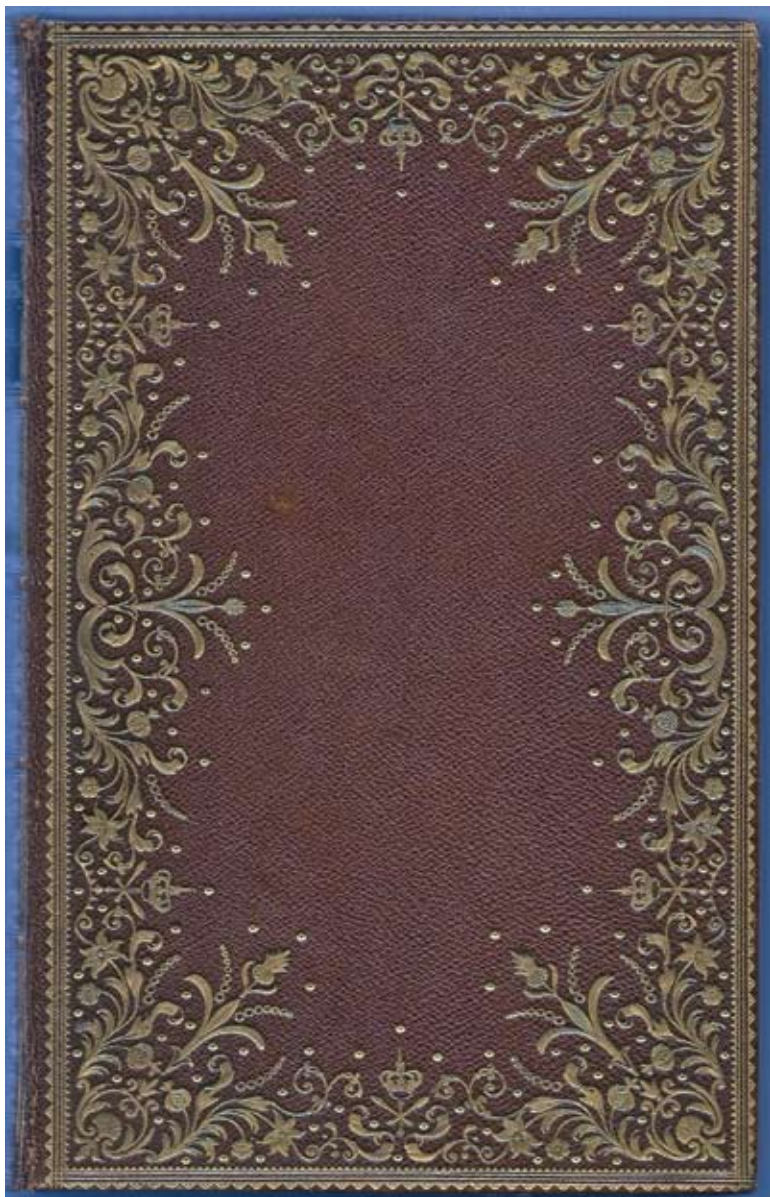


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Visitors welcomed by appointment. Fine books purchased.

1. Abbey, Major J. R. *CATALOGUE OF THE CELEBRATED LIBRARY OF MAJOR J. R. ABBEY*. London: Sotheby's, 1965–1978. Ten volumes. Vols. 5 and 6 are in green wraps, as issued. The other 8 volumes are in green boards. All have numerous plates (many in color). The spines are faded; top edges (and occasionally endpapers) are foxed; otherwise a very good set. Lists of Prices and Buyers' Names laid in. *Abbey had everything—fine and historic bookbindings, illuminated manuscripts, books printed on vellum, modern French illustrated books.* \$200

CLASSIC AMERICAN PRINTER'S MANUAL

2. Adams, Thomas F. *TYPOGRAPHIA: A Brief Sketch of the Origin, Rise, and Practice of the Typographic Art: with Practical Directions for Conducting Every Department in an Office*. Philadelphia. 1837. 4½ × 7½. Frontis, title, (2), 3–372, (8) pages with 4 plates. The plates and title page are on a clay-finished paper and look almost new. Later cloth and endpapers, bookplate. Scattered foxing as is usual. Very good copy. *First edition of a classic American printer's manual, kept in print until 1864 and ultimately replaced as the standard manual by MacKellar's American Printer in 1866. Three plates show presses: Ruthven, Philadelphia (Ramage), and Washington; several others are also illustrated in the text and accompanied by a brief history and description of operation. Though borrowing heavily from Johnson and Hansard there is new topical material in the press section, a polemic against stereotyping, and a scale of prices with tasks for typographical work.* JPHS E18, Bigmore & Wyman I, 3. \$600
3. Anderson, Sherwood. *WINESBURG, OHIO*. NY: LEC, 1978. 9½ × 12. 152 pages. Quarter leather and cloth. Fine in faded slipcase. *One of 1600 copies printed at Stinehour Press; signed by the illustrator B.F. Stahl.* \$100
4. Apuleius. *PSYCHE ET CUPIDO*. London, Riccardi Press, 1913. 6½ × 9½. 41 pages. Full vellum titled in gilt, top edge gilt, pair of green cloth ties. Small chip at spine base, else fine. *One of the scarce copies in vellum (most were bound in boards). 525 copies were impeccably printed by Charles Jacobi at Chiswick Press on Riccardi handmade paper, in the proprietary Venetian-style type designed by Horne and cut by Prince. Entirely in Latin.* \$210
5. Apuleius. *THE GOLDEN ASS*. Translated by Jack Lindsay. NY: LEC, 1932. 6 × 10. xiii, 392 pages. Line drawings throughout by Percival Goodman. Full natural ass hide gilt. Near fine in worn slipcase. *One of 1500 copies signed by Percival. Printed by John Fass at the Harbor Press.* \$100
6. Ashendene Press. Cervantes, Miguel de. *THE HISTOIRE OF DON-QUIXOTE OF THE MANCHA*. Translated by Thomas Shelton. London, 1927/8. Two folio volumes, 12 × 17. xiii, 268, (1); x, 256, (1) pp. Full dark green morocco over heavy boards by W.H. Smith & Sons for the press. Slight extremity wear, fine, with the prospectus. *One of 225 sets on handmade paper (20 copies were on vellum). A grand folio printed in two columns in red and black in Ptolemy type (its first use), with woodcut decorative initials and borders by Louise Powell. The initials, reminiscent of those done for the Kelmscott Press, were a significant departure from St. John Hornby's usual calligraphic initial letters; and this is the only Ashendene publication to use such ornamental material. A selection of the initials is shown on pages 152–4 in the Press' bibliography. There were special bindings available in either morocco or vellum (at 14 guineas vs 10 for linen-backed boards). Wm. Smith & Sons who did these bindings were responsible for all of the special binding done for the press from 1905 onward. The Descriptive Bibliography of . . . The Ashendene Press XXXVI (pp 86–8).* \$11,000
7. Baskin, Leonard. *RICO LEBRUN, The Line of Passion. Drawings, paintings, prints and sculpture*. Tyler Museum of Art, 1999. 9 × 12. 55 pages illustrated throughout. Wraps, in manilla envelope with large label printed on handmade paper. Original woodcut portrait of Lebrun, numbered and signed by Baskin, bound in. Fine. *No. 18 of 50 deluxe copies. Baskin contributed also a 4-page introduction. Lebrun's portrait was printed by Art Larson.* \$125
8. Baskin. "Iris." 1988. Original etching in black. 6 × 4 on 12 × 11½ sheet of Barcham Green handmade paper. Fine. *No. 12 of 35 copies, signed.* \$300

9. Baskin. Miller, Arthur. *DEATH OF A SALESMAN. Certain Private Conversations in Two Acts and a Requiem*. NY: LEC, 1984. 8 × 10½. (8), frontis, 165, (1) pages. Illustrated with 5 full-page etchings by Leonard Baskin. Full dark red morocco by Gray Parrot. Slipcase has a bit of glue residue from removed sticker. Fine. *One of 1500 numbered copies signed by Baskin and Miller. A felicitous combination of the work of two extraordinary American artists.* \$600
10. Bates, Wesley. Wilson, Alexander. *THE FORESTERS. A poetic account of a walking journey to the Falls of Niagara in the Autumn of 1804*. Newtown: Bird & Bull Press, 2000. 6 × 9¼. xx, 122 pages including 13 full page wood engravings by Wesley Bates. Quarter chestnut morocco, slipcase. Fine. *One of 150 copies. Printed in black, green, and red.* \$400
11. (Bawden, Edward) McKittrick, David. *WALLPAPERS BY EDWARD BAWDEN PRINTED AT THE CURWEN PRESS*. Andoversford: Whittington Press, (1989). 13 × 19. x, 20 pages plus 5 plates plus 7 large sheets, folded, of original Bawden wallpapers. Cloth and "wallpaper" boards, slipcase. Fine. *One of 80 copies with original specimens (there were also 40 with no specimens).* \$1500
12. Bible. A single leaf of the *Biblia Latina*, from Ezekiel. Nuremberg: Anton Koberger, 1495. 9 × 12¾. Printed in two columns in two sizes of blackletter type. Text of Ezekiel, in the center of the leaf, is set in the large size; it is surrounded by commentary in the smaller type. Leaf verso bears a 3 × 3 inch woodcut diagram. Very good condition. \$125
13. (Binding, Ivory) *LIVRES D'HEURES*. (Paris: Dupuy, ca. 1860). 3 × 4½. 271 pages, 4 chromolithographed plates for recording events. Ivory binding by Maison Giroux (ticket) in original satin-lined leather box ("Bibles Capucine" gilt inside lid). Upper cover bears a chased metal onlay; all edges gilt, single clasp. Metal hinges at spine center allow the binding to open flat. While the leather box has slight wear, the binding is pristine. *Each double spread opening has a medieval-style three-quarter chromolithographed border (by Carré). A lovely artifact, which looks brand-new after 150 years.* \$1200

