



John Howell for Books
Muir Dawson's Personal Library
August 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 solitcit offers of books and ephemera to purchase, including estates, collections and consignments. Please inquire.

A selection of books from Muir Dawson's library.

BOOK FAIRS: I will be showing at the following book fairs; passes available upon request:

September 14, 2013 - Sacramento Antiquarian Book Fair
October 5, 2013 - Los Angeles Printer's Fair, Torrance CA
October 12 and 13, 2013 - Seattle Antiquarian Book Fair

1 AARON, William Metcalf. *Italic Writing: A Concise Guide.* New York: Transatlantic Arts, 1971. 8vo. 8 1/2 x 6 inches. [vi], 110 pp. Half-title, black-and-white frontispiece with example of the Roger Ascham's lovely script (1542), title page printed in red and black, illustrations and examples of calligraphy, tables, list of suppliers; text clean, unmarked. Parchment cloth, spine titled in gilt, dust-jacket; binding square and tight, edges toned. Very Good.

\$ 12

FIRST AMERICAN EDITION. A practical introduction to calligraphy by a master of 50 year's standing.

2 ADAMS, Ansel (1902-1984). *Making a Photograph: An Introduction to Photography.* London and New York: The Studio Publications, (1948). *How To Do It Series*, No. 8. Small 4to. 10 x 7 1/2 inches. 96 pp. 7 figures, 35 color and black-and-white photographic plates tipped in, technical notes in an appendix at the rear; text clean, unmarked, pages lightly toned. Red cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, some unknown substance adhering to the rear cover, jacket chipped with some minor loss. Very Good.

\$ 30

Fourth Impression of Ansel Adams standard handbook for the amateur who takes his hobby seriously and works with intelligence, for the artist who wishes to investigate the possibilities of a different medium, as well as the professional photographer.

3 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.

4 American Institute of Graphic Arts. *American Type Designers and Their Type Faces on Exhibit.* [New York]: American Institute of Graphic Arts, 1948. 12mo. 7 3 1/6 x 4 11/16 inches. (32) pp. 11 figures, black-and-white thumbnail photographic portraits of the designers when available, biographical information, list of types designed; text clean, unmarked. Green cloth, titled in gilt on the front cover, wax paper dust-jacket; binding square and tight, jacket chipped, top edge roughly opened. Very Good.

\$ 15

FIRST EDITION. A handy little reference tool for American type designers based on an AIGA exhibition.

5 American Institute of Graphic Arts. *American Type Designers and Their Type Faces on Exhibit.* [New York]: American Institute of Graphic Arts, 1948. Pamphlet. 7 x 4 3/8 inches. (32 pp., including the front and back covers). 11 figures, black-and-white thumbnail photographic portraits of the designers when available, biographical information, list of types designed; text clean, unmarked. Self-wraps, stapled; binding square and tight, toned, lower corner of front cover missing, does not affect any text. Very Good.

\$ 10

FIRST EDITION. A handy little reference tool for American type designers based on an AIGA exhibition.

6 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.”

7 ANDERSON, Donald M. (1915-1995). *The Art of Written Forms: The Theory and Practice of Calligraphy.* New York, etc.: Holt, Rinehart and Winston, Inc., (1969). 4to. 10 3/4 x 9 1/4 inches. ix, 358 pp. Half-title, 459 black-and-white figures, bibliography, index; text clean, unmarked. White-stamped gray cloth, dust-jacket; binding square and tight, spine of jacket toned, jacket with marginal tears and shelf wear. Very Good.

\$ 10

FIRST EDITION. Historical and practical aspects of letters and writing systems; a survey of the history, theory, materials, and techniques of calligraphy, typography, and constructed letters including ancient, Arabic, and Chinese writing systems.

8 ANNENBERG, Maurice (1907-1979). *Type Foundries of America and Their Catalogs.* Baltimore and Washington: Maran Printing Services, 1975. 4to. 11 1/4 x 8 3/4 inches. [xiv], 245 pp. Half-title, title page printed within elaborate typographic borders, illustrated throughout in black-and-white including lots of specimens of each founder’s work, list of printing periodicals, bibliography; text clean, unmarked. Gray cloth stamped in blue, dust-jacket in archival mylar; binding square and tight, jacket toned and soiled. Very Good.

\$ 40

FIRST EDITION, limited to 500 copies, this is number 27. This book is an alphabetic listing of 76 American type foundries giving important information on the history and specialties of each firm. The death of the metal typesetting trade gave birth to this book. Maurice Annenberg was a Baltimore printer, businessman, entrepreneur, and author of 3 books on the history of printing, advertising, and the graphic arts.

9 ANTHOENSEN, Fred (1882-1969). *The Art of Cutting, Casting, and Preparing of Letter for Printing, With a Neat Representation of a Letter-founder's Work-house, Together with a Note on Typefounding*. Portland, ME: The Southworth-Anthoensen Press, 1939. Pamphlet. 7 3/4 x 5 1/4 inches. v, [i blank], 8, [4] pp. Typographic decorations on title pages, chapter heads, initials, 1 plate of an eighteenth-century letter foundry, 1 text figure; text clean, unmarked. Beige printed wrappers, stitched; binding square and tight, offsetting to covers. Very Good.

\$ 60

LIMITED EDITION of 350 copies printed with Caslon Old Face cast from the original matrices. Reproduces an article that first appeared in the July, 1750 edition of *The Universal Magazine*, a condensation of the section on typefounding from Moxon's *Mechanick Exercises* (London, 1683).

10 ANTHONY, George H. *Flexography and the Graphic Arts*. Brooklyn: Flexographic Technical Associations, Inc., (1972). Trade paperback. 10 x 7 inches. (vi), (116) pp. 66 figures (some color), bibliography, index; text clean, unmarked. Pictorial wrappers; binding square and tight, corners bumped, shelf wear. Very Good.

\$ 15

FIRST EDITION. This book discusses in non-technical language the problems encountered in the use of flexography: a printing process that utilizes a flexible relief plate.

11 ARCHER, Horace Richard (1911-1978), editor. *Rare Book Collections: Some Theoretical and Practical Suggestions for Use by Librarians and Students*. Chicago: American Library Association, 1970. Series: *ACRL Monograph*, No. 27. 8vo. 9 1/4 x 6 inches. viii, 128 pp. Bibliography; text clean, unmarked. Printed wrappers; binding square and tight, shelf wear and toning to the covers. Very Good.

\$ 8

FOURTH PRINTING. 10 essays seek to correct the deficiency noted by Pierce Butler that there is no literature on the administration of rare book rooms. Contributors are leading rare book curators, including Marjorie Gray Wynne, Roland O. Baughman, John E. Alden, Neal R. Harlow, and John Parker, among others.

12 ARMITAGE, Merle (1893-1975). *Notes on Modern Printing*. New York: Wm. E. Rudge's Sons, (1945). 8vo. 10 1/2 x 7 1/4 inches. [viii], (74) pp. Half-title, Armitage's printer's device in two colors as frontispiece, title page printed in two colors as is the text which is profusely illustrated with examples of modern book design, checklist of Armitage books, the end-papers are part of the text; text clean, unmarked, several leaves at the rear lightly creased. Black wrappers titled in white; binding square and tight, lower corner of rear panel chipped. Very Good.

\$ 15

LIMITED EDITION of 5,000 copies, this is one of 2,000 copies bound in paper and not for the trade. This book presents Armitage's theory of design, in which he comments, "Organized anarchy, a typographical dress for the factual history of a slightly mad tournée." "The work loudly and laughingly embraces fun as hedonistic pleasure, employing a sense of delight and adventure over certainty and constraint." Louise Sandhaus, "Merle Armitage: Daddy of a Sunbaked Modernism," accessed online 7/22/2013, <http://observatory.designobserver.com/feature/merle-armitage-daddy-of-a-sunbaked-modernism/35878/>

13 ARRIGHI, Ludovico Vicentino degli (1475-1527). *The First Writing Book: An English Translation & Facsimile Text of Arrighi's Operina, The First Manual of the Chancery Hand, With Introduction and Notes by John Howard Benson*. (New Haven): Yale University Press for Harvard College Library & The Newberry Library, (1954). Small 8vo. 8 5/8 x 5 3/4 inches. xv, 47, [1] pp. Hand-written text, a few illustrations; text clean, unmarked. Quarter maroon cloth, marbled paper over boards, spine titled in gilt, wax-paper dust-jacket; binding square and tight, edges toned, jacket toned with chips and tears. SIGNED by John Howard Benson (1901-1956) on the colophon. Very Good.

\$ 50

LIMITED EDITION of 300 copies printed on Arches paper. Ludovico Vicentino degli Arrighi was a papal scribe, and type designer in Renaissance Italy. John Howard Benson was a noted graphic artist, calligrapher, stone-carver, author, and educator at the Rhode Island School of Design.

14 BARKER, Nicolas. *The Butterfly Books: An Enquiry into the Nature of Certain Twentieth Century Pamphlets*. London: Bertram Rota, 1987. 8vo. 8 1/2 x 6 inches. 283 pp. 12 illustrations (some color), typographic illustrations of title and text pages of specimens of each group of pamphlets, dossiers, epilogue by Frederic Prokosch, index; text clean, unmarked, light toning to coated stock. Quarter black cloth, patterned paper over boards, spine titled in gilt, no jacket as issued; binding square and tight, light shelf wear. Very Good.

\$ 45

FIRST EDITION. Nicolas Barker's investigation into the Prokosch forgeries is a technical tour-de-force, using the Carter-Pollard *Enquiry* as its model. Includes an interesting account of the life and career of Frederic Prokosch.

15 BARKER, Nicolas. *The Future of Typographical Studies.* Chapel Hill: Hanes Foundation, 1996. Pamphlet. 9 x 6 inches. [iv], 28, [2] pp. Half-title, list of Hanes Lectures at the rear; text clean, unmarked. Printed wrappers, stapled; binding square and tight. Fine.

\$ 40

FIRST EDITION. This is the Tenth Hanes Lecture, presented at the Hanes Foundation for the Study of the Origin and Development of the Book, Rare Book Collection / University Library, The University of North Carolina at Chapel Hill. Between 1958 and 1976 Nicholas Barker was production manager or director of several important presses, including Oxford University Press. He became Head of Conservation at the British Library in 1976, retiring in 1992 to become libraries adviser to the National Trust and the House of Commons. Barker has written or edited over 20 books on typography, calligraphy, art history and the history of books and libraries, among them the perennial *ABC for Book Collectors*, and is editor of *The Book Collector*.

16 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.

17 W. J. Barrow Research Laboratory. *Permanence / Durability of the Book - IV. Polyvinyl Acetate (PVA) Adhesives for use in Library Bookbinding.* Richmond, VA: W. J. Barrow Research Laboratory, 1965. Trade Paperback. 9 x 6 inches. 66 pp. 1 figure, 19 PVA sample recipes, 25 tables, bibliography; text clean, unmarked. Printed wrappers; binding square and tight, covers soiled. Good.

\$ 15

FIRST EDITION. Provides technical answers to the question of whether or not OVA adhesives will provide adequate stability for unsewn library bindings.

18 [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*.

19 [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.

20 BÉLA, Takács. *A Sárospataki Nyomda Törénete*. (Budapest): Magyar Helikon, 1978). Large 8vo. 10 1/4 x 7 5/8 inches. (208) pp. Text in Hungarian, illustrated throughout with pictures of title pages, press work, and bindings from the press from the mid-seventeenth century to the mid-twentieth, list of titles produced from 1651-1671; text clean, unmarked. Illustrated paper over boards, printer's device in red on front cover, spine titled in

black, dust-jacket; binding square and tight, top edge bumped, jacket chipped with shelf wear, light soiling to top edge of text black. Very Good.

\$ 45

FIRST EDITION of this history of the Sárospataki publishing house in Hungary from the mid-seventeenth century to the mid-twentieth century with a special emphasis on the second half of the seventeenth century, includes material on the authors published and principal characters that led the company.

21 BENNETT, Paul A. (1897-1966). *John Baskerville's Type in America. A Note by....* (Portland, ME: Southworth-Anthoensen Press, 1944). Pamphlet. 9 1/4 x 6 1/8 inches. 7 pp. 2 figures; text clean, unmarked. Printed wrappers, stapled; binding square and tight, extremities toned. Very Good.

\$ 20

FIRST EDITION, designed by Fred Anthoensen and printed for the Society of Printers, Boston, MA. Paul Bennett was Director of Typography for the Mergenthaler Linotype Company for 30 years; his best-known work is *Books and Printing* (1951).

22 BENNETT, Paul A. (1897-1966), editor. *Books and Printing: A Treasury for Typophiles.* Cleveland and New York: The World Publishing Company, (1951). 8vo. 9 1/2 x 6 1/4 inches. xv, 430, [2] pp. Illustrations, index; text clean, unmarked, paper defect on pp. 335-336 does not affect legibility of the text. Gray cloth, spine and front cover blocked in black with gilt illustration on front cover and spine titled in gilt, dust-jacket; binding square and tight, jacket spine sunned, jacket with shelf wear and tears. Very Good.

\$ 12

Revised Edition. A compilation of 43 articles, poems, excerpts and essays on printing, printers and typography by the foremost practitioners of the art of book-making.

23 [BENNETT] CHAPPELL, Warren (1904-1991). *Let's Make a B for Bennett.* N.p.: Friends of Paul Bennett, 1953. Pamphlet. 6 3/4 x 4 1/8 inches. [12] pp. Title page printed with a green and black border, 15 illustrations take the reader through the process of creating a letter punch "B", text with green rules and initial letters; text clean, unmarked. Red wrappers with a green and black printed label on front cover, stitched; binding square and tight, faint toning. Near Fine.

\$ 12

LIMITED EDITION of 1,250 copies, written, designed, and illustrated by Warren Chappell. Type set by The Composing Room, Inc., printing by the Thistle Press. A tribute made on the occasion of the "thirtieth anniversary of Paul Bennett's wedding to the graphic arts." "PAB was so pleased with the booklet that he has

asked that three hundred and fifty copies of the edition be set aside for distribution to The Typophiles as Monograph 40.

24 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.

25 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.

26 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.

27 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.

28 BLOY, Colin H. *A History of Printing Ink, Balls, and Rollers, 1440-1850*. London: The Wynkyn de Worde Society, (1972). 8vo. 8 1/2 x 6 inches. xi, 147, [1] pp. Foreword by F. W. Stoye, 12 black-and-white illustrations, ink recipes, list of pigments, list of varnish constituents, bibliography, index; text clean, unmarked. Quarter black cloth, brown paper over boards, spine titled in gilt, clear plastic dust-jacket; binding square and tight. Fine.

\$ 40

Second Impression. Since the making of printers inks was a closely held trade secret, books on the subject are of limited number and very rare; this is an important modern study of the subject.

29 BOLTON, Claire. *Delittle, 1888-1988. The First Years in a Century of Wood Letter Manufacture, 1888-1895*. Oxford: The Alembic Press, 1988. 4to. 10 x 7 3/4 inches. 63, [1 blank] pp. Half-title, title page printed in black and green, illustrated with type specimens, some printed on colored papers and tipped-in, tables; text clean, unmarked. Quarter green cloth, paper over boards with "Delittle, York" stamped in green on the front cover, spine titled in gilt; binding square and tight. Fine.

\$ 150

LIMITED EDITION of 145 copies, this is number 42, handset in 14 point Caslon by Claire Bolton, and printed on Zerkall Rough paper. The firm of R. D. DeLittle, of York, was the first firm to produce wood type in Britain; in 1988, they were also the last and only. This study is based on the author's access to the company's records.

30 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.

31 Bro-Dart. *Modern ... Simplified Book Repair.* Newark, NJ: Bro-Dart Industries, [1979]. Pamphlet. 8 1/2 x 5 1/2 inches. [3], 14, [3] pp. Illustrated throughout with step-by-step instructions and photos of related Bro-Dart products; text clean, unmarked. Self-wraps, stapled; binding square and tight, light creasing to front cover. Very Good.

\$ 10

A "How-To-Do-It" booklet on easy, inexpensive book repair, the Bro-Dart way.

32 BRUCE, David (d. 1892). *History of Typefounding in the United States. Edited and Annotated from the Holograph Manuscript by James Eckman.* New York: The Typophiles, 1981. Series: *Typophiles Monograph.* Trade Paperback. 7 x 4 1/2 inches. (xii), (66) pp. Frontispiece portrait of David Bruce, Jr., title page printed in red and black, 3 illustrations; text clean, unmarked. Printed wrappers, perfect bound; binding square and tight, light soiling to covers. Very Good.

\$ 10

FIRST EDITION. 1,500 copies printed, 500 each for The Typophiles, The Melbert B. Cary, Jr. Graphic Arts Collection, and the American Printing History Association. A carefully prepared text based on David Bruce's original manuscript, one of the most important accounts of American typefounding extant, with much technical information.

33 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.

34 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.

35 CARTER, Loren. *Printing Processes: Relief - Planographic - Intaglio, Printing Presses, Finishing & Binding.* Chicago: The Lakeside Press, R. R. Donnelley & Sons Company, n. d. [circa 1950]. Pamphlet. 9 3/8 x 6 1/4 inches. [ii], 10 pp. 5 line-drawings, references at the end of each section; text clean, unmarked. 4 bifolia loosely inserted one inside the other; binding square and tight, paper lightly toned, top corner creased. Very Good.

