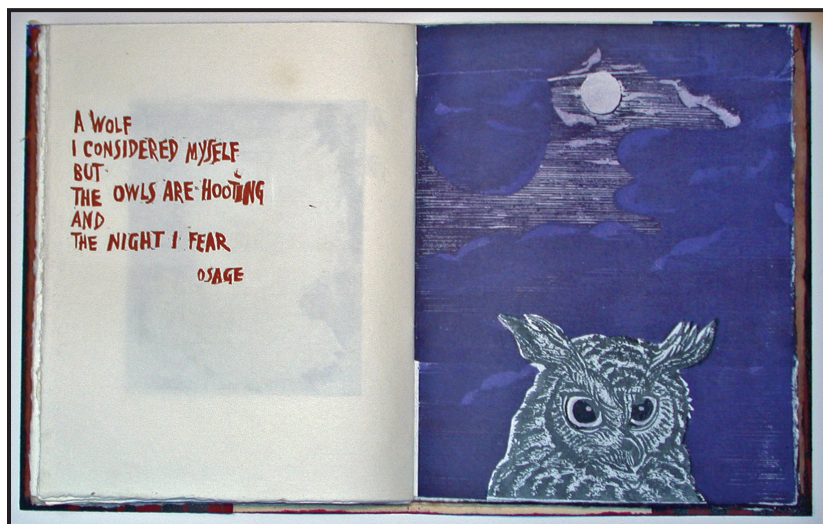
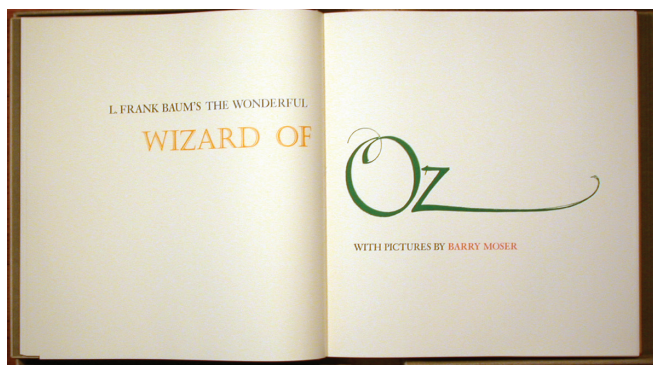
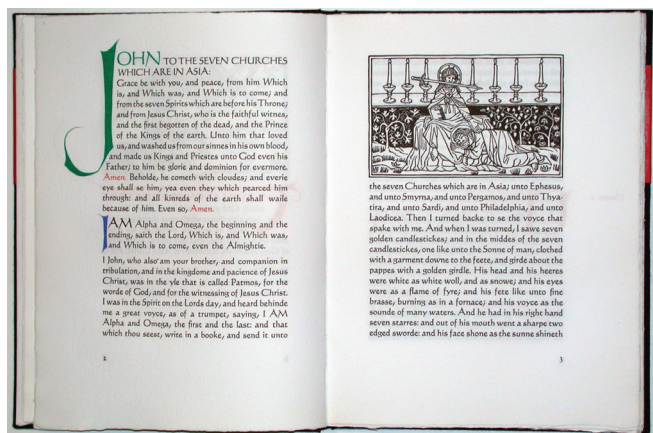


THE VEATCHS

ARTS OF THE BOOK



CATALOGUE 67



TOP: Item 101. Mason Hill. MIDDLE: Item 85. Janus. Lilac.
 BOTTOM: Item 116. Pennyroyal Oz. FRONT: Item 47. Frasconi. Sounds of Night.

THE VEATCHS ARTS OF THE BOOK

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ORDERING INFORMATION

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

Mastercard & Visa. Libraries may request deferred billing.

Massachusetts residents must add 6¼% sales tax.

Any purchase may be returned within ten days.



1. Agee, James. *KNOXVILLE: SUMMER 1915*. Montclair: Caliban Press, (1986). 6 × 9. Wood-engraved portrait of Agee by Mark Summers, (10) pages. Black morocco spine and blue cloth. Fine. *One of 125 copies.* \$80

2. Allen Press. *MICHELANGELO: HIS SONNETS*. Translated into English by John Addington Symonds. Greenbrae, 1991. 7 × 11. Mounted photo of Michelangelo's self-portrait in sculpture, (95) pages. Fortuny cloth. Fine. *One of 115 hand printed on dampened handmade paper (a tan Barcham Green) in Bembo types. Title printed in red, page headings in blue. One of the Allens' most purely typographic books.* \$375

3. _____. *BARLAAM & JOSAPHAT. A Christian Legend of the Buddha*. Greenbrae, 1986. 7 × 11. 60 pages in black, vermilion, purple, and mustard. The Caxton initials are hand colored. Illustrations from Indian sources. Cloth. Fine. *One of 140 copies printed on a handpress on dampened handmade paper, in Menhart uncial types. Text is from Caxton's Golden Legend.* \$275

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

5. Antiphonal leaf. Illuminated antiphonal leaf on heavy vellum. Italian, 14th or 15th century. Approx. 14 × 19. Six lines of music and six lines of lyrics. Staves are in red, square notes in black. On recto: 5-inch square "H" painted in purple, red, and blue; and a 6-line fancy penwork "M." On verso: a fancy penwork 5-line "V." Lower outer corner darkened from the hands of many monks turning the page. Very good. \$300

6. Anvil Press. Jean Racine. *ANDROMACHE: A TRAGEDY*. Freely Translated into English in 1674 . . . with a Foreword by Desmond

Flower. Lexington, 1986. $8\frac{1}{2} \times 11$. 52 pages plus 20 Renaissance style woodcuts by Fritz Kredel, each preceded by a leaf bearing printed title. Printed red boards, black cloth spine; printed red dust jacket. Jacket creased around edges, spine faded; book is fine. *Beautifully printed on handmade paper in red and black in Victor Hammer's American and Andromaque uncials. One of 100 copies.* \$800

7. Archetype Press. *SOCIAL IMPRESSIONS. A Portfolio of Quotations, Ornaments, & Printed Ephemera About Relevant Issues of the Day.* (Pasadena): Art Center College of Design, 1990. 12×15 . Fifteen broadsheets in paper portfolio. Portfolio and first two leaves have a light crease at one lower tip. *Signed by the 15 student printers. Printed from wood and foundry type on a Vandercook. The Press was found in 1988 by Vance Studley.* \$100

8. Ashendene Press. *I FIORETTI DEL GLORIOSO POVERELLO DI CRISTO S. FRANCESCO DI ASSISI.* Chelsea, 1922. $6 \times 8\frac{3}{4}$. viii, frontis, 239 pages. Illustrated with 53 woodcuts drawn by Charles Gere and cut by J. B. Swain. Full limp hairy vellum. Lacks both pairs of green ties, but a fine beautiful copy. *One of 240 copies on Batchelor handmade paper. Printed in Subiaco type in black and red; large initials designed by Graily Hewitt in blue and red.* \$1500

9. _____. *A HAND-LIST OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MDCCCXCV–MCMXXV* (cover title). Chelsea, 1925. $6 \times 8\frac{3}{4}$. (16) pages, printed in black and red. Pressmark in red. Two dates corrected with pen. Blue printed wraps, faded and chipped. Very good. \$125

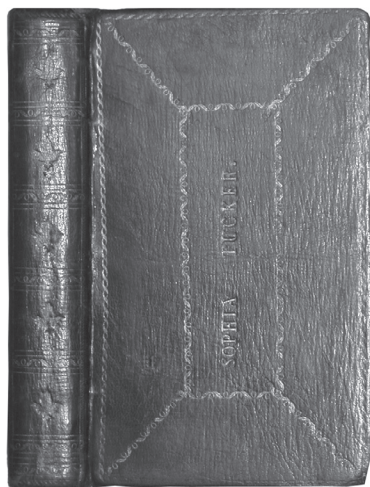
10. Auden, W. H. *FIVE POEMS.* With a Foreword by Edward Mendelson. Labyrinth Editions, 1983. $7\frac{1}{2} \times 10$. (20) pages. Wood engraving by Gregory Dearth. Initial letters in red or blue. Bound by Sarah Creighton and Claudia Cohen in quarter vellum, patterned boards, and hidden vellum fore edge. Fine in traycase with vellum label, with prospectus. *One of 100 copies printed by Richard Bigus in de Roos uncial types on Imago handmade paper. Signed by Bigus, Dearth, and Men-*

delson. Flowing typography eliminates poem titles; each poem begins with an initial in red. "A primary esthetic concern in this work was the optical harmony of weaving words and space. Whole days were spent kerning and adjusting letters on each two page spread." \$475

11. Barbarian Press. *PETER LAZAROV, A SELECTION OF ENGRAVINGS* with an Introduction by the Artist. (Mission), 2003. 10½ × 15. 11 text pages on cream Zerkall paper, color frontis and 47 leaves of wood engravings in black on white Zerkall paper. Quarter cloth and boards from a wood engraving. Fine. *One of 195 copies. Some of the engravings are abstract; a number of them are for bookplates. Endgrain Editions 3.* \$250

12. Baskin, Leonard. "Cave Bird." An original Etching. 75 × 51 cm. Framed and glazed. A signed artist's proof, inscribed by Baskin "For Harold [Hugo] from Leonard 1981." An edition of 125 copies was published by Horn Editions & Kennedy Graphics in 1978. Fern 667. \$3000

13. Binding-Central School of Arts & Crafts. *THE RAPE OF THE LOCK. BY ALEXANDER POPE*. London, 1910 (–1912). 6 × 9. 30 pages, 4-line initials in red. Vellum over boards, paneled with three gilt borders each formed from gilt rules and tiny gold dots with 3 larger gold circles at the corners; gilt scissors at each outer corner; title, author, and "C.S. 1912 A.C." are lettered in gilt within the frame; lower cover bears 2 borders with scissors at corners; board edges tooled with gold dots; turn-ins have two rows of gilt dots enclosed by a single rule; spine titled in gilt; all edges dyed blue. There is a quarter-inch split near base of lower joint. A fine, lovely binding. *Staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish, John Mason—the C.S.A.C. was deeply rooted in the Private Press movement. Cobden-Sanderson and Emery Walker were advisors. This school was one of the most important in training fine hand binders (beginning with Sangorski & Sutcliffe). C.S.A.C. bindings are uncommon. According to the colophon, typesetting by C. H. Fein began in 1910, and was completed in 1912 by "boys of the Day Technical School of Book Production." J. H. Mason was their teacher. Roderick Cave writes in The Private Press "The specimens of*



Item 14. Legge Binding.

the students' work shows a quest for perfection that was as characteristic of Mason as it was of the Doves Press. \$1500

14. Binding-Henry Bilson Legge. *THE BOOK OF COMMON PRAYER [BOUND WITH] THE WHOLE BOOKS OF PSALMS IN METER*. Boston: I. Thomas and E. T. Andrews, 1800. 4 × 7. Bound by Legge in red morocco, roll of leaves connected by a loop border the inner panel and connect it to the outer panel of cable roll, "Sophia Tucker." gilt on upper cover; flat spine in 5 compartments containing the same floral tool repeats the leafy roll; no text on spine; board edges and turn-ins with a meander or Greek key roll; all edges gilt, marbled endpapers. Text has some foxing. There's a lovely calligraphic presentation to Sophia Tucker from her uncle, dated January 1st 1803. Binding has some old dark spots and is rubbed at corners and spine ends. Very good. Maser, *Bookbinding in America 1680–1910* illustrates two Legge bindings (nos. 21 and 22), both on books of psalms. Both are similar to the present binding. In fact, no. 21 employs the identical leafy roll and a very similar cable roll—but in reversed position. Neither binding has text on the spine. Trained in England, Legge worked in Boston from 1789 until his death in 1804. Although only one signed binding by Legge

is known, his distinctive tools and technique have allowed identification of others. Hannah French calls Legge a “first-class binder of exceptional skill.” She suggests he may have trained John Roulstone, who was located at the same address and who employed some of Legge’s tools. (Bookbinding in Early America, pp. 57, 100, 105, 116–117). \$900

BOUND BY HENRY MORRIS

15. Bird & Bull Press. *A BABYLONIAN ANTHOLOGY*. Translated from the Akkadian by William White, Jr. North Hills, 1966. $8\frac{1}{2} \times 11$. 83 pages, with illustrations in color. In a variant binding by Henry Morris of quarter teal morocco and tan cloth. Spine a bit sunned, else fine. This copy does not have the envelope containing a note and two small illustrations. *Henry Morris has written in the colophon “Practice Binding with ‘hollow back’.” While Henry had planned to bind all copies himself, only 60 were completed at the press. The balance were bound by Sangorski & Sutcliffe. This trial binding has more leather than the final one; it does not have the gilt design on upper cover, nor head and tail bands; the tan clothes are similar in color, but have different grains. One of 200 copies, this not numbered. Printed on Henry’s handmade paper.* \$395

16. _____. *THE WORLD’S WORST MARBLED PAPERS . . . BY THEODORE BACHAUS*. North Hills, 1978. $7 \times 10\frac{1}{2}$. (5) pages of text and 10 double-spreads of marbled papers. Wraps. Fine. Copy # 1—as were all other 400 copies. \$100

17. _____. Morris, Henry. *THE PRIVATE PRESS-MAN’S TALE*. Illustrated by Lili Wronker. 9×12 . 61 pages. Quarter morocco and gilt paste paper boards by Barbara Blumenthal. Fine, with prospectus. *One of 230 copies, printed in 3 colors on Arches mould-made paper. “Inspired by Chaucer’s Canterbury Tales this collection of satirical poetry and prose deals with the Private Press, bookselling, book-fairs, papermaking history, book reviews. . . .”* \$240

