

Michael Pyron, Bookseller, ABAA/ILAB
Fine and Antiquarian Books

Private Press and Artist's Books

A short list of American and English private press books, artist's and lettering/penmanship books, as well as some significant books on books

Terms:

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1) [Artist's Books] Glaister, Donald. *Brooklyn Bridge: A Love Song*. Cleveland: Foolsgold Studio, 2002. Folio. 28 pp. Limited edition, this is #40 of 60 copies (10 being held hors commerce). Signed by Glaister at the colophon. Backed in gray Nigerian goatskin with sanded aluminum sides, as issued, in felt-lined aluminum box with aluminum label. Prospectus, with minor soiling, laid in.

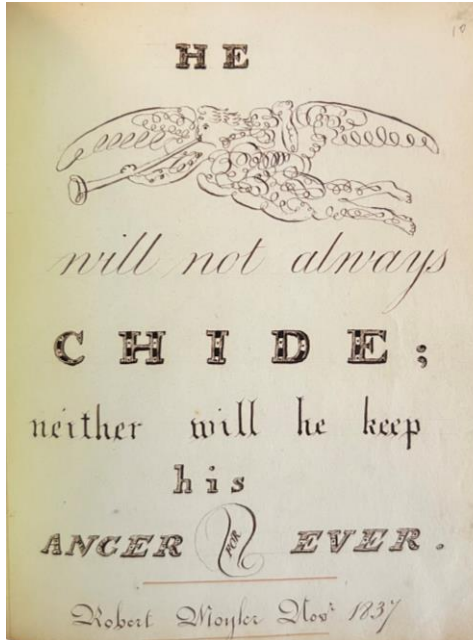
A fine copy of this visually stunning artist book. Glaister describes the production in the prospectus: 14 leaves of 10 mil aluminum, attached to paper hinges. The book opens with an 18-line poem by Glaister in Avant Garde and is silkscreen printed on sanded aluminum. This is followed by five page-spread paintings of the bridge, seen from different angles, times of day, and times of year. Alternating between the paintings are sets of abstract studies, nine in all, that explore the essence of bridgeness. They are likewise made of sanded aluminum with acrylic paint, wire, aluminum tape, laminated polyester film and sand. The studies are mounted onto the aluminum pages. A visually striking celebration of the Brooklyn Bridge. The artist describes this best in the prospectus: "The story of the Bridge is one of opposites. The story of huge mass and lacy delicacy, of ancient and modern, of vitality and disease and death, of honor and corruption, of social vision and common greed. It is the story of links. The linking of East to West, of the agrarian past to the industrial future, of stone to steel, and of course of Brooklyn to Manhattan. *Brooklyn Bridge: A Love Song* visually and emotionally tells this story. The book is truly a love song. It sings of the elegance, power and invention of this great American icon."



Item #1

This is the first artist book by Glaister who is one of the foremost design bookbinders practicing today. Glaister carved a path blending classical European bookbinding technique while exploring unexpected and untraditional materials and expression. His bindings appear in private collections throughout North American and Europe and in many of the most important institutions.

\$8,250



Item #2

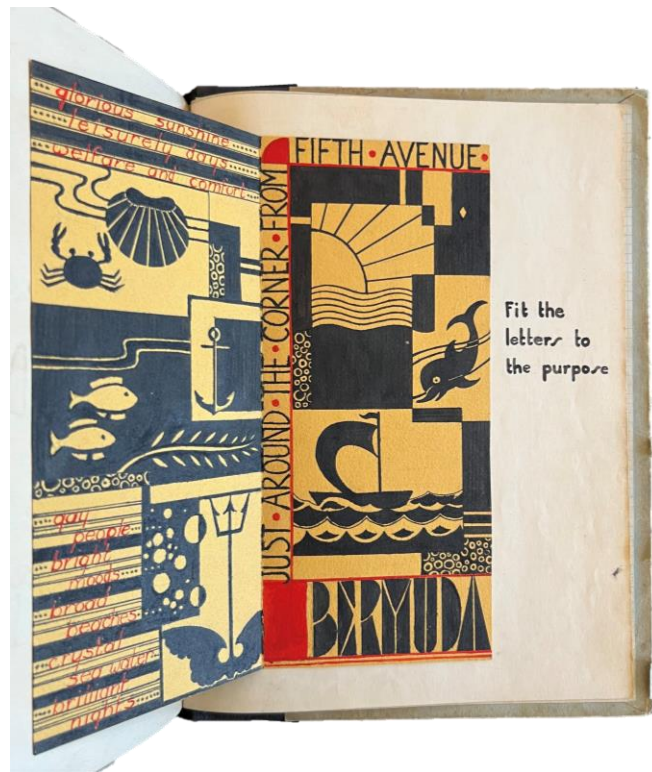
2) [Lettering] Moyler, Robert. [Specimens of Ornamental Penmanship](#). [London?], 1837. Small quarto. [18 (blank)], 23, [14 (blank)] ll. In contemporary green morocco with gilt decoration on the boards and title on the spine. Leather book label on the front pastedown, "Robert Moyler / Aged 13. / Novr. 1837." Writing on the recto of 23 leave, complete with title page and interleaved with yellow paper. Binding rubbed at the extremities, but generally solid with very discreet conservation to the front hinge; minor toning to the contents; silverfishing to the gilt edges of the textblock.

