

THE VEATCHS

ARTS OF THE BOOK



CATALOGUE 73

THE VEATCHS ARTS OF THE BOOK

Post Office Box 328, Northampton, Massachusetts 01061

veatchs@veatchs.com www.veatchs.com

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CATALOGUE 73

FINE PRINTING · BINDINGS



OTHER BOOK ARTS



Item 15. Bindings—Bradley.



FRONT COVER: Item 14. Binding—Vernis Sans Odeur.



ORDERING INFORMATION

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

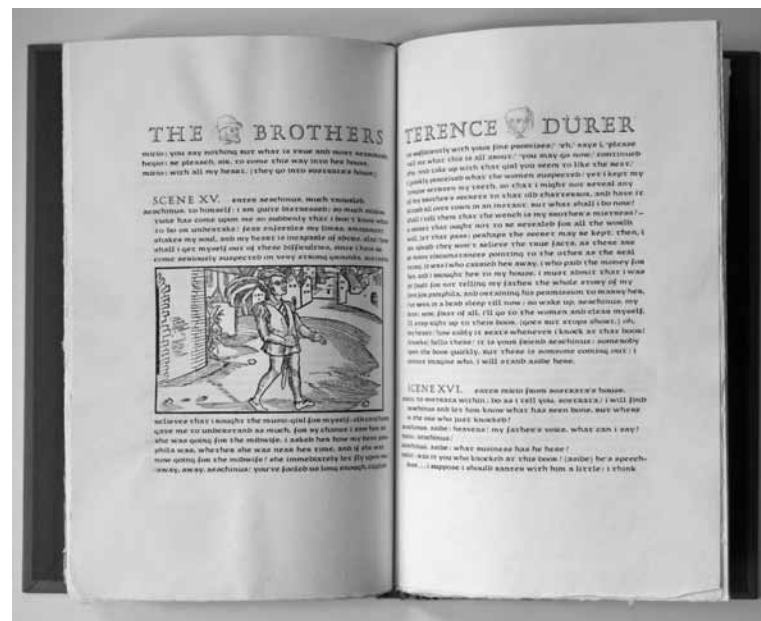
Images of these books can be provided on request.
Please visit our website for a larger selection in all price ranges.

1. Allen Press. Goll, Ivan. *FOUR POEMS OF THE OCCULT*. With Illustrations by Fernand Leger, Pablo Picasso, Yves Tanguy, and Jean Arp. (Kentfield) 1962. Folio (11 × 16). 98 leaves. Unbound as issued in 5 sections, each with printed wraps. In blue felt-lined cloth chemise and cloth slipcase. Fine. One of 130 copies printed on a handpress on dampened Rives, in Goudy Modern and Cochin Italic. Subtle color marginal decorations and hand colored initials by Mallette Dean. First English language edition of all the poems except *Elegy of Iphetonga*. "First reprint of the illustrations." One of the Allens' finest productions, in the manner of the French *livre d'artiste*. \$2700

2. Allen Press. James, Henry. *THE BEAST IN THE JUNGLE*. Engravings by Blair Hughes-Stanton. Kentfield, 1963. 10 × 15. 47 leaves, with 16 two-color engravings printed from the blocks. Boards decorated with bars of colors. Slight ding to rear lower board, but a fine copy in the original acetate. One of 130. Printed in Romanée types, each chapter in a different color on Arches paper. "Because this is a psychological novel, and because we had recently perused J. H. Bustanoby's *Psychology of Color*, we decided to print each of the seven chapters in a color reflecting the emotional theme of that section." \$1000

3. Allen Press. Terence. *THE BROTHERS*. With Twenty-seven Drawings by Albrecht Dürer. Kentfield, 1968. Folio (8½ × 13). (67) pages. Embroidered cloth spine and printed Fabriano boards, slipcase (lightly hand soiled). Tiny ding in one board edge. Fine. One of 140 copies printed on dampened handmade paper, with vignettes printed in terracotta and green. Durer's pen and ink drawings on white-ground wood blocks were created for an edition of Terence planned in 1493 by Johann Amerbach. The project was abandoned after Badius published his illustrated Terence, and the blocks were never used. The blocks survived in a Basel museum, where the Allens had metal plates made of the drawings, which are here published for the first time. \$600

4. Allen Press. Joseph Conrad, Gustave Flaubert, Henry James, and Luigi Pirandello. *FOUR FICTIONS*. Kentfield, 1973. 9 × 14. 168 pages, four plates by Blair Hughes-Stanton, Michele Forgeois, Joseph Low,



Item 3. Allen Press, Terence.

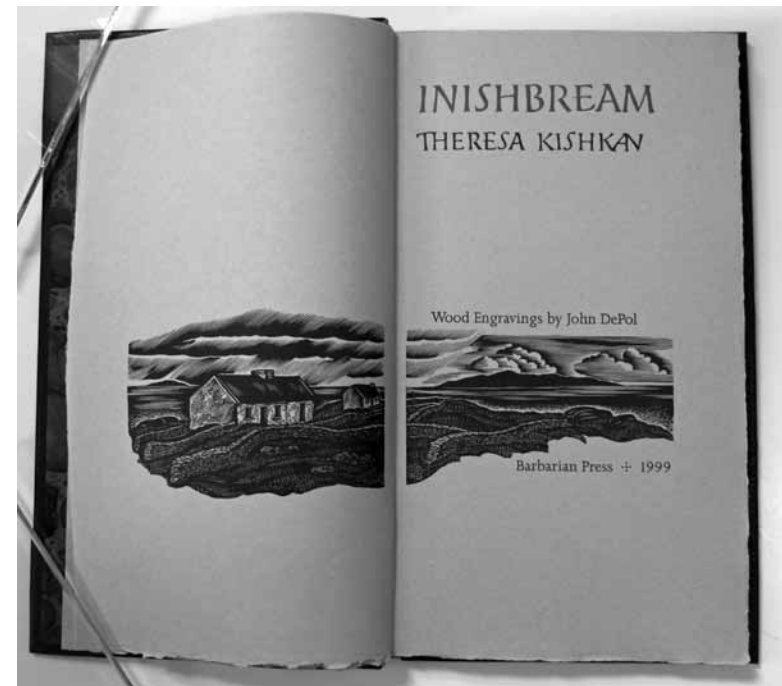
and Paolo Carasonne. White and tan boards. Protruding deckles on one of the sections are dusty; light bump and stain at head; all else fine. One of 137 copies. Printed by hand on four different papers in black and four colors. *Conrad's Lagoon* is printed in Goudy Modern on handmade Wookey Hole; *Flaubert's Legend of Saint Julien* in Goudy Thirty on handmade Richard de Bas; *James' The Jolly Corner* in Romanée on Curtis Tweedweave; *Pirandello's The Annuity* in Goudy Modern on handmade Fabriano. The Allens saw this book as "a concise presentation of Literature, Book Arts & Crafts of England, France, United States, and Italy." \$725

5. Allen Press. Hyginus, Gaius. *THE POETICON ASTRONOMICON*. Greenbrae, 1985. 7 × 11. 150 pages, with 48 wood cuts from the 15th c. first edition. Four large hand colored initials and a colored woodcut on title. Bound in linen with a matching slipcase. A fine copy with prospectus. Printed on a handpress in black and blue on dampened

handmade paper. This is the first translation from Latin into English of Radtolt's 1482 edition—the first printed book to show the figures of the constellations. One of 140 copies. \$850

ON HANDMADE PAPER & SPECIALLY BOUND

6. Barbarian Press. Kishkan, Theresa. *INISHBREAM*. Wood Engravings by John DePol. (Mission), 1999. 6 × 10. 84 pages, illustrated with 22 wood engravings (of which 12 are pictorial initial letter openings) printed from the original blocks. Bound by H el ene Francoeur in New Zealand deerskin, the spine covered with a mosaic of fish skins; housed in a dark green calf and marbled boards case. An extra suite of the wood engravings in a suede and board chemise is also in the case. Fine. Laid-in card from John DePol presents this copy to a fellow printer. One of 15 lettered copies—the Design Edition—signed by the author, printed on Twinrocker handmade paper, with an extra suite, and in Francoeur's binding. (The edition included 50 copies on mouldmade paper, in quarter leather with an extra suite in slipcase, and 175 copies in quarter cloth.) In a printed broadside, the binder discusses her response to the story and the symbolism of her binding which moves from dark to light. \$2000
7. Barbarian Press. GERARD BRENDER   BRANDIS, A SELECTION OF WOOD ENGRAVINGS. Mission, 2000. 7½ × 10½. There are 11 text leaves with 8 small engravings on tan paper, and 44 wood engravings printed from the blocks on white paper. Quarter burgundy morocco and patterned boards. Fine in slipcase. Laid in is a signed proof of the frontis engraving. One of 50 deluxe copies, signed by the binder Natsha Herman. Brandis—an engraver, papermaker, and bookbinder—is known for his botanical engravings. He provides checklists of his work. First of the Elsteds' superb Endgrain Editions. \$650
8. Barbarian Press. Jan Zwicky. *TWENTY-ONE SMALL SONGS*. Mission, 2000. 4 × 7. 24 leaves laced into hand painted stiff wraps. Fine in clamshell case. The author's signed holograph poem "Wild Grape" is laid into a printed folder in the case. One of 21 deluxe copies printed letterpress on vintage Turkey Mill mouldmade paper. (There were also 125 regular copies.) First edition. \$475

