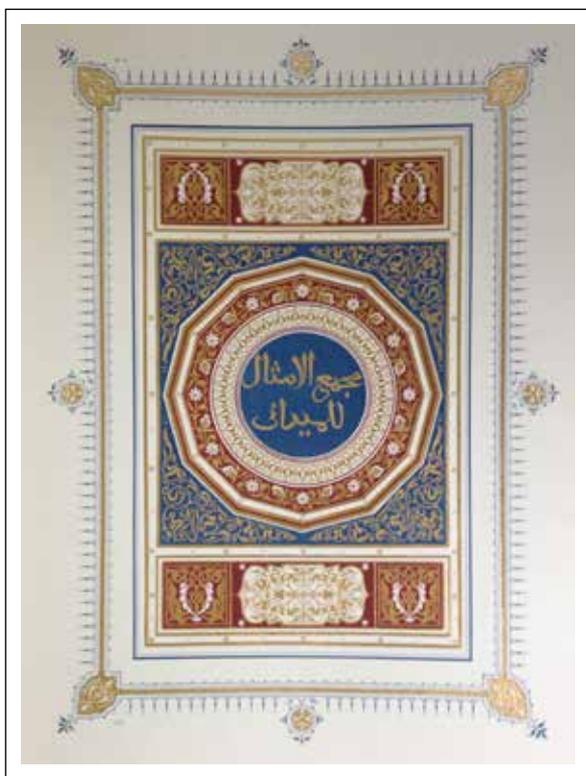
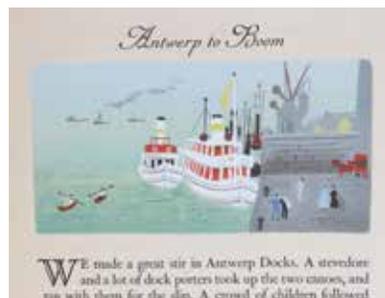
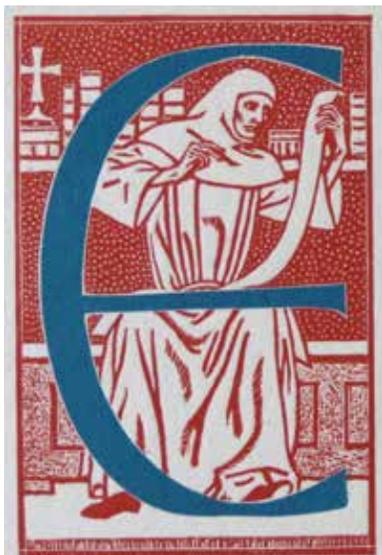


THE VEATCHS ARTS OF THE BOOK



CATALOGUE 82



LEFT: *Item 74. Stamperia del Santuccio.*
 ABOVE: *Item 50. Overbrook Press. Stevenson.*

THE VEATCHS ARTS OF THE BOOK

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phone 413-584-1867

CATALOGUE 82

Summer

2015



Item 61. Reed.

FRONT COVER: *Item 77. Type Spec. L'Imp. Royale.*

ORDERING INFORMATION

Payment is accepted in U.S. dollar check drawn on a U.S. bank, Visa, Mastercard, and by wire transfer. Libraries may request deferred billing. Massachusetts residents must add 6¼% sales tax. Any purchase may be returned within ten days. Shipping is additional.

WE ARE HAPPY TO SEND IMAGES UPON REQUEST.



1. Allen Press. *MICHELANGELO: HIS SONNETS*. Translated into English by John Addington Symonds. Greenbrae, 1991. 7 × 11. Mounted photo of Michelangelo's self-portrait in sculpture, (95) pages. Fortuny cloth. Fine. One of 115 hand printed on dampened handmade paper (a tan Barcham Green) in Bembo types. Title printed in red, page headings in blue. One of the Allens' most purely typographic books. \$425

2. Archetype Press. Grossman, Richard. *THE ANIMALS*. Typographic Excerpts from *The Poems*. Pasadena, 1994. 5½ × 9. 19 leaves printed rectos only in a great variety of colors and type faces. Red silk boards, paper labels. Fine. Signed by the typographic director, Vance Studley. One of 50 copies. Designed and printed by 18 students. \$125

3. Auden, W.H. *FIVE POEMS*. With a Foreword by Edward Mendelson. Labyrinth Editions, 1983. 7½ × 10. (20) pages. Wood engraving by Gregory Dearth. Initial letters in red or blue. Bound by Sarah Creighton and Claudia Cohen in quarter vellum, patterned boards, and hidden vellum fore edge. Fine in traycase with vellum label, with prospectus. One of 100 copies printed by Richard Bigus in de Roos uncial types on Imago handmade paper. Signed by Bigus, Dearth, and Mendelson. Flowing typography eliminates poem titles; each poem begins with an initial in red. "A primary esthetic concern in this work was the optical harmony of weaving words and space." \$475

4. Bacon, Francis. *OF GARDENS*. (Harrison, ME: Ives Street Press, 1991). 5½ × 7½. Frontis collage of dried flowers from the artist's garden, (14) pages. Double aqua wraps. Fine in lavender cloth tray case. No. 22 of 100 signed copies printed by Barbara Cash on Hayle handmade paper. Set in Walbaum type by Golgonooza Letter Foundry. \$350

5. Baskin, Leonard. *TO COLOUR THOUGHT*. New Haven, 1967. 6 × 9½. Color frontis, 27, (1) pages, including 9 plates. Brown morocco and boards. Fine in paper slipcase. No. 96 of 300 numbered copies printed at the Officina Bodoni in Dante type. Leonard Baskin's lecture on the graphic book and the book as object, for the opening of the department of Printing and Graphic Arts Collection in Yale University Library. \$250



Item 6. Baudelaire.

6. Baudelaire, Charles. *PETITS POÈMES EN PROSE*. Eaux-fortes de M. Alexeieff. Paris: Société du Livre d'Art, 1934. 9 × 11. 168 pages plus 30 full page aquatints, with tissue guards, by Alexandre Alexeieff. Two additional engravings appear on the title page and at the end of the text. Original printed wraps in cloth and paper chemise and matching slipcase. Long bookplate inside front cover. Fine copy with light soil and wear to the slipcase. No. 77 of 148 copies, this copy reserved for Society member M.J. Borderel. Printed by Firmin-Didot on thick paper watermarked with the Society's name. A handsome, major work by Alexeieff. \$2,000

7. Bourbeau, David P. *OUT OF THE CELLAR. A Garland for Cantina, with a frontispiece portrait by Ansel Adams and a letter from Bruce Rogers.* Northampton: Smith College Libraries, 2005. 7½ × 10½. (32) pages illustrated, a tipped on proof of title page text Kennedy left as standing type. Bound by Bourbeau and Stephanie Gibbs in Elephant Hide and blue boards gilt, in tray case with a portfolio of Cantina Press ephemera. Fine. No. 7 of about 10 special copies with original specimens. *The Cantina Press was Clarence Kennedy's private press and the foundation in 1936 for student printing at Smith College. The total edition was 300 copies, of which 225 were bound in wraps.* \$450
8. Brandt, Sebastian. *THE SHYP OF FOYLES. Translated into English by William Barclay, 1509.* (Seal Harbor): High Loft Press, 1982. 10 × 14. (62) pages illustrated throughout. Bound by Gray Parrot in cloth and boards. Harold Hugo's small booklabel inside front cover. Fine with prospectus. *One of 200 copies printed in black and red. The line cuts are adapted from Albrecht Durer.* \$500
9. Butcher, David. *THE STANBROOK ABBEY PRESS 1956–1990. With an Introduction by John Dreyfus, and a Memoir of Dame Hildelith Cumming by the Abbess of Stanbrook.* Andover: Whittington Press, 1992. 9 × 12½. Frontis, xvi, 225 pages, 2 photographic plates. Illustrated with 8 original leaves and a honey label tipped-in, 9 mounted color photos of printed and illuminated pages, and 7 specimens reset by Whittington Press. Quarter cloth and marbled boards in slipcase (very slight wear). Fine. *One of 248 signed copies thus bound (of 350). Butcher's thorough and illuminating discussion of the Press is followed by a complete bibliography.* A Century for the Century 98. \$700
10. Caliban Press. Berrigan, Daniel, S.J. *LOST & FOUND.* (Montclair), 1989. 6 × 9. (15) pages with 3 full page and two smaller hand colored illustrations by Timothy Ely. Silk-backed boards illustrated with a print of the frontispiece. A spot of foxing on one leaf, else fine with prospectus. *Ely's invented script of an arcane language and geometrical maps to "who knows where" are the perfect illustrations for this story of a search. This is the first publication of Berrigan's meditation. Printed by Mark McMurray in Centaur and Arrighi types on Spanish handmade paper. Hand colored and bound by McMurray. No. 50 of 125 copies signed by Berrigan and by Ely.* \$300
11. Cave, Roderick. *CHINESE CEREMONIAL PAPERS: An Illustrated Bibliography.* Lower Marston Farm: Whittington Press, 2002. 10 × 15. 62 pages with 38 colorful ceremonial papers: mock money, prayer sheets, a paper bowl, some gilded, some with cut outs. Most specimens are tipped-in; one is in rear pocket; an elaborate ceremonial object is loose in paper folder. Both in slipcase. Fine. *One of 150 regular copies (there were 50 specials). These ritual papers have varied uses: Bank of Hell notes and paper clothing are burned at funerals; prints protect various rooms of the house. There are prayers for protection to specific divinities. New Year's woodcut prints of the Eight Immortals hang in doorways for good luck.* \$295
12. Cheloniidae Press Robinson, Alan James. *AN ODD BESTIARY. Or, a Compendium of Instructive and Entertaining Descriptions of Animals, Culled from Five Centuries of Travelers' Accounts . . . Etc. by Authors Famous and Obscure, Arranged as an Abecedary.* Williamsburg (MA), 1982. Two vols. 10 × 13½. 52 leaves. Each of the twenty-six animals is represented in two leaves: a large wood engraving captioned in red, and a text page headed by a smaller line engraving. In this deluxe version, each opening letter is calligraphed in red by Betsy Curtis. She has calligraphed the entire alphabet on the colophon page. Bound by David Bourbeau in full ruby morocco blindstamped and tooled in dark brown. Leather and cloth portfolio holds two extra suites: the 26 wood engravings, each signed; and the 26 line engravings with letter calligraphed in red, each signed by Robinson and Curtis. A fine set in morocco and cloth tray case. With prospectus. *One of 50 copies of the deluxe full leather edition, with the 2 extra suites and the additional calligraphy. This numbered "artist's copy."* \$3,500
13. Churchyard, Thomas. *THE WHOLE BENEFITS THAT PAPER BRINGS (written in 1588).* With engravings by Anthony Christmas. Upper Denby: Fleece Press, 2002. Miniature, 7 × 4 cm (3 × 1½ inches). Thirty-

