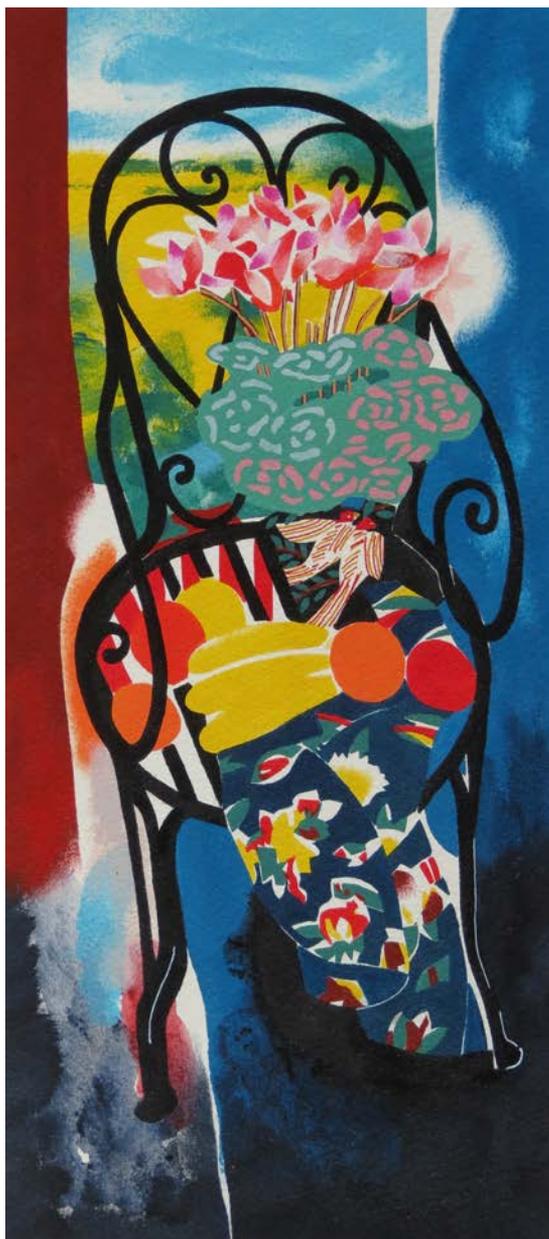


The
Veatchs
Arts of
the Book

CATALOGUE 91



ABOVE: *Item 3. Bachinski.* COVER: *Item 21. Frasconi.*

THE VEATCHS ARTS OF THE BOOK

6145 McKinley Parkway, No. 9 Hamburg, New York 14075

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CATALOGUE 91

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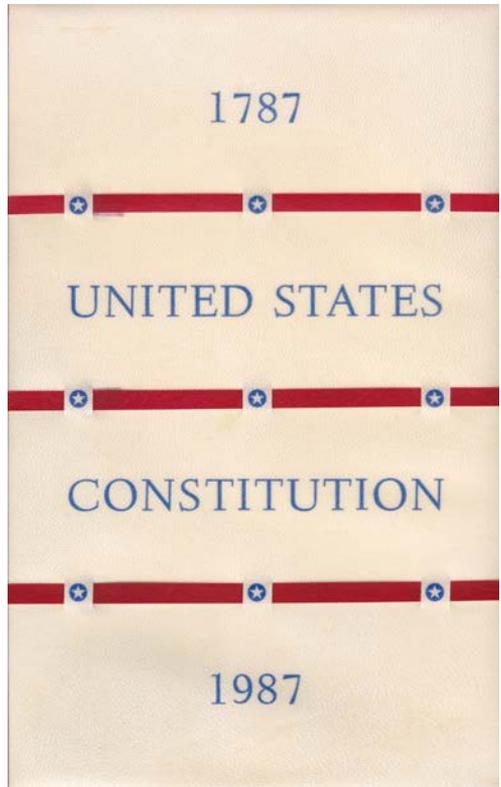
Your satisfaction is guaranteed. All books are returnable, with advance notice. Payment is accepted by check, Visa, Mastercard, and wire transfer. Libraries may request deferred billing. New York State residents must add 8¾% sales tax. Shipping charges are additional. Please make checks payable to "The Veatchs."

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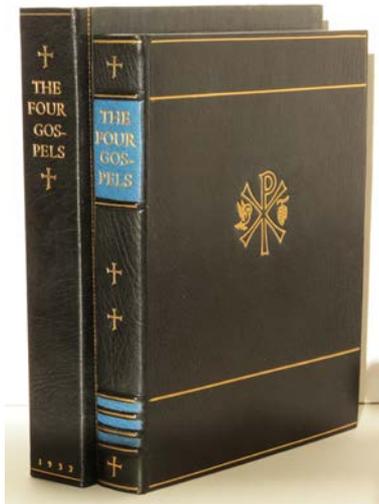
1. Abbe, Elfriede. *THE CREATION. Lines from The Old Testament and from Paradise Lost by John Milton as told to Adam by the Archangel Raphael.* Manchester Center, VT, 1977. 10 × 14. (26) pages French-fold. Illustrated with 16 wood engravings (10 are fullpage) by Elfriede Abbe. Quarter golden cloth and marbled boards, paper spine label. Lower tips bent, all else fine. Very good copy. Number 90 of 135 signed copies printed by Abbe on Japanese paper from original blocks, with Goudy Deepdene *Italic* in black and red. The large woodcut initials are printed in a variety of colors. \$500

2. Arion Press. *CONSTITUTION OF THE UNITED STATES. Published for the Bicentennial of its Adoption in 1787.* San Francisco, In association with the Library of Congress, 1987. 6½ × 10½. 63 pages. Two decorative blue initials on red and white ground scattered with gold stars, drawn and illuminated by Thomas Ingmire. Full white vellum titled in blue on spine and both covers, laced with red vellum. In a blue cloth chemise and slipcase, red, white, and blue spine label. Case has a small discolored, darker area. The book is as new, with the folding prospectus. One of 500 copies. Printed in hand set Goudy Deepdene type on Twinrocker hand-made paper. Introduction by Daniel J. Boorstin. A beautiful edition. \$1,500



3. Bachinski, Walter. *STILL LIFE*. Oro-Medonte: Shanty Bay Press, 2019. 10 × 15. 53 pages richly illustrated with pochoirs, color reduction linocuts, and woodcuts. Bound by Janis Butler in deep gold cloth with a color lino cut inset in upper cover, in matching cloth slipcase. Fine, with prospectus. *Five large pochoirs, derived from Bachinski's paintings, reflect various approaches to still life and are the most complex he has done to date. Five color reduction lino cuts are paired with quotations about, or statements by, the artists who inspired Bachinski. The title page and colophon also have linocut images. In contrast to all the vibrant color, the text is interspersed with 5 b&w woodcuts. Bachinski has explored the genre of still lifes for decades. In this book he explains his debt to some of the great still life artists such as Chardin, Cezanne, Redon, Braque, and Matisse. Bachinski discusses his own studio practice and how he approaches the development of a still life composition. Printed in Deepdene type on 200 gsm Arches Cover by Janis Butler. Bachinski printed the woodcuts on Oguni Fuddagami, using a Washington iron handpress. One of 30 copies.* \$3,000

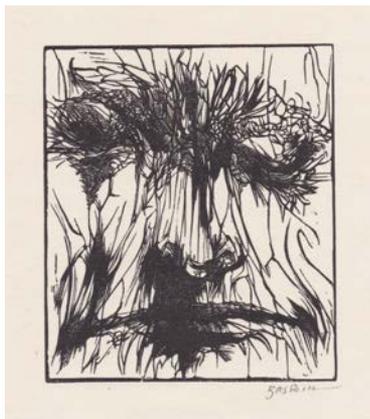
4. Bible. *THE FOUR GOSPELS*. Leipzig, printed for members of the Limited Editions Club by Poeschel & Trepte, 1932. 7¾ × 9¾. 240 pages with woodcut initials and section titles by Emil Weiss. Rebound by Arno Werner in full black morocco ruled in gilt, Poeschel & Trepte printers mark gilt on upper cover, spine with blue morocco title piece, turn-ins gilt, silk endpapers. Arno's small blind-embossed Pittsfield bindery stamp is on a rear blank. Here he has inscribed the book to David and Shiumin Block. Fine in morocco and cloth tray case. A lovely edition, handsomely and appropriately bound by Arno Werner in his Leipzig style. *No. 3 of 1500 copies printed in hand-set Weiss Antiqua types on handmade paper. Designed and signed by Weiss.* \$2,500



5. Bidwell, John. *PASTORALE. Wood-engravings by Lucien Pissarro, with a note on the Kelmscott paper.* Ashmolean Museum, Morgan Library, and Whittington Press, (2011). 7½ × 10½. 11 text pages plus 24 leaves of wood engravings printed on 100-year-old Kelmscott Crown & Sceptre paper. Bound in grey and aqua Ingres boards. Fine in slipcase. *Twenty-five pastoral wood engravings Lucien Pissarro created for the Eragny Press are here printed by Miriam Macgregor from the original woodblocks. She has hand colored 4 of the engravings, and provided a memoir. The original blocks were lent by the Ashmolean. This is one of 160 standard copies printed by Whittington Press on Crown & Sceptre paper. (The were also 100 copies on Flower paper, and 40 copies on Otter paper.)* \$485

WITH AN EXTRA, SIGNED SUITE OF ENGRAVINGS

6. Blake, William. *AUGURIES OF INNOCENCE. Wood Engravings by Leonard Baskin.* The Print Club of Philadelphia, 1959. 5½ × 9. Title, 9 pages, colophon, pressmark. Illustrated with 8 engravings. Grey paper wraps, cover label. Bookplates of Harold and Nancy Hugo. With an extra suite of the 8 engravings, each signed, on Japanese vellum (with much finer impressions than those on the Fabriano text paper). These are laid into a folder bearing the title page and press mark, then into grey paper wrapper. A fine set. *One of 40 copies with the extra, signed suite. According to the bibliography, these have a leather and board portfolio; but that is not the case here. The total edition was 250 copies: 100 for the Gehenna Press and 150 for the Print Club. This is copy 56, signed by Baskin. Printed at the Gehenna Press. "This is a crucial book in the growth of the printer's typographic insight," writes Baskin, "... in it I begin to invent typographic structures of originality & sensitivity." Gehenna Press, The Work of Fifty Years 21, illustrated on pages 149–153.* \$1,500
7. Blumenthal, Joseph. *TYPOGRAPHIC YEARS. A Printer's Journey Through a Half Century 1925–1975.* NY: Grolier Club, 1982. 6 × 9. (12), 153, (1) pages plus illustrations. Cloth and boards with Grolier Club pattern. Fine in matching slipcase. Subscriber's booklabel on pastedown. *A Subscriber's copy with prospectus, invitation to the publication party, and a related printing by Jerry Kelly. No. 10 of 300 signed copies.* \$125



ABOVE: Item 6 Blake.

Item 5. Bidwell.