\$ 10

Produced as part of the training program for new employees of the R. R. Donnelley & Sons Company. Loren Carter was Manager of Training Services for the Company.

36 [CASLON] BALL, Johnson. *William Caslon, 1693-1766. The Ancestry, Life and Connections of England's Foremost Letter-Engraver and Type-Founder.* Kington, UK: The Roundwood Press, 1973. Thick 8vo. 9 1/2 x 6 3/8 inches. xxviii, 494 pp. Half-title, color frontispiece portrait of Caslon, 70 plates, pedigree charts, 14 figures, chronology, bibliography, index; text clean, unmarked. Green cloth, spine blocked in black, title in gilt; binding square and tight, bumped. Very Good.

\$ 20

FIRST EDITION of this definitive biography of the craftsman whose work marked an epoch in English printing.

37 CATICH, Edward M. (1906-1979). *A Development and Lineage Theory for the Roman Alphabet.* Cohoes, NY: Mohawk Paper Mills, Inc., 1967. Poster, printed on both sides. 22 x 17 inches, folded twice to 11 x 8 1/2 inches. Color front cover design and decorative initial, large chart of the Roman Alphabet; text clean, unmarked, toning, a bit of fading especially to the margins, shelf wear. Very Good.

\$ 15

Reprint of Catich's chart which originally appeared in *The Origin of the Serif* (1948), with a few minor changes by Dr. J. J. John of the Institute for Advanced Study, and brief notes by Catich. Edward Catich was an American Roman

Catholic priest, teacher, and calligrapher. Catich is noted for the fullest development of the thesis that the inscribed Imperial Roman capitals of the Augustan age and after owed their form (and their characteristic serifs) wholly to the use of the flat brush, rather than to the exigencies of the chisel or other stonecutting tools. Printed by Mohawk Paper Mills, Inc. on their Poseidon Opaque paper.

38 [CAXTON] DREYFUS, John Gustave (1918-2002). *William Caxton and His Quincentenary*. San Francisco: The Book Club of California, 1976. Series: *Book Club of California Publication*, No. 152. 12mo. 7 1/4 x 5 3/4 inches. 54, [10] pp. Color frontispiece of a page of a fifteenth century Caxton illustrated manuscript, text printed in red and black, 4 plates (3 double-page), errata mounted at the colophon; text clean, unmarked. Gilt-stamped dark gray cloth; binding square and tight. "Dawson" written in pencil on the front paste-down. Fine.

\$ 15

LIMITED EDITION of 400 copies for the members of the Book Club of California, designed by Abe Lerner, printed at the Press of A. Colish. Joint venture with the Typophiles. Text is based upon a lecture at the Grolier Club in the Heritage of the Graphic Arts Series in November 1975. One of the 50 books of the year. Reference: Harlan, *The Two Hundredth Book*, No. 152.

39 [CAXTON] DREYFUS, John Gustave (1918-2002). *William Caxton and His Quincentenary*. New York: The Typophiles, 1976. 12mo. 7 1/4 x 5 3/4 inches. 54, [10] pp. Color frontispiece of a page of a fifteenth century Caxton illustrated manuscript, text printed in red and black, 4 plates (3 double-page), errata mounted at the colophon; text clean, unmarked. Quarter blue cloth, brown paper over boards reproduces a page from *Eneydos*, printed by Caxton in 1490, Caxton's printer's device stamped in blue on the front cover, spine titled in gilt; binding square and tight. Fine.

\$ 15

LIMITED EDITION of 700 copies for the members of the Typophiles, designed by Abe Lerner, printed at the Press of A. Colish. Joint venture with the Book Club of California. Text is based upon a lecture at the Grolier Club in the Heritage of the Graphic Arts Series in November 1975. One of the 50 books of the year. See: Harlan, *The Two Hundredth Book*, No. 152.

40 [CAXTON] PAINTER, George D. *William Caxton: A Quincentenary of the Introduction of Printing Into England*. London: Chatto & Windus, 1976. 8vo. 9 1/2 x 6 1/4 inches. xi, 227 pp. 6 plates, 8 figures, bibliography, chronological list of Caxton's editions, Caxton's device as evidence for dating, index; text clean, unmarked. Green cloth, spine blocked in brown, titled in gilt, dust-jacket; binding square and tight. Fine.

\$ 15

FIRST EDITION. The first study of the life and work of William Caxton based on a thorough study of the sources.

41 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.
\$ 250

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.

42 CHAYTOR, Henry John (1871-1954). *From Script to Print: An Introduction to Medieval Vernacular Literature*. Cambridge: W. Heffer & Sons, Ltd., (1950). 8vo. 8 3/4 x 5 1/2 inches. vii, 156 pp. Index; text clean, unmarked. Green cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket toned with small tears. Very Good.
\$ 12

Second Impression. Compares and contrasts attitudes towards literature before and after the advent of print.

43 CHIERA, Edward (1885-1933). *They Wrote on Clay: The Babylonian Tablets Speak Today*. Edited by George G. Cameron. Chicago: Phoenix Books, University of Chicago Press, (1956). Trade Paperback. 8 x 5 3/8 inches. xv, 234, [2] pp. Illustrated throughout in black-and-white; text clean, unmarked, pages toned. Printed wrappers; binding square and tight, covers toned. Very Good.
\$ 1

Ninth Impression of the paperback edition, first issued in 1938. A richly illustrated account of life in the ancient Near East as revealed through the Babylonian clay tablets.

44 [CONGREVE] HARRIS, Elizabeth M. *Sir William Congreve and his Compound-Plate Printing*. Washington, DC: Smithsonian Institution Press, 1967. Series: *United States National Museum Bulletin 252, Contributions from The Museum of History and Technology*, Paper 71. 4to. 11 x 8 1/2 inches. [ii], 71-87, [1] pp.

Black-and-white portrait of Congreve (1772-1828), 22 figures (many color); text clean, unmarked. Pictorial wrappers, stapled; binding square and tight, corners bumped. Very Good.

\$ 20

FIRST EDITION. Relates the contributions of William Congreve in creating an engraving process to combat counterfeit banknotes in early nineteenth century England. Elizabeth M. Harris is the former Curator of Graphic Arts at the National Museum of American History, Smithsonian Institution. She won the American Printing History Association Individual Award for Distinguished Achievement. Harris's innovative Smithsonian exhibitions on such topics as pochoir, printing for the blind, and American wood type are highlights of her distinguished career as an educator.

45 CORDEROY, John (1909-1971). *Bookbinding for Beginners. With Line Illustrations by Eric Sweet.* London: Studio Vista; New York: Watson-Guption Publications, (1967). 12mo. 7 1/2 x 4 3/4 inches. 104 pp. Illustrated throughout (including a few color plates), list of suppliers, bibliography, index; text clean, unmarked. Color illustrated boards, price sticker on front cover; binding square and tight. Very Good.

\$ 10

FIRST EDITION. This book begins with the statement that "You can start bookbinding on the kitchen table with the simplest equipment and a few easily obtained materials." Presented by the full-time Lecturer in charge of Bookbinding at Camberwell School of Art, John Corderoy. A very detailed and practical presentation.

46 DAHLSTROM, Grant (1902-1980). *Castle Press Type.* Pasadena: The Castle Press, n. d. (but ante-dates zip codes, world.cat lists as 194?). Comb-bound pamphlet. 9 x 6 1/8 inches. Unpaginated. [34] pp. Title page printed within a red typographic border and 4 printer's devices in 4 different colors, the rest of the text consists of type specimens; text clean, unmarked, paper very lightly toned. Stiff card wrappers, title printed on top cover, comb-bound; binding square and tight, light soiling and shelf wear to the covers. SCARCE. Very Good.

\$ 200

FIRST EDITION. An early, rare, Castle Press type specimen book. The Castle Press seems to have produced only two type specimen books. The title page reads: "Here is the first section of The Castle Press Type Specimen Book to which we will add other sections until you have a complete catalog of Castle Press typographic resources." World cat only records one other Castle Press specimen book, dated in the 1980s.

47 DAIR, Carl (1912-1967). *Design With Type*. (Toronto): University of Toronto Press, (1967). Square 8vo. 8 1/4 x 7 1/4 inches. (xii), (164) pp. Printed in black and red with lots of creative designs, bibliography; text clean, unmarked. Patterned cloth, dust-jacket matches the cloth; binding square and tight, jacket rubbed. Very Good.

\$ 10

SECOND EDITION, first edition, 1952. Rewritten to discuss current trends in the use of typography. Carl Dair was one of Canada's preeminent designers and was widely recognized as a teacher, type designer, design practitioner, and author.

48 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.

49 DENMAN, Frank. *The Shaping of Our Alphabet: A Study of Changing Type Styles*. New York: Alfred A. Knopf, 1955. 8vo. 9 3/4 x 7 inches. Profusely illustrated throughout in black-and-white with lots of illustrations of the type-founder's craft over 500 years, index; text clean, unmarked. Cloth, spine titled in gilt; binding square and tight, covers and edges toned, no dust-jacket. Good.

\$ 10

FIRST EDITION. Takes a long view of the changes in lettering fashion in its economic, social, and political contexts.

50 Designer Bookbinders. *Modern British Bookbindings: An Exhibition of Modern British Bookbinding by Members of Designer Bookbinders....* London: Designer Bookbinders, 1971. Trade Paperback. 9 3/8 x 9 1/2 inches. 63 pp. Documents 52 modern bindings that were on tour in the United States from October 1971 to March 1972 and then went to London in the summer of 1972, includes 31 black-and-white plates; text clean, unmarked. Printed wrappers, stamped in silver; binding square and tight, covers toned, corners beginning to curl. Very Good.

\$ 10

FIRST EDITION. Exhibition catalog for the first show of the work of Designer Bookbinders in the United States. Edited by Ivor Robinson and Bernard Middleton.

51 Designer Bookbinders. *Modern British Bookbinding. Bibliotheca Wittockiana, Brussels & Koninklijke Bibliotheek, The Hague, 1985.* London: Designer Bookbinders, 1985. 4to. 11 3/4 x 8 1/2 inches. 44 pp. Text in English, French, and Dutch, descriptions of 49 elaborately bound volumes, color photographs of bindings throughout, description of the Designer Bookbinders association, lists of members; text clean, unmarked. Printed wrappers; binding square and tight, covers soiled and toned. Very Good.

\$ 12

FIRST EDITION. An inspiring collection of cutting-edge binding work exhibited on the Continent in 1985.

52 DE VINNE, Theodore Low (1828-1914). *Plain Printing Types: A Treatise on the Processes of Type-Making, the Point System, the Names, Sizes and Styles of Types.* New York: Oswald Publishing Company, 1914. At Head of Title: *The Practice of Typography.* 8vo. 7 1/2 x 5 1/4 inches. 403 pp. Half-title, printer's device on title page, head pieces, illustrated throughout, tables, index; text clean, unmarked. Brown cloth, spine titled in gilt; binding a bit shaken, rubbed and soiled. Ownership signature on front free end-paper. Working copy.

\$ 50

Later Edition. *The Practice of Typography* first appeared as 4 volumes, 1900-1904. The title of each stand-alone volume is: *Plain Printing Types* (1900); *Correct Composition* (1901); *A Treatise on Title-Pages* (1902); and *Modern Methods of Book Composition* (1904). Theodore Low De Vinne was one of America's premier scholar / printers. See Blumenthal, *The Printed Book in America*, p. 33.

53 DIRINGER, David (1900-1975). *Staples Alphabet Exhibition, Sponsored and Arranged by Staples Press, London 1953. The Alphabet Throughout the Ages and in All Lands.* London: Staples Press Limited, 1953. 4to. 10 1/4 x 7 3/4 inches. 82 pp. Double-page frontispiece "The Tree of Alphabets and Non-Alphabetic Scripts," black-and-white illustrations, maps, tables, pages 55-80 printed in black and blue, discusses each letter of the English alphabet in turn, bibliography; pages 55-80 with ink marking in the text, as if someone were rewriting the text. Printed wrappers; toned, shelf wear. Good.

\$ 15

Second Impression. Examines the full range of human written communication systems throughout history.

56 ECKMAN, James Russell (1908-1987). *The Keystone Type Foundry, 1888-1917.* Lunenburg, VT: The Stinehour Press, 1958. Pamphlet. 9 1/8 x 6 1/8 inches. 21 pp. Vignettes in the margins, a few specimens of types, bibliography of Keystone specimen books; text clean, unmarked. Printed wrappers, stapled; binding square and tight, light toning and shelf wear. Very Good.

\$ 45

Offprint from: *Printing & Graphic Arts*, Volume VI, Number 1, February 1958, conducted by the Stinehour Press. An excellent history of the Keystone Type Foundry located in Philadelphia with a bibliography of their specimen books.

57 ECKMAN, James Russell (1908-1987). *The Inland Type Foundry, 1884-1911*. [Lunenburg, VT: The Stinehour Press, 1960]. Trade Paperback. 9 x 6 inches. 31-46, [1 blank]; 110-122 pp. Vignettes in the margins printed in various colors, a few specimens of types, bibliography of Inland Type Foundry specimen books; text clean, unmarked. Printed wrappers; binding square and tight, spine ends bumped, light toning and shelf wear. Very Good.

\$ 45

Offprint from: *Printing & Graphic Arts*, Volume VIII, Numbers 2 and 4, 1960, conducted by the Stinehour Press. An excellent history of the Inland Type Foundry located in Saint Louis, Missouri, with a bibliography of their specimen books.

58 EVERSON, William [as Brother Antoninus] (1912-1994). "Printer as Contemplative." In Book Club of California, *Quarterly News Letter*, Vol. XIX, No. 3, Summer 1954. Pamphlet. 9 1/2 x 6 1/4 inches. 51-60 pp. [Total pages of this issue: 51-72]. Text clean, unmarked. Self-wraps, printed in two colors, stapled; binding square and tight, toned, Muir Dawson's pencil date notation on front cover. Very Good.

\$ 20

FIRST EDITION. Everson discusses his guiding vision as a printer and provides an overview of his efforts as a printer up to 1954. Also includes a review of "The W. J. Holliday Sale of Western Americana," by David Magee, pp. 60-64.

59 FAIRBANK, Alfred John (1895-1982). *A Handwriting Manual*. Leicester: Chas. A Bennett Co., The Dryad Press, (1947). 8vo. 8 3/4 x 5 5/8 inches. [viii], 40 pp. The Chas. A Bennett Co. imprint on the title-page is pasted on, 29 figures, 21 plates, bibliography; text clean, unmarked. White-stamped blue cloth, no dust-jacket. Very Good.

\$ 10

SECOND EDITION, revised. Alfred Fairbank was a pupil of Graily Hewitt and was the strongest advocate for italic hand in the twentieth century. This is his first manual on learning italic handwriting, with a history italic handwriting.

60 FAIRBANK, Alfred John (1895-1982). *A Book of Scripts*. (Harmondsworth, UK): Penguin Books, (1949). 12mo. 7 1/4 x 4 7/8 inches. 40, 64 pp. 11 figures, bibliography, 64 plates; text clean, unmarked. Illustrated paper over boards, dust-jacket; binding square and tight, light shelf wear to jacket. Very Good.

\$ 8

FIRST KING PENGUIN EDITION. Traces the changes in our writing techniques from the Romans to the mid-twentieth century, telling the story of civilization as he does.

61 FAIRBANK, Alfred John (1895-1982). *A Book of Scripts*. Baltimore, MD: Penguin Books, (1968). Trade Paperback. 7 3/4 x 5 1/16 inches. (48), 80 pp. 13 figures, bibliography, 80 plates; text clean, unmarked. Illustrated wrappers; binding square and tight, lower corner bumped, else Fine.

\$ 5

REVISED AND ENLARGED EDITION. This concise study provides an introduction to and an anthology of calligraphy, with an expanded series of 80 plates and enlarged bibliography.

62 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.

63 FLETCHER, H. George, editor. *A Miscellany for Bibliophiles*. New York: Grastorf & Lang, (1979). 8vo. 9 1/4 x 6 1/4 inches. xv, 303 pp. Illustrated throughout in black-and-white, errata slip bound in at the rear; text clean, unmarked. Gray cloth, spine blocked in red, titled in gilt, clear plastic dust-jacket; binding square and tight, small tear on the rear panel of the jacket. Fine.

\$ 12

FIRST EDITION. Foreword by William Targ, with 11 gossipy articles about books and book collecting, each article with an introductory statement about the author. Includes "Of Dealers and Collectors," by Robert H. Taylor; "Looking at Provenance," by Robert Nikirk; "Identifying and Classifying Fine Bindings," by Jamie Kleinberg Shalleck; and "Incunabular Detective Fiction," by Otto Penzler, among others. H. George Fletcher was appointed Brooke Russell Astor Director for Special Collections at the New York Public Library in 1999.

64 [FOURNIER] HUTT, Allen (1901-1973). *Fournier: The Compleat Typographer.* Totowa, NJ: Rowman and Littlefield, 1972. Series: *The Ars Typographica Library*, Vol. I. 8vo. 10 x 7 1/2 inches. xiv, 89 pp. Black-and-white frontispiece portrait of Fournier, frontispiece and title page printed within elaborate typographic border, examples of Fournier's typographic work in the text, also includes a reproduction of Fournier's *Caracteres de l'Imprimerie* (1742), index; text clean, unmarked. Brown cloth, elaborately decorated in gilt, dust-jacket; binding square and tight. Fine.

