

THE VEATCHS ARTS OF THE BOOK



CATALOGUE 63

THE VEATCHS ARTS OF THE BOOK

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CATALOGUE 63: RECENT ACQUISITIONS

Including

18th century single-sheet satirical prints

Moser's Moby-Dick uniquely bound

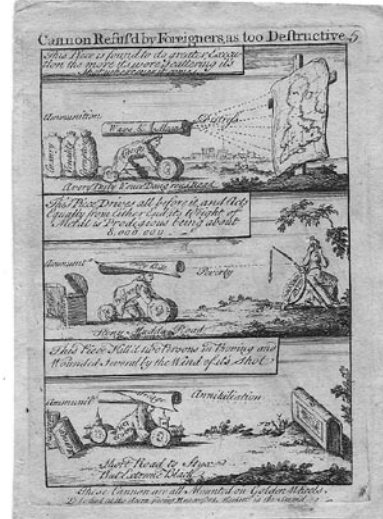
Baskin's Presumptions of Death with woodblock

&

John White (NY) Type Specimen of 1849

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.



ABOVE: Item 29. Darly. FRONT COVER: Items 9, 50, 108, 61, and 94

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

Visitors welcomed by appointment. Fine books purchased.

1. Abbe, Elfriede. Viollet-le-Duc, Eugène Emmanuel. *THE CITY OF CARCASSONE*. Manchester Center, 1988. 10 × 13. 54 pages. Wood engravings by Abbe; author's drawings reproduced from the *Dictionnaire Raisonné de l'Architecture Française*. Gray silk and black boards. Fine. *One of 110 signed copies.* \$450
2. Alembic Press. Bolton, Claire. *A BORDER SPECIMEN*. Marcham, 2000. 8 × 11. 105 pages, several tipped in small specimens. Quarter blue cloth gilt. Fine. *One of 180 copies printed in several colors. A pictorial catalogue and history of printers' flowers and borders held at Alembic Press.* \$300
3. Allen Press. Flaubert, Gustav. *THE TEMPTATION OF SAINT ANTHONY*. Kentfield, 1974. Folio. 83 pages with vignettes and decorations. Fortuny turquoise and gold brocade cloth. Binder's glue stain (as usual) in rear hinge; all else fine. *One of 140 copies printed on French handmade paper.* \$500
4. _____. Kazantzakis, Nikos. *CHRISTOPHER COLUMBUS*. Kentfield, 1972. 9 × 13. 79 pages. Folded sheets are enclosed in yellow paper wrappers, in aqua cloth folding case. Fine. *One of 140 copies hand printed on dampened Wookey Hole paper. Running titles in gray fore shadow Columbus' doom, while touches of orange and yellow give the book a Spanish flavor.* \$450
5. _____. Pushkin, Alexander. *FOUR STORIES*. Wood engravings by John DePol. Greenbrae, 1987. 7 × 11. 112 pages. Floral cloth. Fine. *One of 145 copies printed in black, green, purple, blue, and red on handmade paper.* \$400
6. _____. Cervantes. *THE DIALOGUE OF THE DOGS*. Kentfield: Allen Press, 1969. 8½ × 11. (100) pages. Spanish cloth with red poppies and yellow arabesques. Fine. *One of 140 copies. Decorations by Mallette Dean; Spanish initials in red and green.* \$400
7. Apuleius, Lucius. *THE MARRIAGE OF CUPID AND PSYCHE*. NY: LEC, 1951. 7 × 10. Color collotypes from Edmund Dulac's watercolors. Quarter vellum gilt. Fine copy in soiled slipcase. *One of 1500*

signed by Dulac. Designed by Warren Chappell and printed in his Trajanus types. \$150

8. Archetype Press. *THE NEXT MILLENNIUM*. *Typographic Notes*. Pasadena, 1998. 5 × 6¾. 28 leaves printed one side only. Cloth. Fine. *One of 50 copies. Typographic interpretations of transition/time. Contributions by 24 students, printed letterpress in several colors.* \$125

EXTRA-ILLUSTRATED LARGE PAPER COPY

9. Baker, W[illiam]. S[pohn]. *AMERICAN ENGRAVERS AND THEIR WORKS*. Philadelphia: Gebbie & Barrie, 1875. 7 × 10¼. x, 184 pages inter-leaved with approximately 131 mounted engravings. These are by 64 engravers, including Joseph Andrews, Burt, Cheney, Childs, Cushman, Durand, Fairman, Gimbrede, Gobrecht, Hall, Hatch, Jones, Longacre, Peter Maverick, Moran, Peale, Pelton, Piggott, Ritchie, Rollinson, Saint Memin, Sartain, Smillie, Sartain, Tanner, Tiebout, and Whitechurch. Handsomely bound (ca. 1900) in three-quarter golden tan morocco spine tooled in modern (Cobden-Sanderson) style with gold dots and small floral tools, one inlaid rose; marbled sides and endpapers, top edge gilt. A fine, large paper copy. *A beautiful copy with high quality craftsmanship in both the binding and in the extra-illustrating. Almost every engraving is mounted in a window in fine, heavy paper, and enclosed with a thin black rule. Each has a tissue guard. Except for a few plates, there is almost no foxing. There are three examples by Saint Memin of "physionotracry"—a two-inch circular engraved portrait of remarkable fidelity to the subject—made in part by tracing a human profile in life size and reducing the image with a pantograph.* \$3500

THE LEIGHTON BROTHERS' CHROMATIC PROCESS

10. Barnard, George. *THEORY AND PRACTICE OF LANDSCAPE PAINTING IN WATER-COLOURS*. *Illustrated by a series of Twenty-six drawings and diagrams in colours, and numerous woodcuts*. London: Routledge, 1885. New edition. 7 × 10¼. (viii), 286 pages plus 26 plates. 69 woodcuts in the text. Frontis has offset onto title; a few small wood engravings with sepia background have offset; otherwise

contents are fine. Plate 3 is bound in upside-down. Finely bound in contemporary polished tree calf Bickers & Sons (binder's stamp on endpaper); spine richly tooled in gilt, board edges and turn-ins gilt, marbled endpapers, all edges gilt. Very slight wear to extremities. An exceptional, handsome copy. *A tour de force of Leighton's Chromatic Process (frequently mistaken for chromolithography), 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").* \$800

11. Barrett, Timothy. NAGASHIZUKI. *THE JAPANESE CRAFT OF HAND PAPERMAKING*. North Hills: Bird & Bull Press, 1979. 7¾ × 11. 120 pages. Fourteen small paper specimens. Bound by Gray Parrott in quarter morocco and decorated Japanese paper boards. Fine. *One of 300 copies.* \$375

WITH A WOODBLOCK AND A WATERCOLOR

12. Baskin, Leonard. *PRESUMPTIONS OF DEATH. Poems by Anthony Hecht. Woodcuts by Leonard Baskin*. Leeds: Gehenna Press, 1995. 11 × 14½. Title woodcut in black, red, blue and green, 50 leaves, including 22 original woodcuts each numbered and signed by Baskin. Bound by Gray Parrot in full black morocco with grey leather onlay of a death head framed within triple gilt rule, red morocco spine label. Accompanied by the original woodblock for the poem "Peek-a-Boo," a watercolor of Peek-a-Boo, one page of Hecht's working manuscript for the poem, and 5 hand painted proofs of woodcuts in the book. Housed in a red cloth portfolio, within red cloth and black morocco clamshell case. Fine, with prospectus. *One of 10 special copies, signed by Hecht and Baskin. In this Dance of Death, twenty-two poems and woodcuts portray Death the Copper-plate Printer, the Oxford Don, the carnival Barker, the Society Lady, the Mexican revolutionary, the Painter, the Poet—among others.* \$20,000
13. _____. *ICONES LIBRORUM ARTIFICES. Second Series. Being Actual, Putative, Fugative, & Fantastical Portraits of Engravers, Illustrators &*

Binders. Etchings and Notes by Leonard Baskin. Gehenna Press, 2000. 11 × 16. Title, 26 portraits with shaped text, colophon. Morocco backed marbled boards and tray case, by Gray Parrot. Fine with prospectus. *One of 40 copies, 8 of which were deluxe. Each subject is presented with an etched color portrait (they vary in size, shape and contour) and a biographical note, printed in Arrighi italic, arranged in a complementary geometrical shape. All are numbered and signed. The subjects include Erhard Ratdolt, Charles Estienne, Charlotte Guillard, Ugo da Carpi, Romeyn de Hooghe, William Blake, Charles Ricketts, Emery Walker, Katherine Adams, W.A. Dwiggins, Jessie King and Carl Rollins. A wonderful exuberant work presenting many of Baskin favorite artisans.*

\$10,500

14. Bidwell, John. *FINE PAPERS AT THE OXFORD UNIVERSITY PRESS*. Whittington Press, 1999. Two volumes. 10 × 15. 85 pages, 2 photographic plates, tipped-in small specimen, tipped-in leaf, 38 large paper samples tipped to black paper. Quarter morocco. A portfolio (12 × 16) contains 25 full size sheets (folded twice) of handmade and mould-made papers, each identified. Both vols. in clamshell case. Fine. *One of 65 special copies. ". . . a complete historical account of the handmade and mouldmade papers at OUP from 1900 to 1970" with specimens of vintage papers stored at the Press. On the manufacture & sale of handmade paper, fine printing in a consumer society, John Johnson's Typographical Adventure, rising prices and falling profits, origins & specifications of the Oxford papers; the mills which made them. Tipped-in leaf is from the Oxford/Bruce Rogers Hesperides series.* \$2400
15. (Binding—American) Butler, Frederick. *SKETCHES OF UNIVERSAL HISTORY, SACRED AND PROFANE*. Hartford: Oliver D. Cooke, 1822. 4th ed. 4¼ × 7. iv, 407 pages, plus plates. Last blank torn away. Marbled brown calf. Flat spine in 4 compartments with Greek key and other borders, stamped with eagle bearing olive branch, and other symbols, upper and lower board edges gilt (but most worn away). Top edge dyed yellow, green and yellow head bands. Some flaking of spine gilt, but very good. *Possibly by the Andrus Bindery (established ca. 1815) in Hartford.* \$175

