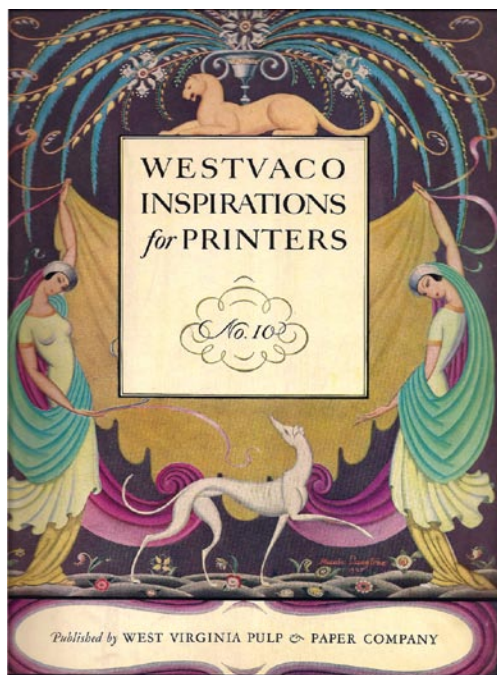


The
Veatchs
Arts of
the Book

CATALOGUE 61



THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 61: RECENT ACQUISITIONS

A Cranach Presse book in Dorfner Binding

A Binding by John Roulstone

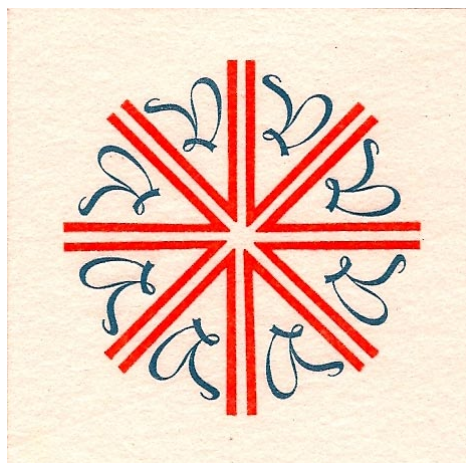
Original Wood Blocks for a Limited Editions Club Book

Gehenna Birds & Animals with the Engravings Signed

Updike's Altar Book

A Rare Portuguese Type Specimen

A Rare Portuguese Writing Manual



TOP: Item 1. Westvaco.

BOTTOM: Item 23. Dorn, Max, ABC Kastchen.

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank, Mastercard & Visa. Shipping and insurance are additional. Libraries may request deferred billing. Massachusetts residents must add 5% sales tax. Any purchase may be returned within ten days, with prior notice, in the same condition as received, well-wrapped & insured.



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

Visitors welcomed by appointment. Fine books purchased.

1. Advertising Design. WESTVACO INSPIRATIONS FOR PRINTERS. Eleven numbers: 1-4, 10, 13, 14, 17, 25, 45, 209. West Virginia Pulp and Paper Company, 1920s & 1958. 4to. Wraps. Very good. *Periodical of typographic design, illustration, advertising, and color printing, with articles about classic printing.* \$150
2. Allen Press. Aeschylus. *THE ORESTIAN TRILOGY*. Greenbrae, 1983. Two volumes. 6¼ × 10. 67 leaves; 74 leaves. Cloth, slipcase. Fine set, with prospectuses. *One of 140 sets printed on dampened handmade paper in Menhart Unciala and Solemnis types.* \$650
3. _____. Herodotus. *EGYPT*. Greenbrae, 1989. 7 × 11. [80] pages. Decorated cloth. Fine, with prospectus. *One of 121 copies in Menhart Unciala printed on dampened handmade paper. 6-line pictorial initial illuminated by Dorothy Allen. Printed in black, green, and blue, with hieroglyphs in red.* \$400
4. Anvil Press. Merton, Thomas. *FOUR POEMS IN FRENCH*. With Translations into English by Rupert E. Pickens. Lexington, 1996. 6 × 9. 53 pages. Cloth and handmade paper boards. Fine. *One of 100 numbered copies, printed in black and red in Victor Hammer's American and Andromache Uncial types.* \$125
5. APHA. *A TYPE MISCELLANY*. Twentieth Anniversary Broadside Portfolio. NY: American Printing History Association, 1994. 13 × 10. Four-page Introduction, contents leaf, and 29 broadsheets in cloth clamshell box (one corner slightly bumped) with leather cover label. Fine. *One of 200 sets. Typographic display from 28 presses including Bird & Bull, John DePol, Pentagram, Stone House, Cary Library, Oliphant, Jerry Kelly, Coffee House, Red Hydra, Aralia, Bullnettle, and Gaylord Schanilec.* \$475
6. Archetype Press. Grossman, Richard. *THE ANIMALS*. *Typographic Excerpts from The Poems*. Pasadena, 1994 5½ × 9. 19 leaves printed in a great variety of colors and type faces. Red silk boards. Fine. *Signed by Vance Studley.* \$150

7. Barbarian Press. *UTILE DULCI*. *The First Decade at Barbarian Press, 1977 to 1987. A History & Bibliography*. Written and Compiled by Crispin Elsted. Mission, BC, 1988. 6 × 10. 52 pages, illustrated with photos and pressmarks. Cloth and patterned boards. Fine. With prospectus. *One of 150 copies.* \$200

LEIGHTON'S CHROMATIC PROCESS

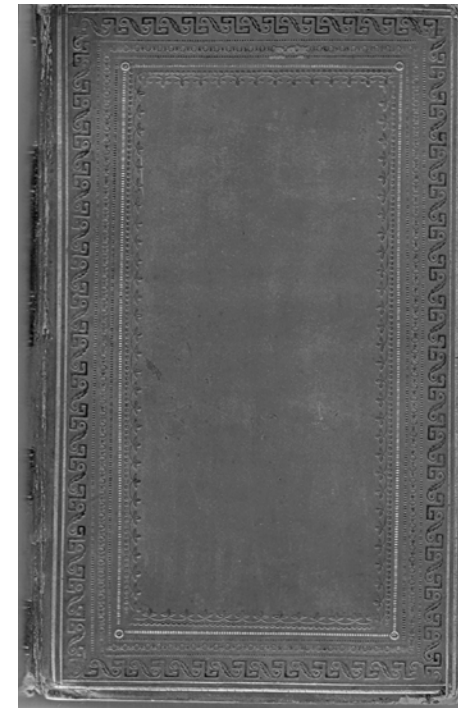
8. Barnard, George. *THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER-COLOURS*. *Illustrated by a series of thirty drawings and diagrams in colours, and numerous woodcuts*. London: Hamilton, Adams, 1858. Second edition. 7 × 10. 286 pages plus 30 plates. 69 woodcuts in the text. Recent quarter morocco and matching corners, preserving the original marbled sides and gilt edges. The plates have a dampstain in lower margin, not touching the illustration. The 30 plates are bound out of order. This appears to be an intentional regrouping (e.g. the color charts are together; the tree images are together). *A tour de force of Leighton's Chromatic Process, printed entirely from woodblocks. It is virtually "a kind of manual of the art of color printing" Friedman Color Printing in England no. 83, plate XII; McLean Victorian Book Design p. 192, color plate XI ("among the most improbable examples of colour printing of the whole century"). This second edition has more color plates, and wood engravings, and larger type than the 1855 first edition.* \$400
9. Bewick, Thomas. *AESOP'S FABLES. A PORTFOLIO OF WOOD ENGRAVINGS*. *30 Fables from Thomas Bewick's Works, Vol. IV (Memorial Edition)*. (Glencoe, IL) Workshop of Letterio Calapai, 1974. Oblong 10 × 8. The thirty engravings, printed from the original blocks on Troya paper are encased individually in a folder/mat with the title and couplet verse printed on the folder in red. With a booklet containing Introduction, Index, Fables text and colophon. Housed in a slipcase covered in Bob Middleton's pastepaper. Fine. *One of 100 sets signed by Calapai.* \$600
10. (Bible Leaves) *THE AMERICAN BIBLE: Original Leaves from Rare and Historic Bibles printed in the Colonies and the United States during the*

Seventeenth, Eighteenth, and Nineteenth Centuries. Preface by Michael Zinman. Ardsley, 1993. Four volumes. Folio (22 × 14 inches). 38 original leaves, each hinged to a mat, with accompanying explanatory material. In four cloth tray cases. Fine. *One of 100 sets. Leaves include the 1663 Eliot Indian Bible (the first Bible printed in America) and others in indigenous languages; from the first complete Bibles in English, French, Hebrew, and Spanish, and the first New Testaments in Greek, Portuguese, Dutch, and Swedish printed in America; and from important English-language editions.* \$5720

“THE BEST BINDER OF HIS TIME AND PLACE”

