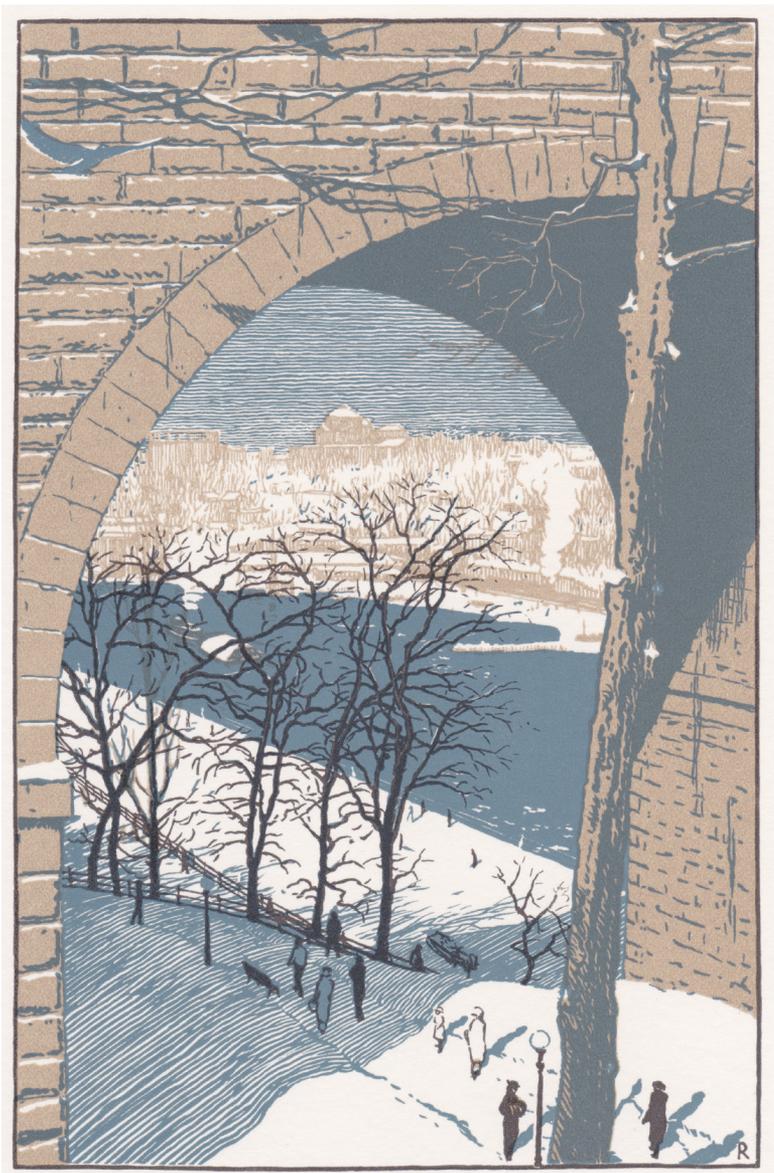


The  
Veatchs  
Arts of  
the Book

CATALOGUE 94



*Item 1. Ruzicka.*

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NOT ON OUR WEBSITE, INCLUDING AN EARLY  
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SUMMER 2020

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*Lynne & Bob*

THE VEATCHS ARTS OF THE BOOK

6145 McKinley Parkway, No. 9

Hamburg, New York 14075

veatchs@veatchs.com

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ORDERING INFORMATION

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*Item 2. Auer.*

1. Auchincloss, Kenneth. *NEW YORK REVISITED*. Illustrations by Gaylord Schanilec. New York: Grolier Club, 2002. 7 × 12. xi, 44 pages, including 8 full page color wood engravings and 3 vignettes. Quarter black morocco and gray silk cloth boards with black and silver leather label. A separate portfolio contains both an extra suite of Schanilec's engravings signed, and eight of Rudolph Ruzicka's color wood engravings for the 1915 *New York*. These were printed by Schanilec from Ruzicka's original blocks, owned by The Grolier Club. A fine set in cloth tray case. No. 48 of 50 deluxe signed copies, designed and printed by Schanilec at his Midnight Paper Sales press. In 1915 The Grolier Club published *New York with color wood engravings by Rudolph Ruzicka*. That book evoked the



city in a period of rapid, remarkable change. In *New York Revisited*, Ken Auchincloss traces the evolution of New York in the 20th century. Along with the city's enormous physical and social transformations, up to and including the events of September 11, Ken conveys the continuity of spirit and character of the "New York accent." Schanilec's engravings include Lower Manhattan from the Empire State building, Chrysler Building from Lexington Avenue, 230 Park Avenue, Grand Central subway station, White Horse Tavern, Times Square, the World Trade Center (vignette), and Strawberry Fields. \$2,800

#### NATURE-PRINTED FLORA & FAUNA

2. Auer, Alois. *DIE ENTDECKUNG DES NATURESELBSTRUCKES ODER DIE ERFINDUNGEN*. . . . Vienna: K. K. Hof-und Staatsdruckerei, 1854. 10 × 13. 75 pages, 19 plates (one double; some with multiple images), 4 leaves of facsimile mss. 19th c. half morocco gilt, cloth sides, speckled edges, new endpapers. Old, light damp stains in some upper

margins and to upper corners, not affecting plates or text; some edges professionally strengthened. Very good copy. *A virtuoso display of Auer's process, with over 40 separate nature-printed objects, including flowering plants, fossil with fish skeleton, bat wing, snake skin, leaves, fern, mosses, algae, laces, wood grain, minerals, on heavy paper in various colors. Many of the plates were printed a la poupee in more than one color. (Most of Auer's nature printing was monochrome.) The title translates The Discovery of the Natural Printing-Process, an Invention for creating by means of the Original itself—in a swift and simple manner—plates for printing copies. . . . containing the most delicate profundities or elevations as not to be detected by the human eye. . . . Double column text in German, English, Italian, and French. Auer describes his invention and development of this process. He presents his case as the inventor of nature-printing—as opposed to Kyhl of Copenhagen or Henry Bradbury in England. Bridson A86; Wakeman Typographia Naturalis pp. 20–26; Friedman Color Printing in England no. 162, plate XXII.* \$3,900

#### DARD HUNTER'S FIRST "ONE-MAN" BOOK

3. Bradley, William Axpenwall. *THE ETCHING OF FIGURES*. Dard Hunter: Marlborough on Hudson, 1915. 8 × 11 1/2. 13 pages on heavy handmade paper with Hunter's watermarks. Quarter white paper vellum, gray boards, red and black cover label. Small booklabel of Harry C. Goebel. A very good/near fine copy with the separate list "Active Members of the Society of Etchers MCMXV." LACKS the etching by William Levy. In its place is a printed note stating the etching was removed and placed in Goebel's print collection (now in Eastern University). *Dard Hunter's first "one-man" book, done for the Chicago Society of Etchers. He designed the type, struck the punches, and cast the type; made the ink, made the paper, and printed the book. The heavy handmade paper bears Hunter's "heart" watermark and another for the Society of Etchers. Peter Franck and Sterling Lord (Oakwood Binders) were responsible for the binding. The List of Members was printed at Roycroft. One of 250 copies.* \$700
  
4. Carroll, Lewis. *JABBERWOCKY*. Decorah: Solmentes Press, 2020. 5 1/2 × 8 1/2. (60) pages illustrated by David Esslemont. These are dou-



Item 4. Carroll.

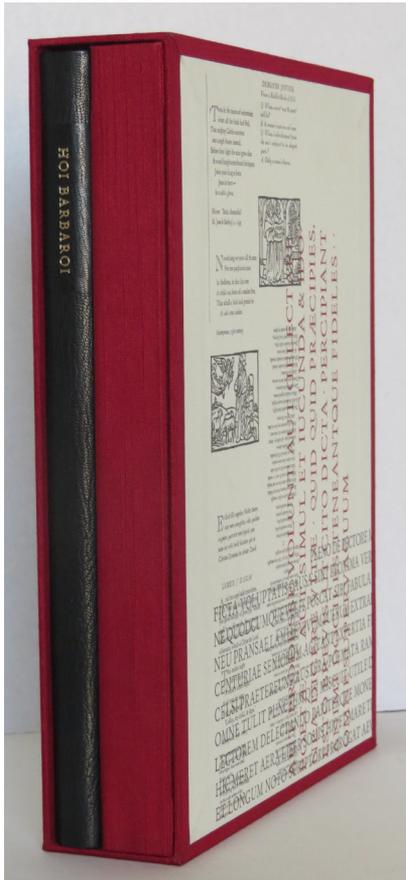
ble spreads with a linocut on the left and a line of the poem on the right. Esslemont illustrates every line of this classic nonsense poem. Trimmed flush, the images bleed off the edges. His calligraphic text is printed in reverse. Morocco spine and sides of a pastepaper made by the artist. Fine in tray case, with a mirrored paper for reading the text. No. 8 of 40 signed copies, printed on an iron hand press. Esslemont identifies the narrator in the poem with 34 simple black and white illustrations. There are 26 color “reduction” linocuts. They are printed from the same block cut several times. The calligraphic text was drawn with a broad-nibbed pen on linoleum blocks that when printed render the letters in reverse, just as Alice found them. \$1,800

5. Chamberlain, Sarah. *MOTHER GOOSE, A Selection of Rhymes*. (Portland, 1987). Two vols. 8 × 10. (26) pages illustrated with linoleum block prints, each in five to seven colors. There are 2 wood engraved vignettes. Bound by Barbara Blumenthal in cloth and Sarah’s plaid

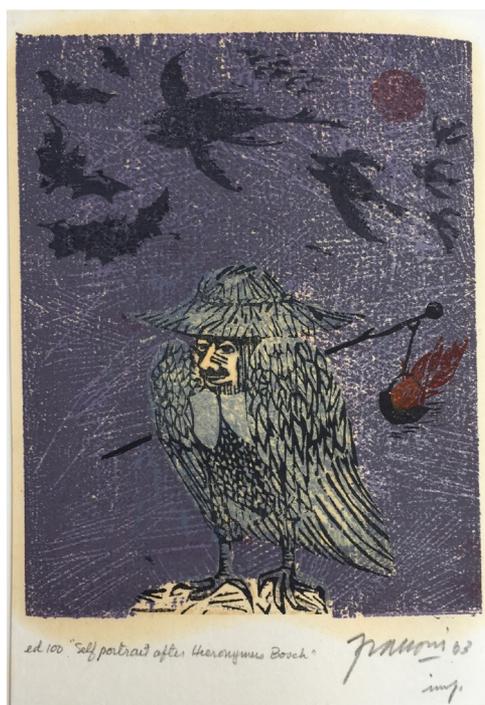


Item 5. Chamberlain.