16. (Bookbinding) *L'ART FRANCAIS MODERNE*. *Bulletin No. 10*. Paris, 1919. 7¼ × 10½. 22 pages of text plus 16 plates and 5 loose leaves with decorative paper specimens. Original decorative wraps. . Extremities a bit foxed. About fine. *An elusive French periodical, issued three or four times a year between 1916 and 1920 (apparently ceasing after 13 issues). The principal article in this issue is "Le Role de la Femme dans la Renaissance de Arts Decoratifs." Plates are photographs of fabrics, bookbindings, pottery, furniture etc. produced by women. In addition to the 16 plates there are two listed in the contents as hors texte "Papiers de Garde," both loose leaves (and present in this copy) with specimens of handmade decorative end papers by Mlle M. de Félice and Mlle Suzanne Roussy, both of whom are discussed in the text. This copy has three additional leaves of specimens by Mlle M de Félice. There are a total of 12 paper specimens.* \$300
17. _____. Prideaux, S[arah] T[reverbian]. *A CATALOGUE OF BOOKS BOUND BY S.T. PRIDEAUX between mdcccxc and mdcccc with twenty-six illustrations*. London [Printed by S.T. Prideaux and K. Adams, 1900]. 5½ × 8½. 20 page catalogue followed by 26 plates. Original printed blue boards, cloth spine. Some wear to bottom edges. A very good, unopened copy. *One of 200 numbered copies.* \$185
18. _____. Thomas, Henry. *EARLY SPANISH BOOKBINDINGS, XI–XV CENTURIES*. London: Bibliographical Society, 1939 (for 1936). 8½ × 11. xlvii, 65, (3) pages, 100 plates. Quarter linen and boards, t.e.g. Spine slightly darker. Harold Hugo's copy. Fine. *Devoted to the Mudéjar bindings decorated in blind.* \$200
19. _____. Venturi, Lionello. *BIBLIOTHEQUE PILLONE*. Paris: Pierre Beres, (1957). 7 × 10. Unpaged catalogue of 160 bindings painted by Cesare Vecellio. With 36 mounted plates (13 colored by pochoir) of painted fore-edges, bindings and rubbings of tools. White wraps, few lower corners lightly bumped; near fine in very good glassine. One of 600 copies. *The color plates were heightened by pochoir. Named for the Venetian collector Odorico Pillone, this collection of 15th and 16th c. bindings (mostly folios in vellum) remained intact until Beres' sale.* \$225
20. Bookplates—Leonard Baskin, Joe Blumenthal, Andrew Hoyem, Ward Ritchie, Rudolph Ruzicka, Stinehour (3), and Reynolds Stone. 1974. Nine different bookplates designed and printed for The Taft School in Watertown, CT. Fine. Given as a keepsake to The Typophiles in the Country. \$125

UNRECORDED

21. Bradley, Will. *TYPOGRAPHICAL NIC-NACS. Original Engravings and Oddities Designed for Progressive Printers*. Chicago: P.C. Darrow Printing Co., 1892. 6½ × 9¾. Twenty-four page specimen of artistic initials, vignettes, and "cuts." Printed wraps have some printerly soil; contents near fine. *Unrecorded Bradley. Darrow commissioned and copyrighted these decorations. Twenty-three of them (one dated "90") are signed by Bradley; some unsigned ones are similar. Bradley also designed the pictorial initial for the Introduction. It's possible he designed the entire catalogue. Two of the pages are printed upside down. In the other copy we've seen, that was not the case. This is probably from the earliest printing, before the mistake was corrected.* \$350

KIKI OF THE LINOTYPE

22. Caliban Press. *LEÇONS DE LIVRE POUR CALYBAN ou Prosper's Parisian Printing Parade. Bon mots, bagatelles, & tableaux de l'imprimerie. Also a sometime type specimen & leaf book. "Cat's Head Press: St-Zotique, Quebec," 2008. 8 × 12. 20 leaves. Flexible quarter vellum and handmade paper double wraps. Fine. An allusive book about Parisian printers, writers, and publishers. Highly witty, the book comes with a "key" to the 14 lessons therein. Printed on a "veritable United Nations of papers," in metal and wood types. There is an original pochoir by Jef Aerosol of Samuel Beckett, a relief print by Melissa Schulenberg, and various other images. There two and a half tipped-in leaves, including one from Joyce's Ulysses (1930 printing). Text in French, with English translation. One of 114 copies.* \$475
23. _____. Berrigan, Daniel, S.J. *LOST AND FOUND*. Np, 1989. 6 × 9. (15) pages with 3 full page and two smaller illustrations (all hand colored) by Timothy Ely. Silk-backed illustrated boards. One spot of foxing

- on one leaf, else fine. *One of 125 copies printed by Mark McMurray in Centaur and Arrighi types on Spanish handmade paper. Signed by Berrigan and by Ely.* \$225
24. _____. *BRUCE ROGERS SELECTED LETTERS 1915–1918.* 1988. viii, 61 pages. Five illustrations. Calf spine, boards printed with the Tory “B.” Slight wear to spine, but fine. *One of 190 copies. Letters to H. W. Kent, Ruth Grannis, Emery Walker Sydney Cockerell.* \$120
25. _____. Lear, Edward. *THE JUMBLIES.* (Canton), 2007. 4½ × 5½. 10 accordion-fold leaves opening to 36 inches. Printed terra-cotta covers, in printed blue paper four-fold envelope. Fine. *The reader can spin a circular hand colored illustration of the green-headed, blue-handed Jumblies in their sailing sieve (with appropriate holes). One of 200 copies signed by the printer Mark McMurray. Printed in 11-point Baskerville and 42-point Caslon italic types. Delightful.* \$125
26. Cave, Roderick. *CHINESE CEREMONIAL PAPERS: an Illustrated Bibliography.* Lower Marston Farm: Whittington Press, 2002. 10 × 15. 62 pages, 38 ceremonial papers tipped in. Cloth and boards. A colorful paper fan is laid into a separate folder. Fine in slipcase. *One of 200 copies, with tipped in colorful printed papers, mock money, prayer sheets, even a paper bowl, some gilded, some with cut outs.* \$350
27. Cheloniidae Press. Alan James Robinson. *A FOWL ALPHABET. Twenty-six wood engravings by Alan James Robinson. Lettering by Suzanne Moore.* Easthampton, 1986. 5½ × 8½. (44) pages French-fold plus chemise of 26 signed and numbered plates. Vellum-backed marbled boards by Gray Parrot, cloth chemise, cloth tray case. Fine with prospectus. *One of 50 signed and numbered deluxe copies (there was also a regular edition of 150 copies and a full vellum edition of 26 copies). These deluxe copies have the alphabet in various colors hand lettered by Suzanne Moore, and contain a separate suite of Robinson’s engravings, each signed and numbered.* \$1400
28. Cutbush, James. *EARLY AMERICAN PAPERMAKING. Two Treatises on Manufacturing Techniques reprinted from James Cutbush’s American Artist’s Manual (1814) with an Introduction by John Bidwell.* New Castle, 1990. 6 × 9. 90 pages, with a tipped in original leaf printed on Gilpin paper. Illustrations of watermarks. Quarter cloth. Housed with an original large paper specimen in 9 × 12 clamshell case. Fine. *One of 35 special copies (of 180) printed by Bird & Bull, with a sheet of Robeson (Phila.) handmade paper laid into pocket. This double leaf (15 × 12, folded in half, with stitching holes in the fold) appears to have been endpapers. There is no printing to mar the very clear Robeson watermark and countermark of a sheep.* \$1000
- 18TH C. SINGLE-SHEET SATIRICAL PRINTS
29. Darly, Matthew. One hundred and three original engravings. Numbers 1 to 103. London: Darly & Edwards, 1756–1760. 8 × 10 cm, approximately. Most of these satiric, political engravings are dated and numbered. The most frequent imprint is “Acorn facing Hungerford, Strand.” The paper is soft, from frequent handling, but these are in good to very good condition. Many of the engravings focus on political figures of the Seven Years War. Some take the form of playing cards; some are rebuses. George Townshend engraved a few. The engravings were later collected and reprinted in *A Political and Satirical History of the Years. . . .* The first edition of 1759 contained 75 prints; the fifth edition of 1762/63 contained 104 prints. \$3000
30. [Davis, Katherine] *PAYHEMBURY MARBLED PAPERS SAMPLER. With twenty-six samples of hand-marbled paper.* Winchester: Alembic Press, 1987. 7½ × 10½. 21 leaves. Descriptive text faces samples. Cloth, slightly rubbed. Errata slip laid in. One of 145 copies. \$150
31. DePol, John. *IRELAND.* NY: Pandick Press, 1977. A portfolio of 8 original wood engravings of Limerick, Ireland in printed portfolio (11 × 8). Fine. *The engravings were made in the 1950s.* \$120
32. _____. “Carroll Coleman.” Wood engraved portrait in black. 1992. 3¾ × 3¼ (sheet size 11 × 8). One of 75 copies, titled and signed by the artist. Coleman was proprietor of the Prairie Press in Iowa. \$100

33. _____. Thirty-two items for The Typophiles: 22 Keepsakes and 10 broadsides. NY: Typophiles, 1990s. The Keepsakes (usually 4 pages) and broadsides each have a wood engraving by DePol, printed from the block, in various colors. Three Keepsakes are signed by DePol. They were created to honor distinguished guest speakers at the Typophile quarterly luncheons. \$175
34. _____. "Bruce Rogers." Wood engraved portrait printed in black. 1998. 4½ × 4 (sheet size 11 × 8½). One of 125 copies, titled and signed by the artist. Five Decades of the Burin p. 69. \$115
35. _____. McClintock, Elizabeth. CALIFORNIA FLORA. With 12 wood engravings by John DePol. SF: BCC, 1995. 8 × 10. Twelve full page engravings face a page of descriptive text. Wraps. With a suite of 13 (12 flowers and the binding design), proofs of the engravings, each initialed. Both in cloth portfolio. Fine. One of 40 signed copies with an extra suite of the wood engravings. Printed from the original blocks by the Press in Tuscany Alley. \$200
36. Double Elephant Press. Kuch, Michael. LEMONS DESCENDING. Music * Poetry * Etchings. (Northampton) Oxingale Press, 2000. 11½ × 11½. Thirty four leaves. Sixteen color etchings by Michael Kuch. Bound by Claudia Cohen in cloth and pastepaper boards with an additional etching inset into upper cover, in gold silk tray case; CD in recessed compartment. Fine. One of 70 signed copies printed on handmade Velke-Losiny paper. Poems (by Neruda, Dickinson, et al.) are printed in the original language and in English translation in black, red, blue, and golden yellow. Music (by Villa-Lobos, et al.) composed for these poems is performed by soprano Eileen Clark and cellist Matt Haimovitz. Michael Kuch's creative artistry unifies the whole. The shape and size of the book echoes that of a 33 RPM record; the flap of the CD envelope is shaped like an inverted cathedral arch (a motif throughout the book); the final etching incorporates the musical notation for "hold the last note." \$1500
37. Dwiggins, W. A. Walton, Isaac. THE COMPLETE ANGLER. Boston: Goodspeed, 1928. 4½ × 7. xxxi, 323 pages. Black cloth and patterned boards by WAD in green and blue. Small snag at spine

head, else fine in slipcase. One of 600 copies printed at the Merrymount Press. Each chapter opens with a vignette by Dwiggins in stipple style with color tints. \$125

38. Epictetus. THE DISCOURSES OF EPICETETUS. Switzerland: LEC, 1966. 7⅞ × 11¾. 366 pages. Black cloth with an illustration in gilt by Erni, green leather spine label gilt. A fine copy in soiled slipcase. Designed by Max Caflish. Illustrated by Hans Erni with watercolor paintings (5 double-spread) and with drawings. One of 1500 copies signed by the artist. \$100

