

THE VEATCHS ARTS OF THE BOOK

CATALOGUE 97



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TO JOSEPH BANKS  
 Esq<sup>r</sup> President of the Royal Society.  
 LONDON.

Notis October 17 1779.

SIR:

**T**HE late Eruption of Mount-Vesuvius was of so singular a nature, so very violent, and alarming, that it necessarily attracted the attention of every one, not only in its immediate Neighbourhood (1) but for many miles around; and consequently several slight descriptions of it have been already handed about, and some (as I am informed) more accurate, and circumstantial are preparing for the Press. That, on which the Abbot Bottis is actually employ'd by command of His Sicilian Majesty, will undoubtedly be executed with the same accuracy, truth, and precision, as have render'd that Author's former Publications upon the Subject of Mount-Vesuvius so universally, and deservedly esteem'd.

Such a Publication, executed with magnificence in the Royal printing Office, may perhaps, render every other account of the late Eruption superfluous; nevertheless I shoud think myself in some degree guilty of a neglect towards the Royal Society, who have done so much honor to my former communications, if I did not, through the respectable canal of its worthy President, and my good friend, simply relate to them such remarkable circumstances, as attend'd the late tremendous ExploSION of Mount Vesuvius, and, as either came immediately under my Own inspection, or have been related to me by such good Authority, as can not be call'd in question.

SIR—

(1) The Inhabitants of this great City in general give the little attention to Mount-Vesuvius, tho' in full view of the greater part of it, that just will concern'd many of its Eruptions past totally unnoticed by at least two thirds of them.

A MONSIEUR, JOSEPH BANKS  
 President de la Société Royale.  
 LONDRES.

Notis le 17 Octobre 1779.

MONSIEUR:

**L**A dernière Eruption du Vesuve a été si singulière, si violente, & accompagnée du tant de circonstances alarmantes, qu'elle a attiré l'attention non seulement de tous ceux qui se trouvent dans son voisinage, mais encore des habitans, qui vivent à une assez grande distance du Volcan (1). On a déjà publié quelques descriptions imparfaites de ce phénomène, & l'on dit, qu'en ce temps on a écrit encore plus exactes, & plus détaillées. Celle que compose l'Abbé de Bottis par ordre de Sa Majesté Sicilienne sera sûrement plus exacte, la plus précise, & la mieux distinguant les Ouvrages, que nous aurons publiés sur le Vesuve est Auteur si universellement estimé du public.

Un tel Ouvrage exécuté avec magnificence à l'Imprimerie Royale vaudra pour être supérieur toute autre Relation de la dernière Eruption, mais je craintois manquer en quelque façon à la Société Royale qui a reçu avec tant de bonté ce que j'ai eu l'honneur de Lui communiquer jusqu'à présent sur ce sujet, si je ne Lui fournis pas parvenu par le moyen de son digne Président. Ce mot est, une relation simple des dernières ExploSIONS du Vesuve; Je vais donc exposer les circonstances remarquables, que j'ai vues de mes yeux, ou que j'ai recueillies de si bonne part, que je ne serois douter de leur vérité.

A

De

(1) Les Habitans font en general si peu attention au Vesuve, que quoique le Montagne se trouve en vue de la plus grande partie de la Ville, je fais plusieurs remarques, qu'il n'y a plus qu'une Eruption dans les deux tiers de ses habitans ne s'apprennent pas.



ABOVE: 22. Frasconi Cover: 7. Berté

CATALOGUE 97 New Acquisitions, including  
Bindings, Color Printing, Paper Specimens,  
and Typography      SUMMER 2021

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

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additional. *NOTE: We will be glad to provide additional photo-  
graphs of any item.*



1 ALBUM AMICORUM (STAMMBUCH). A Friendship Album, or Poesiealbum, belonging to Rosa Müller. Fröbershammer, 1768. 7 × 4¼. Approx. 45 leaves of manuscript interspersed with numerous blank leaves + 9 tipped in drawings and paintings, four on vellum. Baroque title printed in red, with microscopic calligraphic text in black. Contemporary leather with gilt fleurons bordering a geometric inlay on both covers; marbled endpapers, edges gilt. Binding quite worn. Paper clip mark on title page, one leaf missing a corner, some tanning. A good copy of this charming artifact. \$600

The handwritten text on the title page admonishes contributors to honor the beauty of Rosa's illustration by contributing their own. The tipped-in illustrations here may have been commissioned or purchased ready-made from a stationer. Most entries are dated 1768 or 1769, and are scattered throughout the album. One entry is as late as 1787. The sentiments are written in a wide variety of scripts. Two are written in code.



- 2 ALIQUANDO PRESS. *Laudes Musicae. Words in Praise of Music.* (Dundas), 2020.  $4\frac{3}{4} \times 6\frac{3}{4}$ . (46) pages on an array of papers in a variety of typefaces, decorations, and colors. Cloth spine with paper label & decorated Japanese paper over boards. In an orange paper slipcase. \$225
- Quotations from musicians, poets, philosophers and others are beautifully printed. One of 40 copies.

### The first Allen Press book

- 3 ALLEN PRESS. *The Trail of Beauty.* By Harris Stearns Allen. San Francisco, 1940.  $5\frac{1}{2} \times 9$ . 47, (2) leaves printed recto only with a tipped-in colored illustration. Cloth-backed pattern paper boards. Fine. \$1,000

First edition. One of 100 numbered copies. Printed in Piranesi type in black, brown and green on Maidstone, an English handmade paper.

This was very much a family effort. Lewis and Dorothy printed on the C&P table-top Pilot press given to them by Lewis' father, who was the author of this text documenting places he had visited and was enchanted by. The water color illustration was by William Gaston, a noted artist who was Lewis' brother-in-law. The edition was given to friends and other printers one of whom was John Henry Nash. Nash enjoyed the text but told the Allens that the Piranesi type belonged in the deepest part of San Francisco bay; and such was its fate!

- 4 BARBAT, LOUIS. *Évangiles de Dimanches et Fêtes. Illustrés par Barbat père et fils.* Chalons-S-Marne: Imprimerie Lithographique Barbat, 1844.  $8 \times 10\frac{3}{4}$ . 315, (2) pages entirely lithographed in colors, bronze, silver, and gold on glazed white paper. These Gospels for Sundays and holidays are set within elaborate ornate frames or cartouches and presented as double spreads. Each dazzling spread has a different frame. Some are rococo; some of the cruciform borders in the Passion section

approach Art Deco. The text is printed in various single colors or gold. Nineteenth century half vellum & gilded paper over boards matching gilded endpapers, top edge gilt, spine hand lettered in red & gold. The first leaf (inferior paper) is foxed. All else fine. \$3,250

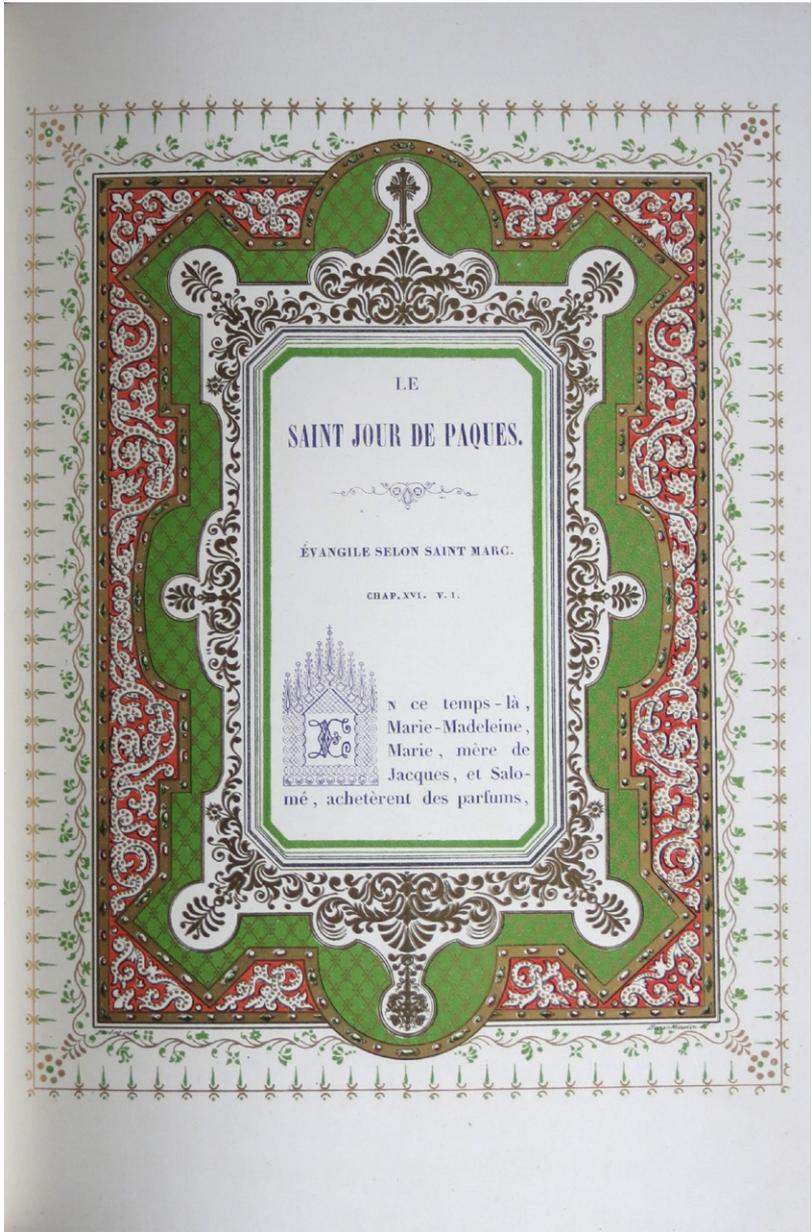
Louis Barbat (1795-1870) experimented with lithographic techniques beginning in 1825. In 1834 he received a patent to adapt a press to print several colors at once with only one impression. In 1838 Barbat began producing elaborate richly colored and metallic wine & Champagne labels printed on white "porcelaine" paper in the Belgian manner. At the 1844 Paris exposition Barbat was awarded the silver medal for *Évangiles*. Twyman discusses at length this "notable" and "extravagant quarto," which was said to rival the productions of Curmer. Twyman, *A History of Chromolithography* pp. 166, 180-81, 191, 275-77, 432, 521; plates 136 & 355.