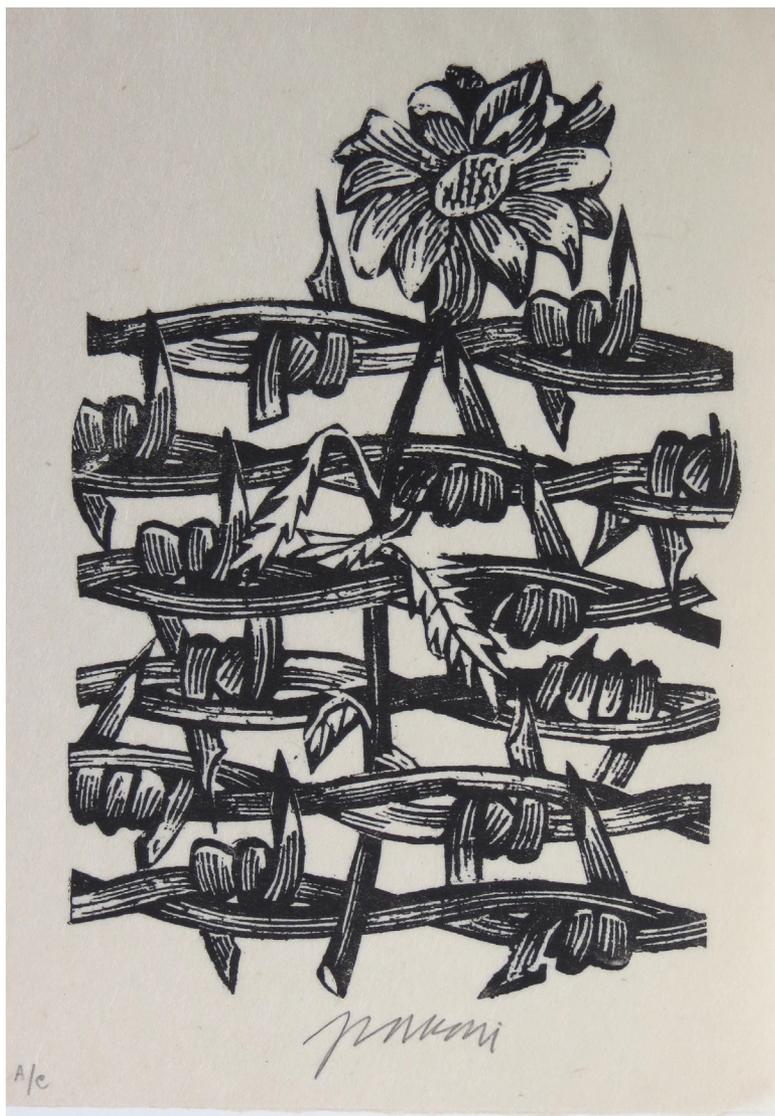
paper boards, leather label length of the spine. With a separate suite of 22 illustrations, each numbered and signed, in cloth portfolio. Fine in tray case, with signed prospectus. No. 26 of 40 deluxe signed copies, printed by the artist on Rives paper. Original sketch of a goose in the colophon. A well-known children's book illustrator, Chamberlain learned wood engraving from Barry Moser, and printed her first book at the Pennyroyal Press before establishing her own press. \$900



6. Elsted, Crispin. *HOI BARBAROI: A QUARTER-CENTURY AT BARIAN PRESS*. Essays by Simon Brett, Robert Bringhurst, Jan Elsted, and Sjaak Hubregtse. A photographic essay by David Evans. (Mission), 2004. Two vols. 9 × 12. vi, 133, (3) pages illustrated. With 9 tipped-in original leaves. Quarter black silk and printed boards. With a separate portfolio of ephemera. Both housed in red silk slipcase. Fine. A bibliography from 1977–2004 of this fine press specializing in the printing of wood engravings. The first ten years are reprinted in facsimile from *Utile Dulci*. Beautifully printed by Jan Elsted in black and red. No. 2 of 60 deluxe copies signed by the Elsteds. \$1,500



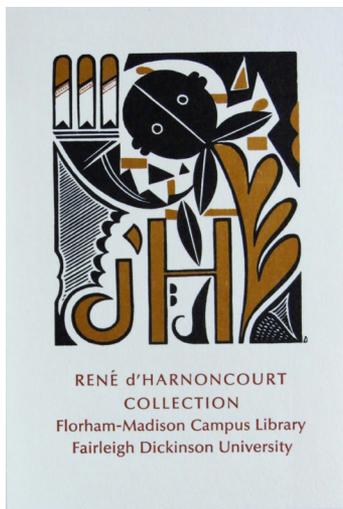
7. Frasconi, Antonio *THE WORK OF ANTONIO FRASCONI 1952–1963. Woodcuts, Lithographs and Books*. Baltimore Museum of Art, 1963. 6 × 9. Original signed color woodcut “Self-portrait after Hieronymus Bosch” is tipped in as a frontis. (34) pages illustrated. Bound in wraps which are another original woodcut “Summer Flowers,” printed from the woodblock. This wraps around the covers and onto the flaps. Near fine in glassine. *One of 100 deluxe copies with an original signed woodcut. The cover was printed by the Spiral Press.* \$275
  
8. Frasconi. *THE BOOKS OF ANTONIO FRASCONI, A Selection 1945–1995*. With an introduction by Robert D. Graff, and an essay by Margaret K. Elderry. NY: Grolier Club, 1996. 9 × 12. An original signed and numbered woodcut of a sunflower behind barbed wire tipped in, (94) pages illustrated. Oatmeal cloth, titled in brown on the spine, paper label on upper cover. Blue boards slipcase with Frasconi’s red AF monogram.



Item 8. Frasconi.

Fine. An artist's copy (AC) of the deluxe version, which was limited to 100 copies, with the original woodcut. An exhibition catalogue with 70 items described and illustrated (many in color). \$425

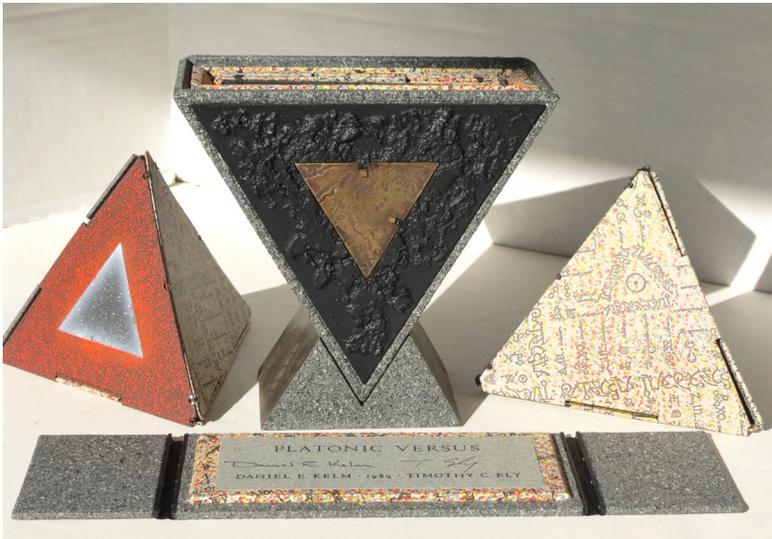
9. Fraser, James H. *EX LIBRIS DESIGNS FOR SPECIAL COLLECTIONS*. Tideline Press, 2010. 6½ × 10. 53 pages with 18 original bookplates created for Fairleigh Dickinson University tipped in. Citron cloth with red leather label; vellum spine with exposed sewing over green leather, titled in gold. Fine. No. 8 of 21 signed copies printed letterpress by Leonard Seastone. The edition was limited by the number of original bookplates available. Most were designed and printed by John Anderson at The Pickering Press. Other designers are Maria Epes, Louise Fili, and Leonard Seastone (a student of Loyd Haberly, who set up his press on the campus). Some of the designs include art work by John DePol. Fraser describes these special collections. \$780