THE PRAYER BOOK OF KING EDWARD VII

39. Essex House Press. THE BOOK OF COMMON PRAYER, and Administration of the Sacraments. . . . (Camden, 1903). 10¾ × 14. Double-spread woodcut title, (8), 387 pages with a wealth of large pictorial woodcut initials and wood engravings. Pages 1-4 are foxed in the margins, and some protruding deckles are dust soiled; but over-all the book is clean and crisp. Bound in the original heavy beveled wood boards with hammered metal clasps. The new brown pigskin spine is a copy of the original, with 5 raised bands outlined in black and extended onto the covers, ending in a floral tool. One rear wood tip is missing a small piece, otherwise the binding is in fine condition. Ashbee's magnum opus, a handsome and impressive book. Printed in Endeavor and Prayer Book types (designed by Ashbee) in black and red on paper watermarked with the Essex House flower. The blocks were cut by W.H. Hooper and Clemence Housman. The original bindings have not held up well. One of 400 copies. Tompkinson 37. \$2800
40. Fleece Press. A CROSS SECTION, The Society of Wood Engravers in 1988. Wakefield, 1988. 7¾ × 11. 110 pages. 45 wood engravers each contributed an engraving. Quarter cloth and patterned boards. Fine in cloth slipcase (slightly faded). \$475
41. _____. GWEN RAVERAT, WOOD ENGRAVER. By Joanna Selborne & Lindsay Norman. Denby Dale, 1996. 9 × 12½. 164 pages. Quarter cloth and marbled papers, slipcase. Fine. One of 260 (of 300) copies. Over 70 of Raverat engravings are printed from the original blocks. Selborne's

biographical essay assesses Raverat's development as an engraver. Newman provides an exhaustive list of engravings made by the artist, detailing editions, states and alternative versions of blocks. There is a bibliography of Raverat's wood-engraved illustrated books. \$525

42. ———. Ullmann, Anne, editor. *RAVILIOUS AT WAR. The complete work of Eric Ravilious, September 1939–September 1942*. Upper Denby, 2002. 12 × 9½. 284 pages including 196 illustrations (most in color). Cloth. Fine. Edited by Ravilious' daughter, the text includes some 280 letters (virtually none previously published). Ravilious' correspondents include his artistic friends John Nash, Edward Bawden, John Piper, as well as correspondence to his wife Tirzah. All the work Ravilious produced as an Official War Artist in the last years of his life is illustrated: watercolor paintings of British military subjects, lithographs of submarine interiors, and the war itself from an aircraft carrier in the waters off Norway. Non-war work includes wood engravings, a postal stamp, fabric designs, and ceramic designs for Wedgwood. An important, original book limited to 750 copies. \$800
43. ———. Anne Ullman, Christopher Whittick, Simon Lawrence. *ERIC RAVILIOUS: LANDSCAPE, LETTERS, & DESIGN*. Upper Denby, 2009. Two vols. 12 × 9½. 523 pages including numerous illustrations color plates. Indexed. Cloth. Fine in slipcase. A companion to Ravilious at War, these new volumes contain "entirely fresh material not published before." The text is drawn from manuscript sources, mostly 400 letters by Ravilious. All known paintings are here, along with murals, sketches, and unfinished designs. A rich, lush book limited to 650 copies for sale. \$645
44. ———. Donne, John. *MUD WALLS. Excerpts from the Sermons of John Donne. With 5 wood engravings by Jane Lydbury*. (Wakefield), 1986. 6½ × 9½. (ii), 16 pages. Brown boards, printed labels. Fine. One of 200 copies hand printed on an Albion. \$150

TRIBUTE TO A LIBRARIAN—THE BLUE PAPER ISSUE

45. Fontani, Francesco. *ELOGIO DEL DR. GIOVANNI LAMI recitato nella Reale Accademia Fiorentina nell'adunanza del di settembre 1787*. Firenze:

Stampatore Granduca, 1789. Quarto (8¼ × 11). Frontis engraving, viii, 263, (1) pages. Astrological vignette on title page, engraved head and tail piece. Printed on heavy blue paper. Original half vellum and marbled boards, flat spine titled in gold, all edges sprinkled red. A Cardinal's armorial bookplate, small old shelf label on spine. A few small rust spots around spine, but a fine copy. After the eulogy (about 30 pages), the remainder is devoted to Lami's life and writings. Lami was librarian of the Biblioteca Riccardiana in Florence. A celebrated scholar, he compiled an index to the Library's precious manuscripts. Fontani succeeded him as librarian. \$1250

46. Gehenna Press. *MELVILLE ON PIRANISI*. Northampton, 1969. 17 × 24. Large four-page broadside consisting of title, tipped-on collotype reproduction of Piranesi's Carceri, excerpt from Melville's Clarel, and colophon. Fine. Letterpress by Leonard Baskin in Centaur and Arrighi types, in black, red and grey. This copy has a presentation slip signed by Harold Hugo of Meriden Gravure (which produced the collotype). Although 1200 copies were printed, the broadside is very scarce on the market. \$150
47. ———. Nathan. *THE MATCHMAKER'S LAMENT AND OTHER ASTONISHMENTS. Poems by Leonard Nathan—Drawings by Leonard Baskin*. 1967. 8 × 11. (25) pages. Boards, spine label. Spine damaged at foot; lower tips worn. Very good. With prospectus. One of 400 copies, signed by Baskin. The Work of Fifty Years 54 (noting that a number of copies suffered damage to their spines while in storage). \$240

BOUND BY SUSAN SPRING-WILSON

48. Golden Cockerel Press. *HERE'S FLOWERS. An Anthology of Flower Poems*. Compiled by Joan Rutter. With an Introduction by Walter de la Mare. London: Golden Cockerel Press, 1937. 5½ × 8½. 196 pages. Ornamental titles and half titles and colophon with wood engravings by John O'Connor. Bound by Susan Spring-Wilson (her tiny leather label on rear pastedown) in dark green straight-grain morocco, both covers with onlays in shades of russet, peach, and green morocco forming a stylized flower surrounded by 4 buds; plain spine; top edge gilt, fore and bottom edges gilt on the rough. Book label of

collectors Samuel & Marie-Louise Rosenthal on endpaper. Fleece-lined quarter morocco tray case (green spine faded to brown). A fine binding in fine condition. *One of 200 copies on handmade paper. Spring-Wilson studied with Denise Lubett and was binder for the Arion Press before opening her own studio. She was made a Fellow of Designer Bookbinders (London).* \$2400

49. Goto, Seikichiro. *JAPANESE PAPER "WAGAMI INDEN."* Japan: Bijutsu-shuppansha, nd. 8½ × 12½. Bound in oriental style wraps in folding case. With 27 tipped-in specimens of these decorative lacquered papers—some from dyed pulp and some brushed with color. 25 tipped-in hand colored stencil prints showing materials and methods. Most of the text is in Japanese; however, the Contents and stencil titles are in English. Fine. *Wagami inden is a mixture of handmade Japanese paper and lacquer. Uncommon and beautiful.* \$1100

A PRODIGIOUS FEAT OF EXTRA-ILLUSTRATION

50. Grolier Club. *ENGRAVED WORK OF ASHER B. DURAND.* NY: Grolier Club, 1895. 6 × 9. 103 pages, frontis and 1 other plate, tissue guards printed in red. Extra-illustrated with 134 Durand etchings, mounted on Whatman handmade paper dated 1902, with tissue guards. (There are also 29 blank sheets of Whatman still waiting for an engraving.) Many of the engravings appear to be "stand alone" (i.e. not removed from a book); these appear to be printed on India paper, and are mounted in a cut-out window. Others are obviously removed from books. The condition of the engravings is very good to fine. Only a few removed from books have light foxing. Some have offset onto the tissue guards. Original wraps bound into three-quarter golden tan morocco spine tooled in gilt with small dots and floral tools, one inlaid rose; marbled sides and endpapers, top edge gilt. Front inside hinge (paper covering) is open; but the hinge between the marbled endpapers is a leather hinge, and the cover is on tight. Near fine. *Engravings include "Epicurus" (apprentice work), the invitation to celebrate the opening of the Erie Canal, four banknotes, and the 6 American Landscapes. One of 350 copies on Van Gelder paper, printed at the Gillis Press. "A large-paper issue of Exhibition Handlist*

no. 27; introduction by Charles Henry Hart." Asaf 20. A numeric list of the prints is available. \$3000

51. ———. *THE HISTORY OF HELYAS KNIGHT OF THE SWAN.* NY, 1901. 6¾ × 9. xviii, (150) pages. Full pigskin stamped in brown with facsimile of the devices of Caxton and De Worde; brass clasps. The chemise is worn but still functional; slipcase is missing the back panel and is quite worn. The book is in near fine condition with very slight wear to binding and offsetting from the turn-ins to the marbled fly leaves. *One of 300 copies printed by DeVinne on Whatman handmade paper. The type for this printing was specially cast, using de Worde's fonts as a model. Reproduced from Hoe's unique copy of the 1512 edition, with an historical essay by Hoe.* \$500
52. ———. *THE GROLIER CLUB, 1884–1984: ITS LIBRARY, EXHIBITIONS & PUBLICATIONS.* NY, 1984. 8½ × 11. 258 pages, plates. Red cloth gilt, matching slipcase. Dime-sized piece of paper adhered to front end paper. Fine. *This Centennial Book is an excellent reference, with a bibliography of Club publications.* \$150
53. Hamilton, Sinclair. *EARLY AMERICAN BOOK ILLUSTRATORS AND WOOD ENGRAVERS 1670–1870. A Catalogue of a Collection of American Books Illustrated for the most part with Woodcuts and Wood Engravings in the Princeton University Library.* Princeton, 1958 and 1968. Two vols. 8½ × 11. xlviii, 265 pages, 56 pages of illustrations; xv, 178 pages, 16 pages of illustrations. Cloth. Harold Hugo's set. Near fine, with prospectus. \$500
54. Harbor Press. Wilde, Oscar. *THE BALLAD OF READING GAOL. Illustrated with 10 original lithographs by Zhenya Gay.* NY: LEC, 1937. 7½ × 10½. 76 pp. Granite gray sheepskin embossed in prison-wall pattern. Bookplates of Harold Hugo and Charles Edward Willock, Jr. Spine ends and corners scuffed, else very good in slipcase. *One of 1500 copies signed by the artist. Designed by John Fass.* \$125
55. Hesterberg, William. *THOMAS BEWICK, THE BLOCKS RE-VISITED & REDISCOVERED. The Story of the Blocks in Chicago and*