- 5 BASKIN, HOSEA AND LEONARD BASKIN. *The Gehenna Press, The Work of Fifty Years 1942-1992*. (Dallas): The Bridwell Library, (1992). 8½ × 11. 238 pages illustrated throughout. Bound by David Bourbeau in powder blue Magnani paper over boards, printed with gold rules and large gold pomegranate on upper cover; signed with a gilt thistle inside lower cover. As new in grey cloth traycase. \$1,200

Copy 2 of 50 copies printed by Art Larsen on Magnani paper and signed by Leonard Baskin.

### **Fine Association Copy on Large Paper**

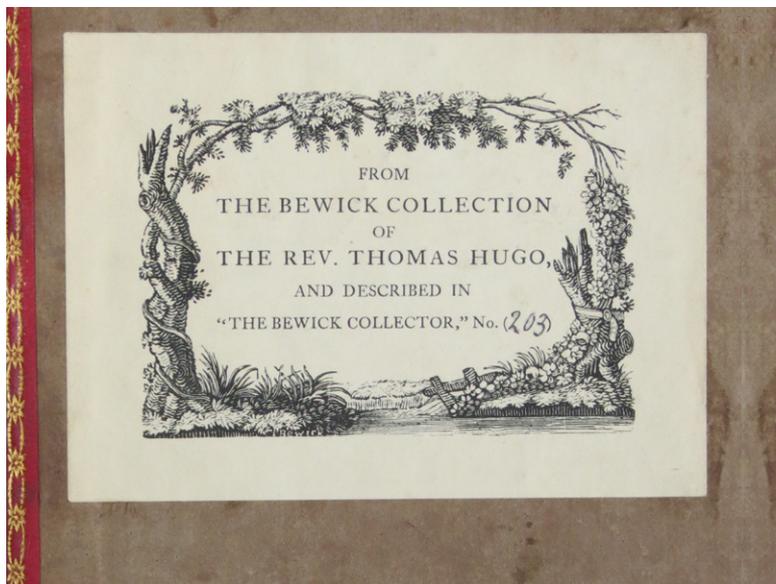
- 6 BENSLEY, THOMAS, PRINTER. Thomson, James. *The Seasons. Embellished with Engravings on Wood by Bewick, from Thurston's Designs*. London: James Wallis, 1805. 5 ½ × 9¼. Title page with engraving of a rising sun, xx, 286, (6) pages plus an engraved title page and an "Argument" page for each of the



4. Barbat

four seasons. Illustrated with 10 engravings by Bewick. Five attractive bookplates on endpapers & small label at rear, notes written on front blanks, light foxing on title only; text pages are clean and fresh. Contemporary red straight-grain morocco with gilt borders on covers & turn-ins; richly gilt spine has mellowed to brown; all edges gilt. A very good, handsome copy from the collection of the Rev. Thomas Hugo. \$1,800

Handsomely printed by Bensley. Hugo (203) notes that two editions were printed in 1805, this version being a “much finer book, printed on very thick paper, and with remarkably fine impressions of the cuts.” Thomas Hugo amassed an extraordinary collection of Thomas & John Bewick, from which he produced a bibliography—*The Bewick Collector*. Two of his bookplates are in this copy. Ownership later passed to John S. Wood 1909; Graphic Arts Collection of Western Reserve Academy; Albert A. Howell; the Whitehead Library.



## Fantabulous

- 7 BERTÉ WATER COLOUR PRINTING. *Vivicolor Inserts* (cover title). Buffalo: Vivicolor Company, (1930). 8 × 10<sup>1</sup>/<sub>2</sub>. 87 leaves printed rectos only. Of these, 69 are printed by the Jean Berté process. The “Inserts” are ready-made sectional title pages for college yearbooks. They are one-word titles: Activities; Administration; Advertising; Athletics; Classes; Clubs; College; Features; Fraternities; Social; Sororities. These title page inserts were designed by various artists, in 13 different series ranging from Colonial American and Indian to Modernistic and Ultra-Modern. There’s Moorish, Grecian, Alma Mater, Medieval, and Louis XIV. There’s a humorous series by John Held, Jr. Most are Art Deco. Bound in black leatherette with an Art Deco design in yellow & green. Piece missing from corner of front cover; some wear & creasing. Good copy of a rare trade catalogue. \$2,500

The ready-made inserts are intended to “satisfy the demand for the unusual in yearbooks” while alleviating “the prohibitive cost of good professional art, color engraving, and color printing.” Vivicolor hired eminent western NY artists: Bertram Glover, Ellsworth Jaeger, John Held, Norman Kent (woodcuts). A few less expensive inserts are included (mostly for comparison) such as two-color half tones and etching. Vivicolor guaranteed that no two schools within 25 miles of each other would have the same inserts.

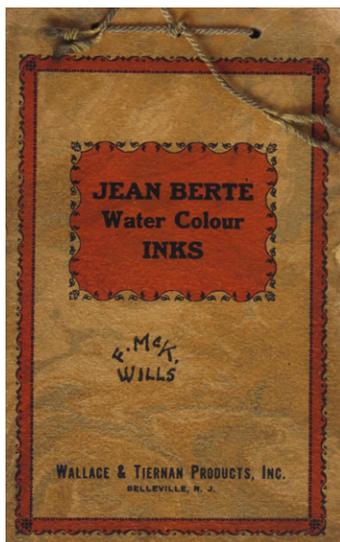
The Berté printing process replicated the pochoir stencil process of hand coloring. A series of rubber mats over-printed water color inks in a specific order. Expensive & laborious, the process was licensed and the equipment sold to individual printing companies. The Vivicolor Company was a licensee. This full-scale catalogue and the promotional piece below are the only copies located. Nothing else is known of the company.

8 BERTÉ WATER COLOUR PRINTING. *A Showing of Vivicolor Inserts. A more impressive Yearbook—economically.* (Buffalo): Vivicolor Company, 1929. 8¼ × 11. (12) pages, including 4 specimens of Berté colour printing for Yearbooks: Medieval Series Athletics (jousting), Modern Series Ads, Louis XIV Athletics (swordsman), Indian Series Frats (smoking peace pipes). The Berté flamenco dancer on this catalogue cover does not appear in the Yearbook series. Worn at corners, water spotting. Good copy. \$200

“This revolutionary French process has transformed the prosaic printing press into a gifted painting mechanism, producing the charm of hand-colored French prints in vivid and vibrant colors.” The catalogue includes two examples of two-color printing by conventional methods. Only copy located.

9 BERTÉ WATER COLOUR PRINTING. *Jean Berté Water Colour Inks.* F. McK. Wills. Belleville, NJ: Wallace & Tiernan Products, (ca. 1929). 5 × 8. 35 leaves: one leaf “Suggestions for Use,” 29 leaves of single-color specimens, & 5 leaves demonstrating overprinting. Hole-punched at the head & tied into printed, marbled cover stock. Some print shop soil. Very good. \$750

These mostly bold & brilliant inks are labeled “Permanent or Fairly Permanent and Transparent, Semi-Opaque or Opaque.” They were usually overprinted by means of rubber plates to achieve the effect of pochoir. OCLC locates 3 copies: the Smithsonian, Rutgers, and RIT (who provides the date 1929).



7. Berté



A D S



8. Berté

A  
Showing of  
Vivicolor Inserts  
in  
A more impressive  
Yearbook—economically

- 10 BLUMENTHAL, BARBARA, ED. *Paradise Printed & Bound. Book Arts in Northampton and Beyond*. Northampton, 2004. 8 × 9½. Tipped in wood engraving by Leonard Baskin of a pomegranate in red, 133 pages illustrated throughout. Wraps. Fine in clamshell case by BB. Inscribed by B. Blumenthal & David Bourbeau. \$325

There's a personal history of the Gehenna Press by David Bourbeau, a history of the Hampshire Bookshop (1916-1926), and a census of Northampton area book workers from 1954-2004. Designed by Blumenthal and by Michael Russem. One of 300 copies with Baskin's engraving printed from the block by Art Larson. Specially signed by Martin Antonetti, Carol Blinn, Jon Goodman, Michael Russem, Sara Krohn, Bill Streeter.

**“complete Specimen of the Arts of Type and Block-printing”  
in a fine contemporary binding**

- 11 BULMER, WILLIAM, PRINTER. *Poems by Goldsmith and Parnell*. Bound with: Somerville, *The Chase*. London: Shakespeare Printing Office, 1795 & 1796. 8¼ × 11. xx, (1), 76; xv, vii, 126 pages. Illustrated with full page wood engravings and tailpieces by Thomas Bewick, and 2 by John Bewick. Two proofs from a Bewick block are laid in. Contemporary straight grain red morocco, Greek key border on covers & outlining raised bands, board edges & turn-ins gilt, all edges gilt, marbled endpapers. Occasional light foxing; light wear to binding whose spine is darkened. Attractive exlibris on pastedown. A very good, handsome copy in later fleece-lined slipcase. \$2,500

“Much pains have been bestowed on the present publication,” writes Bulmer in the introduction, “to render it a complete Specimen of the Arts of Type and Block-printing. “ The types were cast by William Martin (previously Baskerville's foreman), the paper made by Whatman, printing by the Shakespeare Printing Office. *The Chase*

was conceived as a companion piece to Goldsmith & Parnell; they were frequently bound together. “A magnificent result of the efforts of the wood-engraver, typefounder, papermaker, and printer.”—Hugo, *Bewick Collector* p. 33. Before this book, Bewick’s wood engravings were poorly printed. *Poems by Goldsmith and Parnell* was “the first really finely printed book illustrated by the Bewicks.”—Updike, *Printing Types II*, pp. 123/4 and 144/145. Grolier Club *100 Books Famous in Typography* #31.