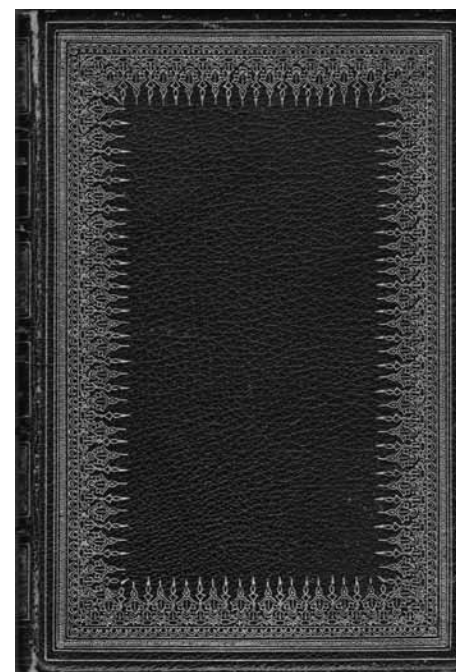


Item 6. Barbarian Press, Kishkan.

9. Barbarian Press. A fine, comprehensive collection of 38 items from Barbarian Press, a preeminent Canadian private press. 1997–2007. The 38 books, pamphlets, and broadsides include some scarce, very limited, and deluxe editions. Some titles present are: *Albion Broad-sheets*, *Sorts & Founts*, *Founts & Circumstances*, *Endgrain*, and the three Endgrain Editions (Brender   Brandis, Peter Lazarov, and Abigail Rorer), as well as the press bibliography *Hoi Barbaroi* in the deluxe edition. A checklist is available in pdf form. \$12,550
- ONE OF A FEW COPIES WITH THE ENGRAVINGS SIGNED
10. Baskin, Leonard. *BIRDS & ANIMALS*. Gehenna Press, 1974. 15 × 11¼. 140 leaves: title, colophon, and 66 wood engravings, woodcuts, and linoleum cuts by Leonard Baskin printed one to a leaf on Troya, and interleaved with backing sheets, plus 5 blanks. Signed by Baskin in the

colophon. An unbound binder's copy with 64 of the prints signed by Baskin. Housed in a handsome cloth and decorated paper traycase. Fine, with prospectus. A delightful range of Baskin's creatures from sea, land, and air. Printed by Harold McGrath in black, dark blue, dark green, or red. The image sizes range from less than an inch to 8 inches. Many of the blocks appeared in earlier works (such as *A Little Book of Natural History*); some were separately issued, or used for bookplates or pressmarks and other ephemera. Both *The Work of Fifty Years* and the prospectus call for 65 prints (not the 66 present here). Of 50 copies printed, a few (the prospectus says 5) copies had all the prints signed. These were offered in 1974 for \$2500. Apparently not all 50 sets were bound or sold. There were three binders for the edition. This set of sheets belonged to one of the binders. Rare. \$9,800

11. Bates, Wesley. Morris, Henry. *THE BOOKSELLERS OF SAN SERRIFFE*. By *Theodore Bachaus*. San Serriffe [Newtown: Bird & Bull Press] 2001. 8vo. 89, (6) pages with tipped-in specimens of pastepapers, photos, etc. Three full page wood engravings of not-so-imaginary bookshops and several pressmarks by Wesley Bates. Quarter morocco, slipcase. Fine. With the separate air mail letter (as issued) and the prospectus. *One of 200 copies.* \$350
12. Beard, Mark. *UTAH READER*. NY: Vincent FitzGerald, 1986. 11 × 15. Thirty-three leaves, including 11 single-page linocuts and 6 double-page linocuts (several folding out and up); all protective glassines are present. Text is silkscreened from Beard's manuscript. Bound by Gérard Charrière in turquoise silk boards. Several light scratches on upper cover, along with a very faint water stain; else a fine copy of this delightful book. *One of 40 signed copies. The extraordinary illustrations are multi-layered collages, from some 40 separate prints, with some hand coloring. Collage executed by Zahra Partovi and Vincent FitzGerald. An autobiographical work about Beard's Mormon childhood.* \$5000
13. Binding—Pawson & Nicholson. Hart, Charles H. *BIOGRAPHICAL SKETCHES 1868–1884*. (Spine title) Vp, 1868–1884. 6½ × 9½. This is a collection of 13 offprints of articles written by Hart for various journals. It was bound for the Hart family by Pawson & Nicholson



Item 13. Pawson & Nicholson.

(stamp signed) in dark green morocco sides paneled with several borders and dentelle design, wide turn-ins richly gilt, moire satin endpapers, top edge gilt. Light edge wear, a very good copy. Name "Anita Hart" on blank. \$600

WITH THE VERY RARE PATENT LABEL

14. Binding—Vernis Sans Odeur (odorless varnished). *TABLETTES DE SOIRÉES*. Paris, Chez l'Editeur, Rue de Sorbonne, nd. 2½ × 3⅝. 31 leaves, with 13 vignettes. A printed notebook in which to record daily Perte, Gain, Recette, and Dépense followed by a section for "Souvenir." Bound in boards lacquered with a black ground painted in gold, red, and green. On the upper cover a Japanese fisherman hauls in his catch; on the lower, he leaves with fish basket slung over his shoulder. Each cover displays a different building and different floral border. Velvet spine (worn), red silk endpapers and loops to hold the

pencil (present here), ribbon place marker. Very tiny label of Clarice W. Hamill on pastedown. With the rare Brevet d'Invention (patent) label on pastedown. Some crackling under the varnish and a tiny chip from lower cover, but a very good copy. "In 1811, Théodore Pierre Bertin obtained a five year patent for lacquered bindings ('reliures vernisées'). His workshop produced most of the c30 known examples, the last of which has a 1818 printed text." (British Library database of bindings) In this expensive and delicate technique, the binding was repeatedly—dozens of times—varnished and rubbed down to achieve a lustrous finish. These rare bindings are frequently, and erroneously, termed "Vernis Martin" after the four Martin brothers who invented a lacquer finish for furniture. Albert Ehrman published a census (The Book Collector Winter 1965) of "Vernis Martin" bindings in the libraries of Abbey, Broxburne, Esmerian, Morgan, Walters Art Gallery, Wittcock, et al. There is nothing similar to this binding in his census. A two-volume work in Vernis bindings (Ehrman's no. 4, described as "of the greatest rarity") but with no patent label brought \$45,000 in the Cornelius Hauck sale. \$7000

THE COMPLETE RUN OF 18 YEARS,
MOST IN THE DELUXE BINDING

15. Bindings—Benjamin Bradley. *THE ROSE OF SHARON*, A Religious Souvenir for the Year 1840 (–1857). Boston: A. Tompkins & B. B. Mussey, (1839–1857). Complete run of 18 years. Sixteen of these gift annuals are in Bradley's deluxe leather bindings. Each deluxe binding has a different cover design. All have gilt edges and turn-ins. Many have gilded patterned endpapers (which Sue Allen had not seen before); some are floral, others geometric. Most bear either Bradley's ticket or his blindstamp. Years 1852 and 1853 are in the standard plaque bindings (Wolfe 116). This set is said to have come from an estate in West Chester, NY where the volumes were acquired annually as they were published. A rare and fine set. With this set is an additional copy of the volume for 1853. Acquired separately, it is the deluxe morocco issue (lacking a plate). The Rose of Sharon was the longest lived American literary annual. Its best known contributors are J. G. Adams, Henry Bacon, Alice and Phoebe Cary, Margaret Fuller (1846), and Horace Greeley. \$3800

