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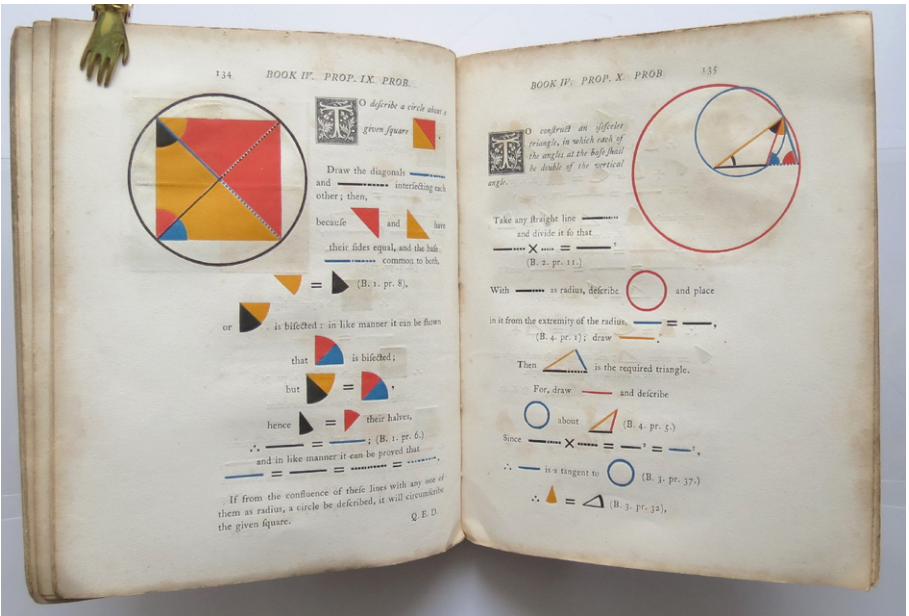
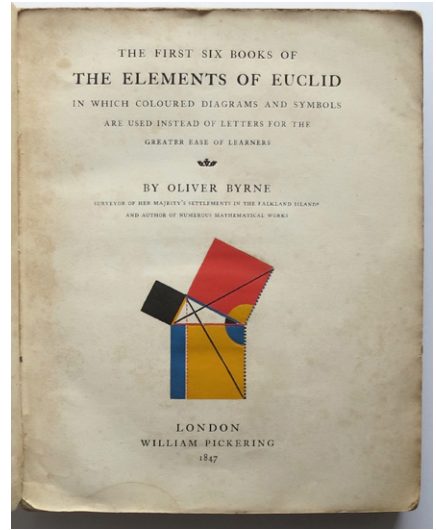
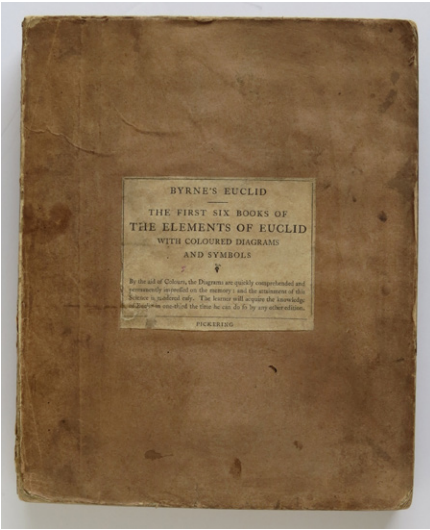
de son auteur, car il n'est jamais d'autre lui, il des
quelques-uns tout le contraire, au même ne dit rien de
tout. Si quelques personnes trouvent qu'il apparaît par
qu'en eux touchent à une œuvre, depuis et longtemps
admirent comme un modèle de grâces et de naturel, en
les fait de considérer que, telle qu'Angeot l'a décrite,
personne ne la lit maintenant. Le Langue d'Angeot,
ensuite une seule fois il y a plus de deux siècles, n'a
reparu depuis qu'une seule fois de circulation et de pages
cristallines de suppléments, ouvrage de recensement éditorial,
qui pour en remplir les lacunes et tendre au contraire
aux plus belles polices d'Angeot, se sont aussi créés de
une par une d'une œuvre humaine en une et fait qu'on

THE ASHENDENE PRESS
CHELSEA
1933

Silver Buckle Press
University of Wisconsin-Madison Libraries, 1997

A collage of various typographic elements, including a grid of letters (A-Z), a list of typographic terms (SERIF, SANS SERIF, etc.), and a list of typefaces (GOTHIC, MODERN, etc.).

I HAVE TO ACTUALLY
PRINT A TYPEFACE
ON MY HAND



19. Euclid

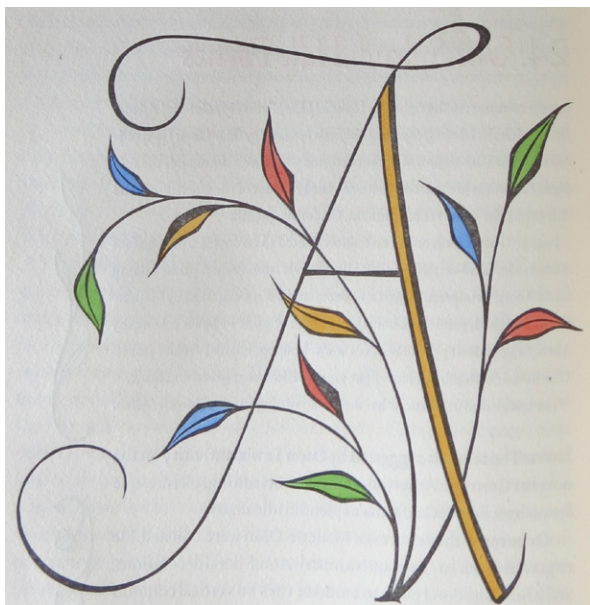
Catalogue 100 is in two parts:
A (this one) contains 50 examples of
Book Arts while B (Spring 2023) will
emphasize the history and techniques
behind bookmaking. It will contain
both books and some other artifacts.

FALL 2022

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

ORDERING INFORMATION: Your satisfaction is guaranteed.
All books are returnable, with advance notice. Payment
is accepted by check, Visa, Mastercard, and wire transfer.
Libraries may request deferred billing. New York State
residents must add 8¾% sales tax. Shipping charges are
additional. *NOTE: We will be glad to provide additional photo-
graphs of any item.*





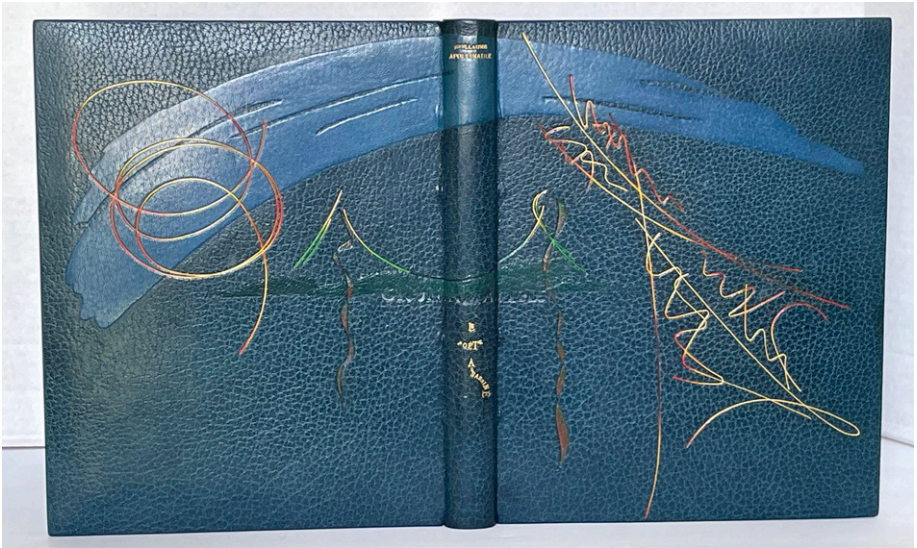
1

ALLEN PRESS.

The Allen Press Bibliography. Greenbrae, 1981. 9½ × 14. Hand colored title page, 91, (6) pages, 6 original double leaves tipped in. Illustrated throughout. Gold cloth spine & Fortuny cloth sides. Fine in slipcase. Prospectus. \$2,250

One of 140 copies on Barcham Green paper printed damp on a Columbian press, in black, red, blue, and green. Title page & several large ornaments hand painted. Bibliographical details by William P. Barlow and D. Steven Corey. *A Century for a Century* #84— “Their materials were deluxe, their type classic, and their craftsmanship impeccable.”

- 2 APOLLINAIRE, GUILLAUME. *Le Poète Assassiné. Trente-six Lithographies de Raoul Dufy*. Paris: Sans Pareil, 1926. 9 × 11. 147 pages + 18 plates. Bound by Donald Glaister in 1986 in dark teal morocco with large onlay of blue morocco across both covers & spine, smaller green onlay across spine partially obscures the blind-tooled name “Croniamantal” (the hero’s name in this surrealist novel). Blind-tooled ribbons & intricate squiggles (Suzanne Moore’s paragrams) are gilded and painted;



endpapers are turquoise silk. The title is tooled & gilt on the spine's base in the form of a calligram; the word *Assassiné* falls forward and collapses. Fore and bottom edges are gilt on the rough; top edge is gilded & blind-tooled (partially painted in red). Binding signed with a gold dot. The original wraps are bound in. In grey paper board tray case (missing a half-inch piece of paper on one joint). Fine. \$8,000

Don writes the binding is “a general landscape idea. The large squiggly thing on the front cover is a gestural interpretation of the Eiffel Tower. The tooling is gold leaf and painted.” *Calligrammes*, a book of poetry by Apollinaire, was noted for its use of shaped typography to add meaning. He wrote “The Calligrammes are an idealization of free verse poetry and typographical precision...” There are no calligrams in this text, which is one of 380 copies. *The Artist & the Book* #92.



