

THE VEATCHS ARTS OF THE BOOK · 92



Item 20. "Dutch gilt" paper

THE VEATCHS ARTS OF THE BOOK

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

veatchs@veatchs.com www.veatchs.com

phone 716-648-0361

CATALOGUE 92

Recent Acquisitions for Fall/Winter 2019

offers FINE PRINTING & BINDING and

INTERESTING TYPOGRAPHY

Several works are collaborations by numerous book artists. It was impossible to represent these diverse portfolios with one (or even several) photos. We have many photos we can email upon request.

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. Please make checks payable to "The Veatchs."

WE ARE HAPPY TO SEND IMAGES UPON REQUEST.



CHAPTER I LOOMINGS



Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself involuntarily pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong moral principle to prevent me from deliberately stepping into the street, and methodically knocking people's hats off—then, I account it high time to get to sea as soon as I can. This is my substitute for pistol and ball. With a philosophical flourish Cato throws himself upon his sword; I quietly take to the ship. There is nothing surprising in this. If they but knew it, almost all men in their degree, some time or other, cherish very nearly the same feelings towards the ocean with me.

2

There now
wharves as I
ber surf. Big
down town
and cooled by
of land. Look
Circum
Certain Hook
ward. What
town, stand t
reverses. Som
lands, some
high aloft is
peep. But t
plaster—i
then is this
But look
and seeming
but the extra
yonder ward
water as they
miles of them
streets and a
unite. Tell me
of all those of
Owe more
Take almost
in a dale, and
in it. Let th
reverses—
infallibly h
Should you
experiment,
ical professo
wedded for et

3

1. Arion Press. Herman Melville. *MOBY-DICK, OR THE WHALE*. San Francisco, 1979. 10 × 15. 577 pages. Illustrated with 100 wood engravings by Barry Moser. Full marine blue morocco, lettered in silver, edges rough trimmed. Blue cloth slipcase is unevenly faded; book is fine. *One of the most celebrated 20th century American private press books. One of only 265 copies. Printed in black and blue on dampened Barcham Green handmade paper produced especially for this edition with a whale watermark. Moser's wood engravings are of an historical nature—places, creatures, objects and tools, and processes used in the whaling industry. No dramatic or interpretive scenes were attempted—Melville's prose was to provide that. "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 Press Moby-Dick has been hailed as a 20th c. masterpiece of bookmaking.* A Century for the Century 83. \$22,000

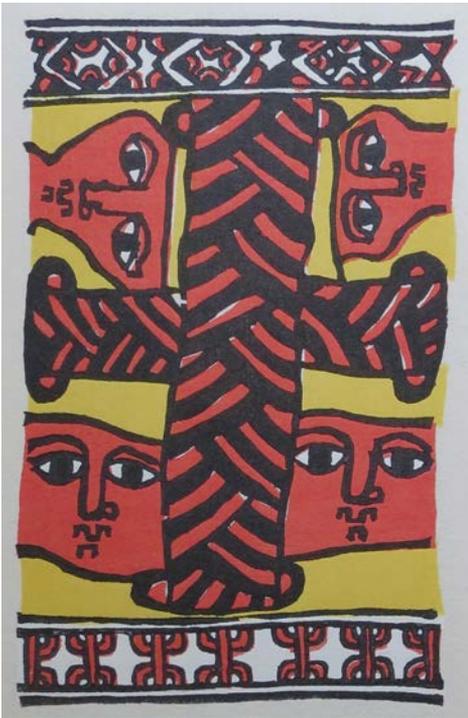
2. Arman, Mark. *PAGES OF TYPE. A Story of Making, an Adventure in Printing, a Bibliography and an Account of the Processes Involved*. Thaxted Essex: The Workshop Press, 1990. 7½ × 10½. vii, 47 pages with many illustrations and type specimens printed in colors. Some large folding specimens are tipped in. Quarter cloth and patterned boards. Near fine, with prospectus. No. 166 of 175 signed copies. \$250

3. Artists' Book. *SECONDARY COLORS. A Collaborative Book*. The Delaware Valley Chapter of the Guild of Book Workers, 2012. 4 × 7. Twenty-one gatherings by as many book artists. Most are in the form of a foldout, accordion-fold, pop-up, or a combination of these—making this a thick book. Most are signed by the artist. Bound by Todd Pattison in deep citron morocco inset with shapes in marbled and gilt papers. Fine. *Inspired by Paul Theroux's three essays on orange, green, and purple, the artistic techniques vary. One is nature-printed with ferns. There are dyed and marbled paper and tyvek*

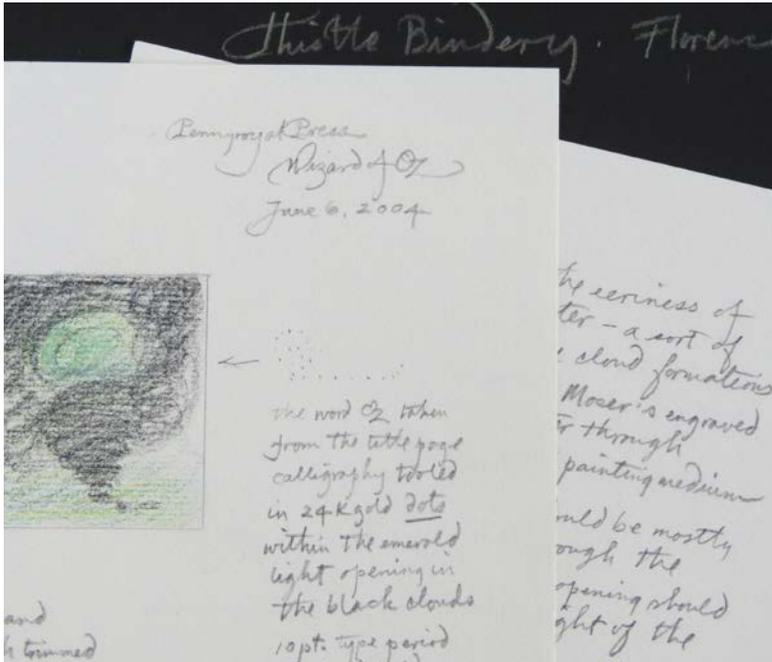


specimens. One of 21 copies, each uniquely bound by its artist. Two additional bound copies were donated to institutions; and one set of sheets was auctioned to benefit the Guild. \$975

4. Bogardus, Peter. *BURAKE: BLESSINGS. Drawn from Ge'ez Scrolls.* NY: Khelcom New York, 2010. 8 × 10. Twenty-eight French-fold leaves: 4 pages of text, 3 photogravures (2 double spread) of pilgrimages, 21 fullpage color woodcuts. There are 2 smaller woodcuts within the text. Bound by Gray Parrot in stiff vellum wraps, in cloth tray case with vellum label. Fine. *Bogardus drew these magical, healing images directly from Ge'ez scrolls and carved 2 to 5 woodblocks for each. They are stylized, ancient, and vibrant. Inks were made of powdered minerals: cinnabar, malachite, lapis lazuli. The blocks were printed on Japanese paper by Takuji Hamanaka. Letterpress by Art Larson, and photogravures by Bogardus. One of 52 signed copies.* \$2000



Item 4. Bogardus.



Item 5. Bourbeau.

5. Bourbeau, David. "Sketches for Pennyroyal 'Wizard of Oz'." Florence, MA: Thistle Bindery, June 6, 2004. David's binding design for his personal copy of the Pennyroyal Oz. Two pages (10 × 7) in manuscript with a color sketch of the upper cover. "The idea is to simulate the eeriness of the sky just before a twister... The cloud formations can be freely reflective of Moser's engraved clouds but even more sinister..." In hand-lettered folder of black paper. This detailed plan called for a morocco spine with a gold-tooled paste painting for the cover. *David was never able to execute his plan.* \$110
6. Brett, Simon. *THIRTY-ONE WOOD ENGRAVINGS CHOSEN BY THE ARTIST. With an Autobiographical Note.* London: Primrose Academy, (1997). 7 × 10. (vii), 31 wood engravings printed on rectos only. Cloth and patterned boards. Fine in slipcase. *One of 135 copies signed by the artist, printed at Rampant Lions Press from the original blocks.* \$250

7. Burnett, Kenneth L. *THE INDIANA KID: THE PRIVATE PRESS OF JAMES LAMAR WEYGAND, A History & Bibliography*. (Molalla, OR): Vintage Press, (1972). 5½ × 8. (iv), 38 pages plus 3 tipped-in original leaves from Indiana Kid press books. Illustrations of pressmarks printed in colors. Three-part cloth. Near fine. *This leaf book is not in Disbound and Dispersed. No. 19 of 50 signed copies.* \$250

ACTIVISTS, ARTISTS, ENVIRONMENTALISTS, MUSICIANS

8. Cabbagehead Press. *A DANCE OF DEATH: 1987–1992. A collaborative portfolio in printmaking and papermaking—selected visions in word and image about the dance we all share near the end of the Twentieth Century*. Tempe, 1992. 16 × 20. Twenty broadsheets. With 4 typed pages entitled “Colophon to be printed” and 5 typed pages entitled “Documentation Information.” (The colophon was never printed.) All fine in cloth tray case with paper label. Antonio Frasconi’s copy. *The 20 prints exhibit a great variety of styles and techniques, including wood and linoleum cuts, lithography, photography, stencil rolled relief intaglio, pulp painting, and letterpress. Each is printed on a paper handmade just for that broadside, to complement its subject matter. Each is numbered and signed. Social, political, and environmental concerns inform most of these broadsides. Walter Askin, Sidney Chafetz, Warrington Colescott, Rita Dove, Carolyn Forché, Antonio Frasconi, Ron Gasowski, Ray Gloeckler, David Holmes, Lois M. Johnson, Tamarra Kaida, Frances Moore Lappé, Pete Seeger, Noel Paul Stookey (of Peter, Paul, & Mary), and Claire Van Vliet were contributors. The Colophon and the Documentation name the artist and author (if different from the artist) and details of the broadsides (medium, type, paper, printer). No. 11 of 50 copies, printed by John L. Risseeuw, who also made all the papers. Only 3 copies on OCLC.* \$4,000
9. Catich, Edward M. *THE TRAJAN INSCRIPTION. An essay. . . together with an original rubbing from the inscription*. Boston: Society of Printers, 1973. 8½ × 11. (iv), frontis from photograph of the Trajan Column, 13 pages, double spread photograph of the inscription, with an original rubbing of the letter “P” tipped in. Oatmeal cloth, paper cover label. Fine copy. *Number 53 of 130 copies with the rubbing, signed by Catich. (There were an additional 100 copies with text only).* \$475



Item 8. Cabbagehead Press.

