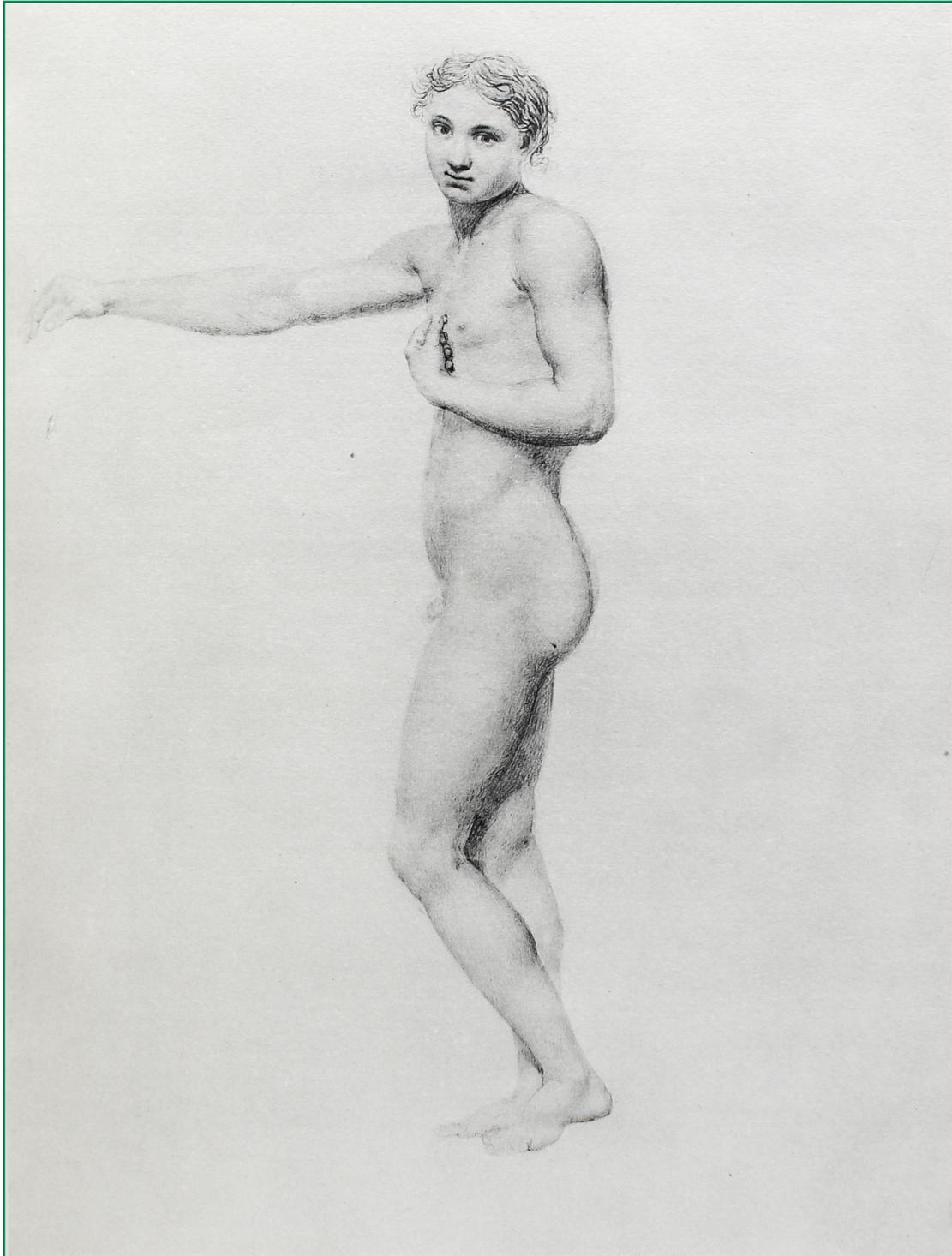


Illustrated Books

*Twenty-Four New Arrivals & Selections from Our Stock:
Chromolithography, Fine Printing, Artists Books, Facsimile, & More*



Michael R. Thompson Rare Books, ABAA/ILAB

8242 W. 3rd Street, Suite 230

Los Angeles, CA 90048

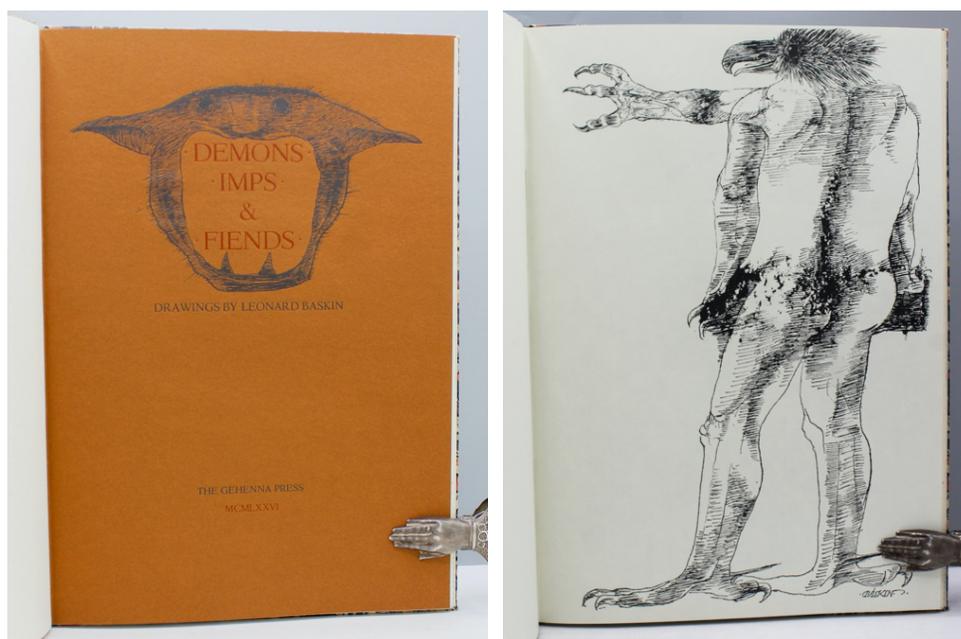
mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901

Illustrated Books

*Twenty-Four New Arrivals & Selections from Our Stock:
Chromolithography, Fine Printing, Artists Books, Facsimile, & More*

Michael R. Thompson Rare Books, ABAA/ILAB
8242 W. 3rd Street, Suite 230
Los Angeles, CA 90048

mrtbksla@pacbell.net ♦ mrtbooksla.com ♦ (323) 658 - 1901



Presentation Copy from the Artist

1. BASKIN, Leonard. *Demons, Imps, & Fiends*. [Northampton, Massachusetts:] The Gehenna Press, 1976.

Folio. Unpaginated. Illustrated terra cotta title page printed in red and black. Nineteen drawings printed from line cuts in red and black on rectos only.

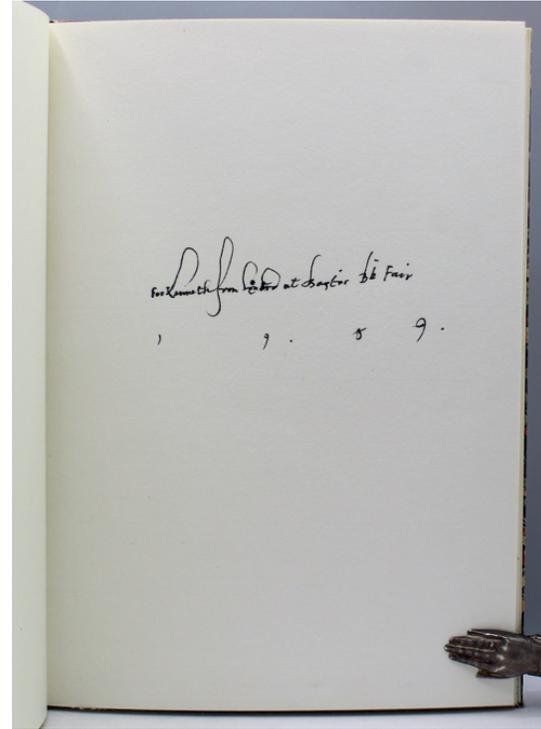
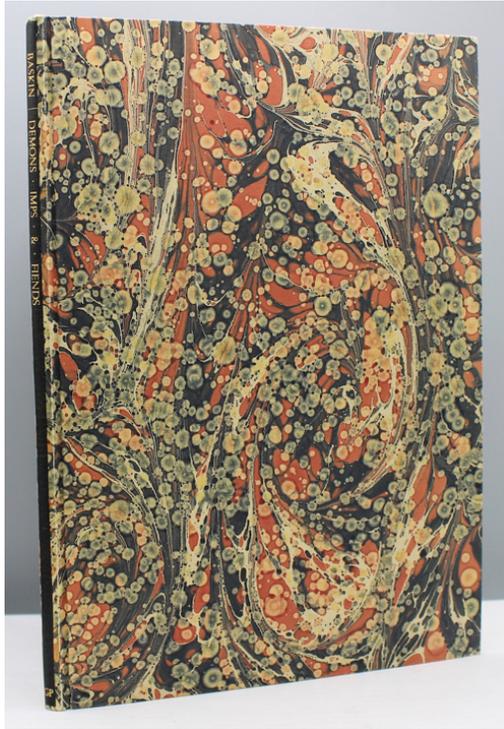
Marbled boards with gilt-lettered black leather spine label. Binding extremities have some very minor rubbing. Presentation copy, inscribed on a preliminary blank, "for Kenneth from Leonard at Boston Book Fair, 1989." A fine copy.

\$450

One of 450 copies was printed on various interesting papers; this is copy 263.

Leonard Baskin (1922-2000) was an American sculptor, illustrator, wood-engraver, printmaker, graphic artist, writer, and teacher. He founded Gehenna Press, a small private press that

specialized in the production of fine books, while he was a student at Yale. Baskin was a friend of Ted Hughes and illustrated *Crow*; Hughes' wife, Sylvia Plath, dedicated "Sculptor" to Baskin in her famous work *The Colossus and Other Poems* (1960). The text of *Demons, Imps & Fiends* consists of a quotation from St. Bernard of Clairvaux. The illustrations feature various fantastical creatures in Baskin's signature style.





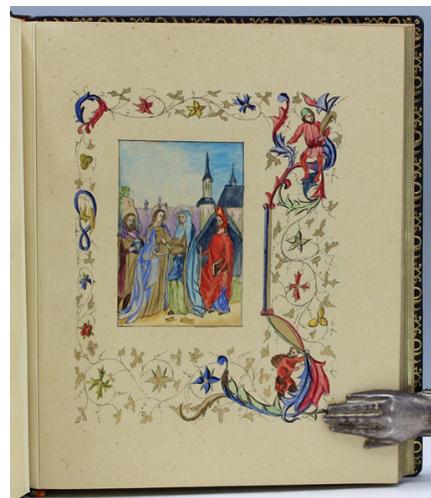
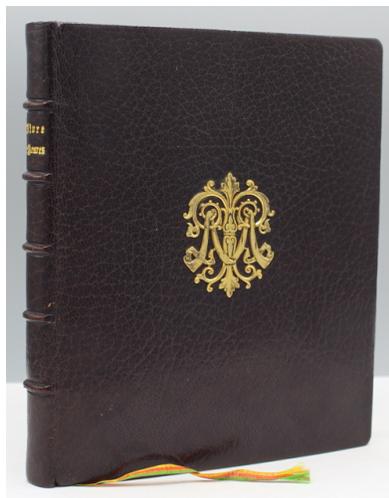
Nineteenth-Century Manuscript Book of Hours,
With Elaborate Borders, Initials and Miniatures in Watercolor and Gold,
in the Style of the Late Middle Ages

2. [BOOK OF HOURS]. *Livre d'Heures*. [Manuscript on Japan vellum paper.] [n.p., France: ca. 1880].

7" x 5 5/8." [50] ff. Text in gothic style letters, with elaborate borders, initials, and miniatures in watercolor and gold, in a style reminiscent of the late Middle Ages.

Full dark brown crushed morocco, title in gilt on spine, front cover with onlaid gilt metal device. Gilt decorated turn-ins, plum colored silk doublures and endleaves. All edges gilt, multi-colored silk ribbon market. A fine and very interesting manuscript, featuring very delicate work of a rather varied nature. Pencil presentation inscription in French to a woman named Marie, in memory of the presenter's mother, who had once owned the book. Unfortunately, we know nothing about either the donor or the recipient of this manuscript.