- 3 ASHENDENE PRESS. Vellum leaf from Longus, *Les Amours Pastorale de Daphnis et Chloe*. Chelsea, 1933. Single sheet $9\frac{3}{4} \times 13\frac{1}{2}$, comprising four pages: Title in black & red, blank verso, and Preface (pages i and ii). Framed with glass on 2 sides. Not examined out of frame. Some rippling at the edges, but near fine. From the collection of Harold Hugo. \$1,250

The edition of Longus was 290 copies on Bachelor paper and 20 copies on vellum. This rare vellum leaf bearing the title page was given by Mrs. Cicely Hornby (age 94) to Mr. and Mrs. Foster Macy Johnson during their visit to Shelley House. Johnson, proprietor of the Bay Berry Hill Press in Meriden, CT, admired the Ashendene Press and published several books about it. Writing the following year in *Bookman's Holiday* (1971) Johnson says "...to our utter delight, Mrs. Hornby insisted on giving us a vellum sheet containing the title page and preface from *Daphnis et Chloe*... We determined then and there to have this framed at our first opportunity so that we could proudly display this in our book-room."

From the collection of Harold Hugo, who probably received it from Johnson—a fellow printer, Columbiad Club member, neighbor & friend.

- 4 BASKIN, LEONARD. *A Gehenna Alphabet. The Drawings by Leonard Baskin with Aphorisms & Poems by Sydney Kaplan*. Lurey, Devon: The Gehenna Press, 1982. 6½ × 9. Title, (52) pages with 26 line cut illustrations from drawings by Baskin, errata page, hand colored wood engraved press mark of an owl & pomegranate. Japan vellum boards titled in gilt, gilt owl on upper cover. Fine copy, signed by Kaplan and Baskin. \$2,250
No. 49 of 110 copies printed on a Columbian hand press in black & red with additional colors for the alphabet letters, on a variety of handmade papers from Maidstone. Drawings assume the shape of the letter. *The Gehenna Press* #81—"very few copies were available; most of the edition remains unissued."

The Masterwork of the Press

- 5 BASKIN, LEONARD. *Icones Librorum Artifices. Being Actual, Putative, Fugative, & Fantastical Portraits of Engravers, Illustrators & Binders*. Etchings and Notes by Leonard Baskin. Gehenna Press, 1988. 11 × 16. Forty-eight leaves: title, 32 etched color portraits with shaped text, colophon. Some portraits & their texts are printed on 2 leaves with the text printed around a cut out window revealing the etching. Printed rectos only, tissue guards bound in. Each copperplate etching is numbered & signed by Baskin at the bottom of the page. Bound by Gray Parrot in morocco & marbled boards titled in gold on upper cover. Fine in tray case. \$27,000

This copy is enhanced with extra portraits of 2 subjects—an original water color of Jost Amman (laid into the case) and an ink drawing of Peter Flotner on the fly leaf. Both are signed by Baskin. Well worth reading! with Baskin's insightful & pithy commentary. No. 31 of 40 signed copies, 8 of which were deluxe. Baskin's biographical & critical notes are printed in Arrighi type on various English handmade papers. The notes are set in various typographic arrangements "forming a

5. Baskin



Surely, Maria Sibylla
Merian's books are all aglow; her
'European Insects' arrayed in brilliant coloring,
drive their haphazard flights through dazzling
florilegia, wanting only in scents. Her Surinamese metamorphosing insects are set in wondrous tropical color. Insects and the plants they symbiotically thrive with are rendered in the crushed-jewel-like color of their jungle habitat. The intrepid Maria S. Merian braved the long and arduous 17th century voyage to the dense heat-drenched world of Surinam in Dutch Guiana. Combining meticulous, near-scientific observation & a vision profoundly touched by a poetic perception of nature, she created an exciting entomology, which although conceived through layered veils of beauty, pushed the knowledge and study of insect life and habitat to new levels of understanding. Here is a rare coupling of science & art, framing a beneficent dialectic in which the science is enhanced and the art is enlarged. The folios which hold her painted emerging retain the fresh, original colors, as they are firmly shut away from the color-denuding light. Thus they glow with their original vivacity. This merging of strength & delicacy is near unique.

• MARIA • SYBILLA • MERIAN •
1647 - 1717

harmonious, extraordinary and novel mise-en-page.” The color in the etchings utilized “aquatint, a la poupee, and hand-painting.”

The engravers, illustrators, printers, & binders range from the late 15th century to the 20th. In addition to well-known figures (Jean de Tournes & Simon de Colines, Hester Inglis, Aubrey Beardsley, Sarah Prideaux, Laurence Housman, James Guthrie, Dard Hunter, Updike) there is a wonderful array of less well-known artisans, such as Alan Odle & Emily Faithfull, whom Baskin appreciated. The Press announcement (laid in here) refers modestly to the book’s “splendour of invention & execution.” This is considered the “Masterwork of the Press.” *Artists of the Book* 1988 #16. *A Century for the Century* 96.

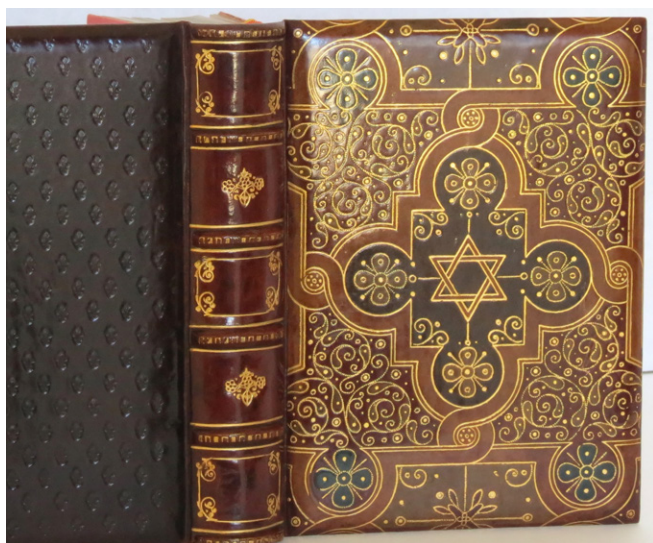
6 BINDING—S.C.A.C. *The Rape of the Lock*. By Alexander Pope. London: LCC, Central School of Arts & Crafts, 1910 (-1912). 6 × 9. 30 pages, 4-line initials in red. Vellum paneled with three gilt borders each formed from gilt rules and tiny gold dots with 3 larger gold circles at the corners; gilt scissors at each outer corner; title, author, and “C. S. 1912 A. C.” are lettered in gilt within the frame; lower cover bears 2 borders with scissors at corners; board edges tooled with gold dots; turn-ins have two rows of gilt dots enclosed by a single rule; spine titled in gilt; all edges dyed blue. There is a quarter-inch split near base of lower joint. A fine, lovely binding. \$1,850

Typesetting by C. H. Fein began in 1910, and was completed in 1912 by “boys of the Day Technical School of Book Production.” J. H. Mason was their teacher. The C.S.A.C. was staffed by former Doves Press artisans—Douglas B. Cockerell, Peter McLeish, John Mason. Cobden-Sanderson and Emery Walker were advisors. This school was one of the most important in training fine hand binders (beginning with Sangorski & Sutcliffe). S.C.A.C. bindings are uncommon. Roderick Cave writes in *The Private Press* “The specimens of the students’ work shows a quest for perfection that was as characteristic of Mason as it was of the Doves Press.”



7 BINDING—UNUSUAL STATIONER’S SPECIMEN. *Nouvelles Heures et Prières Composées dans le style des manuscrits du XIVe au XVIe*. Paris: Gruel & Englemann, (ca.1890). 4½ × 6. 176, (4) pages, each chromolithographed with a different medieval style border. Embossed silk pastedown is stamped in gold “Au Cheval de Bronze/ Lyon-Bellecour.” The full leather binding presents a mishmash of styles; each cover and the spine differ in ornamentation. The elaborate inlaid & gilt upper cover appears to have been made for a larger book, as the design wraps around the edges and is cut off. The lower cover bears an over-all pattern of blindstamped fleur-de-lis. Probably a Stationer’s sample of binding styles which could be ordered. In fine condition. \$950

The stamp refers to a landmark equestrian statue of Louis XIV in the Bellecour Plaza. A tiny book ticket bears the name of the publisher/bookseller H. Lardanchet at 10 rue de President Carnot in Lyon. Gruel & Englemann’s *Nouvelles Heures* was in print for many years, and is found with many different binders’ stamps. Unbound sheets may have been a popular staple for booksellers.



- 8 BLAKE, WILLIAM. *Auguries of Innocence*. Providence: Ziggurat Press, 1997. 8 × 10. Fourteen French-fold leaves. Eleven stanzas face 11 debossed copper etchings by Walter Feldman. Black leather spine with exposed stitching & Twinrocker grey boards, an etched copper insert on upper cover. Fine. \$950
No. 9 of only 20 copies. Blake did not illuminate the “Auguries,” enabling Feldman to create his own reactions to Blake’s “provocative and moving words.” Printed on a Vandercook and an etching press.
- 9 BOCCACCIO, GIOVANNI. *Il Ninfale Fiesolano con le figure di una perduta edizione Fiorentina del Quattrocento ora riunite da vari libri del cinque-cento e reincise in legno*. Verona: Officina Bodoni, 1940. 7½ × 10½. 83 pages illustrated with 22 woodcuts redone by Fritz Kredel. Bound in vellum with yapp edges, spine titled in gold. The original plain dust wrapper and board slipcase have acidic browning. The book is fine. \$1,600
The first edition of *Ninfale* with these woodcuts is lost. But with first-rate detective work, Mardersteig was able to locate the images as they were used in various works over the years. Fritz Kredel’s recutting “restored them to their original freshness.” One of 110 copies.





10 BROADSIDES. *The Printed Poem/The Poem as Print. Twenty-Four Broadside of American Poetry.* The Press at Colorado College, 1983-85. 17 × 24 and smaller. Twenty-four broadsides are printed on different papers in various colors & styles. Each is numbered & signed by the poet. Fine in tray case, with prospectus. \$2,000

“...a poetry broadside is the most intense and unified genre of printing. It is a sort of typographic haiku which captures a single lyric moment when text becomes design.” “Exceptional papers were located or commissioned for each poem;” many processes of relief and letterpress printing were used. James Trissel designed the broadsides in response to the poems. The prospectus lists the 24 poets, the poems, the type face & paper for each broadside. Poets include Robert Bly, Amy Clampitt, Laura Gilpin, Dana Gioia, Donald Justice, Carolyn Kizer, W. S. Merwin, Howard Moss, Louis Simpson, and Richard Wilbur. No. 89 of 150 sets.

