

JOHN HOWELL
 *for Books*

From Muir Dawson's Personal Collection
Including Typophiles and Southern California Printing
September 15, 2022



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

48 books and ephemera from Muir Dawson's personal collection. Weighted towards items printed by and for The Typophiles, plus a smattering of fine printing, that is weighted towards Southern California fine printing, including a few Roxburghe and Zamorano keepsakes. Priced to Sell!

1 BENNETT, Paul Arthur (1897-1966). *The Typophiles Whodunit: A Private Revelation of the Hitherto Most Mysterious Origin, Development, Practices & Works of the Typophiles*. New York: The Typophiles, 1938. 12mo. 6 1/16 x 4 inches. [6], 64, [2] pp. Half-title, title page with red woodcut reproduction from James Catnach, 1822, with 7 Catnach woodcuts in black throughout the text, 8 plates (1 double-page); text clean, unmarked. Natural linen, red leather spine label titled in gilt; binding square and tight, some foxing to the cloth; LACKS the slip case. Muir Dawson's copy without distinguishing marks, although Muir marked it "not for sale" on the front paste-down. SFK519-1001. Very Good.

\$ 50

LIMITED EDITION of 190 copies, this title was designed, partially hand-set, and hand-printed by Thomas Perry Stricker on Worthy Hand & Arrows paper. Contains an introductory essay "The Typophiles," by Paul Bennett, "The Hound of the Typophiles" by William C. Euler, and the heart of this little volume is the 26-page bibliography of the first 5 Typophile publications compiled by Thomas Perry Stricker (1898-1945). Sticker was an itinerant printer who was active in Los Angeles for a spell during the 1930s, but who died in New York, conspiring with the Typophiles. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, F.

2 [COGGESHALL, Howard]. *A Note on the 105th Type Designed by Fred W. Goudy and First Used in Printing The Story of Saint Gonsol, Saint Francis and the Devil. A Keepsake for Typophiles on the Occasion of F. W. G.'s Seventy-third Anniversary March 8th, MCMXXXVIII*. [Utica, NY: Howard Coggeshall], 1938. Pamphlet. 6 1/4 x 4 1/4 inches. Unpaginated. [16] pp. Type in red and black; text clean, unmarked. Rust-colored paper wrappers with title in black, French flaps, bound tightly with tan thread; binding square and tight. SFK519-1002. Fine.

\$ 45

LIMITED EDITION of an unknown number; distribution of this copy was restricted to those present at Frederic W. Goudy's 73rd birthday anniversary and to contributors to "Left to Their Own Devices." The text was written, set, and printed by Howard Coggeshall and is taken from the final signature of a copy of "The Story of St. Gonsol," which was specially bound and presented to Goudy. The text is set in *Friar*, Goudy's 105th type design. Later, Goudy lost the design manuscript for *Friar* in a fire at his studio. Coggeshall amassed the largest collection of Goudy types ever assembled; many of which became invaluable as the only surviving examples of certain typefaces after Goudy's workshop fire in 1939.

Typophile Chapbooks

3 GOUDY, Frederic William (1865-1947). *A Half-Century of Type Design and Typography, 1895-1945*. New York, NY: The Typophiles, 1946. Series: *Typophile Chapbook*, No. XIII and XIV. Two Volumes. 12mo. 7 1/4 x 4 11/16 inches. 141, [1 blank], [8

design pp.]; [vi], 143-283, [1] pp. 2 half-titles, 2 frontispiece portraits of Goudy, title pages printed in brick-red and black inks with typographic ornaments, list of 116 Goudy type designs, the text consists of Goudy's remarks on "My Story of the Designs" with samples of each type face, bibliography of books, etc. written or edited by Goudy, 8 additional pages of designs, correction slip tipped in near the rear of Vol. I; text clean, unmarked. Blind-stamped red cloth, spines titled in gilt, glassine dust jackets for each volume, top edges stained red, paper-covered slip case; binding square and tight, jacket of Vol. I is chipped away. Muir Dawson's copy without distinguishing mark. SFK519-1007. Very Good.

\$ 50

LIMITED EDITION of 825 copies, this is Number 664, 1 of 425 printed for general sale, printed by Peter Beilenson. Displays 116 Frederic Goudy type designs. Includes "A Note on this Book and its Author," by Paul Bennett at the rear of Vol. II. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, Nos. 13 & 14.

4 BENNETT, Paul Arthur (1897-1966), editor. *BR: Marks & Remarks*. New York, NY: The Typophiles, 1946. Series: *Typophile Chapbook*, No. XV. 12mo. 7 1/4 x 4 5/8 inches. [x], (150) pp. The designs are printed in a variety of colors as are textual ornaments, 8 collotype reproductions; text clean, unmarked. Full Bancroft Buckram, blocked in black and titled in gilt on the spine; binding square and tight, no jacket. Muir Dawson's copy without distinguishing mark. Original French-fold prospectus laid-in; prospectus toned at the edges. SFK519-1006. Very Good.

\$ 20

LIMITED EDITION of 805 copies, this is Number 230, 1 of 400 printed for the Typophiles, designed by Joseph Blumenthal and printed at the Spiral Press. Foreword by Paul A. Bennett. Displays 56 Bruce Rogers (1870-1957) designs, mostly printer's marks designed by with remarks by Rogers' friends, H. W. Kent, J. M. Bowles, Carl Purington Rollins, David Pottinger, Christopher Morley, James Hendrickson and Frederic Warde. "A typographical biography of Bruce Rogers by the men who knew him best." REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 15.

5 MELCHER, Frederic G. (1879-1963). *The Bowker Lectures on Book Publishing. Third Series*. New York, NY: The Typophiles, 1948. Series: *Typophile Chapbook*, No. XVIII. 12mo. 7 1/4 x 4 11/16 inches. [viii], (174) pp. Half-title, double-page title-page with illustration in brick-red ink by Hans Alexander Mueller, printer's device on the colophon; text clean, unmarked. Gray cloth spine, decorative paper over boards, spine titled in gilt, glassine dust jacket; binding square and tight, jacket toned, chipped, and torn. Muir Dawson's copy without distinguishing mark. SFK519-1010. Very Good.

\$ 15

LIMITED EDITION of 600 copies, designed by Melvin Loos and printed and bound by the George Grady Press. Contains the following essays: "The University of Every Man," Joseph A. Brandt; "Books in Search of Children," by Louise Seaman Bechtel; "Book-Clubs," by Dorothy Canfield Fisher; and "Editors Today," by Ken McCormick, as well as an Introduction by Frederic Melcher and a Note by Paul Bennett. Frederic

Gershom Melcher was an American publisher, bookseller, editor, and a major contributor to the Library science field and the book industry. Melcher was editor of *The Publishers' Weekly* and president of R. R. Bowker Company. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 18.

