Item 72. Schanilec.


CATALOGUE 79

Our Spring catalogue contains the first book appearances of two of the most celebrated twentieth century type faces:

Bruce Rogers’ Centaur in Guerin, The Centaur
Frederic Warde’s Arrighi in Bridges, The Tapestry

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank, Visa and Mastercard. Libraries may request deferred billing. Massachusetts residents must add 6¼% sales tax. Any purchase may be returned within ten days. Shipping is additional.
1. Allen Press Ephemera. “An Appraisal: A Letter by Glenn McHugh, Addressed to Frank Hall.” 1946. with: “Sir Francis Drake Crowned King of Nuova Albion” (1956). Both are 4-page folios on the same handmade paper, with text on first page. Both open with the same initial letter “Y”—carved by Mallette Dean, printed in red, and running the length of the page. “An Appraisal” is one of 50 copies. “Drake” is one of 100. with: 20 prospectuses (mostly 1960s and 1970s). All are beautifully printed in two colors in the same types and on the same handmade papers as the books they announce. Previously folded for mailing. The prospectuses provide far more information than do the colophons of Allen Press books. $485

Etchings by Patricia Tobacco [Forrester]

2. Apiary Press. Whitman, Walt. THE MYSTIC TRUMPETER. A series of etchings by Patricia Tobacco for the poem by Walt Whitman. Northampton, June 1962. 14 x 12. Ten broadside leaves including 5 fullpage plates. A smaller engraving of a bee in the colophon. Loose, as issued, in black cloth portfolio with linen ties; protected by collector-made folder and slipcase. Light marginal crease to title page. Very good. No. 1 of 15 copies, signed by the artist. Printed by her on an Acorn press in Bembo type on Rives paper. Apiary was the Smith College student imprint under the direction of Leonard Baskin, whose influence can be seen here. These early etchings are very different from the lush floral watercolors for which Patricia Tobacco became famous. $1200
3. Astle, Thomas. *The Origin and Progress of Writing, as well Hieroglyphic as Elementary*. Illustrated by Engravings taken from Marbles, Manuscripts and Charters, Ancient and Modern: Also, Some Account of the Origin and Progress of Printing. London, 1803. Second edition, with additions. Folio (11¼ × 18¾). Portrait, title, (iv), xxiv, 240 pages, 32 plates (some hand colored). Recent period-style half calf and marbled boards, original marbled edges. Front endpapers discolored (from glue?); portrait has marginal foxing and small dampstain; light old damp top margin of first 45 pages and intermittently thereafter, but not disturbing; rich ink of the engraved plates lightly offset as usual; generally clean, crisp, handsome, very good copy. The first major English work of paleography. The plates illustrate all sorts of writing and alphabets, including Phoenician, Greek, Lombardic, Celtic, modern Gothic, Franco-Teutonic, ornamented initials, Secret Writing, and Ogham. Astle was Keeper of Records at the British Museum, and Cataloguer of the Harleian Manuscripts. Astle believed that printing probably originated in China. This large paper format allows the plates to lie flat (not folded, as in the regular edition), and the wide margins show Bensley’s beautiful printing to advantage. The text is printed in English, Latin, and Greek. Although the last plate is numbered xxxi, there are two plates xiv (a & b). $1500
Nature-Printed Flowers, Algae, Bat Wing, Fish, Snake Skin, Minerals

4. Auer, Alois. DIE ENTDECKUNG DES NATURSELBSTDRUCKES oder die Erfindungen. . . . Vienna: K. K. Hof-und Staatsdruckerei, 1854. 10 × 13. 75 pages, 19 plates (one double; some with multiple images), 4 leaves of facsimile mss. 19th c. half morocco and cloth, new endpapers. Old, light damp stains in some upper margins and corners, not affecting plates or text; some edges professionally strengthened. Very good copy. A virtuoso display of Auer’s process, with over 40 separate nature-printed objects, including flowering plants, fossil with fish skeleton, bat wing, snake skin, leaves, fern, mosses, algae, laces, wood grain, minerals, on heavy paper in various colors. Many of the plates were printed a la poupée in more than one color. Title translates “The Discovery of the Natural Printing-Process, an Invention for creating by means of the Original itself—in a swift and simple manner—plates for printing copies . . . containing the most delicate profundities or elevations as not to be detected by the human eye. . . .” Double column text in German, English, Italian, and French. Auer describes his invention and development of this process. He presents his case as the inventor of nature-printing—as opposed to Kyhl of Copenhagen or Henry Bradbury in England. Bridson A86; Wakeman Typographia Naturalis pp. 20–26; Friedman Color Printing in England no. 162, plate XXII. $5500


“A Kind of Manual of the Art of Color Printing”

edition. 7 × 10 1/4. (viii), 286 pages + 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 by 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; handsome copy. A tour
de force of Leighton’s Chromatic Process (frequently mistaken for chromo-
lithography), printed entirely from woodblocks. It is virtually “a kind of
manual of the art of color printing” Friedman Color Printing in Eng-
land 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

