



John Howell for Books

Muir Dawson

June 2013



John Howell for Books

**John Howell, member ABAA, ILAB, IOBA
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Shipping and handling additional. All items shipped via insured USPS Mail. Expedited shipping available upon request at cost. Standard domestic shipping \$ 5.00 for a typical octavo volume; additional items \$ 2.00 each. Large or heavy items may require additional postage.

We actively solicit offers of books and ephemera to purchase, including estates, collections and consignments. Please inquire.

The Books offered in this list came from the private library of Muir Dawson.

BOOK FAIRS

No book fairs scheduled until August 10 and 11, 2013, at the Pasadena Antiquarian Book, Print, and Paper Fair. Then the Fall will suddenly get quite busy.

1 ALEXANDER, Jonathan James Graham. *Medieval Illuminators and Their Methods of Work.* New Haven and London: Yale University Press, (1992). 4to. 11 1/4 x 8 3/4 inches. (viii), 214 pp. 247 illustrations (most black-and-white, some color), bibliography, indexes; text clean, unmarked. Black cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket with a few minor flaws. Near Fine.

\$ 70

FIRST EDITION, second printing. An important book that carefully analyzes surviving manuscripts and medieval treatises in order to explain the complex and time-consuming technical processes of illumination - its materials, methods, tools, choice of illustration, and execution.

2 ALLEN, Lewis M. *Printing With the Handpress: Herewith a Definitive Manual by Lewis M. Allen to Encourage fine Printing through Hand-craftsmanship.* Kentfield, CA: The Allen Press, 1969. 4to. 12 1/8 x 8 1/4 inches. (78) pp. Half-title with quote from William Everson and the Mallette Dean hand vignette in blue, title page printed in red, blue and black, 11 technical illustrations by Victor A. Seward, hand vignette and press mark on final page by Mallette Dean based on a fifteenth-century woodcut, appendix, bibliography, index; text clean, unmarked. Bound in full tan Irish linen with Mallette Dean's hand illustration reversed in red on the front cover, spine titled in red, blue end-papers, original clear acetate dust-jacket; binding square and tight. Muir Dawson's Copy. This book includes 2 copies of the prospectus. Fine.

\$ 1,500

LIMITED EDITION of 140 copies. Handset Romainee type designed by Jan Van Krimpen for Joh. Enschede en Zonen on Wookey Hole Mill handmade paper with Allen Press watermark, printed damp on a Columbian handpress made in London in 1846. "The purpose of the volume was four-fold: to enable handpress owners to produce high-quality printing; encourage those with increasing leisure time to enjoy the unique rewards of handpress printing as a serious avocation; to stimulate a renaissance in fine printing through hand-craftsmanship; and to acquaint collectors with methods involved in a hand produced book." Lewis Allen, *The Allen Press Bibliography*, No. 34.

3 ANDERSON, Charles B., et al, editors. *A Manual on Bookselling.* New York: American Booksellers Association, Distributed by R. R. Bowker Company, 1969. 8vo. 9 1/4 x 6 1/4 inches. xi, 271 pp. Figures, tables, bibliography of books needed by a bookstore, index; text clean, unmarked. Gray Cloth stamped in white and red, no jacket as issued; binding square and tight. Fine.

\$ 30

FIRST EDITION. An important book filled with practical, hard-nosed business advice for someone seeking to open and successfully operate a "bricks-and-

mortar” bookstore, as opposed to those with romantic aspirations. Muir Dawson’s copy marked “Reference, not for sale.”

4 BARROW, William J. (1904-1967). *Manuscripts and Documents: Their Deterioration and Restoration.* Charlottesville: University Press of Virginia, (1972). 8vo. 9 x 6 inches. xxvii, 84 pp. Figures, tables, bibliography; text clean, unmarked. Brown stamped cream-colored linen; binding square and tight. This copy has been in shrink-wrap until opened for this cataloging effort. Fine.

\$ 12

SECOND EDITION, first published in 1955. The Foreword to this book is by Frazer G. Poole, and is reprinted from *The Encyclopedia of Library and Information Science* (1969). William James Barrow was an American chemist and paper conservator, and a pioneer of library and archives conservation. He introduced the field of conservation to paper deacidification through alkalization.

5 [Bayberry Hill Press] JOHNSON, Foster. *A Bibliography of the Books Printed at the Bayberry Hill Press, 1958-1968.* Meriden, CT: Bayberry Hill Press, 1969. 4to. 12 3/4 x 9 1/2 inches. [4], 76, [2] pp. Half-title with flueron printed in blue, tipped-in black-and-white photographic frontispiece portrait of Foster Johnson at work on a printing press, title-page with printer’s device printed in blue, description of the printer’s device “The Guzzling Ape”, tipped-in sample sheets or reproductions from each of the 32 publications, specimens of initials printed in red, blue, and black, colophon printed in blue and black; the glue used for the tipped-in samples has allowed several samples to come loose, occasional very light pencil notations in the text. Quarter blue cloth, printed paper over boards, wax paper dust-jacket; binding square and tight, covers with very faint toning, jacket chipped at the extremities. Muir Dawson’s copy. SCARCE. Very Good.

\$ 200

LIMITED EDITION of 60 copies, this is number 49. Contains a short history of the first ten years of the Bayberry Hill Press, describes 32 books printed during this period with tipped-in sample sheets from each publication, a list of Bayberry Hill Press ephemera, type specimens, initial specimens. Foster Johnson’s wife, Ruth, became an equal partner in this private press that produced a number of children’s books written by Ruth Johnson. Not in De Hamel and Silver, *Disbound and Dispersed*.

6 [Bayberry Hill Press] HORNBY, Charles Harry St. John (1867-1946). *Ashendene Press: Paper Read to Double Crown Club, by...* Meriden, CT: Bayberry Hill Press, 1970. Series: Columbiad Club, *Keepsake*, No. 89. Small 4to. 10 1/4 x 8 1/2 inches. Half-title, title page facsimile of Horny’s hand-writing, press mark of the Ashendene Press in red, initials in red and blue traced from Graily Hewitt’s designs for the Ashendene *Faerie Queene*, redrawn by W. Haynes Fitzgerald, facsimile of a page from *Les*

Amours Pastorales de Daphnis et Chloe with illustration by Gwendolen Raverat, printer's device in black with blue fleurons on the colophon; text clean, unmarked. Quarter blue cloth, marbled paper over boards, printed paper spine label, clear vinyl dust-jacket; binding square and tight. Fine.

\$ 150

LIMITED EDITION of 110 copies, this is number 42. Handset in Bruce Roger's Centaur type with Arrighi Italic, and printed on J. Barcham Green's Tovil paper. Prints for the first time a talk given by Charles Harry St John Hornby discussing his philosophy for the press, the history of the Ashendene Press, and a behind the scenes look at the Ashendene Press which helps one to understand the success of a great private press.

7 [Bayberry Hill Press] JOHNSON, Foster Macy and JOHNSON, Ruth. *Bookman's Holiday*. (Meriden, CT): Bayberry Hill Press, (1971). Folio. 15 1/8 x 10 1/2 inches. [vi], 22, [2] pp. Half-title printed in red and black with a black fleuron, frontispiece portrait of Mrs. C. H. St John Hornby and her son Michael drawn by Richard Brzozowski, title page printed in red and black with an open book vignette printed in blue, 2 drawings by Brzozowski in the text, initials in blue; text clean, unmarked. Quarter red buckram, marbled paper over boards, printed paper top cover label, clear vinyl dust-jacket, map of the itinerary of the holiday on the red end-papers; corners bumped, light rubbing. Presentation slip laid in. Muir Dawson's copy. Very Good.

\$ 85

LIMITED EDITION of "a few more than" 80 copies, this is number 76. Printed on dampened handmade Tovil by J. Barcham Green, printed with handset Centaur designed by Bruce Rogers with Arrighi Italic. Colored initials drawn by W. Haynes Fitzgerald after designs by Gaily Hewitt. Printed on a Golding press that was formerly owned by Fred and Bertha Goudy. This book was produced for members of the Hornby family, special friends of Bayberry Hill Press, and a few others interested in the Ashendene Press. It documents a pilgrimage to visit Mrs. Ch. H. St John Hornby in England and her son, Michael.

8 BERKELEY, Edmund Jr., editor. *Autographs and Manuscripts: A Collector's Manual*. New York: Charles Scribner's Sons, (1978). 8vo. 9 1/2 x 6 1/2 inches. xviii, 565 pp. Black-and-white illustrations throughout, tables, bibliography, notes on contributors, glossary, index; text clean, unmarked. Beige cloth, spine titled in blue, dust-jacket; binding square and tight, wear to jacket. Errata slip loosely laid in. Very Good.

\$ 15

FIRST EDITION. Co-edited by Herbert E. Kingelhofer and Kenneth W. Rendell; sponsored by the Manuscript Society. This volume offers the collector of autographs a comprehensive manual of the history and fundamentals of autograph collecting and of the various fields and areas of specialization in which to collect.

9 BESTERMAN, Theodore (1904-1976). *Bibliography: Library Science and Reference Books. A Bibliography of Bibliographies.* Totowa, NJ: Rowman and Littlefield, 1971. 8vo. 7 3/4 x 5 inches. [xiv], 271 pp. Text clean, unmarked. Green cloth, spine titled in gilt; binding square and tight. Very Good.

