

LÉOVILLE LASCAS.	1868	•	250	•	500
.....	1870	•	250	•	500
.....	1869	•	250	•	500
.....	1868	•	250	•	500
LÉOVILLE POTYERRE.	1875	•	250	•	400
.....	1870	•	250	•	400



The Veatchs

New Acquisitions



12. Enschedé



30. Hobart & Robbins



31. Schelter & Giesecke

New Acquisitions of Artists' Books,
Book History, Fine Printing, Typography,
and a complete run of 38 volumes of
Matrix, A Review for Printers and Bibliophiles.

SUMMER 2023

THE VEATCHS ARTS OF THE BOOK · Lynne & Bob Veatch
6145 McKinley Parkway, No. 9, Hamburg, New York 14075
veatchs@veatchs.com · 716-648-0361 · veatchs.com

ORDERING INFORMATION: Your satisfaction is guaranteed.
All books are returnable, with advance notice. Payment
is accepted by check, Visa, Mastercard, and wire transfer.
Libraries may request deferred billing. New York State resi-
dents must add 8¾% sales tax. Shipping charges are addi-
tional and some of these items are HEAVY.

NOTE: We will be glad to provide additional photographs of
any item.



COVER: 13. Etablissements Nicolas

the epistle dedicatorie.

om·anthonybacon his
deare brother.



louing and beloued brother/
I doe nowe like some that
haue an orcharde ill neigh-
bored/that gather their
fruit before it is ripe/to pre-
uent stealing·these frag-

ments of my conceites were going
to print/to labour the staie of them
had bin troublesome/and subiect to
interpretation/to let them passe
had beene to aduenture the wrong
they mought receiue by vntrue

- 1 ANVIL PRESS. *Chapters on Writing and Printing*. Lexington, 1963. 6 × 10. 70 pages plus a specimen of Hammer's American Uncial and Andromache types, and original leaves (8- & 4-page gatherings) from Victor Hammer's *Stamperia del Santuccio* books in Pindar and Sampson types. Buff boards. Fine. \$750
Copy 7 of 134 impeccably printed in black and red. The chapters are "Calligraphy for the Printer" (Paul Standard), "Digressions on the Roman Letter" (Victor Hammer), "Printing from the Blocks of Bewick" (R. Hunter Middleton), and "Notes on the *Stamperia del Santuccio*" (Carolyn Hammer). Not in Chalmers' checklist of leaf books.
- 2 ARMAN, MARK. *A Specimen of Printers' Flowers, Types and Decorations*. Thaxted Essex, (1992). 6¼ × 8¾. vii, 35, (28) pages in colors. Cloth & patterned paper boards. Fine. \$200
One of 180 signed copies

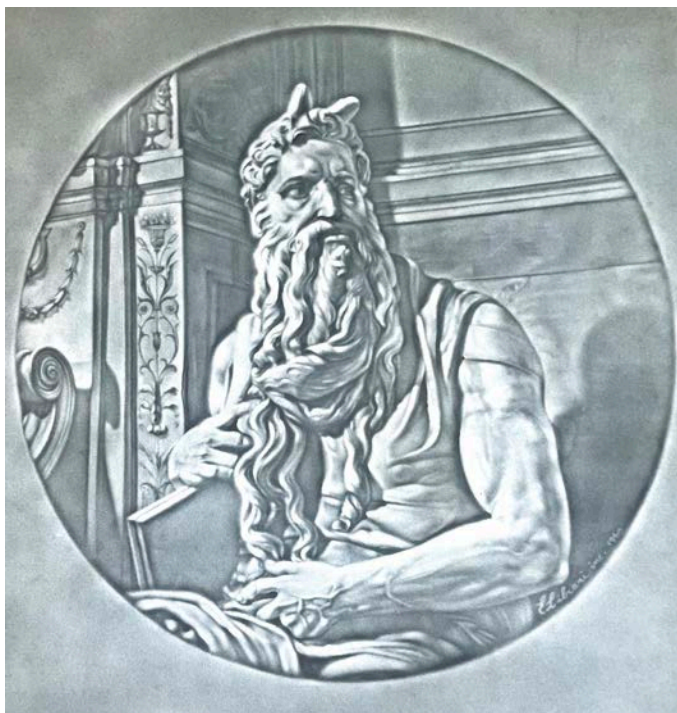
- 3 ARMAN, MARK. *Fleurons, Their Place in History & in Print*. Thaxted Essex, 1988. 7½ × 10½. xi, 51 pages, illustrated with large folding specimens. Cloth & marbled boards. Fine. \$300
One of 170 signed copies. Numerous combinations of printers' ornaments are printed letterpress in several colors.
- 4 ASHENDENE PRESS. *A Descriptive Bibliography of the Books Printed at the Ashendene Press*. Chelsea, 1935. 9 × 13. (7), 172, plus several plates and two errata slips, one tipped-in and the other loose. Illustrated throughout with woodcuts, type specimens, etc. The collotypes & photogravures by Emery Walker have their original tissue guards. The initial letters which are filled in by hand were done by Graily Hewitt. Full chestnut morocco by W. H. Smith & Son. Wrapped in suede-lined folder and housed in a full morocco case. Pristine copy. \$6,000
Laid in is the 4-page *Farwell Notice/Prospectus* and a signed note from Hornby sending the *Additional Errata*. No. 384 of 390 copies signed by Hornby. The last (40th) book from the press, and one of the finest press bibliographies ever produced. *A Century for the Century* 35.
- 5 BOLTON, KEN. *The Terrific Days of Summer*. Katoomba, NSW: Wayzgoose Press, 1998. 19 × 15. (25) pages concertina-folded, opens to 11 double-spreads of 38 inches. A "typographical jam session," every page is an original print—"hot, steamy and dreamy amorphous collographs" and multi-coloured monographs." These were further illuminated by painting directly on individual pages, making each copy unique. In an exuberant designer binding by the printer, Mike Hudson. Full white leather covers incorporate 3-dimensional objects that resemble the prints inside: the sticks, squares, and spots that create movement in the text. Fine, in its fitted felt-lined tray case, with the prospectus. \$10,000



