



THE COLOPHON BOOK SHOP

Robert and Christine Liska

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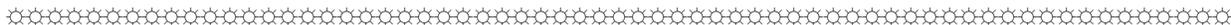
List 245

Books about Books * Typography * Book Design

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.

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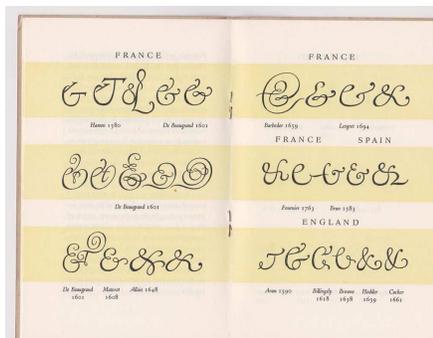


"Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books about books: biographies of great collectors and 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*.

"A comprehensive collection of catalogues is the greatest of all bibliographies." Clarence S. Brigham, "History of Book Auctions in America" as the introduction to George L. McKay's *American Book Auction Catalogues 1713 - 1934, A Union List*.



The Typophiles - The Ampersand



1. (AMPERSAND). STANDARD, Paul. **The Ampersand - Sign of Continuity.** No place [New York]: (The Typophiles), no date (circa 1950), 3 7/8 x 6" tan wrappers, stapled, with blind-stamped cover. (24) pp. First Edition. "Some notes upon its Calligraphic origin, with examples of its past and present forms, a 'first printing' of Shakespeare's Ampersand Sonnet, a Wood-engraving of Interlaced Ampersands, and a Hopeful Portent by Way of Conclusion." From the colophon, "The foregoing insert was designed and set by hand in the Lutetia Type by Melvin Loos, and printed at the George Grady Press, the plates being engraved by the Walker Engraving Company, Shakespeare's 'Ampersand Sonnet'; was written out by Alfred Fairbank...who also drew the page of three ampersands, the top one being his original design. The frontispiece of interlaced ampersands is reproduced

from a wood engraving specially made, as the lobes declare for 'A.T.', the American Typophiles, by 'R.S.' who is Reynolds Stone...The 130 historic ampersands, taken from the works of ancient and modern calligraphers, are reproduced from redrawings made by Clarence Pearson Hornung." An exceptionally fine copy of this scarce piece. (27971) \$135.00

Autograph Letters – English Minor Writers, Poets, Editors



2. (AUTOGRAPH LETTER). **DOUGLAS, Norman. Autograph post card, signed, postmarked Florence, 1936.** Written to Robert Herring, the Scottish author and editor of "Life and Letters Today." Three lines written in Scottish Gaelic, signed "Norman Douglas." Card scuffed at edges and verso pictorial image on verso with abrasions from being mounted in an album. (27960) \$55.00

3. (AUTOGRAPH LETTER). **DRINKWATER, John. Autograph Letter, signed, dated 13.XII.19.** Written on the stationery of The Schuyler hotel, New York City. Written to S. Jay Kaufman, writer, director and producer for the American stage, "Thank you very much for your wire sent to me at Washington, I am pleased that my play gave you such pleasure...Please accept my sympathy in your loss...Yours very sincerely, John Drinkwater." Drinkwater's first play "Abraham Lincoln" was staged in 1918. (27958) \$50.00

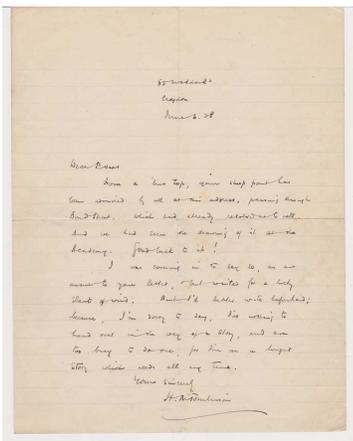
4. (AUTOGRAPH LETTER). **GOSSE, Edmund. Autograph note, signed, signed, dated Dec 23, 1920.** Written on his personal stationery, 17, Hanover Terrace, Regents Park, to a Miss Vail. "It would give me pleasure to talk to the members of your society about Ibsen on Feb. 23. Yours very truly Edmund Gosse" Small remnant of paper sticker to top blank edge, else fine. (27959) \$50.00

5. (AUTOGRAPH LETTER). **HEWLETT, Maurice. Two Autograph Letters, signed, dated 31 Jan and 1 Feb 1913.** Recipient's name indecipherable. Regarding the sale of a Hewlett manuscript, "I don't particularly want to sell an MS. at all, but I can let you have that of Idylls of the Huntress, published in Artemision [1909] if you please. [Indecipherable] 66 foolscap pages, and I shall want L100...no copyright is included...." The second letter is a four line note arranging payment. Both are signed, "M. Hewlett" and on his personal stationery of 7, Northwick Terrace, N.W. Each has a short tear at the edge of the center fold. (27961) \$50.00

6. (AUTOGRAPH LETTER). **NICHOLS, Robert (1893 - 1944; English poet and playwright). Autograph postcard, signed.** Addressed to the Secretary of the Reid Society at Bedford College for Women, London. "...I've put together a small oration, speech or discourse which you may call 'One Man's [?] of Poetry.' Thank you for the telegram. I only got agitated because I thought the show was for the 23rd...Robert Nichols..." (27965) \$35.00

7. (AUTOGRAPH LETTER). **NOYES, Alfred. Autograph Letter, signed, dated March 1st 1908.** Two and a half small pages. "Dear Sir,...It will give me much pleasure for you to include "The Highwayman" in your book for schools. Would you mind acknowledging it to the publishers - Messrs Blackwood? They ask me always to say this. I should also very much like a proof... Yours faithfully, Alfred Noyes." (27962) \$45.00

8. (AUTOGRAPH LETTER). **NOYES, Alfred. Autograph Letter, signed, dated Oct 6th, '36.** A ten-line letter on his Isle of Wight stationery. Dear [?], I enclose my review of Lord Gorell's poems. May I see proof? It's a difficult book to review..." He hopes that the printers grasp the "modern verse." Wrinkle in one corner, vertical fold, else fine. (27963) \$45.00



9. (AUTOGRAPH LETTER). **TOMLINSON, H. M. Autograph Letter, signed, no date.** "Dear Evans, From a bus top, your shop front has been admired by all at this address, passing through Bond Street...I'm sorry to say I've nothing to hand over in the way of a story, and am too busy to do one, for I'm on a longer story which needs all my time. Yours Sincerely, H. M. Tomlinson." (27966) \$65.00

10. (AUTOGRAPH LETTERS). **MacCARTHY, Desmond. Autograph Letter, signed, with pencil notation in another hand dating the postmark as 6 July 1928** (envelope not included). One large page on the stationery of "Life & Letters." "Dear [?], I don't think it would do to sign the Readers Reports - they are too short. In the 2nd number with the exception of [?] & myself all the writers were 'new'... I think C. E. M.'s criticisms of Ibsen are as good as Walkly's, but they have not the same intrinsic value...yours truly, D. MacCarthy." Several folds, else fine. (27964) \$55.00

11. (BARKER, Nicolas). EDWARDS, A. S. G. **Nicolas Barker at Eighty: A List of His Publications to Mark His 80th Birthday in 2012**. New Castle/London: Oak Knoll Press/Bernard Quaritch, 2013, octavo, wrappers. 96 pp. First Edition. Published in celebration of Nicolas Barker's eightieth birthday, this bibliography serves both as a collection of his writings and as a tribute to one who has inspired so wide and deep affection in so many. Nicolas Barker's first bibliographical articles and reviews appeared in 1959. John Hayward, then the Editor of *The Book Collector*, was quick to grasp his potential. His first reviews appeared in that journal, and his first article for the journal, 'The Aesthetic Investor's Guide to Current Literary Values. An Essay in Bibliometry', had, Hayward reported, "called forth more favourable comment than almost anything we've published." It was the beginning of an unbroken association with a journal that he has made so distinctively an extension of himself, particularly since he became Editor in 1965. The extraordinary number of his articles, reviews, leaders, obituaries, and 'News and Comment' pieces in the journal has often shaped current bibliographical thinking. But Nicolas's writings have increasingly ramified in their range and form. He has written extensively for more than fifty years for the *Times Literary Supplement* and for the *Roxburghe Club*, the bibliography of whose publications formed his first book. He has been a prolific obituarist, chiefly, but by no means only, for the *Independent*. The range of topics that has engaged him in other books and articles is astonishingly wide: medieval manuscripts, calligraphy, forgery, the book trade, typography, bibliophily, bookbinding are simply some of the more recurrent interests that his publications reflect. The cumulated record of his publications represents an achievement of extraordinary scope. New. . (23132) \$45.00
12. (BIBLE). PATKUS, Ronald. **The Privately Printed Bible. Private and Fine Press Printings of Biblical Texts, 1892 - 2000**. New Castle, DE: Oak Knoll Press, 2017, quarto, printed boards and cloth spine. 264 pp. First Edition. The *Privately Printed Bible* is the first book to offer a broad survey of the history of private and fine press printings of biblical texts. Author Ronald Patkus focuses on English-language examples from the United Kingdom, Ireland, and North America, and includes more than 500 works in his study. He begins with the late nineteenth century revival of printing which took place in England under the influence of William Morris, and continues on through the twentieth century. Along the way he describes key texts, such as the *Doves Bible*, the *Oxford Lectern Bible*, the *Golden Cockerel Four Gospels*, the *Spiral Press Ecclesiastes*, the *Pennyroyal Caxton Bible*, and the *Arion Press Bible*. He also discusses lesser-known works that are part of the story. Following the opening introduction, the book is divided into five chapters that each deal with a specific generation of printers: the Revival, the "Second Generation," the Postwar Era, and the late twentieth century. Over 100 illustrations assist the reader in understanding the aesthetics of layout, design and illustration taken up by various presses. In addition, the book contains a number of checklists, tables, and graphs. Within each time period, the author begins with general comments and then focuses on the individual presses, providing context on their development and their interest in printing biblical texts. Much attention is given to the production and to the books themselves: what they look like and their main features. Chapter One, "Prelude," sketches out the long history of private press printing and connections to the Bible. The second chapter, "Private Press Revival, 1892-1919," focuses on the renaissance of private press printing in England and America, beginning with William Morris and the *Kelmscott Press*. Chapter Three, "The Second Generation, 1920-1945," is concerned with the inter-war period, including such famous presses as the *Golden Cockerel Press*, the *Nonesuch Press*, the *Gregynog Press*, and the *Grabhorn Press*. Chapter Four, "Post-War and Beyond, 1946-1969," deals with both older presses and new ones that heralded the appearance of a new, modern aesthetic. Chapter Five, "Late Twentieth Century, 1970-2000," discusses printings at the end of the century, which concluded with the completion of two large-scale projects, the *Pennyroyal Press Bible*, and the *Arion Press Bible*. Chapter Six, "Postlude and Conclusion," offers comments on contemporary developments, and a summary. Illustrated. New. New. . (27069) \$95.00
13. (BOOKBINDING). ETHERINGTON, Don. **Bookbinding & Conservation. A Sixty-Year Odyssey of Art and Craft**. New Castle, DE: Oak Knoll Press, 2010, quarto, boards in dust jacket. 180 pp. First Edition. This new autobiography by renowned bookbinder Don Etherington takes the reader through his lifelong journey of bookbinding and conservation. Etherington documents his experiences teaching these trades and traveling throughout Europe and to the United States. He tells of his generous contribution to the conservation effort in Florence, Italy, following the great flood that caused incredible damage to thousands of books. *Bookbinding and Conservation* is a unique account of the personal and professional life of this important figure in the world of binding and conservation. Etherington's memoirs contain numerous personal photographs that richly illustrate his story. The autobiography is followed by a pictorial catalogue of many of Etherington's fine bindings. This book is an excellent pick for anyone interested in bookbinding and the lives of major bookbinders. Foreword by Bernard Middleton. New. . (21211) \$49.95
14. (BOOKBINDING). GALBRAITH, Stephen K. **Edges of Books. Specimens of Edge Decoration from RIT Cary Graphic Arts Collection**. Rochester, NY: RIT Cary Graphic Arts Press, 2012, oblong quarto, pictorial wrappers. 66 pp. First Edition. *Edges of Books* examines a familiar form from an unfamiliar perspective. When books are on display it is usually their spines, covers, text, or illustrations that are featured. These are the familiar parts of the books—the parts that modern readers have come to interact with the most. *Edges of Books* takes a different approach, uncovering a tradition that extends back centuries in which the edges of books were important sites for information and decoration. With 57 illustrations. New. New. . (22912) \$16.99