11. (Binding—Roulstone) Bolingbroke, Henry St. John, Lord. *LETTERS ON THE STUDY AND USE OF HISTORY*. Paris: Barrois, 1808. 4¾ × 8¼. iv, 415, (2) pages. Bound by John Roulstone in tan calf. Worn at corners, small pieces missing at top and bottom of front joint, spine appears treated with a preservative. Covers paneled with two gilt rules and 6 rolls in blind or gilt: Greek key and feather roll (T 87), oval and star (T 86) set off by two rolls of square dots (T 110), then the same square dots in gilt with a gilt circle at each corner, followed by , the trefoil and bead (T 95) roll. Flat spine in four compartments is titled directly on the spine; 3 compartments bear a large decoration of many tools, similar to French’s T119. Board edges and turn-ins gilt; red, gold and green headbands; marbled end papers and matching edges. Very good copy. See Hannah French “John Roulstone’s Harvard Bindings in *Bookbinding in Early America*,” and the AAS Papantonio catalogue. *The ornamentation on this binding employs several rolls and several tools identical to those on the signed Roulstone binding at Harvard (“A Donation from John Nichols”). French calls Roulstone a “skillful and tasteful craftsman . . . and very likely the best binder of his time and place.” He is listed in Boston directories as a bookbinder from 1803 through 1825.* \$850

12. Bird & Bull Press. *BIRD & BULL NUMBER 13*. North Hills, 1972. 9½ × 6. 70 pages. Vellum and pastepaper boards. Traces of white shelf paint on lower boards, binding yawning, still a fine copy. With prospectus. One of 140 copies printed damp on handmade B&B



Item 11. Roulstone Binding.

paper. A collection of short pieces including Henry Morris’ instructions for printing dampened handmade paper on a power press (with a bow to the Allens for their system for the handpress). A letter from Joe Blumenthal printed on paper made by Henry from Blumenthal’s linen pillow cases; a letter from the infamous Dr. Bachaus printed on Henry’s cannabis paper. \$450

13. Bird Press. *LOVER / LOSER*. Diagram poems by Egil Dennerline . . . with Lithographs by Thorsten Dennerline. Bird Press, 2003. 6 × 9. 41 leaves: sixteen multi-color lithographs overlaid with sixteen “diagram poems.” Citron morocco, uncovered spine reveals yellow cords, grey cloth traycase with leather spine label, by Barry Spence. *One of 24 copies. Printed by the artist at Wild Carrot Letterpress, on handmade paper.* \$1350

14. Bird Press. Laugesen, Peter. *TEACH ME, STAR OF NIGHT! Laer Mig, Nattens Stjerne!* Np, 2000. 11 × 10. 27 leaves, including 8 two-color etchings by Thorsten Dennerline. Bound by Peter Verheyen in quarter vellum and blue cloth. Fine. *Danish text printed on versos, in dark green on Japanese paper, English text in black on rectos. The artist printed the etchings, and designed the binding whose vellum spine is laced through the covers with vellum, revealing yellow cords at the open ends. Letterpress text by Wild Carrot. These Danish poems were translated by Susanne Jorn. One of 55 copies, signed by Dennerline.* \$725
15. Bowne & Co. *THE WOOD ENGRAVING PORTFOLIO. A portfolio containing the work of nine contemporary artists.* South Street Seaport, 1988. 11 × 15. 10 broadsheets: 9 numbered and signed wood engravings by John DePol, Lars Hokanson, Nigel Holmes, Joe Le Monnier, Barry Moser, June Paris, Angelo Pinto, Edward Porter, and Abigail Rorer. Fine. *One of 200 sets, printed from the original blocks.* \$450
16. Brody, Catherine and Morris Gelfand. *CHECKLIST: STONE HOUSE PRESS BOOKS & EPHEMERA 1978–1988.* NYPL & Stone House Press, 1989. 6½ × 9½. 113 pages. Copiously illustrated with specimen pages. Quarter cloth and patterned boards. Fine. *One of 16 lettered printer's copies (of 200 copies) signed by Gelfand and Brody. John DePol was the "house artist" for this press.* \$95
17. Bullnettle Press. Jones, Alice. *ANATOMY.* San Francisco, 1997. 4¾ × 10½. 33, (6) pages. Illustrated by Coriander Reisbord with eight linoleum cuts of tissue and cells, printed in several colors. Bound by the artist in blood-red pastepaper boards, transparent vellum spine. *One of 100 copies designed and printed by Asa Peavy. Ninety from the Nineties, No 16.* \$225

ENGRAVED WOOD BLOCKS

18. Cheffetz, Asa. Thirty-six original engraved wood blocks for the Limited Editions Club *Almanac for Moderns* by Donald Culross Peattie. 1938. These wood blocks range in size from 1 × 1½ to 4½ × 3½ inches. Images include birds, animals, landscapes, the shore, starry

night. There are a few figures in the landscape. One large engraving depicts a ship at sea, another airplanes. One highlight is a portrait of Charles Darwin. Condition is at least very good. The book had 52 engravings. A copy of the book accompanies the wood blocks. *Master wood engraver Cheffetz (1896–1965) was part of a group of artists responsible for the revival of wood engraving in the U.S.* \$2400

19. (Color Printing) HU CHENG-YEN. SHIH-CHU-CHAI CHIEN-P'U. (Collection of Decorated Writing Paper from the Ten Bamboo Studio). Peking, 1952. Four volumes. 8½ × 12. 283 original woodblock prints plus prefaces, index, contents, and epilogue. Text in Chinese. Side-stitched wraps, in embroidered silk folding case with printed paper label. Spine of case faded, else a fine set. *Exquisite woodblock prints, most in color, many highlighted with gauffrage (blind embossing) in facsimile of the 1645 first edition, which exists in only one copy. Subjects include butterflies, fabulous beasts, blossoms and bamboo, miniature landscapes, hermits, antique bronzes, and bookish objects. Blind-embossing conveys clouds and water. While specimens of Hu's decorated writings papers have long been recognized, the existence of his sample book was unknown until its discovery in 1935. "These reprints, along with the original, belong among the great masterpieces of printing." Jan Tschichold, Chinese Colour Prints from the Ten Bamboo Studio (p. 30). Tschichold considered this 1952 edition "the finest issue. An incomparably perfect facsimile; the best printed book of modern times anywhere." These designs for writing paper use a separate woodblock for each color, demanding perfect registration in printing; toning of the colors requires varying methods of applying watercolor inks to the blocks and then diluting or wiping off the inks.* \$2500
20. Craig, John. *BRITTEN'S ALDEBURGH.* Leominster: Whittington Press, 1997. 9¼ × 13. (67) pages. Eighty-one wood engravings and three two-color linocuts (some mounted) are interspersed with text in double-page layouts. Half turquoise morocco, spine faded to olive, and patterned paper sides. With a separate portfolio of 6 signed engravings. Both in s/c. Fine. *One of 60 numbered deluxe copies with a separate portfolio of 6 signed and numbered engravings (of 440 copies*

total), signed by Craig, author and illustrator of the volume. to describe the walks taken around the coastal village of Aldeburgh by Benjamin Britten while he was composing. \$1500

BOUND BY OTTO DORFNER

21. Cranach Press. Pierre de Margerie. *ELOGE DE LA TYPOGRAPHIE PRONONCE*. *Allocution Prononcée à L'Ouverture de L'Exposition "La Salon des Bibliophiles" à Berlin le XIII. Octobre MCVXXIX*. Weimar, 1931. 7 × 11. 12, (1) pages. Bound by Otto Dorfner in the deluxe binding (used for the 14 copies printed on vellum) of full red morocco titled on upper cover. Wonderful copy in original plain dust jacket and slipcase. One of 115 numbered copies on Monval paper. Printed in black with red headlines in Kessler's Jenson-Antiqua. With a 9-line initial letter "C" cut by Eric Gill and colored with lapis lazuli surrounded by an original woodcut by Aristide Maillol burnished in gold. Dorfner was an important German binder, who also taught his craft at the Bauhaus. The regular edition binding was vellum-backed boards. Schauer II, p. 75. \$6000
22. (DePol, John) *MORGAN LIBRARY GHOST STORIES*. Dupont, Inge and Hope Mayo, editors. Roslyn: Stone House Press, 1990. 6 × 9½. 107 pages. Pictorial wood engraved initials and five larger wood engravings by John DePol. Quarter cloth. Fine, with prospectus. These six original ghost stories, and one ghostly poem, had their origin in an exhibition entitled "Pierpont Morgan's Manuscripts and M.R. James." Each is in the style of M.R. James, and each concerns the Library. \$100
23. Dorn, Max. *ABC KASTCHEN*. Max Dorn Press (Germany), nd (1960s). 4 × 4. Title plus 25 small folders each displaying a different typographical arrangement for a letter of the alphabet, without 'J' as issued. In a printed box (tissue repair to one corner). Fine. \$350
24. Doves Press. Ruskin, John. *UNTO THIS LAST*. *Four Essays on the First Principles of Political Economy*. Hammersmith, 1907. 6½ × 9. xiii, Full vellum by the Doves Bindery, spine titled in gilt. Armorial bookplate on front pastedown; small owner's mark in bottom corner;

foxing/yellow tinge? in the margin of several leaves else fine. One of 300 copies printed by T.J. Cobden-Sanderson and Emery Walker on hand-made paper, in the elegant Doves type based on Jenson's Pliny. A lovely example of the purity and beauty for which Doves is renowned. \$600