5. Bolton

One of 2 copies in a full binding by Hudson. The whole edition was 35. This prose poem is set in a wide range of sans serif types. A squiggly line is printed directly from a lead rule coaxed into adopting rubbery characteristics and hand-inked to progressively change colour as it snakes its way through the work." A pocket at the front holds a 12-page Introduction illustrated and folded into a concertina, similar to the book.

- 6 CHIAROSCURO WATERMARKS. Six light-and-shade watermarks. Fabriano, Milan, 1950s & 1960s. The watermarks depict Ecce Homo (Raphael), Madonna & Child (Raphael), Moses (Michelangelo), and portraits of Leonardo da Vinci, Michelangelo, and Raphael. Two are dated (1953, 1960); some are signed "E. Librari." Each measures approx. 13 × 11 inches on a slightly larger sheet. Near fine. \$450



These beautiful works of art are almost invisible until held to the light. A wax engraving, requiring months to carve, creates variations in thickness of the handmade paper to form the image. Generations of the Librari family have practiced this art.

- 7 CONNORS, SANDY. *Seasons from Nicholas Breton's 'The Twelve Moneths' written in 1626. Wood Engravings by Sandy Connors.* The Honey Bee Press, 2021. 5½ × 7. (14) pages. Green morocco gold tooled with flowers and leaves; gilt insert on cover. A separate portfolio holds a printing of the 4 seasonal engravings, colored by the artist, signed and numbered. Both fine in slipcase. \$450

One of 5 special sets in this fine binding by Christopher Shaw. The edition was 20 special copies and 45 regular, uncolored copies in boards. Only 5 specials were for sale.

8 D'AMBROSIO, JOSEPH. *Trapeze Circus Circus. Typography by the Compulsive Printer*. Portage, Indiana & Chicago, 1976. 8 × 10. xxxvii pages printed rectos only; 14 are full-page colored serigraphs, each numbered 21/50 and signed by D'Ambrosio (author, artist, and binder) and by Elmore Mundell (printer). Gold and red initials in the text. Bound in natural canvas over boards and wood. Mounted on the top cover is an open "shadow box" or picture frame with a signed painting of a circus tent attached to the ground with waxed strings. Small brown spot on top edge of binding. A fine copy in its open-ended slipcase. \$975

No. 21 of 50 numbered and 7 artist proof copies. Bookplate of Julia Parker Wightman.

9 DOUBLE ELEPHANT PRESS. Kuch, Michael. *Falling to Earth. A book of poems and intaglios*. Northampton, 2002. A special "Making Copy" housed in 4 steel-walled cases. 11½ × 15.

