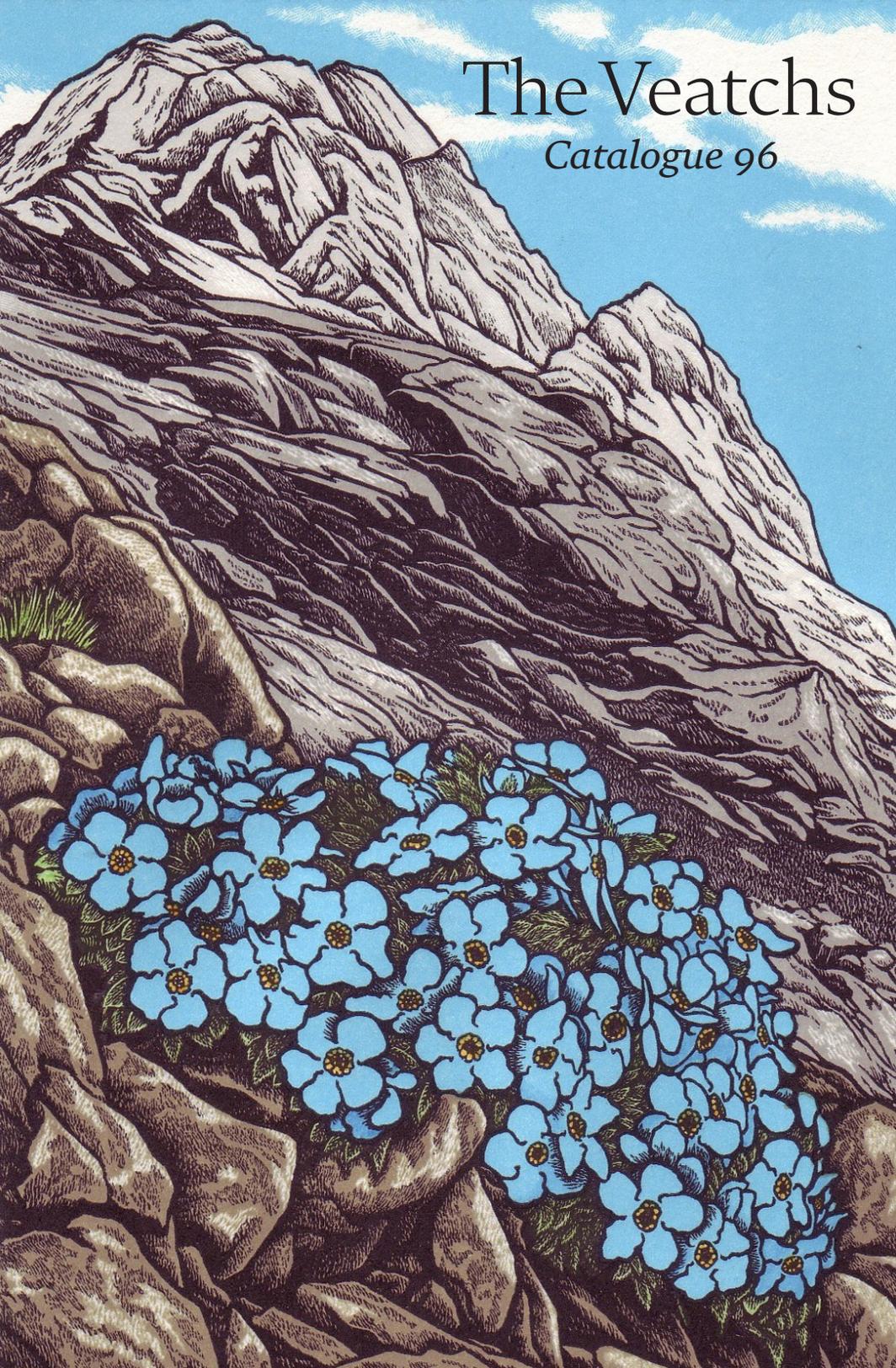
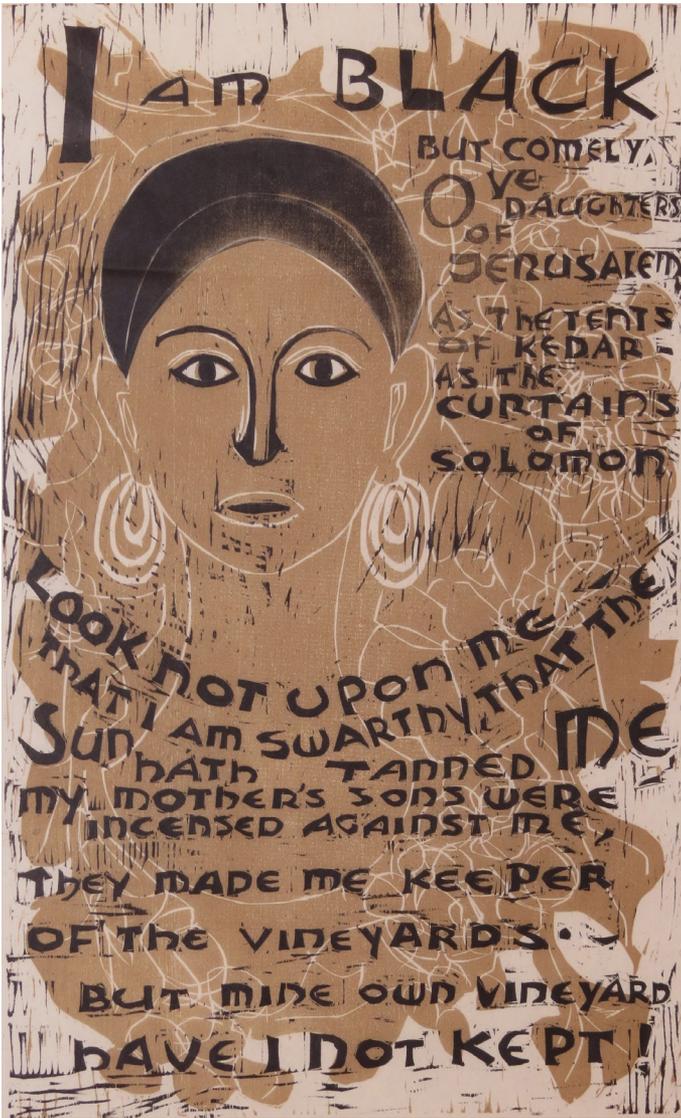


# The Veatchs

*Catalogue 96*





ABOVE: 2. Bak COVER: 13. Farrer

CATALOGUE 96 New Acquisitions, including a leaf from the Catholicon, Michael Kuch's first Double Elephant, Michael Russem's first Kat Ran, a rare marbling book, and a Wiener Werkstatte binding

SPRING 2020

THE VEATCHS ARTS OF THE BOOK · Lynne & Bob Veatch  
6145 McKinley Parkway, No. 9, Hamburg, New York 14075  
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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."



- 1 ASHENDENE PRESS. *I Fioretti del Glorioso Poverello di Cristo S. Francesco di Assisi*. Chelsea, 1922. 6 × 8¾. viii, frontis, 239 pages. Illustrated with 53 woodcuts drawn by Charles Gere and cut by J. B. Swain. Full limp hairy vellum, two pairs of green linen ties. Some protruding deckles are a bit browned, still a fine beautiful copy. With the prospectus. \$2,500

This biography of Saint Francis and his followers is one of 240 copies on Batchelor handmade paper. Printed in Subiaco type in black & red; large initials designed by Graily Hewitt in blue and red.

- 2 BAK, HEDI. *The Song of Songs which is Solomon's*. Chicago: Studio 22, 1969. A portfolio of 30 original woodcuts, 16 × 24, each numbered and signed by the artist, plus a colophon leaf. The text is entirely cut in wood, printed in black, and superimposed on the illustrations which are in one or two colors, mostly browns, yellows, and greens. Each woodcut has a tissue guard. In a linen tray case. Leaf 26 has a natural paper flaw at one corner; colophon leaf is creased at head; some soft creasing on outer edges. Near fine. \$1,200

One of 10 Artist Proof copies on Kumoi paper, a soft Japanese paper which takes fine impressions. (The edition of 100 copies was printed on Rives BFK.) This feat of xylography was printed by the artist at her Studio Press. The quotation is from the Holy Scriptures, as used with the permission of the Jewish Publication Society of America. The Art Institute of Chicago and bakart-museum.org display most of these *Song of Solomon* prints on their web sites. OCLC locates 3 copies.

- 3 BASKIN, LEONARD. *Nature's Mould. Etchings & Text by Leonard Baskin*. Northampton: Gehenna Press, 1997. 11 × 16½. (11) pages of text followed by 26 plates of copper engravings (most in color) numbered & signed. Full green vellum by Daniel Gehrlich, gilt title & lizard on upper cover. In quarter green

## CAPITOLO SECONDO.

## Capitolo 2

Di frate Bernardo da Quintavalle, primo Compagno di Santo Francesco.