16. Bird & Bull Press. Morris, Henry. *BROADSIDE VIGNETTES*. Newtown, 1997. 19 × 25. Twenty-one folders each hold a complete, short article: most are single broadsides; several are multi-page. Accompanied by a bound booklet with foreword and contents. Fine in tray case. One of 145 copies. The Vignettes are printed in two or more colors on a wide variety of imported and domestic papers—with an even wider variety of uncommon type faces. Most are on bookish topics. \$575
17. Bird & Bull Press. Morris, Henry. *MY LOG & DIARY 1994–2005*. Interpersed with anecdotes and observations on book collecting, printing, private presses and other bookish matters. Newtown, 2005. 9 × 12. 105 pages, illustrated (numerous color photos). Quarter morocco, slipcase. Fine with prospectus. One of 160 copies. Includes a 32-page photographic essay on Japanese paper. A sequel to Two Birds With One Stone. \$425
18. Bowne & Co. *THE WOOD ENGRAVING PORTFOLIO*. A portfolio containing the work of nine contemporary artists. South Street Seaport, 1988. 11 × 15. 10 broadsheets: 9 numbered and signed wood engravings by John DePol, Lars Hokanson, Nigel Holmes, Joe Le Monnier, Bary Moser, June Paris, Angelo Pinto, Edward Porter, and Abigail Rorer. Title leaf has an additional engraving of the seaport by DePol. Fine. With prospectus and order form. One of 200 sets. Printed from the original blocks. \$400
19. Campbell, Ken. *FATHER'S GARDEN*. Np, 1989. 7 × 12½. Twenty-seven French-fold leaves. Morocco spine and color-printed boards in sturdy slipcase having a complimentary design. Fine. One of 50 signed copies. From the artist's description: "printed letterpress in multiple inks, some metallic, some tints produced by hand-wiping, some pages varnished. Text and illustration composed of type and type ornaments. Printing from solids on the hammered peaks of the paper surface and varnishing; the resulting translucence blends the colours printed on each side of the paper." Text on each page printed as a panel within wide garden borders. "The poem is overprinted on itself, as if the lines were rows in a carefully tended garden, with new phrases emerging as the previous lines become obscured." The Library of Congress held an exhibition of Campbell's work in 2009. See Mark Dimunation's article in Parenthesis 22. \$800

20. Cinamon, Gerald. *E. R. WEISS. The Typography of an Artist*. Oldham: Incline Press, (2012). 10 × 14. Photographic frontis, 178 pages including Index. Profusely illustrated with the typography of Emil Rudolf Weiss, tipped-in facsimiles printed letterpress, much in color; 3 small broadsides laid in loose. Paper vellum spine and printed boards. Base of spine has a tiny bump, else as new in slipcase. With prospectus and separate Memorial booklet. *A handsome book with significant text, it required many years to produce. One of 250 copies, signed by the binder Stephen Conway. One chapter concerns Weiss types in use today.* \$565
21. Cohen, Claudia. *PASTE PAPERS*. (Seattle, 1999). 10 × 6¼. A sample book of 97 different paste papers created by Claudia Cohen from 1989 to 1999, tipped to 23 leaves of Rives paper. With a paste paper title page and colophon. Bound by her in paste paper over boards with leather spine label, in cloth and board tray case. Fine. *One of 30 copies, this inscribed. Colophon is printed in gold on blue paste paper. There is no text.* \$1800
22. Contre Coup Press. Hemingway, Ernest. *BIG TWO-HEARTED RIVER. Wood engravings by Nick Baute*. Louisville, 2011. 7½ × 11. 34 pages illustrated with 4 engravings printed from the blocks. Quarter cloth and batik boards. With an extra suite of the engravings, each signed, in a paper folder. Fine. *One of 24 copies on handmade Twin-rocker paper. Signed by the artist. Printed letterpress by Timothy Hawley in black and brown in Lutetia types. This story of a camping/fishing trip is followed by an Afterword.* \$300
23. (Decorated Paper) *A BOX OF MARBLES*. Pied Tyler Press, 2011. 11 × 9½. This unique “artsit’s book” is comprised of 41 white oak blocks, each covered with a different marbled paper, with one actual marble in the center, fitted in a cloth box. Explanatory text is printed inside the lid, which is signed by Newland. 14 sheets of marbled paper (a few signed by the artist) from which the blocks were covered are rolled into a wood-veneer cyclinder. Fine, and one of a kind. The blocks display a wide range of marbling techniques by 16 artists. “The pieces have many uses, including the study of patterns and color; as traditional building blocks; or as an engaging mathematical exercise, such as discovering how many different placements the marble can have while maintaining the original rectangular form.” \$875
24. (Decorated Paper) Mariani, Elisabetta. *THE MARBLE COLLECTION, for Kate’s Paperie*. NY, nd. 6 × 4½. 28 leaves of black paper with 68 specimens of marbled paper and 97 specimens of stenciled paste papers. A tipped in Index names the papers in their available colors. Bound in cloth and stenciled boards with ribbon ties. Fine. *Handsome specimen with some unusual designs.* \$100
25. (Decorated Paper) McKittrick, David. *A NEW SPECIMEN OF CURWEN PATTERN PAPERS*. Gloucestershire: Whittington Press, 1987. Two vols. 7½ × 10½. xii, 105 pages plus plates (mostly in color). Included in the pagination are 32 tipped-in large specimens by 16 Curwen artists, with notes about each on the facing page. Quarter morocco and patterned paper boards. Matching board portfolio containing 5 very large sheets (full size) of Curwen papers. Both fine in slipcase. *One of 85 special copies with portfolio of full-size sheets folded, by Enid Marx, Edward Bawden, Thomas Lowinsky, and Elizabeth Friedlaender (2 different sheets). Other artists represented by samples include C. L. Fraser, Eric Ravilious, and Albert Rutherston. (There was also a regular edition of 250 copies.)* \$650
26. Double Elephant Press. *GLUTTONS FOR RAPTURE/DEFECATING ANGELS. Two Poems and Etchings by Michael Kuch*. NY, 1998. 8¼ × 9½. Thirty-four leaves with 29 copper-plate etchings. Those for Gluttons are in shades of brown and rust; Angels in gold, green, and blue. Bound by Three Bear Trap Bindery, accordion-fold with leaves hinged on linen, olive green cloth boards with an additional etching inset on each cover. Housed in a cloth folding case with printed spine label. Fine. *One of 44 signed copies printed letterpress by Arthur Larson on Zecchi handmade paper.* \$1000
27. Double Elephant Press. *LEMONS DESCENDING. Music * Poetry * Etchings*. (Northampton) Oxingale Press, 2000. 11½ × 11½. 34 leaves. Sixteen color etchings by Michael Kuch. Bound by Claudia Cohen in cloth and her pastepaper boards with an additional etching inset

into upper cover, housed in gold silk cloth tray case, with CD in recessed compartment. Fine. *One of 70 signed copies printed on handmade Velke-Losiny paper. Poems (by Neruda, Dickinson, et al.) are printed in the original language and in English translation in black, red, blue, and golden yellow. Music (by Villa-Lobos, et al.) composed for these poems is performed by soprano Eileen Clark and cellist Matt Haimovitz. Michael Kuch's creative artistry unifies the whole. The shape and size of the book echoes that of a 33 RPM record; the flap of the CD envelope is shaped like an inverted cathedral arch (a motif throughout the book); the final etching incorporates the musical notation for "hold the last note."* \$1500

28. Elston Press. Longus. *DAPHNIS AND CHLOE*. New Rochelle, 1904. 7¼ × 11. 99, (2) pages. Initial letters and four woodcuts by H. M. O'Kane. Full vellum, spine lettered in gilt, green silk ties. Lacks slipcase, calligraphic booklabel on pastedown. Light soiling to vellum, top edge dusty, but an unusually clean and crisp copy. *One of 160 copies printed by Clarke Conwell in Elston Roman type in red and black on handmade paper. Text from the Angell Daye translation of 1587. The last, and possibly the best, from this press—the finest American press influenced by William Morris.* \$900

29. Essex House Press. John Dryden. *ALEXANDER'S FEAST, OR, THE POWER OF MUSIC*. London 1904. 4¼ × 7½. 12, (1) pages. Full vellum, pressmark in blind on cover. Note laid-in announcing that the press had begun its own distribution. Calligraphic bookplate, slight toning to vellum. About fine. *One of 140 copies, all printed on vellum; hand-colored woodcut frontis by Reginald Savage. Caslon type printed in red and black with gilded or colored initial letters calligraphed by Florence Kingsford; hand-colored pressmark opposite colophon. Handel composed a choral work based on this ode.* \$850

30. Fleece Press. Brett, Simon. *MR DERRICK HARRIS 1919–1960*. Denby Dale, 1998. 10 × 11½. 53 pages, illustrated throughout. Quarter cloth. Accompanied by Harris' nine large (16 × 11) color illustrations for the unpublished children's book *Royal Flush*. Three extra wood engravings, too large for the book, are also housed in the lemon cloth dropback case. Fine. *One of 280 copies. Wood engravings are*

printed by Simon Lawrence from the original blocks. "Derrick Harris is the missing link in the history of British graphic art in the twentieth century. No one did more than he to define the look of the 1950s." \$295

31. Fleece Press. *LONG LIVE GREAT BARDFIELD, & LOVE TO YOU ALL. The Autobiography of Tirzah Garwood*. (Upper Denby, 2012). 9½ × 12½. 297 double-column pages, generously illustrated throughout from photographs, drawings and paintings, wood engravings, and other artwork; indexed. Quarter citron buckram and patterned boards. Fine. *One of 550 copies. Tirzah Garwood, the wife of Eric Ravilious, wrote her autobiography toward the end of her life. The section on Great Bardfield during the 1930s is a fascinating first-hand, slightly detached account of life among a unique artistic community. The text has been transcribed from a number of Tirzah's handwritten notebooks, and edited by her daughter Anne Ullmann.* \$450

ONE OF FRASCONI'S MASTERPIECES

32. Frasconi. Lorca, Garcia Féderico. *2 POEMAS: ROMANCE DE LA LUNA, LUNA. ROMANCE DE LA GUARDIA CIVIL ESPAÑOLA. Ilustrado con grabados originales de Antonio Frasconi*. (NY, 1953). 13½ × 20.