10. Cave, Roderick. *CHINESE CEREMONIAL PAPERS: an Illustrated Bibliography*. Lower Marston Farm: Whittington Press, 2002. 10 × 15. 62 pages. 38 ceremonial papers tipped in. Cloth and boards. A colorful paper fan is laid into a separate folder. Both slipcased. Fine. *One of 200 copies, with tipped in colorful printed papers, mock money, prayer sheets, even a paper bowl, some gilded some with cut outs.* \$275

11. Cheloniidae Press. Poe, Edgar Allen. *THE RAVEN*. Cheloniidae Press, (Easthampton, 1980). 11 × 15. 30 pages. Fifteen leaves, including 5 full page etchings, EACH TITLED AND SIGNED by Robinson in pencil. The text contains two wood engravings; blind printed pressmark on final leaf. Laid-in are signed and numbered proofs of the two wood engravings. Bound by David Bourbeau in black paper (over boards) marbled to resemble ravens' wings. In a red morocco and black cloth tray case. Lower tips of pages slightly creased, still a fine copy. *While only the 25 deluxe copies had the etchings signed, in this regular copy No. 96 of 100, Robinson signed each etching. Printed in 24 pt. Centaur type, in black and red. Japanese paper tissue guards protect the etchings. An exemplary first book of the press, and a fine example of a unified whole.* \$2,500
12. Cheloniidae Press. HPM. *HAROLD PATRICK MCGRATH*. (Easthampton, 1991). 8 × 11. Etched portrait, title calligraphed in red by Betsy Curtis, (x), (80), (vi) pages. Wood engravings by Leonard Baskin, Barry Moser, Alan Robinson, and Fritz Eichenberg. Color portrait by Lance Hidy. Bound by Claudia Cohen in marbled boards with red paper spine label. Fine. With an invitation to the party and a signed artist's proof of the portrait laid in. *Sixty tributes to a 50-year career as Master Printer for the Gehenna, Pennyroyal, and Cheloniidae presses, and teacher to many young printers. Other contributors include Carol Blinn, Barbara Blumenthal, David Bourbeau, Dan Carr, Sarah Chamberlain, Bruce Chandler, Claudia Cohen, David Godine, Ron Gordon, Lance Hidy, Michael McCurdy, and Arno Werner. One of 210 copies printed at the Wild Carrot Press, signed by Alan Robinson.* \$875

UNIQUE COPY WITH WATERCOLORS

13. Cheloniidae Press. Poe, Edgar A. *THE BLACK CAT*. (Williamsburg, MA, 1984). 6½ × 9½. (32) French-fold pages. Frontis portrait of Poe and 10 other wood engravings by Alan James Robinson. Bound by Gray Parrot in black straight grain morocco with gilt title, rules and pressmark, black velvet endpapers; a bas relief paper sculpture of the hanged cat is mounted on upper cover. With the book are: 10 signed artist's proofs of the wood engravings: 27 signed proofs—some marked unused or rejected including 2 etchings; and, based on the



Item 11. Poe, Raven.



Item 13. Poe.

engraved images, 12 original signed watercolors by Robinson. All in a morocco-back tray case, bumped on bottom panel and a fore edge. A bit of light black rubbing from the velvet onto the high spots of the sculpture (usual with this binding), but fine. *Unique copy. The artist's proof copy of the deluxe edition, signed by Robinson. Printed by Harold McGrath in Bulmer type in black and red on vintage Bodleian paper. There were 15 'State proof' copies in this binding and with working proofs. They had an original drawing. This is the only copy with watercolors.* \$3,600

HIS EARLIEST POEMS—PRINTED FOR FRIENDS ONLY

BOUND BY DONALD GLAISTER

14. Cox, Morris. *YOUNG LEGS ELEVEN*. Gogmagog Press, 1976. 5½ × 8. 30 leaves including 4 double-spread reverse/direct offset prints from linocuts. Bound by Don Glaister in 1992, in double-sided wraps: the imagery “was made as a collage of photocopied text pages, torn up and glued together, photocopied again and then that photocopy was painted and drawn upon.” These are encased in mylar which Don sanded and incised with fine lines. Binding signed. Fine copy housed in



Item 14. Cox.

a purple felt-lined tray case, with calligraphic label by Suzanne Moore. No. 21 of 25 signed copies. Printed for a few friends, *Young Legs Eleven* was never sold. Cox's autobiographical note touches on the genesis of these 3 groups of poems written some 50 years earlier: "Poems written before 1922," "Three chance survivors from 'Fifty Alliterative Riddles' 1922–23," and "Under Celtic Influence, 1926." Printed in Cloister Old Style on Japanese handmade paper, on an Adana handpress and an adapted office copying press. OCLC locates two copies in the U. S. \$1,500

15. Czech Typography. *TYPOGRAFIA. ODBORNY LIST KNIHRTISKARU* [Expert Letterpress]. Prague, 1911. Volume XXII. 8½ × 11. 190 pages illustrated throughout plus 85 plates most of which multi-color letterpress on fine paper and many are tipped-to heavier, colored stock and mounted on linen hinges. Two-column text is illustrated throughout. Half leather and marbled boards. Some edge wear, very good. *Important periodical devoted to type design (and originally dedicated to the improvement of Czech typography) has been published since 1888. The plates showcase the high quality of design, illustration and materials available in this period. OCLC locates a broken run at The British Library and an extensive run at the Bibliotheque Nationale; no copies in the US.* \$500



Item 15. Czech typography.

16. De Vinne, Theodore Low. *THE FIRST EDITOR: ALDUS PIUS MANUTIUS*. Woodcuts by Antonio Frasconi. NY: Targ Editions, 1983. 6½ × 10. 39 pages. Quarter cream cloth and blind-embossed terracotta boards. Fine in slipcase. *Designed and illustrated by Antonio Frasconi with nine woodcuts, including one four panel folding cut, and a beautiful frontis portrait of Aldus printed in five colors. One of 250 copies printed by Leslie Miller at the Grenfell Press. Signed by Miller and by Frasconi.* \$185



17. Dennerline, Egil. *LOVER/LOSER. Diagram poems by Egil Dennerline with Lithographs by Thorsten Dennerline*. Bird Press, 2003. 6 × 9. 41 leaves: sixteen multi-color lithographs overlaid with sixteen “diagram poems.” Citron morocco, uncovered spine reveals yellow cords, grey cloth tray case with leather spine label, by Barry Spence. Fine. *One of 24 copies. These diagram poems are inspired by the human condition. “In the tradition of Vicente Huidobro and Guillaume Apollinaire, the poems become drawings and are held together with lines, shapes and arrows. By printing the texts on translucent papers, image and text are drawn ever closer.” Printed by the artist at Wild Carrot Letterpress, on handmade paper.* \$1,300

DELUXE COPY WITH WOOD BLOCKS,
WATER COLOR, AND PROOFS

18. Double Elephant Press. Michael Kuch. *A SPHINX'S FIELD GUIDE TO QUESTIONABLE ANSWERS*. Asparagus Valley (Hadley), 2004. 7½ × 10. 16 leaves, some folding. Printed throughout with wood type and chiaroscuro woodcuts in several colors on Japanese handmade paper. Bound by Mark Tomlinson in die-cut flax fiber printed wraps. In a red flax chemise with ivory ankh closure. Fine copy in a fitted tray case also containing:

- Operating Instructions, a large Key to the Wood Type, and the 10 × 29 inch broadside prospectus (signed by Kuch).
- Two original engraved woodblocks (1 cherry, 1 walnut) with the image of the Sphinx and dancing angels.
- Original watercolor of a sphinx holding a very tall pin, while 3 angels dance on the pin's head. Signed and dated by Kuch.
- An extra suite of 13 full-page images in the book; one image is signed and numbered ix/xv; in parchment folder.
- 18 proofs of wood type and images, in parchment folder.

No. ix of xv deluxe copies with an original water color, wood blocks, an extra suite of illustrations, working proofs. During this period, Michael Kuch created all his illustrations first as water colors, before his engravings or etchings. The chiaroscuro woodcuts in Sphinx were cut in cherry blocks and then offset onto walnut wood (chosen for its open grain to produce a linear element). The walnut blocks were cut to create the backgrounds. \$4,500



Item 18. Double Elephant Press.

19. Duensing, Paul Hayden. *25: A QUARTER-CENTURY OF TRIUMPHS AND DISASTERS. . . with FOURTH DECADE. 40 YEARS OF A PRIVATE PRESS.* Kalamazoo, 1976 and Vicksburg, 1991. Two vols. [32]; [26] pages illustrated throughout. Both volumes bound in cloth. Fine. *Bibliographies and a look back by this private press printer, type founder, and scholar. Most of his press books concerned type faces. Quarter-Century is one of 250 copies. Fourth Decade is one of 50 copies on Timothy Barrett's handmade paper.* \$300

20. "Dutch gilt" paper. Medieval romantic tale. [Germany, late c18 or early c19]. Broadside scene 11½ × 14 on a 14 × 16½ blue paste ground. There are three horizontal panels with 2 scenes in each. The story begins with troubadours (who may be singing this tale) under a tree, a fortress-like castle on a hill, and a distressed damsel appealing to clergy in a church cell. There follows several dramatic clashes between knights. The story ends in a garlanded bower with the union of the knight and his lady. The gold is in very good condition. A bright example of this rare paper. *These beautiful papers, in imitation of brocade, were created in Germany and Italy, throughout the 18th century until about 1820. The papers were printed either by wood blocks or by engraved metal rollers, which covered the paper with sizing or paste. Gold was dusted onto the size; and, when the size dried, superfluous gold was brushed off. For raised gold, the size was thickened with yellow ochre or red lead.* \$2,700

21. Evans, Henry. "Specimen Sheet and Price List of the World's Finest Printing Inks. For all fine letterpress work, manufactured by Jänecke-Schneemann, K. G., of Hannover, Germany." "San Francisco, 1957. Broadside 19 × 12½. Seven of the 10 inks are printed. Previously folded twice for mailing, otherwise very good. *One of 250 copies hand printed by Evans at his Peregrine Press. Evans was known for his botanical color prints.* \$200



22. Fitzgerald, F. Scott. *THE CURIOUS CASE OF BENJAMIN BUTTON*. Louisville: Contre Coup Press, 2018. 8½ × 11. 45 pages. Quarter green cloth and patterned boards. Fine. *Beautifully hand printed by Timothy Hawley in Centaur type on Magnani handmade paper. Hawley provides an Afterword to this story of a character who ages backwards.* \$175
23. Frasconi, Antonio. *BIRDS FROM MY HOMELAND*. With notes from W. H. Hudson's "Birds of La Plata." Ten Hand-Colored Woodcuts. 1958. 11 × 8. 15 leaves Frenchfold with ten fullpage woodcuts of South American birds. Each hand colored bird faces a paragraph of text. Blue boards printed across both covers with a woodcut of migrating birds in flight. The binding (fragile and most often found in shabby condition) is here in fine condition. However, there is light foxing on the fore edges of this delightful book. *"Through fortunate circumstances, I have always settled near the seashore. In my homeland, there was the view of the Rio de la Plata. [It] held a constant fascination for me and, particularly, I found a great deal of excitement in watching the migrations of hundreds and hundreds of birds as they arrived or took leave of their sanctuary for warmer waters. Now again, almost twenty years later, I find myself gazing at similar migrations traveling along the Long Island Sound. And while not a bird-watcher, I indeed admire the principle of freedom inherent in such a movement."* One of 200 numbered copies signed by Frasconi. Printed from the blocks on handmade Hosho paper and handcolored by Frasconi. \$1,100