14. Bird & Bull Press. *THE BIRD & BULL 100 CORONAS*. Newton, 1988. 6 × 9. 57, (2) pages. Morocco and printed boards. With portfolio containing 100 corona piece. Fine. *One of about 300 copies. The encapsulated proof "coin" is 1 troy oz. of silver. Three essays: important information about Sans Serrieffe, unofficial coins of the world, and a check-list of the publications of the first 30 years of the B&B.* \$100
15. Boccaccio. *THE DECAMERON*. NY: LEC, 1930. Two vols. 9 × 11. Designed by T.M. Cleland with architectural title pages, head pieces in various colors. Red cloth, edges dyed blue. A fine set, in glassines and lightly worn slipcase. No. 134 of 1500 copies. *Translated by Francis Winwar. Printed by A. Colish.* \$150

APEX OF GERMAN CRAFT BINDING

16. (Bookbinding) *ARCHIV FUR BUCHBINDEREI*. Zeitschrift für Einbandkunst und Einbandforschung. Volume XXII, nos 1–12 (complete). Halle, 1922. 8 × 11. 112 pages include 22 plates with photographs of 73 bindings. Half cloth and marbled boards, leather spine label(chipped). Original wraps and ads are bound in. Acidic paper is toned in margins; plates, on glossy paper, are not affected. Very good. *This monthly periodical, edited by Erhard Klette and Hans Knapp carried numerous well-illustrated articles on contemporary German fine binding. This volume displays bindings by Franz Weisse, Paul Kersten, Otto Pfaff, Otto Dorfner, Oskar Blenkner, Arthur Schauer, Gustav Frtitzsche, et al. Ulrich & Kup p. 28. "Bookbinding, old and new, with special stress on design. Techniques are discussed. There are good suggestions, excellent illustrations."* \$200
17. _____. Volume XXIV. Halle, 1924. 8 × 11. 122 pages plus photo-graphs of 106 bindings. Half cloth and marbled boards, leather spine label (chipped). Original wraps and ads are bound in. Very good. *Bindings by Franz Weisse, Georg Grimm, Paul Kersten, Otto Pfaff, Heinrich Engel, et al. Contributors include Paul Adam, G. Boeng, Anker Kyster, and many others.* \$200
18. _____. Volume XXVI. Halle, 1926. 8 × 11. 136 pages plus photo-graphs of 172 bindings. Half cloth and marbled boards, leather spine label

- (chipped). Original wraps and ads are bound in. Very good. *Tipped in specimen of pastepaper by Heinrich Engel; bindings by Otto Dorfner, Paul Kersten, Heinrich Vahle, the Werkstätten Burg Giebichenstein, and many others.* \$200
19. (Bookbinding) *ARCHIV FÜR BUCHBINDEREI*. Volume XXVII. Halle, 1927. 8 × 11. viii, 140 pages plus numerous plates with of bindings. Half cloth and marbled boards, leather spine label (orig. wraps and ads bound in). Near fine. *Bindings by Franz Weisse, Paul Kersten, Otto Pfaff, Otto Dorfner, Oskar Blenkner, Jacob Krausse, von Larisch, Walter Tiemann, Ignatz Wiemeler, et al. showing much Art Nouveau and Art Deco design.* \$200
20. _____. Volume XXX. Halle, 1930. 8 × 11. 144 pages plus numerous plates with of bindings, 2 tipped in specimens of decorative papers. Half cloth and marbled boards, leather spine label (orig. wraps and ads bound in). Near fine. *Bindings by Kurt Lange, W. Gerlach, Thea Shenck, Paul Klein, Jacob Krausse, H. Groth, J. Rudel, Rudolf Junk, and many from the State School in Hannover for handwork book arts. Much Art Nouveau and Art Deco design.* \$200
21. _____. Volume XXXII. Halle, 1932. 8 × 11. 108 pages plus numerous plates showing 200 bindings. Half cloth and marbled boards, leather spine label (chipped). Original wraps and ads are bound in. Very good. \$200
22. _____. Volume XXXVIII. Halle, 1938. 8 × 11. 96 pages plus photographs of 1149 bindings. Vellum-backed boards. Some foxing and creasing internally. Binding in fine condition; contents good or better. *Bindings by Dorothee Freise, Hugo Wagner, Heinrich Engel, Otto Dorfner, Ignatz Wiemeler, et al.* \$150
23. Bradbury, Ray. *THE MARTIAN CHRONICLES*. Avon: LEC, 1974. 7½ × 10½. 309 pages. Illustrated by Joseph Mugnaini. Black cloth with “night sky” design in silver, edges speckled, black endpapers speckled with silver, matching board slipcase. Spine of case faded, all else fine. *One of 2000 numbered copies, signed by Bradbury and by Mugnaini.* \$300
24. Browning, Robert. *THE RING AND THE BOOK*. Illustrated with copper engravings by Carl Schultheiss. Avon: LEC, 1973. Two volumes. 10 × 7½. 690 pages. Quarter red morocco and printed boards. Very slight wear to spine extremities. Fine in fine slipcase. Tiny bookplate of Harold Hugo. *One of 2000 copies printed at the Plantin Press. Signed by the artist.* \$85
25. Bulwer-Lytton, Edward George. *THE LAST DAYS OF POMPEII*. Verona: LEC, 1956. 7 × 11. xx, 512pp. Illustrations in black, red, and grey by Kurt Craemer. Decorated cloth, dj, slipcase (slightly soiled). Small bookplate on pastedown. Few page corners creased, all else fine. *One of 1500 copies, signed by Mardersteig and Craemer.* \$125
26. Burke, Clifford. *PRINTING POETRY. A Workbook in Typographic Reification*. San Francisco: Scarab Press, 1980. 7 × 11. 150 pages. Quarter cloth, printed boards. Spine ends slightly faded despite presence of dust jacket. Near fine with prospectus. *One of 2000 copies printed (but not all bound and sold).* \$125
27. Caliban Press. *GINSBERG’S FARM*. Canton, 2006. Triptych format. 7 × 9½ (opens to 21 inches). The triptych is constructed from splatter-dyed handmade Nepalese paper over boards. “The two outer panels contain images of two Tibetan protector deities taken from an original woodblock cut and printed for the Dali Lama’s library.” The blocks are printed on orange and blue handmade papers. In the center panel is a poetic tribute to Allen Ginsberg. These two printed leaves open to reveal a framed gelatin silver photograph of Ginsberg standing in his garden, holding a huge melon. The triptych is housed in a handmade paper portfolio which holds a vial of earth from Ginsberg’s garden. *One of 40 numbered copies signed by the photographer Mellon Tytell and by the poet/printer Mark McMurray. This previously unpublished photograph was taken during the summer of 1973. Text is letterpress in 14-point Goudy Old Style, on handmade paper.* \$375

28 Caliban Press. Shakespeare, William. *THE TEMPEST*. Canton, 2001. 8 × 12. 119 pages, illustrated throughout by a variety of processes—reliefprints, collage, pochoir, and a volvelle. Errata slip laid in. Purple morocco spine and heavy handmade paper wraps, in matching chemise with cutout of Ariel. Fine. *One of 125 copies printed letterpress by Mark McMurray in Dante type on various hand and mould made papers. Text is from the First Folio. A major work from this fine artist/printer.* \$650

29. Chaucer, Geoffrey. *TROILUS AND CRESSIDA*. NY: LEC, 1939. 7½ × 12. 309 pages. Floriated initials in green and yellow; each page ruled in pale gold, on pale grey paper. White buckram and boards with heraldic device in black and red. A few creases, but fine in glassine and very good slipcase. *One of 1500 copies signed by designer George W. Jones. Printed in Linotype Granjon at The Fanfare Press.* \$100

FIRST BOOK OF THE PRESS

30. Cheloniidae Press. Poe, Edgar Allen. *THE RAVEN*. (Easthampton, 1980). 11 × 15. Fifteen leaves, including 5 full page etchings, pencil titled by Robinson. The text contains two wood engravings; blind printed pressmark on final leaf. Bound by David Bourbeau in black paper (over boards) marbled to resemble ravens' wings. Slight wear, a two-inch ding to bottom of fore edge has been repaired. In red morocco and black cloth tray case. Near fine. *No. 25 of 100 copies (total edition was 125) signed. Laid-in are signed and numbered proofs of the two wood engravings. Printed 24-point Centaur type, in black and red. Japanese paper tissue guards protect the etchings. An exemplary first book of the press, and a fine example of a unified whole.* \$2250

31. ———. Lawrence, D.H. *TORTOISES. SIX POEMS BY D.H. LAWRENCE*. (Williamsburg), 1983. 8 × 11. Etched portrait, 25 leaves with 8 wood engravings by James Alan Robinson. Quarter vellum and Japanese paper boards, in vellum and cloth tray case. Fine with prospectus (signed by Robinson under the engraving). *No. 34 of 90 special copies on Fabriano Perusia with a frontispiece (not present in the regular edition) etching of Lawrence signed by Robinson, with an extra suite of the*

prints, each signed and numbered. Printed by Harold McGrath in Centaur and Arrighi types. \$750