18. _____. _____. *SO LONG, HOT-METAL MEN. THE COMPREHENSIVE BIRD & BULL TYPE SPECIMEN*. By Henricus de Nova Villa. Newtown, 2007. 9×12 . Quarter morocco, slipcase. Fine. One

of 140 copies. Each typeface is presented in a straight-forward specimen, then displayed in several real or imaginary (humorous) title and text pages. Ornamented with old woodcuts in many colors. \$600

19. Blinn, Carol J. *REMEMBERING SHERWOOD GROVER*, California Type Man. Easthampton: Warwick Press, 2010. 7 × 10½. (17) pages, illustrated with 4 mounted reproductions. Handmade wraps embedded with plant life. Fine. One of 164 signed copies. Correspondence between these two printers. Sherwood Grover was printer at the Grabhorn Press for 25 years before setting up his own Grace Hoper Press. \$80
20. Blumenthal, Joseph and Carol Blinn. *DEAR JOE, A BRIEF CORRESPONDENCE*. Easthampton: Warwick Press, 2004. 5 × 7. (29) pages illustrated. Silk spine, Nepali walnut paper boards. Fine with prospectus. One of 75 copies, signed by Blinn. \$135
21. Book Club of California. Twenty-five annual Keepsakes. San Francisco, 1968–1998. 8½ × 10. Self-wraps. Most Keepsakes consist of either 10 or 12 folders; one has 11, as the editor died before completion. One is a bound book. A few tips slightly bent, but most in fine condition. Some in original mailing envelopes. *Everything Californian*—houses, inns, theatres, expositions, medicine, trains, trails, mining, stock certificates, Indians, the Chinese, book arts, ephemera, etc. Printers and presses include Allen, Arif, Artichoke, Berliner, Clifford Burke, Feathered Serpent, Greenwood, Lawton Kennedy, Ward Ritchie, Walkup, Wind River, Adrian Wilson. A broken 30-year run, missing 75, 80–83, 95, and 96. Keepsake 76/77 is a double number. \$200

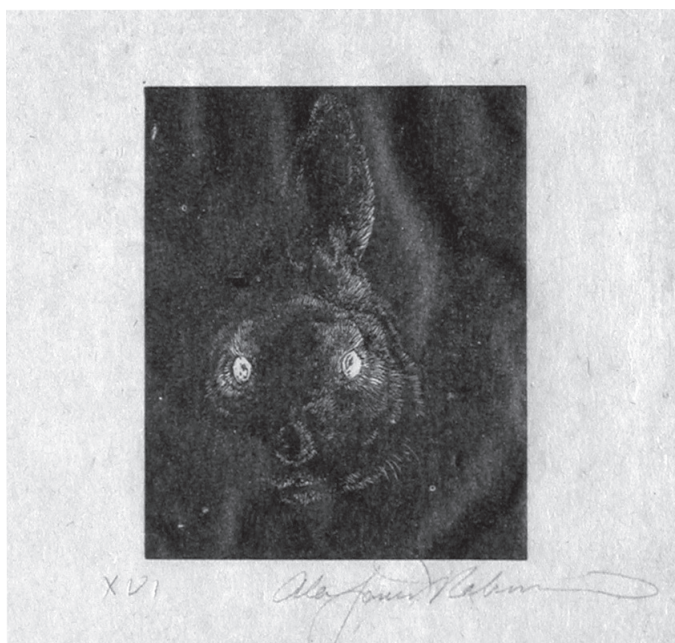
WITH A SPECIAL LEAF

22. Booth, Stephen. *THE BOOK CALLED HOLINSLED'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, tipped-in leaf. Quarter cloth and decorated boards. Collector's bookplate on pastedown. Fine, with the prospectus, the "Important Announcement," and the letter to sustaining members. One of 60

copies (of 500) with a special leaf. This handsome leaf is the opening page of "The Historie of Scotland." It has a pictorial head band and a 14-line woodcut initial. Letter to Sustaining Members describes lottery for the 60 copies (5 copies with title pages at \$100; 55 with headpieces and initial at \$50). Printed by Adrian Wilson. Dispersed and Disbound doesn't mention these special copies. \$395

ONE OF 10 WITH CANTINA PRESS EPHEMERA

23. 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. Photo-gravure 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 traycase 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. Designed by Michael Russem; printed at Wild Carrot Letterpress in Centaur and Arrighi type. Gravure by Jon Goodman; photos by Stephen Petegorsky. \$450
24. Bowne & Co. Whitman, Walt. *SELECTIONS FROM SANDS AT SEVENTY. With wood engravings by June Paris.* NY: South Street Seaport Museum, 1992. 9½ × 11. Nine leaves, including 4 fullpage wood engravings. Oatmeal cloth. One of 125 copies, signed by the artist. Printed letterpress on Rives. \$150
25. Burr, Frederic M. *LIFE AND WORKS OF ALEXANDER ANDERSON. First American Wood Engraver.* NY: Burr, 1893. 7 × 10. x, 210 pages illus. with wood engravings. Original half leather, marbled boards and endpapers, t.e.g. Old Mercantile Library stamp on title. Joints and corners very rubbed, hinges cracked, contents near fine. Good reference copy. One of 750 copies signed by the author. \$125



Item 27. Roadkills.

26. Cave, Roderick. *CHINESE CEREMONIAL PAPERS: an Illustrated Bibliography*. Lower Marston Farm: Whittington Press, 2002. 10 × 15. 62 pages, with 38 ceremonial papers tipped in. Cloth and boards. A colorful paper fan is laid into a separate folder. Both in slipcase. Fine. One of 200 copies, with tipped in colorful printed papers, mock money, prayer sheets, even a paper bowl, some gilded and some with cut outs. \$275

AN ARTIST'S PROOF COPY FOR A PATRON

27. Cheloniidae Press. *ROADKILLS. A Collection of Prose and Poetry by John McPhee, Gillian Connolly, Gary Snyder, Madeline DeFrees, William Stafford, and Richard Eberhart*. Etching and Wood Engraving by James Alan Robinson. (Easthampton), 1981. Three vols. 9 × 12. Twenty-three leaves on a variety of Japanese papers (plus several blank leaves of various papers at front and rear). There are 11 engravings of roadkill and one etching—each signed and numbered. Colophon bears

an image of a broken muffler laying in the road. Quarter leather by Gray Parrot with "tire tracks" in blind. Slight paper defect on upper cover but fine. With an extra suite of the illustrations, signed and numbered, in cloth portfolio. Both volumes in morocco and cloth tray case (light wear). With a set of sheets for the entire book, in matching black cloth portfolio. *One of 5 Artist's Proof copies, from the deluxe edition of 50, presented to the "Backers."* This copy presented to Nancy Zenko, who is credited in the colophon. The book is signed by Robinson and all six authors. There is a signed pencil drawing on a front blank of a rabbit staring straight ahead at the reader (or driver). These "backers" copies have an additional set of sheets of the entire book, printed on Mulberry paper. This set is also signed by Robinson and all 6 authors. The engravings are also signed. Many of these mulberry sheets have light marginal foxing. Printed in black and red Centaur and Arrighi. Two leaves have blind printing (tire tracks and sea turtle pressmark). This is the second Cheloniidae Press book, and one of the best. The images of these "causalities of the highway" are elegant. With a prospectus signed by Robinson. \$3500

28. Cleland, T[homas] M[aitland]. *BODONI THE PRINTER OF PARMA*. The translation by H. V. Marrot of the Preface to the Manuale Tipografico of 1818. Rochester: Press of the Good Mountain, 1971. 7 × 10. Wood-engraved frontis by Bernard Brussel-Smith, ix, 129 pages. Quarter cloth and marbled boards. Tips slightly rubbed. *One of 100 copies. With ALS from Alexander Lawson, who composed the text.* \$125

29. Coakley, J. F. *HARVARD B. A. DEGREE DIPLOMA 1813–2000*. Harvard College Library, 2000. 16 × 11. Frontis, 14 double-column pages. Quarter black cloth and crimson boards titled in gilt. A rear pocket contains 6 diplomas: 2 originals (1935, 1962), 3 restrikes from original plates or block, and 1 reprinted letterpress by Firefly Press. Fine. *One of 50 copies, printed at the Jericho Press (the author's private press) in black and red on Zerkall paper. About graphic design, calligraphy, engraving.* \$400

30. (Color Printing) *PROCESS OF WOOD-CUT PRINTING*. Japan, (1930s) 14 × 9½. A progressive series of 27 prints on double leaves opens accordion-fold to 378 inches. These are attached at either end

to silk-covered boards with gold speckled endpapers, paper cover label. Fine in folding chemise of coarse cloth (frayed), ivory clasps. A dramatic display of the art of Japanese color woodblock printing. *A black outline block is printed first. Each of the 13 colors (various reds and corals, many shades of grey, blue, and green) 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.* \$800

“PERHAPS BOTH THE PRINTER’S
AND ARTIST’S MASTERPIECE”

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, printed in colours by Edmund Evans. London: Routledge, 1860. Color-printed frontis, engraved title, xxi, 162 pages, each printed within a border of gilt rules. Illustrated with 51 color-printed wood-engraved vignettes. Wood-engraved (some tinted) head- and tailpieces after Humphreys. Publisher’s deluxe blindstamped morocco, marbled endpapers, all edges gilt and gaufered. Armorial bookplate of Hursley. Last quarter of the text has light dampstain near gutter at top margin. 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, Victorian Book Design p. 179) Noel Humphreys’ ornaments are described by McLean as “among the most elaborate and successful. “ McLean pp. 112, 148, 179; Evans “made substantial improvements in the second edition . . . a frontispiece appears . . . and eleven cuts in the text were added . . . both the coloring and the arrangement on the page of the original illustrations were altered for the better. “ Ray 238A. One of Ray’s “100 Outstanding.”* \$500

32. _____. *THE POEMS OF OLIVER GOLDSMITH*. Another copy, this is in the publisher’s red cloth over beveled boards, embossed and gilt in an elaborate pattern, all edges gilt. A penciled note says book was recased in 2006. Touches of foxing throughout; last gathering loosening. Tips and spine corners worn through, light soil to upper

- cover but still fresh and bright. A very good copy. *This binding is illustrated in McLean, Victorian Publishers' Book-Bindings p. 82.* \$400
33. Connors, Sandy. Collection of 7 miniature books: Mini-Series 1–7. (North Chatham): Honeybee Press, 2004–2006. $1\frac{3}{4} \times 2$. About 6 pages each. Bound in patterned wraps over card. With the prospectus, and a half-dozen pieces of illustrated ephemera. Fine. *“Inspired by a line of poetry or prose” each miniature contains two new wood-engravings—most hand colored—printed on various fine papers. Two of the patterned wraps are also hand colored. Sandy Connors did the engraving, printing, and binding. Two were limited to 150 copies; the others to 100 copies. Very charming.* \$300
34. Craig, John. *THE LOCKS OF THE OXFORD CANAL. A Journey from Oxford to Coventry, With fifty wood-engravings by John Craig.* Whittington Press (1984). $7 \times 10\frac{1}{2}$. Tipped-in folding plate on blue paper. Canvas cloth. Fine. *One of 350 copies, signed by Craig.* \$400
35. Cresset Press. Bible. *THE APOCRYPHA. According to the Authorized Version.* London, 1929. 8×13 . 406 pages, 14 plates. Hairy vellum. Black leather spine label appears touched up with polish, publisher's plain board box is present but worn, all else fine. *One of 450 copies on mould-made paper. Illustrated with 14 wood engravings by Blair Hughes-Stanton, Gertrude Hermes, Leon Underwood, Stephen Gooden, Ben Sussan, M. E. Groom, Eric Jones, Ravilious, John Nash, Galanis, and others. Printed at Curwen Press.* \$525
36. De Vinne, Theodore Low. *THE FIRST EDITOR: ALDUS PIUS MANUTIUS.* Woodcuts by Antonio Frasconi. NY: Targ Editions, 1983. $6\frac{1}{2} \times 10$, 39 pages. Quarter cloth. Fine in slipcase. Designed and illustrated by Antonio Frasconi with nine woodcuts, including one four panel folding cut, and a beautiful frontis portrait of Aldus printed in five colors. *One of 250 copies printed by Leslie Miller at the Grenfell Press. Signed by Miller and by Frasconi.* Books of Antonio Frasconi #47. \$125
37. _____. *THEODORE LOW DE VINNE PRINTER.* NY, 1915. $7 \times 10\frac{1}{4}$. (10), III pages. Cloth-backed boards. Tips worn; contents near fine.