23 leaves with Bible sayings, elaborately written in various kinds of decorative script, mostly signed and dated, "Robert Moyler, Nov. 1837." In genealogical records we have identified a Robert Moyler (b. approx. 1823; d. 1845) in Surrey. We have no further clues to the scribe of this book or if this is the correct Moyler. Nevertheless, it is a unique example of early 19th century penmanship, likely English. Quite a charming a volume.

\$500

3) [Lettering] Zawadke, Dorothy Louise. [Manuscript Notebook] [Freehand Lettering](#). Cheney, WA: Washington State Normal School, c. 1936. Quarto. 28 ll., 4 inserted plates. Paper over boards with pebbled cloth shelfback; graph paper; front cover lettered with linear design in black, white and red. But for the free endpapers and a blank between the title page and the first page, this notebook is filled to completion on the rectos only and included four inserted leaves. Binding is rubbed and a bit soiled; nevertheless solid.

Attractive school notebook by Washington State Normal School student Dorothy Zawadke, date based on a short 1936 newspaper article announcing Zawadke's scholarship award while a student at the school. The present notebook blends penwomanship with typographical and graphic design. Leaves of neatly lettered text ("Lettering is more than a mere side-



Item #3

line, it is an art worthy of specialization") are interspersed with self-styled "Plates" of different alphabets and ornamental examples.

Towards the end of the volumes are the four inserted leaves: the first, a lettered poster. The second with sample monograms, where Zawadke uses black, red, and the negative white space of the leaf to design 7 engaging monograms of her initials. The third leaf contains her unique (and let's face it, flawed) alphabet design, the letters fitted into a thimble-like shape with indistinguishable Us and Vs, Ds and Os. However, this is followed by the final inserted leaf on which is mounted a hand-drawn folding travel brochure titled "Just Around the Corner from Fifth Avenue: Bermuda," which gorgeously blends typography ("Fit the letters to the purpose"), illustrations, and design. A wonderful example of juvenile type design.

\$950



Item #4

4) [Bindings] Waterfield, Margaret (illus.) | contributions by C. W. Earle, E. V. B., Rose Kingsley, and Vicary Gibbs. [*Garden Colour*](#). London: J. M. Dent & Co., 1905. Quarto. xvi, 196 pp., frontis, plates. First edition. In later antiqued calf decorated in an Arts and Crafts style, the cover divided into compartments with stylized gilt leaves alternating with onlay and gilt chrysanthemums. A restrained but quite lovely design signed at the top turn-in of the front cover, "BENELINOR / 1935" and again on the bottom of the rear turn-in, "E. K. B." Turn-ins decorated with a single fillet and corner embellishment. Top edge is rough gilt. 50 watercolor sketches, all present as called for. Binding is lightly rubbed but quite solid; front cover gilt is somewhat dulled in comparison to the spine and rear cover. Thread of the top headband is worn with the core exposed. Foxing to the leaves facing the verso of each plate. Previous owner debossed stamp on the first blank. A very attractive binding on a lovely book.