**L**PRIMO Compagno di Santo Francesco si fu Frate Bernardo d'Ascesi, il quale si convertì a questo modo. Essendo Santo Francesco ancora in abito secolare, benchè già avesse disprezzato il mondo, & andando tutto in despetto, e mortificato per la penitenza: inquantochè da molti era reputato stolto, e come pazzo era schernito, e scacciato con pietre, & con fastidio fangoso dalli parenti, e dalli strani; ed egli in ogni ingiuria, e scherno passandosi paziente, come sordo e muto: Messer Bernar-



### 3. Baskin

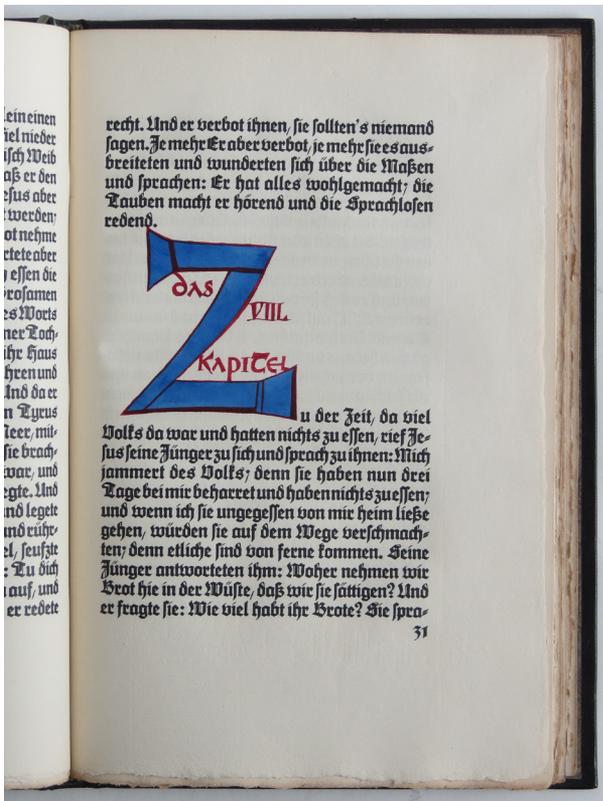
vellum traycase. Fine copy with the 4-page prospectus, which bears two etchings. \$12,500

Baskin's essay concerns "nature selbstaguss" or nature casting by the 16th c. practitioners: Bernard Palissey (ceramic), Wenzel Jamnitzer (silver) and Andrea Riccio (bronze). Baskin's engravings of crabs, frog, sea urchin, spiders, & lizards were printed by Michael Kuch; text printed at Wild Carrot Letterpress, all on handmade paper. No. 11 of 26 signed copies.

## Designed & illuminated by Rudolf Koch

- 4 BIBLE. *Das Evangelium des Markus*. (Offenbach am Main: Wilh. Gerstung, 1923.) 7½ × 11½. 75 pages with paragraph marks painted in red. Sixteen large two-color initials & 5 decorations, all designed by Rudolf Koch, are hand-drawn and painted in various colors. Contemporary black morocco, covers ruled in blind, length of spine titled & ornamented in gold, top edge gilt. Light wear to extremities; page edges tanned. Very good. \$3,000

A striking Gospel of Mark designed by Rudolph Koch and printed by Rudolf Gerstung in Koch's Maximilian type. Beneath the last line of text is inked the date 12-12-24. That's presumably the date the illumination

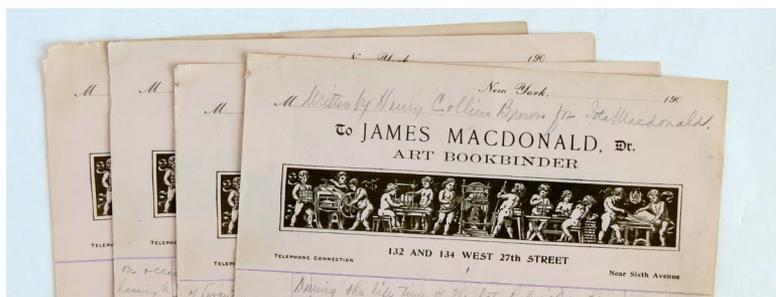


of this copy was completed. Beneath that, hand painted in 2 shades of blue, is a large cross flanked by Alpha and Omega. This is the 19th book from the Rudolfinischer Druck—a private press Rodenberg felt produced some of the most outstanding creations of “the new German book art.” One of 150 copies. Rare.

### An Infomercial for this NY bindery

- 5 (BOOKBINDING—JAMES MACDONALD & ROBERT HOE) “WRITTEN BY HENRY COLLINS BROWN FOR IDA MACDONALD.” NY, after 1920. A manuscript of 4 folio-sized pages on pictorial letterhead ruled ledger-style in purple, accomplished in pencil. This appears to be a puff piece to drum up customers after Macdonald purchased the Club Bindery tools. Written in dramatic and florid style, the first two pages discuss Hoe’s collection of rare & fine bindings and the Club Bindery. Pages 3 & 4 describe Macdonald’s working methods, bindings, costs, & customers. A 5th sheet bears a list of works in progress. Some brief splits at the folds have been repaired with tissue. Good condition. \$400

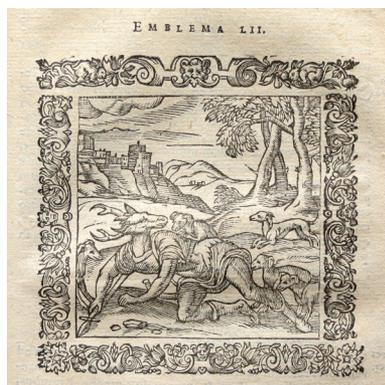
According to Brown, Hoe’s friends felt his collection of rare & fine bindings was an extravagant expense and would incur huge losses when “forced to the block.” But the auction brought in a “fortune.” When the Club Bindery closed, the capitals of Europe were searched for a buyer for its exceptional tools. But James Macdonald acquired them, and now there was no reason to go to Europe for fine bindings.



Brown describes some of Macdonald's luxurious bindings for special customers. He drops a few name (Vanderbilt, Frick, George Barr McCutcheon) but isn't allowed to name the customer for the "Rubaiyat inlaid with many hued leathers in a mosaic design." A fellow Scotsman and friend of Macdonald, Henry Brown wrote books about New York City history, edited Valentine's Manual, and founded the Museum of the City of New York.

- 6 BREGMAN, ALVAN. *Emblemata, The Emblem Books of Andrea Alciato. A Leaf Book*. Newtown: Bird & Bull Press, 2007. 6 × 9. 139 pages, 4 tipped-in original leaves from Alciato's 1589 edition. Quarter leather, slipcase. Fine, with prospectus. \$1,450

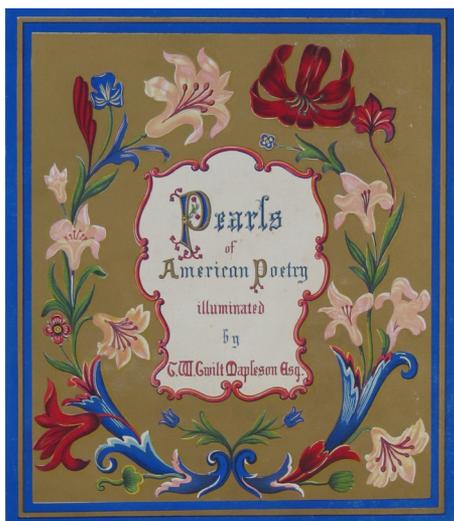
A professor of law, Alciato wrote Latin epigrams as a pastime. In combining them with images he created a new literary genre. The form proved popular, and some 2000 different emblem books were issued. This copy is one of only 8 having four leaves. Three leaves in this copy bear woodcuts with moral lesson in Latin. Laid into the book is a translation of each: About those who shelter murderers; Don't fight with ghosts; Wasteful with her own belongings, she should never be entrusted with those of another. The fourth original leaf is text in Latin and Greek, with a printer's ornament.

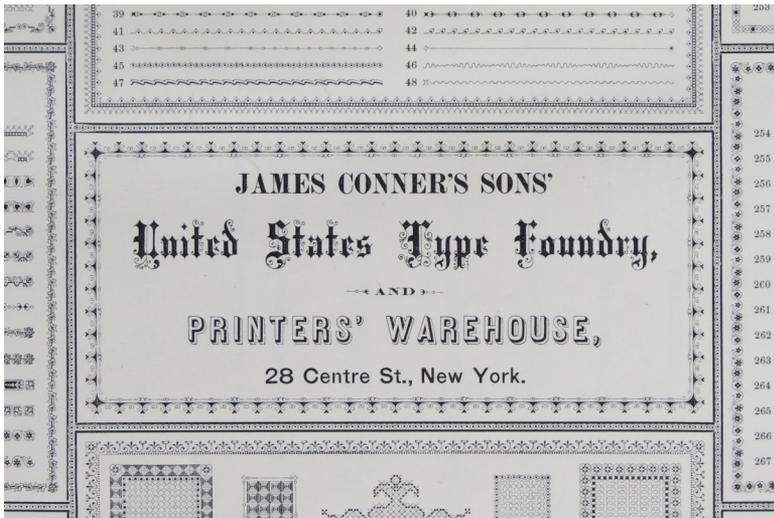


- 7 CAUSLEY, MONROE S. *Arthur W. Rushmore & the Golden Hind Press. A History & Bibliography*. New Castle, Oak Knoll Press, 2005. 8 × 11. xviii, 174 pages, errata slip laid in. Four original leaves & specimen of paste paper are tipped in. One of 170 copies. Quarter leather & marbled boards, matching marbled slipcase. Spine slightly darker, but fine. \$160

8 CHROMOLITHOGRAPHY. *Pearls of American Poetry. Illuminated* by T. W. Gwilt Mapleson, Esq. New York: Wiley and Putnam, (not after 1848).  $8\frac{3}{4} \times 9\frac{1}{2}$ . There are 53 brilliantly chromolithographed pages on hinges, with tissue guards. Each poem is set within a different illuminated border—many with miniatures of birds, animals, humans, and landscapes—reflecting the poem's theme. Tissue guards and blank endpapers are foxed; but the plates are clean and fresh. Original publisher's maroon morocco over heavy beveled boards, all edges gilt. Very minor edge wear. The finest copy we have seen. Front pastedown bears an inscription from a father to his daughter, dated Feb. 21, 1849. \$2,500

The binder of this deluxe version was Altemus of Philadelphia (their tiny blindstamp at top of free of endpaper). The book was issued also in cloth. The chromolithographs were produced by two separate Philadelphia firms, Brett and Sinclair. The Dedication is to "The Ladies of the United States." (Some copies have a dedication to James Thomson Esq.) While Whitman Bennett in his guide to American color plate books gives a publication date of 1853, Reese has a copy inscribed in 1848.