32. ———. Browne, Thomas. *PSEUDODOXIA EPIDEMICA: OF UNICORNES HORNES*. (Easthampton), 1984. 7 × 9½. Etched frontis portrait signed by Robinson, (56) pages including 15 wood engravings in black or blue-green by Alan James Robinson. Quarter vellum and boards. A separate suite of engravings, each signed, in cloth portfolio. Both in vellum and cloth tray case. Fine with prospectus. *One of 60 special numbered and signed copies (of 225) printed on a vintage Whatman paper, with an etched portrait of Browne, and a suite of the engravings (plus a 16th wood engraving). Printed by Harold McGrath; bound by Gray Parrot.* \$650

33. ———. Poe, Edgar A. *THE BLACK CAT*. (Williamsburg, MA, 1984). 6½ × 9½. (32) french-fold pages. Frontis portrait of Poe and 10 other wood engravings by Alan James Robinson. Quarter black morocco, matching tray case by Gray Parrot. With an extra suite of prints (each numbered and signed) and a drypoint etching of the cat. Fine, with prospectus signed by Robinson under Poe's portrait. *No. 42 of 60 copies printed in black and red on "vintage Bodleian" paper, by Harold McGrath at the Hampshire Typothetae.* \$700

34. ———. Louÿs, Pierre. *LEDA, IN PRAISE OF THE BLESSINGS OF DARKNESS*. (Easthampton), 1985. 8 × 11. (42) pages. Seven wood engravings and 5 drypoint etchings in color by Alan James Robinson. Blind-embossed blue paper boards edged with white pigskin. Extra suite of the engravings and etchings, numbered and signed is laid with the book into a quarter pigskin tray case. Fine with prospectus. *Explicitly erotic art. One of 75 copies signed by Robinson, who printed the etchings on handmade Gampi. Harold McGrath printed the wood blocks, with letterpress by Wild Carrot. Bound by Peter Geraty. Translation by David Ball.* \$1500

INLAID BINDING BY SILVIA RENNIE

35. Chimera Press. Voragine, Jacobus A. *IN THE STATE OF INNOCENSYE*. Beckenham, (1988). 8 × 12. 30 leaves printed in black and

- red, with 9 relief prints by Ron King. Bound by Silvia Rennie (stamp signed) in full green morocco with large inlaid pictorial panels on each cover. Eve in the Garden of Eden with the snake is inlaid on the upper cover in white, various greens, black, and red morocco. Adam's panel fills the lower cover. The designs reflect King's illustrations. The rounded spine has title inlaid in white morocco, the letter "O" replaced by a red apple. Pastedowns are white morocco; flyleaves are black vellum. Protected by a suede-lined black cloth tray-case with white pigskin spine label. The case has light soil and wear. Rennie's binding is in perfect condition. No. 17 of 100 copies printed in Centaur types on dampened Waterford paper on an Albion handpress. Signed by the printer Michael Hutchins and by the artist Ron King. Designer bookbinder, teacher, and lecturer, Silvia Rennie was born in Switzerland. She studied with Kathleen Wick at the Harcourt Bindery, Daniel Knowlton in Providence, and Hugo Peller of Switzerland before opening her own studio in New Mexico. Her highly accomplished bindings are part of outstanding private and public collections. A catalogue of her work, "Silvia Rennie—Designer Bookbinder," was published in 1985. "Rennie [is] in the forefront of American avant garde binding design. Trained by the Swiss master Hugo Peller, she works in a refined French binding technique. Rennie's designs are in sympathy with the contents of the books while yet expressing her own distinct personality." (Rutgers Library, 2000). \$4000
36. Christian, Arthur. *DEBUTS DEL'IMPRIMERIE EN FRANCE. L'Imprim-erie Nationale. L'Hotel de Rohan*. Paris: Imprimerie Nationale, 1905. 4to, (6), xxiv, 346 pages; brown buckram gilt, original wrappers bound in at rear. Fine. Set in a variety of French typefaces, along with specimens of exotic types and ornaments. "... one of the most comprehensive and absorbing type specimen books of the period." \$185
37. Colette. *BREAK OF DAY*. NY: LEC, 1983. 9 × 11. 137 pages on blue-grey paper, 3 original silkscreens by Françoise Gillet on Arches. Indigo silk cloth. Fine in slipcase with faded spine. With *Monthly Letter*. One of 2000 copies printed by Dan Keleher at Wild Carrot Press. Signed by the artist. \$150
38. (Color Printing-Owen Jones) *ANCIENT SPANISH BALLADS; Historical and Romantic*. Translated, With Notes, by J.G. Lockhart. London: Murray, 1841. 7½ × 9½. 129 leaves (most printed on both sides) including 4 chromolithographed title pages by Owen Jones. Contemporary crimson morocco gilt, edges and turn-ins gilt, marbled endpapers. Booklabel endpaper. Penciled signature of H. Lippincott (1874). Beautiful copy of a fine and early Victorian illuminated gift book. *Borders, ornamental letters, and vignettes in Oriental Moorish style designed by Owen Jones and engraved on wood by Vizetelly, S. Williams, Orin Smith, and others. Wood-engravings in the text after illustrations by David Roberts, H. Warren, C.E. Aubrey, and William Harvey. Wood engravings color-printed by Vizetelly in combinations of black, blues, reds, greens, yellow, browns, lavender, and grey. Illustrated and discussed in McLean, pp. 78–81.* \$950
39. Confucius. *THE ANALECTS OF CONFUCIUS*. Translated from the Chinese by Lionel Giles. Shanghai: LEC, 1933. 7 × 11. 114 pages french-fold; frontis and two other plates. Silk brocade wraps, housed in Chinese redwood box painted in green and red. Title leaf partially opened, with a small jagged tear; box has some light scratches. Near fine. \$300
40. Cowley, Malcom. *EXILE'S RETURN. A Literary Odyssey of the 1920's* [sic]. NY: Limited Editions Club, 1981. 6½ × 9½. Illustrated from 12 contemporary photographs by Berenice Abbott, Kertesz, Man Ray, Evans, and Coburn. Cloth and boards. Spine lightly faded, else fine in slipcase. One of 2000 copies signed by Abbott and by Cowley. Printed at Wild Carrot Letterpress. \$100
41. De Vinne, Theodore Low. *TITLE PAGES AS SEEN BY A PRINTER. With numerous illustrations in facsimile and some observations on the early and recent printing of books*. NY: Grolier Club, 1901. 6½ × 9½. xix, 370 pages. Profusely illustrated. Three-quarter red morocco and gray boards. Spine is slightly darker; light fading on one side of slipcase. A fine copy (the best we've had) of a superb book. One of 325 on Italian handmade paper. Chapters include Colophons, Titles with Device,

Engraved Borders, Borders of Flowers, Bastard Titles, Black Letter, Condensed Types, Square Titles, Ragged Titles, The Pickering Style, the Kelm-scott Style, etc. Indexed. A Century for the Century 2. \$475

42. _____. *HISTORIC PRINTING TYPES. A Lecture read before the Grolier Club.* NY, 1886. 8 × 10. 110 pages, with numerous text illustrations and type specimens. Three-quarter cloth and buff boards, top edge gilt. Armorial bookplate of Newton Hall, Cambridge on pastedown. As usual, spine and boards are darkened, with spotting on upper board; contents very good. *One of 200 copies printed by DeVinne on handmade paper.* \$165
43. DePol, John. Portfolio of wood engravings of 23 wooden or iron hand presses. 1982–1993. Printed on various kinds and sizes of paper (most 8½ × 11). All bear DePol's penciled notes; most are titled, signed, and dated. Some have edition numbers, ranging from 20 to 50 copies (one was 110 copies). Fine, beautiful impressions. *From DePol's personal collection. Of the 23 wood engravings, 11 were used in Steve Saxe's American Iron Hand Presses (1991). Some of the other 12 are Gutenberg for Harold Berliner, Hohner for Neil Shaver, John Fass Albion, Victor Hammer's press, Goodman wood press, Ramage.* \$800
44. _____. Typed letter signed (one page) about the Elsteds' Barbarian Press and the work DePol is doing for them. With wood engravings of 11 headpieces and 3 text illustrations for the Barbarian Press *Inishbream*. March 1996. 4to. Eight sheets. The twelfth headpiece is here printed, in green and black, as the letterhead. The 3 half-page engravings are signed. Fine. *Recipients' name is written in pencil; this letter undoubtedly went to more than one recipient. One print is from an edition of 25; the others an edition of 50 ("L"). Inishbream by Theresa Kishkan was published by Barbarian Press in 1999.* \$150
45. _____. *SIX WOOD ENGRAVINGS FOR CHRISTOPHER COLUMBUS.* Roslyn: Stone House Press, 1992. 8½ × 11. 6 leaves. Cloth portfolio with printed cover label, containing title leaf and five leaves with six original engravings printed from the blocks. Each print is

signed by the artist. Fine with prospectus. *One of only 20 sets of the prints. Blocks are printed in black, except for two smaller images on one leaf, in blue.* \$250