- The book of 42 leaves: 14 poems printed letterpress and 21 Tetchings in color and b&w. Binding materials and colors suggest the former World Trade Towers.
- The 14 poems written out by Kuch on handmade paper, signed.
- Complete set of 21 preparatory monotypes, signed.
- Complete set of dry points, signed.
- Complete set of etched states, signed
- Two original copperplates. One is the final etching in the book, "Vade in pace"—4 elephants saluting a departing parachute, with turtle in foreground.
- A watercolor sketch of this etching
- A large, finished watercolor of the etching. \$6,000

Falling to Earth is the artist/poet's reaction to the terrifying and tragic collapse of the World Trade Center Towers and to the ensuing bombing



campaign. The book's imagery uses the metaphor of falling to look at the human and spiritual costs of violence. The poems and etchings are frequented by angels providing vantage from above. Mythological and biblical narratives are evoked in a modern framework that may give perspective to raw, recent events. Icarus, Jacob's ladder, and parachuting Christs descend in our new millennium. No. 3 of 6 "Making Copies."

- 10 EARHART, JOHN F. *The Color Printer. A Treatise on the Use of Colors in Typographic Printing*. Cincinnati, 1892. 8¼ × 10½. Portrait frontis, 137 pages, 90 color plates. Signed by Earhart (as was the entire edition). Acidic endpapers browned, but contents near fine. Original decorated cloth with some wear and soil. Very good. With the rare original prospectus signed by Earhart. \$1,600

Only edition of this virtuoso performance, which set the standard for "artistic printing." Produced entirely by letterpress, woodblocks, and



10. Earhart

stereotyped plates, Earhart's effects rival those of chromolithography. According to the Prospectus, the work contains 166 colors. "To produce a limited edition... it required 625 different forms and 1,625,000 impressions.

- 11 ELM PRESS. *Ars Botanica. A Collection of Poems. Lithographs by Enid Mark*. Wallingford, 2004. 10½ × 15. Fourteen double spreads feature a letterpress poem facing a lithograph of a plant in warm gray & black tones. A second lithograph, in glowing floral colors, appears on a translucent sheet tipped in between. Green cloth. Fine in custom tray case. Prospectus. \$2,200
- Thirteen poems were composed for this book by Eleanor Wilner, Susan Snively, Diane Ackerman, Betty Adock, Alicia Ostriker, Nathalie Anderson, Daisy Fried, Celia Gilbert, Constance Merritt, Heather McHugh, Susan Stewart, Annie Boutelle. Maxine Kumin's poem was previously published. Enid Mark created lithographs in response to the poems. No. 32 of 50 copies signed by the artist. Printed by Art Larson, and bound by Barbara Blumenthal. Calligraphic title and ornament by Suzanne Moore.

- 12 ENSCHEDÉ, JOH. *Letterproef van Joh. Enschedé en Zonen, lettergieterij te Haarlem / Dl. 3, Ornamenten*. Haarlem, (1891) 11 × 14½. 182 Frenchfold pages of borders and ornaments. Some printing in colors and gold of these complex designs. Erratic foxing (heavy on some pages, absent on others). Original cloth with some old wear and light staining. Very good copy of a handsome and impressive specimen. \$2,000

OCLC locates 2 copies in The Netherlands—along with many copies of the Dover reprint of “this classic edition.”

- 13 ETABLISSEMENTS NICOLAS MAISON FONDÉE EN 1822. *List des Grands Vins*. Paris, 1929–1973. Complete Set—33 numbered volumes: 1929–1939, 1949–1973 (not published 1952 and 1968). 7 × 9 inches, with larger final issues. Priced catalogues printed in colors and illustrated by various techniques. Two announcements laid in. Original stiff printed wraps. Fine set. \$2,750

These delicious wine catalogues are typographic treasures, designed and illustrated by renowned French typographers and artists such as A. M. Cassandre, Georges Darcy, Louis Legrand, Fantin-Latour, and Bernard Buffet. A separate announcement calls attention to the centerfold of the first catalogue, which lists Nicolas’ “inestimable et unique au monde” collection of bottles going back to 1849. The other insert is a diatribe against the misuse of “Appellation d’Origine” for Burgundies.

- 14 GOTO, SEIKICHIRO. *A Book of Handcrafted Paper*. Tokyo: Kodansha, 1984. 10¾ × 12½. (178 pages) including 64 tipped-in stencil-colored illustrations. There are 60 smaller text illustrations printed in various single colors, and 9 small mounted paper specimens. Bound in high relief red lacquered wraps lettered in gold, stab stitched, in flax cloth case (bone clasps, cover label) in cardboard box (slightly bumped) with label. Fine. \$2,000