7. Barrett, Timothy. NAGASHIZUKI. The Japanese Craft of Hand Paper-
making. North Hills: Bird & Bull Press, 1979. 7 3/4 × 11. 120 pages illus-
trated, 14 small specimens. Quarter morocco and decorated boards.
Fine in slipcase. One of 300 copies printed on handmade paper.  $400

8. Baskin, Leonard. Owl on
Pomegranate. Bronze
Mounted on a wooden
block. Presentation from
Baskin to Harold Hugo is
written on a slip of paper
and rolled into the base of
sculpture. Fine. A wonderful
sculpture of two enduring and
most potent symbols for Baskin.
They appear in numerous wood
engravings, and in the Gehenna
pressmark. This was exhibited
at the Museum of Fine Arts in
Springfield, Massachusetts in
9. Baskin, Leonard. *BIRDS and ANIMALS*. (Gehenna Press, 1974). 9 × 9. Thirty-four French-fold leaves: title, 64 wood engravings, woodcuts, and linoleum cuts in black and colors; imprint page with a 65th woodcut (owl and pomegranate pressmark). The French-fold leaves have an additional sheet of paper bound between the fold. Bound by Arno Werner in orange-red pigskin with a leaf border on both covers. Centered on lower cover is mcmlxxiv and two acorns; gilt outline of a cat is on upper cover. Fine in tray case. *One of 2 known copies in this format and binding. This edition is not noted in Gehenna Press, The Work of Fifty Years. While the woodcuts are identical to those in #77 of that work, and printed upon the same paper, they have been re-imposed and printed in an entirely different format. #77 is an oblong folio measuring 12 × 15. In addition, the title and imprint pages are different. The title is set in a different and smaller type face. The imprint page is completely different. Of the two known copies, Werner bound one for himself; it was exhibited at Harvard in 1981. And he bound one for his Pittsfield bindery partner, Fred Jahn. This is the Jahn copy, with a note of provenance from the Jahn family.*


scuff to head, but about fine. Tipped-in printed note: “This book is bound at the School of Apprentices . . . with acid-free leather specially manufactured according to the recommendation of the [Royal] Society of Arts Committee on Bookbinding.” The Extra Bindery of R. R. Donnelly’s Lakeside Press was formed in 1921, and headed by the French binder Alfred De Sauty. This copy was sumptuously bound for H. S. Wherrett (president of Pittsburgh Glass).

$600

12. Bogardus, Peter. BURAKE : BLESSINGS. Drawn from Ge’ez Scrolls. NY: Khelcom New York, 2010. 8 × 10. Twenty-eight French-fold leaves: 4 pages of text, 3 photogravures (2 double spread) of pilgrimages, 21 fullpage color woodcuts. Bound by Gray Parrot in stiff vellum wraps, in cloth traycase with vellum label. Fine. Bogardus drew these magical, healing images directly from Ge’ez scrolls and carved 2 to 5 woodblocks for each. They are stylized, ancient, and vibrant. Inks were
made of powdered minerals: cinnabar, malachite, lapis lazuli; oyster shells bleached in the sun for six years created the white pigment; yellow is printed from gamboge over-printed with lead-tin yellow. Ge’ez is the ancient classical language of Ethiopia, now used only for Coptic Christian texts. The blocks were printed on Japanese paper. Letterpress by Art Larson. One of 52 signed copies. $2400

13. Bolton, Claire. AWA GAMI. Japanese Handmade Papers from Fuji Mills, Tokushima. Illustrated by Yasusuke Nyuko. Oxford: Alembic Press, 1991. 6 × 9½. 60 French-fold pages + 9 full page printed specimens; 11 tipped-in specimens on the numbered pages. Japanese decorated paper wraps. Fine. Some of the specimens are colored or textured; one is made from melon vines. One of 320 copies hand printed on handmade Japanese paper. (There were also 50 copies on a different paper and in a folding case.) $150

A MINOR MASTERPIECE OF MODERN PRINTING

14. Bridges, Robert. THE TAPESTRY. London, 1925. 6¾ × 10¼. 43 pages. Marbled boards, printed spine label. Calligraphic book ticket of Ruari McLean. Fine copy in slipcase worn at extremities. With the usual manuscript corrections by Stanley Morison on pp. 21 and 34, plus another on p. 40 (which is not noted in Appleton). The first use of Frederic Warde’s Arrighi (Vincenza) type, patterned from the 1524 Coryciana, and the first book printed by what was to become the Fanfare Press (Stanley Morison, Warde, and Ernest Ingham). Barker’s The Printer and the Poet provides an account of the many travails in producing this work. One of 150 copies all on Japanese vellum. Rare on the market. $1500

THE TAPESTRY

"Sequel to the foregoing" W.W.