\$3,900





Illustrated with Thirty-Two Original Color Lithographs,
Designed by Merle Armitage
Signed in Ink by the Artist, Designer, and Printer

3. CHARLOT, Jean. *Picture Book*. 32 Original Lithographs by Jean Charlot. Inscriptions by Paul Claudel. Translated onto English by Elise Cavanna. New York: John Becker, 1933.

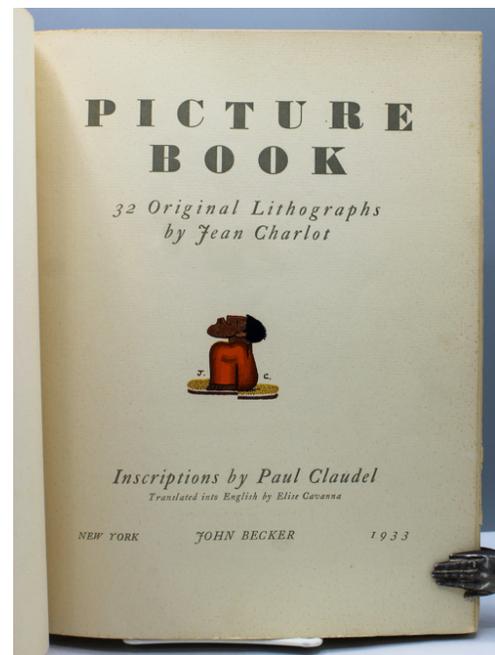
Quarto. [68], [1, colophon] ff. Illustrated with 32 original color lithographs drawn directly onto the plates by Jean Charlot, and printed under the technical supervision of Will A. Kistler. Each plate preceded by a title-page and an accompanying page of descriptive prose by Claudel. Small color title-page illustration. Format designed by Merle Armitage. Type handset by Lynton R. Kistler,

Printed paper wrappers with illustration on front cover. Wrappers have some very light wear. Very minor foxing and offsetting from plates. A fine copy of this work, not often found complete on the market, as many copies have been broken up for their plates.

\$2,500

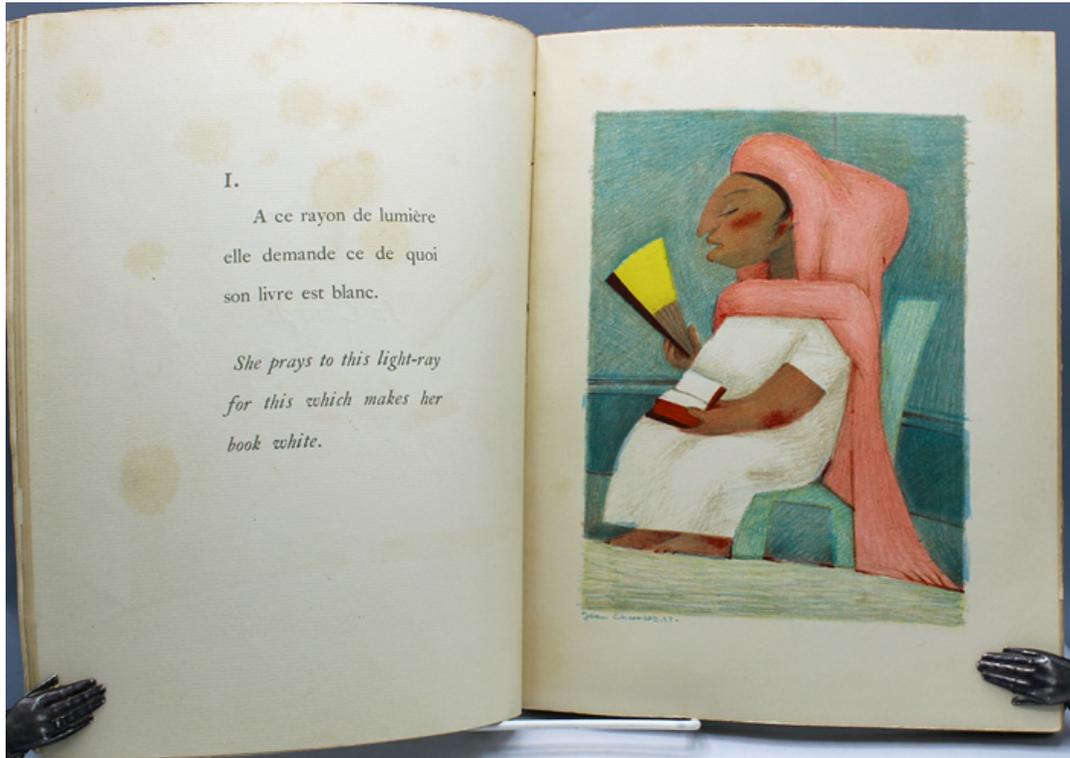
One of 500 copies signed in ink on the colophon by Jean Charlot, Lynton R. Kistler, and Merle Armitage and printed at the plant of the Will A. Kistler company.

Jean Charlot (1898-1979) was a French and naturalized American painter and illustrator, active mainly in Mexico and the United States. He is generally recognized as having brought international attention to Mexican artist José Guadalupe Posada and he eventually discovered his



forgotten printing blocks in the workshop of Posada's former publisher. Charlot is one of the founders of Mexican muralism.

Picture Book contains a variety of images, each depicting various figures, including the Sacrifice of Isaac from the Old Testament, people dancing at dawn, a mother and child, a naval skirmish, a man hunting a leopard, a man playing a guitar on an iron bed, and others.





One of Fifty Copies, with the Plates in Two States,
Signed by the Illustrator and the Editor

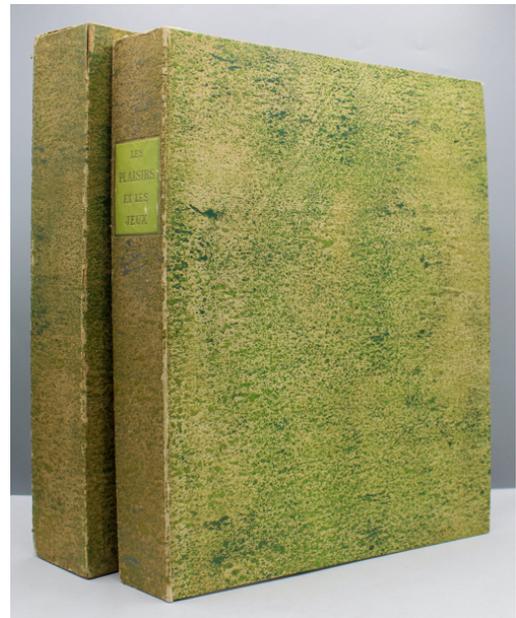
4. [CLOUZOT, Marianne]. DUHAMEL, Georges. *Les Plaisirs et les jeux*. Eaux-Fortes Originales de Marianne Clouzot. Paris: Dominique Wapler, [1946].

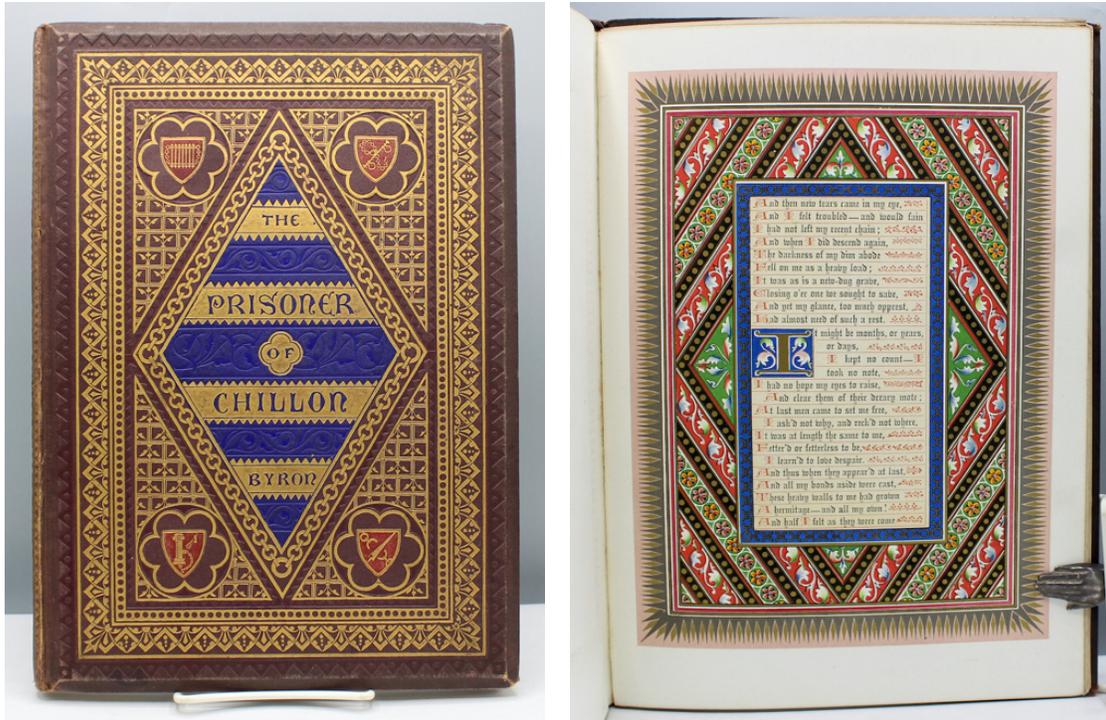
Folio (9.50 x 12.75 inches). 220 pp. Twenty-two plates, plus text illustrations. This is one of fifty copies, numbered 22 - 71 (this being copy # 54), which is signed by both the artist, Marianne Clouzot, and the editor, Dominique Wapler, and contains a set of plates printed in black and another set printed in red. Gatherings loose, in white printed wrappers. Printed on BFK de Rives paper. 1 1/2" tear along front joint, otherwise fine in publisher's green speckled paper covered board slipcase and chemise. Slipcase a little worn, but a very good copy, uncut. With original prospectus laid in.

\$350

First edition thus. In a total edition of 350 copies.

Marianne Clouzot (1908-), who is known for her illustrations of childhood, also illustrated works by Colette, Verlaine, Mistral, Gide, Montherlant, Nerval, Lewis Carroll, Johanna Spryi, Longus, and others.





“Illuminated by the Audsleys...the Total Effect Being Most Attractive” (McLean)

5. [COLOR PRINTING.] [BYRON, George Gordon.] *The Prisoner of Chillon*. [Poem by Lord Byron. Illuminated by W. & G. Audsley, Architects.] [London: Day and Son, 1865.]

Quarto. [20] ff. chromolithograph plates (printed on one side only). Beautifully illuminated by Audsley with decorations by W.R. Tymms.

Original polychrome purple cloth decorated in gold, blue, and red. Expertly recased. Slight rubbing to extremities. Faint contemporary ink signature to front flyleaf. A very good, remarkably clean and bright copy of one of the finest chromolithographed books of the 1860s.