\$750

5) [Books on Books] Baker, Nicholas, Sue A. Kaplan, and Paul Naiditch. [*The Aldine Press Catalogue of the Ahmanson-Murphy Collection of Books by or Relating to the Press in the Library of the University of California, Los Angeles Incorporating Works Recorded Elsewhere*](#). Berkeley: University of California Press, 2001. Quarto. 671, [2] pp., illus. First edition. As issued, in linen with printed label and Aldine device on the spine and front board, respectively; housed in publisher's slipcase. Quite a bright copy with tasteful collector's bookplate on the front pastedown and a few instances of pencil marginalia throughout. An important catalogue of a significant collection. Includes sections illustrated by printer's devices, paper watermarks, and more.

\$450

6) [Books on Books] Christie-Miller, Norah (introduction). [*The Britwell Handlist or Short-Title Catalogue of the Principal Volumes from the Time of Caxton to the Year 1800 Formerly in the Library of Britwell Court Buckinghamshire*](#) (2 Volumes, Complete). London: Bernard Quaritch Limited | printed at the Oxford University Press, 1933. Small quarto. xiv, 554, [1]; [4], 555-1067, [1] pp., frontis, facsimis. Limited edition, one of 50 copies in white buckram on fine paper; top edge gilt. A very bright copy with just a bit of toning to the spine ends and with tasteful bookplate on the front pastedown of each volume, else clean.

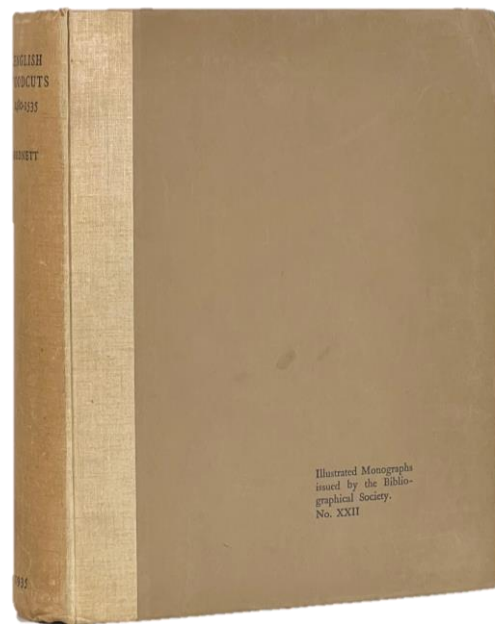
A sumptuous edition of this catalogue. De Ricci argues that the "Britwell library as a collection of old English books [was] the greatest ever brought together by a private individual. In many respects it rivalled or even surpassed the British Museum" (p. 113). The limitation is not stated in the book, but is derived from multiple historical catalogues that this fine paper edition, or "edition de luxe" was limited to 50 copies.

\$300

7) [Books on Books] Hobson, G. D. [*English Binding Before 1500*](#). Cambridge: Cambridge University Press, 1929. Folio. [12], 58, [2] pp., plates, illus. First edition, one of 500 copies. This copy initialed and presented by Hobson on the half title. In publisher's cloth; top edge gilt. 58 plates, all present; numerous in-text illustrations. Lacking the dust jacket. Only light rubbing to corners and spine ends; binding a trifle cocked; tasteful bookplate on the front pastedown and two small penciled check-marks in the margins, else clean. A very nice copy of an important study of early and gothic bindings by one of the eminent bookbinding historians. Uncommon, particularly as a presentation copy.

\$300

8) [Books on Books] Hodnett, Edward. [*English Woodcuts, 1480-1535*](#). London: Printed for the Bibliographical Society at the Oxford University Press, 1935. Quarto. xv, [1], 483 pp., facsimis. First edition. As issued, in publisher's boards backed in linen; top edge gilt. Binding is gently shelfworn including both top corners bumped; spine is a trifle toned; tasteful bookplate on the front pastedown; contents clean.