- their Provenance in Known Collections Since 1942.* (Evanston): Hesterberg Press, 2008. 6½ × 10. 69, (5) pages illustrated from wood engravings. Cloth. Fine. *Extra vignette printed from the block is laid in. This traces the ownership of 1350 blocks from Bewick's personal collection to the Argus Bookshop and thence to other owners. About half the blocks have been located. One of 90 copies.* Fourteen original wood blocks are printed on dampened paper; 35 illustrations are metal engravings. \$300
56. Horowitz, Sarah. *APPLE OF CARTHAGE*. Portland, 2001. 13½ × 9½. Title leaf, 12 etchings, colophon leaf. In burgundy cloth clamshell case. *One of 20 sets, on Zecchi handmade paper, signed by the artist. These etchings depict the life cycle of pomegranates.* \$850
57. Johnstone, William Grosart & Alexander Croall. *THE NATURE-PRINTED BRITISH SEA-WEEDS*. London: Bradbury and Evans, (1859–1860). Four volumes. 6 × 9. xv, 188 ; ix, 203; xi, 200; xiv, (1), 324 pages, plus 220 nature-printed plates in color. Engraved titles in each volume also bear a small nature-printed alga. Some light foxing throughout (mostly on the backs of plates). Later 19th c. three-quarter green morocco (spines darker), marbled sides and matching endpapers, top edge gilt. Bookplate in each vol. Some wear to extremities, head of vol. I chipped and joint starting but firm, joints rubbed, but a very good, handsome set of this extraordinary achievement. *The algae are printed in many shades of red, brown, green, pink, purple, grey. Most are printed in a single color; but some are 2 or 3 colors. While the next to last plate is numbered 207 and the last plate bears no number, there are bis plates 22½, 42b, 59b, 59c, 68b, 70b, 70c, 91b, 92b, 143b, 206b. Nature printed by Henry Bradbury, the sea-weeds "are herein reproduced with all fidelity to structure, character and tint of the originals. The most crystalline water could scarcely more delicately float these lace-like trophies of the Garden of the Sea than do their pages."* (From the authors' Preface.) Friedman, *Color Printing in England 1486–1870*, ills. 163 and 164. See *Typographia Naturalis* pages 22–28. \$2500
58. (Leaf Book) *ILLUSTRIMUM IMAGINES*. Incorporating an English Translation of *NOTA* by Roberto Weiss. Accompanied by a leaf from *the first illustrated numismatic book*. Crestline: Kolbe, 2001. 6 × 9. 35 pages, original leaf from Andrea Fulvio's *Illustrium Imagines* of 1517 mounted in a "window" showing both sides of the leaf. Each page is set within an elaborate woodcut frame, with coin at top and a mini-biography of the illustrious personage beneath. Cloth. Fine. *The handsome woodcuts are said to be by Ugo da Carpi. One of 151 copies printed by Bird & Bull.* \$250
59. ———. Barker, Nicolas. *ALDUS MANUTIUS AND THE DEVELOPMENT OF GREEK SCRIPT AND TYPE IN THE FIFTEENTH CENTURY*. With original leaves from the first Aldine editions of Aristotle, 1497; Crastonus' *Dictionarium Graecum*, 1497; Euripides, 1503; and the *Septuagint*, 1518. Sandy Hook: Chiswick, 1985. 9 × 13. xiv, 115 pages plus 4 original leaves. 46 illustrations in the text. Red cloth gilt, matching slipcase. One corner of the case is bumped, book is as new, with prospectus. *One of 200 copies. The four original Aldine leaves bring together all of Aldus' Greek type, providing a substantial opportunity for comparing them. An important study, beautifully produced by Stephen Harvard and Stinehour Press.* \$2000
60. ———. Causley, Monroe S. *ARTHUR W. RUSHMORE & THE GOLDEN HIND PRESS. A History & Bibliography*. New Castle, 2005. 8 × 11. 174 pages including 4 original leaves tipped in and two specimens of paste paper. Quarter leather and marbled boards, slipcase. Fine. *One of 170 signed copies.* \$150
61. ———. Dibdin, Thomas Frognall. *AN INTRODUCTION TO THE KNOWLEDGE OF RARE AND VALUABLE EDITIONS OF THE GREEK AND LATIN CLASSICS*. Together with an account of Polyglot Bibles, Polyglot Psalters, Hebrew Bibles, Greek Bibles and Greek Testaments; *The Greek Fathers and the Latin Fathers*. London: Harding and Lepard; G. B. Whittaker, 1827. Fourth edition, Greatly Enlarged & Corrected. Two volumes. 5¼ × 8½. half-title, title, xiii, 562, 1 plate; half title, title, 579, (1) pages. A leaf from Pickering's *Diamond Greek New Testament* of 1826 is mounted as a specimen on p. 166 (Vol. I). Plate has offset, else contents are fine. Later tan calf, triple gilt rules on covers and spine, marbled endpapers and edges. Spines

a bit darker, brief cracks at head and foot of joints. Still a pleasing copy of this best edition. *Dibdin calls Pickering's miniature Greek New Testament "an extraordinary book."* \$550

62. _____. Contre Coup Press. Homard, Theophile (pseud. for Timothy Hawley). *GRAND COLLABORATION. The production of John James Audubon's The Birds of America and The Viviparous Quadrupeds of North America*. Louisville: Contre Coup Press, 2005. 10 × 13. 29 double-column pages and two original leaves (an original hand-colored lithographic print from octavo editions of the 1840s and 1850s). Quarter silk, pastepaper boards with stencil of flying crane by Carol Blinn. Fine. *One of 27 numbered and signed copies. Beautifully printed by the author. There are descriptions of technical processes used in production of the various editions. The lithographs were printed by Bowen.* \$450
63. Leighton, Clare. *GROWING NEW ROOTS. An Essay with Fourteen Wood Engravings*. San Francisco: BCC, 1976. (21) text pages, 12 full page wood engravings. Cloth. Fine. *One of 500 signed by Leighton. Harold Hugo's copy.* \$150
64. Limited Editions Club. *QUARTO-MILLENARY. The First Two Hundred and Fifty Publications and the First 25 Years 1929–1954 of The Limited Editions Club: A Critique, A Conspectus, A Bibliography, Indexes*. NY, 1959. 9 × 12. xiv, (2), 295 pages. Quarter morocco and cloth, slipcase (worn at corners), book is fine. Harold Hugo's copy. *One of 1500 numbered copies (of 2250).* \$250

SPECIMENS BY COCKERELL, CURWEN, & RUZICKA

65. Loring, Rosamund B. *DECORATED BOOK PAPERS Being an Account of their Design and Fashions*. Cambridge, 1942. 6½ × 8½. ix, (6), 171 pages plus 33 plates of which 8 are facsimiles and 25 are tipped-on original samples. Cloth-backed boards covered in Loring's pastepaper. Publisher's cloth slipcase has an old unobtrusive stain, book is fine. *One of 250 numbered copies. There are 11 marbled specimens, 8 patterned papers, and 6 paste papers. A few are 19th c. Some were created by Cockerell, the Curwen Press, Loring, and Veronica Ruzicka.* \$700

66. Mason, John. *PAPERMAKING AS AN ARTISTIC CRAFT, With a note on nylon paper*. London: Faber (1959). First ed. 6 × 8. 95, (1) pages, 2 tipped in specimens of handmade paper. Linson vellum boards. Near fine in slightly darkened dj. With a 4-page specimen printed in black and red at Mason's Twelve by Eight Press. It contains a "Bibliography" of his eight books to date. Along with some narrow paper ribbon (for tying bundles) printed in black and red "The Twelve by Eight Paper Mill and Private Press." *A manual for making paper by hand. Illustrated by Rigby Graham's eighty-seven line drawings.* \$125

WITH 15 ORIGINAL SPECIMENS

67. McGovern, Melvin. *SPECIMEN PAGES OF KOREAN MOVABLE TYPES*. Dawson's Book Shop: Los Angeles, 1966. 11½ × 16½. Frontis, 73 pp. Original cloth-backed boards covered with a special handmade Korean embossed paper. Cloth slipcase, with a little joint and extremity wear. Two previous owners have pasted descriptions etc. on 3 pages; of value is a full page prospectus from Dawson's as well as a letter describing how to identify original vs. facsimile specimens in this particular copy. The first owner has underlined some text in ink on three pages and has a small date note in ink at the foot of two pages. Book is in otherwise fine condition. Copy 126 of 300 copies. Pages 9–18 provide a brief history of the development of Korean moveable type. Following this are 22 specimens (from 1420 to 1858) each using a different font, with a facing page of descriptive text. In this copy there are 15 ORIGINAL and 7 facsimile specimens; the earliest original is Specimen 5 from 1484. The first 95 copies contained 22 original specimens. The succeeding copies had fewer and fewer specimens as the copy number went up. (For example, copy 176 only had 3 original specimens.) \$6000

BOUND BY LEAH WOLLENBERG

68. Moser, Barry. Melville, Herman. *MOBY-DICK; OR, THE WHALE*. San Francisco: Arion Press, 1979. 10 × 15. 577 pages. Illustrated with 100 wood engravings by Barry Moser. Special binding by Leah Wollenberg in full blue morocco with onlaid aqua and white waves

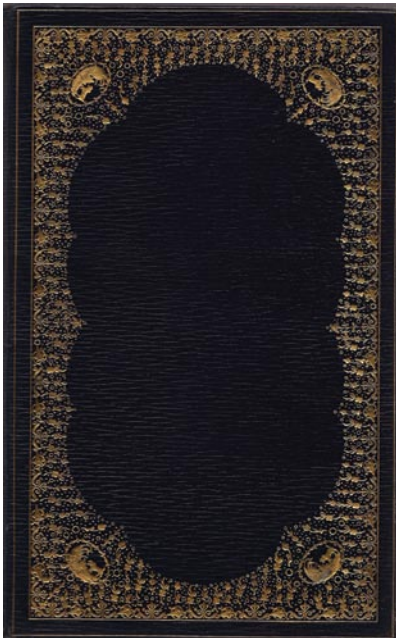
lapping the base of the binding. Top edge silvered, others uncut; marbled endpapers in a wave pattern. Contained in felt lined tray case by Harold Wollenberg. A little wear to the case else fine. Accompanied by the prospectus, ordering information and invoice for the unbound sheets. SIGNED BY MOSER, WHO HAS ADDED A SIGNED PENCIL DRAWING OF A HARPOON TO THE TITLE PAGE. *One of 250 copies. This one of a few copies signed by Moser; the edition was not signed.. Printed in black and blue on Barcham Green handmade paper produced especially for this edition. One of the most celebrated 20th century American private press books. Moser's wood engravings are of an historical or context nature—places, creatures, objects and tools, and process uses in the whaling industry. No dramatic or interpretive scenes were attempted—Melville's prose was to provide that. Leah Wollenberg, a San Francisco binder, bought sheets of Moby Dick on its issue from the Arion Press and completed this binding in 1982. She studied with Belle McMurtrie and Peter Fahey. A Century for the Century 83.* \$12,000