24. Frasconi. *LINES FROM WALT WHITMAN: Overhead the Sun.* Woodcuts by Antonio Frasconi. (South Norwalk, 1969). 9½ × 13. Nineteen folio gatherings with 19 tipped in color woodcuts. Seventeen of the prints face an excerpt from a Whitman poem. Loose as issued in turquoise cloth tray case by Moroquain Bindery (George Wieck). The case is covered with paper marbled by Frasconi. Light fading to case spine. Fine. No. 1 of 25 signed



copies. Text was printed letterpress on Rives paper at the Spiral Press. The artist printed his woodblocks on Hosho handmade paper. \$3,000

PHILOSOPHERS, MUSICIANS, SOCIAL ACTIVISTS

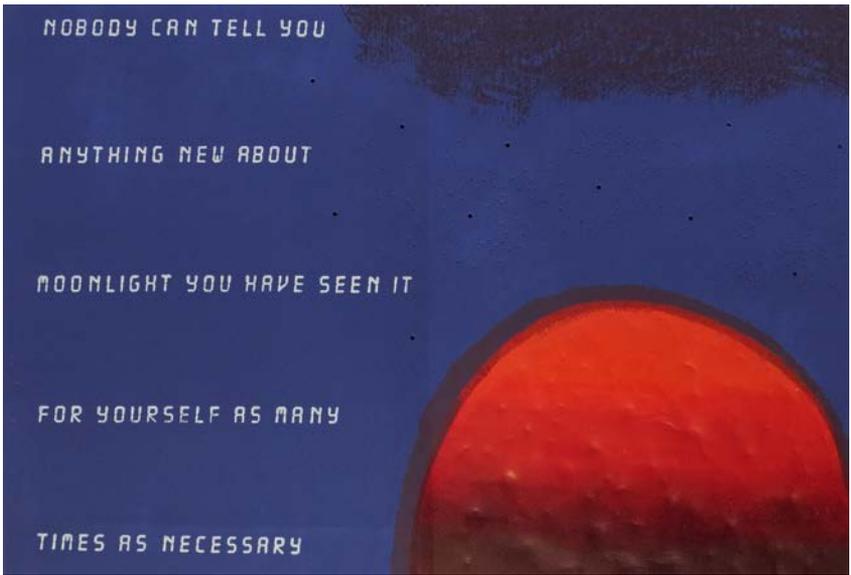
25. Frasconi. *FOURTEEN AMERICANS: Woodcuts by Antonio Frasconi.* (South Norwalk, 1974). 14 × 21½. 16 French-fold leaves: title, 14 double-spread portraits in color or black and white woodcuts, colophon. Bound in black cloth with sides covered in wood grain woodcut in brown and black, tile stenciled on upper cover. In cloth slipcase with wood grain woodcut in black and brown. Lower rear corner is bumped and broken; all else fine. *This is quintessential Frasconi in both subject matter and technique. While several portraits are single page, most flow across the page and bleed off the edges. In every portrait the wood's grain is prominent. Douglas Martin, in his NY Times obituary of Frasconi, pointed out how "the capricious nature of wood governed many artistic decisions. [Frasconi] loved the hands-on experience of working with wood, some of which he gathered from the beach in front of his home. 'Sometimes the wood gives you a break,' he told Time in 1963, 'and matches your conception of the way it is grained. But often you must surrender to the grain, find the movement of the scene, the mood of the work, in the way the grain runs.'"* Frasconi portrayed those he admired or those who causes were close to his heart: Walt Whitman, Henry Thoreau, Sacco and Vanzetti, Albert Einstein,



Item 25. Fourteen Americans.

Charles Ives, Woody Guthrie, Huddie Ledbette (Lead Belly)r, and Charles Mingus, Sioux Chief, Northern Cheyenne Chief, Kiowa Chief, Cesar Chavez, Malcolm X, and George Jackson. Some of the portraits were created originally as individual prints, and then cropped a bit to fit this book. The Whitman (1960) and Thoreau (1965) portraits were created for books. No. 3 of 5 signed copies. \$7,000

26. Frasoni. W.S. Merwin. *LUNAR LANDSCAPE*. (South Norwalk, 1994). 11 × 15 accordion-fold. Fourteen leaves attached at fore-edges open to 174 inches long. Ten woodcuts and other reliefs and embossings. Each leaf of Arches paper is painted or printed deep blue or purple or black, sometimes black-on-black. The text is white. Tiny holes, through which light shines, produce the effect of a starry heaven. Upper cover is crushed foil painted black with silver showing through; an embossed foil-covered moonscape is inset. Housed in a silver-foil

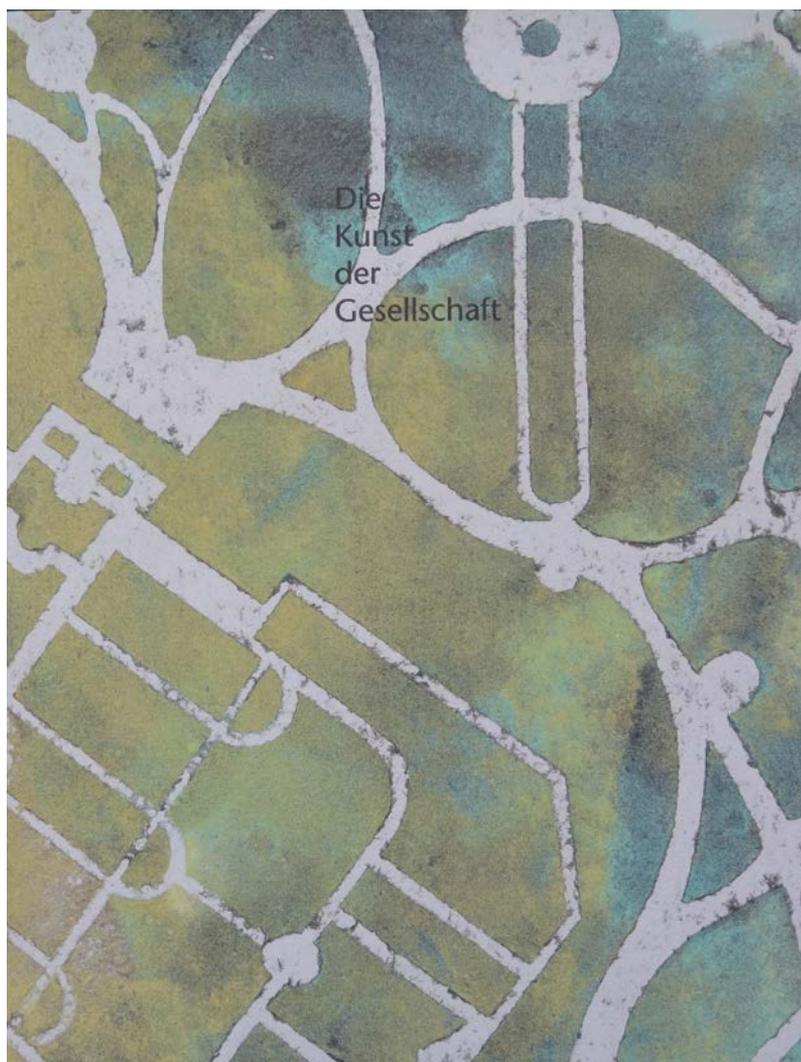


Item 26. Merwin.

box with mounted woodcut, painted black inside. Fine. No. VIII of 9 copies (plus a few artist's copies). Signed by the author and the artist in silver ink. Colors are mostly dark night sky with white and silver. There is a partial harvest moon in reds and orange. The text was set on a computer from which line-cut photoengravings were made and hand printed. It resembles an early computer type face. The only institutional copy located is at Smith College. \$12,000

PULP PAPER PAINTINGS

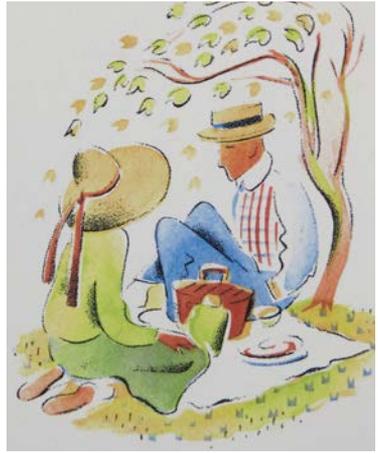
27. Gerard, John. Grünbein, Durs. *DIE KUNST DER GESELLSCHAFT*. Rheinbach, 2007. 11 × 14. 16 leaves, pulp paper paintings meandering through the text. Green cloth covered in a pulp paper design, with pulp paper endpapers. Fine in green cloth tray case. Laid in is a typed translation of this poem "The Art of Society." *An American paper artist living in Germany, Gerard worked in paper for over 25 years. His images and hand-made books are variations of the many-sided possibilities of artistic expression within the medium of paper. The multitudes of thicknesses, inner*



Item 27. Gerard.

structures, surfaces, its ability to assume subtle color nuances, as well as the unmistakable tactile qualities are integral parts of his work.” Images follow the plan of the Friedrichshain Park in Berlin of 1875. No. 9 of 25 unique variants, signed by poet and by artist.

\$1,600



Items 28 & 29. Gerry.

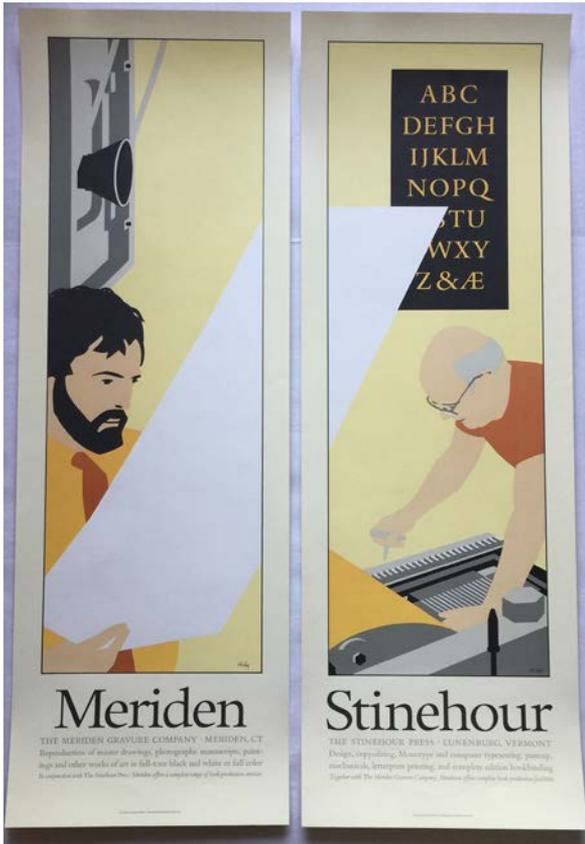
28. Gerry, Vance & various authors. *VANCE GERRY & THE WEATHER BIRD PRESS*, with a Checklist of Publications compiled by David Butcher. (Risbury): The Whittington Press, (2018). Three vols. 9½ × 13. (iv), 86 pages illustrated with linocuts and wood-engravings from the original blocks + 2 pages of photos and 12 pages of giclée reproductions of Gerry's pochoirs. Half citron morocco and decorated boards. A cloth and board portfolio holds 12 original pieces of Vance Gerry ephemera. The 3rd volume is a facsimile of entire Gerry book from 2002—*Mistress Mary, A Mother Goose Rhyme*. All in cloth slipcase. *Fine*. No. 9 of 40 "B" copies. David Butcher's bibliography includes a comprehensive Index. Additional text by others who knew Gerry well: Simon Lawrence, Patrick Reagh, James Lorson, and John Randle. "Vance Gerry began printing in 1963 . . . Until his death in 2004 he produced . . . some of the most understated, beautifully printed and ravishingly illustrated books from any private press, ever. Vance's lightness of touch, his incomparable facility as a draughtsman, the slightly starved look he gave to the inking of his type, the quiet humour of his writing (when the mood took him), combine together in books that have few parallels elsewhere. He was undisputed master of the medium of the pochoir, or stencil, technique. . . ."—(From the Whittington Press website). Twenty-five images are here reproduced by giclée. (The total edition was 235 copies.) \$1,600