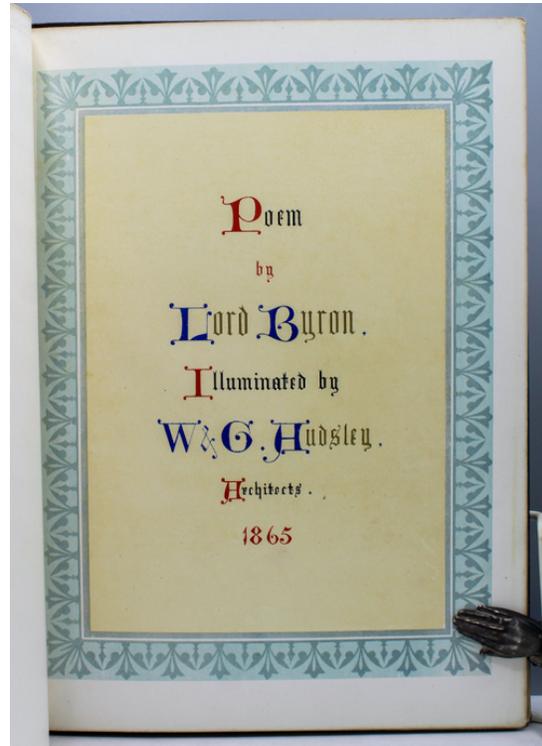
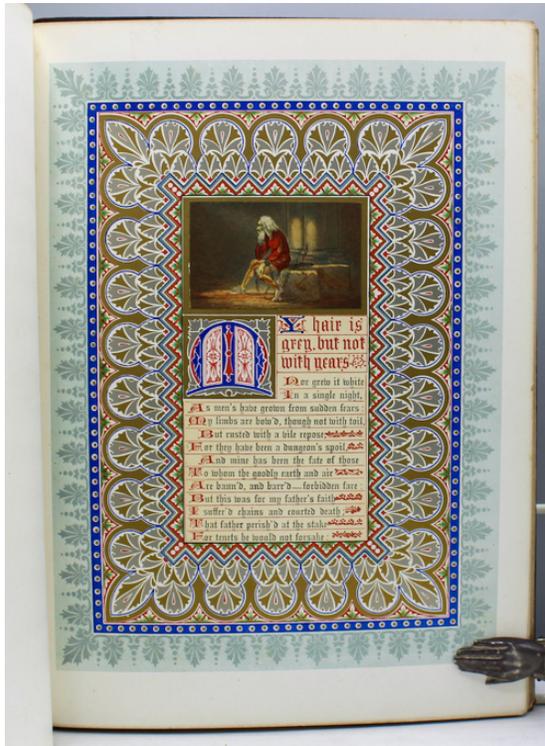
\$600

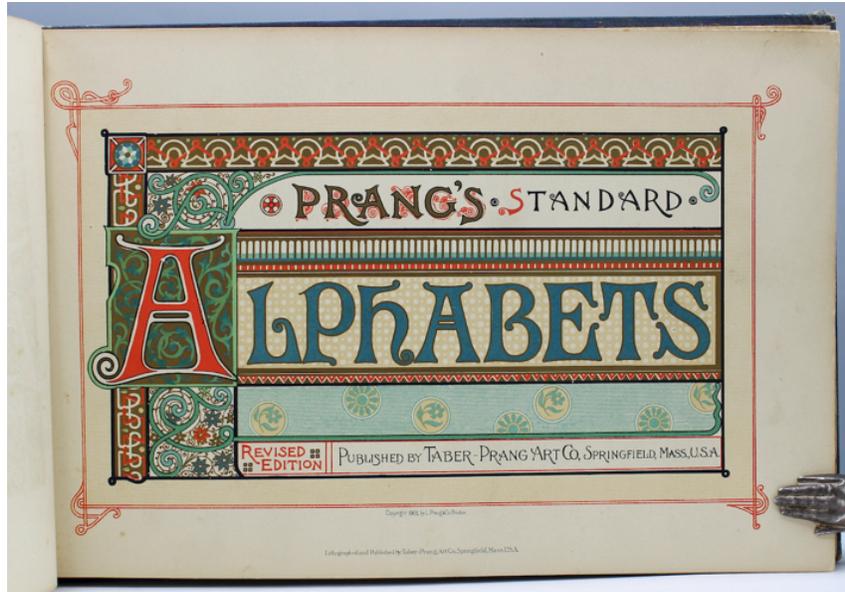
First edition. The poem was originally published in 1816.

McLean: “In 1865, Day & Son issued an edition of Byron’s *The Prisoner of Chillon*... illuminated by the Audsleys, richly polychromatic, and richly muddled in its mixture of decorative styles, the total effect being most attractive,” (*Victorian Book Design*, p. 133)



W. & G. Audsley illuminated chromolithograph works “of considerable interest” in the latter half of the nineteenth century and frequently collaborated with Firmin-Didot in Paris (McLean, p. 133). One of their best-known works was *Polychromatic Decoration as applied to Buildings in the Medieval Style* (Sotheman, 1882), which included thirty-six plates chromolithographed by Firmin-Didot. George Audsley co-authored *Keramic Art of Japan* (1875), featuring color plates printed by Firmin-Didot, and authored *The Ornamental Arts of Japan* (1882-4), with chromolithograph plates by Lemercier. The Audsleys’ last work was *The Practical Decorator and Ornamentist*, a collection of a hundred plates also printed by Firmin-Didot.





Lettering and Typography for Industrial Trades,
The Revised Edition with Added Color Plates

6. [COLOR PRINTING.] *Prang's Standard Alphabets*. Revised Edition. Springfield, Massachusetts: Taber-Prang Art Co., 1901.

Oblong quarto. [2] ff., with 33 ff. plates, many in color and gilt, with examples of typography, ornaments, and illustrations (including a map). One of the plates is the illuminated title.

Publisher's blue cloth titled in silver. Some rubbing and soiling to cloth. Front joint cracking slightly. A very good, very clean copy of a scarce and fragile book that is rarely found complete.

\$750

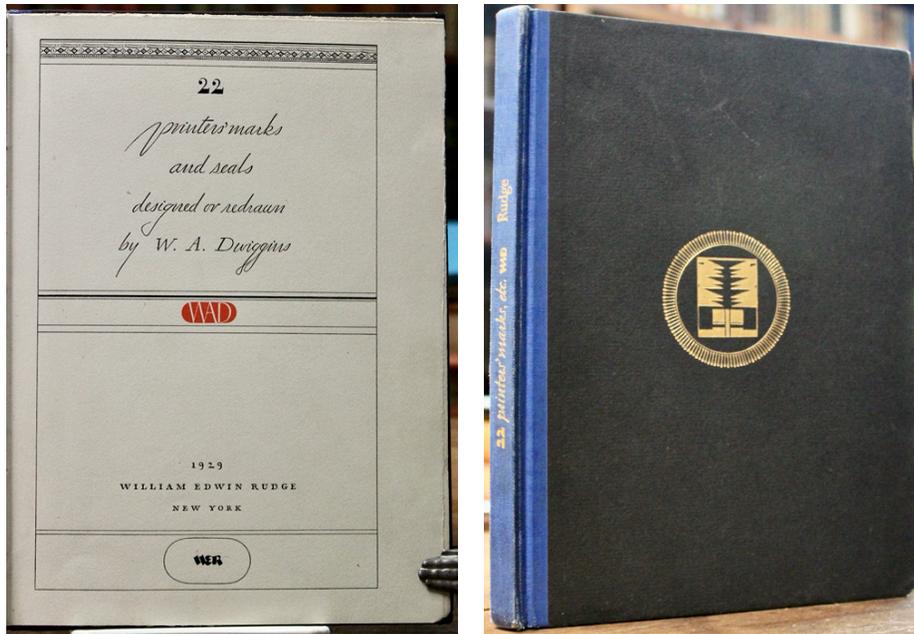
Revised edition, with added color plates. Some plates deemed obsolete were swapped out for those that appealed to more "modern tastes."



The content has also been revised to appeal to a broader audience: “All classes of work have been considered in the compiling of various alphabets, from the simple, easily executed alphabet for the general lettering of architects and engineers’ plans to the most elaborately dedicated fancy capitals for the engraver, illuminator, and lithographer, while all give useful hints for new fonts to type-founders: the plates of standard, topographical work, such a useful feature in the former edition, for civil engineers, surveyors, and gardeners, have been retained.”

OCLC records no copies of this edition.





With Twenty-Three Designs by W.A. Dwiggins,
Inscribed to the Marion Press Bibliographer and Hartford College of Law Professor

7. DWIGGINS, W.A. *22 Printers' Marks and Seals Designed or Redrawn by W.A. Dwiggins*. New York: William Edwin Rudge, 1929.

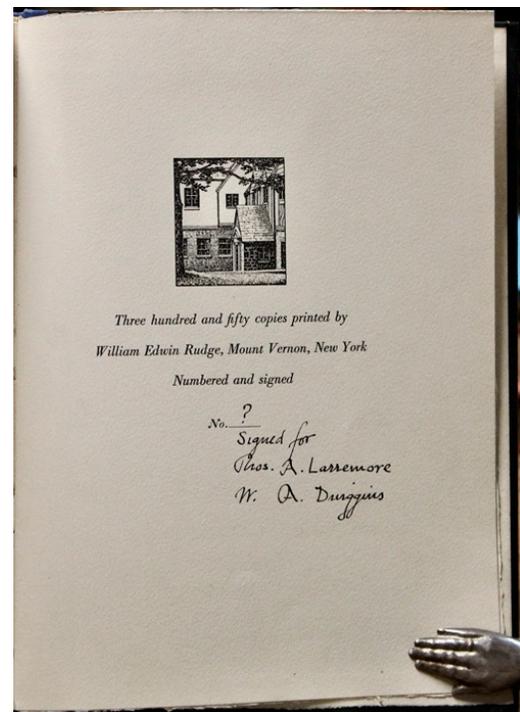
Small quarto. Unpaginated. With twenty-three designs by Dwiggins, printed in red and black.

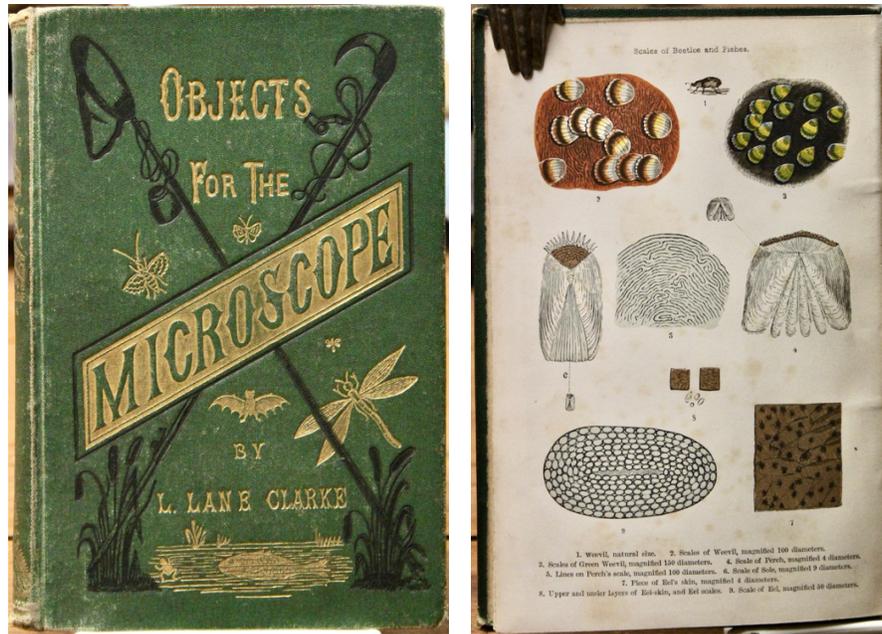
Original black paper-covered boards with blue cloth spine and gilt stamp. Some rubbing to extremities and minor toning to endpapers. A very good, clean, and bright copy, inscribed in ink on the colophon by Dwiggins.

\$300

One of 350 copies. Dwiggins added a question mark in ink in place of a copy number. Inscribed to Thomas A. Larramore (1889 – 1975), the Marion Press bibliographer and Hartford College of Law professor

Dwiggins' designs reproduced here include marks and seals for Carl Purington Rollins, *The Saturday Review*, The Society of Calligraphers, Cygnet Press, several Ivy League schools including Harvard and Yale, and Houghton Mifflin.





Microscopy Guide with Eight Chromolithograph Plates

10. [EDUCATION.] CLARKE, L[ouisa] Lane. *Objects for the Microscope*. Being a Popular Description of the Most Instructive and Beautiful Subjects for Exhibition. London: Groombridge and Sons, 1871.

Octavo. viii, 230, [34, publisher's catalogue] pp. With eight chromolithograph plates (including frontispiece) and four text figures. At least three of the plates were designed by Mary King Ward and appeared in her own publications on microscopy.

Publisher's pictorial green cloth stamped in gilt and black. Some wear to spine. All edges gilt. Pale yellow endpapers. Prize bookplate (dated 1876) of the Leeds Mechanics Institution, presenting the book to a C.A. Lancaster for a Latin prize. Foxing to title-page, frontispiece, and tissue guard. Otherwise clean. A very good, attractive copy of a work by a woman science and travel writer.

\$175

Later edition. The first was published in 1858.

Louisa Lane Clarke (1812 – 1883) was best known for her science writing, which includes the present work and *The Common Seaweeds of the British Coast and Channel Islands* (1865). Clarke, who was born in the Channel Islands, also wrote several travel guides to the area, including *Redstone's Guernsey Guide* (1841) and *The Island of Alderney* (1851).



Evolutionary Theory for Children by an Important Woman Science Writer
With Over a Hundred Illustrations

8. [EDUCATION.] BUCKLEY, Arabella B[urton]. *Life and Her Children: Glimpses of Animal Life from the Amoeba to the Insects*. London: Edward Stanford, 1884.

Octavo. xii, 312, [6, ads] pp. With a frontispiece, one plate, and over a hundred text illustrations of insects and views through a microscope.

