



THE COLOPHON BOOK SHOP

Robert and Christine Liska

P. O. BOX 1052 EXETER NEW HAMPSHIRE 03833

(603) 772 8443

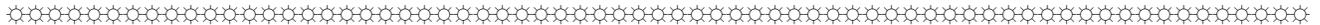
List 235

Books about Books * Typography * Library History

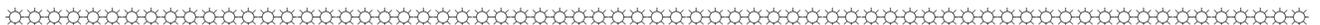
All items listed have been carefully described and are in fine collector's condition unless otherwise noted. All are sold on an approval basis and any purchase may be returned within two weeks for any reason. Member ABAA and ILAB.

All items are offered subject to prior sale. Please add \$5.00 shipping for the first book, \$1.00 for each additional volume. New clients are requested to send remittance with order. All shipments outside the United States will be charged shipping at cost. We accept VISA, MASTERCARD and AMERICAN EXPRESS. (603) 772-8443; FAX (603) 772-3384; e-mail: colophon@rcn.com

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"Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books about books: biographies of great collectors and booksellers, printers, papermakers, typefounders, publishers, etc. Bibliographies are essential tools, as are catalogues. Actually, good rare book catalogues are often the best possible bedtime reading, and one always learns something from them. But getting back to books about books: I would be hard put to prepare a list of the hundred best - there are so many excellent works in this field." William Targ in his Foreword to *A Miscellany for Bibliophiles*.



"Taylor & Taylor was the first exponent of good printing in San Francisco, so far as that honor may be claimed retrospectively by any of the printing firms existing today."

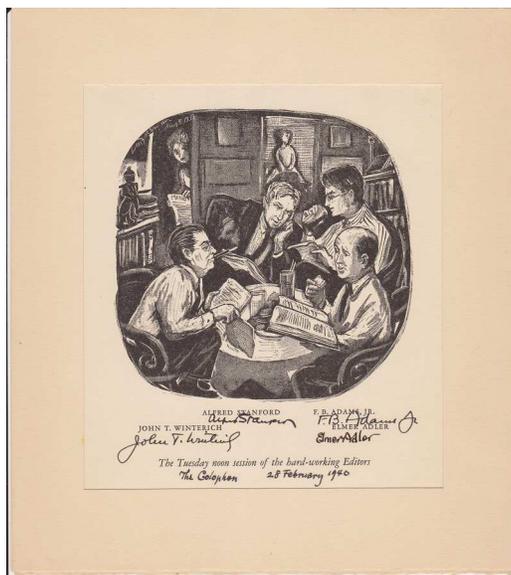


1. (TYPE SPECIMEN BOOK). **Types, Borders and Miscellany of Taylor & Taylor. With Historical Brevities of Their Derivation and Use.** San Francisco: Taylor & Taylor, 1939, octavo, tan cloth and brown leather, in slipcase with paper title label. (xxxii), (565) pp. First Edition, Limited to 350 numbered copies of which 250 are for sale. This copy is number 300. Specimens printed on recto only. A beautiful book named one of the "50 Books of the Year" by the AIGA. With a 15 page Foreword by Edward DeWitt Taylor. "Taylor & Taylor was the first exponent of good printing in San Francisco, so far as that honor may be claimed retrospectively by any of the printing firms existing today." *The Annual of Bookmaking, The Colophon*, 1938, Taylor & Taylor. With the signature of P. J. Conkwright on the front pastedown. In 1939 Conkwright became the art director

for the Princeton University Press and later taught design at Princeton University until his retirement in 1970. Book fine

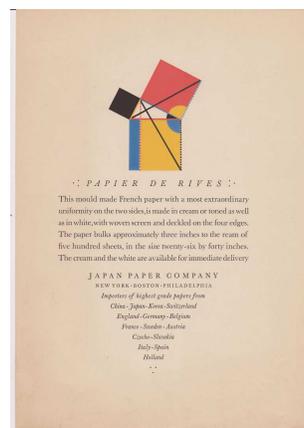
with just a few nicks to the spine leather. Slipcase soiled and reinforced with scotch tape along one edge. A very scarce specimen book. (26665) \$450.00

Signed by Fred B. Adams Jr., Elmer Adler, Alfred Stanford, and John T. Winterich



2. (COLOPHON, The). FREEMAN, Don. **"The Tuesday noon session of the hard-working Editors."** Linocut. Separately issued 7.25" x 9" paper with the Don Freeman linocut "Tuesday noon session of the hard-working Editors" signed by the four Colophon editors illustrated in the print, and dated 28 February 1940. Tipped at the top edge to a slightly larger backing paper that is folded over to form a mat over the image. "The editorial team for the Colophon: A Book Collectors' Quarterly, which ran from February 1930-February 1940, met each Tuesday in the offices of Pynson Printers in the New York Times Annex on 43rd Street. When Adler accepted a job at Princeton University and began closing his press in 1939, the artist Don Freeman (1908-1978) came by to document their meetings with a portrait painting. A linocut, dated August 8, 1939, was published in the Colophon in 1940 and later, in the festschrift Elmer Adler in the World of Books (1964). Freeman's painting, done in gouache, is held in Graphic Arts. Included in the painting (from the left) are Fred B. Adams Jr., Elmer Adler, Alfred Stanford, and John T. Winterich. The calendar in the painting is dated September 10. At the back of the print, looking around the corner, is Adler's secretary/assistant Miss Greenberg." Julie Mellby, Princeton Graphic Arts website, June 6, 2012. Very fine. (26656) \$250.00

3. (PAPER SAMPLE). **Papier de Rives**. New York: Japan Paper Company, no date (c.1935), 8" x 11.25" one folio sheet folded once to form (4) pp. . Promotional advertisement specimen sheet for this mould made French paper offered by the paper importer, Japan Paper Company. Planned and produced by the Pynson Printers. The design on the first page was reproduced from the Oliver Byrne edition of Euclid. Pages (2) and (3) are blank. (26663) \$25.00



4. (ADLER, Elmer). ADAMS, Frederick B., Jr. **Elmer Adler: Apostle of Good Taste**. New York: Privately Printed for The Typophiles, 1942, 16mo, light blue paper wrappers with printed paper label on front wrapper. (20)pp., sewn. First Edition. An Address delivered January 21, 1941 on the occasion of an exhibition of the work of the Pynson Printers. Title page device by Rockwell Kent. Designed by P. J. Conkwright of the Princeton University Press. Typophile Monographs I. A near fine copy. (26701) \$15.00

5. (ALEXANDRIAN LIBRARY). PARSONS, Edward Alexander. **The Alexandrian Library. Glory of the Hellenic World. Its Rise, Antiquities, and Destructions**. London: The Elsevier Press, (1952), octavo, cloth in dust jacket. (xiv), 468pp. First Edition. Divided into four sections: Books and Libraries in Ancient Hellas; The Founding of Alexandria; The Founding of the Museum and the Library; The Destruction of the Library. With a Bibliography and a comprehensive Index. With the two fold-out maps at end in fine condition. Dust jacket worn. (26670) \$40.00

6. BASKIN, Leonard. **Leonard Baskin's speech of acceptance on receiving the medal of the American Institute of Graphic Arts New York, April 28, 1965**. (Brunswick, ME): Bowdoin College Museum of Art, 1965, small octavo, printed paper wrappers. (12)pp., stapled. First Edition. Printed at the Spiral Press. Typophiles onograph no. 78. As new. (26696) \$10.00

7. BELANGER, Terry. **Lunacy and the Arrangement of Books**. New Castle, DE: Oak Knoll Press., 2003, octavo, wrappers. (28)pp. Third Printing. A humorous and poignant essay on the idiosyncrasies of book arrangements by collectors over the centuries. Professor Belanger treats the reader to some of the idiotic methods of categorizing and shelving books. One gem from an etiquette book of 1863 decreed that "the perfect hostess will see to it that the works of male and female authors be properly segregated on her book shelves. Their proximity, unless they happen to be married, should not be tolerated." New. (14208) \$10.00

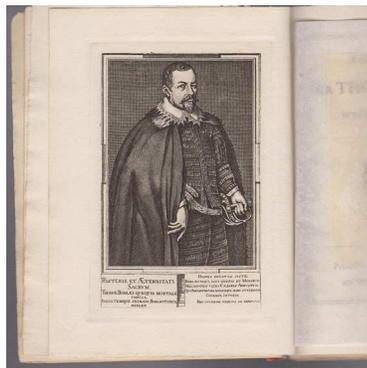
8. BLOUW, Paul Valkema. **Dutch Typography in the Sixteenth Century. The Collected Works of Paul Valkema Blouw**. Edited by Ton Croiset van Uchelen and Paul Dijkstra. Brill, 2013, octavo, boards in dust jacket. 1,020 pp. First

Edition. When compiling the short-title catalogue of books printed in the sixteenth-century northern Netherlands from 1541 to 1600, Paul Valkema Blouw was confronted with a large number of 'problem cases', such as anonymously and/or surreptitiously printed editions, fictitious printers and undated or falsely dated printed works. By minutely analyzing the typefaces, initials, vignettes and other ornaments used, drawing from his extensive knowledge of secondary literature, archival information and his unrivalled typographic memory, he not only managed to attribute a surprising number of these publications to a printer, but also could establish the period of time in which, as well as the places where, they must have been printed. These findings and the ways in which they were reached are described in the present collection of papers. Illustrated. New. (24826) \$360.00

