

JOHN HOWELL
 *for Books*

John Howell for Books
Typography, Fine Press, and More
December 18, 2018



John Howell for Books

John Howell, member ABAA, ILAB, IOBA
5205 ½ Village Green, Los Angeles, CA 90016-5207
310 367-9720

www.johnhowellforbooks.com

info@johnhowellforbooks.com

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The English alphabet has 26 letters. Each letter might have a distinctive style, designed by an artist, and standardized in metal type, or digitally. But then, how are these letters displayed on the page; will the results be felicitous, or otherwise? These are all aspects of Typography; 57 items for your enjoyment.

1 American Type Founders Co. *American Line Type Book, Borders, Ornaments.... Price List Printing Material and Machinery.* N. P.: American Type Founders Co., 1906. Thick 8vo. 10 1/2 x 6 1/2 inches. [iv], xxiv, 21, 21a-21f, 22-32, 32a-32b, 33-40, 40a-40f, 55-58, 81-88, 88a-88d, 89-91, 94-147, 147a-147f, 148-151, 151a-151b, 152-161, 170-196, 199-229, 229a-229b, 230-232, 232a-232d, 233-288, 291-435, 438-477, 477a-477f, 478-485, 485a-485b, 486-517, 517a-517b, 518-521, 521a-521b, 522-526, (637)-680, (685)-700, 700a-700b, 701-727, 727a-727b, 728-746, 746a-746d, 747-8828, 828a-828l, 829-840, 889-1109, [1 blank] pp. Pages 197-198, 289-290, 527-??? appear to be torn out. Type specimens throughout, including specimens of rules and a wide variety of ornaments, and equipment, tools, and machinery used in print shops around the turn of the twentieth century, broadside price-list dated 1908 tipped-in at page i; text with occasional pencil or ink marginalia (very minor), some pages with ink smudges, but these do not really affect the text in any major way, marginal water-staining, date rubber stamp (Jan 21, 1910) in upper margin of title page. Original black-stamped red cloth; the text block is blasted in 2 parts at page 392 with pages 393-408 loose, the second half of the text block is intact, all held together with archival cotton ties. A candidate for rebinding. SOLD AS IS.

\$ 100

An extensive trade catalog for the printing trades at the turn of the twentieth century. Includes a comprehensive catalog of typefaces, ornaments, and illustrations of the tools of the trade, in addition to furniture (as in desks and stands) and printing machinery. About 3 pages appear to be torn out, but the irregular pagination appears to be an integral part of the production of this volume. Please contact me for a listing of the missing pages, if needed. Binding could be restored using the original cloth which is present.

2 American Type Founders. *Book of American Types, Standard Faces.* Jersey City, NJ: American Type Founders, 1934. 4to. 11 3/16 x 8 1/4 inches. 207, [1 blank] pp. Image of the ATF plant in Jersey City on title page which is printed in black and blue inks, index, text printed in blue and black throughout, specimens throughout in various colors; text clean, unmarked. Black-stamped red cloth; binding square and tight, shelf wear, corners bumped and showing. Very Good.

\$ 35

The Preface remarks that the last decade had been a period a energetic experimentation in the usage of type and notes that “new series have been added to those shown in our former catalogues and the range of many of the others increased by the addition of one or more new sizes. This has meant the cutting of many thousands of matrices, increasing the total number of series that have been currently offered to more than six hundred.”

3 ARCHER, H. Richard (1911-1978) and **RITCHIE, Ward** (1905-1996). *Modern Fine Printing: Papers Read at a Clark Library Seminar, March 11, 1967.* Los Angeles: William Andrews Clark Memorial Library, University of California Los Angeles, 1968. Pamphlet. 9 x 6 1/8 inches. iv, 44 pp. Foreword by William E. Conway, Librarian of the Clark Library; text clean, unmarked. Printed wrappers with slightly overlapping edges, stapled; binding

square and tight, extremities faded, yapp edges lightly crushed. Compliments card of Robert Vosper laid in. Very Good.

\$ 15

FIRST EDITION of these essays, "The Private Press: Its Essence and Recrudescence" by Archer, and "Tradition and the Printers of Southern California," by Ritchie. Printed by Anderson, Ritchie & Simon : The Ward Ritchie Press.

4 [Bohemian Club, Grove Play] MAGEE, David Bickersteth (1905-1977). *The Buccaneers: A Grove Play Based on Robert Louis Stevenson's Treasure Island. Music by Leon C. Radsliff, Directed by Robert England.* (San Francisco, CA): The Bohemian Club, 1964. Series: *Grove Play of the Bohemian Club*, No. 59. 8vo. 9 x 6 inches. [xii], 64, [2 folding "In Retrospect: Grove Plays of the Past"] pp. Title page printed in red and black with 2 fleurons, fleurons and other typographic ornaments in the text, folding leaf at rear; text clean, unmarked. Black cloth spine, decorative paper over boards, printed paper spine label; binding square and tight, light shelf wear. Very Good.

\$ 20

FIRST EDITION. Printed by the Grabhorn Press. Polymath David Magee is recognized for his careers as bookseller, bibliographer, author, and now we must add playwright. The Bohemian Club is a private club with a city clubhouse in San Francisco, and the Bohemian Grove retreat north of the city in Sonoma County. Each year, the Club produces a Grove Play for one night during the final weekend of the summer encampment at the Grove. The play is a large-scale musical theatrical production written and composed by club members, and can involve up to 300 people, including chorus, cast, stage crew and orchestra. The first Grove Play was performed in 1902, but none were produced during World War II. This volume contains a list of Grove Plays through 1963. See: Wikipedia.

5 BRINGHURST, Robert (b. 1946). *The Elements of Typographic Style.* (Point Roberts, WA and Vancouver, BC): Hartley & Marks, (1992). 8vo. 9 1/4 x 5 1/2 inches. (256, last a blank) pp. Half-title, title-page printed in red and black inks with a vignette, illustrated throughout, appendices including a glossary and bibliography, index; text with light pencil marginalia for the first 33 pages. Black cloth, silver-stamped spine, red silk ribbon page marker; binding square, rubbed. Ex library spine label, rubber stamps on top and bottom edges, call number on title page, bar code and check-out form on rear end-papers. Good.

\$ 15

FIRST EDITION, first printing. Robert Bringhurst is a Canadian poet, typographer and author. *His The Elements of Typographic Style*, a reference book of typefaces, glyphs, and the visual and geometric arrangement of type, is now a classic in the field.

6 BROWNING, Robert (1812-1889). *Pippa Passes.* New York: Thomas Y. Crowell, [circa 1900]. 12mo. 7 x 4 5/8 inches. 63, [1 blank] pp. Half-title, frontispiece portrait of a young peasant woman, title page is a plate printed in red, green, and gilt; text unmarked with some light

spotting. White cloth, front cover illustrated in red, blue, brown and gilt with a monk and a writing table, blue and red rules, top edge gilt, decorative end-papers; binding square and tight, covers soiled, inner hinges cracked. Good.

\$ 20

Pippa Passes is a verse drama by Robert Browning, first published in 1841. In this work, a blameless silk-winding girl wanders innocently in Northern Italy; she sings as she goes, her song influencing others to act for the good. The work caused some controversy when it was first published, due to the matter-of-fact portrayals of many of the area's more disreputable characters. Offered here in a pretty, but inexpensive reprint by the New York publisher, Thomas Y. Crowell.

7 H. W. Caslon & Co. *A Specimen of Printing Types of the Caslon and Glasgow Letter-foundry.* London: H. W. Caslon & Co., 1857. Large 8vo. 10 5/8 x 7 1/2 inches. 95 ff., including 7 folding leaves and 14 printed in colors; a few leaves with marginal staining. Half tan calf, marbled paper over boards, raised bands, red leather spine label; binding square and tight, heavily rubbed, bits missing from the corners of the rear board. SOLD AS IS.