6 ROLLINS, Carl Purington (1880-1960). *Off the Dead Bank: Addresses, Reviews, and Verses*. New York, NY: The Typophiles, 1949. Series: *Typophile Chapbook*, No. XIX. 12mo. 7 1/4 x 4 11/16 inches. [ii], (142) pp. Half-title, title-page printed within a typographic border, headpiece, decorative initials; text clean, unmarked. Quarter red cloth, printed paper over boards, spine titled in white, glassine dust jacket; binding square and tight, jacket toned and chipped. Muir Dawson's copy without distinguishing mark. Comes with the original prospectus; toned with shelf wear. SFK519-1013. Very Good.

\$ 10

LIMITED EDITION of 675 copies, designed by Carl P. Rollins and printed at the Printing-Office of the Yale University Press. Contains 22 essays and reviews by Rollins on the life and career of the book designer and printer. Carl Purington Rollins was Printer Emeritus to Yale University. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 19.

7 WROTH, Lawrence C. (1884-1970). *Typographic Heritage: Selected Essays*. (New York, NY): The Typophiles, 1949. Series: *Typophile Chapbook*, No. XX. 12mo. 7 1/4 x 4 11/16 inches. viii, 162, [4] pp. Half-title, title-page printed in red and black with a red fleuron, section heads in red with typographic ornaments, illustrations, printer's device on colophon; text clean, unmarked. Quarter red cloth, decorative paper over boards, printed paper front cover label, spine titled in gilt, glassine dust jacket; binding square and tight, jacket toned and chipped, jacket torn in half from head to toe. Muir Dawson's copy without distinguishing mark. SFK519-1012. Very Good.

\$ 15

LIMITED EDITION of 625 copies, designed by Fred Anthoensen, printed at the Anthoensen Press, and bound by John Marchi. Contains 6 essays by Lawrence C. Wroth, an American historian and the author of *The Colonial Printer*, the definitive book on the American printing trade during the period 1639-1800. Wroth was also a librarian and research professor. Wikipedia. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 20.

8 BRUCE, Claire. *Through the Mill with B. R. A Play on BPrinting*. New York, NY: The Typophiles, 1950. Series: *Typophile Chapbook*, No. XXI. 12mo. 7 1/4 x 4 11/16 inches. (44) pp. Half-title, title-page with a Spice Cabinet design, a few illustrations in the text, 2 designs at the rear; text clean, unmarked. Orange linen, spine titled in brown, printed paper dust-jacket; binding square and tight, jacket spine toned. Includes the original prospectus. Muir Dawson's copy without distinguishing mark. SFK519-1015. Very Good.

\$ 10

LIMITED EDITION of 650 copies, designed by James Hendrickson and Claire Bruce and printed at the Montgomery Press, Pelham, NY. A small play which is a

commentary on the process of producing Bruce Rogers' *Paragraphs on Printing* (1943). It first appeared at a public reading before the Philadelphia Graphic Arts Forum, February 10, 1948. It was first written in 1942. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 21.

9 KNOFF, Alfred Abraham (1892-1984). *Some Random Recollections: An Informal Talk Made at the Grolier Club, New York, 21 October 1948*. (New York, NY): The Typophiles, 1949. Series: *Typophile Chapbook*, No. XXII. 12mo. 7 1/4 x 4 11/16 inches. [vi], 41, [13] pp. Half-title, frontispiece caricature, headpiece, 4 ff. of printer's marks from the Borzoi Kennel, printer's device on colophon; text clean, unmarked. Blind- and gilt-stamped red cloth, clear plastic dust jacket; binding square and tight, jacket lightly toned, chipped. Muir Dawson's copy without distinguishing mark. SFK519-1011. Very Good.

\$ 15

LIMITED EDITION of 1,250 copies, designed by W. A. Dwiggins, printed and bound at the Plimpton Press, Norwood, MA. The text is in Linotype Arcadia, a type designed by W. A. Dwiggins and used here for the first time. Alfred Knopf reminisces about some publishing experiences before the AIGA Type Design Exhibit for members of the Grolier Club. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 22.

10 ROLLINS, Carl Purington (1880-1960). *Souvenirs of My Inky Past*. New York, NY: The New York Public Library, 1950. Series: *Typophiles Monograph*, No. 25. Pamphlet. 7 x 4 1/2 inches. 9, [2] pp. Text clean, unmarked. Printed wrappers, stapled; binding square and tight, extremities toned, light shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1048. Very Good.

\$ 10

Remarks by Carl Purington Rollins at the opening of an exhibition of his printing at the Grolier Club, April 19, 1949.

11 HOFER, Philip (1898-1984). *John Howard Benson & His Work, 1901-1956. With a Preface by Lawrence C. Wroth and an Introduction by Rudolph Ruzicka*. New York, NY: The Typophiles, 1957. Series: *Typophile Chapbook*, No. XXXI. 12mo. 7 1/10 x 4 3/4 inches. (xii), 56, [2] pp. Half-title, black-and-white frontispiece portrait of Benson, 24 illustrations, bibliography, printer's device on colophon; text clean, unmarked. Black cloth spine, decorative paper over boards, glassine dust-jacket; binding square and tight; jacket toned, chipped. Muir Dawson's copy without distinguishing marks. SFK519-1026. Very Good.

\$ 20

LIMITED EDITION of 625 total copies, designed by Rudolph Ruzicka, composed in Bembo at the Stinehour Press, and printed at the Meriden Gravure Company, binding by J. F. Tapley Company, New York. John Howard Benson (1901-1956) was an American calligrapher, stonemason, incised letter designer, author, and educator. Benson was based at the Rhode Island School of Design from 1931 until 1956. See: Wikipedia. REFERENCE: Rathe, *Bibliography of the Typophile Chapbooks*, No. 31.

12 [Goudy] BEILENSON, Peter (1905-1962). *The Story of Frederic W. Goudy*. Mount Vernon, NY: Peter Pauper Press, 1965. Series: *Typophiles Chapbook*, No. 41. 12mo. 7 1/4 x 4 3/4 inches. [6], 68 pp. Half-title, red illustration of Goudy on title page, introductory note, introduction by Fred Goudy; text clean, unmarked. Full rust-colored cloth with gilt "FWG" initials on cover, spine titled in gilt, glassine dust jacket; binding square and tight, light toning and wear at edges of dust jacket. Muir Dawson's copy without distinguishing marks. SFK519-062. Very Good.