15. (BOOKBINDING). GREENFIELD, Jane and Jenny Hille. **Endbands from East to West: How to Work Them.** New Castle: Oak Knoll Press, 2017, octavo, pictorial wrappers. (iv), 100 pp. Third Edition, Revised. "Since it was first published in 1986, Jane Greenfield and Jenny Hille's book on endbands has been for me and most, if not all, book conservators and bookbinders the foundation of our knowledge of endbands, of how to distinguish them and how to make them." - from the Foreword to the third edition by Georgios Boudalis. Most manuals on bookbinding tend to provide an outline of the basic bookbinding techniques, but do little to provide detailed information on specific aspects of the craft. A topic often overlooked is how to create endbands (also called "headbands"), those structural and decorative bands made of plain linen or hemp, silk or cotton thread, that one can see at the head and tail of the spine of a book. This manual, written by two experienced book conservators, is an easy to use, step-by-step guide showing how to create fourteen different types of historical endbands. Separate chapters are devoted to each, with all the necessary materials listed at the beginning. Among the examples are Coptic, Ethiopian, Islamic, Greek, Armenian, French, Monastic, Renaissance, Italian, German, and modern styles. Each step is clearly illustrated and all the instructions have been tried out on students of the craft and perfected at the bench, so that the easiest and simplest method is presented. Written for both beginners and experienced binders, Endbands has established itself as one of the classic manuals for book conservators and hand bookbinders. This third edition of the now-classic manual originally titled "Headbands: How to Work Them" has been revised and updated by Jenny Hille. Revisions include: - New forward by Georgios Boudalis, an expert in Eastern Mediterranean bookbinding structures and especially in endbands. - Minor corrections and clarifications throughout, based on new scholarship, users' suggestions, and consultation with experts. - Endbands grouped regionally (Eastern Mediterranean and Western Europe), because the techniques are entirely different. - The technique for the Armenian endband has been completely revised, with new line drawings for the instructions. - The bibliography has been updated. New. . (26259) \$18.00
16. (BOOKBINDING). JOHNSON, Arthur W. **The Repair of Cloth Bindings. A Manual.** (New Castle): Oak Knoll Press, 2013, octavo, pictorial wrappers. (viii), (116)p. First Edition. Arthur Johnson's The Repair of Cloth Bindings brings to the student book binder a long-awaited manual that addresses the special problems of repairing and conservation of cloth-covered books. As one of the leading designer bookbinders in Great Britain, Arthur Johnson shares his expertise in this extraordinary manual addressing the special problems of repairing cloth-covered books. Using more than 80 illustrations, drawn by the author himself, Johnson explains his procedures for sound repair that he has developed over many decades. Illustrated. New. . (23035) \$25.00
17. (BOOKBINDING). KAMPH, Jamie. **Tricks of the Trade. Confessions of a Bookbinder.** New Castle, DE: Oak Knoll Press, 2015, octavo, boards in dust jacket. 144 pp. First Edition. Tricks of the Trade considers what is not taught - but probably should be - about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques out of obscurity and into the professional repertory. Here are tricks binders can use to polish and refine their bindings, as well as suggestions for repairs that may add value to collections. Using photographs of her own bindings as illustrations, Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to both correct and avoid common mistakes. In addition to providing practical solutions, Kamph's advice delves into the grey area between technical discipline and artistic invention. Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the authors own techniques, a "cheater's guide" of short-cuts, and a chart listing the many variables involved and showing how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson's Dictionary of the English Language. Illustrated. New. New. . (24916) \$39.95
18. (BOOKBINDING). KAMPH, Jamie. **Tricks of the Trade. Confessions of a Bookbinder.** New Castle, DE: Oak Knoll Press, 2015, octavo, pictorial wrappers. 144 pp. First Edition. Tricks of the Trade considers what is not taught - but probably should be - about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques out of obscurity and into the professional repertory. Here are tricks binders can use to polish and refine their bindings, as well as suggestions for repairs that may add value to collections. Using photographs of her own bindings as illustrations, Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to both correct and avoid common mistakes. In addition to providing practical solutions, Kamph's advice delves into the grey area between technical discipline and artistic invention. Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the authors own techniques, a "cheater's guide" of short-cuts, and a chart listing the many variables involved and showing how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson's Dictionary of the English Language. Illustrated. New. New. . (24917) \$24.95
19. (BOOKBINDING). KRUPP, Andrea. **Bookcloth in England and America, 1823-1850.** London/New Castle: British Library/Oak Knoll, 2008, octavo, printed wrappers. 102 pp. First Separate Edition, enlarged. This volume offers a new edition of Andrea Krupp's groundbreaking article, which first appeared in the Papers of the Bibliographical Society of

America, and includes an expanded Catalogue of Bookcloth Grains, with illustrations in a larger format and, for the first time, in color. Sue Allen has written the preface for the book. Ms. Krupp's three-part essay, with several illustrations, covers the introduction of bookcloth and the early decades of its use, discusses bookcloth grain nomenclature and concludes with detailed observations on several cloth grain patterns. The first of three appendices is an information-dense table that lists each grain pattern with date range and frequency and provides cross references to previous nomenclature. Appendices 2 and 3, which together comprise the Catalogue of Nineteenth-Century Bookcloth Grains, include images of the various grains, reproduced at actual size. In this edition, the number of catalogue entries has been expanded from 222 to 248. The swatches are printed in color, and many of the ribbon-embossed patterns in Appendix 3 are formatted to represent the patterns more completely than when first published. (17736) \$35.00

20. (BOOKBINDING). LEUTZ, Pamela Train. **The Thread that Binds. Interviews with Private Practice Bookbinders.** (New Castle, DE): Oak Knoll Press, 2010, octavo, printed wrappers. Comprised of 21 interviews of independent bookbinders, *The Thread That Binds* documents Pamela Leutz's quest to learn about the lives of representatives of this field. Each chapter tells a different story as Leutz discovers the challenges, successes, and "common threads" among each of the binders. Includes images offering a closer look at these bookbinders' studios, as well as photographs of the bookbinders themselves. All introductions are by Pamela Leutz, and also included is a special interview with bookbinder Don Etherington. An excellent pick for those considering working on their own in the field of bookbinding or for those simply interested in its history. Very fine. New. . (21003) \$34.95

21. (BOOKBINDING). LEUTZ, Pamela Train. **The Thread that Binds. Interviews with Private Practice Bookbinders.** (New Castle, DE): Oak Knoll Press, 2010, octavo, boards in dust jacket. First Edition. Comprised of 21 interviews of independent bookbinders, *The Thread That Binds* documents Pamela Leutz's quest to learn about the lives of representatives of this field. Each chapter tells a different story as Leutz discovers the challenges, successes, and "common threads" among each of the binders. Includes images offering a closer look at these bookbinders' studios, as well as photographs of the bookbinders themselves. All introductions are by Pamela Leutz, and also included is a special interview with bookbinder Don Etherington. An excellent pick for those considering working on their own in the field of bookbinding or for those simply interested in its history. Very fine. New. . (21254) \$55.00

22. (BOOKBINDING). LHOTKA, Edward R. **ABC of Leather Bookbinding. A Manual for Traditional Craftsmanship.** (New Castle): Oak Knoll Press, (2005), octavo, printed wrappers. xii, (142)pp. First Edition. The craft of fine leather bookbinding is skillfully described in this excellent illustrated manual. New. . (16573) \$19.95