8. Bockes, Bernard. *SIXTEEN POEMS IN VERSE & WOOD*. Wood cut & engraved by George Lockwood. Boston: Impressions Workshop, Cricket Press, 1965. 9 × 9½. 17 French-fold leaves. A color engraving faces a poem. Brown boards, side-stitched, label on upper cover, marbled endpapers. Small bookplates of Harold Hugo and family member on blank. A 45-RPM recording of the poet reading his poems, in rear pocket. Fine in slipcase. No. 48 of 150 copies, signed by Lockwood and Bockes. Beautifully printed in Venezia type. \$485

9. Brandis, G[erard] Brender à. *THE AVALON PENINSULA, ROCK GARDEN OF THE ATLANTIC*, edited and introduced by Peter Neary. Carlisle: The Brandstead Press, 1984. 6 × 9. (58) pages, of which some are French-fold. Illustrated with 33 wood engravings (many full page; 3 double page). The text is from various writers on Newfoundland from the 17th c. to the 20th. Bound by the artist in plaid linen dyed and woven by him, over boards. Housed in plain linen folder and slip

case. Fine copy of an entirely handmade book. A Canadian artist known for his botanical wood engravings, Brender à Brandis began his private press in 1969 for limited editions of his end-grain boxwood engravings. He taught himself printing, papermaking, and weaving to produce entirely handmade books. Avalon Peninsula was printed on an Albion press in Libra (an uncial) type on Charles the First Barcham Green handmade paper. The artist chose this paper as its pale green color and its texture reminded him of the sea and sky and weathered boards. No. 94 of 100 signed copies. \$700

10. Brett, Simon. *SIMON BRETT—AN ENGRAVER'S PROGRESS*. Mission: Barbarian Press, 2013. 10½ × 13½. About 30 text pages printed on cream paper and 134 engravings printed from the original blocks on white smooth paper. Several double spreads of larger images are tipped in. Each engraving has a printed title in green. Quarter green cloth and patterned boards. Fine. *A complete chronological listing of all Brett's engravings (over a thousand) from 1961 to the present. One of 120 regular copies.* \$945

A RARE BOOK WITH RARER STILL PROOFS AND VARIANTS

11. Cochin, [Charles -Nicolas fils]. *COLLECTION DE VIGNETTES, FLEURONS ET CULS-DE LAMPES. Ou, Suite Chronologique de Faits relatifs à l'Histoire de France*. Paris: Prevost Graveur, 1767. 8 × 10½. 33 leaves: engraved title page, 32 plates bearing 40 engravings in fine dark impressions on thick paper. Quarter vellum and vellum corners, marbled boards. WITH 34 proof engravings in mountings on 14 loose leaves. There are proofs before lettering, proofs before details are added (clouds in the sky, hatching in the borders), proofs with different titling, an inverted proof. Then there are proofs of the same historical event, but engraved by others (Moreau, Chedel, Sarnique). These make for interesting comparisons. Very good condition. *Cochin designed and engraved these vignettes for Henault's 1749 history of France. But in this, Prevost's publication, the engravings are in much finer impressions. One vignette depicts Gutenberg's printshop, noting that printing didn't arrive in Paris until 1470. Uncommon. OCLC locates 2 copies in Switzerland and one at Harvard. PROVENANCE: F. L. de Barville in a tiny hand beneath the title; 20th c. French owner who organized the loose engravings*



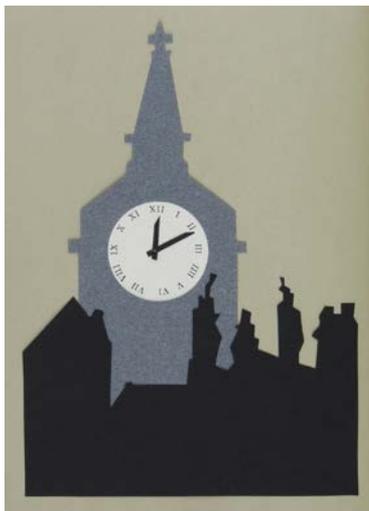
Item 11. Cochin.

on Canson paper and annotated them; H. P. Kraus copy in Catalogue 184—“This is one of the few copies on large paper and especially valuable for the added proofs.” \$2,000

12. Cronenwett, Philip N. *THE SPIRAL PRESS, 1926–1971: A Bibliographical Checklist*. NY: APHA, 2002. 6 × 9. xv, 175 pages with numerous color illustrations and 3 tipped-in original leaves. Quarter rose cloth, slipcase. Fine. One of 50 special signed copies with original leaves. Joe Blumenthal’s *Spiral Press* is renowned for its design and printing of American authors such as Frost, Auden, Neruda, Williams, and Jeffers. His proprietary typeface “Spiral” was adapted by Monotype as “Emerson.” \$275

13. Crutchley, Brooke. *THE RAMPANT LIONS PRESS, A Printing Workshop Through Five Decades*. The Rampant Lions Press: Cambridge, 1982. 7½ × 10½. 95 pages plus 8 wood engravings printed from the original blocks on handmade paper. Fine. *One of 115 special copies having the extra section of engravings by Miriam McGregor, David Jones, George Mackley, Reynolds Stone, Eric Gill. Illustrated catalogue of an exhibition at The Fitzwilliam Museum, with a complete checklist.* \$150

14. Dickens, Charles. *A GHOST STORY OF CHRISTMAS. Being a Christmas Carol*. NY & London: Caliban Press, 2017. 7 × 10. 107 pages. Illustrated in various media, including wood engraving, relief engraving, pochoir, and mounted collages. Red morocco spine titled in grey, black ribbed flexible covers, with a cutout on upper cover, revealing the title. Slipcase bears Marley's ghostly chains in pochoir. Fine. *Mark McMurray has created another delightfully inventive book. Printed in 12-point Bell type along with 19th century foundry type and wood type, on various handmade and mould-made papers. No. 26 of 104 signed copies.* \$700



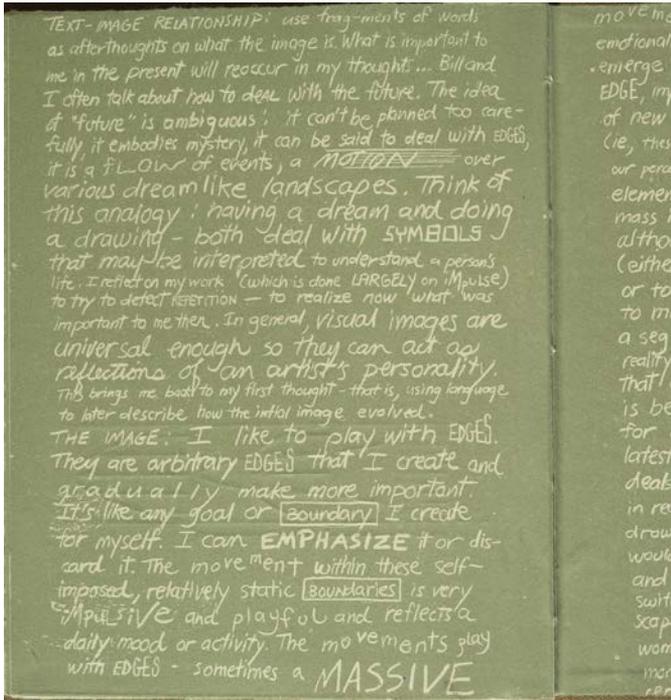
15. Elsted, Crispin and Jan. *UTILE DULCI: The First Decade at Barbarian Press, 1977 to 1987. A History & Bibliography*. Mission, BC, 1988. 6 × 10. 52 pages, illustrated with photos and wood engraved pressmarks, several of them by John DePol. Quarter cloth and John DePol patterned boards. Extra label tipped in. Fine copy with prospectus. *No. 104 of 150 copies, printed in terra cotta and black.* \$300
16. Emanon Press. Neruda, Pablo. *LES PIEDRAS DEL CIELO/ SKY-STONES, POEMAS*. Translated by Ben Belitt. (Easthampton, MA), 1981. 9 × 11½. 22 leaves. Illustrated with five large color etchings by



Item 16. Emanon Press.

Debra Weier—along with collage, blind-embossing, flaps, and pop-ups. Tan Fabriano boards bearing another etching are edged with morocco, by Gray Parrot. Fine in cloth tray case, with the prospectus. *Weier's 5 etchings are fullpage double spreads. Some of these bear a collaged overlay which opens to reveal the poem. Several have pop-ups. The text leaves of Arches Buff and tan Rives have undulating waves of color in muted earth tones. Designed and printed by Debra Weier and Bill Bridges with text in sky-blue, black, and sand. A Japanese paper is made with chips of Chilean stone. No. 31 of 60 copies signed by Belitt, Bridgers, and Weier. Weier has created artist's books under the Emanon imprint since 1977. This one was done while she taught at Hampshire College. Her works are collected by both major art museums and university special collections. This early Emanon book is uncommon. OCLC locates one copy in Spain. The MMA also has a copy.* \$1,250

17. Emanon Press. Weier, Debra. *EDGES*. (Madison), 1979. 7 × 9. (14) pages. Each page has a blind etched frame (or edges) which cannot contain the fragmentary etchings, collages, and mounted thought bubbles. Both endpapers present the artist's statement. Mustard cloth.



Item 17. Emanon.

Fine. Torn, fragmented, floating, hidden under an overlay with peep holes the words and images present the view that edges (boundaries) are artificial. Printed at the University of Wisconsin-Madison in 12-point Optima on Rives and Arches paper. No. 8 of 15 signed copies written, designed, and illustrated by Debra Weier and Bill Bridgers. \$750

18. Enos, Randall. *THE LIFE & DEATH OF MOCHA DICK*. Brooklyn: Strike Three Press, 2009. 11 × 13. A suite of 11 linoleum cuts, each with a facing page of text about the legend of this great white Sperm Whale which inspired Melville's *Moby-Dick*. Oatmeal cloth, paper cover label. Fine. An illustrator and cartoonist since the 1960s, Enos was born in New Bedford, Mass. and collects whaling memorabilia. No. 15 of 32 copies signed by the artist. Printed by Virginia Cahill and Daniel Smith in Cochin and Thorowgood types on Antique White Folio paper. \$450

A GRAPHIC ARTS COURSE IN ITSELF

19. Fiedler, Alfons. *A COLLECTION OF ORIGINAL PRINTS FROM THE 15TH TO THE 20TH CENTURY WITH A DESCRIPTION OF THEIR TECHNIQUES*. (Vienna: Fiedler, 1972). 9 × 12. 81 pages plus approx. 80 leaves of prints. The prints are tipped (or mounted) to black craft paper labeled with the technique. The facing text page gives its history, usage, commercial value, distinguishing features, and what other technique it might be mistaken for. Glassines are between pages. Sheets separating the various graphic methods (raised, intaglio, planographic, other kinds of printing, original drawings), index, and glossary have tabbed, titled fore edges. Padded leatherette binder with brass screws allowing removal of the pages. An engraved copperplate and its printed image are mounted inside the front cover. Joint covering is splitting, but the book is sturdy and all else is fine. *A comprehensive, pedagogical, labor-of-love with 110 prints demonstrating 60 graphic techniques. Most of the prints are original, most 19th century. They were acquired from "a large graphic arts collection." Some are new prints made using old techniques, such as niello. These are numbered and signed by the artists. There's a woodcut from 1582, and a chiaroscuro wood cut from 1644 (along with one made for this book, showing the two proofs and final print). One new print demonstrates 11 different techniques of copper engraving side-by-side. In addition to the expected processes, there are examples of reproductive techniques. Most processes are represented by several specimens to demonstrate different style. Many are shown uncolored and colored in various ways. The author wants to ensure that we can distinguish among them. So there are drawings (lead pencil, colored pencil, charcoal, chalk, pastel, sanguine, pen and ink) with notes about what they might be mistaken for (e.g. a brush drawing could be mistaken for an aquatint or a mezzotint). There's an oil painting and a reproduction of an oil painting by oleography. There's also a pochoir with 2 stencils used to create it; silk pictures (one printed with an etching, one woven), textile printing, four c19 playing cards, portions of old maps, specimens of old parchments, decorative endpapers, blind embossing and raised printing, nature printing (lace and seaweed). The post binding allows pages to be removed for display, or to pass around the table. No. 7 of 100 copies in English. There was a German edition in 1975. OCLC locates 11 English copies and 5 German. Each copy was hand assembled and no two copies are alike.* \$5,000

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The Chiaroscuro Woodcut



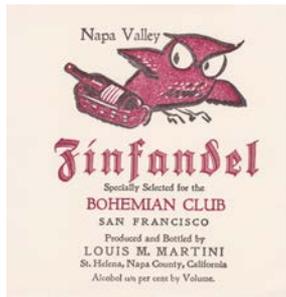
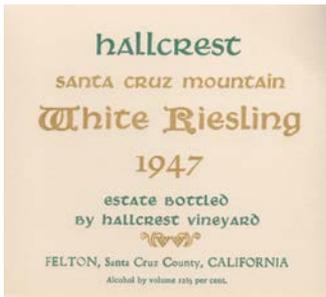
Register
Glossary
Orig. Drawings
And Others
Planograph. Print.
Intaglio Printing
The Raised Printing

Item 19. Fiedler.