Signed by De Vinne on the photographic frontis. Printed by the De Vinne Press in the Renner type De Vinne designed, on Umbria handmade paper. Includes a biographical profile by Henry Lewis Bullen, tributes, and a bibliography of De Vinne's writings. \$85

38. Dennerline, Thorsten; Franciso Carroza, Jorge Garcia, Luis Salas. *LIBRO CUADRADO*. Valparaiso, Chile, 2001. 8 × 8. 22 leaves of etchings and text. Cloth. Fine. One of 44 copies on St. Armand handmade paper, produced at the intaglio studios Taller del Alquimista. \$450

39. DePol, John. "Chipping Ongar Aerodrome, 1945." (Park Ridge, 1995). Original wood engraving in black. 8½ × 5¼ (on a larger sheet of Saunders watercolour paper). Titled, dated, and signed by DePol. Fine. Accompanied by a typed letter, signed. DePol, an airman during WWII, had made a wash drawing of the Aerodrome on New Year's Day 1945. This drawing resurfaced in 1995, when DePol engraved it on endgrain maple and "printed a small edition on the Vandercook in the cold garage." \$100

40. ———. "Johann Gutenberg's Printing Press, hypothetical reconstruction, The Gutenberg Museum, Mainz." NY, 1994. 8½ × 11. Original wood engraving in brown, signed by DePol. Colophon printed on reverse is signed "Printer's Copy." In printed paper folder. Fine. One of 150 copies printed by Stone House Press, for a Morgan Library exhibition. \$65

41. ———. Original wood engraving for a bookmark, commissioned by Red Ozier Press to mark the two-millionth book at University of Alabama Library. Initialed by DePol. 1995. 2 × 6 on a larger sheet. Fine. One of 95 copies. With one of the bookmarks, and a copy of DePol's letter to Steve Miller. \$100

42. Distaff Side. *A CHILDREN'S SAMPLER: selections From Famous Children's Books, Printed with Care & Solicitude By The Ladies of the Distaff Side*. Np, 1950. 7 × 11. Unpaged (about 90). Yellow cloth, slipcase. Fine copy, with the celebration dinner menu. One of 375 copies. Title page designed by Bruce Rogers. Fourteen gatherings contributed by a vari-

ety of authors and printers including Edna Beilenson (Peter Pauper), Jane Grabhorn, Margaret Evans (Overbrook), Dorothy Abbe, Lillian Marks, Barbara Lathem. Illustrations by Valenti Angelo, Fritz Eichenberg, and Dwiggins (his stencils hand-colored by Abbe). \$200

43. Dowson, Ernest. *A BOUQUET. Chosen by Desmond Flower.* (Andoversford: Whittington Press, 1991). 10 × 13. (51) pages illustrated with 9 charming pochoir flowers by Miriam Macgregor. Quarter green morocco. Very slight browning to the deckles of this old paper, small scuff to base of spine, but a fine copy in slipcase. *One of 95 copies signed by Flower and Macgregor. Printed at Whittington on Sable and Watt handmade paper acquired from Oxford University's paper stock.* \$600

44. Dreyfus, John, ed. *TYPE SPECIMEN FACSIMILES I. Reproductions of 15 Type Specimen Sheets Issued Between the Fifteenth and Sixteenth Centuries.* London: Bowes, 1963. 12 × 18. xxviii, 23 pages, plus 15 very large, loose broadsides folded in half. Red cloth wraps. Near fine in black paper wrapper and box (box is foxed inside). \$85

45. Elston Press. Herrick, Robert. *POEMS SELECTED FROM THE HESPERIDES.* New Rochelle, 1903. 6¾ × 8¾. 154, (3) pages. Quarter linen and gray-green boards. Lacks label, some darkening to boards, internally fine. *One of 260 copies printed in Elston Roman type in red and black by Conwell at the Elston Press. Two woodcuts and initial letters by Helen O'Kane. A handsome American Arts & Crafts book.* \$275

BREATH TAKING GRAVURES

46. Evans, Walker and Hart Crane. *THE BROOKLYN BRIDGE.* Eakins Press Foundation, (1994). 14 × 17. Thirteen broadsides: title, introduction, Crane's poem, colophon, and 9 photogravures. Laid into cloth tray case with printed label inset on cover. Fine. Specially signed by John Kristensen and Jon Goodman. *Letter I of 15 "publisher's proofs" printed on Rives BKF. (The edition was 100 numbered copies.) Letterpress was printed at Firefly Press. The luminous gravures were printed by Jon Goodman from negatives lent by the Estate of Walker Evans. In the first*



Item 46. Brooklyn Bridge.

edition of 1930, only 3 of Evans' photos were used; they were the first of his photos published. Photogravure is the most "beautiful and luxurious" means of printing the photographic image in ink. It is an intaglio process, akin to aquatint. Goodman is the acknowledged master of this Talbot-Klic technique.

\$3500

47. Frasconi, Antonio. *SOUNDS OF NIGHT: THE AMERICAN INDIAN AND THE OWL*. (South Norwalk, Winter 1994–1995). 9½ × 12. Twelve leaves of color woodcuts and xylographic text in brown. A fullpage portrait (head) of a native American in earth tones faces a fullpage owl in purple and black, followed by seven double-spreads of a poem and an owl, concluding with a double-spread of the land and sky at night. Full color woodcut wrap-around cover; slipcase covered with an additional woodcut, xylographic label. Fine. *One of 10 signed copies, printed by Frasconi on Hosho and Arches paper; brown Hosho endpapers. These brief, but sometimes moving, poems are from the Chippewa, Navajo, Osage, Papago, Sioux, and Yuma. Earth tones represent the native Americans, contrasting with night-time colors of deep purple, black, and silver. Frasconi's woodblocks are overprinted, adding layer upon layer of color, giving the prints a three-dimensional quality.* The Books of Antonio Frasconi #66. \$4500
48. _____. *A SUNDAY IN MONTEREY*. Woodcuts by Antonio Frasconi. NY: Harcourt, 1964. 2 × 5½. Accordion-fold opening to 127 inches. Each end panel is attached to blue cloth boards, in slipcase with paper label. Fine copy, specially signed by Frasconi on the title page. *A panoramic view of the harbor, buildings along the pier, fishing boats, larger boats, seagulls, and sun. This was printed by offset lithography from the original, unique woodcut.* The Books of Antonio Frasconi #22. \$150
49. _____. *A VISION OF THOREAU*. With his 1849 essay *Civil Disobedience*. (South Norwalk, 1965). 5 × 7½. Title page with woodcut, 15 double column text pages, 11 full page woodcut portraits of Thoreau, printed from the blocks, all on French-fold Japanese paper. Boards covered in an additional woodcut by Frasconi. The usual glue seepage in gutters of endpapers, all else fine in worn glassine. *One of 530 signed copies, printed at Spiral Press. The portraits progress from youth to old age.* The Books of Antonio Frasconi #24. \$300
50. _____. *BIRDS OF MY HOMELAND*. With notes from W.H. Hudson's "Birds of La Plata." NY, 1958. 11 × 8. 15 leaves French-fold. Blue boards printed with a woodcut of birds in flight are faded on all edges;

upper outer tips of binding and leaves bumped, else very good. Lacks slipcase. *One of 200 numbered copies signed by Frasconi. Printed from the blocks on handmade Hosho paper, the ten fullpage woodcuts are handcolored by Frasconi. This was nominated the best book of 1958. The Books of Antonio Frasconi #14.* \$250

51. _____. *KALEIDOSCOPE IN WOODCUTS*. NY: Harcourt, 1968. $2\frac{1}{2} \times 5\frac{1}{2}$ accordion-fold opening to 130 inches. The end panels are attached to lavender cloth boards, in slipcase with large printed label. A fine copy, specially signed by Frasconi on the image of his hand holding a graver. *An autobiographical compendium of woodcut images, in color and in black. Printed by offset lithography. The Books of Antonio Frasconi #30.* \$150

52. _____. Baudelaire, Charles. *THE FACE OF EDGAR ALLAN POE. With a note on Poe by Baudelaire.* (South Norwalk, 1959). $5\frac{1}{2} \times 7\frac{1}{2}$. 17 leaves (most French-fold) including 11 woodcut portraits (one double-page) by Frasconi. Boards covered with a woodcut by Frasconi, glassine. As new. *One of 250 signed copies, printed from the original woodblocks at the Spiral Press in black and red on handmade Goyu paper.* \$450

53. _____. Whitman, Walt. *A WHITMAN PORTRAIT*. NY, 1960. $5\frac{1}{4} \times 7\frac{1}{4}$. 23 french-fold leaves occasionally interleaved with green or brown tissue. Boards covered with a woodcut by Frasconi, glassine. As new. *The portraits of Whitman progress from youth to old age. There are 8 pages of text from "Leaves of Grass," reproductions of 5 Whitman letters in a private collection, and 16 woodcuts by Frasconi (one double-page and one colored). One of 525 copies signed by Frasconi. Printed from the blocks at the Spiral Press on handmade Goyu paper.* \$350

54. (____). *FRASCONI AGAINST THE GRAIN. The Woodcuts of Antonio Frasconi.* NY & London: Macmillan, (1974). First edition. 8×11 . 159 pages (mostly illustrations). Green and oatmeal cloth with a pattern of flying birds, glassine, board slipcase. Laid in is an original color woodcut (a composite self-portrait), numbered and signed by Frasconi. Fine. *One of 125 deluxe copies numbered and signed by Fra-*

sconi. Introduction by Nat Hentoff. Appreciation by Charles Parkhurst. A visual feast of books, prints, portfolios, portraits, lettering, posters, Venice Remembered boxes. Seven pages of photographs show Frasconi creating a woodcut, from drawing to printing. With a bibliographical checklist. \$650

55. Fraser, James H. *PASTE PAPERS OF THE GOLDEN HIND PRESS*. Fairleigh Dickinson Library, 1983. 6½ × 12½. 17 pages followed by 9 leaves with 13 mounted specimens of "Fairview" paste paper made in the 1930s by Delight Rushmore Lewis. There are also 5 smaller mounted specimens in the text. Quarter linen. Fine, with prospectus (bearing another specimen). One of 70 copies signed by the paper artist, hand printed at Tideline Press on dampened handmade Fabriano paper from the Golden Hind Press. Specimens of these bookbinding papers vary in each copy. \$500
56. Gant, Roland. *STEPS TO THE RIVER*. With Eight Wood-Engravings by Howard Phipps. (Lower Marston): Whittington Press, (1995). 7½ × 10½. Color-printed frontis, (30) pages. Captions printed in green. Quarter green canvas and boards printed from Phipp's wood engraving. Unrelated inscription on blank page to a wood engraver. Fine. One of 200 copies signed by Gant and Phipps. \$175
57. Gehenna Press. *CAPRICES & GROTESQUES*. Drawings by Leonard Baskin. Northampton, 1965. 8 × 11. Sixteen leaves on various papers. Wraps. Fine in slipcase. One of 500 copies. Printed in Cancellaresca Bastarda type on a variety of Fabriano (in various colors) and Japanese papers. \$200
58. _____. *ROMEYN DE HOOGHE TO THE BURGERMASTERS OF HAARLEM*. Gehenna Press (np, 1971). 5½ × 8½. Wood-engraved portrait by Leonard Baskin (specially signed), large calligraphic "R" by John Benson printed in red on title page, (5) pages, colophon. Bound in marbled paper by Peter Franck over thin boards; title label on upper cover. Fine. In this copy the red numerals on one page are not properly registered. A correct copy of that 4-page sheet is laid in. With two different prospectuses. In a custom half morocco tray-

case. No. 18 of 100 copies signed by Baskin. The additional impression of the portrait on Japanese paper is inscribed. Beautifully printed on Amalfi paper in Cancellaresca Bastarda. The type is “typographically noteworthy for exploiting the book’s content, a letter, to show every ligature, swash-form and connected letter that van Krimpen had devised for his beautiful type.” A small masterpiece. \$1100

59. _____. *THE DEFENSE OF GRACCHUS BABEUF BEFORE THE HIGH COURT OF VENDOME*. Edited & Translated with an Essay on Babeuf by John Anthony Scott. With Twenty-One Etched Portraits by Thomas Cornell. Northampton, 1964. 8½ × 15½. (3), 83, (1) pages. Loose in full leather chemise and laid into a leather and cloth tray case, with a second suite of 21 etchings in a cloth portfolio by Arno Werner. Wear to spine of case, else fine. With the 12-page prospectus. One of 50 special numbered copies (copy “29.C”) with a second suite of etchings on large white Rives paper—signed, titled and numbered by Cornell. The etchings with the text are on blue Fabriano; all are signed except the frontis, as issued. First English translation. \$2000

BOUND BY DAVID BOURBEAU

60. (____). Baskin, Hosea and Leonard. *THE GEHENNA PRESS, THE WORK OF FIFTY YEARS 1942–1992*. (Dallas): The Bridwell Library, (1992). 8½ × 11. 238 pages. Bound by David Bourbeau in powder blue Magnani paper over boards, printed with gold rules on both covers, large gold pomegranate on upper cover; signed with a gilt thistle inside lower cover. Housed in grey cloth traycase. Fine. One of 50 deluxe copies signed by Leonard Baskin. This copy is signed also by Hosie Baskin. Art Larsen printed the binding papers. The definitive bibliography of *The Gehenna Press*, with notes on the books by Leonard Baskin. \$950
61. (____) Brook, Stephen. *A BIBLIOGRAPHY OF THE GEHENNA PRESS 1942–1975*. Northampton: J. P. Dwyer, 1976. 6 × 9. Portrait of Baskin by Barry Moser, xvi, 77 pages. Morocco-backed boards. Near fine. No. 1 of 50 deluxe copies with a better binding than the regular edition (limited to 350) and with an extra copy of Moser’s portrait of Baskin, signed by Moser. This copy also has an additional titled version of the portrait. \$300

62. Gehnrich, Daniel. *GYPSY BOOKBINDER*. Easthampton: Warwick Press, 2005. 5 × 7½. (19) pages, with 2 tipped-in photos and a sample of Gehnrich's paste paper for the binding of the Gehenna Press edition of James Baldwin's *Gypsy*. Thai batik wraps. Fine. *One of 80 signed copies.* \$100
63. Geyer's Stationers. *GEYER'S STATIONERS' ILLUSTRATED CATALOGUE*. (NY, 1886). 9 ½ × 11. 48, 40 pages. Self-wraps. A sample Prang Christmas card has been removed, leaving a 3 × 2 hole in one leaf. All else very good. *A trade catalogue of stationery supplies, notions, some toys, globes, stereoscopic viewers. The pagination includes paper specimens, 4 pages of stunning calendars in colors and gold, and a 4-page Prang catalogue of Christmas and New-Year cards.* \$225
64. Grace Hoper Press. *A COMMONPLACE BOOK FOR TYPOPHILES*. NY, 1961. 4 × 7. 71 pages. Illustrated throughout in color with type specimens, vignettes, etc. Quarter cloth and decorated boards. Fine. *One of 360 for the Typophiles.* \$85