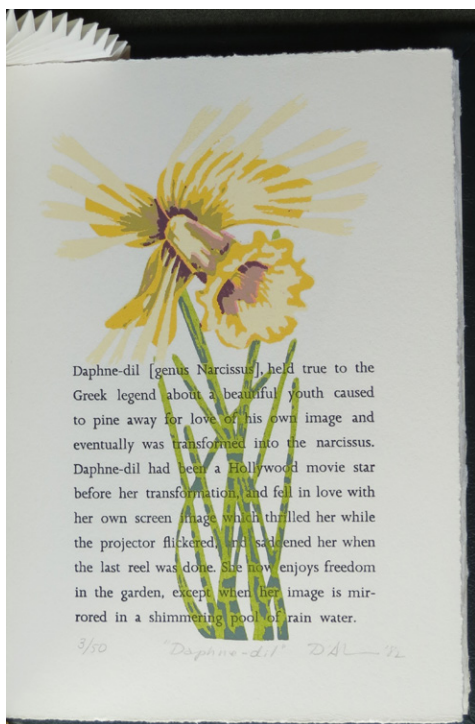
To the bed of the RIVER THAMES I bequeath...

- 11 COBDEN-SANDERSON, T.J. *Catalogue Raisonné of Books Printed & Published at the Doves Press 1900-1916*. (Hammer-smith): Doves Press, 1916. 6½ × 9. Frontis silverpoint portrait by Legros, 96 pages. Vellum spine & blue boards. Attractive bookplate on pastedown. Light wear & age toning, upper tips gently bumped, very good. \$1,200

One of 150 copies printed in black & red on handmade paper. The last Doves Press book, it includes the printer's Epitaph and his poignant consigning of the punches, matrices, and type to the Tides of Time.

- 12 D'AMBROSIO, JOSEPH. *Daisies Never Tell*. (Sherman Oaks), 1982. 6 × 9. Twenty leaves. Daisy petals are cut out of the edges of the endpapers and the first few leaves, including the double title page. Every page is decorated with flora. Four serigraphs hand printed from stencils are titled, numbered, and signed by D'Ambrosio. Bound in dark green cowhide and glass which reveals cut paper daisies. Fine in clam-shell box. \$1,200

This charming volume was created as a tribute to D'Ambrosio's grandmother, who is presented here as a daisy. "The binding was designed to allow a reader to 'walk through a field of daisies' before the text begins...." Number 3 of fifty copies and ten artist proofs printed on an iron handpress.





A Jeff Clements “axis binding”

- 13 DANTE ALIGHIERI. *Rime*. (Alpignano: Editions Alberto Tallone), 1965. 8 × 13. 167 pages. Bound by Jeff Clements in a bold geometric pattern of rectangles & triangles in black, grey, blue, & red morocco, blind-tooled & with raised bands on the covers; pastedowns of black & grey morocco, endleaves of red suede; all edges in graphite. Stamp signed JC88 on the rear doublure. Fine in felt-lined traycase. \$7,750

A stately printing of Dante’s poems in a handsome binding, this is no. 182 of 375 copies printed on a handpress in 24 point Caslon italic. This binding was exhibited at Design Bookbinders in 1989. Clements wrote “this is an example of an ‘axis’ binding in which strict vertical and horizontal lines are related to oblique forms.” Clements, past president of Designer Bookbinders, says his binding designs “are essentially a resolving of tensions and stresses within a contained area. Finishing techniques have been consciously restricted to make maximum effort from a minimal statement, and I find it possible to work with freedom using only inlaid leathers and linear blind tooling.”

A delicate & charming deck of cards

- 14 DAVIDSON, LAURA. *Flora and Fauna*. (Boston, 2008). A handmade deck of 54 cards including 2 Jokers. $3\frac{3}{8} \times 2\frac{3}{8}$ in a mahogany box, with the signed colophon inside the lid. Clubs are 3-leaf clovers; Diamonds are birds; Hearts are trees; Spades are flowers. All the Jacks, Queens, and Kings have aluminium or gold leaf crowns. "This deck is based on my research of the history of playing cards, especially transformation decks." Fine. \$2,850

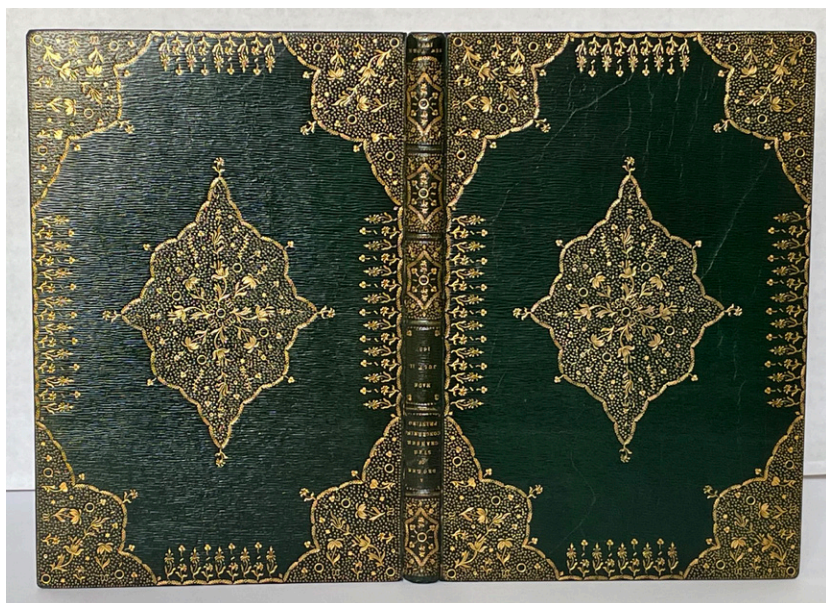
The cards are hand painted dry-point prints on Magnani Pescia paper; the face cards are ornamented with 23 c. gold gilt crowns for the King and Queen cards and the colophon, and aluminum leaf crowns for the Jacks. On the reverse, each card is linoleum printed in tan and white with the image of an eagle. This is no. 5 of 20 sets.



- 15 DE VINNE, THEODORE LOW. *Aldus Pius Manutius*. With an essay...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. The original *Hypnerotomachia* leaf has a three-quarter page illustration of two women supporting a young boy who is peeing, all within an architectural frame. Cloth-backed boards. Extremities lightly rubbed, contents fine. \$1,500

No. 18 of 192 copies printed by the Grabhorn Press on handmade paper. One of the world's celebrated books, the *Hypnerotomachia Poliphili* is renowned for its perfect integration of text and woodcut illustration.





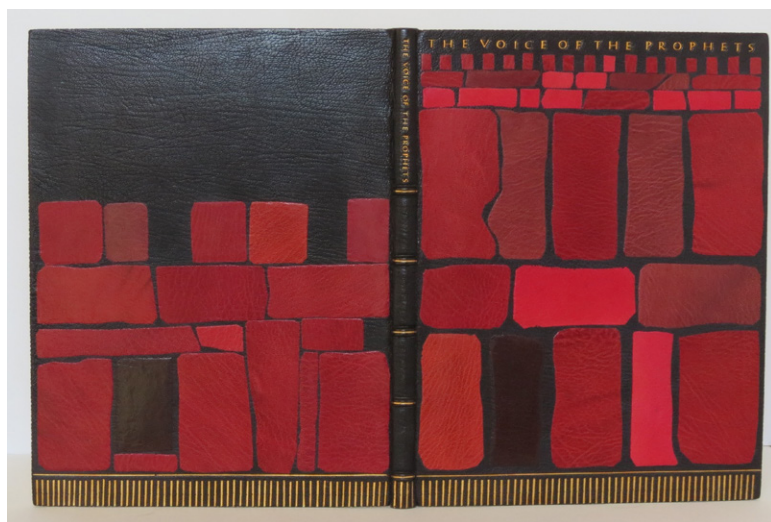
The first Grolier Club publication bound by the Club's first binders

- 16 DE VINNE, THEODORE LOW. *A Decree of the Star Chamber Concerning Printing, Made July 11, 1637*. With an Introduction and notes by members of the Grolier Club. (NY: Grolier Club, 1884). 6 × 9. (93) pages. Bound in green straight grain morocco richly gilt floral tools on pointille grounds with a central medallion, corner pieces, and floral borders on 4 sides that allude to the floral borders of the original Japan vellum wraps (which are bound in at the rear). All board edges are tooled with gold dots; wide turn-ins have a different floral border; a central brown calf panel is inlaid with the Grolier Club seal as it appears on the title page in red, blue, & gold. The panel is stamp signed "Bound by R. W. Smith Finished by F. Mansell." Very slight wear, near fine. \$12,000

This book was bound before 1895 by the Club Bindery's first employees, Smith & Mansell. It would have been commissioned by one of

the 16 original shareholders in the Club Bindery, as they alone were allowed the use of the Bindery at first. In December 1922 the book was sold at Anderson Galleries, lot 457 in *The Library of the Late Henry Cady Sturges*, for \$77 to “Brick” (probably the Brick Row Bookshop). Sturges was a member of The Grolier Club from 1889 to 1916. This book appears again at the Galleries in April 1930, lot 103 in *Private Press Books from the Library of David Randall including Rare Vellum copies of the Ashendene, Doves, & Kelmscott Press*. (As an aside, Randall was employed by the Brick Row Bookshop from 1929 to 1931.) It sold for \$75. We have not been able to determine the purchaser, and the heirs wish to be anonymous. The purchaser died in the 1970s; his heirs sold this *Star Chamber* in 2018. Copies of both Anderson auction catalogues are included with the book.

No. 49 of 148 numbered copies on Holland paper, printed by DeVinne. The first publication of the Grolier Club.