10. Heaver, Steven G. et al. *DUTCH TYPES USED IN THE ENGLISH BOOK OF COMMON PRAYER 1911–1930*. Baltimore: Hill Press, 2014 (actually 2020). 7 × 9¾. vi, 44, (1) pages illustrated with several tipped in photos. Wood engraving by Chris Manson. Full brown morocco titled in gold on spine and upper cover. Fine. WITH 11 loose broadside specimens of type and prayer books. These range in size from 8 × 11 to 17 × 22. A few have slight creasing in lower margin, but fine. No. 2 of 9 deluxe copies, signed by the binder Don Rash and by the printer Steve Heaver. The total edition was 60 copies. Six essays are presented by David Culbert, Stephen Heaver, Guy Hutsebaut, Jerry Kelly, John Lane, and Ronald Steur. The facsimiles are a very high quality. The Fell broadsides are printed on Cranes 18th century laid, which comes close to Oxford's handmade paper. The 1928 Updike facsimile is on a Mohawk rag approximating the color and weight of the original. \$570
11. Heaver, Steven G. *DUTCH TYPES*. One of 50 bound in red cloth. With the portfolio of broadsides. \$425

## MAKE YOUR OWN ONE-OF-A-KIND ICOSAHEDRON

12. Kelm, Daniel and Timothy Ely. *PLATONIC VERSUS*. (Easthampton): 1989. This unique triangular sculpture by Dan Kelm contains 5 flattened tetrahedrons fashioned by Timothy Ely. The sculpture has an integral stand. Height 9 inches; widest part 6¼. On the inside of the magnetic lid is printed the title, creators names, and date. Each tetrahedron is covered in Ely's decorations, symbols, and cribiform writing. These are laced together to be formed into a solid tetrahedron. And their "spines" have slender tubes to receive the long pins provided. Presumably, one folds together the 5 tetrahedrons and pins them together to create a different Platonic solid—the icosahedron—after watching the YouTube video! Kelm's "binding" is fashioned from various boards, cloths, and "Fleckstone paint, extruded composite magnetic material, acrylic polymer, leather dust, brass sheet, and quilted maple." Fine condition. Signed by Kelm and Ely. *The Platonic Versus is a one-of-a-kind collaboration between these two book artists. The inspiration for its title came from a famous book published the same year, Rushdi's "Satanic Verses." Included here is a signed typed note from Kelm on Wide-Awake Garage letterhead, describing the materials used in his binding, and pricing the book \$3,000 (in 1989).* \$10,000





Item 13. Kinney.

13. Kinney, Arthur F. *BIRDS AND BEASTS FROM SHAKESPEARE*. Illustrated with wood engravings by Alan James Robinson. Cheloniidae Press, 1990. Two vols. Folio, 10½ × 16. Etched frontis, 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. Bound in full citron morocco, five raised bands, titled in gold on upper cover. With an extra suite of the engravings, in cloth portfolio, each numbered and signed. Both volumes in cloth tray case (tiny bump to edge) with leather spine label. Fine. XXXVI 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 directed the center for Renaissance Studies at UMass. His introduction discusses the importance and the prevalence of animal imagery in Shakespeare's works. \$3,750
14. Kuch, Michael. *DISASTERS OF LOVE – A DEFENSE OF DELILAH*. Hadley: Double Elephant Press, 2006. 17 × 12. 30 leaves laced together at fore-edges in Coptic style. Illustrated with 19 etchings and 12 lithographs by Kuch. Several additional etchings are on the three-part binding. Upper cover of the book bears a collage of various objects (including scissors) within temple pillars. The book is then embraced by a cloth portfolio with large etching. In a cloth and cork case which also functions as an easel. Fine copy. Poetry, lithographs, and etchings by Michael Kuch retell the story of Samson from Delilah's point of view. The book's images refer to and play upon well-known works of art. The temple image on the book's cover continues throughout, with paired columns of text surmounted by etchings as friezes. In a remarkable feat of engraving, the entire Hebrew text of Judges is incorporated into the etchings. An English text appears at the end. Twelve lithographs depict brutish Samson in his labors. Etchings are printed in black, blue, gold, red on handmade papers. The text is printed by Art Larson from Lutetia and Bembo cast at Gologonooza Letter Foundry, on Velké Losiny handmade paper. No. 27 of 60 copies. \$3,900



### A PORTFOLIO OF 23 POSTERS IN 23 DAYS

15. Lead Graffiti. *TOUR DE LEAD GRAFFITI PARALLELING THE 2014 TOUR DE FRANCE*. Newark, Delaware, 2014. 15 × 23. Twenty-seven leaves: Title, colophon, descriptive page, 23 daily posters for the Tour de France + 1 composite print of the entire bicycle race. Quarter linen tray case covered in a pastepaper illustration of a landscape traversed by bicycle wheels. Fine. *Portfolio E of 26 sets. Memorable moments of each stage of the bike race were translated into a poster that day. The posters were produced spontaneously, without sketches, with composition directly on a Vandercook. Over the course of the race, volunteer printers engaged in this marathon printing project. Printed on Somerset Textured paper using wood and metal type, bike gears, grosgrain ribbon, and bike chain, this is a colorful tour de force. With a set of 7 small cards printed on both sides illustrating and describing each poster.* \$950



WITH AN ORIGINAL STENCIL

16. Macgregor, Miriam. *CHIMNEYS IN THE SUN*. Whittington Press, 2019. Two volumes.  $8\frac{1}{2} \times 11\frac{1}{2}$ . Eleven leaves of text and 18 watercolored illustrations (4 full page). Bound in plain white cloth with orange endpapers reflecting colors of brick hearths and terracotta roofs. A smaller 8-page book reproduces color sketches the artist made of the chimneys in Madeira. An envelope contains several plastic stencils used to create one of the illustrations. All housed in red velvet-lined orange cloth tray case with morocco spine. Fine. *The old chimneys—some standing alone without the original building—were “once the most decorated and important feature. I never saw the same design twice. . . .” Three years of exacting work produced these glorious sun-drenched images. Macgregor executed the pochoirs herself, in watercolors. Printed on mould-made paper in 14 point Waldbaum type. No. 40 of 49 signed copies. \$2,000*

17. Mackley, George. Colt, Armida Marie-Theresa. *WEEDS AND WILD FLOWERS. Some Irreverent Words*. With Wood-Engravings by George Mackley. London: Two-Horse Press (1965). Two vols. 9 × 12. 54 pages with 11 engravings. With a separate suite of the engravings on Japanese paper, laid into a matching portfolio. Green cloth spines, handmade yellow Japanese paper boards, slipcase a bit toned from acidic paper. A fine set. Harold Hugo's copy with his bookplate and pencil notes on front endpapers. With the Prospectus. No. 73 of 250 sets, signed by the artist. Printed by Will Carter at Rampant Lions, in lovely 16pt Arrighi type on Turkey Mill paper. Exhibited at The Grolier Club as one of the best books created in the twentieth century. "The delicate and refined Arrighi typeface is the perfect complement to Mackley's sensitive and detailed engravings. A Century for the Century 69. \$850



18. Mandeville, John. *THE TRAVELS OF SIR JOHN MANDEVILLE BEYOND THE HOLY LAND*. Foolscape Press, 2019. 9 × 13. Double spread title, (vi), 64 pages + five double-spread maps printed on handmade linen paper and then hand colored. Illustrated and illuminated throughout in colors and gold by Peggy Gotthold. Laced into in bright red handmade Cave Paper; gilded endpapers with alphabets in Greek, Hebrew, Egyptian, Saracen, Persian, and Chaldean. Fine in a red cloth tray case. A perfect book. The most satisfying press book we've seen in years. "As no inventive travel book should be made without including a map or two, we have supplemented Mandeville's narrative with five imaginative maps created for this edition. These are maps that would make sense to a fellow traveler of Mandeville's time. Our text is based mainly on the Cotton MS, a translation that was first edited in 1725 and continues to be a starting point for serious study of Sir John Mandeville." One of 90 numbered copies signed



THE LANDS OF ALBANIA  
AND OF LIBYA. OF THE  
WISHES FOR WATCHING  
THE SPARROW-HAWK;  
AND OF NOAH'S SHIP.



OW, SINCE I HAVE TOLD YOU BEFORE OF THE HOLY LAND AND OF THAT COUNTRY AROUND, AND OF MANY WAYS TO GO TO THAT LAND AND TO MOUNT SINAI, AND OF BABYLON THE MORE AND THE LESS, AND TO OTHER PLACES THAT I HAVE SPOKEN BEFORE, NOW IS THE TIME, IF IT LIKE YOU, TO TELL YOU OF THE COUNTRIES AND ISLES AND DIVERSE BEASTS, AND OF DIVERSE FOLK BEYOND THESE COUNTRIES.