Presentation Copy, Inscribed and Signed to P. J. Conkwright

9. BLUMENTHAL, Joseph. **Typographic Years. A Printer's Journey Through a Half Century 1925-1975.** New York: Beil, (1982), octavo, printed boards and cloth in matching slipcase. (14), (158)pp. First Edition Limited to 300 numbered copies signed by Blumenthal. Printed at The Stinehour Press. Book designed by Blumenthal. For more than fifty years Joseph Blumenthal, the renowned designer-printer, has stimulated concern for the arts of the book in the United States. In this professional autobiography he has written a fascinating account of his life with fine printing - his "search for clarity" from the halcyon days of the 1920's through the 1970' s. With a strong sense of the historical forces that have made printing what it is today, he tells about the development of his Spiral Press, where he succeeded in producing a consistently distinctive style of printing, and the times in which it thrived; about his growing education in the graphic arts; and about the personalities with whom he has carried forward the traditions of bookmaking. With 30 illustrations. Printed material from the Grolier Club laid in. This copy is inscribed in pencil by Blumenthal on the half title: "for P.J. With friendly regard and typographic esteem. Joe October/82". P. J. Conkwright was the art director for the Princeton University Press. A very fine copy. (26684) \$75.00

10. (BODLEIAN LIBRARY). ROGERS, David. **The Bodleian Library and Its Treasures, 1320-1700.** Henley-on-Thames: Aidan Ellis, (1991), quarto, boards in dust jacket. 176pp. First Edition. A history of the library told through the highlighting of its acquisitions during five different periods from its Beginnings, 1320-1598, to Two Great Catalogues, 1665-1700, when acquisitions from the age of exploration included Oriental masterpieces as well as the incunabula of the Americas. Illustrated. Fine in a fine dust jacket which is not price clipped. (26653) \$20.00



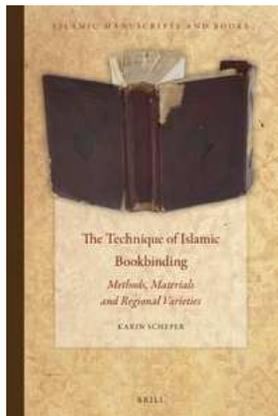
11. BODLEY, Sir Thomas. **The Life of Sir Thomas Bodley written by himself. Privately Printed for John Lane and his friends,** Christmas 1894, duodecimo, original printed card wrappers with red cloth spine. viii, tipped-in engraving, (iv), 16 pp. First printing of this edition. Illustrated with two tipped-in engravings, one being a frontispiece portrait of Bodley. With a 5 1/2 page introduction by John Lane in which he recounts the history of his partnership with Elkin Mathews, the selection of the famous Bodley Head as their sign, and is somewhat less than candid in describing the dissolution of the partnership as "perfectly cordial". Light soiling and scuffing to wrappers. Name and date on front endpaper. (26649) \$45.00

12. (BOOK DESIGN). TIESSEN, Wolfgang. **Serving Author and Reader. About the Design of my Books.** New York: The Typophiles, 1987, octavo, wrappers. (40)pp., stapled. First Edition. Typophile Monograph New Series Number 4. One of 580 copies printed. Designed by Wolfgang Tiessen. With an editor's note by Abe Lerner. Tiessen's credo followed by examples of his book designs. (26702) \$10.00



13. (BOOKBINDING). ADLER, Georg. **Handbuch Buchverschluss und Buchbeschlag. Terminologie und Geschichte im deutschsprachigen Raum, in den Niederlanden und Italien vom frühen Mittelalter bis in die Gegenwart. [Manual book closure and book fitting. Terminology and history in the German-speaking world, in the Netherlands and Italy from the early Middle Ages to the present.]** Dr Ludwig Reichert Verlag, 2010, large octavo, cloth in dust jacket. 256 pp. First Edition. What makes the publication of this book timely and necessary is the apparent need by historians, academics and collectors of antiquarian books for a standardized terminology to describe book fastenings (clasps) and book furnishings. The myriad of expressions currently used for describing book fastenings and furnishings make an effective communication between researchers on the topic virtually impossible. The introduction of a precise, standardized terminology can no longer be avoided. With the publication of this book the author introduces an effective research system and a terminology that will enable the reader to adequately and distinctively describe the various kinds of book fastenings or book furnishings. The terminology is based on the book furnishings' and clasps' different types of construction as well as their different purposes and functionality. The author illustrates this approach with

the use of over 140 technical illustrations that clearly and comprehensively explain the various types of book furnishings and clasps. He catalogues book fastenings and furnishings of German, Italian and Dutch backgrounds of periods ranging from the 8th to the 20th century. The extensive study is aided and illustrated by 750 photographs. The utility of this volume is further assisted by the addition of numerous appendices and indices that refer to key phrases and terms in the author's terminology. To avoid confusion, the author's terms are contrasted and compared to common descriptions used in traditional literature and to their Dutch, English, French or Italian equivalents. A very fine, clean copy. (26629) \$140.00



14. (BOOKBINDING). SCHEPER, Karen. **The Technique of Islamic Bookbinding. Methods, Materials and Regional Varieties.** Brill, 2015, octavo, pictorial boards. xii, 428 pp. First Edition. The Technique of Islamic Bookbinding is the first monograph dedicated to the technical development of the bookbinding tradition in the Islamic world. Based on an assessment of the extensive oriental collections in the Leiden University Library, the various sewing techniques, constructions and the application of covering materials are described in great detail. A comparative analysis of the historic treatises on bookbinding provides further insight into the actual making of the Islamic book. In addition, it is demonstrated that variations in time and place can be established with the help of distinctive material characteristics. Karin Scheper's work refutes the current perception of Islamic bookbinding as a weak structure, which has generally but erroneously been typified as a case-binding. Instead, the author argues how diverse methods were used to create sound structures, thus fundamentally challenging our understanding of the Islamic bookbinding practice. Illustrated. New. (24817) \$190.00

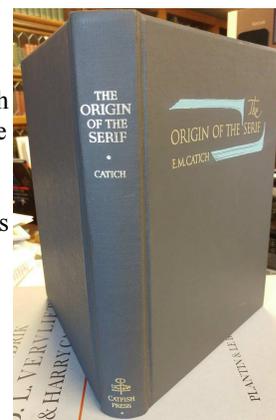
15. (BOOKPLATES). ALLEN, Charles Dexter. **American Book Plates. A Guide to Their Study.** New York: Hacker Art Books, 1968, octavo, blue cloth. (xvi) 437pp. Reprint. Illustrated with twenty-two full-page reproductions, and more than 150 illustrations in the text. With a bibliography by Eben Newell Hewins. The text covers Name-labels and Mottoes; Armorial Book-plates; Pictorial and Allegorical Book-plates and Plates of Colleges, Libraries, and Societies; Early American Book-plate Engravers, with Lists of their Work; The American Collectors and Collections; and much more. With a detailed index. Fine. (26652) \$10.00

16. (BRADLEY, Will). BENNETT, Paul A. **Will Bradley, His Chap Book.** New York: The Typophiles, 1995, small octavo, boards in dust jacket. viii, (106pp). First Edition, one of 650 copies printed. Typophiles Chap Book 30. "An account, in the words of the Dean of American typographers, of his graphic arts adventures: as boy printer in Ishpeming; art student in Chicago; designer, printer and publisher at the Wayside Press; the years as art director in periodical publishing, and the interludes of stage, cinema and authorship." Designed by Peter Beilenson and printed at The Peter Pauper Press. Introduction by Walter Dorwin Teague. Chronology printed by Typophile in 1948 for Mr. Bradley's eightieth birthday. Very minor wear along edge of jacket, very minor foxing along front inner hinge. (26662) \$35.00

17. BRUNI, Flavia and Andrew Pettegree, editors. **Lost Books. Reconstructing the Print World of Pre-Industrial Europe.** Leiden: Brill, 2016, octavo, printed boards. xviii, 523 pp. First Edition. Questions of survival and loss bedevil the study of early printed books. Many early publications are not particularly rare, but others have disappeared altogether. This is clear not only from the improbably large number of books that survive in only one copy, but from many references in contemporary documents to books that cannot now be located. In this volume leading specialists in the field explore different aspects of this poorly understood aspect of book history: classes of texts particularly impacted by poor rates of survival; lost books revealed in contemporary lists or inventories; the collections of now dispersed libraries; deliberate and accidental destruction. A final section describes modern efforts at salvage and restitution following the devastation of the twentieth century. New. (26711) \$235.00

“A work of genius.” Philip Hofer

18. CATICH, Edward M. **The Origin of the Serif. Brush Writing & Roman Letters.** Davenport, IA: The Catfish Press, (1968), quarto, grey cloth. (xii), 310pp. First Edition. Illustrated and printed with accents and capitals and headlines in green or rust or both. The serif originated with Roman inscription letters, its history and development here detailed in letter cutting in stone, and the use of the brush in shaping the Roman letterform. The author "questions accepted theories as to the serif's origin, and advances his own theory with skillful reasoning, detailed illustration, and epigraphic proof." Philip Hofer called this book "a work of genius". With original printed prospectus laid in. With the bookplate of the Garrett-Buchanan Paper Co. of Philadelphia, a very fine copy. (26687) \$210.00





19. CATICH, Edward M. **Reed, Pen & Brush. Alphabets for Writing and Lettering.** Two volumes. Davenport, IA: The Catfish Press, (1972), octavo and quarto, each volume marbled boards with blue cloth spine and printed label on front cover. 32 pp.; portfolio volume contains 27 plates, printed front and back, plus title page. First Edition. Each plate contains a letter of the alphabet plus a leaf for the ampersand. The portfolio plates are described in detail in the bound volume. Both volumes fine and clean. (26691) \$125.00