Item 32. Frasconi.

Twenty-four leaves with 19 woodcuts on Rives paper, including a full page portrait of Lorca. The folio gatherings are loose as issued in printed board portfolio, covered by a printed dust jacket. Fine. An early and very dramatic work from this renowned artist. Some of these powerful woodcuts are nearly 20 inches high, including the bust portrait of Lorca. The midnight black horses, and their riders brandishing swords, charge across the 26-inch double page. Text, lithographed from Frascioni's handwriting, is printed in red. Frascioni's woodcuts, printed by the artist from the blocks, are in black with the exception of two red ones. Frascioni Against the Grain reproduces four images, considerably reduced. No. 9 of 15 copies, signed by Frascioni. The Books of Antonio Frascioni 7. \$8500

33. Gehenna Press. Leyda, Jay. *A HOUSE TO BE BORN IN*. (Northampton), 1958. 7½ × 9. Wood-engraved portrait of Emily Dickinson by George Lockwood, (6) pages. Stapled blue wraps, with printed cover label, are sun faded around the edges. Very good. One of 100 copies signed by Lockwood. Leyda's poem about Emily Dickinson's family is interspersed with text from the deed to Dickinson's property printed in red. Bruce Rogers ornaments and two pressmarks also in red. \$250

34. Golden Cockerel Press. Musaeus. *HERO AND LEANDER*. Golden Cockerel Press, 1949. 5½ × 9. 48 pages with 12 line-engravings in copper by John Buckland-Wright. Full vellum by Sangorski & Sutcliffe, gilt pictorial covers. Calligraphic bookplate, fine. Slipcase. One of 100 special copies on rag paper in full vellum binding and with an extra engraving by Buckland-Wright who signs the book with the translator F. L. Lucas. Printed in Gill's Felicity type. \$900

35. Golden Cockerel. Milton, John. *PARADISE LOST*. (London), 1937. 9 × 13. 372 pages with 29 white-line wood engravings by Mary L. Groom. Bound by Zaehnsdorf in black pigskin spine and corners, and cloth sides marbled by Sydney Cockerell, top edge gilt. Contemporary bookseller's ticket at base of front pastedown; owner's signature dated 1941 on blank. Sides slightly rubbed from the sturdy cloth slipcase, tiny closed crack at head of spine, creases in lower corner of first six leaves, still a fine copy of this magnificent edition. One of 200 copies printed on handmade Batchelor paper, in Eric Gill's 18-point



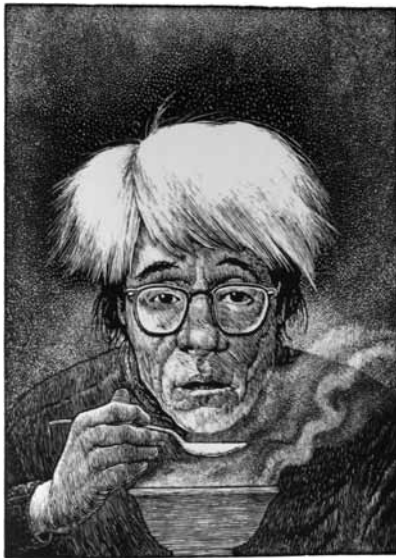
Item 34. Hero and Leander.

Golden Cockerel type. Text is from the first impression of 1667, with the original structure of the poem in 10 books, prepared by J. Isaacs. A student of Leon Underwood, Mary Groom was part of the progressive group, which included Blair Hughes-Stanton and Gertrude Hermes, that formed The English Wood-Engravers Society. In British Wood-Engraved Book Illustration 1904-1940, Joanna Selborne writes that these three "produced some of the most inventive illustrative prints of the period." Mary Groom was the first woman to illustrate Paradise Lost. Roderick Cave and Sarah Manson writing in their history of the press speak of the "outstanding quality" of Mary Groom's engravings. "The Golden Cockerel Paradise Lost is one of the most interesting, most poetic editions of Milton's epic." \$2900

36. Harwerth, Willi. Hans Andersen. *THE RED SHOES*. Douglas Clevendon: Bristol, 1928. 5½ × 8. 31 pages, Vellum-backed boards with exposed chords. Fine. One of 60 numbered and signed, specially bound, and with an extra suite of the engravings hand colored. (Eri-

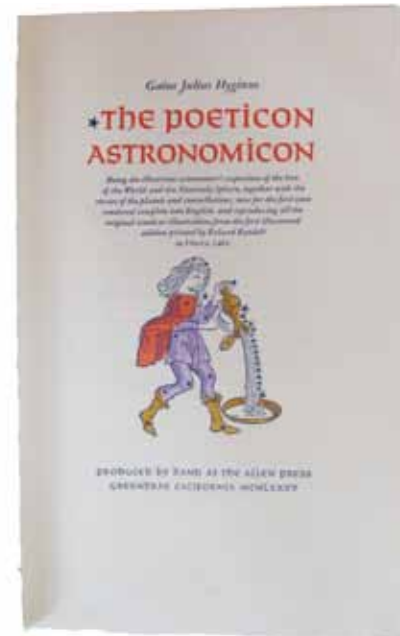
tion of 470 copies.) Printed by Wilhelm Gerstung in Koch's Grosse-Antiqua type. A charming book, immaculately produced. \$620

37. Heavenly Monkey. Rollin Milroy. *TYPES/PAPER/PRINT*. (Vancouver), 2012. 8 × 12. (28) pages. Wood engraving of Milroy's printing press by Shinsuke Minegishi. Marbled boards, paper labels. Fine. *This copy has bound in an extra leaf (Optima/Perpetua) printed on handmade paper, to demonstrate the way paper choice affects a type's appearance. A type specimen of nine Roman and 11 italic faces of HM's core repertoire, the continuous text is H. P. Lovecraft, The Horror at Red Hook. There is a 3-page introduction by the printer. Faces include Centaur, Cloister Old Style, Cochin, Dante, Optima, Arrighi, Granjon, and Weiss. One of 40 copies printed letterpress on dampened Guarro paper, this is one of a few copies with the extra leaf.* \$550



Item 38. Oddballs.

38. Heavenly Monkey. *ODDBALLS. The Remarkable True Stories of Forty Unique, Strange, Peculiar, Extraordinary & Generally Odd People, Told in Prose and Wood Engravings by Jim Westergard*. (Vancouver), 2011.



Item 5. Allen Press, Hyginus.



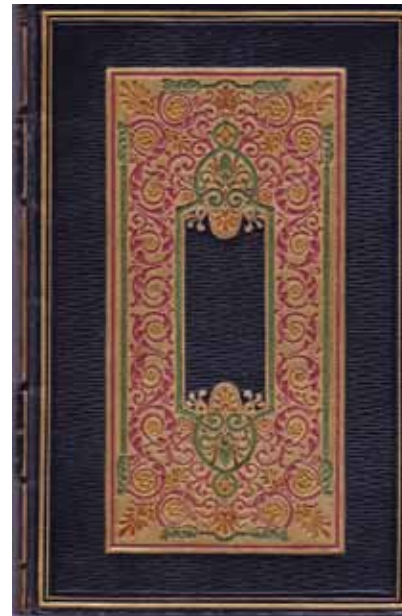
Item 28. Elston Press.



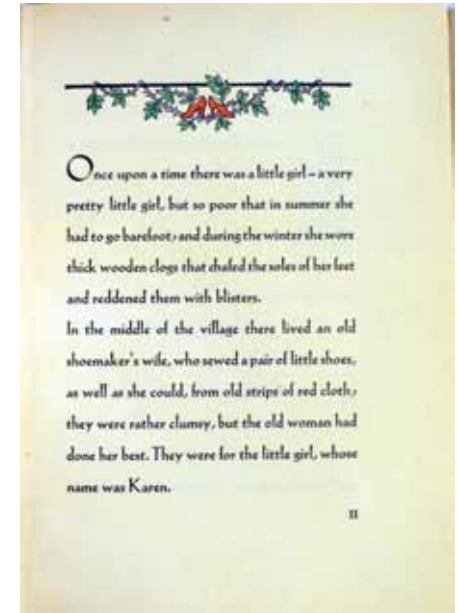
Item 32. Frasconi.