20. Francis, Julian. *TOM CHADWICK AND THE GROSVENOR SCHOOL OF MODERN ART*. Upper Denby: Fleece Press, 2013. 13 × 13. 124 pages profusely illustrated (the oil paintings in color) plus an additional 16 wood engravings printed from the original blocks. Quarter cloth, slipcase. Fine. *One of 210 special copies with the 16 tipped prints. Simon Lawrence writes “Tom died at an early age – just 30—but in his short life engraved images of the highest quality. . . Chadwick’s prints are rarely seen, so it is delightful that most of his best blocks survive in printable condition. . . This is one of my finest books, and everything has come together in what seems to me exactly the right way.”* \$585

A BEAUTIFUL, PAINTERLY BOOK

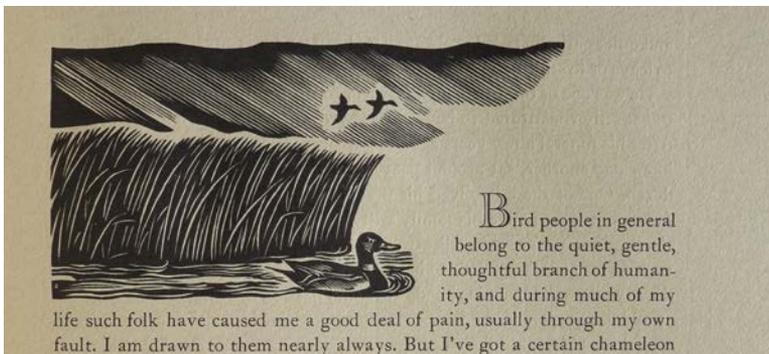
21. Frasconi, Antonio. *VENICE REMEMBERED*. (South Norwalk, 1974). 14½ × 21½. Sixteen leaves: 4 pages of xylographic text in blue, 1 single and 8 double spread color wood cuts on French-fold pages, with glassines. Marbled papers (3 different) on binding and endpapers, made by the artist, that reflect the book’s tone. Cloth-backed boards. Vertical crease in title page, all else fine in slightly worn slipcase. *The book opens with a quote from Henry James: “Sea and sky seem to meet halfway, to blend their tones with a soft iridescence. . .” In Frasconi’s woodcuts, Venice floats between sea and sky, between dawn and dusk. His colors progress from a fierce predawn red to a brilliant golden sunrise in which the sky dominates, to midday colors of turquoise and golden brown and a balance between sea and sky. Gradually the blues and purples of dusk deepen. The sea predominates. The penultimate leaf quotes William Dean Howells: “. . . always the dark heaven with its trembling stars above. . .” The last double spread—dark purple and black—sparkles with thousands of stars. The images shimmer with the iridescence of gold and silver metallic inks. The images fill the page; there are no margins. Frasconi’s technique of layering and overprinting give these prints the look and feel of paintings. This is an “artist’s book” in the truest sense. No. 2 of ? signed copies. Frasconi’s handwritten note on slipcase label reads “Ed. 2.” In the Grolier Club exhibition catalogue, The Books of Antonio Frasconi, the edition is given as 5. This copy is the copy that was exhibited. We have not been able to locate another copy.* \$20,000
22. Grabhorn Press. Twenty different, unused wine labels printed at the Grabhorn Press. (San Francisco, 1947–1970). Hallcrest vineyards has 8

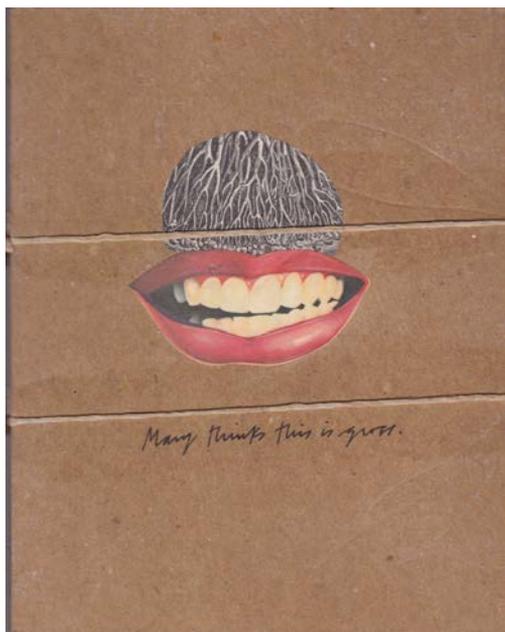


Item 22. Grabhorn Press.

plus 3 back-of-the-bottle labels; Almadén has 3 plus 3 proofs for other wines, without the woodengraving. There are 2 bottlings for the Bohemian Club. There is one label for Ficklin Vineyards Port, along with an uncut sheet bearing 4 identical labels. The “Russian Hill Red 1970 Vintage was “Bottled in the basement . . . expressly by & for Robt. Grabhorn.” All fine. \$450

23. Graves, John. *SELF-PORTRAIT WITH BIRDS. Some Semi-Ornithological Recollections. Wood Engravings by John DePol.* Dallas: Chama Press, 1991. 8 × 11. 48 pages with double spread title and 8 other wood engravings by John DePol, on tan paper. Full green morocco. Fine in tray case, with prospectus. Inscribed on half title to Barron Henderson (son of the publisher) and signed by DePol on title page beneath his engraving. *One of 30 deluxe copies, signed by Graves with a large “G,” by the printer W. Thomas Taylor, and by the binder Priscilla Spittler. DePol’s images of birds in the landscape are some of his best engravings.* \$1,500





“MARY THINKS THIS IS GROSS.”

24. Hamady, Walter. *FOR THE HUNDREDTH TIME. GABBERJABB NUMBER FIVE*. Minor Confluence, 1981. 5½ × 7. (36) pages in three gatherings plus a 12-page booklet of footnotes. Boards, hand sewn on exposed tapes, with two pieces of twine across covers. Covers were variously decorated. This copy sports ganglia and a toothy smile. Hamady has written below the large red lips “Mary thinks this is gross.” Fine. *An exuberant and whimsical production which Hamady describes as a “collaged book . . . It is a bit difficult to describe as some pages are fastened together or embossed or perforated or rubber-stamped or scored or sewn.”* There are two title pages—the first being for Librarians to mark up in their customary fashion. The booklet of Notes is placed in a Library pocket. Printed in Bifur and Gill Sans Serif types in several colors on a variety of Hamady’s Shadwell handmade papers. One of 200 press numbered copies (the other 14,500 copies were taken by “invaders”). Mary Hamady’s hospitalization and return home comprise some of the text in this Gabberjabb. “This was one of the funnest books to make and a favorite.”—Two Decades 100. \$1,800

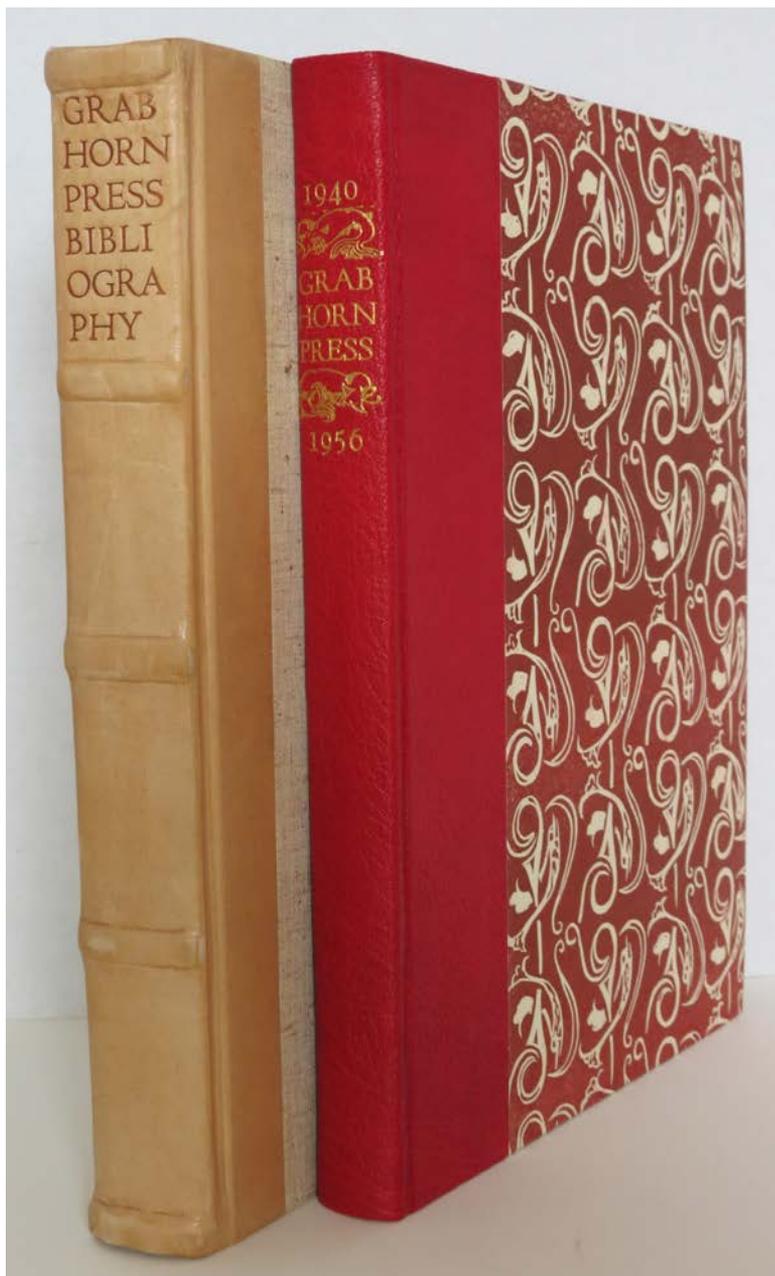
25. Hansard, T[homas] C[urson]. *TYPOGRAPHIA: An Historical Sketch of the Origin and Progress of the Art of Printing; with practical directions . . . with a Description of Stereotype and Lithography*. London, 1825. $5\frac{3}{4} \times 9\frac{1}{4}$. Frontis, title, xvi, (8), 939 pages plus (27) Index plus (4) advertisements plus 28 plates (one double page, 4 folding). Numerous illustrations throughout the text. Half pebbled leather and marbled sides; endpapers and all edges marbled to match. Bookplate of Newton C. Brainard and small Putnam's ticket. Some edge wear; the end blanks are foxed (apparently from the marbled papers) and plates lightly offset; otherwise the contents are fine. Very good copy. ". . . a model of what a technical treatise should be."—*Bigmore & Wyman I*, pages 301–305. While Hansard acknowledges his debt to Stower's manual of 1808, much here is new. Hansard has a chapter on "polyautographic printing or lithography" and another on stereotyping. The chapter on Decorative Printing discusses Savage's color printing. There are descriptions of new printing presses and patents for typefounding. \$650
26. Hatch, Benton L. *A CHECKLIST OF THE PUBLICATIONS OF THOMAS BIRD MOSHER*. Printed at the Gehenna Press for the University of Massachusetts, 1966. $\frac{1}{2} \times 10\frac{1}{2}$. 213 pages. Extra spine label tipped in. Linen-backed boards. Spine slightly toned; slipcase with light sunning and small crack; near fine with prospectus. Nineteen tipped-in letterpress facsimiles of title pages are printed in black and red on papers similar to those used by Mosher. A handsome book, printed on Fabriano paper in Van Dijk type. One of 500 copies. \$225