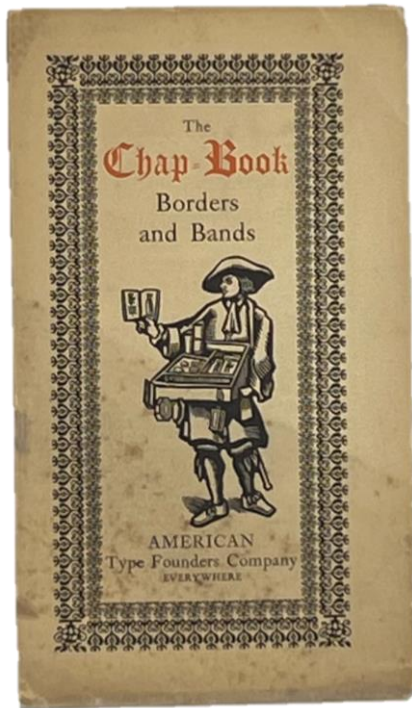
Item #8

Near 240 engravings on over 100 pages. A remarkably reference. This is the 22nd volume in the Illustrated Monographs series issued by the Bibliographical Society. "A scholarly study and catalogue of woodcuts used to illustrate English printed books of the period 1480-1535. Includes a comprehensive bibliography if illustrated books of the period, a detailed catalogue of approximately 2,500 woodcuts, a list of facsimiles, and an index of woodcuts by size" Arntzen N105.

\$75

9) [Books on Books] Jeudwine, Wynne. [*Art and Style in Printed Books: Six Centuries of Typography, Decoration & Illustration. Volume I: The Fifteenth and Sixteenth Centuries*](#) (all published). London: Printed for the author by the John Roberts Press, 1979. Quarto. [10], 624 pp., errata sheet laid in. First edition, limited to 28 copies. In publisher's cloth with morocco title label on the spine. Binding is a trifle sunned towards the top of both boards; minor shelfwear; a very presentable binding; previous owner bookplate on the front pastedown, else contents are clean. Exceptionally rare in commerce as the author notes in the foreword that of the 28 copies printed, 18 were distributed to libraries. OCLC bears this out and shows that perhaps a few others have found their way into institutional hands. Leaving only a handful of copies in private collections. There is no evidence that the two volumes that were projected to follow this were ever completed. Rare.

\$350



Item #10

10) [Bradley, Will] | American Type Founders Company. [*American Chap-Book, Supplement: The Chap-Book Borders and Bands*](#). [Jersey City, NJ]: American Type Founders Company, [1904]. Broadside, folded into 8 pp. 4" x 28." According fold. One fold has been mended, another has been discreetly reinforced; cover is a trifle soiled. While this supplement broadside has lost its way from its issue (based on content and syntax in the introductory remarks, it is likely this accompanied the September 1904 issue, Volume 1, Number 1), it remains a very nice piece of Bradley's American Chap-Books, the full 12 volume run being quite desirable.

\$95

11) [Clerk's Press] Swift, Jonathan. [*A Letter to a Young Clergyman, Lately Entered into Holy Orders*](#). Cleveland: [Clerk's Press] Grace Church Press, 1908. 16mo. v, [1], 35, [1] pp. Limited edition, number 130 of 250 copies. As issued, in plain wrappers. Spine a trifle toned; light and occasional foxing, but generally, a very well-preserved copy of this, the second book issued by Reverend Charles C. Bubb at his Clerk's Press. This present title is one of the first 3 books which bear the Grace Church Press imprint before he renamed it Clerk's Press in 1909. Cave notes that, "in his earlier work at least he showed a sober interpretation of the

Kelmscott style.... Unfortunately, Clerk's Press editions were so small--frequently no more than 32 copies--that Bubb's work is much less well known than it deserves to be" (Cave, Roderick. *The Private Presses*, p. 199-200). While this was not one of the smaller editions, it remains fairly uncommon in commerce. Ransom 2.

