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CATALOGUE 65

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Seven Early French Printers' Manuals

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

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.



Free domestic shipping for this catalogue

1. Allen Press. *THE ALLEN PRESS BIBLIOGRAPHY*. Greenbrae, 1981. 9½ × 14. 91, (6) pages, 6 original double leaves tipped in. Fortuny cloth. Fine in slipcase. *One of 140 copies on handmade paper printed damp on a Columbian press, in black, red, blue, and green. Some hand painting. Bibliographical details by William P. Barlow and D. Steven Corey. Dorothy and Lewis Allen's books are among the finest examples of c20 printing.* A Century for the Century 84. \$1800
2. _____. Bible. *JONAH, JUDITH, RUTH. Three Stories from the Old Testament*. Greenbrae, 1984. 7 × 11. 49 pages. Three full page illustrations by Michele Forgeois. Unbound quires in Roma folder and cloth clam shell case (slight wear), titled in 23 carat gold. Fine copy with prospectus. *One of 140 hand printed in Romanée types on dampened Twinrocker paper, printed in many colors.* \$450
3. _____. Sophocles. *ANTIGONE*. Greenbrae, 1978. 9 × 12. (90) pages. Illustrations and decorations, based on sixth century B. C. Greek vase paintings, hand colored by Dorothy Allen. White boards printed in black. Minute bump to upper tips, a bit of pinpoint foxing (mostly on last blank); fine in original acetate jacket. *One of 130 copies on handmade paper, printed damp in various colors on a Columbian hand press.* \$400
4. Antin, Charles. *FOLIO OF PRIVATE PRESSES*. NY: Serendipity Press, 1978. Thirty-six keepsakes by 36 presses incl. Bird & Bull, Cuckoo Hill, Cummington, Four Ducks, Grace Hoper, Peter Koch, Glad Hand, Nightowl, Oliphant, Sumac, Weatherbird, and Whittington. Most are 4 pages—but many are more substantial. Slipcase is worn, keepsakes fine. *One of 200 sets. Subject matter mostly history or bibliography of each press.* \$225
5. Ashendene Press. *DESCRIPTIVE BIBLIOGRAPHY OF BOOKS PRINTED AT THE ASHENDENE PRESS*. Chelsea, 1935. 9 × 13. (7), 172 pages, plus several plates and two errata slips, one tipped-in and the other loose. Full morocco by W.H. Smith & Son; original slipcase covered with Cockerell marbled paper. A little extremity wear to case; three small rough spots at the base of the spine, otherwise an unusually well preserved binding. Fine with original prospectus

"A Farewell notice. . . ." *One of 390 numbered copies signed by Hornby. The last (40th) book from the press, and one of the finest press bibliographies ever produced.* A Century for the Century 35. \$3200

6. Astle, Thomas. *THE ORIGIN AND PROGRESS OF WRITING, as well Hieroglyphic as Elementary. Illustrated by Engravings taken from Marbles, Manuscripts and Charters, Ancient and Modern: Also, Some Account of the Origin and Progress of Printing*. London, Printed for the Author, 1784. First edition. 9 × 11. vii, xxv, 235 pages, 31 plates of alphabets (9 foldout, some with hand coloring). 19th c. half morocco and pebbled cloth. Corners are scuffed, joints rubbed, small gouge in upper edges have affected some upper margins (pp. 90–155) well away from text. A very good copy. *The first major English work of paleography. The plates illustrate all sorts of writing and alphabets, including Phoenician, Greek, Lombardic, Celtic, modern Gothic, Franco-Teutonic, ornamented initials, Secret Writing, and Ogham. Astle was Keeper of Records at the British Museum, and Cataloguer of the Harleian Manuscripts. Bigmore & Wyman I, 20.* \$900
7. (Barbier, George) Regnier, Henri. *LE DOUBLE MAITRESSE*. Paris: Mornay, 1928. 6 × 8. 407 pages. Illustrated by Barbier, including the wraps, frontis, vignettes, head and tail pieces, and a few full page plates. These are engraved in wood with fine hand coloring by pochoir. Original printed wraps, glassine. Rear lower corner of last 20 pages slightly creased, else fine. *One of 839 copies printed on Rives.* \$320

MOREAU'S SCRIPT TYPE

8. Baudoin, J[ean]. *LES SAINTES METAMORPHOSES*. En l'Imprimerie des nouveaux Caractères de P. Moreau. Paris: Pierre Moreau, 1644. 5½ × 8¾. Engraved title (dated 1643), (16) pages with dedication dated Jan. 1644, 1–432 pages, plus 12 engraved plates. Pagination errors at pp. 235/6, p. 378, and pp. 417–432. Rebacked polished calf, spine label, later endpapers; extremity wear. Occasional toning or foxing, engraved title shaved at outer margin and with a small repair. Albert Ehrmann copy (Broxbourne Library) with armorial bookplate and monogram stamp on rear pastedown. Very good. *Moreau was origi-*

nally a writing master and also produced engraved books. His script type (a "bâtarde italienne"), the first developed as a text face, appeared in 1643 and was used in at least 12 books to 1648. This title is notable for the script type appearing in six sizes, as well as a some uses of a distinctly civilité face, some black letter in the dedication, and the extensive use of ornamental scrolls and flourishes to give the appearance of penmanship. Updike notes "In this book the type really appears to be writing - a careful and lively copy of the agreeable calligraphy of the period. It is a 'trick book,' but so well done that one enjoys being fooled." Morison *Fleurion IV* pp 15–17, Updike *I* pp. 207–8, Birrell & Garnett p. 70, *Jammes Belles Ecitures* No. 20. OCLC notes seven copies in the US. \$2000

IF BEWICK COULD SEE THESE!

9. Bewick, Thomas. *A PORTFOLIO OF THOMAS BEWICK WOOD ENGRAVINGS. One Hundred Prints Made from the Original Blocks Engraved by Thomas Bewick, with an Introduction by James M. Wells.* Chicago: Newberry Library for the Cherryburn Press, 1970. Three volumes. 8 × 10. Fifty prints from *British Birds* and 50 from *Quadrupeds* are printed on Troya paper, each laid with a backing sheet into a Fabriano folder imprinted in red with the subject title, volume and page reference from the Memorial Edition. Third volume is an 18-page introduction and index. Linen and boards, leather tips, leather spine labels, matching slipcase (leather trim worn, some soil to cream linen). Bookplate. A fine set, with prospectus and ephemera. Inscribed by James Wells and R. Hunter Middleton. *One of 150 sets printed by R. Hunter Middleton, who was renowned for his printing of Bewick's blocks, revealing the delicacy and brilliance never achieved in Bewick's lifetime.* Printers' Choice 23. A Century for the Century 76. \$2500
10. _____. Middleton, R. Hunter. *THOMAS BEWICK PORTFOLIO. Containing twenty-four impressions printed directly from the original wood blocks engraved by the English master, Thomas Bewick at Newcastle-on-Tyne.* Chicago: Cherryburn Press, 1945. 6¼ × 8. The 24 prints (vignettes, quadrupeds, and birds) are printed on Japanese paper, each tipped into a passe-partout with a printed title. The first vignette is signed by Middleton on the passe-partout. With a 4-page discussion by Middleton on the printing of Bewick's blocks. Fine in a cloth-backed paste-paper board portfolio (minor wear). The soft Japanese tissue takes a clear, crisp impression which is almost 3-dimensional. 160 sets were printed. \$440
11. _____. Bain, Iain. *THOMAS BEWICK'S FABLES OF AESOP AND OTHERS. Nineteen headpieces proofed from the original wood-blocks by R. Hunter Middleton.* Florin Press, 1980. 7 × 4½. 34 pages. Quarter leather. Plus 19 prints laid into green passe-partouts with printed titles. All in cloth box (spine faded). Fine. *One of 80 special copies printed on Troya and Hosho papers by Middleton at his Cherryburn Press. The book contains four more Bewick images printed from the blocks in Bain's collection.* \$700
12. (Binding—American Album) *THE YOUNG LADIES ALBUM.* (NP, ca. 1849). 7½ × 9½. Chromolithographed extra title by Sarony, 89 leaves of cream, pink, green, or yellow paper, plus 15 lithographed plates with tissue guards. (One colored leaf has been torn out.) Black morocco richly gilt on covers and spine, decorated endpapers, all edges gilt. Light wear, a couple of gatherings slightly sprung. A very good copy. Every "blank" leaf has a small oval blind-stamp at the top edge in gutter. It reads "Hubbards/Sandwich," and displays an eagle with shield. *The finest plates are Sarony's 4 chromolithographs. This album belonged to Ellen Rowe (of Lowell, Massachusetts?). A dozen leaves bear written inscriptions. The earliest entry is dated July 23, 1849 Lowell. Others are Lowell or Lawrence. The latest entry occurs in October 1862, Sandwich. During this first year of the Civil War, the writer produced a fair copy of J. E. Carpenter's poem "Let us hope for brighter days." A charming artifact.* \$800
13. (Binding—American). Jewsbury, Maria Jane. *LETTERS TO THE YOUNG.* New-York: Appleton, 1834. 4 × 7. xii, 264 pages. Morocco-grained red leather, covers with wide gilt floral border enclosed in triple gilt rules, with blind stamped inner rules and corner pieces; richly gilt spine in 4 compartments; gilt board edges and turn-ins, marbled end papers, all edges gilt. Tips and joints worn, small chip at head of spine. Contents very good to fine. \$160

14. Binding—Lakeside Bindery Apprentices. *PAINTS, VARNISHES, AND BRUSHES. Their History, Manufacture, and Use. Painters, Paperhangers, and Glaziers Supplies.* Pittsburgh: Pittsburgh Plate Glass Company, 1923. 8½ × 11. 196 pages including index. Well-illustrated; numerous color plates of exteriors and interior design, and color charts for the various products. Full purple-blue morocco, upper cover gilt with title enclosed by ornamental cartouche and rules, spine similarly decorated, wide turn-ins gilt, moiré endpapers, all edges gilt, in fleece-lined full blue pigskin slipcase. Spine uniformly faded to a darker blue; small scuff to head, but about fine. Tipped-in printed note: "This book is bound at the School of Apprentices . . . with acid-free leather specially manufactured according to the recommendation of the [Royal] Society of Arts Committee on Bookbinding." A trade catalogue "created and designed by The Lakeside Press" and sumptuously bound for H. S. Wherrett (president of Pittsburgh Glass); his name gilt in corner of the cover. The Extra Bindery of R. R. Donnelly's Lakeside Press was formed in 1921. Douglas Cockrell was given carte blanche to secure the best finishers in England. The bindery was headed by the French binder Alfred De Sauty. It emphasized "forwarding" (the binding's structure), but also produced stunning examples of "finishing." In European tradition, most hand bindings were the work of several staff members. Donnelly promoted in-house education with its apprentice programs, typographic library, and exhibitions of fine bookmaking. \$900

Bindings: See nos. 58, 84, 131

15. Blue Moon Press. *PLACE OF THE LONG RIVER. A Connecticut River Anthology Of Poetry and Prose with Views from the Source to the Sound.* Glastonbury, 1995. 7½ × 13. 43 pages (1 fold-out) of intermingled text and color woodcuts by Jim Lee. Silk cloth, mounted woodcut on upper cover; endpapers are woodcut maps of New England, showing the locations of the 17 images and of the eight authors' homes. Fine. One of 125 copies printed letterpress by Jim. Signed by all 8 New England authors: Roger Weingarten, Sydney Lea, W.D. Wetherell, Wally Swist, Gary Metras, David Holdt, Brendan Galvin. \$650

16. (Bookbinding). Cobden-Sanderson, T.J. *FOUR LECTURES.* SF: BCC, 1974. 8 × 11. xvii, 105 pages. Cloth and. Fine, with prospectus. One of 450 printed at The Plantin Press, with previously unpublished photographs and binding designs. There are biographical notes about Cobden-Sanderson's American pupils. \$150

CONTAINING SPECIMENS OF C19 ENDPAPERS

17. _____. Dubois D'Enghien, H. *LA RELIURE EN BELGIQUE AU DIX-NEUVIEME SIECLE, Essai Historique suivi d'un Dictionnaire des Relieurs.* Bruxelles: Leclercq, 1954. 7¼ × 10¾. Frontis, 240 pages, 26 plates (16 show bindings; 10 have 60 mounted specimens). Unbound sheets in glassined wrapper, as issued. Fine in broken cardboard slipcase. Copy E of 18 deluxe copies, with 60 original specimens of c19 endpapers and cover papers. Mounted on 10 pages, these specimens are from the Restoration, Romantique, and Second Empire periods. The papers are marbled, or embossed, or colored by pochoir. An analysis of 19th century binding styles in Belgium, with a comprehensive dictionary of binders, marblers, tool engravers, and makers of binding equipment. \$1300
18. _____. Garrigou, Marcel. *MAITRES DE LA RELIURE. GEORGES CRETTE.* Toulouse, Arts et Formes, 1984. 10 × 14. 265 pages with illustrations of some 679 bindings, followed by 204 plates (many in color). Loose as issued in heavy textured wrapsprinted in imitation of a fine binding. Bottom tips slightly bumped, else fine in very good slipcase. This catalogue raisonné is arranged alphabetically by author; each book (many livres d'artiste) has a bibliographical description, as well as a description of the binding. Georges Crette (1893–1969), successor to Marius Michel was one of the great French binders. One of 450 copies. \$550

QUITE AN ACCOMPLISHMENT

19. _____. Meunier, Charles. *QUATRE-VINGT-DIX PLANCHES DE RELIURES D'ART COMPOSÉES ET EXÉCUTÉES PAR CHARLES MEUNIER POUR ORNEMENTER LES 43 VOLUMES DE L'ÉDITION NATIONALE DE VICTOR HUGO.* Cinquième album, 1900. Paris: Maison du Livre, 1902. 8¼ × 11. 8-page introduction by Jules de Marthold, 90 plates with printed tissue guards describing the