\$ 350

FIRST EDITION. This volume contains a substantial fragment of the H. W. Caslon Specimen of Printing Types issued in 1857, although a variety of specimen books printed by Caslon during this period have a variety of paginations. Forest Books of Grantham, Lincolnshire is currently offering a bound volume of the 1857 issue with 306 leaves, including an illuminated title page, a leaf of introduction, 3 leaves of price list, followed by 300 specimen leaves. This volume contains 95 total leaves, including 7 folding, and 14 leaves in colors (including some of the folding leaves). Some of the leaves bound in this volume match leaves included in the Forest Books specimen book. This volume only contains about 6 leaves focused on various type fonts; otherwise, these specimens focus on ornaments. REFERENCE: Bigmore and Wyman, *A Bibliography of Printing*, pp. 108-109.

8 COBDEN-SANDERSON, Thomas James (1840-1922). *Ecce Mundus. Industrial Ideals and the Book Beautiful* by T. J. Cobden-Sanderson. The Terrace Hammersmith: Hammersmith Publishing Society, 1902. 8vo. 8 1/2 x 6 inches. Unpaginated. [38] pp. Beautifully printed on laid paper; text clean, unmarked. Vellum spine, plain brown paper over boards, spine titled in black; binding square and tight, lower corner bumped. Very Good.

\$ 85

FIRST EDITION, thus. The typography on this little volume is of outstanding quality. Today one would not find many of Cobden-Sanderson's thoughts practical, and perhaps these writings provide some insight into why he would throw the Dove's Press Types into the Thames later in his life.

9 COBDEN-SANDERSON, Thomas James (1840-1922). *The Book Beautiful*. [San Francisco: Printed by John J. Johnck, Lawton R Kennedy, Samuel T. Farquhar for the Roxburghe Club, 1930. 8vo. 7 3/4 x 5 1/2 inches. 14 pp. Beautifully printed on vellum; text clean, unmarked. Bound in full gilt-stamped vellum; binding square and tight, light soiling and tanning to the covers, rear paste-down coming up on the fore-edge. With the bookplate of Carl I. Wheat on the front paste-down. Very Good.

\$ 1,500

LIMITED EDITION, this is copy number 6 of 85 copies, being 1 of 10 printed on vellum. This volume was prepared as a keepsake for the October 29th 1930 dinner honoring William Edwin Rudge and George W. Jones held at the Fairmont Hotel. T. J. Cobden-Sanderson's text regarding the elements that go into creating an ideal book was an inspiration to many American fine printers in the first half of the twentieth century. It received many treatments over the years, but few can rival this lovely setting printed on vellum. Samuel Farquhar's copy, Number 1, on vellum, is at the Clark Library in Los Angeles. PROVENANCE: Carl Irving Wheat (1892-1966) was a California lawyer and historian and a historical cartographer of the American West. Wheat was a member of San Francisco's Bohemian Club and participated in the resurrection of E Clampus Vitus. It was Henry R. Wagner who introduced Wheat to California history. Wheat moved to Los Angeles in 1893; it was in Los Angeles that Wheat issued most of his work on California history and the cartography of the American West, including *Mapping the Transmississippi West, 1540-1861*, which appeared in 5 volumes between 1957 and 1963. REFERENCE: Olmsted and Magee, *40 Years*, p. 4.

10 DILLON, Richard Hugh (b. 1924). *Perpetual Motion & Emotion: The Adventures of a Popular Historian*. San Francisco & Palo Alto: William P. Wreden, 1966. Large Pamphlet. 11 x 8 1/2 inches. [iv], 14 pp. Gold Ampersand on title page, two-color initial I by Valenti Angelo at the head of the text, printed on Curtis Rag paper; text clean, unmarked. Plain stiff wrappers with laid brown paper printed French-fold jacket, stitched; binding square and tight, the printed jacket has a crease inside the front flap. Very Good.

\$ 20

Printed by Andrew Hoyem, handset by Jane and Robert Grabhorn, the text of this essay seeks to familiarize the reader with the daily routine of those who dedicate their lives to writing about western American history; it is a transcript of a talk given at the Bender Room of the Stanford University Library February 6, 1964.

11 [Paul Elder] BELL, Lucia Chase (1848-1938). *Obil: Keeper of Camels, Being the Parable of the Man Whom the Disciples Saw Casting out Devils...* San Francisco: Paul Elder & Company, (1910). 8vo. 7 3/4 x 5 3/4 inches. [iv], 26, [2] pp. Printed throughout in red and black inks, lovely arts and crafts design on title page in black, matching ornamental letter fills the margin of page 2; text clean, unmarked. Grey paper over boards ruled in blue and titled in gilt, dust-jacket matches printing on the boards, jacket in archival mylar, grey end-papers; binding square and

tight, light shelf wear, fly leaves toned from the end-papers, fore-edges toned. "1930, San Francisco" in pencil on front free end-paper, small inventory label numbered "121" in manuscript on paste-down at foot of spine. Very Good.

\$ 25

No Limitation Stated, printed for Paul Elder & Company at the Tomoye Press under the direction of John Henry Nash. Short story of love and redemption frequently anthologized, printed in a lovely arts and crafts style by the Paul Elder Company.

12 Joh. Enschedé en Zonen. *Enschedé: Letterproef van de Drukkerij. Printer's Specimen of Types. Épreuve de Caractères de l'Imprimerie. Schriftprobe von der Druckerei.* Haarlem: [Joh. Enschedé en Zonen], 1968. Two Volumes. 8vo. 10 1/2 x 6 15/16 inches. [xii], 159, [1 blank]; [xii], 159, [1 blank] pp. Printed in red, blue, and black, numerous folding plates, section heads printed on colored paper, but not integral to the pagination; text clean, unmarked. Maroon printed wrappers; binding square and tight, corners bumped. Housed in original maroon-paper-covered slip case; corners bumped. Very Good.

\$ 50

REPRINT EDITION. This type book lists the faces available in Enchedé's printing departments. The first section shows type for hand setting, the second those for Monotype, Monophoto, Linotype and Intertype composition.

13 FAHEY, Herbert (1894-1959), **FAHEY, Peter** (d. 1974) and **PEARCE, George C.** (1881-1960), illustrator and illuminator. *Parchment and Vellum.* San Francisco: Herbert and Peter Fahey, 1940. 8vo. 7 3/4 x 5 1/4 inches. Unpaginated. [28] pp. Printed on blue-ruled paper, frontispiece engraving of a medieval scribe signed in the block by George C. Pearce of Patterson & Hall, initials in blue and highlighted in gilt, 8 tipped-in samples of various types of vellum, hand-crafted decorative illustration of hand with writing quill on the colophon, also by Pearce; text clean, unmarked. Full gilt-ruled vellum over boards, top edge gilt; covers bowed from the vellum else square and tight. Comes in the original blue-paper covered slip case with printed paper spine label; light shelf wear to the slip case. Near Fine.

\$ 750

LIMITED EDITION of 50 copies, written, printed, and hand-bound by Herbert and Peter Fahey in their studio at 510 Pine Street, San Francisco. No limitation stated in this copy, this copy out of sequence; Worldcat records two editions for this title, 1940 and 1950, although it is difficult to determine if there is an error in their records; both record 50 copies issued, which would be a total of 100 copies issued over a period of 10 years. The second edition may have been issued in blue paper-covered boards. Herbert and [Edna] Peter Fahey were a hand bookbinding couple with a studio in San Francisco. They wrote a number of bookbinding manuals, including *Finishing in Hand Bookbinding* (1951). This small volume summarizes their knowledge and experience with vellum and parchment, first inspired by their work with medieval manuscripts and incunabula. They were able to study contemporary production of vellum at H. Band & Company in London, manufacturers of the famous Kelmscott vellum, an

experience which forms the backbone of the text offered here. The volume includes a fine frontispiece illustration of a medieval scribe, hand-colored and illuminated initials, and a decorative illustration of a human hand holding a quill pen on the colophon, all created by George C. Pearce. Pearce was born in England but settled in San Francisco in the 1920s where he was employed as a commercial artist during the Depression and World War II years. On Pearce, see: Hughes, *Artists in California, 1786-1940*, Vol. II, p. 861. Worldcat records 23 copies in institutions over 2 editions.