A BEAUTIFUL COPY, WITH EXTRA LEAVES

27. Heller, Elinor Raas and David Magee. *BIBLIOGRAPHY OF THE GRABHORN PRESS 1915–1940*. San Francisco: Grabhorn Press, 1940. 10×14 . xv, (4), 194 pages plus 8 pages of reproductions plus 4 bifolia of original leaves. Laid in are 2 prepublication pieces and 10 extra original leaves. Prior owner has placed a light pencil check next to the many titles he owned. Despite this sign of use, the book is in fine condition. Quarter tan calf and linen boards, with just a hint of rubbing to the raised bands. A beautiful copy. "Not only will this be one of the finest books that the Grabhorn Press has ever printed, but it will

be without doubt the most beautiful bibliography ever printed in America.” That’s from the prepublication announcement laid into this copy. Also laid in by the collector, is the 1939 folder entitled “Type Specimen Only/For the Grabhorn Press Bibliography. . .” This is a bifolium with pages 3 and 4 of the bibliography. The collector has also laid in 10 leaves or double leaves: “Robyn Hode” has 8 pages printed on one sheet, folded, with hand colored woodcut; *Red Badge of Courage* has the title page and colophon; some are lithographic illustrations. There’s even a 4-page work, “Best Thing in Edinburgh” (1923) which the bibliography lists—and says it did not print! One of 210 copies. Printed in Goudy Franciscan type on handmade Canson and Montgolfier paper, in color throughout. The original leaves bound into this volume are 4-page signatures from Maundeville, Cabeca de Vaca, Leaves of Grass, and Sante Fe Trail. “Singly and together, the Grabhorn bibliographies are a typographic monument. . .” *A Century for the Century* 42. \$2,200

28. Hellman, Margery S. *A BOOK FOR ANNE BRADSTREET*. (Seattle): Holburne Press, (2004). 7¼ × 6¾. There are 3 double-page spreads; and each spread is comprised of three levels. The base level (brown paper, white ink) gives details of Bradstreet’s life. Stitched to this is a smaller sheet. Bradstreet’s poem “An Author to Her Book”, is printed on the pop-up pages. Circling the edges are sayings/proverbs collected by Anne Bradstreet. The embroidery stitches are appropriate to her time. Quarter linen and boards. Fine. No. 26 of 50 copies designed and printed letterpress by Margery S. Hellmann. \$395
29. Hopkins, Frank. *THE DE VINNE AND MARION PRESSES. A Chapter from the Autobiography of Frank E. Hopkins*. Meriden: Columbiad Club, 1936. 5 × 8. 61 pages. Cloth and marbled boards. Small booklabel. Very good copy inscribed by the printer. Inscribed by Harold Hugo to his brother Clarence, in 1972: “I set all the type for this booklet and with the aid of Stanley Topen did all the presswork. The Book however was designed by Gregg Anderson.” No. 40 of 315 copies printed at the Timothy Press. \$75
30. Illouz, Claire. *JOURNAL DE TEMPÊTE. Gravure à lire*. Chérence), 2017. 6 × 12½. This Journal of a Storm is a 150-inch color etching, with title page and colophon, printed on silk. The whole is mounted



Items 27 & 40. Grabhorn Press.

- on silk leaves and folded to form a book with 12 double-page spreads. Enclosed in pastepaper wraps with etching inset in upper cover. Fine in chemise and patterned chestnut silk slipcase. *This long color etching tells a story and is meant to be read as a book. Each double spread has movement propelling the reader forward. One of 10 copies printed on silk. As each copy was printed in its entirety before printing the next, each copy is unique. (There were also 10 copies on papier chine.)* \$1,400
31. Inland Type Foundry. *THE PRACTICAL PRINTER*. 19 issues. St. Louis, 1908–1909. 8vo. Wraps, many with art nouveau designs. One issue has covers detached, but many are in fine condition.; over-all very good. *A monthly house organ, filled with practical articles and ads, and some type specimens. Present are Volume X, nos. 1, 2, 3, 7, 9, 10. Volume XI, nos. 1–12 (complete year).* \$150
32. (Insel-Verlag) Brinks, John Dieter. *VOM ORNAMENT ZUR LINIE. Die frühe Insel-Verlag 1899 bis 1924*. Berlin: Triton, 2000. 9½ × 11½. Two vols. 391 pages with 240 fine illustrations (many in color). Cloth. A separate cloth portfolio contains facsimiles. Both fine in slipcase. *Seventeen essays about Insel-Verlag publications—which included Van de Velde’s Zarathustra and the Cranach Hamlet—from an exciting period in book and binding design. Text in German.* \$200
33. Johnson, Foster Macy. *A BIBLIOGRAPHY OF THE BOOKS PRINTED AT BAYBERRY HILL PRESS 1958–1968*. Meriden: Bayberry Hill Press, 1969. 9 × 12. 76 pages with numerous tipped in photos, reproductions, type specimens, and 16 original leaves from Bayberry books. Printed blue boards, stapled, spine covered with blue binders’ tape. The staples have rusted, tips lightly worn, some of the mounted specimens are loosening from the glue; very good. *A commercial advertising printer, Johnson wanted to create books on par with those of Ashendene. He used the best types and papers, and printed on one of Goudy’s former presses; his design was good. But the press was a jobber and the paper seems printed dry; and the results fell short of his goal. Some titles concern Kelmscott and Ashendene, a leaf book for the Columbiad Club, and family books for or by his grandchildren. No. 43 of 60 copies printed in black, blue, and red.* \$300



Item 30. *Illouz.*

34. Kegler, Richard. *THE ARIES PRESS OF EDEN, N.Y.* Rochester: RIT Press, (2016). 6 × 9. viii, 85 pages illustrated throughout in color. Cloth. Fine. *The Aries Press was an American private press founded by Spencer Kellogg, Jr. in the 1920s. Its proprietary type face was designed by Frederic Goudy. A second-generation millionaire and supporter of the arts, Kellogg was influenced by the Arts and Crafts movement.* \$50

THE FIRST RED ANGEL PRESS BOOK

35. (Kennedy, John F.) *THE ASSASSINATION.* NY: Red Angel Press, 1966. 7³/₄ × 7³/₄. (28) pages, including two full page wood engravings on

French-fold tan Kizuki paper. Boards covered with a wood engraving. Stuart Schimmel's copy, with an ALS from the printer/artist. Fine. No. 13 of 15 copies, signed by the artist/printer Ronald Keller. Printed in red and black on Rives. The text is extracted from press accounts of the assassination and ensuing three days, including JFK's funeral \$700

36. Kinney, Arthur F. *BIRDS AND BEASTS FROM SHAKESPEARE*. Illustrated with wood engravings by Alan James Robinson. Cheloniidae Press, 1990. Folio, 10½ × 16. Etched frontis signed, i-(v), 87 French-fold pages. Twenty-one birds and 17 animals are depicted in one or more engravings (55 engravings in all). Each page is set within a red rule border. The appropriate line from Shakespeare is also printed in red, with more quotation and commentary in black. Full citron morocco titled in gold on upper cover. With an extra suite of the engravings, each numbered and signed, in cloth portfolio. Both volumes in tray case. Fine. No. II of 100 copies bound in full leather, signed by Robinson. (The total edition was 155, with 100 copies in full leather.) Printed by Harold McGrath in Centaur and Arrighi types, on a sheet "the exact untrimmed size of the First Folio." This was the first Cheloniidae book printed on the press's own watermarked paper. Bound by Sarah Creighton and Claudia Cohen. Professor Kinney directs the center for Renaissance Studies at UMass. \$3,750
37. Limited Editions Club. *BIBLIOGRAPHY OF THE FINE BOOKS PUBLISHED BY THE LIMITED EDITIONS CLUB 1929–1985*. NY, (1985) 9½ × 13½. 182 pages. Quarter morocco and marbled boards, morocco fore edges. Fine in slipcase. There are separate indices for titles, authors, artists, designers, typefaces, printers, and binders. No. 531 of 800 copies, printed by Anthoensen Press and Wild Carrot on Magnani paper. \$280

WITH A SIGNED PENCIL DRAWING

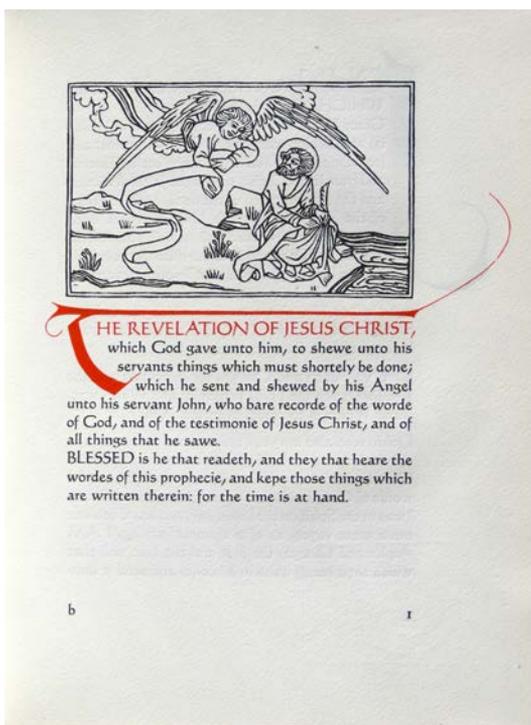
38. Louÿs, Pierre. *LEDA, In Praise of the Blessings of Darkness*. (Easthampton): Cheloniidae Press, 1985. 8 × 11. (42) pages. Six erotic wood engravings and 5 erotic drypoint etchings in color by Alan James Robinson. Blind-embossed blue paper boards edged with white pigskin. Extra suite of the engravings and etchings, numbered and signed is laid with the book into a quarter pigskin traycase. Fine with prospectus. WITH

an original signed pencil drawing of one of the etchings. No. 14 of 75 copies signed by Robinson, who printed the etchings on handmade Gampi. Harold McGrath printed the wood blocks, with letterpress by Wild Carrot. Bound by Peter Geraty. Translation by David Ball, Professor of French and Comparative Literature at Smith College. (The edition was 60 deluxe, as this copy, and 15 "state proof.") \$1,500

39. Magee, David. *THE HUNDREDDTH BOOK, A Bibliography of the Publications of the Book Club of California & A History of the Club*. SF, 1958. 10 × 14. xiii, (5), 80 pages (with index) plus 18 illustrations. Half tan linen and decorated paper boards, spine label in gilt. Upper tips slightly bumped, else fine. Original plain dustwrapper is present, but discolored. With the prospectus. *One of 400 printed in red and black by the Grabhorn Press. Complete bibliographical details of the first 100 publications from 1914–1958. There are 18 color reproductions of Club publications. One of the Club's handsomest publications.* \$250
40. Magee, Dorothy and David Magee. *BIBLIOGRAPHY OF THE GRABHORN PRESS. 1940–1956. [With a Check-List, 1916–1940]*. San Francisco: Grabhorn Press, 1957. 10 × 14. xxix, 119 pages plus 12 leaves of illustrations plus 9 original leaves. Half red morocco and patterned boards. Seven leaves (14) pages have a small, round, light spot in a margin; a few deckles are brown; all else fine. *The original leaves include the opening pages of "Wynkken de Worde" with woodcut initial. There is an original signature of 8 pages on one leaf, folded, with 4 illustrations by Mallette Dean This was for an edition of 50 copies on Dutch paper. It was not for sale; and only 10 copies were bound. One of 225 copies printed on handmade paper in black and red with initial letters and dolphin ornaments in gold.* \$500
41. Mason Hill Press. *THE REVELATION OF JOHN THE DIVINE*. Pownal, VT, 1983. 8 × 10½. (ii), 62 pages. Illustrated with 25 woodcuts by James Dignon. Large calligraphic initials by Mark Livingston throughout. Navy cloth; a wide horizontal onlay of gilt-edged red calf wraps around the binding. The calf is faded on the spine; 7 leaves have a very thin strip of tanning on the fore edge. A near fine copy of this beautiful book. *A simply stunning book, beautifully printed on F.J. Head handmade*

Item 41.

