

The  
Veatchs  
Arts of  
the Book

CATALOGUE 60



Item 41. Color Printing. Berté.

### BOOK FAIRS

Please visit us at the following ABAA Antiquarian Book Fairs:

*Boston:* November 14–16, 2008. Hynes Convention Center

*California:* February 13–15, 2009. San Francisco, Concourse

*New York:* April 2–5, 2009. Park Avenue Armory

### WEB SITE

We are re-fashioning our Web site. From time to time special sales will be posted on the site. If you wish to receive an email announcement of forthcoming sales and catalogues, please give us your email address (preferably by email). If you have any suggestions for the site, we'd be happy to hear them.

## THE VEATCHS ARTS OF THE BOOK

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### CATALOGUE 60: RECENT ACQUISITIONS

#### SOME HIGHLIGHTS

*A unique Bird & Bull item, an unrecorded Will Bradley &  
a Broadside censoring licentious books*

#### ORDERING INFORMATION

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



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

*Visitors welcomed by appointment. Fine books purchased.*

1. Anacreon. (Title in Greek) *ANACREONTIS TEIJ ODAE*. Bound with: *RENATO GUILLONIO VINDOCINEO, DE GENERIBUS CARMINUM GRAECORUM*. Paris: Christianus Wechelus, 1548. Paris, 1554. 5½ × 8 (20 cm). 4 leaves, 110, blank; 38 pages, leaf with printer's mark. Copious notes in brown ink by an early hand, up to page 54 and again at 61–63. Appears to be signed by the writer on page 63. Contemporary limp vellum, spine titled in black ink; 2 holes in each cover for ties no longer present; occasional light dampstain at lower corner. *First edition of the first complete translation of Anacreon; and Henry Estienne's first book. Beautifully printed in all three sizes of the Grecs du Roi types as well as Roman and Italic types. The Odes in Greek are followed by Henri Stephanus' commentary, then the Odes in Latin with Greek titles (occasional underlining in this section). Headpieces and decorative initials. Schreiber 139. Of the second work, on Greek versification, only 5 copies were located (Princeton, Yale, Folger, Leiden, Bayerische). Not in Adams.* \$5850
2. Anacreon. *ANAKREON, THE EXTANT FRAGMENTS*. Translated by Guy Davenport. University of Alabama, Parallel Editions, (1991). 6 × 11. (34) pages. Tan morocco spine and corners, sides of papyrus over boards. Fine. *One of 15 copies in this binding. Signed by Davenport. Printed in black, terra-cotta, and blue. (Another 70 copies were bound in wraps.) The text is a translation of all known Anacreon writings. Parallel Editions is the imprint of Steve Miller's students at the University of Alabama. Miller's other imprints are the Red Ozier Press (with Ken Botnick) and Red Hydra Press.* \$500
3. Archetype Press. Grossman, Richard. *THE ANIMALS. A TYPOGRAPHIC BESTIARY*. (Pasadena, 1997) 7 × 10. 31 leaves printed in a great variety of type faces and colors. Silk board, paper wrap-around label. Fine. Specially signed by the typographic director, Vance Studley. \$185
4. Archetype Press. Neruda, Pablo. *THE BOOK OF QUESTIONS*. Pasadena, 2001. 8 × 10. 35 leaves, printed rectos only on various papers in many type faces and colors. Cloth, paper spine label. Fine. *One of 55 copies. A typographic interpretation of Neruda's poems.* \$175
5. Archetype Press. 40 MILLS PLACE. *A COLLECTION OF TYPE SPECIMENS*. Pasadena, 2003. 10 × 13. 55 loose broadsides in red linen tray case. Innovative and colorful displays of the metal and wood types held by the Art Center. *One of 120 sets, printed letterpress by students in the Art Center College of Design. The 40th, and last, collaborative book project printed at 40 Mills Place.* \$300
6. Arion Press. Pound, Ezra. *THIRTY-THREE SONNETS OF GUIDO CAVALCANTI*. Translated by Ezra Pound. San Francisco, CA, 1991. 9½ × 13½. [82] pages. Original color etching by Joseph Goldyne, pencil signed. Quarter tan morocco and green silk boards. Fine. *One of 150 numbered copies on handmade Fabriano paper. Pound's translations are printed on rectos in 22-point Centaur (initials in red), with Cavalcanti's original Italian beneath in 14-point Arrighi alongside a line-for-line prose translation. Facing versos bear commentary by Lowry Nelson.* \$700
7. Arman, Mark. *FLEURONS, THEIR PLACE IN HISTORY & IN PRINT*. Thaxted Essex: Workshop Press, 1988. 7½ × 10½. xi, 51 pages, illustrated with large folding specimens. Quarter cloth and marbled boards. Light bumping to head and tail; near fine. *One of 170 numbered and signed copies. Hand printed in several colors on Goatskin Parchment Paper.* \$350
8. Arman. *LETTERPRESS, PRINTER'S TYPES AND DECORATIONS. Five Articles by Mark Arman which were included in . . . Matrix between 1987 & 1991.* Thaxted Essex, 1988. 7½ × 10½. xi, 51 pages, illustrated with large folding specimens. Quarter cloth & marbled boards. Fine, with prospectus. *One of 170 numbered and signed copies. Hand printed in several colors on Goatskin Parchment Paper.* \$150
9. Arman. *PAGES OF TYPE*. Thaxted Essex, 1990. 7¾ × 10. 47 (I) pp. Cloth and pattern paper boards. Fine. *One of 175 numbered and signed. A bibliography of Arman's work and discussion of technique, with 12 specimen pages and 4 broadsides (many in color).* \$175
10. Arnett, John Andrews (pseud. for John Hannet). *BIBLIOPEGIA; OR THE ART OF BOOKBINDING IN ALL ITS BRANCHES*. Lon-

don, 1835. 3½ × 5½. Title, Frontis (Plate 7), Notice for publication of Arnett's History, Preface (2 pp), 212 pp plus 8 additional plates. Half pebble grain morocco and diapered cloth, spine gilt in five compartments. Plates have some foxing as is usual. Overall a nice copy in an attractive binding. *First edition. An important and early practical manual on the art and technique of bookbinding.* \$600

UNRECORDED EARLY WILL BRADLEY DESIGNS  
AND A POSTER BY DENLOW

11. (Artistic Printing) Darrow, P.C. Printing Co. Forty-seven pieces of ephemera, most produced as self-promotion: booklets, broadsides, business cards, blotters, calendars, moving announcements, and type specimens. Chicago: P.C. Darrow (1890 to 1910). This collection spans twenty years in one of the most innovative periods of commercial typography. Darrow specialized in color and gold printing, and in "artistic" typography. These ephemeral pieces run the gamut from Japonism to Art Nouveau. sizes range from several inches to One highlight of this group is an 1892 twenty-four page specimen of artistic initials, vignettes, and "cuts" entitled *Typographic Nic-Nacs*. 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 to this specimen. It's quite possible he designed the entire catalogue. An early Darrow trade card designed (signed) by Bradley is present. A "Portraits Price List" contains a Bradley decorative initial. Another highlight is Denslow's 8 × 11 poster of Easter Greetings, printed in colors and gold. Some inky printer's dust on quite a few pieces; others in brilliant condition. *Typographical Nic-Nacs* is missing a corner of the lower wrap. \$2000
12. Auer, Aloyse. *L'APPAREIL POLYGRAPHIQUE ou Les Differentes Branches Artistiques de L'Imprimerie Impériale Royale de Vienne*. Vienna: Imprimerie Impériale Royale, 1855. 5¾ × 9. 43 pages. Printed wraps. Removed from it's 19th c. library boards (still present) with stitching holes the length of the gutter. Library blind stamp upper corner of wrap and title page. A very good copy inscribed "Robert C.

Winthrop from The Author." *Alois Auer made the Austrian State printing house pre-eminent in Europe. In an age of experimentation in new graphic and photomechanical printing techniques. He patented his process of nature printing in 1852. This brochure, in French, describes the various processes in use, from Anastatique to Zincographie. Apparently written to accompany an exhibition, this pamphlet is scarce. 19th c. college bookplate gives Winthrop as the donor of this book.* \$300

13. Baskin, Leonard. "John Woolman's Dream of the Fox and the Cat." Northampton: Gehenna Press, 1970. Broadside. Approx. 24 × 26. Large woodcut drawn by Baskin and cut by John Keith, title in red, text in black. Printed in Centaur and Arrighi types on a full sheet of Nidegen paper. Fine. *One of 500 copies. Baskin B16.* \$100
14. Bewick, Thomas. Hecht, Anthony. *AESOPIC. Twenty Four Couplets by Anthony Hecht*. Northampton: Gehenna Press, 1967. 8¼ × 7¾. (31) pages. Boards, spine label. Collector's small label on pastedown. Tiny and faint spot on spine, tiny ding on spine, else fine. *One of 500 copies. Illustrated with 24 Bewick wood engravings for Select Fables, from original blocks in the collection of Philip Hofer, who provides a note on their background. Baskin 53.* \$150
15. Bewick. Middleton, R. Hunter. *THOMAS BEWICK, TEN WORKING DRAWING REPRODUCTIONS SHOWN WITH IMPRESSIONS OF THE CORRESPONDING ENGRAVINGS*. Chicago: Cherryburn Press, 1972. 7½ × 6. Six-page booklet and 10 folder-mats. Nine mats contain an impression from the original wood block, along with a reproduction of Bewick's drawing for that block. The 10th, "Harrier Dog," was printed from a photoengraved block. Cloth and paste-paper boards. Fine in matching slipcase. *One of 160 copies signed by Middleton.* \$350
16. Bewick. Boyd, Julia. *BEWICK GLEANINGS: Being Impressions from Copperplates and Woodblocks, Engraved in the Bewick Workshop, Remaining in the Possession of the Family until the Death of the last Miss Bewick. . . . Newcastle-upon-Tyne: Andrew Reid, 1886. 8½ × 11. Frontis, xxiv,*

- (2), engraved portrait, 108, ( 1), 104 pages plus 53 copper plates with tissue guards. Publisher's full black pigskin over heavy bevelled boards, titled in gilt on spine and cover, turn-ins gilt with floral roll, top edge gilt, stamp signed. A. Reid. Endpapers foxed, all else fine. Large paper copy #194, signed by Boyd. The book, each page ruled in red, is filled with wood engravings well-printed from the original blocks. \$850
17. Bigelow, Jacob. *AMERICAN MEDICAL BOTANY. Being a Collection of the Native Medicinal Plants of the United States. . .* Boston: Cummings and Hilliard, 1817–1820 (1821). Three volumes (six parts) bound in one. 6½ × 9½. 197, (1); 199, (1); 197, (1) pages, plus 60 color plates. Volume I, part 1 is accomplished entirely in contemporary manuscript facsimile; its 10 illustrations are hand colored copper-plates. The other five part are printed, with half titles for each part, and titles for each volume. The 50 plates are color-printed, and have their original tissue guards. Occasional foxing, but mostly clean and fresh. Bound in one volume with new calf spine and morocco label, preserving the original marbled board sides. A very good copy. *Accompanied by a detailed letter from Richard J. Wolfe, marbling historian and author of American Medical Botany, 1817–1821. An Examination of the origin, Printing, Binding and Distribution of America's First Color Plate Book. Mr. Wolfe suggests that this copy was assembled by Bigelow in the 1840s or 1850s after printed sheets for the first part had been used up. Bigelow still retained thousands of the "abandoned" hand colored plates for part one. Mr. Wolfe writes "the presence of such plates in your copy clearly indicate that the plates in this perfected copy, as well as the volume itself, came from Jacob Bigelow." Bigelow had originally planned for the plates to be engraved in outline and hand colored but, when this improved to be impractical, invented instead a method of color printing by etching on stone. Reese 10, Bennett page 11.* \$6750
18. Bird & Bull Press. Baronio, Giuseppe. *ON GRAFTING IN ANIMALS. (Degli inesti Animali)*. Boston, 1985. 6½ × 10. 87 pages. Illustrated. Quarter morocco. Fine. *One of 325 numbered copies printed at the Bird & Bull Press.* \$125