**“A unique typographic art-specimen”**

9 CONNER’S, JAMES & SON. *Typographic Messenger*. November 1865–April 1870. Volume I, no. 1 to Volume V, no. 2. But lacking I, 3. 9½ × 13. About 422 numbered pages + 62 leaves of inserted type specimens + 3 Hoe Company inserts. Bound without their wrappers into contemporary quarter leather, rebaked with the spine laid down. Typothetae bookplate. A few leaves with oily stain. Very good. \$3,200

Rare bi-monthly house organ of the Conner Type Foundry, which aimed to produce “a unique typographic art-specimen.” The *Messenger* is filled with specimens of Conner’s type, ornaments, & combination borders. There are 28 full page specimens introducing William H. Page’s new wood types, three of which are chromatic. The new wood types include French Clarendon, Gothic Tuscan, Pike’s Peak, Mexican, Ionian, Armenian, Arabian, & Unique. There are four gorgeous color-printed ads using Wade’s inks. Full page ads are replete with wood engravings of printing presses & other equipment. The informational articles occupy about 4 pages of 3-column text in each number. These include printing news, biographies, and technical discussions.

### With 1158 dyed specimens

- 10 DU PONT DE NEMOURS & CO. *The Dyeing of Paper*. Wilmington, nd (ca. 1924). 5½ × 9. 200 pages. A 35-page summary precedes 1158 mounted specimens of dyed papers along with their specifications on the facing pages. Half cloth & printed boards with wear. An incredibly labor-intensive production, in very good condition. \$450

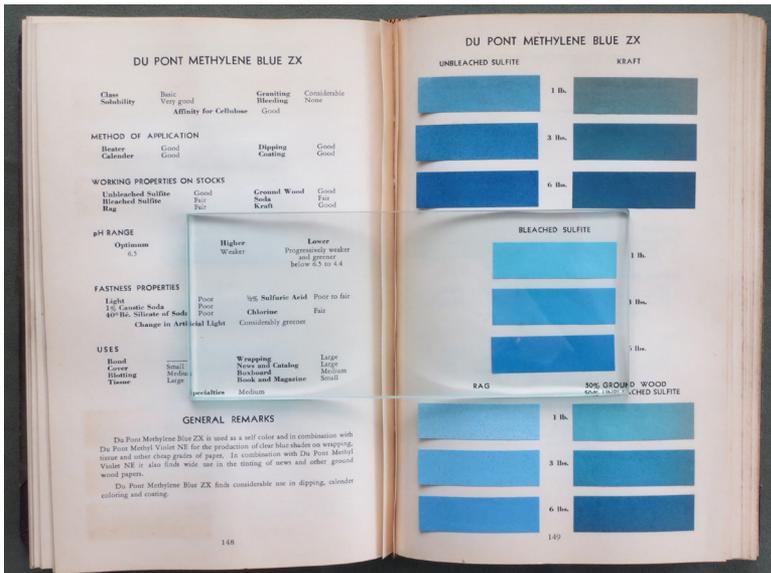
This is a “reference book showing all of the principal dyes used in paper in three strengths on five stocks.” It was probably produced in a small number as a technical “lab manual” to accompany some copies of John Roberts’ *The Dyeing of Paper*. Not only would it interest a smaller number of people, it also required untold hours to produce. After all 200 pages were printed, the 1158 small strips would have to be matched to their text, and pasted in. The pages have integral tabs and are sewn together in groups. The thoroughness makes this useful for paper conservators. This copy is inscribed to the S. Austin Bicking Paper co.—a venerable, 7-generation Brandywine papermaking firm since 1761.

Roberts’ book of the same title had 102 pages with 150 paper specimens. Its text focusses on paper: types of paper, methods of coloring, what various dyes are used for and how they react. Our “lab manual” is more advanced. We have not found a copy on OCLC.

- 11 ELIOT, T. S. *The Waste Land*. London: Faber & Faber, (1961). 8 × 11¼. (9), 11–52, (1) pages. Vellum-backed marbled boards with matching slipcase. A fine copy. \$3,750

No. 175 of 300 copies signed by Eliot. Designed and printed by Hans Mardersteig at his Officina Bodoni, in his Dante type on Magnani paper.

- 12 EPICTETUS. *Manuale di Epitteto con pagine dello stesso dalle Diatribe*. Verona: Officina Bodoni, 1967. 6 × 10. 200 pages. Quarter light blue morocco, top edge gilt. Spine evenly faded, all else fine in slipcase. \$550



## 10. Dupont

The 19th century translation into Italian is by Giacomo Leopardi. Handsomely printed in Centaur types, with some Greek key borders in blue & yellow.

- 13 FARRER, REGINALD. *On the Hunt for the King of the Alps, A Plant Deemed Worthy. Engravings by Abigail Rorer*. Peter-sham: The Lone Oak Press, 2011. 6½ × 11. 26 pages including 7 plates of multi-color wood engravings. Quarter grey morocco & pebble-textured grey boards with circular color engraving inset in upper cover, in navy cloth tray case with leather label. Fine. \$750

The *Eritrichium nanum* is a wildflower “with a blue so pure and clear and placidly celestial... it has a quality of assured perfection.” Typography and letterpress by Michael Russem. Binding, designed by Daniel Gehrich, alludes to the rocky slopes where this plant grows. Several sets of endpapers progress from midnight blue to pale blue. This is no. 20 of 41 regular, signed copies. (There were also 14 special copies.)

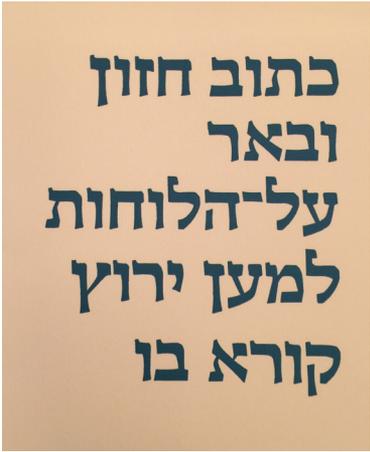
- 14 FRASCONI, ANTONIO. *Veduti di Venezia*. (South Norwalk, 1969). 9½ × 13. Twelve fascicles: 10 are multi-color woodcuts: two are double spread on full sheets folded twice; 8 are smaller woodcuts tipped into a folder printed with their titles. The double-spread of Isola di San Giorgio is signed. There are also a printed title folder and a printed colophon. Laid into in a cloth tray case covered with paper marbled by the artist. Fine. \$4,200

Frasconi's sights of Venice are richly colored in lavender, purple, blues, greens, & greys, gold, vermilion, & rose, shimmering with metallic highlights. Canale della Guidecca is a double-spread. Other views are Basilica San Marco, Piazzetta San Marco, two different Palazzo Ducale, Bacino San Marco, Basilica della Salute, Palazzo Dario, and Ponte di Rialto. The woodcuts were printed by the artist on Hosho and Goyu handmade papers and mounted on Rives. An 11th, single color, cut appears on the colophon page. The text was printed at The Spiral Press. No. 6 of 25 signed copies.



- 15 FRIEDLAENDER, HENRI. *The Making of Hadassah Hebrew*. Jerusalem, 1975. 7 × 9½. 30 pages illustrated throughout with Hebrew type specimens. Errata slip tucked in. Wraps printed in Hebrew wood type in blue. Fine. \$75

Typophiles Keepsake, one of 500 copies. WITH: Moshe Spitzer, *The Development of Hebrew Lettering*.



כתוב חזון  
ובאר  
על-הלוחות  
למען ירוץ  
קורא בו

- 16 GEHENNA PRESS. *Cancelleresca Bastarda Displayed. In a Series of Maxims and Mottos—With Alphabets and Ornaments*. (Northampton), 1965. 5 × 6¼. 16 leaves printed rectos only. Marbled paper by Peter Franck over boards, title label on upper cover. Fine. With the rare 4-page prospectus. \$1,100

Printed in Van Krimpen's Cancelleresca Bastarda in three sizes, in a variety of colors (one page has 7 colors) on pre-WW II Amalfi from Bruce Rogers. The 11 mottoes and maxims are translated into English on the last page. This glorious little production is the first of three books in which Baskin focused his extraordinary skills in selection and layout of type, ornament, and color. No. 41 of 100 signed copies.

- 17 GOGOL, NICOLAY. *The Overcoat*. Verona: Officina Bodoni, 1975. 8 × 11½. 119 pages including 6 full page etchings by Petro Annigoni. Quarter vellum, top edge gilt. Fine in buckram slip-case, with prospectus. \$850

The original Russian text is printed in the Pushkin Cyrillic type cut for the OB, with the English translation by Constance Garnett in Dante type, on handmade paper. No. 4 of 160 copies signed by the artist.

- 18 GOTO, SEIKICHIRO. *Japanese Hand-Made Paper*. Japan: Bijutsu shuppan-sha, (1953). First edition. 7½ × 12¾. (104) pages, French-fold, stenciled title. There are 47 tipped-in paper samples including 6 lacquered (Inden), 3 dyed, and the balance made with different materials. With forty lovely stenciled illustrations of papermaking locals, tools, processes, and materials. Side-stitched wrappers in folding slipcase with title label and a stenciled print of paper making tools on the inside of the case. Case is darkened on the spine and has bits of foxing. Occasional light foxing on page edges. Very good copy. \$450  
Goto's first published study of Japanese paper. Text in English and Japanese. Goto was a master stencil maker before his devotion to papermaking. Introduction by the Japanese paper historian Bunsho Jugaku. One of 300 copies.
- 19 GRENFELL PRESS. *Typefaces &*. NY, (1980). 8 × 11. 3 leaves, 25 pages printed in black, blue, red, and green on J. B. Green's handmade Milbourne, with illustrations and decorations. Bound in limp natural linen. Fine. \$450  
An offbeat type specimen, with virtuoso shaped typography. In a 3-page spread about the Ford Motor Company, Leslie Miller creates a detailed chassis and the exterior of the car from words. The first book from this press, done in 85 copies.
- 20 GROLIER CLUB. *Grolier 2000. A Further Grolier Club Biographical Retrospective*. NY, 2000. 6½ × 10½. xix, 424 pages. One of 250 deluxe copies in slipcase. Fine. WITH: *Grolier 75*. Two volumes. \$100  
Brief biographies of past Grolier Club members written by a current Club member. Indispensable guides to 20th century book collectors and other bibliophiles.