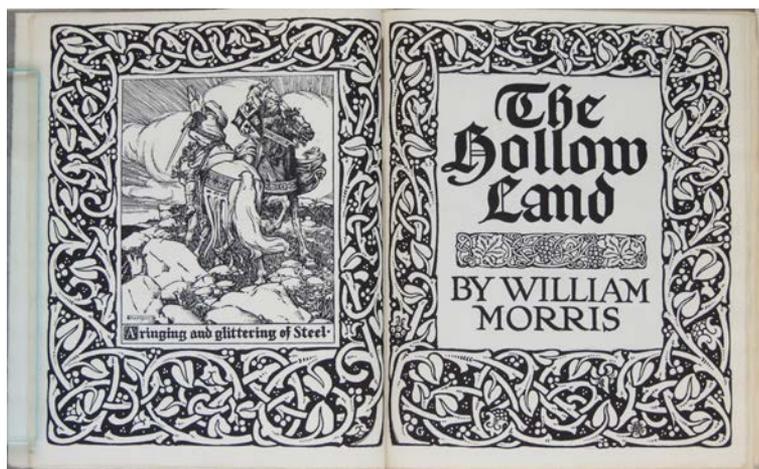
Mason Hill Press.



paper in black, red, blue, and green. Text is from the 1560 Geneva Bible. Although 135 copies were hand printed, only about 93 sets were completed. One signature didn't print well and was discarded. Many sets of sheets were never bound as the binder Tara Devereux retired from the project. One of the last works from this press. James Dignon relinquished printing to devote his time to painting. \$1,000

42. Mercator, Gerard. *THE TREATISE OF GERARD MERCATOR. Litterarum Latinarum, quas Italicas, cursoriasque vocant, scribendarum ratio.* (Antwerp 1540). Antwerp: De Sikkel and Paris: Pegasus Press, 1930. 5½ × 8. xxiv and 58-page facsimile of Mercator's writing book. Green silk cloth, upper tips bumped, board edges have wear. Bookplate of printer Bill Jackson. Good copy. One of 200 copies, printed at the Officina Bodoni in Janson type on handmade paper. Notes by Stanley Morison and introduction by Jan Denucé. \$385

43. Morris, Henry. *BIRD & BULL NUMBER 13*. North Hills: Bird & Bull Press, 1972. 9½ × 6. 70 pages. Vellum and pastepaper boards. Fine. A collection of short pieces including Morris' instructions for printing dampened handmade paper on a power press; a letter from Joe Blumenthal printed on paper made by Henry from Blumenthal's linen pillow cases; a letter from the infamous Dr. Bachaus printed on Henry's cannabis paper. One of 140 copies printed damp on handmade B&B paper. \$350
44. Morris, Henry. *B&B BIBLIOPHILIC, TYPOGRAPHIC AND POLITICALLY CORRECT WRAPPING PAPER*. 1996. Two dozen sheets of wrapping paper, in 4 patterns (6 copies of each pattern). The illustrated text is politically *incorrect* and intended to be humorous. Printed wrap-around band holds the papers together. Fine, with prospectus. \$150
45. Morris, William. *THE HOLLOW LAND*. (Hingham: Village Press, 1905). 7 × 8½. Double-spread title with illustration by Enright enclosed by vine border, 67 pages. Original grey boards titled in red, linen backstrip. Tiny dent in fore edge of upper cover. Laid in is the prospectus for "Four Poems" by James Russell Lowell. A fine copy. *A rare American arts and crafts book, as only about 85 copies (of the 220 printed) were distributed before the fire which destroyed the Press in January 1908. It was the third book begun at the press, in Park Ridge in 1903, but not completed until*



October 1905. Printed in Village type with double title, large initial in red and black, and border designed by Frederic Goudy; composition by Bertha Goudy. Kelmscott Press influence is very strong. OCLC locates 18 copies—but none in MA, CT, or NJ. \$2,500



Item 46. Moser.

THE MOBY-DICK PORTFOLIO

46. Moser, Barry. 100 WOOD ENGRAVINGS BY BARRY MOSER FOR THE ARION PRESS EDITION OF MOBY-DICK. San Francisco, November 1979. Four pages (title plus list of plates) plus 100 engravings. Each engraving is numbered 12/30 and signed by Moser, and has a printed title on the back. A fine set in quarter blue morocco and cloth tray case (few tiny scratches at base of spine) with ties. No. 12 of 30 extra suites printed from the original blocks by Glenn Todd. Printed on Barcham Green handmade paper especially produced with a whale watermark. “Moby-Dick was the project which broke more new ground for me than any other,” writes Moser in the Pennyroyal Checklist, “. . . it brought my engravings to the attention of a public which did not know them and has since been very kind.” The Arion/Moser Moby-Dick has been hailed as a 20th c. masterpiece of bookmaking. \$18,000

ILLUSTRATIONS BY MEANS OF WATERMARKS

47. Nix, Katherine. Garth Nix. *THE GARDEN, THREE ROSES*. (Canberra, 2003). 15 × 20. 19 leaves including 16 illustrations formed as watermarks in paper, and a center-spread pop-up rose, plus interleaved sheets. Bas-reliefs on the cover and title page depict two heraldic dogs

guarding a rose bush whose roots entwine into a heart. Bound in textured red paper over boards, side stitching incorporates beads; with a dangling braided, beaded place marker. Housed in an envelope of red Momigami paper (slightly wrinkled). The book is fine. *No. 3 of 20 signed copies. Katherine Nix's watermark illustrations are both linear and chiaroscuro. Each is set into passe-partout, with an interleaved sheet of darker paper. The chiaroscuro watermarks were created by a modern foam technique. Handset Bodoni type was printed letterpress on handmade paper. Text by fantasy novelist Garth Nix is "Three Roses," a fable about the nature of love, set in a medieval land.* \$1,800

TWO CONTIGUOUS LEAVES

48. Olmsted, Duncan H. *BARTOLOMEUS ZANNI, Printer at Venice 1486–1518 and at Portese 1489–90. With a Leaf from Jacobus de Voragine's Legendario de Sancti, Printed by Zanni at Venice, 1503.* Berkeley: Tamalpais Press, 1962. 9 × 13½. 3 text leaves plus 2 contiguous leaves (4 pages) from the 1503 Zanni printing. Green wraps titled in red. Mild creasing, very good copy with exceptional leaves. *No. XI of XV copies bearing two or more special leaves. These leaves have 2 woodcut initials and three woodcut illustrations (Saints Albertus, Germanus, and Eusebius.) Germanus had been given "a light yellow wash." These are printed in a fine Roman type praised by DeVinne. The leaves are in very good condition, with good margins. Of the 135 copies printed of this monograph, 100 were reserved for the Roxborough Club of California. Most had one leaf.* \$800

TWO ENTRIES FOR J. P. MORGAN'S BOOK OF COMMON PRAYER COMPETITION

49. Oxford University Press. "The Order for the Daily Morning Prayer." (OUP, 1927). Folio (12½ × 18½). 8 pages, printed on pages 1–6. Printed on handmade paper in black and red in Treyford type, with 4 and 6-line initials. Sewn. Exposed deckles are dusty, else fine. *WITH:* an alternative setting of "The Order for the Daily Morning Prayer." This printed in Fell types, in black and red with 4 and 6-line initials, on Hammer & Anvil handmade paper (12¼ × 17½). Four pages, printed on the first page only. Included with these is a bifolium from the Merrymount edition. *These two specimens were submitted by Oxford for*

J. P. Morgan's competition to print the *Standard Book of Common Prayer* of 1928. Entries were also submitted by the Cambridge U. P. (Stanley Morrison), Bruce Rogers (*Rudge*), and the winning Merrymount entry from D. B. Updike. Ray Nash wrote in *The Library* Vol. XXIX, No. 1 "The most surprising entry is Oxford's. It is the largest in size... set double column in the Treyford calligraphic type designed for the press by Graily Hewitt. The specimen is dated September 1927, indicating a quite possible first use of the type. Oxford offered an alternative... set two columns in Fell types and using the same large renaissance initial letters, which no longer fit." Rogers withdrew his entry when he learned it was a competition. According to Hutner, there is nothing in Oxford's archives or in the John Johnson collection to indicate the designer of these specimens. Both are rare. \$3,000

50. Printers' Specimens. *THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE*. Volume XIII. London, 1892. 9 × 11. (x) pages of Introduction and list of contributors plus about 350 leaves of specimens (3 folding). Publisher's full vellum over boards, titled in gold on spine and upper cover. Covers have old soil, spine darker, upper joint split one-third but held on tightly. Some protruding deckles dusty, but contents very clean. One plate is torn in half, but present. Good copy. *Devised by Andrew Tuer as a scheme "to develop higher skills among printers" and to "elevate public taste in typography," the Exchange succeeded brilliantly. Hundreds of printers worldwide participated. There is a great deal of color and metallic and "Artistic" printing.* \$1,300
51. (Printing Supplies) Damon & Peets. *ILLUSTRATED CATALOGUE AND PRICE LIST OF PRINTERS' MATERIAL, MANUFACTURED AND SOLD BY...* New York, (1892). Second Edition. 8 × 11. 116 pages. Well illustrated, with many illustrations of printing presses. Self wraps, light soil. 4 illustrations from the small equipment have been cut out. Good copy. \$200
52. Remondini & Rizzi. Nine rare Italian color xylographed (wood block printed) papers. Six are 18th century, known or presumed to have been printed by Remondini in Bassano. Three are later printings in Varese by Rizzi from the original Remondini blocks.



The stars of the group are this pair that miraculously survived together: (a) Remondini: a view of Venice is surrounded by a large multicolored bouquet of flowers, and set against Remondini's trademark blue diaper pattern. Image size 16 × 13 inches. (b) Rizzi printing from the same block with slight variations in color. Embossed in margin Stampi Remondiniani P E S P. They make a stunning pair.

Three bookbinding papers, approx. 17½ × 14½, each with an overall design. (c) Remondini: a large architectural pattern in blue and ochre. (d) floral pattern with arabesques in red, blue, green, ochre. Presumed Remondini. (e) small repeat stripes in blue, ochre, black and white. Presumed Remondini.





Two large ($21\frac{1}{2} \times 17\frac{1}{2}$) sheets of wallpaper: (f) A floral stripe with overprinting. (g) Alternating pomegranate and chevron stripes. Both in the same green and ochre; both folded in half. Good condition.

They are similar to those found in a Remondini wallpaper catalogue File-Remondini carta pa#171D591

Rizzi: Two different re-creations of Remondini binding papers—both embossed in the margin Stampi Remondiniani P E S P. Image size $16\frac{1}{2} \times 13$. (h) a large central floral bouquet in red, pink, blue, greens, yellow, and ochre with similar but smaller bouquet in each corner, all on a blue diamond pattern. (i) the same image appears twice, and is meant to be cut in half. It has a central Venetian scene within and elaborate cartouche, with floral wreath containing a partial scene in each corner, all on a blue pattern.

Remondini, establishing his printshop in Bassano in 1649, was soon renowned for his wood block and copper prints and block-printed papers. He dominated the c18 market, employing a thousand persons, with 38 printing presses, a paper mill, die foundry, and a trade school of woodcarving. When the firm closed in 1861, about a thousand of the old blocks were rescued by a group of 4 enthusiasts: Pasoli, Esengrini, Suardi, and Ponti (hence the P E S P stamp). They granted Giuseppe Rizzi of Varese a license to print them—if he used the original methods.