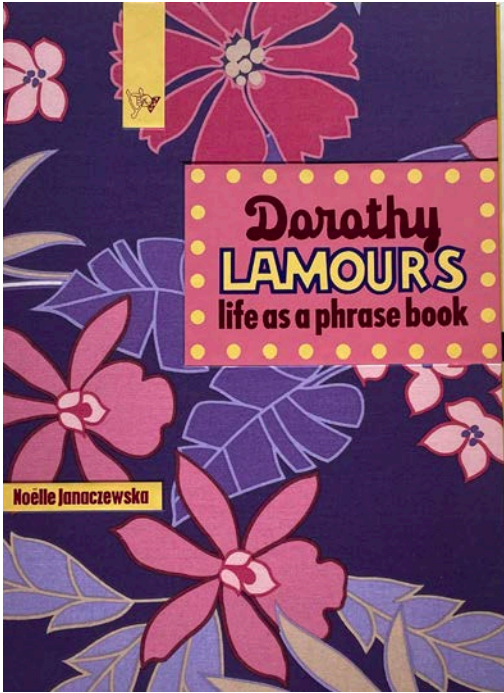


14. Goto

One of 290 copies. English and Japanese text concerns papermaking in Japan, Korea, Nepal, and China. The stenciled color illustrations are lovely. The author is well known as a papermaker, stencil artist, printmaker, historian, and as redeveloper of kinkarakawa-shi (“gold China leather paper”). The binding paper is an example of this.

- 15 HEAL, AMBROSE. *English Writing-Masters and their Copy-Books 1570-1800. A Biographical Dictionary & a Bibliography*. Cambridge, 1931. 9 × 12. xxxix, 225 pages plus 81 plates. Buckram spine gilt and marbled cloth. Light edge wear; contents fine. \$750

- 16 JANACZEWSKA, NOËLLE. *Dorothy Lamour's Life as a Phrase Book*. Katoomba, NSW: Wayzgoose Press, 2006. 13 × 18. A concertina of 11 triple gate-fold pages, which unfold to about 16 feet. Designed by Mike Hudson in a variety of type faces and



illustrated with his multi-colored linocuts, additionally hand colored. There is a sheet of instructions on opening/ viewing the pages. Laid into a colorful pictorial cloth box. Fine copy of a fun book. \$7,000

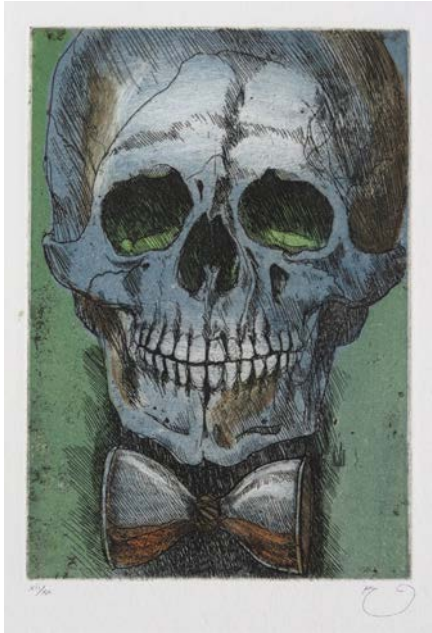
The book is a typographic rendition of Janaczewska's play, in which the actress finds herself in a poem instead of a movie, and marooned in a dingy Sydney hotel. To maintain the spirit of a performance, the book has a theatrical setting. Jarvis explains "the hotel room which appears on every one of the 11 gate-fold pages, was Dorothy's stage. Onto this stage various scenarios obliquely suggested by the text were introduced...a chessboard, a maze, a giant pineapple, a clapboard and an overweight Ronald McDonald." Production required two years. Jadwiga Jarvis, the printer, wrote that the book "will stand as a testimony to what can be achieved by a private press—providing its proprietors are on a suicide mission." No. 20 of 30 signed copies.



The Sundial Copy

- 17 KUCH, MICHAEL. *Apocalypse Clocks*. (Northampton): Double Elephant Press, 2000. A deluxe copy in 4 parts: the book, an extra suite of 13 signed etchings, original pastel of the sundial, and the original copperplate for the sundial. Folio (12 × 17). Twenty leaves including 3 black and white etchings and ten large color etchings which are bracketed by two poems. Bound by Shoshannah Wineburg in wood-veneer boards with a glass window revealing an etched clock face. That leaf, in turn, reveals the pendulum. With the third leaf we see the clock in its entirety. The book and the 3 portfolios are held in a black and red cloth tray case. \$7,000

A brilliant book, occasioned by the millennium. "Hourglass, sundial, gothic clock, pendulum, weights and wound spring combine with skeletal elements to produce detailed and arresting images of devices that portend the end of the world. Vibrant hues create a carnival atmosphere reminiscent of El Dia de los Muertos." No. 12 of 13 special copies, with the extra suite, pastel, and copper plate.