29. Gerry. *VANCE GERRY & THE WEATHER BIRD PRESS. with a Checklist of Publications compiled by David Butcher.* (Risbury): The Whittington Press, (2018). 9½ × 13. (iv), 86 pages illustrated with linocuts and wood-engravings from the original blocks + 2 pages of photos and 12 pages of giclée reproductions of Gerry's pochoirs. Three-part binding of citron cloth and decorated boards, cloth slipcase. Rear pocket contains facsimile letter. Fine. *One of 235 copies, this is #29 of 155 "C" copies.* \$395

30. Glaister, Donald. *ANGELIQUE AND THE PEARL NECKLACE. An Homage to Sail.* (Vashon Island: Foolsgold Studio), 2007. 9 × 15. Most of the book's painted, stiffened fabric pages have original collages of painted cloth, wood veneer, brass, cork, linen thread and acrylic paint—all materials used in boat building. Quarter leather with painted cloth over sculpted boards with inlays. Fine in tray case, at publication price. *Donald Glaister comments: "Angelique and the Pearl Necklace is a material homage to the elegant physicality of wooden sail boats, their making, and the spiritual nature of sailing. A two-part poem, printed letterpress and written by myself, introduces and explores these concepts. The thrust of the book, however, is visual: following both parts of the poem are abstracted compositions on stiffened fabric pages, 24 in all, celebrating the elemental grace and strength of fine wooden sail boats." One of sixty signed and numbered variants written, designed, created, and bound by Donald Glaister.* \$5,000



31. Hammer, Victor. *CONCERN FOR THE ART OF CIVILIZED MAN. Mnemosyne and Her Nine Daughters.* Lexington: Stamperia del Santuccio, 1963. 6 × 10. 49 pages. Boards, paper spine label, printed dust wrapper.



Fine. With an autograph letter signed from Hammer to the collector. No. 62 of 109 copies printed in Hammer's *American and Andromaque Uncials on Hosho* paper. A variant of *Opus 18* (which was limited to 33 copies); the text has been completely reset and printed on Hosho rather than Magnani paper. \$250

32. Hidy, Lance. Meridan/Stinehour. Lunenburg: Stinehour Press, 1982. Two posters, intended as a pair. 30 × 10. Offset lithography (Meriden) and letterpress (Stinehour). Stephen Stinehour is the model in the Meriden poster; John McCormack models for Stinehour. Stephen Harvard did the lettering and the alphabet. Fine. \$125

33. High Loft Press. Ballou, Adin. *AFTER READING THOREAU. Sonnets.* (Seal Harbor), 1979. 6¾ × 9¼. 58 pages illustrated with drawings from French architectural garden ornaments. Two-page Afterword by August Hecksher is laid in. Printed boards, full length leather spine label, by Gray Parrot. Fine. *One of 140 copies.* \$75



WITH NEUMAN'S PORTFOLIO OF ETCHINGS

34. High Loft Press. Brandt, Sebastian. *THE SHYP OF FOYLES.* Neuman, Robert S. *SHIP TO PARADISE.* Seal Harbor, (1982). Two volumes. 10 × 14. The book of (62) pages is illustrated throughout with line cuts adapted from Albrecht Durer (1497). Bound by Gray Parrot in quarter morocco with gilt title and blue cloth boards. Volume II—The “Portfolio of Six Etchings, Accompanying The Shyp of Fooles of Sebastian Brandt”—is comprised of fifteen loose broadsheet leaves of heavy Rives: 6 etchings numbered, dated, and signed by Neuman, each with a tissue guard printed with the etching's title; a half title, full page etched frontis with the title, 5-page essay by John C. Olin, with an etched headpiece; the colophon, with another etching by

Neuman. These are laid into a blue cloth folder with leather label. All in cloth tray case (tiny white spot on spine). The text volume has 2 white marks on upper cover, all else fine. *One of 50 special copies with Neuman's etchings. (There were also 150 regular copies of just the Brandt volume only bound by Gray Parrot in quarter cloth and boards.) Printed in black and red on Gutenberg paper. English translation by William Barclay, 1509.* \$2,300

35. Kelly-Winterton Press. Lohf, Kenneth A. MOON AND SUN. NY, 1997. $5\frac{1}{2} \times 8\frac{3}{4}$. (25) pages. With a numbered and signed woodcut by Antonio Frasconi in a separate folder. Linen backed printed boards with a different woodcut on each cover, paper spine label, slipcase. Fine. *No. 7 of 30 deluxe copies (of an edition of 100). Signed by Frasconi and Lohf. Printed by Jerry Kelly in Palatino type.* \$150

A HIGHLY PERSONAL PIECE OF PRINTING

36. (Koch, Rudolf) PRAEFATIO IN MISSIS DEFUNCTORUM (cover title). *In Memoriam D. Rudolf Koch. April MCMXXXIV. Frankfurt: Haus Fürsteneck, 1935. $9 \times 12\frac{1}{2}$. (6) pages: half title, double-spread music, text, colophon. Sewn into charcoal wraps with printed cover label. Slight fading at top of front wrap; all else fine. Werkstatt Haus zum Fürsteneck was Paul Koch's establishment—which specialized in printing music. This memorial, the Preface of The Mass for the Dead, was printed in Victor Hammer's Samson Uncial type. Hammer was both Rudolf Koch's friend and his son Paul's teacher.* \$775
37. Koch, Rudolf. BUCHSTABENFREUDE. *The Delight of Letters. A collection of quotations from the work of Rudolf Koch. The Aliquando Press Private Press & Typefoundry of Paul H. Duensing (1976). 10×6 . 30 broadsides in a variety of typefaces, in many colors, and 6 other sheets loose as issued. Fine in chemise and slightly worn slipcase. No. 43 of 150 copies. Includes notes about the types and papers employed.* \$525
38. Laird, Mary. FIRE WOMAN LEARNS TO CARRY WATER. 1994. $6\frac{1}{4} \times 10$. Eleven double-spreads accomplished in acrylic, pencil, pen and gold leaf painting, and collage. Calligraphic text. Bound in highly

Item 35. Kelly-Winterton Press.



Item 37. Koch.



Item 38. Laird.

textured, painted boards with an abstract design formed by onlays of various materials. Fine in cloth tray, which has a blind and gilt decoration. Edition of 1. Artist's statement: "The focus of *Firewoman* is fragments, sometimes illegible, of dreams important to me. In attempting to break down barriers, my work links opposites, suggesting the interconnectedness of all things, the energy that transpires behind that which appears. I gather images from dreams, visions and ideals, each providing a plank for the bridge between: male/female; East/West; known/unknown; visible/invisible; light/dark; simplicity/complexity; conscious/unconscious; order/chaos; all of which comprise what we know as the final pairing: Life/Death." Proprietor of *Quelquefois Press* in California, Mary Laird has produced letterpress books since 1969, under that imprint & with Walter Hamady at *Perishable Press*. \$1,600

39. Lee, Brian North. *BOOKPLATES AND LABELS BY LEO WYATT*. (Wakefield), Fleece Press, 1988. $6\frac{1}{2} \times 10\frac{3}{4}$. 75 pages, 18 plates. Quarter cloth. With the bookplate of Nancy Hugo designed by Wyatt.

Fine in slipcase, with prospectus. *One of 270 regular copies printed in black and colors, from the original wood blocks on a hand press. The photographs and reproductions of copper engravings were printed at Meriden Stinehour.* \$250

40. Mame, Alfred et Fils. Imprimerie, Librairie, Reliure. *NOTICE ET SPÉCIMENS*.—Tours, 1867. $10\frac{1}{2} \times 15\frac{1}{2}$. Sixteen-page history plus 7 engravings of this publisher's printshop, bindery, and bookshop, followed by 53 pages of plates, many with tissue guards, showing their principal publications. Publisher's red morocco-grained cloth gilt, all edges gilt. Occasional foxing, corners and spine have wear, upper corner bumped, otherwise very good. *Sumptuous illustrated folios—including the first publication of Doré's Bible illustrations—to tiny books of prayers printed in gold were painstakingly produced. Prepared for the Exposition of 1867, these specimens are beautifully printed on a variety of fine papers. They demonstrate various illustration techniques.* \$800

41. Martin, Frank. *NEWHAVEN-DIEPPE. Recollections and some history of the Town of Dieppe*. Previous Parrot Press, 1996. $7\frac{1}{2} \times 14$. 74 pages with 30 wood engravings by Frank Martin. Bound by the Gwasg Gregynog Bindery in full morocco: navy spine, dark aqua sides with gilt engraving on upper cover. Eight of the wood engravings are separately printed, titled and signed by Martin, and matted. All are housed in a solander case with felt-lined tray to hold the book. The original outer wrapping paper, printed with Martin's engravings, is still present. Fine with prospectus. *Letter C of 18 copies in the "Exemplary Edition," signed by Martin. (The total edition was 320 copies.) Printed letterpress at the Gwasg Gregynog from the original blocks by David Esslemont. A student of Gertrude Hermes and John Buckland Wright, Martin frequently made the journey to this ancient Normandy town. His descriptions of its colorful history, markets, and seafood makes one want to visit Dieppe.* \$2,000



42. McKitterick, David. *A NEW SPECIMEN OF CURWEN PATTERN PAPERS*. Gloucestershire: Whittington Press, 1987. Two vols. $7\frac{1}{2} \times 10\frac{1}{2}$. xii, 105 pages plus plates (mostly color). Included in the pagination are 32 tipped-in large specimens by 16 Curwen artists, with notes on the facing page. Quarter morocco and patterned paper boards. A matching board portfolio contains 5 very large sheets (full size) of Curwen papers. Both fine in slipcase. *One of 85 special copies with portfolio of full-size sheets folded, by Enid Marx, Edward Bawden, Thomas Lowinsky, and Elizabeth Friedlaender (2 different sheets). Other artists represented by samples include C. L. Fraser, Eric Ravilious, and Albert Rutherston. (There was also a regular edition of 250 copies.)* \$950
43. Midolle, J[ean]. *TRAITÉ COMPLET D'ÉCRITURES EN TOUS GENRES et d'ornaments moyen-âge*. St. Gall: Tribelhorn, ca. 1840. 20×13 . Chromolithographed title with author's portrait, 32 double-column text pages in French and German, 61 plates (numbered 2–54, but with bis plates). Half the plates are tinted or chromolithographed; half are b&w. The first plate is a chromolithographed title page "Production Calligraphique. . . ." Contemporary calf spine and marbled boards, very worn. Text is foxed. Plate 52 is loose and missing a corner. Good copy, from the Cornelius Hauck collection. *This model book of calligraphy for commerce and for personal use is followed by some virtuoso displays of Midolle's brilliant talents. Plates 21 and 22 bear the date 1840 in the designs. Uncommon. OCLC locates only 4 copies in the U. S. (Harvard, Newberry, UT, UVA).* \$1,000
44. Moore, Suzanne; Julian Waters; Eric Green; Jean Larcher. Four calligraphic alphabet broadsides. Lunenburg: Stinehour Press, 1992, 1993, 1995, 1998. 34×10 . These were annual New Year's Greetings sent by Stinehour to customers and other friends of the Press. Fine. *Moore's broadside is a tribute to Sequoyah, who created a writing system for the Cherokee language. Green imagined an "ancient alphabet rising from a Heidelberg cylinder letterpress" on the banks of the Connecticut River.* \$225
45. Moore, Suzanne. *A MUSINGS. Design, lettering, painting, collage, hand-work and binding by Suzanne Moore*. (Vashon Island, 2015). $9 \times 14\frac{3}{4}$.