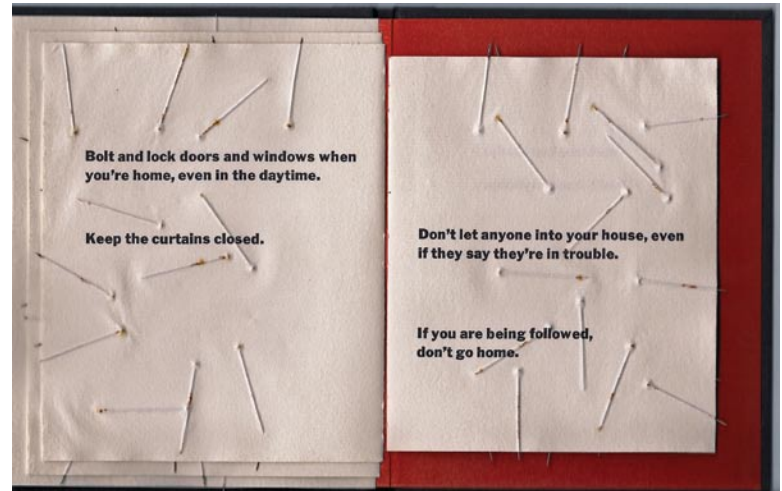
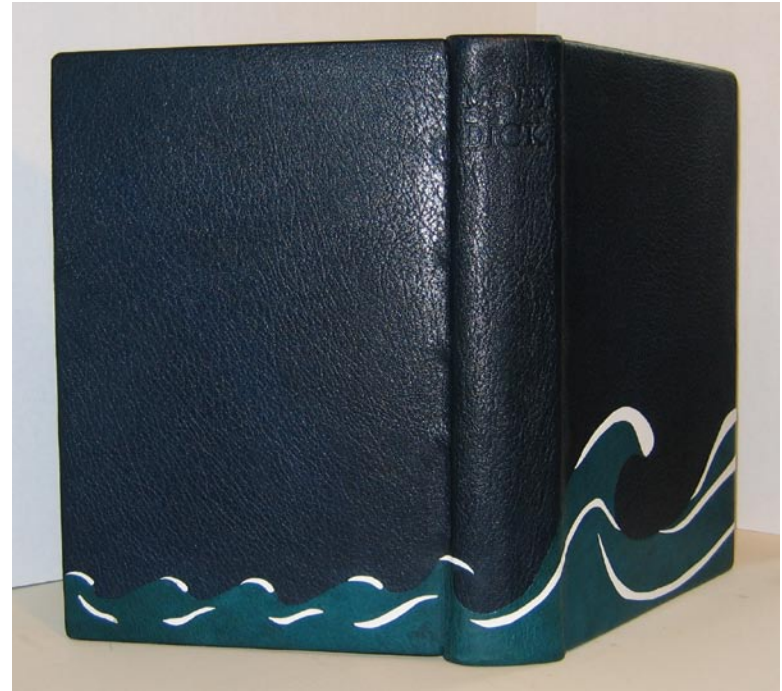
LARGE PAPER COPY BOUND BY KELLIEGRAM

69. Northcote, James. *ONE HUNDRED FABLES, ORIGINAL AND SELECTED. Embellished with Two Hundred and Eighty Engravings on Wood.* London, 1828. 6¼ × 10¼. iii, 272 pages. Full straight-grain royal blue morocco, richly gilt in dentelle style by Kelliegram. Original plain wrappers bound in at the rear. Bookplate inside front cover. Very slight rubbing at corners, but a fine copy in a sumptuous binding. *A large paper copy in a period binding by Kelliegram with his book ticket. William Harvey, Bewick's student, engraved most of the 183 vignettes and 100 initials. Bewick called One Hundred Fables "a brilliant Book." Ray #55, Plate XXIX. Brunet IV, 103.* \$1250
70. (Paper Specimens) *AMERICAN HANDCRAFT. An Eagle-A Deckle-Edged Paper.* Holyoke: American Writing Paper Co., (1920s). 12 × 15. Title page in 4 colors, 7 paper specimens in various colors (6 are full size sheets folded 4to). Printed list of distributors mounted inside front cover. Printed green boards (unevenly faded), new green linen spine. Contents fine. *Handsome specimen of this paper created to resemble older handmade papers.* \$150





TOP: Item 48. Golden Cockerel Press. Spring-Wilson Binding.
BOTTOM: Item 69. Northcote. Kelliegram Binding



TOP: Item 68. Moser. Moby Dick. Wollenberg Binding.
BOTTOM: Item 95. Skeptical Press.



Item 94. Shaw.

71. _____. Small group from T.R. Tindale's collection. (Japan, mid-20th c.) One cream-color sheet bears the watermark "Thomas Keith Tindale" in his handwriting, along with a few flowers. A green sheet has the light-and-shade watermark of a lovely Japanese painting. Plus 30 miscellaneous, unidentified specimens (sizes from 3×5 to 8×11) including stationery & envelopes. Very good condition. \$165
72. _____. *THE NEW HAMMERMILL ANNOUNCEMENTS*. French Deckle. Erie, PA: Hammermill Paper Co, 1920s. $11 \times 16\frac{1}{2}$. Four leaves of heavy stock with 11 mounted samples of letterheads, invitations, and announcements, with envelopes. Grey cardstock bound with ribbon. Upper corners creased else very good. A promotional portfolio displaying samples of Hammermill card stock printed in various colors, gold, and silver on colored papers. \$125

"BOUND" IN A MINIATURE PAPERMAKING MOULD

73. (Papermaking) Churchyard, Thomas. *THE WHOLE BENEFITS THAT PAPER BRINGS* (written in 1588). Fleece Press, 2002. $3 \times 1\frac{1}{2}$. Thirty-three leaves with 10 wood engravings by Anthony Christmas. Decorated boards. The book is fitted in a mahogany box; a mould of papermaker's copper mesh framed in copper secured by tiny nails fits over the box; the "deckle" or wooden frame completes the binding. One of 100 deluxe copies. \$375
74. _____. Koretsky, Elaine and Donna. *THE GOLDBEATERS OF MANDALAY. An Account of Hand Papermaking in Burma Today*. Brookline: Carriage House Press, 1991. Two vols. $9\frac{1}{2} \times 10$. 115 pages, tipped-in sample of burnished bamboo paper. Numerous photographs of material, processes, and crafts people. Quarter black morocco. 26 specimen papers in their original sizes (large ones folded) with descriptive text are contained in saffron cloth portfolio. Fine in slipcase, with prospectus. *Bamboo fiber is soaked for five years in lime and water, then hand beaten for fifteen days to produce burnished bamboo paper, used as substrate for the beating of gold leaf. The instructive specimens include gold leaf, and bamboo, rice, and mulberry papers in various stages, cloth for papermaking moulds, and spirit paper.* One of 300 copies printed by Bird & Bull. \$750

NO RAGS HERE

75. ———. Villette, Charles-Michel, Marquis de. *OEUVRES*. Londres [Paris], 1786. 3 × 4¾. (8), 156 pages, plus 19 paper specimens with letterpress captions on each. Contemporary boards, calf spine, with title label "Piece Diverses." Extremity wear, joints weak, H.P. Kraus bookplate and small stamps on pastedowns. Small hole in outer margin of last 5 specimens; otherwise contents are fine. A good copy of this rare work. *The first European book printed on paper made solely from vegetable matter without the use of any rag fiber. The text is printed on "papier d'écorce de tilleul" (linden-tree bark). Some copies were printed on marsh-mallow (papier de guimauve). The specimens are made from a range of material including thistles, nettles, hops, moss, reeds, green algae, hazel and spindle wood; and the barks of oak, poplar, osier, elm and willow trees. Each specimen is identified. Léorier de Lisle made the text paper and the specimens at his Langlée mills. In his 3-page dedication to his patron, deLisle offers this book as proof that these materials are viable alternatives to increasingly rare linen and cotton rags. Although Jacob Schäffer experimented earlier with "raw vegetable" paper, his contained a large admix of rags. Villette was a writer and politician, and a friend of Voltaire, several of whose letters are published here. Schlosser, Exhibition of Books on Papermaking pp. 9/10, notes that the number of samples varies from copy to copy up to 20; his copy had 16. See Hunter Papermaking The History and Technique . . . p. 327/8. BOUND WITH Bernardin de Saint-Pierre's *La Chaumière Indienne*. [Paris, 1791]. xviii, (1), 130 pages. \$4200*
76. ———. Schmoller, Hans. *CHINESE DECORATED PAPER*. Newton: Bird & Bull Press, 1987. 10 × 7. 77 pages plus 24 large tipped-in specimens of fancy tea chest papers. Quarter morocco. Fine, with prospectus. *These decorated papers, no longer made, were discovered in storage where they had lain for 50 years. One of 350 copies.* \$325
77. Pennyroyal Press. *MEN OF PRINTING. Anglo-American Profiles. Wood Engravings by Barry Moser*. (West Hatfield, 1976). 5 × 7. (80) pages. UNBOUND SHEETS. Fine. "Artist's Copy" signed by Barry Moser. *Most of the copies of the book were not signed. There were 300 regular copies and 50 deluxe. Ready for a fine binding. Pennyroyal 12.* \$325
78. ———. Beekman, E.M. *CARNAL LENT*. Easthampton, 1975. 6½ × 9. Wood engraved frontis portrait of Beekman by Barry Moser, (14) pages, pressmark in red. Cloth, morocco spine label. Very good. *One of 200 signed by author and Moser. Pennyroyal 11 (calling for a binding of cloth and boards).* \$200
79. ———. Twain, Mark. [Clemens, Samuel]. *THE ADVENTURES OF HUCKLEBERRY FINN*. West Hatfield, 1985. 10 × 13. 420 pages with 49 wood engravings. Full green morocco. Accompanied by a suite of the engravings. Fine in slipcase. One of 350 copies signed, with an extra suite of unsigned engravings, as issued. Calligraphy by Yvette Rutledge. \$1900
80. Propolis Press. Randall, Karen Pava. *INFANTS OF THE SUN*. Easthampton, 2001. 7 × 9. Nine french-fold leaves with nine relief images. Bound by the artist in Japanese paper dyed a saffron yellow, side stitched, titled with wood type and bearing a large color monotype; in a tray case. One of 52 copies. Printed on Hosho paper from hand set metal and wood type. The relief images are monotypes. Exhibited in the juried show "Girl Printers." \$325
81. Ray, Gordon N. *THE ILLUSTRATOR AND THE BOOK IN ENGLAND FROM 1790 TO 1914*. NY: Pierpont Morgan Library, 1976. 9 × 12. xxxiii, 336 pages. Cloth. Fine. \$150
82. Rogers, Bruce. Murdock, Kenneth B. *THE PORTRAITS OF INCREASE MATHER. With Some Notes on Thomas Jonson, an English Mezzotinter*. Cleveland, For private distribution by William Gwinn Mather, 1924. 7¼ × 10. x, (2), 70 pages, 10 plates with printed tissue guards. Quarter green morocco and marbled boards. Spine faded to brown, some wear, some separation between p. 66 and p. 67, contents fine. A very good copy. One of 250 copies printed at Cambridge University Press in original Baskerville types on handmade paper. Warde *199. Of the books BR designed for Harvard, this is the only one to bear his own pressmark. \$250