- 21 GROLIER CLUB. Bronze Medallion Portrait of James Russell Lowell. NY, 1896. Circular, 7-inch diameter. Modeled by Charles Calverly, cast by John Williams. It's a front-facing portrait with laurel branches woven through Lowell's name at the top. There is a verse from Ecclesiastes in Latin, Lowell's birth & death dates, and The Grolier Club seal. The medallion is in an early c20 wood frame by Kennedy & Co. Rare Prints. Light wear to the bronze; Lowell's nose is a bit shiny. Very good. \$1,000
- One of 372 cast in bronze (and 3 in silvered bronze). Between 1892 and 1911, the Club issued bronze medallions of Hawthorne, Emerson, Lowell, Poe, and Longfellow. *For John Grolier & His Friends* p56.

## From immovable type

- 22 GUTENBERG, JOHANN. Balbus, Johannes. A leaf from the *Catholicon*. [Mainz, 1460. But the second impression, ca.1469]. Folio (approx. 11 × 14). A single leaf from the “C” section of this dictionary/encyclopedia. Printed in two columns of 66 lines. Lombardic cap “C”s & paragraph marks drawn in red. Centered between the columns is the watermark of the Galliziani papermaking family of Basel. In a brown wooden frame, double glazed so that both sides of the leaf are visible. Framed size is 15 × 19. This came from Harold Hugo’s office. Not examined out of frame, but appears fine. \$4,500

The *Catholicon* was the first entirely secular printed book, and the first to name its place of printing. And, as Paul Needham has demonstrated, the *Catholicon* was the first book produced by a form of stereotyping.

As early as 1905 it was recognized that the *Catholicon* edition dated Mainz 1460 exists in three impressions printed from a single setting of type but associated with three presses (with different pinhole patterns) and printed on three distinct paper stocks. In 1982 Paul Needham showed that the three issues were printed at three different times, from two-line slugs cast from the type and capable of being reassembled for subsequent impressions. According to this theory, the first impression of the *Catholicon* was produced by Gutenberg himself in 1460; the slugs then passed into the possession of Konrad Humery with Gutenberg’s other typographic material after the latter’s death in 1468 and were re-used by Humery, probably with the help of Peter Schoeffer, ca. 1469. “The 1460 *Catholicon* represents not only Gutenberg’s last production but also his final achievement, the invention of an early form of stereotyping.” (*The Nakles Collection of Incunabula*, Christie’s New York, 17 April 2000)



- 23 HALFER, JOSEF. *The Art of Marbling and the Treatment of New Bronze Colours. A Practical Guide to Marbling by Halfer's Method*. London: Hostmann Printing Ink Company, 1904. Second improved and enlarged edition. 5¼ × 8½. 32 pages + 26 marbled specimens on 14 pages. Illustrations in the text. Tipped to the title page gutter is a small broadside advertisement & directions for Halfer's preserving solution for carrageen moss size. Original printed wraps bound into quarter morocco & marbled boards. Minor stain to upper cover, which is professionally strengthened with tissue. Very good. \$4,000

A rare manual published in response to some complaints about Halfer's colours. Hostmann, sole agents for Halfer's colours, writes the "failure of these binders is due to improper proportions of ox gall & colour, and to improper preparation of size." Halfer revolutionized the art of marbling. As Richard Wolfe writes "Whereas the old style of marbling allowed reasonably finely combed patterns, the results achieved through Halfer's methods are so far superior that his technique has predominated ever since." We believe no prior edition of this work has been identified.

- 24 HAMADY, WALTER. *Papermaking by Hand. A Book of Qualified Suspicions*. Minor Confluence, WI: Perishable Press, 1982. 7 × 10½. (12), 42, (3) pages printed on a great variety of papers + 3 double-page specimens. Jim Lee's 11 linocuts portrait the equipment and methods of hand papermaking. Irish linen, blind stamped title. A few miniscule, barely perceptible spots on lower cover, but fine. Inscribed by Hamady on his linocut portrait. \$2,400

Both a practical manual and a lovely exemplar of papermaking. The 3 special specimens are a thread picture, pulp painting, and a sheet deeply embossed by "found object" on the mould. Copy 88 of 200 copies printed by Walter Hamady. Title page calligraphy by Hermann Zapf. Printed in five colors on 13 Hamady Shadwell papers, and on papers from other makers/mills. *A Century for the Century* 87.

23. Halfer



PAPER-  
MAKING  
BY HAND  
A BOOK OF  
SUSPICIONS BY  
WALTER  
HAMADY  
THE  
PERISHABLE PRESS  
LIMITED

24. Hamady

- 25 HAMMER, VICTOR. *An Artist's Testament*. Lexington: The Anvil Press, 1988. 7½ × 11. 305 pages. Gold cloth, thin cardboard case. Fine. \$150

A collection of Hammer's writings in English. This includes "Type Design in Relation to Language," "A Dialogue on the Uncial," "Memory and Her Nine Daughters," "Digression on the Roman Letter," and "Some Fragments for C. R. H." One of 200 copies printed by Martino Mardersteig at the Stamperia Valdonega.

- 26 HARLAN, ROBERT D., editor. *Bibliography of the Grabhorn Press 1957-1973 & Grabhorn-Hoyem 1966-1973. With a Checklist 1916-1956 and a Complete Specimen of Types*. San Francisco: John Howell Books, 1977. Folio (10 × 14). xxx, 117 pages plus inserted illustrations and original leaves. Quarter green morocco & printed cloth. A couple of light scuffs to spine; but a fine copy of an exceedingly handsome book. \$800

Printed by Andrew Hoyem in Franciscan types in black & red on Barham Green handmade paper. The type specimen is 20 pages. There is an Index. Introduction by Sherwood Grover. Limited to 225 copies. This is the third volume of Grabhorn bibliography and, unlike the first two volumes, this has not been reprinted.

### With a leaf from Wynkyn de Worde

- 27 HEANEY, HOWELL. *Three Lions and The Cross of Lorraine. Bartholomaeus Anglicus, John of Trevisa, John Tate, Wynkyn de Worde and De Proprietatibus Rerum. A Leaf Book with Essays by Howell Heaney, Lotte Hellinga and Richard Hills*. Newtown: Bird & Bull Press: 1992. 8½ × 12. 40, (26) pages plus leaf. Quarter morocco. Fine. The leaf included here bears a large, clear, centered watermark of Tate's mill. \$1,800

One of 138 numbered copies, with a fine leaf, ca. 1495, from Wynkyn de Worde's edition of Bartholomaeus Anglicus' *De Proprietatibus Rerum*.

This was the first English book printed on paper made in England, by her first papermaker, John Tate.

- 28 HUNTER, DARD. *A Papermaking Pilgrimage to Japan, Korea and China*. NY: Pynson Printers, 1936. 9 × 11. 148 pages + numerous photogravure plates + 51 annotated specimens. Bound by Gerhard Gerlach in black Oasis Niger spine & boards printed with an old Korean woodblock; tooled in gold & red. Bookplate of K. S. Maclachlan. A few tiny scrapes to spine, but a fine copy in slipcase with repaired bottom panel. \$2,400

In the Spring of 1933 Hunter embarked on a journey to visit the “small family paper mills of the Far East” to study those techniques so decidedly different from Western ones. He documented a now vanished world. Hunter also predicted the demise of Western commercially made handmade paper within 30 years. But handmade Japanese paper, an integral part of daily life in Japan, would continue to be made. No. 44 of 370 copies, signed by Hunter. Printed on handmade Japanese mulberry-bark paper. *My Life with Paper*, pages 109-128.

### **A special copy of Michael Russem’s first book**

- 29 KAT RAN PRESS. *Match in a Bottle. Poems by Tracy Knapp. Drawings by Kurt Gohde*. North Andover, 1997. 8 × 11. 19 leaves illustrated with 8 original drawings created by fire. Bound by David Bourbeau at his Thistle Bindery in grey pastepaper boards with a red flame in the design, black morocco spine and edges. With the 5-page prospectus & some extra bits in a red cloth folder. In a grey & red cloth tray case having a red flame recessed in the upper cover. Specially signed by Knapp, Gohde, and Russem. \$4,500

One of only 4 copies in the deluxe binding. Impeccably printed letterpress by Michael Russem in sixteen-point Centaur on Arches paper. Kurt Gohde created eight original drawings for each copy of this book—



29. Match in a Bottle



using fire as a medium. His technique ranges from scarring with a single match, to creating patterns with smoke, to lighting a design laid out in gun powder. Illustrations, text, and binding are a harmonious whole. The total edition was 65 copies.