BEAUTIFUL PRINTING & STIRRING THOUGHTS

19. Bird & Bull Press. *A LITTLE REBELLION NOW & THEN*. Santas Cruz: William James Association, 1976. 20 × 15½. 16 broadsides loose in blue cloth portfolio, as issued. There are 14 quotations from early American figures, printed by 14 different presses, plus a title/contents sheet and and a thin tissue sheet stating that David Godine and Alvin Eisenman would mail their contributions directly to the subscribers. (However, these were never issued). Portfolio has a tear in spine and some spotting on upper cover; broadsides are fine. *One of 200 sets. Each printer chose his text and his design. The same English handmade paper was supplied to all. Printers and Presses are: Arion, Lime Kiln, Grace Hoper, Clifford Burke, Sebastian Carter, Bert Clarke, Mark Lansburgh, Five Trees, Ward Ritchie, Greenwood, Didymus, Stinehour, and Bird & Bull. There is a second copy of the B&B broadside with a lengthy penciled note by Henry Morris about the paper used for this project. It is signed, and dated 1991.* \$600
20. Bird & Bull Press. *THREE ERFURT TALES 1497–1498*. Translated into English by Dr. Arnold H. Price. with an introduction by Lessing J. Rosenwald. North Hills, 1962. 5 × 7. viii, 62, ii pages. Illustrated with 24 wood cuts from the Lessing Rosenwald copy. Cloth gilt. A fine copy inscribed by Rosenwald "To \_\_\_\_\_ My 'Student Prints' Lessing 1/25/65. No. 182 of 310 copies, printed by Henry Morris on his handmade paper and bound by him. A3." \$600
21. Bird & Bull Press. *ON IMPROVEMENTS IN MARBLING THE EDGES OF BOOKS AND PAPER. A Nineteenth Century Marbling Account Explained & Illustrated with Fourteen Original Marbled Samples by Richard J. Wolfe*. Newtown, 1983. Oblong 6 × 4½. 64 pages, 14 samples. Quarter morocco. Fine. *One of 350 copies. B&B A37* \$185
- PAPER MOULD FOR "OMNIBUS" WITH SOME PAPER
22. Bird & Bull Press. The original Barcham Green mould and deckle. With most of a ream of paper made from this mould. (Hayle Mill, Maidstone, ca. 1967). 26 × 22. Wood and brass. "Bird & Bull" is wired into two corners of the mould; "Hand Made" in another; "F.J. Head"

in the fourth. The mould was made by Amies, in Kent. The paper was made for Henry Morris' papermaking manual *Omnibus*. Very good condition. We acquired this as a pair of moulds with deckle from Dawson's Book Shop in 1973. (They had purchased a number of moulds from Barcham Green.) When we gave one of the moulds to Henry, he presented us with the paper made on the mould. \$2500

23. Bird & Bull Press. Simpson, Henry I. *THE EMIGRANT'S GUIDE TO THE GOLD MINES*. Haverford: Headframe, 1978. 5½ × 9. 81 pages, folding map. Quarter morocco by Gray Parrott. Fine. *One of 250 copies on handmade paper.* \$150
24. Bird & Bull Press. *BROADSIDE VIGNETTES*. Newtown, PA. 1997. 19 × 25. Twenty-one folders each hold a complete, short article. Most are single broadsides. Two of the folders contain two sheets, and one includes four sheets. Accompanied by a bound booklet, also 19 × 25, with Foreword and Contents. The collection is housed in a clamshell case. As new, in original shipping carton. *One of 145 copies. The Vignettes are printed in two or more colors on a wide variety of imported and domestic papers—with an even wider variety of uncommon type faces.* \$575

#### HENRY'S LITTLE JOKE

25. Bird & Bull Press. Morris, Henry. *FORTY YEARS OF BIRD & BULL, 1958–1998. Comprising the Accumulated Knowledge Gained from Four Decades of Practical Experience in Running One of America's Most Successful Private Presses.* B&B, 1998. 6 × 8. Essentially a blank book. There are a printed half title, title, and colophon and about 80 blank leaves of paper left over from *Dard Hunter & Son*. Quarter morocco and silk boards. Fine. *Only 14 copies were produced. All were given away—many to institutions. Inscribed in colophon “—Numero Uno—for a pair of No. 1 people/Henry Morris.” It is likely that every copy was # 1. Additional humorous inscription on blank after title page to Bob and Lynne Veatch.* Forty-four Years of Bird & Bull C33. \$600
26. Bird & Bull Press. Morris, Henry. *ROLLER-PRINTED PASTE PAPERS FOR BOOKBINDING*. North Hills, 1975. 9¼ × 5¾. 61 pages.

24 tipped-in samples. Quarter vellum paper and pastepaper boards by Gray Parrot. The blue paper pastedowns and end sheets have large pale brown spots (possibly foxing, possibly caused by binding glue); all else is fine. *One of 215 copies printed by Morris in Centaur and Codex types on Hodgkinson handmade B&B paper.* A16. \$250

#### OBSCENE & SCANDALOUS

27. (Book Censorship) Inquisition. *NOS LOS INQUISIDORES APOSTÓLICOS CONTRA LA HERETICA PRAVEDAD Y APOSTASÍA, EN LA CUIDAD DE MÉXICO, estados y provincias de esta Nueva España, Guatemala, Nicaragua, Islas Filipinas... Sabed, que a nuestra noticia ha llegado haberse escrito, impreso, y divulgado varios Libros, Tratados y Papeles que pueden ocasionar la ruin espiritual de vuestras almas. . . .* (Mexico City, ca. 8 February 1806). Broadside. 17 × 23½, (two sheets pasted together, as issued). Printed in Roman and italic type, mostly two columns with decorative rule between the columns. Wax and paper seal affixed. Signed by the three inquisitors. Previously folded twice. Lengthwise tear at centerfold, professionally repaired, with the loss of a few letters. Very good. The 40 books prohibited to even those with special licenses, 6 books banned to all, and two books to be expurgated were published between 1770 and 1805. Many are works of erotic fiction. The broadside gives the reasons for censure, and provides much bibliographic detail. \$1500
28. Book Club of California. *QUARTERLY NEWS-LETTER*. San Francisco, 1969 to 2005. A very long run of 135 numbers. Wraps. Very good condition. \$200
29. Bookbinding Trade Catalogue. *THE TORONTO METHOD OF BOOK REPAIRING*. Syracuse: Gaylord Bros., 1924. 6 × 9. 16 pages illustrated from photographs, with 7 small tipped-in samples (5 leathers, endpaper, and gummed double stitch binder's cloth). With postcard, order form, and leaflet. Wraps (some old damp effects), good. \$75
30. Bookbinding Trade Journals. *THE BOOKBINDER, Volumes I–III. THE BRITISH BOOKMAKER, Volumes IV–VI*. London, 1888–18943.

- Six volumes. 7 × 9½. 192; 194; 192; paginated in 12 parts (Nos. 37–48) each of which was about 26 pp. plus 3–4 additional plates; 294; 288 pages plus numerous color plates and heliographs, indices, notes and notices, ads. Contemporary half morocco, marbled edges and endpapers. Vols. I–III bound together in contemporary three-quarter calf, some extremity wear. Vols. IV and VI in publisher's red cloth gilt (bookplates removed); Vol. IV in fine contemporary calf gilt. All have some wear and soil. Hinges cracked in Volume VI. A good set. *A comprehensive periodical with trade news, practical matters, aesthetic advice, history of binding, and presentation of the latest bindings. Well-illustrated. Of special interest are the color reproductions of contemporary publishers' bindings. Vols. IV & VI have mounted marbled paper specimens; Vol. V has endpaper specimens. Raithby (publisher of The British Printer) took over publication in 1891 with Vol. IV and renamed the journal The British Bookmaker. There was a seventh volume.* \$2000
31. (Bookbinding) Kirme, Kaalu. *EESTI NAHKEHISTOO*. Tallinn: Kirjastus, 1973. 8 × 10. 180 pages with 165 illustrations (6 in color). Decorated cloth, dj. Very good. *Estonian leatherwork including bookbindings and albums from Art Nouveau (1901) to the 1970s. Text in Estonian, with summaries and 3-page list of illustrations in Russian and German.* \$200
32. Bradley, Will. *THE DELECTABLE ART OF PRINTING: CALLED ALSO THE PRINTER MAN'S JOY.* American Type Founders Co., 1905. 12¾ × 9. 32 pages, plus text on all four sides of covers. Wraps, stapled at the top as issued, chipped at edges, previously folded in half. A very good copy except for an inch square cut out. A color scan of the missing piece is laid in. *A colorful riot of Chap Book cuts, type design, graphic design, and layout. A virtuoso performance. Bambace page 180.* \$400
33. Bradley. *MEMORIES, 1875–1895*. Pasadena, 1949. First edition. 6 × 9. 21 pages, decorated with Bradley ornaments. Wraps, slightly creased. 4-page Supplement laid in. Signed by Bradley on the frontis portrait, where he has dated the portrait 1885. *One of 300 copies printed for the Typophiles by Grant Dahlstrom at the Castle Press. Bambace A78.* \$110
34. Brewhouse Press. Six Brewhouse Press Broadsheets: Nos. 2, 3 & 4, 5, 6, 7. Wymondham, 1967–1969. 4to. Each is a single large (15 × 21) sheet folded twice. One side bears 4 pages of text; the verso is a large illustrated broadside. Each is in a printed folder. Very good to fine condition. All are about printing or bookbinding. Most have illustrations by Rigby Graham. The titles are: "The Dance of Death," "Silence at Midnight," "Silence a Minuit," "One Hour Less, A Bookbinder Dies from Gaol Fever," "Roger Payne Bookbinder," "Paul Gauguin, Woodcutter and Private Printer." \$125
35. Brooks, H.C. *COMPENDIOSA BIBLIOGRAFIA EDIZIONI BODONIANE*. Firenze: Tipografia Barbera, 1927. 7½ × 11. Frontis portrait, xiii, (2), 357 pages including 69 plates. Recent quarter morocco; near fine unopened copy. *One of 750 numbered copies on handmade paper.* \$375

A BEAUTIFUL BODONI

36. Callimachus. *CALLIMACO. GRECO-ITALIANO ORA PUBBLICATO. Per le auguste nozze della r. principessa di Parma Carolina Teresa di Borbone con s.a.s. il principe Massimiliano di Sassonia*. Parma: nel Regal palazzo, co'tipi Bodoniani, 1792. Folio (11½ × 17½ inches; 44 cm). (14), (i)–v, (i) title page in Greek, (i)–iv, 76, (1) title page in Italian, (i)–iv, (1) title page in Italian, 102, (3) pages. Contemporary diced calf, Greek key border within double gilt rules, board edges and turn-ins gilt, marbled endpapers, a.e.g. Handsomely rebacked. Light marginal foxing and light quarter-sized stain on fore-edges in first half of the book. A very good copy. *A stately book renowned for the beauty of its type. Greek, Roman, and Cursive types, in upper and lower cases. Rich impressions, printed on large laid paper. One of about 160 copies printed. Callimachus' poems and epigrams in Greek, are followed by Pagnini's translation in the "Tuscan" language. Each section has its own title page. This copy has no blank (frequently the case) before the Italian section. Dedicated to princess Caroline of Bourbon, there is an engraving of the Bourbon and Saxon arms. Brooks 440. Giani 21 ("grande bellezza tipographica"). Renouard I, p. 1482.* \$4500