- bindings. Original wraps bound into contemporary half leather and marbled boards. Each plate is hinged into the binding, so the book may be opened flat. Frontis and title foxed; few touches of foxing on fore edge; all else fine. Randeria bookplate. Inscribed by Meunier; also signed and numbered by him—"Exemplaire iv.75." *Record of an amazing accomplishment. The 90 cuir ciselé (modeled leather) bindings each bear a different large central plaque. Meunier discusses the symbolism of design elements of each volume. Apparently the 5th in a series of 7 albums of Meunier's bindings, published between 1895 and 1906. Very uncommon.* \$800
20. Brun, M[arcellin-Aimé]. *MANUEL PRATIQUE ET ABRÉGÉ DE LA TYPOGRAPHIE FRANÇAISE*. Bruxelles, 1826. Second edition (a piracy). 4¼ × 7. (4), 236 pages. Later 19th c. textured cloth. Scattered light foxing, about fine. Attractive printer's bookplate. *Comprehensive manual covering everything from composition to presswork. An interesting Note Supplémentaire discusses and attempts to justify this piracy of the 1825 Didot Paris printing.* JPHS 4, p.22 F10. Barber French Letterpress Printing p. 22. Bigmore & Wyman I p. 88 ". . . a gem from a typographic point of view." \$600
21. Butcher, David. *THE STANBROOK ABBEY PRESS 1956–1990*. With an Introduction by John Dreyfus, and a Memoir of Dame Hildelith Cumming by the Abbess of Stanbrook. Andover: Whittington Press, 1992. 9 × 12½. Photographic frontis, xvi, 225 pages, 2 photographic plates. Quarter cloth and marbled boards in slipcase (very slight wear). Fine. Illustrated with 8 original leaves and a honey label tipped-in, 9 mounted color photos of printed and illuminated pages, and 7 specimens reset by Whittington Press. One of 248 signed copies thus bound (of 350). Butcher's thorough and illuminating discussion of the Press is followed by a complete bibliography. *A Century for the Century* 98. \$700
22. _____. *THE STANBROOK ABBEY PRESS 1956–1990*. Two volumes. One of 50 special copies in quarter vellum and marbled boards (of 350), signed by Butcher and by Joanna Jamieson, Abbess of Stanbrook. A separate cloth and boards portfolio holds 20 original specimens of Stanbrook Abbey printing (both ephemera and leaves from books). Both volumes housed in slipcase. Fine. \$1500
23. _____. *BRITISH PRIVATE PRESS PROSPECTUSES 1891–2001*. (Risbury): Whittington Press, (2001). 8 × 11. xii, 147 pages, frontis and 16 plates (including a some mounted original prospectuses), rear pocket with 3 facsimiles. Half cloth and patterned boards. Fine. One of 260 copies (total edition was 350). *There is a checklist of books which contain bibliographies of English press prospectuses.* \$300
24. Caliban Press. *TYPE SPECIMENS OF CALIBAN PRESS*. Montclair, 1991. 9 × 12½. 52 pages plus four original leaves from early Caliban books mounted on a printed sheet. Decorated (ink splattered a la Jackson Pollock) wraps, exposed stitching on spine. Fine. *Handsome and informative type specimen. One of 100 signed by the printer, Mark McMurray. Handset and printed on a variety of papers (some spray painted). The 4 leaves are from Astronaut's Diary, Knoxville Summer, Andrea Rescued, Rogers' Letters.* \$450
25. (Calligraphy) *HAND BOOK OF MANUSCRIPT, MISSAL AND MONUMENTAL ALPHABETS, from the Christian Era to the 17th Century, containing 155 examples*. London: Newberry, (1860?). 11 × 7½. Title plus 31 other plates in many colors (each plate in a single color). BOUND WITH *Hand Book of Plain and Ornamental Alphabets*. Newberry, nd. Title plus 16 other plates. Original purple cloth, gilt and blind stamped. Faded, tips and spine worn (covering repasted), contents very good. \$125
26. Castillon, Antoine. *L'ART DE L'IMPRIMERIE, DANS SA VERITABLE INTELLIGENCE*. Paris: the Author, 1783. 7¼ × 9½. The work is in three parts, each with a separate title page, all dated the same year. Prelim. material: (8), iii, (1) pages. Part I: 36, (1) pages. Part II: (4), 29 pages plus 27 plates. Part III: (4), 36, (4) pages plus large folding woodcut diagram of a printing press. Contemporary acid sheep and marbled endpapers, wear at extremities. Interior fine.

The manual encompasses orthography, composition and imposition, and presswork. Two figures of particular interest show the various tools the compositor uses, and a large (13 × 16) folding wooden hand press depicting all the parts/construction of the press. JPHS 4, p.19 F2 (noting only copies at St Bride and BN). Barber French Letterpress Printing p. 12. Rare, one auction copy in ABPC. OCLC noting only US copies at Harvard, NYPL and Newberry. \$2200

27. Catich, Edward M. *LETTERS REDRAWN FROM THE TRAJAN INSCRIPTION IN ROME*. Davenport: Catfish Press, 1961. Folding case (8 × 13) contains 93 loose plates and a 44-page clothbound book reproduced from calligraphy in black, red, and blue. Case worn on corners, first plate discolored from binding, other plates fine. Inscribed. *The first analysis of brush strokes based on rubbings of the column, rather than photos or casts. "Father Catich's book and portfolio comprise a definitive study, eclipsing everything that has been written on the Trajan inscription."*—Lloyd Reynolds. \$225

28. Chamberlain Press. *RIDDLES. A Selection of Seven English Riddles for Children of All Ages*. Illustrated by Sarah Chamberlain from linoleum blocks. Easthampton, 1975. 4 × 5. There are seven double spreads with a flap. Lift the fold-out flap to find the answer and a color illustration. Plain wraps, in printed sleeve. Very good. *One of 75 signed copies, printed at Pennyroyal Press. In all copies, one answer is erroneously given for two different riddles. A well known children's book illustrator, Sarah Chamberlain studied wood engraving with Leonard Baskin and Barry Moser. Her press was active from 1975–1985. Her engravings are charming.* \$200

29. _____. Edward Lear. *THE NEW VESTMENTS*. Np, February 1978. 5¼ × 7½. Four leaves on French-fold Kitakata. Text and two full page wood engravings. Grey wraps printed in black and reds. *One of 100 signed copies.* \$60

30. _____. *THE PIED PIPER OF HAMLIN*. Np, 1980. 5 × 6¼. (18) pages illustrated throughout with wood engravings. Marbled boards,

leather spine label. Fine. *One of 150 signed copies. Printed on Hosho paper in black, brown, and yellow.* \$225

31. _____. *A FROG HE WOULD A-WOOING GO*. (Portland, OR), 1981. 6½ × 6. Twelve French-fold leaves of Sekishu paper. The seven full page wood engravings each face a page of text framed in green lily-pond motif. Bound by Barbara Blumenthal in pictorial boards (green reeds, yellow butterfly) stab-stitched in Oriental style. Fine. *One of 125 signed copies. The first Chamberlain Press book from Oregon, it is dedicated to Barry Moser and Harold McGrath.* \$245

32. _____. Belloc, Hilaire. *BEASTS FROM BELLOC*. Portland, 1982. 5 × 6½. 15 leaves printed in black and red. Sarah Chamberlain's wood engravings throughout. Bound by Barbara Blumenthal in decorated boards, spine-length leather label. Fine. *One of 125 signed copies.* \$245

33. _____. *THE THREE BEARS*. (Portland), 1983. 5 × 7. Eleven leaves on Japanese etching paper. There are 10 wood engravings; ornaments in green. Bound by Barbara Blumenthal in pastepaper boards with pattern of paw prints in green on brown, paper spine label. Deluxe version with an extra engraving (loose in folder) not included in the book. Housed in cloth tray case. Fine, with prospectus. *No. 11 of 25 deluxe signed copies. (There were also 100 regular copies.)* \$350

34. _____. *WOOD ENGRAVINGS BY SARAH CHAMBERLAIN 1975–1980*. (Portland). 7½ × 8½. 48 wood engravings, each numbered and signed. Loose in marbled wrappers and oatmeal cloth tray case with long leather label by Barbara Blumenthal. Fine. *No. 8 of only 25 sets of these delightful engravings.* \$1800

35. Chayt, Steven & Meryl, compilers. *A LUDLOW ANTHOLOGY*. Winter Haven: Anachronic Editions, 1986. 9 × 13. (vii), 95 pages illustrated throughout. Cream and black cloth. One lower tip slightly bumped. Fine copy of this colorful book. *One of 100 signed copies printed in Ludlow types on Rives heavyweight. Six essays on the history and operation of the Ludlow Typograph, including hand composition, Italic typography, ornament, typefaces and their designers.* \$575

36. Cheloniidae Press. *SONGBIRDS. SONGBIRDS II*. Williamsburg, MA, 1983 & 1984. Two volumes. Each is a portfolio of fifteen etchings hand-watercolored by Alan James Robinson, with wood engravings on titles and colophons. Each etching laid into blue wraps. Both titles and colophon leaves, and all 30 etchings are titled, numbered, and inscribed by Robinson. In two tray cases by Gray Parrot. The first volume is specially signed by Gray Parrot, and by Art Larson and Harold McGrath (printers of the letterpress). A fine set. *Artist's Proof VI and Artist's Proof IV. Every print is inscribed to the collectors Mimi and Arnold [Elkind]. These beautiful etchings show the heads of both male and female birds side by side. One of 50 Roman-numbered portfolios.* \$2800
37. ———. Carol, Mark Philip. *ANCIENT NEEDS*. ABCedary Letterpress, 1989. First edition. 11 × 15. 35 leaves, including a map of the Magdalen Islands, and 11 aquatint and drypoint etchings by Alan James Robinson in black, blue, and green. Wood engravings in the text. Full limp vellum, window in upper cover frames a wood engraving of a harp seal pup. With a separate suite of the 11 etchings and 5 wood engravings, each numbered and signed by Robinson, in ice blue cloth folder. Both volumes fine in matching tray case (spine faded). *One of about 26 copies of the "full vellum edition", this is Copy H/2—the binder's (Claudia Cohen) copy. Signed by Cohen, Robinson, Carol, Davies. There were 76 copies printed in all, most bound in handmade paper. The title and colophon are hand calligraphed in blue by Suzanne Moore. The fictional narrative of a young boy's experience with the harp seals is printed in Centaur type on Saunders paper; it is interleaved with the seals' poems printed in Arrighi italic on blue Moriki paper.* \$1950
38. ———. Robinson, Alan James. *AN ODD BESTIARY. Or, a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts . . . Etc. by Authors Famous and Obscure, Arranged as an Abecedary*. Williamsburg, 1982. Two vols. 10 × 13½. 52 leaves. Each of the twenty-six animals is represented in two leaves: a large wood engraving captioned in red, and a text page headed by a smaller line engraving. In this special version, each opening letter is calligraphed in red by Betsy Curtis. Her entire alphabet is printed in red on the colophon page. Bound in quarter red morocco and linen by Gray Parrot. Leather and cloth portfolio holds an extra suite of the 26 engravings, each numbered and signed. A fine set in morocco and cloth tray case. With prospectus. *No. 19 of 50 copies of the deluxe edition, with the extra suite of plates and the calligraphy.* \$2650
39. (Color Printing) Gessner, Salomon. *LA MORT D'ABEL, Poeme de Gessner, traduit par Hubert. Édition ornée d'Estampes imprimées. en couleur, d'après les Dessins de M. Monsiau*. Paris: Defer de Maisonneuve, 1793. 4to (9¾ × 13). 161 pp. (A-X1-4. X2-4 are blank; J, U, and W are not used.) Frontis and 4 other color-printed plates with tissue guards. Contemporary marbled calf with gilt floral and leaf borders, turn-ins gilt, a.e.g, marbled endpapers. Rebacked with original spine and morocco lettering pieces. Foxing on H4, otherwise a lovely large-margined copy in later slipcase. *The beautiful stipple engraved plates were printed in color in one run through the press. The six plates in this copy are before numbers; two have the artist's and engraver's name; 3 have only the engraver's name. Burch p. 93. Brunet II, 1568.* \$2200
40. (Color Printing) Wakeman, Geoffrey. *BRADBURY & EVANS COLOUR PRINTERS*. (Oxford, 1984). 7 × 10½. 25 pages, including two tipped-in original specimens of nature- and color-printing, from *The Octavo Ferns* (a very large fern in green) and *The British Seaweeds* (a large seaweed in red). Quarter morocco and Japanese paper boards. Upper tips lightly bumped, but fine. *No. 12 of 25 special copies in quarter leather, with better specimens. (There were also 75 copies in quarter cloth.)* \$600
41. Constant, Samuel Victor. *CALLS, SOUNDS & MERCHANDISE OF THE PEKING STREET PEDDLERS*. With twenty-five wood engravings by Rosemary Covey. Newtown: Bird & Bull Press, 1993. 7½ × 9½. Quarter morocco and Oriental silk boards, 156 pages. *One of 200. Extra print laid in. First B&B book of wood engravings.* \$450
42. De Vinne, Theodore. *THE INVENTION OF PRINTING*. New-York: Francis Hart, 1876. First edition. 6 × 9. 556 pages. Original deluxe