46. Double Elephant Press. Michael Kuch. *A SPHINX'S FIELD GUIDE TO QUESTIONABLE ANSWERS.* Asparagus Valley (Hadley), 2004. 7½ × 10. 16 leaves, 6 of which are fold outs, plus a coded spinning wheel. Printed in several colors on Japanese handmade paper. Printed wraps, in a heavy flax paper chemise. Fine, with prospectus. *One of 150 signed and numbered copies. A marvelously inventive, colorful, exuberant work—unriddle the riddles, solve the cryptogram, septsec the circumference of a circle, and behold the sacred geometry of the Great Pyramid. Lavishly illustrated with wood cuts by Michael Kuch. The text, impeccably printed by Art Larson, is set in 19th century wood type from his collection; a separate sheet identifies the type faces used.* \$1200
47. Dwiggins. Morrier, J.J. *THE ADVENTURES OF HAJJI BABBA OF ISPAHAN.* NY: LEC, 1947. Two vols. 6¼ × 9¼. lii, 498 pp. Illustrated by Honoré Guilbeau. Quarter black leather gilt, pink and gold patterned boards, glassines. Fleece lined slipcase covered in gold foil printed in WAD's designs in pink. Light rubbing to spine extremities with one brief crack; light wear to case. Very good. *Title page border, decorations and initials, typography, and binding design by WAD. Printed in black, pink, and blue; illustrations in grey, bordered in pink. One of 1500 copies signed WAD.* \$100
48. Flader, Louis. *ACHIEVEMENT IN PHOTO-ENGRAVING AND LETTER-PRESS PRINTING.* Chicago, 1927. 9 × 12. 488 pages plus 349 color-printed inserts. Embossed fabric boards, gilt and red eagle with title on cover, top edge gilt. Some rubbing to binding; internally a fine copy of this massive, colorful, compendium of technique and design. *Over 350 engravers and printers (including John Henry Nash, Norman Munder, W.E. Rudge) produced this impressive show-piece at a cost of \$75 per copy. Text describes in detail the process and technique for each plate, along with other technical and general essays. Glossary and Index. Probably the most desirable book on this subject. "Photo-Engraving is an*

interpretive art founded upon photo-mechanical processes enhanced by skill and artistry, which . . . translate in to relief printing surfaces. . . . \$500

49. Flaubert, Gustave. *MADAME BOVARY*. NY: LEC, 1950. 4to. French damask. Bookplate on pastedown; neat signature on endpaper. Fine in slightly faded slipcase. *One of 1500 copies. Water-color illustrations by Pierre Brissaud, engraved on wood by Theo Schmied, printed in colors. Designed by Francis Meynell, composed by the Curwen Press, printed at the Marchbanks Press.* \$95

ONE OF 8 WITH A WOODBLOCK

50. Contre Coup Press. Geertz, Clifford. *DEEP PLAY: NOTES ON THE BALINESE COCKFIGHT*. Wood Engravings by Wesley Bates. (Louisville, 2008). 6 × 9. III, (3) pages. Quarter morocco and Carol Blinn's decorated paper over boards. Fine copy of the deluxe edition, with a separate suite of the 9 wood engravings and one of the original wood blocks. Housed in a fitted tray case. *One of 8 deluxe copies (There were also 25 "regular" copies). Printed by Timothy Hawley in Bembo type on Frankfurt paper. "Deep Play: Play in which the stakes are so high that it is irrational for men to engage in it at all." (Jeremy Bentham).* \$1190
51. Gehenna Press. *ZAPF'S CIVILITÉ DISCLOSED*. Adorned with terse and pithy Apothegms. (Leeds), 1995. 9 × 12. 25 leaves printed rectos only, in a variety of colors. Deluxe binding of pastepaper boards by Claudia Cohen, with cloth hinges, red leather spine. With an extra suite of the entire book in matching pastepaper wraps by Cohen. All contained in a cloth tray case. Fine, with prospectus. *One of 25 deluxe copies printed on Arnold Vellum, an English paper handmade in the 1950s. With a portrait of Zapf signed and numbered by Baskin (not in the regular edition). The second copy of the text is printed on Magnani paper, in different color combinations from the other copy. The two make an interesting contrast.* \$2250
52. Goudy, Frederic. *TYPOLÓGIA*. *Studies in Type Design & Type Making*. Univ. Calif. Press, 1940. 7 × 10½. xviii, 170, (1) pages. Illustrated. Quarter morocco and cream boards gilt. Fine, as new copy. *One of*

300 numbered copies, signed by Goudy. Printed in Univ. of California Old Style type designed by Goudy and here used for the first time. \$275

53. Granden Press. *OBJECTS STEIN*. Hoboken & Jersey City, 2007. A wordless progression of domestic and exotic objects letterpress-printed from linoleum cuts and type in five colors. This five-inch square, two sided accordion structure opens to 70 inches. It is housed in a folding box with button closure. *Very colorful and inspired by Gertrude Stein's "Tender Buttons." One of 24 copies, signed by the printers. Granden Press is a collaborative undertaking by Barbara Henry (proprietor of Harsimus Press and printer at Bowne & Co.) and Barbara Mauriello.* \$500
54. ———. Euclid. *POINT PLANE SOLID*. Hoboken & Jersey City, 2009. A visual meditation on some of Euclid's definitions. Nine leaves, 12 × 3 inches, bound in a palm-leaf structure with wooden boards, strung on yellow cord held by a red wood cube. The pages unfold to reveal typographic or sculptural illustrations of geometric concepts. There are 3 small pop-ups or assemble-it-yourself structures within the pages. Housed in red and white ticking-fabric bag. *One of 24 copies, signed by the printers. Printed letterpress in Franklin Gothic type, in black and red.* \$400
55. Grastorf, Dennis J. *WOOD TYPE OF THE ANGELICA PRESS*. Brooklyn, 1976. 13 × 21. Four portfolios in wraps in a hinged wooden box. The four folders contain loose sheets printed rectos only: A History; How to Print Wood Type (with illustrations by Marilyn Grastorf); The Fonts (50 broadside specimens, almost all in complete alphabets, some double page); Posters and Miscellaneous (9 broadside specimens). Portfolios and wooden case are as new, in original shipping carton. *One of 220 numbered copies, beautifully printed.* \$500
56. Gross, Roni and Barbara Henry. *VANDERCOOK BOOK. A Portfolio of Specimens from contemporary printers working with Vandercook presses*. NY, January 2009. 7 × 11. The "Book" is in three parts: 30 loose broadsides by 30 printers; "The Joy of Vandercooking" six essays in six gatherings printed at various presses, in a coptic binding; 5 letter-

press instructional booklets for students at The Center for Book Arts (NYC). All housed in a cloth tray case. *A splendid tribute on the 100th anniversary of the press. One of 100 sets. Contributors to the broadsides were asked for a representative sample of their work and description of their technique.* \$750

57. Hale, Edward Everett. *THE MAN WITHOUT A COUNTRY*. NY, 1936. 7 × 10. 35 pages. Color illustrations in by Edward A. Wilson. Full brown leather with a raised design of North and Central America lacking the U.S. Very slight wear at spine corners. Fine in near fine slipcase. *One of 1500 copies, signed by Wilson. The illustrations are hand colored through stencils (pochoir). Printed at the Marchbanks Press.* \$100

ONE OF 20 WITH A COPPERPLATE

58. Hecht, Anthony and Michael Kuch. *SEANCE FOR A MINYAN*. Northampton: Double Elephant Press, 2001. 8 × 15. Ten poems by Hecht and 25 intaglios by Kuch appear in a series of 12 fold-out triptychs. In a black silk tri-fold binding which supports the fold-out sheets. A red window in the upper cover reveals the half-title. With an extra suite of the plates, each numbered and signed, and an original copperplate. All housed in gold and black cloth tray case. Fine. *One of 20 special copies signed by Hecht. Hecht's poem (which accompanies the enclosed copperplate) is typed, matted in a portfolio, and signed by Hecht. His evocative poems of Biblical characters form a figurative minyan (the quorum to commence prayer under Jewish law). Two etchings (either black aquatints or color copper-plate etchings) flank each poem. Hand printed in 16 point Spectrum on handmade Velke-Losiny paper. Dedicated to the memory of Leonard Baskin.* \$4500

59. Henry, O. (William Sidney Porter). *THE STORIES OF O. HENRY*. NY: LEC, 1965. Large 8vo. Striped cloth, brown leather label. Fine in slipcase (slight wear). *One of 1500 copies with line drawings in brown and full page color illustrations by John Groth, who signs.* \$100

60. Hewitt, Graily. *THE PEN AND TYPE-DESIGN*. *The Treyford Type. The Italic*. London: First Edition Club, 1928. 7 × 10¼. (8), 47, (1) pages.