23. (BOOKBINDING). LUNDBLAD, Kristina. **Bound to be Modern. Publishers' Cloth Bindings and the Material Culture of the Book, 1840-1914.** (New Castle, DE): Oak Knoll Press, 2015, large octavo, red boards in dust jacket. 336 pp. First English language edition. *Bound to Be Modern* is the most comprehensive study to date on the emergence and function of publishers' cloth bindings. It brings together issues of aesthetics, technique, economy, and social change in order to explain why publishers in the 19th century began to have their books bound, and why decorated cloth bindings were so successful as the Western world transitioned into modernity. This study traces the history of publishers' bindings in a Swedish context--giving the first English-language account of the history of the Swedish 19th century book market--but also makes clear that edition binding was an international affair, with machines, designs, and ideas crossing borders as much as the literary works themselves did. Lundblad takes an interdisciplinary approach, referencing art and design theorists as well as social scientists and philosophers to analyze the complex interactions between books, the book market, and society at large, and to show that bindings not only mirror their historical context but also contribute to the making of culture. Using over 150 color illustrations, *Bound to Be Modern* depicts the visual transformation of book covers from traditional ornamental designs to illustrative depictions of modern life, and shows how these changes reflected new ways of interacting with books and literature. The illustrations show not only a wide range of bindings, but also publishers' catalogues, machinery, the interiors of binderies, book stores from different time periods, and commercial graphics. Comparisons with advertising, packaging, posters, and interior decoration demonstrate the place of books within the wider contexts of visual and material culture. New. . (25244) \$95.00

24. (BOOKBINDING). MARKS, P. J. M. **Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art.** London/New Castle, DE: British Library/Oak Knoll Press, 2011, large quarto, boards in dust jacket. 190 pp. First Edition. As a craft of more than 2,000 years, the art of bookbinding has been overlooked in history. Primarily seen for its practical purpose of protecting the pages of a book, it is sometimes hard to recognize the creative aspects of a bookbinding. *Beautiful Bookbindings* hopes to bring to light this artistic way of thinking by displaying the finest bookbindings as the objects of desire they were originally intended to be. As the great aesthete Oscar Wilde believed, bookbindings are beautiful and artistic in their own wonder. Because covering materials are prone to fading and deterioration, relatively few examples of early bookbindings have survived. In more recent times, the number of surviving examples has increased due to deliberate efforts to preserve ornate bindings. Despite the difficulty in preserving bindings, this book pieces together the history of bookbinding, using written sources where necessary to fill the gaps that the bindings themselves do not fill. From exquisite medieval bookbindings made of precious metals and jewels to the unique and highly imaginative creations of contemporary

bookbinders, this book celebrates over 100 of the most beautiful bookbindings of the last 1,000 years. Books bound by some of the greatest bookbinders including Mearne, Padeloup, Payne, Simier, Cobden-Sanderson, and others are showcased, further revealing the beauty and skill of this art form. Spanning over ten centuries, some of the books displayed were once owned by Francis I and Henry II of France, Jean Grolier, Thomas Mahieu, Queen Elizabeth I of England, and William Morris. Fully illustrated in color, with specially commissioned studio photography, *Beautiful Bookbindings* provides a visual overview of the development of this splendid art form. The book focuses on the craft of hand-bookbinding that existed until the Victorian era when mass-produced trade bindings took over. Bookbinding as a craft form never disappeared, however, and the second half of the twentieth century saw a significant revival. The introduction provides an engaging overview of the history and techniques of the craft and of its most important practitioners. Very fine. New. . (21670) \$49.95

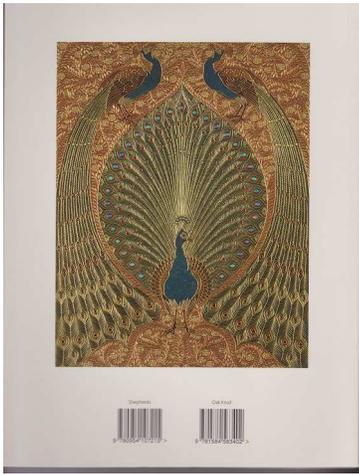
25. (BOOKBINDING). MIDDLETON, Bernard C. **The Restoration of Leather Bindings.** (New Castle, DE): Oak Knoll Press, (2011), quarto, boards in dust jacket. (xvi), 309pp. Fourth Edition, Revised and Expanded. A classic text. With chapters on Cleaning the Bindings, Removing the Original Spine, Resewing, Headbanding, Rebacking, Straightening Warped Boards, Repairing Corners and so much more. Extensively illustrated in black and white and with color plates. New. . (4457) \$45.00

26. (BOOKBINDING). MILLER, Julia. **Books Will Speak Plain. A Handbook for Identifying and Describing Historical Bindings.** Ann Arbor, MI: The Legacy Press, 2014, octavo, cloth in dust jacket. 632 pp.; DVD. Second Edition. "Books Will Speak" is published at a time when the historical book is at risk of being ignored, put away, and forgotten. This handbook combines an overview of the history of the codex with basic information about many of the materials and structures found on historical bindings. The book also includes description-survey guidelines and is supported by a variety of appendices. The text is illustrated by 387 images, many in color, and close to 1,500 color images on the accompanying DVD represent structural and decorative elements from a variety of bindings made before 1900. The book's focus on primarily non-luxury bindings adds depth to an often-neglected segment of the history of bookbinding. Preservation is at the heart of "Books Will Speak Plain." We have already lost too many historical bindings because their importance was not understood and appreciated. This book is a call to action to urge custodians of every kind of historical book collection, public and private, to assess the physical character of the historical bindings in their care and record the changes that have accrued to those bindings during their passage through time. The second edition features a new section about early canvas bindings, and additional images have been added to the book and DVD. Photography by J. Wayne Jones, and drawings by Pamela Spitzmueller. Very fine, new copy. New. . (25816) \$80.00

27. (BOOKBINDING). MILLER, Julia. **Meeting by Accident. Selected Historical Bindings.** Ann Arbor: The Legacy Press, 2018, large octavo, cloth in dust jacket. 707 pp. First Edition. Julia Miller's second book grew out of the experience of writing *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*, now a recognized classic text on the subject. *Meeting by Accident: Selected Historical Bindings* is a very different sort of book, however. The bindings described in *Meeting by Accident* all had their initial fascination for Julia as she was researching *Books Will Speak Plain*, and though she wrote briefly about some of the binding types in that book, she continued to study them and decided to write more about them. Past research and writing has identified, and to a degree defined, many types of binding, and we tend to repeat the ideas and assumptions of past scholars, without question and without exploration. There is still a great deal of research and writing yet to do to identify and describe yet other binding types, but there is also the need to revisit and perhaps add to past research, as we piece together binding history, and answer more of the "what" and "why" and "how" questions concerning historical bindings. Research into the history of the book and bookbinding makes our historical bindings relevant again and makes them better company. Studying and understanding and identifying and describing give us more information to consider when we must make decisions about our historical books. Accumulating this information most affects our great institutional collections, and to an extent, private collections, because the custodians of those collections have often tried to pay attention to issues of rarity and importance beyond content. There is certainly a growing and very welcome and broader interest today about the whole book (text and binding), its materials and structures, and the ways that time and use marks books, all books. Custodians and scholars have both arrived at the point where they realize materiality and marking are equally important, and sometimes just as important as content, for understanding the impact of books on culture, and culture on books. Important research is being done on every type of historical binding practice, and it is clearly becoming easier for scholars to find each other, to find the books they are interested in studying, and to publish and share information. The chapters of *Meeting by Accident* range across a broad spectrum of binding history, and some of the chapters are intended to change our thinking about what constitutes an "important" binding type. The question we might want to begin asking ourselves is "How is this binding important?" instead of whether it is important. Asking this question might lead us to augment present, and often limited, scholarly descriptions (or the lack of any description) for some binding types. Contents: Chapter 1. Beyond Tree Calf: Bindings Decorated by Staining; Chapter 2. Not Altogether Unpleasing: The Experiment with Canvas Bindings; Chapter 3. Wrapped with Care: Overcovers; Chapter 4. Good Enough for Galileo: Books Made for Scholars; Chapter 5. A Gift from the Desert: A Report on the Nag Hammadi codices, co-authored with Pamela Spitzmueller; Chapter 6. A Model Approach. 717 illustrations in full color. Includes a

DVD with 652 additional images and video. New. New. . (27176) \$125.00

28. (BOOKBINDING). PEARSON, David. **English Bookbinding Styles 1450-1800**. New Castle, DE: Oak Knoll Press, 2014, quarto, boards in dust jacket. 240pp. Second Printing. This second printing of David Pearson's *English Bookbinding Styles 1450-1800* includes a new introduction and a number of additional references and relevant points that have come to light since the book was first published in 2005. This well-regarded work provides guidance on recognizing and dating English bindings of the handpress period, from the middle of the fifteenth century to the beginning of the nineteenth. During this time, bookbinding was a handcrafted process and every binding made, however ordinary by the standards of its day, was a unique artifact. *English Bookbinding Styles* deals not only with the luxury end of the market (where so many binding studies have concentrated) but with the whole spectrum of binding options, the cheap and temporary with the permanent, the plain and middling, as well as the fine. In addition to providing practical help in placing particular bindings within their time and place, the book encourages a new approach to historic binding, concentrating not so much on binders and workshop attributes as on what a binding can tell us about previous owners and their approach to books. Well illustrated with over 250 photographs, the book fills a long-recognized gap in the literature and will be valued by librarians, book historians, booksellers, collectors, and anyone who deals with early books. Like the author's successful *Provenance* handbook, *English Bookbinding Styles* has become an essential reference work and a building block in the knowledge toolkit needed to develop a true understanding of books in their historical context. New. New. . (24207) \$65.00