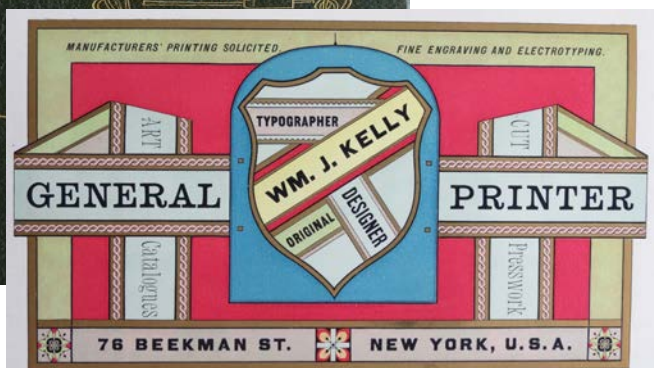
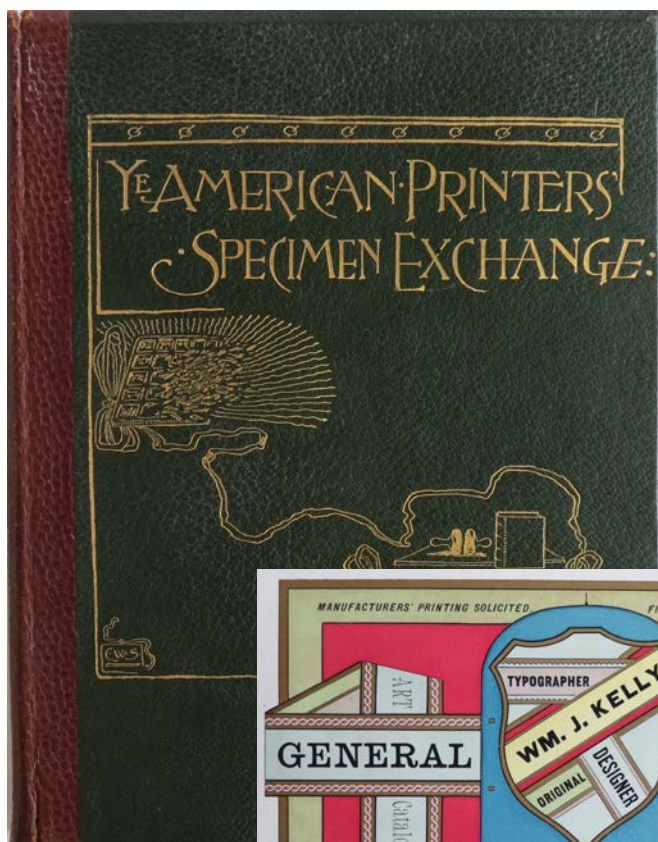


18 MARET, RUSSELL. *Character Traits: The Argument. The Plates. The Colors*. NY, 2019. Three volumes. 11 × 15. *The Argument* is a bound book of 28 pages, illustrated and with shoulder notes. The 25 loose plates were printed intaglio on an etching press and are very tactile. *Colors* is a bound book with 18 color studies. With a large folded poster of every letterform Russell drew for this book. All 3 volumes are bound in red morocco and colorful marbled boards, and housed in a fitted, pull-off case. Fine set. \$14,000

Russell's "Argument" is that the 4 main types of letterforms are contingent on the technology by which they were created. "Character Traits, draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (i.e. metal type), and to do so in a series of texts that are chosen because they illuminate various human character traits."

Copy XII of 23 deluxe copies signed by Russell. The extra, third volume produced in Ireland contains 18 color studies printed from linoleum blocks based on gouache paintings. These were printed on 1923 Kelmscott Crown & Sceptre paper. The Plates in this special version are printed in more and in different colors from the regular edition of 60 copies.





- 19 MCCLURE, ED. H. *American Printers' Specimen Exchange*. Vol. II. *Specimens of Handiwork by Printers in all Parts of America and Many Foreign Countries*. Buffalo: McClure, 1887. 9 × 11. Five text pages (including List of Contributors) followed by 165 leaves (one duplicate) of specimens printed on a great variety of papers. Original maroon and black morocco, gilt design signed CWS on upper cover. Some wear to spine ends, very good. \$3,500

Specimens from all over the U. S. range from brilliant to mundane, with a great deal of colorful “Artistic Printing.” Patterned after the British printers’ exchange, The American exchange is much rarer.

There is the typical foxing/ browning in all margins. But the lithographed images have been protected by the bound-in tissue guards, and they are blemish-free. In handsome, contemporary half leather and marbled boards. Good to very good copy, with the rare portrait. \$5,500

A brilliant display of chromolithography, graphic design, calligraphy (including several exotic alphabets) and 'artistic' printing. Originally issued in three parts (1834-1835) and later bound with a general title. Parts One and Two parts display a series of decorative alphabets designed by Midolle while the *Gallerie* shows several intricate, fanciful graphic designs. The publisher and lithographer Emile Simon used a mixture of techniques to obtain the marvelous color plates, including transfer, rainbow printing, gold dusting, and inking à la poupée.