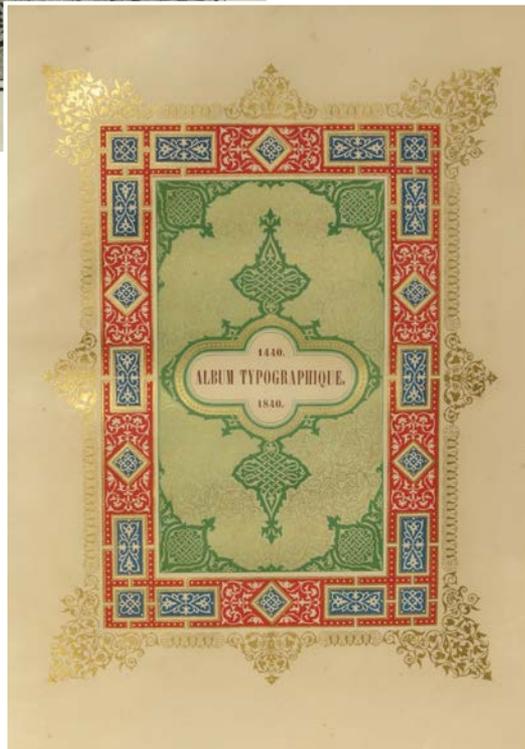
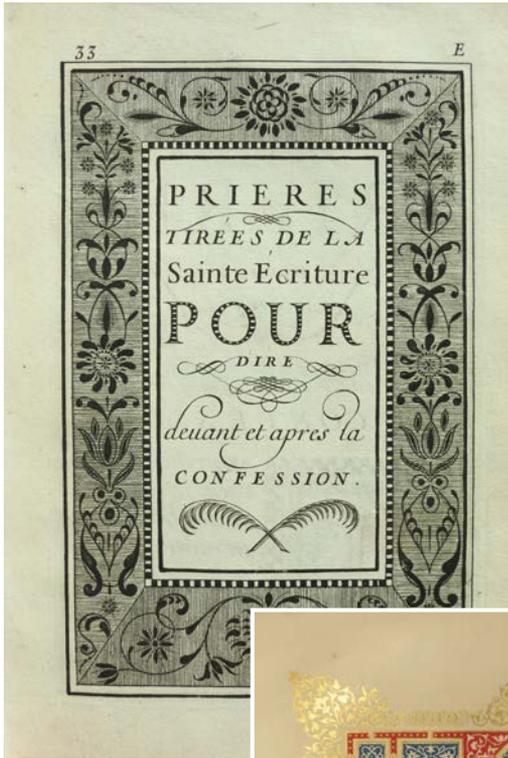
The last Rizzi died in 1939. As part of the nobles' bequest some 400 remaining woodblocks were given to the Museo Civico in Bassano. NOTE: full size images of the nine papers can be sent upon request. \$8,000

53. Robinson, Alan James. *AN ODD BESTIARY. Or, a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts, Natural Histories, Zoologies, Etc. by Authors Famous and Obscure, Arranged as an Abecedary.* Williamsburg (MA): Cheloniidae Press, 1982. Two vols. 10 × 13½. 52 leaves. Each of the twenty-six animals is represented in two leaves: a text page headed by a smaller line engraving and a large wood engraving captioned in red. In this special version, each opening letter is hand-drawn in red by Betsy Curtis. Her entire alphabet is printed in red on the colophon page. Bound in quarter red morocco and linen by Gray Parrot. Leather and cloth portfolio holds an extra suite of the 26 engravings, each numbered and signed. A fine set in morocco and cloth tray case. No. 44 of 50 copies of the deluxe edition, with extra suite of plates and calligraphy. (The edition was 200 regular, 50 deluxe, and 50 full leather.) \$2,000
54. Rorer, Abigail. *EXTINCTION. Herewith Art the Likenesses of Four Creatures Extinct & One that Came Ominously Close.* Petersham: Lone Oak Press, (2015). 7 × 9. 9 leaves with five full page engravings having touches of hand coloring. Brown boards, white vellum spine dyed partially red. Fine. One of 100 signed copies. Printed by Rorer in Perpetua type in black and red on Zerkall Book paper. The animal portraits are done in the style of Albrecht Durer. \$310
55. Schwartz, Aubrey. *MOTHERS AND CHILDREN.* (Brooklyn, 1958). 3 × 5½. Letterpress title, 18 leaves each with a miniature etching in a single color (aqua, pink, yellow, tan, etc.). Olive-brown morocco with single gilt rule and blindstamped border by the Harcourt Bindery; spine titled in gilt, turn-ins gilt. Deckles of outer leaves touched with a bit of brown (from the leather turn-ins), but fine in cloth slipcase. One of 60 signed copies, printed on paper handmade by Douglass Howell. This charming book was the artist's second. \$1,300
56. Senault, L[ouis]. *HEURES NOUVELLES DÉDIÉES A MADAME LA DAUPHINE, Écrites et gravées par L. Senault.* Paris: Chez l'auteur rue de bussey à la croix blanche au Fauxbourg St. Germain, (1680s). 4½ × 7. Title, (ii), 260 pages beautifully engraved throughout in imitation of a calligraphic prayer book, with lovely and numerous ornamental

initials, vignettes, head- and tail-pieces, and title pages for the various sections of the Hours. Two errors in pagination (as issued): p. 47 omitted in numbering and p. 223 numbered twice. Contemporary red morocco with single gilt rules, plain spine with raised bands, applied headbands, turn-ins gilt, marbled endpapers, edges gilt over marbling. Attractive bookplate. Some rubbing to binding; light dampstain at the top of pages 90–93 and 213–218; heavier staining pp. 245–252. Very good copy with clear, strong impressions. *The bibliography of Senault's "Heures" is complicated. It was issued in several versions from (mostly) the same copperplates: published by Senault as Petite Office de la Ste. Vierge ca. 1680 with the sirens' breasts exposed; this version with the title changed, a dedication added, and the sirens' breasts covered; after the Dauphine's death in 1690 the dedication was dropped, a frontis added, and the title changed to Heures Nouvelles Tirées de la Sainte Écriture.* PMM 98. \$1,800

57. Silbermann, G[ustave]. *ALBUM TYPOGRAPHIQUE. Publié à L'Occasion de la Quatrième Fête Séculaire de L'Invention de L'Imprimerie.* 10 × 13. 39 leaves (mostly plates), printed rectos only. Five are in color. Original color-printed wraps, bound into contemporary purple cloth. Lower cover unevenly faded. Bookplate of the Berthold type foundry. Very good. *Silbermann experimented with methods of color printing from early in his career. This Album contains two extraordinary 6-color chromotypography pages made from ornamental material and a multi-colored coat of arms that is exquisite. His chromotypography "came to the fore at the Great Exhibition of 1851 when Gustave Silbermann showed examples of his new method of printing in colours from relief blocks using oil-based inks." "It became the most serious competitor to chromolithography. . . ." (Twyman, Chromolithography p. 317.) This album showcases the latest developments and highest accomplishments in French graphic arts: wood cut and engraving, specimens of processes; specimens of type, ornament, and cuts from several French foundries. There are 10 leaves of exotic type from the L'Imprimerie Royale which, according to Silbermann, had never been published before. A series of 4 wood engravings by M. Heitz demonstrates various styles from the 15th to the 19th century. There's a fine example of Tissierographie. This new system of engraving in relief on a lithographic stone was invented a year earlier. Rare on the market. Only one copy at auction in the past 45 years.* \$2,200

Item 56. Senault.

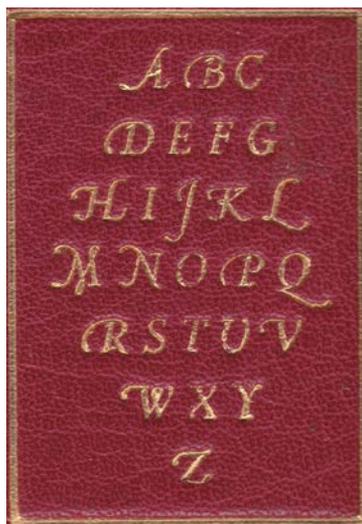


Item 57. Silberman.

58. Simpson, Louis. *THE INVASION OF ITALY. A Poem. Woodengravings by Barry Moser.* (Northampton): Main Street Inc., 1976. First edition. 7 × 6. Double spread title, 6 leaves including 3 full page wood engravings in brown. Bound by David Bourbeau in brown morocco gilt and brown boards. Slight rubbing near head of spine. Fine. No. 32 of 75 copies signed by Simpson. Each engraving is signed by Moser. The only book in which Moser used Victor Hammer's American Uncial type. Main Street, Inc. was founded by Alan Scheinman (Moser's attorney) to print previously unpublished poems by major American poets. \$600
59. Sinclair, Hamilton. *EARLY AMERICAN BOOK ILLUSTRATORS. A Catalogue of a Collection of American Books Illustrated for the most part with Woodcuts and Wood Engravings in the Princeton University Library.* Princeton, 1958 and 1968. Two volumes. 8½ × 11. xviii, 265 pages, 56 pages of illustrations; xv, 178 pages, 16 pages of illustrations. Cloth. Near fine. A classic, standard, important reference. \$250
60. Sterne, Laurence. *THE LIFE AND OPINIONS OF TRISTRAM SHANDY, GENTLEMAN. With 39 photo-collage illustrations by John Baldessari.* San Francisco: Arion Press, 1988. Three vols. 10 × 6¾. 624 pages. Green calf spine and corners, marbled sides. Melvin New's 42-page essay about the novel is bound in green boards. Brief, light scratch to spine. Baldessari's photo-collage is comprised of 41 panels accordion-fold is tipped to boards. All 3 pieces in a slipcase. Fine. One of the great comic novels with most suitable illustrations. Each of Baldessari's collages faces the relevant portion of Sterne's text; the whole can be stretched out into a panorama. As Andrew Hoyem wrote "Sterne's novel, through its own graphic and typographic devices, illustrates itself. John Baldessari, a Shandean artist of the present, paid homage to the parson of York with parallel wit in a separate volume." One of 400 copies signed by Baldessari. \$1,500

MANUSCRIPT MINIATURE BOOK

61. Sweet, Melissa. *A GARDEN COMPANION.* Boston: Bromer, 1984. 2 × 2½. Miniature manuscript of 32 leaves of calligraphed text and



Item 61. Sweet.

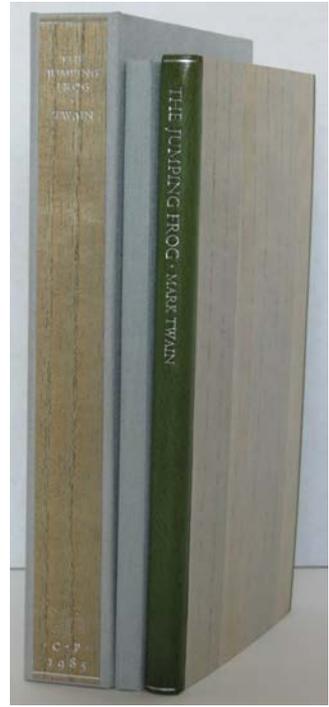
water colors. Bound by Arno Werner in red morocco with the alphabet in gilt, all edges gilt. Fine in morocco and cloth tray case. *A delicate alphabet book—F for Fava Bean, N for Nectarine, Y for Yellow Lady's Slipper—of flowers, shrubs, vegetables, and garden vignettes hand drawn and water colored. One of 30 copies.* \$825

UNIQUE CALLIGRAPHIC MANUSCRIPT

62. Thomson, James. *THE SEASONS, To Which is Prefixed the Author's Life, in Manuscript*. Brussels, 1823. 7 × 9. Title, portrait, xii, (1), 303 handwritten pages. The wove paper is watermarked J. Whatman Turkey Mill 1822. Each page is within a pen-work architectural border (displaying great variety) with wide margins. A full page with wide ornamental borders opens each Season. Contemporary red straight-grained morocco, covers with floral borders, smooth spine gilt, turn-ins and all edges gilt. Offsetting from the silk pastedowns, tips worn, name eradicated from blank, an occasional spot in the text; but a clean, crisp copy in a handsome binding. *Unique calligraphic manuscript attributed to George MacKay of Brussels. The attribution is penciled on a blank. What appears to be Mackay's signature is (upside down) on the verso of xii. MacKay*

seems to have been a talented amateur, who must have had a severe case of writer's cramp after this prodigious effort. Provenance: Cornelius J. Hauck (who purchased the book from Harry A. Levinson in 1953). \$3,200