Full red morocco, covers with Art Deco design of gilt rules, top edge gilt. Rubbing to joints and edges, especially lower tips, spine darkened, quarter-size ring stain on lower cover, front inner hinge starting, contents very good. *One of 250 copies printed by John Johnson at the OUP on Barcham Green handmade paper. Text is in Hewitt's Treyford type.* \$150

61. Hidy, Lance. Boreman, Thomas. *MORAL REFLECTIONS ON THE SHORT LIFE OF THE EPHEMERON*. Boston: Godine, 1970. 5¼ × 8. 8 leaves with 3 delicate hand colored etchings and two wood engravings. Brown cloth with spine label. Cloth tray case with leather spine label (light wear) by Arno Werner. Bookplate residue and pencil erasure on front pastedown, else fine. *One of 100 signed copies printed by Hidy in Monotype Caslon in black, red, with green and yellow ornaments on Amalfi paper. An early Godine imprint, scarce on the market. Illustrated in Fern, Lance Hidy's Posters. Printer's Choice 40.* \$700

UNRECORDED LEAF BOOK

62. Hitchings, Sinclair. *THE STINEHOUR PRESS, NOTES ON ITS FIRST FIVE YEARS*. By Sinclair Hitchings. Lunenburg, 1957. 6 × 9. 47 pages plus 6 tipped-in original leaves. Wraps. Fine. *Unrecorded leaf book. Checklist, with drawings by John R. Nash.* \$175
63. Hunter, Dard. *PAPERMAKING IN SOUTHERN SIAM*. Chillicothe: Mountain House Press, 1936. 8 × 11. (40) pages plus 17 pages of photogravures, a hand colored plate of the khoi tree, and 3 large paper specimens (folded in half). There are also a specimen of bark and one of mould cloth. Bound by Peter Franck in quarter black morocco, vellum tips, black paper board printed from old Siamese woodblocks in red and gold design. Very slight rubbing to extremities, front endpapers lightly spotted. Fine. *No. 105 of 115 copies, signed by Hunter. Printed on Hunter's Lime Rock Mill paper. Account of a visit to the last old papermaker in S. Siam.* \$4200

64. Kelly, Jerry. *A CHECKLIST OF BOOKS PUBLISHED BY WILLIAM PICKERING 1820-1853*. Pomona: Kelly-Winterton Press, 2004.

5½ × 8½. ix, 56, (2) pages plus 56 plates, four original leaves tipped in. Black cloth and blue boards gilt. Fine. Of about 198 copies, this is Edition C: 102 copies with four original leaves tipped-in. \$115

65. (Leaf Book) *A CENTURY FOR THE CENTURY: Fine Printed Books 1900–1999*. By Martin Hutner and Jerry Kelly. NY: Grolier Club, 1999. 9 × 12. xxx, 110 pages, 5 original leaves tipped to grey stock. 46 color illustrations and 54 half-tones. Morocco and cloth. Fine in slipcase. *One of 50 deluxe copies, signed by the authors. The leaves are from: Van Krimpen's Iliad, the Officina Bodoni Amores, Zapf's Manuale Typographicum 1954, Arion Press Moby Dick, and Whittington's Stanbrook Abbey Press. A fully illustrated exhibition catalogue of 100 books from American and European presses, notable for their beauty and excellence of production.* \$950

FLIP BOOK FOR ADULTS

66. Macgregor, Miriam. *COUNTRY CHAOS*. Andoversford: Whittington Press, 1980. 6 × 7½. 16 pages, each leaf cut horizontally into 3 parts. With 16 vinyl engravings by Macgregor (the fronts and backs of 8 colorful country characters). Printed boards with engraving on cover. Fine in slipcase. *No. 15 of 30 copies hand colored by the artist (total edition was 630). A delightful flip book for adults.* Butler 50. \$600
67. Mackley, George. "The Boatman." (ca. 1970). Wood engraving. Image size 5½ × 4¾ on larger sheets. There are 10 prints of "The Boatman," printed from the original block on 5 different kinds of paper (some duplicates). Fine. *Not signed. The same wood engraving printed on Fabriano, heavy handmade, thin handmade, Japanese vellum, wove, laid provide a good teaching tool. From Harold Hugo's collection.* \$250
68. Marlowe, Christopher. *FOUR PLAYS*. NY: LEC, 1966. 4to. Quarter leather. Designed by Adrian Wilson, with wood-engraved monograms by Fritz Kredel and full-page copper engravings by Albert Decaris. *No. 3 of 1500 copies printed at the Thistle Press.* \$75
69. Milton, John. *COMUS, A MASQUE. The Airs by Henry Lawes*. University Press Cambridge, 1954. 7½ × 10. 94 pp. Water-colors by Edmund

Dulac. Quarter vellum and marbled boards, glassine, slipcase (few white streaks). Fine copy. *No. 258 of 1500 copies. Issued unsigned.* \$150

70. Morison, Stanley, editor. *FLEURON, Number VI*. London, 1928. 8½ × 11. 264 pages. Illustrated. Turquoise silk boards decorated in black and gilt, gilt decorations on endpapers; binding designed by Lucien Bernhard. Wear at tips, spine ends frayed, contents fine. Very good copy. *One of 160 deluxe copies on Batchelor Kelmscott handmade paper. The special contents of this issue are a wood-engraved vignette by Ravilious and copperplates by David Jones. Other contents include: Work of Rudolf Koch, Geoffrey Tory, decorative American printing, decorated types, broad-side type specimens.* \$600
71. ———. *THE FLEURON, No. VII*. London, 1930. 8½ × 11. 253, 25 (ads) pages plus inserts. Illustrated. Blue cloth, gilt lettering by Jan van Krimpen. Spine faded to brown. *No. 48 of 210 copies on handmade paper, signed by Morison. The final number of the Fleuron, this contains an Index to all seven. Van Krimpen writes of typography in Holland; D.B. Updike on T.M. Cleland; Ewald on the Officina Bodoni. There are "type reviews" of Centaur, Bembo, Treyford, Antigone, Bernhard, Goudy Modern and Romanée types, with an inserted specimen of each. Beatrice Warde's article on Eric Gill is accompanied by the first showing of Perpetua type, in a 30-page insert illustrated by Gill. This deluxe edition contains Christmas cards by Cleland and a photogravure of a Gill sculpture—not in the regular edition.* \$600
72. Morris, Henry. *JAPONICA. The Study and Appreciation of the Art of Japanese Paper*. North Hills: Bird & Bull Press, 1981. 6 × 9. 66 pages, 22 leaves of Japanese screen papers, 12 pages. With 2 kimono pattern swatches and 33 Chiyogami samples. Fine, with prospectus. *The colorful specimens were gathered in Japan by Dard Hunter. Contains a descriptive checklist of English-language books on the literature of Japanese papermaking. One of 250 on handmade paper.* \$350
73. Morris, William. *SIR GALAHAD: A Christmas Story*. (San Francisco): Bullnettle Press, 1996. 5 × 7½. (19) pages. Patterned paper boards by

Cori Reisbord. Fine. *One of 90 copies on handmade paper printed by Asa Peavy, with a wood engraving by John DePol.* \$50

74. Northcote, James. *FABLES, ORIGINAL AND SELECTED*. [with] *Fables, Original and Selected . . . Second Series*. London, 1828 and 1833. Two vols. First editions. 6 × 9½. With the engraved frontis portrait, folding facsimile letter, and 560 charming wood-engraved vignettes. Contemporary tan morocco richly gilt in dentelle style by "J. Mackenzie bookbinder to the King" (stamped inside front cover). Covers framed with double gilt rules and dogtooth rolls enclosing broad scrolling floral border with pomegranate, crown, and thistle tools. Front pastedowns show evidence of a lifted oval bookplate, very neatly done. Extremely slight wear. Fine, large paper set. William Harvey, Bewick's student, engraved most of the 560 vignettes, along with 200 historiated initials, headpieces, and tale pieces. Printed by C. Whittingham. Ray #55 and 56, Plate XXIX. Brunet IV, 103. \$1900

FIRST PRINTING OF DÜRER'S DRAWINGS

75. Officina Bodoni. *ANDRIA. A Comedy by Terence*. Verona, 1971. 10 × 13½. 126 pages. Vellum-backed boards. Fine with original slip case and prospectus. *One of 160 numbered copies on Magnani mould-made paper with text in Mardersteig's Dante roman and italic. Illustrated with twenty-five woodcuts by Fritz Kredel after drawings by Albrecht Dürer. Dürer created these drawings for a Terence edition planned about 1493 by Johann Amerbach; but the blocks were never cut and the edition was never printed. Schmoller 176.* \$1500
76. ———. Sienkiewicz, Henryk. *QUO VADIS?* NY: LEC, 1959. 4to. 174 pages. Decorated blue linen with red cloth label; dust jacket (spine yellowed), slip case. Fine. *One of 1500 copies. Designed and printed by the Officina Bodoni. Tipped-in illustrations by Salvatore Fiume. Signed by Mardersteig and Fiumi.* \$125

ON DARD HUNTER'S LIME ROCK MILL PAPER

77. (Papermaking) *CARTOGRAPHERS OF THE DEUS LOCI: The Mill House*. By H.R. Stoneback. Newtown: Bird & Bull Press, 1982. 6½ × 9½. 16 leaves. Vellum-backed pastepaper boards. Fine in dj.