- 17 EBERHARDT, FRITZ—BINDER. *The Voice of the Prophet. Messianic Prophecies*. (Flemington: St. Teresa's Press, 1970). 8 × 11. 33 pages. Illuminated by the Carmelite Nuns; large initial letters painted in 23-carat gold, silver, and vibrant shades of red, green, blue, and purple. Bound by Fritz Eberhardt in

black morocco with an abstract design formed by 62 onlays of morocco in reds and browns, gilt title and rules. A fine copy, in tray case. \$6,500

A beautiful book. Eberhardt's design is suggestive of Stonehenge. The 20 prophecies come from Genesis, Psalms, Isaiah, Ezekiel, Daniel, Zechariah, and Malachi. No. 26 of 125 copies hand printed in American Uncial type on English handmade paper.

- 18 ELY, TIMOTHY. *The Tables of Mercury*. Np, 1999. $5\frac{1}{2} \times 7$. 18 leaves, mostly in black with occasional brilliant red/yellow bursts. Full black pigskin illuminated design on upper cover, top edge gilded & spattered in black. Signed on the title page. Fine. \$2,850

Unique artist's book with Ely's cribiform hieroglyphics and mysterious planetary calculations. "Gestural in their formation, these trailings evoke a sense of language and meaningful discourse. Though suggestive, they never yield up a firm translation."

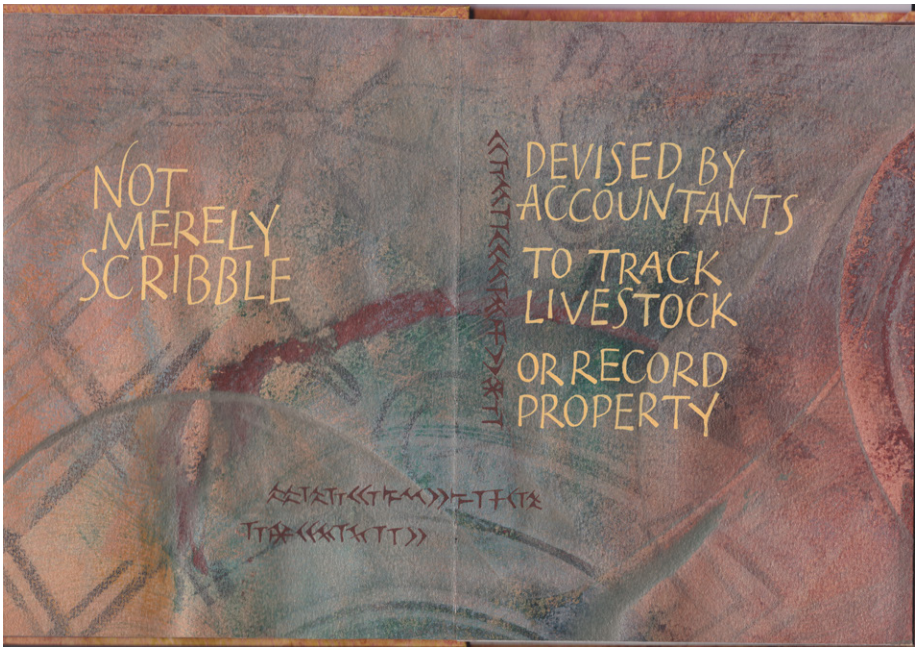


“a verve not seen again on book pages till the days of Dufy, Matisse and Derain.”

- 19 EUCLID AND OLIVER BYRNE. *The First Six Books of The Elements of Euclid in which coloured diagrams & symbols are used instead of letters for the greater ease of learners*. London: William Pickering, 1847. 7½ × 9½. xxix, 268 pages replete with blue, red, & yellow diagrams & symbols. Introductory pages have very wide outer margins, inviting penciled notes; indeed there are some. There is a smallish, faint waterstain at the base of the gutter for the first 50 pages and the page edges are darkened; however, there is less foxing than usual. In the publisher's tan wraps with label on upper cover. Covers are worn & soiled, upper one partially detached. Protected by a colorful, geometric-patterned tray case by Barbara Blumenthal. A good, unsophisticated copy. \$12,500

Printed in 4 colors by Charles Whittingham at the Chiswick Press. Each proposition is set in Caslon italic, with a 4-line initial engraved on wood by Mary Byfield: “the rest of the page is a unique riot of red, yellow and blue: on some pages letters and numbers only are printed in color, sprinkled over the pages like tiny wild flowers, demanding the most meticulous register; elsewhere, solid squares, triangles, and circles are printed in gaudy and theatrical colors, attaining a verve not seen again on book pages till the days of Dufy, Matisse and Derain.” Ruari McLean, *Victorian Book Design & Colour Printing*, p. 70. McLean calls it “one of the oddest and most beautiful books of the whole century.”

Joan Friedman also writes about the absolute necessity that “register—the proper positioning of blocks for successive printings—be perfect, so that angles and lines met each other at the proper places. Whittingham achieved this and at the same time designed a page of great elegance and balance. Despite the virtues of the book, it was a commercial failure: of 1000 copies printed, 792 remained in stock at Pickering's bankruptcy in 1851–1852.” *Color Printing in England* 43. PMM Fine Printing 150.



- 20 FERRARO, CARI. *The First Writing*. San Jose, 2004. Original calligraphic manuscript. 6 × 8 (closed). Accordion-fold of 10 pages, mostly double spreads. The text is lettered on acrylic paste painted Arches, in gouache, pastel, and metallic ink. Each page shimmers. Bound in earth-toned paste paper over boards tied with beaded suede thongs. Enclosed in a hand sewn folder of dark brown paper & golden suede with ties and a wooden button. Signed. Fine. \$1,800

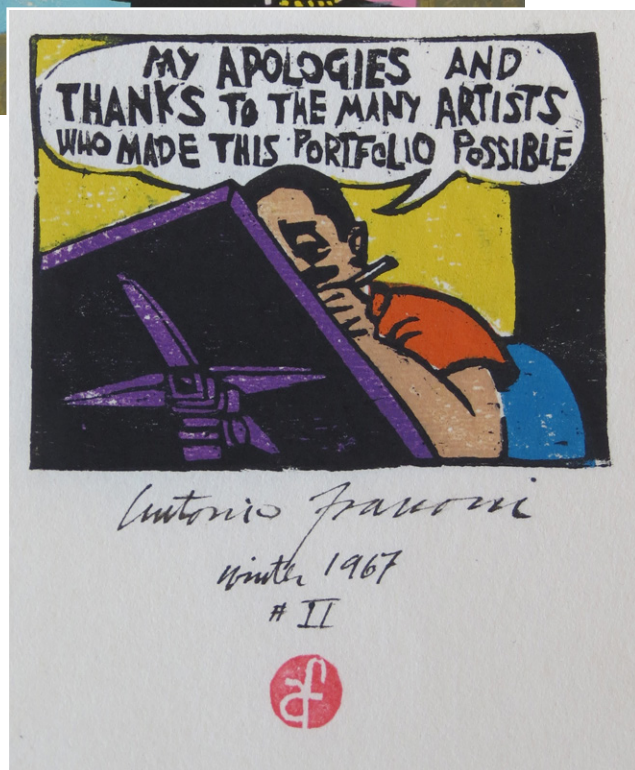
This unique artist's book is dedicated to the archeologist Marija Gimbutas, "who theorized that writing grew out of symbolic marks on ritual objects made to venerate the Great Mother in Old Europe... I adapted an alphabet style based on Gimbutas' catalogue of marks, and in the background of the pastepaper used symbols found in the 5000-year-old passage grave Newgrave in Ireland." The text is comprised of one lengthy sentence. Ferraro studied with Nancy Leavitt and Suzanne Moore.

LBJ as Batman, Tarzan, Lone Ranger, Dick Tracy...

- 21 FRASCONI, ANTONIO. *The Portrait*. (South Norwalk, 1967). 15 × 21½. Twenty leaves: 11 double leaves of white Japanese paper with 9 color woodcuts; and 9 stencil-cut single pages of black or dark blue with woodcuts. There are also 4 blank interleaves, one painted red. On single pages Lady Bird Johnson, sporting feathers & wings, places a laurel wreath around the cutout which reveals a photo of LBJ's head. Turn the page and there's a new, framed portrait with his head superimposed upon a different character. Quarter red cloth, blue corners, marbled sides of red, white, & blue. Title label on upper cover. End papers are woodcuts in a red, white, & blue flag pattern. Extremities worn, else fine in marbled slipcase. \$6,000
- President Lyndon Baines Johnson pronounced his official portrait "the ugliest thing I ever saw." Antonio Frasconi kindly set out to correct that. Here, LBJ is Batman. Superman. Tarzan. Crazy Cat. Officer Puck. The Lone Ranger. Daddy Warbucks. Dick Tracy. And George Washington. In his colophon, Frasconi apologizes and thanks "the many artists who made this portfolio possible." No. 2 of 5 copies. *The Books of Antonio Frasconi* 27.
- 22 GUERIN, MAURICE DE. *Le Centaure*. Vienna, Stamperia del Santuccio, 1939. 9 × 12¾. Eight leaves: pages x, [2] plus front and rear blanks. Cream colored paper over boards. A smallish glue stain in the gutter of front blank; all else fine. \$750
- Stamperia del Santuccio Opus IX. No. 14 of 53 copies, printed in red and black in Pindar uncial on handmade Magnani paper. *Victor Hammer Artist and Printer* p. 145. There was no edition binding. Rare to the market, no auction records. OCLC locates copies only at Harvard, Yale, & UVA.