37. Campbell, Gregor R. *SON OF THE BOOKBINDER*. Bird & Bull Press, 2004. Two vols. 6 × 9. 81 pages illustrated with 6 tipped-in color photos. 60 samples of book cloths from 5 producers are mounted in an accordion-fold portfolio. Both volumes in brown silk cloth, matching slipcase. Fine, with prospectus. *A fascinating history of the Campbell-Logan Bindery, who specialize in both small edition binding and in library binding. One of 170 sets.* \$450
38. Carter, John. *BINDING VARIANTS WITH MORE BINDING VARIANTS IN ENGLISH PUBLISHING 1820–1900*. New Castle: Oak Knoll, 1989. 5½ × 8½. 172, 52 pages, 16 plates. Leather-like cloth, dj. Fine. *Reprint of these classic works from 1932 and 1938.* \$125
39. 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, slipcase. Fine. *One of 50 specials, with an extra portfolio of rarer papers. Out of print.* \$1500
40. (Color Printing) Lee, Jean. *NOTHING BUT LEAVES. A POEM. ILLUMINATED BY JEAN LEE*. Philadelphia: Duffield Ashmead, 1868. 8½ × 10¾. Seven leaves of color lithography hinged on linen strips, each leaf with tissue guard. Publisher's green cloth gilt, marbled endpapers. Slight bubbling to cloth and wear at corners. Binding bowed. Very good copy. Not in Bennett or Reese. \$300

#### BERTÉ WATER COLOR PROCESS

41. (Color Printing) Five advertising items for the Berté process: Fellows, George W. *WHAT WATER COLOR PRINTING OFFERS THE ADVERTISER*. Np, 1929. 7½ × 10. 13 pages including 5 brilliant art deco color plates. Color-printed wraps. Fine. *NOW WATER COLOUR PRINTING JEAN BERTE PROCESS*. NY: Pace Press, (1920s). 9½ × 12½. Four-page folder printed in water colors. With two broadsheets printed on both sides, exemplifying the process, and listing the ink distributors Wallace & Tiernan. A third broadside, printed by Bartlett Orr, displays subtle colors. Fine. *Fellows'*

*essay explains the Berté process, which mechanically imitates hand stenciling (pochoir) for both brilliant and subtle colors. This process of letterpress printing using water color inks was used to good effect also by T.M. Cleland. See Matrix 14 for more about the process.* \$450

42. Denslow, W.W. Letterhead for the RG Designing, Engraving, and Lithographing Co. of Philadelphia. Philadelphia, 1882 or 1883. Two sheets (used) with matching envelope (used). Comic silhouette style depicts an office awash in stationery. A scribe churns out letters, another uses a copying press. Letters cascade down the page to land in a U.S. Mail sack held open by a postman. Sheets previously folded in quarters; first page missing tiny piece of upper corner; second has some browning from the envelope. *A delightful ephemeral piece, signed "W.W. Denslow Del." in the design. The letter dated April 1883 is full of family news and poetic thoughts from Addie Davis to her younger sister Flora. Denslow opened his Philadelphia studio in 1882. This piece was likely done at "Woodard & Denslow," whose offices were on Chestnut Street as was the company for which the stationery was made. This is a fairly early Denslow design. Most of his work, well into the '90s when he became associated with Elbert Hubbard, was for newspaper illustrations.* \$150
43. Diderot & D'Alembert. *IMPRIMERIE EN CARACTERES. IMPRIMERIE EN TAILLE DOUCE*. (18th c.) Quarto (9 × 12). Twenty-one copperplates engraved by Bernard. Nineteen show letterpress printing; two show copperplate printing. No text. Removed from a bound volume, repaired tear in margin of one page, bit of foxing, top edge browned, last 2 plates loose. Very good. *Engravings depict parts of a piece of metal type, composing the type, people and activities in the composing room, various composing sticks, lay of the case and positions of the cases on composing tables, several examples of lay of the case for Greek types with various ligatures, impositions (formes), dampening paper, inking, printing, wooden presses, developments in the construction of presses, miscellaneous printing equipment, copperplate printing equipment. Paper watermarked with a cluster of grapes.* \$300

44. Dwiggins, W[illiam] A[ddison]. *NOW THAT YOU BELONG*. Boston: New England Telephone and Telegraph Co., (1937). 5 × 7½. 31 pages hand lettered throughout by Dwiggins. Wraps. Fine in original mailing envelope addressed to Harold Hugo. *A booklet for new employees of the phone company. Rare Dwiggins piece. Agner 37.10.* \$350
45. Dwiggins. *PARAPHS*. NY: Knopf, 1928. 6 × 8. lxxxii pages. Title and ornaments in red. Cloth-backed decorated boards, spine label. Near fine in darkened slipcase. *One of 540 numbered copies signed by WAD as Pütterschein. First publication of The Society of Calligraphers. A paraph is an "extremely self-confident flourish."* \$95
46. Eberhardt, Fritz. *RULES FOR BOOKBINDERS. In English and German.* (Boss Dog Press, 2003) 5 × 7. (20) pages in calligraphy by Don Rash. Pastepaper wraps. Fine. *One of 100 copies. The poems are illustrated from Eberhardt's sketches.* \$120
47. Elston Press. De Bury, Richard. *PHILOBIBLON*. NY, 1901. 7 × 10. Woodcut initials by H.M. O'Kane. Lower corners of text jammed. Rebound in full tan morocco tooled in dark brown. Binding fine. *One of 70 large paper copies on Imperial Japanese Paper (were also 485 on handmade paper).* \$400
48. Everson, William. *EASTWARD THE ARMIES. Selected Poems 1935–1942 that present the poet's pacifist position through the second world war.* With an introduction by the author. (Aptos) Labyrinth Editions, 1980. Two volumes. 10 × 15. 58 pages, with 5 linoleum prints by Tom Killion, printed in dark blue. Japanese-style binding of quarter cloth and marbled boards, bark and fiber endpapers, marbled slipcase. With three broadsheet illustrated poems signed by author and artist, on handmade paper from Imago Papermill, loose in matching cloth and marbled folder. Fine copy with prospectus. *One of 50 deluxe copies signed by the author and the artist, with the extra portfolio—which includes the poem "Weeds" written out and signed by Everson. Hand printed by Richard Bigus in Centaur types on handmade Hosho paper. The double spread title page print (14½ × 9) is designed as a triptych and printed on a sheet of Japanese handmade paper 37" long, bound so that it opens flat and gutterless—an effect around which the book's design evolved.* \$1250
49. Finney, Charles G. *THE CIRCUS OF DR. LAO*. NY: Limited Editions Club, 1982. 9¼ × 12. vi, 123, (1) pages. Floral cloth in black, orange and brown. A fine copy in slipcase, with monthly letter. One of 2000 copies signed by the designer and illustrator Claire Van Vliet. Printed at the Stinehour Press in black, orange, and brown, with ornaments and relief etchings throughout. \$200
50. Franklin, Colin. *COLIN FRANKLIN'S BEEKEEPING DIARY OF EARLY SUMMER*. (Carrollton, Ohio): Press on Scroll Road, (2002). 7 × 10. 12 leaves. Two fullpage and one smaller wood engravings by Abigail Rorer. Quarter silk, bee & honeycomb patterned paper. Fine. *One of 102 copies handprinted.* \$140
51. Gannet, William C. *THE HOUSE BEAUTIFUL, IN A SETTING DESIGNED BY FRANK LLOYD WRIGHT*. (Hasbrouck, 1963). 11 × 13½. Doublespread title, about 52 pages, each set within an elaborate border designed by Wright. Green and brown cloth, titled in gilt. Very good. *A facsimile of the Auvergne Press edition printed in River Forest, 1897. Printed in black and red.* \$350
52. Gehenna Press. Melville, Herman. *ENCANTADAS. Two Sketches from Herman Melville's Enchanted Isles with Woodcuts by Rico Lebrun*. Northampton, 1963. 17½ × 24. 16 leaves, and 6 sheets (each with a wood engraving). Unbound, as issued, laid into cloth portfolio by Harcourt Bindery and matching slipcase with green leather labels. Slipcase a bit scuffed, all else fine. *No. 120 of 150 copies. Colophon signed by Baskin and Lebrun. Lebrun drew his "primordial tortoises" on large cherry blocks, which Baskin cut. "The book's typography, the pages with their bestrewn masses of large sized Bembo, broadly meant to suggest a grand carapace, the vestment of the creatures that Lebrun humanizes." The pages are impressive, and include two examples of shaped typography.* Baskin 33. \$950

53. Gill, Eric. *ART & PRUDENCE, AN ESSAY*. Waltham St. Lawrence: Golden Cockerel Press, 1928. 4½ × 7½. (7), 18, (1) pages plus 2 full page copper plates engraved for this edition. Cloth with printed dj. Spine faded, else near fine. *One of 500 copies printed by Robert Gibbings.* \$150
54. Golden Cockerel Press. *COCK-A-HOOP, A bibliography of the Golden Cockerel Press January 1950–1961 December, compiled by David Chambers and Christopher Sanford, with a list of the prospectuses 1921–1962 and illustrations from the books*. Pinner: PLA, nd. 8vo. 126 pages. Quarter blue morocco and printed cloth, by Sangorski & Sutcliffe. Spine very slightly sunned, very slight crease in bottom margin of some pages. Bookplate of Arthur Rippey. Near fine. *One of 300 copies, signed by David Chambers and Christopher Sanford.* \$225
55. Golden Cockerel Press. *COCKALORUM. A Bibliography of the Golden Cockerel Press June 1943–December 1949. With 83 illustrations*. London. 6½ × 10. 112 pages illustrated with wood engravings. Quarter morocco and patterned cloth, top edge gilt. Deckle edges toned. Very good. *One of 250 copies signed by Christopher Sanford.* \$285
56. (Golden Cockerel Press) Dreyfus, John. *A TYPOGRAPHICAL MASTERPIECE. An Account . . . of Eric Gill's collaboration with Robert Gibbings in producing the Golden Cockerel Press edition of "The Four Gospels" in 1931*. San Francisco: Book Club of California, 1990. 9 × 13. xii, 105 pages. Illustrated throughout. Cloth. Fine. *One of 450 copies.* \$300
57. Goldsmith, Oliver. *POEMS, A NEW EDITION ADORNED WITH PLATES*. London: J. Du Roveray, 1800. 4¼ × 7¼. xxxvi, 129 pages, 1 leaf of ads, 6 engravings. Contemporary red straight grain morocco, pale blue endpapers, a.e.g. Very good copy. *Printed by Bensley. Engravings by A. Smith, James Heath, James Neagle, and Thomas Mollard after original drawings by William Hamilton and Frances Wheatley (both members of the Royal Academy).* \$300
58. (Granjon Types). *ROBERT GRANJON: SIXTEENTH CENTURY TYPE FOUNDER AND PRINTER*. Brooklyn: Mergenthaler, 1931. 8¼ × 13½. (17) pages ruled in red. Quarter vellum & marbled boards, slipcase, both slightly rubbed, else fine. *One of 400 copies printed by George W. Jones on Kelmscott handmade paper. Four-page specimen shows the complete range of Linotype Granjon.* \$135
59. Hidy, Lance. *DESIGNING THE MENTORING STAMP. An artist's commentary on theory, gesture, photography, composition, color, light, and the typeface Penumbra*. Florence: Kat Ran Press, 2007. 6 × 9. 64 pages with 36 full-color illustrations. Paperbound. *One of 600 copies.* \$45
60. Hoefer, Karlgeorg. Herman Hesse. *BUCHSTABEN*. Offenbach, 1965. Oblong 9¼ × 6¼. (20) pages, French-fold. Morocco-backed linen covered boards with exposed binding ties. Fine in original plain cardboard slipcase. Hesse's poem about the alphabet is interspersed with a painted, multi-colored, free-form alphabet (3 letters to a page) by Hoefer. No. 23 of an unspecified edition (200), signed and numbered by by Hoefer. \$600
62. Hunter, Dard, Jr. and Henry Morris. *DARD HUNTER & SON*. Newtown: Bird & Bull Press, 1998. 9 × 12½. 165 pages (including 30 tip-ins: 5 original folio and quarto leaves from Mountain House books, 4 original light-and-shade watermarked papers made by all three Hunters, color photos, and 30 pages of b&w illustrations). Quarter morocco in cloth clamshell box. Fine, with prospectus. *One of 225 numbered copies. Text reprints most of Dard Jr.'s monumental (and costly) The Life Work of Dard Hunter, along with new, unpublished material. The log book Dard Jr. kept while printing "Life Work" is published here for the first time in a 12-page facsimile. Morris considers his wonderful book his "magnum opus."* Ninety for the Nineties 21. \$850
63. Hunter, Dard. *PAPERMAKING THROUGH EIGHTEEN CENTURIES*. NY: Rudge, 1930. 6 × 9. Folding frontis, xviii, 358 pages with 214 illus. Cloth, leather label. Laid-in fragment of Hunter's stationery (dated 1930) watermarked with his name and light-and-shade portrait. Bookplate on pastedown. Very good. Signed by Hunter. *An expanded and more comprehensive version of Old Papermaking, focus-*