83. _____. Tory, Geoffrey. *CHAMP FLEURY. Wherein is contained the art & science of the true proportion of Attic letters. Translated into English and Annotated by George B. Ives.* NY: Grolier Club, 1927. 8½ × 12½. xxiv, 208 pages. Vellum and paste paper boards with pattern of fleur-de-lys and thistles, tan dust jacket titled on spine. Tan board slipcase has a few spots and is slightly worn. Book is fine. *One of 390 copies on B.R. rag paper. Typographic illustrations and designs throughout. Tory's designs redrawn by BR. With woodcut specimens of Hebrew, Greek, French black letter, fantastic, and floriated alphabets. "The title page alone cost Rudge \$600 including experiments and trial pages."*—Glick, p. 22. *One of BR's "30 favorites."* \$800
84. _____. *THE ESSAYS OF FRANCIS BACON. With an Introduction by Christopher Morley.* NY: LEC, 1944. 8½ × 12¾. 190 pages. Cloth and gilt decorated paper boards, t.e.g, Fine in darkened tray case. *One of 1100 copies, signed by Rogers.* \$125
85. _____. Blumenthal, Joseph. *BRUCE ROGERS, A LIFE IN LETTERS, 1870–1957. Foreword by John Dreyfus.* Austin: Taylor, 1989. 7½ × 10½. xvii, 215 pages, 64 pages of illustration. Quarter morocco. Fine. *One of 125 signed copies specially bound. Blumenthal's narrative about the years at Riverside Press, The Mall and Cambridge Presses in England, designing the Centaur types, the affluent twenties and BR's great books, the Limited Editions Club, and Rogers' final years at October House are woven with BR's letters (some previously unpublished).* \$325
86. Ruzicka, Rudolph. Walter Prichard Eaton. *NEWARK. A Series of Engravings on Wood by Rudolph Ruzicka, With an appreciation of the pictorial aspects of the town by Walter Prichard Eaton.* Newark: Carteret Book Club, 1917. 9¼ × 12. xv, (i), 52 pages. Five fullpage color illustrations, printed by the artist and each signed by him. Three of the color plates exhibit the usual "stripe" effect, from color settling into the chainlines. But in this copy, the effect is much less than usual. Eleven black and white vignettes also by Ruzicka. Cloth-backed marbled boards. A fine copy in partial glassine and slipcase (light wear). *One of 200 copies. Text printed at the Merrymount Press. A Century for the Century 9.* \$1800
87. Schanilec, Clayton. *THE INTRUDER.* Stockholm (WI): Midnight Paper Sales, 2004. 5 × 7½. Color wood engraving by Gaylord Schanilec on gray Ingres paper (opens to 13 inches) shows Clayton fishing his favorite pool, 19 pages. Quarter cloth and printed boards, slipcased. Fine. *One of 120 numbered copies, signed by Gaylord and Clayton Schanilec.* \$125
88. _____. *PROOF SHEETS.* Midnight Paper Sales, 1998. Collection of 50 proofs of wood engravings, some printed over other images or on leaves from Schanilec's books; some with penciled circles for areas to be altered. Bound in a proof sheet wraps. *No. 10 of only 10 copies, signed by Schanilec. Each copy is undoubtedly different.* \$400
89. _____. *FIVE SHORT STORIES OF MARCEL AYME. Wood Engravings by Gaylord Schanilec.* Newtown: Bird & Bull Press, 1994. 7½ × 10. 100 pages. Ten wood engravings in black and blue-grey tipped-in. Cloth, leather label. With a separate suite of the wood engravings. Fine in cloth clamshell case. *One of 150 numbered copies. The wood engravings were printed by the artist. Each of the separate engravings is laid into a titled paper mat.* \$400
90. Schmoller, Hans. *MR. GLADSTONE'S WASHI. A Survey of Reports on the Manufacture of Paper in Japan, The Parkes Report of 1871.* Newtown: Bird & Bull Press, 1984. 8 × 11. 134 pages. Three folding illustrations, and a separate suite of color plates illustrating papermaking, in paper portfolio. Quarter morocco, fine in slipcase. *One of 500 copies. Includes reproduction of 20 Japanese watercolors of the papermaking process; and a reprint of the Kamisuki Chohoki (printed on handmade Gampi) with English translation by Schmoller.* \$175
91. Scripps College Press. *CHOIX DE VIVRE.* Claremont, 2008. 9½ × 9. 28 leaves, illustrated throughout with linoleum blocks in various colors. Embossed purple silk board, exposed spine. *One of 90 copies, signed by the 6 student printers. Printed on a hand press in Centaur type on tan Nideggen paper. About Life's choices.* \$160

92. _____. *TO ONE'S TASTE*. Claremont, 2008. 6½ × 9½. Thirteen 8-page gatherings, illustrated from linoleum blocks. Red cloth folding case with ivory thong fastener. About spices and their associations, along with some recipes and a bibliography. Printed on Japanese Yatso paper in various earth and spice colors. The binding conjures an ancient silk road traveler's pocket book. A very satisfying book, one of 109 signed copies. \$200

93. _____. *HABITUE*. Claremont, 2008. 5 × 5. (68) accordion-fold pages, illustrated with linoleum cuts. Tucked into a removable cloth case bearing sculpted "paths." "Repetition is reflected in the ritualistic thoughts and actions that inevitably structure our everyday lives." That theme provides a structure for this book, with its design of crossing paths weaving throughout the text and across the versos or backs of the accordion folds. One of 100 printed in Centaur and Arrighi. \$160

THE MOST HANDSOME BOOK PRODUCED
IN THE WHOLE OF THE NINETEENTH CENTURY

94. Shaw, Henry. *DRESSES & DECORATIONS OF THE MIDDLE AGES, from the Seventh to the Seventeenth Centuries*. London: William Pickering, 1843. Two volumes. 7 × 10½. (18), (186), (4) pages plus 94 plates (2 double page) with tissue guards. The copperplate engravings of paintings, miniatures, stained glass, furnishings, vestments, clothing from every walk of life, jewelry, gold and silver objects are richly hand-colored. They are copied from manuscripts, tapestries, and historical objects. Each plate is accompanied by two pages of commentary and history. This text bears a profusion of color-printed wood-engraved initial letters and ornaments (from illuminated manuscripts—each identified) and woodcuts. Title pages and preliminaries are foxed; but there is very little scattered foxing after that. Bound by Riviere in three-quarter cherry morocco and marbled boards, matching marbled endpapers, richly gilt spines. Slight rubs to joints, but a fine set of this remarkable and exquisite specimen of color printing. *Lovely as the plates are, it's the color-printed initials and ornaments printed by Whittingham, in the text that are astounding.* Ray England #102, on his list of 100 outstanding illustrated

books. Warren, p. 156: "Contains some of the most exquisite work that has ever been done in the history of printing." McLean, p. 66: "It has considerable claim to be called the most handsome book produced in the whole of the nineteenth century. . . ." \$2500

95. Skeptical Press. *RIDDLE / GHOST / DEFENSIVE BOOK*. Tuscaloosa, 1993. Three volumes. 5½ × 7. Boards, in cloth slipcase. Fine set. One of 15 sets. Text, printing, and binding by the book artist Coriander Reisbord. In "Riddle" five intaglio etchings are suspended in cut-out windows with printed hint below. "Ghost," printed from Cory's handwriting on ghostly silk tissue, remembers a grandmother's last days. Text of the "Defensive Book" is taken from a manual given to college freshman women. The book exemplifies fear and paranoia with increasingly smaller pages and ever more embedded pins. \$1000

96. _____. *SOME REALLY UGLY CLOTHES*. New Haven, 1996. 5 × 3½. 24 pages. Green striped cotton cloth over boards, paper spine label. Fine. One of 35 numbered copies. With 15 illustrations of clothing labels from (mostly) Asian countries, printed from metal plates on pages variously tinted by linoleum blocks. About sweat-shop labor. \$90

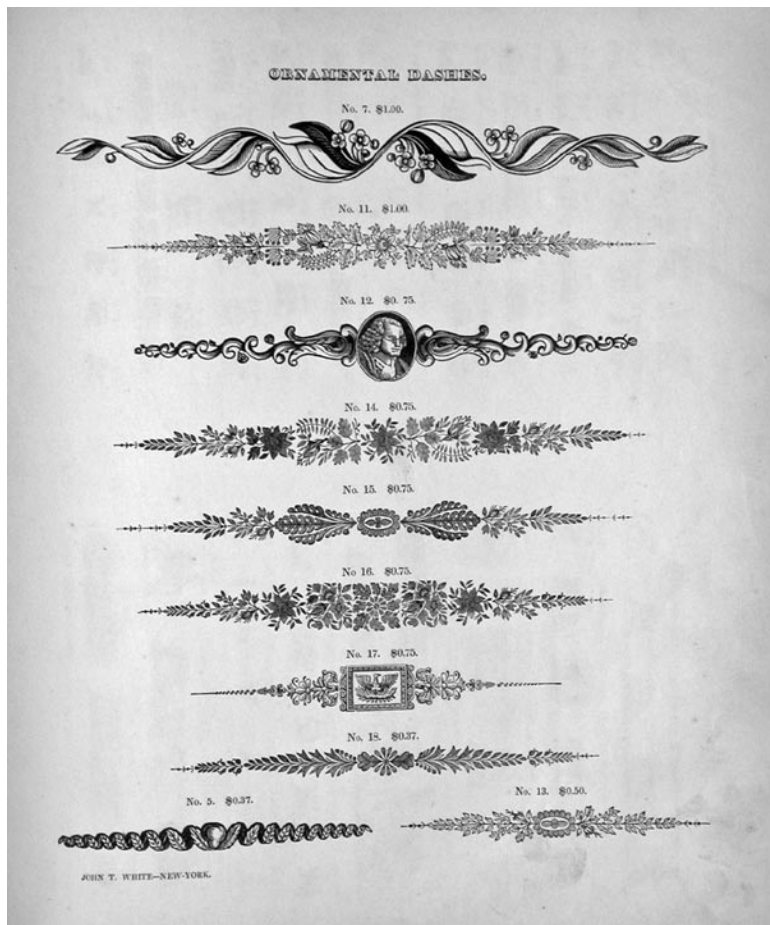
97. _____. *CONUNDRUMS*. El Cerrito, 2002. A double flexagon, formed of two sheets of Twinrocker flax paper (20 × 7½). First linoleum printed in bands of color, then 196 conundrums and their solutions printed letterpress, cut, folded, and finally decorated with vignettes in pochoir. Folds to 4 × 7, and fits in a in printed sleeve. One of 90 numbered copies, printed, decorated, and assembled by Coriander Reisbord. The 196 conundrums are taken from *The Complete Letter Writer, 1830*. Cory's directions for working the double flexagon are included. \$200

98. Sohn, Pow-Key. *EARLY KOREAN TYPOGRAPHY*. Seoul: Po Chin Chai, 1982. New edition. 10 × 14. 488 pages with a great many plates and mounted facsimiles of early Korean printing. Cloth and embossed boards. Near fine copy in worn slipcase. Text in Korean and English. \$150