Item 43. Midolle.



Item 44. Moore et al.



Item 45. Moore.

Ten leaves, most worked on both sides, lettered directly by Suzanne Moore, with some blind-embossed printing and 3 letterpress pages. “A”s abound—in every way, shape, and form—in the images and in the typography. They are lettered, silvered and gilded, cut, sewn, embossed, collaged, and painted, culminating in a colorful and tactile book. Bound by the artist in painted maize colored Magnani Paper, with the letter “A” in gold. Enclosed in a handmade paper wrapper with its own A shape. *Copy T of 26 lettered copies signed by the artist—each copy being a variant and unique. Two letterpress pages printed by Jessica Spring at Springtide Press. “... A has been found to improve human performance when compared with other letters. . . . Pinnacle. Essence of Spirit. Tops. First. Creme de la creme. Aleph.”* \$1,375

46. Morris, Henry. *THE PRIVATE PRESS-MAN’S TALE*. Bird & Bull Press, 1990. 9 × 12. 61 pages. Quarter morocco and gilt paste paper boards by Barbara Blumenthal. Fine with prospectus. “*Inspired by Chaucer’s ‘Canterbury Tales’ this collection of satirical poetry and prose deals with the Private Press, bookselling, book-fairs, papermaking history, book reviews. . . .*” *One of 230 copies.* \$250
47. Morris. *OMNIBUS. Instructions for Amateur Papermakers with notes and observations on private presses, book printing and some people who are involved in these activities.* North Hills: Bird & Bull Press, 1967. 6 × 9½. 121 pages, illustrated. Fourteen handmade paper samples (some by Dard Hunter). Quarter morocco by Sangorski & Sutcliffe. Fine. With the laid-in specimen, as issued, from the last wind-driven mill in Holland, the Schoolmeester. *One of Henry’s most important and handsome books. No. 15 of 500 copies on handmade paper.* \$400

“THE SOMETIMES IRASCIBLE HENRY MORRIS. . . .”

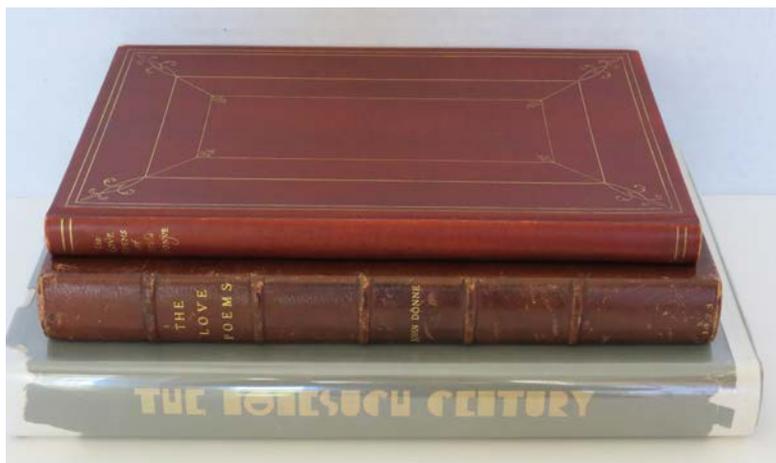
48. Morris. *A CONSERVATORY FOR MY PROSPECTUSES AND SPECIMEN LEAVES*. Newtown: Bird & Bull Press, 2008. 9 × 12. 90 pages with 46 tipped-on prospectuses and original leaves. Green silk, black leather spine label. Black silk tray case with green leather spine label. Fine. *The leaves and prospectuses range from 1958 to 2008. They are accompanied by pithy comments on 76 items. Each copy of Conservatory is different as the*

“inserts are so varied and quantities limited.” Henry goes on to say “I like the idea of having these artifacts of Bird & Bull in one place and bound into a book. And I like the idea of being able to look through such a book getting a sense of the progression and variety of works produced over a period of 50 years.” “The sometimes irascible Henry Morris might not be for everyone, but if you look closely you may see a glowing talent emerging through the thornbushes.”—Jane Siegel. No. 86 100 copies. Scarce. \$1,800



Item 49. Moveable.

49. (Moveable) *HANDMADE PAPER IN MOTION*. (Beltsville): Hand Papermaking, 2010. 8½ × 11. Fourteen delightful examples of paper engineering: pop-ups and other moveables, each in a printed folder. Each is constructed from a different paper handmade specifically for that art work. Many are signed by the artists. With a 40-page book. Fine in clamshell case. *Twenty-eight book artists and papermakers collaborated to construct these art works for a juried show. Their Artists' Statements discuss both aesthetic considerations and technical details. There are biographies of each. Participants include Carol Barton, Michael Durgin, Helen Hiebert, Hedi Kyle, Tom Leech, Emily Martin, Shawn Sheeney. Moveables include a working sundial, African mask, Pandora's box. One of 150 copies.* \$695



Items 50 & 51. Nonesuch Press.

FIRST NONESUCH PRESS BOOK, SPECIALLY BOUND

50. Nonesuch Press. Donne, John. *LOVE POEMS. With some account of his life taken from the writings in 1639 of Izaak Walton.* London, 1923. 6½ × 10. ColloTYPE frontis, title in border of type ornaments printed in red, xxiii, 91 pages. Full russet vellum, Italian patterned endpapers. Armorial bookplate of Stuart W. Jackson. Tips and spine ends lightly rubbed, but fine in custom cloth chemise and quarter leather slipcase. With the prospectus. *Printed at Oxford University Press in 17th c. Fell types. Francis Meynell wrote "The poems were printed in italics both because these Fell letters are particularly pretty and characteristic and because they do not make for 'easy reading.' Poetry should not, I think, be read easily. The process of printing was slow. One sheet of text had to be machined and the type distributed before the next could be composed."* *The first book from the press. No.15 of 20 copies in this special binding, on Vidalon handmade paper. (The total edition was 1250 copies.)* Nonesuch Century 1. *Art of the Printed Book 1455–1955*, p. 111. \$1,500
51. Nonesuch Press. Symons, A. J. A.; Desmond Flower; Francis Meynell. *THE NONESUCH CENTURY. An Appraisal, a Personal Note and a Bibliography of the first hundred books issued by the Press 1923–1934.* London,

1936.7½ × 12. xi, 80, [20], 98, 99 pages. Green cloth, black leather label. Upper tips bumped; spine extremities lightly faded; very good copy in the original printed dw which is missing some pieces. Laid in is an autograph note signed from Meynell inviting Sydney Cockerell to dinner at the Double Crown Club to hear Noel Rooke's talk on Edward Johnston. *Profusely illustrated. About 100 specimens are tipped onto leaves of black paper. These specimens were re-type set and reprinted or stencilled by the printers of the books from which they were taken.* No. 96 of 750 copies \$700

52. Officina Bodoni. *DEI SEPOLCRI Carme di Ugo Foscolo*. Montagnola, 1924. 10 × 14. (24) pages. Vellum-backed Putois marbled paper boards. Light tip and edge wear to boards; small bookplate. Very good. *Early 19th c. Italian poem on the deplorable condition of a Verona cemetery. Text is printed in Bodoni Casale 20 pt. Roman on Fabriano handmade paper.* One of 225. \$300

53. Pennyroyal Press. ALPHABET. West Hatfield, 1986. Broadside. Image 17 × 14 on a sheet 21½ × 16¾. Calligraphic alphabet designed by Yvette Rutledge and printed from line cuts by Harold McGrath in 27 colors. Each of the 27 colors required a separate press run. A few very soft creases at extremities; near fine. *"This is perhaps the most stunning broadside ever to come from Pennyroyal Press. A true masterpiece of printing."*



—Pennyroyal Checklist Broadside 83. No. 29 of (possibly) 183 copies. Signed by Rutledge, McGrath, and Barry Moser. \$480

54. Pennyroyal Press. *AN ALPHABET. Wood Engravings by Barry Moser. Calligraphy by Yvette Rutledge*. (West Hatfield), 1986. 4½ × 7. [52] pages. The calligraphed letters are printed in 26 different colors. Designer binding by Erin Fletcher at her Herringbone Bindery in yellow Hamartan goatskin with onlays of pink, black, and white goatskin blindtooled.



Item 54. Erin Fletcher binding.

Housed in a suede-lined tray case. Fine. “Highly inspired by the celebrated work of Edgar Mansfield, curves and shapes were stripped from a handful of the beautifully drawn letters of the text’s alphabet. These elements were translated through a series of onlays and blind tooled lines. Dashes and dots were pulled from Barry Moser’s detailed wood engravings.”—Artist’s statement. Out of series “Printer’s Copy” signed by Moser. The edition was 150 copies printed from the original blocks by Harold McGrath. An offbeat ABC—A is for Amazon, D for Dentist, H for Hogwash (with an engraving of Ronald Reagan). \$3,000



Item 55. Seven Collotypes.

“...A BEAUTIFUL, DELICATE PRINTING PROCESS.”