\$ 10

LIMITED EDITION of 1950 copies; this is one of the 350 copies reserved for the Typophiles as Chapbook No. 41. This volume features the third printing of an article about Goudy originally published in 1933-34. Per the colophon, "the title page portrait is reproduced from a drawing by William Oberhardt. The book was composed on Monotype Goudy Modern at the Thistle Press, printed at the Peter Pauper Press on Curtis Colophon Text, and bound by H. Wolff, New York." The essay was reprinted for Goudy's Centennial and remains a seminal volume in any Goudy bibliography, particularly because, as the copyright page notes, it was "Goudy's favorite biography."

13 BENNETT, Paul Arthur (1897-1966), et al. *Chap Book Commentary*. [New York, NY: The Typophiles, 1942-1965]. Series: *Chap Book Commentary*, Nos. 1-33. 52 Pamphlets + 1 French-fold item. 6 3/4 x 4 1/4 inches. Various paginations. Commentary #1 is merely a broadside folded twice, some issues are small pamphlets, many contain illustrations provided by a variety of typophiles that illuminate the text; most texts are unmarked, but one finds occasional pencil proof marks. Wrappers or self-wraps as appropriate, most stapled, some stitched; binding square and tight, most toned, some with shelf wear. From Muir Dawson's personal collection without distinguishing mark. SFK519-1040. Very Good.

\$ 100

The *Chap Book Commentary* was a sort of running commentary that was included whenever the Typophiles in New York sent out another *Keepsake* or *Chap Book*. It includes gossip, technical aspects of the production of a wide range of Typophile publications, and just a fun read for those interested in books and Typophile personalities. And primarily, it reveals the upbeat and quirky character of Paul A. Bennett, the guiding light and driving force behind the Typophile club. Included here are 52 individual copies, thus: *Chap Book Commentary* Nos. 1, 2 (2 copies), 3, 4, 6 (2 copies), 7, 8 (2 copies), 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19 (2 copies), 20 (2 copies), 21 (3 copies), 22 (3 copies), 23 (2 copies), 24 (2 copies), 25 (3 copies), 26 (3 copies), 27 (3 copies), 28, 29 (3 copies), 30, 31, 32, and 33. Also included is a French-fold item titled *Typophile Chap Books*, undated (but circa 1951) listing some recently issued chapbooks and available titles in the series with the usual light-hearted commentary. At \$200.00 this group costs \$3.77 per item.

Typophile Monographs

14 EDICK, Donald and BOLLINGER, Harry. *A Minority Report on the Uncut Page, Typographicall, Bibliographically and Otherrwise.* Rochester, NY: The Press of the Good Mountain, 1950. Series: *Typophiles Monograph*, No. 32. Pamphlet. 7 x 4 1/2 inches. (14) pp. Printer's device in red on title page, red initials, 3-color ornament on the colophon; text clean, unmarked. Printed wrappers, stapled, issued with a printed paper front cover label that is now loose but present as is typical of this publication; binding square and tight. Errata slip laid in. Muir Dawson's copy without distinguishing marks. SFK519-1003. Very Good.

\$ 10

LIMITED EDITION of 350 copies handset in 13-point Monotype Poliphilus and Blado by Donald Edick and Harry Bollinger at the Rochester Institute of Technology. The colophon states this is Typophile Monograph Number 30 but the errata slip corrects this to Monograph 32. It includes 8 quotations about book collecting from Merle Armitage, Stanley Morison, and others.

15 [Bennett] CHAPPELL, Warren (1904-1991). *Let's Make a B for Bennett.* N.P.: Friends of Paul Bennett, 1953. Series: *Typophiles Monograph*, No. 40. Pamphlet. 6 3/4 x 4 1/8 inches. Unpaginated. [12] pp. Title page printed in green and black, illustrated with engravings of type-making process throughout; text clean, unmarked. Pink wrappers, printed paper front cover label, stitched; binding square and tight, light toning and shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1050. Very Good.

\$ 10

LIMITED EDITION of 1,250 copies, 350 copies set aside for distribution to the Typophiles. Designed and illustrated by Warren Chappell with engravings by Horan Engraving Company. Walks the reader through the steps of designing a type punch of the letter B in honor of Paul Bennett.

16 FRANKLIN, Benjamin (1705-1790). *The Art of Virtue: From the Autobiography of Benjamin Franklin Begun at Passy in 1784.* New York: Privately Printed, 1955. Series: *Typophile Monograph*, No. 43. 12mo. 7 1/8 x 4 1/2 inches. (40) pp. Half-title, woodcut portrait of Franklin at a writing desk by John De Pol, BF monogram on title page in slate blue, 2 illustrations by De Pol including the printer's device on the colophon, 2 reproductions of pages from Franklin's autobiography; text clean, unmarked. Gilt-stamped red paper over boards, glassine dust-jacket; binding square the tight, some minor foxing to the text block edges, jacket toned and chipped. SFK519-1052. Very Good.

\$ 15

LIMITED EDITION of 350 extra copies for Typophiles, designed as a Keepsake for The Printing Week Project by Lewis F. White at the Privy Council Press. "Franklin's method of self-development appears in his *Autobiography*. Point-by-point it is reproduced in the pages that follow as a special memento of Printing Week in New York 1955." Charles V. Morris, from the Foreword. "John DePol created a total of

401 engravings for this remarkable series.” Fraser and Friedl. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 42.

17 TOMPKINS, Willis W. *Who are the Typophiles?* (Richmond, VA: William Byrd Press), [1956]. Series: *Typophiles Monograph*, No. 47. Single Sheet printed on 1 side, French-fold. 6 5/8 x 4 1/4 inches. [4] pp. 2 designs in green by Willis Tompkins; text clean, unmarked. Single sheet of paper printed on one side, French-fold; spine toned, light shelf wear. Muir Dawson’s copy without distinguishing marks. SFK519-1070. Very Good.

\$ 10

This item is a keepsake for visitors to the month-long comprehensive exhibit of Typophile publications at the headquarters gallery of the American Institute of Graphic Arts. It is written and designed by Willis W. Tompkins at the William Byrd Press of Richmond, VA.

18 TOMPKINS, Willis W. *Who are the Typophiles?* (Richmond, VA: William Byrd Press), [1956]. Series: *Typophiles Monograph*, No. 47. Single Sheet printed on 1 side, French-fold. 6 5/8 x 4 1/4 inches. [4] pp. 2 designs in green by Willis Tompkins; text clean, unmarked. Single sheet of paper printed on one side, French-fold; light toning and soiling. Muir Dawson’s copy without distinguishing marks. SFK519-1075. Very Good.