- 12 BUTCHER, DAVID. *The Whittington Press, A Bibliography 1971-1981*. With an introduction and notes by John Randle. (Andoversford, 1982). 10½ × 15. Frontis photo, [iii], 83 pages, very large broadside specimen folded and tipped-in + 50 original leaves and other specimens each tipped to a sheet of brown paper. Quarter vellum and marbled boards. Fine in slipcase. \$1,500

No. 88 of 95 special copies in this binding. Total edition was 320 copies (115 with specimen pages; 200 cloth-bound copies without). *A Century for the Century* 88.



11. Bulmer

- 13 BUTCHER, DAVID. *The Whittington Press, A Bibliography 1982-93*. With an Introduction and Notes by John Randle. Leominster: Whittington Press, 1996. Two volumes. 9½ × 13. 179, (2) pages illustrated throughout including many tipped-in specimens + 42 additional tipped-in original leaves and other specimens. A separate cloth-backed portfolio holds 30 more specimens. Full dark green morocco, marbled endpapers. The book & portfolio are in a solander box. A fine set. WITH 8 substantial *Newsletters* or brochures about forthcoming books from 1993 to 2004. \$2,000

No. XVI of 28 special copies (Edition B) with the extra tipped-in specimens pages and separate portfolio. This provides a generous sampling, giving a full flavor of the Press. The total edition was 380 copies.

- 14 CARTER, HARRY. *A View of Early Typography, up to about 1600*. Oxford, 1969. 5½ × 8½. xii, 137 pages + numerous plates. Green cloth (top edge lightly foxed), printed dustwrapper (spine faded). \$85

The Lyell Lectures for 1968. Grolier Club *100 Books Famous in Typography* #79.

- 15 CARTER, SEBASTIAN. *Twentieth Century Type Designers*. NY, (1987). 9 × 9. 168 pages including Index, profusely illustrated. Boards. Printed glossy dj is age-yellowed, all else fine. Very good copy. \$50

Grolier Club *100 Books Famous in Typography* #86

**“It looked like the lunch menu at the Harvard Faculty Club.”**

- 16 COAKLEY, J. F. *Harvard B. A. Degree Diploma 1813-2000*. Harvard College Library, 2000. 16 × 11. Frontis, 14 double-column pages. Quarter black cloth and crimson boards titled in gilt. A rear pocket contains 6 diplomas: 2 originals (1935, 1962), 2 restrikes from original plates (1813, 1903), and 2 reprints. Fine.

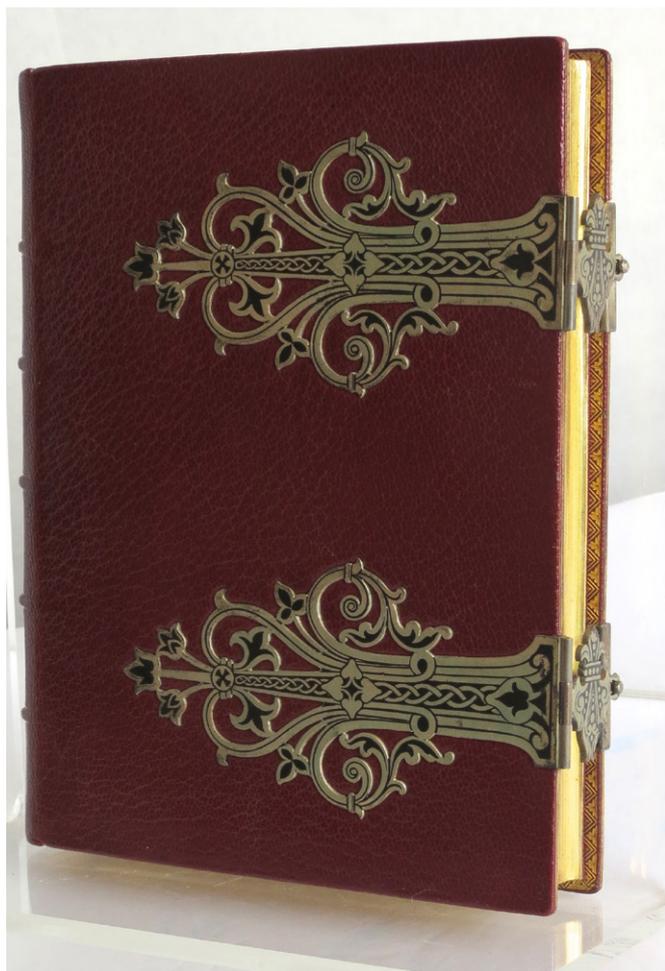
\$900

An engaging topic. Each diploma is analyzed in terms of its graphic design, calligraphy, & engraving, along with the reasons for each redesign and the personalities involved. Philip Hofer offered the disparaging critique above. One of 50 copies printed at the Jericho Press (the author's private press) in black & red on Zerkall paper. The original blank diplomas from 1935 and 1962 have been imprinted by Firefly Press with fictitious names (John Bembo Deepdene) to prevent misuse of them. Shucks!

- 17 COLOR PRINTING. Bible. *Genesis Printed in Colors: showing the original sources from which it is supposed to have been compiled*, with an introduction by Edwin Cone Bissell. Hartford, Conn.: Belknap & Warfield, 1892. 6¾ × 9¾. xv, 59 pages printed, tipped-in addenda. Original gilt-titled & blind-tooled brown cloth. Nineteenth century exlibris; owner's name on title. Scattered light foxing; very good. \$375

*Genesis* is printed in blue, black, green, orange, yellow, brown, and red in order to distinguish its 7 different authors. There are two columns to a page with footnotes below.

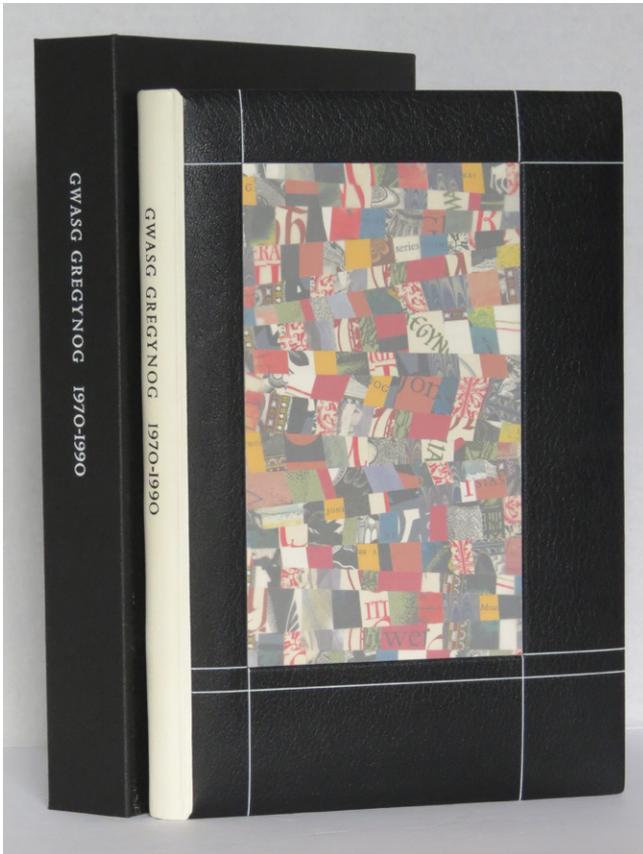
<p><u>nmesek</u> Eliezer? (3) And Abram Behold, to me thou hast given no : and, lo, one born in my house is heir. (4) And, behold, the word of LORD came unto him, saying, This shall not be thine heir ; but he that come forth out of thine own bowels be thine heir. (5) And he brought forth abroad, and said, Look now to-heaven, and tell the stars, if thou be to tell them : and he said unto him, all thy seed be. (6) And he believed e LORD ; and he counted it to him for eousness. (7) And he said unto him, the LORD that brought thee out of</p>	<p>behold a smoking fur torch that passed be (18) In that day the nant with Abram, sa have I given this land Egypt unto the great phrates : (19) the K izzite, and the Kadrn Hittite, and the Periz im, (21) and the Amo ite, and the Girschit</p> <p><b>16 Now Sarai Ab no children :</b> and she Egyptian, whose nan And Sarai said unto</p>
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- 18 CURMER, L. *Nouvelles Heures et Prières*. Paris, ca 1885.  $4\frac{1}{4} \times 6$ . 176 pages + 3 leaves for family records (unused) mounted on hinges. Beautifully chromolithographed throughout, each page framed with a different border in the style of a medieval manuscript. Bound in red morocco with elaborate metal clasps extending across both covers; all edges gilt over marble, turn-ins gilt, red silk endpapers. In perfect condition in the red silk-lined chemise stamped Curmer & slipcase. \$950

19 ESSELMONT, DAVID & GLYN TEGAI HUGHES. *Gwasg Gregynog, A descriptive catalogue of printing at Gregynog 1970-1990*. (Newtown): Gwasg Gregynog, 1990. 7½ × 12. xii, 74 pages illustrated throughout. Bound in white & black morocco, both covers inset with a colorful photographic collage of GG books overlaid with translucent paper; ruled in white. Fine in the original black cloth colander box. \$2,250

Copy x of 25 copies in this special binding by Alan Wood. Printed letterpress by Esslemont in Monotype Bembo. The original Gregynog Press was known for its special bindings. This is the first special binding from the GG.





- 20 FELL TYPES. *The Roman, Italic, and Black Letter given to the university circa 1690 by Dr. John Fell.* Oxford, Printed at the University Press, 1930. Broadside 22¾ × 17½. Text in black, ornament in red. The paper is watermarked Glastonbury with a crown. Some rippling of the paper at lower third. Very good. \$500

We cannot not locate another copy. Oxford published a book in 1930 with the same title—except the date is “circa 1672.” We located only 2 copies of that book, both at the BL. According to Stanley Morison, the Fell bequest arrived at Oxford between 1670 and 1675. So, this broadside is something of a mystery to us.