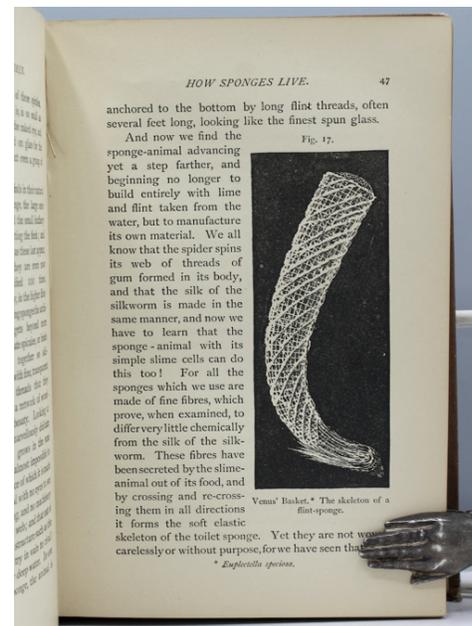
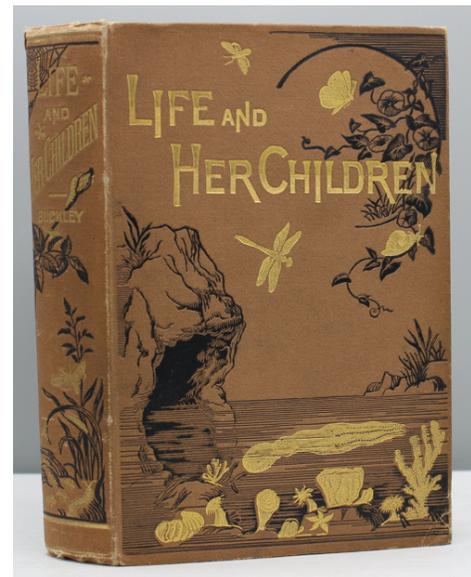
Publisher's pictorial light brown cloth stamped in black and gilt. Binding is bright and attractive. Beige floral endpapers. Minor marginal toning. A very good, very clean copy of a scientific work for children by an important woman science writer.

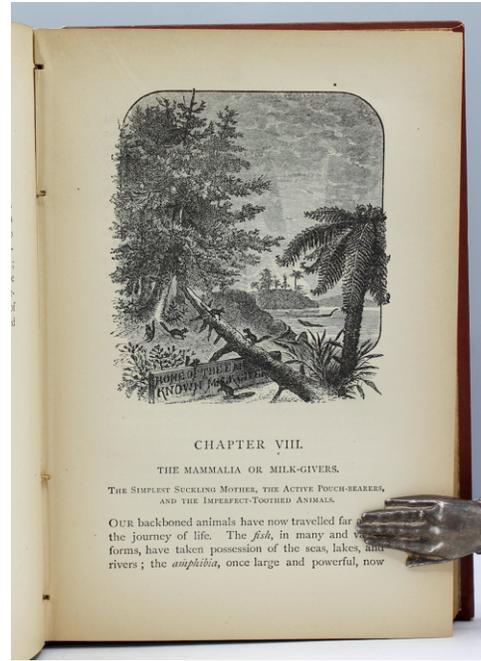
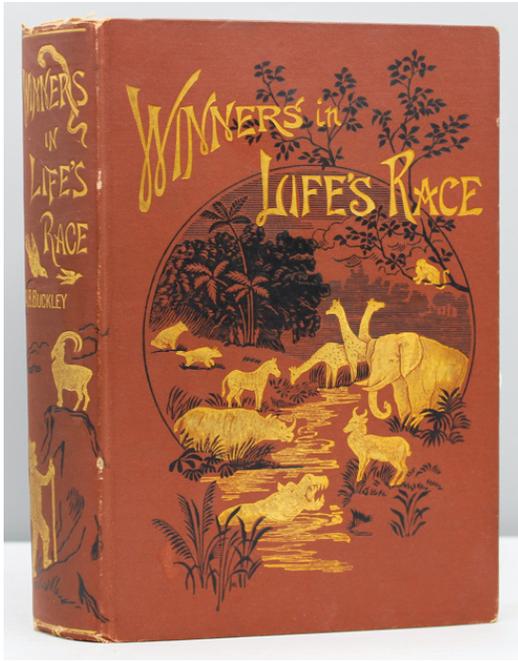
\$300

First edition, later printing of this introduction to biology for children that is "grounded in evolutionary theory" and employs a whimsical and "highly imaginative" writing style to engage its young audience (Oxford DNB). First published by Edward Stanford in 1880. Other editions were published later in the nineteenth century.

Arabella Burton Buckley (1840 – 1929) was a lecturer, editor, and writer specializing in evolutionary theory. Between 1864 and 1875, she worked as the secretary to the important geologist Charles Lyell, and then went on lecture on natural science between 1876 and 1888. She also edited Mary Somerville's *Connexion of the Physical Sciences* (1877) and Heinrich Leutemann's *Animals from Life* (1887). Her own works include *A Short History of Natural Science* (1876) and children's science books like *Winners in Life's Race* (1882) and *The Fairy-Land of Science* (1879).

"Buckley was one of a small number of nineteenth-century Darwinians who realized the deficiencies in Darwin's thinking with regard to the development of moral qualities in the animal kingdom...Darwin had observed the competitive advantage species can gain from a well-developed social instinct but had difficulty in explaining its evolution, particularly with respect to parental affections for their offspring. Far from being daunted by this aspect of evolution, Buckley made parents' care for their offspring central to her books on evolution and continued Darwin's observations with far greater emphasis on mutuality. For her the *raison d'être* for evolution was not just the preservation of life, but the development of altruism as well," (Oxford DNB).





Vertebrate Evolution and Biology for Children
By an Important Woman Science Writer

9. [EDUCATION.] BUCKLEY, Arabella B[urton]. *The Winners in Life's Race or the Great Backboneed Family*. New York: D. Appleton and Company, 1883.

Twelvemo. xv, 367, [10, ads] pp. With a frontispiece and eighty-seven figures, most of which are half-page illustrations or larger.

Publisher's pictorial brick red cloth stamped in gilt and black. Binding is bright and attractive. Olive green floral endpapers. Minor marginal toning. A very good, very clean copy of a scientific work for children by an important woman science writer.

\$300

First American edition of this introduction to biology for children. First published in London by Edward Stanford in 1882.





From Emily Faithfull's Victoria Press, Queen Victoria's Official Publisher,
With Twenty-Nine Chromolithograph Plates Designed by Faithfull's Sister

11. [FAITHFULL, Emily, publisher.] *Te Deum Laudamus*...Illuminated by Esther Faithfull Fleet. Chromolithographed by M. & N. Hanhart. [London]: Emily Faithfull, Victoria Press, [n.d., 1868].

Large octavo. [4] pp., 9 pp. With 29 chromolithograph plates (interleaved with protective blanks). The ornate, vivid plates include depictions of the Ark of the Covenant with cherubim, enclosed in a fifteenth-century-style border (plate #4); the emblems of twelve saints, including Saint Peter's keys (plate #7); and church windows with symbols worked into the glass (plate #10).

Original blue cloth stamped in gilt. Neatly rebacked with original spine laid down. Some bubbling and wear to cloth. All edges gilt. Dark brown endpapers. Ink ownership signature (dated 1889) to top edge of title-page. Some foxing to blanks, as usual. A very good, clean copy of a beautiful book.

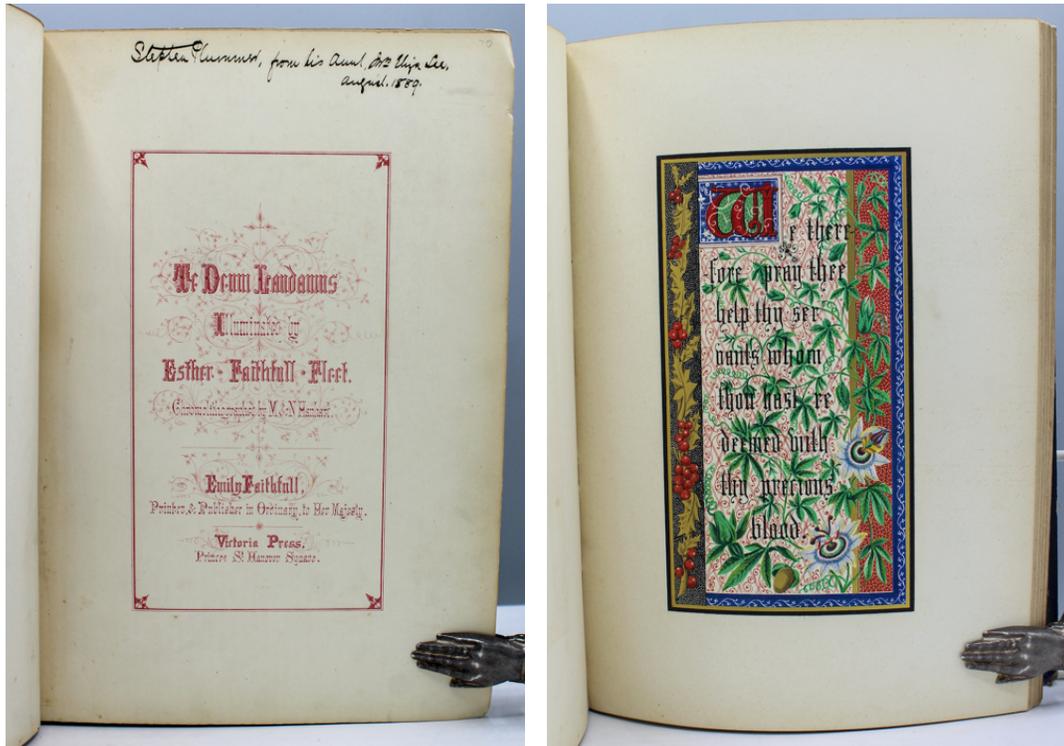
\$1,500

First edition.

Emily Faithfull (1835 - 1895) was Queen Victoria's official printer, the founder of Victoria Press, a founding member of the Society for Promoting the Employment of Women, and a popular novelist and memoirist. Upon establishing the Victoria Press in 1860, she provided training for women interested in printing and employed mostly women as typesetters and proofreaders. Other important Victoria Press publications



included *The Victoria Regia* (1861), which earned Faithfull her position as the official printer to Queen Victoria, and *A Welcome*, a collection of poetry edited by Isa Craig that included the first appearances of poems by D.G. Rosetti, Harriet Martineau, and more. Faithfull also published the periodical *Victoria Magazine*, which ran from 1863 to 1880 and often featured Faithfull's own writing on the importance of employment opportunities for women.



Esther Faithfull Fleet (1823 - 1908) was also the illustrator of *38 Texts* (1872), which was published by her younger sister Emily and included contributions by their father Ferdinand (1789 - 1871); *Roses With and Without Thorns* (1878); and *The Dayspring from on High* (1904).

Michael Hanhart (1788-1865) and his son Nicholas Hanhart also chromolithographed the plates for Welby Pugin's *Glossary of Ecclesiastical Ornament and Costume* (Henry Bohn, 1844), which McLean calls "one of the outstanding color books of the Victorian period" (McLean, p. 115).

McLean, *Victorian Book Design*, p. 115. Oxford DNB.





With 32 Leaves of Chromolithographs by Noel Humphreys,
Inspired by Medieval Manuscript Illumination

12. [HUMPHREYS, Henry Noel, illuminator]. *The Miracles of Our Lord*. London: Longman, 1848.

Octavo. [32] chromolithographed pages by Noel Humphreys + [4] pp. "Remarks by the Illuminator" and "Descriptive Index of Miracles."

In full contemporary black leather with covers elaborately decorated in blind, with central vellum label on each cover. The front label bears the name of the book, and the back the names of the Matthew, Mark, Luke and John. Spine stamped in blind. All edges gilt. Front label lettering worn, hinges neatly repaired. Light marginal dampstain in last two (non-illuminated) leaves. Very good.

\$950

First edition.

A beautiful example of Victorian chromolithography, and the work of Henry Noel Humphreys (1810-1879), who was so strongly influenced by the illuminations in medieval manuscripts.

See McLean, *Victorian Book Design and Colour Printing*, p. 104.





Lavish Facsimile of a Fifteenth-Century French Illuminated Manuscript
About the First Crusade and the Capture of Jerusalem

13. [MEDIEVAL MANUSCRIPTS. FACSIMILE.] [*Les Chroniques de Jherusalem abregies.*] [a.k.a Codex 2533 of the Austrian National Library in Vienna.] [Munich: Idion Verlag, 1980.]