\$ 10

Later Edition. First published in 1939, this bibliography is arranged alphabetically by subject: Bibliography; Library Science; Reference Books; Books for the Blind; Palaeography; Papyri; Anonymous Writings; Condemned Books, Erotica; Forged Books; Miniature Books; Special Subjects.

10 BIDWELL, John. "The Size of the Sheet in America: Paper-Moulds Manufactured by N. & D. Sellers of Philadelphia." Offprint from: *The Proceedings of the American Antiquarian Society*, Vol. 87, Part 2, October 1977. Worcester, MA: American Antiquarian Society, 1978. 8vo. 9 1/4 x 6 1/8 inches. [ii], 299-342 pp. 5 figures, tables; text clean, unmarked. Blue printed wrappers; binding square and tight. Fine.

\$ 15

Reprint, printed at the Stinehour Press, Lunenburg, Vermont. Provides invaluable data for the bibliographer in determining the dimensions of a book.

11 BIGGS, John R. (1909-1989). *Illustration and Reproduction.* London: Blandford Press, (1950). Large 8vo. 9 7/8 x 7 1/2 inches. 240 pp. 146 figures, color plates, index; text clean, unmarked. Red cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket with small chips and tears. Very Good.

\$ 10

FIRST EDITION. This is a very thorough treatment of all technical aspects of book illustration circa 1950. I like it much better than its modest price implies. John R. Biggs was an educator and prolific illustrator and author who wrote more than twenty books on various aspects of illustrations, lettering, typography and calligraphy. He was Head of Graphic Design at the University of Brighton from 1951 to 1974.

12 BLISS, Carey Stillman (1914-1994). *The First School Book Printed in California with an Exact Facsimile Reproduction of the Unique Copy in the Huntington Library, With an Introduction by Carey S. Bliss.* Los Angeles: The Zamorano Club, 1976. Small 4to. 10 1/2 x 7 1/4 inches. [16] pp. Half-title, title page printed within a ruled border, typographic reproduction of the text of the original schoolbook, translated into English; text clean, unmarked. Brown cloth with front cover label that reproduces the title page of the original publication, gilt-titled spine, pocket mounted inside the front cover

holds a facsimile copy of the original publication; binding square and tight. Muir Dawson's copy. Fine.

\$ 85

LIMITED EDITION of 200 copies printed for the members of the Roxburghe Club by their friends of the Zamorano Club on the occasion of their meeting in September 1976 in San Francisco. Printed by Richard J. Hoffman and John Urabec at California State University, Los Angeles on their all-rag hand made paper. In 1836 Augustin Vicente Zamorano produced the first text book for children, a small arithmetic, compiled by Jose Mariano Romero, a Monterey school teacher. This beautifully produced volume contains a full facsimile of the Huntington Library copy, which measures 4 x 2 3/4 inches, stitched into hand-made yellow paper wrappers.

13 BLUNT, Wilfred (1901-1987). *Sweet Roman Hand: Five Hundred Years of Italic Cursive Script*. London: James Barrie, 1952. 8vo. 8 1/2 x 6 3/4 inches. 99 pp. 49 figures, bibliography, 47 plates; text clean, unmarked, pages lightly toned. Gilt-stamped black cloth, dust-jacket in archival mylar; binding tight, boards lightly bowed. Muir Dawson's copy. Muir Dawson's copy. Very Good.

\$ 30

FIRST EDITION. This book traces the origins of the Italic hand, one of the finest legacies of the Renaissance, and urged its use in England in the mid-twentieth century. The book is illustrated by examples of fifteenth and sixteenth century Italian hands and of those of modern scribes who have adopted the letter-forms of Arrighi and his contemporaries. Wilfrid Blunt was an art teacher, author, artist and curator of the Watts Gallery at Compton, Surrey. Blunt helped start a revolution in the hand-writing of British school-children, using fifteenth-century Cancellaresca (Chancery) script as a basis.

14 BODOR, John J. *Rubbings and Textures: A Graphic Technique*. New York, etc.: Reinhold Book Corporation, (1968). *Art Horizons Series*. Square 8vo. 8 1/4 x 8 1/4 inches. 107 pp. Illustrated in black-and-white throughout, index; text unmarked. Pale green cloth, dust-jacket; binding square and tight, jacket lightly faded with minor shelf wear. Very Good.

\$ 5

FIRST EDITION. Detailed instructions for 5 major techniques: dry, wet, carbon, dabbing, and foil techniques with a historical section.

15 Book Club of California. *Fine Hand Bookbindings for Book Club of California Publications, 2001. An Exhibition at the Book Club of California. San Francisco: January 10 - February 26, 2001.* San Francisco: Book Club of

California, 2001. 4to. 10 x 8 1/4 inches. (32) pp. Introduction by Gary F. Kurutz, illustrated in color throughout; text clean, unmarked. Color wrappers; binding square and tight. Fine.

\$ 12

FIRST EDITION. Highlights fine book binding by 18 binders.

16 BROWN, Richard and BRETT, Stanley. *The London Bookshop: Being Part One of a Pictorial Record of the Antiquarian Book Trade: Portraits & Premises with Prefatory Reminiscence by Percy Muir.* (Pinner, Middlesex): Private Libraries Association, 1971. Oblong 4to. 7 3/8 x 9 7/8 inches. 95 pp. Half title, frontispiece, black-and-white photographic illustrations throughout; text clean, unmarked. Gray cloth, front cover and spine blocked in red and titled in gilt; bottom edges of covers toned, rear cover freckled, rubbed. Muir Dawson's copy. Good.

\$ 30

FIRST EDITION. For one who rarely strays beyond the West Coast of North America, it is a joy to have this peek inside the venerable establishments of James Bain, Ltd, Andrew Block, Louis W. Bondy, Stanley Crowe, H. M. Fletcher, Harold Mortlake & Co., Bertram Rota Ltd, Charles J. Sawyer, Stanley Smith, Sucking & Co, and Bernard Quaritch Ltd.

17 BURCKHARDT, Erwin. *Chinesische Steinabreibungen.* Munich: Hirmer Verlag, (1961). Square 12mo. 7 1/2 x 7 inches. 24 pp. Text in German, 48 black-and-white plates; text with occasional pencil notations by Muir Dawson to aide his translation. Black-and-white glazed paper over boards; binding square and tight, light soiling to covers, light toning to end-papers. Muir Dawson's ownership signature on front paste-down and a small pencil note from Muir laid in. Very Good.

\$ 8

FIRST EDITION of Burkhardt's well-illustrated study of Chinese relief sculpture.

18 The Campbell-Logan Bindery. *AlphaBind.* Minneapolis: The Campbell-Logan Bindery, Inc., n.d. [but circa 1980]. 3 items: 1) Promotional Brochure, 2) Beiler Press Broadside, 3) Binding Cloth Swatches. 1) 11 x 8 1/2 inches. Trifold brochure opens to 11 x 25 1/2 inches, includes illustrations of the binding process. 2) Broadside. 12 1/4 x 8 3/4 inches. LIMITED EDITION of 100 copies designed and hand-printed by Gerald Lange of the Bieler Press on hand-made paper from Twinrocker, quoting Gregor R. Campbell of Campbell-Logan bindery, hand colored-illustration; light crumpling at the top edge of the broadside. 3) 12 color swatches of cloth used to bind books at Campbell-Logan Bindery. Very Good.

\$ 30

The broadside announces a two-week closure of the Campbell-Logan Bindery in July so that the staff can go fishing. The Brochure provides technical and philosophical justification for the quality work provided by Campbell-Logan Bindery to institutional customers.

19 CARTER, Mary Duncan (1896-) and **BONK, Wallace John** (b. 1932). *Building Library Collections*. Metuchen, NJ: The Scarecrow Press, Inc., 1969. 8vo. 8 3/4 x 5 1/2 inches. xii, 319 pp. Index; text clean, unmarked. Gray cloth, spine titled in gilt; binding square and tight, soiled. Very Good.

\$ 3

THIRD EDITION. The standard work on the subject, in print from 1959-1985.

20 CHALMERS, John P., editor. *A Bookbinders' Florilegium*. Austin, TX: The Press at the Humanities Research Center, 1988. 8vo. 10 1/4 x 6 7/8 inches. [xii], 124, [4] pp. Contains the reflections of 38 practicing bookbinders upon their work and its meaning to them, each section of text is headed with a reproduction of the binder's signature, and often a vignette, binders include Sydney M. Cockerell, Don Etherington, Ramon Gomez Herrera, Bernard C. Middleton, Tini Miura and many others; text clean, unmarked. Black cloth spine with printed paper spine label, the boards are covered with printed paper that reproduces the binders' signatures, fore-edge untrimmed; binding square and tight. Muir Dawson's copy. Fine.

Price reduced: was \$ 250 now \$ 200

LIMITED EDITION of 140 copies, 40 copies reserved. Printed on the demy folio Albion in handset Van Dijk on Rives Heavy-weight paper. Bound in handmade Fabriano Roma Tiziano paper over boards by Graig W. Jensen. John P. Chalmers was the Humanities Research Center binding historian in 1988. Carol Kent, printer.