- 21 FOURNIER, PIERRE SIMON. *Modèles des Caracteres de l’Imprimerie, et des autres choses nécessaires audit art.* London: Eugrammia Press, 1965. Two volumes. 11 × 9. A colotype facsimile of the Paris 1742 type specimen. Seven leaves + 33 plates including 6 tipped-in very large folding plates. Red cloth gilt by Zaehnsdorf. With the separate paperbound introduction by James Mosley. Slipcase bumped, near fine. \$450

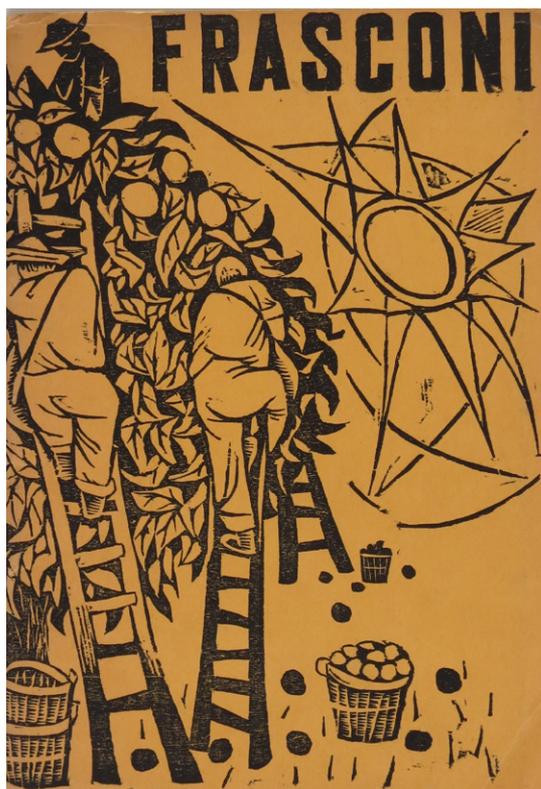
No. 31 of 600 copies printed from the copy in the Printing Library of Saint Bride.

## An antiquarian book re-purposed by Frasconi

22 FRASCONI, ANTONIO. “*Small Woodcuts by Antonio Frasconi.*” NY, 1948–1950. This is a copy of William Hamilton’s *Supplement to the Campi Phlegraei* (Naples, 1779) lacking the 5 hand colored plates of the great eruption of Mount Vesuvius. Frasconi has used its blank leaves and its wide margins to create his own one-of-a-kind book. Miguel Frasconi calls it the “first example of his playfulness with graphics.”

14½ × 20 inches. 30 leaves, most printed on both sides. Of these, 10 sides were blank (i.e. had no printing) but now bear Frasconi’s woodcuts. The front endpaper has an AF printer’s mark, place & date. Frasconi’s title page faces the *Campi Phlegraei* title page, connected by a wavy line drawn across the double spread. Most of the pages are ornamented as double spreads with Don Quixotes, suns, corn, cows, fish, acrobats, a series of migrant grape pickers & wineries, and a profusion of fowls (including a Firebird for a Stravinsky book). Most of the woodcuts were created originally for early artists’ books and loose portfolios. Despite the title, many are not small. There are large, half-page cuts on the blank or nearly empty pages. A fierce lion fills one half page; and a fire escape climbs up one margin. The colophon page is signed by Frasconi. Old pink boards have a large Frasconi sun/face on both covers. Boards are faded and worn; internally some light soil and foxing, but still attractive. Needless to say—unique! \$3,250

The Mount Vesuvius book was published in 3 volumes. The first was mostly text; the second had 54 plates. Volume II is present here, but lacking the plates. Weyhe Art Gallery in NY may have removed the plates to sell them singly. Erhard Weyhe, who was the Frasconis’ first art dealer, gave the volumes to Antonio. There are two 18th c. book-plates on pastedowns: John Collins of Devizes, whose portrait is in the Yale Center for British Art, and Earl Nelson—descendant of Admiral Horatio Nelson.



- 23 FRASCONI. *The work of Antonio Frasconi, Catalogue of an Exhibition*. Cleveland Print Club & Cleveland Museum of Art, 1952-1953. 6¼ × 9¼. 24 pages + 7 plates. Yellow wraps printed from a woodblock cut by Frasconi and printed at the Ram Press for this catalogue. Light wear & soil; very good. \$100

The wrap-around woodcut covers depict migrant fruit pickers on ladders and a huge sun. Ram was the private press of Robert Haas.

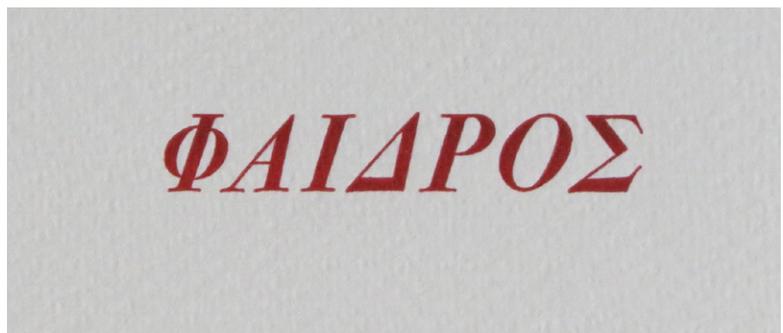
- 24 FRIGGE, KARLI. *The Magic of Marbling*. Joppe, The Netherlands, (2020). 10 × 10. 80 pages illustrated with drawings. Fifty-eight mounted marbled specimens are interspersed with instructions and tips. Printed boards laced onto leather strips, in stiff paper slipcase with labels. Fine. \$900

These magical marbles include “Dear Mistakes”—beautiful unintended results by accident. Witch Egg, Tiger’s Eye, Suminagashi, Classical, Granulating, Double Print also appear here. One of 110 numbered, signed copies with 58 specimens.

### Classic text—innovative format

- 25 GREENWOOD PRESS. Plato. *Phaedrus, A Dialogue*. Translated from the Greek by R. Hackforth. San Francisco, (1977). 6¼ × 12½. 137 pages. White wraps over card covers, mylar dust jacket, grey board chemise & matching slipcase. Chemise backstrip has a 3-inch split & the slipcase spine is foxed; the book is a fine copy inscribed by Jack Stauffacher. With the 36-page, illustrated “A Search for the Typographic Form of Plato’s Phaedrus.” \$2,450

Jack Stauffacher solved his typographic problem in this dialogue by placing Socrates’ discourse on the rectos and Phaedrus’ on the facing versos. The book’s innovative format is described in *Fine Print*, Vol. 5 no. 1: “The white space in Phaedrus is crucial to the pacing of the work and becomes a moment of physical presence in the purest visual sense. The prearranged order of conducting the intimate dialog... demands absolute attention to the text.” Handset in Janson type. No. 48 of 90 copies on Arches paper (there were also 60 Magnani Garda paper). Inscribed in in the colophon to his friend, the printing historian, Robert Harlan, along with a note and a Christmas card.



ΦΑΙΔΡΟΣ

26 HAMWAY, NIGEL. *Vision 2020. Nineteen Wood Engravers, One Collector, and the Artists who inspired them*. Nomad Press & The Society of Wood Engravers, 2020. Folio (10 × 13). Two volumes. (100) pages illustrated throughout (several large engravings printed separately & tipped in). Quarter morocco & boards in a design by Paul Nash. With a separate portfolio of 38 engravings printed from the blocks. Many of the prints by current artists are signed. The older blocks were lent by museums and collectors. Both volumes are fine, in a sturdy slipcase. \$2,000

“For 2020 Vision, Nigel asked nineteen of his favourite engravers to choose a major artistic influence, write an introduction about why they feel this way and, wherever possible, to work on a new engraving which sits side-by-side in the book with an engraving or illustration by their ‘inspirer’” Each engraver has 4 leaves: his essay, the two art-works which form a double spread, and brief biographies of both artists. The pairings are fascinating. Some are: Hilary Paynter & Henry Moore, George Tute & John Farleigh, Richard Wagener & Robert Motherwell, Chris Daunt & Monica Poole, Abigail Rorer & Leonard Baskin, Harry Brockway, & Sarah van Niekerk.

Printed by Patrick Randle at the Whittington Press. His Preface discusses the challenges of working with the engravings and the different approaches to wood, make-ready and inking required for each block.” Published to mark the Centenary of the Society of Wood Engravers, this is copy XII of XXX bound in half leather, with the portfolio. (The total edition was 340.)

27 KALDEWEY, GUNNAR. *California Time*. (NY): Kaldewey Press, (1987). 15 × 20. (36) pages on English handmade paper, illustrated with 16 linecut-monoprints. There is a double spread illustration of the Pacific coast in shimmering blue & silver, on translucent paper. Bound by C. Zwang into string-tied



plexiglass covers, in orange cloth tray case lettered in silver.  
Inscribed in pencil by Kaldewey. Fine. \$1,500

“What is happening here is a creation of a separate culture. Without a strong tradition, far from Europe and Asia, something new is developing here. It is now in its primary stage: California time.” Printed letterpress in California colors—creamy pink, aqua, blues, steely greys, & silver. The size of the book reflects the “bigness” of the state. One of 45 signed copies in this binding. (There were also 7 copies on Fabriano paper and 15 deluxe copies with an extra suite of the illustrations.)