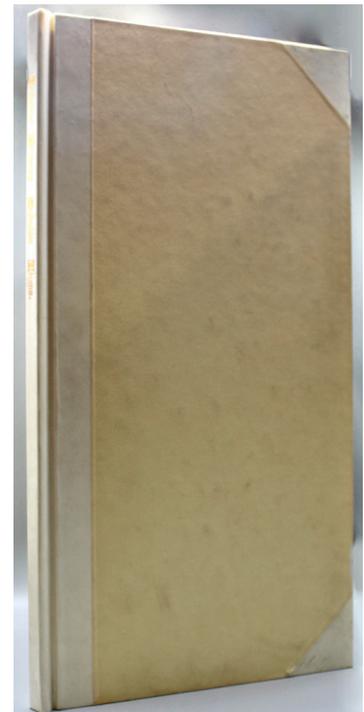
Folio (21½ x 11"). [18] ff. of plates reproducing the fifteenth-century manuscript from original high-definition archival photographs. Illuminated in full color and gold in the Flemish style with paintings of the contested walls of Jerusalem, borders, and illuminated initials. Text in Old French.

Original half vellum over buff paper boards. Some wear and light dustsoiling to binding. A very good, very clean and fresh copy of this remarkable facsimile.

\$1,250

One of 950 hand-numbered copies.

"This famous manuscript from the Austrian National Library in Vienna presents a historic chronicle of the crusaders. From the First Crusade and the capture of Jerusalem in 1099 and across the reigns of the following kings of Jerusalem, the history of the crusades was visualized in magnificent miniatures.

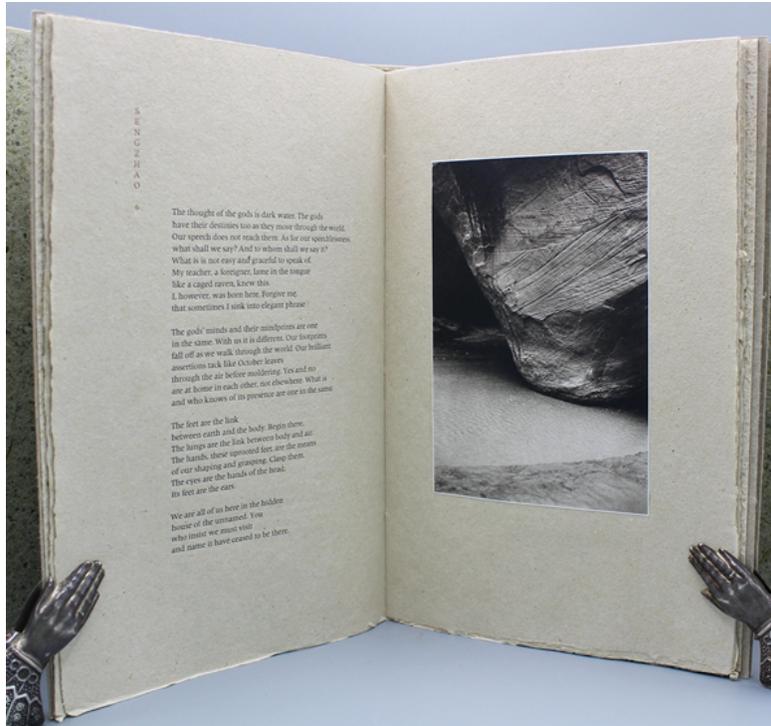




The landscape format of the *Chronicles of the Crusader Kingdom of Jerusalem* is unusual, and truly accentuates the paintings. The splendid and unusual manuscript originated from a commission of Philip the Good [1396 – 1467], Duke of Burgundy ca. 1450 in France. The Master of Girard de Roussillon, along with a scribe from the circle of David Aubert, created a masterpiece of 15th century illumination..." (Ziereis Facsimiles website).

OCLC records only one copy outside of Continental Europe (National Library and Archives of Canada).





One of One Hundred Numbered Copies from Ninja Press

14. [NINJA PRESS.] BRINGHURST, Robert. *The Book of Silences*. [Sherman Oaks, California:] Ninja Press, 2001.

6¾ in. x 10 in. 29, [14] pp. With three platinum print photographs taken by Carolee Campbell and printed by Gordon Mark. Hand-set Meridien printed by Campbell on Moulin du Verger handmade paper.

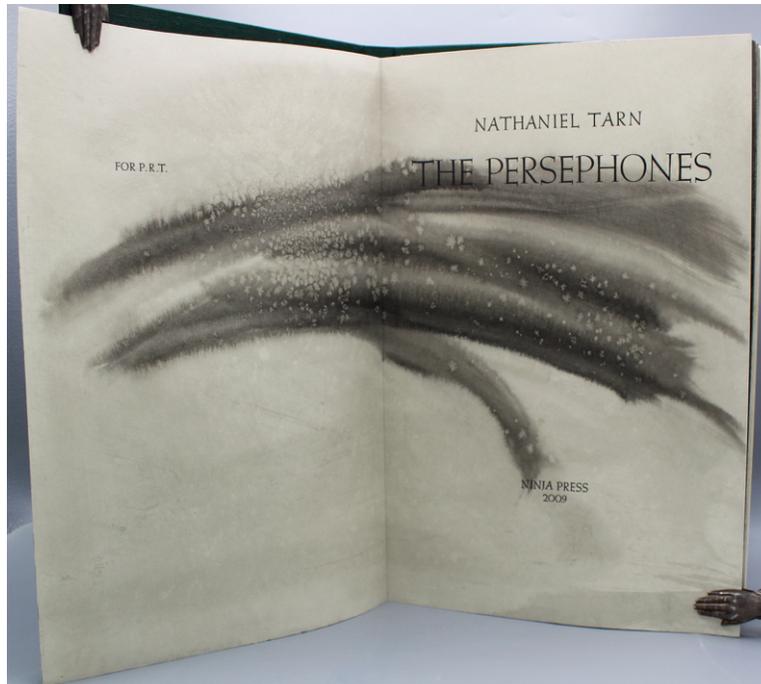
Bound in Barcham Green Renaissance paper and housed in a buff paper chemise. Chemise lined with gray-green handmade paper. A fine copy.

\$1,250

One of one hundred numbered copies signed, numbered, and ink stamped by the poet. Twelve letters *hors commerce* copies were also produced.

"The speakers of these poems are the ghosts of Asian monks, hermits, philosopher-poets and intellectual trouble-makers, most of them Buddhists, some of the Taoists, some of them too far now in the past to place in any lineage of which we know the name."





One of the Most Impressive Ninja Press Productions,
One of Eighty-Five Copies Signed by the Book Artist and Poet

15. [NINJA PRESS.] TARN, Nathaniel. *The Persephones*. [Sherman Oaks, California:] Ninja Press, 2009.

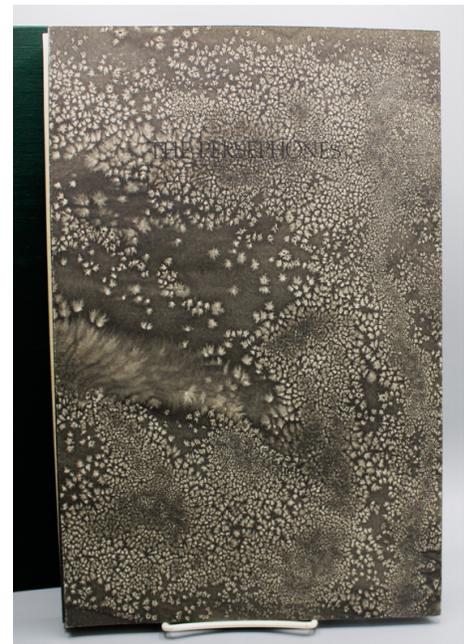
Folio (14¼" x 9¼"). Handset Van Dijck type with Weiss Initials Series I printed letterpress by Carolee Campbell on dampened Domestic Etching paper.

Twelve unbound folios laid into flexible parchment wrappers. Each folio painted by hand with sumi ink and salt by Campbell. Enclosed in a green Asahi Japanese chemise, which is enclosed in a natural Japanese linen slipcase. A fine copy.

\$2,750

One of eighty-five copies signed and numbered by Campbell and Tarn.

"*The Persephones* was first published by Christopher's Books in Santa Barbara, California in 1974. Much of the edition was subsequently destroyed by fire. The poems were significantly altered in 2007 by the poet for this Ninja Press edition," (colophon).

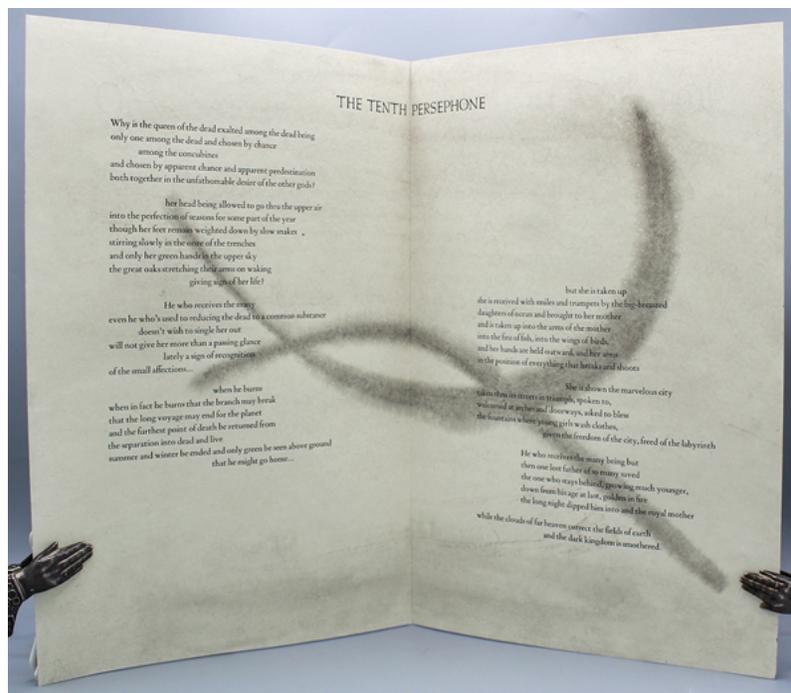


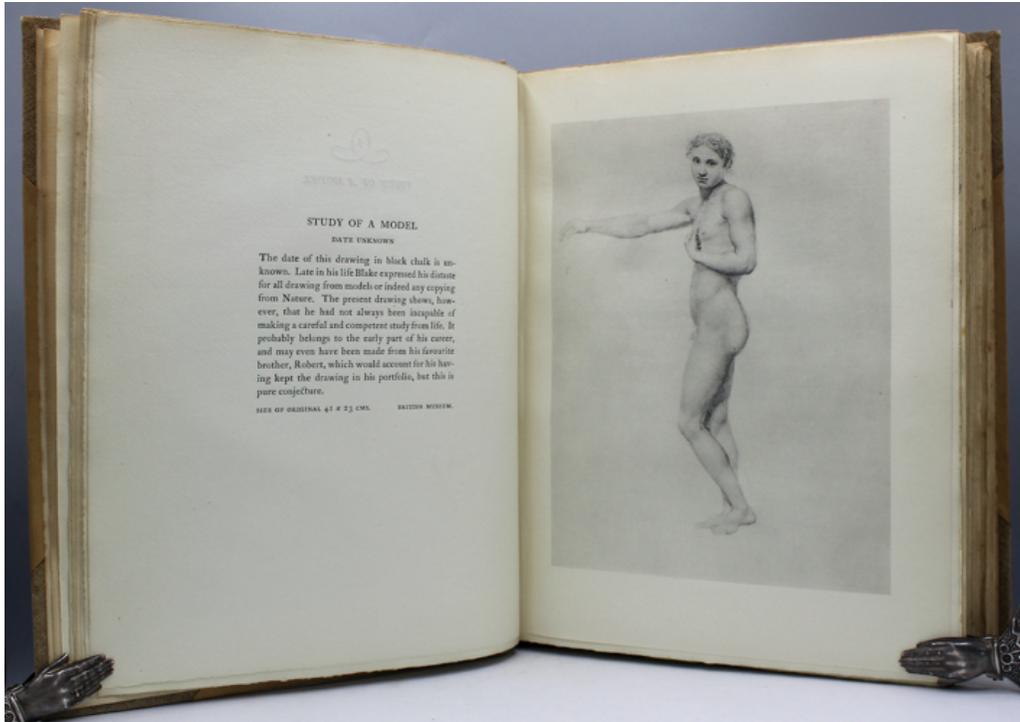
"Nathaniel Tarn is a well-known American poet who was born in Paris in 1928. He spent his childhood first in Belgium and then in England. After graduating in history and English from

Cambridge University, Tarn studied anthropology at the Sorbonne and then at the University of Chicago, where he completed his doctoral degree based on fieldwork in the Mayan region of Guatemala...