"These tapestries have hung fading around my hall centuries long; their old fashion'd mythology infects the fresh and young with blighting influence like Abram there with knife and faggot slaying Stark to slay his son. I vow'd I'll have no more of them. Turn me them outside-in, their faces to the wall, so shall we have more colour and less solemnity."—

Thus the young heir and lord enjoined his wondering steward who obey'd, and many a guest was hidden, and at the feast the wine flow'd free with fine hubbub and merriment.

My tale is but a fable of God's fair tapestry the decorated room wherein my spirit hath dwelt from infancy a nursling of great Nature's beauty which keepeth fresh my wonder as when I was a child. Such is the joy of the eye, that dark conduit whereby the swift creative ray, offspring of heavenly fire, steals to the mind, wakening in her secret chamber vast potencies of thought which there lie slumbering in the image of God. Ah! had I not heard and seen to-day, when at my window a meryl sat flying his happy carthel to had the sun's uprise? Then looked I forth and lo! The Elysian fields of Dawn! and there in naked peace my dumb expectancy mirror'd above the hills, a pageant like music.
Nationale in the Romain de Roi types designed by Grandjean in 1699. One of 4800 sets on Arches paper. Many sets were issued loose in chemises and plain slipcases. This appears to be the most deluxe binding. $800


Unique Copy With Drawing & Watercolor

17. Cheloniidae Press. Browne, Thomas. Pseudodoxia Epidemica: Of Unicornes Hornes. (Easthampton), 1984. 7 × 9½. (56) pages including 15 wood engravings in black or blue-green by Alan James Robinson. Bound by Sarah Creighton in dark blue morocco framed with a narrow inlaid rule of light blue morocco; upper cover bears a circular inlay of light and medium blue morocco in which is mounted a cross-section of Narwhale tusk. Fine copy, in a morocco and cloth tray case. Unique copy, signed “Artist’s Proof/Alan James Robinson,” with an original watercolor of a narwhale signed by Robinson at the front of the book, and a signed original drawing of a unicorn at the rear. The edition was 60 deluxe copies on Whatman paper and 165 copies on Saunders laid paper, printed in black and blue by Harold McGrath. This copy is on Saunders laid paper. With prospectus. $3000


23. (Color Printing) Ball, Eliza Craufurd. *THE CHRISTIAN ARMOUR*. NY: Scribner, 1866. 8 × 10½. 31 leaves of stiff paper hinged on linen guards: 15 chromolithographed plates and 16 text leaves with gold lithographed borders, interleaved with guards. Occasional light foxing. Publisher’s grey-purple cloth over heavy beveled boards, blind embossed and gilt stamped in an arabesque design, gilt title on both covers within a sunken panel, spine similarly gilt. Tips worn through to boards; some wear to head and foot of spine, else very good. Contemporary ownership inscription written in Latin by a Doctor of Divinity. Chromolithography by Major & Knapp. “The five different stones
used on the title page are skillfully combined for rich effect, which stems
from juxtaposition of strong colors rather than any mixture through over-
printing. This is perhaps the most sumptuous American devotional book of
the era, with a lavishly stamped binding to match.”—Reese 59. “One of
the most elaborate books of its type.”—Bennett p. 8.

$450

Item 24. Contre Coup block.

WITH AN ENGRAVED BLOCK BY ABBAGAIL RORER

24. Contre Coup Press. Twain, Mark. THE MAN THAT CORRUPTED
HADLEYBURG. Louisville, 2013. 6½ × 10. 80 pages. Illustrated with 6
engravings by Abigail Rorer. Quarter black morocco and patterned
boards, black cloth tray case, red leather label. Fine. One of 6 deluxe
signed copies with an extra suite of engravings and an original engraved
corian block (canceled in one corner). (The total edition was 37 copies.)
Printed letterpress by Timothy Hawley in Perpetua types. Engravings were
printed by Rorer at her Lone Oak Press. Title page calligraphy in red by
Jerry Kelly. With an Afterword by the printer, and a Note on the illustra-
tions by the artist.

$1350
25. D’Ambrosio, Joe. **NINETEEN YEARS AND COUNTING.** A retrospective bibliography from 1969 to 1988. 5 × 8½. 129 pages copiously illustrated with mounted color photos. Bound in hinged binding of leather, marbled boards, and copper overlay. Few tiny scratches, but fine in cloth and marbled paper dustwrapper. No. 41 of 75 signed copies. Printed letterpress with Della Robbia type on Johannot paper. D’Ambrosio is well-known for his artist’s books and innovative binding structures. $550