21 CHAMBERLAIN, Walter. *Etching and Engraving*. New York: The Viking Press, (1973). Series: *A Studio Book*. 8vo. 9 3/4 x 6 1/2 inches. 200 pp. 104 illustrations (8 color), bibliography, glossary, lists of tools and materials, and suppliers, index; text clean, unmarked, pages lightly toned. Blue cloth, gilt spine, dust-jacket; binding square and tight, light use / shelf wear. Very Good.

\$ 5

FIRST AMERICAN EDITION. Elucidates the methods, materials, and principles of engraving and etching.

22 CURRIE, Barton Wood (1877-1962). *Fishers of Books*. Boston: Little, Brown, and Company, 1931. 8vo. 9 x 6 inches. xiv, 350 pp. Black-and-white plates throughout, index; text clean, unmarked. Blue cloth, printed paper spine label, an additional label is bound-in at the rear; covers soiled and water spotted, as is the top edge, corners showing, inner hinges cracked. INSCRIBED AND DATED by Ernest Dawson, 1931. Sold AS IS.

\$ 20

FIRST EDITION. Barton Currie best captured the spirit of the 1920's Golden Age of book collecting in his witty and insightful *Fishers of Books* (1931). This copy should perhaps have been retired years ago, except for the inscription on the front

free end-paper: “Mr. W. S. Macy, with all good wishes of Ernest Dawson. Don’t believe all the things the author says about booksellers. 150th birthday of Los Angeles, Sept. 4, 1931.”

23 DARLEY, Lionel Seabrook. *Bookbinding Then and Now: A Survey of the First Hundred and Seventy-Eight Years of James Burn & Company.* London: Faber and Faber, (1959). 8vo. 8 1/2 x 6 1/4 inches. 126 pp. Half-title, color frontispiece, illustrated throughout in black-and-white, bibliography, index; text clean, unmarked. Blue cloth, spine blocked in red and titled in gilt, top edge stained yellow, dust-jacket; binding square and tight, jacket with shelf wear, chipped. Very Good.

\$ 18

FIRST EDITION. Weaves this history of the cloth-bound book into the story of the great bookbinding firm that grew out of the one-man shop that Thomas Burn started in Middle Row, Holborn in the eighteenth century.

24 DE BURY, Richard (1287-1345). *The Philobiblon of Richard de Bury.* Translated by Andrew Fleming West. New York: Philip C. Duschnes, 1945. 8vo. 10 1/8 x 6 7/8 inches. 80 pp. Half-title, double-page illustrated title page printed in brick red, red chapter titles, initials and page numbers throughout the text; text clean, unmarked. Quarter brown morocco, beige cloth over boards, boards ruled in gilt, gilt-titled spine, top edge gilt; binding square and tight, minor scuffs on the leather. Comes with the original paper covered slip case. Muir Dawson’s Copy. Near Fine.

\$45

FIRST EDITION, thus. Printed in 1945 to commemorate the 600th anniversary of its first publication (1345), this edition is limited to 600 copies, numbered consecutively from 1345 to 1944, this is copy number 1694. Title page and decorative initials designed by Valenti Angelo. Translation by Professor A. F. West, which was used in the Grolier Club edition of 1889. Printed by Peter Beilenson in Mount Vernon, New York. Richard de Bury was an English writer, bibliophile, priest, and bishop of Durham. He was a patron of learning, and one of the first English collectors of books. He is chiefly remembered for his *Philobiblon*, written to inculcate in the clergy the pursuit of learning and the love of books. The *Philobiblon* is considered one of the earliest book to contain an in-depth discussion of librarianship.

25 DREYFUS, John Gustave (1918-2002). *Into Print: Selected Writings on Printing History, Typography, and Book Production.* (London): The British Library, 1994. Series: *The British Library Studies in the History of the Book.* 8vo. x, 339 pp. Frontispiece portrait of Dreyfus, black-and-white illustrations throughout, handlist of the writings of John Dreyfus, index; text clean, unmarked. Gilt-stamped navy cloth, dust-jacket; binding square and tight, light soiling to jacket, else Fine.

\$ 40

FIRST EDITION. Twenty-two essays cover such headings as eighteenth- and nineteenth-century studies, private presses, type design and manufacture, some Twentieth-century typographers, Exhibitions and Speculations. Includes the essay "Grant Dahlstrom, Saul Marks and Ward Ritchie."

26 [ELKINS] SHAFFER, Ellen. *Portrait of a Philadelphia Collector: William McIntire Elkins (1882-1947). With a Check-List of the Elkins Americana, 1493-1869, Now in the Free Library of Philadelphia, Compiled by Howell J. Heaney.* Philadelphia: The Free Library of Philadelphia, 1956. 8vo. 9 1/4 x 6 1/4 inches. 56 pp. Black-and-white frontispiece portrait of Elkins, index of provenance; text clean, unmarked. Blue printed wrappers; binding square and tight, light soiling to the covers. INSCRIBED AND DATED by the author: "For Muir, who would have like Mr. Elkins and his book. Affectionately, Ellen." Very Good.

\$ 15

LIMITED EDITION of 750 copies. Printed by the Anthoensen Press, Portland, Maine. First printed in the *Papers of the Bibliographical Society of America*, Volume 50, Second Quarter, 1956.

27 ELTON, Charles Isaac (1839-1900) and ELTON, Mary Augusta (1838-1914). *The Great Book-Collectors.* London: Kegan Paul, Trench, Trubner & Co. Ltd., 1893. 8vo. 8 3/8 x 5 1/4 inches. (viii), 228 pp. Added decorative title-page, frontispiece portrait of Fabri de Peiresc with toned tissue guard, title-page in red and black with printer's device, 9 plates, index, printed on laid paper; text clean, unmarked. Gilt-stamped red cloth; binding square and tight, heavily rubbed, corners bumped. Two previous owner's book plates. Muir Dawson's copy. Good reading copy.

\$ 30

Charles Isaac Elton was an English lawyer, antiquary, and politician. He is most famous for being the author of the bestselling book *The Great Book-Collectors*, which first appeared in 1864. It deals with the subjects of bibliophilia and bibliomania, and describes in detail the circumstances behind the creation of the British Library, the Bodleian Library, and the Ashmolean Museum. It is an invaluable source of information on the transition from manuscripts to books of the late Middle Ages and Renaissance.

The Beats Take a Bow

28 EVERSON, William as Brother Antoninus (1912-1944). In: *Evergreen Review*, Volume 1, No. 2. Magazine. 8 x 5 3/8 inches. Series of 8 black-and-white photographic portraits include William Everson, Michael McClure, Robert Duncan, Kenneth

Rexroth, James Broughton, Philip Whalen, Lawrence Ferlinghetti, and Allen Ginsberg; text clean, unmarked. Pictorial wrappers; binding square and tight, rubbed. Very Good.

\$ 40

FIRST EDITION. "The second issue [of the *Evergreen Review*] was a landmark. A banner across the cover declared "San Francisco Scene," and inside held the first collection of work by the new Beat writers - including Lawrence Ferlinghetti, Gary Snyder, Michael McClure, Philip Whalen, Jack Kerouac (before the publication of *On The Road*) and Allen Ginsberg, whose *Howl* had already been published as a pamphlet by Ferlinghetti's press, City Lights, and was confiscated by customs officials and faced trial for obscenity in San Francisco. The issue brought the Beats and *Evergreen Review* to the forefront of the American Stage." www.evergreenreview.com/history.html.

29 FEINBLATT, Ebria (1913-1990). "Prints and Drawings: Recent Accessions." In: *Graphic Arts Council, Newsletter*, Vol. VIII, Nos. 5-6, 1973. 11 pp. 11 x 8 1/2 inches. Black-and-white illustrations; text clean, unmarked. Self-wraps, stapled. Fine.

\$ 5

Ebria Feinblatt (1913-1990) founded the Los Angeles County Museum of Art's Department of Prints and Drawings in 1947. She served a distinguished career as the County Museum's Curator of Prints and Drawings for thirty-eight years. Feinblatt's studies focused on seventeenth-century Bolognese ceiling painting and the development of quadratura illusionistic painting.

30 FRIGGE, Karli. *Leather Books: An Illustrated Handbook*. N.P.: n.d. Tall narrow 8vo. 9 3/4 x 5 1/2 inches. 64 pp. Line drawings throughout; text clean, unmarked, except page 64 which has the page number crossed out and another page inked-in. Printed pictorial wrappers; binding square and tight, corner bumped. Marked "Sample, Not Complete" on the first page. Sold AS IS.

\$ 30

INCOMPLETE SAMPLE COPY. Drawings show the methods of bookbinding step by step with accompanying text for the advanced bookbinder.

The Pied Piper of Bibliography

31 GASKELL, Philip (1926-2001). *A New Introduction to Bibliography*. New York and Oxford: Oxford University Press, 1972. 8vo. 9 1/4 x 6 1/4 inches. [xxiv], 438 pp. Frontispiece, 141 illustrations, index; text clean, unmarked. Black cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket soiled. With Muir Dawson's penciled notes on index card loosely laid in. Very Good.