three leaves, with 10 wood engravings. Patterned boards. In a mahogany box; a mould of papermaker's copper mesh framed in copper secured by tiny nails fits over the box; the "deckle" or wooden frame completes the binding. Fine. *One of 100 (of 285) copies in this unusual and delightful "binding." Churchyard's poem was the first English description of a paper mill.* \$350

14. Clément-Janin, Noël. *ALBUM DE LA GRAVURE SUR BOIS ORIGINALE 1929*. (Paris): Société de la gravure bois originale, 1929. 10 × 13. Twenty-four original wood engravings, each numbered and signed by the artist, plus an 11-page preface and survey of French wood engraving, and a one-page index of the plates. Half the engravings are printed in black; half have a second color. Laid into a portfolio of marbled boards (worn). The engravings are in fine condition. *No. 87 of 160 copies printed by Marthe Fequet. This copy on Montval paper designed by the artist and wood engraver Gaspard-Maillol (nephew of Aristide Maillol). The artists are Bacher, G. Baudin, Angéline Beloff, Burnot, Germaine de Coster, Gabrielle Faure, Gaspard-Maillol, Genolhac, Hallo, Yvonne Jean-Haffen, Paul Ledoux, Lemoine, Henri Marret, Paule Marrot, A. M. Martin, Louis Moreau, Pierre Noury, Pinson, Poirier, Rouget, Salvat, Savignon, Thiollière, and Savinienne Tourrette. Uncommon. On OCLC the only copies in the U.S are at Getty and Yale.* \$2,000



15. Contre Coup Press. *AN ANNOTATED CHECKLIST OF THE CHRISTMAS GREETINGS PRINTED BY KAY MICHAEL KRAMER . . . 1958–2012*. Louisville, 2014. 7 × 10. 14 leaves, with 7 mounted reproductions. One original Christmas card is included in a rear pocket. Quarter cloth and marbled boards. Fine. *A detailed checklist of 54 typographic greetings. One of 24 copies printed letterpress by Timothy Hawley.* \$100



Item 16. Thomas Cornell.

16. Cornell, Thomas. Etching of Leonard Baskin. Portrait bust in profile. Brunswick, 1964. Image measures 6 × 9 inches, on a slightly larger sheet. Inscribed by Cornell in pencil "Portrait of L. B. / Artists Proof 1964 / For Harold at Last / Thomas Cornell." There are inky artist's finger prints in margin. Image is in fine condition. With a signed autographed note on Bowdoin College Department of Art stationery, "Mr. Harold Hugo, It was good to see you at Yale—enclosed is the etching of Baskin—the only copy. . . ." \$750

17. Dwiggins, W[illiam]. A[ddison]. *TOWARDS A REFORM OF THE PAPER CURRENCY, particularly in point of its design*. NY, Boston, & Cambridge, 2015). 7½ × 10½. 40 pages, illustrated. Bound by Sarah Creighton in patterned boards, spine label. Fine. *One of 40 deluxe copies. Designed by Michael Russem. Reprint of a book first published by the Limited Editions Club in 1932 in an edition of 452 copies. This edition has an introduction by Bruce Kennett. There were also 412 copies in wraps.* \$180
18. Elsted, Crispin. *HOI BARBAROI: A Quarter-century at Barbarian Press*. Essays by Simon Brett, Robert Bringhurst, Jan Elsted, and Sjaak Hubregtse. A photographic essay by David Evans. (Mission), Barbarian Press, 2004. 9 × 12. vi, 133, (3) pages illustrated. With 9 tipped-in original leaves. Quarter red silk and printed boards, matching slipcase. Fine. *A bibliography from 1977–2004 of this fine press specializing in the printing of wood engravings. The first ten years are reprinted in facsimile from Utile Dulci. One of 120 copies (plus 60 deluxe) beautifully printed in black and red.* \$650
19. Foolscap Press. *THE STORY OF THE FISHERMAN*. *From the Arabian Nights, translated by Edward William Lane (1801–1876)*. Berkeley, 2015. 8¾ × 9¾. An accordion-fold of 80 pages. 18 illustrations by Brian Bowes are hand colored by pochoir. In a cloth box sealed with a neodymium magnet. *One of 117 signed copies designed, printed, and bound by Peggy Gotthold and Lawrence Van Velzer. They write “The teller of the stories flips inside the story, as a narrator nests another story inside the larger story. This idea let us play with the structure of the book, so that the images that also tell the story can be seen as a linear sequence independent of the actual text. By using different colors of ink for the line of the images, it makes clear which images go with what story, and also illustrates that the stories break off for a digression and then resume later for a continuation.” The brilliant pochoirs have a lively flow.* \$775
20. Franklin, Colin. *EMERY WALKER. Some Light on his Theories of Printing and on his Relations with William Morris and Cobden-Sanderson*. Cambridge, 1973. 8 × 11½. vii, frontis, 35 pages. Quarter morocco and Morris wallpaper boards. Fine. *One of 500 copies. Rear pocket contains reproduced specimens.* \$200
21. Frascioni, Antonio. *19 POEMAS DE HISPANO AMERICA. Seleccion de Mario Benedetti*. (South Norwalk, 1969). 10 × 12. Twenty-one fascicles (full sheets of paper folded twice) with 21 full page color woodcuts, each signed. Frascioni cut the entire book, from title page to colophon, in wood. The poems printed in a single color (blue, red, orange, purple, gold, green, grey, brown, or orange) with its title in a contrasting color appear on the left. The signed illustrations are printed on Japanese paper and tipped in on the right. Tissue guards laid in. Loose as issued in orange cloth tray case by George Wieck with mounted woodcuts on case. Light wear to case, but fine. *No. 3 of 15 signed copies. Poets included are: Alegria, Belli, Bondy, Cardenal, Cuhna, Gelman, Guillen, Huidabro, Ibarbourou, Mistral, Montes de Oca, Moreno, Neruda, Parra, Pasos, Paz, Retamar, Quillan, Vallejo, Vilariño. Ernesto Cardenal’s “Oracion por Marilyn Monroe is two pages long. The Books of Antonio Frascioni 31.* \$6,800
22. Gehenna Press. *A GEHENNA ALPHABET. The Drawings by Leonard Baskin with Aphorisms & Poems by Sydney Kaplan*. Lurey, Devon, 1982. 6½ × 9. Title, (52) pages with 26 line cut illustrations from drawings by Baskin, errata page, hand colored wood engraved press mark (owl and pomegranate). Cream vellumized boards titled in gilt, gilt owl on upper cover. Fine copy, signed by Kaplan and by Baskin. *No. 49 of 110 copies printed on a Columbian hand press in black and red on a variety of handmade papers from Maidstone. Drawings assume the shape of the letter (e. g. The letter A is formed by Ape, Agonistes, Apex, Amaranth, Asphodel, Apple, et Al.). The Gehenna Press #81 “very few copies were available; most of the edition remains unissued.”* \$2,500
23. Goto, Seikichiro. *A BOOK OF HANDCRAFTED PAPER*. Tokyo: Kodansha, 1984. 10¾ × 12½. (178 pages) including 64 tipped-in stencil-colored illustrations of materials, processes, and papermaking villages. Three of these are larger, folding illustrations. There are 60 smaller text illustrations printed in various single colors, and 9 small mounted paper specimens. Bound in high relief red lacquered wraps lettered in gold, stab stitched, in flax cloth case (bone clasps, cover