26. D’Ambrosio, Joe. **OAXACA AND THE SAGUARO CACTUS.** Phoenix, 1996. 5 × 8½. 51 pages illustrated throughout with block prints, two pop-ups, an origami rose, music and lyrics. This special copy has extra hand coloring, and printing with metallic inks (gold, silver, bronze, copper, or aluminum). Designer hinged binding by D’Ambrosio of brown Niger morocco, upper cover inlaid with large saguaro cactus formed from twisted strands of leather and silver teachest paper. Fine in slightly soiled tray case. Signed by the artist. One of 25 special copies. Printed letterpress in black, brown, and burgundy on Confetti papers (tan paper when the characters are in the dessert, white outside of the dessert). D’Ambrosio wrote this story, using traditional Mayan figures (Quezalcoatl, Coatlicue, Cocijo) to explain how the seguaro was saved from extinction and why it grows only in Arizona. Speaking of the “shaped typography,” D’Ambrosio writes “I truly had fun working on this book. Each page of type . . . evokes a separate image when visually comprehended. They evoke decorative images taken from stone carvings in Central and South America.” $900


cloth gilt. Light wear to extremities; light stain on upper margin of most of text block. Very good. A **handsome specimen printed in black and red, with decorated and illuminated initials. It is a complete showing, with types set in text.** $300

**NATURE-PRINTED MOTHS & BUTTERFLIES**

29. Denton, Sherman F[oot]. *AS NATURE SHOWS THEM: Moths and Butterflies of the United States East of the Rocky Mountains.* With over 400 photographic illustrations in the text and many transfers of species from life. Boston: Bradlee Whidden, 1900. Two volumes. 6¼ × 9¾. x, (3), xiv, 361 pages, 56 plates. Three-quarter blue morocco, marbled sides, spines decorated with gilt butterflies, all edges gilt, matching marbled endpapers. Spines just a hint darker; tiniest bit of rubbing to tips. Dainty inscription to Chester C. Bigelow in 1903 from his Grandma. A beautiful, fine set. Denton describes his illustration process as “direct transfers from the insects themselves; that is to say, the scales of the wings of the insects are transferred to the paper while the bodies are printed from engravings and afterward colored by hand.” There are 10 plates of nature-printed moths and 46 plates of nature-printed butterflies; most plates have two insects (front/back, male/female). The insects are printed on strong tissue and mounted on heavy paper which is hinged into the binding (allowing each plate to lay flat). Denton says he made over 50,000 of these transfers unaided. It boggles the mind. No. 44 of 500 sets. Reese American Color Plate Books #107. This set was purchased from the Bigelow family, and has never been on the market. $4200


BOUND BY LORENZ SCHWARTZ

35. Field, Eugene. LOVE SONGS OF CHILDHOOD. Chicago, 1905. 7 × 9. Unpaged. Printed on Japan vellum, this is a facsimile of a unique copy in Field’s miniscule manuscript, illustrated with small photos of family members. In a lovely Art Nouveau binding by Lorenz Schwartz for The Monastery Hill Bindery of Chicago. Deep blue morocco is divided into 3 panels with gilt rules on both covers. The central pan-
Item 63. Rogers. Song of Roland.


Item 68. Rogers. Fra Luca.

Item 69. Rogers. Euclid.
Item 32. ELM Press.


Item 26. D’ambrosio Cactus.

Item 47. Kume.

Item 60. Printers Spec Exchange.
Item 35. Field.

Item 60. Printers Spec Exchange.
els are tooled with a child’s head, hearts, and dozens of gilt dots; spine and turn-ins similarly tooled. Schwartz’ monogram at rear; Monastery Hill stamp on front turn-in. Fine. Many of Field’s songs for children have been set to music. (Field’s most famous poem immortalized in song and satire—Wynken, Blynken, & Nod—is not in this collection.) No. 6 of 500 copies printed at the Lakeside Press.

$1500


$675

37. Frasconi, Antonio. A VISION OF THOREAU. With his 1849 essay Civil Disobedience. (South Norwalk, 1965). 5 × 7½. Title page with woodcut, 15 double column text pages, 11 full-page woodcut portraits printed from the blocks on French-fold Japanese paper. Boards covered in an additional woodcut by Frasconi. The usual glue seepage in gutters of endpapers, all else fine. One of 530 signed copies printed at Spiral Press. Portraits progressing from youth to old age demonstrate the way Frasconi uses the wood’s grain to inform the image.

$250

**Book Within a Book**

39. Gentenaar, Peter & Pat Torley. *PAPIER EN VUUR. Fire and Paper.* Rijswijk, 1998.9 × 8. 255 pages. A 3-inch square is cut in the text, up to page 162. It holds a miniature book of 16 paper specimens. Half cloth. Tips slightly worn. Sixteen paper artists discuss their work and provide specimens. Text in Dutch and English. “The inspiration for the theme Fire, came from a video about Burmese fire balloons in the shape of animals, by Eileen Koretsky. I wrote a chapter around it trying to link the balloon of the Mongolfiers, also papermakers, to the balloons in Asia. Other topics are Chinese funeral ceremonies, acidic writing ink, and Dutch paper trade in the 17th century.” Colorful. $300