*ing on the early writers about papermaking, early appliances and methods, forgeries and watermarks.* \$250

64. Janus Press. Green, Maureen. *PAPERMAKING AT HAYLE MILL 1808–1987*. Newark, 2008. Three volumes plus map. 7½ × 10. 65 pages, with mounted color portrait and 14 tipped-in paper specimens. Wraps (exposed longstitches on spine). Long folding map (laid in) shows the various paper mills on the Loose Valley stream. With a portfolio of 19 historic photographs of Hayle Mill, and a portfolio of twelve 7 × 10 specimens of Barcham Green paper. Fine in cloth tray case. *One of 200 copies beautifully printed on Finale (Barcham Green's last paper) in black, red, blue, and green.* \$800

A NOT IGNOBLE FRAGMENT  
FROM LEONARD BASKIN TO HAROLD HUGO

65. Juvenal. (Saturae) *DOMITII CALDERINI VERONENSIS SECRETARII APOSTOLICI IN COMMENTARIOS JUVENALIS Clarissimum Virum Julianum Medicen Petri Cosmi Filium Florentinum*. (Venice: Henricus de Sancto Ursio, Zenus, 1480). Folio (11 × 7¾ inches). 55 leaves (of 86). Printed in Roman type, with the Satires surrounded on three sides by commentary; printed without title page, pagination, or catchwords. The opening page (a2) is ornamented with a wreath painted in green, brown, and blue around a hand raised in blessing, and the letters “B.E.” There are two 7-line illuminated initials with green, blue, and brown flowers. Collation against Yale's copy is written in pencil on flyleaf. Occasional notes in a tiny hand; a few leaves strengthened at gutter. Some light marginal staining and a few worm holes, but generally very good. Bound in early 19th c. cloth spine and batik paper over thin boards; then covered with earlier leather binding, covers with gilt coat-of-arms. Inscribed inside front cover “Harold from Leonard Meriden 9.0.1967” with both men's booklabels. *A complete copy should collate a-b10 c-f6 g8 h-i6 k8 l6 m8. M8 bears the colophon. Sometimes there is a 10-leaf appendix of Martial. This copy has the beginning and the end, but is missing portions of the middle. It collates a2–10 b10 c6 d1 g8 k1–5 l2–6 m8, with 3 leaves of i bound out of order. While the book is defective, one can see the appeal of*

*its handsome type face, layout, and quality of printing to two great 20th c. printers. Hain 9690; GoffJ-644; BMC VII, 1044.* \$1000

66. Kat Ran Press. *OVERPASS. Six Drawings by Jennifer Hill*. (Florence, MA, 2002). 10 × 14. 8 leaves. Wraps. Fine. *One of 50 signed copies. Abstract drawings printed from plates and hand embellished by the artist, on Twinrocker paper.* \$180
67. Kredel, Fritz and George Salter. *AM WEGESRAND*. Frankfurt: Der Goldene Brunnen (1961). 7½ × 10½. (2), xxiv, 34, (2). Fritz Kredel's 24 hand-colored woodcuts of roadside flowers and plants are surrounded by George Salter's calligraphic texts from classic German poetry. Vellum-backed cloth. Fine in slightly worn slipcase. *One of 150 copies printed at Bauer Giesserei, signed by Kredel and Salter. Thirty-four text pages print the calligraphic quotations in Weiss Roman. Kredel's subjects were found “by the wayside” in and around New York. A Century for the Century 63.* \$1800
68. Lande, Lawrence. *THE LAWRENCE LANDE COLLECTION OF CANADIANA IN THE REDPATH LIBRARY OF MCGILL UNIVERSITY, A Bibliography*. Montreal, 1965. Folio. xxxv, 301 pages with text in two columns, and numerous inserted facsimiles (some very large and folding). Quarter tan pigskin. A few spots on top edge, slight wear to spine, else near fine in slipcase. *One of 950 copies, signed by the author. Printed letterpress in black and brown on various handmade papers. A magnificent bibliography and piece of bookmaking.* \$275
69. (Leaf Book) *THOMAS BEWICK & THE FABLES OF AESOP*. With an original leaf from the first edition (1818) of *The Fables of Aesop* and a new impression from one of Bewick's original wood engravings. San Francisco: BCC, 1983. 8 × 10½. 58 pages, original leaf mounted, matted print of “The Boys & the Frogs.” Boards, dj. Fine, with prospectus. Biographical sketch by John W. Borden. History of the Fables by Janet S. Kruger. Designed by Jack Stauffacher. *One of 518 copies. This leaf has a vignette and the illustration for “The Partridge and the Cocks,” with a tail piece on verso.* \$150

70. (Leaf Book) DR. JOHNSON AND NOAH WEBSTER. *Two Men & Their Dictionaries*. By David Littlejohn. SF: BCC, 1971. 10 × 12½. 84 pages. Quarter cloth, leather spine label (rubbed). With matching original leaves from their dictionaries. Lower cover very slightly scratched. *One of 500 copies. Tipped in is matched pair of original leaves (letter "A") from Johnson's 1755 A Dictionary of the English Language and Webster's 1828 An American Dictionary of the English Language.* \$300

71. (Leaf Book) CATO'S MORAL DISTICHS. *Reproduced from the edition printed in Philadelphia in 1735 by Benjamin Franklin.* (SF), BCC, 1939. 6½ × 9. Foreword by Carl Van Doren. With an original leaf from the Ben Franklin edition of the *Church of Scotland Prayer Book*, 1745. Original cloth with old spotting, else very good. With prospectus. Inscribed "For Julian Boyd/Cato in California/Carl Van Doren." *One of 250 copies printed by the Ward Ritchie Press.* \$195

72. (Leaf Book) THREE LIONS AND THE CROSS OF LORRAINE: *Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde and De Proprietatibus Rerum*. A Leaf Book with Essays by Howell Heaney, Lotte Hellinga and Richard Hills. Newtown: Bird & Bull Press: 1992. 8½ × 12. 40, (26) pages plus leaf. Facsimiles of the 19 large woodcuts (mostly by Bellaert) in de Worde's edition. "Note to the Standing Order List" laid in. Quarter morocco. Collector's label on pastedown. Band of light stain on upper cover across top edge and down fore-edge, about an inch-and-a-half wide. Very good copy with fine leaf. *One of 138 numbered copies. Leaf, ca. 1495, from Wynkyn de Worde's edition of Bartholomaeus Anglicus' De Proprietatibus Rerum—the first English book printed on paper made in England, by her first papermaker, John Tate. Handsome leaf bearing two 3-line initials (Lombardic Caps?). Hellinga discusses the woodcuts in detail.* \$950

#### FOUR ALDINE LEAVES

73. (Leaf Book) 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. Fine. *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

74. (Leaf Book) Bliss, Carey. *JULIUS FIRMICUS MATERNUS AND THE ALDINE EDITION OF THE SCRIPTORES ASTRONOMICI VETERES*. With an original leaf printed by Aldus Manutius at Venice in 1499. Los Angeles: Kenneth Karmiole, 1981. 9 × 12. 27, (5) pages. Cloth. Collector's booklabel on pastedown. Spine faded, else fine. *Handsome Aldine leaf in Roman type, has paragraph marks in red and blue, and a simple 3-line initial in blue. Worm hole at margin, else fine. One of 164 copies, printed by Patrick Reagh.* \$700

75. (Leaf Book) De Vinne, Theodore. *ALDUS PIUS MANUTIUS*. With an essay by Theodore Low De Vinne together with a leaf from the Aldine *Hypnerotomachia Poliphili* printed at Venice in 1499. San Francisco: BCC, 1924. 8 × 11¾. (6), leaf, (25) pages. Illustrations in the text. Cloth-backed boards. Collector's booklabel on pastedown. Gelber Lilienthal's printer booklabel and black and gold "Aldus" label at rear. Extremities lightly rubbed, some deckles darkened, very good copy. *One of 192 copies printed by the Grabhorn Press on handmade paper, with an original Aldine Hypnerotomachia leaf bearing a quarter page illustration of a ceremonial object. Light foxing in margin. One of the world's celebrated books, the Hypnerotomachia Poliphili is renowned for the perfect integration of text and woodcut illustration.* Grabhorn 67, BCC 22. \$900

76. (Leaf Book) Hart, James D. *ORIGINAL LEAF FROM THE FIRST EDITION OF ALEXANDER BARCLAY'S "SHIP OF FOOLS," PRINTED BY RICHARD PYNSON IN 1509*. SF: Grabhorn Press for David Magee, 1938. 9 × 12. 14 pages, mounted original leaf. Quarter cloth. Some barely perceptible foxing in the linen. Fine. Two small