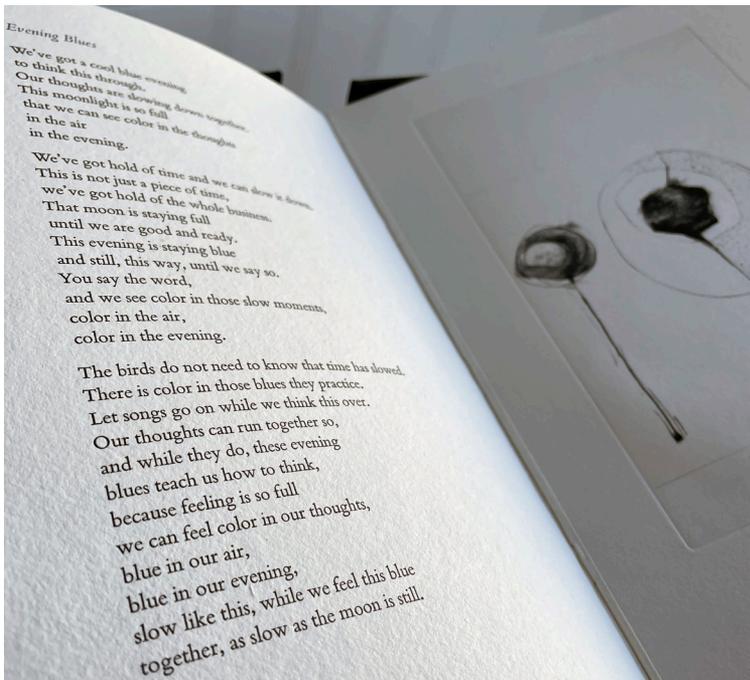
- 30 KAT RAN PRESS. Barber, Robin. *A Year of Smoke*. (North Andover), 1999. 6 × 9. (3) pages. Wraps bound by David Bourbeau in a three-part fold-over binding of pastepaper boards edged & hinged in morocco. The pastepaper on the outer cover is brushed to resemble a column of rising wood smoke, with title

stamped in palladium. The inner cover bears a smoke drawing by Kurt Gohde. Fine. \$500

One of 35 copies signed by the artist Kurt Gohde and by the author, in this special binding with an original smoke drawing. Binder's gold thistle stamped on colophon. Printed letterpress by Michael Russem.

- 31 KAT RAN PRESS. Barber, Robin. *Crow Calls. With Photo-gravures from Drawings by Jennifer Schmidtman*. Florence (Mass): Kat Ran Press, (2001). 7 × 10. Eleven leaves, including four fine photogravures. Bound in blue Twinrocker paper wraps, in blue cloth tray case. Fine. \$450

“Crow calls” refers to the moment of awaking, when the new day is a Tabula Rasa. The Bembo types were cast by The Bixlers. The photogravure plates were made by Jon Goodman. One of 50 copies exquisitely printed by Michael Russem, and signed by the author & the artist.



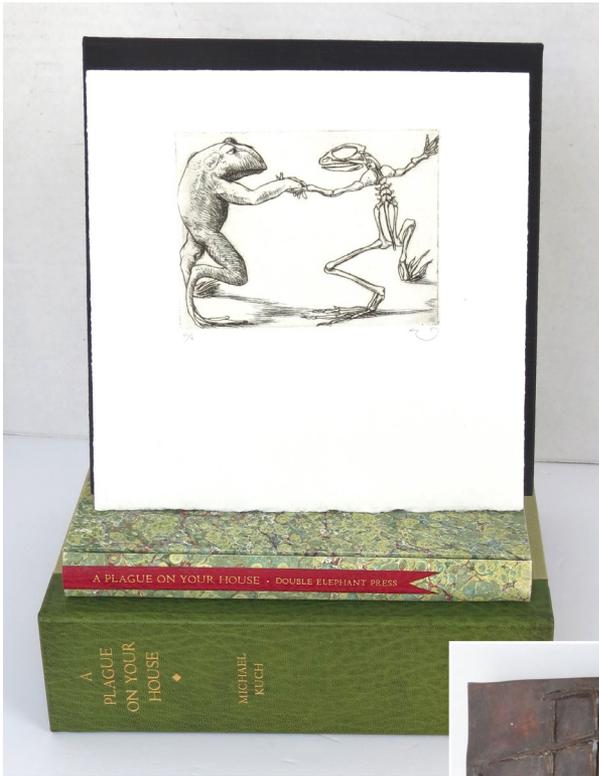
- 32 KOCH, RUDOLF. *Vorarbeiten zu einem Bibeldruck von Rudolf Koch*. (Offenbach: Wilh. Gerstung, 1930). 10 × 7. 4-page introduction followed by photographs of calligraphed & facsimiles of printed Bibles designed by Koch from 1908 to 1926. Tipped in are two original leaves (leaf 337/338 and leaf 339/340) from Koch's *Die Vier Evangeline*, Offenbach 1926. Ownership marks of the typographer Wilhelm Kumm. Wraps are faded & chipped; gap between two gatherings. Good copy. \$65

A visual record of Koch's Bible designs from 1908 to 1926. Printed at Klingspor in black & red. The 2 leaves, showing the first use of Koch's Jessen Schrift, are in perfect condition. Unrecorded in the leaf book checklist, *Disbound & Dispersed*.

### Deluxe copy of the first Double Elephant book

- 33 KUCH MICHAEL. *A Plague on Your House. A Eulogy & Necrological Etchings of the Frog*. Northampton: Double Elephant Press, 1994. 8 × 8. Half title, title, 7 pages of text with 5 wood engravings are followed by 27 color etchings and a double-fold etching in black, which opens to 32 inches. It depicts an anthropomorphic frog in the stages of aging. Bound by Shoshannah Wineberg in green marbled paper over boards, red morocco spine label & tips. With an extra suite of the 28 etchings printed in black, numbered & signed by Kuch. Twenty-four of these are laid into a cloth portfolio. Four are handsomely framed. The book, portfolio, and an original watercolor are contained in a morocco and linen tray case. Fine. \$4,500

No. 3 of 10 copies with the extra suite and the watercolor. Kuch's colorful, sophisticated frogs are all pictured on his website. Text printed in black, green, & red in Arrighi type cast by Dan Carr. Printed letterpress by Art Larson on Velke Losing handmade paper. Copperplates printed by the artist. The first Double Elephant book. The press name comes from the largest book format used by Audubon for his bird books, the "double elephant folio."



- 34 KUCH, MICHAEL. "Atomic Clock." (Northampton), 2000. Bronze bas relief (6 × 9½) after the etching "Atomic Clock" in the book *Apocalypse Clocks*. "The image shows clockworks with a human skull incorporated into the mechanism and Fat Boy and Little Man as the weights." Signed in the metal "Kuch 2000 2/6." Fine. \$1,700 One of six castings. Engraved in the bronze "2/6" and "Aug. 6, 2000/Kuch."



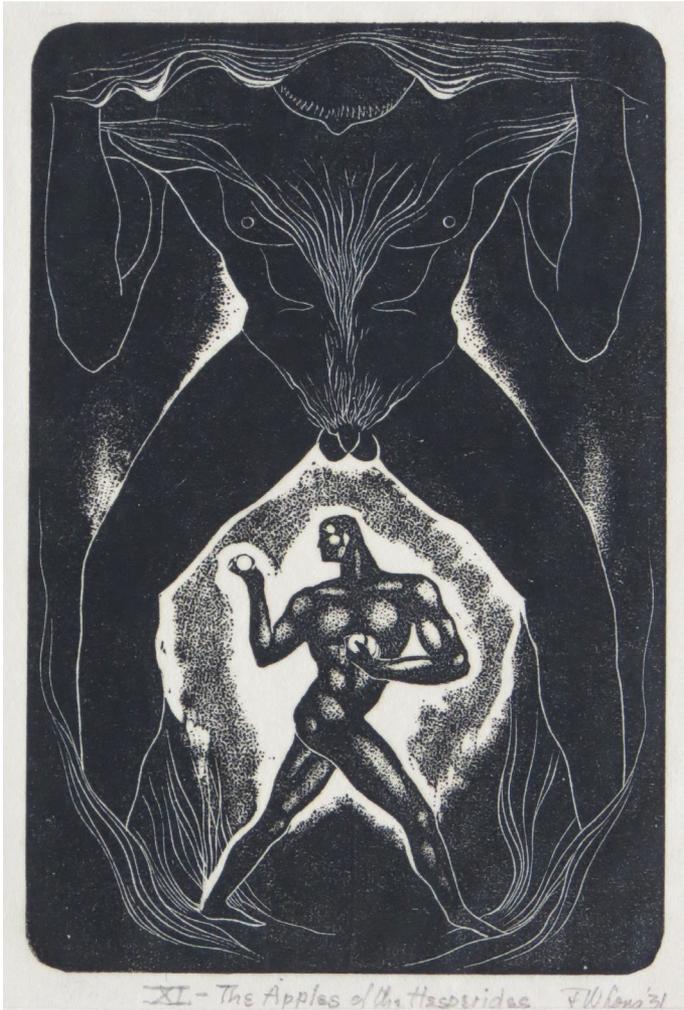
- 35 KUCH, MICHAEL. "Reaper." Original pastel for *Apocalypse Clocks*. (Northampton), 1999. A figure seated within a large clockwork mechanism is drawn by two buffalo reaping wheat. The colors are ochre, orange, vermillion, blues, greens, and purple. Pastel measures  $9\frac{1}{2} \times 13\frac{1}{2}$  and is tipped to a larger mat. Signed "Kuch 1999." Fine. \$750

Kuch creates his book images first as pastels or watercolors. They are larger than the engravings. In this pastel all the elements of the final etching are the same; but the colors, and hence the mood, are different. The dark, threatening sky, orange reaping machine, and golden wheat of the pastel become a rain-swept straw-colored sky, black grasses, and a violet reaper in the etching.