## Caribbean African Folktales with Puppets

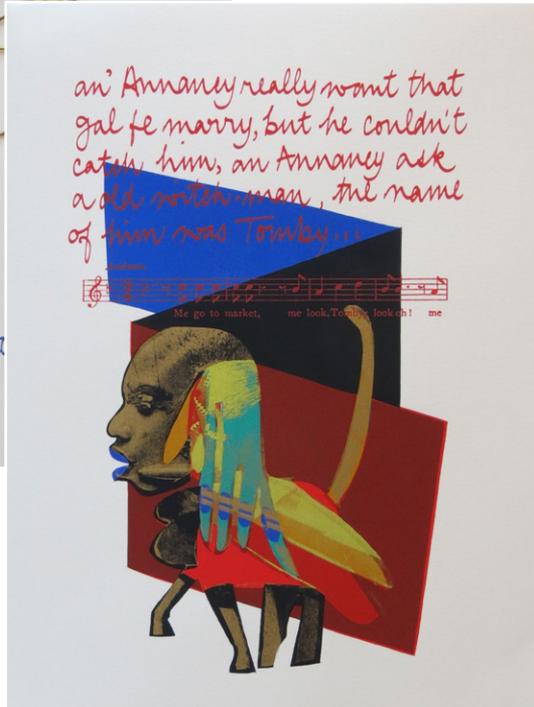
- 28 KING, RONALD & ROY FISHER. *Anansi Company. A Collection of thirteen hand-made Wire and Card Rod-Puppets animated in Colour and Verse*. London: Circle Press, 1992. 12 × 15<sup>3</sup>/<sub>4</sub>. Fifteen French-fold gatherings with 13 removable puppets, printed & illustrated on all four pages with the puppets inside. The outside pages are “direct quotes from British Library research, while the inside is reserved for the collaborators’ fantasy.” Laid into stiff printed wrapper with button & string tie, then a colorful clamshell case. Fine. \$3,800

The tales & characters derive from Caribbean folklore about the African demon Anansi the Spiderman. “Every animated character in the book incorporates an inanimate object: Anansi has eyes which are binoculars; the Hawk has wings made out of combs from The Body Shop; the Cock has a tail made out of a glove. This prevents the images from being too cute and also gives the characters an ominous feel... Some of the stories in Anansi are quite nasty and I wanted the puppets to have a lot of danger about them. Quotes from Anansi stories in West Indian patois and snatches of music are taken from primary sources... and incorporated into the running text by Fisher.” Silkscreened, stenciled, and letterpressed on handmade paper by Ron King. No. 101 of 120 signed copies. King, *Cooking the Books* pages 86–91.

- 29 KUCH, MICHAEL. *Falling to Earth. A book of poems and intaglios*. Northampton: Double Elephant Press, 2002. 11<sup>1</sup>/<sub>2</sub> × 15. 42 leaves: fourteen poems printed letterpress and twenty-one etchings, mostly in color. Three of the images are large, foldout etchings; two of the images are repeated, making a total of 23 etchings. The binding suggests the former World Trade Towers on a bright, clear morning: upper cover bears two tall grey & silver towers separated by a white and a blue strip, sky blue endpapers, in a steel-walled tray case. Fine. \$1,800



28. King



A powerful artist's book about the September 11th attack on the twin towers, and its aftermath. No. 20 of 110 copies. Papers were made in New York by Carriage House Papers and Dieu Donn  Papermill; text printed by Art Larson in 14-point Emerson; images printed by the artist. Bound by Shoshannah Wineburg and Barry Spence. *Book, Art, Object* page 155.

- 30 LEWIS, ALLEN. Original color woodcut for The Marchbanks Press. NY, Fall 1923. The poster measures 17 × 11½. The woodcut is 10¼ × 8½. It depicts a mother and baby in Fall colors and Fall attire. The baby's hat is an acorn. The mother's is oak leaves. There is a dusty shadow across the bottom. Very good condition. \$225

The Marchbanks Press may have issued four seasonal posters in 1923. We have seen one dated Spring 1923 and another at RIT which they date 1923 and appears to have a Christmas/New Year's motif.



- 31 LOWELL, JAMES RUSSELL. *The Cathedral*. (NY, 1919). 7½ × 11. Frontis wood engraving by Bertram G. Goodhue of Chartres Cathedral bordered in red, 34 pages. Three-quarter page historiated initial smaller ones in red. Plain blue boards, paper spine label. This slender and fragile book, protected by a now worn glassine, is pristine. \$1,000  
American Arts & Crafts Gothic revival book printed by T. M. Cleland for Goodhue. Only 60 copies were printed, on handmade paper.

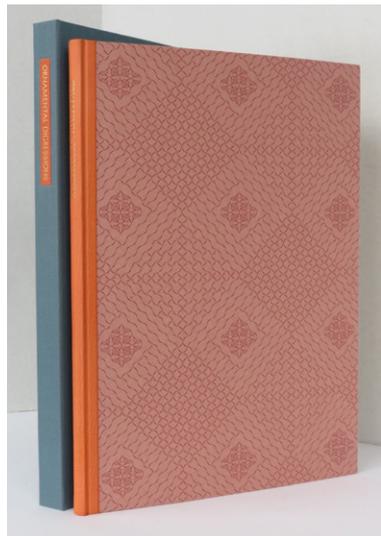
**“...the function of ornament is to make you happy.”**

- 32 MARET, RUSSELL. *Ornamental Digressions. A Showing of Pinwheel Ornaments*. NY, 2016. 10 × 14. 28 leaves printed in black, red, orange, brown, blue, and green. Some of the colors are subtle. Some are florescent. Orange morocco spine & boards printed with pinwheel ornaments. Fine in blue cloth slipcase with orange morocco label. \$1,500



31 Lowell

*Ornamental Digressions* “begins with four black and gray designs that display the basic functions of the ornaments. This is followed by fifteen ornamental digressions, each of which is paired with a text and printed in a wide array of colors... I began envisioning elaborate arrangements that were not inspired by what the ornaments could do but by what they were not supposed to do” Russell provides notes on the sources of the quotations and patterns. Russell designed the ornaments, which were cast by Ed Rayher. One of 80 regular signed copies.



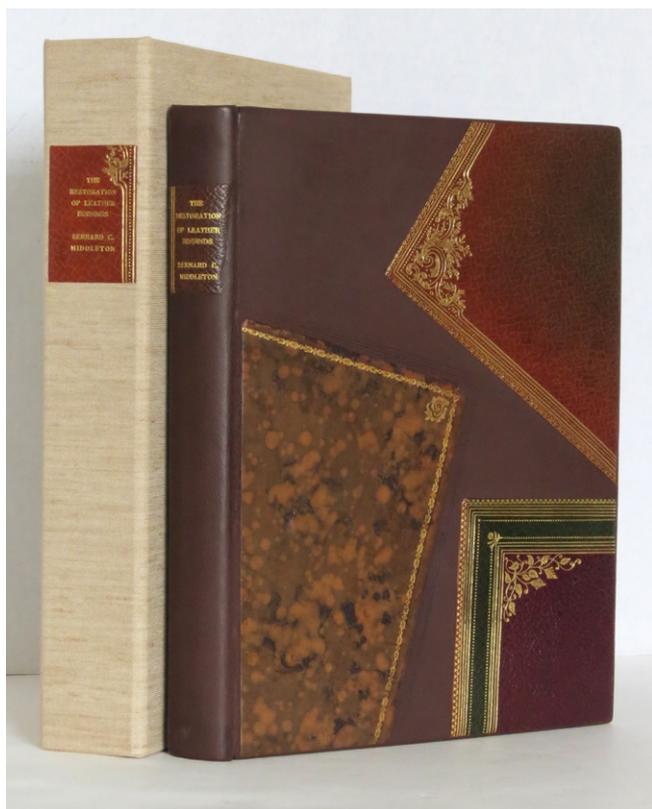
- 33 MARET, RUSSELL. *Visionaries & Fanatics and Other Essays on Type Design, Technology, & the Private Press*. (Ann Arbor): Legacy Press, 2021. 7 × 10. 140, (3) pages with copious illustrations, numerous shoulder notes, an Index, & a Bibliography. Cloth & dw. A specimen of the metal & digital types Russell designed for letterpress printing is included with the special copies. \$70

One of 250 special copies. Some essays were published previously in a slightly different form; some were delivered as lectures.

- 34 MERWIN, W. S. *Robert the Devil*. Translated by W. S. Merwin from an anonymous French play of the XIV century. Iowa City: Windhover Press, 1981. 9 × 12<sup>3</sup>/<sub>4</sub>. 46 pages printed in double columns with medieval style wood cuts by Roxanne Sexauer. Tipped-in Erratum. Oatmeal cloth, red paper spine label, matching slipcase. Light sunning to spine, but fine. \$1,800

One of 50 copies (of 310) hand colored by the artist, signed by artist & translator. "As with all of Merker's books, there is a combination of beautiful and legible classicism with an inventive and fresh approach... A special deluxe issue of fifty copies, with the woodcuts hand colored by the artist, is one of the more attractive—and rare—of the Windhover publications." *A Century for the Century* 85.





- 35 MIDDLETON, BERNARD C. *The Restoration of Leather Bindings*. British Library & Oak Knoll Press, 1998. 3rd ed, Revised & Expanded. 8 × 11. xv, 304 pages, illustrated. Bound by Monique Lallier in full chocolate calf, onlaid with 6 large sections from three old leather bindings of morocco and marbled calf; multicolored headbands, top edges gilt; stamp signed in gilt. Fine in tray case. Signed and dated 3-6-00 by Middleton on the title page. \$4,000

This binding was executed for the Bookbinding 2000 Symposium auction at the Cary Graphic Arts Library at RIT. Monique Lallier was one of the presenters at this gathering to honor Bernard Middleton, whose bookbinding collection went to RIT. Lallier is renowned for her

design bindings, which often incorporate non-traditional objects and always reflect the text.

- 36 PANCKOUCKE. *Caracteres et Alphabets de Langues Mortes et Vivantes*. Paris, ca. 1783. 12 × 19 inches. Twenty-five plates mounted on hinges and bound sidewise into recent black cloth. The mounting allows the plates to lie flat, with no “gutter.” Some of the deckles are dusty; there’s a stain in two corners of plates 1 & 21. Very good. \$485

Languages are ancient and current “Oriental” ones—including Coptic, Arabic, Persian, Siamese, Malabar, Tartares Mouantcheoux, and Scavante (des Lamas du Thibet, ou Boutan). This is a complete set of the plates (pages 66–90) from the *Encyclopédie Méthodique*, revised and re-engraved from Diderot’s encyclopedia and printed on much better paper. There is no text present.