CLASSIC TEXT—INNOVATIVE FORMAT

65. Greenwood Press. Plato. *PHAEDRUS, A Dialogue*. Translated from the Greek by R. Hackforth. San Francisco (1977). 6¼ × 12½. 137 pages. White wraps over card covers, mylar dj, grey board chemise and matching slipcase. Fine. With the 36-page, illustrated "A Search for the Typographic Form of Plato's Phaedrus." *One of 60 copies on Magnani Garda paper (there were also 90 copies on Arches), handset in Janson type. Jack Stauffacher solved his typographic problem in this dialogue by placing Socrates' discourse on the rectos and Phaedrus" on the facing versos. The book's innovative format is described in Fine Print, Vol. 5 no. 1: "The white space in Phaedrus is crucial to the pacing of the work and becomes a moment of physical presence in the purest visual sense. The prearranged order of conducting the intimate dialog . . . demands absolute attention to the text."* \$900
66. Grolier Club. *GAZETTE OF THE GROLIER CLUB*. New Series nos. 2–16, 18–27, 30–32, 35–37, 39–46, 47, 49, 50. NY: Grolier Club, 1966–

1999. 8vo. Wraps. Very good condition. A long run of 42 issues in 35 volumes (several are double issues). \$175

67. Hammer Creek Press. John Fass. *SOME ORIENTAL VERSIONS OF THE TURTLE; The Ancient Symbol of Longevity and the mark of the Hammer Creek Press*. NY, 1952. 4 × 6½. Green wraps with printed turtle label, (17) French-fold pages: two pages of text, followed by 17 turtles. Fine. *Fass noted that if books and other printed things were regular and exact, anyone could be a bibliographer. Welcome to "Oriental Turtles"—apparently every copy varied: different title pages, pressmarks, color of turtles, and color of wraps. The turtles here are black and brown; the title page turtle, printed in brown, is the same as the one used for the cover, onlaid in green.* \$250
68. Hammer, Victor. *FOUR DIALOGUES. Memory and Her Nine Daughters/The Muses/A Pretext for Printing/Cast into the Mould of a Dialogue*. NY: Wittenborn, 1957. 6 × 9½. iv, 107 pages. Boards covered in unused sheets from Opus XIII; printed dj repeats the illustration in the text of Kolbsheim chapel. Collector's small booklabel on pastedown (mostly hidden by dj), collector's penciled note "gift of Robert Metzenberg," bookseller's penciled notes on endpaper. Dj spine a bit darker, but very good. Contents fine and the binding pristine. Laid-in is a smaller version of the Kolbsheim Chapel, marked proof and initialed VH. *One of 252 copies. Printed in black and red in American Uncial type. A variant edition of Opus 13 with the text completely reset. The proof sheet used to cover the boards (trial setting of pp. 5/8 from Opus 13) bears a two-color metal initial letter cut by Hammer.* \$525
69. _____. *MANIFESTO. TYPE DESIGN IN RELATION TO LANGUAGE AND TO THE ART OF THE PUNCH CUTTER*. Maple Shade: Pickering Press, 1987. 7 × 10. 25 pages. Errata slip laid in. Velum spine and tips, brown board sides. Fine. *One of 50 copies on dampened mouldmade Magani paper (there were also 10 on handmade paper). A chronology of Uncial type by John Anderson, and a wood engraving by John DePol of Hammer's wooden hand press. Printed in black and brown in Uncial type.* \$300

70. _____. *CONCERN FOR THE ART OF CIVILIZED MAN. Mnemosyne and Her Nine Daughters*. Lexington: Stamperia del Santuccio, 1963. 6 × 10. 49 pages. Boards, paper spine label, printed dj. Fine. With ALS from Hammer to collector. *One of 109 copies printed in Hammer's American and Andromaque Uncials on Hosho paper. The letter is warm and charming. A variant of Opus 18 (which was limited to 33 copies), the text has been completely reset and printed on Hosho rather than Magnani paper.* \$550

71. Heavenly Monkey Editions. Lovecraft, H. P. *THE SHADOW OVER INNSMOUTH*. (Canada), 2005. 5 × 7½. Frontis, 147 pages, with 7 wood engravings by Shinsuke Minegishi based on drawings by Hieronymus Bosch. Cloth. Fine. *One of 125 copies on Mohawk Superfine (of 175), printed at Black Stone Press in Centaur and Arrighi types.* \$150

72. Hidy, Lance. Wheelock, John Hall. *AFTERNOON: AMAGANSETT BEACH*. NY: Dandelion Press, 1978. 6 × 8½. 40, (3) pages. Cloth boards, title labels on cover and spine, marbled endpapers. Fine. *One of 200, designed and written out by Lance Hidy in a letterform modeled upon a roman script.* \$100

73. High Loft Press. Stevenson, Robert Louis. *PROVIDENCE & THE GUITAR*. Prints by Nancy McCormick. (Seal Harbor, 1985). 7 × 10. (4), 51 pages. Grey silk boards, paper spine and cover labels, by Gray Parrot. Fine in stiff paper slipcase, with prospectus. *One of 125 copies, signed by the artist. McCormick's six colorful prints are multi-media—woodblocks combined with line cuts and finished with washes applied by hand. Text printed in black and red. First separate publication of this tale in English.* \$300

74. _____. Yourcenar, Marguerite. *SUITE D'ESTAMPES POUR KOU-KOU-HAÏ*. Gravures sur bois par Nancy McCormick. (Seal Harbor) 1980. 6½ × 10½. 20 pages. Bound by Gray Parrot in Roma boards, leather spine label. Fine. Laid in is a printed 4-page translation, with the author's collaboration, by August Heckscher. *One of 200 numbered copies, printed on dampened Fabriano, in 16 point Centaur; 6-line Lom-*

bardic caps printed in colors. The three woodcuts are printed in two colors, no two the same. \$300

75. ———. Brandt, Sebastian. *THE SHYP OF FOOLES*. Translated into English by William Barclay, 1509. (Seal Harbor) 1982. 10 × 14. (62) pages illustrated throughout. Bound by Gray Parrot in quarter cloth and boards. Fine. *One of 200 numbered copies printed in black and red on Gutenberg paper. The line cuts adapted from Durer.* \$475

PHILIP HOFER'S COPY

76. Holbein, Hans. *ICONES VETERIS TESTAMENTII; Illustrations of the Old Testament, Engraved on Wood, from Designs by Hans Holbein*. London: William Pickering, 1830. 4½ × 7. 14 pages, 180 leaves. Nineteenth century black morocco, richly gilt spine, triple gilt rules and corner pieces on covers, turn-ins gilt, marbled endpapers, all edges gilt. Repaired along joints, hinges reinforced. Text fine. A very good copy. *Philip Hofer's copy. Illustrated with 90 wood engravings by Mary and John Byfield after Holbein. Each engraving is captioned and followed by the line of scripture. The next leaf repeats the quotation in Latin, French, Italian, and Spanish. Introduction by T.F. Dibdin. Printed by Whittingham at the Chiswick Press, this is a gem of a book.* \$450
77. Homer. *THE ILIAD*. London: Nonesuch Press, 1931. 6 × 10¼. 927, (2) pages. Decorated with Greek ornaments designed and engraved by Rudolf Koch. Full tan niger morocco, t.e.g. and others untrimmed, marbled endpapers, matching slipcase (light wear). Fine copy. *One of 1450 copies printed by Enschedé in Antigone Greek, Pope's English translation on facing pages in Cochin. Koch's decorations were cast as individual type ornaments, which he combined into friezes.* Nonesuch Century #72. The Typographic Book 1450–1935, plate 367. \$950
78. Hunter, Dard. *A PAPERMAKING PILGRIMAGE TO JAPAN, KOREA AND CHINA*. NY: Pynson Printers, 1936. 4to. 148 pages, 51 annotated specimens. Bound by Gerhard Gerlach in black Oasis Niger spine and decorated boards; tooled in gold and red. Spine a bit dry at head, tips slightly worn. Else a fine copy without the slipcase. With the

10-page prospectus and order form. *One of 370 copies, signed by Hunter and the printer Elmer Adler.* \$2500

79. _____. *PAPER-MAKING IN THE CLASSROOM*. Peoria: Manual Arts Press, (1931). 6 × 9. 80 pages illustrated throughout. Cloth worn at extremities; a very good copy. \$200

ONE OF THE GREAT 20TH CENTURY PRESS BOOKS

80. Hunter, Dard II. *THE LIFE WORK OF DARD HUNTER*. A *Progressive Illustrated Assemblage of His Works as Artist, Craftsman, Author, Papermaker, and Printer*. Chillicothe, 1981–83. Two volumes. 12 × 17. Frontis, (8), 198; frontis, (9), 131 pages, plus numerous inserts. Full chestnut morocco by Gray Parrot, ruled in black and gilt, Hunter armorial device gilt on Vol. I, Hunter watermark gilt on Vol. 2. Each volume in a cloth tray case with morocco title label. Fine. With the prospectus to Vol. 1; the only one issued. *One of 50 deluxe sets (of a total 150 sets) signed by Dard Hunter II; each volume is #144. In addition to the full leather bindings the deluxe copies were printed on a heavier stock of handmade paper; several extra specimens and illustrations have been added in Vol. 2. Volume I contains copious detail and illustrations of Hunter's work at the Roycroft Studios. There are 194 colored and 65 b&w tipped-in illustrations; most printed to resemble the originals in both paper and color, requiring hand-cut tinted blocks and in some cases watercolors to achieve the desired fidelity. Vol. 2 covers Hunter's life with paper from the Mill House in Marlborough, NY (1912) to Papermaking by Hand in America (1950). There are extensive photographs from all periods, about 50 tipped-in samples of Hunter's papers and watermarks—many full-page, and a bibliography with samples from the original publications. Printed with a Washington handpress on handmade paper with Dard Hunter II's hand-cut and cast type. A monumental memorial for an extraordinary life.* \$12,500
81. Incline Press. *FORTY SHEETS TO THE WIND*. A *New Portfolio of Old Typefaces*. Oldham, 1999. Forty broadsheets of various sizes on a panoply of machine and handmade papers display the types in settings, most with illustrations, all printed letterpress in colors. With a 17-page Introduction and a folder of duplicate broadsheets for

display. Three-part portfolio (9 × 13) of cloth and patterned paper with ribbon ties, slipcase. Fine. *The Introduction, while commenting on each broadsheet, gives a wealth of detail about the Press, types, paper, and design. One of 150 sets.* \$300

82. ———. Derek Deadman and Rigby Graham. *A PAPER SNOW-STORM. Toni Savage and the Leicester broadsheets.* Oldham, 2005. 10 × 14. Two volumes. 74 pages, with 35 mounted facsimiles. A separate portfolio contains 10 original broadsides. Fine in slipcase. *One of 200 copies. An exuberant book about Toni Savage and the 1960s private presses in Leicester.* \$330

CLAIRE VAN VLIET'S MASTERPIECE

83. Janus Press. Finney, Charles G. *THE CIRCUS OF DR. LAO.* Vermont, 1984. 10 × 13. 122 pages. Some pages fold out for a panoramic scene of the circus train. Forty relief prints by Claire Van Vliet, mainly etchings, many combined with pochoir; geometric ornaments throughout. Bound in buckram stenciled at the Janus Press, vellum spine with exposed sewing. Fine in stenciled traycase. *One of 45 "press inscribed" copies from an edition of 150 signed by Claire Van Vliet and Charles Finney. Text set in Monotype Plantin at The Stinehour Press, and printed at the Janus Press on a heavy, dark cream Barcham Green paper, in black, brick red, orange, brown, and silver. Graffiti supplied by Stephen Harvard. Illustrations are masterfully integrated within the text. A very tactile book. A Century for the Century #93.* \$5000
84. ———. Wilde, Oscar. *THE SELFISH GIANT.* With woodblocks by Helen Siegel. West Burke, (1976). 6 × 10. (13) pages on French-fold Hosho paper. The 12 woodcuts are printed from the blocks in olive green. Wraps, paper label; spine faded, contents fine. *One of 200 numbered copies, signed by the artist.* \$150
85. ———. Johnson, W.R. *LILAC WIND.* Newark, 1983. A curvilinear paperpulp book from 2½ to 12 inches tall. (8) pages accordion-fold opening to 60 inches on two sheets joined at mid-fold. Three poems are printed directly upon the pulp painting made by Claire Van Vliet

at Twinrocker Paper Mill. Two tallest “peaks” have a light crease, else fine in plum, blue, and grey tray case, with prospectus. *One of 150 copies signed by the artist / printer. Printed damp in deep blue on paperwork from colored pulps in white, blues, greys, violets; stencil and relief printed moon in light green. The book is a perfect vehicle for these poems.* \$600

86. Kat Ran Press. Wilner, Eleanor. *EVERYTHING IS STARTING. A Poem.* With an etching by Louise Kohrman. (Florence, MA) 2002. 6½ × 10. Color etching, (3) pages. Double wraps. Fine. *One of 50 copies printed by Michael Russem in Centaur type in black and sage green on Twinrocker handmade paper. Signed by the artist and by the poet.* \$140
87. Kelly-Winterton Press. Lohf, Kenneth A. *THE BOOK OF TWELVE.* With a mezzotint by Trevor Huskey. NY, 2000. 4½ × 6½. 22 pages. Turquoise pastepaper boards, leather spine label. Fine. *One of 90 copies printed by Jerry Kelly in Palatino type on Arches paper.* \$85
88. _____. Moore, Thomas. *THE ODES TO NEA. 1806.* NY, 1985. 4¾ × 7½. Six pages. Vignette on title. Wraps. Fine. *One of 108 copies printed by Jerry Kelly in Garamond types on Fabriano Ingres.* \$75
89. _____. Rilke, Rainer Maria. *DUINO ELEGIES.* Translated by A. S. Kline. NY, 2006. 8 × 11. 43 pages. Marbled boards. Fine. *This is the first book printed in a new typeface, “Rilke,” designed by Jerry Kelly. One of 99 copies.* \$125