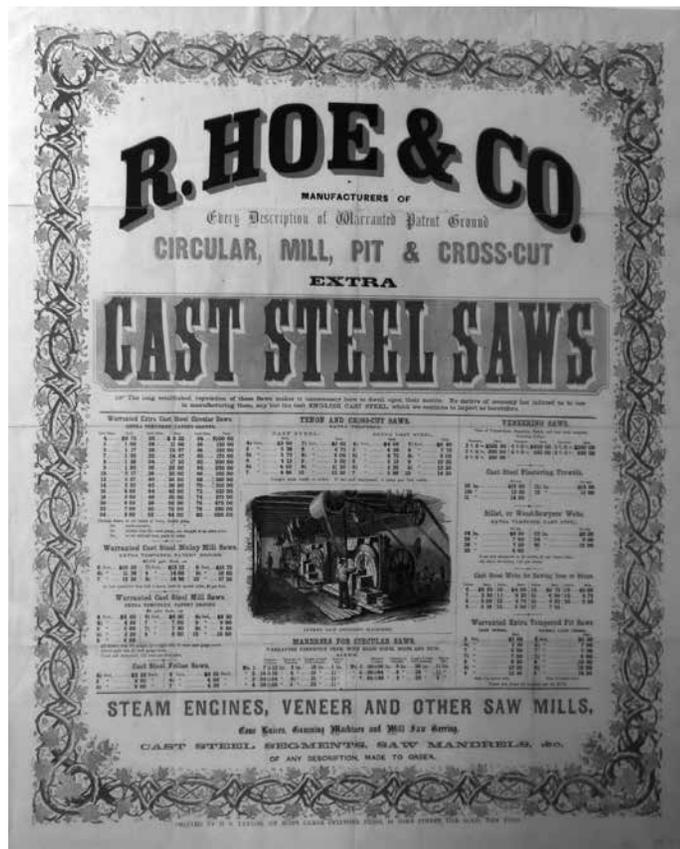
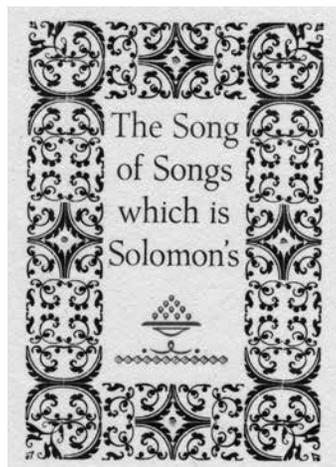
label) in cardboard box (slightly bumped) with label. Fine. *One of 290 copies. Text, concerning papermaking in Japan, Korea, Nepal, and China, is in Japanese and English. The stenciled color illustrations are lovely. The author is a papermaker, stencil artist, printmaker, historian, and redeveloper of kinkarakawa-shi ("gold China leather paper"). The binding paper is an example of this.* \$1,500

24. Green, Maureen. *PAPERMAKING AT HAYLE MILL 1808–1987*. Newark: Janus Press, 2008. Three volumes plus map. 7½ × 10. 65 pages, with mounted color portrait and 14 tipped-in paper specimens. Wraps. Long folding map shows the various paper mills on the Loose Valley stream. With a portfolio of 19 historic photographs of Hayle Mill, and a portfolio of twelve 7 × 10 specimens of Barcham Green paper. Fine in cloth tray case. *One of 200 copies. Beautifully printed on Finale (Barcham Green's last paper) in black, red, blue, and green.* \$850

25. Hall, Donald and Richard Wilbur. *TWO BY TWO. POEMS*. Easthampton: Warwick Press, 2000. 5 × 7. Five leaves printed in black, gray, and red. Title page illustration. Double wraps; upper transparent wrap reveals image of running horses beneath. Slight crease near spine, else fine. *Printed for a joint poetry reading in Cummington. One of 140 signed copies.* \$95

26. Hammer Creek Press. Ephemera: Christmas cards, title pages, wood engravings, business cards. (NY, 1951–1960). Nineteen pieces: 5 Christmas cards, 7 specimens or proofs from books, 3 John S. Fass business cards, 2 bookplates for Paul Bennett, and 2 wood engraved turtles. Fine condition. *These exquisite specimens include 4 wood engravings by John DePol.*

\$300



Item 27. R. Hoe

ADVERTISING BROADSIDE

27. Hoe, R. & Co. "Manufacturers of Every Description of Warranted Patented Ground Circular, Mill, Pit & Cross-Cut Extra Cast Steel Saw." NY, 1860s. 19¾ × 24. Broadside advertising Hoe's line of patent-ground saws. Old crease marks where folded for mailing, but very good, backed with Japanese tissue. *Unusually colorful and artistic (for Hoe) advertising broadside with extensive listing of Hoe saws including type, size and cost, within a rustic border. Wood engraving by N(athaniel) Orr of saw grinding machines. Printed in red, rust, green and black on a Hoe cylinder press by H. S. Taylor, NY.* \$600

28. Janus Press. Kaufman, Margaret. *DEEP IN THE TERRITORY*. New-ark, VT, 1998. 9 × 8. (26) pages. Concertina non-adhesive binding; a structure designed especially for this book. Fine in colorful cloth-covered tray case. *One of 120 copies, signed by Claire VanVliet to a subscriber. Kaufman's 11 poems were inspired by Plainswomen and their quilts. Between each leaf of poetry is a double sided quilt structure of interlocking and woven papers in a variety of colors and patterns—there are 14 quilts including the binding covers. A enclosed baggy contains leftover scraps. A lovely kaleidoscopic production.* \$600
29. Janus Press. Nyholm, Janet. *FROM A HOUSEWIFE'S DIARY, with eraser stamps by Jerome Kaplan*. West Burke, 1978. 7 × 10. (14) pages printed in various colors. Bound in red and white checked linen dish toweling. Fine. Laid in are a greeting card and a prospectus, both illustrated. *One of 250 copies. Illustrated with twenty hand-colored eraser stamps.* \$135
30. Johnson, Herbert. *NOTES ON THE HISTORY OF THE ELSTON PRESS OF CLARKE CONWELL & HELEN MARGUERITE O'KANE 1900–1905*. Wilmington, 1997. 7½ × 11. xvi, 17–127, (1) pages, 16 plates. Quarter morocco and cloth. Fine. *One of 50 specially bound (of 225).* \$350
31. Kaihlanen, Candace Anne. *ALPHABET: The First Book 1977*. (Night Heron Penworks, 1978) 9½ × 10. 31 loose leaves in printed paper wrapper, in cloth tray case by Arno Werner. Case has a few light scratches, but fine. *In something of a tour de force, each cursive letter is repeated in a different pattern to form a design expressive of that letter. 200 copies, numbered and signed, were printed at Meriden Gravure in black with leaf numeral in grey. This copy is one of 100 in a tray case.* \$180
32. Leavitt, Nancy. *SNOW. A WINTER SUITE*. Words by Devin Crosby. Music by Tom Fettke. (Stillwater, ME, 1991). 7¼ × 11½. (18) pages. Original calligraphed and painted manuscript. Text sewn on vellum strips, bound in iridescent and painted vellum paper wraps. Slight wear along spine, otherwise fine in custom cloth traycase. Signed by the artist. *Accomplished in watercolor and gouache, glair, and iridescent pigments on Arches text wove pastepaper. Each page (even “blanks”) is delicately painted. There are five foldout double spread sections (for the poem's five stanzas) each with a different color theme, but blending with the previous and the upcoming poem.* \$1,400
33. Lee, Brian North. *BOOKPLATES BY SIMON BRETT*. Wakefield: The Fleece Press (1989). 5 × 7½. 56 pages, illustrated with 26 wood engravings printed from the blocks. Morocco and decorated boards. Four proof engravings, numbered and signed, are laid into pocket at rear. Fine in slipcase. *No. 18 of 40 deluxe copies.* \$400
34. Lee, Brian North. *BOOKPLATES AND LABELS BY LEO WYATT*. Introduced by Will Carter. (Wakefield), Fleece Press, 1988. 6½ × 10¾. 75 pages, 18 plates plus 7 tipped-in copper-engraved plates. Quarter morocco and pastepaper boards. Fine in cloth slipcase. *One of 30 deluxe copies containing engravings from the original plates. Printed in black and colors, from the original wood blocks on a hand press. The photographs and reproductions of copper engravings were printed at Meriden Stinehour.* \$550
35. Lefevre, Théotiste. *GUIDE PRACTIQUE DU COMPOSITEUR D'IMPRIMERIE*. Paris, 1855. First ed. 5¾ × 9¼. x, 440 pages, one double folding, with index. 19th century calf-backed boards with marbled edges. Joints and corners worn; spot on inner margin of a few pages, slight scattered foxing else a clean very good copy. Bookplates of John Clyde Oswald and of John DePol. *Composition includes lay-of-the-case for Greek, Coptic, German, Russian, Arabic, and Hebrew, as well as musical and mathematical notation. Barber French Letterpress Printing p. 32 . . . ” an important manual . . . [and] a mine of information on both current and past practices.”* \$350
36. Li Po. *POEMS BY LI PO*. Translations by Elling Eide. Anvil Press, (Lexington, 1984). Two volumes. 8½ × 11. vi, 69 pages printed rectos only. Black cloth. Tips a bit bent, but about fine. Both volumes in cloth-covered folder. The second volume, bound in boards, contains

the translators notes and a small 33⅓ RPM phonograph recording “Music of the T’ang.” *One of 150 copies beautifully printed in Hammer uncial type in black and red.* \$800