- 22 MILROY, ROLLIN. *This Monkey's Gone to Heaven. Checklist Ultimo: Heavenly Monkey & HM Editions 2000-2020*. (Vancouver, 2022.) 8 × 12. 67 pages embellished throughout + 19 tipped-in leaves (many double). Small specimens of paper (marbled, patterned, cut) and Barbara Hodgson's Art Post stamps are mounted in the margins. Paper-vellum spine and painted paper boards. With a portfolio of 8 additional specimens. Both in slipcase. \$1,800

One of 5 copies in a slipcase with a portfolio containing 8 extra specimens. Signed by Rollin, Claudia Cohen, and Barbara Hodgson. Edition was 40 copies, printed damp in Perpetua type. All copies were "randomly embellished, annotated and marginalized by Barbara Hodgson."

- 23 ONG, GEORGE AND ERIC HOZENBERG. *For Jean Grolier & His Friends. 125 Years of Grolier Club Exhibitions and Publications 1884-2009*. NY: Grolier Club, 2009. 4to. 460 pages. Illustrations, some mounted, some original specimens. Quarter morocco and decorated boards. With a portfolio of original ephemera. Both in slipcase. \$1,000

Copy X of 26 deluxe copies. A massive and impressive bibliography, beautifully produced. The portfolio of 12 ephemeral pieces was carefully compiled, with fine examples from all periods.

- 24 PEICH, MICHAEL. *The Red Ozier: A Literary Fine Press. History and Bibliography 1976-1987*. NYPL & Yellow Barn Press, 1993. 7½ × 10. xxxii, 85 pages + a folding insert; errata slip. Cloth and Maziarczyk paste paper boards. Fine in slipcase. This copy is specially signed by Mike Peich, Steve Miller, Ken Botnick, Neil Shaver, Jerry Kelly & Claire Maziarczyk. \$550
Botnick and Miller printed original works by such authors as Robert Bly, William Bronk, William Faulkner, William Goyen, Galway Kinnell, Octavio Paz, and Diane Wakowski, illustrated by DePol, Eichenberg, Frasoni, Moser, Noguchi, and others. No. 12 of 170. Illustrated with wood engravings from the original blocks. Title page calligraphy by Jerry Kelly.

- 25 RANDLE, JOHN AND ROSALIND. *Matrix, A Review for Printers and Bibliophiles*. Andoversford & Risbury: Whittington Press, 1982 to 2020. A mixed set of 38 volumes:

Volumes 1-36:

- Matrix 1 1985 reprint of 1981
- Matrix 2 wraps regular 1982
- Matrix 2 reprint deluxe 1993
- Matrix 3 to 30 are all deluxe versions 1983-2012
- Matrix 31 to 36 wraps regular 2012-2020

Plus deluxe Index for Matrix I to XXI.

Except for Volume 2, the first 30 volumes are the deluxe issues with extra specimens, bound in morocco and marbled boards, slipcased. Beginning with Vol. 7 all the deluxe issues came with a separate portfolio of specimens. All are in fine condition. \$15,000

A treasure-trove of interesting material on private presses, wood engraving, type design, papermaking and decorated papers, letterpress printing, richly illustrated with numerous inserts and specimens. “Matrix is by now so well established,” wrote Sebastian Carter in 2012, “that there is a danger that we may take it for granted. People in the future will look back in amazement at its riches. The majority of its illustrations are not reproductions, but the real thing. It is like visiting a group of collectors who keep bringing treasures out of drawers for our inspection—which we are then allowed to keep.”

The Only Book BR Printed

- 26 ROGERS, BRUCE. *Of the Just Shaping of Letters, From the Applied Geometry of Albrecht Dürer, Book III*. NY: Grolier Club, 1917. 81/2 × 12¼. 40 pages illustrated throughout plus 3 plates. Dürer’s letter are a rich, velvety black, occasionally touched up with India ink by BR. Bound in quarter vellum (some discoloration) and the uncommon marbled boards. Most copies were in the “wartime” binding of brown boards. The edges are quite rubbed, tips exposed. Leather book label of Leroy Sugarman has offset onto the laid-in prospectus. However, the contents of this scarce book are fine. \$4,000

One of 215 copies, printed at the “Mall Press.” When the pressman was called up to serve, BR had no choice but to print the book himself. “I’d never run a press of any kind . . . There is of course no heat anywhere and I have to dampen the Kelmscott hand-made in the converted kitchen. Both my hands and feet have developed chilblains.” Rogers set two pages at a time, carrying the formes to the tram which bore him to the press, located a mile and a half away up the Mall. As only one press was capable of printing the formes, and it was used also to print maps for the Government, there were many delays. Procuring binding materials was similarly fraught. Still, BR considered the Dürer one of his most successful “30.”