- three-quarter pebbled morocco and marbled boards, marbled endpapers and edges; the regular binding was cloth Profusely illustrated. Book ticket of fellow printer E. Parke Coby. A little extremity wear, about fine. "A Collection of Facts and Opinions descriptive of early prints and playing cards, the block-books of the fifteenth century, the legend of Lourens Janszoon Coster, of Haarlem, and the work of John Gutenberg and his associates." Bigmore & Wyman I, 167 "A most useful work, and gives evidence of the utmost care and painstaking. The illustrations direct from the originals, are very well executed." See Tichenor De Vinne page 271 and pp. 283–6 for the involved publishing history. The work was initially issued in five parts; this copy is a first edition of the bound work. Coby, connected with The Bookmaker, sat on the board of the Typothetae along with De Vinne. \$350
43. Depol, John. Faulkner, William. *FATHER ABRAHAM*. Edited by James B. Meriwether. With wood engravings by John DePol. Red Ozier Press, 1983. First edition. 6 × 10. 70, (2) pages. Seven wood engravings by DePol. Quarter silk and paste-paper boards. One tip slightly bumped, but fine. The germ of the whole Snopes Trilogy, and Faulkner's "finest piece of writing before The Sound and the Fury," Father Abraham is first published here. One of 210 copies, handsomely printed in four colors. \$450
44. _____. Colebrook, Frank. *WILLIAM MORRIS: MASTER PRINTER*. Council Bluffs: Yellow Barn Press, 1988. 7 × 10. 34 pages. Extra spine label tipped in. Illustrated with wood engravings by John DePol. Oatmeal cloth, printed labels in red. Fine, with prospectus. One of 155 copies printed letterpress on dampened Rives Heavyweight paper. \$200
45. _____. Lorca, Federico Garcia. *SONGS OF CHILDHOOD. CANCIONES PARA NINOS*. Translated by William J. Smith. Roslyn: Stone House Press, 1994. 5 × 10. 27 pages. Calligraphic title by Lili Wronker and poem titles in red. Five engravings by DePol printed in blue. Quarter blue morocco, oatmeal cloth sides. Spine slightly faded. One of 30 copies on Rives heavyweight, in the special binding. Signed by the translator, artist, and printer. \$165
46. Dreyfus, John. *A TYPOGRAPHICAL MASTERPIECE. An Account . . . of Eric Gill's collaboration with Robert Gibbings in producing the Golden Cockerel Press edition of "The Four Gospels" in 1931*. San Francisco: BCC, 1990. 9 × 13. xii, 105 pages, illustrated. Cloth gilt. Fine. One of 450 copies printed by Meriden-Stinehour. Title and chapter headings set in Golden Cockerel type at the Rampant Lions Press. \$125
47. Easton, Phoebe Jane. *MARBLING: A HISTORY AND A BIBLIOGRAPHY*. LA: Dawson's Bookshop, 1983. 8½ × 11. xiii, 190 pages, color frontis, 5 leaves of plates (3 in color) and 6 samples of original marbling. Fine with prospectus. One of 850 copies. \$200
48. Edelstein, Carol. *WHY THIS HAPPINESS. POEMS*. Woodcuts by Karen Randall. Northampton: Propolis Press, 2002. 12 × 12. 15 pages, French-fold. Bound in boards nature-printed from hand inked Fall foliage printed in greens and yellows; and housed in a walnut dyed four-flap folder. Fine. Limited to 40 copies, of which no two are exactly alike. Matched to Edelstein's 8 poems (a lyrical blend of Eastern proverbs and magic realism) are Randall's 8 color woodcuts. Signed by the author and the artist/printer. \$450
49. Eragny Press. Flaubert, Gustave. *HÉRODIAS*. London, 1901. 4 × 5½. Double-spread title in woodcut with an engraving of Herodias by Lucien Pissarro; borders designed by Lucien and engraved by Esther Pissarro. Engraved circular pressmark. Holland-backed blue boards, printed label on cover. Light browning to endpapers from glue used in binding. A fine, unopened copy. One of 226 copies, printed on Arnold Unbleached handmade paper with the Vale watermark. \$750

FIRST FRENCH PRINTING MANUAL

50. Fertel, Martin-Dominique. *LA SCIENCE PRATIQUE DE L'IMPRIMERIE. Contenant des instructions tres-faciles pour se perfectioner dans cet art*. A Saint Omer, 1723. 8 × 9¾. Title in red and black, (18), 292, (9) pages plus 6 plates—one double-page and 5 folding; indexed. Morocco backed boards, marbled end papers and edges; probably late 19th c.; hinges starting but tight, wear to extremities. Very light scattered foxing, a few pages with marginal discoloration, one leaf

with a piece of the foredge missing (paper flaw?). Overall a marvelous, clean large copy in morocco-backed case. *The first French printer's manual. The four parts cover type and composition; imposition and press correction; accented letters and punctuation; and press work. Text illustrations include models for title pages. The plates include lay of the case (roman and Greek) and two presses. Fertel's work is cited by Fournier in the introduction to Manuel Typographique. Bigmore & Wyman I p. 215–15; JPHS, F1; Barber French Letterpress Printing p. 8; Updike I p. 26 & 260; Birrell and Garnett #201.* \$4000

51. Fleece Press. Swarbrick, John. *LIST OF WHARF DALE FLIES. Introduced by Leslie Magee & illustrated by Joan Hassall.* Fleece Press, (2009). Miniature. 2½ × 2¼. (54) pages plus 6 foldout color plates illustrating 30 flies. Bound in pink and blue Compton marbled paper boards; blue cloth slipcase. Two actual fishing flies are mounted on the inside of front and rear boards. Fine. *One of 260 "standard" copies (130 for The Fleece Press, and 130 for Ken Smith Publishing). Printed in 7 point Garamond type on blue 1950s Edmonds handmade paper. Swarbrick, a farmer, lived near Ilkley, next to the river Wharfe. His manuscript list (1807) is not just a description of fly dressings, but also a diary of natural events. A copy of each fly pattern was tied by Stuart Bowdin and photographed for the plates.* \$125

THE GREATEST BIBLIOGRAPHIC HOAX

In 1840 the world's foremost book collectors and librarians received an auction catalogue of 52 unique and highly desirable books. Each treasure was described in detail and designed to appeal to one of these illustrious bibliophiles. On August 10th they converged (one stagecoach carried Brunet, Techener, Nodier, and Renouard, it is said) on the tiny Belgian town of Binche, only to discover there was no auction. Count Fortsas and his coveted books were imaginary. The catalogue which started this famous hoax became an instant collector's item.

52. (Fortsas)[Chalon, Renier] *CATALOGUE D'UNE TRES-RICHE MAIS PEU NOMBREUSE COLLECTION DE LIVRES PROVENANT DE LA BIBLIOTHEQUE DE FEU M.R LE COMTE J. N. A. DE FORT-*

SAS. Bruxelles: G.A. van Tright, [1863]. Second edition. 6 × 9. 2 blanks, 28, (2) pages, 2 blanks. Printed wraps, untrimmed. Acidic wraps have some browning, bits of spine covering flaked off, soft crease in upper corners, contents very good. One of 10 copies on papier de couleur (bright yellow wove paper) from a total edition of 200. Printed by Louis Perrin of Lyons. The various printings, piracies, and publication "dates" of this pamphlet comprise a bibliographer's nightmare. Klinefelter cites several c19 authorities for this 1863 date. He says "This edition is said to be the only reprint authorized by Chalon, which perhaps explains its designation as 'Deuxieme Edition.' In any event, it is by far the best edition from a typographic standpoint." \$900

53. _____. Hoyois, Emmanuel. *DOCUMENTS ET PARTICULARITÉS SUR LE CATALOGUE DE LA BIBLIOTHEQUE DU COMTE DE FORTSAS.* Mons: Emm. Hoyois, 1857. 7 × 10. 222 pages. Original printed wraps bound into modern cloth and marbled boards. Unobtrusive library blindstamp in lower corner of covers; upper corners gently creased. A very good copy of this uncommon work. Renier Chalon, president of the Belgian Bibliophiles Society, wrote the Fortsas Catalogue. Hoyois, a fellow book collector, printed it. Documents et Particularités publishes all the relevant correspondence from prospective bidders (and in doing so, reprints much of the Catalogue). Journal articles and Reviews of the hoax are reprinted in full. Hoyois' detailed proposal to reprint a deluxe version of the Catalogue and Chalon's violent objections are here. There are heated exchanges amongst the Belgian Bibliophiles members. Hoyois' running commentary on all provides a satiric view of bibliophiles and their slavish adherence to bibliographers' (especially DeBure's) lists of "best" books. No. 57 of 200 copies printed on various color papers (this is one of 48 on pale yellow). \$1600

54. _____. Rosenwald, Lessing J. *THE FORTSAS CATALOGUE.* North Hills: Bird & Bull Press, 1970. 9¼ × 12. 13 pages letterpress, 4 pages facsimiles, 16-page facsimile of the original catalogue in rear pocket. Quarter linen and marbled boards. Faint 1-inch ballpoint mark on half title, else a fine copy. *One of 250 copies printed on Bird & Bull handmade paper.* \$300

WITH THE PROSPECTUS

55. Fournier, Henri. *TRAITÉ DE LA TYPOGRAPHIE*. Paris, Imprimerie de H. Fournier, 1825. First edition. 5 × 8¾. 2 (prospectus), xlii, (2), 323 pages. Contemporary speckled boards, morocco spine. Extremity wear, scattered light foxing. Very good. Jackson Burke's copy with his bookplate and another printer's book plate. Barber: "The major French manual for much of the 19th century." It went through five editions and one piracy. The manual covers composition, presswork, managing a printing business, and closes with a typographic vocabulary and an index. The 2-page prospectus (issued in Jan, 1825) is extraordinarily scarce and not noted in any of the copies listed on OCLC; there is a reference to it on p. X of the preface. JPHS 4, p.22. F11. Barber French Letterpress Printing p. 17. \$1000
56. Franklin, Colin. *POETS OF THE DANIEL PRESS*. Rampant Lions Press, 1988. 6 × 10. 94 pp. Quarter morocco. Fine in slipcase. No XIII of 30 copies handmade paper (plus 5 on vellum, 10 on mould-made paper). Poets are Robert Bridges, Richard Dixon, Mary Coleridge, Ethel Wedgwood, Alice Buckton, Margaret Woods, Herbert Warren, Laurence Binyon, F. W. Bourdillon, and Henry Patmore. \$200
57. Frey, A. *MANUEL NOUVEAU DE TYPOGRAPHIE, IMPRIMERIE*. Paris, Roret, 1835. Two volumes in one. 3¼ × 5½. Published in two parts with separate title pages: x, 300; (4), 301–518, (1) pages with seven folding plates bound between pp. 428/9. Contemporary calf-backed marbled boards. Institutional stamp on first blank, extremity wear. Contents clean, one plate loose. Very good. Text is in alphabetical, dictionary form with an appendix covering legal ordinances and copyright laws for printers. Plates 4–6 show composition tools and printing press: among those included are a wooden press (hollandaise), large newspaper press Thonnelier, Columbian, Stanhope, Frapié, and Selligie. JPHS 4, p.23 F15. Barber French Letterpress Printing p. 17, incorrectly noting only 6 plates. Bigmore & Wyman I p. 237. \$600

IN A SPECIAL BINDING

58. Gehenna Press. *THE MATCHMAKER'S LAMENT*. Poems by Leonard Nathan—Drawings by Leonard Baskin. Northampton, 1967. 8 × 11. (25) pages illustrated throughout. Specially bound by Kim O'Donnell at

her Garthegaat Bindery, in full black morocco with erotic design in onlays of gray, orange, purple, and red morocco, in morocco and board tray case. Colophon signed by Baskin and by O'Donnell. One of 400 copies, this not numbered. The edition was not signed. \$1300

BINDER'S COPY "FOR ARNO WERNER / WHO BOUND IT FROM / LEONARD BASKIN / WHO / PRINTED IT."

59. ———. Euripides. *HIPPOLYTOS*. Translated by Robert Bagg. Illustrated by Leonard Baskin. Northampton, 1969. Folio (12½ × 19). (72) pages. Quarter morocco and marbled boards. Ten original etchings, printed on pre-WWII Amalfi, are laid into cloth and marbled board portfolio. One etching (printed on paper slightly too large) is a bit wrinkled on fore edge. Both in quarter morocco and marbled board tray case. Case starting to split at foot of spine. The portfolio and book are fine. "Printer's Copy" inscribed "For Arno Werner/who bound it /from /Leonard Baskin /who /printed it. /1972." Suite of 10 etchings each marked AP and signed by Baskin. On the etching of Theseus (a self-portrait of LB at 46) Baskin has signed "Werner" instead of his own name—as if Arno had done the portrait of him—one of Leonard's jokes. Printed in Monotype Centaur and Arrighi in black and red. This copy has 1 additional front blank and 3 additional rear blanks. Two hundred copies were printed. Baskin 62. Fern 524–533. \$3500
60. ———. John Skelton. *A POEM CALLED THE TUNNING OF ELY-NOUR RUMMYNGE*. The Famous Ale-Wife of England. Worcester: The Gehenna Press, 1953. 7½ × 11½. 3 leaves, 34 pages, 4 leaves. With 13 wood engravings by Leonard Baskin, printed in various colors. Original boards, title labels on cover and spine. Foot of spine a bit jammed; small smudge in top margin of colophon leaf. Leaf 33/34 is bound in backwards; the "pages were singly printed and the binder had to whipstitch them." A very good copy. Signed "Esther and Leonard Baskin." One of 118 numbered copies. The first "real" book from the Gehenna Press, incorporating both text and illustrations. Baskin writes "Skelton's wild inebriate verse was hand-set in Artcraft Roman, a hideous face . . . The book's label and its title were printed in Hadriano & Forum, the two typefaces [of capitals only] by Goudy that I can abide . . . The

book was important for its modest mingling of engraving & type, pointing toward further and greater consorting in later books." Baskin gave Bruce Rogers a copy of the book, on which Rogers commented "I like to see an occasional bit of primitive printing." Nonetheless, a marvelous exuberant work. Baskin #5. \$2200