\$ 35

FIRST EDITION. Pierre Simon Fournier (1712-1768) was the most outstanding typographic artist of his age through his ability to modernize the traditional letter forms. Allen Hutt was an international typographic authority, specializing in the design of newspapers.

65 [FRANKLIN] McMURTRIE, Douglas Crawford (1888-1944). *Benjamin Franklin, Typefounder. A Note to Accompany a Facsimile Reproduction of the Type Specimen of Benjamin Franklin Bache. The Equipment for which was Assembled by Benjamin Franklin.* New York: Privately Printed, 1925. Pamphlet. 9 1/2 x 5 3/4 inches. 11 pp. Half-title, fleurons used on the title-page, text header and decorative initial on page 5, and tailpiece on page 11, printed on laid paper; text clean, unmarked. Printed terra cotta wrappers; binding square and tight, covers soiled and toned, horizontal crease to covers 1/4 up from the bottom edge. Very Good.

\$ 20

FIRST EDITION. Douglas McMurtrie was an American typeface designer, graphic designer, historian, and bibliographer of printing. McMurtrie wrote many books, including *A History of Printing in the United States*, and *The Book: The Study of Printing & Bookmaking* which were widely read. McMurtrie was appointed to head up the Works Progress Administration's American Imprints Inventory. This project resulted in thirty-five publications as well as more than fifteen million documents being deposited in the Library of Congress.

66 FRIEDLAENDER, Henri (1904-1996). *The Making of Hadassah Hebrew.* Jerusalem: (Central Press, Ltd.), 1975. Series: *Typophile Keepsake.* 4to. 9 1/2 x 6 3/4 inches. 28, [3] pp. Title-page vignette, text in English and Hebrew; text clean, unmarked. Printed wrappers; binding square and tight, shelf wear, toned. SCARCE. Very Good.

\$ 35

FIRST EDITION, thus. This book contains an account of Henri Friedlaender's wood typeface, Hadassah Hebrew, which he developed over a period of 40 years. The essay first appeared in German in 1967. This edition is composed and letterpress printed at Central Press Ltd., in Jerusalem, engravings by Willi Uhrmacher.

67 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.

68 [GABO] FORGE, Andrew (1923-2002). *An Appreciation of Naum Gabo. With a Foreword by Sir Norman Reid.* Biddenden, (Ashford) Kent: The Florin Press, 1985. Small folio in 6s. 10 1/4 x 6 1/2 inches. 47, [1] pp. Half-title with a Gabo quote, color frontispiece, black-and-white portrait of Gabo, 4 color and 5 black-and-white plates, all tipped in with loosely inserted tissue guards; text clean, unmarked. Red cloth, spine titled in gilt, ruled end-papers, wax paper dust-jacket; binding square and tight, jacket with some shelf wear, else Fine.

\$ 100

LIMITED EDITION of 500 copies. Naum Gabo (1890-1977) was a prominent Russian sculptor in the Constructivist movement and a pioneer of Kinetic Art. The Florin Press was run by Graham R. Williams and his wife, Nina. Nina Williams was Naum Gabo's daughter. Andrew Forge was an English painter, academic, and art critic. He emigrated to the United States and worked at Cooper Union and the New York Studio School. He became Dean of the School of Art at Yale (1975-1983). This volume comes with 4 pieces of related ephemera: 1) A typed note SIGNED by Nina and Graham Williams to Muir Dawson on Florin Press letterhead transmitting this volume to Muir and Agnes Dawson; 2) A 2-page Florin Press prospectus announcing Leo Wyatt's *Little Book of Alphabets*, which discusses the background of the *Naum Gabo* volume and includes an order form for the *Gabo* volume; 3) A letter-press prospectus for Thomas Hardy, *Friends Beyond* published by the Gruffyground Press in 1984; 4) A typed letter SIGNED by Anthony Baker of the Gruffyground Press on Gruffyground Press letterhead dated January 4, 1985, discussing the works in progress at the Gruffyground Press and Baker's relationship with Graham Williams and other private press printers.

69 GILL, Arthur Eric Rowton (1882-1940). *An Essay on Typography. With a New Introduction by Christopher Skelton.* Boston: David R. Godine, Publisher, (1988). Small 8vo. 6 7/8 x 4 7/8 inches. (22), 133 pp. Half-title, 25 figures; text clean, unmarked, pages toned. Gilt-stamped red cloth, dust-jacket; binding square and tight, jacket soiled, water stains on top edge and bottom corner of the text block. Very Good.

\$ 20

FIRST AMERICAN EDITION. First edition, 1931, remains indispensable for anyone interested in the art of letter forms and the presentation of graphic information.

70 [GILL] KINDERSLEY, David (1915-1995). *Mr. Eric Gill*. [San Francisco]: The Book Club of California, 1967. 12mo. 7 1/4 x 4 5/8 inches. [iv], 24, [2] pp. Half-title, black-and-white frontispiece portrait of Gill, title page and text printed in black and red, 28 black-and-white figures, vignette on colophon; text clean, unmarked, several leaves at the rear lightly creased. Black cloth, Gill's monograph stamped in gilt on the front cover, spine titled in gilt; binding square and tight, no dust-jacket. Very Good.

\$ 25

LIMITED EDITION of 400 copies printed for members of the Book Club of California by the Ward Ritchie Press, with separate editions printed for the Typophiles and for the author and printer. This book is an expanded version of a talk given at the Gill Symposium held at the William Andrews Clark Library at UCLA in 1967; it focused upon the years Kindersley was apprenticed to Gill. More than half of the drawings and sculpture in this work have not been reproduced before. Reference: Harlan, *The Two Hundredth Book*, No. 126.

71 [GILPIN] BIDWELL, John. "Joshua Gilpin and Lord Stanhope's Improvements in Printing." Offprint from: *The Papers of the Bibliographical Society of America*, Vol. 76, No 2, 1982. 8vo. 9 x 6 inches. 143-158 pp. Text clean, unmarked. Printed wrappers, stapled; binding square and tight, shelf wear. Muir Dawson noted "Stanhope press" in pencil of front cover. INSCRIBED by John Bidwell on front cover "Carey: Thanks for your help on this one. John." SCARCE. Very Good.

\$ 15

OFFPRINT. Reports on correspondence between Joshua Gilpin (1765-1840) and Charles, third Earl Stanhope (1753-1816) in the Historical Society of Pennsylvania that sheds light on how stereotyping came to America in the 1810s.

72 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.

73 GOLDSCHMIDT, Ernst Philip (1887-1954). *The Printed Book of the Renaissance: Three Lectures on Type, Illustrations, Ornament*. Amsterdam:

Gérard Th. van Heusden, 1966. 4to. 11 1/4 x 8 1/2 inches. ix, 93 pp. Half-title, title-page with large typographic ornament, 32 figures, index, 8 plates; text clean, unmarked. Blue-green cloth, spine blocked in red and titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket soiled with 2 marginal tears on the rear panel, some light soiling to the edges of the text block. Very Good.

\$ 50

SECOND EDITION, corrected. Based on lectures given in the United States by Goldschmidt on the spread of the Renaissance by means of the book.

74 GOUDY, Frederic W. (1865-1947). *Typologia: Studies in Type Design & Type Making, With Comments on the Invention of Typography, The First Types, Legibility, And Fine Printing.* Berkeley and Los Angeles: University of California Press, 1940. 8vo. 10 1/2 x 7 inches. xviii, 170, [2] pp. Black-and-white frontispiece portrait bust of Goudy, 36 figures, text printed in red and black with headpiece at the beginning of the text; text clean, unmarked. Beige linen over boards, blocked in black and titled and ruled in gilt, dust-jacket in archival mylar; binding square and tight, edges toned, jacket toned, soiled, chipped and torn, but very much more than a remnant. Very Good.

\$ 45

FIRST EDITION. This edition of *Typologia* is set in University of California Old Style types, designed by Frederic W. Goudy for the exclusive use of the University of California Press and here used for the first time. The book has been arranged by Mr. Goudy in collaboration with Samuel T. Farquhar, Manager of the Press. Blumenthal, *The Printed Book in America*, p. 76.

75 [GOUDY] WASHBISH, Bruce N. *Frederic W. Goudy's Proprietary Typefaces and the "Lost" Goudy Types.* San Rafael: Classic Letterpress; Petaluma: Anchor & Acorn Press; San Rafael: Mt. Tam Press, 1992. Pamphlet. 10 3/8 x 7 1/4 inches. 8 pp. Facsimiles of various Goudy type projects (1 in two colors), stapled in the centerfold is a facsimile of an original 1938 MacKenzie & Harris catalogue of Goudy types [16] pp., colophon inside the rear cover; text clean, unmarked. Gray wrappers, Goudy's Village Press printer's device on front cover in gilt; binding square and tight, small impression on front cover, light shelf wear. SCARCE Very Good.

\$ 50

LIMITED EDITION of 125 copies printed on the occasion of the 21st Joint Meeting of the Roxburghe and Zamorano Clubs, September, 1992. Frederic Goudy designed over one hundred typefaces, and a dozen of these "rank with the best ever made." This nice pamphlet describes the lesser typefaces designed by Goudy and the circumstances in which Goudy did his work.

76 GREEN, Ralph (1893-1960). *The Iron Hand Press in America. With Illustrations by Robert Galvin, After Drawings by Ralph Green.* Rowayton, CT:

(The Press in Rowayton), 1948. 8vo. 8 x 5 1/4 inches. [vi], 29, [1] pp. Half-title, 8 drawings, 1 press vignette on the colophon in brown ink, printed on laid, water-marked paper; text clean, unmarked. Quarter black cloth, patterned paper over boards, printed paper spine label; binding square and tight, paper lightly toned, corners showing. Very Good.

\$ 75

LIMITED EDITION of 160 copies, this is number 83. Text and illustrations feature George Clymer's Columbian Press; John Wells' Toggle Joint; Peter Smith and the Hoe Company; and Samuel Rust's Washington Press. Includes 4 drawings to highlight the technical peculiarities of particular presses. Also laid in is a tri-fold prospectus for: Llewelyn Powys, *Thomas Bewick*, to be printed by Philip Reed, Chicago, in 1953. 5 1/4 x 4 1/4 inches. The prospectus is printed letterpress with decorative cover, and specimens of the title page and page 3 with 2 woodcut illustrations in brown ink. Fine condition.

77 GREEN, Ralph (1893-1960). *A History of the Platen Jobber*. Chicago: The Printing Office of Philip Reed, 1953. 8vo. 8 x 5 3/4 inches. [iv], 38, [2] pp. Half-title, illustrated throughout with drawings, table of manufacturers; text clean, unmarked. Quarter black cloth, patterned paper over boards, printed paper spine label; binding square and tight, paper lightly toned, corners showing. Bookseller's code, price, and "Muir's" in pencil on front paste-down. Very Good.

\$ 50

LIMITED EDITION of 495 copies, this is number 302. This is the first history to be written on the development of the treadle-driven platen jobber press.

78 GRESS, Edmund Geiger (1872-1934). *Fashions in American Typography, 1780-1930, With Brief Illustrated Stories of the Life and Environment of the American People in Seven Periods and Demonstrations of E. G. G.'s Fresh Note, American Period Typography*. New York: Harper & Brothers Publishers, 1931. 8vo. 9 3/8 x 6 1/8 inches. xxviii, 201 pp. Illustrated throughout in black-and-white, index; text clean, unmarked, pages lightly toned. Quarter black cloth, gold-foil paper over boards, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket chipped and rubbed, end-papers toned. Bookplate of E. H. Rabiger on front paste-down. Very Good.

\$ 35

FIRST EDITION. This is a great book, lavishly illustrated, with examples of text and illustrations from promotional material used in the United States from the eighteenth century to the early twentieth century, with a demonstration of Gress's "Fresh Note American Period Typography."

79 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.

80 HAMS, Thomas M. and BECKWITH, T. D. *Notes on the Causes and Prevention of Foxing in Books.* London: H. W. Edwards, 1937. 8vo. 9 1/2 x 6 3/4 inches. 16 pp. 4 black-and-white plates; text clean, unmarked. Green cloth, printed paper top cover label; binding square and tight, light shelf wear. Handwritten note "Book on foxing for Dard Hunter," laid in. Very Good.

\$ 20

Reprint of an article that first appeared in the *Library Quarterly of America*, Vol. V., No. 4, October 1935. Discusses bio-threats to paper in books. Thomas M. Hams was affiliated with the Huntington Library in San Marino and Beckwith was affiliated with the University of California, Los Angeles.

81 HANOVER, Phyllis Margaret. *Printing in London from 1476 to Modern Times: Competitive Practice and Technical Invention in the Trade of Book and Bible Printing, Periodical Production, Jobbing, &c.* Cambridge, MA: Harvard University Press, 1960. 8vo. 8 3/4 x 5 5/8 inches. 224 pp. 16 plates, 59 figures, indexes; text clean, unmarked. Blue cloth, spine blocked in red and titled in silver, top edge stained blue, dust-jacket; binding square and tight, jacket faded, especially the jacket spine. Very Good.

\$ 5

FIRST EDITION. What an awesome book; includes material on the struggle for power in the Stationers' Company, the history of news-gathering, advertisement blocks and displayed advertising, women's magazines, entire chapters on jobbing printing, the competitive Bible patent, lots of technical information on nineteenth-century printing presses. And those are just starters!

82 HARLEY, Esther S. and HAMPDEN, John (1898-1974). *Books: From Papyrus to Paperback.* New York: Roy Publishers, Inc., n.d. [first printed in England in 1964]. *Informative Reference Series.* 8vo. 8 1/2 x 6 3/4 inches. 96 pp. Half-title, color frontispiece, figures, bibliography, index; text clean, unmarked. Gilt-stamped blue cloth, dust-jacket; binding square and tight, jacket with shelf wear, price torn off. Very Good.

\$ 5

FIRST EDITION. This book tells the story of books from their earliest beginnings to the invention of moveable type in Europe, and then changes focus to the book-

world of 1960s Britain, including authorship, publishing, book production, bookshops, and libraries.

83 HARRIS, Elizabeth and SISSON, Clinton. *The Common Press: Being a Record, Description & Delineation of the Early Eighteenth-Century Handpress in the Smithsonian Institution. With a History & Documentation of the Press by Elizabeth Harris and Drawings & Advice on Construction by Clinton Sisson.* Boston: David R. Godine, (1978). Two Volumes in slip case. 4to. 11 x 8 ½ inches. Volume I: 62 [2] pp. Title-page vignette of the hand-press, black-and-white photographic illustrations, tables, 30 figures; text clean, un-marked. Pictorial brown wrappers; binding square and tight. Volume II: consists of 8 sheets of paper, each folded twice, with Clinton Sisson's plans for constructing a hand press, housed in a chemise of the same paper as the wrappers. Housed in a matching slip case; light soiling to slip case, else Fine.

\$ 100

FIRST EDITION designed by Stephen Harvard and printed in an edition of 2000 copies by The Stinehour Press. This book contains complete detailed plans for building an eighteenth-century handpress. Set in Monotype Bell, a typeface closely related to the French designs of Didot and Fournier, first cut in 1788 by Richard Austin and issued by John Bell of London. The type used in this edition was recut for the Monotype Corporation of London in 1930 under the supervision of Stanley Morison.

84 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."

85 HARTHAN, John P. *Bookbindings.* London: Her Majesty's Stationery Office, 1961. At Head of Title: Victoria & Albert Museum. 8vo. 8 5/8 x 5 1/2 inches. 33 pp. Introduction provides a history of the development of bookbinding design, bibliography, glossary, 79 black-and-white plates; text clean, unmarked, light toning to the glossy stock used for the plates. Black and gilt-stamped green cloth, clear plastic dust-jacket; binding square and tight, light shelf wear to jacket and extremities of cloth. Very Good.

\$ 10

SECOND EDITION, revised. An important historical overview of the methods of bookbindings through time and space.

86 HAWKS, Nelson Crocker (1840-1929). *Explanation of the Point System of Printing Type with Specimens* [Cover Title]. [San Francisco]: Black Stone Press, (1983). Pamphlet. 6 1/2 x 4 1/2 inches. Unpaginated. [26] pp. Black-and-white portrait of the author, typographic decorations, borders, specimens of type; text clean, unmarked. Printed wrappers, stapled, housed in a folding paper envelope that matches the paper of the wrappers; binding square and tight, the envelope is soiled, and one of the folds has a 2-inch tear. SCARCE. A Fine copy of the book in a Good envelope.

\$ 75

LIMITED EDITION of 300 copies, the first 200 copies numbered for the Friends of the Edward C. Kemble Collections on Western Printing and Publishing, this is number 6. Nelson Hawks is notable for creating the 12-points-per-inch pica typographical standard. This system was first used by typographers to make the standard-sized letter-blocks used by printers, and now by font designers to make the digital fonts on computers. Hawks held that there should be a standard measurement system for printing, and promoted the idea. First printed in 1918 in an edition of 500 copies, the only known extant copy of Hawks' *Explanation* is held in the Edward C. Kemble Collections on Western Printing and Publishing of the California Historical Society. This facsimile is itself somewhat scarce, this being the only copy in the trade at this time.