- 27 ROGERS, BRUCE. *The Song of Roland. Translated from the French by Isabel Butler.* (Cambridge, 1906). 11½ × 17½. xxxiv double-column pages. Illustrated with seven “stained glass windows” richly colored by hand. Quarter vellum and boards decorated with a fleur-de-lis pattern after paintings in the crypt at Chartres, vellum tips, t.e.g. From the libraries of Estelle Doheny and Jan van der Marck, with their small book plates. A fine copy of one of BR’s most beautiful books, in a custom cloth case, specially signed by BR. \$4,000

No. 29 of 220 copies on American handmade paper. Set in French lettre bâtarde and civilité types and hand printed in black, red, blue, and brown; opening initial printed in gold. Rogers derived his designs from Charlemagne’s window at Chartres. He had a hand—literally—in the binding. To achieve a mellow, antique effect, Rogers rubbed a red paste wash over the printed paper. The edition was not signed.

- 28 RORER, ABIGAIL. *Extinct: The Western Black Rhinoceros. Engravings by Abigail Rorer with a poem by Don McKay.* Petersham: Lone Oak Press, 2020. Three parts: A 52-page book (7 × 9) with 21 engravings—some multi-block color with

some hand coloring. Leather and decorated boards, in a clam-shell case with an extra suite of the prints in a portfolio, and a recessed well with trap door holding 17 small engravings and ephemera. A fine deluxe set. \$1,800

No. V of XIV copies printed by Abigail at her One Oak Press. (There are also 56 standard copies.)

- 29 STOCKTON, FRANK L. *The Lady or the Tiger? The Discourager of Hesitancy. An Answer to "The Lady or the Tiger."* Heavenly Monkey, 2023. 6 × 9. Approx. 28 pages. Two pochoir frontispieces in six colors, and a dozen small, single color drawings by Walter Bachinski of the Shanty Bay Press. Bound tête-bêche (head to toe) in quarter cloth, slipcase. Fine. \$800

Two stories about "ambiguity and living in a society ruled by arbitrary justice." No. 17 of 30 copies printed letterpress in Weiss and American Uncial on handmade Barcham Green paper. Signed by the artist.



- 30 TYPE SPECIMEN. Hobart & Robbins. *Specimens of Printing Types and Ornaments, from the New England Type & Stereotype Foundry* [sic]. Boston, 1851. 9½ × 11½. 159 leaves including title, printed rectos only. Original black roan and maroon cloth, spine gilt. Spine has been reattached; contents fine. \$4,000
Victorian taste for ornamentation is amply represented. Decorated type faces for advertising, broadsides, and posters are featured here. These distinctive faces are useful in dating an undated piece.
- 31 TYPE SPECIMEN. Schelter & Giesecke. *Zweiter Band der Hauptprobe. Einfassungen, Zierat und Flachenschmuck*. Leipzig, 1925. 8¾ × 11¼. (7), 260 pages plus 2 folding plates. Calf-backed printed boards. A little extremity wear, very good. \$1,000
A stunning specimen devoted exclusively to border and ornamental material, with extensive multicolor printing.
- 32 VOLTMER, FRED. *Specimens: Decorative Initials*. Emeryville: Havilah Press, 2012. 9 × 12. 45 leaves: 4 text and 41 broadsides of type specimens. Many of the decorative initials are printed in color. All are arranged artistically, and identified by foundry, face name, and point size. With 6 additional specimens not in the portfolio, and a “sticky note” from the printer. All in a folding, magnetized cloth case. Fine. \$750
No. 18 of 28 complete sets. The mostly American foundry type initial letters were collected over 40 years.
- 33 WAIT, LAURA. *Four: Book V. Summer, Winter, Spring, Fall*. Np, 2004. 11½ × 15. 12 leaves of monoprints over intaglios on thick Johannot paper, with Akua color. Endleaves painted in various colors. Full black goatskin ruled in gilt and blind with numerous inlaid symbols in yellow or red leathers on the upper cover, gilt ruled symbols on the lower; blind-stamped text on both covers wraps around spine. Fine in tray case. \$4,500

One of 5 unique manuscripts with mixed media writing and painting, celebrating the four elements. The angel, lion, ox, and eagle are also part of the symbolism.