61. [Gillé, Joseph-Gaspard]. *MANUEL DE L'IMPRIMERIE. Seconde édition corrigée et augmentée. De l'imprimerie De Gillé.* Paris: Chez Farge, 1817. 5¼ × 8½. Title, 1–24 plus 2 plates, 1–16 plus 22 plates (imposition figures); laid in is a lay-of-the-case plate that appears to be from another source. Original plain wraps. Wear and soiling. Good. Brief printers' manual covering the basics. Gillé was a member of the typefounding family. PHS article cited below notes there was apparently no earlier edition. JPHS 4, p.22 F9. Barber French Letterpress Printing p. 14. Bigmore & Wyman I p. 267. OCLC locates 4 copies in US. \$400
62. Giraud, Jane Elizabeth—artist. *THE FLOWERS OF SHAKESPEARE.* (London): Day & Haghe, (1845). 9 × 12. Title plus 29 other hand colored lithographed plates with tissue guards, dedication leaf. Later quarter green calf and pebbled green cloth, all edges gilt. Page margins lightly toned. Very good copy. Each lithographed page bears a large, delicately hand colored bouquet of flowers or flowering trees or herbs, with the relevant Shakespearean quotation below. Each quote opens with a colored pictorial initial; the flowers' names are colored blue. A lovely Victorian work. \$1200
63. Glad Hand Press. *WOOD ENGRAVINGS. Being Impressions from the Original Blocks in the Collection at the Glad Hand Press.* Stamford, 1975. 7 × 11. 83 pages of 19th century "cuts," with commentary on their history and usage. Loose in board folder and slipcase as issued. Near fine. One of 100 copies printed by Robert M. Jones on his hand press. There are 254 impressions, accompanied by Jones' commentary in 18 point Farmer's Old Style Italic. \$200
64. ———. Robert M. Jones. *MERMAIDS. A Lavishly Illustrated True & Factual History.* Stamford, (1984). 6½ × 10. (24) pages. Wraps. John DePol's bookplate on pastedown. Fine. One of 100 copies. \$75
65. (Godine) "David R. Godine * Publisher/Books for the Discerning Eye." (Boston), 1983. 22 × 30. A striking Art Deco style poster designed and illustrated by Leslie Cabarga. A man holding a book looks sidewise at a woman who is looking over the man's shoulder at the book. Printed in brown, red, blue, and peach. Tips slightly bent, near fine. One of 250 numbered copies signed by the artist. \$250
66. Grace Hoper Press. *A COMMON-PLACE BOOK WITH SOMETHING FOR EVERYBODY.* Compiled by Sherwood Grover and James D. Hammond. Aptos & Woodside, 1969. 8½ × 12½. 54 pages Half cloth and plaid boards. Light cover soil, one tip slightly bumped, contents fine. With prospectus. One of 300 copies. An exuberant, colorful type specimen, with notes on the types. \$150
67. Gregynog Press. Hartzenbusch, Juan Eugenio. *LOVERS OF TERUEL. A Drama in Four Acts in Prose and Verse.* 1938. 6½ × 9½. 112 pages. Full red morocco blindstamped in an all-over geometric pattern. Spine is faded, and there is some scuffing at extremities; protruding deckles toned. Very good copy. One of 175 copies on Batchelor handmade paper. \$270
68. Grolier Club, Keats, John. *LETTERS FROM A WALKING TOUR.* NY, 1995. 6 × 9. Portrait frontis, xiv, 79 pages, tipped in map. Navy silk cloth, tan leather spine label, cloth and marbled board slipcase. Fine. Limited to 225 copies, printed at the Wild Carrot Letterpress on handmade paper. This copy is not numbered. Designed by Jerry Kelly. Written in 1818 as a journal of his tour through Scotland and the English Lake District. \$200
69. Gwasg Gregynog. Roberts, Kate. *TWO OLD MEN AND OTHER STORIES.* Illustrated by Kyffin Williams. Newtown, 1981. 6½ × 10. Frontis signed by Williams, xi, 80 pages. Bound by Sangorski & Sutcliffe in quarter morocco, linocut mounted on upper cover. Fine in cardboard slipcase. One of 265 copies signed by Williams. In addition to the cover and the frontis, there are 6 full page and 19 smaller linocuts. Stories are translated from Welsh into English. \$835

70. Hanscomb, Brian. *THE PHOENIX, COPPER-ENGRAVINGS & HAIKU*. Whittington Press, (2005). 7½ × 11. 22 leaves, most French-fold, with 9 copper engravings. Wraps, stab-tied with ribbon. Fine in slipcase. *One of 100 copies signed by the artist. "The Phoenix" sprang from the ashes of Hanscomb's burned-down studio.* \$200

71. Hidy, Lance. *DESIGNING THE MENTORING STAMP*. An artist's commentary on theory, gesture, photography, composition, color, light, and the typeface *Penumbra*. Florence: Kat Ran Press, 2007. 6 × 9. 64 pages with 36 full-color illustrations. Paperbound. Fine. *One of 600 copies, designed by Michael Russem.* \$45

SIGNED BY A HOST OF WRITERS

72. Hockney, David et al. *HOCKNEY'S ALPHABET*. Drawings by David Hockney. Written contributions edited by Stephen Spender. London: Faber & Faber for the Aids Crisis Trust, (1991). 10 × 13. Vellum spine titled in gold, blue Fabriano boards. Fine in matching slipcase. Hockney's 26 whimsical letters were assigned to 26 writers for their response. *One of 300 copies signed by Hockney, Spender, and 22 other contributors: Doris Lessing, Seamus Heaney, Susan Sontag, Joyce Carol Oates, John Updike, Erica Jong, Arthur Miller, Norman Mailer, William Golding, V.S. Pritchett, Margaret Drabble, and Iris Murdoch.* \$2600

WITH 24 SPECIMENS OF ILLUSTRATION TECHNIQUES

73. Hodson, James Shirley. *AN HISTORICAL AND PRACTICAL GUIDE TO ART ILLUSTRATION IN CONNECTION WITH BOOKS AND PERIODICALS AND GENERAL DECORATION*. With numerous specimens of the various methods. London: Sampson Low, Marston, Searle & Rivington, 1884. 6 × 8¼. (vi), 224 pages plus 24 plates produced by various processes. Extra leaves of lined note paper (unused) are bound in at rear. Handsomely rebound in quarter morocco and cloth. Previous owner has penciled neatly the name of process at base of each plate. Fine copy. *A most useful book. Aside from Stannard's Art Exemplar (limited to 10 copies), Hodson's is the most valuable treatise on c19 reproductive processes—mechanical, chemical, and photographic—during a time of great technical innovation. The specimens include chromo-printing, zincography, typographic etching, Shank's patent engraving,*

photo-lithography, heliotype, photoglyptic, photo-relief, photo-gravure, and photo-chromo-lithography. Bridson & Wakeman A43 and E44. \$3200

74. Hunter, Dard, Jr. *A SPECIMEN OF TYPE. An Experiment in Type-founding by Employing the Same Methods and Materials Used during the Earliest Centuries of the Craft*. Cambridge: Paper Museum Press, 1940. 12 × 17. Six leaves including the specimen and a photogravure showing the tools used. Original stiff blue wraps with title label on upper cover. Last leaf has pale yellow discoloration along margins. Very good. *One of 100 numbered signed copies.* \$395

75. Kapr, Albert. *BUCHGESTALTUNG*. (Dresden, ca.1963). 9½ × 13. 354 pages (mostly double column), with 8 paper specimens, 3 tipped in specimens of illustrative techniques, one leaf has 15 mounted specimens of binding materials. Very well illustrated. Green cloth. One tip rubbed through; a few touches of foxing, but a very good copy. *Chapters on paper, type, layout and typography, illustration techniques, binding and designer bindings of various nations.* \$195

76. Kelly-Winterton Press. Rexroth, Kenneth. *TWO POEMS BY TU FU*. (NY, 1980). 4½ × 6½. Three leaves of French-fold Oriental paper. Wraps, cover label. *100 copies printed in Diotima & Palatino types.* \$100

77. _____. Rexroth. *SONG OF LIANG CHOU*. (NY, 1981). 5 × 7½. Five French-fold leaves. Pastepaper wraps, cover label. Slight crease at base of gutter. Very good. *No. 21 of only 33 copies.* \$150

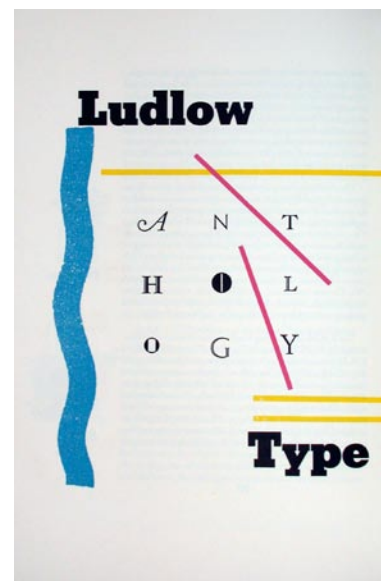
78. _____. Kafka, Franz. *A COUNTRY DOCTOR*. NY, 1982. 5 × 7½. 17 pages, written out by Jerry Kelly. Cloth, paper spine label. Fine copy with prospectus. *No. 70 of 100 copies printed electrostatically from Jerry Kelly's calligraphy. This is the English translation by Willa and Edwin Muir.* \$140

79. _____. *TWO POEMS FROM CATULLUS*. Translated by Horace Gregory. (NY, 1986). 7 × 10. Four leaves. Wraps, cover label. Fine. *One of 60 copies. Interlinear Latin text printed in Hammer's American Uncial (in black); English text in Blumenthal's Emerson (in red).* \$150

80. Kelly-Winterton Press. Weil, James L. Jacques Hnizdovsky. *TWO POEMS TO TWO PRINTS*. NY, 1987. 6½ × 10½. Eight leaves. Wraps, cover label. One of the 2 wood engravings is Hnizdovsky's self-portrait and engravers' tools. Fine. *One of 96 copies printed in Palatino and Sistina types. Text on handmade green Charter Oak paper; woodblocks on handmade Japanese Moriki paper.* \$100
81. _____. *PSALMS*. (NY) 1988. 6 × 8. Twelve leaves, printed in silver on midnight-blue, French-fold paper, in uncial types. Blue silk cloth with black leather label printed in silver. Spine evenly faded. *One of 72 copies.* \$250
82. _____. *TWO LETTERS CONCERNING ALDUS MANUTIUS, PRINTER OF VENICE*. NY, 1992. 6½ × 9½. 18 pages. Pastepaper wraps, cover label. Fine. *One of 100 copies printed in black and red, in Schneider Mediäval type on Arches paper.* \$125
83. _____. *FRIENDSHIP. AN EMERSON HOMAGE IN REMEMBRANCE OF JOSEPH BLUMENTHAL*. NY, 1993. 5¼ × 7¼. (33) pages, most french-fold, some printed one side only. Decorated boards. Fine. *One of 120 numbered copies, signed by Frascioni. Eleven woodcuts by Frascioni (several portraits of Emerson) printed from the original blocks. Printed in Blumenthal's Emerson type.* \$300

IN A CONTEMPORARY EMBROIDERED BINDING

84. Kelmscott Press. *SIRE DEGREVAUNT. SYR ISAMBRACE*. Hammer-smith, 1896; 1897. 6 × 8. Doublespread woodcut title by Burne-Jones, with tissue guard, 81 pages; doublespread woodcut title by Burne-Jones, 41 pages. Two titles bound together in a lovely, contemporary, embroidered silk binding. Tudor roses in several shades of pink, green leaves, and entwined gold-braid stems are enclosed within a gold-braid border; the lower cover bears a tudor rose in each corner; the spine has 5 compartments with a rose or a sunburst. The silk has separated along the front joint, revealing the cotton padding beneath. All else is fine. *Each title is one of 300 copies printed in Chaucer type, woodcut initials; shoulder notes in red. Bookplate of Cornelius Hauck on front pastedown. Protected by a cream silk tray case.* \$2880



Item 35. Chayt.



Item 62. Giraud.



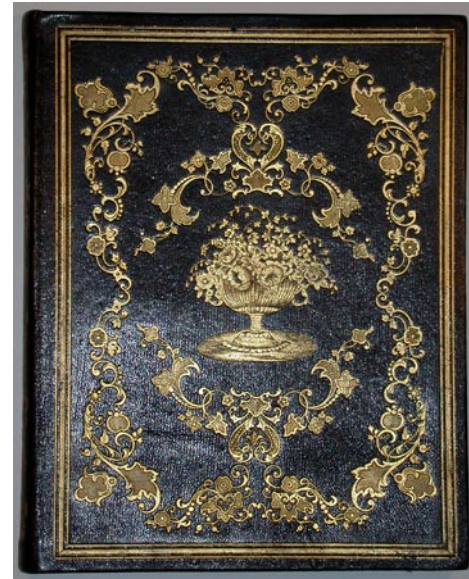
Item 17. Bookbinding. Dubois.



Item 144. Tolmer.



Item 84. Kelmscott Press.



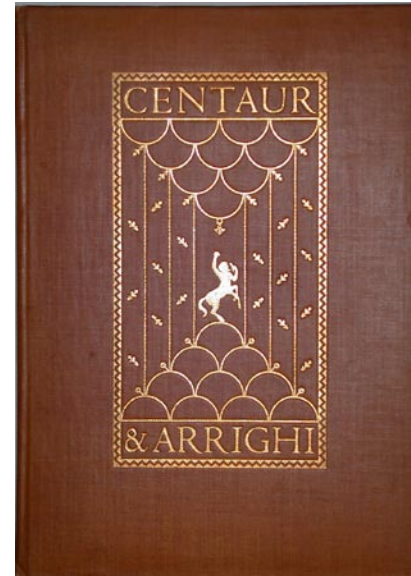
Item 12. Binding. American Album.



Item 113. Paper. Warren Mills.