Item 49. Kredel



Item 50. Langlé.



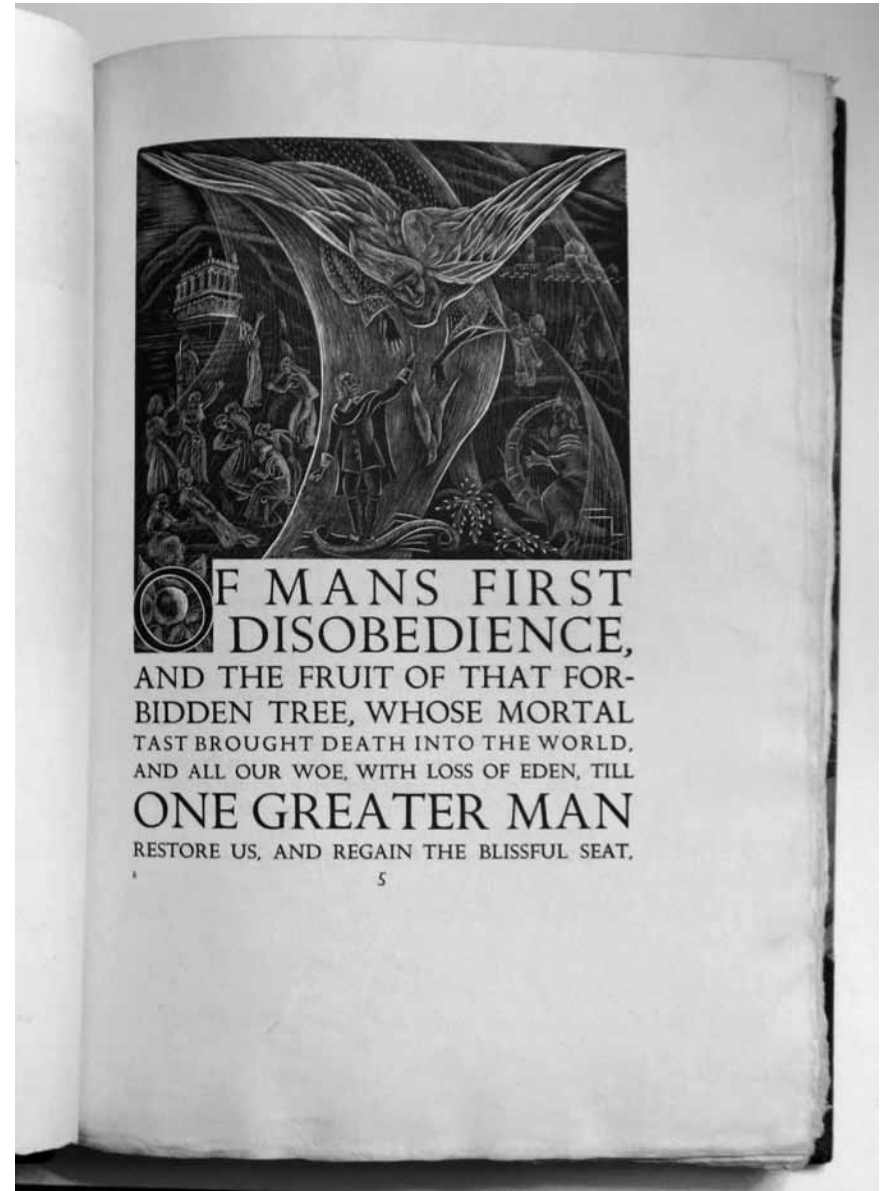
Item 36. Harwerth.



Item 29. Essex House Press.



Item 51. Logan Elm Press.



Item 35. Paradise Lost.

8½ × 12½. 96 pages including 40 wood engraved portraits tipped in. Blue cloth, spine-length black leather label, decorative glassine. Fine. *One of 35 copies beautifully printed letterpress on dampened paper. Signed by the author/artist. Oddballs presents portraits of some women and men you've heard of: Aimee Semple McPherson, Howard Hughes, Timothy Leary, Gunnlaug Wormtongue, Pope Joan, Grigori Rasputin—and some you may not have. They are “quietly or outlandishly out of the ordinary.” Introduction by Barry Moser. Westergard is not only a fine engraver, but also an entertaining (humorous and irreverent) story-teller.* \$2000

39. High Loft Press. *THE SHYP OF FOYLES*. By Sebastian Brandt, Translated into English by William Barclay, 1509. (Seal Harbor), 1982. 10 × 14. (62) pages illustrated throughout. Bound by Gray Parrot in quarter cloth. Two lower tips bumped; all else fine. *One of 200. The line cuts are adapted from Durer.* \$435

“IN THE MANNER OF THE SIXTEENTH CENTURY”

40. Hunter, Dard. Frank Weitenkampf. *THE ETCHING OF CONTEMPORARY LIFE*. With an Original Etching by Ernest D. Roth. Marlborough-on-Hudson: Dard Hunter, 1916. 8¼ × 11½. (12) pages plus loose etching, as issued. Criblé headpiece and initial engraved by Hunter. White and grey boards, large title label an upper cover. Calligraphic book label on pastedown. Spine slightly toned, else a fine, unopened copy. *One of 250 copies produced for the Chicago Society of Etchers; the etching is one of 270 copies signed and dated by Roth. Laid in is the 4-page membership list, and a notice from The Oakwood Binders that a full pig-skin binding designed by Hunter is available for \$10. This is Hunter's second book (the first being Etching of Figures 1915 also for the Society of Printers). A “one-man” book for which Hunter made the paper, designed/cut/cast the type, and printed the book.* \$1250

41. Incline Press. *IN PRAISE OF PATTERNED PAPERS*. A Collection of Essays by Paul Nash, Phyllis Barron, Enid Marx, Alan Powers, Sebastian Carter, Victoria Hall, Graham Moss. Oldham, 1997. 7½ × 10½. 120 pages with 96 tipped-in colorful samples. Patterned boards, cloth spine, in matching slipcase. Fine. *One of 360 copies. The most extensive work on the subject, this includes a discursive bibliography by Moss.* \$450

42. Janus Press. Judy Fairclough Sgantas. *ABC OF BUGS AND PLANTS IN NORTHERN GARDENS*. Vermont, 2012. 7 × 6½ (with the book closed). There is a tri-fold page for each letter of the alphabet, which opens to 19 × 6½. The classical Roman letter forms are entwined with plants and insects. There are two different images for each letter of the alphabet—one in b&w and one in color. Text fills the middle panel. Woven strip binding, in a new pattern designed by Claire Van Vliet for this book. Fine in tray case. *One of 120 copies signed by Sgantas, a professional gardener. Text concerns mostly garden pests—what attracts or repels them—and a plant's defenses.* \$500

43. Janus Press. Sandy McPherson. *BEAUTY IN USE*. Newark, VT, 1997. 9 × 8. (38) pages. Concertina non-adhesive binding—a new structure created for this book. Fine in original colorful cloth-covered tray case. One of 150 copies, signed by Claire VanVliet, McPherson and two others involved in the production. Presented are 13 poems by McPherson inspired by African-American quilts. Between each leaf of poetry is a double sided quilt structure of woven and interlocking color and pattern papers—there are 20 quilts including the binding covers. They are made from 12 known papers (eg Fabriano and Twinrocker) and several unidentified paste, marbled and printed papers. An enclosed baggy contains leftover scraps. A lovely kaleidoscopic production. \$600

“WITH ALL FIDELITY TO STRUCTURE,
CHARACTER, AND TINT”

44. Johnstone, William Grosart & Alexander Croall. *THE NATURE-PRINTED BRITISH SEA-WEEDS*. London: Bradbury and Evans, (1859–1860). Four volumes. 6 × 9. xv, 188 ; ix, 203; xi, 200; xiv, (1), 324 pages, plus 220 nature-printed plates in color. Engraved titles in each volume also bear a small nature-printed alga. Some light foxing throughout (mostly on the backs of plates). Later c19 three-quarter green morocco (spines darker), marbled sides and matching endpapers, top edge gilt. Bookplate in each vol. Some wear to extremities, head of volume 1 chipped and joint starting but firm, joints rubbed, but a very good, handsome set of this extraordinary achievement.