29. (BOOKBINDING). SHEPHERD, Rob. **The Cinderella of the Arts: A Short History of Sangorski & Sutcliffe, a London Bookbinding Firm Established in 1901. Including a story of the Great Omar, a jewelled binding of the Rub'iyat of Omar Kahyyam lost on the Titanic in 1912**. London: Shepherds, 2015, large octavo, pictorial wrappers. (208) pp. First Edition. This book charts the history of one of the most important craft bookbinding workshops of the twentieth century. Sangorski & Sutcliffe was founded in 1901. The founding partners, Francis Sangorski and George Sutcliffe, established a business specialising in only the finest quality work and within a few years the workshop had grown into the most important hand bindery of the Edwardian era. The firm's greatest achievement from the early years, a binding that was to become known as the Great Omar, was decorated with over a thousand jewels; the story of its creation and subsequent loss on the Titanic has all the mystery and intrigue of a romantic melodrama. This book also includes the dramatic story of the second Great Omar, created during the turbulent years preceding the Second World War. The first fifty years of the company's history was a period which saw many changes in both the bookbinding industry and in the firm's fortunes. There were many notable successes, particularly in the years before and

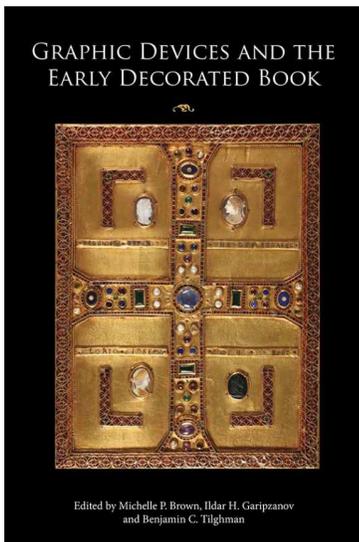
after the First World War, but the financial crash in 1929 and the depression that followed had serious consequences for a business dependent on exports and a luxury market. This is the story, in part, of how a small manufacturing firm adapted to economic pressures in testing times. The chapter 'Gentlemen and Players' looks at the influence the Arts and Crafts movement had on the trade, particularly during Sangorski & Sutcliffe's formative years, and examines the monetary and social conditions which led eventually to the closure of many of the larger firms. A good deal of material has been published about the practical aspects of craft bookbinding. There are also plenty of books on the history of the craft, particularly from a design perspective, but very little has been written about the commercial binderies that flourished in the 19th and early part of the 20th centuries and the contribution they made to hand-binding at its highest level. There is a danger the history of fine trade binding could disappear forever. The story of one hand bindery highlights the significant role the professional trade has played in preserving this noble and significant craft, a trade which Sangorski & Sutcliffe continues to this day. Illustrated in color. New. New. . (25350) \$85.00

30. (BOOKBINDING). SPAWN, Willman and Thomas E. Kinsella. **American Signed Bindings Through 1876**. Bryn Mawr: Bryn Mawr College Library, 2007, quarto, cloth. 300pp. First Edition. In this the first major study of American signed bookbindings, Willman Spawn and Thomas E. Kinsella describe and illustrate 315 bookbinder's tickets, stamps, and engraved designations dating from the 1750s through 1876. The details of the study reveal a vibrant segment of the book trade, deeply enmeshed with the related trades of booksellers, stationers and publishers. Two hundred and thirty-three binders are represented, many with multiple designations. Locations of binders cluster up and down the east coast from Maine to Virginia, with tickets as far south as New Orleans and as far west as Little Rock. The study identifies binders from 19 states and 84 cities and towns. Brief descriptions of bindings are provided, along with explanatory notes for many binders, especially in the binding centers of Boston, New York and Philadelphia. The strength of the study is in its attention to nineteenth-century trade binders such as Benjamin Bradley and Peter Low of Boston, George W. Alexander and Colton & Jenkins of New York, and Benjamin Gaskill and Joseph T. Altemus of Philadelphia. The volume has two introductory essays and is well indexed. New. . (16647) \$85.00

31. (BOOKBINDING). YOUNG, Laura S. **Bookbinding & Conservation By Hand. A Working Guide.** New Castle: Oak Knoll, (2012), octavo, wrappers. (xiv), (274)pp. Reprint of the Second Edition. With Revisions by Jerilyn Glenn Davis. Illustrated with drawings by Sidonie Coryn and photographs by John Hurt Whitehead III. A working guide to bookbinding by hand distinguished by heading each chapter of a specific process (sewing, headbanding, case making) with a list of materials needed. With appendices of Suppliers, Recipes, Metric Conversion Charts. With a bibliography and index. New. . (5738) \$24.95

32. (BOSWELL, James). **Sale Catalogues of the Libraries of Samuel Johnson, Hester Lynch Thrale (Mrs. Piozzi) and James Boswell.** New Castle: Oak Knoll, 1993, octavo, quarter leather and boards. (vii), 320pp. First Edition, Limited to 210 numbered copies. With an informative introduction by Donald D. Eddy which provides analysis of the sales and a description of some of the highspots. Ascensius Press has printed the introduction by letterpress and the catalogues by offset lithography. Bound by Campbell-Logan Bindery. New. . (7717) \$215.00

33. (BOSWELL, James). SEYMOUR, Terry. **Boswell's Books. Four Generations of Collecting and Collectors.** New Castle: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 395 pp. First Edition. Since the day in 1791 when *The Life of Johnson* was published, James Boswell has ranked among our greatest authors. With the discovery of Boswells journals and other papers in the twentieth-century, and their subsequent publication by Yale, armies of scholars have dissected his life, methods and manners. Yet until now, no one has attempted to document the books in his personal library. Terry Seymour has combed Boswell family inventories, the four Boswell auction sales, evidence from the Boswell papers, and two centuries of auction records and dealer catalogues to provide a remarkably complete reconstruction. The more than 4,500 entries, each one representing a title, document not only James Boswells library, but also that of his father, grandfather and two sons. The books of these four generations were inherited and shared within the family to such an extent that the Auchinleck library must be studied in its entirety. The Preface is by James J. Caudle, Associate Editor of the Boswell Editions at Yale. The extensive introduction narrates the history and migration of the Boswell library from the 14th century until the present day. Using forensic methods to study the flow of books held in Edinburgh and London, Seymour breaks new ground that uncovers what happened to these books after Boswells death. Many of the entries are article-length, describing all known provenance of each book, including stories of stolen and missing books. The entries also contain a complete transcription of Boswells own handlist of books, the inventory of Auchinleck books prepared by his wife, and the rare Greek and Latin Classics catalogue printed by his son. *Boswell's Books* is illustrated with many Boswell ownership inscriptions, all the known bookstamps used by the Boswell family, a family portrait never before published, and bookplates of prominent Boswell collectors and members of his circle. Also included: details of book relationships with Samuel Johnson, David Garrick and others of Boswells circle; the presentation package that Boswell assembled for General Paoli; a detailed account of how Boswell planned and executed all the presentation copies of the first and second editions of the *Life*; provenance index, index of titles, and index of Booksellers, publishers and printers. Very fine. New. . (25513) \$95.00



34. BROWN, Michelle P, Ildar H. Garipzanov and Benjamin C. Tilghman, editors. **Graphic Devices and the Early Decorated Book.** Martlesham: Boydell Press, 2017, octavo, 316 pp. First Edition. In our electronic age, we are accustomed to the use of icons, symbols, graphs, charts, diagrams and visualisations as part of the vocabulary of communication. But this rich ecosystem is far from a modern phenomenon. Early medieval manuscripts demonstrate that their makers and readers achieved very sophisticated levels of "graphicacy". When considered from this perspective, many elements familiar to students of manuscript decoration - embellished characters in scripts, decorated initials, monograms, graphic symbols, assembly marks, diagrammatic structures, frames, symbolic ornaments, musical notation - are revealed to be not minor, incidental marks but crucial elements within the larger sign systems of manuscripts. This interdisciplinary volume is the first to discuss the conflation of text and image with a specific focus on the appearance of various graphic devices in manuscript culture. By looking at their many forms as they appear from the fourth century to their full maturity in the long ninth century, its contributors demonstrate the importance of these symbols to understanding medieval culture. Michelle P. Brown FSA is Professor Emerita of Medieval Book History at the School of Advanced Study, University of London and was formerly the Curator of Illuminated Manuscripts at the British Library; Ildar Garipzanov is

Professor of Early Medieval History at the Department of Archaeology, Conservation and History at the University of Oslo; Benjamin C. Tilghman is Assistant Professor of Art History at Washington College. Contributors: Tina Bawden, Michelle P. Brown, Leslie Brubaker, David Ganz, Ildar H. Garipzanov, Cynthia Hahn, Catherine E. Karkov, Herbert L. Kessler, Beatrice Kitzinger, Kallirroë Linardou, Lawrence Nees, Eric Palazzo, Benjamin C. Tilghman. Illustrated with 76 colour, 7 black and white plates. Very fine. (27944) \$95.00

35. (CALLIGRAPHY). KELLY, Jerry. **Alice: A Survey of Her Calligraphy**. Boston: David R. Godine Publisher, 2017, quarto, red cloth in dust jacket. 144 pp. First Edition. Foreword by Donald Jackson. New Yorkers who walked along Madison Avenue in the '60s, '70s, and '80s would recognize her masterful posters for the Morgan Library. Scribes in the U.S. and abroad know her through her celebrated workshops. She is Alice Koeth, known professionally simply as Alice, and although she is one of the most respected contemporary calligraphers, relatively few examples of her works have been published in book form, a vast majority remaining unseen and unknown. Over a career spanning more than sixty years, Alice's artistry exemplifies taste, technique, wit, and her own unique graphic style. A keen understanding of craft, respect for tools, and interest in historical forms have contributed to her command of calligraphy. Whether using Coit and Automatic pens or the smallest of Speedball nibs, this versatility has enabled her to tackle all manner of calligraphic design problems. From Alice's own personal archives, this book contains not only her mature work, but also charming early works from the 1950s, as well as sketches and preliminary layouts, which offer a rare glimpse into her working process. The Morgan Library has graciously photographed a dozen of her most special posters, which have not been seen for decades, specially for this publication. With exclusive and professionally photographed pieces throughout, and printed by quality offset lithography using fine line screens on archival uncoated paper, this book is being produced to the highest standards. A very fine copy in a very fine dust jacket. New. . (26764) \$50.00