\$ 20

FIRST EDITION. Philip Gaskell “realised early that the techniques of printing practised in the 17th and 18th centuries were the key to understanding how a text came into existence, and set up a press to show how it was done. Based on this experience, he compiled two bibliographies of the work of 18th-century printers, both models of their kind. He then wrote a manual of bibliography, based on how type was set, paper made and printed, and books bound.” Nicolas Barker, “Obituary” of Philip Gaskell in *The Guardian*, Tuesday 11 September, 2001.

32 [GILL] SKELTON, Christopher, compiler. *The Engraved Bookplates of Eric Gill, 1908 - 1940*. San Francisco: The Book Club of California, 1986. Series: *Book Club of California Publication*, No. 181. 8vo. 8 3/4 x 6 inches. (84) pp. Numerous illustrations (some in 2 colors), index of names; text clean, unmarked. Red cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket water-stained, small closed tear at top margin of front panel of the jacket, water-stains to the cloth at the foot of the spine, water-stains do not affect the text. Good.

\$ 30

LIMITED EDITION of 1,000 copies. Introduction by Michael Renton; Afterword by Albert Sperisen. Although Eric Gill’s bookplates are merely a small part of his total oeuvre, they provide a remarkably complete index of his development as an engraver, and are therefore worthy of study on their own.

33 GITTINGS, Clare. *Brasses and Brass Rubbing*. London: Blandford Press, (1970). 8vo. 8 3/4 x 5 7/8 inches. 104 pp. Illustrated throughout in black-and-white, list of all the figure brasses in churches throughout the British Isles, index; text clean, unmarked. Glazed pictorial paper over boards; binding square and tight, light shelf wear. Very Good.

\$ 20

FIRST EDITION. The monumental church brasses of England are an important body of art that reveal aspects of history, art, social manners, costumes, trades and heraldry.

34 HAMILTON, Charles. *Great Forgers and Famous Fakes: The Manuscript Forgers of America and How They Duped the Experts*. New York: Crown Publishers, (1980). Series: *A Herbert Michelman Book*. 8vo. 9 1/2 x 7 3/4 inches. viii, 278 pp. Illustrated throughout in black-and-white, index; text clean, unmarked. Cloth, dust-jacket in archival mylar. Very Good.

\$ 5

FIRST EDITION. Teaches the historian and the collector how to spot fakes by reviewing 12 forgers and their work.

35 [HAMMER] HOLBROOK, Paul Evans, compiler. *An Introduction to Victor & Carolyn Hammer With a Listing of the Books Printed at Their Several Presses*. N.P.: The Anvil Press, 1995. 8vo. 10 1/4 x 7 inches. 85 pp. Black-and-white illustrations, bibliography; text clean, unmarked. Covers produced at the Windell Press and illustrated in red from a drawing by Gloria Thomas of a wooden presses constructed in Florence for the Stamperio del Santuccio; binding square and tight, corners bumped. Very Good.

\$ 100

LIMITED EDITION of 500 copies with 100 copies reserved for the Grolier Club, designed by Jonathan Greene, typeset by Charles Chandler in Mardesteig's Dante and printed by Thomson-Shore, Inc. Lists all of Victor and Carolyn Hammer's printing. Victor is known both for his superb printing but also for designing a series of recognizable, usable typefaces, and casting them from matrices made from his own punches. Laid in is a bifold printed "Victor Hammer" and a press mark in red, tipped-in inside is an engraving proof from Victor Hammer's "Hagia Sophia and the Young Christ."

36 [HARDING] HARLAN, Robert D. (d. 1976). *George Laban Harding: A Checklist of His Writings Relating to Books & Printing. Introduction by James D. Hart*. Berkeley: Tamalpais Press, 1977. Tall Pamphlet. 12 1/8 x 7 inches. [8] pp. Title-page vignette; text clean, unmarked. Printed wrappers, stapled; binding square and tight, shelf wear and light creasing, light toning. Good.

\$ 15

LIMITED EDITION of 275 copies for members of the Roxburghe and Zamorano Clubs, presented by Robert D. Harlan and Roger Levenson. Essential reference for the George Laban Harding collector!

37 HARRISON, T. *Fragments of Bookbinding Technique*. London and Brentford: Walter Pearce & Co., [1950]. Pamphlet. 8 1/2 x 5 1/2 inches. (32) pp. Line drawings illustrate the processes; text clean, unmarked. Blue printed wrappers, stapled, binding square and tight, light fading and soiling, top corner bumped. "Return to Muir Dawson" penciled on the front cover. Very Good.

\$ 20

Reprints 4 articles which appeared in *Paper and Print* in 1950, including "Vellum for Letterpress Binding;" "A Method of Binding a Book in One Section;" "Making a Moulded Fire-Resisting Pull-Off Case for Very Valuable Books;" and "The Solander Book-Box Portfolio and its Affinities."

38 HELBERT, Clifford L., editor. *Printing Progress: A Mid-Century Report*. Cincinnati, OH: The International Association of Printing House Craftsmen, 1959. Large 8vo. 11 1/4 x 8 1/4 inches. (xviii), iv, 453 pp. Chapters printed by various printing

houses on differing papers, illustrated; text clean, unmarked. Black pebbled cloth, stamped in blind, white, blue, red, and yellow; binding square and tight. With the original slip case. Fine.

\$ 15

FIRST EDITION. The first chapter by Robert Rossell captures the seemingly unlimited possibilities in the field of printing opening up during the heyday of “The American Century;” “Printing Progress, A Mid-Century Report, Chapter 1, An Amazing and Dramatic Story of Progress.” It might seem naive in an era of Kindle ebooks and print on demand, this volume captures the bewildering array of printing technologies available to mid-twentieth-century printers.

With a Manuscript Note From Hornby to Graily Hewitt

39 HORNBY, Charles Harry St. John (1867-1946). *Ashdene Press: Original Unbound Sheets, 1923-1935* [Portfolio title]. Los Angeles: Printed for Dawson’s Book Shop by W. M. Cheney, 1961. Portfolio. 18 7/8 x 12 inches. This portfolio consists of 1) a blank fly leaf; 2) a cover sheet printed by W. M. Cheney that lists the contents; 3) an 8-page signature from Edmund Spenser’s *Faerie Queene* printed on Batchelor paper with Knight in Armour watermark in Subiaco type with initials designed by Graily Hewitt printed in red and blue, 1923; 4) a 4to sheet, folded once, with 8 pages from *The Golden Asse* by Apuleius printed on the same paper as the previous, 1924; 5) 2 sheets of 8 pages each from the *Wisdom of Jesus, the Son of Sirach, commonly called Ecclesiasticus*, printed in Subiaco type on specially made paper with bugle watermark; 6) 8 pages with woodcut illustration by Gwendolen Raverat from *Les Amours Pastorales de Daphnis et Chloe*, printed in red and black in Ptolemy type; initials left blank in this sheet, 1933; 7) trial sheet of 4 pages of the Ashdene Press Bibliography, the last book from the press, in Ptolemy type, 1935; 8) 8 pages from Spenser’s *Minor Poems*, printed in Subiaco type in black, red and blue, 1925. In addition to the the material called for in the list, there is an additional folded signature, a sheet printed on one side from *Le Morte D’Arthur*, 1 small piece of paper with a penciled note regarding the Horace piece written by Muir Dawson; and 1 sheet of Shelley House letterhead with a 2-page handwritten note from Charles Harry St. John Hornby to Graily Hewitt regarding sheets Hornby was sending to Hewitt. Some minor marginal water-staining to the various sheets, otherwise clean and unmarked. Housed in a folding maroon buckram portfolio with black leather label on front cover titled and decorated in gilt; light shelf wear, minor water-damage to the bottom edge of the portfolio. Muir Dawson’s copy. RARE. Very Good.

\$ 1,500

LIMITED EDITION of 17 copies, this is number 17, from the library of Muir Dawson. This is a group of proof, trial and discarded sheets purchased from the daughter of C. H. St. John Hornby. “They show some of the techniques of bookmaking,” (from the cover sheet). The Ashdene Press of C. H. St. John Hornby, Chelsea, England, is one of the most notable presses of all time. Beginning in 1894 and ending in 1935, he printed only 40 books all in very limited

editions. This group of sheets show the quality of printing at the Ashendene Press. William Graily Hewitt (1864-1952) created a series of initials for St. John Hornby's Ashendene Press, from 1902-1935. Hewitt was a British novelist and calligrapher, second only to Edward Johnston in importance in the revival of calligraphy at the turn of the twentieth century. Worldcat records two copies; 1 portfolio is held at the Huntington Library. We have only been able to identify a single auction record for one of these portfolios. Reference: de Hamel and Silver, *Disbound and Dispersed*, No. 123.

40 HORTON, Carolyn. *Cleaning and Preserving Bindings and Related Materials.* Illustrated by Aldren A. Watson. Chicago: Library Technology Program, American Library Association, (1967). Series: *Conservation of Library Materials, LTP Publications* No. 12. 4to. 11 x 8 1/2 inches. xix, 76 pp. Illustrations throughout of book structures and cleaning and repair techniques, glossary, supplies lists, bibliography; text clean, unmarked. Pictorial wrappers; binding square and tight, shelf wear and soiling to covers, top corner bumped. Very Good.