87 HAYES, James. *The Roman Letter: A Study of Notable Graven and Written Forms from Twenty Centuries in Which Our Latin Alphabet Moved Toward its High Destiny as the Basic Medium of Printed Communication Throughout the Western World.* Chicago: R. R. Donnelley & Sons Company, 1951. Large Pamphlet format. 10 x 8 1/2 inches. 54, [2] pp. 59 black-and-white figures, bibliography; text clean, unmarked, pages toned. French-fold color pictorial wrappers, stapled; binding square and tight, shelf wear and toning to covers. Very Good.

\$ 5

FIRST EDITION. The subtitle tells all about this well-illustrated exhibition catalog.

88 HAYNES, Merritt Way. *The Student's History of Printing, Giving the Principal Dates, Personages, and Events in the Development of the Typographic Art from Earliest Times to the Present, in Chronological Order.* New York and London: McGraw-Hill Book Company, Inc., 1930. Series: *McGraw-Hill Vocational Texts*. 8vo. 8 1/4 x 5 1/2 inches. xiii, 118 pp. Frontispiece of a Gutenberg statue, illustrated throughout, mostly with half-tones, bibliography, index; text clean, unmarked. Blind-stamped dark green cloth, gilt spine; binding square and tight, very light shelf wear. Near Fine.

\$ 40

FIRST EDITION, second printing. Basically a chronological list of important dates in printing history for use in class-rooms at a time when the press-man was still an important tradesman in society, the chapters include: "The Era of Beginnings (to 1397);" "The Gutenberg Era (1397-1468);" "The Typographic Era (1468 to 1620);" "The Early Journalistic Era (1620-1804);" "The Mechanical Era (Since 1804)."

89 HERRMANN, Frank. *Sotheby's: Portrait of an Auction House.* New York and London: W. W. Norton & Company, 1981. 8vo. 9 1/2 x 6 1/4 inches. xxvi, 468 pp. Figures, plates (both color and black-and-white), index; text clean, unmarked. Brick-red cloth, spine titled in gilt, dust-jacket; binding square and tight, spine ends and jacket spine ends softened, light toning to jacket. Very Good.

\$ 15

FIRST AMERICAN EDITION. Essential reading for collectors in all areas, this work traces the growth of Sotheby's auction house from its founding as a London book seller in 1733 to the late twentieth century, noting its economic and social influence.

90 HOFER, Philip (1898-1984). *Mishaps of a Compulsive Collector.* (Northampton, MA): Printed at the Rosemary Press for Friends of the Smith College Library, (1970). Pamphlet. 7 1/2 x 5 1/8 inches. [viii], 21, [1] pp. Half-title with crown vignette in red, title page printed in red and blue inks with large vignette made-up of typographical elements, running heads, decorative initials, page numbers printed in red; text clean, unmarked. French-fold wrappers printed in red and blue, stapled; binding square and tight, light shelf wear. Very Good.

\$ 12

LIMITED EDITION of 2,000 copies set in Monotype Blado. Hofer's essay was first presented at The Massachusetts Historical Society in January, 1969. Takes a humorous look at the flip-side of the life of a collector: Hofer examines his mistakes as a collector rather than bragging about his conquests.

Advance Proof Copy

91 HOFFMAN, Richard J. *A Gathering of Types. The Printing Types Accumulated Over Several Score Years Together With Some Notes on Their Origins and Use.* Van Nuys, CA: Richard J. Hoffman, 1979. 8vo. 8 1/4 x 6 inches. 93, [3] pp. Half-title, title page printed within a typographic border, text printed in various colors with lots of specimens of various type faces and ornaments; text clean, unmarked. Plastic comb-bound with plain stiff boards for the covers, titled by hand with a Sharpee and dated July 22, 1979; binding as square and tight as a comb binding will allow. Fine.

\$ 50

LIMITED EDITION of 100 copies. The colophon reads “The printer knowingly expects the book to be out-of-date the moment the binder gets the covers on.” Richard J. Hoffman began teaching the graphic arts in California in 1936. His last position was that of Head of the Journalism and the Graphic Arts Departments of Los Angeles City College. Hoffman served many years as Professor of Industrial Arts at California State University, Los Angeles.

92 HOFFMAN, Richard J. *A Gathering of Types. The Printing Types Accumulated Over Several Score Years Together With Some Notes on Their Origins and Use.* Van Nuys, CA: Richard J. Hoffman, 1979. 8vo. 8 1/4 x 5 3/4 inches. 93, [3] pp. Half-title, title page printed within a typographic border, text printed in various colors with lots of specimens of various type faces and ornaments; text clean, unmarked. Quarter cloth, patterned paper over boards, printed end-papers; binding square and tight. INSCRIBED BY THE AUTHOR on the colophon: “Muir’s copy, Richard J. Hoffman.” Fine.

\$ 200

FIRST EDITION. A lively and lovely specimen book filled with types collected over 40 years “through gifts, inheritance, purchase, and long-term loans.”

93 HOFFMAN, Richard J. *Florilegium Typographia. A Culling of Matrix Fonts for Line-Casting Machine Setting: A Printer's Bouquet of Types From the Printing Office of Richard Hoffman.* Van Nuys, CA: Richard J. Hoffman, 1985. 8vo. 213 x 148 mm. 154, [2] pp. Text printed in black and various colors with printer’s specimens; text clean, unmarked. Quarter gray cloth, decorative paper over boards, gilt spine, decorative end-papers, no jacket as issued; binding square and tight. SIGNED by Richard Hoffman on the colophon. Muir Dawson’s copy. Fine.

\$ 100

LIMITED EDITION of 250 copies. This book is a visual demonstration of the fonts of type available at Richard Hoffman’s printing office.

94 [HOFFMAN] PETKO, Edward. *At Seventy: Richard J. Hoffman. Text by Edward Petko.* Los Angeles: Columbian 415 Chappel, 1982. Oblong 4to. 9 7/8 x 12 1/4 inches. [ii], (38) pp. Half-title, frontispiece portrait printed in blue ink SIGNED by the illustrator, title-page printed in black, blue, and red with the Columbian 415 Chappel printer’s device in gilt, text printed in red, blue, and black, decorative initials, 9 photographs tipped-in (8 black-and-white, 1 color), colophon with Columbian eagle in blue; text clean, unmarked. Full beige linen, printed paper top cover and spine labels, marbled end-papers; binding square and tight. SIGNED by Ethan Lipton on the colophon. Fine.

\$ 200

LIMITED EDITION of 50 copies printed on Urabec-Hoffman all-rag handmade paper, designed and printed by Ethan B. Lipton, typesetting by Jack M. Conway, assistance by Gary Marc Remson, bound by Kater-Crafts Bookbinders. A loving tribute the Los Angeles' master-teacher of printing by Ethan Lipton and other students of Richard J. Hoffman.

95 HOLMES, Harold C. *Some Random Reminiscences of an Antiquarian Bookseller.* Oakland: The Holmes Book Company, 1967. 8vo. 9 1/4 x 6 1/8 inches. xxiv, 257 pp. Black-and-white frontispiece portrait, numerous black-and-white illustrations, excerpts from correspondence, index; text clean, unmarked. Gilt-stamped red cloth, end-papers decorated with images of book seller's tickets, dust-jacket; binding square and tight, light shelf wear to jacket, upper corners bumped. Near Fine.

\$ 20

FIRST EDITION. Robert Holmes founded the Holmes Book Company on the wharfs of San Francisco in 1894. Under the direction of his son, Harold C. Holmes, the firm grew to have branches in Los Angeles, San Francisco and Oakland. It was a formidable establishment and this memoir reflects its importance.

96 HOPKINS, Richard L. *Origin of The American Point System for Printers' Type Measurement.* Terra Alta, WV: Hill & Dale Press, (1976). 8vo. 9 1/4 x 6 1/4 inches. [xiv], 100 pp. Half-title, title page and chapter heads printed within typographic borders, title page and initials printed in red, 16 illustrations including two folding, bibliography, index; text clean, unmarked. Red cloth, gilt-titled spine, no dust-jacket as issued; binding square and tight. Fine.

\$ 30

LIMITED EDITION of 375 copies. Tells the story of the creation of a standardized "point" system for type measurement in the United States.

97 HUNTER, Dard (1883-1966). *Papermaking: The History and Technique of an Ancient Craft.* New York: Alfred A. Knopf, 1947. Thick 8vo. 9 1/4 x 6 1/4 inches. xxiv, 611, xxxvii, [3] pp. 318 black-and-white illustrations (including the frontispiece), index, large folding map at rear; text clean, unmarked. Blind-stamped blue cloth, spine titled in gilt; binding square and tight, inner hinges cracked, rubbed, shelf wear. Marked in pencil on the front free end-paper, "Reference - Muir." Good working copy.

\$ 30

SECOND EDITION, revised and enlarged. This is *the* classic work on papermaking by the foremost authority on the subject. Topics handled include tools and materials, hand moulds, pressing, drying and sizing, hand- and machine-made

paper, watermarking and more. Traces the history of the craft from its invention in ancient China to its introduction to Europe and America.

98 HUSS, Richard E. (1908-1997), compiler. *Poetic Printshop Past-Times*. (Lancaster, PA: Graphic Crafts, Inc.), 1975. 12mo. 7 3/4 x 5 1/2 inches. [x], 134 pp. Printed in brown ink, frontispiece drawing by Florence Taylor of the 18th-century *Lancaster Intelligencer* building, indexes, 5 pages of type specimens from the Graphic Crafts company; text clean, unmarked. Two-toned cloth binding, stamped in blue and gilt, dust-jacket; binding square and tight, jacket lightly soiled. Very Good.

\$ 10

FIRST EDITION of this Golden Anniversary Keepsake, 1925-1975. A nice gift for the public and at the same time serving as a marketing tool for the quality work performed by Graphic Crafts, Inc., of Lancaster, PA.

99 HUSS, Richard E. (1908-1997). *Dr. Church's "Hoax." An Assessment of Dr. William Church's Typographical Inventions in Which is Enunciated Church's Law*. Lancaster, PA: Graphic Crafts, Inc., 1976. 8vo. 9 1/8 x 6 1/8 inches. xiv, 78 pp. Half-title, frontispiece drawing of one of Dr. Church's inventions, illustrations in the text and 3 technical drawings in the appendix, index, bibliography; text clean, unmarked. Yellow-stamped blue cloth, dust-jacket; binding square and tight, jacket with light shelf wear. Very Good.

\$ 10

LIMITED EDITION of 500 copies, composed and printed by the Stinehour Press, Lunenburg, VT. Every new mechanical device or method must have a beginning. This book is about an original invention and the American mechanical genius, Dr. William Church (1779-1863), who is almost completely unknown in his native land. "The purpose of the book is to bring this inventor out of obscurity and to give him long overdue credit for his important inventions." From the jacket flap.

100 [JACKSON] KAINEN, Jacob (1909-2001). *John Baptist Jackson: 18th-Century Master of the Color Woodcut*. Washington, DC: United States Government Printing Office, 1962. Series: *Smithsonian Institution, United States National Museum, Bulletin*, No. 222. 4to. 11 1/4 x 8 5/8 inches. xii, 183 pp. 5 figures, 12 color plates (1 is a fold-out plate to show a triptych side-by-side), 77 black-and-white plates, catalog of Jackson's known oeuvre, bibliography, indexes; text clean, unmarked. Beige cloth, Smithsonian seal stamped in brown on the front cover, spine blocked in brown and titled in gilt; binding square and tight, rear upper corner bumped. Very Good.

\$ 12

FIRST EDITION. The first study of the life and work of John Baptist Jackson (circa 1700-1780), English wood-engraver and wallpaper manufacturer. After a career on the Continent, including stints in Paris, Rome, and Venice, Jackson returned to England and founded a wallpaper manufacturing company in Battersea.

102 JENKINS, John Holmes (1940-1989). *The Eberstadt Caper*. Austin: The Pemberton Press, 1975. Pamphlet. 11 x 8 1/2 inches. [ii], 17 pp. 4 black-and-white illustrations printed on laid paper; text clean, unmarked. Printed wrappers, stapled; binding square and tight, shelf wear to the covers, edge lightly toned. Compliments card. SCARCE. Very Good.

\$ 60

LIMITED EDITION of 375 copies. John Jenkins here tells the story of “the largest rare book transaction in history and would make me owner of one of the largest, possibly the largest rare book companies in the world.” Jenkins credits his other bookseller colleagues, such as Ray S. Walton and Michael Ginsburg. Jenkins ran Jenkins Publishing Company, which included the Pemberton Press and the San Felipe Press, and as President of the Antiquarian Booksellers’ Association of America worked on a national system for identifying and publicizing the theft or loss of rare books and other valuable materials from libraries, booksellers, and private collections and ensuring that the thieves are arrested and prosecuted.

103 Joh. Enschede en Zonen. *Letterproef: Bevattende, Romein en Cursief, Schreefloos, Compact Halfvet, Nederduitsch, Schrijfmuziek, Teekens en Koperen Lijnen, etc.* Haarlem: Joh. Enschede en Zonen, 1932. At Head of Title: Lettergieterij Joh. Enschede en Zonen, Oppericht, 1743. 8vo. 9 1/4 x 6 1/8 inches. [viii], 275, [1 blank] pp. Half-title, title page printed in red and black, type specimens throughout; text clean, unmarked. Gilt stamped red cloth; binding square and tight, lightly rubbed. Laid in is a 4 pp. bifolium specimen sheet of *Romulus Halfvet, Kapitaal, Klein Kapitaal, Onderkast*. “Muir’s property” noted in pencil on the front paste-down. Very Good.

\$ 50

FIRST EDITION of this massive type specimen book, which even includes chess type specimens.

104 JOHNSON, Alfred Forbes (1884-1972). *Type Designs: Their History and Development*. London: Grafton & Co., 1959. 8vo. 8 3/4 x 5 3/4 inches. viii, (184) pp. 43 figures, bibliography, index; text clean, unmarked. Two-toned blue cloth, stamped in gilt, dust-jacket; binding square and tight, light shelf wear and soiling to the jacket. Very Good.

\$ 30

SECOND EDITION, first edition, 1934. This volume is a study of typography from the point of view of type design from the invention of the art to the nineteenth century. The work is illustrated with facsimiles of typography chosen for the purpose of illustrating the development of the various forms. Alfred Forbes Johnson was a type design historian and British Museum librarian; he was a

pioneer in sixteenth-century French and Italian bibliography, with special reference to studying printers' types.

105 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.

106 JOHNSON, Pauline (b. 1915). *Creative Bookbinding.* Seattle: University of Washington Press, (1963). 4to. 10 3/4 x 8 inches. (xii), 263 pp. 302 figures, list of suppliers, bibliography, index; text clean, unmarked. Black-stamped white cloth, dust-jacket; binding square and tight, rear flap (whole) torn away at the fold. Very Good.

\$ 10

Corrected Edition. Includes a chapter on the history of bookbinding, emphasizes design, with detailed, clearly illustrated instructions for all levels and ages of bookbinders.

107 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.

108 JOHNSTON, Edward (1872-1944). *The House of David, His Inheritance: A Book of Sample Scripts, 1914 A.D.* London: Her Majesty's Stationery Office, 1966). At head of title: Victoria and Albert Museum. 4to. 10 x 8 inches. (33) pp. Text printed in black and red; text clean, unmarked. Gilt-stamped red cloth, dust-jacket; binding square and tight, jacket toned. Fine copy in Very Good dust-jacket.

\$ 12

FIRST EDITION. This book reproduces a manuscript commissioned from Edward Johnston in 1913 by Sir Sydney Cockerell. The manuscript comprises a series of

Biblical texts relating to King David in Greek, Latin and English chosen by Johnston and written out on vellum in black and red letters in a variety of scripts. Cockerell gave the manuscript to the Victoria and Albert Museum in 1959.

109 JONES, Thomas Roy (b. 1890). *Printing in America - And American Type Founders*. New York: The Newcomen Society of England, American Branch, 1948. Pamphlet. 9 x 6 inches. 32 pp. Printed in red and black inks with numerous decorations and illustrations in the text; correction in the text in ink on page 22. Printed wrappers, stapled; binding square and tight, toned at the extremities. Very Good.

\$ 12

FIRST EDITION, second printing. Thomas Roy Jones was Chairman of the Board of American Type Founders and President of its parent company, ATF, Incorporated. This book surveys the most important type founders working in the United States up to the Second World War.

110 KARCH, Robert Randolph (b. 1902). *How to Recognize Type Faces*. Bloomington, IL: McKnight & McKnight Publishing Company, (1952). 8vo. 8 3/4 x 5 3/4 inches. [iv], 265 pp. Type specimens throughout, index; light pencil marks on pages 113 and 179. Blue cloth, titled in blue, dust-jacket in archival mylar; binding square and tight, jacket chipped and torn at the head of the spine and the top of the rear panel with brown paper backing affixed to the rear of the jacket. Bifolium "Supplement for February, 1953" loosely laid in. Book plate, "Ex Libris Typographica, P. Hayden Duensing, 1954" on the front paste-down. Very Good.

\$ 45

FIRST EDITION. This is the only book where one could find all 1,475 type faces sold in fonts or matrix form in the United States in 1952.

111 KARLGREN, Bernard (1889-1978). *The Book of Odes: Chinese Text, Transcription and Translation*. Stockholm: The Museum of Far Eastern Antiquities, 1950. 8vo. 9 1/2 x 6 inches. [ii], 270 pp. Text in Chinese and English, index; text clean, unmarked. Printed wrappers, front cover printed in red and black with vignette; binding square and tight, wrappers toned, soiled. Uncut. Very Good.