36. (CARROLL, Lewis). LINDSETH, Jon A. **Alice in a World of Wonderlands. The Translations of Lewis Carroll's Masterpiece**. Three volumes. New Castle: Oak Knoll Press, 2015, large octavo, blue cloth. 2,656 pp. First Edition. Alice in a World of Wonderlands is the most extensive analysis ever done of the translations of one English language novel in so many languages. That novel is Alice's Adventures in Wonderland, one of the most quoted books in the world. On October 4, 1866 Lewis Carroll wrote his publisher Macmillan stating "Friends here [in Oxford] seem to think that the book is untranslatable." But his friends were wrong, as this book shows with translations in 174 languages. The translations into nine different dialects of Scots language are, we believe, the most of any novel in any language. Prof. Zongxin Feng of Tsinghua University in Beijing, who writes about the 463 Chinese editions, says "Of all Western literary masterpieces introduced into China in the twentieth century, no other work has enjoyed such popularity." The book is also published in Mongolia, Lao, Tajikistan, and Kazakhstan. Editions exist in Maori of New Zealand and Pitjantjatjara, an Aboriginal language of Australia. Five Pacific Island languages are represented. There is even one in Brazilian Sign Language. The first translations were German and French in 1869, just a few years after the first English edition in 1865. Translations into virtually every European language followed including all six Celtic languages and six languages of Spain. The Indian sub-continent is represented by twelve languages and Africa by eight including Zulu, Seychelles Creole, and Swahili. There are translations in three Jewish languages and a number from the Middle East. The book is in three volumes, the first with general essays and an essay about each language. In volume two, the same eight pages from Chapter VII, "A Mad Tea-Party" are translated back into English so one can read and compare how translators went about dealing with Lewis Carroll's nonsense, homophones, and twists of meaning. Volume three is the checklist of 174 languages and over 9,000 editions and reprints of Alice and the sequel Through the Looking-Glass. Compiled in celebration of the 150th anniversary of Alice's publication. New. . (25393) \$295.00

37. CARTER, John. **ABC for Book Collectors**. Revised and Edited by Nicolas Barker and Simran Thadani. New Castle: Oak Knoll Press, 2016, small octavo, cloth in dust jacket. 264 pp. Ninth Edition, completely revised and reset. With additional information and illustrated with line drawings and color photographs. Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's ABC for Book Collectors has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc. This ninth edition has been thoroughly revised and re-edited by Nicolas Barker, former Editor of The Book Collector, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the ABC up to the latter's death in 1975 and has faithfully preserved the spirit of the original. ABC for Book Collectors, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting. New. . (25731) \$29.95

38. CATICH, Edward M. **The Origin of the Serif. Brush Writing & Roman Letters**. Davenport, IA: St. Ambrose University, (1991), quarto, boards in dust jacket. (xii), 310pp. Second edition. Edited by Mary W. Gilroy. 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." Very fine. "Origin of the Serif is a work of Genius." Philip Hofer. A very fine copy in a very fine, clean jacket which is not price clipped. New. . (11620) \$125.00

39. Corèdon, Christopher and Ann Williams. **A Dictionary of Medieval Terms and Phrases**. D. S. Brewer, 2005, octavo, boards. 318 pp. First Edition. The first dictionary of medieval terms intended for the non-specialist with an interest in the medieval world. An interest in the middle ages often brings the non-specialist reader up short against a word or term which is not understood or only imperfectly understood. This dictionary is intended to put an end to all that - though such a claim is inevitably rash. However, it has been designed in the hope that it will be of real help to non-academic readers, and in some cases maybe even to specialists. The dictionary contains some 3,400 terms as headwords, ranging from the legal and ecclesiastic to the more prosaic words of daily life. Latin was the language of the church, law and government, and many Latin terms illustrated here are frequently found in modern books of history of the period; similarly, the precise meaning of Old English and Middle English terms may elude today's reader: this dictionary endeavours to provide clarity. In addition to definition, etymologies of many words are given, in the belief that knowing the origin and evolution of a word gives a better understanding. There are also examples of medieval terms and phrases still in use today, a further aid to clarifying meaning. Very fine. (27946) \$34.95
40. CRITTEN, Rory G. **Author, Scribe, and Book in Late Medieval English Literature**. D. S. Brewer, 2018, small octavo, boards. 238 pp. First Edition. The works of four major fifteenth-century writers re-examined, showing their innovative reconceptualization of Middle English authorship and the manuscript book. Thomas Hoccleve, Margery Kempe, John Audelay and Charles d'Orléans present themselves as the makers not only of their texts, but also of the books that transmitted their writing. This new study argues that they elaborated a "self-publishing pose" with the aim of regaining their audiences' confidence in the face of the compromised social, physical and material conditions they inhabited. Dr Critten shows that while the strategies of self-presentation that these authors develop draw on trends in contemporary literature and book history (such as the proliferation of the "go, litel bok" motif and the increasing popularity of the single-author codex), their approach to writing differs fundamentally from that pursued by their immediate predecessors, Chaucer and Gower, and by their most prominent peer, Lydgate. Rather, in their unusual insistence on their co-identity with their manuscripts, they demonstrate a new awareness of the socially instrumental potential of Middle English writing. Three black and white illustrations. Very fine. (27947) \$95.00
41. CRUZ, Laura. **The Paradox of Prosperity: The Leiden Bookseller's Guild and the Distribution of Books in Early Modern Europe**. New Castle, DE: Oak Knoll Press, 2008, octavo, boards in dust jacket. (xii), 275 pp. First Edition. In *The Paradox of Prosperity*, Laura Cruz explores the world of the book trades as it was constructed in Leiden in the decades after the Revolt against Spanish rule. She traces the migration of printers from the Southern Netherlands to Leiden and observes how they congregated within the city and sought contracts with the city's new university. But this is only the beginning of a multifaceted analysis of the development of a market-driven industry that eventually is organized under the protective umbrella of a guild. And this guild, in turn, is something other than the traditional guilds of medieval origins. Rather than a bulwark against market forces, the guild of the printers was an instrument to exercise market power. This book offers a fresh look at the role of an institution that is often dismissed, even in the early modern period, as a relic of an earlier time. Leiden's book trade was unique, exhibiting a specific quality that calls for a specific explanation. Laura Cruz addresses this historical specificity, but goes a step further. Leiden publishing emerged as an industry with a European scope and with national and international competitors. Distinguishing the particular from the general and the accidental or providential from the systematic forces at play within early modern European society is an historian's duty, but one that is often neglected. Savoring the particular is often thought to be enough, indeed, to be the only real purpose of history. Laura Cruz goes further, harnessing her rich historical material to the methods of economic and social history. From this vantage point, she addresses questions that give new insights to the culture of the young Republic that are based not only on the thoughts and dreams of individuals, but also on the behavior and aspirations of groups and the constraints and opportunities presented by institutions. Very fine. New. . (18934) \$55.00
42. DAIR, Carl. **Epistles to the Torontonians. With Articles from Canadian Printer & Publisher**. Toronto; New Castle: Coach House Press; Oak Knoll Press, 2015, quarto, cloth. 130 pp., with DVD. First Edition. Illustrated in color. Carl Dair (1912-1967) received a year grant from the Royal Society of Canada to apprentice at the famous Enschede type foundry in 1956 under the supervision of Paul Radisch. He wrote back frequently to his friends in Canada telling them of the places he went and the people he saw throughout Europe. These letters were saved and are known as his "Epistles to the Torontonians." This book reproduces these letters in manuscript form and allows us to see intimate details and comments on the famous typographers of the time - men like Jan Tschichold, Hermann Zapf, Maximilian Vox, Paul Radisch and many others. He provides an inside look at the end of a typographic period. The letters are followed by the articles Dair wrote for typographic journals on the subject of type and especially his development of the first truly Canadian typeface, Cartier. Of very special interest to the reader is the DVD in the back which is a remastering of a film that Dair took in 1956 showing Radisch producing type in the Enschede foundry, introduced by Rod McDonald and narrated by Matthew Carter. Radisch retired shortly after this film was produced thus ending an era in metal type production. New. New. . (25384) \$75.00
43. (DANIEL PRESS). PETERSON, William S. and Sylvia Holton Peterson. **The Daniel Press and the Garland of Rachel**. New Castle, DE: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 264 pp. First Edition. The Daniel Press was a

celebrated private press operated by Henry Daniel, a don at Worcester College, Oxford University, during the final decades of the nineteenth century. Unlike some of its more imposing English contemporaries, the Daniel Press was a small family operation. The printing was done entirely by Daniel himself, with some help from his wife and two daughters, and the texts were usually provided by friends and acquaintances in their literary circle. Despite its modest aspirations, the history of the Daniel Press provides a fascinating glimpse of late Victorian Oxford and at the same time displays, in a local setting, the renewal of the art of printing during that period. This account focuses especially on *The Garland of Rachel* (1881), by far the best-known publication of the Daniel Press. The *Garland* consists of a series of poetic tributes to the Daniels daughter Rachel, born a year earlier, by various writers of the day, including Robert Bridges, Lewis Carroll, Edmund Gosse, W. E. Henley, Andrew Lang, John Addington Symonds, and Margaret Woods. Because only thirty-six copies were issued, the *Garland* is today one of the most sought-after of English rare books. This account includes eight pages of color illustrations. New. . (25636) \$49.95

44. DOWDING, Geoffrey. **Finer Points in the Spacing & Arrangement of Type**. Clerkenwell: Wace & Company, (1966), octavo, black boards in dust jacket. xiv, (80) pp. Third Edition. Covering *The Setting of Text Matter* and *The Setting of Displayed Matter*. The second and third book in the series are *Factors in the Choice of Type Faces* and *An Introduction to the History of Printing Types*. From the library and with the penciled signature of typographer John Schappler. Dust jacket scuffed. (27927) \$50.00