20. CHAPPELL, Warren. **Let's Make a B for Bennett.** The Friends of Paul Bennett, 1953, small octavo, paper wrappers with printed paper label on front wrapper. (16)pp., sewn. First Edition Limited to 1250 copies. Written, designed and illustrated by Warren Chappell. Printed by The Thistle Press. The Typophiles Monograph No. 40. Very fine copy. (26697) \$10.00

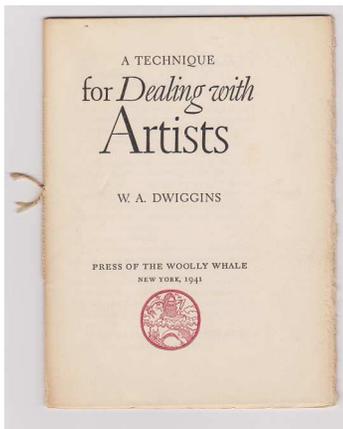
21. CLELAND, T. M. **Harsh Words.** New York: The Typophiles, 1940, duodecimo, blue cloth. 32 pp. Limited to 300 numbered copies. Typophiles Chap Book

2. Designed by the author and printed by The Marchbanks Press. A diatribe on twentieth-century typography given by Cleland at the Opening of the Exhibition of the "Fifty Books of the Year" for the AIGA. Printed at The Marchbanks Press from type standing after the first printing had been made for the Cartaret Book Club of Newark, New Jersey. In the Typophiles edition, the Rockwell Kent portrait and a Paul Bennett note were added. A fine, clean copy. (26660) \$15.00

22. (CRAIG, Gordon). FRANKLIN, Colin. **Fond of Printing. Gordon Craig as Typographer & Illustrator.** New York: The Typophiles, 1980, duodecimo, blue boards and maroon cloth, in glassine wrapper. (90) pp. Limited to 500 copies printed for The Typophiles. Typophile Chap Book No. 54. Designed by Abe Lerner. Colin Franklin has produced a delightful work mainly on the typography and illustrative work of Gordon Craig. A previously unpublished essay by Gordon Craig on Illustrations is a complementary piece. Together these form an important work making it possible to take a fuller view of Craig's art in books. Numerous illustrations, some on colored paper. A very fine, clean copy in a very good original glassine wrapper. (26659) \$25.00

23. DWIGGINS, W. A. **A Bakers' Dozen of Emblems, Drawings by W. A. Dwiggins, and Verses by William Rose Benet. Collected from Various Numbers of The Saturday Review of Literature issued in 1927 and 1928 and Electra, A New Linotype Face from the hand of the said W. A. D.** Brooklyn: Mergenthaler Linotype Company, 1935, small octavo, printed red wrappers with printed spine label. (39) pp. First Edition. The pages containing the Dwiggins drawing and the Benet verse are printed recto only. The drawings are printed in purple, red and green. Agner 35.01. Spine slightly faded, else fine and clean. (26672) \$35.00

24. DWIGGINS, W. A. **Layout in Advertising.** New York: Harper and Brothers, (1948), octavo, black cloth in dust jacket. (xii), 200 pp. Revised Edition. The revised edition of this standard work on all phases of advertising layout and design by a modern master of the graphic arts. Illustrated. Book fine and unmarked. Dust jacket with edge wear and minor chipping. Scarce. (26675) \$150.00



25. DWIGGINS, W. A. **A Technique for Dealing with Artists.** New York: Press of the Woolly Whale, 1941, duodecimo, self-wrappers, tied. (28) pp. First Edition, one of 954 copies printed. Agner 41.07. Designed by Dwiggins and set in His Electra type with special cursive italic. Printed by the Press of the Woolly Whale in March of 1941.

"Dwiggins wrote *A Technique for Dealing with Artists* soon after he finished the original edition of *Layout in Advertising* in 1928. It was announced for publication by Rimington & Hooper in the fall of 1931 before Dwiggins decided, due to the changes in the economy caused by the Stock Market Crash of 1929, to pull it back. In a letter to Chauncey Griffith of Mergenthaler Linotype, he described the text as "It is a hand-book for businessmen, written from the businessman's point of view. It is intended to help businessmen to get along with artists—to give them pointers as to methods for getting artists to do what they want. It is a sequence of crisp and workmanlike rules... The rules are the product of my long experience as a kind of combined artist and practical-man." [23 November 1932] He wanted to use the text to promote his typeface *Electra*, then in progress. It was a daring idea that never happened. In the end, Dwiggins used the emblems he designed to accompany quatrains by William Rose Benét in *The Saturday Review of Literature*, 1927–1928, to promote the typeface—an equally unusual move.

that never happened. In the end, Dwiggins used the emblems he designed to accompany quatrains by William Rose Benét in *The Saturday Review of Literature*, 1927–1928, to promote the typeface—an equally unusual move.

During the 1930s Dwiggins used *A Technique for Dealing with Artists* exactly as it was intended to be used: he gave out

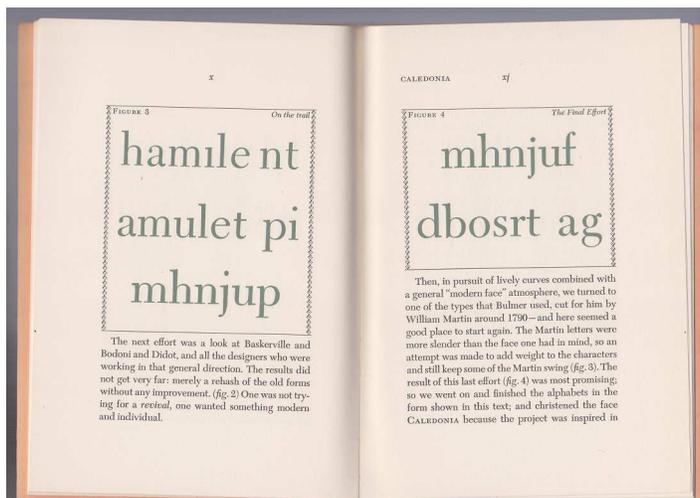
copies—presumably typescripts—to clients he felt needed to be educated. One instance involved Frank Altschul, Wall Street banker and proprietor of The Overlook Press, who had commissioned Dwiggins to illustrate and design *One More Spring* by Robert Nathan. In response to a request by Altschul, via his printer Margaret Evans, he wrote, “I can see that my end will not move as fast as you hope, partly because I have to make a number of ttys [sic] at a design to get one that will march, but mostly because I can’t [sic] let them down by turning a spigot—sometimes they refuse to ‘gell’ [sic] and you have to lay off until the mixture clears. Your comment ‘fast as possible, so Mr. A [Altschul] can approve them before he goes’ sends a shivver [sic] of apprehension down my spine!” [7 October 1934] Along with the letter Dwiggins sent text from *A Technique for Dealing with Artists*. He explained to Evans, “The bit will explain why I want to know just how far Mr. A contemplates going into approving—or the contrary! I think you will see that the screed does not mean to be ‘tempermental’ [sic]. It is just one of the facts I have found out about my way of working. The only good stuff I am able to dig out of myself emerges according to this formula—so I have stopped trying to fit myself to any other. Please have Mr. A agree to my forgetting Mr. A entirely in evolving the ornaments. If that spoils the job for him... have him let me out. In a spirit the most amiable you can imagine, I’d much rather turn over to you, gratis, the scheme so far worked out and have you go on from there by another hand, than try to make the stuff click on the basis that each item will have to pass the proprietor’s approval in detail!”

In early 1940 Dwiggins revived the idea of publishing *A Technique for Dealing with Artists*. Apparently, dealing with clients had continued to be frustrating. He wrote to Melbert Cary, Jr., owner of Continental Type Founders and proprietor of The Press of the Woolly Whale, “The enclosed TECHNIQUE is a text that I have needed very often, in small pamphlet form, to send to clients who do not understand how to get the best out of me. Explaining to them, viva voce, is such a tedious process, and usually ineffective because I put the case too mildly.##Yesterday I was called in to help one of the Boston papers revise its front page. There I am called on to work with a group of men who havent [sic] any notion whatever about design. I cant [sic] conduct a school of design with them. But if I could have left a copy of the pamphlet with each of them—a pamphlet racy enough in text, and attractive withal—I could meet them the next time on a different footing, I think.

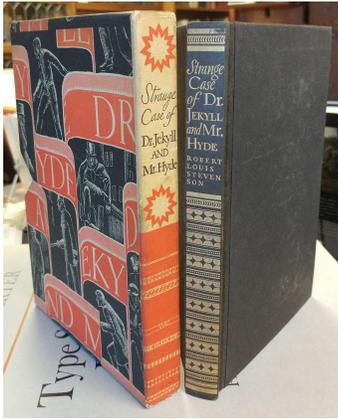
Dwiggins had decided to take the manuscript down “from the closet shelf” to send to Cary for his feedback. [16 January 1940]. Cary liked the pamphlet and nearly a full year later he and Dwiggins agreed to publish it. The title page lettering was completed in February and *A Technique for Dealing with Artists* was published soon after, with the first advertisement for it appearing in the May-June 1941 issue of *Print* magazine. Dwiggins’ intent for *Technique* was not only to have copies for himself to use, but for other artists (designers) to buy them in bulk, at a special reduced price, “for argumentation in their own struggles with dumb clients.” [Dwiggins to Cary, 30 January 1941]##The amusing press mark for The Press of the Woolly Whale was designed by Dwiggins for use in *The Treasure in the Forest* by H.G. Wells (1936), one of his most outstanding illustrated books."