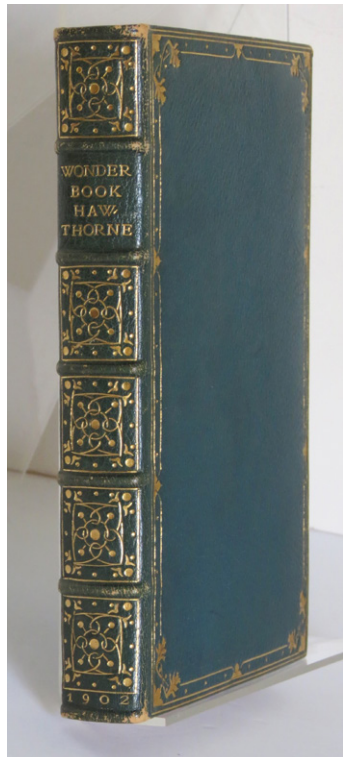
21. Frasconi



Bound & Inscribed by Ellen Gates Starr

- 23 HAWTHORNE, NATHANIEL. *A Wonder Book for Girls and Boys. With 60 Designs by Water Crane*. Boston: Houghton Mifflin, 1902. 6½ × 9. x, 210 pages, 19 color plates and decorative initials, headpieces & tailpieces in green, brown, & tan by Crane. Collectors' label inside front cover. Bound by Ellen Gates Starr in turquoise morocco in Doves style with gold hearts & dots in 4 spine compartments; covers have a gilt border with gold dots and floral corers, all edges gilt. The binding is signed in gilt on the rear turn-in with a gilt Scales of Justice surmounted by a star and "E.G.S 1903." Spine is slightly faded to a uniform green; tips & spine ends rubbed. A very good copy in modern tray case. \$2,500

Inscribed "To Angela Starr Van Patten, my dear little grand niece, this book, which I bound many years ago, I now give to her, with my love. Ellen Gates Starr." Starr was one of Cobden Sanderson's best students. She studied at the Doves Bindery for 15 months, from 1897-98, and part of 1899. She co-founded Chicago's Hull-House with her friend Jane Addams. "Starr's work at Hull-House initially focused on art, arts education, literature, and cultural experiences for immigrants from the surrounding neighborhoods. Incorporating ideas from the Arts and Crafts Movement, Starr started the Hull-House Book Bindery to offer the community relief from exploitative and harsh living and work conditions."—Hull-House Museum



- 24 HOFER, PHILIP. *John Howard Benson 1901-1956*. NY: Typophiles, 1957. $4\frac{3}{4} \times 7$. xii, 57 pages. $4\frac{3}{4} \times 7$. xii, 57 pages. Bound by Arno Werner in chestnut morocco, flat spine titled in gold its entire length, cover with a gold feather quill and "HB." Bound for John Peckham with his initials in gold inside front cover. In quarter morocco tray case using the decorated paper from the Typophiles binding. The spine of the case is darkened and worn, but the book is fine. \$700

J. H. Benson was a master craftsman in lettering and stone carving. Arno, a master bookbinder, created 4 copies of this simple but elegant binding. Harold Hugo and Fred Jahn each received one. Werner's own copy of this binding was exhibited at Harvard and illustrated in *One Man's Work*.

- 25 HOROWITZ, SARAH. Kadya Molodowsky. *Paper Towers*. Oregon: Wiesedruck, 2005. 11×12 . Thirteen leaves with 13 woodcuts and engravings (5 full page) by Sarah Horowitz. Title in English & Yiddish. Molodowsky's 5 poems in Yiddish and their English translations are printed in two columns, each with a large woodcut initial. Bound by Claudia Cohen in handmade Dutch windmill paper boards, leather spine label. Fine in its tray case. \$2,250

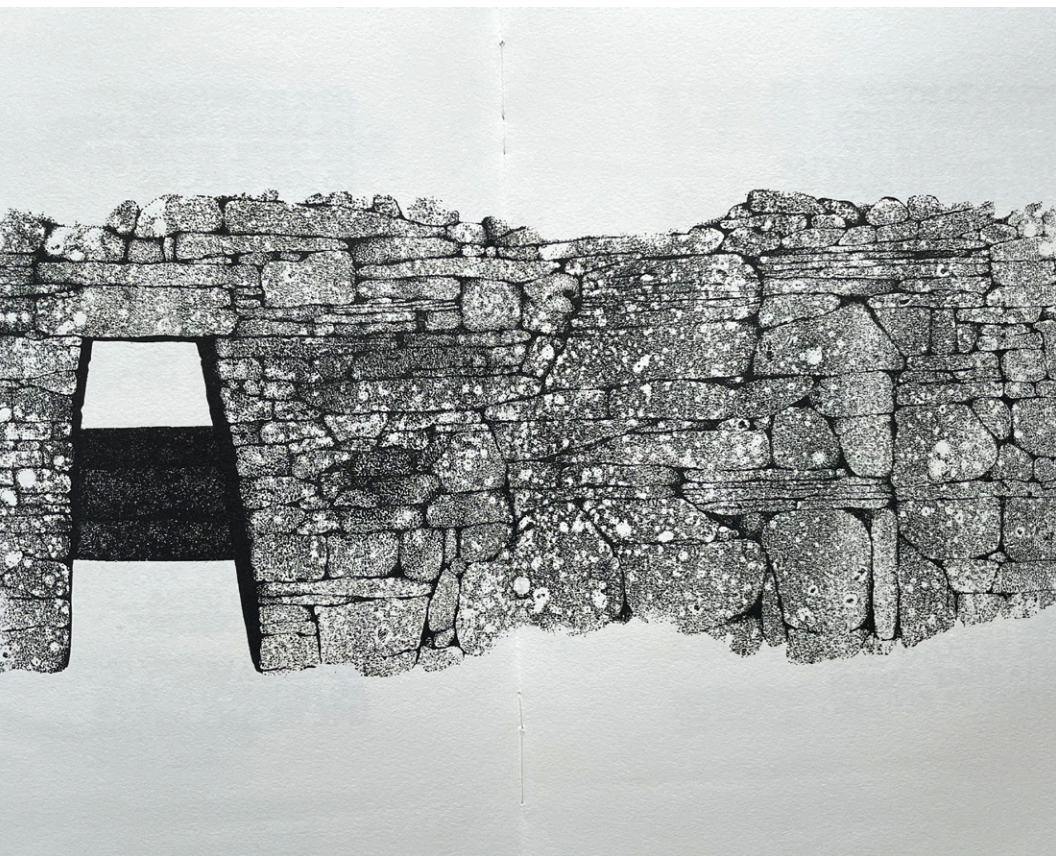
Sarah writes "My inspiration for *Paper Towers* came from my memories of eastern European folk tales and the dark illustrations that accompanied them." Russian-born Kadya Molodowsky (1894-1975) was educated in Yiddish by her grandmother and in Russian by a tutor. The State of Israel awarded her their highest prize given to Yiddish writers. English translations are by Kathryn Hellerstein. No. 21 of 25 signed copies.



26 HOROWITZ, SARAH. *Alpha Botanica*. Oregon, 2007. 5 × 5. Twenty-nine leaves, most printed on both sides. Two botanical alphabets—one Roman and one Hebrew—were drawn and engraved by Sarah Horowitz. The 48 letters are based on Elizabeth Roman and Harel capitals. There are also 2 title pages, 2 colophon pages, and 2 lists identifying the 48 flowers. All flowers are hand colored. Bound by Claudia Cohen in black morocco tooled all over with gilt vines, golden floral endpapers. Fine in its green silk case with leather spine label matching that of the book. \$2,400

One of 12 hand colored copies from an edition of 45 plus 10 artists' proofs. Laid in is one gathering of 4 letters in uncolored state, for comparison. Printing was begun by Chris Stern and finished by Art Larson.





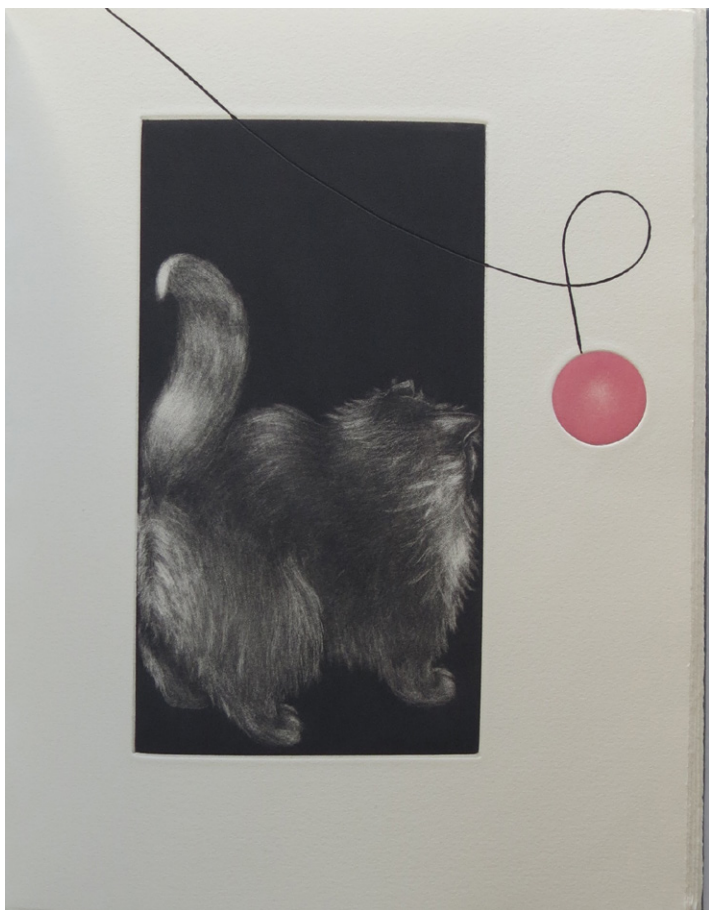
- 27 HUMPHREYS, EMYR. *Kingdom of Brân*. [Keith Holmes Private Press], 1979. 10 × 12½. Double spread title, 27 text pages, 4 dramatic wood engravings (2 double spread). Vellum wraps with black ribbon ties. Black cloth tray case has a faint smudge. Fine. \$635

No. XV of XV copies bound in vellum, signed by Holmes and by Humphreys. This tale about the giant king of Britain is adapted from the *Mabinogion*, a collection of Welsh tales based on old Celtic legends. Text, illustrations, & printing by Keith Holmes on Arches paper. There were also 100 copies bound in paper. OCLC locates no copies in the Northeastern U.S.