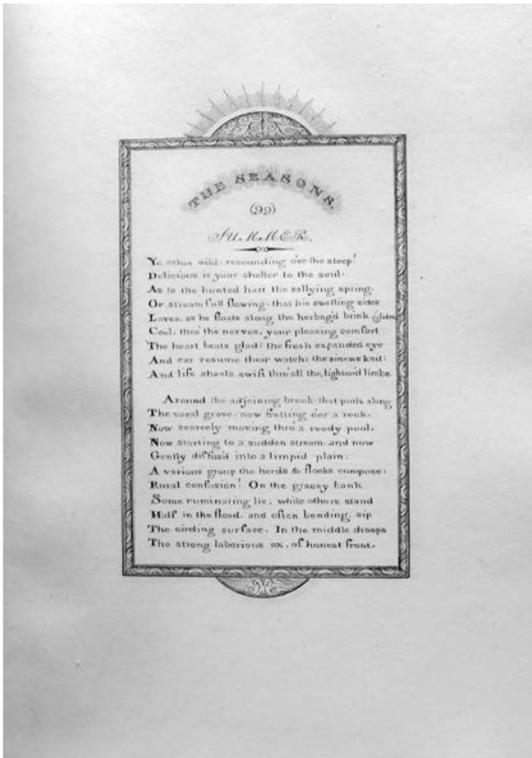
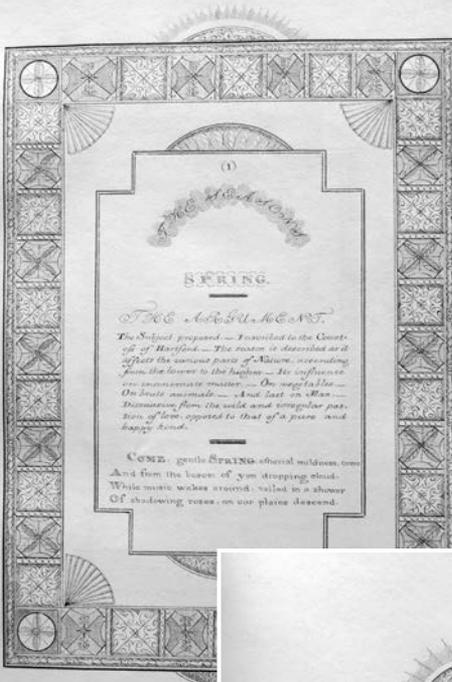
63. Twain, Mark. *THE JUMPING FROG*. In English. Then in French. Then clawed back again into a civilized language by patient, unrenumerated toil. The Private Printing of the "Jumping Frog" Story, An Afterword by Samuel Clemens. (Easthampton): Cheloniidae Press, 1985. 5½ × 8½. (38) pages including a fold-out. Frontis portrait and 15 other wood engravings incorporated into the text, by Alan Robinson. Green morocco spine and fore edges, wood veneer boards. A cloth folder holds an original, signed etched portrait of Twain, along with an extra suite of the wood engravings—each numbered and signed. Fine in clamshell box, with prospectus. No. 29 of 50 deluxe copies, signed by the artist. \$2,000

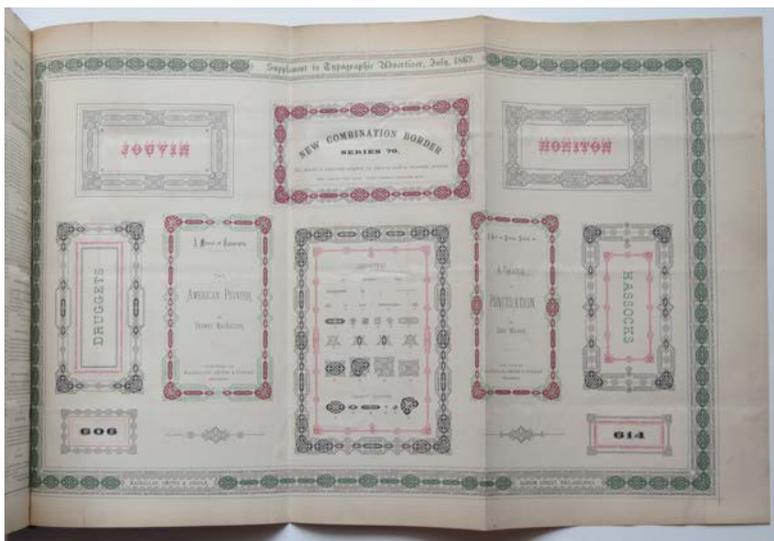


64. Type Specimens. *NOTICE SUR LES TYPES ÉTRANGER Du Specimen de L'Imprimerie Royale*. Paris: Imprimerie Royale, 1847. 9 × 12. 65 pages with type specimens throughout. Printed boards slightly toned, with light wear at spine ends. Very good. Some 32 "foreign" or non-Roman types from Arabe to Zend are discussed and displayed. Perhaps most interesting, though, is a wonderful double-spread "Comparative Table" of the non-foreign types used at the printing office from 1640 to 1846. From A to Z, in upper and lower case, are Roman and Italic engraved by Garamont, Grandjean, Luce, Firmin Didot, "A Londre," and Legrand. Updike reproduces it (II, 186) as a fold-out plate and calls it "one of the most enlightening documents about French type-faces in existence." \$600

LEFT AND BELOW:

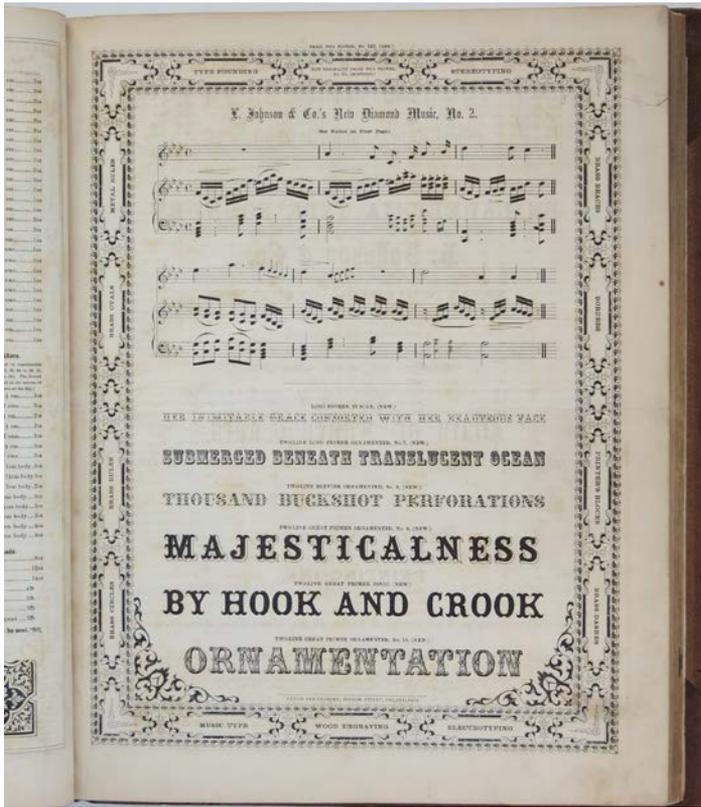
Item 62. Thomson.





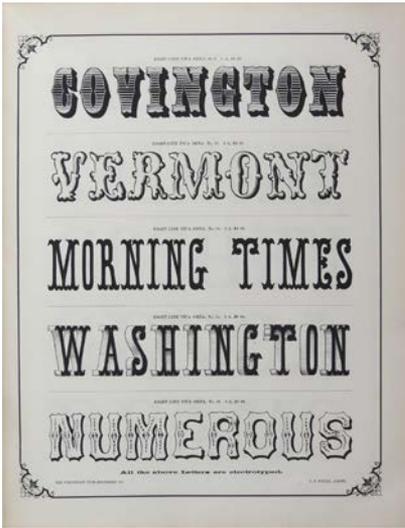
BRUCE TYPE FOUNDRY OFFICE COPIES

65. Type Specimens. L. Johnson & Co. *TYPOGRAPHIC ADVERTISER*. Volume I, no. 1—Volume XIV, 3. Philadelphia, April 1855 - July 1869. 10 × 13. 412 pages plus 6 bound-in supplements. Each issue has 2 pages of 3-column text with substantive news (recent type specimens from other foundries, notices of typographic journals, technical articles) and a page of ads for printing equipment. Specimens of types, advertising cuts, and decorative material comprise most of each issue. Twenty leaves have a total of 57 small pieces cut out. Quite a few pages have closed tears on the horizontal fold line. Issued folded for mailing, these are bound in two volumes, in contemporary half leather and cloth. Lower cover of the second volume is detached. Good condition. Despite the faults, a very desirable run of this great house organ. The Bruce Type Foundry office copies (their name and date stamp on one issue). *Each quarterly issue is substantially a specimen of new designs from MacKellar, Smiths & Jordan. Bruce has marked up these offerings from a competitor: many specimens bear a penciled letter "B," or a check mark. A specimen of a partial series of State Seals bears the comment "We have the entire series." Most of the cut outs are quite small—a single letter, a fraction of a border—though some are larger. There is some two-color printing in the*

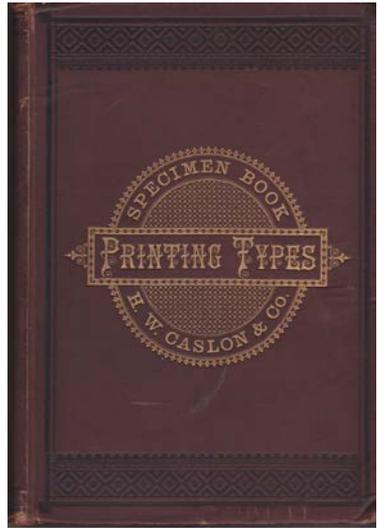


Item 65. *Typographic Advertiser.*

large decorative letters and the patriotic ornaments. The 6 bound-in supplements are a two-color pattern, the latest ornamented type, a large fold-out in 3 colors, and 3 very large folding plates on thin paper of calendars for 1867, 1868, and 1869. "A forerunner of all similar periodicals, and at the time of its appearance, of world-wide fame."—Ulrich and Kup p. 39 "In April 1855 Mr. MacKellar produced the first issue of *Typographic Advertiser* as an advertising message to the printing industry. It became a model for other type founders . . . and famous . . . for its beauty and new styles of type. . . ."—Annenberg/Saxe pp. 164–5, and 180. SOLD WITH a later, broken run: Vol. XXVIII, nos. 109 and 110 Fall 1882 to Vol. XXVIII, no. 136 Spring 1892. Lacking nos. 115, 116, 121, 122, 125–135. Rare. \$6,500



Item 66. Cincinnati.



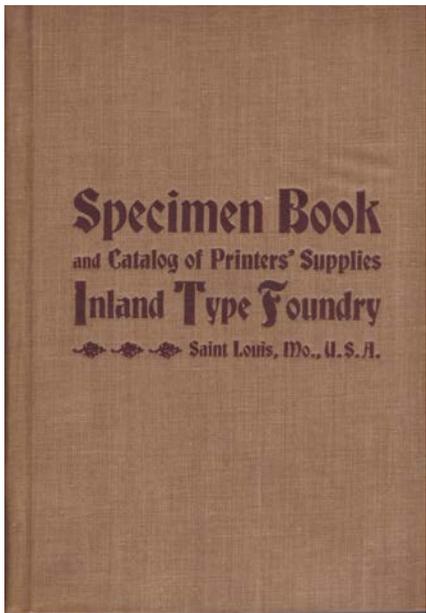
Item 67. Caslon.

“... AS COMPREHENSIVE AS POSSIBLE...”