The algae are printed in many shades of red, brown, green, pink, purple, grey. Most are printed in a single color; but some are 2 or 3 colors. While the next to last plate is numbered 207 and the last plate bears no number, there are bis plates 22½, 42b, 59b, 59c, 68b, 70b, 70c, 91b, 92b, 143b, 206b. Nature printed by Henry Bradbury, the sea-weeds “are herein reproduced with all fidelity to structure, character and tint of the originals. The most crystalline water could scarcely more delicately float these lace-like trophies of the Garden of the Sea than do their pages.” (From the authors’ Preface.) Friedman, *Color Printing in England 1486–1870*, ills. 163 and 164. See *Typographia Naturalis* pages 22–28. \$2500

45. Kelly, Jerry. *A CHECKLIST OF BOOKS PUBLISHED BY WILLIAM PICKERING 1820–1853*. With essays by Joseph Blumenthal and Arthur Warren. Pomona: Kelly-Winterton Press, 2004. 5½ × 8½. ix, 56, (2) pages plus 56 plates, four original leaves tipped in. Quarter red leather and boards, slipcased. Fine. One of 25 copies (total edition was 198 copies) with more interesting original leaves tipped-in. \$295
46. Kleweta, Raphael Augustinus. *BASILIVS VALENTIANUS. Aurea Catena*. Belveze de Razes: Anima Mundi, 2000. 4½ × 6. Approximately 15 “pages.” Actually 9 tri-fold interlocking sheets, printed from the artist’s calligraphy in blues, greens, and browns. With six engravings in colors, and line drawings in the text. Handmade paper wraps molded, embossed, printed in blue, and gilded. Wooden slipcase covered in black velvet with cork top and bottom. Fine. One of 150 signed copies. Each engraving is also numbered and signed by the artist. Hand printed on handmade paper with painted speckles and gilded fore edges. Layout and illustrations suggest a medieval manuscript on alchemy. *Basilivus Valentius was an early chemist who extracted hydrochloric acid from marine salt, and copper from pyrites, among other achievements.* \$400
47. Koch, Rudolf. *DIE GESCHICHTE VOM WEIHNACHTSSTERN*. Leipzig, 1920. 13 × 10. (26) pages with 12 large and several smaller silhouettes. Beveled paper boards with large silhouette and title on upper cover. Binding a bit warped, with some old rubbing and scratches. Contemporary bookplate on pastedown might have been designed

by Koch. Very good. *Christmas story of the Three Wise Men. Printed at Klingspor Typefoundry in 1919 from plates of Koch’s paper cuts.* \$150

48. Kredel, Fritz and George Salter. *AM WEGESRAND*. Frankfurt: Der Goldene Brunnen (1961). 7½ × 10½. (2), xxiv, 34, (2). Fritz Kredel’s 24 hand colored woodcuts of roadside flowers and plants are surrounded by George Salter’s calligraphic texts from classic German poetry. Vellum-backed cloth. Fine in slightly worn slipcase. One of 150 copies printed at Bauer Giesserei, signed by Kredel and Salter. Thirty-four text pages print the calligraphic quotations in *Weiss Roman*. Kredel’s subjects were found “by the wayside” in and around New York. A Century for the Century 63. \$1800
49. Kredel, Fritz—Leaf Book. *FRITZ KREDEL 1900–1973. A comprehensive list of Kredel’s work by Mathilde Kredel Brown; with essays by Gay Walker, Hermann Zapf, and Ronald Salter*. NY, 2007. 8 × 10. 140 pages, with 80 color illustrations plus 6 original leaves. Quarter leather, slipcase. One of 20 copies. The original sheets of the Grolier Club’s 2000 catalogue are augmented by four illustrated leaves from books, an illustrated 4-page prospectus for the Michelstadt map, and a personal greeting card. Designed by Jerry Kelly. \$700

DELUXE COLORED COPY
IN AN OUTSTANDING BELGIAN BINDING

50. Langlé, Joseph Adolphe Ferdinand. *LES CONTES DU GAY SÇA-VOIR. BALLADES, FABLAIUX ET TRADITIONS DU MOYEN AGE ... ornés de Vignettes et Fleurons, imités des Manuscrits originaux par Bonnington et Monnier*. Paris: F. Didot for Lami Denozan, (1828). 5½ × 8½. cxlvi, 48 pages plus 11 leaves bearing the lithographs uncolored. Title page and 10 half-page lithographic vignettes by Richard Parkes Bonnington (6) and Monnier (4). Bound by Charles de Samblanx in Romantic style in black straight grain morocco, central Arabesque in gold with raised design painted pink, green, and gold; pink calf doublures with multiple gilt rules, elaborate corner pieces inlaid with turquoise morocco; pink moire flyleaves, marbled endpapers (one with the armorial bookplate of Baron de Launoit); spine richly

gilt is signed at the foot. The original (and meant to be temporary) wraps with label are bound in. Extremely slight wear. Fine copy of a very pretty book. *The lithographs were made with pen, printed on China paper, and mounted with the text, which is printed in a batarde type face. In this deluxe copy, a leaf bearing the lithograph in its natural state is inserted before each appearance of the colored one within the text. The large opening initials also are colored and gilded. The fables are followed by a section of commentary. Gordon Ray (The Art of the Illustrated French Book 1700 to 1914, pages 173–176) writes of Bonington “his importance in the development of lithography can hardly be overstated.” The illustrations in this work “are intentionally primitive in conception. The title page supports Bouchot’s contention (p. 91) that Bonington may be commenting ironically on the Hours of Simon Vostre.”* \$4500

WITH ONE OF THE COPPER PRINTING PLATES

51. Logan Elm Press. Louisa Bertch Green. *SUCH SENSATIONS/SOL-CHE SENSATIONEN. FOOD & PHILOSOPHICAL REFLECTIONS OF CHEF HUBER SEIFERT*. Columbus, 2010. 10 × 15. (139) pages. Designed by Robert Tauber with twelve initial letters hand drawn by Ann Alaïa Woods, who also designed the calligraphy for the book. Twelve dry-point monoprint menus by Anthony H. Rice were printed from copper plates on an intaglio press on dampened Arches Wove paper. Bound at Book Lab II. Sewn onto vellum tapes and into the hand-made, gelatin-sized Cave Paper covers of black walnut- and indigo-stained raw flax. Housed in a drop-spine box covered in black Italian linen with one of the original copper intaglio monoprint plates inlaid into the cover. *One of 26 copies, signed by chef, author, artist, and designer.* \$3000
52. Maney, A. S. *THE NATURE AND MAKING OF POPYRUS*. (Barkston Ash), Elmete Press, 1973. 6 × 9. xvi, 69 pages including 6 illustrations on colored handmade papers, and a specimen of papyrus. Buckram, leather spine label. Fine in custom slipcase. *One of 495 copies signed by the editor/printer and by the papermaker Ian O’Casey.* \$185
53. Melville, Herman. *ON THE SLAIN COLLEGIANS*. Edited, and with woodcuts, by Antonio Frasconi. NY: Farrar, Straus, Giroux, (1971). 7 × 9.

Illustrated with 20 powerful woodcuts (about half are double page). Embossed black cloth, printed dust jacket. *One of 1000 copies signed by Frasconi.* \$150

54. Moore, Suzanne. *PIECEWORK. Poems by Corey Mesler*. Tuscaloosa: The Wing & the Wheel Press, 2000. 4¼ × 7½. 32 pages. Illustrated with hand-colored and illumined paragrams (calligraphic allusions to the text) by Suzanne Moore. Binding designed by Donald Glaister is quarter cloth and boards with a raised, decorated vertical panel on both covers; Glaister’s signature gold dot on upper. Fine, with prospectus. *One of 26 deluxe, lettered copies (of 176) printed on handmade Twinrocker paper, with extra illumination by the artist. Signed by the printer Terry Chouinard and by the artist.* \$350
55. Mueller, Hans. *WOODCUTS AND HOW I MAKE THEM*. NY: Pynson Printers, 1939. 12½ × 10. 188 sheets loose in traycase as issued, with an extra, original woodcut self-portrait signed by Mueller. First 3 sheets creased across the top, otherwise contents are fine. Traycase has some wear, but is in very good condition. *One of 250 copies of the Portfolio edition. Sheets are printed mostly on rectos. This format allows display of the numerous woodcuts and wood engravings (some in color).* \$450
56. Northcote, James. *FABLES, ORIGINAL AND SELECTED*. [with] Fables, Original and Selected ... Second Series. London, 1828 and 1833. Two vols. First editions. 6 × 9½. the Engraved frontis portrait (some foxing), folding facsimile letter, viii, 272; frontis, lx, 248 pages with 560 charming wood-engraved vignettes. Bound by Root in three-quarter morocco and marbled boards, spines nicely gilt, matching marbled endpapers, all edges gilt. Attractive calligraphic booklabel on pastedowns. Extremely slight wear, a fine set in later slipcase. William Harvey, Bewick’s student, engraved most of the 560 vignettes, along with 200 historiated initials, headpieces, and tale pieces. Printed by C. Whittingham. Bewick called *One Hundred Fables* “a brilliant Book.” Ray #55 and 56, Plate XXIX. Brunet IV, 103. \$600
57. Officina Bodoni. Gogol, Nicolay. *THE OVERCOAT*. Verona, 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 OB, with English translation by Constance Garnett in Dante type, on handmade paper.* \$900