\$ 12

FIRST EDITION. Detailed and authoritative information necessary for unskilled people to perform conservation activities.

41 JOHNSON, Arthur W. *The Thames and Hudson Manual of Bookbinding.* (London): Thames and Hudson), (1978). Series: *The Thames and Hudson Manuals.* 8vo. 9 1/2 x 6 1/8 inches. 224 pp. 270 illustrations (12 color), glossary, bibliography, index; text clean, unmarked. Color pictorial wrappers; binding square and tight, toning. Very Good.

\$ 20

FIRST EDITION. A comprehensive craft manual of exceptional clarity, written by Arthur Johnson, teacher at the London College of Printing.

42 JOHNSTON, Alastair (b. 1950). *Alphabets to Order: The Literature of Nineteenth-Century Typefounders' Specimens.* New Castle, DE: Oak Knoll Press; London: The British Library, 2000. 4to. 11 1/4 x 8 3/4 inches. [x], 213, [1] pp. Illustrated throughout in black-and-white, typefounder's lineages, glossary, bibliography, index; text clean, unmarked. Maroon cloth, spine titled in gilt, dust-jacket; binding square and tight. INSCRIBED AND DATED BY THE AUTHOR to Muir and Agnes Dawson in the preliminaries. 3 8 1/2 x 11 sheets of white paper with an announcement for a book signing for this book at Dawson's Book Shop, January 24, 2002. Fine.

\$ 20

FIRST EDITION. This book surveys the little recognized art form of nineteenth-century type specimen books at a time of great innovation in typefounding.

43 KAMPH, Jamie. *A Collector's Guide to Bookbinding.* New Castle, DE: Oak Knoll Books, 1982. Tall 8vo. 9 3/8 x 5 3/4 inches. 40, [3] pp. Red rules on title page and chapter head, illustrated throughout by Rosemary Tottoroto; text clean, unmarked. Quarter brown cloth, brown paper over boards, titled in blind on the front cover within blind rules, spine titled in brown; binding square and tight, light fading to covers. Very Good.

\$ 100

LIMITED EDITION of 250 copies printed by the Bird & Bull Press, composed in Van Dijck types by Mackenzie-Harris and printed on mouldmade Ingres paper, one of 220 copies base bound by Fritz and Trudi Eberhardt.

44 KOOPMAN, Harry Lyman (1860-1937). *The Mastery of Books: Hints on Reading and the Use of Libraries.* New York, etc.: American Book Company, (1896). 12mo. 7 1/2 x 5 1/8 inches. 214, [ads 2] pp. Lists for directed reading, index; small marginal pencil check marks. Blind-stamped dark blue cloth, spine titled in gilt; rubbed, spotting to covers, corners bumped. Pencil ownership notations and gift inscription on front paste down. Muir Dawson's copy. Good reading copy.

\$ 30

FIRST EDITION. In this book, Koopman introduces a young reader to the riches that are available in libraries. Harry Lyman Koopman was librarian at Brown University from 1893 to 1930. Koopman amassed a collection of literature, book arts, and the history of the book, which is now at Brown University. The collection contains more than 5,000 first editions and rare books, manuscripts and association items, prints, drawings, and broadsides. It is a rich source for the study of English literature and the growth of fine printing from Caxton and Chaucer in the fifteenth century to William Morris and William Butler Yeats in the nineteenth and twentieth centuries.

45 LEE, Marshall (b. 1921), editor. *Books for Our Time. With Contributions by Herbert Bayer [and others].* New York: Oxford University Press, 1951. 4to. 11 1/4 x 8 1/2 inches. 128 pp. Illustrated throughout, index; text clean, unmarked. Black paper over boards, printed in white and red; binding square and tight, light shelf wear. Very Good.

\$ 40

FIRST EDITION. Preface by George Nelson. Chapters include "What is Modern Book Design?" by Marshall Lee; "Toward the Book of the Future;" by Herbert Bayer; "Attitudes Behind Design," by Merle Armitage; "Tradition in Motion," by John Begg; "Fragments," by S. A. Jacobs; and "New Wine in Old Bottles," by Ernst Reichl.

46 LOCHE, Renee. *Lithography.* Geneva: Les Editions de Bonvent, (1971). Series: *Craft and Art.* Oblong 8vo. 7 x 8 inches. 127, [1] pp. Illustrated throughout in color

and black-and-white, chronology, glossary, bibliography, table of illustrations, printing details on colophon at the rear; text clean, unmarked. Glazed pictorial paper over boards; binding square and tight. Very Good.

\$ 20

FIRST EDITION. A very practical overview of the entire process of creating art work with lithography, including the history and practical workings of the craft, includes a chapter on "Hints for the Collector." Great book!

47 MARINACCIO, Anthony and OSBURN, Burl Neff. *Exploring the Graphic Arts.* Scranton, PA: International Textbook Company, (1951). 8vo. 9 1/4 x 6 1/4 inches. 274, [2] pp. Frontispiece, 183 figures, bibliography, index; text clean, unmarked, fore-edge of pages 85-92 torn, not affecting the text. Gilt-stamped blue cloth; binding square and tight, light shelf wear. Bookplate of George H. Allen on front paste-down. Very Good.

\$ 6

FIRST EDITION, sixth printing, first printing 1942. A comprehensive presentation on the state of the art in mid-twentieth century printing in the United States; includes such topics as the mechanical processes of printing, paper and ink making, and bookbinding, with much, much more.

48 MAYOR, Alpheus Hyatt (1901-1980). *Prints & People: A Social History of Printed Pictures.* (New York): The Metropolitan Museum of Art, (1972). Thick 8vo. Unpaginated. 752 black-and-white illustrations; index; text clean, unmarked. Gilt-stamped green cloth, dust-jacket; binding square and tight, very minor shelf wear. Near Fine.

\$ 12

Second Printing. This volume points out the effects of prints upon people, placing the art in the stream of life, evaluating prints as a communications device, in contrast to other histories that concentrate on artistic merit and bibliographic data.

49 MEREDITH-OWENS, Glyn Munro. *Persian Illustrated Manuscripts.* (London): Trustees of the British Museum, (1965). 12mo. 8 1/2 x 5 1/2 inches. 32 pp. Errata slip bound in, glossary, chronology, bibliography, index, 24 plates (many color); text clean, unmarked. Pictorial wrappers; binding square and tight, rubbed, corners bumped. Very Good.

\$ 5

FIRST EDITION. This work offers a brief survey of the art of Persian book illustration based upon the collection in the Department of Oriental Printed Books and Manuscripts in the British Museum.

50 MIDDLETON, Bernard C. (b. 1924). *The Restoration of Leather Bindings. Drawings by Aldren A. Watson.* Chicago: Library Technology Program, American Library Association, (1972). Series: *Conservation of Library Materials, LTP*

Publication, No. 18. 4to. 11 x 8 1/2 inches. xix, 201, [1] pp. Photographic and drawn illustrations throughout show tools, books structures, and techniques, bibliography, index; text clean, unmarked. Pictorial printed wrappers; binding square and tight, covers with shelf wear and soiling. Very Good.

\$ 25

FIRST EDITION. A comprehensive guide, written by one of the masters of the trade; Bernard C. Middleton received training in hand bookbinding in the Central School of Arts and Crafts in London, served an apprenticeship in the British Museum Bindery, was a Craftsman-Demonstrator at the Royal College of Art from 1949 to 1951, was the manager of Zaehnsdorf, Ltd. in London, and from 1953 has been the proprietor of his own book restoration business.

The Oldtown Press

51 MONTESQUIEU, Charles de Secondat baron de (1689-1755). *Montesquieu's Lysimachus. Translated by W. B. Allen. Frontispiece by Sandra Wallin.* Claremont, CA: Oldtown Press, 1984. 4to. 11 x 7 3/4 inches. [iv], 7, [1] pp. Half-title, black-and-white frontispiece illustration, printed in black and red inks; text clean, unmarked. Plain blue wraps, titled in blind on the front cover; binding square and tight. SIGNED by Susan M. Allen on the colophon. Fine.

\$ 50

LIMITED EDITION of 50 numbered copies, this is number 19, designed, handset, printed and bound by Susan M. Allen in Goudy Scripps type designed by Frederic Goudy and Goudy Text and printed on Mohawk Letterpress and Fabriano papers.

52 MOORE, Keiko Hiratsuka. *Moku-Hanga: How to Make Japanese Woodblock Prints.* Washington, DC: Acropolis Books Ltd., (1973). 8vo. 9 x 6 inches. 144 pp. Illustrated throughout in color and black-and-white; lists of suppliers of Japanese materials, art suppliers, glossary, bibliography, index; text clean, unmarked. Printed wrappers; binding square and tight, minor shelf wear, else Fine.

\$ 50

FIRST EDITION. Well-illustrated book teaches people of all ages the simple techniques used in Japan for centuries to make creative prints. Keiko Hiratsuka Moore was the daughter of the noted woodblock printmaker Un'ichi Hiratsuka, began making prints at the age of five, and taught the art for many years throughout the world.