\$ 10

This item is a keepsake for visitors to the month-long comprehensive exhibit of Typophile publications at the headquarters gallery of the American Institute of Graphic Arts. It is written and designed by Willis W. Tompkins at the William Byrd Press of Richmond, VA.

19 MORRIS, Charles V. *B. Franklin, Innovator.* New York: Privately Printed, 1961. Series: *Typophile Monograph*, No. 63. 12mo. 7 1/8 x 4 1/2 inches. (30) pp. Half-titles, 14 woodcuts by John DePol, dates in various color inks; text clean, unmarked. Illustrated red paper over boards, gilt-titled spine, glassine dust-jacket; binding square and tight, some minor wear to spine, jacket toned and chipped at the spine ends. Muir Dawson’s copy without distinguishing mark. SFK519-1054. Very Good.

\$ 10

Designed as a Keepsake for The Printing Week Project, New York, 1961, by Lewis F. White at the Privy Council Press, illustrations are wood engravings by John DePol of the Endgrain Press. This keepsake is published in connection with the celebration of Printing Week in New York, 1961, the 255th anniversary of the birth of Benjamin Franklin. The text is a timeline of important innovations introduced by Benjamin Franklin. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 48.

20 BIANCHI, Daniel B. (1904-1993). *D. B. Updike & John Bianchi: A Note on Their Association.* Boston: The Society of Printers, 1965. Series: *Typophiles Monograph*, No. 81. 12mo. 7 1/4 x 4 5/8 inches. [ii], (30) pp. 2 portraits, 1 each of Updike and Bianchi, reproduction of

a letter between the 2; text clean, unmarked. Gilt-stamped navy cloth, glassine dust-jacket, French marbled end-papers; binding square and tight, jacket chipped with minor toning. Muir Dawson's copy without distinguishing marks. SFK519-1055. Very Good.

\$ 10

LIMITED EDITION of 500 copies, this is 1 of 350 copies issued as *Typophile Monograph* 81, designed by Daniel B. Bianchi. John Bianchi (b. 1874 in Italy) was D. B. Updike's first employee at the Merrymount Press. Bianchi became a partner of the Merrymount Press in 1915, and supervised the work of the other employees, as well as being a trusted designer of the work of the press.

21 ROUNDS, Sterling Parker (1828-1887). *Among the Craft. Notes by the Way. Edited and Annotated by James Eckman.* New York: The Typophiles, 1970. Series: *Typophile Monograph* No. 92. Pamphlet. 8 1/4 x 5 1/2 inches. 25 pp. Frontispiece portrait of Rounds, illustrated title page, 1 photographic reproduction of the *Printers' Cabinet*, illustrated chapter head, notes; text clean, unmarked, minor toning around edges. Pictorial printed paper wrappers, stapled; binding square and tight, minor toning around edges, light shelf wear. KSF11113-56. Very Good.

\$ 10

REPRINT from the monthly periodical, *Rounds' Printers' Cabinet* 9 : 1 & 4 (Oct.) 1865. Set in Scotch type and printed on Champion Carnival paper. A biographical foreword is followed by accounts of Chicago printer Sterling P. Rounds' encounters with fellow 19th-century printers.

22 WARDE, Beatrice (1900-1969). *Hands Off or Hands On?* New York, NY: The Typophiles, Inc., (1969). Series: *Typophiles Monograph*, No. 93. Pamphlet. 7 1/4 x 4 1/2 inches. [x], 23, [3] pp. Half-title, typographic ornaments throughout, Foreword by Charles Antin, printer's device on colophon; text clean, unmarked. Orange embossed wrappers of Fabriano cover stock printed with "BW" on front cover, stapled, binding square and tight, light shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-1056. Very Good.

\$ 15

NO LIMITATION STATED, designed by Janet Anderson at the Composing Room, Inc., composed in Monotype Bembo. This volume contains the text of an address by Beatrice Warde to the Society of Designer-Craftsmen, May 12, 1969, one of her last writings. She states: "As for the word craft, well, in our new cybernetic age you people will be towering up as you exemplify the meaning of that word in a world that has begun to see the electronic devices taking over the controlling responsibilities of the mechanical craftsmen, the proud card holders in the craft unions. In our disintegrating civilization you stand out by the integration of your will and your skill. You stand among us as *homo faber, homo artifex.*"

23 MORRIS, Charles V., editor and introduction. *Franklin of Philadelphia in London.* New York: Privately Printed, 1971. Series: *Typophile Monograph*, No. 95. 12mo. 7 1/8 x 4 1/2 inches. (78) pp. Half-title, illustrated throughout with woodcuts by John DePol in red, decorative

initials, tailpieces; text clean, unmarked. Gilt-stamped gray paper over boards, glassine dust-jacket; binding square the tight, jacket toned and chipped. Muir Dawson's copy without distinguishing mark. SFK519-1059. Very Good.

\$ 10

Designed as a Keepsake for The Printing Week Project, New York, 1971, by A Burton Carnes of the ABC Press, wood engravings by John DePol of the Endgrain Press. This is the 18th Keepsake in the Printing Week Library commemorating the 265th anniversary of the birth of Benjamin Franklin. Benjamin Franklin sojourned in England, 1764-1775; his goal was conciliation between the Colonies and the British Crown. After 10 years, Franklin concluded that separation was inevitable. Franklin's conversion is recorded here. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 51.

24 MORRIS, Charles V., editor and introduction. *Franklin of Philadelphia in London*. New York: Privately Printed, 1971. Series: *Typophile Monograph*, No. 95. 12mo. 7 1/8 x 4 1/2 inches. (78) pp. Half-title, illustrated throughout with woodcuts by John De Pol in red, decorative initials, tailpieces; text clean, unmarked. Gilt-stamped gray paper over boards, glassine dust-jacket; binding square the tight, jacket toned and chipped. Muir Dawson's copy without distinguishing mark. SFK519-1060. Very Good.

\$ 10

Designed as a Keepsake for The Printing Week Project, New York, 1971, by A Burton Carnes of the ABC Press, wood engravings by John DePol of the Endgrain Press. This is the 18th Keepsake in the Printing Week Library commemorating the 265th anniversary of the birth of Benjamin Franklin. Benjamin Franklin sojourned in England, 1764-1775; his goal was conciliation between the Colonies and the British Crown. After 10 years, Franklin concluded that separation was inevitable. Franklin's conversion is recorded here. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 51.