14 FELICI, James. *The Complete Manual of Typography: A Guide to Setting Perfect Type.* (Berkeley, CA: The Peachpit Press, 2003). 4to. 10 x 8 inches. (xxii), 360, [2] pp. Specimens throughout, glossary, index, short list of further reading; text clean, unmarked. Printed wrappers, perfect bound; binding square and tight, front cover creased, curled, and soiled, shelf wear. Good.

\$15

FIRST EDITION, first printing. Foreword by Frank Romano. Romano remarks: "The ultimate typographic tool: a concise, beautiful book that pulls together everything you need to produce great typography." James Felici has worked in the publishing industry for more than 30 years; in both editorial and production capacities. Felici is a veteran journalist and former managing editor of *Publish* magazine; he has set type by hand and also using IBM, Linotype, Compugraphic and other type-setting systems.

15 GILBERT, William Schwenck (1836-1911). *The Yarn of the Nancy Bell.* Hollywood, CA: (Bruce, Virginia and Donald McCallister), 1931. 8vo. 9 1/2 x 6 3/8 inches. [viii], vii, [3] pp. Half-title, frontispiece line drawing, double-page blue wave design at title page, fishing-line headpiece on page i; text unmarked, bottom edge foxed. Blue paste paper over boards, black paper strip at the front hinge titled in gilt; binding square and tight, rubbed. SCARCE. Very Good.

\$ 75

LIMITED EDITION of 97 copies, printed for the friends of Bruce, Virginia and Donald McCallister, type set by Bruce and Donald, press work by Harold Young, covers and decorations by Virginia McCallister. Introductory comments by Chester Newton Hess. *The Yarn of the Nancy Bell* is one of W. S. Gilbert's *Bab Ballads*, in this case a thumbnail narrative in verse with outrageous exaggerations, grotesque caricature, in the form of a sea chanty recounting castaways reduced to cannibalism. REFERENCE: Davies, *Bruce McCallister*, p. 28. Not in Worldcat; UCLA with multiple copies.

16 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, etc.: University of California Press, (1977). Trade Paperback. 9 1/4 x 6 inches. (xx), (173, last a blank) pp. Illustrated throughout; text clean, unmarked. Perfect bound; binding square and tight, light shelf wear to what appears to be an unread copy. Very Good.

\$ 15

FIRST PAPERBACK EDITION, second printing, is a photographic reprint of the original, 1940, edition. “*Typologia* presents more or less graphically my work in type design and describes my own methods of type production.”

17 [Goudy] BEILENSEN, Peter (d. 1962). *The Story of Frederic W. Goudy. Written by Peter Beilenson and Printed with a Pictorial Supplement for the Distaff Side*. N. P.: Peter Beilenson), 1939. 8vo. 9 1/2 x 6 1/2 inches. (62) pp. Title-page portrait of Goudy taken from a woodcut by Charles E. Pont, brick-red Goudy monogram repeats on the front cover, 8-page segment “Goudy Through the Ages” with black-and-white portraits of Goudy at various ages; text clean, unmarked. Blue-green paper over boards, printed front cover and spine labels; binding square and tight, light shelf wear and bumping to covers. Very Good.

\$ 35

LIMITED EDITION of 300 copies. This is Peter Beilenson’s tribute to Frederic Goudy, who was an early supporter of The Distaff Side; a group of women illustrators, book binders, punch cutters, compositors, and graphic designers, led by Beilenson’s wife, Edna Beilenson (1909-1981). Perhaps The Distaff Side took their impetus from the Typophiles, a group of type enthusiasts who only admitted men. The first publication of The Distaff Side was a feminist work entitled *Bookmaking on the Distaff Side* (1937). The group was joined by Bruce Rogers and Frederic W. Goudy in *Bookmaking on the Distaff Side*.

18 [Goudy] A Garland for Goudy: Bering Verses, Old and New, Gathered for his Eightieth Birthday, March Eighth - 1945. N. P.: Privately Printed by His Friends, 1945. 8vo. 8 x 5 1/2 inches. [ii], 36, [2] pp. Half-title, title page with large “80” printed in gold ink; text clean, unmarked. Tan linen spine, floral paper over boards, printed paper spine label; binding square and tight, shelf wear. MERLE ARMITAGE’S BOOKPLATE on front paste down. Very Good.

\$ 30

LIMITED EDITION of 220 copies printed at the Peter Pauper Press and bound at the George Grady Press. 16 poetical tributes by Carl Purington Rollins, Bruce Rogers, Christopher Morley and others. PROVENANCE: with the bookplate of Merle Armitage (1893-1975), the great American author, publisher, book designer, graphic artist, and impresario.

19 [Grabhorn] LANG, Andrew (1844-1912). *Old French Title Pages: Being a Chapter from Books and Bookmen*. San Francisco: The Book Club of California, 1924. Series: *Book Club of California Publication*, No. 23. 12mo. 5 7/8 x 4 inches. Unpaginated. [24] pp. Title page printed in red and black inks, woodcut of an early print shop within a ruled border on title page, decorative initials in gilt, blue and red, 6 facsimile title pages, Grabhorn printer’s device on page [24]; text clean, unmarked. Vellum spine, gray-green paper over boards, spine titled in red; binding square and tight, light shelf wear. Very Good.

\$ 30

LIMITED EDITION of 725 copies printed for presentation to members of the Book Club of California and the American Institute of Graphic Arts in February, 1924; the Book Club of California received 260 copies. Printed using handset Gothique Ancienne type on German mold-made paper. An interesting history of the development of title pages during the first 200 years of printing. Andrew Lang's *Books and Bookmen* was first published in 1886; Lang was a Scottish poet, novelist, literary critic and contributor to the field of anthropology. He is best known as a collector of folk and fairy tales. REFERENCES: Heller and Magee, *A Bibliography of the Grabhorn Press*, No. 64; Magee, *The Hundredth Book*, No. 23.

20 [Grabhorn] LANG, Andrew (1844-1912). *Old French Title Pages: Being a Chapter from Books and Bookmen*. San Francisco: The Book Club of California, 1924. Series: *Book Club of California Publication*, No. 23. 12mo. 5 7/8 x 4 inches. Unpaginated. [24] pp. Title page printed in red and black inks, woodcut of an early print shop within a ruled border on title page, decorative initials in gilt, blue and red, 6 facsimile title pages, Grabhorn printer's device on page [24]; text clean, unmarked. Vellum spine, brown paper over boards, spine titled in yellow; binding square and tight, light shelf wear. Laid in is a quote sheet from Newbegin's Books - New and Rare Editions for this item, and a presentation slip from Edwin Grabhorn to members of the Book Club of California with the illustration of a bishop at his writing desk. Ownership mark in pencil on front free end-paper, and a small inventory label on rear paste-down. Very Good.

\$ 40

LIMITED EDITION of 725 copies printed for presentation to members of the Book Club of California and the American Institute of Graphic Arts in February, 1924; the Book Club of California received 260 copies. Printed using handset Gothique Ancienne type on German mold-made paper. An interesting history of the development of title pages during the first 200 years of printing. Andrew Lang's *Books and Bookmen* was first published in 1886; Lang was a Scottish poet, novelist, literary critic and contributor to the field of anthropology. He is best known as a collector of folk and fairy tales. REFERENCES: Heller and Magee, *A Bibliography of the Grabhorn Press*, No. 64; Magee, *The Hundredth Book*, No. 23.

21 [Grabhorn Press] HAWTHORNE, Nathaniel (1804-1864). *The Golden Touch*. (San Francisco): The Grabhorn Press, 1927. Small 4to. 9 1/4 x 5 7/8 inches. [ii], 35, [3] pp. Printer's device in 2 colors (printer's device L) on the title page, headpiece in 2 colors; text clean, unmarked, partially unopened. Quarter white vellum, patterned paper over boards, spine titled in gilt; binding square and tight. INSCRIBED by Ed Grabhorn to Haywood Hunt, January 1928 on the front free end-paper. Fine.

\$ 150

LIMITED EDITION of 240 copies, printed with handset Lutetia type on Whatman paper, illustrations by Valenti Angelo. Contains Hawthorne's retelling of the classic story of King Midas who wished that everything he touched would turn to gold. When his wish came true he almost lost the thing most dear to him. A lovely copy!