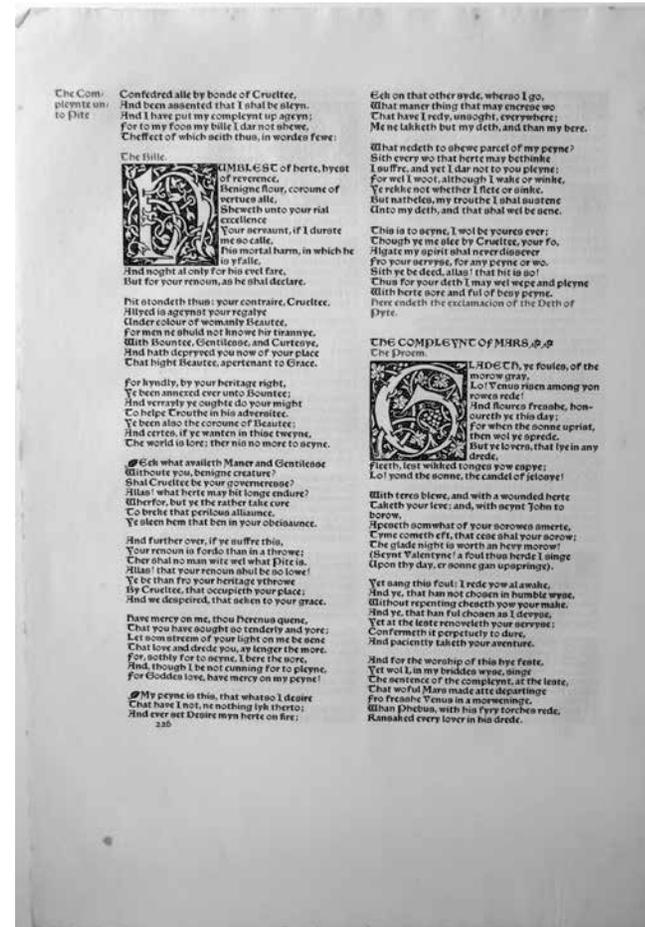
37. Lindsley, Kathleen. *PUB SIGNS FOR SAMUEL WEBSTER*. Forty wood-engravings by Kathleen Lindsley. Whittington Press, (1983). 5 × 7½. (48) pages. Quarter cloth and marbled boards. Fine. No. 307 of 325 signed copies. *Halifax brewers commissioned Lindsley to design 250 small wood engravings to be enlarged as silk screen signs for their pubs.* \$185

38. Martin, Emily. *I LIVE IN IOWA*. (Iowa City: Naughty Dog Press, 1999.) 8½ × 7. Six double spread pages, of which 5 are pop-ups. Covers of paste paint over boards. Fine. No. 5 of 10 signed copies. Martin constructed the pop-ups (fields of green, mounds of snow, waves of floods, a huge sun, a tornado) from her paste papers, UICB flax paper, and wire on buff Arches cover. \$800

39. Morris, Henry. *JAPONICA. The Study and Appreciation of the Art of Japanese Paper*. North Hills: Bird & Bull Press, 1981. 6 × 9. 66 pages, 22 leaves of Japanese screen papers, 12 pages. With 2 kimono pattern swatches and 33 Chiyogami samples. Spine faded, all else fine. *The colorful specimens were gathered in Japan by Dard Hunter. Contains a descriptive checklist of English-language books on the literature of Japanese papermaking. One of 250 on handmade paper.* \$300

40. Morris, William. *THE STORY OF THE UNKNOWN CHURCH. Journey of a Mediaeval Stone Cutter, His Sister and Her Husband Warrior, All Now Departed*. Baltimore: The Hill Press, 2001. 9 × 11. 10 leaves. Wood engravings by Simon Brett. Quarter black leather and floral boards, black Mulberry endpapers shot with gold. Fine in slipcase. *One of 40 copies on Twinrocker handmade paper, signed by the printer Stephen Heaver. Printed in Cloister Old Style on a Albion hand press. Title page lettering by Sheila Waters.* \$500

41. (Morris, William) *A LEAF FROM THE KELMSCOTT CHAUCER. Together with a Monograph by Carl Purington Rollins*. (NY: Philip C. Duschnes, 1941). 11 × 16½. Four-page monograph and the original



Item 41. Morris.

Chaucer leaf are laid into cloth portfolio with ties, title label on upper cover. Portfolio a bit browned and upper tips a little bumped. The leaf is pages 225/226 “The Compleynte unto Pite.” It is printed in red and black with three 10-line initial letters and seven 3-line initials. A handsome leaf with a few marginal specks of foxing, otherwise fine. No. 145 of 150 copies printed at the Walpole Printing Office on handmade paper with Morris’ borders in red. *The leaf came from an incomplete copy of the Chaucer.* \$700

42. Nevins, Iris. *VARIETIES OF SPANISH MARBLING. A Handbook of Practical Instruction with twelve original marbled samples.* Bird & Bull Press, 1991. 6 × 9. 79 pages (52 text pages, 12 mounted specimens). Quarter cloth and marbled boards, leather spine label. Fine. *One of 250 copies.* \$250

ONE OF 10 COPIES IN FULL BINDING

43. Officina Bodoni. Shakespeare, William. *THE TEMPEST.* (Montagnola, 1924). 8 × 12. 151 pages. Bound at the Officina Bodoni in full rich brown morocco ruled in gold, top edges gilt. Upper joint has some wear, else fine is slightly worn fleece-lined, morocco-tipped marbled board slipcase. *One of only 10 copies bound at the press in morocco. The edition was 224 copies printed on handmade paper in the original types of Giambattista Bodoni. A stately edition. Schmoller/Mardersteig 7.* \$3,500

INSCRIBED TO GEORGE MACY

44. Officina Bodoni. Montano, Lorenzo. *SAN ZENO. VESCO. PATRONODE VERONA.* (Verona), 1937. 14 pages with 3 woodcuts by Gunter Böhmer. Ingres boards with spine and cover labels. Spine and board edges darkened; some upper corners lightly creased. A good copy of an OB rarity. Inscribed by Mardersteig to "George Macy, Patron of Fine Books, Jan. 1938." *The first specimen of the new San Zeno type designed by Hans Mardersteig and cut by Charles Malin. George Macy founded The Limited Editions Club, for whom Mardersteig printed several books. One of 50 copies.* \$1,600

45. Officina Bodoni. Epictetus. *MANUALE DI EPITTETO con pagine dello stesso dalle Diatribe.* Verona, 1967. 6 × 10. 200 pages. Quarter light blue morocco, top edge gilt. Spine evenly faded, all else fine in slipcase. *One of 165 copies. The 19th century translation into Italian is by Giacomo Leopardi. Handsomely printed in Centaur types, with some Greek key borders in blue and yellow.* \$550

WOODCUTS BY MASEREEL

46. Officina Bodoni. MacDiarmid, Hugh. *A DRUNK MAN LOOKS AT THE THISTLE.* Illustrated with eight woodcuts by Frans Masereel. Falk-



Item 46. MacDiarmid.