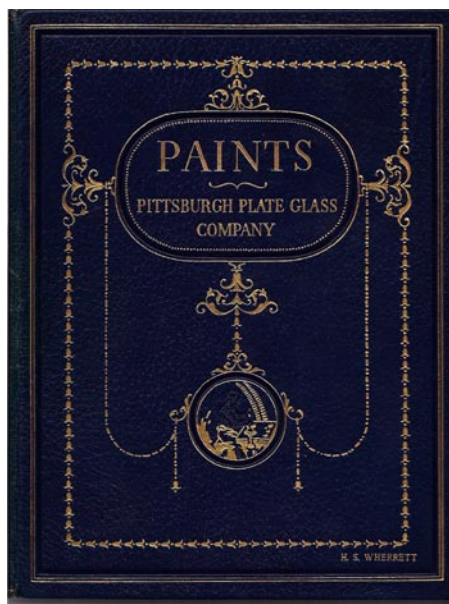
Item 49. Eragny Press.



Item 131. Rogers.



Item. 146. Wakefield.



Item 14. Binding, Lakeside Press



Items 20, 26, 50, 57, 55, 101. French Printers' Manuals (Item 61 not shown)

85. Kenyon, Frederic G. *ANCIENT BOOKS AND MODERN DISCOVERIES*. Chicago: Caxton Club, 1927. 9 × 12¼. (v), 83 pages, 30 colotype plates by Emery Walker. Vellum and marbled boards, t.e.g. Bookplate and 2 small book labels. Custom yellow cloth slipcase (soiled). Tips worn, else fine. Announcement to Caxton Club members mounted on fly leaf. *One of 350 copies, designed by Bruce Rogers, printed at Rudge on Kelmscott handmade paper, with head-and tail-pieces from various combinations of printers' flowers printed in brown. Early books on papyrus, clay, vellum, wood, and bark.* The Printed Book in America 38. \$395

86. King Library Press. *THE DAY BOOK ACCOUNT OF JOHN C. COZINE: a journey from Harrodsburg, Kentucky, to New York, and return, September 10th through November 27th, 1828.* (Lexington, 1976). 5 × 8. xiv, 56 papers, double spread map, and illustrations after old engravings. Fabriano boards, printed dj. One bottom tip bumped, else fine with prospectus. *One of 100 copies, printed in Caslon type on Hosho paper.* \$100

87. Kinney, Arthur F. *BIRDS AND BEASTS FROM SHAKESPEARE. Illustrated with woodengravings by Alan James Robinson.* Cheloniidae Press, 1990. Folio, 10½ × 16. Etched frontis signed, i-(v), 87 French-fold pages. Twenty-one birds and 17 animals are depicted in one or more engravings (55 engravings in all). Each page is set within a red rule border. The appropriate line from Shakespeare is also printed in red, with more quotation and commentary in black. Bound in full citron morocco, five raised bands, titled in gold on upper cover. With an extra suite of the engravings, in cloth portfolio, numbered and signed. Both volumes in cloth tray case with leather spine label. Fine, with prospectus. *Copy xxxi of 100 copies bound in full leather, signed by Robinson. (The total edition was 155, with 100 copies in full leather.) Printed by Harold McGrath in Centaur and Arrighi types, on a sheet "the exact untrimmed size of the First Folio." Bound by Sarah Creighton and Claudia Cohen. Professor Kinney directs the center for Renaissance Studies at UMass. His introduction discusses the importance and the prevalence of animal imagery in Shakespeare's works.* \$3750

88. Klingspor Type Foundry. *KALENDER FUR DAS JAHR 1928*. Offenbach: Klingspor, 1928. $3\frac{1}{2} \times 5\frac{3}{4}$. (41) pages. Decorated boards. A little toning and wear to boards. Very good, with prospectus. Carl Rollins' copy with his small book ticket. *First showing of Rudolf Koch's Light Kabel, on Zerkall paper. Cover design and 12 heraldic headpieces in color by Willi Harwerth. The Kalendars were issued mostly in uncolored wraps. Copies in boards were sometimes hand colored. See Matrix 23 for Jerry Kelly's article on these exquisite type specimens.* \$75
89. _____. *KALENDER FUR DAS JAHR 1929*. $4 \times 5\frac{5}{8}$. (36) pages. Decorated boards. A little extremity wear; a very small stain on the foredge of a couple of leaves. Carl Rollins' copy. Very good. *Printed in red and black in Walter Tiemann's Kleist-Fraktur with a profusion of small colored cuts by Willi Harwerth.* \$75
90. _____. *KALENDER FUR DAS JAHR 1932*. $4\frac{1}{4} \times 6\frac{3}{4}$. (29) pages. Pictorial boards; a little toning and wear. Carl Rollins copy. Very good. *Designed by Walter Tiemann; printed in red and black in his Orpheus, Daphnis and Kleist-Fraktur types. With colored cover and b&w drawings by Willi Harwerth.* \$125
91. _____. *KALENDER FUR DAS JAHR 1935*. 3×7 . (33) pages. Pictorial boards. A little wear to boards and a small stain on margin of upper cover. Carl Rollins copy. Very good. *Printed in red and black in Walter Tiemann's Kleist-Fraktur on Zerkall paper. Colored wood engraving on cover and b&w engraved vignette for each month by Willi Harwerth.* \$85
92. _____. *KALENDER FUR DAS JAHR 1939*. $3\frac{7}{8} \times 6\frac{1}{4}$. (27), 21, (1) pages. Pictorial boards. A little extremity wear, remnant of bookplate on front pastedown. Very good. *Printed in red and black in Rudolph Koch's Marathon. Colored zodiac drawings by Willi Harwerth. Rota's The Printer and The Artist no. 644.* \$100
93. Kuch, Michael. *FALLING TO EARTH. A book of poems and intaglios*. Northampton: Double Elephant Press, 2002. $11\frac{1}{2} \times 15$. 42 leaves: fourteen poems printed letterpress and twenty-one etchings in color

and b&w. Three of the images are large, foldout etchings. Binding suggests the former World Trade Towers: vertical raised surfaces are wrapped in gray Japanese paper with a silver, laid-screen design; colored strips of blue and white paper produce the illusion of sky and building; exposed sewing along the spine; lower cover wrapped in gray metal-dried paper; in a steel-walled tray case. *A poet and artist's response to the events of September 11th. One of 100 copies. Text and binding papers were made in New York by Carriage House Papers and Dieu Donné Papermill; text printed by Art Larson in 14-point Emerson. Bound by Shoshannah Wineburg and Barry Spence.* \$2000

TAKE THESE OUT & HAND THEM AROUND

94. (Leaf Book) Wakeman, Geoffrey. *XIX CENTURY ILLUSTRATION, SOME METHODS USED IN ENGLISH BOOKS*. Loughborough: Plough Press, 1970. Folio. $10\frac{1}{2} \times 19\frac{1}{2}$. Sixteen fascicles with 23 original leaves, in cloth and decorated boards portfolio and matching slipcase. The first fascicle is Wakeman's introduction. The other 15 each consists of a folder with leaves of descriptive letterpress and original c19 examples of printing technique in a pocket. Case and portfolio are foxed, fascicles are fine. A very good set. Scarce. *One of 75 sets. The leaves are illustrated by Wood engraving, Copper engraving, Etching, Aquatint, Steel Engraving, Medal Engraving, Omnigraphy, Anastatic printing, Natural illustration, Colour printing (2 kinds), Chemotype, Photography, Lithography (3 kinds), Autotype and woodburytype, and Photomechanical printing (3 kinds). Except for the largest, the leaves are tipped to sturdy stock for easy handling. Wakeman's discussion of each process and its uses is valuable.* \$1500

Leaf Books: See nos. 1, 21, 22, 24, 40, III, 127, 147, 153, 161

95. Lucretius, Titus. *TITI LUCRETII CARI DE RERUM NATURA. Libri Sex*. London: Richard Taylor, 1824. $8\frac{1}{4} \times 10\frac{1}{4}$. 295 pages. Light foxing on title, some tanning in gutters. Contemporary tan calf, borders of gilt rules and floral roll in blind; spine gilt; marbled endpapers, all edges marbled and dyed red. Top panel of spine appears to be glued down. A very good pleasing copy. *Handsome typography, entirely in*

Latin, well-printed on wove paper. The book was privately printed in 1823, in an edition of 6 copies, as a presentation to Eton students. It was reprinted in 1824 and 1832. Martin p. 139. \$260

96. Manuscript Leaf. Bifolium (4 pages) antiphonal leaf on vellum. (?Italy, 15th c.). 12 × 17. Staves are in red, square notes in black, with 6 large penwork initials in purple, red, and blue. The musical notes have been corroded by the black ink, and the lower corner is singed (presumably by a candle), still a handsome example. Unusual to find a pair of leaves. \$300

INSCRIBED TO DePOL—"MENTOR OF THESE ENGRAVINGS"

97. Married Mettle Press. Melville, Herman. *BILLY BUDD SAILOR. An inside narrative.* (Mount Holly), 1987. 6½ × 9½. 101 pages. Two full page wood engravings in brown, head pieces, and vignette by Deborah Alterman. Quarter bronze and teakwood boards, spine titled in gold. Lacks the glass box. Fine association copy. Inscribed to Thelma and John DePol—"mentor of these engravings." No. 38 of 160 copies printed damp on handmade grey toned paper and bound by Benjamin and Deborah Alterman, who also made the paper and marbled the endsheets. "We chose metal and wood . . . because of their natural beauty and great durability. The blue-green patina of the hinged brass spine and the golden brown of the teak wood boards evoke ships and the sea without the intrusion of ornamentation. Elements of the internal structure which remain in view, such as the linen cords and rivets on the inside . . . more nautical than medieval." \$950

98. McClees, Archibald. *A SERIES OF ALPHABETS Designed as a Text-book for Engravers and Painters of Letters.* New York, 1855. Oblong 10 × 6¾. Title plus 10 plates, all engraved. Original cloth, with large title label on cover. Spine and tips worn; a couple scattered small spots or stains. Generally very good with original tissue guards. McClees specialized in bank-note engraving, working for various companies including Durand and the U. S. Bureau of Engraving. He was responsible for engraving one of the plates in Rand's *The American Penman* (1840) and his name is associated with two other titles concerning calligraphy

in 1871 and 1879. Scarce. OCLC notes similar copies at Newberry Library (pub. c 1857), Oberlin (pub. c 1885 (likely a typo), and Univ. Delaware (copy appears to be this edition but the address of pub. is different). \$500

99. Meynell, Francis. *TYPOGRAPHY. The written word and the printed word . . . Concerning printers' flowers. The pioneer work of the Pelican Press. . . .* London: Pelican Press, 1923. 6½ × 10¼. Folding title page in colored border, xlv text pages (within arabesque borders) plus 30 pages of type and border specimens plus 2 pages about the Pelican Press. Green cloth, spine faded to brown; name on flyleaf; upper joint separated about one inch. Good copy of this handsome, colorful printer's specimen. \$275

100. (Miniature) Cicero, Marcus Tullius. *DE OFFICIIS AD MARCUM FILIUM.* Lutetiae [Paris]: Typis Jos. Barbou, 1773. 57 × 88 mm. Half title, engraved frontis by le Mire after Moreau, 364 pages, (2) pages with borders only. Printed on pale green paper, each page within a typographical border, with wide margins. Original red morocco, triple gilt fillets with corner ornaments, 6-compartment spine lettered and decorated in gilt, turn-ins gilt, marbled endpapers, all edges gilt. Circular stamp on front blank of the Bibliotheque du Chateau de La Salle, Loire. Light wear at tips and hinges, two small spots of offsetting on title. A fine handsome copy. Printed in the small fine type of P. S. Fournier (as noted on the last text page). "A very important 18th century miniature book." Spielmann 94. Very scarce. \$950

Miniatures: See nos. 51, 116, 119, 152

ONE OF THE MOST IMPORTANT

101. Momoro, Antoine François. *TRAITÉ ÉLÉMENTAIRE DE L'IMPRIMERIE, Ou le Manuel de l'Imprimeur.* Paris, 1796. Second edition. 4¾ × 7¾. iv, 347, (1) plus folding plate (with a tear in the inner margin) at p. 308 and 36 plates at the rear. Later¾ morocco over marbled boards. Light scattered foxing. Attractive printer's bookplate and note about preserving leather pasted to front free endpaper. Very good. Second edition (remainder of the 1793 first edition with new title) of this detailed

manual. Considered one of the most important French manuals. Arranged alphabetically it covers every aspect of printing and the profession. The 36 plates provide imposition tables, lay of the case (including Greek), composing tools, paper making, printing shop, and 4 detailed engravings of a printing press. Momoro died on the guillotine, in the midst of the French Revolution in 1794. JPHS 4, p.22 F6. Barber French Letterpress Printing p. 15. Bigmore & Wyman II p. 48, an interesting entry. \$800

UNIQUE TRIAL BINDING

102. Moore, Suzanne. *A FOWL ALPHABET*. Twenty-six wood engravings by Alan James Robinson. Lettering by Suzanne Moore. Easthampton: Cheloniidae Press, 1986. 5½ × 8½. (44) pages French-fold. Each letter is calligraphed by Moore, in a variety of colors. In a trial binding of stiff marbled wraps. The marbling by Faith Harrison has a feather motif. Fine. A unique copy of the “deluxe” edition hand lettered by Moore. The only copy in this binding. The deluxe edition binding was quarter vellum and marbled boards by Grey Parrot. It was issued with an extra suite of engravings, in a tray case (not present here). Harrison’s feather marble was used for Moore’s Blind Alphabet instead. \$775
103. _____. *THE BLIND ALPHABET*. Easthampton: Cheloniidae Press, 1986. 3½ × 5½ accordion-fold opening to 115 inches. Blind-stamped (i.e. there is no ink) on Saunders Watercolor paper. Cased into marbled boards by Claudia Cohen. Fine. This is the alphabet Suzanne Moore calligraphed for A Fowl Alphabet. 200 copies were printed by Harold McGrath. The paper marbled by Faith Harrison suggests feathers. \$75