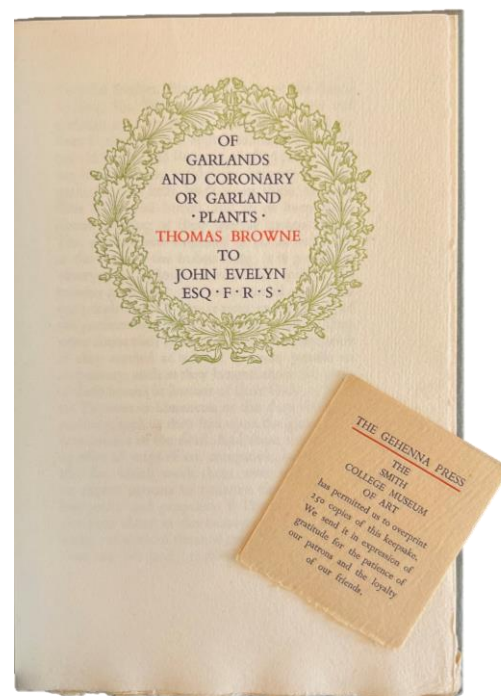
\$200

12) [Fleece Press] Donne, John | engravings by Jane Lydbury. [*Mud Walls: Excerpts from the Sermons of John Donne*](#). Wakefield, West Yorkshire: Fleece Press, 1986. Octavo. [8], 16, [8] pp., illus. Limited edition, one of 200 copies. As issued, in publisher's boards with printed paper labels on the front cover and spine. Spine a trifle sunned and the tail of the spine is slightly bumped else a near fine copy. A beautifully printed book with five engravings in-text by Lydbury.

\$275

13) [Gehenna Press] Browne, Thomas. [*Of Garlands and Coronary of Garland Plants. Thomas Browne to John Evelyn, Esq.*](#) Northampton, MA: Gehenna Press for Smith College Museum of Art, 1962. Octavo. [16] pp. Limited edition. Sewn into printed wrappers. Minor soiling to the rear wrapper; contents clean. Title and colophon printed in black and red inside a green wreath. In addition to 500 copies printed for Smith College Museum or Art, an additional 250 copies were printed with the permission of the College and offered to the patrons of the Gehenna Press, small slip is laid in with a printed note to this effect. A wonderfully printed keepsake. Baskin, *Exhibition 30*; Brook 31.

\$60



Item #13

14) [Golden Cockerel Press] Gibbings, Robert. [*The Seventh Man: A True Cannibal Tale of the South Sea Islands: Told in Fifteen Wood-Engravings and Precisely One Hundred and Eighty Nine Words by Robert Gibbings*](#).

Waltham Saint Lawrence, Berkshire: Golden Cockerel Press, 1930. 12mo. [4], 15, [3] pp., illus. Limited edition, number 158 of 500 copies. As issued, in pattered paper over boards with cloth shelfback; all edges gilt. Spine is a trifle sunned; boards are a bit toned at the extremities with some minor rubbing to the corners; contemporary owner name on the front pastedown else clean throughout. A striking production. *Chanticleer 72*.

\$150

15) [Marchbanks Press]. [*Marchbank Calendars*](#) (47 Broadside Calendars from September 1918-November 1936). New York: Marchbanks Press, 1918-1936. Broadside. 9.5" x 4." Printed on the recto only. Occasionally with some soiling and edgewear, but generally, most are quite nice in near fine condition. Each monthly calendar with an illustration or decoration at the head, a witty joke or sentiment with a promotional bent, and the monthly calendar. Not all illustrators are noted, but some are and the group includes a good many months with illustrations by Allen Lewis, Raymond Lufkin, C. B. Falls, and T. M. Cleland. W. A. Dwiggin, Lucina Smith Wakefield, and Frederic Dorr Steele are also represented, but with only a calendar or two each. An incredible collection of promotional ephemera that was issued for decades and sent to customers. Despite this, these remain fairly uncommon in commerce, particularly in such a quantity. Even institutional holdings are quite thin according to OCLC with a handful of institutions holding a couple of years only.



Item #15

While there is some competing information, Joseph Blumenthal writes in *The Printed Book in America* that Hal Marchbanks started printing in New York in 1914. Paul Shaw, designer and design historian writes a detailed and insightful account of Marchbanks on his website; in it he asserts that Marchbanks moved from Texas to Lockport, New York in 1902 and eventually taking a position in New York City with John A. Hill who would eventually sell Marchbanks Hill's Print Shop in 1913. Rebranding the business, Marchbanks rose to prominence quickly with profiles in various issues of *The Printing Art* and making a strong appearance in the 1920 AIGA Printing Exhibition with dozens of inclusions and winning a gold medal for the Marchbanks Calendars. Marchbanks ran the press until his death in 1934 after which, his longtime associate Emily Connor continued it for 25 years. A premier New York press for half a century, Marchbanks Press ranged from quality job printing to fine printing for the Limited Editions Club and others.