58. Old School Press. Burnett, David. *TWELVE POEMS. With wood-engravings by Sister Margaret Tournour.* 11 × 15. Cloth, paper cover label. Fine. (Bath), 1994. *One of 135 copies, set in 10-point Cancelleresca Bastarda, and printed on heavy Saunders paper. Signed by the author and by the artist, who created 14 small, exquisite engravings.* \$200

DUTCH GILT ENDPAPERS BY EHINGER

59. Oxford University. *GRATULATIO SOLENNIS UNIVERSITATIS OXONIENSIS ob celsissimum Georgium Fred. Aug. Walliae principem Georgio iii et Charlottae reginae auspicatissime natum.* Oxford: Clarendon Press, 1762. Folio (9¼ × 14¼; 36.5 cm). Contemporary red morocco, covers with gilt fillet borders and crowns, all edges gilt, "Dutch" gilt floral endpapers stamp signed Johann Lupus Ehinger. Small paper label with manuscript shelf mark ("Q6") in upper corner of pastedown. Corners and joints rubbed; spine faded to brown, joints splitting at top two inches, two leaves slightly cockled at lower outer margin. Still a handsome copy. *One of 100 copies beautifully printed on fine J. Whatman paper (there were also 400 copies on "regular" paper) in Latin, English, Greek, Hebrew, Syriac, Arabic, and Welsh. These verses celebrate the birth of the future George IV. Binding is likely by Alexander Thompson, a binder to the University. Carter, History of the Oxford University Press Volume 1, p. 574.* \$2500
60. Pennyroyal Press. Lewis Carroll. *ALICE'S ADVENTURES IN WONDERLAND.* West Hatfield, 1982. 11 × 17. 148 pages. Purple morocco spine and fore edges, decorated 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. Morocco-backed tray case. Fine. Inscribed by Moser and with a pencil drawing of a thimble under the inscription. *One of 350 numbered copies signed by Moser. Printed in black with red shoul-*

der notes, blue chapter heads, and small engravings in various colors including green and gold. The 75 wood engravings 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. \$4000

61. Pennyroyal Press. Lewis Carroll. *THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE.* West Hatfield, 1982. 10¼ × 16½. xxv, 163, (7) pages. Half-morocco and decorated paper boards by Gray Parrot, with a separate suite of the engravings, 92 leaves, each signed by Moser, in a buckram chemise. Morocco-backed tray case. Fine. *One of 350 numbered copies signed by Moser. Printed in red and black with 92 wood engravings by Moser. Moser in the Pennyroyal Checklist (1986) comments "there is a greater cohesion in Looking-Glass than in Alice. I have never been able to understand why the critics called the pictures 'dark'. I intended them to be whimsical and humorous displaying a kind of calculated pandemonium."* \$3800
62. Petrarch Press. *THE ASCENT OF MOUNT VENTOUX. A letter from Petrarch with a wood engraving by John DePol.* (NY, 1989). 6½ × 9. 11 pages. Blue cloth, paper spine label. Fine. *One of 60 copies on handmade paper. (There were also 10 on parchment and 110 on Arches paper.) Signed by the artist.* \$135
63. Press of Appletree Alley. Simpson, Louis. *JAMAICA POEMS. Illustrated by John DePol.* Lewisburg, 1993. 6½ × 9. 60 pages with 5 wood engravings. Cloth and decorated boards. Upper tips bumped, all else fine with prospectus. DePol's bookplate on pastedown. *One of 150, signed by Louis Simpson and by DePol.* \$165
64. Raamin-Press. Thomas, Dylan. *THE FOLLOWERS.* (Hamburg), 1977. 9 × 14½. 21 pages, with ten large etchings in aubergine and 17 smaller "pictorial marginals" in olive green by Roswitha Quadflieg. Pages ruled in aubergine and green. Green and aubergine marbled boards by Christian Zwang, slipcase. Fine. *One of 40 signed copies in English (there were also 80 in German). Printed by Quadflieg in Stempel*



Item 65. Raamin-Press.

Madison type on Zerkall paper. This press was founded in 1973. Quadflieg executes all aspects of each book herself—design, typography, illustration, and printing. No two books are alike. \$1250

65. Raamin-Press. Strindberg, August. *GESPENSTERSOUPER: EIN KAMMERSPIEL*. Hamburg, 1987. 9 × 12¼. 47 pages plus 4 full page engravings of characters in this intimate play. Bound by Christian Zwan in off-white boards with a poem from the play blind-embossed in the center panel. Upper tips a bit bumped, all else fine in plain dustwrapper and slipcase. From an edition of 180, this is an out-of-series copy inscribed by Roswitha Quadflieg to “Sandy” (Sandra Kirshenbaum). Printed by her in Lutetia and Futura types on light grey Rives. Jerry Kelly, German Fine Printing 1948–1988—“A characteristic example of Quadflieg’s combining of crisp typography and original prints.” A lengthy review, with many photographs, of this work appears in Matrix 10. There, John Ryder writes “Such books develop naturally, organically, without conscious adherence to rules and principles and create a logic most suited to the artist and her subject.” \$850

66. Rampant Lions Press. Lubbock, J. G. *FROM THE SNOWS TO THE SEAS*. Leicester, 1986. 11 × 14. 29 pages. With 4 hand-printed color illustration from copperplates worked by etching and aquatint. Each folds out to the equivalent of three pages with image sizes of about 9 × 28. Tissue guards present. Morocco spine and blue silk boards gilt with a design of waves and mountains. Fine, with the mylar jacket and decorated board slipcase. One of 95 signed copies on handmade paper. \$700

67. Rogers, Bruce. *ESSAYS OF MICHAEL LORD OF MONTAIGNE*. Written by him in French and done into English by John Florio. Edited, with notes and a bibliography, by George B. Ives. Boston: Houghton Mifflin, 1902-23-04. Three volumes. 9 × 14¾. 415; 582; 492 pages. Quarter tan buckram and pale green marbled paper boards, printed spine labels, extra labels tipped in, plain dustwrappers; uncut and unopened. Housed in the original cloth folding cases with paper labels. Collector’s bookplate in first volume. The boxes are soiled and broken, but have protected well the books which are in their original pristine state. With the prospectus. Copy 2 of 265 sets printed at the Riverside Press. Roger’s first show piece, these magnificent folios were printed in his Montaigne type on handmade paper. Doublespread titles within Tory woodcut borders, wood cut portraits, and criblé initials. While the boxes are unattractive, the books themselves are in the finest condition we have seen. \$1600

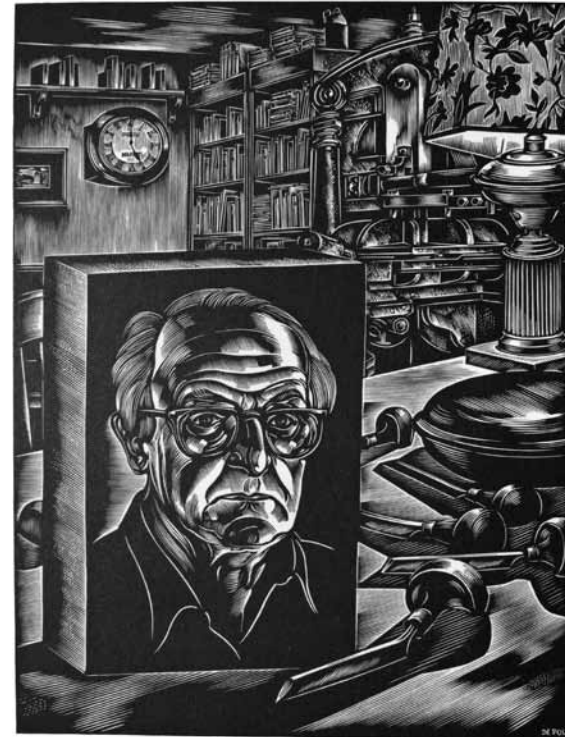
68. Ruzicka, Rudolph. *NEW YORK. A Series of Wood Engravings in Colour and a Note on Colour Printing by Rudolph Ruzicka with Prose Impressions of the City by Walter Prichard Eaton*. NY: The Grolier Club, 1915. 7½ × 11¼. xxi, 120, (1) pages. Quarter beige cloth and blue paper boards, leather spine label. Two tiny spots on rear cloth, tiny bump to one tip and spine. A fine copy in the worn original slipcase. One of 250 copies on French handmade paper watermarked with the Grolier Club seal. Ten full-page and 20 head- and tail-piece coloured wood engravings by Ruzicka. Printed by De Vinne. \$1400

69. Schanilec. Auchincloss, Kenneth. *NEW YORK REVISITED*. Illustrations by Gaylord Schanilec. NY: Grolier Club, 2002. 7 × 12. xi, 44