25 MORRIS, Charles V., editor and introduction. *Sheep Will Never Make Insurrections and some other Bon Mots of Bon Homme Richard*. New York: Privately Printed, 1973. Series: *Typophile Monograph*, No. 125. 12mo. 7 1/8 x 4 1/2 inches. (54) pp. Half-title, illustrated throughout with woodcuts by John DePol in maroon ink, decorative initials, tailpieces, list of twenty years of publishing the Printing Week Library of Benjamin Franklin Keepsakes, list of recipients of the Franklin Medal presented during Printing Week in New York; text clean, unmarked. Gilt-stamped brown paper over boards, glassine dust-jacket; binding square the tight, jacket with a few small chips. Muir Dawson's copy without distinguishing mark. SFK519-1063. Very Good.

\$ 10

Designed as a Keepsake for The Printing Week Project, New York, 1973, by A Burton Carnes of the ABC Press, wood engravings by John DePol of the Endgrain Press. This is the 20th Keepsake in the Printing Week Library commemorating the 267th anniversary of the birth of Benjamin Franklin. This is an anthology of sayings of

Benjamin Franklin, to the effect that citizens must be active, with an "Introduction, Profile of Franklin, Vantage Point 1973," by Charles V. Morris. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 52.

26 ASIMOV, Isaac (1920-1992). "*The Dream.*" "*Benjamin's Dream.*" and "*Benjamin's Bicentennial Blast.*" New York: Privately Printed, 1976. Series: *Printing Week Library of Benjamin Franklin Keepsakes*, No. 23. 12mo. 7 1/8 x 4 1/2 inches. 51 pp. Half-title, illustrated throughout with woodcuts by John DePol in maroon ink, decorative initials, tailpieces; text clean, unmarked. Gilt-stamped green paper over boards, glassine dust-jacket, decorative end-papers designed by John DePol; binding square the tight, jacket spine toned and head and tail chipped. Muir Dawson's copy without distinguishing mark. SFK519-050. Very Good.

\$ 15

Designed as a Keepsake for The Printing Week Project, New York, 1976, by M. J. Baumwell, wood engravings by John DePol of the Endgrain Press. This is the 23rd Keepsake in the Printing Week Library commemorating the 270th anniversary of the birth of Benjamin Franklin. This volume contains 3 short stories written by Isaac Asimov that appeared in *The Saturday Evening Post* in 1974. Benjamin Franklin's dreams of a nation of free men were vital to the birth of the United States. The ghost of Franklin learns that some of his dreams came true and that some are still elusive hopes. In these dreams he describes his visions of a Bicentennial worthy of the great American nation. REFERENCE: Fraser and Friedl, eds., *John DePol: A Catalogue Raisonne*, p. 53.

27 The Grolier Club, The Typophiles. *German Fine Printing, 1948-1988. Checklist of an Exhibition Held at the Grolier Club, December 18, 1991 - March 12, 1992.* New York, NY: The Grolier Club / The Typophiles, 1992. *Typophile Monograph, New Series*, No. 8. Pamphlet. 9 1/2 x 6 1/4 inches. Unpaginated. [40] pp. Title page printed in blue and black inks, several sample title pages, 2 in color; text clean, unmarked. Printed, illustrated wrappers of hand-made paper from Velke Losiny Mill in Czechoslovakia, stapled; binding square and tight. Muir Dawson's copy without distinguishing mark. SFK519-1067. Very Good.

\$ 10

LIMITED EDITION of 1,500 copies, this is 1 of 500 for the Typophiles, designed by Jerry Kelly, printed letterpress at the Stinehour Press in Lunenburg, VT. "After the war ... the quality of the work of German printing houses, type foundries, and publishers made them pre-eminent in world typography." From the introduction.

28 LERNER, Abe (1908-2002). *Designing a Book: The Typophile Chap Books Bibliography.* New York, NY: The Typophiles, 1993. *Typophile Monograph, New Series*, No. 10. Pamphlet. 8 3/4 x 5 5/8 inches. Unpaginated. [16] pp. Half-title, 2 page samples; text clean, unmarked. Printed wrappers, stapled; binding square and tight, minor shelf wear. Muir Dawson's copy without distinguishing mark. SFK519-1065. Very Good.

\$ 15

LIMITED EDITION of 800 copies, this is 1 of 300 for the Typophiles, designed by Abe Lerner, printed at the Stinehour Press. "How do you do it? A rhetorical question of course. Yet, and nevertheless, I answered it. One starts with a fund of experience, I wrote, a mental inventory out of which one draws the major decisions, and also the many small ones. Each part of the text must be treated with its own function in mind, and all solutions must contribute the effect of the finished book as a unified whole." Paragraph one.

Typophiles Not In A Series

29 DICKMAN, O. Alfred (1910-1996), **BENNETT, Paul Arthur** (1897-1966), introduction. *Forty Devices from (and by) many Typophiles*. [New York, NY]: The Composing Room, Inc., n.d. Pamphlet. 7 x 4 1/2 inches. Unpaginated. [24] pp. 40 designs by various Typophiles on many occasions; text clean, unmarked. Printed self-wraps, stapled; edges toned. Muir Dawson's copy without distinguishing marks. SFK519-1046. Very Good.

\$ 10

2-page introduction by Paul Bennett. This is basically a prospectus for a future Typophile volume about devices created by Typophile members, and a call for more material to fill a larger project. "Printed as a special keepsake by Robert L. Leslie, The Composing Room, Inc. Dickman chose the items for inclusion. Not in a Series.

30 NORDLUNDE, Carl Volmer (1888-1970). *Letter from a Danish Typographer*. New York, NY: The Typophiles, 1967. 12mo. 7 1/4 x 4 1/2 inches. (86) pp. Illustrated throughout (some color), type specimens, printer's mark in brick-red on colophon; text clean, unmarked. Quarter brown leather, decorative paper over boards, spine titled in gilt; binding square and tight, light rubbing to the leather spine. Muir Dawson's copy without distinguishing marks. Laid in is a handsome bifold with C. Volmer Nordlunde's tribute to Paul Bennett; heavy toning at the outside of the fold. SFK519-1035. Very Good.

\$ 10

LIMITED EDITION of 400 copies, printed at Nordlundes Bogtrykkeri, Copenhagen. Danish typographer C. Volmer Nordlunde discusses the typographer's sixth sense of proportion, and how Nordlunde acquired his own. Printed in Denmark for the Typophiles, but not in a Series.

Not Typophiles

31 ANDREWS, Thomas F. *Remembering Ward and Neal* [Cover Title]. [Chico, CA]: Nut Quad Press for the Zamorano Club, 2002. 8vo. 9 1/2 x 6 1/4 inches. [ii], 15 pp. Text clean, unmarked. Blue printed wrappers with a typographic ornament in blue on the front cover, stitched; binding square and tight. Muir Dawson's copy without distinguishing marks. SIGNED by Thomas F. Andrews on page [i]. KSF519-028. Very Good.