"Further work in anthropology followed, with extensive research on Buddhist culture in Burma. He has worked as a professional anthropologist as well as a poet, essayist, editor, and translator. His poetry possesses a remarkable range of voice and reference, fusing archaic myths with contemporary concerns and moving from hieratic visions to the deeply personal. His many books include *Selected Poems 1950-2000* (2002); *Recollections of Being* (2004); *The Embattled Lyric* (2007); and *Ins and Outs of the Forest Rivers* (2008)," (from the announcement for the launch of this book at the William Andrews Clark Memorial Library, February 7, 2010).





Presentation Copy Inscribed by the Editor to a Prolific Nonesuch Illustrator,
One of 1,550 Copes with “Previously Unknown” Drawings by William Blake

16. [NONESUCH PRESS.] BLAKE, William. *Pencil Drawings by William Blake*. Edited by Geoffrey Keynes...[London:] Nonesuch Press, 1927.

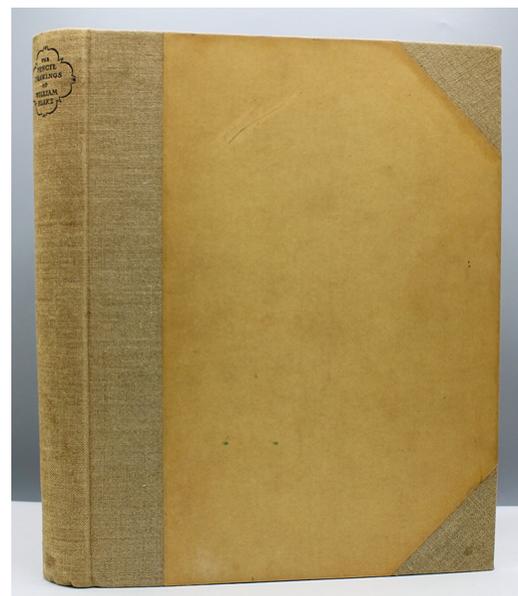
Quarto. xvi, [192] pp. With eighty-two collotype plates reproducing Blake’s drawings. Plates and text printed on Arches paper at the Chiswick Press. Typeface is Caslon.

Half canvas over beige paper-covered boards with title in black on spine. Minor soiling to binding. Edges untrimmed. Some light foxing to edges and some toning to endpapers. Pencil note on front flyleaf describes this as an “advance copy from binder.” A very good, overall clean presentation copy inscribed by Geoffrey Keynes to Stephen Gooden (dated 1927).

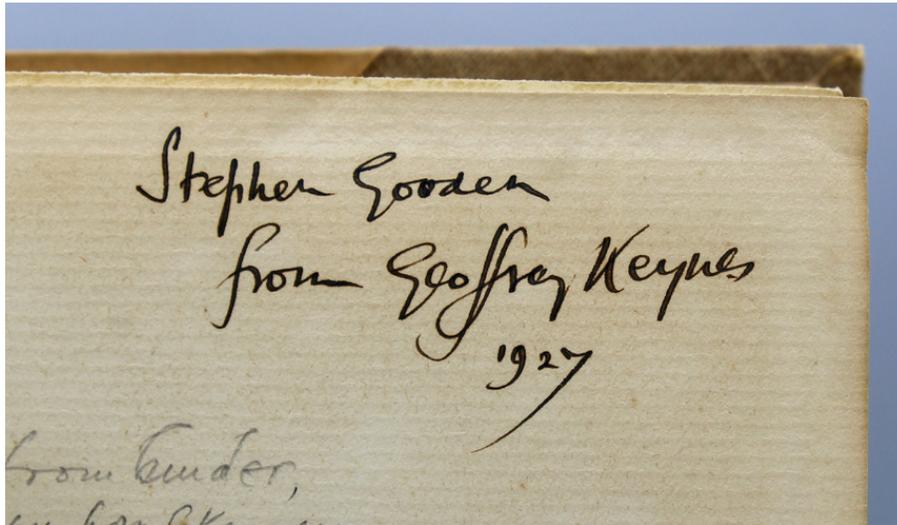
\$450

One of 1,550 copies. “Most of the eighty-two drawings in this book have never been exhibited and were previously unknown even to Blake’s most studious admirers” (*Nonesuch Century*).

Stephen Gooden frequently illustrated publications for the Nonesuch Press, beginning with Anacreon’s *Poems*,



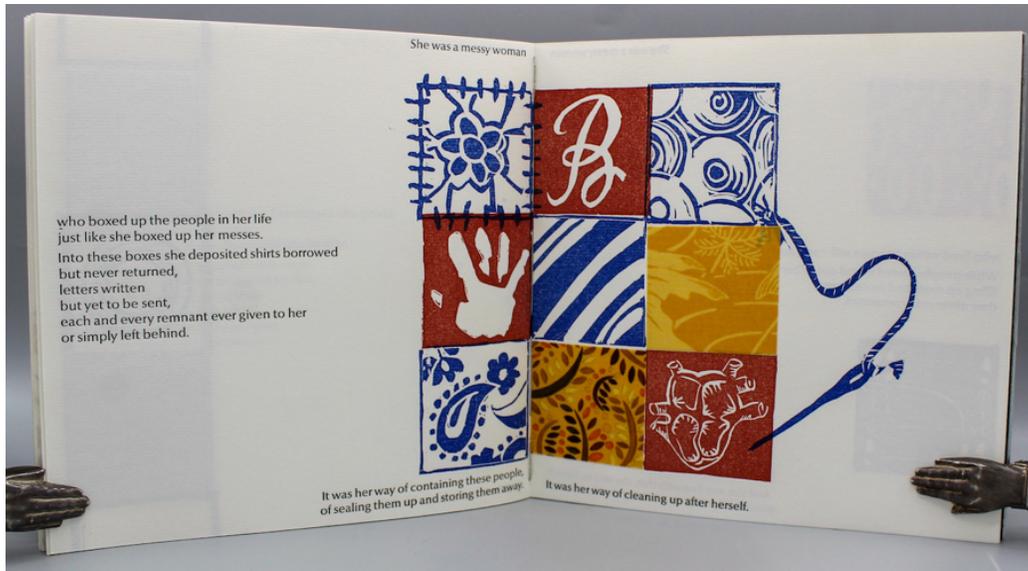
which led to a “revival of popularity” for copperplate engraving (*Nonesuch Century*, p. 19). He also collaborated on the Nonesuch Press Bible: “It was a happy thought to direct Mr. Stephen Gooden’s formalized mastery of the copperplate to the making of head and tail pieces; and where his hand appears...the edition is brilliantly served,” (p. 19). Francis Meynell also lauds his work as “noble” and “satisfying,” (p. 57).



Sir Geoffrey Keynes wrote bibliographies for William Blake, John Donne, Jane Austen, William Pickering, and more. Several of his books were published by the Nonesuch Press, including his Austen bibliography (1927), and *The Nonesuch Century* describes his bibliographical work as exhaustive: “the textual side [of Nonesuch publications] has been in the care of scholars and enthusiasts — in particular Geoffrey Keynes...for whom no relevant trifle is insignificant,” (p. 18).

Nonesuch Century, #43.





In a Full Aluminum Binding
One of Ninety Copies from the Scripps College Press

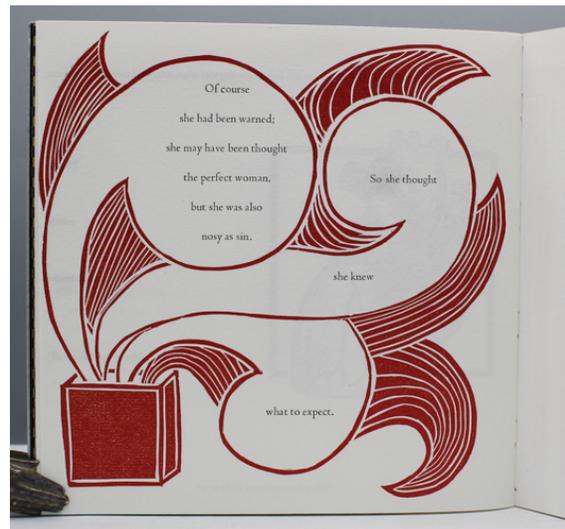
17. [SCRIPPS COLLEGE PRESS.] *Square Squared*. Shaped by the Typography students and strengthened by Professor Kitty Maryatt...Claremont, California: Scripps College Press, 2003.

Small quarto. Unpaginated. Color-illustrated on almost every page using a combination of linoleum block printing, ink, pochoir, and colored pencil, along with mounted fabric. Printed on Zerkall Book Laid paper in six different type faces.

Full aluminum with decorative cutouts and onlays. Spine sticked. Black and gold endpapers. A fine copy of this particularly attractive Scripps College Press production.

\$600

One of ninety copies. Signed by Kitty Maryatt and the seven student contributors.





One of Stanesby's "Illuminated Books with a Character of Their Own" (McLean),
Beautifully Chromolithographed Throughout by Ashbee & Dangerfield

18. STANESBY, Samuel [illuminator]. *The Birthday Souvenir*. London: Griffith and Farran, [n.d., 1860].

Octavo. [32] pp. All pages illuminated in colors and gold with elaborate borders and decorative titles. Also with a chromolithograph title-page and presentation page. Color printed by Ashbee & Dangerfield. With protective interleaving.

Original red morocco stamped in black and titled in gilt. Gilt spine with raised bands. A slight rubbing to head and tail of spine and corners, but overall the binding is very clean and attractive. All edges gilt. Marbled endpapers. Some light foxing. Ink gift signatures to front flyleaf and presentation page (both from a brother to his sister, dated 1866). List of family birthdays in ink in multiple hands to first interleaf (dates from 1849-1920). A very good, bright copy of an uncommon book.

\$500

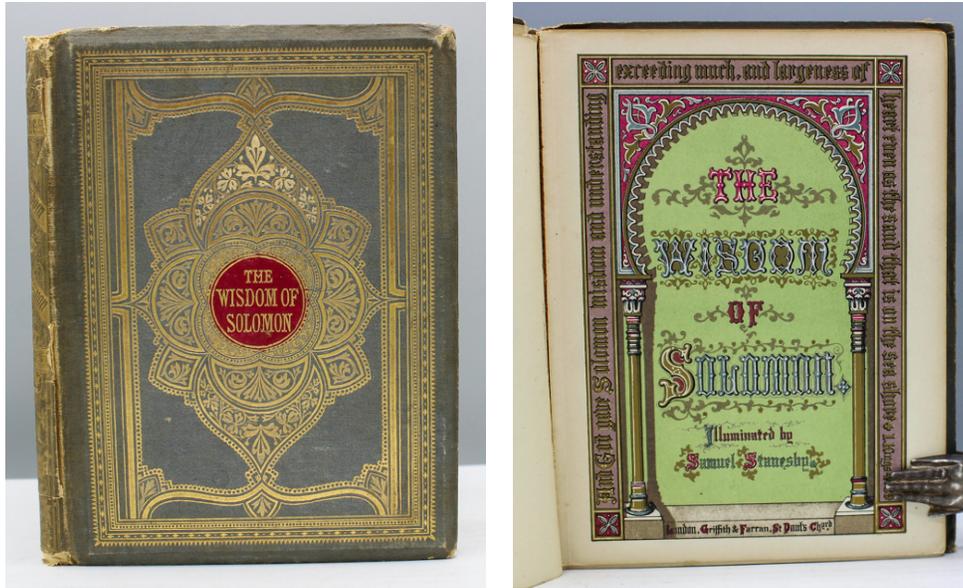
First edition.

In *Victorian Book Design*, Ruari McLean writes: "A series of illuminated books with a character of their own, and almost the only series not published by Day & Son, were those illuminated by Samuel Stanesby. He produced at least eleven between 1857 and 1865, published by Griffith & Farran, and mostly chromolithographed by Ashbee & Dangerfield. They were small books with every page chromolithographed, and highly decorated bindings," (p. 134).

McLean, *Victorian Book Design*, p. 134.

Also see McLean, *Victorian Publisher's Book-Bindings in Cloth & Leather*, p. 70.