28 JONES, D[OUGLAS] G[ORDON]. *A Thousand Hooded Eyes, Poems*. Wood engravings by Lucie Lambert. Vancouver: Les Éditions Lucie Lambert, 1990. 6 × 6. (22) accordion-fold leaves: 14 text pages + 7 wood engravings in 3 colors on rice paper are tipped to Japanese paper, all mounted on a continuous sheet of linen. Bound by Pierre Ouvard in green frog skin with an inlaid silver frog medallion designed by the artist, for the upper panel; lower panel is black leather blindstamped with the artist's mark. Fine. \$3,500

The gem-like small creatures here are progressive spoon prints. These small figures...teem with fantastic vitality; the viper, lizard, and frog seem ready to spring from the page.... Like a *Carnival of Animals*, this bestiary—whether real or fantastic, fish, batrachian, reptile, or dragon—is the subject of humourous or amusing descriptions in which the poet reveals characteristic traits of each animal....” Duquette, *Écrire L'image / Writing Pictures*. One of 45 signed copies printed by the Elsteds at the Barbarian Press.





- 29 JONES, SHIRLEY. *For Gladstone*. The Red Hen Press, (1988). 10 × 13. (16) text pages, 10 mezzotints & a mezzotint combined with relief etchings. Bound by Jan Ascoli in black morocco & textured boards, in a cloth folding case. Fine. \$1,500

Gladstone was the artist's "lovable and rather portly" Persian cat. Written, set, printed & illustrated by Shirley Jones, this is number 30 of 50 signed copies. Printed in Gill Sans in dark pink on Rives paper. She named her press "after the Little Red Hen, who did it all herself." This beautiful book displays Jones' mastery of the mezzotint—which Martin Antonetti called the ability "to conjure light from absolute blackness."



30 KUCH, MICHAEL. *Falling to Earth. A book of poems and intaglios*. Northampton: Double Elephant Press, 2002. Two vols. 11½ × 15. 42 leaves: 14 poems printed letterpress and 21 etchings, most in color. The binding suggests the former World Trade Towers on a bright, clear morning: upper cover bears two tall grey & silver towers separated by a white and a blue strip, sky blue endpapers. WITH an extra suite of the 21 etchings—each numbered & signed. The etching of an angel on a ladder is also present as a monotype. It accompanies the original copperplate of the angel. Each volume is housed in a steel-walled grey tray case. Fine set. With the prospectus. \$4,500

No. 12 of 15 deluxe copies, with the extra signed suite, a monotype, and an original copper plate. An artist's response to the events of 9/11 and its aftermath. The metaphor of falling examines the human and spiritual costs of violence. Mythological & biblical narratives are evoked in a modern framework. Angels descend and ascend ladders, Christ parachutes—as if a heavenly host had arrived to transport souls. *Book, Art, Object* page 155.

The greatest of these is love.

- 31 LALOU, FRANK. *Paul: Corinthians 13*. (Nice, 1996). Hand painted and lettered on twelve sheets of heavy Fabriano folded to 10½ × 22 inches. The Biblical text is lettered in the original Greek (in black) and in English (in red). Ornamented with paintings in red, blue, black, & gold leaf. Two of the folders have circular cutouts, partially revealing hidden contents. Laid into white Fabriano wraps, with endpapers, painted & lettered in black with a touch of red & yellow. About fine in a red board slipcase. \$2,150

A dramatic one-of-a-kind calligraphic manuscript. Frank Lalou is renowned for his lettering, particularly on sacred and poetic texts.





From the perspective of an Oak

- 32 LE GUIN, URSULA K. *Direction of the Road*. Woodcut by Aaron Johnson. Santa Cruz: Foolscape Press, 2007. 10 × 14. Thirteen leaves of handmade Linen Wrapper paper, which is textured like tree bark and rustles like dried leaves. Printed letterpress on the rectos. Collages of oak leaves cut from papers in Spring greens to Autumnal shades decorate the versos. Endpapers are brown Linen Wrapper. Wrappers are highly textured Green Umbrella. Laid into a portfolio box with Johnson's anamorphic woodcut and a mirrored cylinder for viewing the image. A fine copy of this imaginative rendering of Le Guin's story. \$2,950

The anamorphic projection challenges the viewer's usual conventions of looking. It "casts the viewer into an active role in relation to the art and, most important for this story, it allows the image freedom of movement. With a brief introduction by Le Guin. One of 150 copies signed by the artist and the author.

- 33 LEAVITT, NANCY. *Variorum. Notes & Drawings on Geometry, Poetry, & Stones*. Stillwater, Maine, 2009. 6 × 9¾. Twenty-one leaves of Bodleian and Katie MacGregor handmade papers painted and lettered in gouache and gold leaf. Dyed vellum wraps sewn over stiff paper, ribbon ties. Fine in its black cloth tray case with spine label, a painting of a black stone gilded inside the lid. \$3,500

A lovely, unique hand-painted artist's book, signed in the colophon. Double spreads of geometric figures are drawn in golden yellow—a reference to the Golden Ratio. Leavitt writes that the remarkable decorative elements composed of knots, spirals, and interlacing designs in the early illuminated manuscripts from Ireland and Northumbria, began with a foundation in geometry. Colored stones with gilded spirals appear throughout this manuscript. Text includes quotes from Carl Jung, Samuel Hazo, Mark Rutter, and Walt Whitman.



Jackson Pollack's "Springs" in a dynamic binding

- 34 MARK, ENID. *Springs*. Wallingford, PA: ELM Press, 1990. 18 × 12. Eight double leaves attached at fore edges open to 36 inches, revealing lithographs in blue/black or in gray/green showing Pollack's home, studio, and sweeping grounds. "Harmony," "Energy," "Rhythm" are printed in bursts of black or dark red Optima type. These single words are repeated in various sizes and others are added as the book progresses. "Risk," "Anxiety," "Violence," "Chaos" are added until the text explodes against a fractured scene. The book opens with the long country road approaching Pollack's home, site of his fatal car crash, and closes with a chine collé of Pollack's headstone in the nearby cemetery. Bound by the Dutch designer binder Pierre Thielen in a stunning 3-dimensional chestnut calf in padded, fitted tray case. The structure was inspired by Pollack's "Blue Poles." Thielen's panels are formed over vertical ribs which are the same in number and in orientation as the artist's poles. Fine. Thielen's original color drawings, studies & bindings descriptions, all signed, are included. \$7,500

Both the artist and the binder were inspired by Jackson Pollock's work. Enid Mark visited his home and studio in 1988. In Pollock's "Blue Poles" 8 poles stand at various angles against a golden hued swirl onto which Pollock poured sand. "The main lines in the composition of Blue Poles became the starting point for my design. That is where the thought



of the shrine was born, and from the sand the use of color... between those main lines, as supporting ribs, I position the planes that cherish, protect and screen Springs.” Two of Theilen’s prize-winning bindings (both 3-dimensional such as this) are illustrated in *The New Bookbinder* Volume 7, 1987, p. 35.

- 35 MARVELL, ANDREW. Lance Hidy. *The Garden*. Boston: Godine, 1970. 6 × 9. Nine leaves printed rectos only with 4 etchings by Lance Hidy. Natural linen boards, cover label, in green calf & cloth tray case. Case spine is darkened and scuffed, but the book is fine. \$1,200

A gem from David Godine, who writes “We had only enough type to set two pages at a time, distribute the type and start again. Many consider it the most elegant and precious of the titles we issued during our ‘letterpress’ years.” *David Godine at Fifty* p. 4. No. 18 of 115 copies signed by Hidy. Printed in van Krimpen’s Cancellaresca Bastarda type in black & green on handmade Amalfi paper. Scarce on the market. *A Century for the Century* 75.





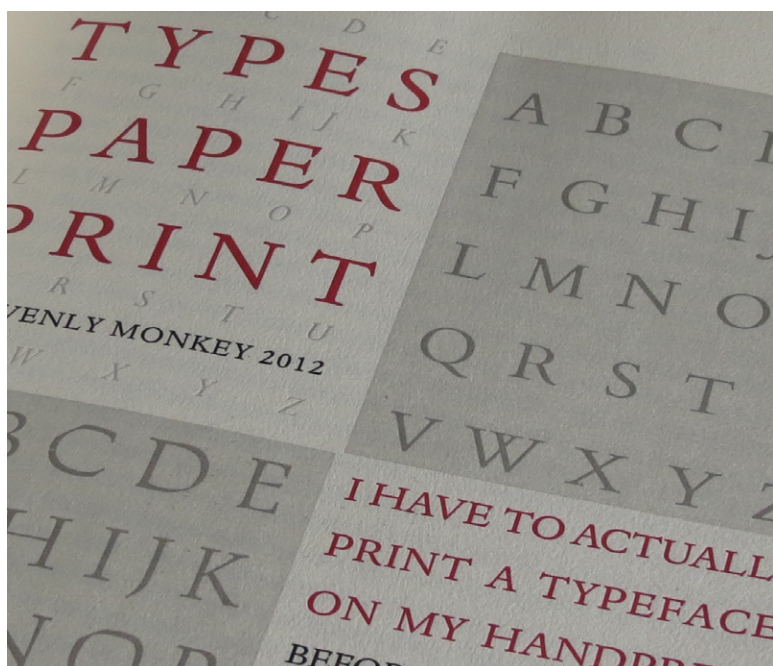
- 36 MEYER, KLAUS. *Prepositions. Fifteen Relief Prints in Colour, interleaved with texts from various sources.* London, 1987. 8½ × 11. Thirty-three leaves laid loose into an oatmeal cloth portfolio. The lively prints of prepositions “enact their meanings in frolics with abstract shapes.” They are interleaved with quotations chosen by Professor Christopher Hicks from various literary sources. Fine. \$1,575

Meyer cut the prints in wood, lino, and other materials and printed them on Hosho paper on his Columbian Press. Christopher Skelton printed the text on Shoji paper. No. 35 of 50 signed sets. Each print is also numbered & signed. Meyer studied at the Central School of Art. He was interned for 10 months as an enemy alien on the Isle of Man, where he illustrated a socialist journal. After the war, Meyer studied woodcuts and etching at the Slade School.