One of the American Institute of Graphic Design's 50 Books of the Year. REFERENCE: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 93.

22 [Grabhorn] BULKLEY, Mary Ezit (1856-1946). *Speaking at Seventy*. San Francisco: Gelber, Lilienthal, Inc., 1931. 8vo. 10 x 6 3/4 inches. Unpaginated: [18] pp. Title page with publisher's lamp device and section heads printed in red, colophon with red Grabhorn printer's device, printed on laid paper; text clean, un-marked. Beige linen spine, patterned paper over boards, paper spine label titled in gilt; binding square and tight, top corners bumped. Very Good.

\$ 30

LIMITED EDITION of 250 numbered copies, this is number 231 printed by the Grabhorn Press, set in Monotype Baskerville italic and printed on Ver Gelder paper. The author's first book of poetry reviews her life in 12 sonnets revealing a fine, courageous spirit. One of the Fifty Books of the Year. REFERENCE: Heller and Magee, *Bibliography of the Grabhorn Press, 1915-1940*, No. 156.

23 [Grabhorn] JAMES, Judge William F. *Saint Patrick of England*. San Francisco: The Grabhorn Press, 1955. Small Folio. 13 x 9 inches. 25, [1 blank] pp. Printed throughout in red and black inks, large woodcut illustration at the head of text by Mallette Dean; text clean, unmarked. Tan cloth spine, green cloth over boards, spine titled in red, plain brown paper jacket; binding square and tight. SIGNED by the author. Fine.

\$ 40

LIMITED EDITION of 200 copies, this is number 149, SIGNED by the author on page 25, printed in Van Dijck Monotype on English handmade paper. The lovely woodcut illustration by Mallette Dean was previously used by Jane Grabhorn for a privately printed keepsake for Albert M. Bender by the Colt Press. The text of this volume is a long letter between the author and Thomas Kilmartin, Coroner of Santa Clara County, in which the author reviews the sources for Kilmartin's claim that Saint Patrick was born in Scotland; James disagrees. The Santa Clara County Juvenile Hall in Morgan Hill, CA, is named after Judge William F. James. REFERENCE: Magee and Magee, *A Bibliography of the Grabhorn Press, 1940-1956*, No. 560.

24 [Grabhorn] HART, James D. (1911-1990). *A Tribute to Edwin Grabhorn & The Grabhorn Press*. San Francisco, CA: The Friends of the San Francisco Public Library, 1969. 12mo. 7 1/4 x 4 3/4 inches. [vi], (26) pp. Edwin Grabhorn's printer's device on title page in red, decorative initial, 4 black-and-white photographic plates, tailpiece; text clean, unmarked. Blue paper over boards, printed paper label that wraps from back to front cover; binding square and tight, light soiling and shelf wear. INSCRIBED AND DATED by Jim Hart to Ken Carpenter, 1/3/70. Very Good.

\$ 20

LIMITED EDITION of 1,000 copies. "An address delivered on the occasion of the opening of the exhibition Fifty Years of the Grabhorn Press: A Tribute to Edwin

Grabhorn sponsored by The Friends of the San Francisco Public Library at the Main Library, Civic Center in San Francisco on April 24, 1969.”

25 GUTJAHR, Paul C. and BENTON, Megan L., editors. *Illuminating Letters: Typography and Literary Interpretation*. Amherst, MA: University of Massachusetts Press, (2001). Series: *Studies in Print Culture and the History of the Book*. 8vo. 9 1/2 x 6 1/4 inches. [xii], 198 pp. Figures, Notes on Contributors, index; text clean, unmarked. Black cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight. Fine.

\$ 30

FIRST EDITION. 7 essays by Paul C. Gutjahr, Sarah A. Kelen, Megan L. Benton, Beth McCoy, Steven R. Price, Leon Jackson and Gene Kannenberg Jr. invite readers primarily concerned with literary and cultural meanings to turn a more curious eye to the visual and physical forms of a specific text of genre.

26 International Typographical Union, Bureau of Education. *I T U Lessons in Printing, Elements of Composition....* Indianapolis, IN: International Typographical Union, 1927-1935. 48 parts in one volume. 8vo. 9 x 6 1/8 inches. 48 separately paginated pamphlets (full contents list available on request), illustrated with tools, equipment, furniture, engineering drawings and tables commonly found in a printing shop in the 1920s and 1930s; text clean, unmarked, 1 bifold loose in Unit II, Lesson 6. Red cloth, spine titled in gilt; binding a bit shaken, rubbed with shelf wear. Good.

\$ 125

The International Typographical Union (ITU) was a US trade union for the printing trade for newspapers and other media. It was founded on May 3, 1852 in the United States as the National Typographical Union, and changed its name to the International Typographical Union at its Albany, New York convention in 1869 after it began organizing members in Canada. The ITU was one of the first unions to admit female members, admitting women members such as Augusta Lewis, Mary Moore, and Eva Howard in 1869. Typographers were educated, economically mobile, in every major urban center with newspapers, and had the unique possibility to influence publicity in favor of their cause. This led the ITU to the forefront of improving working conditions. ITU President W. B. Prescott led the ITU in 1897 to win a 48-hour work week and a standard wage scale for all printers. During the Great Depression, the ITU introduced the 40-hour work week across the industry at no cost to employers as a way to share the fewer jobs available. That ITU initiative spread to other unions and has since been codified across the labor sector by federal legislation in the United States, establishing the 40-hour work week. Each union print shop was a “Chapel” and the shop steward was the Chapel Chairman. All apprentices and journeymen had to have working cards showing paid union dues. This volume documents the ITU’s interest in improving the skills and opportunities for members. This set of 48 Lessons, including Units 1 through 5 was either put together by an

individual member of the union for their own professional development, or perhaps was put together by a local Chapel to ensure that individual members could access the resources they needed to advance in the trade. A rich resource for studying the tools, equipment, and practices of a print shop in the late 1920s and the early years of the Great Depression. Full contents list available upon request.

27 International Typographical Union, Bureau of Education. *I T U Lessons in Printing, Elements of Composition....* Indianapolis, IN: International Typographical Union, 1947. 8vo. 8 7/8 x 5 7/8 inches. 10 separate sections separately paginated. Profusely illustrated, index; occasional ink and pencil marginalia. Gilt-stamped dark blue cloth; binding square and tight, rubbed. Very Good.

\$ 35

Later Edition, *Lessons in the Elements of Composition*, 1 through 10, complete, plus the index, issued as a single volume.

28 HART, James David (1911-1990). *Fine Printing: The San Francisco Tradition.* Washington, DC: Library of Congress, 1985. 8vo. 9 1/4 x 6 1/4 inches. 56, [2] pp. Numerous illustrations including portraits of printers and sample pages produced by the various presses; text clean, unmarked. Printed wrappers, perfect bound; binding square and tight. Fine.

\$ 15

This volume contains the text of a lecture by James D. Hart about the relationship between fine printing and the history of the San Francisco region. It was the seventh Engelhard Lecture delivered on November 2, 1983, sponsored by the Center for the Book in the Library of Congress.

29 [Johnck & Seeger] RAY, Milton Smith (1881-1946). *The Poet and The Messenger, Dune-Glade and Other Poems. Foreword by Benjamin Putnam Kurtz.* San Francisco, CA: Pacific Book Co., 1946. 8vo. 10 1/8/x 6 3/4 inches. [vi], (viii), 52, [2] pp. Frontispiece photographic portrait of Ray, decorative initials, printer's device on colophon, printed on laid paper; text clean, unmarked. Cloth, spine titling and ornaments along the hinges in dark green ink, dust-jacket in archival mylar; binding square and tight, jacket with a few chips and wear to the extremities. Near Fine.

\$ 25

FIRST EDITION of this collection of Milton Ray's poems, printed in the year of his passing by Johnck & Seeger of San Francisco. Milton Ray was the son of the Ray Oil Burner Company family that produced steamship engines. Ray lived a comfortable life in a San Francisco mansion (built on a lot sold to Ray by the young Herbert Hoover), and pursued his interests in history, poetry, and ornithology. As an ornithologist, Ray travel the world and California collecting eggs, nests, and specimens and documenting his observations. This is one of several volumes of poetry published by Ray in his lifetime; many of the poems in this volume celebrate his experiences in California's

natural world. Johnck and Seeger, Printers produced handsome work, known for its clean-cut quality and refined taste. Their presswork was done for many years by Lawton Kennedy.