45. (FIELD & TUER, THE LEADENHALL PRESS). YOUNG, Matthew McLennan. **Field & Tuer, The Leadenhall Press. A Checklist with an Appreciation of Andrew White Tuer**. (London): The British Library, 2010, large octavo, dark green cloth in dust jacket. (viii), 144 pp. First Edition. This book is the first comprehensive (and long-overdue) bibliographic study of the London partnership of Field & Tuer and their publishing imprint, Leadenhall Press (later the Leadenhall Press, Ltd.). Matthew Young makes a convincing argument for Andrew W. Tuer (1838-1900) as one of the most imaginative and influential printers and publishers of the mid-to-late Victorian period. Known today primarily for old-style facsimile reprints and a few outstanding works such as Tuer's own *History of the Horn-Book*, the Leadenhall Press in fact published hundreds of titles in almost every subject area, from sixpenny pamphlets to vellum-bound limited editions dedicated by command to the Queen, as well as two important and long-running periodicals: *The Paper & Printing Trades Journal* and *The Printers International Specimen Exchange*. The remarkable range of the catalogue is evident in a small sample from 1885: Jerome K. Jerome's first book, *On the Stage--and Off*; Joseph Crawhall's hand-colored *Izaak Walton: His Wallet Booke*; *The Owls of Olynn Belfry*, illustrated by Randolph Caldecott; *Sir Montague Shearman's Foot-Ball: Its History for Five Centuries*; feminist Emily Jane Pfeiffer's *Flying Leaves from East and West*; and *Songs of the North*, illustrated by (among others) Edward Burne-Jones, Charles Keene, Albert Moore, Frederick Sandys, and J.M. Whistler. The book includes a revealing portrait of Andrew Tuer as a man of energy, curiosity, and wit: a successful businessman, inventor, advocate for fine printing, publisher, designer, collector, author, and correspondent. The annotated checklist describes nearly 450 publications issued by Field & Tuer and the Leadenhall Press from 1863 to 1913. Listing details include: month and year of publication, publisher's job number, listed price, brief description of format and cover design, important aspects of content and publication, and location of scarce and noteworthy copies. Appendices cover Andrew Tuer's writings, ephemera, series titles, and institutional collections of special interest. A color section and illustrations in the text complete the story of an important link in the development of printing between the Chiswick Press of Charles Whittingham II and the celebrated publishers of the 1890s. Very fine. New. . (21420) \$59.95

46. (FORGERY). NICKELL, Joe. **Pen, Ink & Evidence, A Study of Writing and Writing Materials for the Penman, Collector, and Document Detective**. New Castle: Oak Knoll Press, 2003, quarto, wrappers. (x), 228pp. Third Printing. A history of methods of production for ink, paper, pens and pencils, and a history of calligraphy, detecting forgeries, watermarks, and a general history of autograph collecting. Foreword by Charles Hamilton. Numerous illustrations. New. . (12468) \$29.95

47. FRANCOMANO, Emily C. **The Prison of Love: Romance, Translation, and the Book in the Sixteenth Century**. Toronto: University of Toronto Press, 2018, octavo, cloth in dust jacket. 336 pp. First Edition. The Spanish romance *Cárcel de amor* blossomed into a transnational and multilingual phenomenon that captivated audiences throughout Europe at a time when literacy was expanding and print production was changing the nature of reading, writing, and of literature itself. In *The Prison of Love*, Emily Francomano offers the first comparative study of this sixteenth-century work as a transcultural, humanist fiction. Blending literary analysis and book history, Francomano provides the richly textured history of the translations, material books, and artefacts that make this tale of love, letters, and courtly intrigue an invaluable prism through which the multifaceted world of sixteenth-century literary and book cultures are refracted. Illustrated. New. (27177) \$85.00

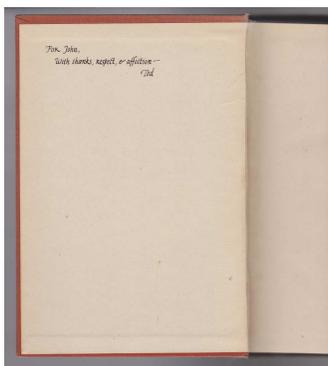
48. FRANKLIN, Colin. **Obsessions and Confessions of a Book Life**. New Castle, DE: Oak Knoll Press / Bernard Quaritch, 2012, octavo, boards in dust jacket. 296 pp. First Edition. Reminiscences of an author, bookseller, and publisher, written at the age of eighty-eight, Colin Franklin's newest book is perhaps his most entertaining. It wanders freely through themes which have absorbed him - a lost world of publishing, adventures in bookselling, and the irreplaceable scholarly

eccentrics who dominated that world a generation ago. During his numerous trips to Paris, Japan, South Africa, and many universities in the United States, Franklin kept diaries of his accounts which have helped him to put together this new publication. The chapters represent a type of memoir recalling his various book interests developed during his life of publishing and bookselling. Including serious essays on diverse characters who have fascinated him, the book discusses the Bowdlers and their 'Family Shakespeare'; William Fowler of Winton, who neglected his humble calling and privately produced books of the greatest magnificence on Roman Mosaic Floors (when these were being discovered under England's green and pleasant land); a little-known Oxford antiquary and print-maker Joseph Skelton; the once-so-popular Robert Surtees and John Leech (much admired by Ruskin), who illustrated his novels; on the neglected theme of Binders' Lettering; and on his lifelong hero William Morris. There is also a new assessment of the Italian printer Giambattista Bodoni, whom Franklin considers to have been finest of them all. A satirical essay called 'Expert', in addition to the anecdotal and narrative style of text, make this an entirely enjoyable work, rich in illustrations and photographs. Because of Franklin's exhaustive love for books, he has been able to handle some of the most outstanding examples of work he could ever desire. His passion for private presses, early color printings, early editions of Shakespeare, and beautiful Japanese scrolls, has led him to believe that most booksellers, collectors, and even librarians are guided by his or her taste rather than by calculation, just as he has been. After wartime service in the British Navy, Colin Franklin graduated in English from St. John's College, Oxford and entered the publishing firm of Routledge and Kegan Paul. In middle life the decision was abruptly taken (with his wife's blessing) to quit publishing and turn bookseller. New. . (22400) \$49.95

49. GASKELL, Philip. **A New Introduction to Bibliography.** (New Castle): Oak Knoll Press, (2015), octavo, wrappers. 464pp. Reprint of the 1995 edition. Ronald B. McKerrow's *An Introduction to Bibliography for Literary Students* has been the classic manual on bibliography, showing how the transmission of texts might be affected by the processes of printing, but he concentrated almost exclusively on "Elizabethan" printing - the period from 1560 to 1660. However, in recent years, there has been an increasing interest in the textual problems of the 18th, 19th and 20th centuries, and, although McKerrow covered the period up to 1800, he did not describe the technology of the machine-press period. Gaskell incorporates work done since McKerrow's day on the history of the printing technology of the hand-press period, and he breaks new ground by providing a general description of the printing practices of the machine-press period. He describes the hand-printed book, press-work, patterns of production, plates, and more. In addition, he examines bibliographical applications, reference bibliography, and the process of book production. New. New. . (6079) \$39.95

50. GASKELL, Philip. **A New Introduction to Bibliography.** (New Castle): Oak Knoll Press, (2006), octavo, wrappers. 464pp. Reissue with corrections. From the preface, "in addition it incorporates work done since McKerrow's day on the history of the printing technology of the hand-press period, and it attempts for the first time to give a general description of the printing practice of the machine-press period." Illustrated. New. . (10643) \$39.95

Inscribed from Fr. Catich to John Schappler, Typographer



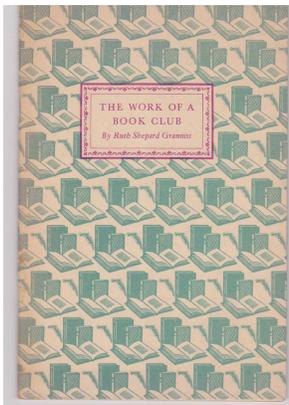
51. GILL, Eric. **Letters of Eric Gill.** Edited by Walter Shewring. New York: Devin-Adair Company, 1948, octavo, red cloth . 480pp. First Edition. Illustrated with twelve drawings. Gill was wonderfully opinionated about art, design and architecture and the letters are full of specific likes and dislikes. Many of the cards and letters to friends and family are calligraphic and whimsical. Illustrated. Inscribed on the front paste-down endpaper by Fr. Edward Catich to his good friend the typographer, John Schappler, "For John, With thanks, respect, & affection - Ted." Spine faded with wear to cloth at top and bottom. (27925) \$85.00

52. GILLESPIE, Vincent and Susan Powell, editors. **A Companion to the Early Printed Book in Britain, 1476-1558.** D. S. Brewer, 2014, octavo, pictorial boards. (xvi), 385 pp. First Edition. The history of the book is now recognized as a field of central importance for understanding the cultural changes that swept through Tudor England. This

companion aims to provide a comprehensive guide to the issues relevant to the early printed book, covering the significant cultural, social and technological developments from 1476 (the introduction of printing to England) to 1558 (the death of Mary Tudor). Divided into thematic sections (the printed book trade; the book as artefact; patrons, purchasers and producers; and the cultural capital of print), it considers the social, historical, and cultural context of the rise of print, with the problems as well as advantages of the transmission from manuscript to print. the printers of the period; the significant Latin trade and its effect on the English market; paper, types, bindings, and woodcuts and other decorative features which create the packaged book; and the main sponsors and consumers of the printed book: merchants, the lay clientele, secular and religious clergy, and the two Universities, as well as secular colleges and chantries. Further topics addressed include humanism, women translators, and the role of censorship and the continuity of Catholic publishing from that time. The book is completed with a chronology and detailed indices. Very fine. (23586) \$95.00