25. Dwiggins, W.A. *MILLENNIUM I. A Melodrama*. NY: Knopf, 1945. First edition. 5 × 7½. 100 pages. Pale blue cloth decorated by WAD, top edge stained purple, white dj with illustration by WAD in red. Dj is dust-soiled, with tears and chips; book is very good. Inscribed "Authenticated for EAK/Wad." *A play about thinking machines with 8 pages of illustrations by WAD*. One of 1750 copies. \$125
26. Easton, Phoebe Jane. *MARBLING: A HISTORY AND A BIBLIOGRAPHY*. Los Angeles: 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. \$250
27. (Elston Press) Johnson, Herbert. *NOTES ON THE HISTORY OF THE ELSTON PRESS OF CLARKE CONWELL & HELEN MARGUERITE O'KANE 1900-1905*. Wilmington, 1997. 7½ × 11. xvi, 17-127, (1) pages, 16 plates. Quarter morocco. Fine. One of 50 specially bound (of 225). *This American press came closest to William Morris' ideals*. \$300
28. Fleece Press. *TO BEAUTY*. John Buckland Wright's Work with Joseph Ishill of the Oriole Press. Denby, 2007. 8vo. 56 pages illustrated including 15 wood engravings printed from the original blocks. Half cloth and marbled boards. Fine in tray case. One of 246 copies. \$275
29. _____. Malcolm Yorke. *THE INWARD LAUGH: EDWARD BAWDEN AND HIS CIRCLE*. Upper Denby, 2005. 9½ × 13. 285 pages, profusely illustrated in color (including fullpage and fold-out plates). Quarter cloth and decorated boards. Fine. One of 675 copies for sale (of which 100 are deluxe copies). *Bawden (1903-1989) worked in water-color, copper engraving, lithography, and linoleum cuts, producing book*

illustrations, decorated papers, murals, wall paper, and advertising posters. Inward Laugh also focuses on Eric Ravilious, John and Paul Nash, Douglas Percy Bliss, and Kenneth Rowntree. \$450

30. ———. Rogerson, Ian. *MOODS AND TENSES. The Portraits and Characters of Peter Reddick*. Huddersfield, 1999. 8 × 10. 54 pages, with 30 wood engravings printed by Simon Lawrence from the original blocks. Quarter cloth and pastepaper boards. Fine in slipcase. One of 220 copies. \$220

ONE OF A FEW WITH THE ENGRAVINGS SIGNED

31. Gehenna Press. *BIRDS & ANIMALS*. 1974. 15 × 11¾. 140 leaves: title, colophon, and 66 wood engravings, woodcuts, and linoleum cuts by Leonard Baskin printed one to a leaf on Troya paper, and interleaved with backing sheets, plus 5 blanks. Signed by Baskin in the colophon. An unbound binder's copy with 64 of the prints signed by Baskin. Fine, with prospectus. *Both The Work of Fifty Years and the prospectus call for 65 prints (not the 66 present here). Of 50 copies printed, a few (the prospectus says 5) copies had all the prints signed. These were offered in 1974 for \$2500. Apparently not all 50 sets were bound or sold. There were three binders for the edition. This set of sheets belonged to one of the binders. Printed by Harold McGrath in black, dark blue, and dark green. The image sizes range from less than an inch to 7 or 8 inches. Many of the blocks appeared in earlier works (such as A Little Book of Natural History); some were separately issued, or used for bookplates or pressmarks and other ephemera. They show a delightful range of Baskin's creatures. The Work of Fifty Years 77. Rare.* \$12,000
32. ———. Burns, Robert. *THE JOLLY BEGGARS. A CANTATA*. Northampton, 1963. 9 × 11. 24 leaves. Wood engraved portrait by Gillian Lewis (Tyler). Cloth-backed marbled boards, title and spine labels, marbled board slipcase (slight wear). Fine copy with the 4-page prospectus. No. 10 of 300 copies, inscribed "For _____ with regards of Leonard & Harold" (in Baskin's hand). Printed by Harold McGrath in black and red on Amalfi handmade paper. Pressmark of happy owl standing on pomegranate (in red). \$400

33. ———. Julius S. Held. *REMBRANDT AND THE BOOK OF THE TOBIT*. Northampton, 1964. 7¼ × 9½. 34, (4), (3), pages plus 50 plates. Morocco-backed boards. A strip of fading to morocco on upper cover. About fine. One of 25 numbered and especially bound by the Harcourt bindery. (Total edition was 1000.) \$175
34. ———. Gardner, Robert G. *A HUMAN DOCUMENT*. Northampton, 1964. 6 × 9½. (15) pages. Wood engraving of a crow as headpiece, owl press mark in red and pomegranate pressmark in black; some shaped typography. Printed wraps. Fine. One of 500 copies; this signed "printer's copy. Leonard Baskin." (The edition was not signed.) \$200
35. ———. Hatch, Benton L. *A CHECKLIST OF THE PUBLICATIONS OF THOMAS BIRD MOSHER*. University of Massachusetts, 1966. 7½ × 10½. 213 pages. Linen-backed boards. Fine in slipcase. One of 500 copies printed by Harold McGrath in black and red. \$300
36. ———. *DEMONS · IMPS · & FIENDS. Drawings by Leonard Baskin*. Np, 1976. 8 × 11½. 32 leaves (including blanks) with 19 drawings printed from line cuts. Marbled boards, leather label by Gray Parrot. Light rubbing at extremities, else fine. With prospectus. Copy no. "Printer's Copy" signed by Baskin and Harold McGrath, of 450 copies. Printed in black and red on "various interesting papers." \$350
37. ———. James Baldwin. *GYPSY & OTHER POEMS*. [Leeds] 1989. 9 × 12. (24) pages. Copperplate etched portrait of Baldwin by Leonard Baskin, numbered and signed. Pomegranate pressmark in red. Light grey pastepaper boards by Claudia Cohen with red morocco spine and cover labels. Some tips lightly creased, but fine. First edition of these poems. One of 325 copies signed by Baskin. In this copy the etching is numbered, but not the colophon. Printed in black and red on Magnani handmade paper. \$300
38. Golden Cockerel Press. *MR. GLASSPOOLE & THE CHINESE PIRATES*. (London), 1935. 6 × 8½. 57 pp. Four wood engravings by Robert Gibbings. Yellow and black cloth decorated with pirates, spine faded. Very good without slip case. One of 315 copies. \$175

39. Grace Hoper Press. *COMMON PLACE BOOK SIX*. Aptos & Woodside, 1983. 8 × 11½. 48 pages. Cloth and boards. Fine in dj. Each page prints a quotation ("Sample everything in life but incest & folk-dancing.") displaying a wide range of typefaces and ornaments. *One of 275 copies, printed in red, blue and black, with colored illustrations.* \$200
40. Gray, Thomas. *ELEGY WRITTEN IN A COUNTRY CHURCH-YARD*. Wood engravings by Agnes Miller Parker. The Raven Press, for the Limited Editions Club, 1938. 7 × 10. xv, 72 pages. Thirty-two fullpage wood engravings by Agnes Miller Parker. Green cloth with raised design in silver, slipcase. Spine mellowed to brown (as usual). A very good copy. *One of 1500 copies signed by Agnes Miller Parker.* \$200
41. Gregynog Press. *THE AUTOBIOGRAPHY OF EDWARD LORD HERBERT OF CHERBURY*. Newton, 1928. 9½ × 13. xv, 93, (3) pp. Nine wood engravings by Howard Bray. Polished brown buckram, gilt coat-of-arms on upper cover. Some rubbing and light scratches; slight foxing on endpaper, small stains to rear blanks, otherwise contents are fine. Very good copy. *One of 300 copies. Hand painted arms on title; large initials in red. Printed in black and red in Poliphilus and Blado types on handmade paper. Harrop 10. Cave (p. 175) sites this as one of two high points under the direction of Maynard and Bray; illustrated p. 176.* \$500
42. ———. Rossetti, Christina. *POEMS. Chosen by Walter De La Mare*. Newtown, 1930. 6 × 9. xliii, 107 pages. Natural calf and Cockerel marbled boards (signed Gregynog Press Bindery). Spine somewhat darker, plain bookplate on pastedown. Very good. *One of 300 copies. Wood engraved portrait and shadow initial letters by R.A. Maynard. Hanging titles in red. Printed on heavy Japan vellum. Harrop 15.* \$400
43. Hopkins, Gerard Manley. *PIED BEAUTY. A Selection of Poems*. Simon King Press, 1994. Folio. Eleven leaves including 4 full page wood engravings by Simon King. Quarter morocco and pastepaper boards. Fine. *One of 25 copies in this binding (plus 50 in cloth and 25 sets of sheets).* \$300
44. Hunter, Dard II. *THE LIFE WORK OF DARD HUNTER. A Progressive Illustrated Assemblage of His Works as Artist, Craftsman, Author, Paper-maker, and Printer*. Chillicothe: Mountain House Press, 1981–83. Two volumes. 12 × 17. Vol. 1: (8), 198; (9), 131 pages plus inserts. Three-quarter niger morocco and patterned boards, cloth tray case with leather label. Corner of frontis a bit crumpled. A fine set. *One of 100 sets (of 150) signed by Dard Hunter II. Printed with a Washington handpress on handmade paper with Dard Hunter II's hand-cut and cast type. Vol. 1 covers Hunter's early career from 1904–11 with copious detail and illustrations from his work at the Roycroft Studios; the volume closes with a section on his stained glass creations from 1904 to 1943. There are 194 colored and 65 b&w tipped-in illustrations, most printed to resemble the originals in both paper and color, requiring hand-cut tinted blocks and in some cases watercolors to achieve the desired fidelity. Vol. 2 covers Hunter's life with paper from the Mill House in Marlborough, NY (1912) to Papermaking by Hand in America (1950). There are extensive photographs from all periods, about 50 tipped-in samples of Hunter's papers and watermarks—many full-page, and a bibliography with samples from the original publications. A monumental memorial for an extraordinary life.* \$6900
45. Japan Paper Company. *HAND MADE PAPERS* (label on portfolio). NY, ca. 1920. Thirty one samples of fine handmade papers from Japan, Italy, France, England, Spain, and Sweden. Measuring 20 × 13 inches and smaller, each is folded in half and printed on the first page, with the JPC number on the 4th page. Loose in board portfolio which is worn; some specimens have dust soil but are very good to fine. Laid in is a detailed Price List dated June 20, 1922. *Some of the handsome printed portions were designed by Walter D. Teague, Trenholm, and Bruce Rogers. These nearly hundred year old papers are a scarce resource for paper conservators and historians.* \$600
46. Kat Ran Press. *SEVEN TREES. Poems by Julia Alvarez & Lithographs by Sara Eichner*. North Andover, 1999. First edition. 11¼ × 16. 30 leaves. Bound by David Bourbeau at the Thistle Bindery in walnut-dyed flax paper, cloth folding case. This is Bourbeau's copy, with additional blank leaves bound in at rear, covered with his copious notes and