### “Poor Person’s” Curwen Press Pattern Paper Samples

- 37 PAPER SPECIMENS. *Samples. St. Albans Papers. Stocked in Size 19 × 25*. New York: Nelson-Whitehead Paper Corp., (1950s). Oblong 5½ × 3. Fifty-five sample pages are each identified by an alphanumeric code (119A to 225C) on the verso. Blue-gray wraps. Stapled. Very good. \$385

A sample book of pattern papers produced by the Curwen Press from about 1925–1960. Of the 55 samples there are 36 distinct designs with some printed in different colors. Several of the samples date back to the 1920s and are shown in the *Curwen Press Sample Book of Pattern Papers* published in 1928: noted are 3 by Albert Rutherston and one each Paul Nash and Enid Mark. Others are as recent as the 1950s; Sample 205B, for example, was designed by Curwen Press director Oliver Simon’s cousin Michael Rothenstein. Nelson-Whitehead was a successor to The Japan Paper Co. who became the US distributor for Curwen papers in the 1930s. OCLC locates four copies: UVA, Delaware, Michigan, and the V&A.

38 PAPER SPECIMENS. *Oriental Printing, Fantasy and Art Papers*. NY: Nelson-Whitehead Paper Corp., (ca. 1960).  $7\frac{1}{2} \times 10\frac{3}{4}$ . Including the introduction and index, there are 135 (3 unnumbered plus 132 numbered) specimens of printing and decorative papers. Each specimen is printed with its name and size of a full sheet. Bound Japanese style in wraps over boards. Fine. \$350

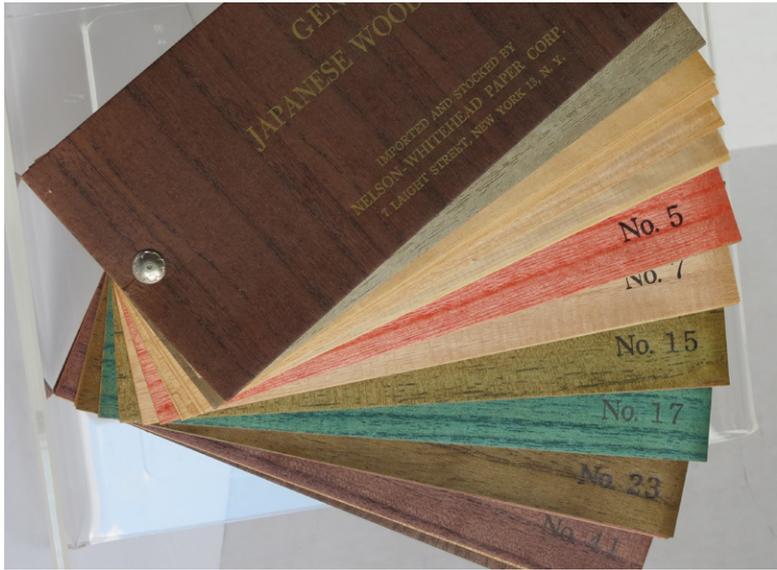
The introduction states that any of the shown papers “can be made in any color, almost any finish or thickness, other sizes and any design. The characteristics of two or more papers can usually be combined in one.” This catalogue was produced also in a  $3\frac{1}{2} \times 7\frac{1}{2}$  size. Our larger samples are uncommon. The Japan Paper Company was founded in NY in 1901. During WWII, its name changed to Stevens-Nelson Company, then to Nelson-Whitehead, and finally to Andrews/Nelson/Whitehead.

39 PAPER SPECIMENS. Four specimen books: *Printmaking Papers*. *Printing, Drawing and Calligraphy Papers*. *Art and Printing Paper*. *Oriental Papers*. NY: Andrews/ Nelson/ Whitehead, nd. Each volume approx.  $7 \times 3$ . The Oriental papers are mostly those used in book making and for the printing of illustrations. Fine. \$500

Together, the four specimen books provide a good view of fine printing and art papers worldwide available in the last half of the 20th century.

40 “PAPER” SPECIMENS. *Genuine Japanese Wood Veneer*. NY: Nelson-Whitehead, ca. 1960.  $7 \times 3\frac{1}{2}$ . 65 sheets of





veneer. Unbound but held together with a single screw which allows the specimens to fan out for ease of handling. Tiny booklabel of the artist & graphic designer Charles. E. Pont. Fine in matching slipcase. \$350

“These veneers are presented in two sections: pages A through M indicate thickness which can be supplied, faced on one or both sides; pages 1 through 50 show colors and grains. To identify a veneer it is necessary to use a letter and a number.”

- 41 RANDLE, JOHN AND ROSALIND. *A Miscellany of Type*. Andoversford: Whittington Press, 1990. 10 × 14. 125 pages with wood engraved illustrations. Quarter cloth & decorated boards, slipcase. Fine. \$335

One of 530 copies. A lovely type specimen showing of some larger and less-seen Monotype faces owned by the Press. The texts are extracts from books published by the Press since its beginnings in 1971. One gets a good flavor of Whittington Press books. *Grolier 100 Books Famous in Typography* #88.



42 REMONDINI/RIZZI PAPER. One full sheet of Italian woodblock printed paper. Varese, late c19 or early c20.  $20\frac{1}{2} \times 16$ . A view of Venice in a gilt frame is surrounded by 4 multicolored bouquets and set against Remondini's trademark blue diaper pattern. Image size  $16\frac{1}{2} \times 13$  inches. The sheet bears the same image twice, and is meant to be cut in half. This was printed by Rizzi from Remondini's original block. Embossed in the margin is "Stampi Remondiniani P E S P." A chip and some toning to the edges. Very good. \$300

The Remondini firm, established in 1650, was renowned for its wood & copper block-printed papers. When the firm closed in 1861, 4 noble families rescued about a thousand of the old blocks. They granted Giuseppe Rizzi of Varese a license to print them—if he used the original

methods. The blocks were printed by hand, with a separate block for each color; the colors were from vegetable dyes. Such papers carried the embossed stamp. PESP stands for last names of the noblemen.

- 43 REMONDINI/RIZZI PAPERS. *Italian Hand Made End and Side Paper*. NY: Japan Paper Company, (ca. 1920). 8 × 10. Five pages with 21 mounted small specimens of decorated Italian papers on pages 3 & 5. The Remondini design numbers are written below in pencil. Very good. \$200

The introduction states the papers were made from plates by Remondini of Bassano. Rizzi was the authorized printer who faithfully reproduced the c17 & c18 papers. Text printed in black & red on handmade Italian paper. First copy we have seen in over 45 years of handling Japan Paper Co. specimens.

- 44 ROGERS, BRUCE. Original Photograph Portrait by William C. Euler. Signed by both Bruce Rogers and Euler. (NY, ca. 1939). 7½ × 9½, mounted on board 12½ × 16 inches, and signed beneath the photo. "This is No. 9 of 12 prints made from this negative. W.C.S." is written on the back, along with the photograph's label. A little age toning, very good condition. \$250

This portrait in a smaller size forms the frontis to *The Work of Bruce Rogers. Jack of all Trades: Master of One*.

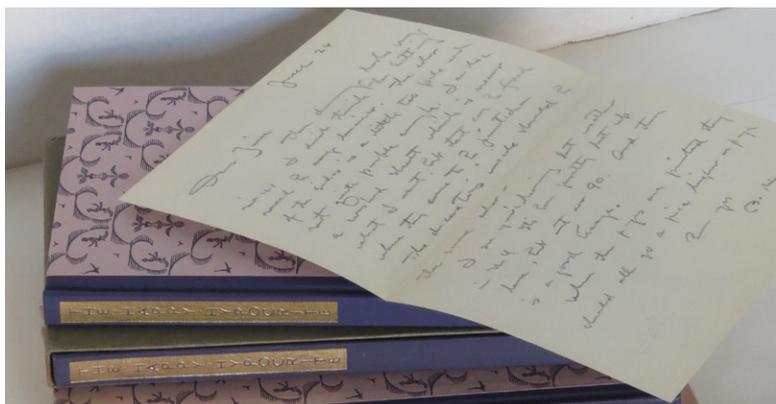
### **Uncut imposition sheets signed by BR**

- 45 ROGERS, BRUCE. Breton, Nicholas. *The Twelve Moneths & Christmas Day. From "Fantastickes."* NY: Clarke & Way, 1951. Uncut imposition sheets. Four sheets measuring 24¼ × 18 inches, with 16 pages on each sheet. These are folded in half. Two sheets are watermarked "Frick Collection." This is the complete book, which would have been an octavo of 64 unnumbered pages. Tiny bit of browning at extreme edges, but near fine. BR has signed his name beneath his Note. \$850



### More purple & a pica higher

- 46 ROGERS, BRUCE. Beerbohm, Max. *The Happy Hypocrite: A Fairy Tale for Tired Men*. TWO BINDING DUMMIES AND TWO DIFFERENT COPIES & an ALS to Jim Hendrickson. Fairfield & New York, 1952 & 1955. Four copies.  $4\frac{1}{2} \times 7\frac{3}{4}$ . The first binding dummy has a black cloth spine with pale lavender boards. BR writes to Hendrickson in 1952 that it looks quite nice, but the color is too pale and not purple enough; BR is sending a specimen of the decorated sides he has washed with the desired shade. And “When the pages are printed they should all go a pica higher on pages.” The second (and final) trial binding has a purple spine with the decorated purple sides; it includes some hastily printed pages. Stinehour Press printed 600 copies from Centaur type set at Rudge. 500 were for sale by the Chiswick Book Shop. 100 copies signed by BR & in a slipcase have his October House imprint. All in very good condition. \$600  
Claire Van Vliet chose this book for The Grolier Club exhibit “BR Today.” She writes *The Happy Hypocrite* is beautifully whole—the inspired use of decoration throughout printed in old rose to match the color of the cover paper where the decorations are then printed in dull purple to work with the book cloth of the spine where the reverse gold stamping leaves a sans serif (!) title providing just the right offbeat appropriate for the text within, which is perfectly served by the typography. This book is so thoroughly interwoven that it never ceases to delight. It reflects the felicity of the master bookworker left to his own devices.” These were the file copies of Chiswick Book Shop, with Herman Cohen’s code on the front blanks.
- 47 RUSSEM, MICHAEL. *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*. Cambridge, 2012.  $6 \times 9\frac{3}{8}$ . 60 pages illustrated in color throughout. Red cloth. Fine. \$135

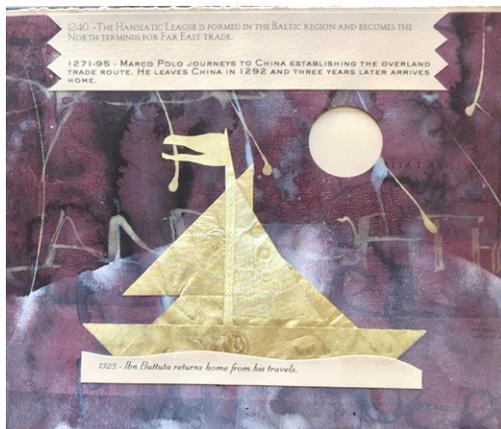


46. Rogers

Michael Russem founded Kat Ran Press with the goal of combining classical typography and contemporary art with the old ideals of fine printing. This is one of 40 copies bound in cloth.