53. GLICK, William J. **In the Service of Scholarship" Harold Hugo and the Meriden Gravure Company.** New Castle, DE: Oak Knoll Press, 2017, octavo, cloth in dust jacket. 208 pp. First Edition. In the Service of Scholarship is a history of one of the leading printing firms of the twentieth century. It is also a character study and biography of Harold Hugo (1910-1985), whose career at Meriden Gravure began at the age of fourteen and continued until his retirement as president in 1975. During his tenure, Hugo brought the company to standards of excellence that earned worldwide recognition for art reproduction of the highest quality. The distinguished graphic designer and educator Alvin Eisenmann said of Harold in 1978, "there has never been anyone who held the position that Harold does in American scholarly printing." This book records the practices that were employed to advance illustration printing during the era of film-based printing technology, from collotype and letterpress to offset lithography. Many of the groundbreaking procedures that Hugo pioneered were subsequently made obsolete by digital technology, but his refusal to compromise on quality and his attention to detail stand as a model in any age. This publication is the first full account of the hundred-year history of the company and of the man who guided it to, and during, the period of its greatest success. As such, it fills a significant gap in the history of printing and of scholarly publishing during the twentieth century. The book, with design and typography by Scott Vile, is richly illustrated with 112 pictures, many in full color. New. New. . (26470) \$75.00
54. GODBURN, Mark. **Nineteenth-Century Dust-Jackets.** New Castle; Pinner, Middlesex: Oak Knoll Press; Private Libraries Association, 2016, quarto, cloth in dust jacket. 216 pp. First Edition. Nineteenth-Century Dust-Jackets is a comprehensive general history of publishers' dust jackets during the first century of their use. From the earliest known jacket issued in 1819, the author surveys the entire field of British, American and European jackets and documents a part of publishing history that was nearly lost to the nineteenth-century custom of discarding dust-jackets so that the more decorative bindings could be seen. The book examines when and why publishers began to issue dust-jackets, the subsequent growth of their use, and the role they played in marketing. Included are the rare all-enclosing jackets that were issued on some annuals and trade books, ornate Victorian jackets, binders' and stationers' jackets, and many others. A chapter on Lewis Carroll's jackets includes letters he wrote to his publisher on the subject, which are published here for the first time. The appendices list all known jackets to 1870 and examine the John Murray and Smith, Elder archive which contains over 200 nineteenth-century jackets. There is a supporting bibliography, notes and index, and over 100 photographs in color, many never before seen. New. . (25476) \$75.00
55. GRAFFAGNINO, J. Kevin, Terese Austin, Jayne Ptolemy, and Brian L. Dunnigan, editors. **The Pioneer Americanists: Early Collectors, Dealers and Bibliographers.** Ann Arbor, MI: William L. Clements Library, 2017, large quarto, cloth in dust jacket. 230 pp. First Edition. The Pioneer Americanists is a captivating look at the lives and careers of eight generations of outstanding Americanists prior to 1900. Here are autobiographical and contemporary biographical sketches of White Kennett, Isaiah Thomas, James Lenox, Joseph Sabin, John Carter Brown, Lyman Copeland Draper, George Brinley, Jr., and the other noteworthy specialists who created and nurtured the Americana field from the late seventeenth through the nineteenth centuries. Illustrations from the remarkable collections of the William L. Clements Library and other leading institutional archives complement the texts to provide a panoramic window on the early story of Americana appreciation, collecting, and description. Anyone with a professional or avocational interest in antiquarian Americana will find The Pioneer Americanists a fascinating treasury of information, enlightenment, and inspiration. With 157 color illustrations and a lengthy bibliography. New. New. (27301) \$50.00

Ruth Granniss on Book Clubs



56. (GROLIER CLUB). GRANNISS, Ruth Shepard. **The Work of a Book Club; an Address Prepared for the Washington Square College Book Club of New York University.** New York: New York University, 1937, octavo, plain wrappers with pattern tissue jacket stapled at spine. 35 pp. First Edition. The text includes a 5 1/2 pp. biographical sketch of Ms Granniss and her time as Librarian to The Grolier Club, followed by 5 pp. of a bibliographical checklist BY Jean Barr of Grolier Club publications wholly or in part by Ruth Granniss, ending with the 17 page address. Spine fold very slightly darkened but remarkably fine considering the fragility of the wrapper. (27968) \$65.00
57. (HARBOR PRESS). **The Cries of New-York.** New York: The Harbor Press, 1931, duodecimo, pattern boards and red cloth spine with title label on front cover, in original glassine. (viii), 62 pp. First Edition. Printed by John Fass at The Harbor Press. "All the twenty-six Cries of the earliest known edition, 1808, and five others from that of 1814, are included in the Harbor Press edition." Corners of boards scuffed exposing board, otherwise fine. Glassine with 1" x 2" chip at top of back panel, else fine. (27956) \$35.00

58. (HARBOR PRESS). HOOD, Thomas. **The Epping Hunt.** New York: The Derrydale Press, 1930, duodecimo, pink boards with parchment spine and title labels on spine and front cover. No. 234 of 490 copies printed. Printed at The Harbor Press with typography by John S. Fass for The Derrydale Press. Six illustrations, hand-colored, from engravings after the

designs of George Cruikshank. A fine, clean copy. (27941) \$35.00

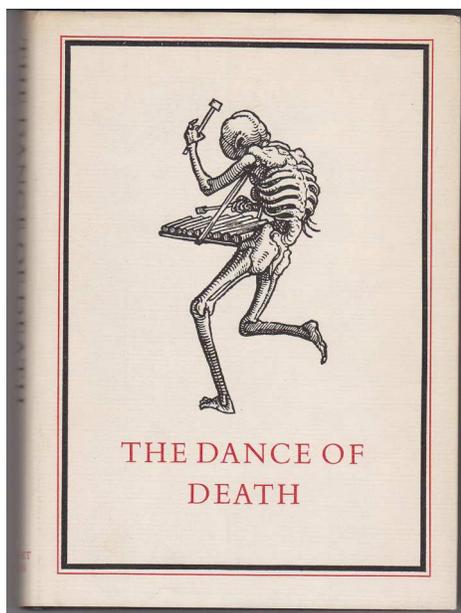
59. (HARBOR PRESS). MOORE, George. **A Flood**. New York: The Harbor Press, 1930, small octavo, redcloth in original plastic jacket. (viii), (38)pp. Limited to 185 numbered copies, this copy not numbered. Uncut unopened. A very fine, clean copy. (27932) \$30.00

60. (HARBOR PRESS). MOORE, George. **A Flood**. New York: The Harbor Press, 1930, small octavo, redcloth in original plastic jacket. (viii), (38)pp. Limited to 185 numbered copies, this copy not numbered. Uncut unopened. Top of text block slightly foxed. A very fine, clean copy. (27934) \$30.00

61. (HARBOR PRESS). **The Story of Gio. From the Heike Monogatari**. Retold by Ridgely Torrence. New York: The Japan Society, 1935, quarto, hand-made paper covered boards and cloth with printed paper label on front cover. (xii), (24)pp. Limited Edition of 1000 copies. Frontispiece. Printed for the Japan Society by The Harbor Press. Light fading to cloth spine, otherwise a near fine copy. (27933) \$20.00

62. HINKS, John and Victoria Gardner, editors. **The Book Trade in Early Modern England. Practices, Perceptions, Connections**. (New Castle, London: Oak Knoll Press; British Library, 2013, octavo, black cloth in dust jacket. (xii), 267 pp. First Edition. This twelfth volume in the Print Networks series comprises a range of papers from recent conferences on the early modern book trade. Collectively, they explore the practices and perceptions of print production, the circulation of texts and connections between book-trade personnel in Britain and Europe between the late fifteenth and early eighteenth centuries. Each essay offers insights, specific to era and location, into the ways in which book-trade actors ultimately shaped the meaning of the texts that they produced. Together, the chapters reveal commonalities in a trade experiencing widespread transformation from one that was relatively small, limited by legislation and interdependent with its European counterparts, to one that grew in size numerically and geographically and was increasingly specialized and localized. The volume is divided into two sections. Part One, 'Practices and Perceptions' offers chapters that examine the practices of authors, translators, producers and collectors, and the perceptions of book-trade personnel. Part Two, 'Connections', explores the shifting geographical networks across the trade over the early modern period and their implications for readers. The essays in this collection seek to shed light on the ways in which the early modern book trade both intervened in and shaped the production and circulation of texts, ultimately informing their meaning. In one way, each essay contributes a single case study to a world of print that stretched across national boundaries and several centuries. New. . (24081) \$55.00

Philip Hofer -The Cygnet Press



63. HOLBEIN, Hans. **The Dance of Death: Les Simulachres & Historiées Faces de la Mort: Designed by Hans Holbein and Cut in Wood by Hans Lützelburger**. Boston: The Cygnet Press, 1974, small octavo, black cloth in dust jacket. (160) pp. First printing of this edition. This edition of The Dance of Death contains Holbein's woodcuts reproduced from early proofs and rare editions lent by Mr. Philip Hofer and the Houghton Library. Never before have the proofs, printed approximately twelve years before the first edition, been reproduced. In addition reproductions of all the woodcuts added in later editions, French and Latin texts which accompanied the woodcuts as the first appeared in books, English translations of the texts, and introductory essays by Philip Hofer and Amy Montague. The reproductions as well as the text have been printed letterpress by Katherine Homans. A very fine, clean copy including the prospectus. (27969) \$85.00

64. HOPKINS, Richard L. **Chasing Monotypes. A 40-Year Saga of My Attempts to Rescue a Dying Typsetting Tradition**. Terra Alta, West Virginia: Hill & Dale Press, 2006, duodecimo, maroon boards . iv, 146 pp. First Edition, Limited to 180 numbered copies. "Casual visitors to my shop would assume it all was gathered quite quickly and easily, but that certainly wasn't the case. I cringe at the thought, but today, my shop may well be the largest existing collection of American Monotype equipment to be found anywhere. Telling how I got started