**"an extremely virile medium"**

- 36 LONG, FRANK WEATHERS. *Herakles, The Twelve Labors. A Series of Arabesques Designed and Cut in Wood*. Chicago: The Black Archer Press, William Targ Bookseller, 1932.  $10 \times 12\frac{1}{2}$ . A 6-page quarto describes the 12 wood engravings, which are printed by hand from the original blocks on fine paper measuring  $8 \times 6$  inches. Each engraving is titled, dated, & signed by the artist. They are tipped into passe-partouts, which have some slight edge chipping or creasing. In a black paper board portfolio with a 13th woodcut on the cover. Ribbon ties are soiled. Portfolio spine & edges are professionally conserved, with the conservator's notes laid in. Very good. \$1,800

Long explains that his arabesques are not illustrations. They are an independent art form. Wood-engraving is, says Long, "an extremely virile medium owning all the qualities necessary to a truly creative vehicle." Copy 36 of 100 copies "issued for subscribers." The portfolio is very uncommon, & one wonders how many subscribers there were during the Depression. Only 4 on OCLC: Wesleyan, Newberry, 2 in Kentucky.



F. W. Long (1906–1999) studied at the Art Institute of Chicago, and at the Pennsylvania Academy of Fine Art. During the Depression he was commissioned to create a dozen murals in Kentucky for the University and for federal buildings. A versatile artist, Long also developed native crafts for the Indian Arts and Crafts board, designed jewelry, and painted in oils. Some of his paintings are in the Smithsonian Museum of American Art.

### Bound by the Wiener Werkstatte

- 37 MADAN, FALCONER. *Books in Manuscript. A Short Introduction to their Study and Use*. London: Kegan Paul, Trench, Trübner, 1893. 5 × 8. 183 pages + 8 plates. In a Wiener Werkstatte binding (ca. 1920) of black morocco and golden morocco stamped in gold geometric designs, top edge gilt, cloth endpapers in large black & white floral pattern. “Wiener Werkstatte” stamped in gold inside rear cover. Julia Wightman’s small bookplate on front blank. Spine darkened; tiny splits at the extremities of the joints. \$2,500

Laid in is a letter from the bookseller Herbert Reichner sending the book to Julia Wightman because her collection of “representative bindings” should not be missing such an example. Most of Wightman’s collection went to The Morgan Library.

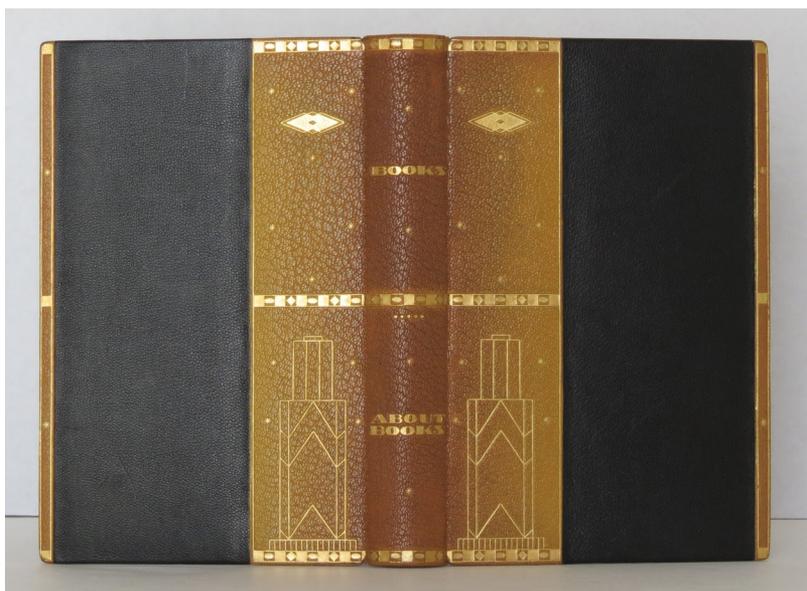
### A book for Type Nuts

- 38 MARET, RUSSELL. *Hungry Dutch: A Typographic Adventure*. NY, 2020. 7½ × 10. 39 pages illustrated with photographs and drawings. Frontis shows the punch, matrix, & cast type of the Hungry Dutch letter “H.” Laced into stiff wraps, paper spine label, printed endpapers. Fine, with the two Errata slips (Russell’s & the Community’s). \$875

A somewhat technical book about converting an alphabet into a typeface that could be cast by Monotype, written in Russell’s engaging style. No. 26 of 108 signed copies. Printed on J. Barcham Green’s Hayle paper, handmade in 1976.

### The first moveable type

- 39 MCGOVERN, MELVIN. *Specimen Pages of Korean Moveable Types*. Dawson’s Book Shop: Los Angeles, 1966. 11 × ½ × 16½. Frontis, 73 pages illustrated with 22 tipped in examples of Korean types. Seven of these are facsimiles and 15 are original



37. Madan

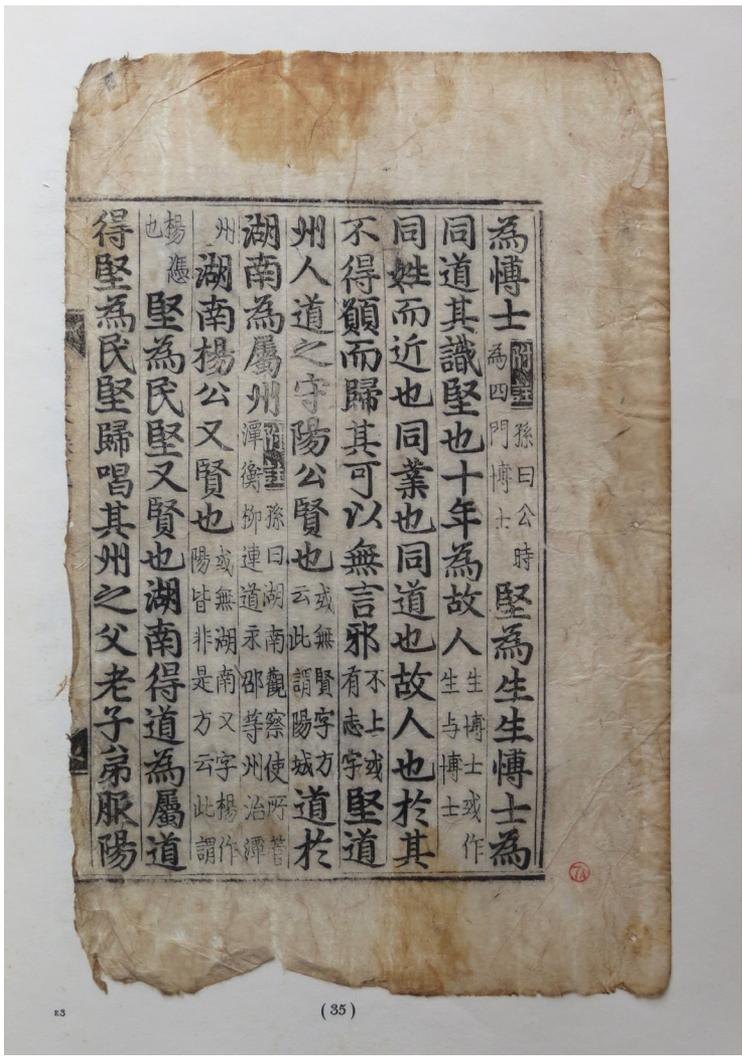
leaves. Cloth-backed boards covered in embossed yellow paper typical of old Korean books, in a worn slipcase. While the book is in fine condition, it has been “enhanced” by its two previous owners. Four pages bear Huntington Williams’ inked annotations or underlining. Tipped to the two front blanks are Dawson’s prospectus and a letter from them. The shipping label and invoice are tipped to rear blanks. Charles Antin added two bookseller descriptions to the fly leaf. \$5,950

Dawson’s letter identifies original vs. facsimile specimens in this particular copy, which is 126 of 300 copies. Due to the availability of original specimens, copies differ. The various handmade papers used for the facsimiles can make identification difficult, so Dawson’s letter is helpful in the extreme. The earliest actual leaf here dates from 1484.

Korea produced the first known book (1377) from moveable type—long before Gutenberg. McGovern provides a brief history of the development of Korean moveable type and a bibliography. The 22 mounted specimens face a page of descriptive text. Each specimen, from 1420 to 1858, employs a different font.

Huntington Williams, a Baltimore physician with an interest in early oriental printing, gave a talk on it to the Baltimore Bibliophile—a talk Henry Morris printed at the Bird & Bull Press.

- 40 MCGRAW, DELOSS. *Hard Traveling. Etchings and Woodcuts, with selections from writings by John Steinbeck, Woody Guthrie, Grady Harp, Gary Soto, Arthur Miller, Shakespeare, and the Holy Bible.* (San Diego): Brighton Press, (1989). 14 × 11½. Seventeen leaves of letterpress + 12 etchings + 4 oversized woodcuts. The illustrations are all signed. Twelve colorful, tactile etchings are hand-painted in gouache. Protected by a plexiglass sheet, each is interspersed with a leaf of letterpress text. Four large woodcuts—also painted and signed—are presented in multiple parts. Each part is numbered, presumably to be assembled by the “reader.” The woodcuts, in 4 separate



13

(35)

39. McGovern

plastic containers, are “Burning House,” “Shoe,” “Tower,” and “Hand.” All contained in drop-back box with button & cord tie. The top of the box is painted & titled by McGraw, with a small inset photo of a young Woody Guthrie playing a guitar. One lower tip of the box is schmushed; all else fine. \$3,000