\$ 50

FIRST EDITION of the first western translation of the Book of Odes (Shi king), which played an important role in the literary and cultural history of China. Klas Bernhard Johannes Karlgren was a Swedish sinologist and linguist who pioneered the study of Chinese historical phonology using modern comparative methods.

112 KELLY, Rob Roy (1925-2004). *American Wood Type*. In: *Design Quarterly*, No. 56. Minneapolis: Walker Art Center, 1963. 4to. 11 x 8 1/2 inches. 41 pp. Contains a history of woodcut illustrations, technical descriptions of end-cut, veneer, and die cuts,

biographies with portraits of major contributors to wood type manufacture in America, chronology, list of manufacturers, an extensive section of wood type specimens printed in black and red, 2-part bibliography of works consulted and specimen books by Mrs. Peter B. Corbin; text clean, unmarked. Printed wrappers, stapled; binding square and tight, corners bumped. Very Good.

\$ 50

FIRST EDITION. Edited by Georgia Beaverson. This issue of *Design Quarterly* contains a preliminary presentation of material that went into Kelly's *American Wood Type, 1828-1900* (first edition, 1969). Kelly was head of the Graphics Department at the Minneapolis School of Art and graphic designer for Walker Art Center, the Tyrone Guthrie Theatre Foundation, and the Minnesota Theatre Company Foundation.

113 KELLY, Rob Roy (1925-2004). *American Wood Type, 1828-1900: Notes on the Evolution of Decorated and Large Types and Comments on Related Trades of the Period*. New York, etc.: Van Nostrand Reinhold Company, (1969). 4to. 12 1/4 x 9 1/2 inches. 350 pp. Illustrated throughout in black-and-white including letter forms prior to the nineteenth century, lots of nineteenth-century specimens, bibliography, index; text clean, unmarked. Blind-stamped black cloth, spine titled in silver, dust-jacket in archival mylar; binding square and tight, jacket soiled, toned, with shelf wear. Very Good.

\$ 75

FIRST EDITION. This book tells the complete story of wood type, beginning with the history of wood as a printing material, the development of decorated letters and large letters, and the invention of machinery for mass-producing wood letters. The nineteenth century heyday of wood type is covered in great detail.

114 KINDERSLEY, David (1915-1995). *Variations on the Theme of Twenty-Six Letters*. Wellingborough, Northhamtonshire: Skelton's Press, [1969]. Small 4to. 8 1/4 x 6 1/4 inches. Unpaginated. [42] pp. Printed on a variety of variously colored G. F. Smith Strathmore Artlaid and Plan 8 papers French-folded so that the fore-edges are attached, 18 alphabets each with their own color inks or printed in blind against a colored background; text clean, unmarked. Printed wrappers, dust-jacket of translucent paper with the same design as the title page and front cover with added clear plastic cover on the jacket; binding square and tight. "Reference Copy - do not sell" marked by Muir Dawson in pencil on the title page. Very Good.

\$ 65

LIMITED EDITION of 500 copies. The text consists of 18 alphabets each with their own color inks or printed in blind against a colored background, the work was inspired by a visit to the Clark Library's Eric Gill collection, and each alphabet was originally drawn and painted. This volume makes available to a wider audience a series of alphabets that in the original are now in University libraries, museums, galleries and private collections. David Guy Barnabas Kindersley was a British

stone letter-carver and typeface designer, and the founder of the Kindersley Workshop (later the Cardozo Kindersley Workshop. His carved plaques and inscriptions in stone and slate can be seen on many churches and public building in the United Kingdom. Kindersley designed the Octavian font for Monotype in 1961.

115 [KINDERSLEY] SHAW, Montague. *David Kindersley; His Work and Workshop, With Illustrations from the Workshop Archives.* Cambridge: Cardozo Kindersley Editions & Uitgeverij de Buitenkant, 1989. 8vo. 10 x 7 3/4 inches. 96 pp. Half-title, frontispiece, profusely illustrated in black-and-white with a few portraits of Kindersley; text clean, unmarked. Black cloth, spine titled in gilt, dust-jacket; binding square and tight, light shelf wear to jacket, else Fine.

\$ 30

FIRST EDITION. This volume begins with a biographical introduction to one of the world's greatest letter designers, and goes on to study a number of Kindersley's commissions from the client's initial concepts to the finished product crafted by the master.

116 [KRAUS] KRAUS, Hanni. *In Memoriam: Hans Peter Kraus, 1907-1988.* [Mount Vernon, NY]: (The Press of A. Colish, 1989). 8vo. 9 1/2 x 6 1/8 inches. 44, [2] pp. Black-and-white portrait of Hans P. Kraus, contains the remarks of T. Peter Kraus, Charles Pierce, William H. Scheide, Herbert Cahoon, Christopher de Hamel, Bernard M. Rosenthal, Kit Currie, and Herbert W. Gstalder at the memorial service for Hans Kraus held 29 November 1988 at the Pierpont Morgan Library; text clean, unmarked. Black cloth, blocked in red and titled in gilt on the front cover; binding square and tight. Compliments card laid over the front free end-paper. Very Good.

\$ 75

LIMITED EDITION of 400 copies printed at the Press of A. Colish for the family of H. P. Kraus, 1989.

117 LAKE, Kirsopp (1872-1956) and **LAKE, Silva** (1898-1983), editors. *Dated Greek Minuscule Manuscripts to the Year 1200. Indices, Volumes I to X.* Boston, MA: American Academy of Arts and Sciences, 1945. Series: *Monumenta Palaeographica Vetera.* 8vo. 10 1/4 x 7 inches. xxxv, 185 pp. Errata slip bound in. Black-stamped green cloth; binding square and tight, lightly rubbed. Very Good.

\$ 50

FIRST EDITION of the index volume of Kirsopp Lake's important study of Greek minuscule manuscripts. Silva Tipple New, Lake's former student, married Kirsopp Lake in December, 1932. Together they collaborated on ten large albums of facsimiles entitled *Dated Greek Minuscule Manuscripts to the Year 1200* (1934-1939). These portfolios of reproductions were organized by location and

contained photographic specimens of some 400 manuscripts. These were important publications, for they encouraged scholars to look beyond the more well known manuscripts and realize the worth of encompassing a wide range of textual variants in any editing of the Greek text.

119 LAWSON, Alexander S. (1912-2002). *Printing Types: An Introduction*. Boston: Beacon Press, (1971). Series: Beacon Hill Paperback - Fine Arts, No. 474. Trade Paperback. 9 x 5 3/4 inches. [viii], (120) pp. Text printed in brown and black inks, illustrated throughout, including lots of type specimens, list of sources of printing types at the rear; text clean, unmarked. Printed wrappers; binding square and tight, light shelf wear. Near Fine.

\$ 5

FIRST EDITION, second printing. An excellent guide to recognizing and identifying typefaces. Alexander S. Lawson was a teacher at the Rochester Institute of Technology from 1947-1977. He was a scholar-printer in the tradition of Isaiah Thomas, Theodore Low De Vine, and Daniel Berkeley Updike; Professor Lawson was acknowledged throughout the country as an authority on the history, design and development of printing types.

120 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.

121 LEWIS, Arthur William. *Basic Bookbinding*. London: B. T. Batsford; New York: Dover Publications (rubber stamped under Batsford), (1952). *101 Things to Make or Do Series*. 12mo. 7 1/2 x 5 inches. xi, 147 pp. 11 black-and-white photographic plates, 127 figures, lists of sequence of operations, index, 3 pages of ads at the rear; text clean, unmarked. Red cloth, spine titled in black, dust-jacket; binding square and tight, jacket price-clipped and soiled, shelf wear. Very Good.

\$ 10

FIRST EDITION. "The instructions, diagrams and photographs in this books are so clear that they will enable the complete beginner, working by himself, to learn the

basic principles of the craft and to bind his own books in a satisfactory and attractive style.” From the dust-jacket.

122 LEWIS, John N. C. *A Handbook of Printing Types with Notes on the Style of Composition and Graphic Processes Used by Cowells.* Ipswich: W. S. Cowell Ltd., distributed by Faber and Faber, (1948). 8vo. 8 3/4 x 5 3/4 inches. 115, [1] pp. Half-title, title page with red and black vignette, color illustrations throughout, examples of page design and type samples throughout, glossary; text clean, unmarked. Illustrated cloth, dust-jacket with design to match the cloth; binding square and tight, rubbed, corners bumped, jacket price-clipped. Very Good.

\$ 15

SECOND EDITION. This book can be put to good use by typographers, designers, advertisers and art students and anyone interested in fine bookwork and contemporary [!] graphic arts.

123 LILIENTHAL, Theodore M. (1893-1972). *A William Morris Press Goes West.* Berkeley: Tamalpais Press, 1961. Pamphlet. 10 x 6 1/2 inches. [8] pp. Black-and-white photograph of Albion Proof Press No. 2331 tipped-in as the frontispiece, title page printed in red and black, acorn vignette on title page, typographic headpiece in black and red, decorative initial in black and red, printer's device on the colophon; text clean, un-marked. Brown printed wrappers, stapled; binding square and tight, rear panel bumped at the corners. Very Good.

\$ 15

LIMITED EDITION of 99 copies for presentation to the Zamorano Club, May 1961 by Roger Levinson at the Tamalpais Press.

124 LONG, Robert P. *Wood Type & Printing Collectibles.* (East Meadow, NY: Robert P. Long, 1980). Trade Paperback. 9 3/4 x 7 3/4 inches. 104 pp. Illustrated throughout in black-and-white, including type specimens and printing equipment and more, bibliography, index; text clean, unmarked. Printed wrappers; binding square and tight, minor shelf wear. Near Fine.

\$ 50

FIRST EDITION. An overview of the history and technology of wood type; encourages the collector to increase their knowledge of the art form.

125 MacDONALD, Byron J. *The Art of Lettering with the Broad Pen.* New York: Reinhold Publishing, (1966). Oblong 8vo. 7 1/4 x 10 3/8 inches. (64) pp. Text printed in black and terra cotta with extensive lettering examples; text clean, unmarked. Black cloth lettered in red, end papers reproduce a French marriage contract manuscript dated 1303, dust-jacket; binding square and tight, jacket soiled with shelf wear, covers bowed. Good.

\$ 5

FIRST EDITION. A simple how-to-do-it book on lettering with the broad pen.

126 McMURTRIE, Douglas Crawford (1888-1944). *The Book: The Story of Printing & Bookmaking*. New York, etc.: Oxford University Press, (1948). Thick 8vo. 9 ¾ x 7 ¼ inches. (xxxii), 676, [2] pp. Printed on Special Laid Paper with the author's monogram watermark, title-page vignette printed in blue, illustrated throughout in black and white including numerous plates, index; text clean, un-marked. Blue cloth, gilt spine, no dust-jacket; binding square and tight, rubbing and soiling to cover. "Return to Muir Dawson" pencilled on the front paste-down. Very Good.

\$ 20

THIRD EDITION, revised, second printing. This is the seventh edition of the successors to *The Golden Book*, first published in 1927. Douglas McMurtrie was an American typeface designer, graphic designer, historian, and bibliographer of printing. McMurtrie wrote many books, including *A History of Printing in the United States*, and *The Book: The Study of Printing & Bookmaking* which were widely read. McMurtrie was appointed to head up the Works Progress Administration's American Imprints Inventory. This project resulted in thirty-five publications as well as more than fifteen million documents being deposited in the Library of Congress.

127 MANSFIELD, Edgar (1907-1996). *Modern Design in Bookbinding*. (Boston): Boston Book and Art Shop, (1966). 4to. 11 1/2 x 8 3/4 inches. 119 pp. Black-and-white photographic illustrations throughout, bibliography; text clean, unmarked, pages toned. Red cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket soiled and toned, shelf wear. Very Good.

\$ 30

FIRST AMERICAN EDITION. Sub-title: "76 full page plates with notes and illustrations on design, and the technique of fine binding by Edgar Mansfield and an illustrated introduction [including binding history] by Howard M. Nixon, Deputy Keeper of Printed Books, British Museum, London."

128 MARZIO, Peter C. (1943-2012). *The Democratic Art: Pictures for a 19th-Century America, Chromolithography 1840-1900*. Boston: David R. Godine, (1979). 4to. 11 1/4 x 8 3/4 inches. xiv, 357, [1] pp. 44 black-and-white figures, bibliography, 128 color plates, index; text clean, unmarked. Cloth, spine titled in gilt, dust-jacket; binding square and tight, jacket lightly toned. Very Good.

\$ 15

FIRST EDITION. This is the first full-scale study of chromolithography in nineteenth-century America.

129 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.

130 Mergenthaler Linotype Company. *Eldorado*. Brooklyn, NY: Mergenthaler Linotype Company, 1953. Pamphlet. 8 1/2 x 5 1/2 inches. Unpaginated. [14] pp. Woodcut illustration of a knight on horseback with his squire, examples of the type in use and specimens of sizes; text clean, unmarked. Maroon wrappers, title and top cover Maya hieroglyph illustration in gilt, stapled; binding square and tight, light shelf wear and fading to covers. Very Good.

\$ 40

FIRST EDITION. This is essentially a specimen book for a new Linotype typeface called Eldorado offered in 6, 7, 8, 9, 10, 11 and 12 point. With an introduction by the designer, W. A. Dwiggins.

131 MEYNELL, Francis (1891-1975). *English Printed Books*. London: Collins, 1946. Series: *Britain in Pictures, The British People in Pictures*. 8vo. 9 x 6 1/2 inches. (48) pp. Half-title, printer's device on the title page, 21 black-and-white figures, 8 color plates, bibliography; text clean, unmarked. Printed paper over boards, dust-jacket; binding square and tight, jacket soiled with shelf wear, extremities of the boards bumped. Very Good.

\$ 5

FIRST EDITION. In this book Sir Francis Meynell, founder of the Nonesuch Press, describes the general development of the tradition of printing in England with reference to outstanding figures and historic editions.

132 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.

133 MIDDLETON, Robert Hunter (1898-1985). *Chicago Letter Founding*. Chicago: The Black Cat Press, 1937. 12mo. 6 1/2 x 4 3/4 inches. (30) pp. Half-title, title page in black and brown inks with vignette, 2 decorations in the text in brown; text clean, unmarked. Quarter brown cloth, decorative paper over boards, spine titled in gilt; binding square and tight, corners showing. SCARCE. Very Good.

\$ 40

LIMITED EDITION of 100 copies. Contains notes on a Chicago punch and matrix cutter and his clients. Written by the Director of the Department of Typeface Design of the Ludlow Typograph Company, who designed forty-one typefaces himself.

134 MIURA, Kersten Tini. *Beautiful Bindings*. Tokyo: Kyuryudo Co., (1983). 4to. 11 3/4 x 9 inches. 118, [2] pp. Half-title, text in Japanese, black-and-white portrait of the author, 24 pages of color photographs of bindings, several hundred figures in black-and-white including photographs and line drawings, chronology, index; text clean, unmarked. Stiff blue wrappers titled in black, color dust-jacket; binding square and tight. SCARCE. Fine.

\$ 50

FIRST EDITION. A manual on binding technique. Even though the text is in Japanese, this extensively illustrated volume could still be studied with profit by those interested in designer bindings.

135 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.

136 MORAN, James. *A Brief Essay on the Printing Press*. Lintzford, UK: The Richardson Printing Ink Co. Ltd., (1963). Series: *Chap-Book*, No. 3. Pamphlet. 7 1/4 x 4 7/8 inches. 31 pp. 20 figures of printing presses; text clean, unmarked. Pictorial printed wrappers, stapled; binding square and tight, light shelf wear. Fine.

\$ 20

Printed by The Furnival Press, London for the Richardson Printing Ink Co., as a contribution to the study of printing history at the XI International Printing Machinery and Allied Trades Exhibition, London, 1963, set in Monotype Bembo Series 270 and printed with Richardson's 11153 Ultraset Black ink.

137 MORAN, James. *The Composition of Reading Matter: A History from Case to Computer.* London: Wace & Co., (1965). 8vo. 10 x 6 3/8 inches. 84 pp. Black-and-white illustrations of printing equipment throughout, bibliography, index; text clean, unmarked. Printed cloth in blue, red, and black; binding square and tight, light toning to covers. Very Good.
\$ 20

FIRST EDITION. A history of composing machines that takes into account moveable types, type-casting, film-setting, and computers. Cutting edge for its time, the computers described here make a compelling historical treatment in the early twentieth century.

138 MORAN, James. *Printing Presses: History and Development from the Fifteenth Century to Modern Times.* Berkeley and Los Angeles: University of California Press, (1973). Large 8vo. 11 x 7 inches. 263 pp. 109 figures, 64 plates, bibliography, general index and index of presses and machines; text clean, unmarked. Dark green cloth, front cover illustrated in gilt, spine titled in gilt, dust-jacket; binding square and tight, dust jacket with soiling and shelf wear. A Fine book in a Very Good dust-jacket.
\$ 50

FIRST EDITION. This is the most comprehensive book to survey the history of the relief printing press and machine up to the later half of the twentieth century.