30 S. S. McCLURE Company. *A Book of the Printing Types and Ornaments in use at the McClure Press, and here set forth in such wise as to show their most prominent characteristics for the use of discerning advertisers and all this who strive for artistic effect in printing.* New York, NY: S. S. McClure Company, 1903. 8vo. 9 3/4 x 6 3/8 inches. [iv] pp., (73) ff. Title page printed in black and red inks, specimens throughout including alphabets and ornaments, index of type faces; text unmarked except for a few ex library rubber stamps that do not affect the specimens. Red cloth, printed paper spine label; binding square, rubbed, spine ends frayed, corners showing, front cover soiled, inner hinge cracked. Ex Library rubber and blind stamps, ms. call number at foot of spine. Good.

\$ 75

The publishing enterprises of Samuel Sidney McClure (1857-1938) are an important facet of early twentieth-century American journalism. The McClure Syndicate, started by Samuel Sidney McClure in 1844, was the first successful company of its kind, and was largely responsible for introducing many American and British writers to a national audience. He later venture, *McClure's Magazine*, contained the influential "muckraking" articles of Ida Tarbell, Ray Stannard Baker, and Lincoln Steffens; it also had the distinction of promoting the then-unknown writer, Willa Cather.

31 McMURTRIE, Douglas Crawford (1888-1944). *The Golden Book: The Story of Fine Books and Bookmaking - Past & Present.* Chicago: Pascal Covici, 1927. Thick 8vo. 10 x 7 3/8 inches. (xvi), 406 pp. Half-title, frontispiece, printer's device on title page, headpieces, tailpieces, decorative initials, plates and figures throughout, index, printed on laid watermarked paper; text clean, unmarked. Half brown morocco, marbled paper sides, gilt-ruled covers, spine titled in gilt, top edge gilt, other edges untrimmed, decorative end-papers; binding square and tight, light shelf wear. SIGNED BY THE AUTHOR on the limitation page. Very Good.

\$ 35

LIMITED EDITION of 220 copies, this is number 209 SIGNED by the author on the copyright page. Douglas McMurtrie was an American typeface designer, graphic designer, historian, and bibliographer of printing. *The Golden Book* is a review of the entire history of written human communications, focusing on fine typography and printing.

32 David Magee Antiquarian Books. *The Book Club of California: A Catalogue of the Publications, Keepsakes & Ephemera Offered for Sale by David Magee, Antiquarian Books.* San Francisco, CA: David Magee, (1965). Series: *Catalogue*, No. 43. 8vo. 9 1/4 x 6 1/8 inches. Unpaginated. [46] pp. Title page printed in black and brick red inks, lists 173 items, index, Herman W. Liebert's "Ode on the Great Magee Move" printed on the last page of text; text clean, unmarked.

Wrappers printed in black and brick-red inks, stapled; binding square and tight, covers soiled with light shelf wear. Very Good.

\$ 15

This catalog was printed by Lawton Kennedy, who also issued an edition in hard covers; in essence this list is an extension of Magee's *The Hundredth Book* of 1958, and offers of comprehensive list of the Book Club's publications to date, including the *Quarterly Newsletter*, keepsakes, and other ephemera.

33 Mergenthaler Linotype Company. *One-Line Specimens: Linotype Faces.* Brooklyn, NY: Mergenthaler Linotype Company, 1920. 4to. 10 5/8 x 7 3/4 inches. 220 pp. Specimens throughout, tables, contents at rear; text clean, unmarked. Black-stamped red cloth, decorative endpapers; binding square and tight, corners bumped and showing. Very Good.

\$ 40

"These type faces and special characters shown in this book are arranged in family groups or series, ranging from the smallest to the largest size in each face. The Various faces or combinations of faces in which matrices can be supplied are also shown; as well as comparisons of the different faces in each size, in order that the customer may easily and quickly find the matrices he wants."

34 Mergenthaler Linotype Company. *One-Line Specimens of Linotype Faces.* Brooklyn, NY: Mergenthaler Linotype Company, (1950). 4to. 10 3/8 x 7 3/8 inches. (xvi), 229, [3] pp. Specimens throughout, tables, index; text with occasional pencil and ink marginalia, margins water-stained. Silver cloth spine, wrappers titled in silver; binding square and tight, shelf wear. Good.

\$ 30

"These type faces and special characters shown in this book are arranged in family groups or series, ranging from the smallest to the largest size in each face. The Various faces or combinations of faces in which matrices can be supplied are also shown; as well as comparisons of the different faces in each size, in order that the customer may easily and quickly find the matrices he wants."

35 [Morris] HUBBARD, Elbert (1856-1915). *This Then is a William Morris Book, Being a Little Journey by Elbert Hubbard, & Some Letters, Heretofore Unpublished, Written to his Friend & Fellow Worker, Robert Thomson, all Throwing a Side-Light, More or Less, on the Man and his Times.* East Aurora, NY: The Roycrofters, 1907. 8vo. 8 3/8 x 5 1/2 inches. [iv], 67, [3] pp. Frontispiece portrait of Morris is a reproduction of a bas-relief by Jerome Connor of 1906 with tissue guard, printed throughout in red and black inks, Roycrofters' printer's device in red on title page, decorative initials, double-page facsimile of a letter from Morris to Thompson dated February 25th, 1886, portrait plate of Morris after a painting by Watts with tissue guard, tailpieces, Roycrofters' printer's device at the end of the text; text clean, unmarked. Brown suede spine, gray paper over boards, front board stamped in white, brown leather spine label titled in gilt, top edge gilt; binding square and tight, front board foxed, suede with modest disintegration. Bookplate of Haywood H. Hunt laid in. Very Good.

\$ 30

No Limitation Stated, printed on Roycroft watermarked paper. Herein Elwood Hubbert, founder of the Roycrofters, pays tribute to one of his heroes. Hubbert ranked Morris with the prophets of God including Elijah, Hosea, Ezekiel, and Isaiah. With the bookplate of Haywood Hendon Hunt (1888-1974), whose print shop, affectionately known as "Hunt Towers" was located at 512 Clary Street in San Francisco. Hunt died in Reno, Nevada; he donated an extensive library covering the history of 50 years of printing in San Francisco to the University of Nevada Library.

36 [Mosher Press] 4 Volumes of Literary Reprints. Portland, ME: Thomas B. Mosher, 1897-1901. 4 Volumes, Uniformly Bound 12mos. 5 1/4 x 3 1/2 inches. (54); (78); (52), (62) pp. Printed in black and either red or green inks, decorations throughout the text; text clean, unmarked. Plain stiff wrappers with printed paper French-fold wrappers printed in black and either green or red inks; bindings square and tight, soiling to covers, some chipping to spine ends. Very Good.

\$ 75

The texts in this series of small Mosher Press reprints include:

Apuleius. *The Story of Cupid and Psyche Done Out of the Latin of Apuleius by Walter Pater.* 1897. Reprint of the text given in *Marius the Epicurean* (London, 1885). LIMITED EDITION of 425 copies printed on Japan Vellum, type distributed, at the press of George D. Loring, Portland, Maine.

JEFFERIES, Richard. *Hours of Spring and Wild Flowers.* 1900. LIMITED EDITION of 425 copies of this third edition printed on Japan Vellum, type distributed at the Press of George D. Loring, Portland, Maine.

JEFFERIES, Richard. *The Pageant of Summer.* 1901. Originally printed in *Longman's Magazine*, June, 1883. LIMITED EDITION of 425 copies of this seventh edition printed on Japan Vellum, type distributed at the Press of George D. Loring, Portland, Maine.

JEFFERIES, Richard. *Saint Guido.* **WITH: BROWN, John.** *Queen Mary's Child-Garden.* 1901. LIMITED EDITION of 425 copies printed on Japan Vellum, type distributed at the Press of George D. Loring, Portland, Maine.