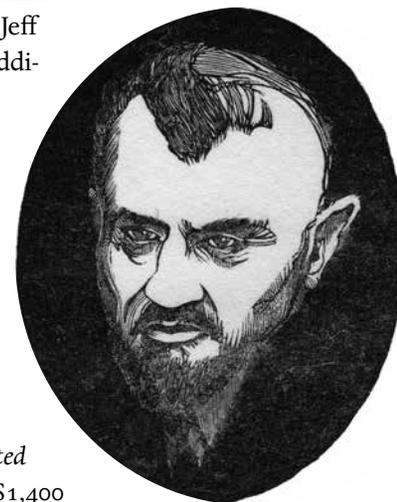
land: Duval & Hamilton, 1969. 7½ × 11½. 145 pages. Initials in blue. Quarter vellum and patterned boards, top edge gilt. As new in slipcase. *One of 160 copies signed by Masereel, MacDiarmid, and Mardersteig. Printed in Dante types on Amalfi handmade paper.* \$1,600

47. Officina Bodoni. [Leon Battista Alberti]. *IPPOLITO E LIONORA.* From a Manuscript of Felice Feliciano in the Harvard College Library. Verona, 1970. 6½ × 9½. 117 pages. Linson-vellum boards, top edge gilt. Very tiny bump at rear spine foot. Fine in stiff paper slipcase. *One of 200 numbered copies. Facsimile of this 15th c. novella (its first printing), with an English translation by Martin Faigel, and an essay on Feliciano by Giovanni Mardersteig.* \$250

48. Officina Bodoni. Barduzzi, Bernardino. *A LETTER IN PRAISE OF VERONA* [1489]. Original Latin text, edited with a translation into English by Betty Radice. Verona, 1974. 6½ × 10. 58 pages. Quarter vellum, decorated boards, top edge gilt. Fine in slightly faded slipcase. No. 31 of 150 numbered copies. Printed in Dante types with ornamentation borrowed from Feliciano, colored with yellow and red. \$225
49. Officina Bodoni. 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 slipcase., with prospectus. One of 160 copies signed by the artist. Original Russian text is printed in the Pushkin Cyrillic type cut for the Officina Bodoni, with English translation by Constance Garnett in Dante type, on handmade paper. \$750
50. Overbrook Press. Stevenson, Robert Louis. *AN INLAND VOYAGE*. Along the Escaut River, the Willebroek Canal, the Sambre, Oise. Stamford, 1938. 8 × 11. Double spread illustrated title, 138 pages. Title page, 23 chapter headings, and press mark gouache illustrations by Jean Hugo are reproduced in pochoir by Jean Saudé. Seven of these have offset very slightly. Quarter yellow calf and turquoise cloth with calf cover label. Spine has a few light abrasions and is evenly and lightly faded; all else fine in lightly worn slipcase. One of 150 copies. Design and composition by Margaret B. Evans. The pochoir illustrations are lush. A lovely book, and a chef d'oeuvre of The Overbrook Press. \$1,300
51. Overbrook Press. Prévost, L'Abbé. *MANON LESCAUT*. Suivant l'édition de 1753. Stamford, 1958. 8½ × 11½. (6), 204, (1) pages. Illustrated with serigraphs (silk-screens) by T. M. Cleland. Full brown calf, red leather spine label; slipcase. Spine uniformly lighter, but pleasing. Fine. With Cleland's printed 4-page "A note on the manner of its design and printing." A remarkable book, for which no amount of effort, time, or expense was spared. Cleland designed and illustrated the book over a period of six years—making the equipment he used and printing each illustration himself. Cleland combined some 230 silk-screen illustrations with the letterpress text. ". . . a masterpiece of refined

bookmaking."—A Century for the Century 58. One of 200 copies, on Hammer and Anvil paper. Overbrook Press Bibliography p. 82. \$1,400

52. Paper Specimens. *JAPANESE PATTERNED PAPERS*. Nelson-Whitehead Paper Corp., (1960s). 7 × 4½. 104 colorful, decorative paper specimens. Printed boards and matching slipcase. One specimen has a corner cut out, all else fine. Nelson-Whitehead began as the Japan Paper Co. \$295
53. Paucker, Pauline. *NEW BORDERS. THE WORKING LIFE OF ELIZABETH FRIEDLANDER*. Oldham: Incline Press, 1999. 8 × 13. 92 pages. Numerous tipped-in specimens of graphic design (from a dust jacket to a leather slipper sole) and decorated papers. Half cloth and Curwen patterned boards, slipcase. Fine. One of 350 copies signed by the author. The tipped-in specimens are reproduced from published work, old proofs, and rough art work. The Curwen paper samples are originals. \$300
54. Pennyroyal Press. *TWELVE AMERICAN WRITERS*. Illustrated by Barry Moser. (Easthampton, 1974). 6 × 9. (vi) pages, 36 leaves printed rectos only. Quarter morocco and marbled boards by Arno Werner. An extra suite of the 12 signed wood engravings on Japanese paper is laid into a cloth folder. Fine set. The book is inscribed by Moser "To my friends & patrons, The Elkind." It is also signed by Arno Werner, Jeff Dwyer, and Gordon Cronin. In addition, each engraving in the book has been signed by Moser. The total edition was 50 copies. The engraved portraits are followed by a quotation from that author: Cooper, Emerson, Hawthorne, Poe, Thoreau, Melville, Crane, Twain, Fitzgerald, Faulkner, Hemingway, and Steinbeck. Beneath each portrait, printed in blind, is the author's age represented in the portrait. \$1,400



A SPECIAL COPY

55. Pennyroyal Press. Lewis Carroll. *ALICE'S ADVENTURES IN WONDERLAND*. Preface and Notes by James R. Kinkaid. Text edited by Selwyn H. Goodacre. West Hatfield, 1982. 11 × 17. 148 pages with 75 wood engravings by Barry Moser—every engraving specially signed. Purple morocco spine and fore edges, marbled paper boards by Gray Parrot (ticket at rear). With a separate suite of 75 wood engravings on 73 leaves of which three are double size, each signed by Barry Moser, in a buckram chemise. A lengthy printed note about the blocks is laid in. Morocco-backed tray case, spine faded with a couple of dents. Both the book and extra suite are in fine condition. Title page has a pencil drawing of a thimble and is inscribed by Moser at different times to two owners. Colophon is signed and inscribed to Mimi (Elkind) with a pencil drawing of mushrooms. Further enhanced by signatures of Harold McGrath, Art Larson, and Gray Parrot. A special copy of a Pennyroyal high spot. No. 327 of 350 numbered copies signed by Moser. Printed in black with red shoulder notes, blue chapter heads, and small engravings in various colors including green and gold. The 75 wood engravings on 72 plates by Moser printed from the original blocks. The letter "A" on page 37 was hand illuminated by Moser. A playful book, with typographic puns. The mouse's long tail is over ten inches long in "shaped" typography. \$5,000

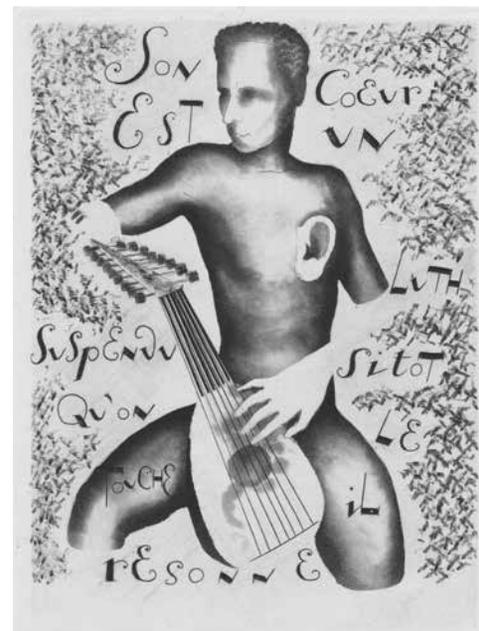
AND ITS MATE

56. Pennyroyal Press. Lewis Carroll. *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE*. Preface and Notes by James R. Kinkaid. Text edited by Selwyn H. Goodacre. West Hatfield, 1982. 10¾ × 16½. xxv, 163, (7) pages with 92 wood engravings by Barry Moser—every engraving specially signed. Bound by Gray Parrot in red morocco spine and fore edges, and engraved paper boards. With 92 leaves of the engravings, each signed by Moser, in a buckram chemise. The two parts are housed in a morocco-backed tray case (spine slightly faded, light wear.) Both the book and the extra suite are in fine condition. Barry Moser has inscribed the book twice: to Carl & Alice [Carlozzi] on the title page; to Mimi [Elkind] in the colophon along with a pencil drawing of a candlestick. The last blank is signed by

Harold McGrath (printer), Art Larsen (composer), and Gray Parrot (binder). A special copy of a Pennyroyal high spot. No. 207 of 350 signed copies. \$5,000

57. Perishable Press Rodney, Janet and Nathaniel Tarn. *THE FOREST*. (Mt. Horeb): Perishable Press, 1978. 6½ × 9½. 17 pages, illustrated with 4 collages by John Digby. Wraps. Fine. No. 60 of 190 copies printed in Sabon type in black, green, red, blue, grey, and brown on alternating shades of Roma handmade paper. "This is one of my favorites because of the wonderful surreal collage work and the harmonics of the ink and paper."—Walter Hamady. \$400

58. Poe, Edgar Allen. *THE FALL OF THE HOUSE OF USHER*. With 10 aquatints by Alexandre Alexeieff. Maastricht: AAM Stols, 1930. 7½ × 10. 68 pages, including 10 engravings with tissue guards. Extra suite of the prints is bound in. Full black morocco by L. Malcorps, with gilt design by John Buckland Wright on upper cover. Two typographic bookplates on paste-down. Upper joint worn and possibly glue down (it's difficult to tell). Very good to near fine copy. English text. Copy IV of 30 copies printed on imperial Japan paper, with an extra suite of prints. The colophon states the proofs are loose; but these are not. Total edition was 365. Regular copies were bound in cloth, with the same B-W design.