- 48 SALES, LYNDI. *The Ship*. (Cape Town, 2000). 10 × 9. (44) pages incorporating gold leaf, gold Cameo cigarette papers, tissue paper collages, stamps, cut-outs, fold-overs, strips of printed text paper, & etchings. Printed on Fabriano & Canson papers along with painted calligraphic text. Open spine binding by the artist, the black Indian petal paper boards with inset copper plate on the upper cover. The plate is engraved with title, artist/author & a large ship. Fine in tray case. \$2,500

The ship as heterotopia is Sales' theme. The book opens with a quote from Michel Foucault and a collage of a sailing ship created from postage stamps bearing images of ships. Heterotopias are worlds within worlds,



mirroring and yet upsetting what is outside. They are spaces that have more layers of meaning or relationships to other places than immediately meet the eye. The ship is a museum, a cabinet of curiosities. Sales' text treats of ship iconography in literature, the ship as symbol, architecture of the ship. No. 5 of 6 signed copies. OCLC locates copies at The National Gallery of Art and Florida Atlantic University.

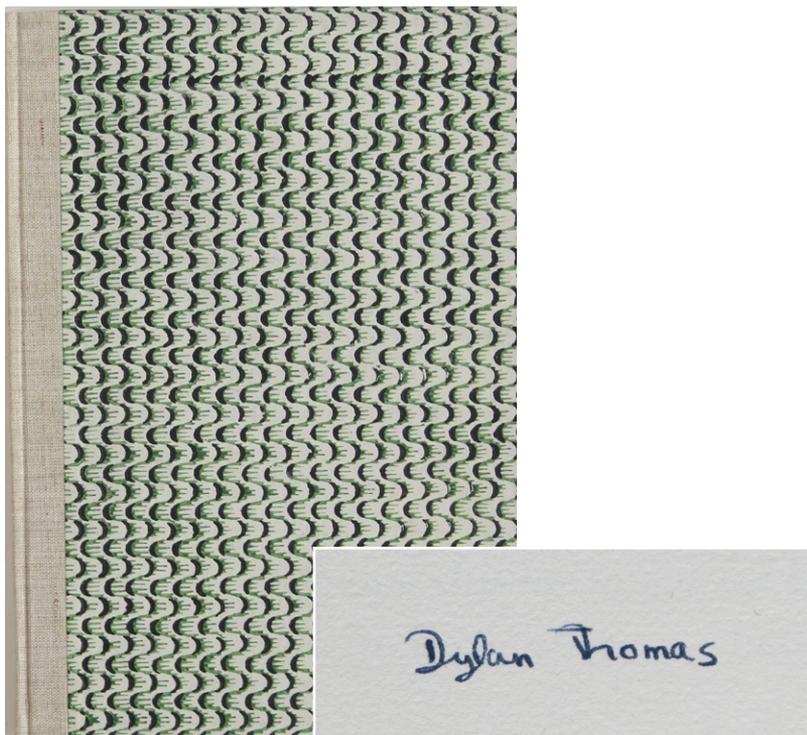
- 49 SALTER, RONALD. *Fritz Kredel. Das buchkünstlerische Werk in Deutschland und Amerika*. Rudolstadt: Burgart-Press, 2003. 12 × 8½. 214 pages, color illustrations throughout. Orange boards. Fine. \$135

A complete bibliography of books written, designed, or illustrated by Kredel, including binding designs. One of 550 copies.

- 50 SCHULZ, H. C. *A Monograph on the Italian Choir Book. With an Original Illuminated Initial from an Italian Gradual of the Sixteenth Century*. SF: Magee, 1941. 11 × 15. (17) pages + a vellum leaf. Text in Deepdene type has one large and 13 smaller initials by Valenti Angelo hand-illuminated in red, gold, and blue. Two-tone cloth over beveled boards. Binding is quite worn. \$1,600

The handsome 11 × 15 vellum partial leaf is in fine condition. The large initial "S" is formed from a bird & entwined with flowers, and painted in pink, green, & white on a blue ground within a gilded frame. This is one of only 27 copies with a fully colored initial. The other 48 copies bore initials with blue & red pen-work. The limitation is written and signed by David Magee in the colophon.





- 51 THOMAS, DYLAN. *Twenty-Six Poems*. (Verona: Officina Bodoni, 1949). 8 × 11½. 78 pages. Cloth-backed patterned paper boards. Slight wear and smudges to title label and boards of the slip-case. The volume is fine. \$4,750

First edition. Considered to be one of the greatest Welsh poets of all time, Thomas is largely known for his imaginative use of language and vivid imagery in his poems. Poems herein include *Fern Hill*, *From love's first fever*, and *I see the boys of summer*. Copy 128 of 140 signed copies. Printed on Fabriano handmade paper in Griffio type with title and initials in Zeno by Hans Mardersteig at the Officina Bodoni. Nos. 11 to 60 were for sale in Great Britain by J. M. Dent & Sons; nos. 61 to 150 were for sale in the US by James Laughlin at New Directions. There were also 10 copies on Japanese paper. Schmoller (OB) 94, Rolph (Thomas) B13b

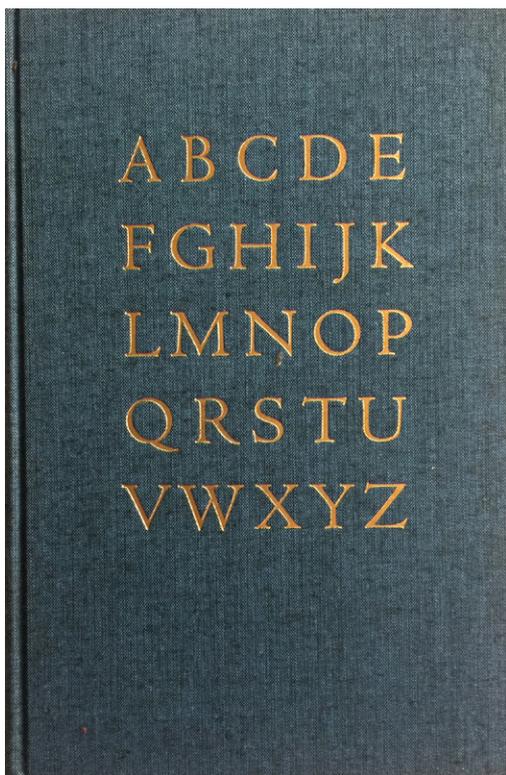
- 52 TYPE DESIGN. *American Proprietary Typefaces*. NY: APHA, 1998. 6 × 9. 176, (4) pages plus 38 plates, 7 leaves in rear pocket. Cloth, leather spine label. Fine. \$250

One of 120 deluxe copies, printed on special paper and handbound, with 7 inserts specially printed from original metal types: Kaatskill, Montallegro, Montaigne, Arrighi & Vicenza, Spiral, Dard Hunter, and Samson. The specimens were printed by the following presses: Cary Library, Firefly, Bibliographic Press of Yale, Kelly-Winterton, Wells College, Mountain House, and Dale Guild. There is a wood engraving of Goudy printed from the block. Articles about these private types were contributed by Susan Otis Thompson, Martin Hutner, Herbert Johnson, Cathleen Baker, Mark Argetsinger, Jerry Kelly, Dwight Anger, W. Gay Reading, and John Kristensen. *Grolier 100 Books Famous in Typography* #87.

### Office working copies

- 53 TYPE SPECIMEN. Boston Type Foundry. *Original Faces from the Boston Type Foundry*. BOUND WITH *Specimens from the Boston Type Foundry*. Boston (ca.1884) & 1883. 5½ × 6½. (100) pages and (260) pages. One inconsequential excision in the latter. The first specimen is mostly display type; the second has job/poster type, extensive display faces, and decorative material. Sewn into a thin leather “hinge-joint blank book” (note the dimensions above reflect slight trimming of the pages to fit the blank book cover) stamped in gold on upper cover “Office Boston.” However, the spine is perished, both covers are off, and the gatherings are separated in a couple of places. Preserved in a sturdy new tray case. \$1,000

In OCLC and Annenberg Saxe there were no copies located (1882-1885) that match these dates, dimensions and page count. These were clearly working office copies for type, and may reflect differences from the issued specimens. For example, there are no printing tools or presses



52. American Proprietary  
Typefaces

shown in either specimen despite the fact the foundry distributed an extensive line of printing press manufacturers and printing supplies.