37 [Mosher Press] BROWNING, Elizabeth Barrett (1806-1861). *Sonnets from the Portuguese. With Preface by Edmund Gosse.* Portland, ME: Thomas B. Mosher, 1900. 12mo. 5 1/2 x 2 3/4 inches. (xx); (48) pp. Printed in black and red inks, half-title with typographic ornaments, printer's device on title page; text clean, unmarked. Gilt-stamped brown leather, top edge gilt, slip case present, but shattered in pieces; binding square and tight, inner hinge cracked, rear cover rubbed with a spot of soiling. Ownership signature on front free end-paper. Good.

\$ 25

No Limitation stated, but Printed for Thomas B. Mosher and published by him at 45 Exchange Street, Portland, Maine. Elizabeth Barrett Browning was an English poet of the Victorian era, who was popular both in Britain and the United States. Her work

had a major influence on prominent writers of the day, including Edgar Allan Poe and Emily Dickinson. Her *Sonnets from the Portuguese* first appeared in 1850.

38 [Nash] PHILLIPS, Catherine Coffin (1874-1942). *Portsmouth Plaza: The Cradle of San Francisco*. San Francisco, CA: Printed by John Henry Nash, 1932. Large 8vo. 10 3/4 x 7 3/4 inches. xiv, 464 pp. Double-page title page with hand-colored phoenix illustration, poem entitled "California" by Ina Coolbrith on page iii, 18 chapter headbands with illustrations of personalities who loom large in the text of each chapter, 88 plates, bibliography, index, errata slip tipped-in after the index; text clean, unmarked. Quarter vellum, marbled paper over boards, spine titled and decorated in gilt; binding square and tight, light shelf wear. Slip case present but broken along the seams. Very Good.

\$ 35

LIMITED EDITION of 1,000 copies. An informal history of San Francisco from its founding through the 1920s, extensively and entertainingly illustrated, highlighting the colorful personalities who played leading roles. "This book is a treasure-house of material for students of San Francisco History. Portsmouth Plaza was the hub of San Francisco for many long years, and little of importance happened in the early days that was not staged in or around this historic spot." O'Day. REFERENCE: O'Day, *A Catalogue of Books Printed by John Henry Nash*, p. 79-80.

39 [Nash] CUTLER, Leland Whitman (1885-1959). *Once Upon A Time. With a Prefatory Note by Edward F. O'Day*. San Francisco: Printed by John Henry Nash, 1934. 4to. 11 1/4 x 8 1/4 inches. x, 81, [3] pp. 2 lovely headpieces and 27 historiated initials; text clean, unmarked. Tan cloth spine, decorative paper over boards, printed paper spine label; bind square and tight, boards very lightly bowed. Small inventory label on rear free end-paper at foot of gutter. "Dawson's Los Angeles, 1940" in pencil on the front free end-paper. Very Good.

\$ 30

LIMITED EDITION of 600 copies printed by John Henry Nash for Leland W. Cutler, this is number 288. Leland Cutler was an insurance businessman and President of the Board of Trustees of Stanford University (1942-1954). These 38 pieces in poetry and prose were first spoken on specific occasions to commemorate particular persons or events. REFERENCE: O'Day, *A Catalogue of Books Printed by John Henry Nash*, p. 88.

40 North Central Publishing Company. *North Central Printing Types. Volume 2: Linotype and Monotype Text Faces*. Saint Paul, MN: North Central Publishing Company, 1967. 8vo. 9 1/4 x 6 1/4 inches. [xii], 203, [1 blank] pp. Text opens with "A Simple, Accurate Method of Copyfitting," specimens throughout, the section of "Miscellaneous Material" at the rear contains primarily ornaments; text clean, unmarked. Red cloth, spine titled in gilt; binding square and tight, covers a bit soiled. Very Good.

\$ 50

FIRST EDITION of this type specimen book showing Linotype and Monotype faces available from this Saint Paul-based publishing house.

41 [Plough Press] *The Paper Maker: Reprinted from The Book of Trades.* (Loughborough, Leicestershire): The Plough Press, 1971. Small 4to. 9 3/4 x 6 1/4 inches. (16, last a blank) pp. Half-title printed in brown ink, frontispiece, printed on laid paper; text clean, unmarked. Plain stiff wrappers sewn into hand-made French-fold marbled paper jacket, printed paper spine label; binding square and tight, top and bottom edges of the marbled wraps extend over the inner stiff wraps and are a bit crushed at the extensions, spine label coming up, small tears to marbled wraps at head and foot of spine. Original prospectus, signed and dated, laid-in. SCARCE. Very Good.

\$ 150

LIMITED EDITION of 60 copies printed with 14-point handset Bembo on Charles I handmade paper, this is copy No. 24. The Plough Press was founded in 1967 by English printer and author Geoffrey Wakeman (d. 1987), who was taught letterpress printing by Philip Gaskell at the College Press, Glasgow. Wakeman was a scholar of printing history, one of the most important historians of paper making, binding, and color printing during his lifetime. The text of *The Paper Maker* is taken from an edition of the *Book of English Trades & Library of the Useful Arts*, published in 1835. This mid-nineteenth century volume is of interest because of its references to contemporary events such as Hector Campbell's method of chlorine bleaching, and the Fourdrinier machine which went into commercial use in the early years of the century. REFERENCE: See: Coleman, *The British Paper Industry, 1495-1860*.

42 POE, Edgar Allen (1809-1849). *Annabel Lee*. Los Angeles, CA: Privately printed for William Andrews Clark, Jr. by Chester Troan, 1927. Small 4to. [vi], vi, [2] pp. Printed in red and black inks with fleurons on French-fold paper; text clean, unmarked, except for a few library rubber stamps that are on the far margins and do not affect the text. Soft brown morocco spine, decorative paper over boards, title stamped in blind on the spine; binding square and tight, extremities rubbed, corners showing, paper sides oil stained, ex library label removed from foot of spine darkens the leather there, spine ends lightly frayed. "Compliments of William Andrews Clark, Jr., MCMXXVII" slip tipped inside the front cover. University of Nevada ex library blind stamp on front free end-paper, title page, 2 rubber stamps (1 on page v), pencil notations on frontispiece but note that all of the markings are in the margins and relatively unobtrusive. SCARCE. Good.

\$ 45

LIMITED EDITION of 50 copies, this is number 17, printed by Chester Troan (1902-1988). Poe's poem of unrequited love ends with the lover lying with the beloved in her sepulcher. Printed by a mysterious Los Angeles printer, Chester Troan, who was 25 years old at the time this commission for Clark was produced. We can find 2 other publications Troan made for Clark, plus a volume of *Fragments* printed for Constance Praeger Fox now at the Huntington. Troan is buried in Oceanside, California. A lovely production of this Poe text.

43 POLLARD, Graham (1903-1976). *Catalogue of I: Typefounders' Specimens; II: Books Printed in Founts of Historic Importance; III: Works on Typefounding, Printing & Bibliography, Offered for Sale.* (Brighton: Tony Appleton, 1972). 4to. 11 1/4 x 8 3/4 inches. (xii), (108) pp. Tables, 12 illustrations; text clean, unmarked. Brown cloth, spine titled in gilt, dust-jacket in archival mylar; binding square and tight, wear and tear and the extremities of the jacket. Very Good.

\$ 20

REPRINT EDITION, LIMITED to 500 copies, this is number 45. Originally published by Birrell and Garnett, London, a book selling firm that Graham Pollard invested in, and became managing director of in 1927. During the 1920s and 1930s, the company produced many noted catalogues, such as the ones reprinted here, which are now standard works of reference. Lists specimen books issued by typefounders which are important to students of typography.

44 POWELL, Lawrence Clark (1905-2001), **MARSHALL, John David** (1928-2005), editor. *Books Are Basic: The Essential Lawrence Clark Powell.* Tucson, AZ: The University of Arizona Press, (1985). 12mo. 7 1/2 x 4 3/4 inches. (xii), (98) pp. Black-and-white frontispiece portrait of Powell, bibliography; text clean, unmarked. Gilt-stamped gray cloth, dust-jacket; binding square and tight, jacket spine faded. Fine.