139 MORES, Edward Rowe (1730-1778). *A Dissertation Upon English Typographical Founders and Founderies (1778), with A Catalogue and Specimen of the Typefoundry of John James (1782).* Edited with an Introduction and Notes by Harry Carter & Christopher Ricks. London: Oxford University Press, 1961. 8vo. 10 x 6 3/8 inches. lxxx, 145, [1] pp. Frontispiece portraits of Mores, 12 illustrations (some on plates), index; text clean, unmarked. Green buckram, printed paper spine label which is ruled in gilt, extra spine label bound in at the rear, dust-jacket; binding square and tight, bump to foot of spine, jacket with toning, soiling, closed tear. Very Good.
\$ 50

Issued simultaneously with an edition printed by the Bibliographical Society. A modern edition of the pioneering eighteenth-century history of English typefounding with modern scholarly apparatus.

140 MORISON, Stanley (1889-1967). *First Principles of Typography.* New York: Macmillan, 1936. 12mo. 6 3/4 x 4 1/2 inches. [vi], 29 pp. Text with 3 very

inconspicuous pencil marks of Muir Dawson. Beige cloth, titled in red, dust-jacket; binding square and tight, jacket soiled with small chips at the head and foot of the spine. Near Fine.

\$ 35

FIRST EDITION. This text first appeared in the *Fleurion* in 1930 (Vol. VII). This is the first edition “suitable for the pocket of every practicing printer.” Jacket blurb. Stanley Morison was a British typographer, designer and historian of printing. He was one of the most influential type designers of the twentieth century, having designed the Times New Roman typeface (1931) and several historical revivals for the Monotype Corporation.

141 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.

142 MORISON, Stanley (1889-1967). *On Type Designs, Past and Present. A Brief Introduction. New Edition.* London: Ernest Benn, 1962. Small 8vo. 8 3/4 x 5 3/4 inches. 79, [1] pp. Half-title, publisher’s device on title page, 59 illustrations of types; text clean, unmarked. Printed paper over boards, all edges stained red, dust-jacket letterpress printed on laid, watermarked paper; binding square and tight, jacket soiled and toned at the spine, front free end-paper soiled. A near Fine copy in Very Good dust jacket.

\$ 20

NEW EDITION, revised and enlarged. From the jacket flap: “The story is briefly but completely told, taking the reader from the Carolingian script, and the evolution of national styles in calligraphy, through the first known designed type faces sponsored by Jenson and Aldus; with chapters on Garamond, Granjon from France, van Dyck and the Dutch letter, the birth of the ‘modern’ face, Grandjean, Fournier and Fleischman.”

143 MORISON, Stanley (1889-1967). *Calligraphy, 1535-1885: A Collection of Seventy-two Writing-Books and Specimens from the Italian, French, Low Countries and Spanish Schools. Cataloged and Described with Upwards of 210 illustrations and an Introduction by Stanley Morison.* Milan: La Bibliofila, 1962. 8vo. 9 3/4 x 6 3/4 inches. 175 pp. Double-page title page with elaborate calligraphic borders, illustrated

throughout; text clean, unmarked, paper toned. Illustrated wrappers; binding square and tight, shelf wear. Very Good.

\$ 125

LIMITED EDITION of 2,000 numbered copies, this is number 676, printed on Fabriano paper. This is a catalog of 72 calligraphy books listed chronologically and divided by nationality assembled by Carla C. Marzoli and given full bibliographical treatment by Stanley Morison. An invaluable resource for both the collector and the book seller.

144 MORISON, Stanley (1889-1967). *Letter Forms: Typographic and Scriptorial. Two Essays on Their Classification, History and Bibliography.* London: Nattali & Maurice, (1968). Small 8vo. 7 1/4 x 4 3/4 inches. x, 167, [1 blank] pp. Half-title, several illustrations including a double-page plate; text clean, unmarked. Blue paper over boards, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket roughed up a bit at the margins, with a closed tear on the upper edge of the front panel. Very Good.

\$ 30

FIRST EDITION, thus. Introductory note by John Dreyfus. "On the Classification of Typographical Variations" was first published in *Type Specimen Facsimiles* (London, 1963). "On some Italian Scripts of the XV and XVI Centuries" first appeared in *Calligraphy 1535-1885* in 1962.

145 MORISON, Stanley (1889-1967). *Letter Forms: Typographic and Scriptorial. Two Essays on Their Classification, History and Bibliography.* London: Nattali & Maurice, (1968). Small 8vo. 7 1/4 x 4 3/4 inches. x, 167, [1 blank] pp. Half-title, several illustrations including a double-page plate; text clean, unmarked. Blue paper over boards, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket roughed up a bit at the margins, with a small closed tear on the lower edge of the front panel. Very Good.

\$ 30

FIRST EDITION, thus. Introductory note by John Dreyfus. "On the Classification of Typographical Variations" was first published in *Type Specimen Facsimiles* (London, 1963). "On some Italian Scripts of the XV and XVI Centuries" first appeared in *Calligraphy 1535-1885* in 1962.

146 MORISON, Stanley (1889-1967). *A Tally of Types. With Additions by Several Hands. Edited by Brooke Crutchley.* Cambridge: At the University Press, 1973. Tall 8vo. 10 1/2 x 6 3/4 inches. (138) pp. Specimens of the types under discussion in each chapter, index; text clean, unmarked. Black cloth, gilt spine, dust-jacket; binding square and tight, jacket with shelf wear. A Fine copy in a Very Good dust jacket.

\$ 30

SECOND EDITION, revised and enlarged. The first edition of Morison's *A Tally of Types* was issued in a small number for private distribution in 1953. A modern classic of typographical history and practice, *A Tally of Types* presents 17 chapters each on a different type face by Morison. 3 Appendices add Van Dijck, Ehrhardt and Roumus by Netty Hoeflake, Harry Carter and John Dreyfus, respectively.

147 MORISON, Stanley (1889-1967). *Excerpts from the Postscript by Stanley Morison to the 1967 Edition of First Principles of Typography*. (New York): printed for Abe Lerner by Ronald Gordon at The Oliphant Press, 1978. Pamphlet. 7 5/8 x 5 inches. [8] pp. Self-wraps, stitched, title and Abe Lerner's printer's device on page [8] printed in red; minor soiling to covers, else Fine.

\$ 30

LIMITED EDITION of 175 copies printed for Abe Lerner by Ronald Gordon at The Oliphant Press as a keepsake for presentation September 28, 1978 to member of the Double Crown Club in London.

148 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.

149 [MORISON & UPDIKE] McKITTRICK, David (b. 1948), editor. *Stanley Morison & D. B. Updike: Selected Correspondence*. New York: The Moretus Press, 1979. 8vo. 9 1/4 x 6 1/4 inches. xxxiv, 217, [3] pp. Chronology, 20 illustrations (most on plates), 107 letters between Morison and Updike, index; text clean, unmarked. Navy cloth, gilt spine, dust-jacket; jacket spine faded, light shelf wear and soiling to the jacket. Very Good.

\$ 18

FIRST EDITION. These letters form a remarkable body of comment on typographical history, liturgical printing, and the world of printing in the 1920s and 1930s. They provide keen insights into the minds of the two giants of twentieth century typographic history.

150 MUIR, Barbara. *The Formation of the International League of Antiquarian Booksellers (ILAB/LILA)*. Los Angeles: Antiquarian Booksellers' Association of America, 1996. 8vo. 9 3/8 x 6 1/4 inches. [iv], 23 pp. Half-title, title page printed against a purple ground with typographic border, text printed in black and red, half-tone portrait of the Executive Committee of the ILAB, 1948, 3 pages of lists of ILAB officers and Congresses; text clean, unmarked. Gray wrappers, printed in black with typographic borders in red; binding square and tight, minor shelf wear. Very Good.

\$ 45

Printed by Patrick Reagh, this text reprints, with additions and a new introduction, an excerpt from *Rural Life with a Rare Bookman*, by Barbara Kaye (Mrs. Percy Muir).

151 MUIR, Barbara. *The Formation of the International League of Antiquarian Booksellers (ILAB/LILA)*. Los Angeles: Antiquarian Booksellers' Association of America, 1996. 8vo. 9 3/8 x 6 1/4 inches. [iv], 23 pp. Half-title, title page printed against a purple ground with typographic border, text printed in black and red, half-tone portrait of the Executive Committee of the ILAB, 1948, 3 pages of lists of ILAB officers and Congresses; text clean, unmarked. Gray wrappers, printed in black with typographic borders in red; binding square and tight, minor shelf wear. Very Good.

\$ 45

Printed by Patrick Reagh, this text reprints, with additions and a new introduction, an excerpt from *Rural Life with a Rare Bookman*, by Barbara Kaye (Mrs. Percy Muir).

152 MULLER, J. *California, Land of Gold, or, Stay at Home and Work Hard. A Short Description of California and the Dangers Which Threaten the Immigrant Along with the Story of the Sad Fate of a German Immigrant. Adapted for Young Adults...* San Francisco: The Book Club of California, 1971. Series: *Book Club of California Publication*, No. 138. 12mo. 7 x 5 1/4 inches. [vi], 86 pp. Title-page printed within a red typographic border as is the entire text, edited with an introduction by Ferol Egan, translated by Anthony Knight, 6 primitive illustrations taken from the original German language text; text clean, unmarked. Blue cloth, spine titled in gilt, small slip mounted in the front endpapers announces "The original edition of this book was published by The Book Club of California in 1971. Recently a few were discovered and are bound in a different colored cloth for distribution to new members"; binding square and tight. Very Good.

\$ 25

LIMITED EDITION of 450 copies designed and printed by Lawton and Alfred Kennedy. Printed in Scotch Roman type on machine made paper. Little is known of J. Muller, the author of this work meant to discourage German youth from leaving their homes and venturing to California during the heady years of the California Gold Rush. The text tells the stories of several foolish Germans who were beguiled into dreadful voyages into distant lands. Printed in the same format as the original, included in the Rounce and Coffin Club Exhibition of Western Books. Reference: Harlan, *The Two Hundredth Book*, No. 138 (not referencing the later blue-cloth re-issue).

153 MURRAY, John J. *Antwerp in the Age of Plantin and Brueghel*. Norman: University of Oklahoma Press, (1970). The Centers of Civilization Series, Vol. 27. 12mo. 7 3/4 x 5 inches. xiii, 170 pp. Half-title, title page printed in two colors, 2-page map of Antwerp, bibliography, index; text clean, unmarked. Brown cloth, spine blocked in black and titled in gilt and black, top edge stained brown, dust-jacket; binding square and tight, jacket lightly soiled. Very Good.

\$ 12

FIRST EDITION. "Throughout most of the sixteenth century, Antwerp in Belgium was the richest and perhaps the most famous city of Europe. Commercially, it was 'Venice outdone,' commanding colonial as well as European markets. Its harbors on the Scheldt river teemed with ships, and its marketplaces were noisy with the babble of foreign merchants. The Antwerp Exchange was the Wall Street of the known world. The cultural life of the city revolved around the House of Plantin, a printing house founded by Christophe Plantin.... His establishment, at one time having twenty-two presses in operation, was one of the wonders of the sixteenth-century work, the meeting place of the best minds in Europe." From the jacket.

154 MURRAY, John McIntyre. *A Brief History of Printing, Prepared for Students in the Printing Classes of Public Schools by John McIntyre Murray, Instructor in Printing, Los Angeles Schools*. (Los Angeles, CA: John McIntyre Murray, 1923). Pamphlet. 8 1/4 x 5 1/4 inches. 24 pp. Title page printed within ruled border with pen and scroll vignette, large decorative initial in red on page 3, text printed in red and black with running heads and 2 illustrations; text clean, unmarked. Printed wrappers with title printing within typographic borders in two colors and a printed at a press vignette, stapled; binding square and tight, shelf wear. SCARCE. Very Good.

\$ 75

FIRST EDITION. Type composition, presswork and binding by the printing classes of Thirtieth Street Junior High School, Los Angeles. John McIntyre Murray was a native of Canada who learned the printing trade in Chicago, and came to Los Angeles in 1906. He worked at the Commercial Printing House and Young &

McCallister before beginning teaching at John Adams Junior High School in 1920. Murray was on the teaching staff of the Los Angeles Trade-Technical Junior College from 1925 to 1945, when he retired. See: Anderson and Murray, *A Brief History of the Printing Department of Los Angeles Trade-Technical Junior College*, pp. 32-33.

155 [NASH] HARLAN, Robert D. (d. 1976). *Chapter Nine: The Vulgate Bible & Other Unfinished Projects of John Henry Nash*. San Francisco: Book Club of California, 1982. Series: *Book Club of California Publication*, No. 170. 12mo. 7 x 4 5/8 inches. (80) pp. Printed on laid paper, title page printed within green rules, 2 figures, 4 plates (3 folding, including 1 mounted inside the rear cover); text clean, unmarked. Gilt-stamped parchment over boards, no dust-jacket; binding square and tight. Very Good.

\$ 12

LIMITED EDITION of 1,000 copies (500 hundred for the Typophiles) designed by Abe Lerner. An excellent study of John Henry Nash's final typographical projects. Provides more information to supplement Harlan's *John Henry Nash: The Biography of a Career* (1970). Reference: Harlan, *The Two Hundredth Book*, No. 170.

156 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.

157 NAUDE, Gabriel (1600-1653). *Advice on Establishing a Library. With an Introduction by Archer Taylor*. Berkeley and Los Angeles: University of California Press, 1950. 12mo. 7 1/4 x 5 1/4 inches. xiii, 110 pp. Half-title with a blue rule, blue vignette on title page, decorative initials, bibliography, index; text clean, unmarked. Gilt-stamped bright blue cloth, dust-jacket; binding square and tight, jacket soiled and price-clipped. Fine book in Very Good dust-jacket.

\$ 30

FIRST EDITION, thus. Gabriel Naude was a librarian in the seventeenth century; here he offers sound, practical advice to both librarians and collectors with an intelligent interest in books.

158 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.

159 NEWTON, Alfred Edward (1864-1940). *The Amenities of Book-Collecting and Kindred Affections*. Boston: The Atlantic Monthly Press, (1924). 8vo. 8 1/4 x 5 3/4 inches. xxi, 355 [1] pp. Half-title, color frontispiece with tissue guard, title-page vignette, numerous illustrations on plates and figures throughout; text clean, unmarked. Quarter cloth, plain paper over boards, printed paper spine label, top edge gilt, no dust-jacket; binding square and tight, light shelf wear. Very Good.

\$ 5

FIRST EDITION, fifth printing. Alfred Edward Newton was an American author, publisher, and avid book collector. He is best know for his book *Amenities of Book Collecting* (first published, 1918) which sold over 25,000 copies.

160 OGG, Oscar. *Lettering as a Book Art*. Brooklyn, NY: George McKibbin & Son, (1949). 8vo. 9 1/4 x 6 1/4 inches. Black-and-white illustrations, printed throughout in black and maroon inks; text clean, unmarked. Blind-stamped maroon cloth, no dust-jacket; binding square and tight. Very Good.

\$ 8

FIRST EDITION. This is the sixth of a series of monographs devoted to the educational advancement of book design, manufacturing and publishing sponsored by George McKibbin & Son. Oscar Ogg was a contributing editor to *American Artist*, lecturer in calligraphy at Columbia University, Art Director of the Book-of-the-Month Club and a member of the Grolier Club, Salmagundi Club, The Typophiles, and the American Institute of Graphic Arts.

161 [PANIZZI] MILLER, Edward. *Prince of Librarians: The Life and Times of Antonio Panizzi of the British Museum*. Athens, OH: The Ohio University Press, (1967). 8vo. 8 3/4 x 5 1/2 inches. 356 pp. Black-and-white illustrations on plates, bibliography, index; text clean, unmarked. Maroon cloth, spine titled in gilt, top edge stained green, dust-jacket; binding square and tight, dust-jacket with shelf wear. Very Good.

\$ 10

FIRST EDITION. This volume recounts the politics, the intrigues, and the accomplishments of Anthony Panizzi (1797-1879), Principal Librarian of the British Museum during a crucial period of the Museum's growth.

162 PANKOW, David and DREYFUS, John Gustave (1918-2002). *The Art of the Type Specimen in the Twentieth Century. An Exhibition held at ITC Center, 1 March - 21 May 1993. With Essays on Twentieth Century Type Specimens by...* New York: The Typophiles, 1993. *Typophiles Monograph New Series*, No. 8. 8vo. 9 x 6 inches. 63, [1] pp. Title page printed within ruled typographic borders in red and black, well-illustrated in various colors, checklist of the exhibition; text clean, unmarked. French-fold printed wrappers; binding square and tight. Fine.

\$ 20

LIMITED EDITION of 1,100 copies, designed by Jerry Kelly and printed and bound at The Stinehour Press, Lunenburg, Vermont. This is one of 500 with a special Typophiles imprint. Pankow's essay is entitled "The Twentieth-Century Type Specimen." Dreyfus' essay is entitled "Type Specimens in a Century of Typographical Change."

163 PARTINGTON, Charles Frederick (d. 1857?). *The Printers' Complete Guide; Containing A Sketch of the History and Progress of Printing, To Its Present State of Improvement...* London: Printed for Sherwood, Gilbert, and Piper, [1829?]. At Head of Title: *The Mechanics' Library, Or Book of Trades*. 8vo. 8 3/8 x 5 3/8 inches. [iv], 193-288, [ads 4] pp. Title page with large engraving of a printing press, 2 engraved plates of printing presses, typographic illustrations of case layouts, 22 pages of typographic schemes of imposition, 2-page table of signatures and folios, proof reader's marks, examples of compositor's worksheets, 6 pages of tables for pricing paper and letters, 4 engravings of presses, 2 pages of type specimens; text clean, unmarked. Plain wrappers, printed paper top cover label; binding square and tight. SCARCE. Very Good.