- booklabels of notable Californians: Alfred Sutro's leather one, and Gelber-Lilienthal's printer one. *One of 260 copies. Printed black letter type in black and red, with hand colored marginal figures from the woodcuts in the Pynson edition. The handsome original leaf is printed in Black Letter and Roman types.* \$500
77. (Leaf Book) Hutner, Martin. *THE MAKING OF THE BOOK OF COMMON PRAYER OF 1928*. Sandy Hook: Chiswick Bookshop, 1990. 10 × 14. 112 pages. With an original leaf printed on vellum. Cloth, leather spine label, slipcase. Fine, with prospectus. *One of 285 copies. A fascinating history about Updike's magnum opus. J.P. Morgan sponsored a competition to design and print this book. Bruce Rogers was the unsuccessful competitor, and some of his designs are illustrated here.* \$450
78. (Leaf Book) *THE FABLES OF JEAN DE LA FONTAINE*. Monograph by Frances J. Brewer. *With an original leaf from the Memorial Edition . . . illustrated by Jean-Baptiste Oudry*. LA: Dawson's Bookshop, 1964. 12 × 16½. 7, (1) pages, 2 original leaves. Wraps, in marbled board slipcase (missing piece from both upper & lower panel). With original text leaf (bearing vignette) and plate "Belfegor." Collector's label on pastedown. *One of 125 copies printed at the Plantin Press.* \$450
79. (Leaf Book) Nash, J.H., A.W. Pollard, Edward Johnston, Thomas James Cobden-Sanderson. *COBDEN-SANDERSON AND THE DOVES PRESS*. The History of the Press and the Story of its Types. The Character of the Man Set Forth by his Faithful Scribe Edward Johnston. With the Ideal Book or Book Beautiful by Thomas James Cobden-Sanderson. And a list of the Doves Press printings. SF: John Henry Nash, 1929. 8¼ × 12½. xviii, 35 pages. Tipped in leaf from Doves Press edition of Goethe. Full vellum, top edge gilt. Protruding fore-edges a bit browned, spine slightly faded, else fine. *One of 312 copies containing a Doves leaf on paper (of 339 copies total).* \$400
80. (Leaf Book) Peterson, William S. *THE KELMSCOTT PRESS GOLDEN LEGEND, A Documentary History of Its Production*. College Park: UMA & Yellow Barn Press (1990). 4to. vi, 32 pages, errata slip laid in. With an original leaf from the *Golden Legend* (History of Salomon, with three 6-line initials). Wood-engraved portrait of William Morris by John DePol. Cloth with leather spine label. Fine, SPECIALLY SIGNED BY PETERSON. WITH AN EXTRA, DOUBLE LEAF (4 PAGES) WITH 9 INITIALS LAID IN. *One of 170 copies on Batchelor handmade paper ca. 1940.* \$750
81. (Leaf Book) Schulz, H.C. *FRENCH ILLUMINATED MANUSCRIPTS*. *With an original leaf from a Miniature Book of Hours*. SF: David Magee, 1958. 5¾ × 8. 30 pages. Linson vellum and decorated paper boards. Plain paper dust wrapper is a bit discolored. A few small spots of foxing and small bookplate on front paste down, page edges a bit toned, but a fine copy. *One of 200 copies printed by the Grabhorn Press. Text ruled in orange, fullpage miniature of the coronation of the Virgin, redrawn and hand-colored by Mary Grabhorn. Original vellum leaf is exquisite with a red and blue floral border highlighted in liquid gold, one 4-line initial and 8 smaller initials in blue, red and gold. The leaf, which was probably done in Paris in the early 15th century, measures 2¾ × 3¼.* \$800
82. (Leaf Book) Shaffer, Ellen. *THE GARDEN OF HEALTH, AN ACCOUNT OF TWO HERBALS*, The *Gart der Gesundheit* and the *Hortus Sanitatis*. Book Club of California, 1957. Folio. 41 pages, original herbal leaf tipped in. Cloth-backed boards. Collector's label on paste down. Near fine, with prospectus. *One of 300 copies printed by Lawton Kennedy. Folio leaf in two columns bears 4 woodcut illustrations, and a lovely bull's head watermark. Original leaf is from Hortus Sanitatis (Strassburg: Johann Pruss, 1499).* \$425
83. (Leaf Book) Walsdorf, Jack. *ON COLLECTING WILLIAM MORRIS*. *A Memoir*. Kirkwood: The Printery, 2006. 6½ × 9½. ix, 37 pages illustrated, an original leaf from the Kelmscott Press "Child Christopher" is tipped in. Quarter leather & gilded Morris-inspired boards. Fine. *One of 69 (of 150) copies with an original leaf. Set in Jenson and Italian Old Style types, the book was printed on a handpress.* \$390
84. (Leaf Book) *A SHORT ACCOUNT OF THE LIFE AND WORK OF WYNKYN DE WORDE, WITH A LEAF FROM THE GOLDEN*

LEGEND PRINTED . . . 1527. SF: Book Club of California, 1949. 9½ × 13. 15 pages, illustrated. Collector's label on pastedown. Cloth & patterned boards. Spine rubbed, tiny chip from paper label. Original leaf is missing a vertical 3-inch portion of one margin, with loss of some text. Very good copy, WITH A SECOND, PERFECT LEAF LAID IN. One of 375 copies printed at the Grabhorn Press. Text of leaf is in English, printed double column in black letter type. \$500

THREE INCUNABLE LEAVES  
ILLUSTRATING THE BEGINNING OF ROMAN TYPE

85. (Leaves) 3 incunable leaves demonstrating the development of Roman types:  
Sweynheyn and Pannartz. Nicolaus De Lyra. *POSTILLAE IN BIBLIA*. Rome, 1471. A fine clean (some discoloration in gutter area) leaf with small red initial. 10½ × 15¼.  
Wendelin De Spira. Saxoferrato. *DIGESTI NOVI, SUPER I PARTE*. Venice, 1471. Fine leaf, with some browning and chipping at edges. Double column, several paragraph marks in red & blue. 11½ × 14½.  
Nicolas Jenson. Pliny. *HISTORIA NATURALIS*. Venice, 1476. 10½ × 15. An immaculate beautiful leaf, with guide letters. \$550
86. Lee, Brian North. *THE BOOKPLATES OF RICHARD SHIRLEY SMITH*. Fleece Press, 2005 (actually 2006). 6 × 9½. 101 pages. Numerous illustrations, including 9 from original wood blocks. Quarter cloth and wood veneer boards, slipcase. Fine. One of 275 copies. With a checklist of 65 bookplates. \$295
87. Mackley, George. Colt, Armida Marie-Theresa. *WEEDS AND WILD-FLOWERS. Some Irreverent Words. With Wood-Engravings by George Mackley*. London: Two-Horse Press (1965). Two vols. 9 × 12. 54 pages with 11 engravings. With a separate suite of the engravings on Japanese paper, laid into a matching portfolio. Green cloth spines, handmade yellow Japanese paper boards, slipcase a bit toned from acidic paper. A fine set. One of 250 numbered sets, printed at Rampant Lions. Signed by the artist. Exhibited at The Grolier Club as one of the best books

created in the twentieth century. "The delicate and refined Arrighi typeface is the perfect complement to Mackley's sensitive and detailed" engravings. A Century for the Century 69. \$900

88. Maney, A.S. *THE NATURE AND MAKING OF PAPYRUS*. (Barkston Ash), Elmete Press, 1973. 6 × 9. xvi, 69 pages including 6 illustrations on colored handmade papers, and a specimen of papyrus. Buckram. Fine in custom slipcase. One of 495 copies, hand printed by Maney, signed. ". . . one of the rare works with genuine information, collected from scattered sources belonging to various ages and nations." \$300
89. (Marbling) Wolfe, Richard J. *DER VOLLKOMMNE PAPIERFÄBER: The Accomplished Paper Colorer*. New Castle, 2008. 12mo. iv, 176 pages. Cloth and decorated paper boards. A facsimile reproduction of the earliest (1810s) German work on marbling, with an English translation by the marbling historian Richard Wolfe. Limited to 300 copies. \$60
90. Middleton, Bernard C. *RECOLLECTIONS: MY LIFE IN BOOK-BINDING*. Newtown: Bird & Bull Press, 1995. 6½ × 10. 105 pages, including eight color plates. Quarter morocco, slipcase. Fine, with prospectus. One of 200 copies. With a lovely B&B book lapel pin. \$325
91. Moser, Barry. "John Brown's Body." Easthampton, 1969. Broadside. 12 × 19. An 11-inch high wood-engraved portrait, printed in black, heads the text printed in red, on Troya paper. An announcement for the Williston Academy Dramatic Club and Glee Club production. Soft crease in lower margin, else fine. Number 9 of 200 copies, signed by Moser. "It was this poster that brought me into the larger scale of the book world." Pennyroyal Broadside # 8. \$300
92. Moser. *IRISH HISTORICAL BROADSIDES*. Northampton: Dwyer, 1979. 7 × 17½. A portfolio of 6 broadsides with quotations by Tone, Emmet, O'Connell, Parnell, Pearse, and Connolly. Each bears a wood engraved portrait of its author, signed and numbered by Moser. Each broadside is contained in a printed folder. Housed in printed green paper folder, inside matching paper slipcase. As new. One of 200 sets. \$350

WITH EROTIC DRAWING

93. Moser. *WOOD ENGRAVING, NOTES ON THE CRAFT*. Northampton: Pennyroyal Press, 1979.  $7\frac{1}{2} \times 10\frac{3}{4}$ . 27 pages, plus 3 plates with commentary on facing versos. Eight additional engravings in the text. All engravings printed from the original blocks. Blue wraps. Spine area faded, and grease spot on upper cover. Very good copy with an original erotic drawing and inscription to an associate of the press on the dedication page. *One of 350 copies numbered and signed by the author/artist.* \$500
94. Moser. Eudora Welty. "The Robber Bridegroom/Eudora Welty/Designed & illustrated by Barry Moser. Pennyroyal Press 1987." Jackson, MI: Lemuria Bookstore, 1987. Broadside.  $16\frac{1}{2} \times 26$ . Printed letterpress, with the background in maroon and the grey paper showing through as the text. In the center, a circular (6-inch diameter) wood engraving of a houseboat on the river. Fine and handsome. Signed by Moser and by Welty. \$300

ONE OF TEN COPIES

95. Moser. Pennyroyal Press. "MOSER: THREE BOOKS." Easthampton, 1972. Broadside.  $8\frac{1}{2} \times 16$ . Title printed in red. Large wood engraving by Moser in black, on Moriki paper. Advertisement with prices for three books printed in 1970 (*The Red Rag*, *The Death of Narcissus*, *Bacchanalia*.) Soft crease in upper margin, else fine. One of 10 copies. Rare. Pennyroyal Broadside 53 (out of chronological order in the Checklist, appearing with broadsides printed in 1977/78). \$225
96. Moser. Richard Travers. "I Fish." West Hatfield: Pennyroyal Press, 1986. Broadside.  $9 \times 23$ . Portrait of the fisherman Norman Netz, with a quotation from Travers' *Anatomy of a Fisherman*. Fine. Signed by Moser. *One of 100 copies, printed in black, red, and blue on Mohawk paper. "I had taken many photos of Norman, thinking to use his wonderful face as a future character."* Pennyroyal broadside # 82. \$150
97. (Moser) "Typhotetae." (Northampton): Hampshire Typhotetae (1986). Broadside.  $12 \times 9$  on sheet  $18 \times 14\frac{1}{2}$ . Tan paper. Fine. *Thirty-seven mis-*

*spellings of the Press' name (as received by the Press), along with definitions of the word. Designed by Barry Moser in Centaur and Arrighi types. Printed by Harold McGrath in black, red, blue and over 2 dozen other colors for the bullets—each requiring a separate press run. "...in an edition of who knows how many. Of that number, this is any number you'd like it to be."* \$60