53 MORISON, Stanley (1889-1967). *Four Centuries of Fine Printing: One Hundred and Ninety-Two Facsimiles of Pages from Books Printed at Presses Established Between 1465 and 1924. With an Historical Introduction by Stanley*

Morison. New York: Barnes & Noble, Inc., (1960). 8vo. 8 3/4 x 5 3/4 inches. 254, [2] pp. List of plates, 192 plates, index; text clean, unmarked. Red cloth, gilt spine, dust-jacket; binding square and tight, spine ends softened, jacket soiled with shelf wear and price-clipped. Very Good.

\$ 10

STUDENTS EDITION. A revised and expanded edition of Stanley Morison's important study of the origins of fine printing, a pioneering study of early typography.

54 MORISON, Stanley (1889-1967) and **DAY, Kenneth**. *The Typographic Book, 1450-1935: A Study of Fine Typography Through Five Centuries...* (Chicago): The University of Chicago Press, (1963). 4to. 12 1/4 x 9 3/4 inches. xiii, 99 [3] pp. Half-title, two title pages in terra cotta from wood engravings by Reynold Stone, 377 full-page plates (double-page facsimile of a page from a Gutenberg 42-line Bible), index; text clean, unmarked. Black cloth, spine titled in gilt, dust-jacket, original slip case; binding square and tight, jacket spine lightly faded, slip case with some minor soiling. Muir Dawson's copy. Near Fine.

\$ 85

FIRST AMERICAN EDITION. A selection of reproductions from the title pages and text pages of outstanding or interesting books of each century, surveying the best work from all sources through the five centuries since movable types came into use in Europe, accompanied with an historical essay. Stanley Morison was a British typographer, designer, and historian of printing. He was one of the most influential type-designers of the 20th century, having designed the Times New Roman typeface (1931) and several historical revivals for the Monotype Corporation.

55 MUIR, Percy Horace (1894-1979), editor. *Talks on Book-Collecting: Delivered Under the Authority of the Antiquarian Booksellers' Association*. London: Cassell and Company Ltd., (1952). 8vo. 9 3/4 x 6 1/4 inches. ix, 105 pp. Black-and-white plates throughout, index; text clean, unmarked. Navy-blue cloth, spine blocked in red and titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket price clipped with a few chips at extremities. Muir Dawson's copy. Very Good.

\$ 30

FIRST EDITION. Contributors include Percy H. Muir, E. P. Goldschmidt, Simon Nowell-Smith, John Carter, Howard M. Nixon, Ernest Weil, and Ifan Kyrle Fletcher. Percy H. Muir, who began his career as a bookseller in 1920, was an influential figure among booksellers and book collectors around the world. As president of the Antiquarian Booksellers Association (UK) from 1945-1947, Muir chaired the first conference of the International League of Antiquarian Booksellers (ILAB). Muir then served as president of ILAB from 1950 to 1952. Muir published several bibliographies and contributed to bibliographical journals such as

The Library. His publications on book collecting include the immensely popular *Book Collecting as a Hobby: Letters to Everyman* (1944). He was co-author, with John Carter, of *Printing and the Mind of Man*.

56 NASH, Ray (1905-1982). *American Penmanship, 1800-1850: A History of Writing and a Bibliography of Copybooks from Jenkins to Spencer.* Worcester, MA: American Antiquarian Society, 1969. 8vo. 9 1/2 x 6 1/4 inches. xii, 303, [3] pp. Title-page vignette in red, illustrated throughout in black-and-white (including 1 folding plate), index; text clean, unmarked. Blind-stamped black cloth, spine titled in gilt, original wax paper dust-jacket; binding square and tight, lower corner bumped, jacket with shelf wear. Very Good.

\$ 35

FIRST EDITION. Printed at the Stinehour Press, Lunenburg, Vermont. Ray Nash was a notable American graphic-arts historian and expert on calligraphy and the history of printing.

57 NEMOY, Maury (1912-1984). *The Study of Letterforms: Typographic.* N.P.: Scorpio Press, 1964. 4to. 11 3/4 x 9 1/2 inches. [x], 91 pp. Sample typefaces throughout, indexes, printed on various colored papers; text clean, unmarked. Three-ring binder covered in black vinyl printed in yellow; binding square and tight, light shelf wear. SCARCE. Very Good.

\$ 25

FIRST EDITION. The purpose of this selection of typefaces is twofold: to provide simple reference in related groupings of traditional and contemporary styles in common usage today, and inspire new creative designs for graphic communication. Designed for student use, it provides brief commentary and illustrations are included for better recognition and understanding in comparison.

58 PASKO, Wesley Washington (1840-1897). *American Dictionary of Printing and Bookmaking: Containing A History of These Arts in Europe and America, With Definitions of Technical Terms and Illustrated.* New York: Burt Franklin, (1971). Series: *Burt Franklin, Bibliography & Reference Series*, No. 382; *American Classics in History & Social Science*, No. 158. Large 8vo. 10 1/4 x 7 1/4 inches. [iv], iv, 592 pp. Alphabetic dictionary, illustrated; text clean, unmarked. Green cloth, gilt spine; binding square and tight. Fine.

\$ 20

Reprint, first printed by Howard Lockwood, New York, 1894. A comprehensive historical and technical dictionary of the art of printing issued in the 1890s, based in large part on contributions of illustrations and information from Theodore Low De Vinne (1828-1914). "This book is an attempt to show both the present and past conditions of the printer's and bookmaker's arts, with other matters related thereto, in a form convenient for reference. It contains a greater quantity of

interesting and valuable matter upon the subjects than any precedeing work, of whatever kind or nature. Each topic has been fully and thoughtfully elucidated.” From the Preface.

59 [RITCHIE] ANGOULVENT, Paul-Joseph (1899-1976). “The Development of the Book.” In: *The Fleuron: A Journal of Typography*. Edited by Oliver Simon. No. 3. London: At the Office of the Fleuron, 1924. 4to. pp. 61-88. Total pages of the issue: (viii), 135, [3, ads 12, 2] pp. Half-title, errata slip bound in at the front, contains 8 articles, book reviews, and typographical reviews which are accompanied by six letterpress insets illustrating the reviews, printed on laid paper at the Curwen Press, London; text clean, unmarked. Burnt orange cloth, gilt spine; binding square tight, rubbed, light soiling, top edge dust-soiled. Bookplates of Ellic Howe and James Moran. Very Good.

\$ 300

FIRST EDITION. Articles include “D. B. Updike and the Merrymount Press,” by W. A. Dwiggins; “Albert Rutherston,” by Randolph Schwabe and a bibliography by T. Balston; “The Chancery Types of Italy and France,” by A. F. Johnson and Stanley Morison; “The Amateur and Printing,” by Harold Child; “The Development of the Book,” by P. J. Angoulvent which includes a triple collotype inset and a color collotype of the work of Francois-Louis Schmied; “Contemporary Printers: I. Stanley Morison,” by Frank Sidgwick; “Czechoslovak Printing,” by Method Kalab; and “Modern Styles in Music Printing in England,” by Hubert J. Foss.

Paul-Joseph Angoulvent’s “The Development of the Book” is the article that sent Ward Ritchie to France in 1930. “In the meantime I started to work at Vroman’s Bookstore in Pasadena and continued there for a year until the late spring of 1930, when I left for Paris to work in the *atelier* of Francois-Louis Schmied. I had read of him in *The Fleuron*, where it had spoken of his as the books of the future, and I had set my heart upon studying with him. I arrived in Paris armed with an introduction to Seligmans, who I hoped would know Schmied, and it turned out that they were able to arrange a meeting.” Ritchie, *The Ward Ritchie Press and Anderson, Ritchie & Simon*, p. 6.

PROVENANCE: Ellic Paul Howe (1910-1991) was a British author who wrote extensively on typography, military history, and occultism.

60 RITCHIE, Ward (1905-1996). *Fine Printers: The New Generation in Southern California*. Sacramento: California State Library Foundation, 1988. 8vo. 9 1/4 x 6 1/4 inches. 25, [3] pp. Albion hand press vignette on title page within a brown border, black-and-white portraits of the printers discussed in the text; text clean, unmarked. French-fold wrappers of patterned paper; binding square and tight. Fine.

\$ 70

LIMITED EDITION of 1000 copies, designed by Ward Ritchie, composed in Monotype Bembo and printed by Patrick Reagh on Mohawk Superfine paper. Engraving of the Albion hand press on the title page is by Richard Horton, courtesy of Ernest A. Lindner. Introduces many of the fine new printers practicing in Southern California in the last decade of the twentieth century.

61 ROBINSON, Ivor. *Introducing Bookbinding.* London: B. T. Batsford, Limited; New York: Watson-Guption, (1968). Square 8vo. 8 1/4 x 8 1/4 inches. 112 pp. Illustrated throughout with black-and-white photographs by Ian Ross, lists of supplies and equipment, bibliography, index; text clean, unmarked. Black cloth, spine lettered in gilt, dust-jacket; binding square and tight, jacket soiled and toned. Very Good.

\$ 5

FIRST EDITION. Teaches the craft techniques necessary to hold together the leaves of a book, to protect those leaves once held together, and how to identify and / or decorate the protective cover.

