumes housed in a cloth and morocco traycase. Fine. Edition A (copy IL of 50 copies bound in full tangerine Nigerian Morocco with 14 original leaves tipped-in and 5 more original leaves loose in portfolio. The original leaves displaying the eight proprietary type faces are 2 Kelm-scott (one is a double leaf with a border), 2 Ashendene (printed in 2 colors, one with hand drawn initial in blue), 3 Doves (one double, one vellum, one Bible), 3 Vale, 2 Eragny (a double leaf bearing the colophon on recto and printer's mark on verso; music printed in red and black), and 2 Essex House leaves in the 2 different type daces, each with a woodengraved initial. The portfolio contains one leaf from each press, except Essex House. Butcher provides a commentary on each Press—with special reference to its proprietary typeface. The frontis, printed from a copperplate, shows all 8 proprietary typefaces. \$3200

132. Whittington Press. Lister, R.P. *ALLOTMENTS*. Text and Poems by R.P. Lister, wood-engravings by Miriam Macgregor. (Andoversford, 1985). $10\frac{1}{2} \times 7\frac{1}{2}$. (32) pages printed in black and green, with 41 engravings

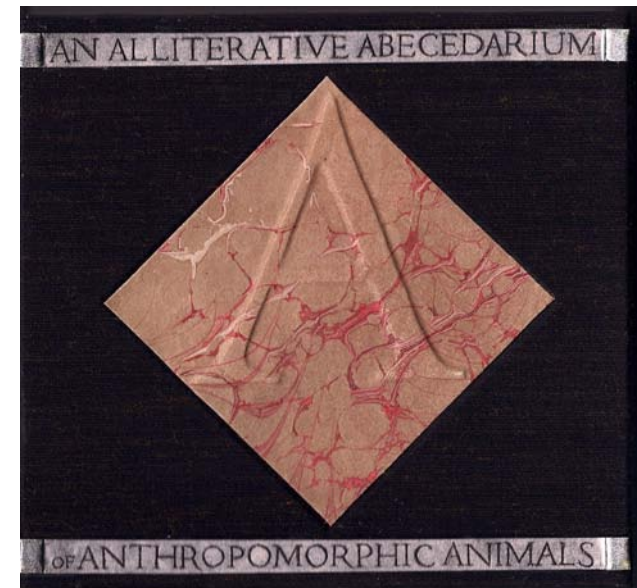
in the text. Quarter cloth and boards with wood engravings, slip-case. Fine. *One of 335 copies signed by artist and author.* \$250

133. Whittington Press. *MATRIX 2. A Review for Printers and Bibliophiles.* Andoversford, 1982. First edition. $7\frac{1}{2} \times 11$. 112 pages, plus numerous inserts, photos, tipped-in specimens, large fold-out wood type poster. Bit of soft creasing at wraps extremities, but fine. *One of 450 copies. Articles on Gill, Golden Cockerel type, Chinese Woodblock Printing, Hughes-Stanton on wood-engraving, Wood-engraving in Russia.* \$350
134. Windhover Press. H.D. [Hilda Doolittle] *WITHIN THE WALLS.* Iowa City, 1993. 7×11 . 58, (2) pages. Silk cloth. Fine. *One of 300, printed by Kim Merker in black and gray with 37 wood engravings in the text by Dellas Henke.* \$150
135. Zapf, Hermann. *POETRY THROUGH TYPOGRAPHY.* Introduction by Walter Schmiele and Hermann Zapf. NY: Kelly-Winterton Press, 1993. $5\frac{1}{4} \times 8\frac{1}{4}$. Fourteen pieces: title, introduction, and 12 poems. Each of the separately printed poems is accordion-fold, opening to 20 inches. A fine set in cloth tray case. *One of 99 copies designed by Zapf, but printed at 7 different presses. The printers were Sebastian Carter, Walter Hamady, Klaus Hoffmann, Jerry Kelly, Martino Mardersteig, Ludwig Ochms, and Jim Yarnell.* \$650
136. Zapf, Hermann. *TYPOGRAPHISCHE VARIATIONEN.* (Frankfurt, 1963). 8×12 . (5), 78, (4) pages. Gray boards, red leather spine label. Fine. German edition, privately printed at Stempel. Many of the 78 typographic layouts are presented as tipped-in specimens (some of several pages), printed in colors. Zapf provides an explanation of the types and layout for all specimens, which are set in 16 languages from types in Stempel's archives. *A Century for the Century 66.* \$275

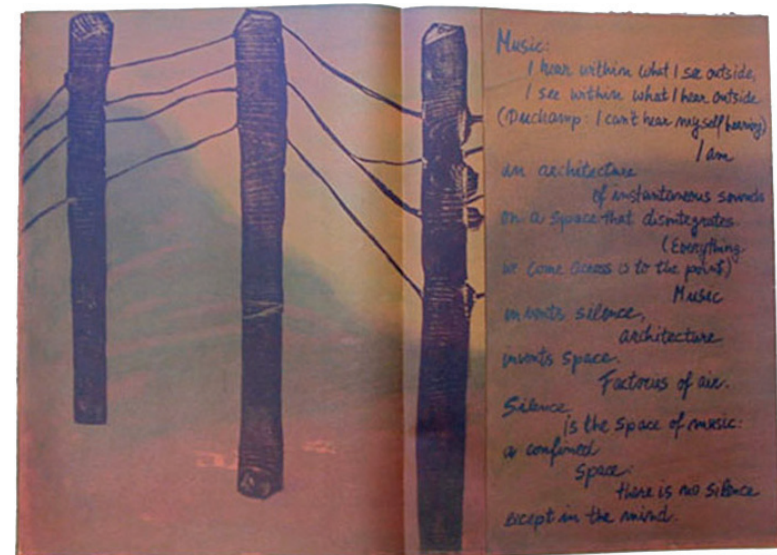
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