ONE BOOK IN 3 VERSIONS

104. Moore, Suzanne. *PIECEWORK*. Poems by Corey Mesler. Tuscaloosa: The Wing & the Wheel Press, 2000. 4¾ × 7½. 32 pages. Illustrated with paragrams (calligraphic allusions to the text) by Suzanne Moore. Letterpress by Terry Chouinard. Published in 3 versions, all are present here: One of 100 copies in wraps. One of 50 copies quarter bound, with some hand-colored paragrams, signed by the poet. One of 26 deluxe, lettered copies on handmade Twinrocker Calligraphy Cream, with extra illumination by the artist. Quarter

cloth binding designed by Don Glaister. Signed by poet and artist. All fine. \$450

105. Moser, Barry. Hughes, Robert. *MEMORIES*. (Northampton), 1980. 5½ × 8. (27) pages. Marbled boards. Very good. Warmly inscribed by Hughes. One of 125 privately printed by Harold McGrath. Barry Moser designed the book and engraved the title page illustration. \$225
106. Officina Bodoni. *DEI SEPOLCRI CARME DI UGO FOSCOLO*. Montagnola, 1924. 10 × 14. (24) pages. Vellum-backed Putois marbled paper boards. Light tip and edge wear to boards; small bookplate. Very good, contents quite clean, no foxing. One of 225. Text is printed in Bodoni Casale 20 pt. Roman on Fabriano handmade paper. Text is an early 19th c. Italian poem on the deplorable condition of a Verona cemetery. \$800
107. _____. Elizabeth Barrett Browning. *SONNETS FROM THE PORTUGUESE*. Montagnola, 1925. 7 × 10. 55, (1) pages. Full vellum (some copies were bound in cloth) with OB device gilt on upper cover. Scattered foxing, mostly on front and rear blanks, and pp. 36 & 37. A little spotting to the spine (may be from binding glue). A very good copy in repaired original s/c. One of 225 copies. Printed in Bodoni Catania 16 pt. roman on handmade Fabriano paper. Scarce. \$800
108. _____. Gabriele D’Annunzio. *L’OLEANDRO*. Con Lithografie di G. G. Boehmer (Gunther Böhmmer). Verona, 1936. 10¼ × 14½. 32 pages. Illustrated wraps in buckram cover with gilt OB device on front and title on spine. Fine. One of 180 numbered copies; this being one of 150 on handmade Marais paper with lithographs printed in sanguine. The first illustrated book from the OB, and Mardersteig’s first use of Bodoni’s Casale italic type. \$4200
109. _____. T. S. Eliot. *THE WASTE LAND*. Verona, 1961 (London: Faber & Faber). 8 × 11¼. (9), 11–52, (1) pages. Vellum-backed marbled boards with matching slipcase. The edition case was too tight, resulting in some rubbing to binding and some splitting of case, in most copies. A local binder has strengthened the case on this copy, reinforcing the

joints with green cloth. There is very slight wear to the edges. A fine copy. *One of 300 numbered copies signed by Eliot. Designed and printed by Hans Mardersteig in his Dante type on Magnani paper.* \$3250

"IT WAS A LOVER AND HIS LASS"

110. Officina Bodoni. Shakespeare, William. *SONGS FROM SHAKESPEARE'S PLAYS*. Edited by Brian Deakin. Verona, 1974. 7 × 10½. 47 pages. Quarter green morocco and patterned green cloth, t.e.g. Fine in beige cloth slipcase. *One of 300 copies printed in Dante italic on handmade paper. Initial letters in red. Twenty-three songs plus "The Phoenix and Turtle" beautifully printed.* \$500
111. ———. Mardersteig, Giovanni. *THE OFFICINA BODONI, AN ACCOUNT OF THE WORK OF A HAND PRESS 1923–1977*. Edited and translated by Hans Schmoller. Verona, 1980. Two vols. 8 × 12. lix, 286, (1) pages. Illustrated. Quarter morocco and cloth, morocco-edged cloth slipcase. A fine set. *One of 99 deluxe copies, the second volume containing 10 original 4-page leaves (including Ovid's Amores with two calligraphic initials in red, Pacioli's Divina Proportione with text figure, Holy Gospels with woodcut, Durer's Passion with illustration, and Aesop with a hand colored illustration). Printed at the Stamperia Valdonega. Definitive bibliography with many plates and seven indices.* \$1050
112. Old School Press. Harris, Peter. *THE BRICKS OF VENICE*. Bath, 2005. 8 × 12. Two vols. 94 pages. Cloth and pastepaper over boards. The author's 66 watercolors are reproduced with pigment-based inks, and printed as individual broadsides keyed to the text. They and their descriptive leaves are laid into a solander case. Both volumes in slipcase. Fine set with prospectus. A study of Venetian brickwork from the 11th to the 15th century—"scattered among the hidden corners of Venice, in private houses, on bell towers and under the eaves of churches." *One of 150 copies. Printed in Monotype Bembo on Magnani paper.* \$525
113. (Paper) Warren Mills. Octavo Superfine White Ruled Wove Note. (Maine, late c19/early c20). 7 × 4½ × 1. One package of paper, un-

opened, still in its original ream wrapper. Printed in blue and gold on upper panel and 4 side panels. Slight tear at one corner. Fine. \$150

114. ———. Stevens-Nelson Paper Co. *SPECIMENS*. NY (1953). 10 × 12. Watermarked flyleaf, presentation, light-and-shade pictorial watermark, double spread title, 107 specimens of fine papers and printing, watermarked flyleaf. Quarter morocco and marbled boards, slipcase. Fine. *A superb specimen book of the world's best handmade and mould-made papers. It showcases the talents of over 150 papermakers, designers, and printers such as Mardersteig (7 different specimens), Rogers, Van Krimpen, Enschedé, Golden Cockerel, Stempel, Dwiggin, Goudy, Blumenthal, Curwen, Marchbanks, Taylor & Taylor, Beatrice Warde.* \$300
115. (Papermaking) Morris, Henry. *OMNIBUS. INSTRUCTIONS FOR AMATEUR PAPERMAKERS with notes and observations on private presses, book printing and some people who are involved in these activities*. North Hills: Bird & Bull Press, 1967. 6 × 9½. 121 pages, illustrated. Fourteen handmade paper samples (by Henry Morris, Dard Hunter, and Daniels). Quarter morocco by Sangorski & Sutcliffe. Fine. *One of 500 copies on handmade paper.* \$225
116. ———. Weygand, James Lamar. *ADVENTURE WITH PAPER. AN ENCOUNTER WITH A MEAT GRINDER*. Nappanee: Press of the Indiana Kid, 1969. Miniature. 1¾ × 2½. Twelve leaves including specimens. Quarter leather gilt. *One of 50 copies. Weygand relates his experiences in 1954 using Dard Hunter's "Papermaking in the Classroom." This book is printed on that 1954 paper.* \$200
117. ———. Heller, Jules. *PAPERMAKING, THE WHITE ART*. Scottsdale: The Scorpio Press, (1980). 8 × 11. Color litho signed, 216 pages plus 11 tipped in paper specimens by contemporary hand papermakers. Quarter leather and cloth. A fine copy in very good slipcase. *Valuable for its spotlight on contemporary hand papermakers and paper artists, who describe their individual approaches. Copious photographic illustrations of the practitioners at work (including problems and solutions) add to the usefulness of this "how to" book. One of 200 signed copies.* \$350

118. (Paper). Kume, Yasuo. *TESUKI WASHI SHUHO. Fine Handmade Papers of Japan*. Tokyo, 1980. Three volumes. 8 × 11¾. xiii, 118, 263, xxiii pages French-fold; 207 specimens. Japanese stabbed bindings, in a folding case. International edition with text in English and Japanese, limited to 200 sets. Fine set in the original cardboard shipping box. *A history of the papers and papermaking regions, with biographies of the papermakers, and photos. Volumes 2 and 3 contain 207 full page specimens of contemporary Japanese handmade papers, half of which are decorative or special purpose papers. An explanatory leaf of text accompanies each specimen. The samples are beautiful, and the text interesting.* \$1500
119. _____. Yarnell, Jim. *SPECIMENS. RAGS TO RUSHES. 12 handmade papers and how they came to be*. Wichita: Oak Park Press, 1983. Miniature. 1¾ × 2½. (63) pages. Tan leather gilt. Fine. Twelve gatherings, each printed on a different handmade paper. Blue jeans, shredded \$5 bills (removed from circulation), aspen tree, yellow golf shirt, corn husks, yucca, okra, cattail heads, and silk ties were sacrificed for this discourse on papermaking. Appropriately illustrated. *One of 200 signed copies.* \$145

ONE OF 26 DELUXE COPIES

120. Parmenides. *THE FRAGMENTS OF PARMENIDES & an English Translation by Robert Bringham*. Wood engravings by Richard Wagener. Berkeley: Editions Koch, 2003. 9½ × 16. (64) pages, 5 wood engravings in black, red, and saffron. Bound by Daniel Kelm in full black leather with an engraving impressed in upper cover. A separate suite of 10 wood engravings in black, red, and saffron are laid into a saffron silk cloth portfolio, along with two type specimens. All housed in a fitted tray case. A fine set. *Copy D of 26 lettered copies (from a total of 146 copies) signed by Kelm, Koch, and Wagener. Greek and English texts are printed on facing pages. Dan Carr designed and cast in metal the Parmenides Greek face commissioned for this work. Christopher Stinehour's digital face Diogenes Greek is also used. All 20 extant fragments, from only a few words to 66 hexameters, are here.* \$3000
121. Pennyroyal Press. *BESTIAIRE D'AMOUR: PORTFOLIO. MASTER RICHARD'S BESTIARY OF LOVE AND RESPONSE*. West Hatfield:

Pennyroyal Press, 1985. 6 × 9. Two suites of forty-eight wood engravings of birds, animals, and insects by Barry Moser. The engravings printed on Fusuma Gray are one of 25 copies. The engravings on Japanese Etching paper are one of 100. All the prints are signed by Moser. Each suite is housed in a separate linen folder, laid into a vellum and linen tray case. Fine. *One of 25 sets with a double suite of engravings.* \$1950

122. _____. *THIRTEEN BOTANICAL WOOD ENGRAVINGS. Drawn & Engraved by Barry Moser*. With a Preface to the Suite by John V. Brindle. (Easthampton) 1974. 6½ × 10. 4 leaves printed in black and red, 13 broadsides (wood engraving in black, titled in red)) loose as issued in paper chemise and matching slip cover printed in black and red. Each engraving is signed by the artist. Fine, with prospectus. *One 15 of 100 suites. Laid-in is a signed pen and ink drawing (5 × 7, # 10/15, titled on back). The drawing was done for Flowering Plants of Massachusetts, published by U Mass. Scarce.* \$1000
123. _____. Beekman, E. M. *CARNAL LENT. Poems*. Easthampton, 1975. 6½ × 9. Wood engraved frontis portrait of Beekman by Barry Moser, (14) pages, pressmark in red. Specially bound in navy morocco and pastepaper boards. This Patron's copy is a quarter inch taller and wider than the regular copies. Fine. *Artist's Proof copy (edition was 200) signed by author and artist. Laid-in is a signed copy of the portrait printed on Japanese vellum. Pennyroyal 11 (calling for a binding of cloth and boards).* \$250
124. _____. *NARCISSUS. A Poem by E.M. Beekman and ten sequential woodcuts by Barry Moser*. NP, 1974. 10 × 13½. Title (with woodcut) , 2 leaves text, 9 leaves of woodcuts, plus colophon leaf. Loose as issued in cloth folder and tray case with hand lettered labels. Fine. *One of 45 copies signed by Moser and Beekman; printed by Moser in blue and black in Valencia type on Italia handmade paper. Moser describes the woodcuts as "autoerotic, anthrobotanic."* \$550
125. _____. *EVE SINGING. Poems by Paul Ramsey*. NP, 1976. Oblong 5 × 4½. 14 leaves, printed one-side only. Cloth-backed marbled boards.

A little wear to the tips, else fine. With prospectus. *Limited to 100 copies. Printed by Harold McGgrath in two colors on Fabriano paper. Calligraphic title page by Anne Kaihlanen & botanical engraving by Moser. Scarce.* \$275

126. Plain Wrapper Press. Italo Calvino. *PRIMA CHE TU DICA "PRONTO." BEFORE YOU SAY "HELLO."* (Cotondale, 1985). 7½ × 12. (32) pages. Four multicolor woodcuts by Antonio Frasconi. Morocco and pastepaper boards. Fine in slightly worn tray case. *One of 75 numbered copies signed by Calvino and Frasconi. This story is printed first in Italian, then in English translation by William Weaver. Printed on dampened, handmade Magani paper in Post Medieval type on a Washington hand press. "The structure of this book is ingenious but difficult to describe." Certain pages were "printed on a single leaf that is folded at the fore-edge to form a double leaf . . . and folded at the spine to form two single leaves. . . . By creating double leaves in this manner, the printers were able to avoid printing on the backs of the woodcuts without introducing blanks into the book."* PPW 37. \$1900
127. ———. Rummonds, Richard-Gabriel. *A SAMPLER OF LEAVES, From Plain Wrapper Press and Ex Ophidia Books.* Np, 1995. 11½ × 16. (14) pages of Introduction and Checklist plus 22 fascicles containing over 60 original leaves. Quarter leather and flexible cloth, in tray case (small dent on one edge, not affecting book). Fine. *One of 40 sets. Although every copy is different, each contains leaves from all the major works. Each of the 22 books is represented by signatures or sections of at least 4 pages, many of them with illustrations. These signatures are individually sewn into Fabriano wraps with the book's title printed on its cover. These are keyed to Rummonds' checklist of his 42 books published from 1966 to 1988. A tasty sample from this press known for its technical proficiency and its artistic integrity.* \$1800
128. Primrose Academy. *DIANA BLOOMFIELD. TWENTY-SIX WOOD ENGRAVINGS Chosen by the Artist.* With an Autobiographical Note. London (1995). 6 × 10. (vi), 26 wood engravings printed on rectos only. Cloth and patterned boards. Fine in slipcase. *One of 135 copies signed by the artist, printed at Rampant Lions Press from the original blocks. "The Engraver's Cut" series.* \$200