\$ 10

LIMITED EDITION of 200 copies printed by Regis Graden at the Nut Quad Press. This keepsake was printed for the 26th Biennial Joint Meeting of the Roxburghe and Zamorano Clubs in Los Angeles, October 25-27, 2002. It contains 2 essays by Thomas F. Andrews, "Ward Ritchie and the Landscape of Fine Printing in Los Angeles," and "Neal Harlow and the Cartography of California."

32 [Bennett] DUSCHNES, Philip C. (1902-1987). *Paul Bennett: A Roamin' Catalyst*. (Lunenburg VT: The Stinehour Press), 1967. 12mo. 7 x 4 1/2 inches. [8] pp. Typographic borders in brown on pages [1], [3], and [8], short essay about Paul Bennett; text clean, unmarked. Self-wraps, stitched, colophon on page [8]; rear cover toned at gutter. Muir Dawson's copy without distinguishing marks. SFK519-060. Very Good.

\$ 10

LIMITED EDITION of 500 copies printed as a keepsake for the Heritage of Graphic Arts lecture series in memory of Paul A. Bennett at Gallery 303. Paul Arthur Bennett (1897-1966) was an American typographer and author who wrote several papers, monographs, and keepsakes for The Typophiles as he guided them to become a formalized group. Philip Duschnes (1897-1970) was Bennett's contemporary and fellow Typophile, remembered for his work with fine bindings and his defense of selling individual leaves on the rare book market. This keepsake booklet brings together several key personalities in Typophile and New York fine press printing history of the 20th-century. REFERENCE: Donald C. Dickinson, *Dictionary of American Antiquarian Book Dealers*, p. 56.

33 CARPENTER, Edwin H. (1915-1995). *Some Libraries We Have Not Visited: A Paper Read at the Rounce & Coffin Club, August 26, 1947*. Pasadena, California: (Castle Press), 1947. 10 1/4 x 6 3/4 inches. 8 pp. Facsimile plate of book from Fortsas catalogue tipped-in, Ampersand Press printer's device on title page in read; text clean, unmarked. Stiff paper wrappers with marbled paper dust jacket stapled to wrappers, printed paper cover label; lightly worn corners, slight offsetting from marbled paper onto wrappers. Muir Dawson's copy without distinguishing marks. SFK519-012. Near Fine.

\$ 20

LIMITED EDITION printed by Grant Dahlstrom for "presentation by the author and the printer to the members of the Rounce & Coffin Club at its dinner in honor of member Paul Bennett" (colophon). The talk covers a brief history of "hoax" or "imaginary" libraries. This copy includes a facsimile plate of no. 47 in the Fortsas Catalogue, an 1840 catalogue sent to bibliographers and rare books describing a collection at auction. When the booksellers arrived for the auction, they learned that there was no auction and that the catalogue was an elaborate hoax on intellectuals. The copy also includes a space for a tipped-in plate of no. 15 in the Fortsas Catalogue, but no longer includes the plate.

34 CHENEY, William Murray (1907-2002), **CARPENTER, Edwin H.** (1915-1995), compiler. *A Natural History of The Typstickers of Los Angeles. Compiled from the Letters of Wm. M. Cheney.* Los Angeles: The Rounce & Coffin Club, 1960. 8vo. 9 1/2 x 6 1/2 inches. [6], xi, 62 pp. Half-title, title page in red and black inks foreword by H. Richard Archer titled "William M. Cheney," monochrome photographs of Cheney throughout; text clean, unmarked. Quarter black cloth over olive green boards, spine titled in gilt, in original white paper dust jacket titled in black on spine of jacket, not in archival mylar, olive green endpapers; binding square and tight, very light soiling and toning with small chips at extremities of jacket. Bookplate of "Jackson Burke" on front pastedown. Muir Dawson's copy: notation in Muir Dawson's hand "With the 5 errata slips printed by Cheney" but these errata slips are no longer present. SFK519-005. Very Good.

\$ 20

FIRST EDITION of this volume commemorating the work of William Cheney, a printer who worked in Dawson's Book Shop. The volume includes H. Richard Archer's foreword, originally published in the Book Club of California *Quarterly News Letter* (Summer 1957 Vol. XXII, pp. 62-5). In the foreword, Archer says that "his contribution to the private press movement of the mid-twentieth century may be slight, but his position in it is assured." PROVENANCE: Bookplate on the front pastedown of type and book designer Jackson Burke (1908-1975), who designed several type faces and acted as the Director of Typographic Development at Mergenthaler Linotype from 1949-1963. The provenance in a lineage of California typophiles indicates Cheney's significant impact on private press printing in California and beyond.

35 Higgins-McArthur Company. *Typographical Delirium.* Atlanta: Higgins-McArthur Company, [1950]. Broadside. 8 1/4 x 6 1/4 inches. Broadside folded once at middle, titled "Typographical Delirium" followed by "To Our Typesetters." Muir Dawson's copy without distinguishing marks. SFK519-045. Very Good.

\$ 8

This broadside produced by advertising typographer Richard N. McArthur at the Higgins-McArthur Company was printed as a response to an article on "punctuation delirium" in the Paris Magazine AMG. This "attempt to set shop rules" aimed to set standards for copywriters working for the publishing company. However, "if you differ with this attempt to set shop rules, just mark your copy as you want it set, and our typesetters will strive to please you with the proofs." The broadside is often found laid-in to *See Higgins-McArthur Spring 1950: An Occasional Publication Concerning Creative Printing and Advertising Typography.*

36 LISTER, Raymond (1919-2001). *Hammer and Hand: An Essay on the Ironwork of Cambridge, with Drawings by Richard Banden.* Cambridge, UK: Printed for his friends by the University Printer, 1969. Oblong 4to. 8 5/8 x 10 1/8 inches. [vi], (42) pp. Half-title,

frontispiece illustrations, 20 captioned illustrations telling where in the city the objects depicted stand; text clean, unmarked. Quarter red morocco, illustrated paper over boards, spine titled in gilt, binding square and tight, LACKS the dos-jacket, spine faded, leather at head of spine frayed. Muir Dawson's copy without distinguishing marks. SFK418-018. Very Good.

\$ 25

LIMITED EDITION of 500 copies, printed on laid, watermarked Abbey Mills, Greenfield paper. A selected guide to ironwork throughout the city of Cambridge, UK. "The decision to use a deeply toned paper was not an arbitrary one. It was found to be necessary to provide this stronger background to give the book cohesion; on a white paper the text pages and the drawings seemed unconnected." Crutchley. Raymond Lister was an English blacksmith-ironworker, author artist, and the leading authority on Samuel Palmer, the British landscape painter, etcher and printmaker. During his career, Lister made the artistic ironwork for many buildings, including King's College Chapel, Cambridge.