AN ALPHA-BESTIARY

90. Koch, Peter. Wagener, Richard. *ZEBRA NOISE WITH A FLATTED SEVENTH.* Berkeley, 1998. 8½ × 14½. 55 leaves. An alpha-bestiary in which each of the 26 full page wood engravings in black faces a page of text; these are introduced by 26 small engraving in red, with a letter of the alphabet. Quarter citron morocco and boards, in chemise and citron silk slipcase. Fine. *One of 70 numbered copies signed by the author / artist. Twenty-six laconic short fictions are obliquely related to the biological alphabet of 26 wood engravings. All engravings were printed by the artist. Peter Koch printed the text letterpress in Erhardt types. Artists' Books in the Modern Era 1870–2000 #179.* \$3000

A SATIRIC "NATURAL HISTORY"

91. Kuch, Michael. *COMMON MONSTERS OF THE UNITED STATES*. Northampton: Double Elephant Press, 2004. 18 × 14. 24 leaves. Ten plates (13½ × 9½) are etched with images of the beasts, their common names and binomial nomenclature. The etchings are hand colored by Kuch, in the tradition of natural history books. A description of each creature is printed in shaped typography on translucent paper through which the creature is glimpsed. Bound in blue boards with a red spine, the book is housed in a red cloth tray case which resembles a specimen box. Through its glass window one sees the specimen—a collage of the American Imperial Moth (pulp painted by Kuch)—and its printed label pinned to the binding. *One of 25 bound copies and 15 unbound sets of sheets. Some other common monsters in this surprisingly beautiful and moving book are the Autocrassus Adnauseum (Goitalone) and the Nexus Ignorantia (Giant Blind-Spotted Broadcast Spider).* \$4200

92. Lawrence, Simon. *FORTY-FIVE WOOD-ENGRAVERS*. (West Yorkshire, 1982). 7½ × 10¼. (18) pages, frontis plus 44 engravings printed one per leaf. Half cloth and marbled boards. Cardboard slipcase is sunned; one panel has a 3-inch crack. Book is fine. *One of 350 numbered copies printed by Simon Lawrence at the Whittington Press. The engravings, by 45 different artists, are all printed from the original blocks.* \$550

93. Leaf Book. *PETER AMELUNG'S JOHANN ZAINER THE ELDER & YOUNGER*. *With an original leaf from Hugo Ripelin's "Compendium Theologiae Veritatis" [c. 1478–81].* LA: Karmiole, 1985. 8½ × 11. ix, 22 pages including 3 plates. Cloth. Fine. *One of 159 copies. The leaf printed by Johann Zainer is laid in loose in folder. Aside from a few worm holes, the leaf is in fine condition. Introduction by Bernard M. Rosenthal.* \$250

CALLIGRAPHED AND PAINTED ARTIST'S BOOK

94. Leavitt, Nancy (Calligrapher). *SNOW. A WINTER SUITE*. *Words by Devin Crosby. Music by Tom Fettke.* (Stillwater, ME, 1991). 7¼ × 11½. (18) pages. Original one-of-a-kind calligraphed and painted manuscript. Text sewn on vellum strips, bound in iridescent and painted

vellum paper wraps. Some wear along spine and a water spot on cover, otherwise fine in custom cloth traycase. Signed by the artist. *Accomplished in watercolor and gouache, glair, and iridescent pigments on Arches text wove pastepaper. Each page (even "blanks") is delicately painted. There are five foldout double spread sections (for the poem's five stanzas) each with a different color theme, but blending with the previous and the upcoming poem. Nancy Leavitt wrote: "The text is taken from a choral piece with words by Devin Crosby and music by Tom Fettke. When I heard this piece two years ago I was filled with images of snowfields and landscapes. I hand lettered and painted entirely on pastepapers with gouache, iridescent pigments and glair. Many pages open up into larger painted areas and each song blends into the next through the landscape paintings and brush lettering."* \$2000

95. Lee, Jean. *ILLUMINATED CHRISTIAN YEAR*. Duffield Ashmead: (Philadelphia), nd. 11 × 12½. Title and 9 other leaves chromolithographed on hinged, heavy card stock, with guard leaves bound in. Publisher's green cloth gilt- and blind-stamped. Spine and tips are very worn. Colorful plates of Christian holy days are clean and bright. *Not in Bennett or Reese.* \$395

96. Lindsley, Kathleen. *PUB SIGNS FOR SAMUEL WEBSTER*. Forty Wood-engravings. Whittington Press. 1983. 5 × 7½. (48) pages. Quarter cloth and marbled boards. Harold Hugo's copy, with his bookplate, and brief note in ink on blank page. Near fine. *One of 325 numbered and signed copies. Halifax brewers commissioned Lindsley to design 250 small wood engravings to be enlarged as silk screen signs for their pubs.* \$175

97. Macgregor, Miriam. *ASPECTS OF A COTSWOLD VILLAGE*, with 34 wood-engravings. Whittington Press, (1991). 7½ × 10½. The "dust jacket" is a panoramic, 42 inches long, color wood engraving. Fine copy in faded board folder. *One of 300 copies (of 350) numbered and signed by Macgregor. ". . . a random collection of engravings inspired by those parts of Whittington which were about to alter, or even vanish"—with Macgregor's illuminating commentary.* \$325



Item 98. Mackley.

98. Mackley, George. *ENGRAVED IN THE WOOD*. With a glimpse of the artist by Armida Maria-Theresa Colt. London: The Two-Horse Press, (1968). 9 ½ × 12. Portfolio of sixty-eight original engravings by Mackley loose in cloth clam shell box. An 18-page book illustrated with vignettes in red, bound in wraps, includes an essay by Ruari McLean. Collector's plate designed by Leo Wyatt inside case. Fine. One of 300 signed copies printed at Rampant Lions Press. Mackley, one of the finest c20 white-line engravers, is renowned for his richly toned and evocative landscapes and waterscapes. \$950

WOODCUTS BY MASEREEL

99. Mardersteig, Giovanni. *THE OFFICINA BODONI: THE OPERATION OF A HAND-PRESS during the first six years of its work*. Paris & NY: Officina Bodoni at the Sign of the Pegasus, 1929. 8 × 12. 79, (1)

pages plus 6 tipped in specimens of printing. Mardersteig's "Credo" is followed by 12 woodcuts by Frans Masereel. The facing page describes the process being illustrated. Oatmeal cloth gilt. Bookplate of Albert Parsons Sachs. Duschnes label at rear. Page margins toned, separation between several gatherings, otherwise very good. In a custom slipcase. *One of 500 copies of this English language catalogue raisonné. There were also copies printed in German and in Italian.* \$785

100. Marks, Lillian. *SAUL MARKS AND THE PLANTIN PRESS. The Life and Work of a Singular man.* Los Angeles, 1980. 7 × 10. xxi, 194 pages illustrated. Cloth and marbled boards, slipcase (two small grease spots, one corner bumped). Book is fine with prospectus. *One of 350 copies printed at The Plantin Press.* \$125

ONE OF OUR FAVORITE BOOKS

101. Mason Hill Press. *THE REVELATION OF JOHN THE DIVINE.* Pownal, 1983. 8 × 10½. (ii), 62 pages. Illustrated with 25 woodcuts by James Dignon. Navy cloth with wide horizontal band of red calf edged in gilt by Tara Devereux. Fine. *A simply stunning book. Beautifully printed on handmade paper, in black, red, blue, and green. Large calligraphic initials by Mark Livingston throughout. Although 135 copies were hand printed, only about 93 sets were completed. One signature didn't print well and was discarded; many sets of sheets were never bound. One of the last works from this press. James Dignon relinquished printing to devote his time to painting.* \$1200
102. _____. Wilde, Oscar. *POEMS IN PROSE & THE PREFACE TO THE PICTURE OF DORIAN GRAY.* Pownal, 1974. 5½ × 8. 27 pages printed in black and red on Rives paper. Illustrated with 7 wood engravings and 6 woodcut initials by James Dignon. Green morocco spine, patterned boards. Touch of wear to spine extremities. Fine. *One of 120 copies. Bound by Arno Werner, with his blindstamp on rear blank. An early book of the press, founded by artist James Dignon in 1969.* \$250
103. Morris, Ellen K. and Edward S. Levin. *THE ART OF PUBLISHERS' BOOKBINDINGS 1815–1915.* LA, 2000. 9 × 12. 127 pages, with 257

color illustrations. Wraps. Fine. *Part one presents a chronology of design trends during the 19th century. The second section displays variant bindings—differing in design, color, or materials—for the same book.* \$75

104. _____. *THE ART OF PUBLISHERS' BOOKBINDINGS 1815–1915*. One of 500 bound in cloth, with dw. \$150
105. Morris, Henry. *OUR WEEKEND WITH OAK KNOLL*. Newtown: Bird & Bull Press, 2008. 8vo. 11 leaves. Red cloth, cover label. Fine. *One of 120 copies printed for the standing order list.* \$120
106. Morris, William. *AN ADDRESS AT THE DISTRIBUTION OF PRIZES*. (London: Longman's, 1898). 5¾ × 8¼. 25 pages. Linen-backed boards. Fine. *Beautifully printed at the Chiswick Press in Morris' Golden type on handmade paper.* \$100
107. _____. *THE STORY OF THE UNKNOWN CHURCH. Journey of a Mediaeval Stone Cutter, His Sister and Her Husband Warrior, All Now Departed*. Baltimore: The Hill Press, 2001. 9 × 11. 10 leaves. Wood engravings by Simon Brett. Quarter black leather and floral boards, black Mulberry endpapers shot with gold. Fine in cloth slipcase. *One of 40 copies on Twinrocker handmade paper (with 4 on parchment) signed by the printer, Stephen Heaver. Printed in Cloister Old Style on a Albion hand press. Title page Gothic lettering by Sheila Waters. Pressmark engraved by Wesley Bates.* \$600

THE ARION PRESS MOBY-DICK

108. Moser, Barry. Melville, Herman. *MOBY-DICK; Or, The Whale*. San Francisco: Arion Press, 1979. 10 × 15. 577 pages. Illustrated with 100 wood engravings by Barry Moser. Full marine blue morocco, lettered in silver, edges rough trimmed. Blue cloth slipcase is rather unevenly faded. Book spine is evenly toned to a slightly different shade of blue, else fine. Specially signed by Barry Moser, with a remarque (small pencil sketch) of a harpoon. *One of 250 copies. Printed in black and blue on Barcham Green handmade paper produced especially for this edition. One of the most celebrated 20th century American private press books. Moser's wood engravings are of an historical or context*

nature—places, creatures, objects and tools, and process uses in the whaling industry. No dramatic or interpretive scenes were attempted - Melville's prose was to provide that. The edition was not signed. A Century for the Century #83. \$10,000

109. _____. Simpson, Louis. *THE INVASION OF ITALY. A Poem.* Wood-engravings by Barry Moser. (Northampton): Main Street Inc., 1976. First edition. 7 × 6. Double spread title, 6 leaves including 3 full page wood engravings in brown. Bound by David Bourbeau in quarter morocco and marbled boards. Fine. One of 75 copies signed by Simpson and Moser. In this copy, each engraving is signed by Moser. Design and presswork also by Moser. The only book in which Moser used Victor Hammer's American Uncial type. Main Street, Inc. was founded by Alan Scheinman (Moser's attorney) to print previously unpublished poems by major American poets. \$300
110. _____. "The Adventures of Sherlock Holmes in Minnesota. An International Conference Sept. 28–29, 1984, Minneapolis." Minneapolis, 1984. Broadside. 19 × 33½. Printed in black and red on tan paper. Illustrated with a wood engraving by Barry Moser. The engraving (10 × 14) shows Holmes' study with books and pipe. Fine. One of 350 numbered copies, signed by Barry Moser. This copy is signed, but not numbered. \$100
111. 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. 4¾ × 7½. 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. Contemporary amateur binding of three-quarter morocco and marbled paper over beveled boards, all edges red. Spine title misspelled "Mamual." Tips worn through; joints rubbed at head and foot. Very good copy. First edition of the first American bookbinding manual. \$650
112. (Paper Specimen) *FÜR ALLE LÄNDER.* J. W. Zanders Paper Company, (1930s). 9½ × 12½. There are 15 paper specimens. Each is folded in half to form two leaves. The first leaf is printed, to show the effect;

the second leaf is blank. Wraps, worn around edges. Very good. *These are beautiful specimens of paper, some printed in gold or colors. Some are printed in exotic types; some are facsimiles of early printing.* \$125

PRODIGIOUS SCHOLARSHIP IN FINE FORMAT

113. (Papermaking) Le Clert, Louis. *LE PAPIER. Recherches et Notes Pour Servir a L'Histoire du Papier, principalement a Troyes et aus environs depuis le quatorzieme siecle.* Paris: At the Sign of the Pegasus, 1927. Two volumes. 11 × 15. 4to. Color frontis, xiv, 530 pages partially unopened, 78 plates (mostly color). Printed wraps, glassines. Laid in note to reader about not cutting the plates at page 448. Some light soil, upper corners of second volume lightly creased, still a fine copy. *Forty years of research culminate in this definitive account of papermaking in the Troyes area of France. The fifteen folding plates are watermarks formed in the paper. Wood engravings in the text are by Burnot. Color plates after aquarelles were printed by Jacomet. Printed in a re-casting of Deberny types on Canson et Mongolfier paper handmade for this edition. Headpiece borders and tailpieces are combinations of Garamond ornaments (each a variation on a theme) composed at Lanston Monotype. This is the French equivalent of Dard Hunter's Mountain House Press books. One of 711 sets.* \$1450
114. Pennyroyal Press. Francis, Robert. *THE TROUBLE WITH GOD.* West Hatfield, 1984. 4¾ × 7½. (3), 114 pages. Quarter cloth and patterned boards. Fine copy, inscribed by Moser to a member of the Pennyroyal Press. *One of 100 copies signed by author and by artist. Wood engraved initials printed on a purple ground, engraved calligraphic "GOD" in yellow on title page.* \$200
115. _____. Shelley, Mary Wollstonecraft. *FRANKENSTEIN, OR THE MODERN PROMETHEUS.* West Hatfield, 1983. 10 × 13¾. 255 pages with 52 engravings. Half morocco and cloth. Cloth slipcase. Extra suite of the illustrations, each signed by Barry Moser, laid into cloth folder. Slight fading to spine label but fine. *One of 350 signed sets. Printed in several colors by Harold McGrath, in Poliphilus and Kling-sporschrift. ". . . my favorite because . . . it exemplifies what I hold to be*

ideal: it holds together as a unit, a coherent whole with type, text, and images well-balanced and well paced. *Frankenstein* marks the first instance of the use of multiple color block prints in a Pennyroyal book. . . .” Pennyroyal Checklist 29. A Century for the Century #92. \$2000