One of 240 numbered copies. Printed on Dard Hunter's 1930 Lime Rock "dog" watermarked paper—"Probably the finest paper made at Lime Rock, it resembles a 14th-century coarse laid." Title page drawing of The Mill House by Hunter. \$65

78. ———. Renker, Armin. *DAS BUCH VOM PAPIER*. Leipzig, (1930s). 6 × 9½. 192 pages followed by 46 illustrations, (6), 4 leaves of watermarked paper, 12 paper specimens, foldout map, (3) Index. White cloth spine and tips, gray boards, lightly soiled. Very good copy. *Dard Hunter cites this book (a 1934 edition of 172 pp, 46 pls., 14 specimens) in his bibliography of important books about papermaking. One of the specimens contains a light-and-shade portrait watermark.* \$115
79. ———. Schlosser, Leonard B. and Henry Morris. *A PAIR ON PAPER. Two Essays*. North Hills: Bird & Bull Press, 1976. 7 × 9½. 70 pages. Quarter morocco. Fine. *One of 220 copies on handmade paper. Schlosser writes about early Milanese ream wrappers, with reproductions; Morris about light-and-shade watermarks and Assignats, with original assignat laid in. Printers' Choice 22.* \$250
80. ———. Twelve by Eight Press. *THE PAPER MAKERS CRAFT. Verse by Oliver Bayldon. Illustrations by Rigby Graham*. Leicester, 1965. 8 × 11½. (i), 19 pages, 9 leaves with color illustration. Linson vellum boards gilt. Fine in acetate and heavy paper folder. *This copy, which we purchased from John Mason in 1969, has 3 copies of his prospectus which he printed on 3 different specimens of his paper. No. 162 of "less than 400 copies" printed at Rampant Lions Press on handmade paper from several mills and on John Mason's textured, colored paper. The poem is a translation from Father Imberdis' Papyrus. WITH Mason, "Twelve By Eight, a Paper Read at the Double Crown Club," #14 of a small number printed by Mason on his paper, signed.* \$200
81. Pater, Walter. *THE RENAISSANCE. Studies in Art and Poetry*. Verona: Stamperia Valdona for LEC, 1976. 8½ × 12. 218 pages, tipped-in color plates throughout. Linen and pastepaper boards. Fine in slip-case. *One of 2000 numbered copies signed by Martino Mardersteig.* \$100

82. Pepys, Samuel. *THE DIARY OF SAMUEL PEPYS*. Edited by Henry B. Wheatley. NY, 1942. Ten vols. 6 × 9½. 3442 pages. Illustrated by William Sharp. Quarter cloth. Top edges a bit toned, else near fine in open-faced slip case. No. 45 of 1500 copies, signed by the illustrator. Designed by Peter Beilenson and printed in black and terra cotta at The Walpole Printing Office. \$220
83. Pprome Press. Hill, Edward. *IN TIMES OF PERIL. 14 Poems & Images*. Northampton, (Massachusetts), 1974. 14 × 18. Sixteen broadsides laid into morocco and cloth tray case by Arno Werner. Typography and silkscreens by Edward Hill. Fine. One of 40 copies numbered and signed. Well-printed concrete poetry in numerous colors on Arches Cover. The only book from this press. The printer was Karen Kaplan. \$495
84. Psalms in Greek. Baber, Henry. *PSALTERIUM GRAECUM CODICE MS. ALEXANDRINO, qui Londini in Bibliotheca Musei Britannici asservatur*. London: Richard Taylor, 1812. 12 × 18. xii, 32 leaves of facsimile in double columns, 12 pages of notes. Includes the Subscribers list. Title leaf and last leaf stained and amateurishly repaired. All the other leaves are in very good to fine condition. Contemporary quarter leather-grained cloth and marbled boards, with moderate wear, tips worn through, tear at spine head. A good copy of this rare and extraordinary piece of printing. Type facsimile, printed in the majuscule uncial "Alexandrian Greek" types cut by Joseph Jackson with fidelity to the manuscript. Printed on wove paper watermarked 1811. Greek bookplate of Francis Howard Fobes; ticket of Deighton, Bell. Baber's introduction and notes are in Latin. See Johnson & Reed, *History of the Old English Letter Foundries* pages 192–196, and 316 for a history of attempts to reproduce the 5th c. Alexandrian Codex. \$750
85. Pushkin, Alexander. *THE GOLDEN COCKEREL*. NY: LEC, (1950). 8 × 12. 42 pages. Illustrated by Edmund Dulac. Rose cloth, large brass cockerel inlaid on cover; glassine; chemise and slipcase faded; book fine. One of 1500 copies signed by Dulac. Illustrations, decorated initials, headpieces, tailpieces in red, yellow, green, and blue. Printed at the Fanfare Press. \$200

86. Red Angel Press. James Dickey. *THE OWL KING*. NY, 1977. 7¾ × 12. Frontis, (15) pages. Blue and beige cloth; tripartite paneled covers. Fine, with prospectus. One of 100 numbered copies signed by Dickey and Ronald Keller. Dickey's three-part poem represents the interactions of three characters. Keller's tripartite split-page design "allows the reader to visually experience the simultaneousness expressed in the poetry without changing the original continuity." Printed in two colors in Centaur and Arrighi types and illustrated with five wood cuts by Keller. Red Angel publications are distinguished by Keller's creative designs and illustrations. They are impeccably produced (often years in the making) and wonderfully integrated through binding, illustration and text layout—all by Keller. \$650

WITH A 42-INCH POP-UP CONSTRUCTION OF
BROOKLYN BRIDGE

87. _____. *THREE POEMS BY HART CRANE FROM "THE BRIDGE."* NY, 2004. 12½ × 7½. Double spread title, 5 text leaves, 3 prints (2 double spread), 42-inch fold out with the text of "To Brooklyn Bridge" and a pop-up construction of the bridge. Textured cloth, design of suspension cables in silver. Fine with prospectus. One of 100 copies numbered and signed by the artist/printer Ronald Keller. The horizontal format reflects the span of the bridge. The typographic layout of the foldout forms the bridge's roadway; it is bordered by a construction of suspension cables which rise up from the pages when opened. Printed letterpress in six colors. \$750
88. _____. Hawthorne, Nathaniel. *SIGHTS FROM A STEEPLE*. NY, 1988. 9 × 15. A 3-color woodcut by Ron Keller unfolds to 38 inches wide and surrounds the 11-page text (8½ × 7½). Green cloth. Fine, with prospectus. One of 100 numbered and signed copies designed, hand-set, printed in black, green, and blue, and bound by the artist. A philosophical analysis of a New England seaport viewed from a church steeple. In the woodcut, the viewer's perspective is as Hawthorne's—from the top of the steeple. The book's structure allows one to read Hawthorne's words while sharing his view from the steeple's top. \$550
89. Red Ozier Press. Burroughs, William. S. *STREETS OF CHANCE*. NY, (1981). 6 × 9. Double spread title, 22 pages (including foldout

illustration). Drawings by Howard Buchwald. Decorated cloth. Fine, with prospectus. One of 160 copies signed by Burroughs and by the artist. Printed in black, brown, and gray. \$350

90. Renouard, Ph. *BIBLIOGRAPHIE DE SIMON DE COLINES 1520–1546. Avec une Notice biographique et 37 Reproductions en facsimilé*. Paris, 1894. 6½ × 10. (516, (1) pages. Orig wraps bound into green buckram. Some page edges toned. Very good. \$230

A “BR 30”

91. Rogers, Bruce. Kipling, Rudyard. *ON DRY-COW FISHING AS A FINE ART*. Cleveland: Rowfant Club, 1926. 4⅝ × 8. 12, (1) pages. Marbled boards, wrap-around spine label. A fine copy in glassine, chemise, and slipcase (light wear) with spine label. No. 99 of 176 copies. Type ornaments and drawings by BR printed in orange and brown, with his small thistle mark. Printed at Rudge. One of the 30 of his books that BR considered entirely successful. \$975

ANOTHER BR “FAVORITE”

92. ———. *THE POEMS OF WILLIAM SHAKESPEARE*. NY: LEC, 1941. Two vols. 9 × 12½. XVIII, 245 pages. Cloth and decorated paper boards printed in rose, yellow and turquoise; top edges gilt, others uncut, in a slipcase (scuffed). Head of one spine has a dime-sized, slightly darkish area, else a fine set. One of the 30 books BR considered his most successful, and a typographic tour-de-force with its multicolored decorations composed of printers’ flowers. Rogers designed the type (mono-type Shakespeare, based on Janson) and the binding papers, as well as the ornaments. \$250

93. (Rogers) Mansbridge, Georgia. *BRUCE ROGERS: AMERICAN TYPOGRAPHER*. NY: Stone House Press, 1997. 5 × 8. xiii, 95, (2) pages. Cloth, slipcase. Fine. One of 125 copies printed letterpress. \$45

ONE OF 26 ON HANDMADE PAPER

94. Schanilec, Gaylord. Danticat, Edwidge. *PLUNGING*. (Stockholm, WI: Midnight Paper Sales, 2009). 7 × 5¼. 4 pages printed on rectos only, and 2 color wood engravings by Gaylord Schanilec. Two one dollar bills are laid in at the colophon. Quarter morocco spine and

morocco fore edges. Fine copy in tray case. One of 26 lettered copies printed on handmade Twinrocker paper. Signed by the poet and by the artist. A brief but moving poem about the accidental death of an immigrant construction worker. His wallet contained photos of his daughter and two one-dollar bills. \$340

95. Schreiber, Fred. *SIMONE DE COLINES, An Annotated Catalogue of 230 Examples of His Press, 1520–1546*. Provo, Brigham Young, 1995. 4to. lxxxiv, 242 pages including plates. Tiny coffee stain on top edges. Very good. One of 750 copies, designed by W. Thomas Taylor. \$125

96. Silvestre, [Joseph Balthazar]. *ALPHABET-ALBUM. Collection de Sois-ante Feuilles d’Alphabets Historiés et Fleuronnés, Tiré des principales Bibliothèques de l’Europe*. Paris: Techener, 1843. Oblong 17½ × 11¾. Title, plus 59 plates. The first plate, which usually appears as a fold-out, has been backed with linen; the first line of the plate title is written in. Contemporary three-quarter morocco with elaborate leather title label on upper cover. Scattered foxing as usual. A little soil and wear to the binding. Very good. These fantastic ornamented alphabets, from the calligraphy of Silvestre, were engraved by Girault. They provide a paleographic history of ornamental/fanciful alphabets; each plate displays a complete alphabet, many with both upper and lower case. Fourteen plates are printed in color. Bonacini 1719. Scarce. \$1000