98. Muir, Ann. *HARVESTING COLOUR. THE YEAR IN A MARBLER'S WORKSHOP*. Oldham: Incline Press, 2000.  $8 \times 11$ . 96 pages, 12 marbled specimens. Cloth and marbled boards, slipcase. Fine. *One of 250 numbered and signed copies. Each of the 12 monthly chapters is preceded by a large (one-third of a sheet) folded marbled specimen.* \$475
99. Officina Bodoni. Barduzzi, Bernardino. *A LETTER IN PRAISE OF VERONA* [1489]. Original Latin text, edited with a translation into English by Betty Radice. Verona, 1974.  $6\frac{1}{2} \times 10$ . 58 pages. Quarter vellum, decorated boards, t.e.g. Fine in slipcase (light mark), with prospectus. *One of 150 numbered copies. Printed in Dante types with ornamentation borrowed from Feliciano, colored with yellow and red. First reprint of this rare incunable. Mardersteig/Schmoller 190.* \$425
100. Officina Bodoni. Baskin, Leonard. *TO COLOUR THOUGHT*. New Haven, 1967.  $6 \times 9\frac{1}{2}$ . Color frontis, 27, (1) pages, including 9 plates. Morocco and boards. Collector's book label on paste down. Fine in paper slipcase. *One of 300 numbered copies printed at the Officina Bodoni in Dante type. Leonard Baskin's lecture on the graphic book and the book as object, for the opening of the department of Printing and Graphic Arts Collection in Yale University Library. Mardersteig/Schmoller 150.* \$275
101. Ongania, Ferd[inando]. *L'ART DE L'IMPRIMERIE A VENISE*. Venice & NY: Ongania, 1895–6.  $9\frac{1}{4} \times 12$ . 228 pages. Deluxe issue on handmade paper, original pictorial wraps bound into publisher's signed (gold stamp on rear pastedown) binding of vellum gilt, gilt gauffered top edge, fore edge untrimmed. Slight spotting to vellum, but a fine copy in slipcase. *Ambrose Swazey's copy which he bought in Venice from Ongania during his trip around the world in 1905. All but 30 pages are repro-*

ductions in black and red of Venetian Renaissance printing. Focuses on the decorative aspects, title pages, illustrations, ornamental initials, printers' marks. Printed in Venice with heliotypes by Jacobi, also lithographs and photolithographs. A well-known collector of early printed books, Swasey was also the inventor for whom a crater on the moon is named. \$600

102. Ould, Martyn. *A SURVEY OF OXFORD'S ORNAMENTS. A showing of the extant typographical ornaments . . . individually and in combinations, together with notes on their origin, in particular their matrices.* Old School Press, 2007. 8½ × 11. 63 pages plus several specimens plus 11 color plates. Quarter morocco and marbled boards, slipcase. Fine. Of 123 signed copies in the edition, this is one in the deluxe binding (regular binding was boards and dj). This a companion volume to Martyn Ould's previous publications on Harry Carter, Stanley Morison and his Fell Type Book, and the revival of Fell types. When the Oxford University closed its printing house in 1989, there were still 80 fonts of ornaments—many of which date to the 17th and 18th centuries. Ould printed a specimen from the types themselves, along with notes for each ornament. \$400

ONE OF 100 ON FINE WHATMAN PAPER

103. Oxford University. *GRATULATIO SOLENNIS UNIVERSITATIS OXONIENSIS ob celsissimum Georgium Fred. Aug. Walliae principem Georgio iii et Charlottae reginae auspiciatissime natum.* Oxford: Clarendon Press, 1762. Folio (9¼ × 14¼; 36.5 cm). Contemporary red morocco, covers with double gilt fillet border enclosing a double gilt panel, the outer panel border formed by a single ornamented roll with a crown at each corner, the inner panel border formed by two ornamental rolls with corner crowns; unlettered spine with six raised bands, compartments filled with gilt ornaments, all edges gilt; "Dutch" gilt floral endpapers stamp signed Johann Lupus Ehinger. Small paper label with manuscript shelf mark ("Q6") in upper corner of pastedown. Corners and joints rubbed; spine faded to brown, joints splitting at top two inches, leaves F1–H2 slightly cockled at lower outer margin. Still a handsome copy. *One of 100 copies printed on fine J. Whatman paper (there were also 400 copies on "regular" paper)*

beautifully printed in Latin, English, Greek, Hebrew, Syriac, Arabic, and Welsh. These verses by Oxford poets celebrate the birth of the future George IV, son of King George III and Queen Charlotte. Binding is likely by Alexander Thompson, a binder to the University. Maggs catalogue 1212 Book-binding in the British Isles item 99 attributes to Alexander Thompson a similar-sounding binding on a copy of the 1736 "Gratulatio" on the nuptials of the Prince and Princess of Wales. Carter, History of the Oxford University Press Volume 1, p. 574. \$3000

104. (Paper Specimen) [Title in Japanese] Specimen book of decorated Japanese paper for screens & sliding doors. Japan, (mid-twentieth century). 13 × 9. 20 specimens of decorated paper for screens or "wall-paper." Bound in decorated paper over boards, hole-punched and tied with ribbon, printed cover label. Boards a bit bowed, specimens fine. *The decorative patterns in subtle earth tones, greens, and blues, portray stripes, flowers, bamboo, rabbits, crickets, clouds, and abstract designs. The designs are large scale; the samples have been cut from a larger sheet and do not show the entire pattern. Each sample is imprinted in Japanese with presumably descriptive text about sizes, colors, etc.* \$300
105. Paz, Octavio. *STANZAS FOR AN IMAGINARY GARDEN.* Translated by Eliot Weinberger. Wood engravings by John DePol. Tuscaloosa: Parallel Editions, 1990. 5½ × 9. 12 leaves, including 2 full-page engravings by DePol. Leather spine and fore edges, boards hand painted in a rainbow of colors. Fine. Signed on half title by Paz, Weinberger, and DePol. *One of 10 copies (of 75) in the special binding. Printed by Steve Miller in black and blue in Bembo types on dampened paper. Spanish and English on facing pages. The municipal government of Mexico City had approached Paz with a proposal to build a public garden whose walls and gates would be decorated with his poems. The garden was to be in the once charming village of Mixcoac, where Paz spent his childhood. Paz composed the poems and designed their placement in the garden. But upon visiting the site, Paz found it to be a polluted, ruined no man's land—which the final poems describe. DePol's engravings depict the imagined garden and the blighted one.* \$750

106. Pennyroyal Press. "Alphabet." Calligraphy by Yvette Rutledge. West Hatfield, 1986. Broadside. 14 × 17. Alphabet designed by Yvette Rutledge. Printed from line cuts by Harold McGrath in 27 colors (and requiring 27 press runs for each copy). Near fine. *One of 100 (?) copies, signed by Rutledge, McGrath, and Moser. The broadside colophon states 183 copies; the Checklist states 100 copies. "This is perhaps the most stunning broadside ever to come from Pennyroyal Press. A true masterpiece of printing."*—Pennyroyal Checklist *Broadside* 83. \$350
107. Pennyroyal Press. Suite of illustrations for *TWELVE AMERICAN WRITERS*. (Easthampton, 1974). 6 × 9. Twelve signed wood engravings by Barry Moser, on Japanese paper, laid into plain cloth folder (as issued). Fine. *The book\* from which these were taken is not present. Portraits are of: Cooper, Emerson, Hawthorne, Poe, Thoreau, Melville, Crane, Twain, Fitzgerald, Faulkner, Hemingway, and Steinbeck.*  
\*The book— 6 × 9. [vi] pp., 36 leaves printed rectos only—printed a quotation from each author. Pennyroyal 9. \$1000
108. Pound, Ezra. *DRAFTS & FRAGMENTS OF CANTOS CX–CXVII*. New Directions & Stone Wall Press (1968). 9 × 12½. 40 pages, errata slip laid in. Terracotta cloth. Fine in slightly faded board slipcase. *One of 310 copies, signed by Pound. Hand printed by Kim Merker in Romanée and Cancellaresca Bastarda types in black and red. Berger, Printing and the Mind of Merker* 27. \$750
109. Printery, The. Adams, John. *BY A VOTE OF CONGRESS. Being the text of a letter dated June 18, 1775, from John Adams to Elbridge Gerry*. Kirkwood: The Printery, 1976. 7 × 10. 37 pages, large folding facsimile of Adams' letter is tipped in. Quarter leather and marbled boards. Very slight bumping to corners, one deckle edge tanned, faint foxing on endpaper, but near fine. *One of 145 copies hand printed in Caslon type cast by Stephenson-Blake from the 18th c. matrices.* \$375
110. Printery, The. Franklin, Benjamin. *TWO TRACTS: Information to Those who would Remove to America and, Remarks concerning the Savages of North America*. Kirkwood, 2004. 5 × 8. Title page printed in 3 colors within an 18th century border, xiv, 42, (2). Quarter cloth and pictorial boards. Fine. *One of 100 copies hand printed in Caslon type cast by Stephenson-Blake from the 18th c. matrices. This books has the "feel" of Franklin's Passy printing.* \$200
111. Printery, The. Walsdorf, Jack. *ON COLLECTING WILLIAM MORRIS*. A Memoir. Kirkwood, 2006. 6½ × 9½. ix, 37 pages. Quarter cloth and gilded Morris-inspired boards. Fine. *One of 150 copies.* \$290
112. Red Hydra Press. Gunn, Thomas. *DEATH'S DOOR*. 1989. 5 × 7. (14) pages, gravestone rubbing in taupe. Bound by Paula Gourley in colorful pastepaper boards, leather spine. Fine. *One of 20 copies (of 80) with leather spine. Printed in black and blue on Twinrocker handmade paper, numbered and signed by Gunn. Title page calligraphy by Anita Karl.* \$300
113. Red Ozier Press. Eshleman, Clayton. *OUR LADY OF THE THREE-PRONGED DEVIL*. NY, 1981. 8vo. Unpaged. Wraps. Fine. *Signed by the poet; and inscribed by the printers Steve Miller and Ken Botnick to John DePol. One of 215 copies. Hand printed in several colors.* \$100
114. Red Ozier Press. Glass, Mark. "Ancient Song." Illustrated by Janet Morgan. NY, (1980). 12 × 8. One large sheet folded into thirds. Opens to 24 inches wide. Two thirds consists of color print, third section prints Glass' poem. *One of ten copies hand-colored by the artist, and signed by printer and artist. (Total edition was 100.) Hand-printed in Centaur type.* \$200
115. Red Ozier Press. Wright, Charles. *FIVE JOURNALS*. NY, 1986. 7 × 10. 39 pages. Red cloth and blue paper. Fine copy, signed by Wright. *One of 5 Artist Proof copies, this is the only one bound in boards. (The total edition was 100 copies: 25 in boards and 75 in wraps.) Printed in Spectrum type in black and blue on grey Amora paper.* \$400
116. Rogers, Bruce. Browne, Sir Thomas. *HYDRIOTAPHIA OR URNE-BURIAL*. Riverside Press, 1907. 7¼ × 9¾. x, 54 pages. Crimson sheep-

skin , covers elaborately gilt, t.e.g. Bookplate on pastedown of the Smollett scholar Lewis Mansfield Knapp. Tiny bit of wear at spine ends. A fine copy in moderately worn slipcase. *One of 385 copies. Printed at the Riverside Press in Brimmer-Bell type on Unbleached Arnold handmade paper. Title printed within elaborate pictorial border (probably drawn by BR and printed from a plate); decorated with small urn ornaments. Rogers designed all the Riverside Special Editions bindings. This is a beautiful copy of a book usually found in shabby condition.* Warde 72.