With thanks to Paul Shaw for permission to quote from his Blog entry "The Definitive Dwiggins no. 7—Dwiggins vs. Rand" at www.paulshawdesign.com.

Minor darkening at spine fold which has a 1/4" tear at bottom. A very fine, clean copy. (26655) \$185.00



26. DWIGGINS, W. A. D. *Caledonia. A New Printing Type Designed for Mergenthaler Linotype Company*. Brooklyn: Mergenthaler Linotype Company, 1939, small octavo, pink wrappers printed in red, with printed paper spine label. (27) pp. First Edition. Agner 39.02 "With a Note on the Face by the Designer and a Note on the Designer by Hermann Pütterschein." (A pseudonym used by Dwiggins). Dwiggins provides an interesting chronology on the creation of *Caledonia* showing examples of the changing of the design. The "Hermann Pütterschein" criticism is very amusing. Spine very slightly faded, else fine and clean. (26673) \$55.00



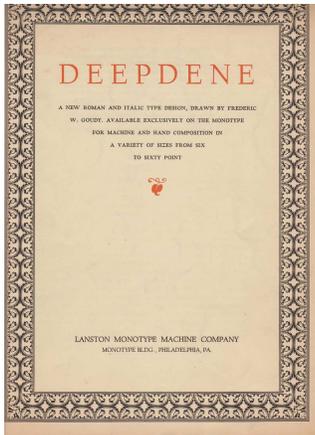
27. (DWIGGINS, W. A. D.). STEVENSON, Robert Louis. **Strange Case of Dr. Jekyll and Mr. Hyde.** New York: Random House, 1929, small octavo, black boards and cloth in red and black pictorial slipcase. Limited to 1,200 numbered copies signed by Dwiggins, This is copy 425. . Illustrated by W. A. Dwiggins. Tipped in is a folding facsimile leaf of the original manuscript. Four of the illustrations are printed on color paper. The AIGA selected this as one of the 1929 "Fifty Books." Agner 29.07 Edges of the text block lightly foxed, minor scuffing to boards from being taken in and out of the slipcase and a small spot of the gilt at top of spine has been scuffed. Edges of case dust soiled, front and back panels near fine. No breaks to the joints of the slipcase. (26674) \$150.00

28. (EDINBURGH UNIVERSITY LIBRARY). CUTHBERTSON, David. **The Edinburgh University Library. An Account of Its Origin with a Description of Its Rarer Books and Manuscripts.** Edinburgh: Otto Schulze, 1910, quarto, original boards and three-quarter vellum. (48)pp. First Edition. With 22 illustrations. Slight soiling to vellum, light shelf wear, still a very nice copy. Name and date on front endpaper. (26650) \$30.00

29. (ESSEX HOUSE PRESS). **The Guild of Handicraft announce the forthcoming issue of the twelfth book from the Essex House Press: John Woolman's Journal. May, 1901. [Prospectus].** London: Essex House Press, 1901, quarto sheet, folded once, (4) pp. Four pages of text with recent books published and order form. Initialed in pencil, "P.J.C." by P. J. Conkwright, art director at Princeton University Press. Near fine copy. (26694) \$40.00

30. GAMESON, Richard, editor. **The Lindisfarne Gospels. New Perspectives.** Leiden: Brill, 2017 , octavo, printed boards. xxx, 224 pp. . First Edition. Masterpiece of medieval manuscript production and decoration, its Latin text glossed throughout in Old English, the Lindisfarne Gospels is a vital witness to the book culture, art, and Christianity of the Anglo-Saxons and their interactions with Ireland, Italy, and the wider world. The expert studies in this collection examine in turn the archaeology of Holy Island, relations between Ireland and Northumbria, early Northumbrian book culture, the relationship of the Lindisfarne Gospels to the Church universal, the canon table apparatus of the manuscript, the decoration of its Canon Tables, its systems of liturgical readings, the mathematical principles underlying the design of its carpet pages, points of comparison and contrast with the Book of Durrow, the Latin and Old English texts, the nature of the glossator's ink, and the meaning of enigmatic words and phrases within the vernacular gloss. Approaching the material from a series of new perspectives, the contributors shed new light on numerous aspects of this magnificent manuscript, its milieu, and its significance. Full color illustrations. With indices of Manuscripts, People and Places. (26706) \$185.00

31. GOFF, Frederick Richmond. **Early Printing in Georgetown (Potomak) 1789-1800.** Worcester, MA: American Antiquarian Society, 1958, quarto, printed heavy paper wrappers. (32)pp., stapled. First Separate Printing. Off-print from the Proceedings of the American Antiquarian Society for April 1958. With text and 28 items catalogued. Also a listing of doubtful imprints. Very fine copy. (26678) \$20.00

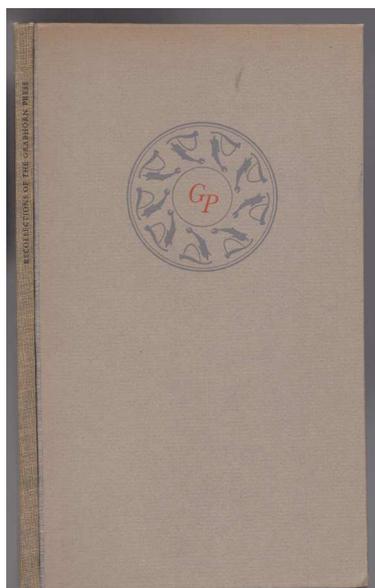


32. (GOUDY, Frederic W). **Deepdene. A New Roman and Italic Type Design, Drawn by Frederic W. Goudy.** Philadelphia: Lanston Monotype Machine Company, (1930), quarto, printed paper wrappers. (16)pp., stapled. First Edition. "Available Exclusively on the Monotype for Machine and Hand Composition in a Variety of Sizes from Six to Sixty Point". "Monotype" Volume XXIII, Number 74, March, 1930. This issue also contains Goudy's "Type Design: Past & Present. A Typographic Homily" and his "To Squeeze or Not to Squeeze". Also contains "An Appreciation of Deepdene" by Kent D. Currie. Wrappers lightly dusty. An attractive copy. (26664) \$45.00

33. (GOUDY, Frederic W). SHERMAN, Frank M. **The Story of 'Deepdene'. The Home of Frederic W. Goudy.** Philadelphia: Lanston Monotype Machine Company, (1935), quarto, printed paper wrappers. (16) unnumbered pp., stapled. First Edition. Printed in red and green and black and white. With photographs of goudy's home and sample pages of "Deepdene" font. A near fine copy. (26666) \$45.00

34. (GOUDY, Frederic W). **Types. A specimen showing of three type faces: Village No. 2, Goudy Bible and Goudy Thirty designed by Mr. Frederic W. Goudy and now made available to printers and typographers by Lanston Monotype Machine Company...** (Philadelphia: Lanston Monotype Machine Company, 1956), octavo, printed paper wrappers. (4)pp stapled. First Edition. With text by William Caxton, Frederic W. Goudy and Edward Johnston. With wood engravings by John De Pol. Printed by John Anderson, The Pickering Press. A very fine copy. (26667) \$20.00

Limited to 70 copies



35. (GRABHORN PRESS). ANDERSON, Gregg. **Recollections of The Grabhorn Press**. Los Angeles: The Primavera Press, 1935, octavo, original decorated grey boards and cloth. (4), (20)pp. First Edition Limited to 70 copies. Frontpieces portrait of Ed and Bob Grabhorn. "70 copies printed by Gregg Anderson and Harold Hugo, of which 30 are for sale. Frontispiece in collotype by The Meriden Gravure Company. Decoration by Valenti Angelo." Printed on Worthy Charta laid paper. Slight foxing to margins near stitching and with one very small scuff mark to front cover, otherwise a near fine copy. (26679) \$275.00

36. (GREEK BOOKS). STAIKOS, Konstantinos. **Greek Philosophical Editions in the First Century of Printing**. No place: Kotonis Editions, 2001, quarto, pictorial boards. 224 pp. First Edition. This beautifully-printed and illustrated exhibition catalogue is a literary feast to the eye as well as the mind. The reader is treated to a majestic array of rare early Greek editions illustrated by their title pages and often with portraits of their authors. This important exhibition was displayed at the International Conference on Greek Books held at the European Cultural Center of Delphi, Greece in May of 2001. Mr. Straikos does extensive research into the books of the Greek Diaspora. The bilingual text is in English and Greek, printed in color. Very fine. (11975) \$40.00

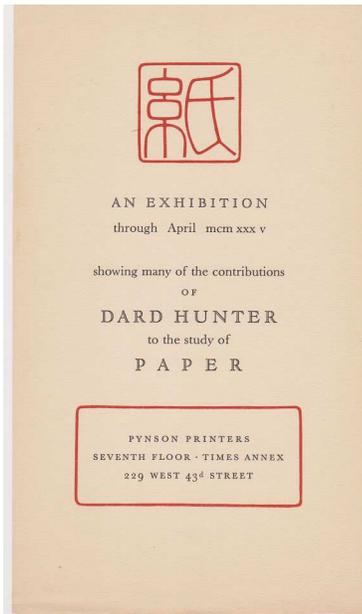
37. (HAMMER, VICTOR). MIDDLETON, R. Hunter. **Victor Hammer: artist and master of the printing art**. (Chicago): Champion Papers, (1965), quarto, pictorial heavy paper wrappers, partially embossed on front wrapper. 16pp., stapled. First Edition. Illustrated with photographs and with facsimiles. The Printing Salesman's Harold, Book 14. One tiny bump to front wrapper, otherwise a fine, clean copy. (26643) \$35.00