116. _____. Baum, L. Frank. *THE WONDERFUL WIZARD OF OZ*. West Hatfield, 1985. 12 × 13. Double spread title printed in black, blue, yellow, green, and red. 272 pages, with 62 wood engravings by Barry Moser. Bound by David Bourbeau in pastepaper boards gilt, in cloth tray case. Fine. With large broadside prospectus and pamphlet “Forty-seven Days to Oz.” Limited to 350 copies, this numbered AP#1 and inscribed by Moser “Love & Kisses for [a member of the press].” 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. \$1700
117. _____. Twain, Mark. [Clemens, Samuel]. *THE ADVENTURES OF HUCKLEBERRY FINN*. West Hatfield, 1985. 10 × 13. 420 pages with 49 wood engravings by Barry Moser. Full green morocco. Accompanied by a suite of the engravings. A scratch and some dimpling to lower binding cover, else fine in slipcase. One of 350 copies signed, with extra suite of unsigned engravings, as issued. Calligraphy by Yvette Rutledge. \$1900

UNBOUND SHEETS FOR BINDERS

118. _____. Welty, Eudora. *THE ROBBER BRIDEGROOM*. Designed and illustrated by Barry Moser. West Hatfield, 1987. 6 × 9. 134 pages plus 21 full page wood engravings; 3 vignettes in the text. Unbound sheets. Fine. “Artist’s Copy” signed by Welty and by Moser. The edition was 150 copies. Ready for a fine binding. \$450
119. Pentagram Press. *PENTAGRAM PRESS COMMONPLACE BOOK: A Selection of Typographic Interpretations*. Minneapolis, 1988. 6 × 10. (34) pages. Quarter morocco. Fine. Letter “V” of 26 special copies

(from an edition of 176), signed by 16 typographer/contributors (including Bahr, Duensing, Duncan, Edmund Thompson, & Wulling.) A variety of typographic treatments of quotes from Rogers, Koch, Duensing, Hammer, Goudy, et al. Printed by Michael Tarachow in colors throughout, the book required 112 press runs. \$300

120. Poltroon Press. Johnston, Alastair and Frances Butler. *PSHAW! 30 YEARS OF POLTROONERY, 1975–2005*. (Berkeley, 10 × 15. (44 pages) on various colors of Hahnemuhle paper. Illustrated with 28 tipped-in specimens, type specimens, and color by pochoir. Quarter cloth and boards illustrated by pochoir. Fine. *Check-lists of literary broadsides, posters, and other ephemera. Essays by Alastair Johnston and Frances Butler. Printed letterpress in Monotype Bell. Headings calligraphed by Frances Butler and colored by pochoir. From the web site—“In some respects it’s a ‘Greatest Hits’ anthology as we have recreated some of our favourite items from the press and tipped them in, but in addition there are some new works created just for this book.”* One of 100 copies. \$500

121. Press on Scroll Road. Franklin, Colin. *BOOKSELLING. A Memoir from 1980*. (Carrollton, 1999). 5 × 7. 23 pages. Cloth, paper wrap-around label. Fine. *One of 145 numbered copies. Printed by hand in De Roos type on Twinrocker handmade paper.* \$60

121½. Price, Robin. William Everson. *RAVAGED WITH JOY. A Record of the Poetry Reading at the University of California, Davis, on May 16, 1975*. Middletown, 1998. 13 × 13. 36 pages, with six woodcuts (most double spread) in various colors which are integrated with the text. Colored vellum spine with exposed long stitch sewing; sides of Timothy Barrett’s walnut-dyed flax over boards. Inside the cover s’ recessed wells are a CD of Everson’s poetry reading and a booklet of other poets’ comments on “The Experience of an Everson reading.” Fine in slip-case, with prospectus. *One of 150 copies printed letterpress by Robin Price on handmade pale grey paper. Signed by artist and by printer. Binding co-designed by Daniel Kelm. This copy is specially signed by Sid Berger, who was present at the poetry reading and provides the introduction to this book.* \$950

122. Printer's Specimen. Rand & Avery. *SPECIMENS*. Boston, ca. 1870. $6\frac{1}{4} \times 9\frac{3}{4}$. 15 leaves of preliminaries plus 80 leaves of specimens, printed one side only. Cloth with gilt titling, repair to upper r" of spine with slight loss of lettering, a few minor stains on covers. About fine. *A lovely, early American printer's specimen. The preliminary matter describes and illustrates the Rand & Avery plant in Boston. The type specimen are enclosed by various typographical borders, each printed in a second color.* \$800
123. Printers' Specimens. Société Anonyme Les Arts Graphiques. *SPECIMENS*. Bruxelles, 1888. $8\frac{1}{2} \times 12\frac{3}{4}$. 24 leaves. Rebound ca. 1900 in quarter morocco and marbled boards. Fine. *Specimens of typography (mathematics and multi-color printing) and illustration (photomechanical, lithography, chromolithography) contributed by various Belgian printers.* \$200
124. Rampant Lions Press. *PSALMS OF DAVID*. Folkstone: Deighton Bell, 1977. $9 \times 13\frac{1}{2}$. 151 pages. Hand bound in quarter vellum and patterned paper boards, top edge gilt. Small light tan spot in margin of one page. Fine. Specially signed by Sebastian Carter. *One of 315 copies printed at Rampant Lions Press in Gill's 18-point Golden Cockerel type, on dampened Barcham Green mould-made paper. Text is from the 1535 Coverdale Bible. The book and the patterned paper were designed by Sebastian Carter.* \$450
125. Red Angel Press. *TO YOU, WALT WHITMAN. Speaking to Walt Whitman, A Collection of Poetry*. NY, 1998. 9×12 . 27 pages printed in black and terra cotta, 5 fullpage original woodcut portraits of Whitman at different ages, by Ronald Keller. Brown silk cloth, titled in black on spine, "leaves of grass" woodcut in terracotta across upper cover; endpapers repeat cover design. *One of 100 numbered and copies signed by printer/artist Ronald Keller in hand-set Garamond on Nideggen, with his woodcuts on Kozo. A lovely, harmonious book.* \$575
126. _____. *TYPOGRAPHYCS*. NY, 1994. $8\frac{1}{4} \times 8$. 31 leaves printed one side. Red cloth with printed tissues paper overlays on cover. Fine. *One of 100 copies printed and signed by Ronald Keller. An inventive "type*

specimen" displaying 30 faces on various papers in a riot of color and arrangement. \$400

127. _____. Longfellow, Henry Wadsworth. *THE BIRDS OF KILLING-WORTH*. NY, 1974. 7½ × 8. (18) pages, in black and red, with 4 woodcuts by Ronald Keller. Bound by the artist in wheat-colored cloth with a raised design of a bird in flight. Fine. *One of 152 copies signed by printer/artist Ronald Keller. The early copies of the edition had this more detailed and more labor intensive binding. Printed in Garamont types on Arches and Sekishu papers; the colophon shaped as a bird in flight.* \$175
128. Regemorter, Berthe van. *SOME ORIENTAL BINDINGS IN THE CHESTER BEATTY LIBRARY*. Dublin: Hodges Figgis, 1961. 9 × 12. 29 pages, 71 plates (21 in color). Cloth, slightly skewed, but a fine copy from the collection of Julia Parker Wightman. \$195
129. Rexroth, Kenneth. *BETWEEN TWO WARS. Selected poems written prior to the second world war*. Labyrinth Editions & The Iris Press, 1982. 11 × 15. (48) pages, 5 tipped-in color illustrations by Daniel Goldstein. Quarter vellum and decorated boards. With a separate portfolio of the illustrations—each signed—and facing page of text. Both fine in cloth tray case, with prospectus. *No. 9 of 50 deluxe copies (total edition was 130) signed by Bigus, Goldstein, and Morrow. Printed by Richard Bigus in Van Dijk Roman and Italic types on handmade Imago paper. Bound by Claudia Cohen and Sarah Creighton. Introduction by Bradford Morris. Interview with the poet by Lester Feriss.* \$1100

AMERICAN FOLIO BIBLE OF NOBLE PROPORTIONS
SPECIALLY BOUND

130. Rogers, Bruce. *THE WORLD BIBLE*. Cleveland & NY, 1949. 13¼ × 18½. xxii, (2), 942, (1) pages. Decorative headpieces and initials throughout. Full crimson pigskin gilt on both covers from BR's large arabesque design, top edge gilt. The publisher's binding was crimson cloth. Duschnes, the distributor, offered unbound sheets for special binding. This is the first leather binding we've seen that bears the same ornamentation as the cloth copies. A fine copy. *"American folio*

Bible of noble proportions,” weighing 24 pounds. Title page decorations and headings of the 66 books are composed of printers flowers with a “slightly oriental flavor . . . indicative of the Syriac and Hebrew sources. . . .” Rogers worked on the Bible for four years, designing the type and planning the layout, with two years required for hand composition by Colish. Printed in 18-point Goudy Bible (a version of Goudy Newstyle, modified by Rogers; Newstyle was among the types Rogers considered for the Oxford Lectern Bible). Rogers chose for the Bible a 75% linen rag paper, specially sized for letterpress printing with heavy ink. Although Colish printed 975 copies, some 325 sets of sheets were lost—accounting in part for the Bible’s scarcity on the market. Many copies were given to churches as lectern Bibles, further reducing the book’s availability. One of about 650 copies. \$3500

131. _____. *THE ARMS OF YALE UNIVERSITY AND ITS COLLEGES AT NEW HAVEN*. Yale University Press, 1948. 4 × 6 $\frac{5}{8}$. (29) pages, each ruled in red. Illustrated with 11 coats-of-arms in colors. Blue paper wraps, spine lightly faded. Near fine. “Arranged by Bruce Rogers, Hon. M. A., Yale.” Six of the eleven arms were drawn by Fritz Kredel. \$100

“THE MOST BEAUTIFUL BOOK IN THE ENGLISH
LANGUAGE RELATING TO WOOD-ENGRAVING”

132. _____. Bernard, Auguste. *GEOFROY TORY PAINTER AND ENGRAVER: FIRST ROYAL PRINTER: Reformer of Orthography and Typography Under François I. An Account of His Life and Works*. Boston: Riverside Press, 1909. 7 $\frac{1}{2}$ × 11. (xv), 332, (6) pages. Tory initials, borders, decorations, and illustrations from his Books of Hours throughout. Green paper boards gilt. A fine copy in broken slipcase. *One of 370 copies beautifully printed in black and red on handmade paper. Rogers redrew (over photographs of the originals) Tory’s illustrations in order to print crisp impressions within the text. “. . . there was scarcely an illustrated volume of any importance issued in Paris in the first half of the XVIth century in which [Tory] did not have a hand.” Bernard’s four-part bibliography of books published, designed, written, or printed by Tory is followed by an iconography of manuscripts and books containing Tory’s art. This iconography (and the numerous illustrations unearthed by Rogers) was not included in the 1857 edition. One of Rogers’ most important works.*

"This is the most beautiful book in the English language relating to wood-engraving."—*Levis A Descriptive Bibliography of the Most Important Books in English Relating to the Art & History of Engraving p. 156. A Century for the Century* #7. \$650

133. Rosemary Press. Offner, Elliot. *THE GRANJON ARABESQUE, Thirty Arrangements of the Ornaments with Type*. Northampton, 1969. 8 × 10. vi, 30, (1) pages; tipped-in errata slip. White spine, green paper sides, gilt. Fine. *One of 250 (actually 225) copies, signed. An exquisite book printed in various colors throughout.* \$600
134. Rubovits, Norma. *MARBLED VIGNETTES*. LA: Dawson's, 1992. 7¼ × 10. (iv), 8 pages. Black cloth. Five unique marbled vignettes are signed, matted, and contained in a cloth tray case along with the text. Fine set with prospectus. *One of 35 deluxe sets signed by Rubovits. (There were also 100 copies of the book without matted specimens.)* \$450
135. Schanilec, Gaylord. *FARMERS*. Stockholm, WI: Midnight Paper Sales, 1989. 7 × 10½. Title page with vignette engraving, 56, (1) pages including 4 double spread color wood engravings each printed in 6 colors. Full citron morocco ornamented only with Gaylord's "chop" on upper cover. With a separate suite of the 9 engravings titled, numbered, and signed by Schanilec. Fine in cloth traycase. *One of 174 signed copies.* \$2500
136. _____. *Y TWO K. A Chronological Miscellany of Images Engraved in Wood by Gaylord Schanilec for Books during the Second Millennium including the First and the Last*. Minneapolis, 1999. 7 × 10. Title, dedication, 10 engravings from the original woodblocks, Colophon. Quarter cloth and Curwen paper boards. Fine. *One of 99 numbered copies signed by the artist, who also printed and bound the book. The engravings, from 1985 to 1999, were made for Campbell Logan Bindery, Holy Cow Press, Copper Canyon Press, and Afton Historical Society. Three are in color.* \$250
137. _____. *THE INTRUDER*. By Clayton Schanilec. Stockholm (WI), 2004. 5 × 7½. Color wood engraving by Gaylord Schanilec on gray