62 ROUSE, M. A. and ROUSE, R. H. *Cartolai, Illuminators, and Printers in Fifteenth-Century Italy: The Evidence of the Ripoli Press.* Los Angeles: Department of Special Collections, University Research Library, University of California, Los Angeles, 1988. Series: *UCLA University Research Library, Department of Special Collections, Occasional Papers*, No. 1. 8vo. 9 x 6 inches. 127 pp. Mounted color frontispiece, 25 black-and-white plates, bibliography of books printed by the press of S. Jacopo di Ripoli, indexes; text clean, unmarked. Gray printed wrappers; binding square and tight. Original order slip laid in. Fine.

\$ 25

FIRST EDITION. Using the books printed at the Press of S. Jacopo di Ripoli of Florence, the authors seek to shed light on the continuing practice of illuminating Renaissance books during the age of early printing in order to understand how artists worked 500 years ago.

63 [SCHAD] DICKINSON, Donald C. *Robert O. Schad: A Treasure of a Bookman.* (Los Angeles): Zamorano Club, 2000. Pamphlet. 10 x 7 inches. [28] pp. Illustrated throughout with black-and-white photographic illustrations; text clean, unmarked. Blue printed wrappers, stapled; binding square and tight. Errata slip mounted inside rear cover. Fine.

\$ 35

LIMITED EDITION of 150 copies printed as a keepsake on the occasion of the 25th Biennial Joint Meeting of the Roxburghe and Zamorano Clubs in the Fall of 2000. Reprinted by permission of the *Southern California Quarterly*, Vol. LXXXI,

Summer 1999. Robert Oliver Schad (1900-1961) was Curator of Rare Books at the Henry E. Huntington Library and early Zamorano Club member.

64 [SOURGET] Librairie Patrick et Elisabeth Sourget. *Manuscrits Enlumines et Livres Precieux: Du Roman de la Rose au Mythe de Sisyphe. Catalogue XI.* Chartres: Librairie Patrick et Elisabeth Sourget, 1994. 4to. 11 3/4 x 9 inches. 557, [3] pp. Text in French, lists 226 books offered for sale, with extensive descriptions, bibliographical data, and color photographic illustrations; text clean, unmarked. Gilt-stamped green cloth, dust-jacket; binding square and tight, light shelf wear to book and jacket. Price list loosely laid in. Very Good.

\$ 40

Librairie Patrick and Elizabeth Sourget offers the most sumptuous books in the most extravagant catalogs. The books and manuscripts offered here are presented in chronological order from 1330 to 1939.

65 Tamarind Lithography Workshop. Archive of early Press Releases and Instructional materials. 1960-1967. Overall Very Good, although some of the material is toned at the edges with tears (less than 10%).

\$ 75

The Tamarind Lithography Workshop was established in Los Angeles in 1960 by artist June Wayne with funding from the Ford Foundation. Its goal was to bring attention to the process of lithography - a method of printmaking invented in the late 18th century - and bolster its use among a new generation of artists. During its years in Los Angeles, the workshop was run by Wayne, Clinton Adams, and Garo Antreasian. In 1970, when funding had run out, Tamarind became affiliated with the University of New Mexico at Albuquerque, where it remains today. Included here are 1) approximately 52 Tamarind Fellowship announcements, 1960-1967 giving artist biographies and curriculum vitae for more than 50 artists who created artwork at the workshop in Los Angeles over the years, most with half-tone portraits on the Announcements, but many with black-and-white photographic portraits of such artists as Sam Francis, and many others; 2) More than 10 Press Releases covering many aspects of the work of the Workshop; 3) More than 5 Tamarind Fact Sheets covering such topics as how to mount a lithographic print with paper swatches, and equipment used to make lithographs; 4) More than 7 articles (most as offprints, but some as original publications) covering such topics as the business of selling art prints, "Where Artist and Craftsman Meet," by Samuel Grafton, and others. 6) A Typed Letter Signed from Amy Baker to Muir Dawson, dated February 9, 1967 with a brochure for cabinetry. There a fair amount of duplication of these materials, but of the numbers given above, there is at least one of each.

66 [TAMBURI] SEVERINI, Gino (1883-1966). *Orfeo Tamburi*. Rome: Edizioni di Documento, (1941). Series: *Artisti D'Oggi*, No. 1. 12mo. 7 1/4 x 5 1/2 inches. (31) pp. Color frontispiece, portrait of Tamburi, figures, bibliography, 28 black-and-white plates; text clean, unmarked, toned. Quarter beige cloth, color patterned paper over boards; binding tight, covers bowed, inner hinge cracked at frontispiece. "Rec'd from Muir, Sept 16, 1944" penciled on front paste-down. Very Good.

\$ 50

FIRST EDITION. Orfeo Tamburi (1910-1994) was an Italian painter. He studied at the Accademia di Belle Arti in Rome and made his first trip abroad to study and work in Paris in 1936. Tamburi exhibited internationally, including Los Angeles, San Francisco, and New York in the mid 1950s. This is one of many important theoretical essays and books on art published by Gino Severini, the Italian futurist painter, throughout his career.

67 TARG, William (1907-1999), editor. *Carrousel for Bibliophiles: A Treasury of Tales, Narratives, Songs, Epigrams and Sundry Curious Studies Relating to a Noble Theme*. New York: Philip C. Duschnes, 1947. 8vo. 9 5/8 x 6 1/2 inches. xii, 400, [20], [2] pp. Title-page printed in 2 colors, 20 pages at the rear reproduce The Caveat Book Shop of San Francisco's first Catalog dated April 1, 1956, printed by Francis P. Farquhar and printed by Edwin and Robert Grabhorn; text clean, unmarked. Red cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket chipped with 2 x 3 inch loss at the foot of the front panel. Very Good.

\$ 5

FIRST EDITION. William Targ was a successful book editor, well respected in the field of commercial publishing. He is perhaps best known for publishing Mario Puzo's novel *The Godfather* while editor in chief of G. P. Putnam's Sons. Targ was a high-school dropout with a passion for books and letterpress printing. When he was 18, Targ took a job as an office boy at Macmillan Publishers. He opened his own bookstore at 22 in North Clark Street, Chicago. From 1942 to 1964 Targ worked as an editor for the World Publishing Company, rising to be editor-in-chief.

68 TILTON, John Kent (b. 1895). *The History of Silk: The Filament of the Future*. New York: Scalmandre Silks, Inc., n.d. Pamphlet. 8 3/4 x 5 1/2 inches. 24 pp. Cover design and vignettes in blue by Adriana Scalmandre Bitter, provides a brief history and description of sericulture, list of venues that used Scalmandre fabrics for renovations, list of exhibits; text clean, unmarked. Color pictorial wrappers, stapled; binding square and tight, lightly toned. SCARCE in the trade. Very Good.

\$ 15

FIRST EDITION. Provides a brief history and description of sericulture and a history of the House of Scalmandre, today's leading purveyor of decorative

fabrics, wallcoverings, trimmings, accessories and furnishings. During the 1940s, when this pamphlet was likely produced fabrics for parachutes, linings for combat helmets, camouflage nets, braids for caps and chevrons for uniforms. John Kent Tilton was a writer, craftsperson, and Museum Director at the Calamandre Museum of Textiles in New York which presented exhibits on historical documents and textiles that traveled to museums and schools across the United States.

69 TOKURIKI, Tomikichiro (1902-2000). *Wood-block Print Primer*. (Tokyo): Japan Publications, Inc., (1970). 8vo. 10 1/2 x 7 1/2 inches. 61 pp. Illustrated throughout in color and black-and-white; text clean, unmarked. Color boards; binding square and tight. Very Good.

\$ 10

FIRST EDITION of this practical manual of the art of the Japanese wood-block print, including a history of the art.

70 TRIVICK, Henry Houghton (1908-1982). *Autolithography: The Technique*. London: Faber and Faber, (1960). 8vo. 8 1/4 x 6 inches. 118 pp. Opening chapter on the history of lithography, illustrated throughout with line drawings and black-and-white photographic illustrations of the processes, equipment lists at the rear; text clean, unmarked. Printed wrappers, dust-jacket; binding square and tight, jacket worn, corners bumped. Bookplate of Jackson Burke. Very Good.

\$ 10

UNCORRECTED PROOF COPY. Henry Trivick was the great grandson of the Anglo-American artist Benjamin West. Trivick studied at the Central School of Arts and Crafts in London, where he went on to teach lithography.

71 TWYMAN, Michael (b. 1934). *Lithography, 1800-1850: The Techniques of Drawing on Stone in England and France and Their Application in Works of Topography*. London, etc.: Oxford University Press, 1970. Tall 8vo. 11 x 7 1/2 inches. xxi, 302 pp. 158 black-and-white plates, bibliography, index; text clean, unmarked. Navy cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, corners bumped, mylar has some light wear. Very Good.

\$ 50

FIRST EDITION. A detailed account of the work of the professional lithographic draughtsmen of the first half of the nineteenth century in England and France and the methods of working on stone which were devised to suit their needs. Michael Twyman is a Professor Emeritus of the Department of Typography & Graphic Communication at the University of Reading. He is the Director of the Centre for Ephemera Studies.