38. HELMAN-WAZNY, Agnieszka . **The Archaeology of Tibetan Books**. Brill, 2014, octavo, pictorial boards. xviii, 312 pp. First Edition. In *Archaeology of Tibetan Books*, Agnieszka Helman-Wazny explores the varieties of artistic expression, materials, and tools that have shaped Tibetan books over the millennia. Digging into the history of the bookmaking craft, the author approaches these ancient texts primarily through the lens of their artistry, while simultaneously showing them as physical objects embedded in pragmatic, economic, and social frameworks. She provides analyses of several significant Tibetan books—which usually carry Buddhist teachings—including a selection of manuscripts from Dunhuang from the 1st millennium C.E., examples of illuminated manuscripts from Western and Central Tibet dating from the 15th century, and fragments of printed Tibetan Kanjurs from as early as 1410. Illustrated. New. (24827) \$145.00

39. HENDRICKSON, Thomas. **Ancient Libraries and Renaissance Humanism. The De bibliothecis of Justus Lipsius**. Leiden: Brill, 2017, octavo, printed boards. Although many humanists, from Petrarch to Fulvio Orsini, had written briefly about library history, the *De bibliothecis* of Justus Lipsius was the first self-contained monograph on the topic. The *De bibliothecis* proved to be a seminal achievement, both in redefining the scope of library history and in articulating a vision of a public, secular, research institution for the humanities. It was repeatedly reprinted and translated, plagiarized and epitomized. Through the end of the nineteenth century, scholars turned to it as the ultimate foundation for any discussion of library history. In *Ancient Libraries and Renaissance Humanism*, Hendrickson presents a critical edition of Lipsius's work with introductory studies, a Latin text, English translation, and a substantial historical commentary. Illustrated. New. (26709) \$175.00

40. (HUNTER, Dard). **After four years of preparation Dard Hunter has completed what he considers perhaps his greatest contribution to the subject of paper. [Announcement]**. New York: Pynson Printers, (1935), 5 3/8 x 8 1/8 inches, Single sheet of paper printed on one side only announcing the publication of Dard Hunter's book *A Papermaking Pilgrimage to Japan, Korea and China*, published by the Pynson Printers in 1935. A very fine copy. (26688) \$25.00

41. (HUNTER, Dard). **An Exhibition showing details in the planning and in the making of Dard Hunter's book A Papermaking Pilgrimage to Japan, Korea and China all arranged with descriptive labels. [Announcement]**. New York: Pynson Printers, 1936, 6 x 8 3/4 inches, one sheet printed on one side only. Exhibit held January 15, 1936 at The New York Times annex. A very fine copy. (26689) \$25.00



42. (HUNTER, Dard). **An Exhibition through April mcm xxx v showing many of the contributions of Dard Hunter to the Study of Paper. [Announcement]**. New York: Pynson Printers, 1935, 5 7/8 x 10 1/8 inches, one sheet printed on one side only. Exhibition held at the Times Annex. Printed in red and black. A very fine copy. (26690) \$35.00

43. (ILLUMINATED MANUSCRIPTS). **The First Christmas. Sixteen Reproductions from Illuminated Manuscripts in an Exhibition Held at the Pierpont Morgan Library November 1946 to February 1947**. (New York: Pierpont Morgan Library, 1946), quarto, pictorial heavy paper wrappers. (36)pp. First Edition Limited to 1000 copies. Each full page illumination is accompanied by a catalogue description. Several tiny spots to wrappers, otherwise fine. (26616) \$15.00

Colour. The Art and Science of Illuminated Manuscripts.

44. (ILLUMINATED MANUSCRIPTS). PANAYOTOVA, S. **Colour. The Art and Science of Illuminated Manuscripts**. Harvey Miller, 2016, large octavo, pictorial wrappers. 420 pp. First Edition. This richly illustrated catalogue accompanies the exhibition that celebrates the bicentenary of the Fitzwilliam Museum in Cambridge with a display of its finest illuminated manuscripts. Of all the medieval and Renaissance arts –

from sculptures, ivories, frescoes and stained glass to easel and wall paintings – it is manuscript illuminations, protected inside volumes, that best preserve the glowing colours and precious metals that would have dazzled their original spectators. The focus of this exciting and innovative exhibition is on COLOUR: it integrates scientific and art historical analysis of painting materials and techniques with studies on the manuscripts' historic contexts of production, including the relationships between artists and patrons. Identifications of the pigments' chemical composition and methods of application are considered alongside their aesthetic impact as well as the multiple dimensions and meanings of color appreciated by medieval and Renaissance viewers. Over 150 manuscripts are displayed in the exhibition dating from the 8th to the 19th century and all are catalogued and fully illustrated here. The manuscripts are grouped in 14 thematic sections each of which is introduced by an essay that includes further relevant illustrations and presents the scientific and art historical analysis in a broader cultural context. The majority of the exhibits are from the Museum's collection and the main focus is on Western European illumination, but examples of Byzantine, Armenian, Persian and Sanskrit manuscripts are also included. In addition there are special loans from other Cambridge, British and European collections. The catalogue entries and introductory essays are written by a team of leading manuscript scholars, scientists and conservators who offer an integrated, cross-disciplinary approach and new insights into the art of illumination. With 414 color illustrations. New. (26189) \$200.00

45. (ILLUMINATED MANUSCRIPTS). TAYLOR, Alice. **Book Arts of Isfahan. Diversity and Identity in Seventeenth-Century Persia**. San Marino: Getty Museum, 1995, large octavo, green cloth in dust jacket. 86 pp. First Edition. Book Arts of Isfahan explores the vibrant artistic legacy of the capital city of the Safavid Empire in seventeenth-century Persia. Isfahan was a crossroads of international trade and diplomacy, and therefore was a kaleidoscope of resident languages, religions, and customs. Book Arts of Isfahan examines Armenian manuscript illuminations that reflect medieval traditions, European woodcuts imported to the city, Jewish illustrations in a conservative Persian style, and paintings in the seventeenth-century court style. Author Alice Taylor focuses on the ways in which the groups who lived in Isfahan used images to articulate their differences, and, in the process, to forge a stronger sense of their own identities. The book brings together dozens of miniatures, most drawn from the collections of the Getty Museum, the University of California, Los Angeles, and the Los Angeles County Museum of Art. With Alice Taylor's concise and readable text, they provide an excellent overview of the books and manuscripts produced in the Isfahan Style. Water stain has affected the bottom two inches of the covers but has not affected the pages. Name and address on front endpaper. (26633) \$20.00



Five Volumes, Complete, All First Editions

46. JOHNSON, Samuel. **The Letters of Samuel Johnson**. Edited by Bruce Redford. Five Volumes, Complete. Princeton, NJ: Princeton University Press, 1992, 1992, 1992, 1994, 1994, large octavo, brown cloth in dust jackets. 468, 410, 424, 486, 192 pp. First Editions. "It is now become so much the fashion to publish letters, that in order to avoid it, I put as little into mine as I can," Samuel Johnson declared, according to Boswell. And Boswell answered, "Do what you will, Sir, you cannot avoid it. Should you even write as ill as you can, your letters would be published as curiosities." But Johnson's letters are far more than that.

Even at their most cursory and casual, they are never less than precious biographical documents, and many of them mirror, define, and re-create a vivid likeness of the most versatile writer of eighteenth-century England. These five volumes represent the first scholarly edition of this remarkable material to appear in forty years: *The Letters of Samuel Johnson*. Known as the Hyde Edition, the project is complete with the fourth volume, covering the years 1782 through 1784, and the fifth, containing the comprehensive index and appendices. The series as a whole will present fifty-two previously unknown letters or parts of letters that have come to light since the publication of R. W. Chapman's three-volume set (Oxford, 1952). Such "new" letters, however, are scarcely more important than those for which only inferior printed texts or copies of varying reliability had previously been recovered. The Hyde Edition offers scores of texts transcribed for the first time from the original documents--a feature of special importance in the case of Johnson's revealing letters to Hester Thrale, many of which have been available only in expurgated form. The Hyde Edition is also the first systematically to record substantive deletions, which can yield intimate knowledge of Johnson's stylistic procedures, mental habits, and chains of association. Furthermore, its ownership credits document the current disposition of the manuscripts, hundreds of which have changed hands during the last four decades. Finally, the annotation of the letters incorporates the many significant discoveries of postwar Johnsonian scholarship, as well as decoding references that had previously resisted explanation. The result is a far richer understanding of Samuel Johnson's life, work, and milieu. A handsome set, printed by The Stinehour Press. An exceptionally fine, clean set. Without flaw. (26682) \$225.00

47. KENT, Rockwell. **Original printed ex-libris bookplate by Rockwell Kent designed for Anne Rosenberg. c. 1930's**, 2 1/4 x 2 3/4 inches, Fine Rockwell Kent bookplate designed for Anne Rosenberg. Arctic scene. Very fine condition. (26112) \$25.00



48. (KENT, Rockwell). BURKE, John (pseud. of Ralph Pulitzer). **Derisions & Desires**. (New York: Pynson Printers, 1927), quarto, three-quarter leather and marbled boards, in slipcase. (96), (iv) pp. First Edition, Limited to 200 numbered and signed copies, this copy unnumbered, marked "PRINTERS". This copy, as the others, is **signed by Rockwell Kent** on the colophon page. The three poems and illustrations which were removed from the second 100 copies printed, per Pulitzer's instructions, are extant in this Printer's Copy. **This copy also signed in pencil by the printer, Elmer Adler**, on the verso of the front free endpaper. Adler created the Graphic Arts Collection at Princeton in 1940. The small book label of the Graphic Arts Collection is on the front pastedown. Spine slightly scuffed but without chipping. Small white label with typed