41. Heavenly Monkey. *METAL TYPE, purchased for, adapted by, & abandoned at Heavenly Monkey during the studio’s first fifteen years, and Some Papers collected during the same period.* (Vancouver), 2013. 7 × 10. (42) pages. Printed patterned paper over boards, dust wrapper. No. 18 of 35 copies. Playful, colorful printer’s type specimen printed on nine different hand and mould made papers in silver, gold, red, black, brown, and green. Each type face and paper is identified. $925

6½ × 10. 23 pages illustrated, fold-out type specimen of Baskerville types available today. Cloth and marbled boards. Fine. The use and evolution of Baskerville’s types over two centuries. $100

43. Jones, Shirley. IMPRESSIONS. (Llanhamlach: Red Hen Press, 1984). 13 × 14. Seventeen leaves: 8 color aquatints accompany 8 poems and prose pieces. These are interleaved with Japanese tissue. Finely bound by John Sewell in navy cloth with marbled grey morocco spine, large inlay in upper cover of same leather tooled in black to resemble a skyscraper. Fine in navy cloth traycase. One of 15 signed copies printed entirely on Barcham Green Waterleaf paper and formatted for binding with each text page facing its illustration. There was no edition binding. (There were also 25 copies printed as single leaves, with the text printed on Richard de Bas paper. These were laid loose into book boxes.) Witty and warm recollections of this Welsh artist’s visit to the U.S. Jones beautiful aquatints of New York, San Francisco, Los Angeles, Austin, Chicago are suffused with a rosy glow. Jones was “enthralled with the landscape and light in Arizona. She finished that etching with a ‘rainbow roll’ of blue through palest gold, to pink and back to gold relief ink.” This glow is reflected in Sewell’s binding with the pink outline of the morocco inset and the rosy case liner. The book opens with an image of Jones looking out a cab window, and finishes with “a motley collection of cab drivers looking out at me.” $1850

44. Kat Ran Press. SEVEN TREES. Poems by Julia Alvarez & Lithographs by Sara Eichner. North Andover, 1999. First edition. 11¼ × 16. 30 leaves, title printed in green. Bound by David Bourbeau at the Thistle Bindery in walnut-dyed flax paper over boards; the rich brown paper is darkly veined, giving the impression of tree branches; green cloth tray case with walnut-paper labels printed in gold. Fine. One of 50 copies for sale (and 15 copies for the participants) signed by the author and by the artist. Impeccably printed letterpress by Michael Russem on Velke Losiny handmade paper. Herb Fox printed the seven lithographs on handmade Japanese papers; these are mounted on the text sheets. Each of these new autobiographical poems, as a growth ring on a tree, represents a different stage of maturation and development in the poet’s life. $1500

46. Kelmscott Press. *THE FLOURE AND THE LEAFE, The Boke of Cupide, God of Love, or the Cuckow and the Nightgale.* (Hammersmith, 1896). 6½ × 9. 47 pages, with two half-page woodcut initial words. Contemporary blue morocco gilt by Macdonald, NY. Upper joint lightly rubbed, all else fine. With Harold Hugo’s label and the leather bookplate of Carson Brevoort. *A very handsome printing of this Middle English allegorical poem, written in a woman’s voice, which was for many years attributed to Chaucer. One of 300 copies printed on handmade paper, in Troy and Chaucer types in black and red.* $3000


**A FRENCH EQUIVALENT OF DARD HUNTER’S BOOKS**

49. Le Clert, Louis. *LE PAPIER. Recherches et Notes Pour Servir a L’Histoire du Papier, principalement a Troyes et aus environs depuis le quatorzieme*
sicle. Paris: At the Sign of the Pegasus, 1927. Two volumes. 11 × 15. 4to. Color frontis, xiv, 530 pages, 78 plates (mostly color). Original printed wraps, glassines. Laid in note to reader about not cutting the plates at page 448. Some light soil, upper corners of second volume lightly creased, still a fine copy. Forty years of research culminate in this definitive account of papermaking in France. The fifteen folding plates are watermarks formed in the paper. Wood engravings in the text are by Burnot. Color plates after aquarelles were printed by Jacomet. Printed in Deberny types on handmade Canson et Mongolfier paper. One of 711 sets. $1450

Quarter morocco. Calligraphic bookplate. The book yawns slightly due to the acetate insert. Fine. The fine leaf from Wynkyn de Worde’s Bartholomaeus (ca. 1495) bears a large, clear, centered watermark for Tate’s mill. This was the first English book printed on paper made in England. Essays by Howell Heaney, Lotte Hellinga and Richard Hills. One of 138 copies. $1800


53. Lee, Brian North. BOOKPLATES AND LABELS BY LEO WYATT. (Wakefield), Fleece Press, 1988. 6½ × 10¾. 75 pages, 18 plates. Quarter cloth, slipcase, with prospectus. This bears the bookplate designed by Wyatt for Nancy E. Hugo. A fine association copy. One of 300 printed in black and colors from the original wood blocks. $325