72 TWYMAN, Michael (b. 1934). *A Directory of London Lithographic Printers, 1800-1850*. London: Printing Historical Society, (1976). 8vo. 10 x 6 1/4 inches. [vi], 55 pp. Alphabetic list of lithographic printers noting their specialties, 6 maps (1 folding); text clean, unmarked. Bright blue cloth, spine titled in gilt, wax-paper dust-jacket; binding square and tight, jacket with small chips and tears. Near Fine.

\$ 15

FIRST EDITION. This is a check-list of London lithographic printers from the first half of the nineteenth century which aids in the understanding of the growth of the trade; it forms a companion to William Todd's *Directory of Printers and Others in Allied Trades, London and Vicinity, 1800-1840* (1972).

73 VERFASSER, Julius, pseudonym. *The Half-Tone Process. A Practical Manual of Photo-Engraving in Half-Tone on Zinc, Copper, and Brass, With a Chapter on Three-Colour Work*. London: Iliffe & Sons Limited, 1907. 8vo. 8 5/8 x 5 5/8 inches. 348, [4], (ads viii) pp. Color frontispiece, 160 figures, plates, tables, index; text clean, unmarked. Gilt-stamped black cloth; binding square and tight, rubbed, spine lightly faded. Previous owner's name and date (1907) in pencil on title page. Very Good.

\$ 30

FOURTH EDITION, revised. The half-tone photomechanical process was first demonstrated by Henry Talbot in 1852, but it only became a commercially viable means of reproducing photographs alongside words on the printed page after improvements in the 1880s. Half-tone became the major factor in the expansion of popular illustrated newspapers and magazines around the turn of the twentieth century. This book was reissued every few years before and after 1900 attesting to the growth of the technology and its rapid evolution and adoption at this time.

74 VERVLIET, Hendrik D. L., editor. *The Book Through Five Thousand Years: A Survey by Fernand Baudin* [and others]. London and New York: Phaidon, (1972). Large 4to. 12 x 10 3/4 inches. 496, [4] pp. 264 illustrations (including many color illustrations a number of which are tipped in), Introduction by Herman Liebaers, Afterword by Ruari McLean, with 23 international contributors, list of illustrations; text clean, unmarked. Red cloth, gilt spine, dust-jacket; binding square and tight, tear a head of jacket spine. Original slip case included. Near Fine.

\$ 85

FIRST EDITION. A richly illustrated history covers four continents and traces the development of the written and printed word from the incised clay tablets of Mesopotamia to the finely illustrated limited editions and mass-produced books of the late twentieth century. Produced in honor of Unesco's International Book Year.

75 WALL, William Edmund (1858-1934). *Graining: Ancient and Modern*. Chicago: Frederick J. Drake & Co., 1937. 8vo. 9 1/8 x 6 1/4 inches. (x), 155 pp. 75 illustrations throughout, index; text clean, unmarked. Blind-stamped red cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket worn and chipped, with some unprinted parts cut out of front flap. Very Good.

\$ 20

THIRD EDITION, revised and enlarged, by F. N. Vanderwalker. Graining is the practice of imitating wood grain on a non-wood surface in order to increase that surface's aesthetic appeal. This is a comprehensive treatment of the subject, including its history, the grainer in fiction, as well as tools, techniques and all practical aspects of graining as a trade.

76 WARNER, Sylvia Townsend (1893-1978). *Boxwood. Sixteen Engravings by Reynolds Stone, illustrated in verse by Sylvia Townsend Warner*. London: The Monotype Corporation Limited, 1947. 8vo. 8 1/2 x 5 5/8 inches. [iv], 37, [3] pp. Half-title, boxwood leaf vignette on title page in green, 18 total wood engravings by Reynolds Stone (including section vignettes), with Warner's poems opposing the major illustrations; text clean, unmarked. Two pieces of pencil notes by Muir Dawson regarding his reactions to this work. Fine.

\$ 50

LIMITED EDITION of 500 copies, designed by Ruari McLean. This book was made for the Monotype Corporation to show off a new type designed by Giovanni Mardersteig called Dante Roman and Italic (Series 592), used for the first time in Great Britain. "A Note About This Book" is folded over the front free end-paper. It reads: "Designed as a specimen for a newly cut type, *Boxwood* marks the first use in Great Britain of Giovanni Mardersteig's Dante Roman and Italic. It contains as well the first appearance in book form of the Reynolds Stone wood engravings, the verses by Sylvia Townsend Warner (commissioned to illustrate the engravings) and the foreword by Beatrice Warde. This first issue was rejected by the Monotype Corporation, for whom it had been printed, because of uneven printing and was reprinted in a small page size. Only recently, some copies of the original edition were discovered still intact in packages and through the generosity of the company and Ruari McLean, the designer of the item, the books were sent as a keepsake to the Heritage of the Graphic Arts to commemorate McLean's lecture (on magazine design) at Gallery 303."

77 WATERER, John William (1892-1977). *Leather in Life, Art and Industry: Being an Outline of its Preparation and Uses in Britain Yesterday and Today, Together with some Reflections on its Place in the World of Synthetic Tomorrow*.

London: Faber and Faber Limited, [1946]. 4to. 11 1/4 x 8 1/4 inches. 320 pp. Half-title, black-and-white frontispiece, title page printed in red and black, Forewords by Sir Charles Tennyson and George W. Odey, 110 plates, 20 figures, 1 folding genealogy of trade guilds, list of trade associations, bibliography, index; text clean, unmarked. Green cloth, gilt-decoration on front cover, red leather spine label, spine titled in gilt, top edge gilt; no dust-jacket, binding square but a bit loose, rubbed. Bookplate of Arthur Hereward Millard. Good.

\$ 35

FIRST EDITION. The first comprehensive book on the leather industry.

78 WILSON, Adrian (1923-1988) and **WILSON, Joyce Lancaster** (1915-1996). *A Medieval Mirror: Speculum Humanae Salvationis, 1324-1500*. Berkeley, etc.: The University of California Press, (1984). Folio. 13 3/4 x 9 7/8 inches. 229, [1] pp. Half-title, illustrated throughout in color and black-and-white, bibliography, index; text clean, unmarked. Green cloth, spine titled in gilt, original dust-jacket covered with added plain paper wrapper; binding square and tight. Muir Dawson's copy. Fine.

\$ 100

FIRST EDITION. A beautifully preserved copy of the Wilsons' scholarly treatment of this important medieval text. The *Speculum Humanae Salvationis* or "Mirror of Human Salvation," is the only medieval work that exists in illuminated manuscripts, in blockbook editions of the mid-fifteenth century, and in sixteen later incunabula. The authors have provided lavishly illustrated accounts of the manuscripts and included reproductions of all 116 woodcuts of the blockbooks, accompanied by a description of the typography and production and an interpretation of each scene.

79 WINGER, Howard W. and **SMITH, Richard Daniel**, editors. *Deterioration and Preservation of Library Materials: The Thirty-fourth Annual Conference of the Graduate Library School, August 4-6, 1969*. Chicago and London: The University of Chicago Press, (1970). Series: *University of Chicago Studies in Library Science*. 8vo. 9 3/4 x 6 3/4 inches. [vi], 200 pp. Figures and tables; text clean, unmarked. Gilt-stamped navy cloth; binding square and tight. Very Good.

\$ 5

FIRST EDITION, thus. The papers in this volume were published originally in the *Library Quarterly*, January, 1970. Presents 9 papers (and discussions) on the deterioration of paper and cellulosic products in research library and the remedial actions that can be taken.

80 WROTH, Lawrence Counselman (1884-1970), editor. *A History of the Printed Book, Being the Third Number of The Dolphin*. New York: The Limited Editions Club, 1938. Large 4to. 12 1/4 x 8 3/4 inches. xv, 507, [35] pp. Title page printed in red and black with printing press vignette, 190 illustrations, index, directory of announcements

from firms that make books for the Limited Editions Club (one color), colophon; text with pencil underlining throughout. Black cloth, gilt spine; binding square and tight, rubbed, corner bumped. Bookplate of Otto Orren Fisher on front paste down, pencil notations on front free endpaper. Working copy sold AS IS.

\$ 40

LIMITED EDITION of 1,800 copies, issued as Number 3 of *The Dolphin* by the Limited Edition club, designed by Carl Purington Rollins and printed by George T. Bailey at the Printing-Office of the Yale University Press. Contains chronological chapters on the history of printing and separate treatments of papermaking, typefounding, press building, binding illustration, and shop practice by leading authorities on each subject.

81 ZIGROSSER, Carl and GAEHDE, Christa M. *A Guide to the Collecting and Care of Original Prints*. New York: Crown Publishers, (1977). 12mo. 8 1/2 x 5 1/4 inches. (viii), 120 pp. Bibliography, 4 figures; text clean, unmarked, crease at the top inch of the text block. Cloth, spine titled in red, dust-jacket; binding square and tight, jacket soiled with shelf wear, fading. Very Good.

\$ 3

Thirteenth Printing. Sponsored by the Print Council of America, this is a guide for beginner and experienced collectors of prints with a section on care, restoration, and framing of prints by Christa Gaehde.