Ingres paper (opens to 13 inches) shows Clayton fishing his favorite pool, 19 pages. Quarter leather, slipcase. Fine. *One of 26 lettered copies, signed by Clayton and Gaylord Schanilec, in this special binding, with a separate portfolio of inkjet facsimiles of working photos, drawings, and proof of the final color print.* \$300

138. ———. *MAYFLIES OF THE DRIFTLESS REGION*. Wood Engravings by Gaylord Schanilec, with Identifications by Clarke Garry. Midnight Paper Sales, 2005. 7 × 10. 77 pages including 13 plates of color engravings. Quarter chestnut morocco, textured olive board sides inset with an engraving in silver and gold, slipcase. Fine. *One of 400 copies printed in black, green, and grey, signed by the artist. These exquisite engravings (from newly hatched ephemerids which Gaylord collected for three years while dryfly fishing) are described by entomologist Garry.* \$530
139. ———. Heyen, Jim. *OLD SWAYBACK*. Midnight Paper Sales, (2006). 5 × 7½. Folding wood engraved frontis of “Old Swayback” (a barn) printed in soft tones of pale green, black, and taupe. 15 pages. Black and white wraps printed from a wood engraving to resemble barn siding, black spine with a crescent moon in white, sewn on black and white bands. Fine in black cloth slipcase. Signed on the title page by the author. Title ornamented with tiny, shadowy barn swallows in grey; page numbers in grey. *One of 128 copies, signed by the artist.* \$150
140. Schlosser, Leonard B. *AN EXHIBITION OF BOOKS ON PAPER-MAKING*. Philadelphia, 1968. 7 × 9¼. 23 pages. Double wraps. Fine. *One of 300 copies printed by Henry Morris at Bird & Bull Press on J. Bar-cham Green handmade paper.* \$125
141. Simon, Oliver & Harold Child, eds. *THE BIBLIOPHILE’S ALMA-NACK FOR 1927*. London, 1927. 5 × 7½. Printed boards, cloth spine. 68, (13) pages. Boards a bit soiled, very good. *One of 325 special copies on mould-made paper, printed at the Curwen Press.* \$80
142. Soldan & Co. [Type Specimen and Printing Supplies Catalogue]. London, c1910. 8½ × 10½. (60) pages. Original printed wraps. Very good, no excisions. *Soldan distributed English, American, and Conti-*

mental printing supplies including presses, type, decorative material; illustrated, printers' ornaments in colors. \$150

143. Spiller, Robert E. *THE PHILOBIBLON CLUB OF PHILADELPHIA. THE FIRST EIGHTY YEARS 1893–1973*. Bird & Bull Press, 1973. 6 × 9. 38, (2) pages including 8 facsimiles of Club publications. Quarter vellum and roller-printed pastepaper over boards. Fine. *One of 275 copies. Printed in black, red, and green on handmade paper. The endpapers were made from burlap, jeans, Dard Hunter's (soiled) Lime Rock paper, and left-over sheets of prior B&B books.* \$150
144. Stone, Reynolds. *THE WOOD ENGRAVINGS OF GWEN RAVERAT*. London: Faber, (1959). 8½ × 11. 126 pages. Cloth, dj. Endpapers offset. Very good copy. *Stone's introduction is followed by numerous engravings—printed from the original blocks. There is a 10-page bibliography of both single prints and prints which appeared as book illustrations.* \$175
145. Thomas, Peter and Donna. *PAPER FROM PLANTS*. Santa Cruz, 1999. 8½ × 11. (5) pages, 30 leaves of paper each handmade from a different plant; and 30 leaves of letterpress about the papers, each with an illustration by Donna Thomas. Green morocco spine, pastepaper boards, in paper wrapper (creased). Fine. *One of 150 numbered copies. The papers were made by American papermakers from local plants—displaying a wide variety of colors and textures. Barley straw, coconut husk, ginkgo, fennel, iris, okra, Spanish moss, sweet pea, Texas kozo, and yucca are some. There's an index of botanical names, and a laid in list of papermakers with their addresses. Illustrations printed in green.* \$650
146. Tidcombe, Marianne. *THE BOOKBINDINGS OF T.J. COBDEN-SANDERSON. A study of his work 1884–1893, based on his Time Book . . . with a biographical introduction*. The British Library, (1984). 8½ × 11. Color frontis, xii, 407 pages. Numerous plates and illustrations within the text. Cloth. Fine copy in slipcase. \$140
147. Tideline Press. *THE HAT. A Book of Woodcuts by Seymour Chwast & The Tideline Press*. West Sayville, 2004. 7 × 11. 18 leaves accordion-fold opening to 126 inches. There are 15 color woodcuts. Text printed

from wood type runs along the top edges. Stiff wraps are printed with an additional woodcut. Fine. “Hats encapsulate the Zeitgeist.” Cecelia Holland’s introduction affirms that “the power of hats cannot be overstated.” Humorous, colorful woodcuts depict the history of the hat from 2000 BC to 2000 AD. One of 100 copies signed by the artist and by the printer Leonard Seastone. \$750

148. Type Specimen. Bauer Type Foundry. *MUSTERBUCH DER BAUER’SCHEN GIESSERI*. Frankfurt, 1900. $7\frac{1}{4} \times 10\frac{1}{4}$. (8), 516 pages plus 37 subscripted pages and five double pages. Original embossed cloth. Collated complete, no excisions. Extremity wear; hinges professionally reinforced, with original spine laid down; a very good, handsome copy. *A wonderful comprehensive specimen in 7 sections with a lovely chromotypographic Jugendstil opener for each section. The sections include: job faces, display faces, italic/cursive faces, numbers and mathematical symbols, and 3 sections of various decorative material including cuts—there are several pages of multi-colored designs four of which are double page. It is a ‘masterbuch’—among the largest specimens from Bauer (if not the largest). Rare, in neither the Columbia / ATF nor Wing catalogues.* \$1200
149. _____. _____. *VIGNETTEN VON PROFESSOR JULIUS DIEZ*. Frankfurt, 1910. $8\frac{1}{2} \times 11\frac{1}{4}$. (44) pages. Original printed wraps, a little discolored. Very good, complete with no excisions. *Fine collection of vignettes arranged by subject matter including: musical, theater, carnival, wine, books, and calendars. Several pages printed in color.* \$150
150. Deberny. *LE LIVRET TYPOGRAPHIQUE; Specimen de Caracteres*. Paris, (1910). $6 \times 8\frac{1}{2}$. (32), 113, 140, 59 (plus supplement dated 1907), and 153 pages; most printed one side only. There are several gaps and quirks in pagination, as issued, but complete and with no excisions. Original printed boards, corners bumped, joints rubbed, upper hinges a little weak. Overall very good, clean, tight copy. *An attractive extensive specimen divided into 4 parts: job faces, display faces, initials and upper case display faces, rules and decorative material. Deberny issued a number of general specimens with this title and with similar organization of material. Most pages have the date when set (herein 1905–10).* \$600



Items 148, 150, 152. Type Specimens.

151. _____. Dresler & Rost-Figerlin. *PROBEN Aus der Schriftschneiderei Schrift- und Metall-Buchstaben-Gießerei*. Frankfurt, 1832. 6¾ × 8. (83) pages plus fold-out price list (dated 1831); printed one side only. Original decorated wraps, cloth spine. A little wear and soiling, two pieces of tape around spine, text block separated at p. 43, one leaf with a tear. Very good, in cloth covered tray case. *An elegant specimen, it opens with a tipped-in folding price list printed within a floral border in multiple colors. Following is a nice range of roman and italic faces, fraktur, Egyptians, plus Greek and Hebrew. There are 30 pages of decorative material (a few on pink, blue or green paper and two printed in blue). The last page of decorative material shows five multi-colored mosaic-patterned borders. An early use of colored printers' ornaments. The covers are printed*

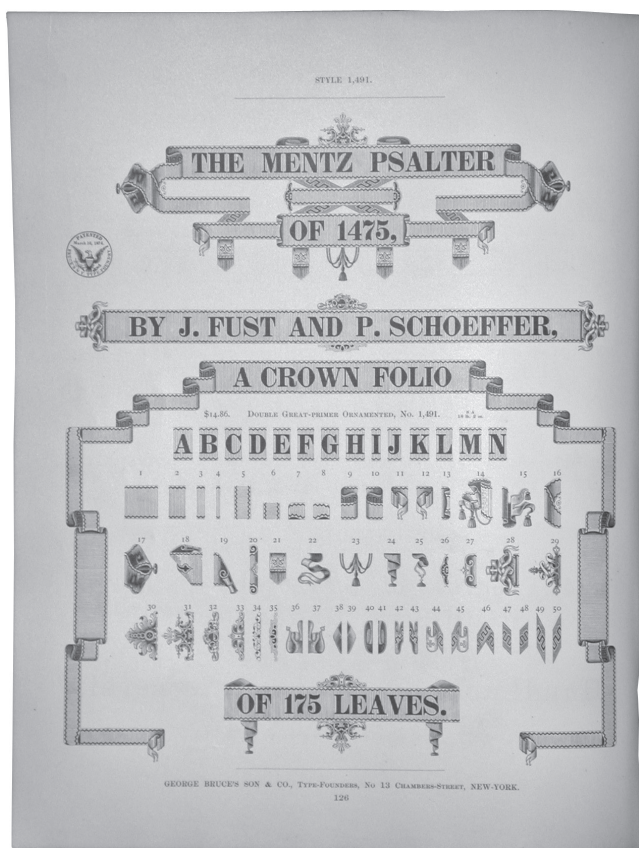
with a geometric/mosaic pattern in brown, tan and green. Rare. OCLC locates only a copy in Amsterdam; HOLLIS notes a partial copy at Harvard. Bigmore & Wyman I p. 185. \$4300

“THE MOST NOTABLE TYPE SPECIMEN BOOK EVER
ISSUED ANYWHERE”

152. _____. George Bruce. *SPECIMENS OF PRINTING TYPES*. NY, 1882. 9¼ × 12. Frontis portrait, (1)-352 plus 26 secondary pages; 1-168 pages—all French-fold. Bound in are the first five supplements pp. 353-376. Collated complete, no excisions. Original covers gilt, later morocco-backed spine, with spine label from original calf spine. A fine copy. *A magnificent type specimen and tour de force with a wealth of decorative material. The type specimen is set in text about printing and bookish topics. The second pagination is De Vinne's Invention of Printing (based on second edition of 1878 which Bruce had also included in his 1878 specimen.), set in 13 different Bruce faces, shown in decreasing sizes from Great Primer No. 1 to Diamond No. 16 each use is also shown in 3 different leadings. This is a type specimen to be read, combined with a text which is also a type specimen. There are 140 pages of vignettes and other decorative material. H. L. Bullen thought this “the most notable type specimen book ever issued anywhere.”* \$1600

AND IN THIS CORNER, WEIGHING 14 POUNDS . . .

153. _____. Stempel. *DIE HAUPT PROBE*. Frankfurt, c. 1920. 8¾ × 11¾. xxvii, 1198 pp; plus 17 section titles and 363 subscripted pages. There are 7 gaps in pagination, as issued, reducing the page count by 127 pp. Total page count including prefatory material and section dividers is 1478. It should be noted that the specimen was kept in print a number of years, and over time copies likely varied in both supplementary material and gaps in pagination. Vellum-backed boards, shaken. Extremity wear and some staining to binding, front hinge reinforced and missing last blank. Margins are water stained, the last 3 leaves are loose and a bit tattered. Collated complete, no excisions. Good plus copy. *The largest type foundry specimen ever issued, and a gorgeous production with most pages printed in at least 2 colors. The seventeen sections offer a panoply of material with hundreds of faces and borders, some*



Item 152. Bruce Foundry.

fine multi-color decorative samples, Art Nouveau and Deco material, with extensive examples of uses. Rare, and especially so when complete. \$1600

154. Village Press. Wells, H.G. *THE DOOR IN THE WALL And Other Stories*. NY & London: Mitchell Kennerly, 1911. 11 × 14. pages plus 10 mounted plates. Illustrated with 10 Aquatones from photographs by Alvin Langdon Coburn. Linen spine with paper label, tan boards titled in gilt on upper cover. Very light cover soil, faint coffee color stain along very bottom edge of 5 leaves. Still, a fine copy of a hand-

some book. One of 600 copies on French handmade paper. The book was to be illustrated with photogravures made by Coburn from his photographs. During shipping some gravures were damaged, and only half the edition has them. Other copies, such as this one, were illustrated with Aquatones. A printed publisher's note to that effect is mounted inside front cover. Printed by Munder in Frederic Goudy's Kennerly type designed for this book, with large decorative initials also designed by him. Truthful Lens 184 (with 3 illustrations). \$800

155. Wallis, Alfred. *EXAMPLES OF THE BOOK-BINDERS' ART OF THE XVI AND XVII CENTURIES. Selected chiefly from the Royal Continental Libraries. With Descriptions and an Introduction.* Exeter & London: Commin & Gibbings, 1890. 12½ × 16. (14) pages, 39 photogravure plates and 39 leaves of description. Modern morocco-grained black cloth. First gathering loosening from stitching; faint spotting to binding. Very good copy of this scarce book. One of 100 numbered copies, printed for subscribers. Each fine plate depicts one or two early German "artistic" bindings. Most were held by the Dresden Library, and were destroyed in WWII. \$975