- drawings of the evolution of this binding. Fine. *The Binder's copy, un-numbered (edition was 65 copies) printed letterpress by Michael Russem on Velke Losiny handmade paper. Herb Fox printed the seven lithographs on handmade Japanese papers; these are mounted on the text sheets. Each of these new autobiographical poems, as a growth ring on a tree, represents a different stage of maturation and development in the poet's life.* \$2000
47. (Kelmescott and Doves Presses) Cowan, Robert, compiler. *THE LIBRARY OF WILLIAM ANDREWS CLARK, JR. THE KELMSCOTT AND DOVES PRESSES*. SF: John Henry Nash, 1921. 7½ × 10. xxxviii, 123 pages. Cloth backed boards (green spine faded to brown). Small brown spots on deckles of pages 91–102, otherwise contents are fine. Very good copy in slipcase. *One of 150 copies beautifully printed in black and red on Umbria handmade paper.* \$250
48. Kuch, Michael. *GLUTTONS FOR RAPTURE / DEFECATING ANGELS. Poems and Etchings*. NY: Double Elephant Press, 1998. 8¼ × 9½. Thirty-four accordion-fold with leaves hinged on linen with 29 copper-plate etchings, those for Gluttons in shades of brown and rust; Angels in gold, green, and blue. Olive green cloth boards with an original copper-plate laid into each cover. Housed in a cloth folding case. Fine. *One of 44 signed copies on handmade paper.* \$1000
49. (Leaves) Aristotle. *OPERA. Volume 4. Theophrasti de Historia Plantarum*. A pair of leaves (4 consecutive pages). Venice: Aldus Manutius, 1497. 7¾ × 11¾. Leaves 112 and 113. A few touches of foxing in gutter, but fine handsome examples from the *editio princeps* of Aristotle. *Printed in Aldus' first Greek type. Purchased by Harold Hugo from Alan G. Thomas in the 1970s. Hain 1657.* \$350
50. (Leaves) Columna, Francesco. *POLIPHILI HYPNEROTOMACHIA*. A pair of leaves (4 consecutive pages). Venice: Paulus Manutius, 1545. Second edition. 8 × 12. Leaves Diii–[iv]. A few touches of foxing in gutter, but fine, handsome examples. *Printed in Griffo's Roman type, which Stanley Morison felt surpassed Jenson's and many authorities now consider the best font ever cut. Purchased by Harold Hugo from Alan G. Thomas in the 1970s.* \$350
51. Linton, W.J. *THE HISTORY OF WOOD-ENGRAVING IN AMERICA*. Boston, 1882. 9 × 12. Double page frontis, viii, 71 pages plus 19 full page wood engravings. Text illustrations throughout. One leaf torn and repaired with scotch tape. Rebound in plain buckram. Very good. *One of 1000 copies signed by Linton.* \$195
52. Marx, Enid. *MARCO'S ANIMAL ALPHABET. Linocuts by Enid Marx*. Oldham: Incline Press, 2000. 11 × 15. Two double-column text pages plus 27 original prints. Cloth and patterned boards. Fine. *One of 160 copies. The linocuts are printed in black or various colors, with a "cumulative doggerel explanation" printed beneath in black. Colour scheme by Peter Allen.* \$285
53. (McGrath, Harold) *HAROLD PATRICK MCGRATH*. (Easthampton, 1991). 8 × 11. Etched portrait, (x), (80), (vi) pp. Wood engravings by Baskin, Moser, Robinson, and Eichenberg. Color portrait by Lance Hidy. Marbled boards. Fine. *A collection of sixty tributes— anecdotes, recollections, and art—to a 50-year career as Master Printer for the Gehenna, Pennyroyal, and Cheloniidae presses, and teacher to many young printers. Contributors include Leonard Baskin, Carol Blinn, Barbara Blumenthal, David Bourbeau, Dan Carr, Sarah Chamberlain, Bruce Chandler, Claudia Cohen, David Godine, Ron Gordon, Lance Hidy, Michael McCurdy, Barry Moser, Arno Werner. One of 210 numbered copies (100 for sale) printed at the Wild Carrot Press, signed by Robinson and McGrath.* \$600

THE HEIGHT OF AMERICAN ARTS AND CRAFTS

54. Merrymount Press. *THE ALTAR BOOK: Containing the Order for the Celebration of the Holy Eucharist According to the Use of the American Church: MDCCCXCII*. (Boston: D.B. Updike, 1896). 11 × 15. Double spread title with paper defect at lower corner, (207) pages. Modeled pigskin binding with clasps, rebounded with the 7 original spine "compartments" laid down. Light wear, one-inch piece of bottom board exposed touches of foxing on a few rear leaves, and browning to

- some protruding deckle edges. A well-preserved, handsome copy in custom cloth chemise and tray case. With the 8-page "Notes to the Altar book" (plain-song printed in black and red) laid in. *One of 350 copies. There are 7 double page spreads with illustrations by Robert Anning Bell within Kelmscott-style woodcut borders by Bertram Grosvenor Goodhue, who also designed the wood cut initials and created the Merrymount typeface for this book. Beautifully printed by De Vinne on hand made paper, in black and red. Updike typeset the book at Merrymount. Hutner 8; Smith 20; Thompson, American Book Design and William Morris pp. 83–84 (illus.); Finlay, Artists of the Book in Boston 1890–1910 no. 30 draws on letters in the Updike Printing Collection at Providence Public Library to detail this book's production. "Updike deliberately set out to rival the publications of the Kelmscott Press." The Altar Book was published the same year as the Kelmscott Chaucer. Findlay finds that Updike's work lacks the close integration of illustration and decoration characteristic of the Chaucer—but is easier to read and "beautifully suited" to its purpose as a liturgical text. The Altar Book was "hailed as a masterpiece on both sides of the Atlantic." Findlay quotes Joseph Pennel "For sharp, clean, perfect printing . . . utterly outdistances the Kelmscott' and St. John Hornby 'as good as anything I have seen since the Kelmscott Press was at work.'" \$6000*
55. Merrymount Press. *A DESCRIPTION OF THE PASTORAL STAFF GIVEN TO THE DIOCESE OF ALBANY*. NY, 1900. 12 × 17½. (31) pages with 27 photogravures. Quarter tan morocco, five raised band extensions with grape and flower ornaments, brown board sides upper cover printed in black, vellum tips, original plain cardboard box (stained). Armorial bookplate of Eunice Felton Farley on pastedown, and tiny trace of another removed. Inscribed on half title to Mrs. Louis Agassiz by the Bishop of Albany and Mrs. Felton to another. Slightest bit of rubbing to spine extremities; an amazingly fine copy. One of 150 copies, printed in Caslon black-letter. Goodhue the architectural borders printed in red, the illustrations, and the binding. Hutner 15. Smith 59. \$1500
56. (Miniature) James, Angela. *THE ART OF BINDING BOOKS*. Illustrated by Anthony Christmas. (Wakefield), The Fleece Press, (1991). 47 mm × 70 mm (1¾ × 2¾ inches), floral cloth, unpagged. Fine. *One of 290 set in 8pt Van Dijk at the Rocket Press.* \$300
57. (Miniature) Middleton, Bernard. *YOU CAN JUDGE A BOOK BY ITS COVER. A Brief Survey of Materials*. (Pico Rivera, 1994). 2¼ × 2¾. 161 pages. Seven wood engravings by John DePol. Gold-printed decorations. Full black morocco with abstract onlays of red and blue morocco, stamped all over with iridescent blue and green dots and one gilt circle, top edge gilt and decorated with the same blue and green dots, marbled endpapers, housed in a morocco-backed black silk clamshell case with red morocco label. Fine. *Text designed by Ward Ritchie and printed by Henry Morris at the Bird & Bull Press. Binding designed by Tini Miura; marbled endpapers designed and produced by Einen Miura. Text includes brief biographies of the book's makers. One of 500 copies. A gem of a book signed by all 8 participants.* \$475
58. (Miniature) Warde, Beatrice. *STANLEY MORISON, MAN OF LETTERS*. (Wakefield): Fleece Press, 1988. About 32 pages. Striped yellow cloth, blue cloth slipcase. Fine. *One of 240. Eleven type specimens printed in the text in colors accompany the Sunday Times obituary for Morison.* \$110
59. (Miniature) Weimann, Christopher. *MARBLING IN MINIATURE*. Los Angeles: Dawson's Bookshop, 1980. 2⅞ × 3. (8) pages plus 12 mounted marbled specimens, both classic and ebru. Marbled boards. Fine. *One of 350 signed copies printed and bound by Weimann with assistance from Muir Dawson and others. In the only book about miniature marbling, Weimann tells of the tiny tools he needed to create.* \$425
60. (Miniature-Manuscript) *PEARLS OF WISDOM. Hand Lettered & Illuminated by E. Helene Sherman*. NP, (Robert E. Massman), nd (1965). 2⅞ × 2¼. Bound by Robert E. Massman in stiff white wraps (faux vellum) lettered in blue & gold & tied with blue ribbon. Binding just slightly askew, but fine. *Apparently produced in a small edition.* \$400
61. Moser, Barry. *JOHN BROWN'S BODY*. (Northampton: Pennyroyal Press) 1980. 7 × 10½. A suite of 11 wood engravings, each signed,