54. Loring, Rosamond 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 25 are tipped-on samples and 8 are facsimiles. Cloth-backed boards covered in pattern paper. Slipcase. Fine copy with the prospectus, and bookplate of Harold Hugo. One of 250 numbered copies. The samples included are: 11 marbled papers (two 19th century and one a modern reproduction of an 18th c. plus three by Douglas Cockerell), 8 pattern papers (one 19th c. and three modern reproductions of 18th c.) and 6 paste papers (one by Veronica Ruzicka and two by Loring). $900

55. Meunier, Charles. QUATRE-VINGT-DIX PLANCHES DE RELIURES D’ART Composées et Exécutées par Charles Meunier pour ornementer les 43 volumes de l’Édition Nationale de Victor Hugo. Cinquième album, 1900. Paris: Maison du Livre, 1902. 8¼ × 11. 8-page introduction by Jules de Marthold, 90 plates with printed tissue guards describing the bindings. Original wraps bound into contemporary half leather and marbled boards. Each plate is hinged into the binding, so the book may be opened flat. Frontis and title foxed; few touches of foxing on fore edge. Bookplate. All else is fine. Inscribed, numbered #75, and signed by Meunier. The 90 modeled leather (cuir ciselé) bindings each bear a different large central plaque reflecting the contents of that volume. For each, Meunier discusses the symbolism of design elements. Apparently the 5th in a series of 7 albums of Meunier’s bindings, published between 1895 and 1906. Very uncommon. $750

Record of an Amazing Accomplishment
With a Miniature Middleton “Binding”
as Lapel Pin or Tie Tack


THE VEATCHS ARTS OF THE BOOK
60. Printers’ Specimens. THE PRINTERS’ INTERNATIONAL SPECIMEN EXCHANGE. Volume IV. London, 1883. 9 × 11. 13 pages of commentary and list of contributors + 345 leaves of specimens. Publisher’s three-part vellum laced with cat gut and parchment sides, titled in gold on spine and upper cover. The binding and protruding deckle edges are soiled; acidic endpapers browned. The specimens are printed on papers of every color and style, from thin tissue to heavy clay-coated stock. A few papers foxed over the years; some acidic papers are faded or tanned in the margins. Most of the specimens are very good to fine. The second specimen, on heavy coated paper, is loose and chipped at fore edge. Final leaf is missing upper tip. Over all condition is very good specimens in good binding. Very scarce. The specimens were issued as loose, unbound sheets; the bindings needed to be specially ordered. Maybe 50 sets were bound. None were for sale. Only enough sets for contributors and 3 libraries were printed and assembled. This volume has a great deal of “Artistic” color and metallic printing from England, the U. S., Germany, and around the world. 

$1950

61. Printers’ Specimens. THE PRINTERS’ INTERNATIONAL SPECIMEN EXCHANGE. Volume VII. London, 1886. 9 × 11. 13 pages of commentary and list of contributors + 338 leaves of specimens (a few specimens are 4-page, rather than the single leaf requested). Publisher’s three-part vellum. The binding and protruding deckle edges are soiled. Some fading or tanning to margins of some specimens, which are mostly very good to fine. Over all condition is very good specimens in good binding. This volume has a great number of European contributions—especially from Germany. At its height some 370 printers from around the world (most from Great Britain, the U. S., Germany, and France, but some as far as Australia and Japan) participated. Devised by Andrew Tuer as a scheme “to develop higher skills among printers” and to “elevate public taste in typography,” the Exchange succeeded brilliantly. There is a great deal of color and metallic printing. “Artistic” specimens with bent rules, printers’ ornaments, and Japanese-motif dingbats. 

$1900

boards beneath. Fine in matching slipcase. No. 21 of 50 deluxe copies signed by Ritchie and by Lawrence Clark Powell. Essays on Paul Landacre, Merle Armitage, Robinson Jeffers, Jane Grabhorn, Lawrence Clark Powell, and others. $385

Inscribed by BR to W. Van R. Whitall

Rogers, Bruce. THE SONG OF ROLAND. Translated from the French by Isabel Butler. Cambridge, Riverside Press, 1906). 11½ × 17½. xxxiv double-column pages. Illustrated with seven “stained glass windows” richly colored by hand. Quarter vellum and boards decorated with a fleur-de-lis pattern, vellum tips. Minor faults to binding: small bump to spine base, light wear bottom edges, small white spot to one top edge, rear board faded top quarter. Very good copy. Whitall’s small morocco booklabel has offset onto a part of the inscription. Inscribed “Dear Whitall, The pattern on the cover of this book was taken from a wall decoration in the Crypt at Chartres, and the illustrations from the Charlemagne window, Bruce Rogers.” No. 53 of 220 copies on American handmade paper. Set in French lettre bâtarde and civilité types and hand printed in black, red, blue, and golden brown; opening initial printed in gold. Rogers had a hand—literally—in the binding: to achieve a mellow, antique effect, he rubbed a red paste wash over the printed paper. American Art Association auctioned Whitall’s library in 1927. Lots 1014 to 1087 were headed “Important Series of Books Designed by Bruce Rogers.” This copy, illustrated in the auction catalogue, brought $300. Whitall did not have The Centaur. “BR 30.” $4700