"13 c" on back pastedown endpaper. The slipcase is soiled with a printed label on one side: "Rockwell Kent / *Dreams & Derisions* / Publisher Pynson Printers, New York / Reproduction Line Engravings." (26657) \$450.00

49. (KENT, Rockwell). DOUGLAS, Norman. **Summer Islands**. [Limitation Page only, SIGNED by Douglas]. (New York: The Colophon, 1931), 7 1/2 x 10 1/4 inches, one 15 x 20 1/2 inch sheet of paper, folded once. (4) pp not bound. This is the limitation signature as printed and to be included in the First Edition of Douglas's *Summer Islands* as published by The Colophon and limited to 550 numbered and signed copies. Signed by Douglas but not numbered. This signature was NOT removed from a copy - it was never bound in. With Rockwell Kent woodcut. Very fine. (26693) \$40.00

50. (KENT, Rockwell). [Invitation]. **Candide**. **Original Drawings Made by Rockwell Kent For the Random House Edition of Candide, with specimen printed pages coloured by hand, will be displayed in the exhibition room. Pynson Printers. Times Annex**. New York: (Pynson Printers), 1928, 16mo, printed self wrappers. one small octavo sheet folded twice to form invitation. First Edition. Very attractive announcement for this exhibition having a hand-tinted drawing by Rockwell Kent on upper front cover. Very fine. (26669) \$45.00

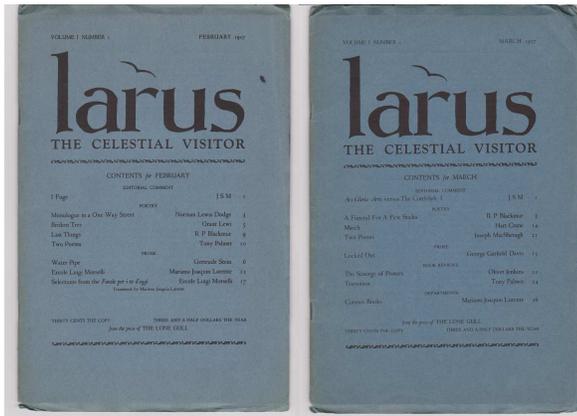
51. (LIBRARIES). HARRIS, Michael H. **History of Libraries in the Western World**. Compact Textbook Edition. Metuchen, NJ: Scarecrow, 1984, octavo, green cloth. vi, (290)pp. New Edition. First published in 1965. This edition incorporates significant changes. An interesting and extensive study. Very fine. (26642) \$15.00

52. (LIBRARIES - LIVERPOOL). COWELL, Peter. **Liverpool Public Libraries. A History of Fifty Years**. Liverpool: Free Public Library, 1903, octavo, original blue boards and vellum. viii, 212pp. First Edition. Illustrated with portraits and photographs. Printed on laid paper. Light wear to extremities, corners bumped and scuffed exposing board, tiny crack at head of spine hinge. Name on endpaper. (26648) \$35.00

53. (LIBRARIES - LONDON). RYE, Reginald Arthur. **The Students' Guide to the Libraries of London with an Account of the Most Important Archives and other Aids to Study.** London: University of London Press, 1928, large octavo, original red buckram in dust jacket. (xxvi), (582)pp. Third Edition, Revised and Enlarged. Extensively illustrated with photographs and drawings. Original printed prospectus for this title is tipped in at back cover. Name on front endpaper, otherwise a very fine, clean copy. Jacket shelf worn at extremities. (26647) \$40.00

54. (LIBRARY CATALOGUE). **Catalogue of the Nottingham Subscription Library, Bromley House. Established April, MDCCCXVI.** Nottingham: J. N. Dunn, 1864, octavo, original maroon pebbled cloth with printed paper label on spine. (xxviii), (1)-(304), (1-112)pp. First Edition. Bromley House Library, founded 1816, is an independent lending library situated in the center of Nottingham, one of the few remaining subscription libraries in the country. The library houses around 40,000 books. There are man reading rooms spread over three floors of a Grade II listed Georgian townhouse. In addition there is a beautiful walled garden, one of only two in the city center. Shelf wear, corners bumped, cloth with age stains and general scuffing, text block dust soiled and with a few edge stains, spine label chipped. Solid inner and outer hinges, text interior clean and bright. # (26641) \$75.00

55. (LIBRARY OF DUKE AUGUST OF BRUSWICK-WOLFENBUTTEL). **A Treasure House of Books. The Library of Duke August of Brunswick-Wolfenbüttel.** (New York: The Grolier Club, 1998), quarto, pictorial heavy paper wrappers. (272)pp. First Edition. Catalogue of an exhibition at the Grolier Club, 8 December 1998 through 6 February 1999. Well illustrated in black and white and in color. Augustus II (10 April 1579 – 17 September 1666), called the Younger (German: August der Jüngere), a member of the House of Welf was Duke of Brunswick-Lüneburg. In the estate division of the House of Welf of 1635, he received the Principality of Wolfenbüttel which he ruled until his death. Considered one of the most literate princes of his time, he is known for founding the Herzog August Library at his Wolfenbüttel residence, then the largest collection of books and manuscripts north of the Alps. A near fine copy. (26640) \$20.00



56. (LITTLE MAGAZINE). Larus. **The Celestial Visitor. Vol. 1, No. 1 and No. 2.** (Lynn, MA: the Press of the Lone Gull, February and March, 1927, large octavo, printed paper wrappers. 24 and 28pp., stapled. First Edition. Edited in America by John Sherry Mangan in France by Virgil Thomson. Prose by Gertrude Stein. Poem by Hart Crane. Light wear to extremities. (26623) \$65.00

57. MARSH, Elsie A.G., compiler. **The Economic Library of Jacob Hollander, Ph.D.** Baltimore: Privately Printed, 1937, large octavo, boards and cloth with printed paper spine label. 338 pp. First Edition, Limited to 500 numbered copies. Number 156 of 500 copies printed. The author has designed this catalogue to document the doctrinal growth of economic literature. Legal and political tracts have been omitted. The collection is listed chronologically beginning

with the last quarter of the sixteenth century, a longer span in the middle of the eighteenth century, when tracts gave way to treatises and monographs to systems, and ends with the early twentieth century. Listed separately are portraits collected by the author and another of autographed and signed letters, signed manuscripts, and signed or autographed reports and collections of notes. Cloth scuffed with wear at extremities, spine label water stained, back inner hinge broken. (26639) \$30.00

58. NEMETH, Titus. **Arabic Type-Making in the Machine Age: The Influence of Technology on the Form of Arabic Type, 1908-1993.** Leiden: Brill, 2017, octavo, printed boards. xxviii, 509 pp. First Edition. Arabic is the third most widely used script in the world, and gave rise to one of the richest manuscript cultures of mankind. Its representation in type has engaged printers, engineers, businesses and designers since the 16th century, and today most digital devices render Arabic type. Yet the evolution of the printed form of Arabic, and its development from metal to pixels, has not been charted before. Arabic Type-Making in the Machine Age provides the first comprehensive account of this history using previously undocumented archival sources. In this richly illustrated volume, Titus Nemeth narrates the evolution of Arabic type under the influence of changing technologies from the perspective of a practitioner, combining historical research with applied design considerations. (26705) \$165.00

59. NUOVO, Angela. Translated by Lydia G. Cochrane. **The Book Trade in the Italian Renaissance.** Brill, 2015, octavo, pictorial wrappers. xviii, 474 pp. First Edition in English, wrappers issue. This work offers the first English-language survey of the book industry in Renaissance Italy. Whereas traditional accounts of the book in the Renaissance celebrate authors and literary achievement, this study examines the nuts and bolts of a rapidly expanding trade that built on existing economic practices while developing new mechanisms in response to political and religious realities. Approaching the book trade from the perspective of its publishers and booksellers, this archive-based account ranges across family

ambitions and warehouse fires to publishers' petitions and convivial bookshop conversation. In the process it constructs a nuanced picture of trading networks, production, and the distribution and sale of printed books, a profitable but capricious commodity. Originally published in Italian as *Il commercio librario nell'Italia del Rinascimento* (Milan: Franco Angeli, 1998; second, revised ed., 2003), this present English translation has not only been updated but has also been deeply revised and augmented. Very fine. # (25129) \$75.00

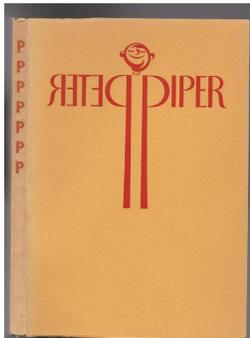
60. (PALAEOGRAPHY). THOMPSON, Sir Edward Maunde. **An Introduction to Greek and Latin Palaeography.** Oxford: Clarendon Press, 1912, quarto, maroon cloth with pictorial image stamped in gilt, and quarter leather. T.e.g. (xvi), (600)pp. First Edition. "The author modestly describes this book as 'a fairly complete account of the history and progress of Greek and Latin Palaeography, especially in its literary aspect, from the earliest periods represented by surviving manuscripts down to the close of the fifteenth century.' The core of the book - which ensures its continuing value - is a selection of two hundred and fifty facimiles of manuscripts ranging from Greek cursive papyri to the book-hands of the 15th century, and from Roman cursive writing on tablets and papyri through a succession of Latin book-hands as employed in medieval documents throughout Europe." Light shelf wear to top and bottom of spine, front inner hinge weak, name on front endpaper. Contents clean and unmarked, in presentation binding. (26654) \$75.00