to accompany Benet's classic. In printed folder. Fine. One of 100 sets pulled from the original blocks before the trade edition run. Pennyroyal Checklist 22. \$400

62. Nonesuch Press. Tennyson, Alfred, Lord. *IN MEMORIAM*. London, 1933. 6¾ × 11. xxii, (1), 145, (1) pages. Full limp vellum with exposed gilt ties at joints, titled in gilt on spine, gold endpapers. Bookseller's ticket on last blank. Near fine in custom felt-lined black cloth slipcase. One of 125 deluxe copies (full edition was 2000) bound in vellum with decorative devices on title page and opening page printed in gold leaf. Dreyfus Nonesuch Press #91 (calling for a marbled paper slipcase). \$475
63. O'Connor, John. *KNIPTON: A LEICESTERSHIRE VILLAGE*. Written and illustrated with thirty-five 2-color wood engravings by John O'Connor. Lower Marston Farm: Whittington Press, 1996. 14 × 10, (40) pages. Quarter buckram and decorated boards, matching slipcase. Fine. One of 200 signed copies. \$185
64. Officina Bodoni. Ovid. *AMORES*. Verona, 1932. 6¼ × 9½. (10), II-134, (8) pages. Original cloth with gilt title on spine, dust jacket (a bit soiled with hinge professionally repaired) and slipcase. Fine. One of 120 numbered copies on Magnani handmade paper. Printed in Warde's Arrighi-Vincenza italic for which Mardersteig commissioned Charles Malin to cut a smaller size of the capital letters; with initials in red, hand done by the calligrapher/scholar Claudio Bonacini. A Century for the Century no. 31 "The beauty of the type and the paper, and the perfect printing and spacing of Ovid's verse, combine to create a lyric delicacy of great refinement." \$6000
65. _____. *THE HOLY GOSPEL ACCORDING TO MATTHEW, MARK, LUKE and JOHN*. Verona, (1962). 8 × 12. 372 pages. With a wood-engraved title page by Reynolds Stone and 114 woodcuts from the 1495 *Epistole et Evangelii*, recut by Bruno Bramanti in boxwood. Full red morocco, gilt. Cloth slipcase lightly worn. Fine copy of a beautiful book. One of 320 numbered copies, printed in Zeno type on Magnani mould-made paper. Among Mardersteig's finest work and unquestionably one of the most beautiful editions of the Gospels ever produced. The

Epistole et Evangelii "is among the rarest and most beautiful incunables with woodcuts. Only two copies have survived." Schmoller 126. \$2750

THE EDITOR'S COPY? PRINTED ON BLUE PAPER

66. [Peignot, Gabriel]. *HISTOIRE D'HÉLÈNE GILLET, ou, Relation d'un événement extraordinaire et tragique, survenu à Dijon dans le XVIIe siècle: suivie d'une notice sur des lettres de grace singulières, expédiées au XVe siècle, et sur quelques usages bizarres en matière criminelle. . . . Par un ancien avocat*. Dijon: Victor Lagiere, Libraire, 1829. 5 × 8½. xii, 58, (1) pages printed on blue paper. Contemporary quarter red leather and glazed red boards. Wear to extremities. Lower corner of one leaf is missing, else very good. One of 32 copies on colored wove paper ("pap. velin et couleur"). Possibly the publisher's copy. A penned note on the fly leaf states (in French) that printing was finished on May 11, 1829; that 500 copies were printed at a cost of 135 francs; there were 500 colored paper covers (20 francs), and 6 francs for the 32 copies on colored paper. About a trial for infanticide. Peignot supplied the preface. \$350
67. Pennyroyal Press. *EIGHT WOOD ENGRAVINGS ON A THEME OF PAN*. Northampton, 1980. 6½ × 10. 29 pages, 3 leaves. Navy cloth with paper spine label by Barbara Blumenthal. Spine lightly faded, very good. Despite the title, there are 7 engravings. The original binding design called for a large triangular label on the upper cover; this label was to have the 8th engraving. After the edition was printed, the binding design changed. One of 130 copies, this inscribed by Moser who has also signed each wood engraving. Text is six epigrams from the *Anthologia Graeca*. Set in Goudy Greek (12pt. to 36pt.) in 3 or 4 colors, and punctuated with original brush calligraphy by Betse Curtis. Printed on handmade Japanese Etching paper; engravings on sheets of Sekishu. A delightful book. \$600
68. _____. *BEAUTY AND THE BEAST*. Wood Engravings by Barry Moser For a Text by Nancy Willard. (Hatfield), 1996. 15 original signed wood engravings (along with title page, a 2-page introduction, and colophon. 9 × 10¼. The 19 broadsheets are laid into a cloth folding case. Fine. One of only 30 sets, signed by Moser, printed from the end-grain maple blocks on handmade Kitakata paper. \$1500