\$300

117. Rogers. *ECCELIASITES, OR THE PREACHER*. Boston: Riverside Press, 1911. 5 × 7½. 19 leaves. Red glazed boards, upper cover with gilt cartouche, black board slipcase (worn at corners) with paper label. A fine, unopened copy with Estelle Doheny's small leather ex libris (slightly offset). *One of 335 numbered copies. Each page set within a Tory border; decorative initials. Printed in black and red in Riverside Caslon on English handmade paper. A little gem, and the last of the fifty Riverside Press Special Editions.* Warde \*112. Rogers notes in his prospectus that these borders were used in his 1909 life of Tory "but were then necessarily shown in a larger page, where their effect was somewhat minimized. In this volume they appear to much better advantage on a page approximately the size of the original." \$275

118. Rogers. *THE TWELVE MONTHS & CHRISTMAS DAY*. From "Fantasticks" By Nicholas Breton. NY: Clarke & Way, 1951. 6 x9. (64) pages. Full navy morocco, upper cover gilt with design by BR, t.e.g. Lightly rubbed along joints, else fine in marbled board slipcase. *One of 100 deluxe copies signed by Rogers. Printed on dampened English handmade paper, with decorations in 14 colors. Decorated with Trafton calendar cuts and with 15 ornaments designed by BR. The only book for which Rogers himself handset the Caslon type; and the first book from the Thistle Press.* \$350

119. Rogers. Chaucer, Geoffrey. *THE PARLEMENT OF FOULES*. (Boston: HM, 1904). 6 × 9¼. xxvii pages. Parchment boards. Engraved bookplate of Elisha Rhodes Brown on pastedown. Spine evenly

darker, small chip at base, custom cloth slipcase. Contents fine. *Note about the text laid in. One of 325 copies. Printed at Riverside Press on handmade paper in batarde type in black & red; two 6-line white on blue initials illuminated with gold. A "BR 30." Warde \*44.* \$275

120. Rogers. Naudeus, Gabriel. *INSTRUCTIONS CONCERNING ERECTING OF A LIBRARY*. Houghton Mifflin, 1903. 4¾ × 7. xxxi, 160 pages. Quarter calf and glazed marbled boards. Very slight wear at spine. A fine unopened copy in brown board slipcase (some wear) with paper label. With BR's 4-page prospectus. *One of 419 numbered copies. Titles and ornaments in red, text within rules. Printed at the Riverside Press on antique handmade paper in Brimmer type.* Warde \*36. \$225

121. Rogers. 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 & paste paper boards. Fore-edges darkened; acidic shadow on pp. iv and v from something previously laid in; otherwise a very good copy without slipcase. *One of 390 copies on rag paper (of 397). Typographic illustrations and designs throughout.* \$500

122. Rogers. *SAILORS NARRATIVES OF VOYAGES ALONG THE NEW ENGLAND COAST 1524–1624*. With notes by George Parker Winship. Boston: Houghton, Mifflin, 1905. 6 × 9½. Frontis fold-out map, 292 pages, spare label tipped-in. Cloth. Fine, partially unopened copy in worn slipcase. With BR's uncommon prospectus. *One of 440 copies, printed in Caslon type in 17th c. style at the Riverside Press.* Warde 62. \$275

123. (Rogers) Jerry Kelly. *THE FIRST FLOWERING. BRUCE ROGERS AT THE RIVERSIDE PRESS 1896–1912*. Boston: Godine, 2008. 5¾ × 8¾. 96 pages with color illustrations. Hardbound. New. Available October. \$25

124. Rosemary Press. *THE GRANJON ARABESQUE*. *Thirty Arrangements of the Ornaments with Type*. Northampton, 1969. 8 × 10. vi, 30, (1) pages;

tipped-in errata slip. White spine, green paper sides, gilt. Fine, in custom tray case. Inscribed by Elliot Offner in the colophon. *One of 250 (actually 225) copies, signed. An exquisite book printed in various colors throughout, with quotations from well-known typographers.* \$500

125. Roycroft. Ruskin, John. *SESAME & LILLIES*. East Aurora, 1897. 5 × 7½. 142 pages decorated with 45 illuminated initials and water-color vignettes. Quarter cream cloth and blue boards. Initialed F.S. and dated 2/7/98 by the illuminator/water colorist Fannie Stiles. Aside from some browning of endpapers (caused by binding glue), the book is in perfect condition. *One of 450 copies numbered and initialed by Elbert Hubbard. Printed in black & red on handmade paper. Two ephemeral pieces laid in.* \$450

#### A TOUR DE FORCE OF DIRECT NATURE-PRINTING

126. Schanilec, Gaylord and Ben Verhoeven. *SYLVAE, FIFTY SPECIMENS PRINTED DIRECTLY FROM THE WOOD, with historical anecdotes & observations*. Midnight Paper Sales, (2007). 8 × 12. 174 pages. The twenty-five wood engravings and twenty-five woodcuts are printed in shades of brown, tan, gold, russet, yellow, green; 19 are large, folding plates. Quarter white leather spine, polished wooden board sides, in a sturdy cloth slipcase. *A study of twenty forested acres, with specimens of the trees printed from the wood itself in endgrain and crossgrain. Most nature-printing is indirect: an impression is made from a cast of the object rather than the object itself. A direct impression, as Schanilec observes, conveys both accuracy and intimacy. Schanilec's article in Matrix 27 describes his technique of reduction cutting as each new color is added. One of 120 signed copies.* \$1200
127. Shakespeare Head Press. Pindar. *PINDAR'S ODES OF VICTORY. The Olympian and Pythian Odes. The Nemean and Isthmian Odes. Embellished with Wood-engravings by John Farleigh*. Boston: Houghton Mifflin, 1929 & 1930. Two volumes. 4to. 11 × 7½. xxiv, 297; 193 pages. Numerous third-page wood engravings by John Farleigh. Greek and English text on facing pages. Original quarter black cloth & gold speckled turquoise boards (some discoloration to board edges, as

usual). Beautifully produced books, in fine condition. Slipcases have some wear. *One of 100 sets printed for America on handmade paper. With an Introduction and a Translation into English Verse by C.J. Billson. Early and splendid use of Victor Scholderer's New Hellenic type. Bernard Newdigate was renowned for his fine presswork.* \$1300

#### MANUAL FOR ARTISTIC COLOR PRINTING

128. Sheldon, Frederic M. *THE PRACTICAL COLORIST. A PATH-FINDER FOR THE ARTIST PRINTER*. Burlington: The Owl Press, 1900. 7 × 10½. 238 pages, color frontis plus 19 other color plates (including a progressive series), text illustrations. Original black cloth gilt has been rebaked, new endpapers. Light marginal toning, a very good copy. *Printers' manual for "artistic" color printing, emphasizing the new technology of color half-tone process for illustration. Sheldon also pleads for simplicity and good design, and provides many examples. About 32 pages are printed in more than one color. Effect of single color printing on various colored papers is demonstrated as well. Reese 114.* \$1500
129. Sönmez, Nedim. *TURCKISCH PAPIR. A Short History of Marbling in the Orient and in Germany. With 10 Original Marbled Papers*. Tübingen, 1995. Miniature, 2 × 2¾. 75 pages, including 10 tipped in specimens of ebru. Full green morocco with envelope flap, gilt decoration on both covers, miniature marbled endpapers. Fine. *Limited to 70 copies in this deluxe binding, signed by the author/marbler. The ancient art of Ebru, or Turkish marbling, is renowned both for its patterns and for the "pictures" formed by marbling. The ten designs here are Sumingashi, stone, fantasy, heart, hatip, blossom, calligraphy, art nouveau, and waves.* \$450
130. Stanhope Press. *THE BOOK OF SPECIMENS*. Boston: F.H. Gilson Co., 1905. 5½ × 8¾. Frontis with printed guard, facs. letter mounted, xvi, tipped-in map, 452 pages. Pagination includes many specimens, including 60 samples of binding cloth mounted on 10 leaves, and 16 samples of leather mounted on 2 leaves. Publisher's half morocco, top edge gilt. Spine a bit faded, some extremity wear, contents fine. A very good copy. *One of a limited edition (unspecified). Specimens of type,*

typography (from stereotyped plates in their vaults), illustration processes, paper, presswork, bookbinding materials—cloth and leather. Illustration specimens include five progressive color plates of a three-color halftone. The map is a color “wax engraving.” The paper specimens range from wood pulp to fine handmade; each is printed with its specifications. \$675

131. Stanhope, Charles [Mahon], Earl of. *PRINCIPLES OF SCIENCE OF TUNING INSTRUMENTS WITH FIXED TONES*. London: Stereotyped and printed by A. Wilson, 1806. 5½ × 8¾. 24 pages. Self-wraps. Previously bound into a larger volume, covers loose. Early work produced at Stanhope’s stereotype printing shop by his papier mache stereotype process—renowned for its clear, crisp impressions. Wilson was Stanhope’s manager and printer. Of special interest are the seven rules for their stereotype office. \$250
132. Thomas, Peter and Donna. *THE HISTORY OF PAPERMAKING IN THE PHILIPPINES*. Santa Cruz, 2005. 13 × 10½. (ii), 40 pages with eleven 4 × 6 paper specimens. Illustrated throughout with linoleum. Red leather spine, colorful woven cloth sides. Fine in slipcase. One of 75 signed copies hand-printed on Peter Thomas’ handmade paper. The eleven paper specimens are identified by both their local names (akbab, lat-bang, suk-suka, etc.) and their Latin names, and are given a paragraph of description. \$900
133. Tindale, Thomas & Harriet. Berger, Sidney E. *THE HANDMADE PAPERS OF JAPAN. A Biographical Sketch of its Author and an Account of the Genesis and Production of the Book. With a Reprint of the Original Text*. Newtown: Bird & Bull Press, 2001. 9 × 12. 197 pages. Five-color woodcut frontis “Steaming Kozo” by Wesley Bates, color photos, 8 original paper specimens. Quarter morocco. Fine in clamshell case. A reprint of Tindale’s important work, with new material and many photographs from the Tindale archives which were not in the 1952 volumes. Tindale’s son supplied material gathered for the original edition: 6 double-page Japanese specimens from the Contemporary Collection and 2 Chinese specimens; 32 full page photos of “A Papermaking Village,” color illustrations from the early manuscript *Kamisuki Taigai*. One of 160 numbered copies. \$750