Type specimen printed 3 times on 3 papers

- 37 MILROY, ROLLIN. *Types/Paper/Print*. (Vancouver): Heavenly Monkey, 2012. 8 × 12. (28) + (28) + (28) pages. Mounted frontis wood engraving by Shinsuke Minegishi of Milroy's printing press as a "Gate to a Wonder World." Extra bound by Claudia Cohen with morocco spine & fore edges tooled in gold, her pastepaper sides, title & complete alphabet on the spine. Fine. \$2,800

This is a type specimen of 9 Roman and 11 italic faces that will form HM's core repertoire. Its continuous text is H. P. Lovecraft, *The Horror at Red Hook*. No. 2 of 10 deluxe copies printed letterpress in 3 versions on 3 different dampened papers: Guarro, Reg Lissel's HM Text, and Arches Wove. The regular edition was 28 pages printed on Guarro paper. There is a 3-page introduction by the printer. Faces include Centaur, Cloister Old Style, Cochin, Dante, Optima, Arrighi, Granjon, and Weiss.



- 38 OVID. *Amores. Qui fuerant quinque libelli sunt tres*. Verona: (Officina Bodoni, 1932). 6¼ × 9½. (10), 11-134, (8) pages. Oatmeal cloth, gilt title on spine and upper cover. Light scattered foxing, mostly on end papers but a few very faint touches through page 12; all else fine in lightly soiled matching slip-case. \$3,500

No. 12 of 120 copies on Magnani handmade paper. Printed in Frederic Warde's Arrighi-Vincenza italic, for which Mardersteig commissioned Charles Malin to cut a smaller size of the capital letters. Initials in red, hand done by the calligrapher/scholar Claudio Bonacini. "The beauty of the type and the paper, and the perfect printing and spacing of Ovid's verse, combine to create a lyric delicacy of great refinement."—*A Century for the Century* 31.

Every wood engraving signed by Barry Moser

- 39 PENNYROYAL PRESS. Lewis Carroll. *Alice's Adventures in Wonderland*. West Hatfield, 1982. Two vols. 11 × 17. 148 pages illustrated with 75 wood engravings by Barry Moser. Every engraving in the text, even the endpaper, is signed by the artist. WITH an extra suite of the engravings, each signed. Bound by Gray Parrot in full purple morocco, gilt rules enclose an ornate gilt key. The suite is laid into a purple morocco-backed cloth portfolio with the artist's Note about the cracked blocks. Both volumes are in a purple morocco-backed cloth tray case. There are several stray pale lavender marks on page 96, probably from Moser's purple signing pen. Fine. \$8,750

No. 32 of 50 deluxe copies in a full binding, every illustration signed. (There were also 300 "regular" copies.) Printed in black with red shoulder notes, blue chapter heads, and small engravings in various colors including green & gold. The 75 wood engravings by Moser printed from the original blocks. The letter "A" on page 37 was hand illuminated by Moser. A playful book, with typographic puns. The mouse's long tail is over ten inches long in "shaped" typography.

Designed by Rockwell Kent

- 40 PUBLISHING HISTORY. *Charles Boni Paper Books Club*. NY, 1929–1930. All 16 volumes of the first American paperback series. 7 × 5. Decorated wraps designed by Rockwell Kent. Some old wear, good to very good condition. With the subscription order form. \$850

Boni's aim was "to place good books, well designed and carefully made, within the reach of any reader." The paperbacks were offered on a subscription basis—a new book each month—at \$5 for one year (including shipping). It was a radical experiment: would buyers of modern literary writing want paperbacks (usually cheap & trashy) for their libraries. Only Tauchnitz Editions predated this series. The Penguin series arrived in 1935. The Club could not weather the financial strain of the Great Depression; and future Bonibooks were sold individually.



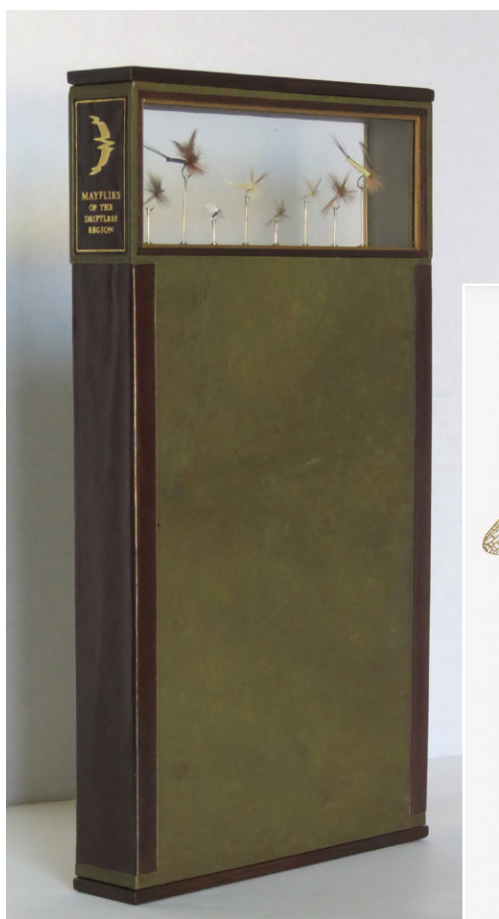


Paper from Levis & coyote jaw

- 41 ROBERTSON, KIRK. *West Nevada Waltz, a suite of poems*. Isla Vista: Turkey Press, 1981. 18 × 13. Fifteen single sheets of hand-made paper: title, colophon, & 13 with paste paper paintings by Harry Reese. Eleven poems are printed on these decorated sheets. Tan linen tray case; author & title are printed on paste paper and inset in cover. Fine, with prospectus. \$1,800

Robertson's poems are a response to the desert landscape around Fallon, Nevada. Reese's paper was made from materials gathered in the region—blue Levis from the Stewart Indian School, American flags donated from the Churchill County Museum, a coyote's jaw from the Stillwater Mountains, and red pigment dug from the Cocoon mountains. No. 9 of 10 sets, signed by the poet and the artist.

- 42 SCHANILEC, GAYLORD. *Mayflies of the Driftless Region*. Wood Engravings by Gaylord Schanilec, with Identifications by Clarke Garry. Midnight Paper Sales, 2005. Two vols. 7 × 10. 77 pages including 13 plates of color engravings. Bound by Jill Jevne in chestnut calf. A matching portfolio contains two folders: (1) seven proofs and (2) an extra suite of the engravings, each titled



& signed. Both volumes are housed in a slipcase (7 × 14) Jevne designed of leather, paper boards, and wood. A glass window at the top incorporates the 8 flies David Lucca tied for this edition. Fine. \$3,850

No. 4 of 50 deluxe copies. For these copies Gaylord printed his ethereal color engravings on Campi Torinoko, a Japanese paper that gives especially fine impressions. The extra prints in the portfolio are printed on the standard edition paper. These engravings from are newly hatched ephemerids which Gaylord collected for three years while dry fly fishing, and are described by entomologist Clarke Garry.



- 43 SCHMIED, F-L. *Le Cantique des Cantiques*. Traduction de Ernest Renan. Paris: F-L. Schmied, 1925. Small 4to 6½ × 9¾. Twenty-three gatherings (89 printed pages) plus blanks. Two notes to the binders are laid in. Wood engravings by Schmied throughout, printed in colors, gold, & silver. Unbound sheets as issued in printed wraps with an illustration on the upper wrap, in original chemise & slipcase. Some offsetting from the initials due to the soft black ink Schmied favored; all else fine. \$10,000

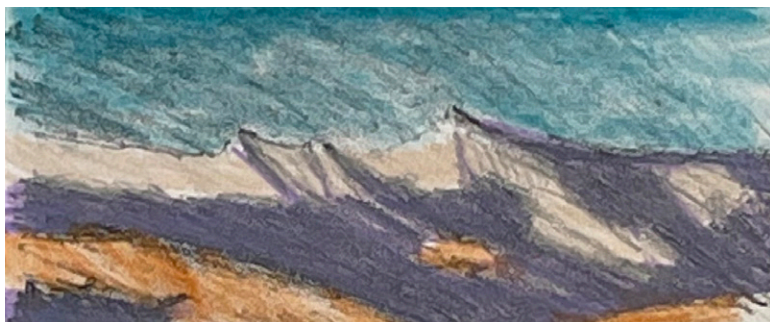
“Its jewel-like quality and richness make it one of the great Art Deco books of the Twentieth Century. Each page is a dramatic new design concept, though integrated with the whole book”—Ward Ritchie 16. About a thousand blocks were required. The entire edition was sold out before its completion from just a sample showing of the preliminary pages. No. 28 of 110 signed copies. Many copies were given permanent bindings; it’s unusual to find this book in its original state

A Tour de Horse

- 44 SILVER BUCKLE PRESS. *Exquisite Horse. A Printer's Exquisite Corpse*. Madison, 1997. Thirty-two broadsheets (7½ × 11) of the head or the tail end of a horse, designed and printed by 32 contemporary book artists and letterpress printers. Laid into a divided cloth tray case (16 × 12), the displayed prints may be arranged and reconfigured to create hundreds of combinations. The reverse of each broadside provides information about the image, and is numbered & signed. Fine with prospectus. \$2,000

A colorful, witty, and inventive design sampler with a great variety of texts. One horse is printed on paper made from silk horseless-carriage dusters; one is a "moveable." No. 48 of 100 copies (only 60 were for sale, as 40 went to all the contributors).





- 45 SITWELL, EDITH. *The Death of Venus. Lithographs by Mark Beard*. NY: Vincent Fitz Gerald & Company, 1983. 7½ × 10½. 59 pages printed as a portfolio on BFK Rives, with 7 lithographs by Mark Beard. One free-standing lithograph folds out to 28 inches; it is numbered & signed by Beard. Six of the prints have been hand tinted by the artist in prisma color. The folios are laid into a linen box with calf spine fashioned like an ancient column. A couple of corners have soft creases, but fine with prospectus. \$1,950

The Death of Venus, published here for the first time, is a “revision and expansion, with much previously unpublished material of Dame Edith’s long poem *Elegy on Dead Fashion*.” Printed by Dan Kelleher. Binding by Gerard Charriere and Carol Joyce. No. 7 of 50 copies signed by Beard.