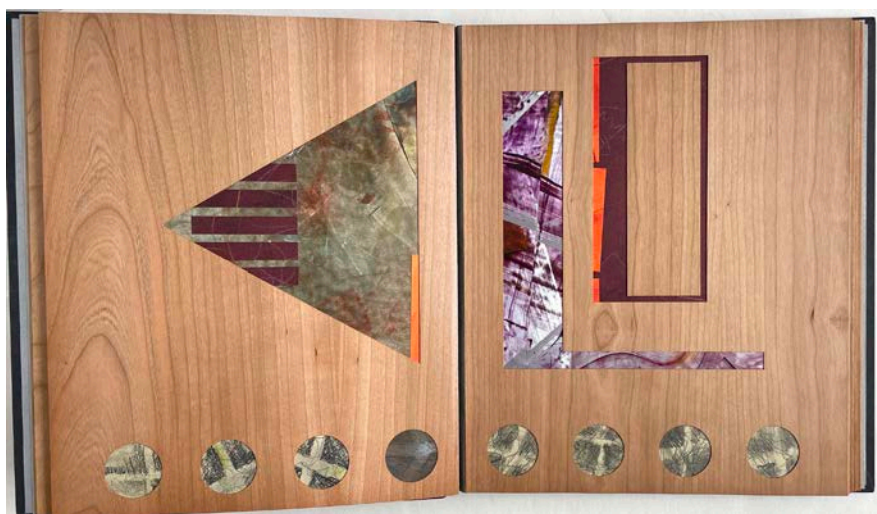
- 34 WAKEMAN, GEOFFREY. *The Production of Nineteenth Century Colour Illustration*. (Leicestershire): The Plough Press, 1976. 10 × 15. 17 text pages and 17 tipped-in original leaves of illustration (2 folio-sized are folded). Quarter morocco and marbled boards. Tips worn through, spine ends rubbed, a very good copy. \$950

No. 20 of about 20 special copies in the better binding with more interesting leaves. The 17 specimens of 19th century color printing demonstrate different techniques (relief blocks, intaglio, tinted lithography, chromolithography, photo-chromo-lithography) by various printers (Kronheim, Knight, Leighton, Dickes, Fawcett, Evans). The specimens are different in every copy. The leaves here include a Baxter print by Kronheim; Barnard's "Landscape Painting in Watercolors"; "Nature Printed British Ferns"; a litho tinted in rainbow style; a Griggs embossed photo chromolithograph. (The total edition was 100 copies).

- 35 WAKEMAN, GEOFFREY. *Graphic Methods in Book Illustration*. (Leicestershire) 1981. 8½ × 12. 18 fascicles describing each illustration process, and each with an original leaf laid in, plus a text booklet. In cloth tray case. Fine. \$1,200

The 18 original leaves with prints are: woodcut, wood engraving, etching, copper engraving, stipple engraving, steel engraving, aquatint, mezzotint, chalk lithography, line lithography, chromolithography, relief color print, hand colored print, photograph, woodburytype, collotype, photogravure, photomechanical printing (3 examples laid in). No. 75 of 120 copies.

- 36 WHITMAN, WALT. Don Glaister. *Complete Instructions from the preface of LEAVES OF GRASS*. Tucson, AZ: Foolsgold



Studios, 2022. 12 × 13. 15 leaves of cherry wood veneer interleaved with 8 printed leaves of grey handmade paper. Double spread “images are cut out of the cherry veneer and are collages behind the holes in the wood. Each of these page spreads is an abstract impression of the portion of text that precedes it.” Bound by Don Glaister in black morocco inlaid with cherry wood veneer over paper collage. Fine in tray case. \$5,000

Don writes “Complete Instructions is conceived and produced as a response to social and political American life in the early 21st century, with guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials, and techniques developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius, and humanity of Whitman.” No. 9 of 15 signed copies (plus 1 deluxe artist’s proof variant, 1 prototype, and 1 variant saved for fine binding).

- 37 WILNER, ELEANOR. *Precessional. Poems*. Lithographs by Enid Mark. Wallingford, PA: ELM Press, 1998. 10½ × 13½. Twenty-two leaves tipped together at the fore-edges. Each 13½ × 20 page opening presents a single poem. Two longer poems are set

on fold-out pages. Enid Mark's color lithographs flow throughout. Navy cloth, in a custom cloth tray case. \$1,200

First publication of all but one poem. "Photographic images of water, wood, trees, grasses and stars create shifting visual textures as they float from edge to edge of the verso of each double-page spread, and continue onto the recto page where they fade away to accommodate the letterpress-printed poetry." One of 61 signed copies.

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