\$300

16) [Nonesuch Press] Blake, William | edited by Geoffrey Keynes. [*The Writings of William Blake in Three Volumes*](#). London: Nonesuch Press, 1925. Quarto. xviii, 364, [1]; vii, [1], 397, [2]; vii, [1], 430, [1] pp., frontis, plates, illus. Limited edition, number 573 of 1500 copies. As issued, in quarter vellum with marbled paper over boards. Very minor mellowing to vellum of the first volume, else all spines are very bright and bindings with only trivial shelf-rubbing else near fine. A beautiful set and one that Francis Meynell himself thought “to rank with the Shakespeare as the most useful and most generally creditable of Nonesuch publications.” Dreyfus 24.

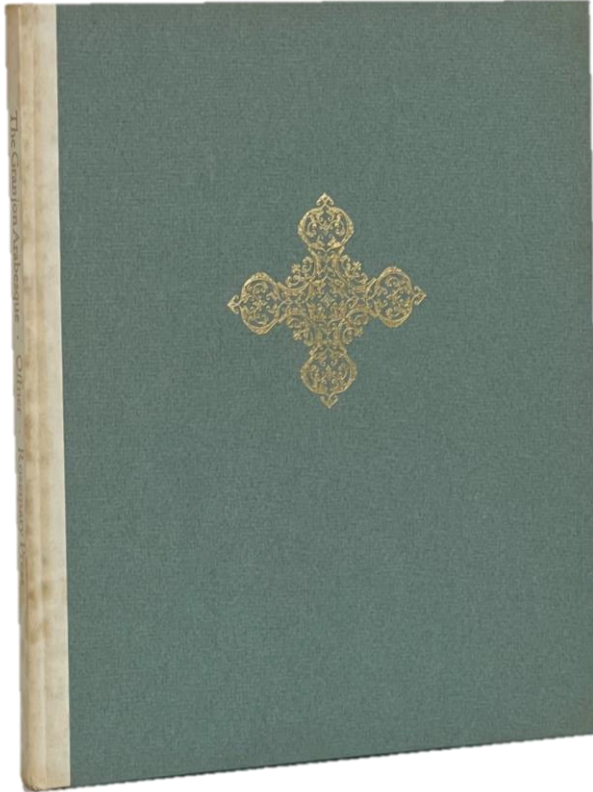
\$500

17) [Pickering Press] Anderson, John | illustrations by John DePol. [*A Commonplace Book: Profound & Profane Thoughts & Observations Gathered, Set in Type and Printed, with Embellishments by John DePol*](#). Maple Shade, NJ: Printed by John Anderson at the Pickering Press, 1985. Octavo. [28] pp., illus. French fold. Limited edition, one of 75 copied in Japanese stab-sewn binding; decorative title label on the front cover; delicate Japanese paper wrapper is present. A clean bright, copy in a later clamshell with morocco title label. While the book is nearly fine, the clamshell has just a bit of spotting to the top edge and is sunned at the spine. A beautiful sort of specimen book with quotations printed in more than a dozen different type faces. *DePol Catalogue Raisonne* p. 57

\$275

18) [Rogers, Bruce] Virgil | translated by J. W. Mackail. [*Georgics of Virgil*](#). Boston: Riverside Press | Houghton Mifflin & Company, 1904. Octavo. 110, [1] pp., illus. Limited edition, number 322 of 330 copies. As issued, in pattered paper over boards with vellum spine. Lacking the publisher's slipcase. Light ripping to the spine which is just a trifle darkened; very light shelf-rubbing to the board edges; tasteful bookplates and a stamp on the front endpaper else, a very clean copy. Each "book" with a decorative head-piece printed in brown. Warde 50; Grolier 114.

\$125



Item #19

19) [Rosemary Press] Offner, Elliot. [*The Granjon Arabesque: Thirty Arrangements of the Ornaments with Type and an Introduction*](#). Northampton, MA: Rosemary Press, 1969. Quarto. [6], vi, [2] pp., 30, [2] ll. Limited edition, number 100 of 250 copies, signed by Offner. As issued in paper over boards with japon-vellum spine; with worn glassine wrapper. Minor discoloration to the spine and very light rubbing; internally, fine.