97. St. Teresa’s Press. *THE DREAM OF THE ROOD. Taken from the Ninth Century Anglo-Saxon*. (Flemington: Carmelite Monastery, 1966). 8 × 10. 14 pages, hand colored initials throughout. Quarter calf and Japanese paper boards, cover titled in gold uncial type. Collector’s book label on pastedown. Tiny bit of wear at spine extremities. Fine. One of 150 copies hand printed in Solemnis and Palatino Italic, on English handmade paper. The second book of this press, founded in 1965, which took its inspiration from the Stanbrook Abbey Press and which produced exquisite work. \$375

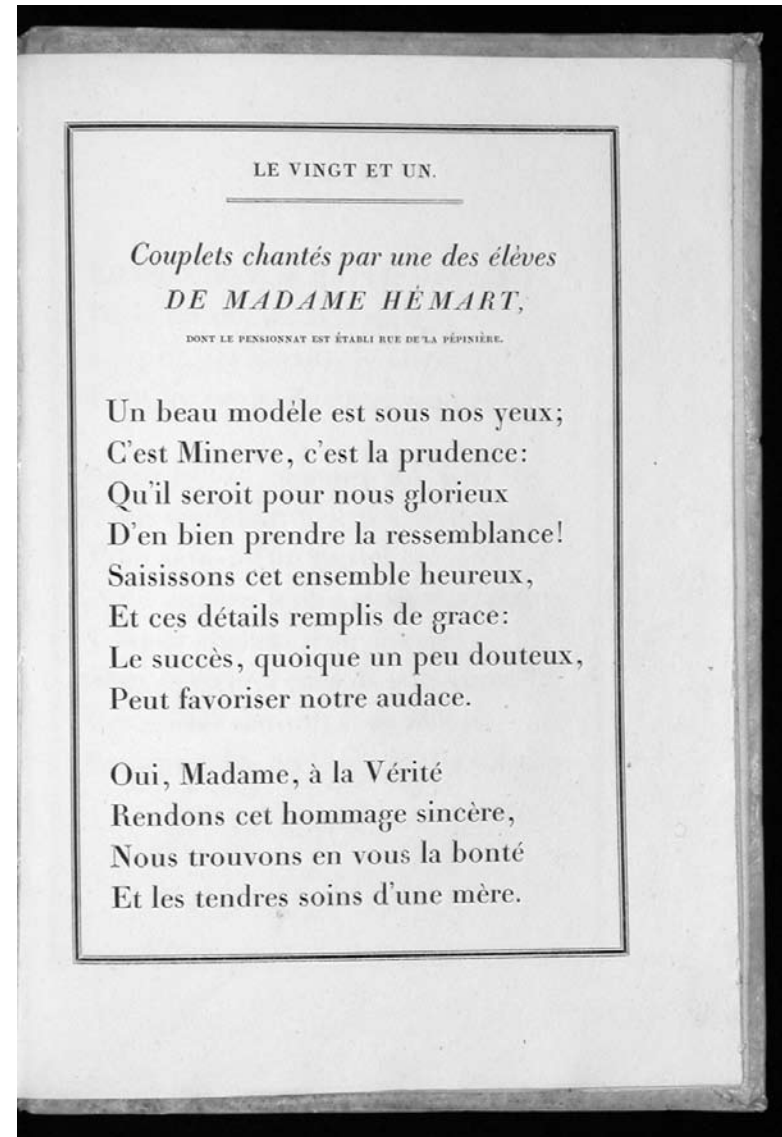
98. Studley, Vance. *INSECTA*. (Pasadena), 1987. 6 × 10. 10 leaves including six etchings of insects by Studly. Wraps, in quarter morocco

tray case (remnant of sticker on case). Fine. One of 40, out of series. Twenty copies were printed on Japanese paper and 20 on Rives (as is this copy). \$150

99. Tomasko, Mark D. *THE FEEL OF STEEL. THE ART AND HISTORY OF BANK NOTE ENGRAVING IN THE UNITED STATES*. Newtown: Bird & Bull Press, 2009. 8 × 12. 177 pages plus 32 plates plus 12 engraved prints (newly printed from the original, old plates). There are also 11 illustrations mounted within the text, and 3 actual specimens of security engraving. Quarter morocco and silk boards, slipcase. Fine. *An interesting and important book by a well-known expert in this field. There is a chapter on the process (engraving, printing, vignettes, design, training), and another on American Bank Note's picture engraving department in the 20th century, followed by a portfolio of original engraved prints. As a final example of security printing, a crisp two-dollar note is laid in. Bibliography and index. One of 150 copies.* \$600
100. Twain, Mark (Samuel Clemens). *THE PRINCE AND THE PAUPER*. Westerham: LEC, 1964. 4to. Quarter royal blue velvet and cloth. Fine in white slipcase (slightly soiled) with blue label. *One of 1500 copies designed by John Ryder, printed at the Westerham Press. Illustrated by Clarke Hutton.* \$95
101. (Type Design) *AMERICAN PROPRIETARY TYPEFACES*. NY: APHA, 1998. 6 × 9. 176, (4) pages plus 38 plates, 7 leaves in rear pocket. Cloth, leather spine label. Fine. *One of 120 deluxe copies, printed on special paper and handbound, with 7 inserts specially printed from original types: Kaatskill, Montallegro, Montaigne, Arrighi and Vicenza, Spiral, Dard Hunter, and Samson. The specimens were printed: by Cary Library, Firefly, Bibliographic Press of Yale, Kelly-Winterton, Wells College, Mountain House, and Dale Guild. There is a wood engraving of Goudy printed from the original block.* \$175

"VERY PERFECT AND VERY BRILLIANT"

102. Type Specimen. Didot, Pierre. *SPECIMEN DES NOUVEAUX CARACTERES*. Paris, 1819. 6¾ × 9½. (40) leaves printed one-side only. Contemporary beige boards, spine gilt. Extremity wear to boards,



Item 102. Didot Specimen.

contents fine. Inscription 'de l'auteur.' Pierre Didot with the help of M. Vibert spent ten years designing and cutting the Roman type face on display here. It is displayed in a series of poems, by Didot, describing it. Shown are sizes from 4½ to 21 'points' using a quantitative system developed by François-Ambroise Didot. Beautifully printed on a heavy white wove paper—it is a lovely presentation. Updike, *Printing Types II*, p. 178, while quite disparaging of Didot, does concede that these types are "very perfect and very brilliant." *Jammes Collection No. 72, Birrell & Garnett No. 52, Audin No. 212, Bigmore & Wyman I pp 175–6. Scarce.* \$2500

103. Type Specimen. Lamesle, Claude. *EPREUVES GENERALES DES CARACTERES*. . . Paris, 1742. 6½ × 9. Title, 64 leaves plus 7 double-page specimens of large type; music type: 6 leaves and 3 double-page specimens plus 3 blank leaves. Contemporary mottled calf with spine gilt in compartments, marbled endpapers. Old library stamp on title page, extremity wear to binding contents fine and quite clean. Preserved in cloth tray case. A lovely specimen, and the most extensive display of French type from the late 17th and first half of the 18th century, with some 16th century faces by Garamond, Granjon, and others. The layout is unusual and provides an integrated presentation of the available material; for example, decorative material of a particular size is shown with the type fonts of that size—which might include roman, black letter and exotic fonts. Updike ". . . an extremely handsome and dignified specimen . . . the collection of types is remarkably fine." Collation matches that of Birrell & Garnett, *Jammes*, and the *Burke copy*. Birrell & Garnett #35, *Jammes Collection* . . . #19 (for 10,000 Euros), Updike I p. 270. \$5000

104. ———. Derriey. *SPECIMEN-ALBUM*. Paris, 1862. 12 × 15¼. Price list and contents (4 ff), b., half-title, title, (6), 7–184 ff 2 ff, b., plus 8 ff describing a numbering machine invented by Derriey; gaps in pagination at 107 and 130–134 as issued. Original cloth-covered boards and elaborately tooled morocco spine. Upper hinge weak and extremity wear to binding; light scattered foxing. Else near fine. A majestic specimen. Bigmore & Wyman describe it as "one of the most beautiful works ever issued. . . ." The specimen is divided into eight principal sections: vignettes, decorative type, pen-flourishes (which *Jammes* states



Item 103. Lamesle Specimen.

have never been equaled) , cartouches, ornaments, rule, music and display pieces—each with a wonderful divider printed in several colors. There are over 30 leaves printed in multiple colors. Zapf notes “The type specimen book of the Derriey Foundry produced for the Great Exhibition in London 1862 is an outstanding example of letter forms and of precision in composition and printing.” \$6000

105. _____. Pacific States (Shattuck & Shattuck) Type Foundry. *HANDY BOOK OF SPECIMENS* (cover title). San Francisco, (1899). 6½ × 10. xlviii, (4), 5–200 pages. Collated complete. First & last pages darkened by acid migration from the boards. Printed cloth, floral endpapers, edges dyed red. Penciled ownership inscription of A.J. Baumann, The Printer at 268 Market Street, San Francisco. Label on rear pastedown for The System Press, 25 California Street, San Francisco. Some wear and soil, very good. *The prefatory material shows a number of artistic display designs using type and ornamental material. There are 26 pages of decorative material, 30 pages of illustrated printing equipment and presses, and an Index. The foundry was started in 1888 as Hawks & Shattuck under the ownership of Nelson Hawks (inventor of the American Point System) and William Shattuck. In 1894 it incorporated to Pacific States Type Foundry under the control of Wm Shattuck and his brother. It continued until the earth quake and fire of 1906. This appears to be their last specimen. Specimens from this foundry are quite rare. OCLC notes two university copies, Annenberg/Saxe note 5 institutional (3 in Calif.).* \$3500