\$ 150

FIRST EDITION. Extract from *The Mechanics' Library, Or Book of Trades* (1829). The further subtitle to this volume describes the contents as: "details of its several departments; numerous schemes of imposition, modern improvements in stereotype, presses, and machinery, &c.; with familiar instructions to authors, illustrative of the art of correcting proof-sheets." Charles Frederick Partington lists himself on the title page as a Lecturer at the London, Russell, and Mechanics' Institutions. Partington lectured on modern improvements in mechanics and edited or wrote many works on the sciences and the practical working of various trades. Partington's main activities were centered at the London Institution, an educational institution founded in London in 1806 and dedicated to making scientific education widely available. The London Institution's most important field of activity became

Chemistry, with lecturers including Michael Faraday, John Playfair, Norman Lockyer, and Sir William Ramsay.

164 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.

165 Peabody Institute of the City of Baltimore. *Calligraphy & Handwriting in America. Exhibition at the Peabody Institute Library, Baltimore, Maryland, November - December 1961*. Baltimore: Peabody Institute of the City of Baltimore, 1961. 4to. 11 x 8 1/2 inches. Unpaginated. [44] ff. Printed on the rectos only. Introduction by P. William Filby, lists and describes 346 items in the exhibition, bibliography, index; text clean, unmarked. Illustrated wrappers; binding square and tight, shelf wear and toning to the covers. Laid in are: 1) Peabody Institute Library trifold brochure, dated 1959, 9 x 4 inches closed, 6 panels, describing the mission and operations of the Library; and 2) a hand written note on Peabody Institute letterhead which reads "Muir, Thought you would like one! Bill Filby." Very Good.

\$ 20

FIRST EDITION. Exhibition catalog describes the materials assembled for the most comprehensive exhibition of American calligraphy ever shown to the public. P. William "Bill" Filby (1912-2002) was the former director of the Maryland Historical Society and an authority on the Star-Spangled Banner. Filby was assistant director and librarian of the Peabody Institution Library from 1947 to 1965, when he joined the Maryland Historical Society as its chief librarian.

166 PETERS, Jean (b. 1935), editor. *Book Collecting: A Modern Guide*. New York & London: R. R. Bowker Company, 1977. 8vo. 9 1/4 x 6 1/4 inches. xix, 288 pp. A few illustrations in the text, notes on contributors, list of useful addresses, index; text clean, unmarked. Brick-red cloth, spine titled in yellow, dust-jacket; binding square and tight, light shelf wear and soiling to jacket, else a Fine, unread copy.

\$ 10

FIRST EDITION. 12 articles on modern book collecting, including “What Book Collecting is all About,” by William Matheson; “The Antiquarian Book Market,” by Robert Rosenthal; “Descriptive Bibliography,” by Terry Belanger, and more.

167 PETERS, John and Van WINGEN, Peter M. *The Type Punches at Columbia University. An Inventory*. (New York): School of Library Service, Columbia University, 1974. Pamphlet. 9 x 5 7/8 inches. Unpaginated. [vi], 40, [2] pp. Black-and-white frontispiece, specimens of types; text clean, unmarked. Printed wrappers, stapled; binding square and tight, light soiling and shelf wear to the covers. Original sales receipts sold to Dawson’s Book Shop and dated 1974 laid in. Very Good.

\$ 25

FIRST EDITION. The history of type punches is incomplete because their construction was considered a trade secret; this study helps to make clear remains unknown.

168 PILSWORTH, Edward S. *Electrotyping in Its Relation to the Graphic Arts*. New York: The Macmillan Company, 1923. 12mo. 7 5/8 x 5 1/4 inches. ix, 131 pp. 65 figures; text clean, unmarked. Blind-stamped dark green cloth, gilt spine; binding square and tight, shelf wear. Very Good.

\$ 15

FIRST EDITION. A technical manual, with history of the development of the process, of the method of producing duplicates on an industrial scale, known as electrotyping.

169 Portland Art Association. *Calligraphy: The Golden Age & Its Modern Revival. An Exhibition Held at the Portland Art Museum, September 144 - November 4, 1958*. Portland, OR: Portland Art Association, 1958. 4to. 11 x 8 1/2 inches. 50 pp. Introduction by Lloyd J. Reynolds (1902-1978), lists and describes 180 items in the exhibit, bibliography, 66 black-and-white plates; text clean, unmarked. Illustrated wrappers; binding square and tight, shelf wear and toning to the covers, upper corner creased. Pricing slip laid in. Very Good.

\$ 10

FIRST EDITION. Exhibition catalog describes the materials assembled for an exhibit providing a comprehensive overview of handwriting from the tenth century to the mid-twentieth century. The exhibit consisted of unique and original items.

170 PROUDFOOT, W. B. *The Origin of Stencil Duplicating.* London: Hutchinson, (1972). 8vo. 9 1/2 x 6 1/4 inches. 128 pp. Extensively illustrated in black-and-white, appendices, including a list of relevant patents, index; text clean, unmarked. Navy cloth, spine titled in silver, dust-jacket; binding square and tight, shelf wear to the jacket. Very Good.
\$ 20

Second Impression. Discusses the history of copying processes with a special focus on stencils and stencil cutting. This is the only documented and authoritative history of stenciling, revealing the years of 1875 to 1905 and the advent of the typewriter as the most important years.

171 [Rampant Lions Press] CARTER, Will (1912-2001) and **CARTER, Sebastian** (b. 1941). *The Rampant Lions Press Miscellany.* Cambridge, UK: The Rampant Lions Press, 1988. 8vo. 10 1/2 x 7 1/2 inches. Unpaginated. 8 12-page gatherings highlight various aspects of the work of the Rampant Lions Press including numerous cuts of letters or images in various colors (some folding), also includes a checklist of the production of the Press from 1934 to 1988; text clean, un-marked. Quarter gray cloth, patterned paper over boards, printed paper spine label, acetate dust jacket; binding square and tight, jacket a bit worn. Very Good.

\$ 125

LIMITED EDITION of 185 copies, this is number 96. Illustrated with numerous wood engravings, etchings, and linocuts. A collection of excerpts, illustrations, colorful book labels, and other miscellany produced by the Press. Includes a fold-out leaf with a black-letter prayer printed by Will Carter on a hand press in 1938. Importantly, includes a checklist of Rampant Lions publications.

172 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.

\$ 35

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.

173 [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. Dwiggin; “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 Seligmanns, 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.

174 [Ward Ritchie]. The Associated Students of Occidental College, DALLAS, Helen, editor. “*La Encina.*” *The Yearbook of Occidental College, 1933*. Los Angeles: The Associated Students of Occidental College, (1933). 4to. 12 1/4 x 9 1/8 inches. [iv], 168, [4] pp. Running heads of brown ink with a smaller brown swatch on the title page, 5 beautiful engraved decorative initials by the Los Angeles Engraving Company, Los Angeles, black-and-white photographs, advertising; text clean, unmarked. Quarter beige cloth, mauve paper over boards, printed paper

spine label; binding square and tight, corners bumped, soiling and shelf wear to covers. Muir Dawson's copy. Good.

\$ 100

LIMITED EDITION of 650 copies, designed by Ward Ritchie, type set by MacKenzie and Harris and printed by Carl A. Bundy at the Quill and Press, Los Angeles. Edited by Helen Dallas with the advice of Ward Ritchie, Will Connell, Bruce MacAllister, John Henry Nash, Edwin Grabhorn, and Jack Pollexfen. The *La Encina* Yearbook provides a comprehensive, appealing, and diverse record of the present school year for the benefit of current and future Occidental community. It provides a chronicle of each academic year and portrays the school as a whole, in this case, 1933. In this case, Ward Ritchie (1905-1996, graduated from Occidental College in 1929), was invited to design the Yearbook, and was most likely the key to the distinguished names of consultants listed in the colophon. This copy from the Library of Muir Dawson.

175 ROBERT, Maurice and WARDE, Frederic (1894-1939). *A Code for the Collector of Beautiful Books. Preface by Francis de Miomandre. Translated from the French by Jacques LeClercq.* New York: The Limited Editions Club, 1936. 4to. 10 3/4 x 6 7/8 inches. (xiv), 55 pp. Text clean, unmarked. Quarter blue cloth, decorative paper over boards, printed paper top cover label, spine titled in gilt, top edge stained blue; binding square and tight, shelf wear. Very Good.

\$ 10

FIRST EDITION, thus. Maurice Robert first published this piece as "Code de la Bibliophilie Moderne" in Paris; it was translated into English and then underwent a thorough revision by Frederic Warde who sought to make the terms more accessible to an American audience with a new list of "Terms." Book design by Frederic Warde and printed at Yale University Press.

176 ROSENTHAL, Bernard M. (b. 1920). *The Gentle Invasion: Continental Emigre Booksellers of the Thirties and Forties and Their Impact on the Antiquarian Book Trade in the United States.* New York: The Book Arts Press, School of Library Service, Columbia University, 1987. Series: *Book Arts Press Occasional Publication*, No. 4. Pamphlet. 9 x 6 inches. [iv], 17, [1] pp. Title page and front cover designed by Terry Belanger; text clean, unmarked. Printed wrappers; light fading to covers, else Fine.

\$ 20

LIMITED EDITION of 1,000 copies. Bernard Rosenthal delivered the Second Annual Sol M. Malkin Lecture in Bibliography to the Columbia University School of Library Service on Monday December 15, 1986 in which Mr. Rosenthal

explained to the audience the tenor of the life of a bookseller in 1930s Germany and Austria. Laid in is a Christmas greetings card for 1987 from the Book Arts Press SIGNED by Terry Belanger.

177 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.

178 RUNSER, Robert E. (1915-2002). *A Showing of Type from the Collections of the Rob Run Press, Embellished with a Selection of English Proverbs as Writ Down by John Heywood, gent.* Rochester & Okemos: The Rob Run Press, 1974. 4 Volumes. 8vo. 54 pp. 49 pages of metal type specimens printed in various colors; text clean, unmarked. Dark gray cloth, printed on the front panel, and titled on the spine, printed paper top cover label; binding square and tight. Compliments card loosely laid in. Fine.

\$ 100

FIRST EDITIONS. Included in this group, hand-bound in different colored cloth of uniform size are 2) *A Showing of Wood Type from the Collections of the Rob Run Press.* Okemos: The Rob Run Press, 1984. 56 pp., 2 folding plates, Brown cloth, compliments slip. 3) *A Showing of Typographic Ornaments from the Collections of the Rob Run Press.* Okemos: The Rob Run Press, 1985. 60 pp. Brown cloth. 4) *Being a Rob Run Press Miscellany or a Showing of Typographic Odds and Ends as Found in the Collections of the Press, Including an Inventory of its Operating Equipment.* Okemos: The Rob Run Press, 1986. 56 pp. Robert E. Runser was chief bibliographer for the Michigan State University Libraries from 1968 to 1983. During that time Runser helped build the Libraries' research collections and contributed his expertise as a printer. While at MSU, Runser, whose Rob Run Press was known nationwide, designed and printed title posters for the Library's book displays and contributed copies of other works. The Rob Run Press archives are housed at the Michigan State University Library.

179 RYDER, John (1917-2001). *A Suite of Fleurons, Or, A Preliminary Enquiry into the History & Combinable Natures of Certain Printers' Flowers Conducted by...* Boston, UK: Charles T. Branford, (1957). 12mo. 7 1/4 x 4 1/4 inches. 54, [2] pp. Half-title, frontispiece, title page and text printed in black and red, numerous specimens of the decorations under discussion in the text, bibliography; text clean, unmarked. Quarter parchment, handmade Cockerell paper over boards, spine titled in gilt; binding square and tight, light fading to spine, else Fine.

\$ 20

FIRST EDITION. A nicely produced fleuron specimen book, with drawings by Heather Copley, text set in Monotype Bell, all blocks made by the Palantine Engraving Company, slugs supplied by Linotype and Machinery Company, four matrices specially cut by the Monotype Corporation. John Ryder had a long and distinguished career as a typographer and book production manager in London, and was one of the last to work in commercial letterpress book production. In 1955 he published the well-received *Printing for Pleasure*.

180 SAVAGE, William (1770-1843). *A Dictionary of the Art of Printing*. London: Gregg Press Ltd., 1966. Series: *English Bibliographical Sources*, No. 8. Thick 8vo. 9 x 5 1/2 inches. viii, 815 pp. Illustrations and tables throughout; text clean, unmarked, pages lightly toned. Red cloth, spine titled in gilt; binding square and tight, indentation in the cloth at head of spine, light shelf wear. Very Good.

\$ 30

Reprint edition, first printed by Longman, Brown, Green, and Longmans in 1841. William Savage moved to London from his native Yorkshire in 1797 where he set up as a printer and bookseller. A great alphabetic listing of major printing terms and practices for the early nineteenth century.

181 SAXE, Stephen O. (b. 1930). *A Specimen Book of Nineteenth-Century Printing Types, Borders, Ornaments, & Cut in the Collection of Bowne & Co., Stationers. With an Introduction by Stephen O. Saxe*. [New York]: South Street Seaport Museum, 1985. 8vo. 9 1/2 x 6 3/8 inches. [viii], 125, [3] pp. Title page printed in black and maroon inks, list of major American collections of nineteenth-century foundry and wood type, specimens; text clean, unmarked. Quarter maroon morocco, marbled paper over boards, spine titled in gilt; binding square and tight. Laid are 2 order forms and an errata slip. Fine.

\$ 100

LIMITED EDITION of 300 copies printed by Barbara Henry with assistance from Ginna Johnson Scarry and Anne Steichen on Mohawk Superfine Text paper. Introduction and Running Heads set in ten point Monotype Ronaldson by Out of Sorts Letter Foundry. Bowne & Co., Stationers, South Street Seaport Museum, is

New York's oldest existing business under the same name. It was founded in 1775 by merchant and philanthropist, Robert Bowne. In its current incarnation, Boene & Co. enchants visitors by enabling them to experience the traditional craft of nineteenth century letterpress printing in a charming, atmospheric shop true to its historic origins.

182 [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.

183 SHAW, George, et al. *Faces of Antiquity.* [San Luis Obispo, CA]: Shakespeare Press Museum, 1969. Pamphlet. 9 x 6 inches. [i], xi, 35, [1 blank] pp. Index of type faces, black-and-white illustrations, specimens of types in the collection; text clean, unmarked. Printed wrappers; binding square and tight, lower corners bumped, bottom edge soiled. Very Good.

\$ 20

FIRST EDITION, produced as a senior project by George Shaw, Victor Strandskov and Arron Yaras. This is a playful specimen book of the types held by the Shakespeare Press Museum. The museum is located on the campus of Cal Poly San Luis Obispo. It contains rare letterpress equipment, over 500 fonts of moveable types, and a variety of printing papers.

184 SHERBOW, Benjamin (1878-1922). *Making Type Work.* New York: The Century Co., 1919. 12mo. 7 3/4 x 5 1/2 inches. [viii], 129, [1 ads] pp. 76 illustrations, index; text clean, unmarked, except at page 1 where some newsprint had been mounted, now removed, but the pages have offsetting from the newsprint. Gilt-stamped flexible blue cloth; binding square and tight, shelf wear and creasing to the covers. Awesome bookplate of Archie J. Little on front paste-down. Very Good.

\$ 20

FIRST EDITION. "This book deals with those details of type arrangement that help advertising to do its job." Page 1. Sherbow was perhaps the first person to occupy the position of typographer in an advertising agency.

185 SILVER, Rollo Gabriel (1909-1989). *The American Printer, 1787-1825*. Charlottesville: Published for the Bibliographical Society of the University of Virginia, The University Press of Virginia, (1967). 8vo. 10 1/4 x 7 1/8 inches. (xiv), 189 pp. 24 black-and-white plates, printers marks at chapter heads, appendix with a table of numbers of copies in typical editions, index; text clean, unmarked. Two-toned cloth decorated in gilt, gilt titled spine; binding square and tight. Very Good.

\$ 15

FIRST EDITION. Explores the condition of the American printer, 1787-1825, his methods of worked, the equipment he used, and the policies by which he conducted his business.

186 SILVER, Rollo Gabriel (1909-1989). *The American Printer, 1787-1825*. Charlottesville: Published for the Bibliographical Society of the University of Virginia, The University Press of Virginia, (1967). 8vo. 10 1/4 x 7 1/8 inches. (xiv), 189 pp. 24 black-and-white plates, printers marks at chapter heads, appendix with a table of numbers of copies in typical editions, index; text clean, unmarked. Two-toned cloth decorated in gilt, gilt titled spine; binding square and tight. Still in Publisher's Shrink Wrap. Fine.

\$ 20

FIRST EDITION. Explores the condition of the American printer, 1787-1825, his methods of worked, the equipment he used, and the policies by which he conducted his business.

187 SIMON, Oliver (1895-1956). *Introduction to Typography*. London: Faber and Faber, 1946. 8vo. 8 5/8 x 5 5/8 inches. xiii, 137 pp. Numerous type samples in various colors (1 folding plate), glossary, bibliography, indexes; text clean, unmarked. Beige cloth stamped in blue, spine title in red, dust-jacket; binding square and tight, jacket toned and torn. Very Good.