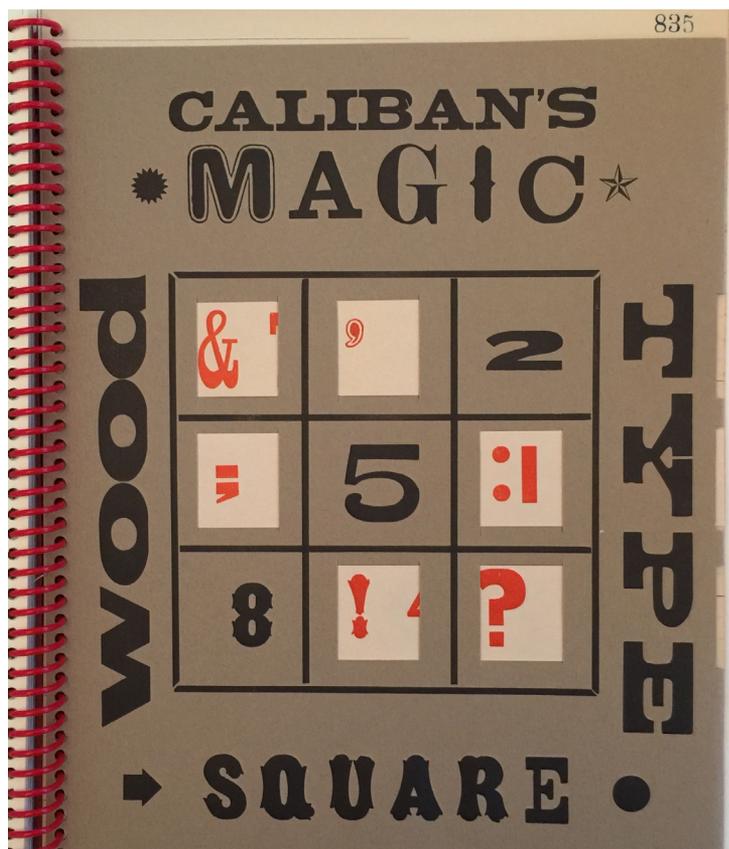


40. McGraw

A delightful work that is difficult to describe! We shall happily send photos upon request. No. 16 of 100 sets. The Brighton Press is a collaborative of contemporary poets and visual artists, together with artisans in the fields of letterpress, bookbinding, papermaking, printmaking, and sculpture. The artists make their own plates and cut their own blocks; each work is printed by hand in the Brighton studio. Of the 10 copies on OCLC, the only copies in the east are at RIT, Harvard, & LC.

- 41 McMURRAY, MARK. *The Numerology of Wood Type. Caliban's Wood Type Whimsy, Volume I*. Ogdensburg: Caliban Press, 2020. 8½ × 11. 44 leaves (some foldouts) including the covers. Red spiral binding. Laid in is a 2-page Guide to the wood type specimens. Fine. \$325

Wood type numbers are printed on an accumulation of “found, left over, and scrap papers” from all over the world—everything from old



41. McMurray

ledger paper to fine handmade paper—in black, red, and silver inks. This is the first of a projected 3-volume record of the Caliban Press wood type collection of 75 fonts. One of 100 signed copies.

### With the Middleton lapel pin

- 42 MIDDLETON, BERNARD C. *Recollections: My Life in Bookbinding*. Newtown: Bird & Bull Press, 1995. 6½ × 10. 105 pages, including photographic illustrations & eight color plates of bindings. Quarter morocco, sides printed to look like a Middleton binding, slipcase. Fine. With the B&B lapel pin. \$425



44. Milroy

An enameled lapel pin reproducing Middleton's binding for Henry Morris' own copy of *Two Birds with One Stone* came with each copy of this book. (That binding is one of the color plates in *Recollections*.) This pin was sealed in plastic and taped to the paper wrapping. Over the years, many have gone missing. Our copy of *Recollections*, purchased from Henry 25 years ago, still has this little gem. One of 200 copies.

- 43 MILROY, ROLLIN. *Francesco Griffo da Bologna—Fragments & Glimpses. A new account of the life and work of the man who cut types for Aldus Manutius. With a leaf from the Aldine 1502 edition of Ovid's Heroidvm epistolae set in Griffo's first italic type.* Heavenly Monkey, 2020. 6 × 9. 114 pages illustrated with type specimens + an original tipped-in leaf (waterstained at top). Cloth-backed boards, spine label. Fine. \$900

Griffo cut all the types—Roman, Greek, & Hebrew—used by the printer Aldus. The celebrated “Aldine italic” was Griffo's creation. The first half of this book is a biography of Griffo's life and work, assembled from quotations (i. e. fragments) taken from over four dozen sources spanning the 15th to 20th centuries. The second half contains four first English translations of 19th century texts related to Griffo's rediscovery.

This is an updated & expanded version of Milroy's 1999 edition. Fifty numbered (and eight hors commerce) copies were printed on a hand press in Bembo types on dampened papers. This is no. 24 of 30 copies bound in boards at the press. (Five copies were bound in full morocco & 15 were bound in vellum.)

- 44 MILROY, ROLLIN. *Francesco Griffo da Bologna—Fragments & Glimpses.* As above, but with 8 leaves of proofs of the book's illustrations printed on F.J. Head paper. Bound by Claudia Cohen in flexible vellum with single gilt rule & gilt titled spine, in a blue cloth slipcase having a gilt-titled leather label the length of the spine. One of 15 copies in vellum, with the proofs, and a cleaner leaf. Fine. \$1,900

- 45 MOSER, BARRY. *Eight Wood Engravings on a Theme of Pan*. Northampton: Pennyroyal Press, 1980. 6½ × 10. 29 pages, 3 leaves with 7 engravings, each signed. Bound by Peter Verheyen with a snakeskin spine and goat vellum sides with the title & an image of Pan under the vellum; graphite top edge, “Crackle” endpapers. Signed “PV 2014” at rear in gilt. Fine in “Crackle” slipcase with snakeskin label. \$2,500

Text is six epigrams from the *Anthologia Graeca*, which Moser loosely translates in his Afterword. Set in 12pt. to 16pt. Goudy Greek in several colors, punctuated with original brush calligraphy by Betse Curtis. Printed on handmade Japanese Etching paper, with engravings on Sekishu. Despite the title, there are seven engravings. The original cloth binding design called for a large triangular label with the 8th engraving. After the edition was printed, the binding design changed. This is one of 3 artist’s copies from an edition of 130.



- 46 MOSS, GRAHAM AND KATHY WHALEN. *Hung Out to Dry. A Collation of Specimens Displaying the Types & Typography of Broadsheets and some other Ephemeral Printing*. (Oldham): Incline Press, 2007. 10 × 14. 86 pages illustrated with 67 tipped-in sheets, including bookmarks, bookplates, keepsakes, announcements, programs, poems, and posters. Half green cloth & marbled boards. Fine in slipcase. \$350
- “These pieces include our experiments with ink...and tentative forays into the world of asymmetrical typography. They show some interest-

ing borders and seldom-seen typefaces....” Over 60 typefaces from Arrighi to Weiss are displayed. One of 150 signed copies.

- 47 PAPER EXHIBITION SOUVENIR. “Jahresschau Deutscher Arbeit. Dresden 1927. Das Papier.” Berlin: Reichsdruckerei, 1927. 9¾ × 7½. Single sheet of paper with an etching framed by a watermark which encompasses all of the paper around the etching. The sentimental etching from 1866 has an elaborate rustic frame. The text (above) is watermarked above & below the frame. Very good condition. \$200

A virtuoso demonstration by the State Printing Office in Berlin (their small seal is blindstamped in one corner of the leaf). An annual event in the 1920s to promote German industry, science or craft, each exhibition had a single focus. In 1927 it was Paper. “1,150 exhibitors took part in the sixth annual exhibition. All areas of application related to paper production, processing and use were presented. A ‘press hall’, a tower 43 meters high, was built for the newspaper press. The use of paper as a building material was presented in the ‘paper house’. In the scientific department, the history of the production of paper and paper as a cultural factor in connection with the development of writing was discussed. Rare prints and books from the holdings of the Saxon State Library were also on display.”—Wikipedia



### From Jack Golden's collection

- 48 REWARDS OF MERIT. A group of 14 Rewards of Merit. Vp, vd (including 1823, 1869, 1873, 1875). Sizes range from  $3\frac{1}{2} \times 2$  to  $7 \times 8\frac{1}{2}$ . Some letterpress, some lithographed; some multi-colored, some in a single color or black. Some are unused; but some are filled in by teachers. An interesting pair are the ones for Nellie and Emeline Fox, given for a week of good attendance & deportment. Printed two years apart, the wording is identical but the graphic design is entirely different. Good to very good condition. \$650

The earliest, printed letterpress, have wood engravings. Cats, other animals, and children are dominant images. But one Reward displays the "Blessings of Peace" alongside the "Horrors of War." Of the 14 Rewards, 7 are illustrated in Fenn & Malpa, *Rewards of Merit* (a text to which Golden contributed and also designed). A copy of the book is included with this group.

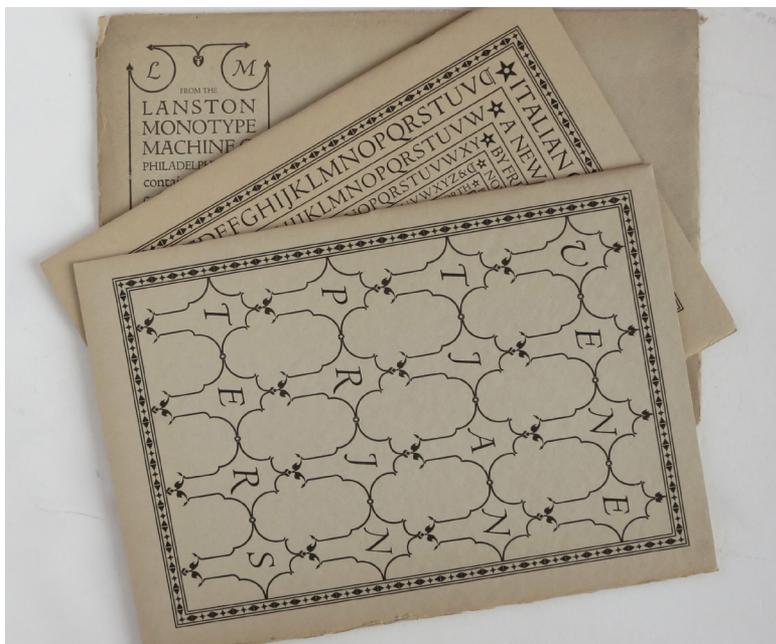
### Two very distinct versions

- 49 ROGERS, BRUCE. *Venetian Printers. A Conversation on the Fourth Day of the Bibliographical Decameron of Thomas Frognall Dibdin with Annotations.* (Lanston Monotype, 1924).  $8\frac{3}{4} \times 12\frac{1}{4}$ . 14 pages. Original wraps with an all-over design by BR. A fine copy in the original (but shabby) plain envelope. Specially signed by Rogers beneath title page border. \$450

A specimen of Goudy's new type face, this is one of 223 copies printed for Bruce Rogers, on handmade paper. WITH a copy of *Italian Old Style*—also in fine condition with the original printed envelope (worn). This is the regular, larger ("11,000 more or less") edition. Both versions print Dibdin's text with small shoulder notes. But BR's own copies contain 2 pages of Additional Notes by W. M. Ivins, and have extra shoulder notes. The trade edition has 2 pages of type specimens instead. Each has distinct cover design and title page. (See illustrations 19, 35, 36, 37, 38 in Paragraphs on Printing.)