\$1,800

59. Poe, Edgar Allen. *THE RAVEN*. Cheloniidae Press, (Easthampton, 1980). 11 × 15. 30 pages. Fifteen leaves, including 5 full page etchings, pencil titled by Robinson. The text contains two wood engravings; blind printed pressmark on final leaf. Laid-in are signed and numbered proofs of the two wood engravings. Bound by David Bourbeau in black paper (over boards) marbled to resemble ravens' wings. A fine copy in black morocco and red cloth tray case. Harold Hugo's copy with his bookplate, Prospectus signed "Alan," No. 27 of 100 copies (total edition was 125) signed. Printed 24 pt. Centaur type, in black and red. Japanese paper tissue guards protect the etchings. An exemplary first book of the press, and a fine example of a unified whole. \$2,300

"ARTISTIC PRINTING"

60. Printer's Chromo-typographic Broadside. Centennial 1876 Calendar. J. S. Rivers, Superior Mercantile Printer, Stationer, Blank Books, Office Supplies. 74 Camp St., New Orleans. New Orleans, (1875). 11³/₄ × 16³/₄. An elaborate broadside calendar and trade card printed in metallic silver, bronze, and gold, and in black, blue, red, green, grey. Four corner fleurons in blue accompany 4 specialties: Lithographing, Engraving, Book Binding, Job Printing. Four "sidebars" contain annual statistics for the production of rice, molasses, sugar, and cotton. On coated heavy stock. A narrow two-inch strip of bottom edge, beginning at left corner, is missing; pin-hole in lower margin has a closed 1/4-inch tear. Very good copy. "Artistic printing" was a colorful, virtuoso performance by letterpress printers, intended in part to rival the effects of chromolithography. Not in Hummel, Southeast Broadside. Uncommon. \$800

ORIGINAL (VERY!) ART

61. Reed, Joseph W. Paul Revere. "A View of Part of the Town of Boston in New England and British Ships of War Landing Their Troops! 1768. Middletown CT. 1970. 7¹/₄ × 5¹/₄. Original acrylics on masonite. Laid into a velvet-lined "antiqued" frame (similar to those on other Reed works). Fine condition. Reed has produced a marvelous rendition of Paul Revere's famous engraving of British war ships blockading Boston Harbor—a harbinger of the American Revolution. The British troops being rowed ashore and assembling on the Long Wharf merit close inspection – they are

all ants! Thus is very much Reed's composition, after Revere's (who in turn based his engraving on a watercolor by Christian Remick). The major build-ings are more detailed, many of the ships are oriented differently and the size is significantly smaller than Revere's 12x18" engraving. The acrylic paint makes the scene come alive.

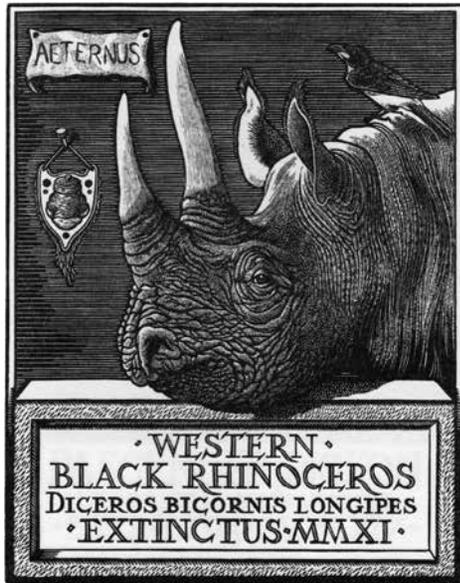
Reed, as artist, almost defies categorization. His subject matter has gone through distinct periods over his career. This is from his History of the Western Ant period (roughly 1967–1971). Based on an observation that in photos and paintings of historical events people in crowds looked like insects he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

62. Reed, Joseph. Jacques Callot. "Les Miseres et les Mal-Heures de la Guerre." Middletown, CT. 1970. 5 × 7. Etching. Mounted and in mat. Fine. Based on Callot's eighteen etchings of the same title, depicting events in the Thirty Years War. Published in 1633 it has been called the first 'anti-war statement' in European art. (Or, as Mr. Reed has viewed it an 'ant-war' statement.) \$400

BOUND BY PETER GERATY

63. Rogers, Bruce. Geofroy Tory. *CHAMP ROSÉ*. *Wherin May Be Discovered the Roman Letters that were made by Geofroy Tory and Printed by him at Paris in his book called "Champ Fleury."* New Rochelle: Peter Pauper Press, 1933. 4¹/₂ × 7¹/₂. 29 leaves. Bound by Peter Geraty at his Praxis Bindery in 1988. Red goatskin with green leather onlaid panel. Gold tooled letters GT (for Tory) and BR (for Rogers) on this panel are cut out to expose the red leather beneath. The letters are based on Tory's. Lower cover repeats BR's IOU. Fine, in cloth traycase. Printed at The Walpole Printing Office "primarily for presentation at New Year's to a number of B. R.'s friends" with some for sale. Reprints the Roman letters from the Grolier Club edition, without the text. The "poor man's" *Champ Fleury*, printed entirely in red—"as in these aforesaid days of hardship and

depression much *Book-Keeping* is being written down in red . . . perhaps it would be better for *Book-Selling* too if *Printing* were done in that cheerful colour . . .” \$2,400



Item 64. Rorer.

64. Rorer, Abigail. *EXTINCTION. Herewith Art the Likenesses of Four Creatures Extinct & One that Came Ominously Close*. Petersham: Lone Oak Press, (2015). 7 × 9. 9 leaves with five full page engravings. with touches of hand coloring. Brown boards, white vellum spine dyed partially red. Fine. One of 100 signed copies. The relief engraved animal portraits are done in the style of Albrecht Durer's engraved portraits. \$300
65. Rorer, Abigail. *ABIGAIL RORER, a Selection of Engravings, with an Introduction by the Artist*. Barbarian Press. (Mission, BC, 2001.) 7½ × 10. Frontis, ten text leaves on cream paper, 43 full page wood engravings on white paper. Three engravings are hand colored, one is fold-ing. Quarter navy silk and patterned bards. Fine. One of 150 regular copies. \$350

66. Sales, Lyndi. *THE SHIP*. (Cape Town, 2000). 10 × 9. (44) pages incor-porating gold leaf, gold Cameo cigarette papers, tissue paper collages, stamps, cut-outs, fold-overs, strips of printed text paper, and etchings. Bound by the artist with open spine with cotton thread and cotton tapes, black Indian petal paper boards with inset copper plate hard ground engraving giving title, artist and illustration. Fine in tray case. No. 5 of 6 signed copies. Printed on Fabriano Umbrio (dyed with tea) and Canson paper covered with painted calligraphic text. Lyndi Sales is an artist in Cape Town, South Africa. In addition to books, her medium is frequently cut paper constructions, some extremely large. She is also a copper engraver. OCLC locates copies only at The National Gallery of Art and Florida Atlan-tic University. \$3,600

67. Schanilec, Gaylord. *HIGH BRIDGE. Ten Wood Engravings of Demolition with Nine Stories of Construction*. Saint Paul: Midnight Paper Sales Press, 1987. 7½ × 10½. 19 pages, printed rectos only, except for the double spread illustration. Cloth, paper labels. Fine. “On Feb-ruary 24, 1985, twenty-four thousand people gathered on the banks of the Mississippi River in Saint Paul, Minnesota to witness the demolition of a 97-year-old bridge. When it came down in a well-orchestrated collapse of steel, there was scattered applause and then silence. No one present had ever seen this valley without the bridge . . . *High Bridge* documents the pass-ing of the High Bridge, contrasting images of demolition with accounts of its construction. Printed with five to seven colors, these compositions blend together in a cinemagraphic-like style, affording views of the bridge as if on a walk. Accompanying the engravings are nine short stories derived from Saint Paul newspapers accounts tracing the bridge's construction in the late 1800's.” (Quoted from the artist's web site) No.131 of 174 signed copies. \$1,900
68. Schanilec. *FARMERS*. Stockholm, WI, 1989. 6½ × 10½. 56, (1) pages, including four double-spread color wood engravings each printed in six colors. Cloth, paper spine label. Few tiny spots on lower cover, else fine. No. 141 of 174 signed copies. Text is interviews with four farmers. A beautiful book. See Matrix 10 pages 69–72 and My Colorful Career. \$1,000

69. Schanilec, Richard Fred Arey. *WATERFALLS OF THE MISSISSIPPI. The Story of Eight Waterfalls*. St. Paul: Minnesota Outdoors Press, 1998. 5¾ × 10. (8), 72, (1) pages plus fold-out map. Eight engravings (2 double-spread) printed in 3 to 5 colors. Cloth, leather spine label. One tip has a tiny bump, as does the slipcase with mounted wood engraving. Fine. Inscribed by Arey to David Rathman "Book artist extraordinaire." No. 87 of 200 copies signed by Schanilec and Arey. *Designed, illustrated and printed by Gaylord Schanilec. A lovely production, the engravings glow.* \$950