69. Pennyroyal Press. Beekman, E.M. *HOMAGE TO MONDRIAN*. 1972. 8½ × 6. 8 leaves. Printed wraps. About fine, in custom folding case. Proof copy of the portrait, before letters, is signed by Moser and laid in. "Only 25 or so copies survive" of the 200 copies printed; Moser was unhappy with the portrait and destroyed the balance. Signed by Beekman and Moser, inscribed. \$485
70. ———. Lewis Carroll. *ALICE'S ADVENTURES IN WONDERLAND*. West Hatfield, 1982. 11 × 17. 148 pages. Purple morocco spine and fore edges, decorated paper boards by Gray Parrot (ticket at rear), with a separate suite of the 75 wood engravings, each signed by Barry Moser, in a buckram chemise. Both volumes in morocco-backed tray case. Fine. One of 350 numbered copies signed by Moser. Printed in black with red shoulder notes, blue chapter heads, and small engravings in various colors including green and gold. The 75 wood engravings by Moser printed from the original blocks. The letter "A" on page 37 was hand illuminated by Moser. A playful book, with typographic puns. The mouse's long tail is depicted in ten inch long "shaped" typography. \$3500
71. (Periodical) *THE BRITISH PRINTER*. Vol. XXIII. London: Raithby, Lawrence, 1910. 8¼ × 10¾. (iv), 348 text pages; hundreds of pages of ads, plates, specimens of type from Caslon and Stephenson Blake, specimens of ink and colored printing. There is an index for all articles. Original black cloth gilt. Some wear, and crack along upper joint, but very good. *The pre-eminent British printing trades journal which absorbed the British Bookmaker in 1894 and the British Lithographer in 1896.* \$125
72. Perishable Press. Collection of 12 prospectuses and ephemera, including lists of publications in print hand-priced, and 2 illustrated exhibition catalogues. Mount Horeb, 1977, 1979, 1985, 1986, 1989, 1992, 1994. A good sampling of Hamady's papers and typography. One catalogue is "Walter Hamady's 6451 Students"; the other features Hamady's collages and sculptures. \$150
73. Petrarch. *THE ASCENT OF MOUNT VENTOUX*. A letter from Petrarch with a wood engraving by John DePol. The Petrarch Press, (NY, 1989). 6½ × 9. 11 pages. Blue cloth. Fine, with prospectus. John DePol's personal copy (bookplate, signature, and note) with ephemera laid in. One of 60 numbered copies on Penshurst handmade paper. (There were also 10 on parchment and 110 on Arches paper.) Signed by the artist. \$165
74. Ppome Press. Hill, Edward. *IN TIMES OF PERIL*. 14 Poems & Images. Northampton, (Massachusetts), 1974. 14 × 18. Sixteen broadsides laid into morocco and cloth tray case. Fine. One of 40 copies numbered and signed by the printer and poet, Edward Hill. Typography and serigraphy by Karen Kaplan. Printed in numerous colors on Arches Cover. The only book from this press. \$600
75. Rampant Lions Press. Trypanis, C.A. *THE ELEGIES OF A GLASS ADONIS*. With a typographical note by Will Carter. NY: Chilmark Press, (1967). 7¾ × 11. (6), 31, (1) pages. Gray boards. Fine in slipcase. One of 450 numbered copies, signed by Trypanis. An elegant book in the Vicenza version of Warde's Arrighi italic. \$125
76. Red Angel Press. Melville, Herman. *ROCK RODONDO*. Sketches Third & Fourth of "The Encantadas." NY, 1981. 12 × 12. 24 pages (6½ × 12) with embossed birds in flight on the title and half titles. A two-color woodcut of the Galapagos birds folds out vertically to 12 × 36, with a facing page of text and key to the birds. Bound by Ronald Keller in sand-colored cloth painted to resemble breaking waves; the front pastedown is a cast paper sculpture of the rock and birds in flight. Fine. One of 100 numbered and copies signed by printer/artist Ronald Keller. Printed in Bembo types on dampened handmade Fabriano. The colophon is also shaped like the rock. \$750
77. Rogers, Bruce. *SONNETS AND MADRIGALS OF MICHAEL ANGELO BUONARROTI*. Houghton Mifflin, 1900. 4 × 7. xxix, 109 pages. Title page border, headpieces and initials. Tan cloth decorated in gilt (oxidizing to red), t.e.g. Spine darker, else fine in worn slipcase. One of 300 copies. Numbered in red ink in Rogers' hand. Poems are set in Caslon italics. Text, decorations, and binding designed by BR. Printed at Riverside Press. Warde *12. \$200

78. Rogers, Bruce. *THE HISTORY OF OLIVER AND ARTHUR*. Written in French in 1511, translated into German by Wilhelm Liely in 1521, and now done into English by William Leighton and Eliza Barrett. 1903. Cambridge, 1903. $7\frac{1}{2} \times 10\frac{1}{2}$. (9), 153 double column, (1) pages. Linen spine and tips, dark green paper boards, paper spine label, extra label at rear. Lacks slipcase. A fine, unopened copy. *Limited to 330 numbered copies, printed in red and black in Priory Text (black-letter) on Unbleached Arnold handmade paper. Illustrated with some 50 woodcuts redrawn from those appearing in the original.* Warde *39. \$250
79. _____. *SONGS & SONNETS OF PIERRE DE RONSARD*. Boston: HM, 1903. $4\frac{1}{2} \times 7\frac{1}{2}$. 137 pages. Rose boards, paper spine label, extra label. Original plain dj is present but chipped and darkened. A fine copy in lightly worn slipcase. *One of 425 copies printed at the Riverside Press on handmade paper. Arabesque border in red on title, pressmark in red.* "BR 30." *The Printed Book in America* 36. *Book Decoration in America 1890-1910* #40. Warde *37. \$250
80. _____. *THE LOVE POEMS OF JOHN DONNE*. Boston: HM, 1905. $4\frac{1}{4} \times 7\frac{5}{8}$. xii, 85 pages. Vellum-backed boards, spine gilt. One upper tip a bit bruised, but fine, in worn slipcase with paper label. *One of 535 copies printed at the Riverside Press on handmade paper in black and red with architectural title and interlaced initials.* *Book Decoration in America 1890-1910* #38. Warde *58. \$150
81. _____. *THE BANQUET OF PLATO*. *Translated from the Greek by Percy Bysshe Shelley*. (Riverside Press), 1908. $5 \times 7\frac{5}{8}$. 149 pages. Stiff charcoal gray wraps with yapp edges, paper spine label (extra label at rear). Light wear, but fine. Small bookplate of Albert Parsons Sachs. *One of 440 copies. A fine example of BR's pure, unadorned typography, in Montaigne type. "... the decorative value of a simple page of beautiful type, beautifully printed, is a value quite apart from the esthetic pleasure given us by any other of the graphic arts."* Paragraphs on Printing p. 181. "BR30." Warde *87. \$175
82. _____. Izaak Walton. *THE COMPLEAT ANGLER*. (Cambridge), Riverside Press, 1909. $4 \times 6\frac{1}{4}$. 302 pages. Brown batik boards, paper

spine label, extra label at rear. Decorative title page, headpieces, and initials; several engravings of fish. Light wear to spine ends. Tiny Brentano's label inside rear cover. Near fine. *One of 440 numbered copies on handmade paper. One of Rogers' "30 favorites."* Warde *101. \$185

83. _____. Tinker, Chauncey Brewster. *THE WEDGWOOD MEDAL-LION OF SAMUEL JOHNSON*. *A Study in Iconography*. Cambridge: HUP, 1926. $8\frac{1}{4} \times 11\frac{3}{8}$. 17 pages, 9 plates with printed tissue guards. Cloth-backed blue boards with Greek key design in black. Slight wear but fine, in matching dj. *One of 385 copies. Printed in Baskerville type on green-tinted handmade paper. Bookplate (designed by Rockwell Kent) of Maxwell Steinhardt.* "BR 30." \$165
84. _____. *THE PSALMS OF DAVID IN METRE*. *According to the Version Approved by the Church of Scotland*. Cambridge: Washburn & Thomas, 1928. $4\frac{1}{4} \times 7\frac{1}{2}$. 369 pages, each ruled in red. Title in red with border of printer's flowers. Blue cloth gilt, t.e.g. Fine. *One of 300 copies printed at William Rudge in Granjon type on B. R. Rag paper. The title page border mixed American ornaments with 20 French ornaments cast on the Didot point system. "This required much shaving and special spacing of almost all the typographic material."*—Glick, William Edwin Rudge. *Despite (or because of) the book's simplicity, Carl Rollins felt this was a "perfect book."* \$350
- "IN THESE AFORESAID DAYS OF HARDSHIP & DEPRESSION"
85. _____. *CHAMP ROSÉ*. *Wherein May Be Discovered the Roman Letters that were made by Geofroy Tory and Printed by him at Paris in his book called "Champ Fleury."* New Rochelle: Peter Pauper Press, 1933. $4\frac{3}{4} \times 7\frac{3}{4}$. 29 leaves. Red marbled boards, paper spine label, red cross of Lorraine book-mark. Duschnes sticker inside rear cover. Extremities rubbed, else a very good, unopened copy. The "poor man's" *Champ Fleury* reprints the Roman letters from the Grolier Club edition without the text. Printed entirely in red "... as in these aforesaid days of hardship and depression much Book-Keeping is being written down in red ... perhaps it would be better for Book-Selling too if Printing were done in that cheerful colour ..."—BR. \$150

86. Rogers, Bruce. *BOUQUET FOR BR. A Birthday Garland Gathered by the Typophiles*. NY: Typophiles, 1950. 4½ × 7. (68) pages. Cloth and boards decorated with BR's printer's marks. Fine. Signed by BR on half title. *Rogers' comments on his own books and on typography in general were calligraphed by Oscar Ogg and 12 other scribes; illustrated. Limited to 600 copies.* \$100

87. _____. *THE LIFE OF ST. GEORGE, Printed from the Golden Legend of William Caxton*. New Fairfield: Bruce Rogers, 1957. 6 × 9¼. 15 pages. Black cloth with shield in red, white and gold on covers. Very slight wear, fine. With three-page announcement. *One of 300 copies printed by the Thistle Press. BR's coat of arms printed in red, black and silver on half title; large gilt rondel with an illustration of St. George slaying the dragon by Valenti Angelo, printed in red.* \$125

ACCOMPANIED BY A BLOCK

88. Rorer, Abigail. *OF WOODLAND POOLS, SPRING-HOLES & DITCHES. Excerpts from The Journal of Henry David Thoreau*. Peter-sham: Lone Oak Press, 2005. 10 × 8. 89 pages. Including 31 relief engravings (4 full page, 3 with touches of hand coloring) by Abigail Rorer. Quarter russet morocco and morocco edges, marbled board sides. With an extra suite of the engravings numbered and signed and an original engraved block, each in cloth portfolio. Housed in green cloth and marbled tray case. *V of 14 deluxe copies numbered and signed by the artist. Designed and printed by Michael Russem of Kat Ran Press, with side notes in green. Iris Nevins created the green and brown marbled paper to suggest the teeming life of a vernal pool. Binding by Barbara Blumenthal.* \$3000