ARTISTIC COLOR PRINTING

129. Printer's Chromo-typographic Broadside. Centennial 1876 Calendar. J. S. Rivers, Superior Mercantile Printer, Stationer, Blank Books, Office Supplies. 74 Camp St., New Orleans. New Orleans, (1875). 11¾ × 16¾. An elaborate broadside calendar and trade card printed in metallic silver, bronze, and gold, and in black, blue, red, green, beige, grey. Four corner fleurons in blue accompany 4 specialties: Lithographing, Engraving, Book Binding, Job Printing. Four "side-bars" contain annual statistics for the production of rice, molasses, sugar, and cotton. On coated heavy stock. A narrow two-inch strip of bottom edge, beginning at left corner, is missing; pin-hole in lower margin has a closed¼ inch tear. Very good copy. "Artistic printing" was a colorful, virtuoso performance by letterpress printers, intended in part to rival the effects of chromolithography. Not in Hummel, *Southeast Broadside*s. Uncommon. \$800
130. Red Hen Press. Shirley Jones. *FALLS THE SHADOW. Six Essays.* 1995. 12 × 15. Each essay, printed in brown, is preceded by a blind-embossed shell and followed by a sepia mezzotint. Mezzotints are interleaved with Japanese Unryushi. Quarter brown morocco and cloth by the Gwasg Gregynog bindery, with a brown morocco onlay of angel-wing shells. Fine in slipcase, with prospectus. *One of 40 copies, signed by the artist, who has printed this work in Baskerville types on Somerset paper. Shirley Jones describes this as "a multi-layered work which explores the gulf between Man's ideals and the realization of those ideals."* \$1200

BINDING DESIGNED BY BR

131. Rogers, Bruce. Pollard, Alfred W. *THE TRAINED PRINTER AND THE AMATEUR. And the Pleasure of Small Books.* London: Lanston Monotype Corporation, Ltd., 1929. 8 × 11. 14 pages, 4 pages of type specimens. Original wraps stitched into citron cloth gilt stamped in a special design by BR. Unevenly faded, worn at corners, stitching repaired, else very good. Uncommon. *One of a small number bound for Bruce Rogers, from his design. Cover design has a central figure of a centaur holding a thistle, on a stage of balls or balloons, (the same pyramid suspended from above like a stage curtain, both connected by 6 parallel gilt*

rules with thistles floating between; top of border "Centaur," bottom of border "& Arrighi." The first specimen of Monotype Centaur, with a Printer's Note by BR. Beautifully printed on Arches paper, with combination ornaments in red. \$450

132. Rogers, Bruce. *BARNACLES FROM MANY BOTTOMS*. Scaped and Gathered for BR. NY: The Typophiles, 1935. 5¾ × 8¾. (202) pages. Missing the elusive 2-leaved contribution from Richard Ellis which was received too late to be bound in. Black cloth, gilt BR on upper and lower covers. Four unsightly glue spots on endpaper and blank from a bookplate; spine head very slightly rubbed, else fine. Fred Goudy has signed his contribution, as has Edward Stevens, and Charles W. Smith. One of 100 numbered copies. A fest-schrift for BR on his return from Oxford in 1935. With some 30 inserts contributed by 55 friends—including Rudolph Ruzicka, Valenti Angelo, John Fass, Frederic Goudy, Paul Bennett, W.A. Dwiggins, Rushmore, Elmer Adler, Edna Beilenson, Melbert Cary, Douglas, Wilson, Jopseph Blumenthal, Hess, Trenholm, Marchbanks and Spiral presses, and Press of the Woolly Whale. The contributions range from the humorous to serious reviews/discussions of his work. There is a signed wood engraving of the Conrad figurehead by Charles W. Smith, and an elaborate "type picture" by Albert Schiller. \$750
133. Roxburghe Club. Frezzi, Federico. *IL QUADRIREGIO*. With an essay by B. H. Breslauer. London, 1998. 8½ × 11. Over 200 pages, with a wood engraving (5 × 3½) on almost every page. Quarter tan morocco, citron cloth sides. Fine. Facsimile of the 1508 edition, one of the greatest Florentine illustrated books of the Renaissance. "Il Quadriregio is to Florentine book illustration what the Hypnerotomachia Poliphili is to Venetian." Nicolas Barker's "Note on the Printing" of this book is laid in. The facsimile was printed letterpress from metal type and line blocks, on mould-made paper. \$300
134. Ruzicka, Rudolph. *NEW YORK. A SERIES OF WOOD ENGRAVINGS IN COLOUR and a Note on Colour Printing* by Rudolph Ruzicka with *Prose Impressions of the City* by Walter Prichard Eaton. NY: The Grolier Club, 1915. 7½ × 11¼. xxi, 120, (1) pages. Quarter beige cloth

and blue paper boards, leather spine label. Joints rubbed, leaf 47/48 slightly creased in margin, overall a near fine copy. One of 250 copies on French handmade paper watermarked with the Grolier Club seal. Ten full-page and twenty head- and tail-piece coloured wood engravings by Ruzicka. \$1395

135. Schanilec, Gaylord. Auchincloss, Kenneth. *NEW YORK REVISITED*. NY: The Grolier Club, 2002. 7 × 12. xi, 44 pages, including 8 full page color wood engravings and 3 vignettes by Schanilec. Gray silk cloth boards with black and silver leather label, matching slipcase. Fine. One of 200 (of 250) signed and numbered copies, designed and printed by the artist. Engravings include Lower Manhattan from the Empire State building, Chrysler Building from Lexington Avenue, 230 Park Avenue, Grand Central subway station, White Horse Tavern, Times Square, the World Trade Center (vignette), and Strawberry Fields. A sequel to the 1915 Grolier Club New York which had color wood engravings by Rudolph Ruzicka. \$500
136. _____. Whitman, Walt. *WRENCHING TIMES. POEMS FROM DRUM-TAPS*. (Newton): Gwas Gregynog, 1991. 9 × 15. Color frontis portrait and 7 other full page engravings by Schanilec, 70 pages. An extra engraving intended for the book, but not used, is laid in. Quarter morocco. Fine. One of 450 copies. Gaylord's evocative Civil War images were engraved at Gregynog and printed from the blocks. Text printed in black, grey, and dusty rose on on Zerkell paper. \$550

LARGE PAPER COPY WITH SPECIMENS OF THE WOODS

137. _____. and Ben Verhoeven. *SYLVAE*, fifty specimens printed directly from the wood, with historical anecdotes & observations. Midnight Paper Sales, (2007). Two volumes. 10 × 15. 192 pages. The twenty-five wood engravings and twenty-five woodcuts are printed in shades of brown, tan, gold, russet, yellow, green; 19 are large, folding plates. Bound Medieval-style in quarter white leather laced into heavy wooden boards. A compartmented wooden box holds 25 specimens of the trees. Both are in a fitted, suede-lined cloth tray case. Fine. One of 26 deluxe, large paper copies with specimens. A study of twenty forested acres, with specimens of the trees printed from the wood itself in

endgrain and crossgrain. Most nature-printing is indirect: an impression is made from a cast of the object rather than the object itself. These are direct impressions which, as Schanilec observes, convey both accuracy and intimacy. Schanilec's article in *Matrix* 27 describes his technique of reduction cutting as each new color is added. \$10,500

138. Shakespeare Head Press. Froissart, Jean. *FROISSART'S CRONYCLES*. Translated out of Frenche by Sir John Boucher, Lord Berners. (Oxford, 1927) 8 volumes. 7 × 9½. 1486 pages. Decorated with 6 hand-colored maps, over 600 hand colored coats-of-arms of English, Scottish, and Irish princes and knights drawn by Paul Woodroffe, heraldic headpieces, and tail pieces. Holland-backed blue paper boards, paper spine labels (extra labels tipped-in at rear). A little wear to labels. A fine, beautiful set. *One of 350 sets designed by Bernard Newdigate, printed on Batchelor handmade paper, untrimmed. One of the three major works issued at Shakespeare Head Press, which "became the most mature and sophisticated of the [between war] private presses, producing some works in the grand manner which are a great pleasure to read and examine now."* Colin Franklin goes on to say (The Private Presses pp. 147–149) "Newdigate must stand as the best user of Caslon in the history of book design, of pure typography as adequate in itself." \$2500
139. Sönmez, Nedim. *OSMANISCHE MOTIVE IN DER MARMORIERTECHNIK. OTTOMAN MOTIFS IN THE ART OF MARBLING*. Tübingen, 2003. 8 × 12. 7 text leaves in English and German, 24 large original specimens tipped to printed sheet, all loose in portfolio of cloth and marbled boards tied with ribbon. Fine. *One of 48 numbered copies signed by the author/marbler. "Ottoman Motifs" is an attempt to enrich the traditional spectrum of marbling motifs . . . It is also a study of the colour combinations found in these sources." These elaborate marbled specimens draw from classical Turkish art—carpets, illuminated mss., glass, metal, and wood. Each, a little work of art, is signed by the marbler.* \$650
140. _____. *TÜRKISCHE EBRU-MUSTER. TURKISH EBRU PATTERNS*. Tübingen, 2002. 8½ × 12½. 13 text leaves in English and German, 45 large original specimens tipped to printed sheet, loose in portfolio

of blue cloth and marbled boards tied with ribbon. Fine. *The Turkish ebru patterns from the earliest to the present are here created and identified by Sönmez. Oriental ebru originated in the early 16th century. One of 85 sets, numbered and signed by Sönmez.* \$480

141. Stamperia del Santuccio. Joseph Hall. *SAMSON. Selections from a contemplation on an historical passage in the Old testament*. (Lexington, 1972). 8 × 11. xix pages. With eight illustrations by Fritz Kredel after the *Biblia Pauperum*. Red leather and marbled boards. Collector's book label. Fine, with 4-page prospectus. *One of 60 copies, signed by Fritz Kredel. Printed in Victor Hammer's Samson Uncial type, in black, red, and blue on handmade Magnani paper. The pressmark in blind on last leaf. A proof of leaf iii–vi, considerably different from the published version, is laid in.* \$600
142. _____. Thomas, Martyn; John A. Lane; Anne Rogers. *HARRY CARTER TYPOGRAPHER*. (Bath), 2005. 8½ × 11. xii, 113 pages. Illustrated with 13 photographs, a sample of Carter's Emerald Bible type, and a specimen of original Curwen patterned paper. Cloth, dj. Fine. *A biography and a bibliography of Carter—polymath of typography, type designer and punchcutter. One of 240 signed copies.* \$165
143. Thornwillow Press. Kohl, Helmut. *PARTNERSCHAFT IN FREIHEIT. Partnership in Liberty*. West Stockbridge, 1990. 6 × 10. 39 pages. Cherry red morocco, spine with 5 raised bands, titled in gold on upper cover. Fine, in suede-lined cloth traycase (light wear). *First printing of Kohl's address at a Harvard Commencement; text in German and English. One of 500 copies signed by Kohl, and by the publisher Luke Pontifell. Printed by Stinehour Press.* \$250

ART DECO PLATES & "MODERN" TYPOGRAPHY

144. Tolmer, A[lfred]. *MISE EN PAGE. The Theory and Practice of Layout*. (London: The Studio, 1931). 8½ × 10½. (90) pages in English plus 20-page summary in French plus 15 inserted plates. Printed in black and blue, and illustrated throughout. Cloth spine, printed paper over board sides. Edges and tips worn; head of spine has 2' tear on

both joints, similar tear lower rear joint; a bit of adhesion residue between one page and the facing plate. Contents are very good; overall a good copy. *The 15 striking Art Deco plates are examples of various techniques: pochoir, printing on aluminum and on plastic, among others. The layout and typography of this book is a graphic representation of the text. Chapters on ancient languages and geometry, calligraphy, types, printing processes, function of advertising layout, relationship of modern life to layout. Printed in France by the author.* \$1000

145. Trissel, James. *DAEDALUS*. The Press at Colorado College, 1993. 14 × 14. (40) pages illustrated throughout. Blue cloth titled in silver. Fine. *The story of his flight as told by Daedalus. One of 35 signed copies printed by Trissel in a computer-generated Copperplate font. Papers are Magnani Pescia Incisioni and technical vellum. Drawings and some hand lettering; copier-printed materials (landscapes, diagrams and some calligraphic notation together with some handwritten remarks) from lucite sheets. 23 halftones of photos and xeroxed images. Color printing of skies from lucite sheets, and split-font color printing. Printed in black, blue, silver, red, yellow & gold. A dramatic book from this press.* \$800
146. Wakefield, D. R. *SPORTING FISHES OF THE BRITISH ISLES*. An Anthology Compiled & Illustrated by D. R. Wakefield. Chevington Press, 1985. 15 × 22. Thirty-three leaves including 20 full size etchings and aquatints of fish, some with hand coloring or stencil coloring (pochoir). Loose as issued in cloth tray case. Fine. *One of 100 signed by the artist. The text for each fish is from c19 and early c20 writers. Brilliant plates of pike, tench, trout, eel, gudgeon, perch, carp, grayling, barbel, bream, chub, roach, salmon, catfish, and zander.* \$1600
147. Wallis, Lawrence W. *GEORGE W. JONES: PRINTER LAUREATE*. The Plough Press, (2005). 6 × 9 and 12 × 9½. 128 pages, illustrated. Half leather, Ann Muir marbled paper sides. A separate portfolio contains 8 original samples of Jones' printing, with descriptive leaflet. Fine. *One of only 15 signed and numbered copies. Leaves are from The Canterbury Tales, The Georgics of Vergil, Two Centuries of Typefound-ing, The Pearl, Calendar for the Year 1923. Jones (1860–1942) pioneered*

the use of Linotype for fine printing, and created distinguished typefaces for linecasting—Granjon, Estienne, Baskerville, & Georgian. \$500