The first fifty copies were bound by Arno Werner in marbled paper over boards and morocco spines, these copies are increasingly rare in commerce. This copy is bound with the rest of the edition, a handsome trade binding with central ornament stamped in gold on the front cover. A striking production, Offner offers 30 numbered plates, printing on the recto only, in which using more than a dozen different type faces produces a sort of type specimen as he prints alphabets or reprints quotes from luminaries like Morison, Rogers, Van Krimpen, and others, usually with fantastic arrangements of ornaments and always in multiple colors--very occasionally

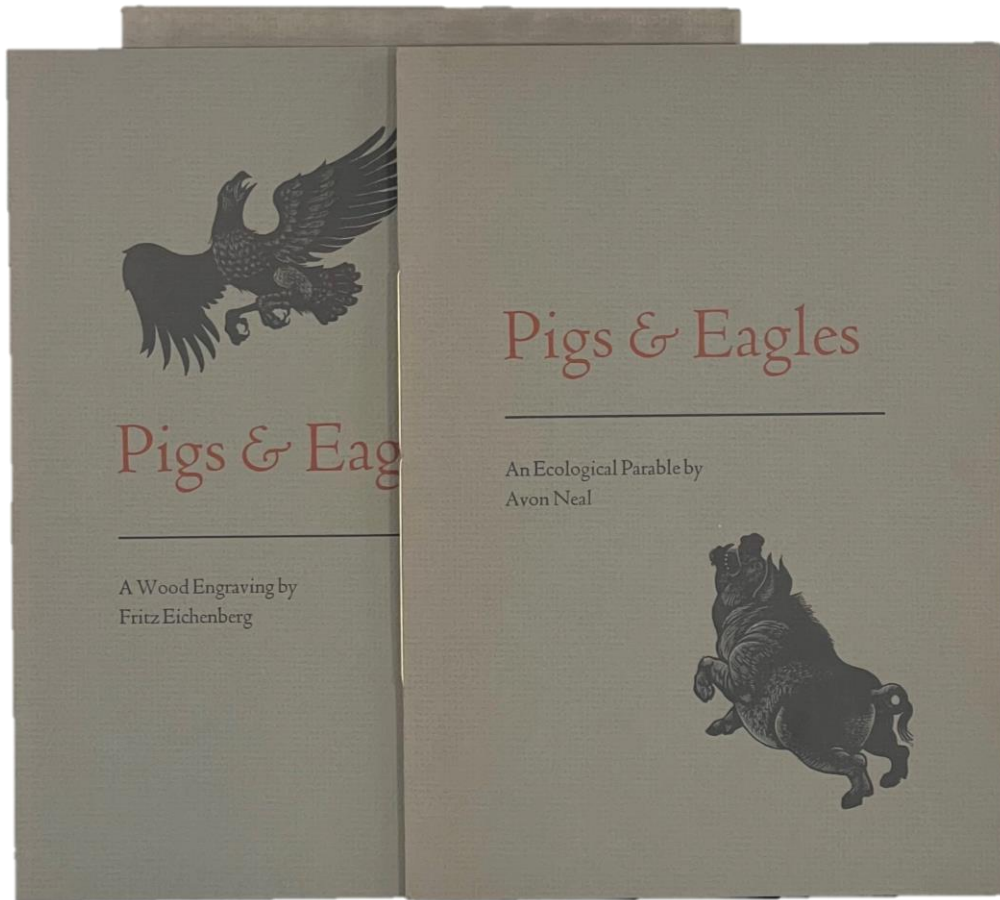
one two colors, but typically each plate is printed in three or four different colors. An engaging volume that shows Offner's skill as a printer and his sensibilities as a designer.

\$350

20) [Thistle Hill Press] Neal, Avon | engravings by Fritz Eichenberg. [*Pigs & Eagles: An Ecological Parable*](#). North Brookfield, MA: Thistle Hill Press, 1978. Quarto. [24]; [8] pp., frontis, plate, illus. Limited edition, number 71 of 500 copies signed by Neal and Eichenberg at the colophon. As issued, sewn into printed wrappers with full page wood engraving by Eichenberg serving as a frontispiece. Another, similarly printed and sewn booklet with title page and colophon serves as a folder for a loose wood engraving of the frontispiece--this signed and numbered by Eichenberg on the bottom margin; all houses in publisher's slipcase with printed paper labels. Only light rubbing

to the slipcase, but the contents are nearly fine. A striking engraving, portions of which have been employed to decorate the covers of each booklet as well as each colophon. This is an interesting allegory of the costs of excess.

\$175



Item #20