PRINTED ON PINK PAPER

89. Rossignol, J[ean]. P[ierre]. *VITA SCHOLASTICA, ou La Vie du Collège*. Paris: Durand, 1836. First edition. 6 × 9½. 194 pages. Contemporary quarter calf, spine gilt and marbled boards, pink endpapers. Joints and corners worn, upper cover joint separating but firm. *Well printed on pink paper with large margins. A poem in Latin, followed by extensive notes in French. Very uncommon.* \$350

90. Ruby, James C. *A BOOK OF CURIOUS INSECTS*. Middletown: Wesleyan University Art Laboratory, 1967. 10 × 7. Six etchings on Kochi paper, with tissue guards plus 11 text pages printed on rectos only. Cloth and marbled boards, paper cover label. Fine. *No. 10 of only 13 copies. Inscribed by Russell (Butch) Limbach, artist and director of the press.* \$600

91. Ruzicka, Rudolph. *ON THE AESTHETIC VALUES THAT ARE TO BE FOUND IN THE PRINTED WORK OF BRUCE ROGERS*. NY: AIGA, 1939. 6½ × 10. 7 pages. Color wood-engraved frontis by Ruzicka of BR's October House. Printed boards, one upper tip bumped. Inscribed in BR's hand "To Van Wyck Brooks/with the combined regards of/R. Ruzicka/and/B. Rogers." \$110

92. Schanilec, Gaylord. *OFFCUTS. The Campbell-Logan Bindery's Suggestions for Successful Book Binding*. Minneapolis, 1985. 6½ × 10. Ten leaves including 6 full page wood engravings by Gaylord Schanilec. Quarter navy morocco and marbled boards. Fine, with laid in "offcuts" bookmark. Inscribed by Campbell. *Very early Schanilec illustrations, depicting bookbinding processes, printed in brown. One of 250 copies designed by Gerald Lange and hand printed by The Bieler Press in Centaur and Arrighi on Rives Heavyweight.* \$350

93. _____. *HIGH BRIDGE. Ten Wood Engravings of Demolition with Nine Stories of Construction*. St. Paul, 1987. 7½ × 10½. 19 pages, printed rectos only, except for the double spread illustration. Cloth, paper labels. Collector's bookplate inside front cover. Faint grease mark and small ding on lower cover, else fine in custom chemise and slipcase. With the illustrated prospectus and a press proof of the double spread illustration, signed by Schanilec. *One of 174 signed copies. Each engraving is in 5 to 7 colors. The colors used in the proof differ from those in the final print.* \$1700

94. _____. *Y TWO K. A Chronological Miscellany of Images Engraved in Wood by Gaylord Schanilec for Books during the Second Millennium including the First and the Last*. Minneapolis, 1999. 7 × 10. Title, dedication, 10

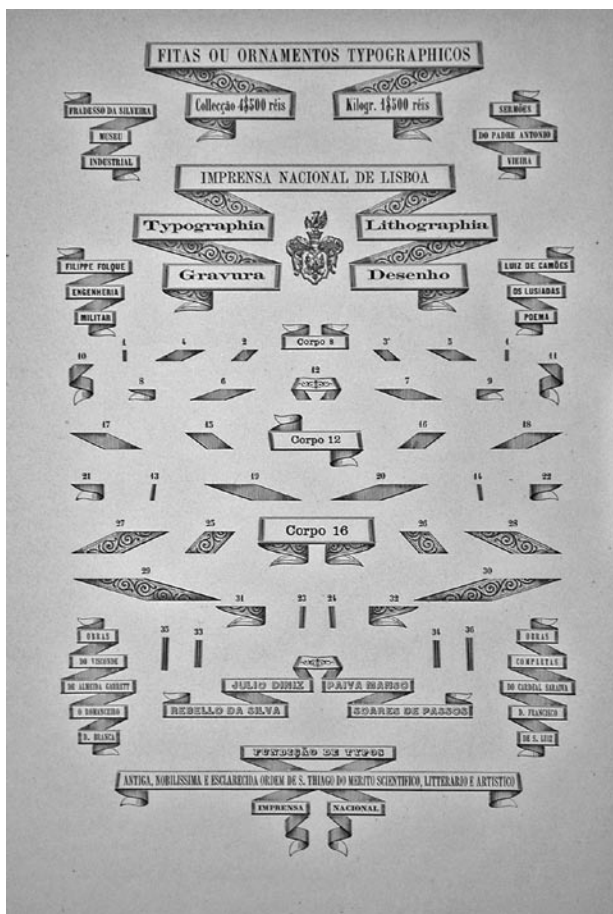
engravings from the original woodblocks, colophon. Quarter cloth and Curwen paper boards. Fine. *One of 99 numbered copies signed by the artist, who also printed and bound the book. The engravings, from 1985 to 1999, were made for Campbell Logan Bindery, Holy Cow Press, Copper Canyon Press, and Afton Historical Society. Three are in color.* \$225

“HUNGRY MIDNIGHT” COMPLETE

95. Schanilec, Gaylord. *HUNGRY MIDNIGHT*, Nos. 1 to 5. Stockholm, WI: Midnight Paper Sales, 1996, 1997, 1999, 2000, 2004. 11 × 15. 29 broadsides plus 5 broadside title pages loose in cloth folding cases, with printed wrap-around labels. A fine, scarce set. *Portfolios were limited to 20, 20, 30, 50, and 60 copies. Each title sheet is signed and numbered by Gaylord Schanilec. The broadsides are printed in a variety of type faces and typographic styles on various heavy papers. Each bears a colored wood engraving by Schanilec; and each is signed by the author. Printed monthly for poetry readings at the Hungry Mind, individual poems were printed in varying quantities for sale at the café. But Schanilec assembled only a small number in portfolios. He believes there are no more than ten complete sets in existence. Gaylord’s website lists all the poets in this series.* \$3000
96. _____. Logue, Mary. *A HOUSE IN THE COUNTRY*. Minneapolis: Midnight Paper Sales, 1994. 6¾ × 10. 62, (3) pages. Quarter leather and marbled boards with separate portfolio, all in brocade lined clamshell slipcase. Small typographic bookplate on pastedown. Fine. Three letters (2 autograph, 1 typed) from Schanilec to the collector are laid in. *One of 50 special copies. With a separate portfolio of five signed engravings, including one (The Wrong House) not in the regular edition.* \$800
97. 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 provides a complete alphabet, many with both upper and lower case. Fourteen plates are printed in color. Bonacini 1719. Scarce.* \$1000

98. TypeSpecimen. Keystone Type Foundry (Supply House). *SPECIMEN*. Phil., (1919). Third edition. 9 × 12. 258, 36, 40, 60, 102 pages. Cloth boards with brad poster binding. Covers about perished. Contents are clean and tight, complete with no excisions. *ATF bought the Keystone Foundry in 1917, but continued to issues catalogues under the imprint Keystone Type Foundry Supply House for 2 years after the purchase, featuring an extensive array of Keystone type and decorative material. This was the last and largest such. There are five sections, with pagination as noted above, covering type, border material, brass goods, cuts and ornaments, and printing supplies. Scarce, especially with the sections other than the 258 pages of type.* \$225
99. Type Foundry Specimen—Portuguese. *PROVAS DA FUNDICAO DE TYPOS*. *Imprensa Nacional de Lisboa*. Lisbon, 1888 (price list is dated 13 March 1888). 8 × 10½. 147 numbered leaves plus 24 subscripted and 8 unnumbered—for a total of 179 leaves printed rectos only. Original printed cloth. Extremity wear, light scattered foxing. Very good, complete with no excisions. *A substantive specimen dived into three sections: job faces 15 ff.; display faces including exotic faces, wood type and ornamental letters 116 ff.; and decorative material 42 ff. The introduction notes an earlier, but smaller and less extensive, specimen of 1874. Rare. Copies noted at the Grolier Club, Harvard, Newberry, Univ. of Calif, and the British Library—none of which matches the collation of this copy. Both binding and page count (when those details are provided) differ. No institution notes numbered leaves, nor as many leaves as this copy.* \$2000
100. Typophiles. *L’AFFAIRE FARRIER*. (NY) 1963. 5 × 7. Printed folder containing 17 Keepsake signatures in honor of Herb Farrier (an officer of Stevens-Nelson Paper Company). Fine. *Only 125 sets were printed. Some of the contributors included Anthoensen, Ogg, Bianchi,*

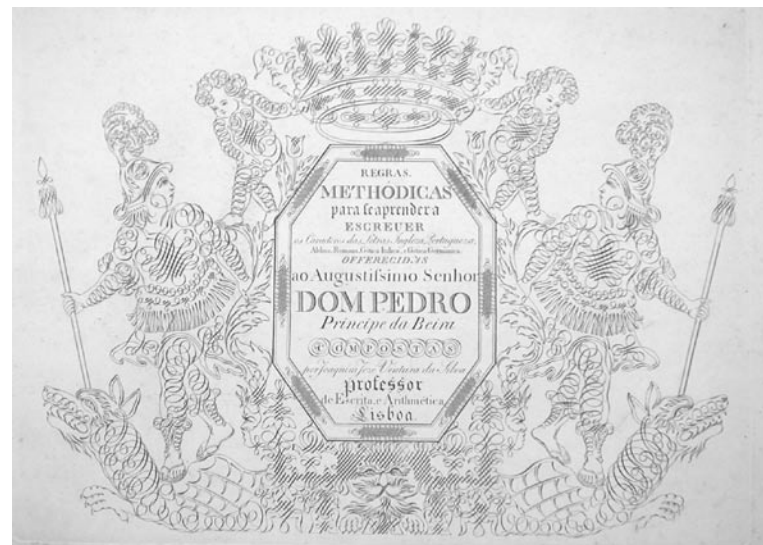


Item 99. Portuguese Type Specimen.