19. STANESBY, Samuel, illuminator. *The Wisdom of Solomon*. London: Griffith & Farran, [1861].

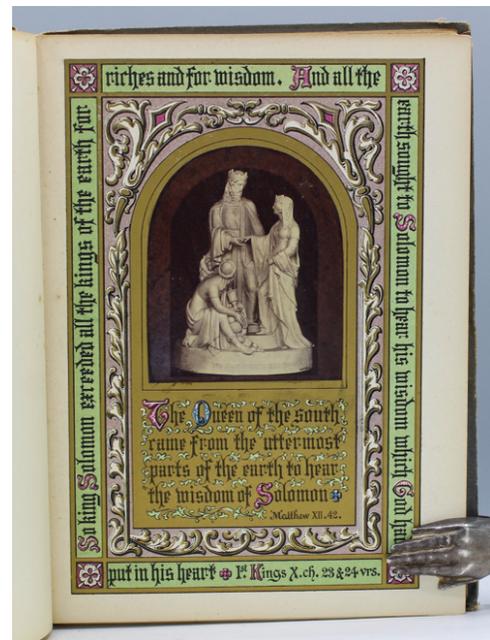
Octavo. [6], 26 pp. on heavy card. Title-page and frontispiece chromolithographed in gold and several other colors by Ashbee and Dangerfield. One mounted photographic illustration in the middle of chromolithographic decoration and all leaves with elaborate chromolithographic borders and initial letters heightened in gold.

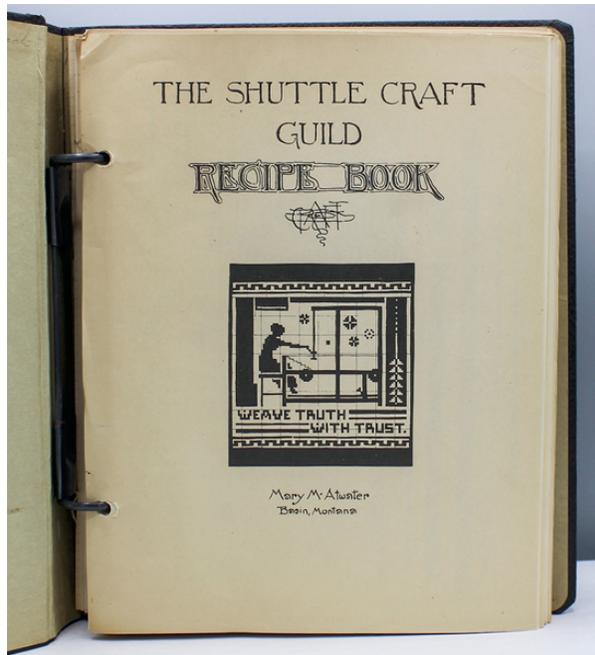
Original blue-gray cloth with beveled edges and inlaid chromolithographic panels on both covers, gilt spine. All edges gilt. Binding slightly worn with minor soiling. Corners lightly rubbed. Light wear to spine with a few small tears and minor chipping to crown and tail. Spine lightly toned. First few gatherings loose. Very minor foxing, mostly to tissue guards. A very good copy.

\$350

First edition.

According to McLean's *Victorian Book Design*, "A series of illuminated books with a character of their own, and almost the only series not printed and published by Day & Son, were those illuminated by Samuel Stanesby [...] They were small books with every page chromolithographed, and highly decorated bindings" (p. 134).





Correspondence Course by the Woman Artisan Who Revived American Handweaving,
Profusely Illustrated with Weaving Designs

20. [TEXTILES.] ATWATER, Mary M[eigs]. *The Shuttle Craft Guild Recipe Book*. Basin, Montana: Mary M. Atwater, [1932-1936].

Quarto. [132] pp. Series of printed correspondence lectures profusely illustrated throughout with dozens of pattern designs and diagrams.

Black pebbled cloth two-ring binder with paper label. Label chipped. Contemporary pencil ownership signature of Marilyn Beach (b. 1922) to front pastedown. Very clean throughout aside from toning to first and last leaves. A very good item.

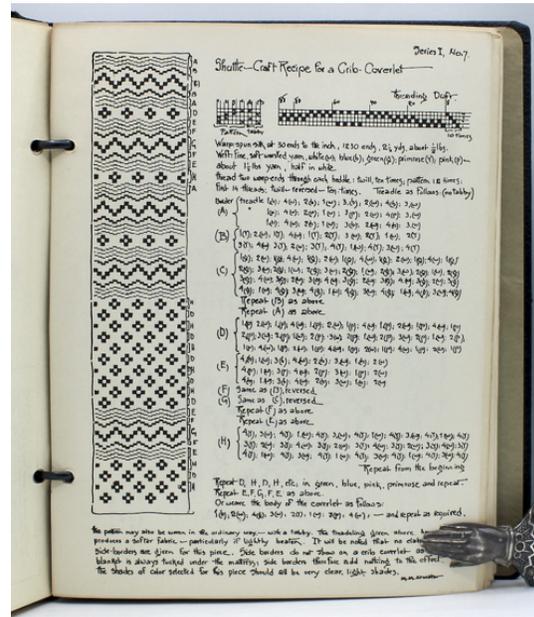
\$750

Mary Meigs Atwater (1878 – 1956) was an important Montana textile artist who revived the craft of handweaving in the United States. She studied painting in Paris and drawing at the Chicago Art Institute School of Design. After experimenting with weaving and purchasing looms for her home workshop in Basin, Montana, Atwater traveled to museums in Boston, New York, and Philadelphia to seek out the designs that she would later revive.

Atwater formed the Shuttle-Craft Guild in Basin, Montana prior to World War I, through which she



taught weaving classes to local women and developed correspondence courses. The present work includes her designs for the double weave and the Bronson weave, which were both revived by Atwater's work.



Marilyn Beach Bishop was a weaving and culinary enthusiast whose own textile designs were very inspired by Atwater's work. In 1956, she married William Bishop (b. 1922), whose family owned and operated Pendleton Woolen Mills. She lived in Portland, Oregon.

Biehl, Betty Atwater. *Tribute to Mary M. Atwater* (1973).
 Reiter, Mary Jo. *Weaving a Life: The Story of Mary Meigs Atwater* (1992).
 Also see the Mary Meigs Atwater Weaving Guild's biography of Atwater (website).





With Over a Hundred Lavish Belle Epoch Textile Designs

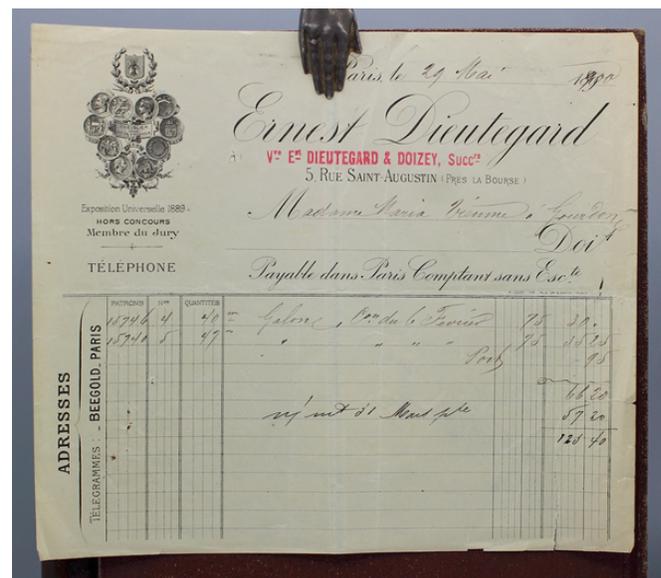
21. [TEXTILES.] [DIEUTEGARD, Ernest Pascal.] [Hand-illustrated textile design album.] [Paris: Ernest Dieutegard, [later] Dieutegard & Doizey, Succrs, ca. 1895-1900.]

Quarto. [62] ff. With over a hundred lavish original designs for textile trimmings, most in color gouache and some in pencil and color ink. Many of the designs are ornately floral or paisley, while others feature geometric designs reminiscent of Art Deco.

Contemporary quarter brown leather over burgundy pebbled cloth with gilt armorial stamp and initials "ED." Spine with raised bands. Minor wear to binding. Blue-green marbled endpapers. Some offsetting to blank versos from designs. Laid in is an engraved Dieutegard letterhead invoice to Madam Maria Vieume a Gordon (May 29, 1900), with ink stamp of Dieutegard & Doizey. A very good, bright, and fresh item.

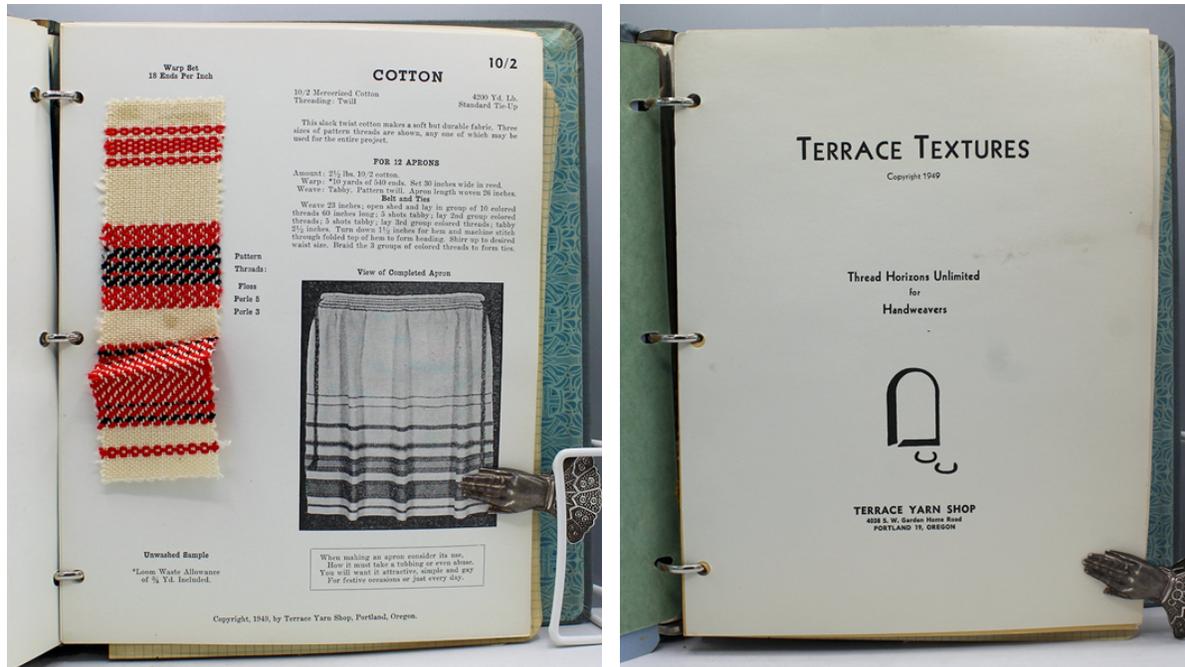
\$1,750

Embroidered and woven trimmings like those shown in the present album were in high demand at the end of the nineteenth century due to the rapidly expanding French fashion market and the growing relevance of French fashion in the global industry. Trimmings were added to cuffs, seams, linens, and furnishings, and layered on stylish dresses and waistcoats.



Ernest Dieutegard (1832 – 1899) and his brother Emile inherited the family trimmings business from their father, Pascal Dieutegard, and went on to win the gold medal for their designs at the 1878 Paris Exposition Universelle. Ernest became a member and judge for the committee at the Exposition Universelle in 1889. The firm was also known for using workshops such as that run by Sister Melanie of the Daughters of Charity of St. Vincent de Paul in Vitre.





With Over Fifty Textile and Weaving Samples
And an Original Weaving Design Manuscript

22. [TEXTILES.] [PAYTON, Dorothy and Curtis.] *Terrace Textures*. Thread Horizons Unlimited for Handweavers. [Weaving instruction and pattern book.] Portland, Oregon: Terrace Yarn Shop, 1949.

8½ in. x 11 in. [30] pp. With twenty textile samples including linen, cotton, and wool. Also with two full-page charts. Disbound, as issued.

[together with:]

[BEACH, Marilyn.] [Original weaving manuscript with samples.] [Portland, Oregon: ca. 1940-1947.]

8 in. x 10½ in. [50] pp. With thirty-one original weaving samples. Pencil manuscript text on graph paper.