¶ For in those countries beyond are many diverse countries and many great kingdoms, that are departed by the four floods that come from terrestrial paradise. For Mesopotamia and the kingdom of Chaldea and Arabia are between the two rivers of Tigris and of Euphrates; and the kingdom of Media and of Persia are between the rivers of Nile and of Tigris; and the kingdom of Syria, whereof I have spoken before, and Palestine and Phoenicia are between Euphrates and the sea Mediterranean, the which sea reaches in length from Morocco, upon the sea of Spain, to the Great Sea, so that it lasts beyond Constantinople three thousand and forty Lombardy leagues. ¶ And toward the sea Ocean in India is the kingdom of Scythia, that is all closed with hills. And after, under Scythia, and from the sea of Caspian to the river of Thainy, is Amazonia, that is the land of Feminye, where no man is, but only all women. And after is Albania, a very large realm; and it is called Albania, because the folk are whiter there than in other countries thereabout: and in that country are hounds so great and so strong, that they assail lions and slay them. And then after is Hircania, Bactria, Hiberia and many other kingdoms. ¶ And between the Red Sea and the sea Ocean, toward the south is the kingdom of Ethiopia and of Libya the higher, the which land of Libya (that is to say, Libya the low) that begins at the sea of Spain from thence where the pillars of Hercules are, and lies against Egypt and toward Ethiopia. In that country of Libya is the sea more high than the land, and it seems that it would cover the earth, and nevertheless yet it passes not his marks. And men see in that country a mountain to which no man comes. In this land of Libya whoso turns toward the east, the shadow of himself is on the right side; and here, in our country, the shadow is on the left side. In that sea of Libya are no fish; for they may not live nor endure for the great heat of the sun, because the water is evermore boiling for the great heat. And many other lands there are that it were too long to tell or to number. But of some parts I shall speak more plainly hereafter. ¶ Whoso will then go

Cairo  
Babylon the  
Great was in  
Mesopotamia

the four rivers  
of Paradise

a term applied  
to the East  
in the Middle  
Ages, The Black  
Sea

Albania is  
made of  
dones parue  
Armenia,  
Shirah and  
Acerostidjan

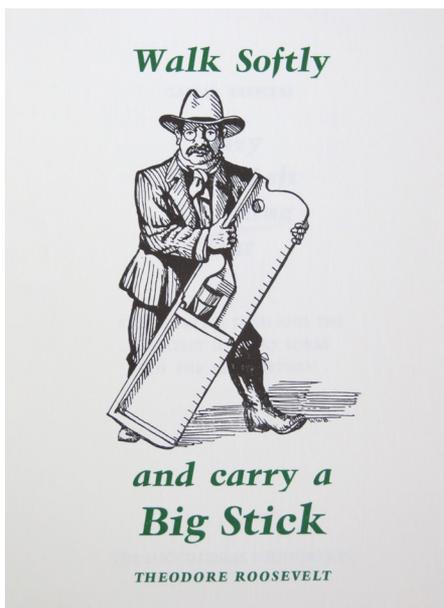
Item 18. Mandeville.

by the printer Lawrence Van Velzer and by illustrator and bookbinder Peggy Gotthold. The text, set in Silentium type designed by Jovica Veljovi, is printed on handmade Chancery paper.

\$1,350

19. Marbling. *LOUGHBOROUGH MARBLE*. (Loughborough): Plough Press, 1971. 3 × 4. (7) pages accordion-fold, tipped into green cloth boards. One page of text is followed by 5 specimens of marbled paper. Fine. *No. 8 of only 18 copies of this near-miniature spoof. The five funny-named marbled specimens are from an imaginary industry. This was an experiment printing on Barcham Green's Cranmer" handmade paper.* \$225

20. Morris, Henry. *SO LONG, HOT-METAL MEN. THE COMPREHENSIVE BIRD & BULL TYPE SPECIMEN*. By Henricus de Nova Villa. Newtown: Bird & Bull Press, 2007. 9 × 12. 117 pages, illustrated. Quarter tan morocco, green cloth, slipcase. Fine with prospectus. *Colorful sample settings composed in numerous hand-set metal types in two colors, ranging in size from 4- to 84-point. The texts are informative, fun, and entertaining. Also included is ornamental material from the last days of the great type founders of Germany. Morris' Foreword describes various kinds of hot-metal types & how they were used. No. 80 of 140 copies. (The Veatchs are here in Codex type.)* \$1,300



21. Moser, Barry. Three relief engravings by Barry Moser for the publisher Bill Ewert. NP, 1995 & 1996. These are proofs of the relief engravings from John Updike "In the Cemetery High Above Shillington." One measures 7 × 4.5, the others 3 × 2.5. Printed in black. Fine. *All were printed from the original resingrave blocks by John Kristensen at the Firefly Press. Shillington, PA was Updike's childhood home.* \$100

FROM D. B. UPDIKE'S WALL TO YOURS

22. Nini, Jean-Baptiste. Terracotta medallion of Benjamin Franklin. France, 1777. Circular medallion, 4½ inches in diameter. Titled "B. Franklin. Americain." Signed and dated by Nini, with his family crest at the base of the bust. Small chip on lower edge, and another chip at shoulder. Very good, in a handsome tray case by Barbara Blumenthal. *From the library of D. B. Updike, this hung on his office wall at the Merrymount Press. It passed to his business partner, John Bianchi, and then to Bianchi's son. As American Statesman to France, Ben Franklin was enormously popular with the French. Nini, an Italian sculptor working in Paris, produced several different medallions from drawings of Franklin made while Franklin was living in Passy. This medallion with the beaver hat was the first, and was wildly popular. According to the Franklin Institute, Nini added the fur cap to the drawing. "Nini added Rousseau's cap, which he copied from an engraving, as Allan Ramsay had painted it in 1766. He sent this to Paris for approval, along with some other suggestions that included a liberty cap, a face with spectacles, and a face without spectacles (these last three were rejected). The original cap, or 'bonnet de peau,' was accepted and had far deeper symbolism for the French. . . ."* \$1,777

LEAF BOOK WITH CALLIGRAPHY BY MARTIN THOMAS

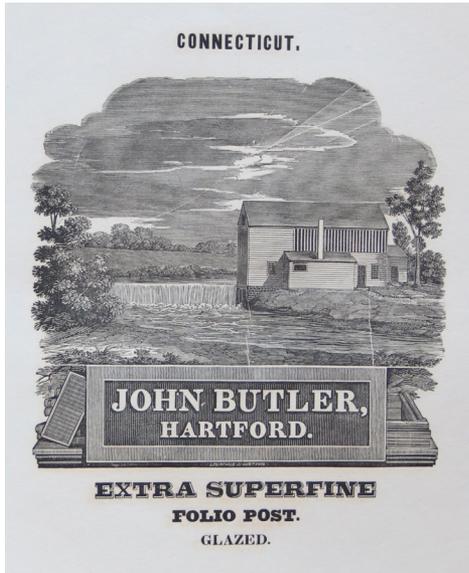
23. Pollard, Alfred W. and Milroy, Rollin. *THE KELMSCOTT & DOVES PRESSES*. Vancouver: Heavenly Monkey Press, 2019. 10 × 15. 18 + (10) pages, with an original leaf from the Doves Bible and another from the Kelmscott Golden Legend. Title, section headings, initial letters, flourishes, and page numbers are calligraphed in red (with touches of liquid gold) by Martin Thomas. Bound by Claudia Cohen with a vellum spine and pale blue boards tooled in gilt, in a pale blue cloth tray case. Fine copy of a stately book. No. 2 of 20 copies of the "Written" edition signed by the calligrapher Martin Jackson. The lovely Golden Legend leaf has two 10-line and two 6-line woodcut initials. The Doves leaf is from Genesis 24—the story of Rebekah. 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 meditates on their influence on design and typography. 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. (There were also 55 copies of the “Printed” version, with calligraphy printed in red from polymer plates.) \$2,250



24. (Printer's Specimen) [Henry Seibert & Brothers, Lithographers]. Samples, Vignettes Etc. (Cover title). A unique, custom album of lithographs produced by this company. [NY, ca. 1875]. Oblong 11 × 8½. 66 leaves on tabs: 56 are printed with Seibert's vignettes + 9 blank leaves having additional vignettes mounted + a specimen of letterhead in script type. Also at the end are empty tabs and tabs which appear to have leaves removed. The vignettes are numbered in print from 1- 580. One vignette has been cut out; there's a brief closed tear; considerable foxing in the last third of the album. Half leather and pebbled black cloth with leather cover label. A bit shaky, edges rubbed. *A unique record of the artistic output from Seibert Bros. While the album was probably assembled in 1874/5, the vignettes were created over many years. Two were copyrighted by Robertson, Seibert, & Shearman in 1859 and 1860. At the end of the album are a sample letterhead dated 1874 and a large vignette of a race*

horse (*Commodore, son of Bald Chief*) who appears in the *Livestock Journal* of 1875. Seibert Bros. specialized in designs for stock certificates and bonds—especially for railways. There are a great many vignettes of trains and train travel, commercial docks and ships, and important buildings, along with Western wagon trains, firefighters, and miners and mining. But as “general lithographers and steam power press printers,” they produced books, music, maps, and ferry schedules. Vignettes include rural and city life, the patriotic and the sentimental. Later, the company specialized in “Art-Lithos.” The famous “Prison at Andersonville” was one of these. \$3,000