55. Photography. *SEVEN COLLOTYPES*. Larry Bach; John Cohen; Ed Colker; Jed Devine; Antonio Frascioni; Margot Lovejoy; Murray Zimiles. (Purchase, NY, 1985). 18 × 15. Seven collotypes from photographs are each numbered 13/20 and signed by the artist. Each is laid into a printed folder of Arches paper, along with title and colophon folios. In a linen portfolio box (slightly bowed) by George Wieck. Fine. A collotype—a beautiful, delicate nineteenth century form of image making—is an inked print pulled from a gelatine surface. Seven artists in the Visual Arts department of SUNY Purchase chose one of his photographs for this project. Some photos were taken expressly for this work; some are earlier. They represent a range of artistic expression. Collotypes printed by Jim Frank; letterpress by Leonard Seastone. No. 13 of 20 copies plus one printer’s proof. Only copies located are at Yale and The Grolier Club. \$1,200

56. Pollard, Alfred W. and Milroy, Rollin. *THE KELMSCOTT & DOVES PRESSES*. Vancouver: Heavenly Monkey Press, 2019. 10 × 15. 18 + (10) pages, with an original leaf from the Doves Bible and another from the Kelmscott Golden Legend. Calligraphic titles, initial letters, and

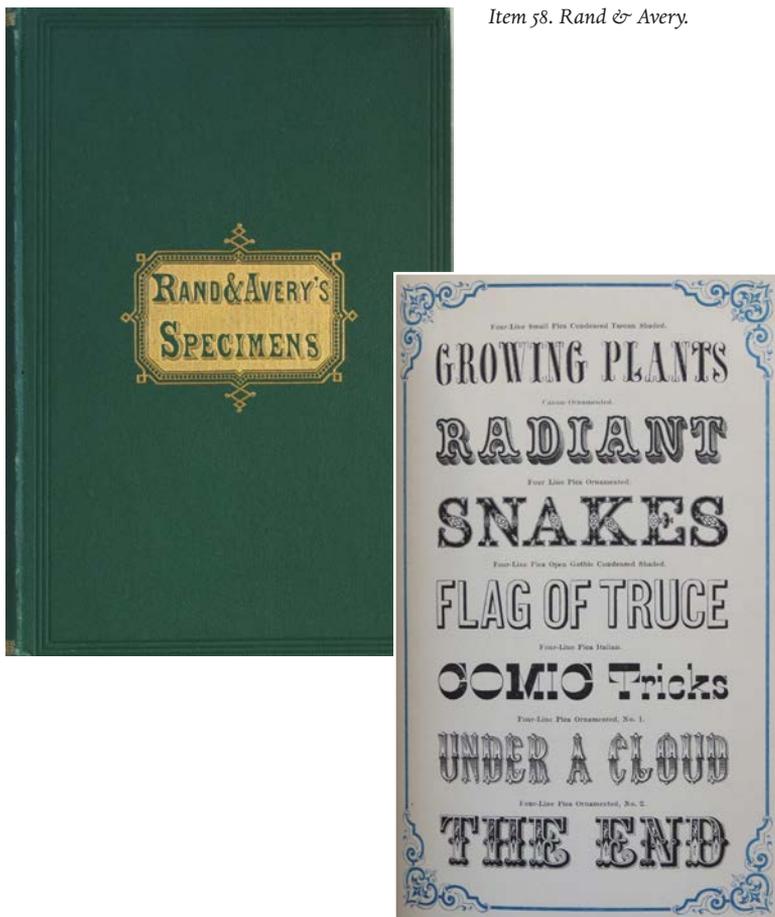
page numbers in red. Blue cloth spine and paste paper boards with printed labels. Fine." *Pollard's essay was written for the catalogue of William Andrews Clark Jr.'s collection, published in 1921 by John Henry Nash. Rather than a straight historical account of the two presses, Pollard offers a meditation on their influence, particularly in matters of design and typography. It is embellished here with calligraphy by Martin Jackson.*" Rollin Milroy adds a Printer's Note. The physically largest HM book—to accommodate the Doves Bible leaf without folding. Printed in Centaur type on dampened Arches paper. Martin's calligraphy is printed in red from polymer plates. No. 23 of 55 copies. \$795

57. Printer's Chromo-typographic Broadside. *CENTENNIAL 1876 CALENDAR*. J. S. Rivers, Superior Mercantile Printer, Stationer, Blank Books, Office Supplies. 74 Camp St., New Orleans. New Orleans, (1875). 11³/₄ × 16³/₄. An elaborate broadside calendar and trade card printed in metallic silver, bronze, and gold, and in black, blue, red, green, beige, grey. Four corner fleurons in blue accompany 4 specialties: Lithographing, Engraving, Book Binding, Job Printing. Four "sidebars" contain annual statistics for the production of rice, molasses, sugar, and cotton. On coated heavy stock. Brief crease lower margin, some very slight surface wear. Fine copy. *An example of "artistic printing"—a colorful, virtuoso performance by letterpress printers intended in part to rival the effects of chromolithography. Not in Hummel, Southeast Broadside. Uncommon.* \$1,500
58. Printer's Specimen. Rand & Avery. *SPECIMENS*. Boston, [1865]. 6¹/₄ × 9³/₄. 96 leaves printed one side only: 15 illustrated leaves showing the printing plant departments, 81 leaves of type specimens. Original green cloth gilt, all edges dyed red. Last few leaves have a few tiny spots. Fine, bright copy. *A lovely American printer's specimen. The type specimens are texts enclosed by various typographical borders printed in a second color. Very scarce on the market.* \$1,500

ILLUMINATED VELVET SHOW CARD

59. (Printer's Specimen) William Murphy, Velvet Show Card and Fancy Printer. *NEW YORK BUSINESS CALENDAR*. 1860. NY, [1859]. Broad-

Item 58. Rand & Avery.



side $11 \times 13\frac{1}{2}$. A central calendar is framed by a wide architectural border printed in gold, red ink, and green velvet. Fourteen specimens of business cards sit in the frame. Evidence on reverse side of glue; but no sign of removal; small repair to lower margin, well away from the image, else very near fine. *Murphy exhibited a dozen of his illuminated velvet (also called “flock”) cards at the 1853–54 Industry of all Nations expo. He called the cards the “very ‘beau ideal’ of all that is beautiful in its way—in fact, the most exquisite Card ever offered to the public.”* \$1,500



Item 60. Wood's Typographic Advertiser.

60. (Printing Specimens) *J. & R. M. WOOD'S TYPOGRAPHIC ADVERTISER*. Volumes IV and V. London, July 1, 1865—June 1, 1867. $9\frac{3}{4} \times 13$. Approx. 230 pages. Articles and classifieds for printers and bookbinders are interspersed with numerous specimens of type, ornaments, and "cuts." There are 12 samples of marbled paper tipped in; binders' brass tools printed in gold; two-color wood type. Volume IV has its original printed wraps and a 2-page Index. Contemporary half calf and marbled boards, with the ticket of Ashton Taylor, Accrington. *Binding quite worn; contents clean. Good copy. Monthly periodical issued by this type foundry from 1862 to 1868. Articles—in 3-column text—are a treasure trove of current printing practice and new processes. Types are displayed in humorous text. Bound into the present volume, in chronological order, is the last number of Vol. III (June 1865) and the first number of Vol. VI (July 1867). June 1865 is heavily foxed. Uncommon. Only RIT may have a complete run. Yale, Harvard, Oxford, and The Grolier Club have partial runs.* \$750

“...TO CONJURE LIGHT FROM ABSOLUTE BLACKNESS.”

61. Red Hen Press. Jones, Shirley. *FIVE FLOWERS FOR MY FATHER*. (Llanhamlach, 1990). Folio (12½ × 18). Seven folded folios + colophon leaf, with 7 mezzotints (5 in color). Five mezzotints of wild flowers “juxtaposed with objects significant in the life of Shirley Jones’s father” are printed on Tervakoski handmade paper. Each is enclosed in a folder of grey Fabriano Roma paper, printed with her reminiscences and poems. The title page also bears a flower mezzotint; and there is a portrait of Shirley’s father. Loose as issued, in cloth tray case with large leather cover label. Fine. *Jones is a master of the mezzotint—which Martin Antonetti called the ability “to conjure light from absolute blackness.” She named her press “after the Little Red Hen, who did it all herself.”* No. 6 of 40 copies. \$1,600
62. Ritchie, Ward. *OF BOOKMEN AND PRINTERS. A Gathering of Memories*. (Los Angeles): Dawsons, (1989). 6 × 9. 189 pages including index. Deluxe cloth binding by Joseph D’ambrosio with upper cover cut into an “R” to reveal printed boards beneath. Fine in matching slipcase. No. 21 of 50 special copies designed by Joe D’Ambrosio, signed by Ritchie and by Lawrence Clark Powell. *Essays on Paul Landacre, Merle Armitage, Robinson Jeffers, Jane Grabhorn, Lawrence Clark Powell, et al.* \$385
63. Rogers, Bruce. Robert Grabhorn. *CENTAUR AND ARRIGHI: It is now easy to obtain Centaur Roman of Bruce Rogers & Arrighi Italic of Frederic Warde in foundry metal, in all the existing sizes*. San Francisco: Mackenzie & Harris, 1948. Broadside 26 × 19 inches. Three-column text in black with ornaments in red, on cream Worthy Charta paper. The specimen goes from 6- to 60-pt. Centaur. There are several tea-colored stains, the most noticeable in the first column of text; tanning on the reverse. A good, decorative copy of this uncommon advertisement. *Text—which concerns the typefaces—was written by Robert Grabhorn. The specimen was designed by BR and set under his direction in the composing room of Mackenzie & Harris. The initial and the printer’s mark are from original drawings by BR. Printed by Taylor & Taylor.* \$175
64. Rogers. *JOHN BARNARD AND HIS ASSOCIATES*. Cambridge, 1927. 5 × 9. 34 pages. Cloth-backed pastepaper boards. Fine, with glassine.



Item 61. Red Hen Press.

The Byron Satterlee Hurlbut copy. One of 160 copies, this one signed by Hurlbut, Eric Lord Sexton (Chairman), and Carl H. Pforzheimer, Jr. (Clerk). Printed on green handmade paper, with title in typographic border, typographic decorations. When Harvard's library burned in 1764, Barnard gave his library to the College. To honor his memory, the Associates engaged in bookish activities, held exhibitions, and printed catalogues. Hurlbut was Dean of Harvard College from 1902–1916. Bruce Rogers was an Honorary Associate. From the over 400 books he designed, Rogers selected (when asked in an interview) 30 which he considered totally successful. This is one of the "BR30." \$325

65. Rogers. Stanley Morison. *FRA LUCA DE PACIOLI*. NY: The Grolier Club, 1933. 8¼ × 12¼. Half-title, photogravure by Emery Walker, vii, (2), 105, (1) pages. Title within white-on-red strapwork border. Red ornaments and strapwork initials. Illustrated throughout with diagrams of Roman letters, with tissue guards. With an essay by Stanley Morison, who has initialed the preface, and a Bibliography by Philip Hofer. Vellum-backed pattern paper boards by W.H. Smith. An occasional spot of pinpoint foxing, but fine in linen tray case. With the rare 4-page prospectus, showing an earlier version of the iconic title page. *Blumenthal has called the title page "a page of true grandeur. . . unique in the whole history of the printed word."*—But it almost wasn't. "It is not clear what inspired Bruce Rogers to make such radical yet stunningly effective changes to the setting of the title, but he appears to have done so at the last possible moment before publication."—For John Grolier & His Friends. One of 390 copies designed by Bruce Rogers. Printed in Centaur type on handmade paper at the Cambridge Univ. Press. Walter Lewis and Brooke Crutchley "oversaw" the printing at Cambridge, but it was very much Rogers' project. Crutchley notes "the ink had too much gloss in it, or was too blue or too black. . . . He (BR) has been spending the morning painting over the black parts of the printed sheets to get rid of the gloss. . . . The machine was standing all yesterday because the red ink wasn't right. . . . he went to London to supervise the mixing of a new supply. . . . a week later the ink had not dried." John Dreyfus has noted there is no other BR book "in which format, paper, inks and presswork were in such impeccable harmony." "BR30." A Century for the Century 34. \$3,250



Item 65. Rogers.