70. Schwartzott, Carol. Paul Gauguin. *OVIRI. SAVAGE*. (Niagara Falls: Lilliput Press, 1995). 9 × 11. 25 leaves printed, engraved, hand painted by pochoir, collaged, gilded on Japanese and mould-made papers by Carol Schwartzott. Artist's printed Addendum about the making of this book is laid in. Text is quotations from Gauguin's *Noa Noa*. Bound by the artist: laced into boards covered with a "pandanus type of fiber," pandanus being indigenous to the Pacific. The tray case is lined with patterns based on tapa cloth. A fine copy of a lush and tactile book conveying the sensual, primitive aura of Gauguin's Tahitian world. "Oviri is Tahitian for "savage," and is the name Gauguin gave his ceramic sculpture. Carol Schwartzott has been creating books since the 1960s. Her work has been seen in numerous exhibitions of Artists' Books, and featured in the National Museum of Women in the Arts. This is no. 3 of 3 copies." \$6,500

BOUND BY SAMUEL FEINSTEIN

71. Shakespeare Head Press. *THE SHAKESPEARE HEAD PRESS BOOK-LETS, I-VI*. Stratford-on-Avon, 1906. 4 × 5. 183) pages, each booklet numbered separately. They lack the outer brown paper wraps which had the title page reprinted on them. Period binding (à la Katherine Adams) by Samuel Feinstein of full wine morocco tooled with gilt rules and dots. Fine. *The six parts are: no. 1. Ancient Carols, no. 2. Festive Songs for Christmas, no. 3. Shakespeare's Songs, no. 4 The Nutbrown Maid, no. 5. More Ancient Carols, no. 6. A Love's Complaint and The Phoenix and Turtle. Nos. one and two are the second edition; nos. 3-6 are the first edition.*

This matches the two copies at The British Library and the copy at Oxford. OCLC does not record other complete sets. \$1450

72. Shakespeare Head Press. Bierce, Ambrose. *BATTLE SKETCHES. With eight engravings on wood by Thomas Derrick*. Oxford: Shakespeare Head Press, 1930. 7½ × 11. 88 pages. Vellum with yapp edges, lettered in gilt. Tips a bit bumped, some cover soil, contents fine. Small booklabel of Harold Hugo, along with Hugo's penciled notes. A very good copy of this handsome book about the American Civil War. With the prospectus. *One of 350 copies on Batchelor handmade paper for the First Editions Club.* \$200

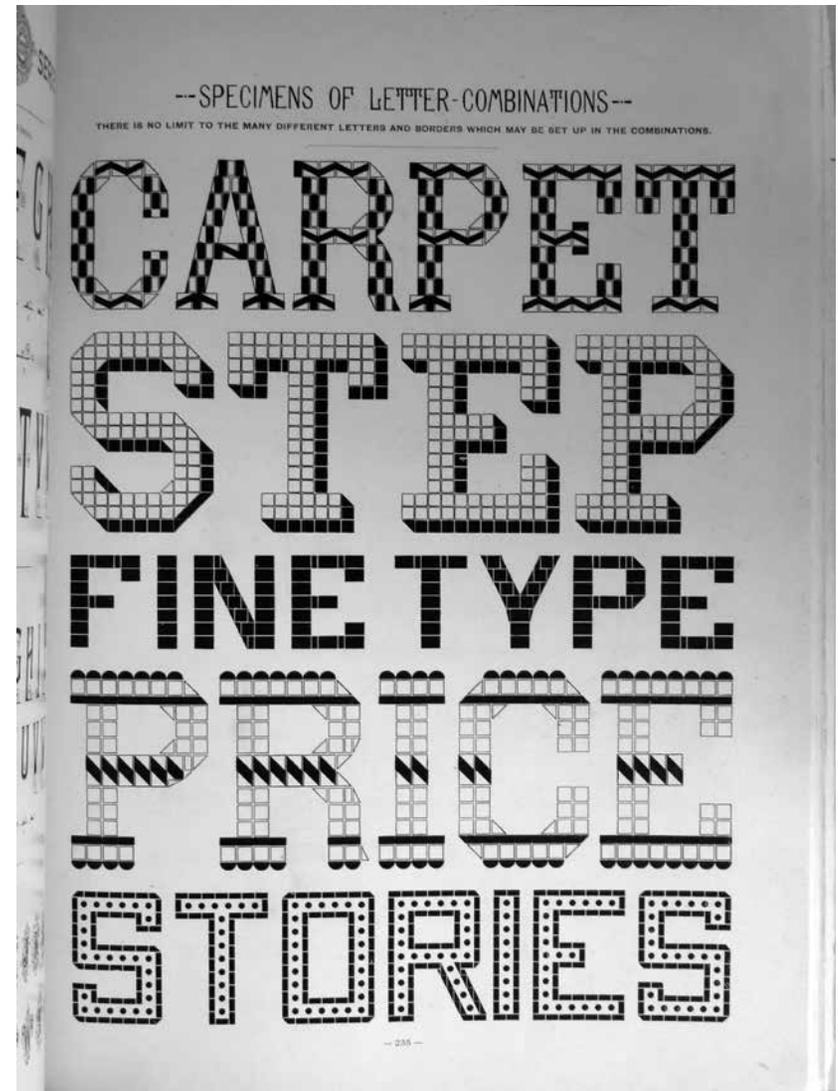
73. Shanty Bay Press. *CIRCUS: The Artist as Saltimbanque. Illustrations by Walter Bachinski*. Shanty Bay, 2011. 10½ × 15. 52 pages including 8 multi-colored linocuts and 4 full page pochoir illustrations; with two smaller pochoirs. Quarter cloth and cloth fore edges, the sides covered in a red and black linocut. Fine in slipcase, with prospectus. *One of 60 signed copies, printed on a Vandercook and bound by Janis Butler. Text is a variety of writings based on the idea of the artist and the circus, from the era of Picasso and Cezanne. Authors include Apollinaire, Beaumont, Baudelaire, Miller, Rilke, and Twain. The texts "are funny, surreal, serious, and poignant, and all have to do with the circus. With this book, I hope to stimulate the activity of the three ring circus, where something different is happening in each ring."* \$3,000

74. Stamperia del Santuccio. Cassiodorus, M. Aureilius. *OF SCRIBES*. Lexington, 1958. 8 × 11. 8 un-numbered pages. A two-color initial "E" with a scribal monk in the background, cut from brass by Victor Hammer, is printed in red and blue. Latin text set in all caps frames the English translation. Rose boards, paper spine label. Touch of foxing on half title. Fine. *No. 41 of 50 copies. Printed in American uncial in black, red, and blue on Magnani paper. The English translation is by Friar Augustine Wolff of the Abby of Gethsemani. Cassidorus (c. 485-585) reformed the practice of copying manuscripts, in the purpose-built scriptorium of his monastery Vivarium. Holbrook p. 147.* \$1,360

BOUND BY PHILIP SMITH
WITH AN ALS TO A FELLOW BINDER

75. Talbot, Tamara Rice. *RUSSIAN ICONS*. Forty-Eight Paintings in Full Color. London, (1963). 9 × 10. 40 pages plus 48 plates. Bound by Philip Smith in 1964 (blindstamp signed on rear pastedown), in rose and blue morocco inlaid stylized icons. In new deep blue and rose tray case by Barbara Blumenthal. Corners a bit rubbed, blue on spine faded. Very good. Inscribed by Smith opposite the title page to a fellow book-binder: "To Joan, with many thanks for your continuing kindness. Philip." With a highly interesting 2-page autograph letter to Joan, dated 13 July 1970. In his letter Smith thanks Joan for the timely (but surprise) arrival of a cheque as they are packing up for a move, and the expenses have been far greater than expected. He was sorry to miss her at the Exhibition of Modern Bindings at Hatchards (where he didn't sell anything). "Miss Greenhill will be pleased that you like her bindings. I think she is very much like you in her approach to bookbinding." Smith goes on to discuss "strange manifestations in bookbinding" (expects his are "horrid to most people"), the Designer Bookbinders, other exhibitions. Smith sends this Russian Icons binding (possibly the most acceptable) in thanks for Joan's help. *It seems likely that Joan is Joan Rix Tebbutt. A very appropriate and handsome binding by one of the most important British binders of the 20th century.* \$4,000