99. Sophocles. *ANTIGONE*. Haarlem: Enschede, LEC, 1975. 8½ × 11½. 127 pages, 8 color plates. Illustrations by Harry Bennett. Cloth gilt. Fine in slipcase with faded spine. *One of 2000 copies signed by the artist. Printed with Greek and English texts on facing pages, in van Krimpen's Antigone and Lutetia types.* \$95
100. Stamperia Valdonega. Hugo, Victor. *THE TOILERS OF THE SEA*. Verona: LEC, 1960. 7 × 10½. xix, 578 pages. Wood-engraved illustrations by Tranquillo Marangoni. Quarter black cloth and patterned boards, dj (spine very slightly darker), slipcase (slight scratch). A fine copy with Monthly Letter. *One of 1500 copies printed by Giovanni Mardersteig. Signed by the artist and the printer.* \$160
101. Stauffacher, Jack Werner. *A TYPOGRAPHIC JOURNEY. The History of the Greenwood Press and Bibliography, 1934–2000*. SF: BCC, 1999. 4to. 322 pages. Cloth, printed dj. As new. *Limited to 450 copies. Illustrated and indexed.* \$150
102. Strouse, Norman H. and John Dreyfus. *C-S THE MASTER CRAFTS MAN. An Account of the Work of T.J. Cobden-Sanderson. Cobden-Sanderson's Partnership with Emery Walker*. Harper Woods: Adagio Press, 1969. 10 × 15. 54 pages. With two original Doves Press leaves on handmade paper. Quarter black cloth and marbled boards. Slight bumped to spine bottom, small slip of paper tipped to flyleaf, else a fine copy with prospectus, photograph of Walker and C-S, and the later addendum "Letter to Stella." *One of 10 hors commerce copies (the edition was 242 numbered copies) from leftover sheets, bound by Campbell-Logan. A printed note to this effect is tipped in. Printed in three colors on handmade paper. The leaves in this copy are from Coriolanus and Luke (The Bible). The latter has two marginal notes in red ink.* \$465
103. Timperley, C[harles]. H. *THE PRINTERS' MANUAL* bound with *A DICTIONARY OF PRINTERS AND PRINTING*. London: H. Johnson, 1838 and 1839. 6 × 10. Frontis, 115, (1) pages; vi, 996 pages plus 11 plates. 20th c. full buckram with spine title History of Printing. Scattered foxing on a few pages and a couple of the plates, one

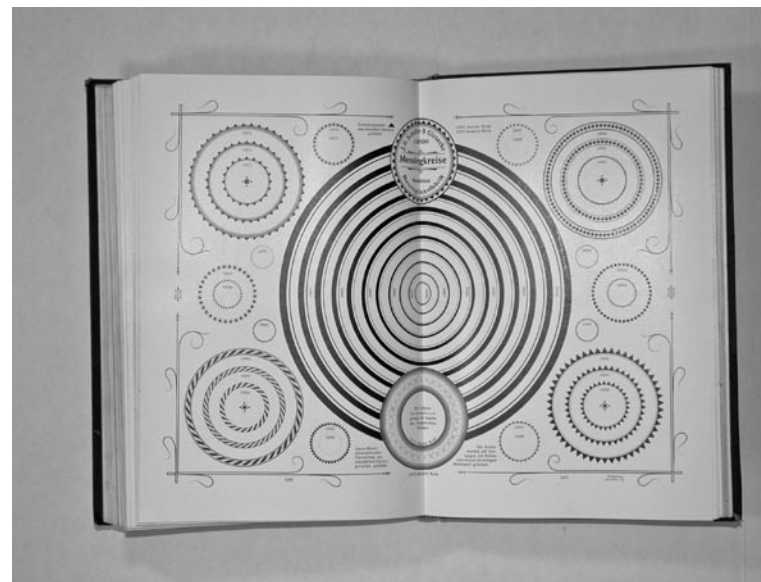
sentence in 'Dictionary' circled in ink; unusually clean set. Very good. Bigmore & Wyman III pp. 12–14 noting that the "Dictionary" is "one of the most interesting works a printer can possess . . . it is full of anecdote and historical fact." Timperley borrowed from other English manuals, which he here critiques. Laid in is the 12 page supplement (booksellers and printers from 1839–1842) that appeared in the second edition. The "Dictionary" is scarce with all plates present. \$400

104. Twyman, Michael. *EARLY LITHOGRAPHIC BOOKS. A Study of the Design and Production of Improper Books in the Age of the Hand Press*. London: PLA (1990). 7½ × 10. 374 pp. Cloth. Fine. \$130
105. Type Foundry Specimen. Fonderie Générale E. Tarbé & Co. *EPREUVES DE CARACTERES*. Paris, 1839. 6 × 10. 174 ll. (3 folding) printed rectos only. Contemporary vellum-backed speckled boards. Extremity wear, scattered foxing and toning. Folding leaves repaired with paper tape; two leaves have marginal stains but they appear to be from a different Tarbé specimen (printed on different paper and one leaf is dated 1837). About very good and appears to be complete as issued with no excisions. *An impressive and diverse specimen in five parts: Roman and italic, display and ornamental faces, exotic faces, ornaments, and poster/wood type. The Fonderie Générale was formed by Tarbé between 1835–7 through the consolidation of several other foundries: Firmin Didot, Molé, and Crosnier-Everat. The pagination varies with the copies we have located. The only detailed collation found was Birrell & Garnett #64 with 210 ll. Our copy has as the first leaf an announcement that the foundry won a gold medal at an exposition in 1839, not present in the Birrell & Garnett copy, and presumably indicating this is a later edition than theirs. We have had another copy with 200 leaves which had 5 fewer leaves in the first four sections but 31 more leaves in the last section of wood type.* \$3000
106. _____. John T. White & Co. *SPECIMEN OF PRINTING TYPES AND ORNAMENTS*. New York, 1849. 9½ × 11¾. 182 leaves; tipped-in at front is a 4-leaf addendum (1850) and a specimen leaf from Bruce Type Foundry (1849). Original morocco-backed cloth boards,



Item 106. White.

worn at extremities and with some soiling. Missing 2 lines of type on one leaf, one letter excised on another leaf, one entire leaf with two vignettes excised. Contents generally good and clean, binding tight. *Wonderful early specimen showing job type, display/ornamental type, wood type (some at 24-lines), over 30 pages of border and ornamental material, and over 1000 wood engraved vignettes. Annenberg-Saxe locate copies at Columbia, Newberry, and NY Historical Society. The Columbia and Newberry copies note a leaf count of 180.* \$5500



Item 107. Schelter & Giesecke.

107. _____. Schelter & Giesecke. *PROBEN. Erster Band.* Leipzig, ca. 1900. 7 × 10½. xii, (8) index, 584 (plus 9 section titles and approx. 50 subscribed pages), N1–N52 pages. Complete, no excisions. Original pictorial boards, rear cover and final bank have water mark. Exceptionally clean, fine copy. *Superb specimen of some 700 pages. Broken into nine sections with divider leaves printed in several colors: black letter text, roman text, black letter display, roman display (145 pages), exotic faces, decorative material (137 pages), rule (67 pages!), miscellaneous, and new material in all categories.* Impeccably produced. \$1000

108. Type Specimen. *PRECES SANCTI NERSETIS CLAJENSIS AR-MENIORUM PATRIARCHAE, Viginti quator linguis editae.* Venice: Insula S. Lazari, 1837. 3½ × 6¼. Frontis portrait, engraved title, (3), 434 pages. Original marbled brown calf with gilt border on covers, spine with numerous gilt ornaments and orange title piece; marbled endpapers, all edges gilt with a bit of gauffering. Owner's neat inscription dated 1841 on blank. Extremities and joints lightly rubbed,

but fine. Well-printed specimen of types in Armenian, Greek, Ethiopian, Arabic, Chaldean, Turkish, Persian, Hebrew, Syriac, Iberian, and Chinese; the remaining 13 languages are printed in Roman types (German in black letter). Birrell & Garnett (pp. 9–10) catalogue three earlier (and briefer) versions of St. Nersis's prayers; Chinese was added to this fourth edition. This monastery press was established in 1716. \$375

109. Typophiles. *LEFT TO THEIR OWN DEVICES*. NY, 1937 (actually published in 1938). 3¼ × 6. xxv, 325 pages. Cloth. Small bookplate removed from pastedown, else a fine copy in the reversible dust jacket (spine browned); stenciled slipcase. One of 190 copies. Displays 150 devices (many in color) wrought by the foremost printers and designers (including Angelo, Eichenberg, Fass, Goudy, Mueller, Ritchie, Rogers, Ruzicka, Schiller, Stone) in search of a new Typophile trademark. Designed by John Fass, this is the fifth Typophile book before the regular series of Chap Books. \$600
110. Voorn, Henk. *OLD REAM WRAPPERS*. North Hills: Bird & Bull Press, 1969. 7½ × 9½. 110 pages, with reproductions of European and American wrappers. Indices of mills, papermakers, importers, and merchants. Quarter red morocco. Fine with the two prints (one corner tips creased) pulled from original copperplates for Dutch ream wrappers. Prospectus. One of 375 copies on Morris' handmade paper. \$425
111. Weygand, James Lamar. *SEARCH FOR AN ALBION*. Nappanee: Press of the Indiana Kid, 1963. Miniature, 1¾ × 2½. (25) pages, illustrations in terracotta. Printed boards. Fine. One of 100 copies. \$75
112. _____. *A SOLAR PRINTING PRESS 1878*. Nappanee, 1978. Miniature, 1¾ × 2½. 24 pages + 2 foldout plates of the presses. Printed boards. Fine. One of about 45 copies. Contemporary accounts of two 19th c. solar-powered printing presses at two exhibitions. One press printed 5000 copies of a Journal for the occasion. \$175
113. Whittington Press. *MATRIX 1 (Reprint)*. A Review for Printers and Bibliophiles. Andoversford, 1985. 7½ × 11. 70 pages plus inserts and

Index to 1–5. Wraps. Near fine. One of 400 copies in wraps. Well-illustrated with photos, engravings, woodcuts, specimens. Articles on Gordon Craig; Shakespeare Head Froissart; wood engravings of Rachel Reckitt and John Craig. This reprint differs from the original by inclusion of the index to Matrix 1–5 and an introduction by John Randle; it was printed on Sommerville laid rather than Heritage laid. All inserts, fold-outs, etc. are identical. \$425