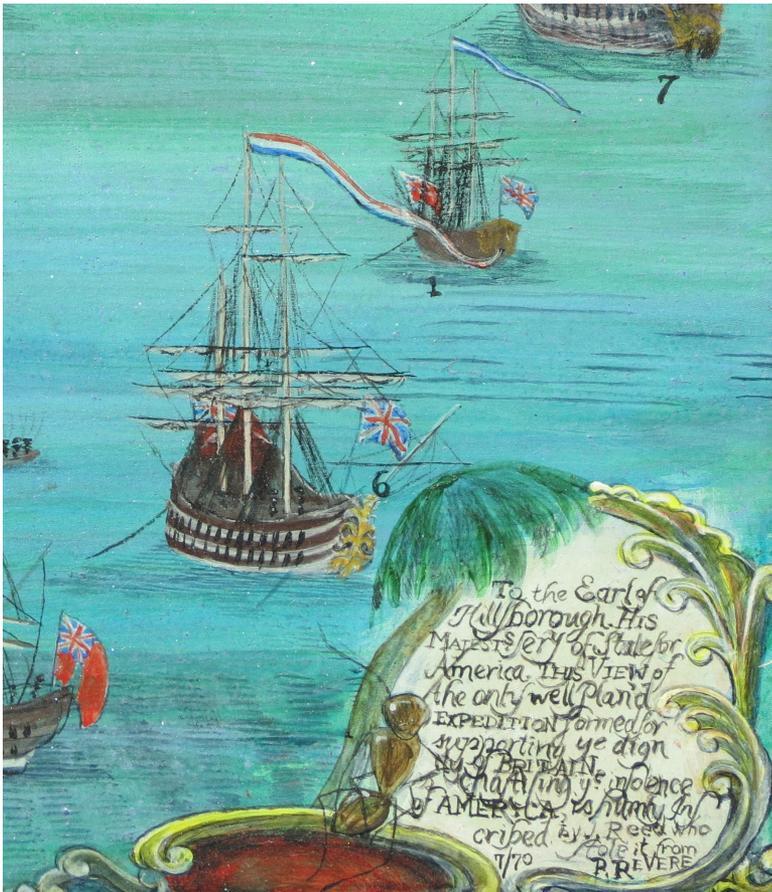
25. Ream Wrapper. John Butler, Hartford. Extra Superfine Folio Post. Glazed. Hartford, Connecticut, 1820–1850. 42 × 35 cm. Large wood engraving by L[ouis]. Fairchild, Jr. shows the Mill alongside a river with moulds for making laid paper in the fore ground. Butler’s name in the very large mould may represent a watermark. One fold line has a 4-inch closed tear; one tip is missing. Very good condition. A spectacular ream wrapper, this is identical (including size and fold lines) to the wrapper in the Library of Congress. LC dates the wrapper between 1830 and 1850. Clements Library dates theirs 1820. \$1,200

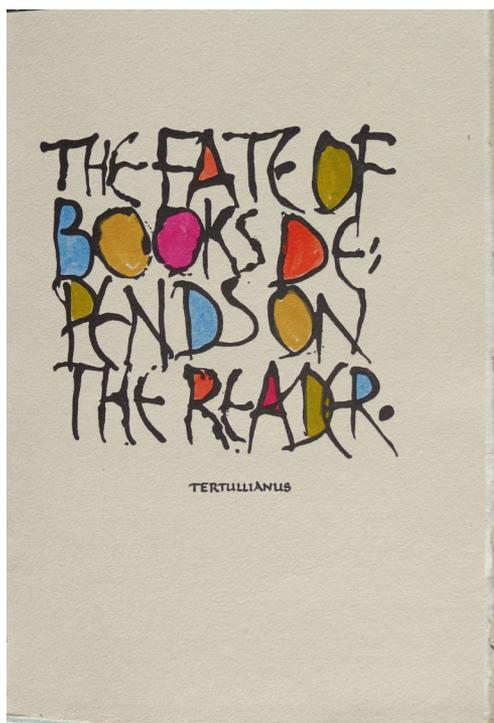
26. Red Angel Press. *TYPOGRAPHYCS*. NY, 1994. 8¼ × 8. 31 leaves printed one side. Red cloth with printed tissues paper overlays on cover. Fine in custom slipcase. With the 10-page prospectus. *One of 100 signed copies printed by Ronald Keller. A marvelously inventive “type specimen” displaying 30 faces on various papers in a riot of color and arrangement.* \$475



27. Reed, Joseph W. and Paul Revere. “A View of Part of the Town of Boston in New England and British Ships of War Landing Their Troops! 1768.” Middletown CT. 1970. Original acrylics on masonite. 7¼ × 5¼. Laid into a velvet-lined “antiqued” frame. Fine condition. *Reed has produced a marvelous rendition of Paul Revere’s famous engraving of British war ships blockading Boston Harbor—a harbinger of the American Revolution. The British troops being rowed ashore and assembling on the Long Wharf merit close inspection – they are all ants! This is very much Reed’s composition, after Revere’s (who in turn based his engraving on a watercolor by Christian Remick). The major buildings are more detailed, many of the ships are oriented differently and the size is significantly smaller than Revere’s 12x18” engraving. The acrylic paint makes the scene come alive. Reed, as art-*

ist, almost defies categorization. His subject matter has gone through distinct periods over his career. This is from his *History of the Western Ant* period (roughly 1967–1971). Based on an observation that in photos and paintings of historical events people in crowds looked like insects, and he went on to give ants their due. Other periods include infestations (which his London gallery deemed too creepy to show), wonderful botanical and insect alphabets, wry Americana, portraits of famous people incongruously paired e.g. (Theda Bara and Thomas Jefferson) or situated (Custer on the moon, first ladies in space), and other material beyond category. He has worked in every artistic medium from miniatures on ivory to film. \$3,500

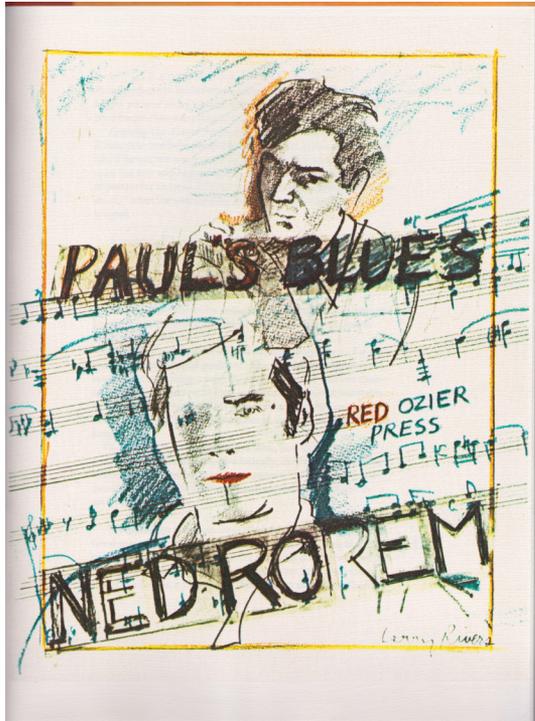




28. Reuter, William. *BOOKS ARE MY UTOPIA. Calligraphic Aphorisms.* Heavenly Monkey Press, 2020. 5 × 7½. 20 leaves (several fold out) printed in numerous colors and gold. Bound by Claudia Cohen in pale green wraps with cover label, and in a golden silk tray case. Fine. Eighteen aphorisms on the theme of books. Will selected, designed and wrote out each aphorism to fill a (recto) page. These originals were then used to create polymer plates for printing. Some elements - words and/or ornamentation - were omitted, and Will then added these to each sheet, thus every sheet includes some original calligraphic embellishment by him. Printed by Rollin Milroy on a variety of papers. The authors are Helen Keller; Bohuslav Martinu; Stefan Zweig; (anonymous); George Santayana; William Morris; Martin Luther; Richard Rodriguez; Paul Auster; T.J. Cobden-Sanderson; Raul Mario Rosarivo; Rabbi Nachman; Joseph Conrad; Herman Koch; John Ruskin; William Blake; Francesco Petrarca; and Tertullianus. One of 36 numbered copies signed by Reuter. \$500

29. Ritchie, Ward. *THE WARD RITCHIE PRESS AND ANDERSON, RITCHIE & SIMON*. Los Angeles, 1961. 5 × 8¼. x, 156, (1) pages with index. Illustrated. Cloth gilt, leather label. Fine in slightly faded slip case. Inscribed in 1978. *A history and a Selective Checklist of from 1932 to 1960*. No. 130 of 300 signed copies. \$150

30. Rorem, Ned. *PAUL'S BLUES*. (NY, 1984). 8½ × 12. Color title page by Larry Rivers, (24) pages. Quarter flame cloth and Maziarczyk paste-paper boards. A fine copy. *A tribute to Paul Goodman with his poems set to music by Ned Rorem. Printed letterpress by Ken Botnick and Steve Miller. Rivers' title page was supposed to be a b&w pen drawing, but he provided a "collage, with lots of use of colored crayon, and the titling written on film and stapled to the piece. We didn't know what the hell to do with it. Antonio Frasconi came to the rescue and suggested we use a color xerox heat transfer process. After the color xerox is shot onto the transfer paper... you flip it over, put a cloth on it, and iron the image onto the paper. The longer you iron the image, the darker the background gets. So these vary from copy to copy. Some book critics wondered why we would produce such an elegant book and then use a medium as 'tacky' as xerox for the title page. Actually Ken and I felt very strongly about the wildness of the title page; the experimental process reflected the energy of the songs." The musical texts are printed from zinc plates made from Rorem's "fair hand" score. Copy 4 of 25 deluxe copies, signed by Rorem and by Rivers. (The remaining 90 copies were in brown wraps.) \$900*