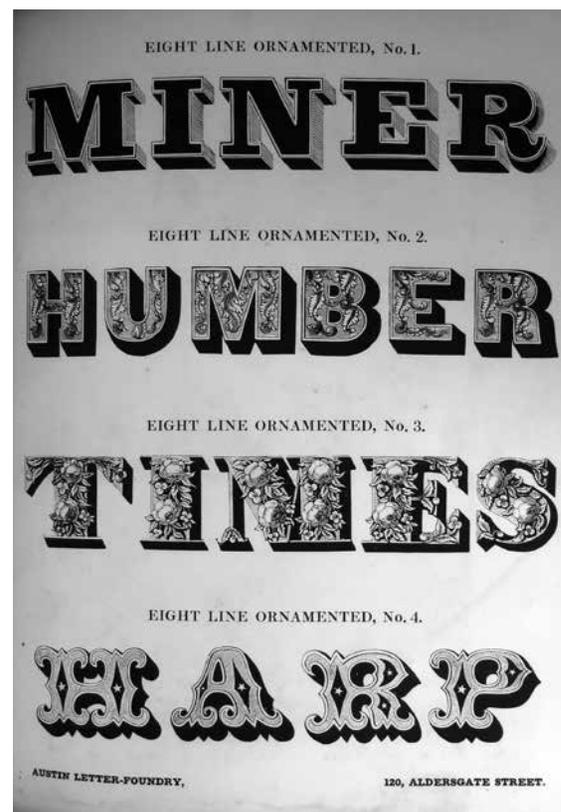
76. Type Specimen. Central Type Foundry. *PRICE LIST OF TYPE AND PRINTING MATERIAL*. St. Louis, July 1890. 8¾ × 11¼. 309 pages. Original gilt and embossed cloth, binding restored and rebaked. About three-quarters of one leaf—showing cylinder presses—has been torn off; otherwise, complete. Generally clean, marks on a couple of leaves, with excellent restoration work to a few leaves and the binding. ATF Library duplicate with shelf label laid in and notes appended at rear. *The last major specimen prior to becoming part of the ATF trust in 1892. Central, in existence for only 20 years, did much to revolutionize the business with its introduction of copper-alloy types and use of the Benton engraving machine. It was the first major foundry to adopt the American point system, which led to wide spread standardization in both the US and England. A nice comprehensive specimen with a tremendous variety of display faces.* \$800



Item 76. Central Type Foundry.

C'EST "UN VÉRITABLE CHEF-D'ŒUVRE" FIRMIN DIDOT

77. Type Specimen. L'Imprimerie Royale. *SPECIMEN TYPOGRAPHIQUE*. Paris, 1845. 12 × 17. 213 leaves: 202 numbered leaves with several sub-scripted, mostly printed rectos only plus 70-page "Notice sur les Types Etranger" bound at the beginning (not present in most copies). Laid in are a few proofs of the ornaments in Part 4. Purple lacquered paper boards elaborately gilt, with royal arms. Light wear to extremities and upper joint, which is weak. Foxing. Very good. "This magnificent specimen-book, issued under the auspices of King Louis-Philippe, is printed with the luxury which a royal purse alone could command, comprising examples of all the founts contained in the French Royal Printing-office at the date of publication." Bigmore & Wyman I p. 358. Copy no. 97 (of perhaps 100). The specimen is in five parts: French roman and italic faces, script faces, exotic faces and misc., ornaments in black, ornaments in gold and color (absolutely stunning section with most designs of a definite Persian character). The specimen concludes with an important index identifying all the type faces and ornaments by designer/punch-cutter and date of creation. OCLC notes only 6 copies in the US. Audin, #13 (pages 17 and 22–24), Bigmore & Wyman I pages 358–9, Jammes Nos. 104 and 105. \$9,750
78. Type Specimen. S & T Sharwood. Austin Letter Foundry. *THE SPECIMEN BOOK OF TYPES* Cast by S & T Sharwood at their Austin Letter Foundry. London, ca. 1850. 9¼ × 12, (1), title, (195) leaves, printed rectos only. Half leather over cloth boards, original lettered spine laid down. Hinges reinforced, contents tight and clean. Very good. Richard Austin started the foundry in about 1818 and his son George took over in 1824; at his death in 1838 it was acquired by R.M. Wood. Samuel and Thomas Sharwood acquired the foundry in 1845 at Wood's death. A lovely specimen with 107 page of job faces, 64 pages of display type (with several pages in attractive decorative borders) and 22 pages of ornamental material. There are some stunning ornamental letters up to 16-line. COPAC locates only Cambridge (dated 1854?) and V&A Dated (1845?) copies. OCLC locates 5 US institutional copies. \$2,500
79. Type Specimens. Eastern Paper Corporation. Twenty-six large broad-side type specimens. Bangor, 1947–1949. Approximately 17 × 22. These



Item 78. S & T Sharwood.

specimens of 26 different type faces (Bulmer, Caslon, Centaur, Cloister, Janson, Lutetia, Perpetua, Weiss, etc.) were created by 26 different designers (Cleland, Conkwright, Dwiggins, Goudy, Grabhorn, Rogers, Rollins, Ritchie, et. al.). Most printed in at least two colors. Originally folded in half twice for mailing. Philip Sperling unfolded this set as each one arrived. They have been stored flat for 66 to 68 years. Fine set with the 26 accompanying descriptive cards. These were issued as paper specimens, and each is printed on a different paper. Very difficult to find the entire set, and almost impossible in this condition. A complete list of the type specimens and their designers can be sent upon request. \$700

80. Typophiles. *LEFT TO THEIR OWN DEVICES*. NY, 1937 (actually 1938). 3¾ × 6. xxv, 325 pages. Cloth, top edge gilt. A fine copy in the reversible dust jacket (spine browned), in stenciled slipcase. No. 24 of 190 copies. Displays 150 devices (many in color) wrought by the foremost printers and designers (including Angelo, Eichenberg, Fass, Goudy, Mueller, Ritchie, Rogers, Ruzicka, Schiller, Stone) in search of a new Typophile trademark. Designs, with a facing page of commentary by the designer, range from the elegant (Angelo's was hand illuminated) to the humorous. Dwiggins designed the binding. There are indices of the designers, contributors, and printers, and a bibliography of books about trademarks. \$550

81. Yorke, Malcolm. *THE INWARD LAUGH: EDWARD BAWDEN AND HIS CIRCLE*. Upper Denby: Fleece Press, 2005. 9½ × 13. 285 pages, profusely illustrated throughout in color (including full page and fold-out plates). Quarter cloth and decorated boards from a design by Bawden. Tiny bump at spine head, but fine. One of 675 copies. Bawden (1903–1989) was one of the most important British graphic artists of the mid-twentieth century. He worked in watercolor, copper engraving, lithography, and linoleum cuts, producing book illustrations, decorated papers, murals, wall paper, and advertising posters. \$450

82. Zapf, Hermann. *THE FINE ART OF LETTERS. PAGES FROM PUBLICATIONS BY HERMANN ZAPF*. The Work of Hermann Zapf. NY: Grolier Club, 2000. 8 × 11. 96 pages with 80 illustrations (many in color) of Zapf's type faces, book designs, and calligraphy, including many rare pieces never before reproduced. A separate portfolio contains 20 original specimens: leaves from books, alphabets (one signed), a prospectus, and an entire booklet from Zapf's private press. Handbound by Judi Conant in green cloth gilt. Both volumes in marbled slipcase. Fine. One of 20 copies inscribed by Zapf to the recipient, and signed by the binder. \$1,750



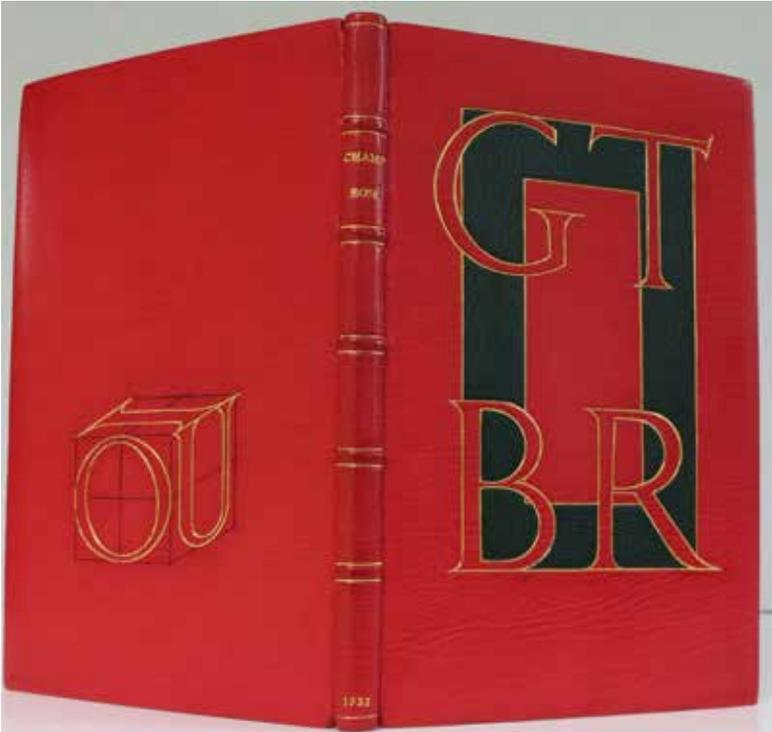
Item 66. Sales.



Item 70. Schwartzott.



Item 75. Talbot. Smith Binding.



Item 63. Rogers. Geraty Binding.