A Fabulous Rarity

Rogers. GUÉRIN, Maurice De. THE CENTAUR. A Translation by George B. Ives from the French. [Montague], 1915. 8 × 12. 8 pages, tipped in errata slip. Original green paper boards, printed wrap-around label. Occasional light touches of foxing in text (as usual) but a fine copy in custom cloth tray case. One of 135 copies printed at Rollins’ Dyke Mill in Montague. The first book appearance of BR’s famed Centaur type, with his mark on title page, decorative headpiece and opening initial. “...a spare book... depending for its effect on the beauty of its type, impeccable spacing, even color, balanced proportion between text and margins,
THE CENTAUR. WRITTEN BY MAURICE DE GUÉRIN AND NOW TRANSLATED FROM THE FRENCH BY GEORGE B. IVES.

I was born in a cavern of these mountains. Like the river in yonder valley, whose first drops flow from some cliff that weeps in a deep grotto, the first moments of my life sped amidst the shadows of a secluded retreat, nor vexed its silence. As our mothers draw near their term, they retire to the caverns, and in the innermost recesses of the wildest of them all, where the darkness is most dense, they bring forth, uncomplaining, offspring as silent as themselves. Their strength-giving milk enables us to endure without weakness or dubious struggles the first difficulties of life; yet we leave our caverns later than you, your cradles. The reason is that there is a tradition amongst us that the early days of life must be secluded and guarded, as days engrossed by the gods.

My growth ran almost its entire course in the darkness where I was born. The innermost depths of my home were so far within the bowels of the mountain, that I should not have known in which direction the opening lay, had it not been that the winds at times blew in and caused a sudden coolness and confusion. Sometimes, too, my mother returned, bringing with her the perfume of the valleys, or dropping wet from the streams to which she resorted. Now, these her home-comings, although they told me naught of the valleys or the streams, yet, being attended by emanations thence, disturbed my thoughts, and I wandered about, all agitated, amidst my darkness. What, I would say to myself, are these places to which my mother goes and what power reigns there which summons her so frequently? To what influences is one there exposed.
choice of paper, and excellent presswork.”—James Wells in BR Today. The Printed Book in America 37. A very fragile and rare book. “Nearly all these are now in Public Libraries or Museums as a specimen of the finest modern printing.”—Maggs Catalogue 500, 1928! $4250

65. Rogers. Kipling, Rudyard. ON DRY-COW FISHING AS A FINE ART. Cleveland: Rowfant Club, 1926. 4⅝ × 8. 12, (1) pages. Marbled boards, wrap-around spine label. A fine copy in glassine, chemise, and slip-case (slightly worn at corners) with spine label. No. 97 of 176 copies. Type ornaments and drawings by BR printed in orange and brown. printed at Rudge. Small thistle Mark. This is the first separate appearance of Kipling’s article, which appeared 35 years earlier in The Fishing Gazette. “BR 30.” $950

66. Rogers, Bruce. JOHN BARNARD AND HIS ASSOCIATES. Cambridge, 1927. 5 × 9. 34 pages. Cloth-backed pastepaper boards. Fine, with glassine. The Byron Satterlee Hurlbut copy. One of 160 copies, this one signed by Hurlbut, Eric Lord Sexton (Chairman), and Carl H. Pforzheimer, Jr. (Clerk). Printed on green handmade paper. When Harvard’s library burned in 1764, Barnard gave his library to the College. To honor his memory, the Associates engaged in bookish activities. Hurlbut was Dean of Harvard College from 1902–1916. Bruce Rogers was an Honorary Associate. “BR 30.” $425

67. Rogers. THE ODYSSEY OF HOMER. Newly Translated into English by T. E. Shaw. Printed in England, 1932. 8¼ × 11½. (358) pages with twenty-six decorations of Homeric figures in black on rondels of gold. A few of these have cast very faint shadows on the opposite page. Black Niger morocco, spine titled in gilt, top edge gilt. Faint horizontal mark on cover. Fine copy in felt-lined tray case. One of 530 copies printed and published by Sir Emery Walker, Wilfred Merton, and Bruce Rogers. Printed in 16-point Monotype Centaur type on slightly grey Barcham Green handmade paper watermarked with a Greek galley. BR recounts the 4-year creation of the Odyssey in “Paragraphs” pages 148–160, from his asking Shaw to translate the work to creating the perfect paper and making ink from a formula in Savage’s Decorative Printing (which required a spicy balsam of copaiba), the special gold and seven-step printing opera-
tion of the rondels (“I have yet to hear of one that has peeled or rubbed off.”), to BR’s final typographic solutions. “In the Odyssey, with complete sincerity, without tricks or accessory decoration, with a classic austerity akin to the timeless proportions of the Parthenon, with only type and paper and ink, with consummate skill, Rogers created a masterpiece.”—Blumenthal p. 134. A Century for the Century 32. Blumenthal, Art of the Printed Book 1455–1955 #119. “BR 30.” $6000