\$ 15

FIRST EDITION. Each page with a series of quotations and maxims from the writings of Larry Powell, under the following headings; "On Books and Reading;" "On Libraries, Librarians, and Librarianship;" "On Writers and Writing;" "On Lawrence Clark Powell."

45 RITCHIE, Ward (1905-1996). *Frederic Goudy, Joseph Foster, and the Press at Scripps College.* San Francisco: The Book Club of California, 1978. Series: *Book Club of California Publication*, No. 158. 12mo. 7 1/4 x 4 3/4 inches. (39) pp. Samples of work from the Scripps College Press, textual ornaments in red and green; text clean, unmarked. Gilt-titled black cloth spine, marbled Cockerell paper over boards, plain gray paper dust jacket in archival mylar; binding square and tight. Fine.

\$ 20

LIMITED EDITION of 550 copies, designed by Ward Ritchie and printed by Richard Hoffman. The Scripps College Press was founded in 1941 for students to learn fine press printing. It was initially taught by Ward Ritchie, and students worked with a type face designed by Frederic Goudy for the Press's exclusive use. The Press was later run and taught by Joseph Foster. This book tells the story of the design of the Scripps type face. REFERENCE: Harlan, *The Two Hundredth Book*, No. 158.

46 ROGERS, Bruce (1870-1957). *An Account of the Making of the Oxford Lectern Bible.* Philadelphia, PA: Lanston Monotype Machine Company, [circa 1935]. Pamphlet. 11 1/8

x 8 inches. 15, [1 blank pp. 4 specimen pages, initials; text unmarked, foxing on page 1. Blue printed wrappers, stapled; binding square and tight, shelf wear. Very Good.

\$ 15

FIRST EDITION of Bruce Rogers' account of the making of the Oxford Bible, commissioned by King George as a gift to the Memorial Church at Ypres, circa 1929. Rogers also supervised the printing of this pamphlet in Bible Centaur type.

47 [Rogers] BLUMENTHAL, Joseph (1897-1990). *Bruce Rogers: A Life in Letters, 1870-1957*. Austin, TX: W. Thomas Taylor, 1989. 4to. 11 x 7 5/8 inches. (xx), 215, [3] pp. Half-title, black-and-white photographic portrait of Rogers, printer's device in red on title page, typographic ornament in red at the head of each chapter, specimens throughout in various colors (2 folding), bibliography, index; text clean, unmarked. Red cloth, spine titled in gilt; binding square and tight, faint shelf wear. Very Good.

\$ 45

FIRST EDITION. Foreword by John Dreyfus. In his Foreword, Dreyfus remarks that Blumenthal "gives us a better chance than ever before to understand the character of [Rogers], and also to learn a great deal more about his creative work."

48 RYDER, John (1917-2001) *Printing for Pleasure*. London, etc.: The Bodley Head, (1976). 12mo. 7 1/2 x 4 1/2 inches. (130), [14] pp. Illustrated throughout in colors with samples of printed pages and printed ephemera from many distinguished small presses, Appendix is a Miniature Folio of Private Presses, 1960, glossary, list of sources for equipment, and sources of books; text clean, un-marked. Brick red cloth, gilt titled spine, dust-jacket in archival mylar; binding square and tight. Near Fine.

\$ 35

REVISED EDITION, 1976, first published, 1955, with additional material. This is one of the most influential books on modern private printing from the second half of the twentieth century. It is very practical and covers the fundamental for those who wish to operate their own printing press. Contents include "A Small Press for the Miniature Workshop;" "Choose a Face You Can Live With;" "How to Handle and Arrange Movable Types;" "How to Ink and Take Impressions;" "Developing a Taste for Experiment;" "Sources of Inspiration;" "Where to Buy Your Equipment," and more.

49 SKILLIN, Marjorie, et al. *Words into Type*. Englewood Cliffs, NJ: Prentice-Hall, Inc., (1974). 8vo. 9 1/4 x 6 inches. xx, 585. [1 blank] pp. A few figures, glossary, index; text clean, unmarked. Blind- and gilt-stamped green cloth, dust-jacket in archival mylar; binding square and tight. Near Fine.

\$ 15

THIRD EDITION, revised. A classic style manual. An invaluable reference source for many of the fine points of grammar, usage, style, and the production methods of books or other publications.

50 SPERISEN, Albert (1908-1999) and **BORDEN, John** (1926-2008), editors. *A Portfolio of Book Club Printers, 1962-1987* [Cover Title]. San Francisco, CA: The Book Club of California, 1987. Series: *Book Club of California Keepsake*. Folding paper portfolio with 12 folder inserts. 11 1/8 x 8 inches. 12 folders, 5 French-fold, Patrick Reagh's with a Vance Gerry illustration is folded twice, 1 is printed on 2 sides, each with printer's marks and illustrations appropriate to the press including printing in a variety of colors; text clean, unmarked. Portfolio of folding papers printed in black and brick red inks; binding square and tight. Fine.

\$ 35

FIRST EDITION. The Book Club of California's Keepsake for 1987 is made up of 12 folders, each printed by or about presses associated with the printing history of the Book Club of California. The presses include: 1) Allen Press; 2) Harold Berliner; 3) Artichoke Press; 4) Sherwood Grover; 5) Patrick Reagh, Printers; 8) Ward Ritchie; 9) James Robertson; 10) Greenwood Press; 11) Tanner & Powers; and 12) The Press in Tuscany Alley (Adrian Wilson).

51 STIFF, Paul, editor. *Typography papers, 1*. Reading, United Kingdom: Department of Typography & Graphic Communication, 1996. Folio. 11 3/4 x 8 1/4 inches. (132) pp. Illustrated throughout in black and white, 8-page "*The University of Reading Research Digest*" bound-in at rear with color illustrations; text clean, unmarked. Printed wrappers; binding square and tight, shelf wear, the *Research Digest* coming loose. Good.

SOLD

FIRST EDITION of the first issue. 6 essays on various typographical topics, including: Maxim Zhukov, "The peculiarities of Cyrillic letterforms: design variation and correlation in Russian typefaces;" Paul Stiff, "Instructing the printer: what specification tells about typographic designing;" Margaret M. Smith, "The typography of complex texts: how an early printer eliminated the scribes' red," comparing the work of Georg Reyser and Anton Koberger; Yateendra Joshi, "Design specifications for tables: a case-study;" Andrew Boag, "Typographic measurement: a chronology;" and Alan May, "Roman bronze inscriptional lettering: a note on methods on production."

52 Taylor & Taylor. *The T. & T. Imprint for the Winter MCMXVI-VII, Printed & Published by Taylor & Taylor, Printers.* (San Francisco: Taylor & Taylor, 1916). 12mo. 6 3/4 x 4 inches. (44) pp. Printed throughout in red and black inks, printer's device on verso of title page, decorative initials, text printed on laid paper; text clean, unmarked. Plain boards with French fold jacket attached at the spine, the jacket is printed with green decorations on front and rear panels, with gilt rules, and titled in gilt on front panel, and 2 small ornaments at head and foot of spine; binding square and tight, inner hinge cracked, spine starting at head. SCARCE. Good.

\$ 100

LIMITED EDITION of 3,000 copies, privately printed at Taylor & Taylor, San Francisco, issued as the 16th number of *T & T Imprint*. *The T. & T. Imprint* was an in-house organ for the promotion of Taylor & Taylor, printers. The title page has a long

quote from William Morris: “To us who have a cause at heart our highest ambition and our simplest duty are one and the same thing. For the most part we shall be too busy doing the work that lies ready to our hands to let impatience for visibly great progress vex us much, and surely since we are servants of a cause hope must be ever with us.” This issue contains *A Statement of the Policy of This House*, which serves as a type specimen for the services Taylor & Taylor could provide, done up in an elegant Arts and Crafts style. Henry Taylor and Edward DeWitt Taylor were sons of San Francisco Mayor Edward Robeson Taylor. Henry attended the Harvard Business School where he studied typography with Daniel Berkeley Updike. Taylor & Taylor produced “restrained, handsome typography into the 1960s.” “The History of the Arion Press” online. REFERENCE: Englund, *Taylor & Taylor: San Francisco Printers, The Early Period, 1896-1911*.