- pages, including 8 full page color wood engravings and 3 vignettes. Gray silk cloth boards with black and silver leather label, matching slipcase. Fine. One of 200 (of 250) signed and numbered copies, designed and printed by Schanilec. Engravings include Lower Manhattan from the Empire State building, Chrysler Building from Lexington Avenue, 230 Park Avenue, Grand Central subway station, White Horse Tavern, Times Square, the World Trade Center (vignette), and Strawberry Fields. A sequel to the 1915 Grolier Club edition. \$750
70. Shakespeare Head Press. Pindar. *PINDAR'S ODES OF VICTORY. The Olympian and Pythian Odes. The Nemean and Isthmian Odes. Embellished with Wood-engravings by John Farleigh.* Boston: Houghton Mifflin, 1929 & 1930. Two volumes. 4to. 11 × 7½. xxiv, 297; 193 pages. With numerous third-page wood engravings by John Farleigh. Greek and English text on facing pages. Original quarter black cloth and gold speckled turquoise boards (some discoloration to board edges, as usual). Beautifully produced books, in fine condition. Slipcases have some wear. *One of 100 sets printed for America on handmade paper. With an Introduction and a Translation into English Verse by C.J. Billson. Early and splendid use of Victor Scholderer's New Hellenic type.* \$1300
71. Stanhope Press. *THE BOOK OF SPECIMENS STANHOPE PRESS.* Boston: F.H. Gilson Co., 1905. 5½ × 8¾. Frontis with printed guard, facs. letter mounted, xvi, tipped-in map, 452 pages. Publisher's half morocco and cloth, top edge gilt. Spine a bit faded, some extremity wear, contents fine. A very good copy. *Pagination includes many specimens, including 60 samples of binding cloth mounted on 10 leaves, and 16 samples of leather mounted on 2 leaves. There are specimens of type, typography (from stereotyped plates in their vaults), illustration processes, paper, and presswork.* \$620
72. Taylor, W. Thomas and Henry Morris. *TWENTY-ONE YEARS OF BIRD & BULL, A Bibliography 1958-1979.* (North Hills) Bird & Bull Press, 1980. 6½ × 9½. 108 pages. Morocco and decorated boards. Spine slightly darker (as usual, from binding glue) else fine. *One of*
- 350 numbered copies printed on handmade Roma paper. Index by Howell Heaney.* \$200
73. Thomson, Virgil and Maurice Grosser. *EIGHTEEN PORTRAITS. Music by Virgil Thomson with lithographs by Maurice Grosser.* NY: Vincent FitzGerald, 1985. 15 × 18. Eighteen original musical scores pair with 18 lithographed portraits, initialed and numbered by Grosser. There are 54 leaves in 20 fascicles, loose as issued in turquoise Tus-sah silk covered clam shell box with large leather label, lined with silvery paper, bound by Carol Joyce and Gérard Charrière. Fine. *One of 120 copies printed on handmade Barcham Green Crisbrook paper, signed by Thomson & Grosser. Calligraphy by Jerry Kelly. Text printed letterpress at Wild Carrot. Portraits and scores are for Thomson, Grosser, Maurice Bavoux, Theodate Johnson, Jane Bowles, Priscilla Rea, Willy Eisenhart, Bill Katz, Richard Flender, Gerald Busby, Sam Byers, Morris Golde, Karen Waltuck, Paul Sanfacon, Peter McWilliams, Mark Beard, Louis Rispoli, Danyal Lawson. A lovely duet by these friends of 60 years.* \$2500
74. Voorn, Henk. *OLD REAM WRAPPERS.* North Hills: Bird & Bull Press, 1969. 7½ × 9½. 110 pages, illustrated with fine reproductions of European and American wrappers. Indices of mills, papermakers, importers, and merchants. Quarter red morocco. *Fine with the two prints (one corner tips creased) pulled from original copperplates for Dutch ream wrappers. Prospectus. One of 375 copies on Morris' handmade paper.* \$425
75. Wakeman, Geoffrey. *ASPECTS OF VICTORIAN LITHOGRAPHY, ANASTATIC PRINTING AND PHOTOZINCOGRAPHY.* Wymondham: Brewhouse Press, 1970. 8 × 11½. Leather-backed decorated boards, 63 pages. Tipped in specimen of anastatic printing and a photozincograph of a manuscript. Fine. *One of 250 copies.* \$300
76. Warwick Press. Werner, Arno. *ONE MAN'S WORK.* Easthampton, 1982. 5 × 7½. 15, (14) pages, including tipped-in color reproductions of 12 Werner bindings. Pastepaper boards, morocco spine and tips. Fine, with prospectus. *One of 200 copies designed and printed by Carol*

Blinn with her hand-colored illustrations and photographs of 12 of Arno Werner's bindings. Bound and signed by Blinn and Werner. \$200

77. Warwick Press. Baris, Bob. *COINCIDENTAL PLEASURES. Printing & Farming.* Easthampton, 2007. 6 × 8½. (32) pages, with 8 hand colored drawings by Carol Blinn. Pastepaper boards, silk spine with label. Fine. *One of 50 copies (of 75) in this binding, signed by Baris and Blinn. Bob is a fine press printer and a farmer. Carol is illustrator, printer, paste-papermaker, vellum-dyer, and binder.* \$375
78. Webb, Brian. *THINK OF IT AS A POSTER.* Fleece Press, 2010. 3 × 4¼. Twenty-four leaves, 32 postage stamps tipped in, and 8 more stamps in rear pocket. Cloth and boards housed in a box by Stephen Byrne, whose red and grey metal lid replicates a Victorian English postbox. Fine. *One of 100 deluxe copies which have additional pages and stamps. The tipped-in stamps were made from wood engravings or linocuts by John Lawrence, Christopher Wormell, Andrew Davidson; David Gentleman, Yvonne Skargon, and Claire Melinsky.* \$450
79. Whittington Press. *A STUDY OF DINOSAURS, on the Comparative Method, or Comparative Dinosaurs for Students, Amateurs, Fanciers and Breeders.* By H.J. Mudwinkle. Whittington & Lorson's, 1988. Miniature 1¾ × 2½. xv, (18) curiously paginated pages, including 8 full page wood engravings by Peter Foster. Full green morocco with title page gilt on cover. A separate portfolio of the wood engravings on Japanese paper is also contained in the blue cloth tray case. Fine copy of this charming and humorous piece. *One of 35 deluxe copies (total edition was 175). With a presentation inscription from the Randles. The prehistoric creatures in this miniature book are horned beetles.* \$400
80. Whittington Press. *MATRIX 7, A Review for Printers and Bibliophiles.* Andoversford, 1987. 7½ × 11. 166 pages plus inserts, with a special portfolio containing cassette recording of "Stanley Morison on Eric Gill." Quarter morocco and marbled boards. Slipcase. Fine. *Includes articles on Pouchée wood type, Indian typography, Eric Gill, and Victor Hammer. Well-illustrated with photos, engravings, woodcuts, etc. One of 110 special copies.* \$650



Item 81. Face to Face.

81. (Wood Engravers) *FACE TO FACE. Twelve Contemporary American Artists Interpret Themselves in a Limited Edition of Original Wood Engravings.* With an introduction by Leonard Baskin and a dedication print by Lynd Ward. Penmaen/Busyhaus Publications, (1985). 11 × 15. Fifteen printed folders. Each engraved self-portrait, numbered and signed, is laid into a printed folder with a page of text about the artist. With an additional suite of the 13 signed (but not numbered) prints on different paper. Contained in heavy cloth print case whose spine is a recessed length of engraver's maple wood—type high and engraved "Face to Face" the length of the spine. Fine. *One of 250 sets, this is in the deluxe binding. Most sets were in wrappers. The twelve artists are: Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg,*



Item 82. Wood Engravers.

Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, and Herbert Waters. Lynd Ward's previously unpublished print is not signed, due to Ward's death before the project was completed. Harold McGrath printed the blocks, which were cancelled at the end of the press run. \$1250

82. (Wood Engravers) *HERE WE ARE*. Engravings by Members of the Here We Are Wood Engravers Network. Np, 1999. 10½ × 7. Title, Introduction, 25 original wood engravings each titled and signed by the artist. Hand bound in quarter cloth and boards. Fine. One of 100 numbered copies, printed letterpress and from the original blocks. Artists (from Canada, US, and UK) are Richard Wagener, Jim Westergard, Frank Eckmair, David Moyer, Joel Moline, Deborah Broad, Richard Yates, Sister Margaret Tournour, James Horton, Sylvia Pixley, Julianna Humphreys, Roberta Chu-Mikkelsen, Ken Ferguson, Gregory Lago, Edward Liebhardt, Andy English, Dale Kennedy, John Bischof, Lezle Williams, Colleen Dwire, W. Gale Mueller, Carl Montford, William Myers. \$350



Item 23. Decorated Papers. A Box of Marbles.



Item 6. Barbarian Press Collection.



Item 12. Beard.



Item 66. Rampant Lions Press.