37 McPHERSON, William. *Homes in Los Angeles City and County and Description Therof, With Sketches of the Four Adjacent Counties; Being an Answer to Inquiries Concerning Their Program, Attractions and Resources.* N. P.: (Southern California Chapter, Antiquarian Booksellers Association of America, 1961). 8vo. 7 3/4 x 5/14 inches. [ii], 74, ads (xxvi) pp. 1961 introduction, tables, folding map, illustrated ads; text clean, unmarked. Printed blue wrappers, perfect bound; binding square and tight. Muir Dawson's copy without distinguishing marks. KSF519-042. Fine.

\$ 20

FACSIMILE REPRINT EDITION, limited to 350 copies printed as a souvenir for members of the Grolier Club on the occasion of their visit to Southern California in 1961. The original McPherson volume was printed by Mirror Books and Job Printing Establishment, is considered the first promotional pamphlet printed in Los Angeles. It includes material on Los Angeles, Santa Barbara, Kern, San Bernardino, and San Diego Counties. There was a William McPherson who was elected Los Angeles City Attorney in 1870.

38 [Nin] Donohue Rare Book Room. *Anais. Anais Nin: A Life in Letters. An Exhibition at the Donohue Rare Book Room, Gleason Library/Geschke Center, University of San Francisco. August 28 through October 27, 2000.* San Francisco, CA: Donohue Rare Book Room, 2000. Oblong Pamphlet. 5 1/4 x 7 inches. Unpaginated. [32] pp. Printed in black and purple inks, Photographic portrait of Non tipped-in, Gemor Press printer's device in purple, list of Nin's books; text clean, unmarked. Printed wrappers; binding square and tight. Muir Dawson's copy without distinguishing marks. KSF519-024. Fine.

\$ 10

LIMITED EDITION of 500 copies, designed, composed, printed, and bound by Terry Horrigan at Protean Press, San Francisco. Types are Futura Condensed Light and

Condensed Light Oblique as a keepsake for the joint meeting of the Roxburghe and Zamorano Clubs in San Francisco, 2000. When Anais Nin printed at her Gemor Press, she used a hot metal rendition of Futura. She was fond of purple and had her stationary printed with that color. The designer of this keepsake and the use of a combination of new and old technologies is a tribute to Anais Nin.

39 ORLEANS, Ilo (1897-1962). *Laughing Up Your Sleeve*. Newark, NJ: (Lasky Company), 1953. Pamphlet. 6 1/4 x 4 1/4 inches. Unpaginated. [2-] pp. Hale-title, illustrated throughout in orange ink, presented in French-fold format; text clean, unmarked. Printed orange wrappers, stapled, binding square and tight, spine toned. Muir Dawson's copy without distinguishing marks. KSF519-046. Very Good.

\$ 15

Printed for private distribution, design and production by Lasky Company, Newark, NJ, a firm practicing fine printing, letterpress, and offset. Ilo Orleans was a lawyer and author of children's verse. He was born in London, and graduated from Columbia Law School in 1919. At Columbia he was editor of the law review. He was a member of the law firm Falk & Orleans and a member of the Poetry Society of American. His *Laughing Up Your Sleeve* was re-printed by the Black Cat Press in 1984.

40 [Plantin Press] ADLER, Patricia. *Poems and Songs*. Los Angeles: The Plantin Press, 1969. 8vo. 9 1/4 x 6 1/4 inches. (iv), 37, (3) pp. Printer's device on title page, 36 poems by Adler; text clean, unmarked. Quarter brick-red cloth, red and green decorative paper over boards, printed paper spine label; binding square and tight. SFK519-056. Very Good.

\$ 10

LIMITED EDITION of 325 copies printed on laid paper. Printed by Saul and Lillian Marks at the Plantin Press. The Plantin Press was one of North America's finest presses, each book received the personal attention of Saul and Lillian Marks. This book features poetry by Patricia Adler (now Patricia Adler-Ingram), Executive Director of the Southern California Historical Society. REFERENCE: Harmsen and Tabor, *The Plantin Press*, No. 315.

41 [Plantin Press] *The Plantin Press Los Angeles: Check List of an Exhibition, Books, Catalogues, &c printed by Saul and Lillian Marks*. New York: The Grolier Club, 1971. 8vo. 7 1/4 x 4 3/4 inches. [14] pp. Printer's device on the title page, introduction by Jake Zeitlin, list of 53 Plantin Press books; text clean, unmarked. Self-wraps, sewn, cover titled in red, front cover rough cut, in protective mylar; lightly toned at gutter. Muir Dawson's copy without distinguishing marks. SFK519-017. Fine.

\$ 20

LIMITED EDITION of copies bound for the Grolier Club exhibition for the Plantin Press, which was designed by Charles Antin and Herman Cohen. "We are grateful to Miss Bonnie Newman for selecting the items and contributing to the bibliographical notes of the check list...we also wish to thank Dr. K. Garth Huston, Josephine and

Jake Zeitlin, Glen and Muir Dawson for the loan of some items” (Acknowledgements). Nos. 9, 15, 25, and 30 on the list were bound by French bookbinder Max Adjarian, who bound fine press books at Cornell before his tenure at UCLA.

42 [Pomona College] KEMBLE, John Haskell (1912-1990). *The Beginnings of Pomona College*. (San Francisco, CA: Arion Press, 1986). 4to. 11 1/4 x 8 1/4 inches. Unpaginated. [12] pp. Kemble’s short essay followed by a reprint of the 1886 illustrated brochure publicizing the first courses offered at Claremont College; text clean, unmarked. Printed wrappers, stapled; binding square and tight, minor shelf wear. Muir Dawson’s copy without distinguishing marks. SFK519-023. Very Good.

\$ 10

LIMITED EDITION of 1,000 copies printed at the Arion Press, with 250 copies reserved for presentation to members of the Roxburghe Club and the Zamorano Club on the occasion of their joint meeting in Los Angeles, October 1986. Contains Kemble review of the creation of Pomona College and facsimile of a contemporary (1887) promotional brochure for the College. John Haskell Kemble was a recognized maritime historian who was a member of the Pomona College History Department from 1936-1977.