148. Warwick Press. St. Francis of Assissi. *CANTICLE OF THE SUN. CANTICO DI FRATE SOLE*. Easthampton, 1983. 5 × 7. 5 leaves, printed in black and liquid gold. Non-adhesive binding, laced with vellum into vellum wraps titled in gold, tray case (light wear). Fine, with prospectus. *One of 40 bound in vellum (and 20 in wraps) signed by Blinn. St. Francis' poem is illustrated, printed, and bound by Carol Blinn. A lovely edition in celebration of the 10th year of the press.* \$525
149. ———. Muldoon, Paul. *HOPEWELL HAIKU*. Illustrated by Carol J. Blinn. (Easthampton) 1997. 5 × 7½. 19 leaves, with four delicate color-printed and hand-colored vignettes for the four seasons. Striped paper boards stencilled with sunflowers. Fine. *One of 150 copies signed by the poet and the printer.* \$225
150. ———. Baris, Bob. *COINCIDENTAL PLEASURES*. Printing & Farm-ing. Easthampton, 2007. 6 × 8½. (32) pages, with 8 hand colored drawings by Carol Blinn. Bound on vellum laces into limp, dyed sheep vellum. Fine. *One of 25 copies (of 75) in vellum, signed by Baris and Blinn. This book is an unabridged version of an article which appeared in Matrix 24. Carol is illustrator, printer, paste-papermaker, vellum-dyer, and binder.* \$650
151. West Meadow Press Reaney, James. *TO THE AVON RIVER ABOVE STRATFORD, CANADA*. 1991. 8vo. 5 pages with wood engravings by Wesley Bates. Quarter marbled cloth. Fine. With a TLS from Bates to a fellow wood engraver. *One of 100 copies signed by the poet and engraver. The engravings, in green, flow through the poem.* \$250
152. Weygand, James Lamar. *AFTERNOONS WITH THE NAPPANEE BARD*. Press of the Indiana Kid, 1963. Miniature. 2 × 2½. 18 pages. Cloth, upper cover completely covered by paper label. Tiny book label on front pastedown, else fine. *One of 100 copies signed by the printer, Phil Weygand. About private press printer Leander Hershberger.* \$150

153. Whittington Press. Butcher, David. *PAGES FROM PRESSES. KELMSCOTT, ASHENDENE, DOVES, VALE, ERAGNY, AND ESSEX HOUSE*. (Risbury, 2006). 11 × 15. Frontis, xiii, 97, (4) pages plus 14 original leaves mounted on hinges. Full morocco. A separate portfolio contains 5 original leaves and a copy of the Frontis type specimen. Both volumes housed in a cloth and morocco traycase. Fine. *Edition A, one of 50 copies bound in full Nigerian Morocco with 14 original leaves tipped-in and 5 more original leaves loose in portfolio. The original leaves displaying the eight proprietary type faces are 2 Kelmscott (one is a double leaf with 2 three-quarter borders), 2 Ashendene (printed in 2 colors, one with hand drawn initial in blue), 3 Doves (one vellum, one Bible, one double), 3 Vale (one double, one with border, the colophon leaf in red), 2 Eragny (one with initials, one printed in red), and 2 Essex House. The portfolio contains one leaf from each press, except Essex House. Butcher provides a commentary on each Press—with special reference to its proprietary typeface. The frontis, printed from a copperplate, shows all 8 proprietary typefaces.* \$3000
154. _____. Craig, John. *BRITTEN'S ALDEBURGH*. Leomonster, 1997. 9¼ × 13. (67) pages. Half buckram, slipcase. Fine. *One of 440 numbered copies; signed by Craig, author and illustrator of the volume. Eighty-one wood engravings and three two-color linocuts are interspersed with text in double-page layouts to describe the walks taken around the coastal village of Aldeburgh by Benjamin Britten while he was composing.* \$300
155. _____. *MOUNTAINS IN THE MIND. Poems by Roland Grant. With Six Wood-Engravings by Howard Phipps*. (Lower Marston, 1987). 7½ × 10. Color-printed frontis. (25) pages. Red burlap with engraving on cover. Fine. *One of 200. Signed by Gant and Phipps.* \$150
156. _____. Morgan, Gwenda. *THE DIARY OF A LAND GIRL 1939–1945. Illustrated with her wood-engravings*. 2002. 8 × 11. Frontis and 30 other engravings printed from the original blocks, xii, 151 pages. Cloth spine and fore edges. Fine in matching slipcase. With a list of books illustrated by Morgan. \$225
157. _____. Seamus Heaney, Laurie Lee, Lawrence Sail, Jenny Joseph. *THE FOUR ELEMENTS*. Friends of the Cheltenham Festival of Lit-

erature, 1991. 10½ × 15. Four broadsides. Each poem is headed by a color wood engraving by Gwenda Morgan. In blue paper folder, as issued, with a 5th wood engraving by Morgan on the cover. Slight marginal crease, else fine. *Each is no. 42 of 125 copies, signed by the authors.* \$475

158. _____. *MATRIX 2 (Reprint). A Review for Printers and Bibliophiles*. Andoversford, (1993). 7½ × 11. 122 pages, plus numerous inserts, photos, tipped-in specimens. Printed wraps over thin boards. Fine. *One of 475 copies. Contains an article not in original No. 2, Eric Gill and The Hawkesyard Review; a postscript has been added to the review of 1981 press books; the Antique Woodtype Poster is printed in two colors.* \$460
159. _____. Harrison, Ski. *PORTRAITS OF PRESSES. Photographs of Fleece, Gregynog, I.M. Imprint, Old Stile, Rampant Lions, Rocket, Tern, Whittington & CTD*. Herefordshire, 1997. 11¾ × 10½. xi, 53, (1) pages plus 69 full page photographs and an additional insert from each press. Quarter morocco and decorated paper boards; with special separate portfolio of ten signed photographs; all in morocco & cloth clamshell case. *One of 27 deluxe copies signed by the press proprietors, with an extra suite of photographs signed by Harrison. Each printer provides a description of his press as well as an insert of his work.* \$1000
160. Wolfe, Richard J. *THREE EARLY FRENCH ESSAYS ON PAPER MARBLING 1642-1765*. Newtown: Bird & Bull Press, 1987. 7 × 10. 106 pages. 13 marbled specimens. Quarter morocco, marbled boards. Fine. *First publication of a manuscript (Lyon, ca. 1642) on Turkish marbling. "The best Method of making Marbled Paper" from Journal Oeconomique 1758. "The Marbler of Paper" from Diderot-Alembert Encyclopedie, 1765. Mr. Wolfe translated the essays and marbled the specimens as reproductions of 18th century patterns. One of 310 copies on dampened handmade paper.* \$225
161. (Wood Engravers) Evans, George Ewart. *ASK THE FELLOWS WHO CUT THE HAY*. Ploughman's Parrot Press, 1999. 6½ × 10. 153 pages. Cloth and decorated boards. Fine. *Illustrated with 20 engravings*

by Harry Brockway, Anthony Christmas, David Gentleman, Miriam Macgregor, Howard Phipps, Peter Reddick, George Tute. Oral histories from rural East Anglia, first published in 1956. One of 280 regular copies. \$250

162. (Wood Engravers) *FACE TO FACE. TWELVE CONTEMPORARY AMERICAN ARTISTS INTERPRET THEMSELVES* in a Limited Edition of Original Wood Engravings. With an introduction by Leonard Baskin and a dedication print by Lynd Ward. Penmaen/Busyhaus Publications, (1985). 11 × 15. Fifteen printed folders. Each engraved self-portrait, numbered and signed, is laid into a printed folder with a page of text about the artist. With an additional suite of the 13 signed (but not numbered) prints on different paper. Contained in heavy cloth print case whose spine is a recessed length of engraver's maple wood—type high and engraved "Face to Face" the length of the spine. Fine. One of 250 sets. The twelve artists are: Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. Lynd Ward's previously unpublished print is not signed, due to Ward's death before the project was completed. Harold McGrath printed the blocks, which were cancelled at the end of the press run. \$1150

163. Zaehnsdorf, Joseph W. *THE ART OF BOOKBINDING. A Practical Treatise*. London, 1897. Third Edition. 4¼ × 7. xix, 190 pages plus 8 plates, (4), 40-page catalogue of books. Text illustrations. Original cloth. Very good. *Practical advise includes use of the arming press, washing books, and the best woods for bookcases to prevent bugs.* \$90

164. Zapf, Hermann. *POETRY THROUGH TYPOGRAPHY. Introduction* by Walter Schmiele and Hermann Zapf. NY: Kelly-Winterton Press, 1993. 5¼ × 8¼. Fourteen pieces: title, introduction, and 12 poems. Each of the separately printed poems is accordion-fold, opening to 20 inches. A fine set in cloth tray case (small water spot on case). *Designed in various types and formats to reflect the poem's meaning, each is intended to be stood up on a desk or table. One of 99 copies designed by Zapf, but printed at 7 different presses. The printers were Sebastian Carter,*

Walter Hamady, Klaus Hoffmann, Jerry Kelly, Martino Mardersteig, Ludwig Ochms, and Jim Yarnell. \$650

165. _____. *AUGUST ROSENBERGER 1893–1980*. Rochester: Cary Graphic Arts Collection, 1996. 7 × 10½. 33 pages. Cloth. Fine. One of 75 copies. Illustrations are printed from Rosenberger's original metal engravings. Rear pocket contains 4 original leaves (slightly trimmed) from *Feder und Stichel* and from *Das Blumen-ABC*, as well as an engraving of the alphabet. "A tribute to one of the great masters of punchcutting. . . ." \$400
166. _____. "STANDARD LAY OF THE CASE." New Rochelle: Myriade Press, 1978. Broadside, 28 × 24 (printed portion measures 18 x 14) inches. Designed by Hermann Zapf with his calligraphic title in red and quotation from Goudy in blue, above and below a California type case (black & golden brown) showing the proper distribution of type. Very good. *Untrimmed over-run copy, from the Myriade Press limited edition.* \$90
167. _____. Silkscreen Print. "GEDANKEN UBER DIE ZEIT." Wuppertal, 1973. 20 × 27. In a lovely frame designed for this print. Fine, not examined out of frame. One of 100 numbered and signed copies; printed in blue, red and black. Five quotes in Zapf's cursive calligraphy from Ovid, Seneca, Pahnem, Silesius, and a Finnish proverb; all on the subject of time. Hermann Zapf Ein Arbeitsbericht p. 60. \$600

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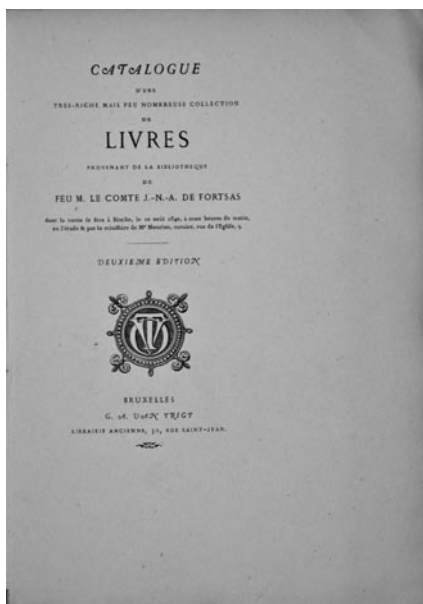
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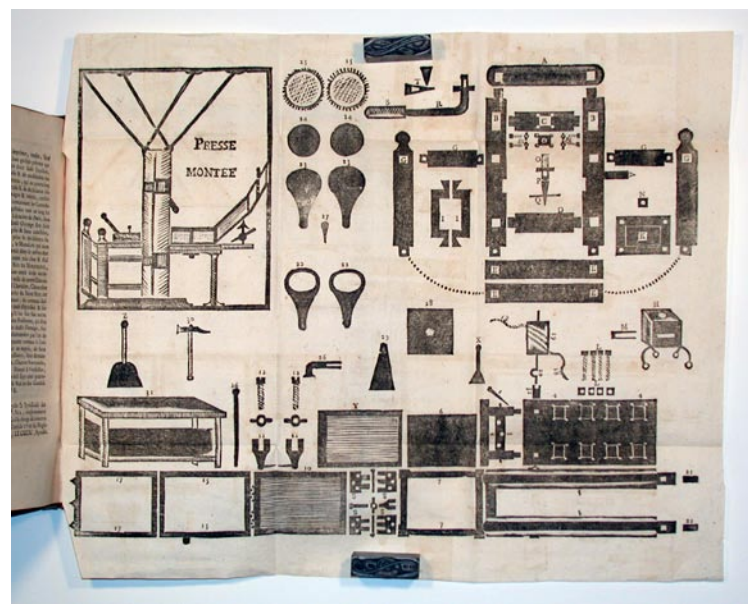
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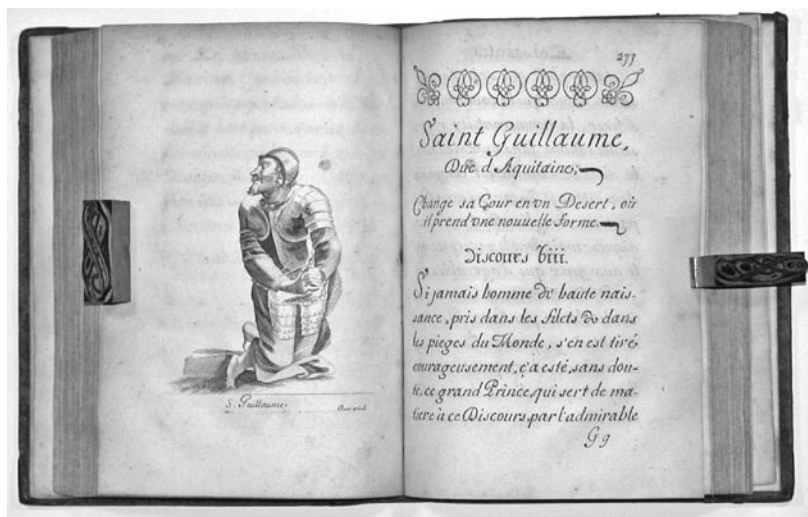
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