114. _____. *MATRIX 2 (Reprint)*. Andoversford, (1993). 7½ × 11. 122 pages, plus numerous inserts, photos, tipped-in specimens. Wraps. Fine. One of 475 copies. Articles on Gill, Golden Cockerel type, Chinese Woodblock Printing, Hughes-Stanton on wood-engraving, Wood-engraving in Russia. Contains an article not in original No. 2, "Eric Gill and The Hawkesyard Review." There is a postscript to the review of 1981 press books; the Antique Wood type Poster has been printed in two colors. \$425
115. _____. *MATRIX 5*. Andoversford, 1985. 7½ × 11. 164 pages plus inserts. Wraps. Fine. One of 635 copies. Numerous tipped in specimens of printing, color illustration, Chinese fancy papers from the 1930's. Subjects include Curwen Press, Wood-engraving, John Fass, Bird & Bull Press. \$300
116. _____. *MATRIX 6*. Andoversford, 1986. 7½ × 11, wraps, pp 182 plus inserts. Fine. Articles on hieroglyphic types, and on printers Duensing, Reagh, Gerry, John DePol, and Sebastian Carter. Well-illustrated with photos, engravings, woodcuts, paper specimens. One of 900 copies. \$275
117. _____. *MATRIX 18*. Risbury, 1998. 7½ × 11. 236 pages plus inserted type and printing specimens. Wraps. Fine. One of 745 copies. Partial contents: Fell types, book design at Cambridge, Papermaking Girls of the Maqattam Garbage Settlement (Cairo) with a paper specimen, part three of Cave's ceremonial Chinese papers with a color-printed folding specimen, The Ultimate Type Specimen, Enid Marx with 4 specimens of her patterned papers. \$250
118. _____. Butcher, David. *INDEX TO MATRIX 1–21*. (Risbury, 2003). 7½ × 11. xiv, 72 pp. Green boards, printed wrapper. Fine. Indispensable key to the 500 articles in Matrix. One of 500 copies. \$175

119. _____. *EDWARD GORDON CRAIG: THE LAST EIGHT YEARS, 1958–1966. Letters from Ellen Gordon Craig.* (1983). 6 × 10. Tipped-in frontis, 49 pp. Quarter cloth and marbled boards. Fine. *One of 250 (of 345) copies signed by Edward Craig. Two wood engravings by John Craig and 2 by Edward Gordon Craig in the text.* \$145
120. _____. David Butcher. *THE WHITTINGTON PRESS, A Bibliography 1971–1981.* Andoversford, 1982. 10½ × 15. Frontis photo, [iii], 83 pages, large broadside specimen (folded). Illustrations and half-tones in the text. Quarter cloth & marbled boards. Lower tips bruised, near fine. *One of 200 numbered copies (of 320). Wood engravings printed from the blocks in various colors.* \$450

TRIBUTE TO ROBERT FROST

121. Wilbur, Richard. *SEED LEAVES. Homage to R.F.* Boston: Godine, (1974). 6 × 10. 8 leaves, plus 3 color etchings (one double page) by the Maine artist Charles Wadsworth. Marbled wraps. Fine in cloth and marbled boards folding case. *One of 160 copies printed at the Rampant Lions Press on sage green paper. Signed by author and by artist.* \$450
122. Winchester, Simon and Carol Blinn. *THE WRITER, THE MADMAN & THE PRINTER. Notes on a Writer's Artistic License, Or, Setting the Record Straight.* Easthampton: Warwick Press, 2002. 6 × 9. Six leaves, printed in colors throughout. Silk cloth, wrap around paper label. Fine. Title page bears a whimsical portrait of the printer fashioned from printers' ornaments. *One of 120 copies.* \$165
123. Wolfe, Richard J. *THE ROLE OF THE MANN FAMILY OF DEDHAM, MASSACHUSETTS IN THE MARBLING OF PAPER IN NINETEENTH-CENTURY AMERICA and in the Printing of Music, the Making of Cards, and Other Booktrade Activities.* (Boston, 1981) 6 × 9. 145 pages, including 6 tipped-in color plates. Quarter black cloth and marbled boards. Fine. *One of a few signed copies with 20 specimens (tipped onto front pastedown) marbled by Richard Wolfe.* \$150
124. Warwick Press. Hopkins, Kenneth. *SHE IS MY BRIGHT AND SMILING SHY DEAR.* (Easthampton), 1985. 8½ × 11. (10), 11–63, (1) pages printed rectos only. Japanese paper boards. Fine. *One of 75 copies signed by Hopkins and Carol Blinn who designed, printed, bound, and illustrated the volume with four water colored drawings. A significant and lovely piece.* \$400
125. _____. Brahams, Johannes. *A GERMAN REQUIEM After Words of the Holy Scripture for Soloists, Chorus, and Orchestra (Organ Libitum).* Np, 1975. 6 × 9½. (7) pages plus 4 mounted linoleum cuts hand colored by Carol Blinn. Green morocco and pastepaper boards. Fine. *One of 45 copies, signed by Blinn. This copy not numbered. Printed on pale green handmade paper in Cochin type.* \$450
126. _____. Weil, James L. *JACQUE'S GEOMETRY.* Easthampton, 1988. 6 × 9. (11) pages. Pastepaper wraps. Fine. *One of 100 copies printed on handmade paper, signed by Weil and by the printer, Carol Blinn.* \$100
127. Yellow Barn Press. *THE YELLOW BARN PRESS, A HISTORY AND BIBLIOGRAPHY.* Compiled by Jack Walsdorf, with history and comments by Neil Shaver. Council Bluffs, 2001. 9 × 12½. 140 pages, 22 color plates. Illustrated throughout. Quarter black morocco, cloth clamshell box. With prospectus. Fine. *One of 175 copies. The bibliography has separate sections for prospectuses and broadsides. A student of Harry Duncan, Shaver has produced superb books, meticulously printed.* \$500
128. _____. Morris, Willie. *MY TWO OXFORDS.* Wood engravings by John DePol. Council Bluffs, (1992). 6 × 9. 20 pages. Title page vignette and two full page engravings of Oxford (England and Mississippi) by John DePol. Cloth and boards. Fine, with prospectus. *DePol's copy. He has signed and titled both full page engravings. One of 210 signed by Morris & DePol.* \$150
129. (Zapf) *MANUALE ZAPFICUM.* Typographic arrangements of words by and about the work of Hermann Zapf & Gudrun Zapf von Hesse. Set in typefaces by both. Rochester, 2009. 8 × 12. Two-page introduction by Jerry Kelly, 20 type specimens printed on rectos in

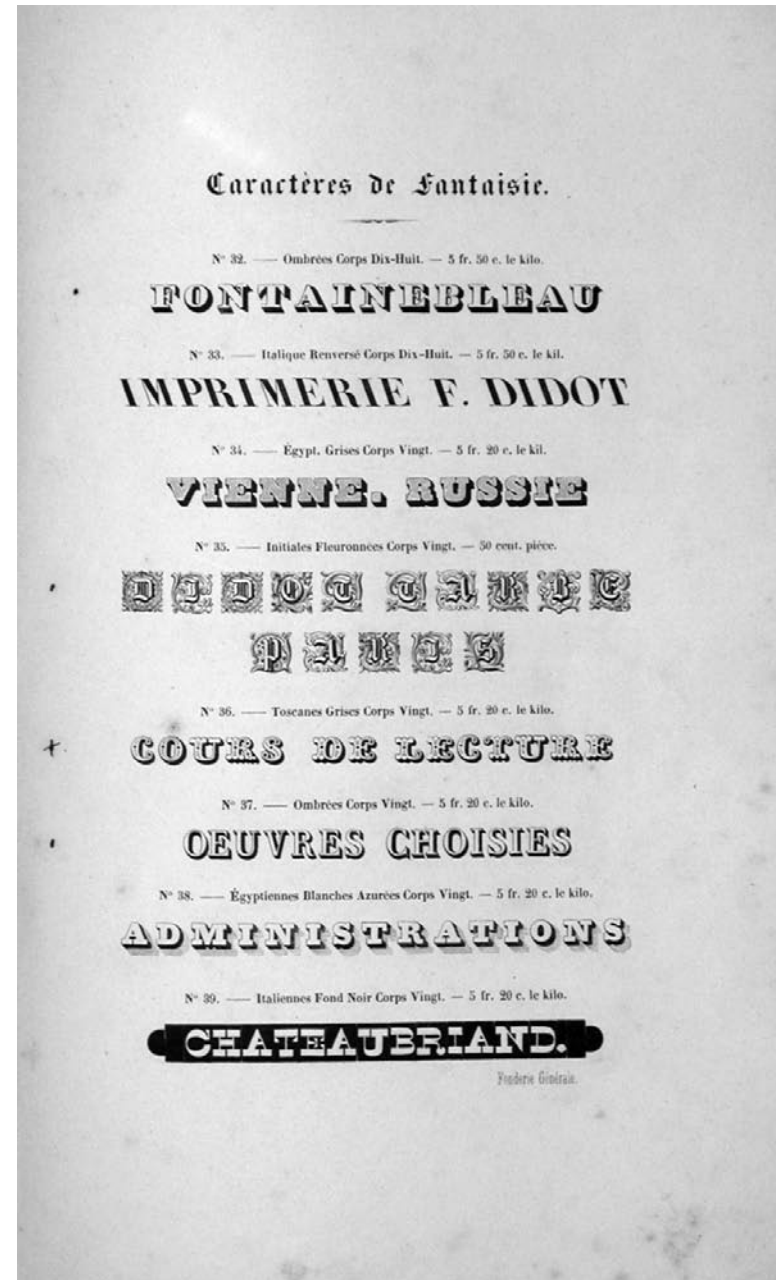


Item 50. Grolier Club. Durand.

black and red, 2-page list of contributors. Vellum spine and boards. One of 100 copies. Specimens were created by several presses, including Kelly-Winterton, Cary Graphic Arts, Rick Cusik, and Archetype. \$180

130. _____. *ALPHABET STORIES. A Chronicle of Technical Developments.* Rochester, (2007). 7 × 11. 149 pages illustrated in color. Cloth. Fine. Laid in is "an original typographical print" designed by Zapf and printed at RIT. \$65
131. _____. *MANUALE TYPOGRAPHICUM.* NY: Z Presse, 1968. 8 × 12. (6), 117, (1) pages. Vellum spine, grey silk boards. Name on endpaper. Minor shelf wear. Very good copy, without the dj. One of 975 copies signed by Zapf. Presented are 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages. Entirely different from the 1954 book of the same title. \$300
132. Zabriskie Binding. *THE STORY OF THE NEW YORK HISTORICAL SOCIETY.* NY, 1939. 5¼ × 8. 33 pages illustrated. Bound by George A. Zabriskie in green crushed morocco, signed GAZ; covers with gilt borders and corner pieces, spine and turn-ins gilt, green moire endpapers, t.e.g. Near fine. Zabriskie, a president of the NYHS, was "an expert amateur hand-tooler and finisher." His own collection of fine bindings was sold by Parke-Bernet in 1954. \$225

Typography by Michael Russem, Kat Ran Press, Cambridge & Florence



Item 105. Tarbé.



In his Calendarium of Regiomontanus, Venice, 1476, Ratdolt created the first title page. This primordial title listed the book's name, its author, & its place & date of printing, the whole held in handsome grace & subtlety by a three-sided ornamental border. Ratdolt's ornaments, initials, & borders are cut with a new clarity & reveal a greater beauty & a new skill in the graphic handling. Ratdolt's originality is also perceived in his new use of color. His Euclid, Venice, 1482, has many diagrams printed in two colors, which give the book an entirely new affect. It is said that Columbus took the Euclid with him for its useful eclipse notations. Ratdolt's books find the means to the sixteenth century.

ERHARD RATDOLT