61. (PAPERMAKING). LOEBER, E. G. **Paper Mould and Mouldmaker.** Amsterdam: Paper Publications Society, 1983, quarto, cloth. xvii, 83pp. First Edition. Limited to 500 copies. The development of the paper mould. Includes a glossary and a bibliography. Illustrated. A very fine copy. (11616) \$100.00

62. PETTEGREE, Andrew, editor. **Broadsheets: Single-Sheet Publishing in the First Age of Print.** Leiden: Brill, 2017, octavo, printed boards. xxii, 542 pp. First Edition. This volume offers an expansive survey of the role of single-sheet publishing in the European print industry during the first two centuries after the invention of printing. Drawing on new materials made available during the compilation of the Universal Short Title Catalogue, the twenty contributors explore the extraordinary range of broadsheet publishing and its contribution to government, pedagogy, religious devotion and entertainment culture. Long disregarded as ephemera or cheap print, broadsheets emerge both as a crucial communication medium and an essential underpinning of the economics of the publishing industry. (26704) \$225.00

63. (PUBLISHING). MELCHER, Frederic G., editor. **The Bowker Lectures on Book Publishing. Three volumes, complete.** New York: The Typophiles, 1943; 1945; 1948, duodecimo, cloth and decorated boards and cloth. (x), (145); (vi), (135); (vi), (173) pp. First Editions, each volume limited to 600 copies. Typophiles Chap Books IX, XII, and XVIII. The First Series comprises *A Publisher's Random Notes, 1880-1935* by Frederick A. Stokes; *Publishing Since 1900* by Alfred Harcourt; *Textbooks Are Not Absolutely Dead Things* by Frederick Crofts; and *Subscription Books* by Frank E. Compton. The Second Series comprises *Some Aspects of the Economics of Authorship* by Elmer Davis; *Ann Watkins on Literature for Sale*; *James S. Thompson on The Technical Book Publisher in Wartimes*; and *The History and Technique of Map Making* by Helmuth Bay. The Third and final Series includes *The University of Every Man* by Joseph A. Brandt; *Louise Seaman Bechtel on Books In Search of Children*; *Dorothy Canfield Fisher on Book-Clubs*; and *Ken McCormick on Editors Today*. Each volume has the Typophile Chapbook number written in pencil on top edge of text block, i.e. IX, XII and XVIII. All three volumes in fine, clean condition. (26661) \$45.00

64. (PYNSON PRINTERS). CALKINS, Earnest Elmo. **Twin Peas in a Pod.** New York: Privately Printed, 1925, octavo, decorated boards with printed paper label across front and back boards and spine. (24)pp. First Edition Limited to 200 numbered copies. "Made into a Christmas book of Earnest Elmo Calkins and Angie Cushman Calkins by the Pynson Printers of New York and two hundred copies printed on Glaslan hand made paper of which this is No. (hand-written in ink) Printer's Copy". The "Printer's Copy" is in the hand of Elmer Adler. Very slight shelf scuffs, crack to lower front inner hinge, very minor fading to edges, otherwise a very attractive copy. (26680) \$65.00

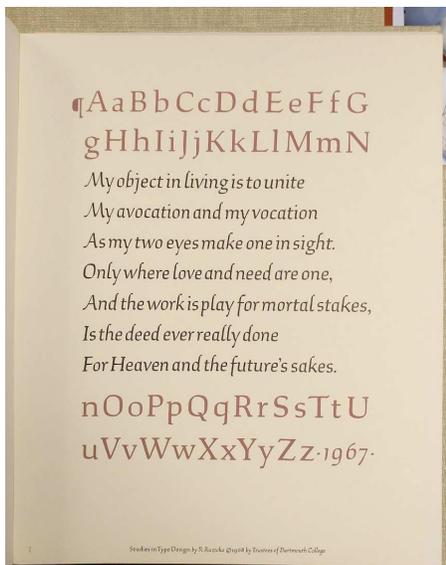


65. (ROGERS, Bruce). **Peter Piper's Practical Principles of Plain & Perfect Pronunciation.** Brooklyn: Mergenthaler Linotype Company, (1936), octavo, printed paper wrappers. (4), (104)pp. First Edition. Introduction by Harry Miller Lydenberg. Book designed by Bruce Rogers. With contributions, text and illustrations including a large number of various type fonts by Bruce Rogers, John S. Fass, W. A. Dwiggin, Fred Anthoensen, Edwin and Robert Grabhorn Valenti Angelo and many others. Each contributor with a short biography and bibliography. With an index of type fonts used. Printed in color. Spine very slightly faded, a spot of foxing here and there, otherwise a very fine copy. (26676) \$35.00

66. RUZICKA, Rudolph. **C. H. Griffith 1879-1956.** Lancaster, NH: North Country Publishing Company, 1972, small octavo, pictorial heavy paper wrappers. (16)pp., sewn. First Edition Limited to 250 copies. Designed by Rudolph Ruzicka and set in Linotype Fairfield.

Frontispiece portrait of Griffith. Griffith was Vice-President for Typographic Development of the Mergenthaler Linotype

Company. Laid in is a two page ALS from Griffith's wife Gladys to P. J. Conkwright, art director for the Princeton University. "...I know that you will appreciate its beauty of design, perfection of work and as a tribute to C.H.G from his dear friend R.R....". A very fine copy (26695) \$20.00



67. RUZICKA, Rudolph. **Studies in Type Design. Alphabets with Random Quotations.** Hanover, NH: Friends of the Dartmouth Library, (1968), folio, paper portfolios laid into chemise and slipcase. First Edition. Ten literary quotations from a wide variety of authors: Robert Frost, Paul Valery, Herman Melville, Samuel Taylor Coleridge, Shakespeare, Chaucer, Whitman, Sir Thomas Browne, Thoreau, and an inscription found in a guest book of an inn in Chamonix, France. Each quotation is set in a different type face and printed in two colors on heavy stock. Very fine in a very fine slipcase. (26685) \$50.00

68. (RUZICKA, Rudolph). WHITEHILL, Walter Muir and Rudolph Ruzicka. **The Engraved & Typographic Work of Rudolph Ruzicka. An Exhibition.** New York: The Grolier Club, 1948, octavo, paste-paper wrappers. (40)pp. First Edition. Illustrated in black and white and in color. One of 500 copies printed and bound in April, 1948, by The George Grady Press, New York, and signed by Ruzicka. Very slight shelf scuffs to top and bottom of spine, otherwise a very fine copy. (26681) \$45.00

69. STIJNMAN, Ad and Elizabeth Savage, editors. **Printing Colour 1400-1700. History, Techniques, Functions and Receptions.** Brill, 2015, octavo, pictorial boards. xxx, 238 pp. . First Edition. With 125 full color illustrations. In *Printing Colour 1400–1700*, Ad Stijnman and Elizabeth Savage offer the first handbook of early modern colour printmaking before 1700 (when most such histories begin), creating a new, interdisciplinary paradigm for the history of graphic art. It unveils a corpus of thousands of individual color prints from across early modern Europe, proposing art historical, bibliographical, technical and scientific contexts for understanding them and their markets. The twenty-three contributions represent the state of research in this still-emerging field. From the first known attempts in the West until the invention of the approach we still use today (blue-red-yellow-black/'key', now CMYK), it demonstrates that color prints were not rare outliers, but essential components of many early modern book, print and visual cultures. New. (25226) \$210.00



70. (STUTTGART PSALTER). DE WALD, Ernest T. **The Stuttgart Psalter, Biblia Folio 23, Wuerttembergische Landesbibliothek, Stuttgart.** Princeton: The Department of Art and Archaeology of Princeton University, 1930, quarto, text in French-fold wrappers with printed paper label on front cover, the text and the facsimile are laid into the original clamshell case with fold-down flap. 135 pp.; facsimile. The facsimile is complete with 335 black and white plates issued in gatherings, and 1 color plate. The De Wald text covering the structure of the manuscript and a description of the miniatures is very fine and clean. The case has some wear but is solid. (26671) \$250.00

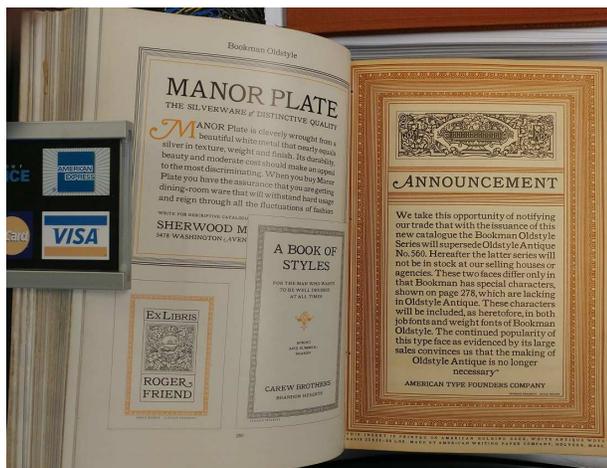
71. (SUMAC PRESS). WULLING, Emerson G. **Press Preterite Seven 1989.** (Minneapolis, MN): Sumac Press, (1989), 16mo, printed paper wrappers, sewn. (16)pp. First Edition Limited to 125 copies. With linocut pressmarks by Joseph Low and Frank Kofron. Very fine copy. (26646) \$20.00