31. Russell, Richard. *EDWARD WALTERS, PRINTER-ENGRAVER. With a checklist of his work by John Gray*. Fleece Press, 2013. 9 × 11. 115 pages, illustrated with 50 engravings printed from the blocks, and 40 inserted color reproductions. Quarter blue cloth and decorated boards based on Walter's "Lily" pattern. Fine. *The wood engravings in this book were printed on an 1853 Albion hand press—in the same way that Walters (1899–1977) would have printed them. He ran his own private press in the 1930s, taught at Marlborough School, and worked with St. Dominic's Press. One of 240 copies.* \$325
32. Schedel, Hartmann. Four leaves from the *NUREMBERG CHRONICLE*. [Nuremburg, 1493]. 30 × 42 cm (11¾ × 16½ inches). Leaf CCXXXVIII bears a portrait of the "treacherous heretic" Johannes Wicleff (John Wycliffe) with marginal manuscript notes in red ink. There are two woodcut portraits on verso. The other leaves are CCLXIX and CCLXXII/CCLXXIII. These last 2 leaves are just barely still attached. Latin text in black letter type. Very good condition. *With an unrelated leaf printed in black and red Roman type. An enclosed note says this handsome leaf is from a 16th century law book printed in Venice.* \$250

#### HENRY MORRIS' COPY

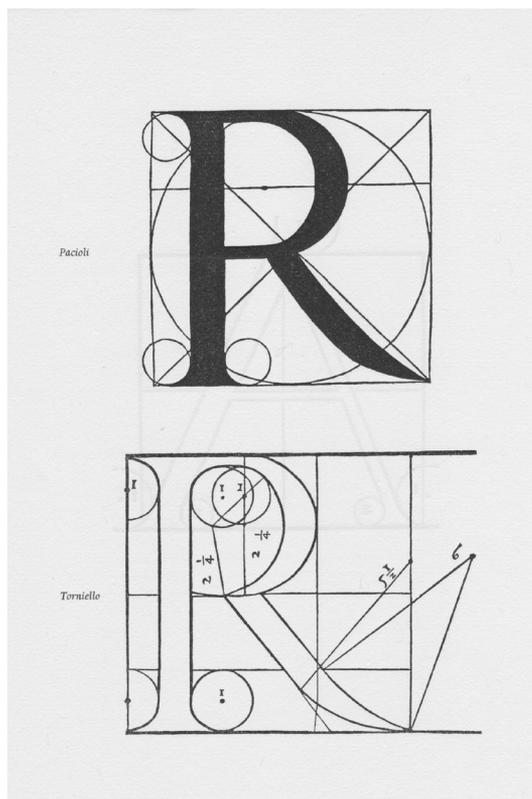
33. Sumner, James. *THE MYSTERIOUS MARBLER. With an Historical Introduction, Notes, and Eleven Original Marbled Samples by Richard J. Wolfe*. North Hills: Bird & Bull Press, 1976. 6 × 9. 68 pages with 11 tipped-in specimens of marbled paper. Quarter morocco, marbled boards. Fine in marbled dust wrapper and folding box specially made

by Henry Morris for this, his own copy—no. 2—signed by him. First published in 1854, Sumner's text proposes that bookbinders should be allowed to learn the carefully guarded secrets of marbling, so they could finish their bindings themselves. He provided directions for and specimens of 11 styles. One of approximately 250 printed on Hodgkinson B&B handmade paper. \$500

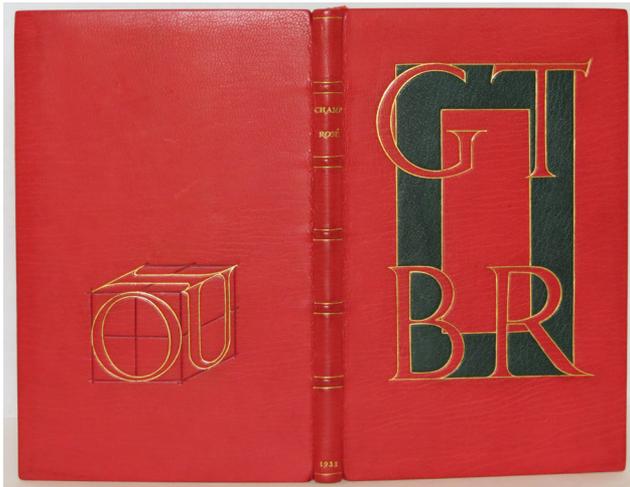


#### WITH 30 FLIES

34. Swarbrick, John. *LIST OF WHARFEDALE FLIES*. Introduced by Leslie Magee & Illustrated by Joan Hassall. Fleece Press, (2009). Two volumes. Miniature.  $2\frac{1}{2} \times 2\frac{1}{4}$ . (54) pages + 6 foldout color plates illustrating 30 flies. Blue morocco spine, pink and blue Compton marbled paper boards. With all 30 fly patterns tied for this book. The flies are mounted in 8 mats which open accordion style, bound in full blue morocco. Both volumes are housed in an ingenious cloth tray case with two wooden boxes. Fine. One of 50 deluxe sets. Printed in 7 point Garamond type on blue 1950s Edmonds handmade paper. Swarbrick, a farmer, lived near Ilkley, next to the river Wharfe. His manuscript list (1807) is not just a description of fly dressings, but also a diary of natural events. A copy of each fly pattern was tied by Stuart Bowdin and photographed for the plates. An additional 60 sets are published by Ken Smith Publishing. \$1,150



35. Torniello. *THE ALPHABET OF FRANCESCO TORNIELLO DA NOVARA [1517]*. Followed by a comparison with the Alphabet of Fra Luca Pacioli. Introduction by Giovanni Mardersteig. Verona: Officina Bodoni, 1971.  $7\frac{1}{2} \times 10\frac{3}{4}$ . xxviii, 106 pages. Engraved portrait, woodcut initials, and geometrically constructed alphabet re-cut after the originals. Quarter blue morocco, linson boards printed in Torniello's letters. Fine in very slightly soiled slipcase, with printer's Note laid in and the prospectus. Torniello's letters are based on those of Fra Luca Pacioli, but represent a calligraphic improvement. Fra Luca's famous alphabet is also printed here, in a comparison with Torniello. No. 36 of 160 copies, printed in Dante types on Amalfi handmade paper. Translated by Betty Radice, this is the first edition in English. Only four copies of the original were known when this book was produced. \$1,500



BR'S "POOR MAN'S CHAMP FLEURY"  
IN A NOT-SO-POOR BINDING

36. Tory, Geofroy. *CHAMP ROSÉ. Wherein May Be Discovered the Roman Letters that were made by Geofroy Tory and Printed by him at Paris in his book called "Champ Fleury."* New Rochelle: Peter Pauper Press, 1933.  $4\frac{1}{2} \times 7\frac{1}{2}$ . 29 leaves printed entirely in red. A 4-page introduction by BR precedes Tory's letters. Bound by Peter Geraty at his Praxis Bindery in 1988. Red morocco with green morocco panel gold tooled with the Roman Capitals GT (for Tory) and BR (for Rogers); BR's IOU in a Tory-like cube is gilt on the lower cover; red and gold endpapers. Fine in cloth tray case with red leather label. Offered as a New Year's *jeu d'esprit* for friends during the Depression, this reprints the Roman letters from the Grolier Club edition, without the text. The "poor man's" *Champ Fleury* is printed entirely in red—"as in these aforesaid days of hardship and depression much Book-Keeping is being written down in red. . . perhaps it would be better for Book-Selling too if Printing were done in that cheerful colour. . ." Tory maintained that all the Roman letters were fashioned from the "I" and the "O." So BR added a "U" and constructed a device of his own—a perfectly proportioned IOU. Printed at The Walpole Printing Office with BR's large pressmark in the colophon. This binding was in the 1989 Guild of Book Workers exhibition. \$2,400



WITH 14 PENCIL SKETCHES FOR THE BOOK

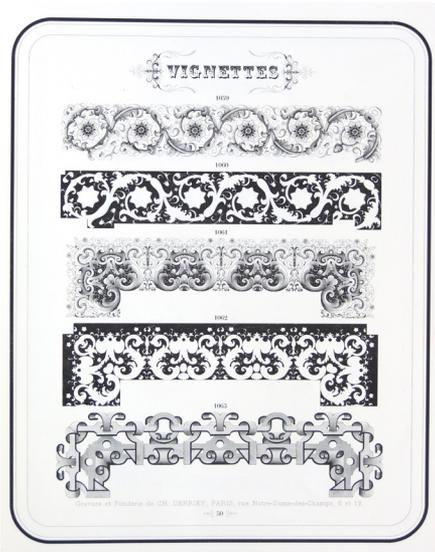
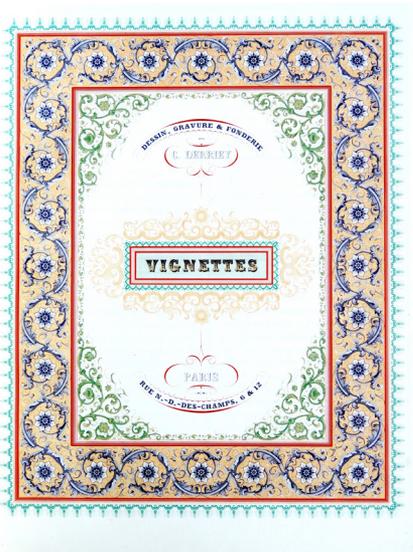
37. Twain, Mark. *THE JUMPING FROG*. *The Private Printing of the "Jumping Frog" Story, An Afterword by Samuel Clemens*. (Easthampton): Cheloniidae Press, 1985. Four vols.  $5\frac{1}{2} \times 8\frac{1}{2}$ . (38) pages including a fold-out. Frontis portrait and 14 other wood engravings by Alan Robinson. Full tan morocco by Dan Kelm, with multi-color leather onlays of four different frogs (one each on outside and inside covers). Housed in a two-tier cloth clamshell case. Fine with signed prospectus. *No. 1 of XV signed copies of the "full leather edition."* This very special set includes a copy of the paperbound text, signed by Robinson; an etched portrait of Twain not in the book along with 3 different states of the etching; an additional suite of the engravings. There are 29 working proofs for the wood engravings, and 1 rejected one, all signed. With 14 pencil sketches for the book. Text printed at Wild Carrot, in black and green, in Centaur and Arrighi types. \$3,000
38. Tyler, Royall. *THE LONDON BOOKSELLERS—ETYMOLOGY OF THE TERM YANKEY*. *Being an Excerpt from The Yankey in London*. First published in 1809. Kallistos Press, (1983).  $9\frac{1}{2} \times 6\frac{1}{2}$ . (8) pages. Printed

wraps. Fine. *The first book from John Kristensen's private press. One of 200 copies printed letterpress in handset English Monotype Baskerville on Curtis Ragston paper.* \$75