Middleton (with Bewick's Fallow Deer printed from the original block), Antin, Fridolf Johnson, Jack Stauffacher (printed in Hunt Roman) and John DePol. The printed sheet with attached friendship ring formed from a horseshoe nail (frequently lacking) is present here. \$150

RARE PORTUGUESE WRITING MANUAL

101. Ventura da Silva, Joaquim José. *REGRAS METHODICAS PARA LE APRENDER A ESCREVER os Caracteres das Letras Inglesa, Por-*

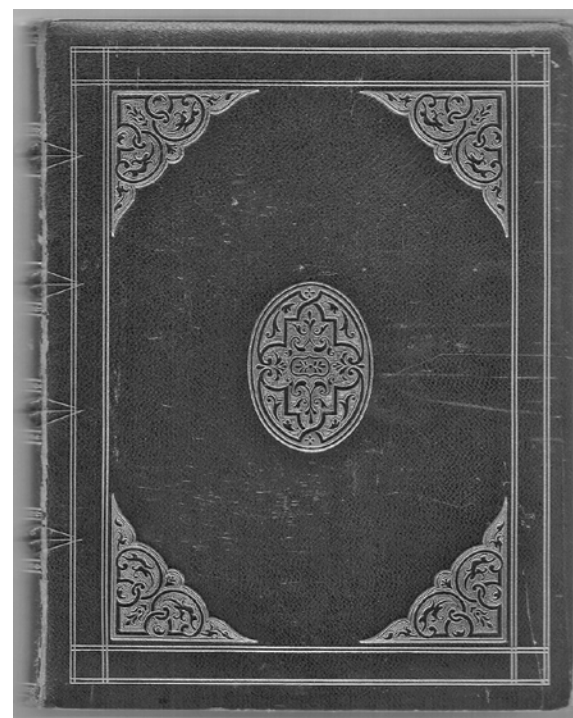


Item 101. Portuguese Writing Manual.

tugueza, Aldina, Romana, Gotica-Italica, e Gotica-Germanica. Lisbon, ca. 1821. 17 × 10³/₄. 43 leaves: elaborate engraved title and 42 other engraved plates. Original quarter cloth and marbled boards. Light marginal foxing throughout. Number written neatly in red ink on rear blank page. Very good. This Portuguese writing manual was first printed in 1803 with 32 leaves (Bonacini 1717). In the present copy, plates bear dates from 1801 to 1819, engraved by Freitas and by Lucius. Ventura da Silva (1777–1849), one of Portugal's best calligraphers, published a lengthy (and more readily found) textbook on calligraphy and mathematics. We have located only two institutional copies of this manual, Columbia (43 leaves) and Newberry (46 leaves). The 1992 Jammes catalogue had a copy with 43 leaves. \$2000

102. Volk, Kurt. *ABC GEM BOX. Volume II*. NY, 1949. 5x 6¹/₂. 27 loose signatures of 4 pages each, with 26 typographical arrangements of the letters of the alphabet. Laid into decorated box. Fine. One of 1000 sets. For each alphabetic arrangement Volk identifies the font used. Printed in several colors. \$250

103. Walker, Gay Robin. Collection of 4 small artist's books, 4 elaborate Christmas cards, and several keepsakes, along with several personal letters. New Haven and Oregon, 1976–1998. These items feature moveable parts: volvelles, pop-ups, flaps. The four books are: *Herbal*, *Wild New England Herbs* (1976, 30 copies); *Association Copy* (1977, 50 copies); *Unbook* (1987, 25 copies); *Eccentric Books* (1988, 150 copies). All are in fine condition. Gay Walker, book artist, was formerly a conservator and Special Collections librarian at Yale. \$300
104. Warwick Press. *TWO BY TWO. POEMS BY DONALD HALL & RICHARD WILBUR*. Easthampton, 2000. 5 × 7. 5 leaves printed in black, gray, and red. Title page illustration. Wraps. Fine. Hall's "The Beautiful Horses" and Wilbur's "Crow's Nest" were printed in 140 copies signed by the poets and the printer. \$115
105. _____. *SERIOUS PLAY. Decorated Paste Papers by Carol J. Blinn*. Easthampton, 2006. 7 × 9½. 64 pages (stenciled and calligraphic title page, 31 pages, 26 leaves with 22 paste paper specimens). Bound in paste-paper-over boards, exposed spine with Coptic sewing stitch. In orange paper chemise and matching slipcase with spine label. Fine. One of 35 signed copies, written, designed, illustrated, printed, and bound by Blinn. There is a 31-page autobiographical introduction about Carol's apprenticeship (1973) first as a letterpress printer at The Gehenna Press, then as a binder and paste paper maker with Arno Werner. Carol discusses her various processes for each of the 22 specimens. There is a list of Warwick Press books using Carol's papers, and a list of papers made for other publishers' books. There are 12 digitally produced illustrations. A delightful book, and the most ambitious Warwick Press title to date. \$1500
106. Watermark. Light-and-Shade Watermark Portrait of Wendell Willkie. Np, 1940. One sheet 17 × 11½ folded in half. The first leaf bears a remarkable watermark portrait with the legend "We want Willkie!" The second leaf is watermarked "A genuine watermark created by The Sinclair Company 1940." Some creasing overall, and 2 tiny spots of foxing on the portrait. Willkie ran as the Republican candidate for president in 1940. Uncommon. For discussion and illustration of these



Item 107. Lady Willoughby.

watermarks see Hunter, Paper-Making, The History and Technique of an Ancient Craft pp. 297–308. \$150

THE CHIEF TYPOGRAPHIC EVENT
OF THE MID-NINETEENTH CENTURY

107. Whittingham Printers. [Rathbone, Hannah Mary] *SO MUCH OF THE DIARY OF LADY WILLOUGHBY AS RELATES TO HER DOMESTIC HISTORY*. [and] *SOME FURTHER PORTIONS OF THE DIARY OF LADY WILLOUGHBY*. Longman, Brown, Green, & Longmans, 1844 and 1848. First editions. Two vols. 6¾ × 8¼. 174; 178 pages, printed within rules. Woodcut initials and headpieces by Mary Byfield. Uniformly bound by Hayday (stamp signed on blank) in gold-stamped brown morocco, all edges gilt and dazzlingly

gauffered in a diamond pattern. Marbled endpapers. Armorial bookplate of Thomas Shedden in first volume, along with his acquisition note (1844) at head of title page. An incongruous Rockwell Kent bookplate in second volume. A few light touches of foxing, otherwise contents fine. Both volumes are rubbed along the joints, bottom edges, and tips. Printed by Whittingham at the Chiswick Press in Caslon Old Face. The type's appearance in these books revived the popular use of Caslon types and elevated English book design. See Updike, II, 198 and 199 and plates. \$785

108. Wroth, Lawrence C. *THE COLONIAL PRINTER*. Portland, 1938. 2nd ed, revised and enlarged. 6 × 9. 368 pages. Illustrated. Cloth. Very good in slipcase. *One of 1500 copies printed at Southworth-Anthoensen Press.* \$150
109. Yellow Barn Press. *JOHN ANDERSON AND THE PICKERING PRESS, An Autobiography. With a Pickering Press Bibliography* by John Anderson, James Fraser and Eleanor Friedl. Madison (1995). 8 × 11. x, 74 pages, 20 color plates of Anderson's typography. Linen cloth, leather spine label, cloth slipcase. Fine with prospectus. *One of 150 copies handsomely printed by Neil Shaver on dampened Rives.* \$400

BOOKS IN SHEETS FOR BINDERS

110. Moser, Barry. Stafford, William. *LATE, PASSING PRAIRIE FARM. A Poem*. Wood engravings by Barry Moser. (Northampton): Main Street Inc., 1976. 7 × 6¼. Title, four text pages on tan Dover paper, 2 engravings printed in brown on Japanese paper, colophon leaf. Unbound sheets numbered 45 of 75 copies signed by Stafford and Moser. \$125
111. Pennyroyal Press. Baum, L. Frank. *THE WIZARD OF OZ*. West Hatfield, 1985. Unbound sheets. 12 × 13. Double spread title printed in black, blue, yellow, green, and red. 272 pages, with 62 wood engravings by Moser. Laid into the edition cloth tray case. One of two binder's sets of sheets, signed by Moser. The edition was 350 copies. \$500



TOP: Item 57. Miniature.
BOTTOM: Item 18. Cheffetz Wood Blocks.



Item 54. Merrymount Press Altar Book.