GOUDY'S FIRST BOOK

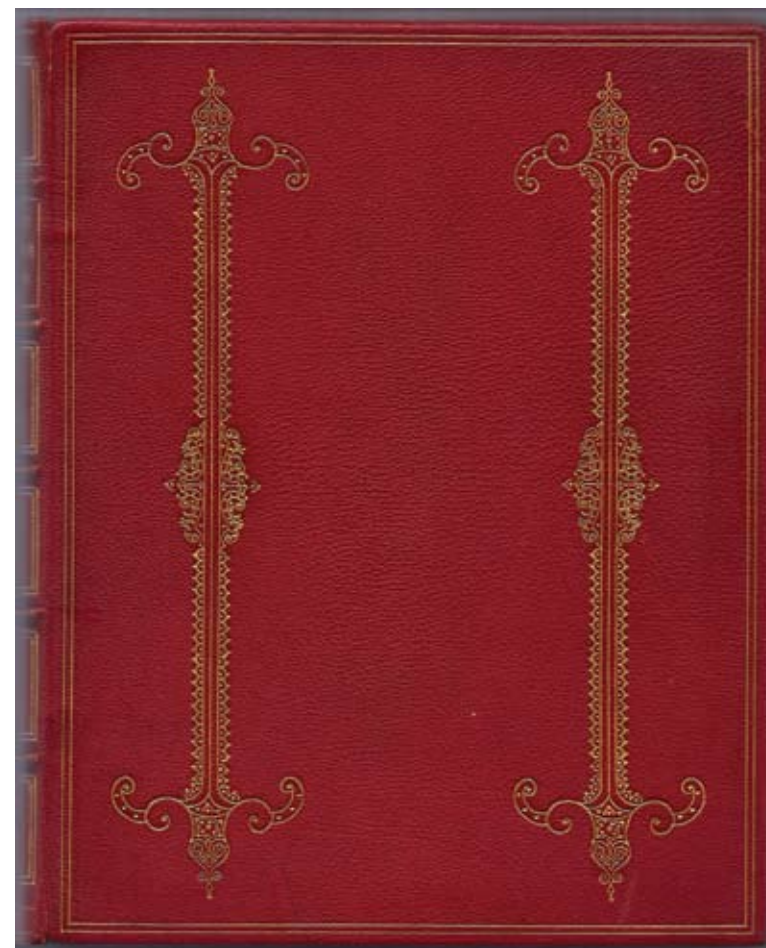
106. Village Press. *PRINTING. An Essay by William Morris & Emery Walker.* Park Ridge, 1903. 7 × 9. 16 pages. 11-line woodcut initial, one illustration, tailpiece, and woodcut pressmark. Tan boards titled on upper cover, lightly soiled, chipped at head of spine. Contents fine. *The first Village Press book; the first use of Village type; the first and only use of this pressmark. Designed and printed by Frederick Goudy; bound by Goudy and Will Ransom. No. 34 of 231 copies. printed in black and red. Paper watermarked “W. King Mill.”* \$600
107. Walcott, John. *THE FIGURES, DESCRIPTION, AND HISTORY, EXOTIC ANIMALS*, comprised under the classes Amphibia and Pices of

Linnaeus. Part One. London:, 1788. 7 × 8. Title, Preface, 20 engraved plates with letterpress text, 2 text leaves (giving characteristics of Coluber and Exocoetus), errata slip for these pages. Later calf. Foxing on title, else fine. Part One only of a rare book with charming engravings. *Here are the green turtle, various frogs and lizards, snakes, and fish. Walcott's work was published in parts; a complete copy has 5 letterpress leaves and 60 plates.* \$250

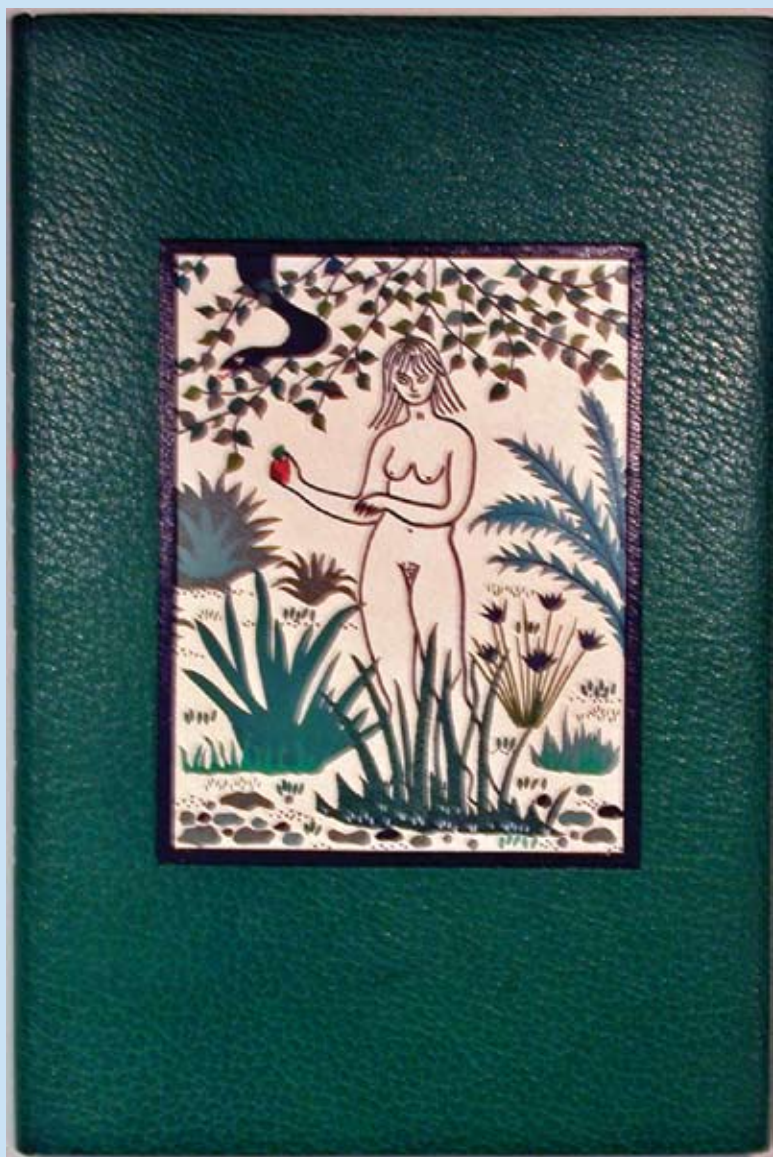
THE RANGLES' FIRST BOOK, I OF 25 DELUXE

108. Whittington Press. Kennedy, Richard. *A BOY AT THE HOGARTH PRESS.* London, 1972. 7 × 10. x, 86 pages, large folded illustration tipped in. Compliments slip laid in. Line drawings by the author. Purple calf gilt stamped, all edges gilt, by A.W. Lumsden. Spine faded to brown, ends lightly rubbed; contents fine; with slipcase. Small name stamp on fly leaf. *One of only 25 deluxe copies, signed by Kennedy. (Total edition was 520.) The first Whittington Press book, printed on a Columbian hand press. Butcher 1.* \$600
109. _____. *A STUDY OF DINOSAURS.* Whittington & Lorson's, 1988. Miniature 1¾ × 2½. xv, (18) curiously paginated pages, including 8 full page wood engravings by Peter Foster. Full green morocco with title page gilt on cover, marbled endpapers. With a separate portfolio of the wood engravings on Japanese paper, all in blue cloth tray case. Fine copy of this charming and humorous piece. *One of 35 deluxe copies (total edition was 175). With a presentation inscription from the Randles. Butcher 93.* \$400
110. _____. *MATRIX 1. A Review for Printers and Bibliophiles.* Andoversford, 1981. 7½ × 11. 70 pages plus inserts. Wraps. Upper wrap has a three-inch crease with minute tear at top edge, contents fine. Overall a very good copy. *No. 233 of 350 copies in stiff wraps (of 380). Well-illustrated with photos, engravings, woodcuts, specimens. Articles on Gordon Craig; Shakespeare Head Froissart; wood engravings of Rachel Reckitt and John Craig; Robert Gibbings; Edward Walters, Printer and Wood Engraver; huge pull-out poster of wood type by Ian Mortimer.* \$600

111. Whittington Press. *MATRIX* 28. Risbury, 2009. 7½ × 11. 180 pages with color plates, type specimens, photographs, folded broadsides, and wood engravings. Printed limp boards and printed dust jacket Fine. *One of 700 copies. Articles on the Curwen Press, Eric Gill, the Baynard Press, Offizin Haag-Drugulin (with a large folded broadside), Raven Press, Reynolds Stone Janet typeface (with an insert printed from the digital version), an insert of printers' flowers from the Honeybee Press, and much more.* \$235
112. _____. *THE WOOD-ENGRAVINGS OF GWENDA MORGAN*. Gloucestershire, 1985. 8 × 10½. xvi, 50 engravings printed from the blocks. Linen and boards. Fine. *One of 300 (of 335) signed by Morgan.* \$250
113. _____. 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. Cloth and decorated boards, slipcase. *One of 500 copies. Each printer describes his press and contributes a specimen of his work. A profile of the private press world in England in the 90s.* \$300



Item 38. Color Printing, Owen Jones.



Item 35. Rennie Binding.