## SPÉCIMEN-ALBUM

### EXQUISITE LETTERPRESS COLOR PRINTING

39. Type Specimen. Derriey, C[harles] Gravure et Fonderie. *SPECIMEN-ALBUM*. Paris, 1862. 12 × 15¼. (iii) Price List & Contents, (1)–185 leaves printed rectos only, each within a different border + 10 pages describing a numbering press invented by Derriey. There are no pages 107 or 130–134, and none called for in the Contents. The specimen is divided into eight principal sections: Vignettes, Caractères (highly ornamented), Traits de Plume, Coins Composé, Filets, Coupoir Biseautier (machine-ruled), Réglure, Musique, and Album (a tour de force of color), Essais Typographie (sample business cards, letterheads, checks, invoices). Each section is introduced by a splendid title leaf printed in several colors and gold. Over 40 leaves are printed in color. The music type includes a lay of the case. Original quarter black morocco richly gilt and pebbled cloth, marbled endpapers. Binding a bit rubbed. Upper corner of the half title has rectangular piece cut out (most likely to remove a name). Otherwise the contents are immaculate. *A majestic specimen. Bigmore & Wyman describe it as "one of the most beautiful works ever issued. . ."* Zapf notes "*The type specimen book of the Derriey Foundry produced for the Great Exhibition in London 1862 is an outstanding example of letter forms and of precision in composition and printing.*" Jammes # 127 calls attention to the Traits de Plume. Derriey engraved 324 unique punches for these, which "*sont restés inégalés.*" \$7,000
40. Type Specimen. George B. Lothian. *SPECIMEN OF PRINTING TYPES*. New York: J. Windt, Printer, 1841. 5½ × 9. Foreword, title, 79 specimen leaves printed one side only. Contemporary cloth and marbled boards. Worn; rear cover detached. Contents good, pages have a little toning at the edges. *Very rare. This appears to be the only*



Item 40. Derriey.

specimen book issued by Lothian. Although the foreword implies specimens were available in 1832, none such seem to be known. This is a comprehensive specimen showing: music type (4 pages), display faces, exotic type (Greek and Hebrew), poster type, job type, and ornamental material and vignettes (17 pages). Lothian calls attention “to the great variety of flowers, now for the first time inserted in his specimen, most of which are original, and it is believed, will be found not only individually elegant, but peculiarly well adapted for combination.” Annenberg/Saxe characterize Lothian as “one the best type founders of the era.” Lothian started his foundry in 1829 after several aborted involvements in the industry. After a short partnership with Hagar in 1840 this specimen was issued and he closed his foundry in the 1840s. He died in 1851. Much of his equipment and mats ultimately ended up split between the Bruce and Connor foundries. OCLC notes 6 copies: Columbia, NYPL, Yale, Delaware, Huntington, and AAS. Extremely rare to the market; Delaware Univ. described its copy as one of the rarest American specimens. there are no auction records and one book seller record in 1990. Annenberg/Saxe pages 177–8. Provenance: William H. Giffing, printer on Spruce Street in New York. \$3,000

DOUBLE PICA ANTIQUE.

The art of printing, in whatever light it is viewed, has deserved at-  
**ABCDEFGHIJKLMN O PQRST**  
**UVWXYZ & \$ 1234567890.**

TWO LINES PEARL SHADE, NO. 2.

**ABCDEFGHIJKLMN O PQRSTU**  
**VWXYZ & \$ 1234567890**

TWO LINES PEARL MERIDIAN SHADE.

**ABCDEFGHIJKLMN O PQRSTU VW**  
**XYZ & \$ 1234567890**

BREVIER SINGLE SHADE.

**ABCDEFGHIJKLMN O PQRSTU VWX**  
**YZ & \$ 1234567890,333-9**

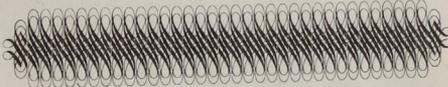
BREVIER ITALIC SHADE.

**ABCDEFGHIJKLMN O PQRSTU**  
**VWXYZ & \$ 1234567890,333-9**

BREVIER ANTIQUE SHADE.

**ABCDEFGHIJKLMN O PQRSTU VW**  
**XYZ & \$ 1234567890,333-9**

CHECK.



G. B. LOTHIAN,

NEW YORK.

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18  
1905  
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Item 41. Lothian Type Specimen.

HAWKS & SHATTUCK'S

△ NEW △

SPECIMEN BOOK

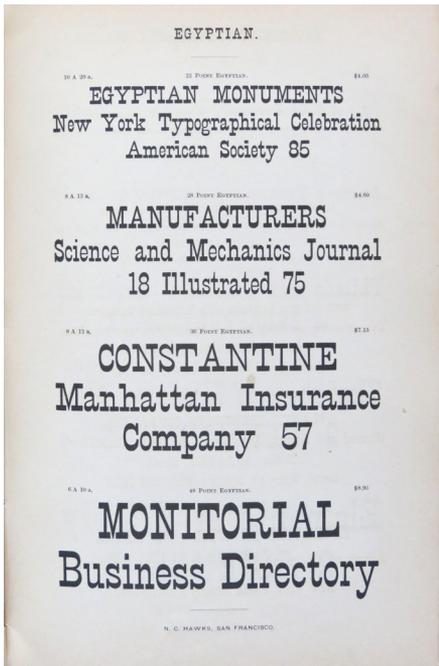
AND △ PRICE △ LIST △ OF

TYPES, RULES, BORDERS AND OTHER PRINTING MATERIAL

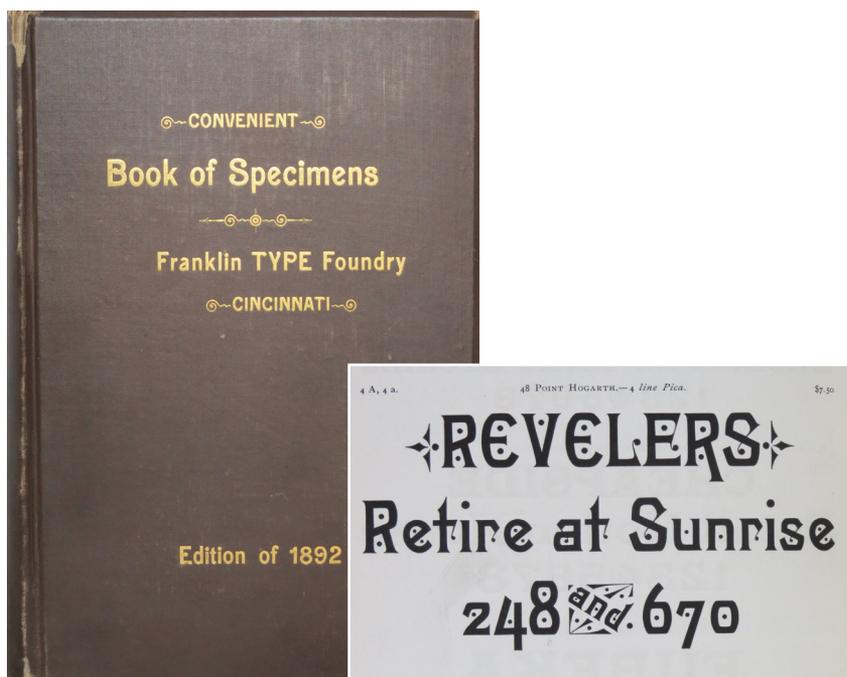


SAN FRANCISCO:  
OFFICE AND WAREROOM, 409 WASHINGTON STREET.