156. Warwick Press. Kenyon, Jane. "What's It Like?" Easthampton, 2004. Broadside 9 × 13½. Poem is printed letterpress directly upon the 5-color woodcut by Carol Blinn. Fine. Limited to 150 copies signed by Blinn. \$60

157. _____. Fitzenmeyer, Frieda (pseud.) *DUCK POULTRY POETRY. (Or, Once Upon a Time, Book Eight).* Easthampton, 2003. 5 × 7½. 10 leaves on heavy pale green stock, with 11 delightful hand colored illustrations by Carol Blinn. Bound in heavy blue, laced wraps with a raised design of an egg. Fine. One of 45 copies, signed by Frieda and Carol. \$245

158. (Weiss, E. R.) *E. R. WEISS ZUM FUNFZIGSTEN GEBURTSTAGE, 12 Oktober 1925.* Frankfurt: Bauer, 1925. 14½ × 10½. Frontis, 106 pages followed by over 150 plates (6 folding, 18 in full color). Illustrated throughout with examples of Weiss' type specimens, ornaments,

book designs, initials, bookplates, and bindings. Ex-library: stamp obliterated with magic marker in lower margin of title, small label removed from spine, no other markings. Tear in upper margin of first 37 pages. A good reference copy. *One of 450 copies. Printed in black and shades of red throughout. A sumptuous festschrift.* \$350

159. Weissenborn, Hellmuth. *HELLMUTH WEISSENBORN, ENGRAVER. With an autobiographical introduction by the artist.* Whittington Press, (1983). Two. volumes. 10½ × 15. (13) text pages, 63 plates of engravings, several tipped-in photographs. Full russet morocco with morocco inlay on upper cover, marbled endpapers, in cloth tray case (one corner slightly bumped). A cloth portfolio contains 10 leaves of proofs (17 woodengravings) on Japanese paper. A fine set. *One of 20 deluxe sets. Engravings are grouped by subject matter: those from a book are captioned; the others are unpublished. Printed from the blocks in black, blue, or red. With a catalogue raisonné of published work.* \$750
160. Werner, Arno. *THE MEISTER.* 1976. 6 × 9¼. Six leaves. Marbled wraps, paper label. Soft crease at top inner corners. Very good. *A tale of Werner's apprenticeship as a bookbinder; with comments by David Bourbeau, Carol Blinn, and Harold McGrath. One of 50 copies (this not numbered), printed on handmade Amalfi paper (undoubtedly from Baskin's cherished stock) in honor of Arno's 77th birthday.* \$75
161. Whitman, Walt. *THE RIVER.* Woodcuts and acrylic by Ilse Schreiber-Noll. (Tarrytown), 2010. 10 × 15. Six double leaves (five images, each extending over a double page). Laid into a loose wrapper covered with a woodcut; the publishing information is printed on a flap. All enclosed in a blue cloth slipcase. Fine. *No. 4 of 5 copies, signed by the artist. The excerpt from "Crossing Brooklyn Ferry" was cut into linoleum. It has a gauze overlay nature-printed from marsh grasses.* \$1500
162. _____. *NOTEBOOK USED ALONG THE NEW JERSEY COAST, September & October 1883.* (Montclair), Caliban Press, 1992. 7½ × 10. (25) pages, illustrated throughout with a map, portrait, facsimiles, and two double spreads colored by various stencil techniques. Cloth

spine laced into heavy handmade paper covers printed in brown in wood type. Fine. First edition. *One of 125 copies designed, illustrated, and printed letterpress by Mark McMurray, on various handmade and mould made papers, in foundry types and 19th c. wood type. This is the complete text of a notebook owned by the NYPL, with some entries by Whitman's travel companion John Burroughs. Ninety from the Nineties #90.* \$300

163. Whittington Press. O'Connor, John and Jeanne. *THE ENGLISH SCENE*. Risbury, 2004. Two vols. 12 × 9½. Thirty-six wood engravings (most fullpage, 11 in color) interleaved with 28 pages of text. Quarter wine morocco spine and fore edges, boards printed with large wood engraving. A separate portfolio contains four proofs, one of which is hand colored and signed by the artist. Both housed in slipcase. Fine. *One of 55 deluxe sets, initialed by the artist. Engravings are from newly uncovered blocks, or from blocks previously issued only in small print editions. They are printed on a smooth cream paper. The artist's commentary is printed on pale yellow laid paper. An engraver for 65 years, O'Connor studied under John Nash and Eric Ravilious.* \$700
164. _____. *AN EXHIBITION OF BOOKS PRINTED AT THE WHITTINGTON PRESS FROM 1971 TO 1981*. London, 1981. 12mo. 16 pages. Salmon and marbled boards with salmon paper label on upper cover. *One of 60 copies bound thus, and signed by Richard Kennedy, Miriam Macgregor, Hellmuth Weissenborn, Judy Wong, and the Randles—all contributed to this keepsake. (A total of 1500 copies, most in wraps.)* \$115
165. _____. *THE DIARY OF EDWARD THOMAS 1 JANUARY–8 APRIL 1917*. Foreword by Myfanwy Thomas. (Andoversford, 1977). 6 × 10. xv, 32 pages with 8 wood engravings by Hellmuth Weissenborn. Full brown morocco. Slightest bit of rubbing to spine ends, but fine in slightly faded slipcase. *XXVII of 50 special copies, signed by M. Thomas, Gant, and Weissenborn. First edition of this brief WWI diary by a poet. Introduction by Roland Gant. Butcher 23.* \$300
166. _____. *MATRIX 16*. Herfordshire, 1996. 7½ × 11. 203, (2) pages plus plates and inserts. Pictorial wraps with printed dj. Fine. *One of 925*

copies. Edward Bawden, Weather Bird Press, wood engraving in Sweden, Peggy Angus wallpapers are a few of the contents. \$220

167. _____. *MATRIX 17*. Herefordshire, 1997. 7½ × 11. 195 pages plus plates inserts. Profusely illustrated. Pictorial wraps with printed dj. Fine. *One of 930 copies. "Dust jacket designs of Hermann Zapf" by Jerry Kelly; types: Oxford Bible type, Caslon, Golden Cockerel, Ratdolt-Hammer; Maxmilien Vox, El Lissitzky.* \$225

168. _____. *SAINT DOMINIC'S PRESS, A BIBLIOGRAPHY 1916–1937*. Compiled by Michael Taylor and Brocard Sewell. Lower Marston, 1995. 7½ × 10. 180 pages, plus 4 color plates, and 12 tipped-in letterpress facsimiles; 3 photos, text illustrations. Quarter cloth, slipcase. Fine. *One of 400 copies.* \$375

169. _____. O'Connor, Jeannie. *THE WOOD-ENGRAVINGS OF JOHN O'CONNOR*. (1989). 10 × 13½. 81 pages illustrated throughout, mostly from the original blocks. Quarter morocco and boards printed from a wood engraving. Fine in slipcase (light wear). *One of 50 deluxe copies with a portfolio of 8 full page engravings initialed by the artist. Signed by Jean and John O'Connor.* \$1000

170. _____. Butcher, David. *INDEX TO MATRIX 1–21*. (Risbury, 2003). 7½ × 11. xiv, 72 pages. A rear pocket contains the paper dust wrapper from the regular edition. Half black morocco and marbled boards, slipcase. Fine. *One of 125 deluxe (of 500) copies.* \$295

171. _____. Priestly, J. B. *THE HAPPY DREAM*. 1976. 16mo. 45 pages. Quarter cloth. Slipcase bumped on one corner; book fine. *One of 400 copies signed by the author.* \$95

172. _____. Gant, Roland. *MOUNTAINS IN THE MIND*. *With Six Wood-Engravings by Howard Phipps*. (Lower Marston, 1987). Two volumes. 7½ × 10½. Color-printed frontis. (25) pages. Red burlap with engraving on cover. Bookplate. With matching portfolio in slipcase (one

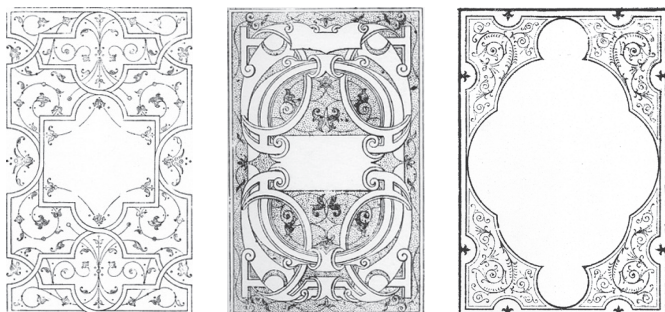
- corner bumped). Fine. One of 40 roman-numbered copies (of 200) with a set of artist's proofs including one extra (large) engraving not in the book. Signed by Gant and Phipps. \$425
173. Windhover Press. Gioia, Dana. *DAILY HOROSCOPE*. Iowa City, (1982). 5½ × 8½. (19) pages. Errata slip laid in. Wraps. One of 225 copies printed in black and red Palatino type on Windhover paper, with linocut in silver. \$70
174. Wood Engraver's Trade Catalogue. Mugford, A. *THE MANUFACTURES' EXCHANGE* Vol 1, No. 3. Published Quarterly by A. Mugford Wood, Engraving, Printing, and Electrotyping. Hartford, 1886. 7 × 10½. 32 pages. Green printed wraps, a bit chipped and soiled; overall very good. Trade catalogue displaying work for various Northeast companies-Trinity College, Aetna Life Insurance, Travelers Insurance, Noyes Hardware for Children's Carriages and Floral Tools (Greenfield, Mass.), T. M. Parker Stencils and Stamps. \$75
175. Woolnough, C.W. *THE WHOLE ART OF MARBLING*. (London, 1881). Facsimile reprint by Plough Press, 1985. 5 × 8. 82 pages plus 38 leaves with 52 mounted marbled paper specimens. Cloth, gilt. Fine. One of 150 copies. The marbled papers by Katherine Davis of Payhembury reproduce the patterns of Woolnough's specimens. Lovely edition of a classic work. \$575
176. Bookbinding Brasses. A large museum-quality collection of brass bookbinding dies, for use with an arming press. Mostly Victorian, Turn-of-the-Century, and Art Deco but ranging from early 19th century to mid-twentieth century. There are also retrospective or historical designs. The dies appear to be European in origin, especially Italian and French. Some are signed by the engraver. The collection weighs 800 pounds. There are approximately 6100 individual pieces plus 700 pieces of single, double, and triple rule: 400 arabesque, fleurons, and similar ornaments; 300 stylized or naturalistic flowers; 800 coats-of-arms, crowns, medallions, and other devices (some commercial); 300 solid borders, frames, panels and large corners

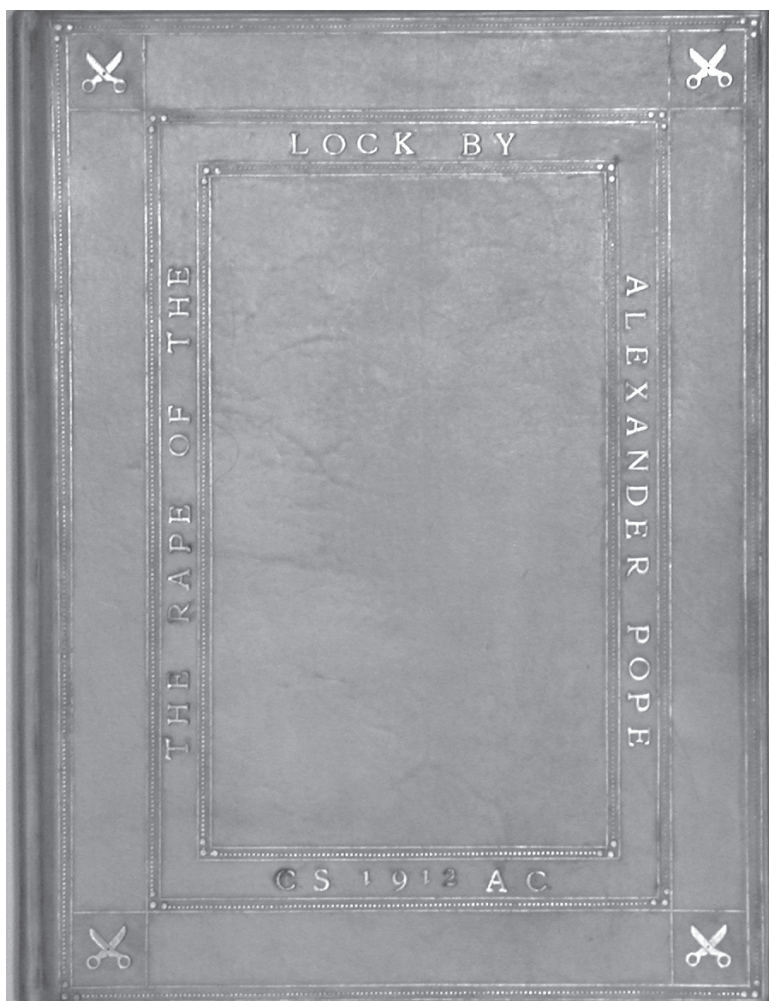


Item 176. Binders' Dies.

of traditional, flower and art nouveau styles. The collection also includes some 50 composite border sets with between 50 and 200 pieces each; included are traditional, arabesque, dentelle, and floral borders. Some have counter dies for color inlay work. A 4-volume spiral bound catalogue (254 pages) contains proofs or photographs of each piece (except rule). The dies are labeled and cross-referenced with the catalogue. \$28,000

Further details and images of this collection of bookbinding brasses are available at www.veatchs.com/brass-dies.





Item 13. C.S.A.C. Binding.

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Item. 94 Leavitt.



Item 161. Whitman. River.



TOP: Item 129. Rexroth. MIDDLE: Item 30. Woodcut Printing.
 BOTTOM: Item 147. Tideline. Hat.