43 SALVATOR, Ludwig Louis (1847-1915). *Los Angeles in the Sunny Seventies: A Flower from the Golden Land: Translated by Marguerite Eyer Wilbur, Introduction by Phil Townsend Hanna*. Los Angeles, CA: Bruce McCallister and Jake Zeitlin, 1929. Large 8vo. 9 3/4 x 6 1/2 inches. xvi, 188, [16] pp. Frontispiece illustration of Main Street in Los Angeles, title page in black and brown inks, title page decoration by Raymond Winters, tables of temperatures in Los Angeles (1875-1876), illustrations of early Los Angeles throughout reproduced from 1878 first edition, notes, index; text clean, unmarked. Natural linen spine, marbled paper boards, printed paper spine label titled in gilt; binding square and tight, light shelf wear, and corners lightly bumped, spine label chipped, a few pages uncut. Muir Dawson’s copy with no distinguishing marks. SFK519-033. Very Good.

\$ 25

LIMITED EDITION of 900 copies printed by Bruce McCallister; first English translation from the German of Salvator’s *Eine Blume* (1878). Austrian Archduke Ludwig Salvator spent the winter of 1876 in Los Angeles. He published an early travel narrative detailing his travels from San Bernardino to Santa Monica. Introduction by Phil Townsend Hanna (1896-1957) worked for the *Los Angeles Tribune*, *Los Angeles Times*, and the Los Angeles Bureau of the *Associated Press* and wrote extensively on Southern California.

44 [Seattle Club of Printing House Craftsmen] McCAFFREY, Frank. *Old Days in Seattle, with “Old-Day” Photographs, Courtesy Seattle Public Library, and “New-Day” Photographs by the Author*. (Seattle): The Seattle Club of Printing House Craftsmen,

1949. 64mo. 3 3/4 x 2 3/4 inches. 63 pp. 17 halftone photographic illustrations, 1 map; text clean, unmarked. Green cloth over boards, vignette printed in red on front, black titling on spine; binding square and tight, very minor shelf wear. KSF11113-2a. Fine.

\$ 15

FIRST EDITION. This lively and succinct history of Seattle, Washington, with an emphasis on the printing industry in that Pacific Northwest city, was produced as a souvenir by The Seattle Club for visitors at the XXXIst Annual Convention of the International Association of Printing House Craftsmen that met in San Francisco September 4 through 8, 1949.

45 [Seattle Club of Printing House Craftsmen] McCaffrey, Frank. *Old Days in Seattle, with "Old-Day" Photographs, Courtesy Seattle Public Library, and "New-Day" Photographs by the Author.* (Seattle): The Seattle Club of Printing House Craftsmen, 1949. 64mo. 3 3/4 x 2 3/4 inches. 63 pp. 17 halftone photographic illustrations, 1 map; text clean, unmarked. Green cloth over boards, vignette printed in red on front, black titling on spine; binding square and tight, very minor shelf wear. KSF11113-2b. Fine.

\$ 15

FIRST EDITION. This lively and succinct history of Seattle, Washington, with an emphasis on the printing industry in that Pacific Northwest city, was produced as a souvenir by The Seattle Club for visitors at the XXXIst Annual Convention of the International Association of Printing House Craftsmen that met in San Francisco September 4 through 8, 1949.

46 TAGLIENTE, Giovanniantonio (c. 1460 - c. 1528). *Opera di Giovanniantonio Tagliente; The 1525 Edition, Reproduced in Facsimile with an Introduction by James M. Wells.* Chicago: The Newberry Library, 1952. *Newberry Facsimile Writing-Book Series*, Vol. 1. Oblong 12mo. 4 1/4 x 6 1/4 inches. 17, (1), [32 unpaginated facsimile pages of plates, 1] pp. Introduction with notes by James M. Wells, facsimile pages of Tagliente's writing manual; text clean, unmarked. Patterned paper over boards with printed paper front cover label; binding square and tight, covers toned with light shelf wear. Muir Dawson's copy without distinguishing marks. SFK519-039. Very Good.

\$ 20

FIRST EDITION, thus, designed by James F. Hayes (1907-1993). Giovanniantonio Tagliente was a writing master in Venice. His work was one of the most important volumes in the history of Italian writing tools; the work was first issued in 1524 and reissued in 1525. James W. Wells spent 30 years in various positions at the Newberry Library and was known as an authority on the history of printing, typography, and calligraphy. REFERENCE: Megan Graydon, "James Wells," *Chicago Tribune*, September 11, 2014.

47 [Updike] WALTON, Izaak (1593-1683). *The Complete Angler, or, The Contemplative Man's Recreation*. Boston: C. E. Goodspeed & Co., 1928. 8vo. 7 1/8 x 4 7/8 inches. (xxxii), (325) pp. Introduction by Bliss Perry, decorations by W. A. Dwiggins; text clean, unmarked. Quarter black cloth, decorative paper over boards, spine decorated and titled in gilt, top edge stained green; binding square and tight, edges soiled. SFK418-033. Very Good.

\$ 20

LIMITED EDITION of 600 copies. Izaak Walton's *The Compleat Angler*, first published in 1653, is one of the most reprinted books in the English language. This particular volume was designed by Daniel Berkeley Updike, an American printer and designer. It contains the text of the fifth edition of *The Compleat Angler*, 1676, which was the last edition printed during Walton's life time. Updike and his Merrymount Press were known for their clean and beautiful designs, and set the standard for both commercial and fine printing in twentieth-century America. This edition was published by Charles Eliot Goodspeed (1867-1950), who was an American print dealer and publisher in Boston, Massachusetts. Goodspeed donated a large collection of the work of Sidney Lawton Smith to the British Museum in 1931. Goodspeed's earliest publication was written with Charles W. Stevens and is entitled *Fly-fishing in Maine Lakes: or, Camp-life in the Wilderness* (Boston: A. William & Co., 1881).

48 [Weather Bird Press] GERRY, Vance (1929-2005). *San Pasqual Press*. Fallbrook: The Weather Bird Press, 1986. 8vo. 10 x 6 5/8 inches. [xii], 30 pp. Half-title, woodcut vignette on title page in brown ink, 2 headpieces in brown ink, 8 photographic illustrations on plates, 2 woodcut illustrations in the text and 1 cut on the colophon, lists 22 titles published by the San Pasqual Press; text clean, unmarked. Natural linen cloth over boards, printed paper spine and front cover labels, dust jacket in archival mylar; binding square and tight. SIGNED by Vance Gerry on Colophon. Muir Dawson's copy; "Muir's" in pencil on front free endpaper. SFK519-059. Fine.

\$ 35

LIMITED EDITION of 150 copies printed and SIGNED by Vance Gerry. The San Pasqual Press was the brain child of Glenn Schoefer, President of the Security Title Insurance & Guarantee Company of Los Angeles. The San Pasqual Press issued 22 outstanding trade publications, well-chosen and well-designed, between 1936 and 1942. REFERENCE: Gerry, *Twenty-five Years of the Weather Bird Press*, No. 64.