- 46 VALE PRESS. Marlowe, Christopher & George Chapman. *Hero and Leander*. London, 1894. 5 × 8. 112 pages. Marvelous binding of vellum over boards geometric guilt design with small circles, acorns, and leaf corner-pieces, designed by Charles Ricketts and bound by Leighton, Son & Hodge with their initials (CR and HL) at base of front and rear covers. A little toning to front paste down and free end paper, light occasional foxing. About fine in custom chemise and slipcase. \$2,850

One of 220 copies printed at the Ballantyne Press under Ricketts’ supervision. With seven wood-engraved illustrations, decorative bor-



der, signed CR, on title page and 3 intricate initial letters by Charles Ricketts and Charles Shannon This is the second Vale title, with VP at the base of the vellum spine; it's printed on paper watermarked with Ricketts' rose and 'VP' Vale Press monogram, which is also printed on the last page.

- 47 WARREN, ARTHUR. *The Charles Whittinghams Printers*. NY: Grolier Club, 1896. 7 × 10. vi, 344 pages. With the separately issued (in 1898) Index (pages 345–353). Illustrated throughout with wood engravings, borders, initial letters, and decorative material. Green morocco spine and corners. Slight wear & discoloration to the binding, but a very good or better copy without the slipcase. Cortlandt Bishop's copy with his blue leather exlibris. \$500

One of 385 copies on handmade paper, printed by De Vinne. The Index, sent to Subscribers much later, was printed by the Chiswick Press.

48 WAYZGOOSE PRESS. *As Dead as the Proverbial...* Designed and illustrated by Mike Hudson. Katoomba, NSW. 1989. 8½ × 12½. Ten double spread pages are numbered in descending order (from 10 to 1) to represent the Dodo's demise. Hudson's color linocuts of the bird also shrink, until there is only a feather. Stiff wraps and endpapers, printed in a variety of Garamonds, are a list of some of Australia's endangered species. Fine. \$600

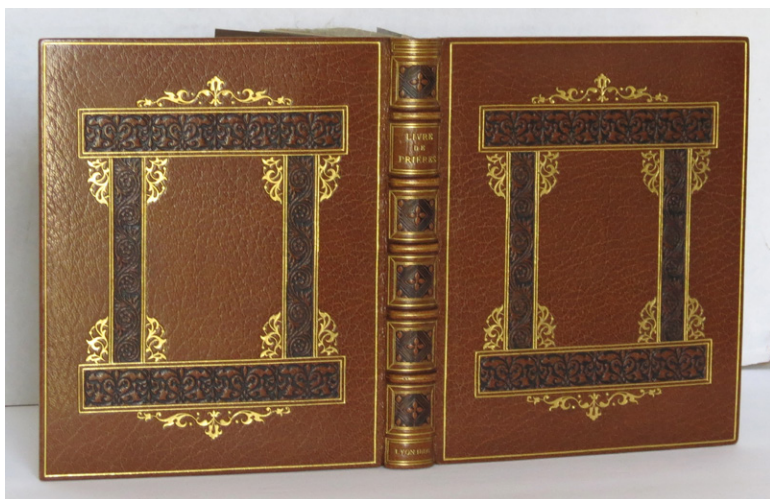
No. 62 of 75 signed copies in varying bindings. The endpapers print the names of endangered Australian animals. Text is from *The Penny Magazine* for June 1, 1833.

49 WAYZGOOSE PRESS. Anon. *Bound for the Goldfields, a true account of a journey from Melbourne to Castlemaine by a carrier of supplies to the goldfields.* Designed and illustrated with cuts by Mike Hudson. Katoomba, 1990. 11 × 10. A concertina of 32 "pages" (9 meters) reflects the continuous flow of the journey. With the aid of multi-colored linocuts, wood engravings and printed textures, the book presents an unbroken panorama of the bush, the skies turning from daylight to dust storm to starry night, of birds above and ants below nibbling at the grass roots and invading the title page & colophon. Golden yellow grassland runs across the bottom third. Here the text is printed in green as an "integral part of the grasslands, read from top to bottom, as in a scroll." Bound in printed Hessian tied with leather thongs. \$1,000

Fine copy of an ingenious and unified press book. No. 7 of 55 signed copies. Printing the text in the grasslands presented a technical challenge—a "subtle bending of each of the lines of type, to make a happy marriage with the curved blades of grass. We carved dozens of balsa wood wedges and stuffed strategically between the lead rules..."



grog-cart started on illicit traffic. Before licences to retail liquors were granted on the diggings, a heavy penalty was attached to their sale there; but each man was allowed to have not more than two gallons in his tent at one time. Of course, neither this nor any other law could totally prevent the sale of spirits; and by every refreshment tent-keeper as well as by the majority of the store-keepers, a supply was kept for the use of customers. In order to prevent the seizure of the drays which carried in the liquor, it was usual to take it all up in two-gallon kegs or cases. Any person ordering spirits gave at the same time a list containing as many names as there would be kegs in his cartload. The names were those of friends or acquaintances on the diggings; and in the event of the drayman being stopped and accompanied by a trooper,





Breathtaking

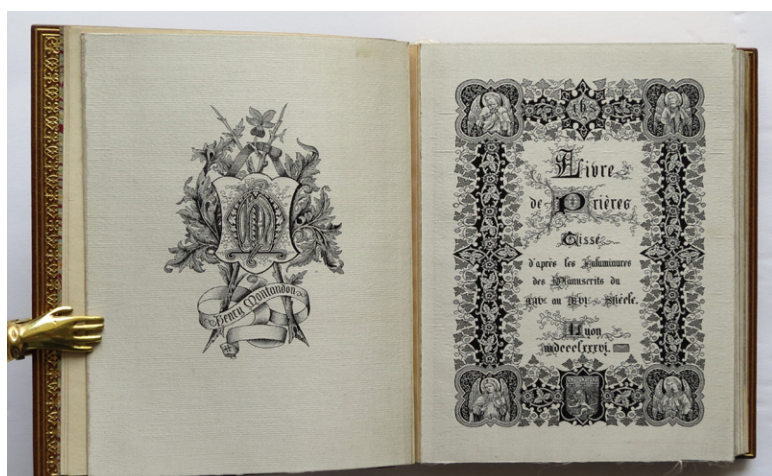
- 50 **WOVEN BOOK OF HOURS.** *Livre de Prières Tissé d'après les Enluminures des Manuscrits du XIVe au XVIe Siecle.* Lyon, 1886 (on title page) but 1887 in colophon. $6\frac{1}{2} \times 6\frac{3}{4}$. (6), 43, (1) gray silk pages woven on a loom in gray and black silk with finished sheets (two pages) doubled and mounted on pieces of card to strengthen them. The French text is set in 2 columns with decorated initials and surrounded by elaborate borders of flowers & vines historiated with birds, beasts, and religious figures. Brown crushed morocco by Chambolle-Duru (signed on the front turn-in). Covers with central inlaid frame in a darker morocco with decoration in blind and gilt decoration around the frame. Spine in six decorated panels with title and date. Morocco gilt turn-ins with brown silk doublures and endpapers. Sturdy original morocco tipped s/c. Condition is fine throughout. \$37,500

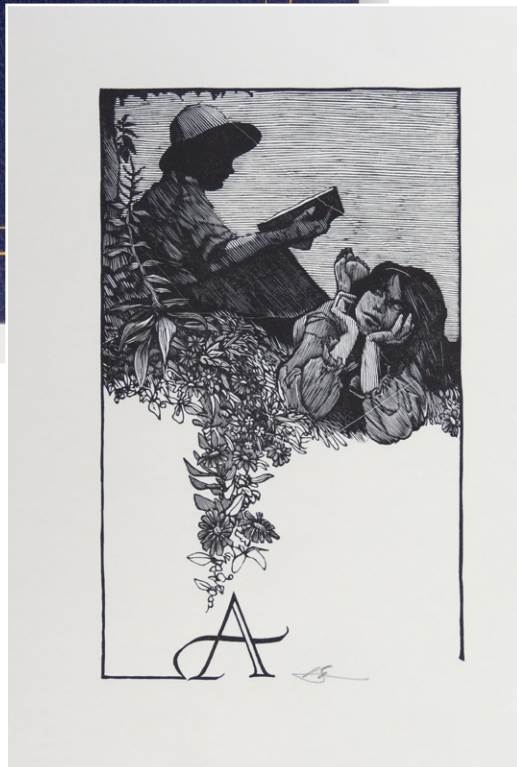
The *Livre de Prières* was a massive undertaking requiring in excess of 5000 encoded cards per page at the rate of 400 threads per inch! It

took 2 years to complete, and required some 50 trials to get it correct. This elaborately illuminated book was produced by the firm of J. A. Henry on a loom controlled/automated by an extraordinary machine invented by Joseph Marie Jacquard and patented in 1804. The loom with Jacquard machine attached is now designated as a Jacquard loom. It should be noted J. A. Henry's firm produced a 20-page book, text only, using a Jacquard loom in 1883 (of which only 3 copies are known, one at RIT). Apparently it was never published.

The Jacquard loom is mechanically operated and controlled by a perforated card that dictates what is to be woven in each pass of the shuttle with weft through the loom; many cards are laced together to provide continuous weaving. The concept of using punched cards or tapes to convey what is be inputted (or not) into a device was seminal to the development of computers in the next century and was still widely in use up to the mid 1980s. The Jacquard machine is still in use and was finally electrified in 1983.

There were 50-60 copies produced, each sold with a custom binding and the purchaser's name or initials woven in. This copy was woven for Henry Montandon—most likely the wealthy Parisian engineer, amateur artist, and book & print collector. His name and shield are woven into the page facing the title page.







Qu'il me baise d'un
baiser de sa bouche!
Tes caresses sont
plus douces que le
vin, quand elles se mêlent
à l'odeur de tes parfums
exquis;