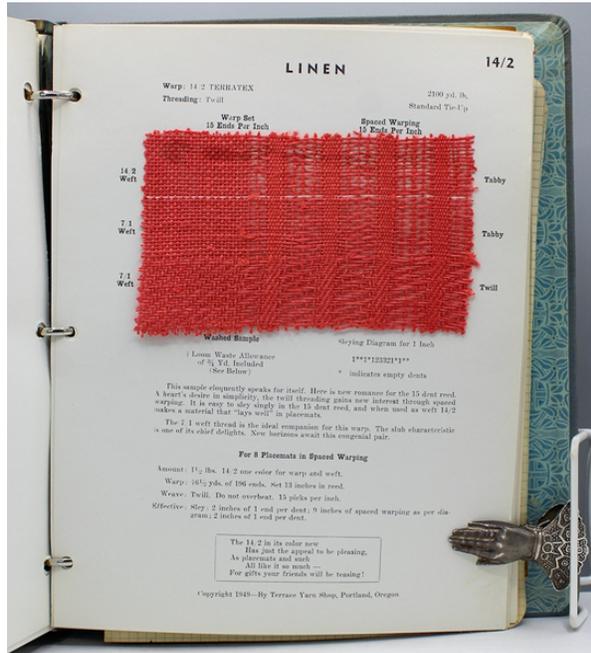
All enclosed in a contemporary blue cloth three-ring binder (9½" x 11½") from the library of Marilyn Beach Bishop (b. 1922). Some discoloration to cloth. Toning to graph paper. Very good.

\$750

The Terrace Yarn Shop issued the *Terrace Textures* guidebooks beginning in 1949. OCLC records two similar titles, a 1957 issue at the Smithsonian and an undated issue at San Francisco State, and a series of issues (1949 – 1954) at Surrey Public Library in BC, Canada.

The shop was founded in Portland, Oregon near the end of World War II by Dorothy Payton (1908 – 1998) and Curtis Payton (1906 – 1983). Their large shop sold thousands of fabrics, yarns, design books, manuals, and looms. Dorothy Payton developed and sold their own small loom that

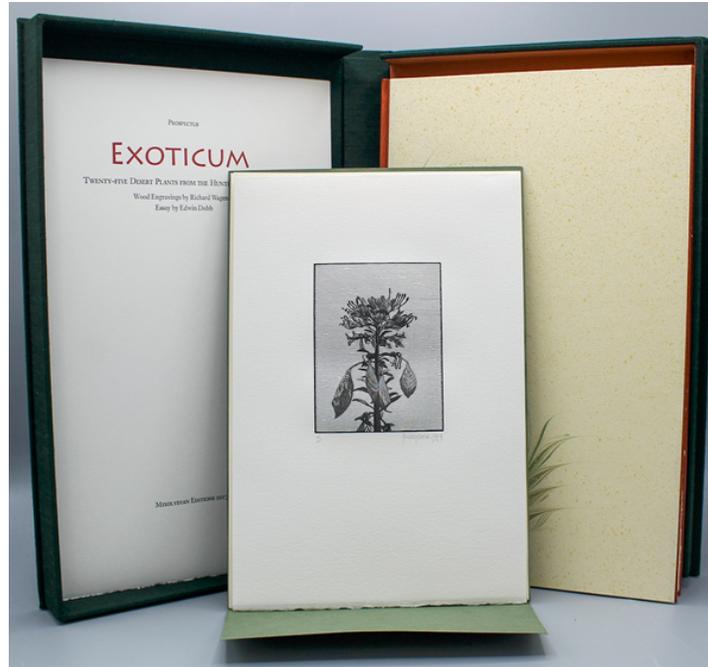
was sized to fit into apartments, schools, and other small spaces, and could be used to create smaller pieces like afghans and small rugs.



The manuscript and samples by Marilyn Beach Bishop were influenced by Mary Meigs Atwater (1878 – 1956), who revived handweaving in the United States beginning in the 1920s. Bishop had taken a correspondence course by Atwater. Bishop was also a culinary and weaving enthusiast who, in 1956, married William Bishop (b. 1922), whose family owned and operated Pendleton Woolen Mills.

“Weaving a Spell.” *The Oregonian*, Oct. 10, 1964.





Featuring Wood Engravings of Twenty-Five Desert Plants by Richard Wagener,
The Deluxe Edition with Six Extra Signed Prints

23. [WAGENER, Richard, compiler and illustrator]. *Exoticum: Twenty-Five Desert Plants from the Huntington Gardens*. Wood Engravings by Richard Wagener. Essay by Edwin Dobb. [Petaluma, California:] Mixolydian Editions, 2017.

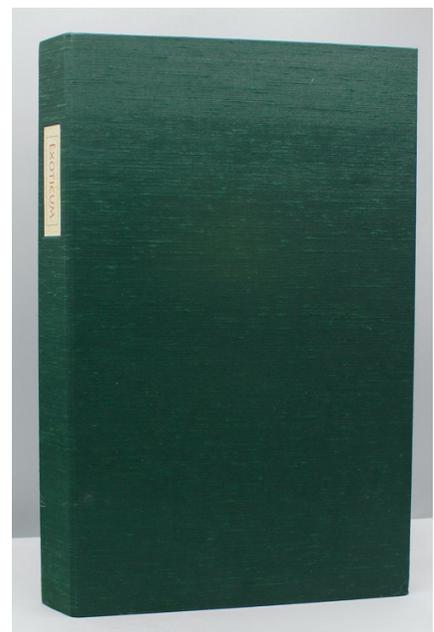
Folio (12¼ in. x 7½ in.) 72 pp. Printed letterpress on two types of Zerkall-Bütten paper from the Kall River Valley in Germany. Engravings printed directly from the wood blocks on a Vandercook Universal I proof press.

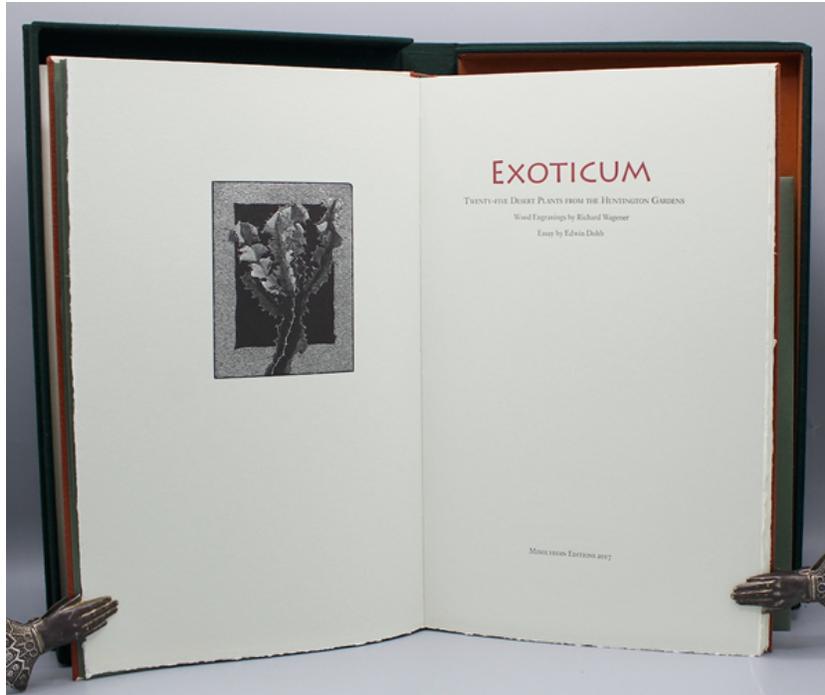
Quarter terra cotta morocco over marbled paper boards, gilt lettered spine. Laid in a clamshell box, along with five signed prints from the edition and a special printing of the bladderpod plant, which was the genesis of this suite of engravings. The suite of prints is in a green paper chemise. Clamshell box with printed paper spine label. Binding by John DeMerritt; paper marbling by Pamela Smith of Abiquiu, New Mexico.

\$1,600

One of twenty-six lettered deluxe copies. Signed by Edwin Dobb and Richard Wagener.

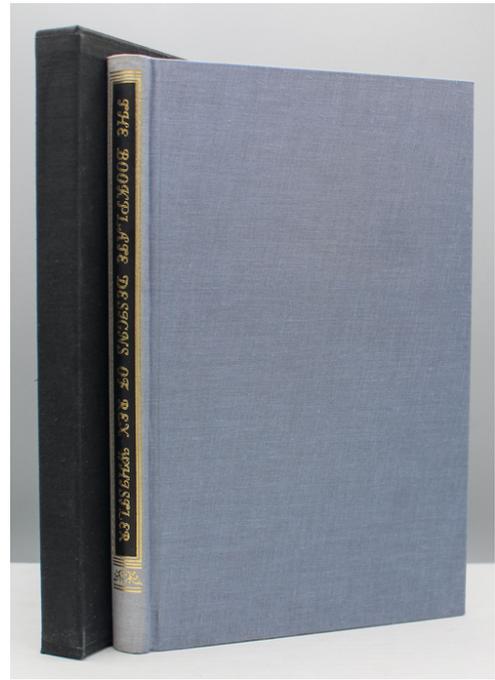
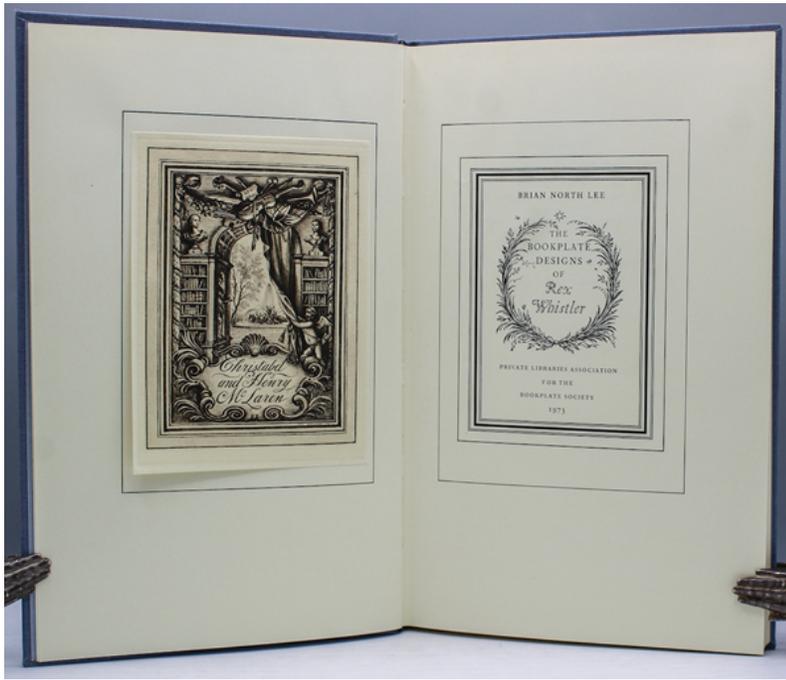
“Edwin Dobb is a fiction writer, essayist, and journalist. A former editor-in-chief of *The Sciences* and contributing writer at *Harper’s*, he currently writes for *National Geographic* and teaches at the U. C. Berkeley Graduate School of Journalism.





Richard Wagener is a California printmaker and book artist specializing in wood engraving and is the proprietor of Mixolydian Editions where he publishes fine press limited edition books and prints. He is the 2016 co-recipient of the Carl Hertzog Award for Excellence in Book Design from the University of Texas at El Paso and the recipient of the 2016 Oscar Lewis Award for contributions to Book Arts from the Book Club of California," (from the prospectus).





One of 350 Copies with a Tipped-In Bookplate Designed by Rex Whistler

24. [WHISTLER, Rex.] LEE, Brian North. *The Bookplate Designs of Rex Whistler*. Middlesex [England]: Private Libraries Association, for the Bookplate Society, 1973.

Octavo. 39 pp. With forty-one plates: two tipped-in originals (frontispiece and title) and thirty-nine reproductions. Designed by David Chambers. Printed and bound by W&J Mackay Ltd.

Publisher's gray-blue cloth with gilt spine and black cloth label. Gray-blue endpapers. A clean, fine copy in the original black cloth slipcase.

\$175

One of 350 special copies with the tipped-in frontispiece bookplate. Total edition of 1,000.

With bookplates (including sketches and preliminary designs for plates) designed for Osbert Sitwell, the Duchess of Westminster, Victor Rothschild, the Earl of Uxbridge, the Countess of Lytton, and many others.

"A study of Rex Whistler's [1905 – 1944] bookplates reveals what is surely a most fascinating feature of his excursions into this branch of graphic art...he was an artist who made bookplate designs for his friends. Many of them are, therefore, both personal and intimate...Each small feature of many of the bookplates has a story to tell," (p. 15).