134. (Trade Card) S.N. Dickinson & Co. “Printing in All Its Varieties Executed with Neatness and Dispatch.” Boston (Washington St.), nd. (mid 19th c.). 5 × 8½. Printed on green coated stock, lettering in gold. Some wear and abrasions to face—two small areas in upper corner where green coating has worn off. Glue marks on rear. Attractive ephemera. \$200
135. Turtle Press. (Mozart) *ACCOUNT OF A VERY REMARKABLE YOUNG MUSICIAN, in a letter from the Hon. Daines Barrington, F.R.S. to Mathew Matey, M.D. Sec. R. S. Received November 28, 1769*. (Vancouver), 2006. 6½ × 9½. Frontis portrait of Barrington, (13) pages. Quarter back leather, spine titled in gilt, blue and black sari silk sides. Fine. One of 150 copies handsomely printed letterpress in black and red, Caslon type (with the long “s”) on Sommerset rag paper. This extract was first published in 1771 by the Royal Society. The name of this Canadian private press alludes to Aldus’ motto “Festina Lente.” \$300
136. Virgil. *OPERA OMNIA*. London: Medici Society, 1912. Two volumes. 6½ × 9½. 201; 214 pages. Specially bound by W.H. Smith & Son in quarter brown morocco and brown pastepaper boards, spine titled in gold, top edge gilt, other edges untrimmed. Slight bit of wear, but a very satisfying set. Impeccably printed by Charles Jacobi for the Riccardi Press, on handmade paper, in Riccardi type (a Venetian derivation designed by H.P. Horne and cut by Prince). Text entirely in Latin. One of 525 copies, this is not numbered. The edition bindings were the typical English private press ones: holland-backed blue boards or limp vellum. This W.H. Smith binding has the feel of an 18th c. Italian one. Douglas Cockerell headed Smith’s binding department from 1905–1914. Tomkinson p. 150. \$300
137. Wakeman, Geoffrey. *BRADBURY & EVANS COLOUR PRINTERS*. (Oxford, 1984). 7 × 10½. 25 pages, including two tipped-in original specimens of nature- and color-printing, from *The Octavo Ferns* and *The British Seaweeds*. Quarter cloth & Japanese paper boards. One of 100 numbered copies. This copy presented to Gavin Bridson. \$325
138. Wakeman, Geoffrey. *ENGLISH MARBLED PAPERS. A documentary history*. Plough Press (Leicestershire, 1978). 7½ × 10½. 27 pages

followed by 27 mounted specimens of marbled papers. Quarter morocco. Lower tips very slightly bumped, else fine. *One of 112. Two specimens are 19th century; the balance are historic patterns painstakingly recreated by modern marblers (Cockerell, Michael Mitchell, Richard Wolfe, and Solveig Stone). One of the latter is marbled on 18th century Whatman paper.* \$650

139. Warwick Press. Baris, Bob. *COINCIDENTAL PLEASURES. PRINTING & FARMING.* Easthampton, 2007. 6 × 8½. (32) pages, with 8 hand colored drawings by Carol Blinn. Pastepaper boards, silk spine with label. Fine. *One of 50 copies (of 75) in pastepaper, signed by Baris and Blinn. Bob Baris is a fine press printer and a farmer. This book is an unabridged version of an article which appeared in Matrix 24. Carol is illustrator, printer, paste-papermaker, vellum-dyer, and binder.* \$375

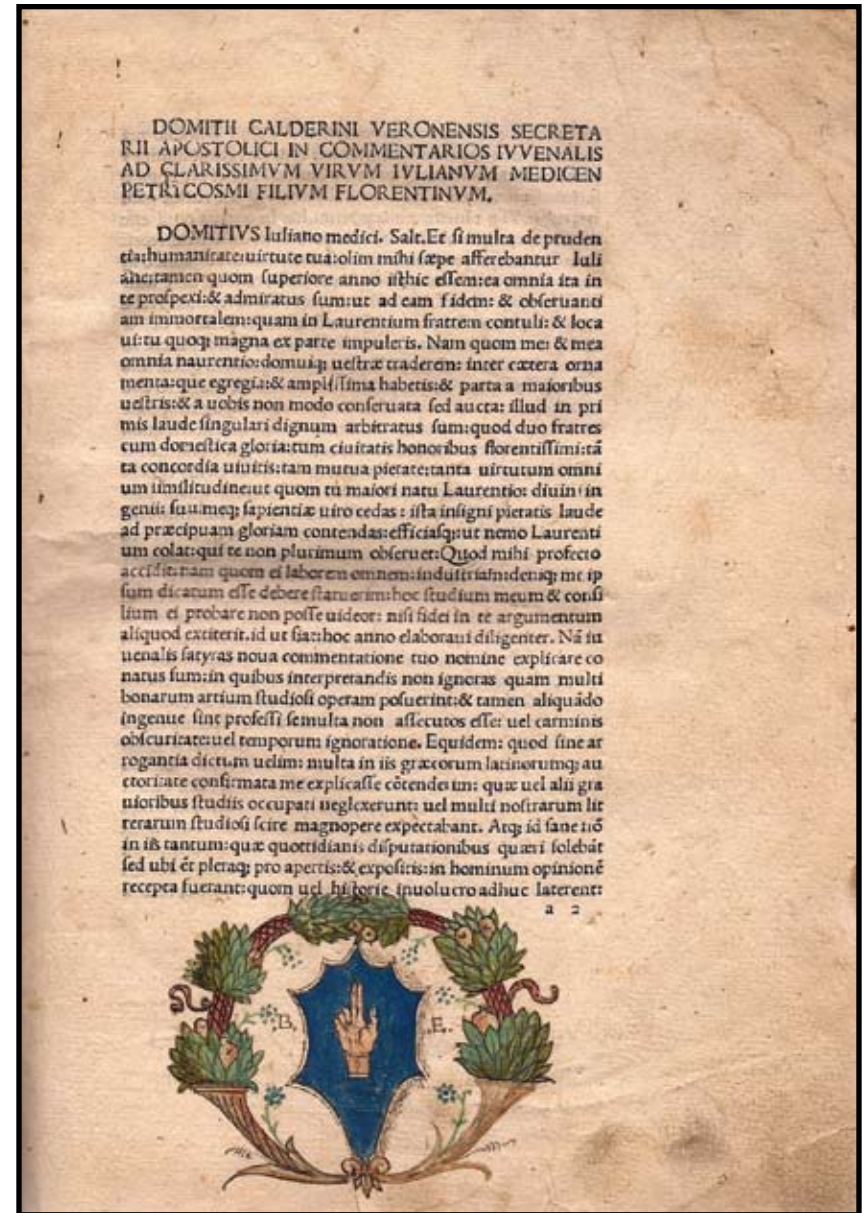
ONE OF 25 COLORED COPIES

140. Windhover Press. H.D. *WITHIN THE WALLS.* Wood engravings by *Dellas Henke.* Iowa City, 1993. 7 × 11. 58, (2) pages. Quarter leather, pastepaper sides with title in cut-out window. Fine. *One of 25 copies hand colored and signed by the artist. Printed by Kim Merker in black and gray with 37 wood engravings in the text by Dellas Henke. (Another 275 copies, uncolored, were bound in cloth.)* Berger 102. \$650
141. Windhover Press. Pound, Ezra. *FORKED BRANCHES. TRANSLATIONS OF MEDIEVAL POEMS.* Iowa City, 1985. 6½ × 11. Frontis six color wood engraving by *Dellas Henke,* xvi, (170) pp. Paste paper boards, cloth spine. Fine. *One of 200 copies, beautifully printed on a Washington hand press in Romanée and Lutetia types. One poem is printed in Old English (Anglo-Saxon). First edition of these translations.* Berger 86. \$250
142. Windhover Press. Levis, Larry. *THE AFTERLIFE. POEMS.* Iowa City, 1977. 6 × 9. Title printed in silver. 61 pages. Cloth spine and lower cover, cream boards with silver design on upper cover. Fine copy signed by the author. *One of 105 copies on cream laid paper (of 175 copies).* Berger 67. \$175

COLORED BY THE ARTIST

143. Windhover Press. *ROBERT THE DEVIL.* Translated by *W.S. Merwin* from an anonymous French play of the XIV century. Iowa City, 1981. 9 × 12¾. 46 pages printed in double columns. Tipped in Erratum. With wood cuts by *Roxanne Sexauer.* Oatmeal cloth, red paper spine label, matching slipcase. Fine. *One of 50 copies hand colored and signed by the artist and by the translator (of 310) printed in black and red Dante and Bembo types.* A Century for the Century 85. Berger 77. \$1600
144. Windhover Press. Strand, Mark. *ELEGY FOR MY FATHER, ROBERT STRAND, 1908–1968.* Iowa City: Pillar Guri Press, 1973. 9 × 10. (15) pages. Two photo-silkscreen illustrations by *Gretchen Esping.* Black wraps. Fine. One of 150 copies. Berger A10. \$400
145. Windhover Press. Strand, Mark. *THE CONTINUOUS LIFE.* Eighteen Poems. Two Woodcuts by *Neil Welliver.* Iowa City, 1990. Folio. (57) pages printed in black, grey, and blue, on rectos only. Wraps of heavy paper handmade by *Timothy Barrett.* Fine. Inscribed by Strand. *One of 225 copies.* Berger 97. \$200
146. Woolnough, C.W. *THE WHOLE ART OF MARBLING as Applied to Book-Edges etc. containing a full description of the nature and properties of the materials used, the method of preparing them, and of executing every kind of marbling in use at the present time. . . .* London: George Bell, 1881. 5¼ × 8¼. 82 pages plus 34 fullpage marbled specimens and 20 smaller specimens on 5 leaves. Original green cloth gilt, new endpapers. Some wear to tips and bottom edges, joints rubbed. The specimens are brilliant. Very good. *Woolnough himself executed most of the marbled specimens for this book. They include three “progressive series” for Italian, Spanish, and nonpareil marbles. Published in 1853 as The Art of Marbling, Woolnough’s treatise was the first comprehensive manual for a highly secret craft. This slightly enlarged and revised edition incorporates patterns introduced since the first edition and reveals more of the prevailing conditions. Printed at the Chiswick Press. See Richard J. Wolfe, Marbled Paper.* \$1100

147. Wulling, Emerson G., printer. *PRESS PRETERITE* [No. One]–No. Eight. La Crosse: Sumac Press, 1945–1995. The first seven numbers are 16mo., bound in wraps and in a slipcase titled “Press Preterite.” The final volume is 4½ × 6, bound in red cloth. With a printed note about the series. Very good set, inscribed “for Abe Lerner, my inspiration, Emerson.” *These are checklists of items printed by Wulling at The Sumac Press. They form the basis for Gaylord Schanilec’s bibliography. Abe Lerner was a well known book designer. The number of copies printed varies with each volume. Number two was limited to 80.* \$200
148. Zapf, Hermann. Original calligraphic greeting in blue and red ink on heavy gold foil paper. May 22, 1982. 9½ × 9. The greeting is to Wilhelm Kumm, wishing him good health and good luck (in German). A few small soft creases. Very good. *Kumm was a publisher in Offenbach and a co-founder of the Klingspor type foundry.* \$350
149. Zapf. *TYPOGRAPHIC VARIATIONS*. NY: Museum Books, 1964. 8¼ × 12. (8 intro.), (78 plates), (4 index) pages. Vellum-backed boards. Owner’s name on front endpaper. Near fine copy, without dj. *One of 500 numbered and signed by Zapf of the American edition; there were also German and French editions. Privately printed at the Stempel foundry. Many of the 78 typographic layouts are presented as tipped-in specimens (some of several pages), printed in colors. Zapf provides an explanation of the types and layout for all specimens.* Century for the Century 66. \$350
150. Zapf. *FROM THE HAND OF HERMANN ZAPF*. (Washington DC) Washington Calligraphers’ Guild, 1993. 8 × 11¾. 168, (1) pp. Blue cloth, gilt. Small collector’s label on paste down. Fine. Signed by Zapf. *A collection of Zapf’s calligraphy, alphabet design and book typography. A handsome production printed in several colors at the Stamperia Valdonega.* \$220
151. (Zapf) *HERMANN ZAPF EIN ARBEITSBERICHT*. Hamburg: Maximilian-Gesellschaft, (1984). 7 × 10½. 177 pages. Cloth. Collector’s small label on paste down. Fine. *Beautifully printed bibliography of Zapf’s work, illustrated throughout.* \$150



Item 65. Juvenal.