48. Rewards of Merit



49. Rogers

50 ROGERS, BRUCE. *Venetian Printers*. (Lanston Monotype, 1924).  $8\frac{3}{4} \times 12\frac{1}{4}$ . (14) pages. Original wraps with an all-over design by BR. A fine copy in the original but shabby plain envelope. Specially signed by Rogers beneath the title page border. \$325

One of 223 copies printed for Bruce Rogers on handmade paper. This is a second copy of the above—but without the trade version.

51 RORER, ABIGAIL. Ude, Wayne. *Three Coyote Tales*. With original etchings and wood engravings by Abigail Rorer. (Peter-sham): Lone Oak Press, 1989.  $6\frac{1}{2} \times 9\frac{1}{2}$ . 33 pages plus 5 full page hand-colored etchings. Five small wood engravings in the text. Bound by Barbara Blumenthal in quarter green morocco and marbled boards. With an extra suite of the 10 illustrations, each signed, in cloth and board folder. Both in tray case that is faded and soiled. The book and extra prints are fine, with prospectus. \$1,800

A most satisfying first book from The Lone Oak Press. This is one of only ten deluxe copies with the extra suite, signed by Ude & Rorer. Three Native American tales of Old Man Coyote—the Trickster, the Transformer and the Culture Hero—are taken from Ude's "Becoming Coyote." Wayne Ude grew up in Montana just outside Fort Belknap Indian Reservation where he learned about Native American folklore and traditions firsthand. Rorer's etchings are the perfect complement.





### A Kat Ran Press Leaf Book

- 52 RUSSEM, MICHAEL. *Some Pages from Kat Ran Press*. *A Kat Ran Press Checklist*. Limited editions designed, printed, and/or published between 1994 and mid-2012. With an introduction, occasional comments, and an essay about fine printing by Michael Russem. Cambridge, 2012. Two volumes.  $11\frac{1}{2} \times 16\frac{1}{2}$ . A leaf book with 19 tipped-in leaves from Michael's very early work to his latest. Most bear original etchings. Bound by Sarah Creighton in grey cloth, a printed red label running the spine's length. The  $6 \times 9$  bibliography of 60 pages, illustrated in color throughout, is bound by Sarah Creighton in red cloth. Both volumes in cloth tray case. Fine. \$2,750

One of 10 special "Leaf Book" copies. Kat Ran Press was founded by Michael Russem in 1994 with the goal of combining classical typography and contemporary art with the old ideals of fine printing. Michael's commentary on his 80 books is humorous and enlightening. Printed on Mohawk Superfine by offset lithography. (There was also an edition of 40 copies bound in cloth and a paperbound edition of 300.)

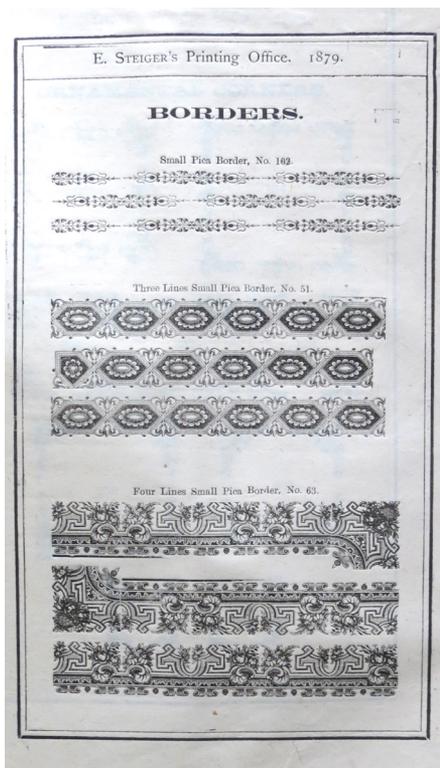
### Printer's Type Specimen

- 53 STEIGER, ERNST. *Specimen Book* (cover title). New York City, nd (ca. 1870s).  $9\frac{1}{2} \times 11\frac{1}{2}$ . A scrap book album of about 40 leaves with approximately 200 type specimens pasted onto

both rectos and versos. Original pebbled black cloth with large leather label on upper cover; new leather spine and corners. The specimens were printed on good quality paper and are in very good condition; but the album pages are browned. \$1,300

Approximately half the specimens are German typefaces, blackletter, from about 6 point to 9 lines in a variety of styles (job and display). The other half are Roman/italic faces popular at the time. Tipped in at the end are 8 leaves of decorative initials, corner pieces, borders, and tailpieces printed on India paper. Each of these leaves is titled E. Steiger's Printing Office and dated either 1877 or 1879.

Ernst Steiger (1832-1917) was a German-American who emigrated to New York City in 1855. He was a publisher specializing in periodicals and important works by German Americans. He wrote several books on American periodicals. He apparently had a printing office as part of his publishing. This specimen is basically a catalogue of the typefaces he had available.



Each pasted-in specimen is identified by name and a case (i.e. drawer) number to locate it. OCLC locates a similar Steiger printer's specimen at the Newberry Library.



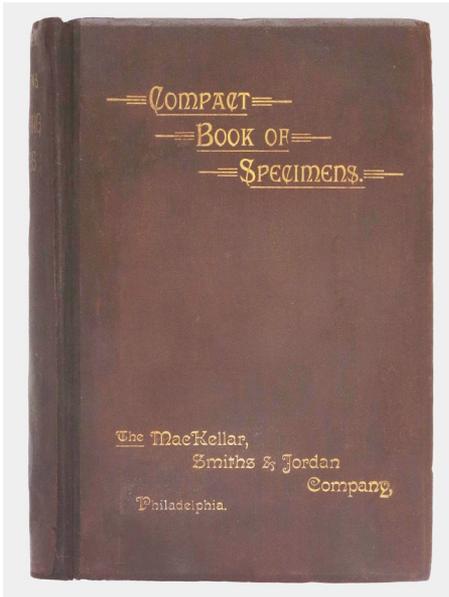
vignettes, stock cuts. There is a lot of one and 2 color printing, some borders in multiple colors & gold. A 22-page section of Pompadour (1893) shows the ornaments in use, with some pages in blue and some in red. Large wood type for posters is printed on thin strong paper folded. The Newberry has a copy of approx. 500 leaves which begins with the exact same pagination. Columbia has a copy of approx. 300 leaves with highly erratic pagination.

### A delight to read

- 55 TYPE SPECIMEN. MacKellar, Smiths & Jordan. *Specimens of Printing Types. Eighteenth Specimen Book*. Philadelphia, June 1888. 6 × 9¼. Title, insert, intro., table of contents (12), 13-464, (2) pages. There are 16 gaps in pagination (mostly 5 pages per gap), two subscripted pages and 2 unnumbered pages. There are no excisions, and the specimen appears to be complete. Original cloth re-backed with original spine preserved, gilt titling. Pencil marks on blanks; title and other pages bear a name stamp; a couple of signatures are a little loose. Over all very good. \$1,200

This “Compact” specimen opens with brass rule, Greek, Hebrew, & music type, a fanciful Master Script for headings, & script types. Text types are set in paragraphs about printing and printers, to page 154. Eye-catching specialty faces for headlines, advertising, announcements, etc. take us to page 355. The text written by MacKellar for these faces is witty, sometimes political or satirical, and always amusing. Next is a large section of German types set in paragraphs. Ornamental & pictorial material fills pages 370 to the end, and includes a section of Oriental, Chinese, Japanese, & Egyptian motifs. The last leaf gives cost estimates. \$500 was enough to set up a daily newspaper in a “small Country Job Office.”

The owner of this copy, Val Parke Jones, describes himself as “representing the Lynchburg Branch.” One of his many signatures places him also in Richmond. It’s possible he was a sales rep for MacKellar.



55. MacKellar

56 WINE & GRAPES IN WOOD & METAL. Fourteen pieces of metal cuts and wood type. 19th century. Two different fonts of wood type spell the word "wine." There is a grapevine border 6 × 1/2 inches; 3 cuts of grapes ranging from 1/2 to 2 inches; a goblet. The second smallest cut displays a tray bearing a wine bottle, 2 wine glasses, a champagne bottle & champagne flute! \$100

57 WINE PRICE LIST. Belgian Carte Porcelaine. "*Prix des Vins Mousseux du Rhin 61 de C. Tesche & Cie à Coblenz.*" Koblenz, Germany, (ca. 1840-1860). 3 1/2 × 4 1/2. Lithographed in blue, dusted with bronze & gold powders, on pink porcelain paper. The card lists five sparkling German wines and the price per bottle. Light wear & soil. Removed from an album, with 7 bits of paper residue on reverse. Very good. \$150

An unusual card as it is on pink glazed stock rather than the usual white. Lithographed by J. Gyselynck, Antwerp.

*See illustrations back cover »*



56. Wine



57. Wine