72. TSAMAKDA, Vasiliki . **A Companion to Byzantine Illustrated Manuscripts.** Leiden: Brill, 2017, octavo, printed boards. 676 pp. First Edition. This volume offers an overview of Byzantine manuscript illustration, a central branch of Byzantine art and culture. Just like written texts, illustrations bear witness to Byzantine material culture, imperial ideology and religious beliefs, as well as to the development and spread of Byzantine art. In this sense illustrated books reflect the society that produced and used them. Being portable, they could serve as diplomatic gifts or could be acquired by foreigners. In such cases they became "emissaries" of Byzantine art and culture in Western Europe and the Arabic world. The volume provides for the first time a comprehensive overview of the material, divided by text categories, including both secular and religious manuscripts, and analyses which texts were illustrated in Byzantium, and how. New. (26707) \$275.00

73. (TYPE SPECIMEN BOOK). ISAAC, Peter. **William Davison's New Specimen of Cast-Metal Ornaments and Wood Types...** London: Printing Historical Society, (1990), quarto, cloth in dust jacket. (40)pp. of text followed by specimen book. "...introduced with an account of his activities as Pharmacist and Printer in Alnwick, 1780-1858." Working

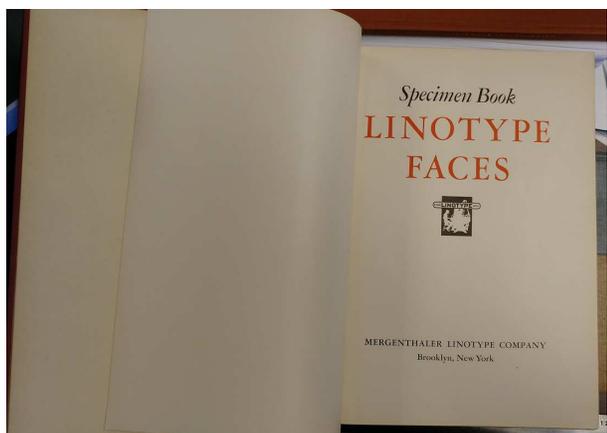
first with a printer named Catnach, Davison became known as one of the most enterprising printers in northern England during the early nineteenth century. With a Checklist of the 111 books bearing the Davison imprint, and reproductions of the 1100 cast metal ornaments from his specimen book. Fine. (26686) \$25.00

American Type Founders Company, 1923



74. (TYPE SPECIMEN BOOK). **Specimen Book and Catalogue, 1923, Dedicated to the Typographic Art.** Jersey City: American Type Founders Company, 1923, large octavo, rebound in black cloth. 1,148 pp. Garamond Family; Goudy Family; Bodoni; Cloister; Parsons Family, Artcraft; Cheltenham Family; Caslon (numerous); Century Family; John Hancock; Clearface Family; Pabst Oldstyle; Strathmore Oldstyle; Baskerville; Announcement; Litho; Scotch Roman; Drew; Sterling; Cromwell; Packard; Colwell Handletter. Two leaves detached but present and laid in. Rebound in sturdy black buckram. Preliminary page and title page rubber-stamped with "Please return this to Mr. Weinert's office." Two pages have a piece of card 1" x .75" glued at margin (as index tab?). No excisions. A fingerprint here or there, but generally fine, clean pages. (26677) \$225.00

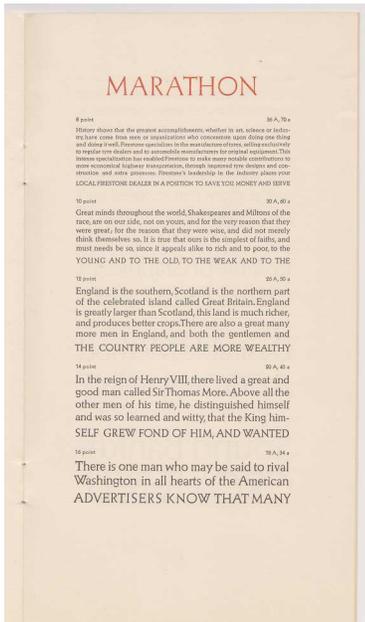
Known as "Big Red" this is the largest specimen book issued by Mergenthaler Linotype and considered to be the most important.



75. (TYPE SPECIMEN BOOK). **Specimen Book Linotype Faces.** Brooklyn: Mergenthaler Linotype Company, no date [1939], quarto, red cloth stamped in black.. xxxix, 1,215 plus numerous not included in the pagination. Known as "Big Red" this is the largest specimen book issued by Mergenthaler Linotype and considered to be the most important. Along with the 1923 American Type Founders Specimen Book and Catalogue and McGrew's American Metal Typefaces of the Twentieth Century it is one of the three volumes which must be on every typographer's desk. A clean, solid copy with no markings and no excisions. (26683) \$225.00

76. (TYPE SPECIMEN BOOK). **Specimen-Book of Monotype Faces.** [Bound with]: **Supplement Specimen-Book of Monotype Faces.** Nijmegen, Holland: G. J. Thieme, 1952, quarto, blue cloth with title and printer stamped in gilt, all edges stained blue. (252); (100) pp. The Supplement contains a full color frontispiece as an example of printing from nickelfaced stereo made by G. J. Thieme. The Table of Contents lists 31 styles or families of fonts presented in the text/ Three of these have a former owner's pen notation "scientific". Clean and solid. (26700) \$150.00

77. (TYPOGRAPHY). KELLY, Jerry. **Type Revivals: What Are They? Where Did They Come From? Where Are They Going?** New York: The Typophiles, 2011, octavo, blue printed wrappers. 16 pp. First Edition. Typophiles Monograph: New Series No. 27 Type Revivals gives the history of type revivals and explores their place in modern type design. By examining some of the earliest type revivals, the definition of a true type revival emerges: it is an adaptation of an old typeface for current production and use, not merely a rote reproduction. With this definition in mind, the book shows that even while brand new fonts were being developed, typographers were in the habit of looking back to old designs for inspiration, especially between 1915 and 1990, the "golden age of type revivals." Even during this golden age, the book explains, many typographers experienced difficulty reviving old typefaces. Some problems they faced were incorrectly attributed fonts, poor specimen sheets, and varied character sizes. In spite of these problems, type revivals continue to occur, and, as the book argues, will keep happening as long as new fonts are made. In the margins, there are some revived types presented with the original types they were based on. New. (22399) \$20.00



78. (TYPOGRAPHY). **Marathon created by Rudolf Koch. Grbr. Klingspor, Offebach A.M.** New York: European Typefounders, (1938), tall octavo, original printed wrappers. (16)pp., stapled. First American Edition. With one tipped-in photograph showing Rudolf Koch working in his office. Text printed in red, blue and black. Numerous plates of type fonts and design. A very fine copy. (26698) \$45.00

79. (TYPOGRAPHY - WEISS FAMILY). **The Weiss Family.** (3 parts). Weiss Types, Weiss Types Used in Fine Book Printing, Weiss Types for Advertising and in Display. New York: The Bauer Type Foundry, 1931, quarto, printed heavy paper wrappers, thread tied into original heavy board binding with printed paper label on front cover, blue cloth spine. (12), (20) and (16)pp. sewn. First Edition. Printed throughout in color. Parts are very fine condition, case lightly shelf worn. (26668) \$50.00

80. (UPDIKE, D. B.). **HUTNER, Martin. Daniel Berkeley Updike and the British Connection.** New York: The Typophiles, 1988, octavo, printed wrappers. 20pp. First Edition. Limited to 550 copies. Typophile Monograph, New Series, No. 5. Designed by Jerry Kelly and printed at the Press of A. Colish. Based on a paper delivered by the author at the Symposium, "Victorian Bibliomania, " held in Providence at the Rhode Island School of Design. Numerous illustrations in black and red. Very fine. (26703) \$15.00

81. (WALKER, Emory). **Sir Emery Walker, 1851-1933.** n.p.: The Typophiles, (1988), large octavo, heavy paper wrappers with "EW" embossed on front wrappers. (8)pp., sewn. First Edition Limited to 150 copies. Reproduces a number of types designed wholly or in part by Emery Walker. Printed in red and black. Printed on the occasion of Herbert H. Johnson's talk, "What Hath Emery Wrought?" given at the Typophiles Christmas luncheon 14 December, 1988. As new. (26699) \$20.00

82. (WATERMARKS). **LAURENTIUS, Frans and Theo. Italian Watermarks 1750-1860.** Leiden: Brill, 2016, quarto, printed boards. vi, 175 pp. With 428 illustrations. First Edition. The knowledge of papermaking spread slowly over Italy from the start of the thirteenth century. Scholarly interest in the history of Italian paper manufacture has concentrated especially on the earliest period. Research into paper from the seventeenth, eighteenth, and nineteenth centuries has lagged somewhat behind. Watermarks are extremely important for investigating the origins of paper. This book offers high quality x-rays and descriptions of ca. three hundred Italian watermarks. A selection of paper produced in different areas of Italy is presented with an identification. Extensively illustrated. New. (26710) \$210.00



83. **WODEHOUSE, P. G. Jeeves & Wooster: Joy in the Morning; Ring for Jeeves; The Mating Season; Right Ho, Jeeves; Thank You, Jeeves; The Code of the Woosters. Six volumes.** London: The Folio Society, (2000), octavo, pictorial cloth in pictorial slipcase. Fifth Printing of the 1996 edition. All volumes and slipcase illustrated by Paul Cox. "Thank You, Jeeves" has an introduction by actor Hugh Laurie. A very fine, clean set, including a very fine, clean slipcase. (26638) \$150.00