66. Schanilec, Gaylord. Three signed broadsides with color wood engravings: 1990, 1991, 1996. Walt Whitman portrait from “Wrenching Times” (1 of 100). “Community” (1 of 750). “Stockholm Art Fair” (1 of 120) measures 19 × 12. It was hand printed at Midnight Paper Sales on heavy Van Gelder paper. All three are fine. \$200
67. Schanilec. *MY COLORFUL CAREER*. Newton: Bird & Bull Press, 1996. 7 × 10½. 79 pages illustrated with 20 wood engravings (most in color), 2 foldout linoleum cuts, and 2 tipped in facsimiles. Nine of the color wood engravings are a progressive series demonstrating reduction cutting. Quarter navy morocco and red silk cloth, in red silk cloth slipcase. Fine with prospectus. *Schanilec discusses the evolution of his art, and gives a detailed account of his color printing technique. A progressive series of 9 prints demonstrates reduction cutting in multi-color wood engraving. Reduction cutting allows one block to be printed in more than one color—with perfect registration. However, the block is cannibalized during the process and cannot be re-used—or retained for one’s archive. This is Henry Morris’ own copy of the 160 he printed.* \$625

68. Schiller, Albert. *Fourteen Christmas/New Year's Greetings and Keepsakes*. NY: Advertising Agencies' Service, 1925–1927, 1931, 1933, 1946–1951, 1953–1955. Broadsides (mostly) ranging in size from $7\frac{1}{2} \times 10$ to 12×19 . There are two copies of “Joyous Banner”—a fine copy still in its printed mailing envelope and a faded displayed copy that is signed by Schiller. The 1927 type picture of a church is chipped in the margins; but that would be covered by a mat. Good to very group. *Schiller's type pictures were created from thousands of individual pieces of metal type and ornaments. His images ranged from decorative borders to complex scenes to portraits of fellow typographers such as Beatrice Warde and Bruce Rogers. (Schiller blamed his obsession with manipulating type on BR.) These art works are signed in the design with his initials. The scenes here include the first Christmas in Bethlehem, 2 cosy room interiors, and 2 New York city scenes (Broadway and “Peace Plaza”). Schiller was art director of Advertising Agencies' Service Company from 1924 to 1959. His creative type pictures were famous and widely exhibited.* \$600



SAMMELBAND OF EXOTIC TYPES

69. Scialach, Victorio (Abbot). *INTRODUCTIO AD GRAMMATICAM ARABICAM*. Rome: Stephanus Paulinum, 1622. [32] pages: (1)-8, 1–16, 9–16. Printed in Latin, Arabic, and a bit of Hebrew, with two decorative initials and an ornament on the title page. *This is a publication of the Congregation Propaganda Fide (CFE), established 1622 to spread the faith to Eastern countries. The CPF set up its own printing presses in 1626. The publisher/printer Stephanus Paulinum (aka Stefano Paolino and Steph. Paulinus) engraved numerous of its Oriental types. OCLC locates only one copy, at the Bibliotheque Nationale. The pagination of this copy matches that of the BN copy. That copy was digitized; however, two leaves were missed by the camera.*

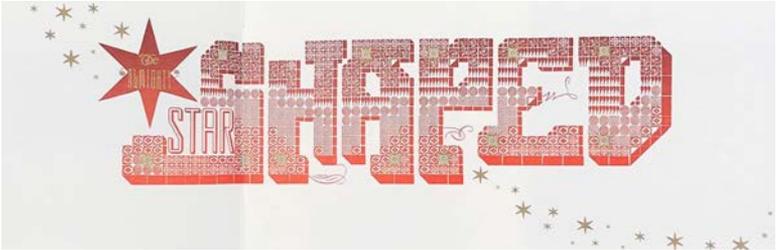


Item 69. Burchioni.

BOUND WITH: *ALPHABETUM ARMENUM iussu S.D.N. Gregorij XV. & sacrae Congregationis de propaganda fide impressum. . . .* Rome: Steph. Paulinus, 1623. 8 leaves: title page in Latin and Armenian, pontifical arms on reverse; 7 pages of alphabet and grammar; 7 pages of prayers in Armenian. *The collation and all particulars of the title, excepting the attribution to Paulinus, are the same as Birrell & Garnett #10. OCLC locates 5 copies, all in Europe. See Birrell & Garnett pages 4 & 5. Updike I, 135, 181–184.*

BOUND WITH: Burchioni, Angeli. *GRAECAE ET LATINAE ORATIONIS, HVMANIORVMQ.* Rome: Ludovico Grigani, 1627. [32], 20 pages plus 2 blanks. *This work, of the three, is the most attractively designed and printed with ruled title page in red and black, two lovely ornamental initials, and liberal use of Granjon's fleurons. OCLC locates 3 copies, in Europe. 8vo. 4¼ × 6. Three works bound in a vellum manuscript leaf, which is padded with paper manuscript leaves. The binding is considerably eroded; most of the leaves have a damp stain at the top third.* \$1,500

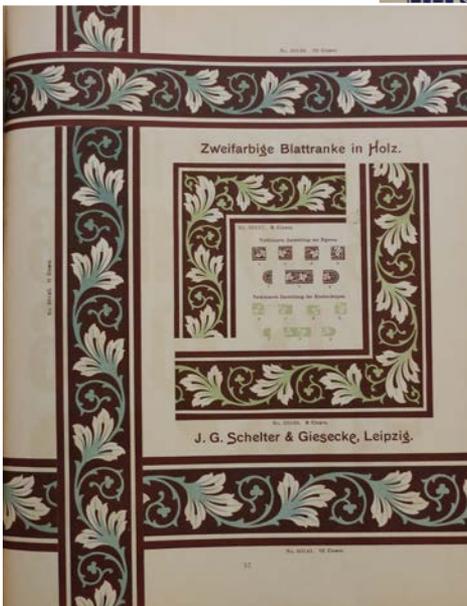
70. Shakespeare, William. *SONGS FROM SHAKESPEARE'S PLAYS*. Verona: Officina Bodoni, 1974. 7 × 10½. 47 pages. Quarter green morocco and patterned green cloth, top edge gilt. Fine in mylar jacket and beige cloth slipcase, with two different prospectuses. No. 118 of 300 copies printed in Dante italic on handmade paper. Initial letters in red. Twenty-three songs plus "The Phoenix and Turtle" beautifully printed. \$900



Item 71. Starshaped Press.

71. Starshaped Press. *THE ALMIGHTY STARSHAPED*. (Chicago, 2019). 5 × 7. 22 leaves (4 folding), most printed on both sides. Black cloth with printed label inset on upper cover. The endpapers are printed in black and grey to resemble a brick wall, with the book's title printed on the wall in 14 different type faces. A colorful "typographic" book created from thousands of printers' ornaments, and a large variety of metal types. Fine with prospectus. "An ornamental romp through the streets and alleys of Chicago, a colorful snapshot of street vernacular." Images include street signs and graffiti, bikes and trains, and a skyline of Chicago. One of 100 copies signed by the designer/printer Jennifer Farrell. \$400
72. Type Specimen (Wood Type). Schelter & Giesecke. *EINFASSUNGEN SCHRIFTEN UND ZIERSTÜCKE FÜR PLAKATE*. (*Borders, Fonts and Decorative Pieces for Posters*). Leipzig, (c. 1900). 11 14 × 14¼. Title, 1–44 pp, 49–60 pp, 57–64 pp. Original decorated cloth, extremity wear and minor stains/discoloration. Internally clean and very good. *Displayed are about 57 different wood type faces, one set per page, most shown in eight sizes from 8 to 24 Cicero (a 19th c. European size measure about equivalent*

Item 72. Wood Type.



to our line measure). Faces are printed in several different colored inks. One face is two-color and there is a page of calendar numbers, and 8 pages of decorative material most two-color. Oddly, names of almost all faces begin with the letter N. Wood type and borders printed in colors. OCLC locates five copies (widely varying pagination) in the US and three in Europe. There were apparently six editions issued between 1895 and 1905. \$750

A YEAR'S WORTH OF EPHEMERA

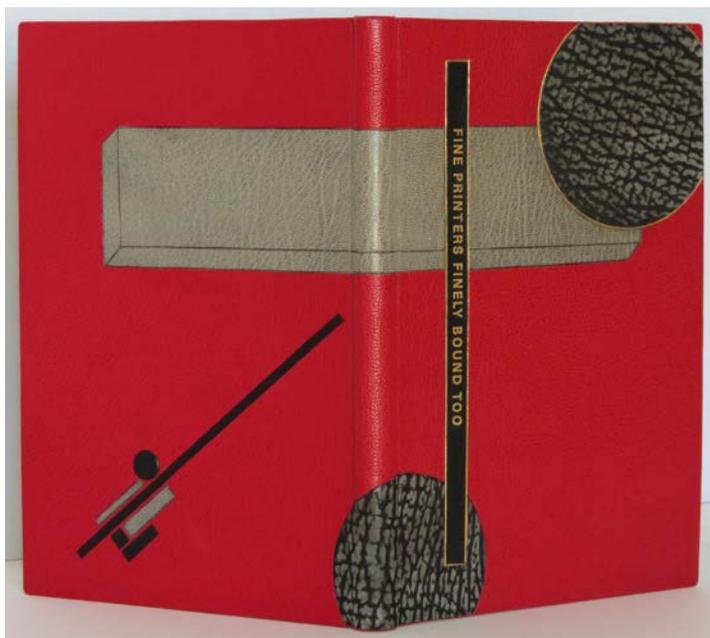
73. Union Type Foundry Co. Office "Scrap Book" of their ephemeral printing. Chicago, May 1888 to Nov. 1889. 10½ × 14½. 110 pieces (single leaves and 4-page booklets) pasted onto 70 pages in a "Patent Back Scrap Book" of half calf and marbled boards. There are 70 unused leaves at the end. A remnant of Union Type Foundry letterhead dated May 19, 1888 on upper cover. Very worn around edges, spine covering perished; page edges browned. "Drowned out" and "burned out" of their premises in January 1888, the Foundry moved to new larger ones, with all new machinery and type. The move occasioned a plethora of circulars to notify customers. As Union was the agent for three other foundries, owned another foundry in Omaha, and published Rounds Printers' Cabinet, numerous new forms were required: announcements and form letters, letterheads, business cards, billheads and invoices, specimens of new type designs and presses, along with second-hand types and equipment. Many of these bear handwritten dates (mostly 1880s). \$1,000