68. Rogers, Bruce. Stanley Morison. FRA LUCA DE PACIOLI. NY: The Grolier Club, 1933. 8¼ × 12¼. Half-title, frontis, vii, (2), 105, (1) pages. Illustrated throughout with diagrams of Roman letters. Printed in black and red. Vellum-backed pattern paper boards, by W.H. Smith. Bookplate of Julia Wightman. A fine copy without the slipcase. One of 390 copies designed by Bruce Rogers, with an essay by Stanley Morison, who has initialed the preface; printed in Centaur type on handmade paper at the Cambridge Univ. Press. Walter Lewis and Brooke Crutchley “oversaw” the printing at Cambridge, but it was very much Rogers’ project. Crutchley notes “the ink had too much gloss in it, or was too blue or too black . . . He (BR) has been spending the morning painting over the black parts of the printed sheets to get rid of the gloss . . . The machine was standing all yesterday because the red ink wasn’t right . . . he went to London to supervise the mixing of a new supply . . . a week later the ink had not dried.” John Dreyfus has noted there is no other BR book “in which format, paper, inks and presswork were in such impeccable harmony.’ Blumenthal has called the title page ‘a page of true grandeur . . . unique in the whole history of the printed word.” A Century for the Century 34. “BR 30.” $2800

69. Rogers, Bruce. EUCLID: ELEMENTS OF GEOMETRY BOOK I. With an Introduction from an Essay by Paul Valéry. NY: Random House, 1944. 5⅞ × 9. 55 leaves. Navy cloth, geometric design in silver. Slipcase is worn, cracked, and missing a piece. Book has slight wear at corners, else fine. Designed by Bruce Rogers, who said this book was his atonement for having failed geometry in college. So it is interesting to note that diagrams 4 and 34 are transposed. He felt the Pickering Euclid was one of the best, and had always wanted to do an edition of his own. For this he
drew the geometric diagrams, each printed in a different color, and designed the striking binding, with his initials in design on lower cover. Title page medallion in blue and silver, based on a Gordon Craig woodcut. BR’s pressmark in colophon. One of 500 copies printed by Colish in Goudy’s Deepdene italic on English handmade paper.


72. Schanilec, Gaylord. Danticat, Edwidge. PLUNGING. (Stockholm, 2009). 7 × 5. 4 pages printed on rectos only, and 2 color wood engravings by Gaylord Schanilec. Two one dollar bills are laid in at the colophon. Quarter morocco. Fine copy in tray case. One of 26 lettered copies printed on handmade Twinrocker paper. Signed By the poet and by the artist. A brief but moving poem about the accidental death of an immigrant construction worker. His wallet contained photos of his daughter and two one dollar bills.

morocco. Plus 12 trial sheets and proofs in wrapper printed with a catalogue of Gaylord’s library aboard his boat. Both fine in tray case. One of 50 deluxe copies with the signed engraving proofs, and a broadside depicting Henry Morris. Designed by Jerry Kelly. $550


76. Tideline Press. THE HAT. A Book of Woodcuts by Seymour Chwast & The Tideline Press. West Sayville, 2004. 7 × 11. 18 leaves accordion-fold opening to 126 inches. There are 15 color woodcuts. Text printed from wood type runs along the top edges. Stiff wraps are printed with an additional woodcut. Fine. “Hats encapsulate the Zeitgeist.” Humorous, colorful woodcuts depict the history of the hat from 2000 BC to 2000 AD. One of 100 copies signed by the artist and by the printer Leonard Seastone. $800

77. Tideline Press. Fraser, James H. EX LIBRIS DESIGNS FOR SPECIAL COLLECTIONS. Np, 2010. 6½ × 10. 53 pages with 18 original bookplates created for Fairleigh Dickinson University tipped in. Citron cloth with red leather cover label; vellum spine with exposed sewing over green leather, titled in gold. Fine. No. 8 of 21 signed copies printed letterpress by Leonard Seastone. The edition was limited by the number of original bookplates available. Most were designed and printed by John
Anderson at The Pickering Press. Other designers are Maria Epes, Louise Fili, and Leonard Seastone.


725

18th C. Paper from Linden Bark, Nettles, Hops, Moss, reeds, algae

79. 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. 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. Text is printed on “papier d’écorce de tillleul” (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 “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 notes the number of samples varies from copy to copy up to 20; his copy had 16. Bound with another philosophical work: Bernardin de Saint-Pierre’s La Chaumiere Indienne. [Paris, 1791]. xivii, (1), 130 pages.

3900
Item 43. Jones.