1889

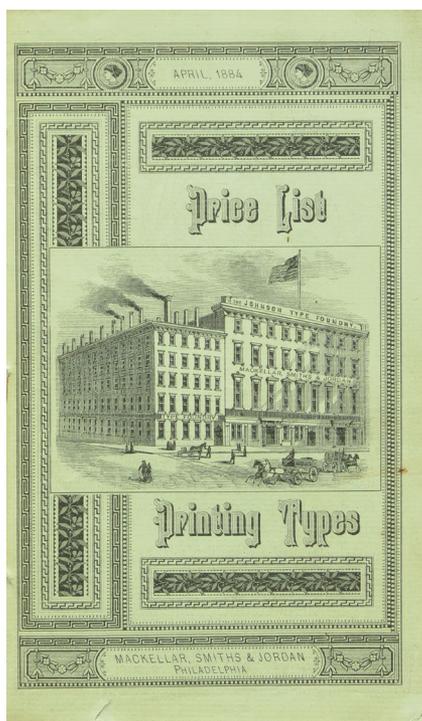
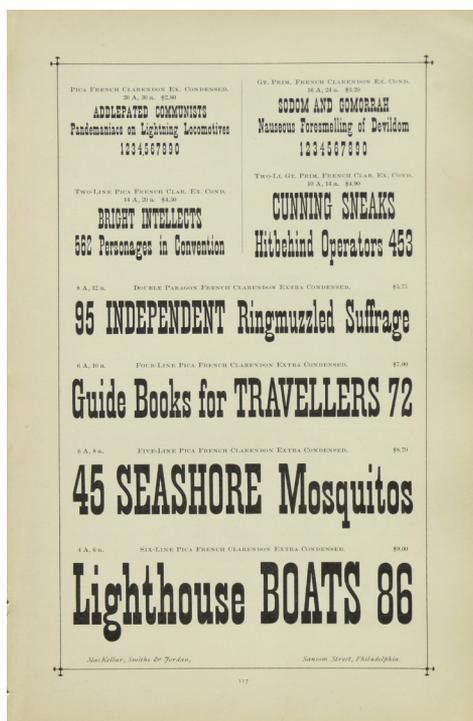


41. Type Specimen. Hawks & Shattuck. *NEW SPECIMEN BOOK*. San Francisco, 1889. 6 14 × 9 3/4. Price list of type, title in several colors and gold, (226) pages. Original cloth. Stamp on endpapers of Shaw Printing Co. Binding a little worn, contents clean and complete. Very good. *Hawks & Shattuck's foundry was established in ca. 1888; this was their first specimen. The pagination includes an illustrated price list of equipment, and an "Explanation of the Aliquot System of Bodies (devised by Hawks, and gradually adapted worldwide). The foundry was incorporated in 1894 under the name Pacific States Type Foundry and remained independent (of ATF) until the 1906 earthquake destroyed their entire facility; never to be reestablished. The foundry "was known for its progressiveness and leadership. It produced many original types of its own design, and because of its relationship with Nelson Hawks adopted the 'standard line' measuring system for all its roman type faces."* OCLC locates one copy at Columbia; Annenberg Saxe, page 206, also notes a copy at the California Historical Society. No auction records. Very rare to the market. \$3,000



42. Type Specimen. Franklin Type Foundry. *CONVENIENT BOOK OF SPECIMENS*. Cincinnati: Allison & Smith, (1892). 6 × 9. xxiv, 422 pages. One small letter cut out (page 208). Original cloth gilt stamped “Edition of 1892” on upper cover. Some wear to tips, joints, and spine ends, but very good. *The specimens “are noted for their legibility and fine presswork, plus the originality of some of the copy. The compilers must have enjoyed setting the display lines, sprinkling their spleen and truisms between sips of brandy.” This was the penultimate specimen and among the largest produced. It contains “all the latest novelties in Job Faces, Borders, Ornaments, etc.” Types were furnished on the point system—unless Old Bodies were requested. A 24-page Price List of Printing Materials precedes the Specimen. The Franklin Type Foundry started in 1856 as a branch of the L. Johnson foundry with partners of MacKellar/Smiths. After the Civil War it adopted the name Franklin Type and Stereotype Foundry, but was in 1892. OCLC notes only two copies: Newberry and Cincinnati Public Library. Annenberg/Saxe also note a copy in a private collection, pages 140–1. \$2,500*

43. Type Specimen. MacKellar, Smiths & Jordan. *PRINTING TYPES. Fifteenth Specimen Book*. Philadelphia, (1884). 6 × 9¼. (6), 7–304, (4) pages plus 26 subscribed pages. As issued, there is no leaf 264/265 or 268/269 and no pages 274 to 278. Brown cloth gilt, worn on tips and spine ends. Cover is titled *Compact Book of Specimens*. Binding is broken at page 124, and leaf 124a-b is loose; other leaves are pulling away from the stitching. Shaky, but very clean, pleasant, and complete copy. With the rare April 1884 price list—a 35-page booklet printed on green paper. Provenance: Vanderburgh, Well & Co. printing Materials, Nov 18/84. The gaps occur in the “exotic” Chinese, Egyptian, Oriental) borders and decorations section, suggesting that some designs were discontinued from a previous specimen. MacKellar specimens, rare on the market, are among the finest produced in the 19th century. They are noteworthy, not only for the foundry’s line of faces and decorative material, but also for the pithy and humorous settings that display the type. \$1,200



44. Van Vliet, Claire and Elizabeth Steiner. *WOVEN AND INTERLOCKING BOOK STRUCTURES FROM THE JANUS, STEINER, AND GEFN PRESSES*. Vermont: Janus Press, 2002. 7½ × 10. 141 pages. Wraps. With 16 booklets demonstrating the binding structures employed in 16 Janus Press books. These 4 × 5 booklets, using various colored papers and tyvek, are contained in 4 paper slipcases. All housed in sturdy cloth clamshell box. Fine. *One of 200 deluxe signed copies with the 16 specimen bindings. For each of the structures there is a description of the design decisions, a detailed materials list, and complete step-by-step diagrams for making the models.* \$750



45. Wagener, Richard. *A DIALOGUE WITH WOOD ENGRAVING*. *With an Introduction by the Artist*. Barbarian Press, 2019. 11 × 15½. 103 leaves with 95 engravings from all periods and styles of Richard Wagener's career. These are mostly one to a page, with title and date printed beneath in red. Comments by Wagener and others on the engravings are interspersed. With a folder containing a signed, numbered strike of the commissioned frontispiece for the book. Quarter red morocco, morocco tips, patterned boards. Fine in slipcase. *"I was painting large abstract canvases... but... I fell under the sway of wood engraving. Ever since I have been working at weaving my disparate influences together in a personal end-grain patch-work quilt." Endgrain Editions 5, printed by Jan Elsted from the original blocks. No. 58 of 80 deluxe copies.* \$1,550

46. (Wakeman, Geoffrey). *THE PLOUGH PRESS 1967–1981*. Fifteen Years Printing in a Loughborough Garage. (Kidlington, Oxford), 1982.  $6 \times 9\frac{1}{2}$ . 45 pages plus 10 original single or double leaves insert. Illustrated in color throughout. Tipped-in specimens of marbled papers and specialty papers. Quarter red morocco and marbled boards. Fine. *A bibliography of the 21 books written mostly by Wakeman and printed letterpress at his Plough Press, before its move to Oxford. A model of what a bibliography could be, there is an illustration and/or an original specimen for each title. The Press is known for Wakeman's research and original texts on printing, papermaking, and book illustration. No. 59 of 120 copies.* \$400

47. Webb, Brian. *THINK OF IT AS A POSTER*. Fleece Press, 2010.  $3 \times 4\frac{3}{4}$ . Twenty-four leaves, 32 postage stamps tipped in, and 8 more stamps in rear pocket. Cloth and boards housed in a box, by Stephen Byrne, whose red and grey metal replicating lid replicates a Victorian English postbox. Fine. *One of 100 (actually 80) special copies which have additional pages and stamps (from an edition of 250 copies). The tipped-in stamps (printed lithographically) were made from wood engravings or linocuts by John Lawrence, Christopher Wormell, Andrew Davidson, David Gentleman, Jeremy Sancha, Yvonne Skargon, and Claire Melinsky. These commemorative postage stamps were parts of series: Shakespeare's 400th anniversary, the Battle of Hastings, Twelve Days of Christmas, Congress of Roses, the Civil War, Sherlock Holmes, Farm Animals, etc. The actual stamps tipped in vary from copy to copy. This special version contains several "dummy" stamp designs that were not adopted by the UK postal system; these have been printed for this book by Your Stamps in Berlin.* \$500



48. Wood Type. Silver Buckle Press. *SPECIMEN BOOK OF WOOD TYPE*. Introduction by Rob Roy Kelly. (Madison, 1999). 7 × 10. 61, (2) pages. Cloth, paper labels, and endpapers printed from wood type and ornaments. Rear pocket holds a folded broadside printed in three colors of wood type and ornaments. Fine. *One of 200 signed copies printed letterpress. Each type is identified by name and by size, and set in text from Gertrude Stein's Tender Buttons. A complete alphabet is shown for each style: Roman, Antique, Clarendon, Gothic, Tuscan, Script. Wood ornaments throughout are printed in green. The Silver Buckle wood type, originally from the collection of Robert Shaftoe, includes 80 fonts, from 3 to 40 picas; the oldest (by Page) is from the 1850's.* \$125
49. Zapf, Hermann. Fourteen ephemeral items and 4 autograph letters. Germany, 1951–1980s. This group includes 4 Christmas or New Year's cards, two of them signed. A dustwrapper printed from Zapf's calligraphy, signed. Four smaller pieces signed. Five handsome broadside type specimens. Two letters to Wilhelm Kumm and 2 to Professor Trump (one from Gudrun Zapf). \$275



COVER CALLIGRAPHY BY JERRY KELLY



Item 12. Kelm.



Item 14. Kuch.



Item 40. Derriey.