SIGNED BY THE BINDERS

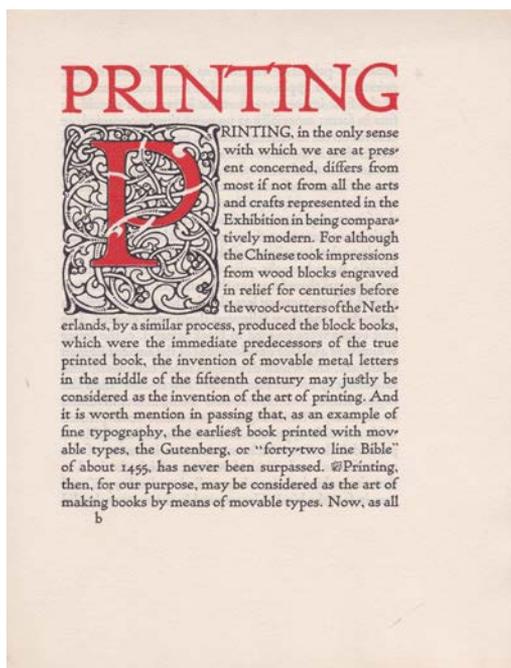
74. Verheyen, Peter, et al. *FINE PRINTERS FINELY BOUND TOO*. NY, 1992. 6 × 9. Catalogue of the 86th Anniversary Exhibition of the Guild of Book Workers. For each of the 49 works exhibited there is a double spread with photographs of the text and the designer binding. Bound by Peter Verheyen in red chagrin leather with onlays in black and grey goatskin and sharkskin; titled and tooled in gold and blind; graphite top edge. Housed in black cloth tray case. Fine. Signed by many binders beneath the photo of their work: Don Etherington, Deborah Evetts, Constance Hunter, Daniel Kelm, Monique Lallier, Barbara Metz, Bill Minter, Franklin Mowery, Eleanore Ramsey, Don Rash, Silvie Rennie, Jan Saboda, Priscilla Spitler, Jean Stephenson, Warren D. Taylor, Peter Verheyen. \$3,500



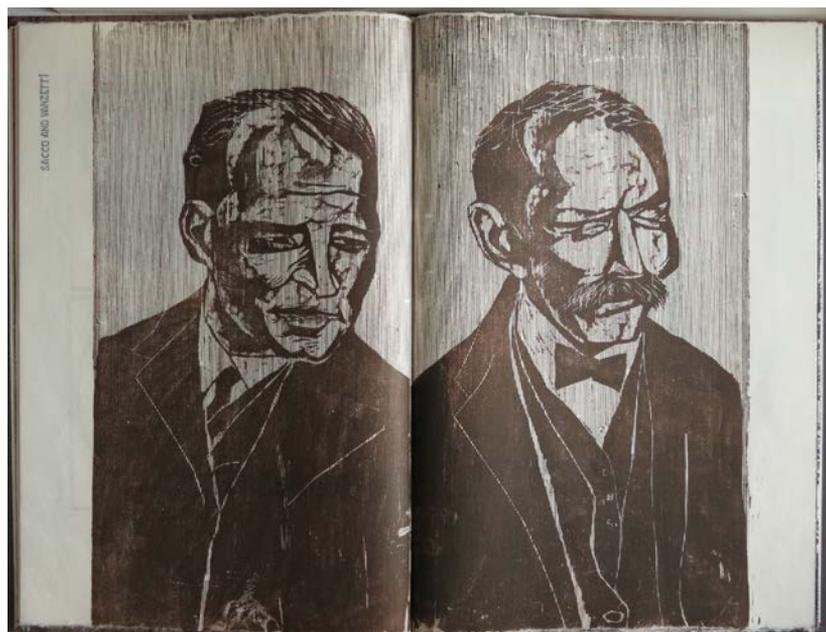
Item 73. Union Type Foundry.



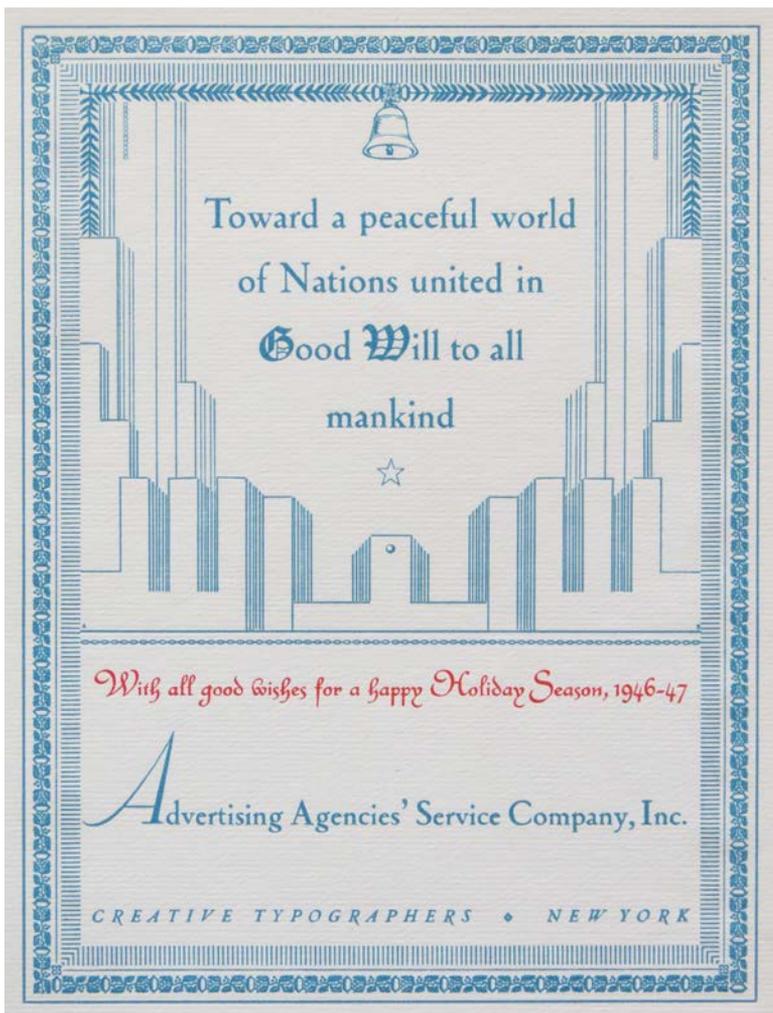
Item 74. Verheyen.



75. Village Press. *PRINTING. An Essay by William Morris & Emery Walker.* Park Ridge, 1903. (7 × 9). Uncut 4to sheets in five gatherings: 16 pages + 8 blanks. 11-line woodcut initial, one illustration, tailpiece, and woodcut pressmark. Unbound sheets. Some pinpoint foxing on blanks; very good. *The first Village Press book; the first use of Village type; the first and only use of this pressmark. No. 206 of 231 copies. printed in black and red. Paper watermarked "W. King Alton Mill."* \$525
76. Walsdorf, Jack and Neil Shaver. *THE YELLOW BARN PRESS, a history and bibliography.* Council Bluffs: Yellow Barn Press, 2001. 9 × 12½. 140 pages, 22 color plates. Illustrated throughout. Quarter black morocco, DePol patterned paper sides, leather spine label, in cloth clamshell box. Fine, with prospectus. *One of 175 copies printed by Neil Shaver in Perpetua types on Zerkall paper. The bibliography has separate sections for prospectuses and broadsides. Neil Shaver, who studied under Harry Duncan, produced beautifully printed books—mostly on bookish topics.* \$550

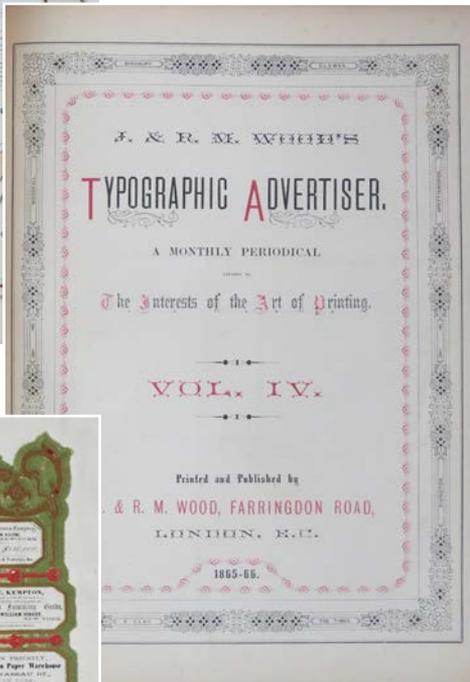


Item 25. Frasconi.



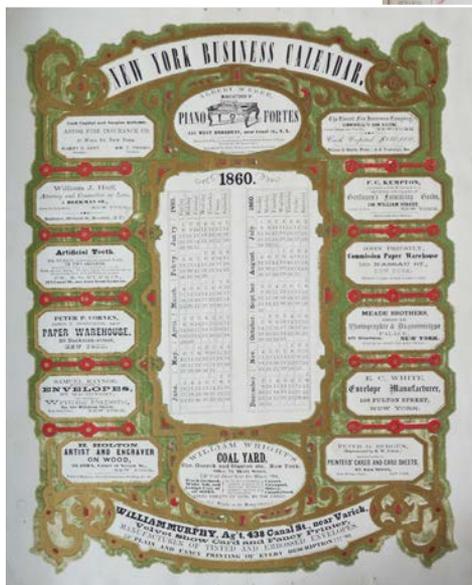
Item 68. Schiller.

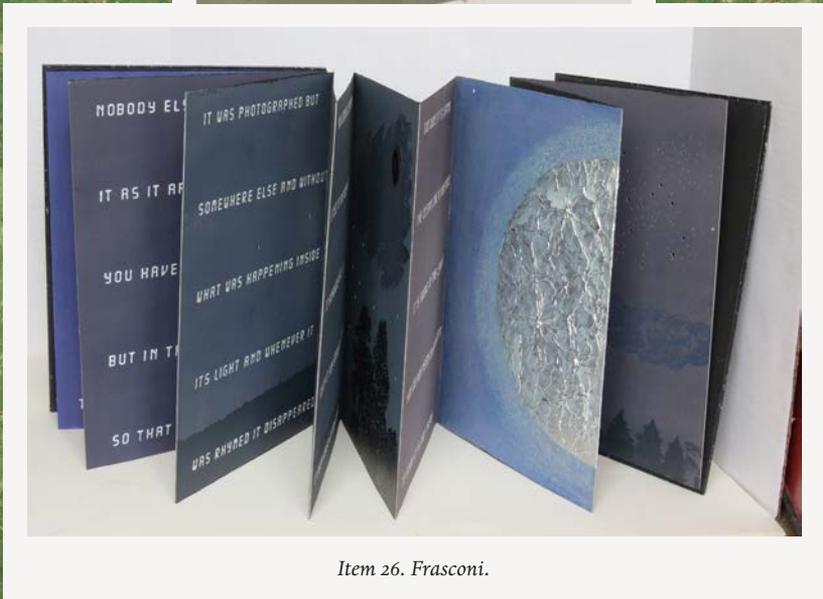
Item 57. Chromotypography.



ABOVE: Item 60. Printing specimens.

LEFT: Item 59. Velvet Show Card.





Item 26. Frasconi.