66. Type Specimens. Cincinnati Type Foundry. *THE CINCINNATI TYPE-FOUNDRY AND PRINTING-MACHINE WORKS*. Charles Wells, Secretary. Cincinnati, 1862. 10½ × 13½. 100 leaves including title and preface; all printed rectos only. Original blind-stamped brown cloth. Binding soiled and shaken, front and rear endpapers creased, marginal stain in about first 25 pages. Collated complete. A good copy. A transitional time for this foundry which began life in 1817 as a western branch of White's Foundry. Wells writes in his Preface “In printing this book many of the older styles of type have been discarded, others are reduced in price from twenty to fifty percent. It has not been our aim to make a showy book, but one as comprehensive as possible... This must be our excuse for the manner in which the pages are crowded.” Half the specimen is devoted to type (mostly display faces) and balance for decorative material and vignettes. Rare, as are all Cincinnati specimens; those published before 1880 are especially so. Annenberg/Saxe, pages 104–109, locate two copies: Smithsonian and Columbia. OCLC notes only the AAS copy. \$3,000

67. Type Specimen. H.W. Caslon. *SPECIMENS OF PRINTING TYPES*. London, (1895). 6¾ × 10. (7), 1–56, (1), (276), (119). A total of 230 leaves, many printed one-side only. Foxing to a few pages. Original embossed cloth, a.e.g.; extremity wear but tight. Clean and complete. *A fine and extensive specimen. First 56 pages show printing materials including cases and cabinets from the U.S. Hamilton Manufacturing Co. for whom Caslon had become their British agent. The next 276 pages feature type, followed by 119 pages of ornamental material, some displayed in colored inks, and vignettes. OCLC shows 5 copies word wide; oddly Copac shows no copies in the UK although the Saint Bride catalogue has an entry for this specimen.* \$1,600

68. Type Specimen. Inland Type Foundry. *SPECIMEN BOOK AND CATALOGUE*. St. Louis, Feb. 1897. 5 × 7½. 1–160, 241–448 pages, as issued with 2 subscribed pages and an insert. Original cloth. Fine, clean and complete. With a 32-page Inland Type Book for May 1896 showing new material. *It should be noted that this dated specimen was kept in print for several years with frequent updates and deletions. We have seen two other copies with gaps of 112 pages as opposed to the 81-page gap in this copy. This is the third specimen (see note above), and first substantive specimen from the foundry. Inland was a dynamic aggressive foundry started in 1895 by some of the displaced owners of Boston and Central foundries which had been absorbed by the ATF juggernaut in 1892 (and were absorbed by ATF in 1912). They patented many new faces during their run and introduced standard alignment for all their type faces (with each face aligning at the bottom)—a practice quickly adopted by most other foundries.* \$800



69. Type Specimens. Berthold Type Foundry. Seven specimens. Berlin & Stuttgart, (1930–1955). Specimens are about 20 pages each, 7 × 10, in printed wraps. Text in German. Printed in a variety of colors and decorative material emphasizing use. About fine except worn folder on the Radio specimen. *Adolf Behrmann Radio*. Portfolio of 12 separate loose specimens (1930); *Herbert Post-Fraktur* (1930s); *Justus Erich Walbaum-Antiqua* (1950s); *Herbert Post-Mediaeval* (1950s); *Normande-Kursive and -Schmal* (1950s); *Berthold Plakat Schriften*, 5 pages (1955); Five different poster type designs cast in Berthold’s Plakadur resin—each face in 3 sizes and in 3 different colors. *Walter Brudi-Mediaeval*, 16 pages (1958). This last one exhibited in *Art of the Type Specimen in the Twentieth Century* no. 66. \$150



Item 70. Gensch.

70. Type Specimens. Gensch & Henze Typefoundry. *ALBUM OF TYPOGRAPHIC SPECIMENS*. Hamburg & Munich, ca. 1913. A collection of approx. 75 promotional samples/specimens tipped (the 4-page specimens) or mounted (the single page specimens) onto 34 leaves of good quality black stock. Bound into flexible cloth boards with string ties, printed cover label. A little extremity wear, contents mostly fine. *These specimens of programs, announcements, advertisements, & an occasional*

letterhead show case both the types & decorative material available from the foundry, and the design work and printing from their presses. Most pieces are printed in several colors. Two larger ones are folded. Unique album, perhaps a salesman sample book. \$1,750

71. Typophiles. PAUL A. BENNETT 1897–1966. A MEMORIAL KEEPSAKE. NY, (1967). 4½ × 7. Sixty individual contributions, various paginations (4 to 20 pages) loosely laid into board slipcase with printed wraparound label. Slipcase a bit soiled, contents fine. With a small photograph of Bennett by A. Burton Carnes, and a rather pointed handwritten letter (1960) from Bennett to a fellow Typophile. *Delightful printing, design, and illustration by Angelo, Adagio, Agner, Duensing, Grabhorn, Grace Hoper, Joseph Low, John Mason, Middleton, Ovink, Peter Pauper, Ritchie, Spiral, Stanbrook Abbey, Stauffacher, Watts among others. With a light-and-shade portrait watermark of Bennett. One of 200 sets.* \$450
72. Wakeman, Geoffrey. BRADBURY & EVANS COLOUR PRINTERS. (Oxford, 1984). 7 × 10½. 25 pages, including two tipped-in original specimens of nature- and color-printing, from The Octavo Ferns (a very large fern in green) and The British Seaweeds (a large seaweed in red). Quarter morocco & Japanese paper boards. Upper tips lightly bumped, but fine. No. 12 of 20 special copies in quarter leather, with “better” specimens. (There were also 75 copies in quarter cloth.) \$600
73. [Warde, Beatrice writing as Paul Beaujon]. PIERRE SIMON FOURNIER AND XVIIIITH CENTURY FRENCH TYPOGRAPHY. *The Monotype Recorder for March-April, May-June 1926.* London, 1926. 9 × 12. 43 plus 10-page “A Specimen of Monotype Fournier.” Gold cloth. Some hand soiling, spine darkened, contents fine. Bookplate of Frederic Melcher. Very good copy of a scarce & important modern type specimen. *One of 150 handmade paper copies. An elegant first showing of Monotype Fournier.* Monotype Recorder Nos. 212–213. \$400
74. Werner, Arno (binder). James, William. PRAGMATISM. *A new name for some old ways of thinking.* NY: Longmans, Green 1907. Second printing. 5 × 8. 308 pages. Bound by Arno Werner for himself in full white

pigskin. Blind tooled over-all in a design of horizontal lines radiating from the spine with its 4 raised bands; board edges with single gilt rule, tiny gold stars on spine ends, top edge gilt. Werner's ticket inside cover. Silk-lined tray with white pigskin spine blind tooled. Light cover soil, very good. *A most appropriate binding, which reflects Werner's training with Ignatz Wiemeler. The book was printed at the Riverside Press. Werner did a binding identical to this one (but on a different text) in 1939 "at school in Leipzig." It is illustrated in Arno Werner, One Man's Work.* \$1,600

75. Zapf, Hermann. *THE FINE ART OF LETTERS. Pages from Publications by Hermann Zapf.* NY: Grolier Club, 2000. Two vols. 8 × 11. 96 pages with 80 illustrations (many in color) of Zapf's type faces, book designs, and calligraphy, including many rare pieces never before reproduced. A separate portfolio contains 20 original specimens: leaves from books, alphabets (one signed), a prospectus, & an entire booklet from Zapf's private press. Handbound by Judi Conant in green cloth gilt. Both volumes in marbled slipcase. Fine. *One of 20 copies inscribed by Zapf to Lynne & Bob Veatch, and signed by the binder. Hermann Zapf (1918–2015) was arguably the most important type designer and calligrapher of the 20th century. "In the world of type design Mr Zapf was a giant. Prolific and versatile, he created around 200 typefaces in numerous alphabets, including Latin, Cyrillic, Arabic and Cherokee, spanning the eras of metal typesetting, phototypesetting and digital typesetting." (NY Times obituary) Zapf's most well known face is Palatino.* \$1,750
76. Zapf, Hermann. *AUGUST ROSENBERGER 1893–1980. A tribute to one of the great masters of punchcutting, an art now all but extinct.* Rochester: Cary Graphic Arts Collection, 1996. 7 × 10½. 33 pages (5 pages of text followed by 11 pages of illustrations, printed on rectos only. Most illustrations are printed from Rosenberger's original metal engravings. Rear pocket contains 5 original leaves, 4 signed by Zapf, from *Feder und Stichel* and from *Das Blumen-ABC*. Navy silk, leather spine label, slipcase. Fine. *No. 5 of 35 special copies signed by Zapf. A special signed print of the alphabet for the end-papers of Das Blumen-ABC is tipped into the text on p. 33. Rosenberger cut the punches for Hermann Zapf's type faces and engraved Zapf's line drawings for printing.* \$750

THE ORDER FOR DAILY MORNING PRAYER.

¶ The Minister shall always begin the Morning Prayer by reading one or more of the following Sentences of Scripture.

¶ He may omit the Exhortation following, saying instead thereof, *Let us humbly confess our sins unto Almighty God, and may end the Morning Prayer with the Collect for Grace and 1 Cor. xiii. 14.*

¶ On any day when the Holy Communion is immediately to follow, the Minister may, at his discretion, pass at once from the Sentences to the Lord's Prayer, first pronouncing, *The Lord be with you.* Answer, *And with thy spirit, Minister. Let us pray.*

¶ And Note, That when the Confession and Absolution are omitted, the Minister may, after the Sentences, pass to the Versicles, *O Lord, open thou our lips, etc.*, in which case the Lord's Prayer shall be said with the other prayers, immediately after *The Lord be with you, etc.*, and before the Versicles and Responses which follow.

¶ The same order may be followed on all week days save on Days of Fasting, or Abstinence.

THE LORD IS IN HIS HOLY TEMPLE. LET ALL the earth keep silence before him. *Hab. ii. 20.* I was glad when they said unto me, We will go into the house of the Lord. *Psal. cxxii. 1.* Let the words of my mouth, and the meditation of my heart, be always acceptable in thy sight, O Lord, my strength and my redeemer. *Psal. xli. 14. 15.*

O send out thy light and thy truth, that they may lead me, and bring me unto thy holy hill, and to thy dwelling. *Psal. cxlii. 5.*

Thus saith the high and lofty One that inhabiteth eternity, whose name is Holy. I dwell in the high and holy place, with him also that is of a contrite and humble spirit, to restore the spirit of the humble, and to restore the heart of the contrite ones. *Isaiah lvi. 14.*

The hour cometh, and now is, when the true worshippers shall worship the Father in spirit and in truth: for the Father seeketh such to worship him. *St. John iv. 23.* Grace be unto you, and peace, from God our Father, and from the Lord Jesus Christ. *Phil. i. 2.*

Advent Repent ye, for the kingdom of heaven is at hand. *St. Matt. iii. 2.*

Prepare ye the way of the Lord, make straight in the desert a highway for our God. *Isaiah xl. 3.*

Christmas Behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. *St. Luke ii. 10, 11.*

Epiphany From the rising of the sun even unto the going down of the same my Name shall be great among the Gentiles; and in every place incense shall be offered unto my

Name, and a pure offering, for my Name shall be great among the heathen, saith the Lord of hosts. *Mal. i. 11.* Awake, awake, put on thy strength, O Zion, put on thy beautiful garments, O Jerusalem. *Isaiah lii. 1.*

Lent Rend your heart, and not your garments, and turn unto the Lord your God: for he is gracious and merciful, slow to anger, and of great kindness, and repenteth him of the evil. *Jos. ii. 13.*

The sacrifices of God are a broken spirit, a broken and a contrite heart, O God, thou wilt not despise. *Psal. li. 17.* I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son. *St. Luke xv. 18, 19.*

Good Friday Is it nothing to you, all ye that pass by? behold, and see if there be any sorrow like unto my sorrow, which is done unto me, whereunto the Lord hath afflicted me. *Lam. i. 12.* In whom ye have redemption through his blood, the forgiveness of sins, according to the riches of his grace. *Eph. i. 7.*

He is risen. The Lord is risen indeed. *St. Mark xvi. 6; Easter St. Luke xxiii. 54.*

This is the day which the Lord hath made, we will rejoice and be glad in it. *Psal. cxviii. 24.*

Seeing that we have a great High Priest that is passed into the heavens, Jesus the Son of God, let us come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need. *Heb. iv. 14, 16.*

Ye shall receive power, after that the Holy Ghost is come. *Whituesday* upon you: and ye shall be witnesses unto me both in Jerusalem and in all Judaea, and in Samaria, and unto the uttermost part of the earth. *Acts i. 8.*

Because ye are sons, God hath sent forth the Spirit of his Son into your hearts, crying, Abba, Father. *Gal. iv. 6.* Holy, holy, holy, Lord God Almighty, which was, and is, and is to come. *Rev. iv. 8.*

Honour the Lord with thy substance, and with the first-fruits of all thine increase: so shall thy barns be filled with plenty, and thy presses shall burst out with new wine. *Prov. iii. 9, 10.*

The Lord by wisdom hath founded the earth, by understanding hath he established the heavens. By his knowledge the depths are broken up, and the clouds drop down the dew. *Prov. iii. 19, 20.*

¶ Then the Minister shall say,

DEARLY BELOVED BRETHREN, THE SCRIPTURE moveth us, in sundry places, to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloak them before the face of Almighty God our heavenly Father, but confess them with an humble,