\$ 10

Second Printing, first printing, 1945. A handbook for those interested in book production; addresses typographic problems encountered in each stage of printing a book, from the half-title at the beginning through to the index at the end.

188 Smithsonian Institution, Division of Graphic Arts. *Smithsonian Type Revivals. BB&S Tell Text No. 5. Type offerings, cast from the Smithsonian's matrix collection in association with the Out of Sorts Press and Letter Foundry, Larchmont, N. Y.* [Washington, DC]: Smithsonian Institution, Division of Graphic Arts, n. d. [but circa 1970]. Pamphlet. 8 1/2 x 5 1/2 inches. [8] pp. Printed in black and blue inks, 1 page of BB& S Tell Text No. 5 specimens, order form; text clean, unmarked. Self-wraps; binding square and tight, creased from top to bottom about 1/3 in from the fore-edge.

Laid in is a Supplement to the William Morris Society in North America Directory dated March 1978. Very Good.

\$ 12

FIRST EDITION. 1 page of explanatory text about how the American Type Founders Company gave “several tons of obsolete type matrices” to the Smithsonian in 1970, and introducing a program in cooperation with the Out of Sorts Letter Foundry to revive a number of these types for the use of interested parties.

189 [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.

190 SOUTHWARD, John (1840-1902). *Modern Printing: A Handbook of the Principles and Practice of Typography and the Auxiliary Arts.* London: Raithby, Lawrence & Company, Limited, 1913. Volume II of two only. 8vo. 9 x 5 7/8 inches. [8a ads], viii, 383, [11 index], [9a-20a ads] pp. Illustrations of printing presses (1 technical drawing on a folding plate), printer’s tools, illustrations for worksheets used in job shops, tables, index; text clean, unmarked. Blind- and gilt-stamped green cloth; binding as square and tight, rubbed. Ownership signatures of Thomas F. Letts; gift inscription of Bernard Fliegerell. Very Good.

\$ 12

THIRD EDITION. The contents of this book covers the subjects, of printing machinery, with chapters on job, book and color printing, bronzing, embossing, and gold printing, and stands alone as a comprehensive text in its subjects.

191 [STANHOPE] HART, Horace (1840-1916). *Charles Earl Stanhope and the Oxford University Press. Reprinted from Collectanea, 111, 1896 of the Oxford Historical Society with nores by James Mosley.* London: Printing Historical Society, (1966). Series: *Printing Historical Society Publication*, No. 2. 8vo. 8 1/2 x 5 1/2 inches. [xiv], (366)-412, xi-xxxiii, [3] pp. Black-and-white portrait of Stanhope, illustrations of various printing presses; text clean, unmarked. Printed wrappers; binding square and tight. Fine.

\$ 12

Republication of Horace Hart's - the Printer to the University of Oxford, 1883-1915 - full account of Lord Stanhope's concern with printing, based on unpublished sources; the Stanhope Papers at Chevening and the Delegates' Minutes at the University of Oxford.

192 STERNE, Edward L. *Is My Old Book Valuable?* San Francisco: Dolores Press, 1958. Pamphlet. 8 1/4 x 5 1/4 inches. [ii], 27 pp. Title-page vignette, 4 illustrations; text clean, unmarked. Printed wrappers, stapled; binding square and tight, covers toned. Very Good.

\$ 12

SECOND PRINTING. Introduction by Anne Farrell, public relations director of the San Francisco Public Libraries; advice and technical assistance provided by Robert D. Haines of the Argonaut Book Shop, San Francisco. Edward L. Sterne built an important collection of books on aeronautics, was a founder of the Sacramento Book Collectors Club, and a past president of the Northern California Chapter of the Antiquarian Booksellers Association of America.

193 STERNE, Harold E. (1929-2010). *Catalogue of Nineteenth Century Printing Presses*. Cincinnati, OH: Ye Olde Printery, (1978). Volume II of 2 only. Oblong 8vo. 6 1/4 x 9 1/4 inches. 382, [2] pp. Each page with an illustration of a nineteenth-century printing press, index; text clean, unmarked, several pages blank but with inserts supplying the missing illustrations in facsimile. Gilt-stamped red cloth; binding square and tight, minor shelf wear. Very Good.

\$ 25

FIRST EDITION. Originally issued in two volumes, Volume I on bindery equipment. Volume II on printing presses. The text is divided into 1) Cylinder Presses; 2) Hand Presses; 3) Lithographic Presses; 4) Platen Presses; 5) Rotary Presses; and 6) Miscellaneous Equipment.

194 STRUNK, William, Jr. (1869-1946) and **WHITE, Elwyn Brooks** (1899-1985). *The Elements of Style*. New York: The Macmillan Company, (1959). 8vo. 8 1/4 x 5 1/4 inches. xiv, 71 pp. Text clean, unmarked. Black cloth, gilt spine, dust-jacket; binding square and tight, jacket rubbed, chipped, torn. Ownership label of P. D. Collins, Tripoli, Libya on the front free end-paper. Good.

\$ 10

FIRST EDITION. *The Elements of Style* (first published in 1918) was revised and enlarged by E. B. White, and became a highly influential guide to English usage during the late twentieth century in the United States.

195 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.

196 [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.

197 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.

198 TEDESCO, Anthony Philip. *The Relationship Between Type and Illustration in Books and Book Jackets*. Brooklyn, NY: George McKibbin & Son, (1948). 8vo. 9 1/4 x 6 1/4 inches. Black-and-white illustrations throughout, printed throughout in black and red inks; text clean, unmarked. Gray cloth, titled in red and black, wax-paper dust-jacket; binding square and tight, jacket toned and chipped with loss. Bi-fold prospectus for the McKibbin series with 26 projected titles, letterpress printed, laid in. Very Good.

\$ 5

FIRST EDITION. This is the first of a series of monographs devoted to the educational advancement of book design, manufacturing, and publishing sponsored by George McKibbin & Son. Anthony Philip Tedesco was the Art Director at Grosset & Dunlap.

199 THORNILEY, William O. "Bill" (d. 1979). *Single-line Specimens of Printing Types Introduced Between 1690 and 1900. From the Collection of Bill Thorniley, Pastime Printer....* Seattle: Bill Thorniley, 1967. Pamphlet. 9 x 6 1/4 inches. Unpaginated. [ii], 31, [1 blank] pp. Specimens throughout; text clean, unmarked. Printed wrappers, stapled; binding square and tight. Thorniley's telephone number pasted to the title page. SCARCE. Very Good.

\$ 50

FIRST EDITION. The Thorniley Collection of Antique Type is housed in Kent Washington. Bill Thorniley was fascinated with letterpress printing from childhood. During his lifetime, he traveled extensively for his job, and was

constantly on the lookout for old fonts of type. Thorniley travelled from Alaska to New England. In the Deep South, he found type used before the Civil War; in California, Thorniley obtained founts used during the Gold Rush. The collection serves as an educational resource and honor the local graphics arts community.

200 TILTON, John Kent (b. 1895). *The History of Silk: The Filament of the Future*. New York: Scalamandre Silks, Inc., n.d. Pamphlet. 8 3/4 x 5 1/2 inches. 24 pp. Cover design and vignettes in blue by Adriana Scalamandre Bitter, provides a brief history and description of sericulture, list of venues that used Scalamandre 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 Scalamandre, 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 Yor which presented exhibits on historical documents and textiles that traveled to museums and schools across the United States.

201 TIMPERLEY, Charles Henry (1794-1869). *The Printers' Manual; Containing Instructions to Learners, With Scales of Impositions, And Numerous Calculations, Recipes, and Scales of Prices in the Principal Towns of Great Britain Together with Practical Directions for Conducting Every Department of a Printing Office*. London: Gregg Press, Ltd., (1965). Series: *English Bibliographical Sources*, No. 7. 8vo. 9 5/8 x 6 1/2 inches. [iv], 115, [1] pp. Black-and-white frontispiece of "The Composing Room," case layouts, impositions schemes, tables throughout, illustrations of presses, list of technical terms; text clean, unmarked. Red cloth, spine titled in gilt; binding square and tight. Fine.

\$ 35

FIRST EDITION. This book was written for "the inexperienced apprentice, or journeyman, who has not had the means of purchasing more expensive works upon the art of typography." From the Introduction.

202 TODD, William Burton (1919-2011). *A Directory of Printers and Others in Allied Trades, London and Vicinity, 1800-1840*. London: Printing Historical Society, (1972). 8vo. 9 1/2 x 6 1/4 inches. xxvii, 234 pp. Tables, indexes; text clean, unmarked. Blue cloth, gilt-titled spine, dust-jacket; binding square and tight, rear free end-paper creased, dust-jacket with shelf wear. Very Good.

\$ 20

FIRST EDITION. This volume provides a detailed account of the movements of printers and their businesses during a period of industrial revolution for printers.

203 Trustees of the Victoria and Albert Museum. *Decorative Endpapers.* New York: Harry S. Abrams, Inc., (1986). Series: The Victoria and Albert Colour Books. 8vo. 8 x 5 1/2 inches. (16) pp., 32 color plates. Color vignettes, 32 color plates; text clean, unmarked. Color paper over boards, decorative end-papers; binding square and tight. Fine.

\$ 12

Lists the primary forms of decorative papers and describes their production, with illustrated examples.

204 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.

205 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).

206 Typographic Service Company. *Typo-Service Caslon.* Los Angeles: Typographic Service Company, n. d. Poster. 27 3/4 x 20 1/2 inches. Folded 4 times. 24

panels 9 1/4 x 5 inches. Printed in red and black inks within typographic borders and rules on one side, the other side with 24 panels with various design layouts (2 double-panel) printed in red and black inks, 1 portrait of William Caslon, printer's device; text clean, unmarked, crease starting at folds, soiling at the outer folds. SCARCE. Very Good.

\$ 250

“This entire broadside was set up, made-up for colors and locked up for press in our own plant. Presswork by Young & McCallister, Los Angeles.” An amazing poster showing the work of a useful type face and an up-to-the-minute typographic trade plant. The form of Young and McCallister issued printed material in Los Angeles between 194 and 1945. This item does not appear in the list of McCallister publications in Davies, *Bruce McCallister: Los Angeles' First Fine Printer*.

207 ULLMAN, Berthold Louis (1882-1965). *The Origin and Development of Humanistic Script*. Rome: Edizioni di Storia e Letteratura, 1960. 8vo. 10 x 6 3/4 inches. 146, [10] pp. Title page printed in red and black, indexes; 70 black-and-white plates; text clean, unmarked, toned. Printed wrappers; binding square and tight, toned, shelf wear. Unopened. Very Good.

\$ 20

FIRST EDITION. Berthold Ullman was an American Classical scholar who focused on Latin Language, the manuscript tradition of ancient texts, and Latin in the Renaissance. Relying on Renaissance sources, Ullman seeks to answer the how, how, when, and where questions about the origin of Humanistic script.

208 UNDERWOOD, Clarence Frederick (1871-1929). *American Types: With Sixteen Engravings in Colour and Forty-seven in Black-and-White. With Poems by Various Authors*. New York: Frederick A. Stokes Company, (1912). 4to. 11 1/4 x 8 3/4 inches. Unpaginated. Illustrated throughout; text clean, unmarked, tissue guard with the color frontispiece, title page printed within a red typographic border; text unmarked, light foxing. Red cloth, front cover with color illustration pasted on; binding tight, shelf wear, white stains at foot of spine and rear panel of the cloth, spine ends frayed. Includes 3 pieces of Frederick A. Stokes ephemera, including a trifold advert for *Masterpieces in Color* series, and 2 order forms. Good.

\$ 75

The American painter, Clarence Underwood, was well-known for his depictions of the ideal American woman.

209 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.

210 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.

211 WARDROP, Sir James (1905-1957). *The Script of Humanism: Some Aspects of Humanistic Script, 1460-1560*. Oxford: At the Clarendon Press, 1963. Large 8vo. 11 x 7 1/2 inches. xiv, 57 pp. Census of manuscripts by Bartolomeo Sanvito of Padua in tabular form, index, 58 black-and-white plates; text clean, unmarked, pages lightly toned. Brick-red cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, jacket chipped. Very Good.

\$ 75

FIRST EDITION. This book is primarily a historical study addressed to students of palaeography, but it is in its wider aspect an essay on humanism, seen in one of its less familiar but no less characteristic manifestations: humanistic italic cursive handwriting.

212 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."

213 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.

214 WATSON, Aldren Auld. (1917-2013). *Hand Bookbinding: A Manual of Instruction. With Illustrations by the Author*. New York: Bell Publishing Company, (1963). 4to. 11 x 8 1/2 inches. (96) pp. Profusely illustrated throughout with line drawings, list of suppliers; text clean, unmarked. Quarter red cloth, black paper over boards, spine titled in black, dust-jacket; binding square and tight, shelf wear to jacket. Very Good.

\$ 8

Later Printing. This volume contains thorough, step-by-step instruction in the sound, traditional methods of fine hand binding, with emphasis on careful workmanship and durability. Aldren Watson is best-known for his distinguished

career as book illustrator, with a total output of over 175 books for children and adults.

215 WEST, Aubrey. *Written by Hand.* London: George Allen and Unwin Ltd., (1951). 8vo. 8 3/4 x 5 5/8 inches. (72) pp. Many historical and contemporary samples of beautiful handwriting throughout the text, bibliography, last page an advertisement for "Swan Calligraph" fountain pens; text clean, unmarked. Maroon paper over boards, spine titled in white, dust-jacket; binding square and tight, jacket soiled and toned. Very Good.

\$ 5

FIRST EDITION. Aubrey West popularized the calligraphy for the common man in England at mid twentieth century by developing a fountain pen which had the qualities of quills, television broadcasts, and this book.

216 WIBORG, Frank Bestow (1855-1930). *Printing Ink: A History. With a Treatise on Modern Methods of Manufacture and Use.* New York and London: Harper & Brothers, Publishers, 1926. 8vo. 8 7/8 x 5 3/4 inches. xx, 299 pp. Half-title, black-and-white frontispiece illustration of a modern printing ink factory, 9 illustrations on plates, 1 folding plate, bibliography, index; text clean, unmarked. Black cloth, printed paper spine and top cover labels; binding square and tight, rubbed. Good.

\$ 25

FIRST EDITION. Provides an historical account of an often overlooked aspect of the 5th largest industry in the United States in the 1920s.

217 WILSON, Adrian (1923-1988). *The Design of Books.* New York: Reinhold Publishing corporation; London: Studio Vista, (1967). 4to. 11 1/4 x 8 3/4 inches. (160) pp. Black-and-white illustrations throughout, figures and tables, index; text clean, unmarked. Gray cloth, spine titled in red, illustrated end-papers, dust-jacket; binding square and tight, jacket toned, soiled, price clipped. Very Good.

\$ 15

FIRST EDITION. Written for the contemporary book designer working either in a publishing house, printing plant, or as a freelancer. Shows how to go about creating layouts for and implementing the production of many different kinds of books, including limited editions, trade books, encyclopedias, and reference books.

218 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.

219 WINSHIP, George Parker (1871-1952). *Gutenberg to Plantin: An Outline of the Early History of Printing*. Cambridge, MA: Harvard University Press, 1930. 8vo. 8 1/2 x 5 3/4 inches. (xii), (86) pp. Half-title, printer's device on title page, illustrated, printed on laid paper; text clean, unmarked. Blue cloth, printed paper spine label, top edge gilt, dust-jacket; binding square and tight, jacket toned, soiled, with chips. Former owner's name in pencil on front free end-paper has been erased. Very Good.

\$ 10

Third Impression. George Parker Winship was an American librarian and author. Winship was librarian at the John Carter Brown Library from 1895 to 1915; he subsequently was curator of the Widener Memorial Library at Harvard.

220 WINTERICH, John Tracy (1891-1970). *Early American Books & Printing*. Boston & New York: Houghton Mifflin Company, 1935. 8vo. 8 1/4 x 5 1/2 inches. (12), (253) pp. 8 black-and-white plates, index; text clean, unmarked. Red cloth, stamped in black and gilt, dust-jacket; binding square and tight, jacket rubbed with chips. Very Good.

\$ 5

FIRST EDITION. Begins with the famous documents that introduced Europe to the New World, provides an account of the introduction of printing to New England, a chapter on Benjamin Franklin, and brings the story into the 1850s, with hints on book collecting.

221 WINTERICH, John Tracy (1891-1970). *A Primer of Book-Collecting. Newly Revised and Enlarged Edition*. New York: Greenberg, (1946). 8vo. 8 1/4 x 5 1/2 inches. xiii, 226 pp. Classified bibliography, index; text clean, unmarked. Brick red cloth, spine titled in gilt, top edge red, dust-jacket; binding square and tight, jacket toned, chipped, and with shallow tears. "Ref" marked in pencil on the front pastedown. Very Good.

\$ 5

REVISED AND ENLARGED EDITION. This book attempts to answer the questions which often confuse the beginner; to guide collecting instincts without influencing collecting tastes.

222 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.

223 ZIGROSSER, Carl and GAEHDE, Christa M. *A Guide to the Collecting and Care of Original Prints*. New York: Crown Publishers, (1973). 12mo. 8 1/2 x 5 1/4 inches. (viii), 120 pp. Bibliography, 4 figures; text clean, unmarked. Cloth, spine titled in red, dust-jacket; binding square and tight, jacket soiled with shelf wear, faded. Very Good.

\$ 5

Ninth 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.