- 54 TYPE SPECIMEN. *Schelter & Giesecke. Schrift Proben. Buchschriften, Zeitungsschrssiften, Zierschriften, Initialen, Einfassungen, Linien.* Leipzig, ca. 1898. 7 × 10½. Title, 1-536 pages plus 46 subscribed pages. Original embossed cloth (may be missing a spine label) with light extremity wear. Unusually fine and complete 19th century specimen. \$1,500

A marvelous specimen in content and condition. Type specimens, job and display faces to page 349, balance of specimen is a wide range of decorative material. Many pages in several colors of ink.



55 TYPE SPECIMEN. Schiller, Albert. *Type Faces for Advertising: The Specimen Book of Advertising Agencies' Service Company, Creative Typographers*. NY, (1920s). 13 × 15. (ii), 397 pages + 12 subscribed pages. Indexed. Bolted between heavy leather-like boards measuring 14 × 17. Covers unevenly faded; page edges toned. Very good. \$500

The specimen has four parts: Standard Types; The New Types; Miscellaneous Types & Initials; Borders, Ornaments, & Rules. Each type face is shown in both a complete alphabet and in text settings. Most text concerns printing, layout, or advertising. Many types are shown in very large sizes for display ads. Albert Schiller—famous for his Type Pictures—was the typographic art director for the AAS. His hand can be

seen here in the decorative elements throughout the book. The “New Faces” (Astrée, Bernhard, Broadway, Cochin, Futura, Greco, Lucian, Narcissus, Neuland) have type drawings or pictures.

56 WHITTINGTON PRESS. *Printing at The Whittington Press 1972-1994*. Grolier Club, 1994. Exhibition Poster 25 × 19 inches, on a full sheet of Zerkall Ingres paper printed in brown, orange, & black. Centered on the poster is a reproduction of the title page for *A Miscellany of Type*. There is a wood engraving by Peter Foster and another by Miriam Macgregor. Very good condition. Specially signed by John and Rosalind Randle. \$225

About 250 copies of the poster, priced at \$60, were printed for the Exhibition. They were not signed. Grolier Club P362.

57 WOOLNOUGH, C. W. *The Whole Art of Marbling. As Applied to Paper, Book-Edges, Etc. Containing a full description of the nature and properties used, the method of preparing them, and of executing every kind of marbling in use at the present time, with numerous illustrations and examples*. (London, 1881). Facsimile reprint by Plough Press, 1985. 5 × 8. 82 pages plus 38 leaves with 52 mounted marbled paper specimens. Cloth, gilt. Fine. \$625

The marbled papers by Katherine Davis of Payhembury reproduce the patterns of Woolnough’s specimens, following his instructions. The progressive series are especially interesting. Lovely edition of a classic work. One of 150 copies.





58 ZAPF, GUDRUN. *Gudrun Zapf von Hesse. Bindings, Handwritten Books, Typefaces, Examples of Lettering and Drawings.* West New York: Mark Batty, 2002. Two vols. 8 × 11. 221 pages (including 150 color plates). Red cloth gilt. A separate portfolio contains six type and printing specimens created especially for this edition by Gudrun Zapf. Both in slipcase. Fine. \$500

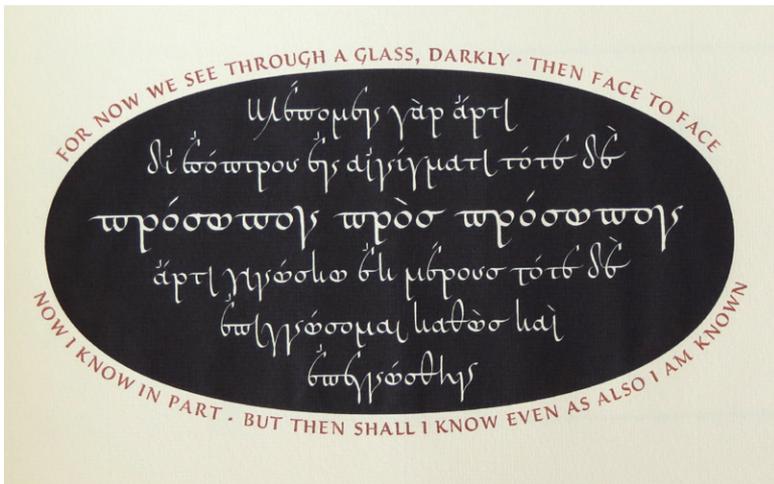
First major retrospective of this German book bookbinder, calligrapher, and designer of the Diotima typeface. A handsome book, designed by Gudrun's husband Hermann Zapf, reproducing numerous fine bindings, (and photographs of the artist in her bindery) and calligraphed books & broadsides. Introduction by Hans A. Halbey. One of 80 special copies, signed by Zapf.

- 59 ZAPF, HERMANN. *Manuale Typographicum*. NY: Z Presse, 1968. 8 × 12. (6), 117, (1) pages. Vellum spine titled in gold, grey silk boards with alphabet in gold. A fine copy in dust wrapper. \$485

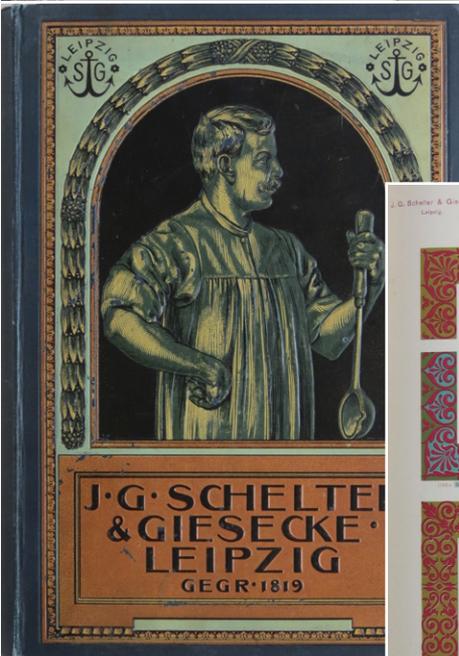
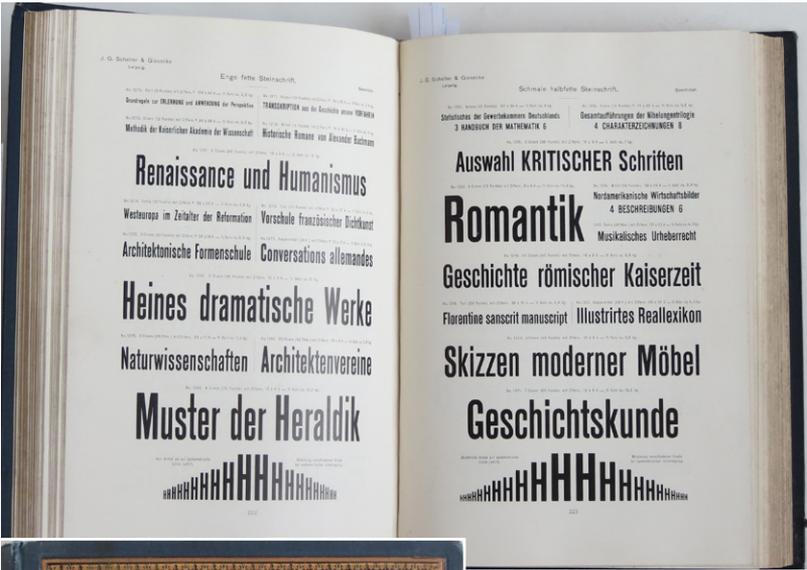
There are 100 typographical arrangements of text about types, typography, and the art of printing selected from past and present, printed in eighteen languages. Zapf discusses briefly his design approach and the type face used for each arrangement. No. 291 of 975 copies signed by Zapf. This book is entirely different from the 1954 book of the same title. *Grolier 100 Books Famous in Typography #71A*

- 60 (ZAPF) PANKOW, DAVID AND STEVEN GALBRAITH. *Manuale Calligraphicum. Examples of calligraphy by students of Hermann Zapf at RIT*. Cary Graphic Arts Collection, 2016. 11 × 9. xi, 19 leaves of calligraphy in black and red, 6 double-column pages of the artists' biographies. Quarter vellum, slightly splayed. \$225

Some of the calligraphers are Rick Cusick, Kris Holmes, Jerry Kelly, Marcy Robinson, Ina Saltz, Steven Skaggs, John Stevens, and Julian Waters. One of 325 copies.



- 61 ZAPF. *Typographische Variationen*. (Frankfurt, 1963). 8 × 12. (5), 78, (4) pages. Vellum spine, green boards, printed dust-wraper. Inscribed to a fellow calligrapher. Fine. \$500  
No. 77 of 100 copies of the German edition privately printed at Stempel for Zapf. Brief introduction in German, English, & French. Many of the 78 typographic layouts are presented as tipped-in specimens (some of several pages), printed in colors. Zapf provides an explanation of the types & layout for all specimens, which are set in 16 languages from types in Stempel's archives. *A Century for the Century* 66.
- 62 ZAPF. *Probeseiten aus dem "Manuale Typographicum."* *Specimen Pages from the "Manuale Typographicum."* Frankfurt: Stempel, May 1952. 12½ × 9. Eleven leaves: introductory note in German and English + 10 specimens printed in black & red on rectos only. Vellum-backed boards. Fine. \$350  
Inscribed by Zapf to Jackson Burke. This precursor to the *Manuale Typographicum* was printed in conjunction with an exhibition of Gertrude and Hermann Zapf's work. "The quick brown fox" plate in this specimen volume was not included in the published work. No. 9 of 30 copies. With the exhibition catalogue.
- 63 ZAPF. *Manuale Zapficum. Typographic arrangements of words by and about the work of Hermann Zapf & Gudrun Zapf von Hesse. Set in typefaces by both; in honor of their ninetieth birthdays*. Rochester, 2009. 8 × 12. Two-page introduction by Jerry Kelly, 20 type specimens printed on rectos in black & red, 2-page list of contributors. Vellum spine & boards. Fine. \$250  
One of 100 copies. Specimens were created by several presses, including Kelly-Winterton (5), Cary Graphic Arts (5), Rick Cusick (8), and Archetype.



54. Schelte & Giesecke