53 [Tommasini] SHEPARD, Odell (1884-1967). *A Belated Tribute to Printers*. [Milbrae, CA]: Privately Printed by A. R. Tommasini, 1957. Series: *Christmas Keepsakes for the Friends of A.R.T.*, No. 10. 12mo. 5 1/4 x 3 5/8 inches. [iv], 17, [3] pp. Tommasini’s usual playful ornaments and illustrations printed in various colors adorn this work printed on Hamilton Carousel grey paper; text clean, unmarked. Printed paper over boards, clear plastic dust-jacket, decorative end-papers; binding square and tight, light shelf wear to jacket. Tommasini’s printed presentation slip laid in. Near Fine.

\$ 20

LIMITED EDITION of 550 copies, set in 10-point Linotype Estienne, printed by A. R. “Tommi” Tommisini. This essay, acknowledging the important but often overlooked contributions of printers to the work of writers and publishers, first appeared in *The Christian Science Monitor* on Thursday, February 3, 1927. Odell Shepard was an American professor, poet, and politician who was the 66th Lieutenant Governor of Connecticut from 1941 to 1943; Shepard won a Pulitzer Prize in 1938.

54 UPDIKE, Daniel Berkeley (1860-1941). *In the Day’s Work*. Cambridge, MA: Harvard University Press, 1924. 8vo. 8 1/2 x 5 3/4 inches. [viii], (70) pp. Half-title, title page with various typographic ornaments, ornaments at the heads of chapters, decorative initials, tailpiece; text clean, unmarked, first few leaves lightly creased horizontally. Tan cloth spine, decorative paper over boards, spine titled in gilt; binding square and tight, spine creased horizontally. INSCRIBED to Heywood Hunt from Howard Wallingford, Cincinnati, OH, August 27th 1935 on the front free end-paper. Also laid in is an autograph letter SIGNED AND DATED from Wallingford to Heywood Hunt thanking Hunt for “good work you have done for Craftsmanship in general and the S. Y. K. Bulletin in particular” on Netherland Plaza, Cincinnati letterhead. Very Good.

\$ 30

FIRST EDITION of this collected volume of 3 essays on book making, “On the Planning of Printing;” “Style in the Use of Type;” and “The Seven champions of Typography.” The “Note” on page vi indicates the periodicals where the first 2 essays

originally appeared. The copyright page indicates “Copyright, 1924, By The Harvard University Press,” and “Printed by D. B. Updike, The Merrymount Press, Boston, U.S.A.” Opposite the title is printed “London: Humphrey Milford, Oxford University Press.” Daniel Berkeley Updike was an American printer and historian of typography. He founded the Merrymount Press in 1896. The Merrymount Press is estimated to have produced 14,000 pieces of printing during its existence. Updike was motivated to excel, and the Press established a reputation for delivering only the very best obtainable typography, impression, illustrations, and binding. See: Wikipedia. PROVENANCE: Haywood Hendon Hunt (1888-1974), whose print shop, affectionately known as “Hunt Towers” was located at 512 Clary Street in San Francisco. Hunt died in Reno, Nevada; he donated an extensive library covering the history of 50 years of printing in San Francisco to the University of Nevada Library.

55 UPDIKE, Daniel Berkeley (1860-1941). *Some Aspects of Printing Old and New*. New Haven, CT: William Edwin Rudge, 1941. 4to. 11 3/8 x 7 1/2 inches. [vi], (74) pp. Half-title, title page with printer’s device, black-and-white photographic portrait of a scholar (Updike?) in his study; text clean, unmarked. Gilt-stamped grey cloth, top edge stained red; binding square and tight. Very Good.

\$ 15

FIRST EDITION, printed by D. B. Updike at the Merrymount Press in Boston, MA. Contents: “Gutenberg and His Relation to Printers Today;” “The Essentials of a Well-Made Book;” “Some Tendencies in Modern Typography;” “The Place of the Educated Man in the Printing Industry;” and “American University Presses.”

56 [Updike] RADER, William (1862-1930). *The Elegy of Faith: A Study of Alfred Tennyson’s In Memoriam*. New York: Thomas Y. Crowell and Company, 1902. 8vo. 7 3/4 x 5 1/8 inches. [iv], (57), [1 blank] pp. Half-title, elaborate arts and crafts design on the title page, text printed in red and black inks, decorative initials; text clean, unmarked. Blue cloth, front cover titled and illustrated with gilt and white stamped design, top edge gilt; binding square and tight, covers soiled and rubbed. Photographic portrait mounted on the front free end-paper. Very Good.

\$ 25

This volume contains William Rader’s analysis of *In Memoriam A. H. H.* by Alfred Tennyson. *In Memoriam* was completed in 1849; it is a requiem for Tennyson’s friend, Arthur Henry Hallam, and contains some of Tennyson’s most accomplished lyrical work. It is widely considered one of the great poems of the nineteenth century. This volume is notable for its beautiful arts and crafts design created by Daniel Berkeley Updike for the Thomas Y. Crowell Company. The copyright page notes: “Composition and electrotype plates by D. B. Updike, the Merrymount Press, Boston.”

57 [Windsor Press] BENDER, Albert M (1866-1941). *George Sterling, The Man. A Tribute by Albert M. Bender.* San Francisco: The Windsor Press, 1929. 12mo. 6 1/2 x 4 1/2 inches. Unpaginated. [12] pp. (last a blank). Title page printed within a ruled border with two ornaments within the border, cherub headpiece, typographic ornament at top margin of text, printer's device on the colophon, printed on laid paper; text clean, unmarked. Black cloth spine, blue paper over boards, printed paper front cover label; binding square and tight, small smudge on the front panel near the head of the spine. INSCRIBED by Albert Bender to Haywood Hunt. SCARCE. Very Good.

\$ 150

LIMITED EDITION of 60 copies, this is number 32, printed by James and Cecil Johnson at the Windsor Press. George Sterling (1869-1926) was an American poet and playwright based in California. During his lifetime, Sterling was honored on the Pacific coast as one of the great American poets, although his fame did not reach throughout the United States. Bender's poem of praise to Sterling appeared 3 years after Sterling's death. Although Sterling's poetry has been described as both visionary and mystical, he also wrote ribald quatrains that are largely unpublished. His style mirrored the Romantic charm of such poets as Shelley, Keats and Poe. Sterling used a vial of cyanide to end his life in his rooms at the Bohemian Club. His most famous line refers to San Francisco as "the cool, grey city of love." Albert Maurice Bender, insurance man, was a leading patron the arts in San Francisco in the 1920s and 1930s. PROVENANCE: This copy of Bender's versified tribute to Sterling is inscribed to Haywood Hendon Hunt (1888-1974), whose print shop, affectionately known as "Hunt Towers" was located at 512 Clary Street in San Francisco. Hunt died in Reno, Nevada; he donated an extensive library covering the history of 50 years of printing in San Francisco to the University of Nevada Library.

58 [Windsor Press. Bible]. *The Book of Ruth.* (San Francisco): Privately Printed (Windsor Press), 1930. 12mo. 5 1/8 x 3 7/8 inches. Unpaginated. [30] pp. Title page printed in red, frontispiece etching in 4 colors, text printed in black and red, 1 decorative initial in green, red, and yellow; text clean, unmarked. Parchment paper over boards, printed in orange, blue, and gilt; binding square and tight, parchment covers toned, as is usual for this title, small water spot at fore-edge of front cover. Very Good.

\$ 125

LIMITED EDITION of 200 copies, this is number 166, privately printed at the Windsor Press by James and Cecil Johnson as a Christmas gift for their friends. A lovely edition of the *Book of Ruth* from the Old Testament. James (b. 1897) and Cecil (b. 1900) Johnson were two brothers who began their Windsor Press in 1924. Their lovely typography rivals that of any other contemporary fine printers in San Francisco; their services were utilized to print 5 books for the Book Club of California, and an annual keepsake during the years their press was in operation. The brothers ceased operation of the Windsor Press in 1942.