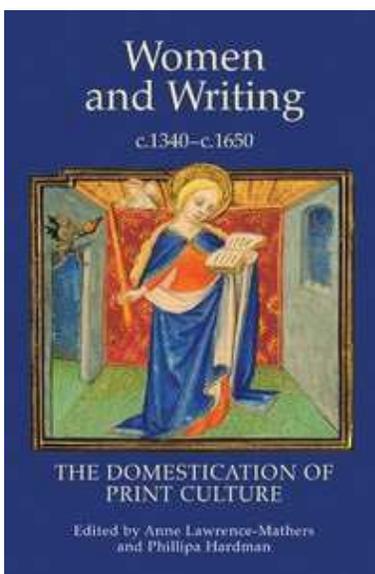
and how the shop has grown, was something I felt I should do before senility set in. Thus, this little book was conceived. Using my equipment and several of my typefaces to produce the book by letterpress was considered essential. I hope you enjoy it." This is copy no. 65 inscribed and signed by Hopkins on the limitation page, "To John [Schappler] with best regards. Rich Hopkins" Laid in is an errata, an order form for other titles and a thank you card for the purchase of the book. Very fine. (27952) \$110.00

65. (HUGHES, Arthur). OAKLEY, Maroussia. **The Book and Periodical Illustrations of Arthur Hughes 'A Spark of Genius' 1832-1915**. Pinner, Middlesex: Private Libraries, 2016, quarto, cloth in dust jacket. 328 pp. First Edition. The Book and Periodical Illustrations of Arthur Hughes is the first detailed account of the work of this somewhat neglected Pre-Raphaelite artist between 1855 and 1913. Many of his books were intended for children, including such classics as *At the Back of the North Wind* and *The Princess and the Goblin*, first published by Alexander Strahan in *Good Words for the Young*, 1869-71. Designs by Arthur Hughes for Christina Rossetti's *Sing-Song* and *Speaking Likenesses* were notable for their witty accompaniment to her poetry and prose, matching the curiosity of texts created to amuse (or terrify) Victorian and Edwardian children. The book is fully illustrated in black and white and includes an eight page color section. Appendices include a checklist of the books and periodicals, with a supporting bibliography and extensive notes. In all an invaluable account of the illustrative work of a Pre-Raphaelite artist so long undervalued by collectors. New. New. . (25998) \$75.00
66. (ILLUMINATED MANUSCRIPTS). WHITLEY, Kathleen P. **The Gilded Page. The History & Technique of Manuscript Gilding**. London: British Library, 2010, octavo, cloth in dust jacket. 238 pp. Second Edition, Revised. with the addition of color plates and new information on ancient Egyptian Papyrus gilding. The *Gilded Page* traces the history of gilding from ancient Egypt and Babylon through Rome, the Near East, Mediæval and Renaissance Europe, and finally into the modern day studio. This is a must-have book for book artists and illuminators, explaining in detail the historical and modern techniques of manuscript gilding, along with recipes and helpful hints. Learn step-by-step methods of applying and burnishing gold, described in a sensible and easy-to-understand way. Learn about the tools, methods, and materials employed in flat, raised, and pattern gilding for manuscripts and paintings, along with historical mordants such as Gesso Sottile, Gum Ammoniac, Gum Arabic, and Garlic Juice; and modern mordants such as Acrylic Gesso and White Glue. This work is the most complete source available for detailed information on this ancient, obscure, and highly-prized craft. The *Gilded Page* is a valuable resource for conservationists and historians, as well as any artists interested in this ancient art form. New. . (23871) \$49.95
67. (ILLUMINATED MANUSCRIPTS). WHITLEY, Kathleen P. **The Gilded Page. The History & Technique of Manuscript Gilding**. London: British Library, 2010, octavo, pictorial wrappers. 238 pp. Second Edition, Revised. with the addition of color plates and new information on ancient Egyptian Papyrus gilding. The *Gilded Page* traces the history of gilding from ancient Egypt and Babylon through Rome, the Near East, Mediæval and Renaissance Europe, and finally into the modern day studio. This is a must-have book for book artists and illuminators, explaining in detail the historical and modern techniques of manuscript gilding, along with recipes and helpful hints. Learn step-by-step methods of applying and burnishing gold, described in a sensible and easy-to-understand way. Learn about the tools, methods, and materials employed in flat, raised, and pattern gilding for manuscripts and paintings, along with historical mordants such as Gesso Sottile, Gum Ammoniac, Gum Arabic, and Garlic Juice; and modern mordants such as Acrylic Gesso and White Glue. This work is the most complete source available for detailed information on this ancient, obscure, and highly-prized craft. The *Gilded Page* is a valuable resource for conservationists and historians, as well as any artists interested in this ancient art form. New. . (23872) \$34.95
68. (KELMSCOTT PRESS). PETERSON, William S. and Sylvia Holton Peterson. **The Kelmscott Chaucer: A Census**. New Castle, DE: Oak Knoll Press, 2011, quarto, boards in dust jacket. 280 pp. First Edition. When William Morris founded the Kelmscott Press, his celebrated private press, in 1891, one of the books he intended to print was an edition of the writings of Geoffrey Chaucer. Because of its size and complexity, *The Works of Geoffrey Chaucer* did not emerge from the press until June 1896, shortly before Morris's death. Even at the time of publication, there was almost universal recognition that it was the most ambitious and remarkable book produced in the nineteenth century. Morris himself designed the type, initials, and borders. His old friend Sir Edward Burne-Jones created the eighty-seven wood-engraved illustrations, and the book was printed on a hand-press with ink, paper, and vellum made to Morris' exact specifications. According to Sydney Cockerell, the second Secretary of the Kelmscott Press, Morris printed 425 copies of the Chaucer book on paper and thirteen on vellum. This *Census* locates and describes as many of those books (which are now scattered all over the world) as possible and reconstructs their complicated history of ownership, supplying a narrative of the fortunes of each known copy that came off the press in 1896. New information about unlocated copies, copies that have been sold by book dealers and auction houses, and the binders who have subsequently rebound many of the copies is also included. Three substantial appendices record the copies sold by Bernard Quaritch (the London bookseller most closely associated with the production of the Chaucer), the mailing list of the Kelmscott Press, and other unpublished contemporary documents. New. . (21506) \$95.00
69. (KEROUAC, Jack). McWHINNIE, John, cataloguer. **This isn't folly, this is me. The Letters of Jack Kerouac**. (New York: Glenn Horowitz Bookseller, 2001), octavo, printed heavy paper wrappers. (96)pp. First Edition. Frontispiece and one other illustration. A terrific catalogue and a welth of information. Separately printed price list laid in. A very fine copy. (27935) \$20.00

70. (KING, Jessie M.). WHITE, Colin. **A Guide to the Printed Work of Jessie M. King**. London: British Library, 2007, quarto, cloth in dust jacket. 230 pp.; 8 plates. First Edition. Jessie M. King (1875-1949) was the foremost Scottish book designer and illustrator of the 20th century. Her work reflected the mixture of Symbolism and Arts and Crafts practiced by Charles Rennie Mackintosh and the others of "The Four" in Glasgow where she was trained. During the 50 years of her career she designed and illustrated some 250 books, over 100 greeting cards, bookplates and assorted items of ephemera. A Guide to the Printed Work of Jessie M. King attempts to bring order to this enormous output. Every known item has been annotated, classified and catalogued, and a further section lists over 100 publications containing reproductions of other works by the artist. An appendix by Dr. A.D. Portno discusses her work for the German publishers, Globus. A second appendix investigates her designs for Routledge's series of children's classics. In order to do justice to Jessie M. King's talent, besides the selection of items illustrated in the book, a substantial part of her work is illustrated in color on an accompanying CD-Rom. On the CD, every significant item is present, with each illustration numbered according to the corresponding entry in the text. New. New. . (16391) \$90.00

71. KNIGHT, Stan. **Historical Types from Gutenberg to Ashendene**. New Castle: Oak Knoll Press, 2012, quarto, boards in dust jacket. 104 pp. First Edition. Historical Types begins in 1454 with Gutenberg's experiments with moveable type and reaches as far as the Fine Press movement at the beginning of the twentieth century. Every historical example shown in the survey is the result of hand-engraved punches, hand-set type, and pages hand-printed sheet by sheet. The book explores every major development in the design of type and includes some (previously) lesser-known designers whose type designs made significant contributions to the craft. The material is divided into sections by historical period and assigned category numbers for easy reference. The text of the book provides an excellent historical background to the study of type history, but the primary value of this book is its illustrations. Each entry consists of a double-page spread showing three-fold photographic reproductions of the relevant types - a whole page of the book to show context, an actual-size sample to show scale, and a detailed enlargement to show a closer view of the type. All of the digital photographs for Historical Types have been specially commissioned (with special lighting) to show the type samples in a totally new way, with a size, detail, and clarity not seen before. Each set of illustrations is accompanied by a detailed but concise written commentary. The book also includes an extended introduction describing the book and dealing with significant material outside the scope of the commentaries. Extensively illustrated. New. New. . (22746) \$39.95

72. LONDON, Richard, edited by Marie Elena Korey. **A Long Way from the Armstrong Beer Parlour - A Life in Rare Books: Essays by Richard Landon**. Toronto: Thomas Fisher Rare Book Library, 2014, large octavo, boards in dust jacket. 440 pp. First Edition. In 1967 Richard Landon (1942 - 2011) joined the Department of Rare Books and Special Collections (later the Thomas Fisher Rare Book Library) at the University of Toronto and quickly established his reputation as a collector, both institutionally and personally. He took great pride in the growth of the research collections under his care and delighted in sharing the stories of wonderful acquisitions in lectures, exhibition catalogues, and other publications. This volume brings together a selection of these writings chosen and edited by Marie Elena Korey, Richards wife and partner in his Life in Rare Books. She also has provided an introduction on his life and writings and compiled a checklist of his publications. Beginning with a piece on R.B. McKerrows An Introduction to Bibliography as an inspirational book, the first section forms a sort of autobiography, with contributions from The Halcyon, the newsletter of the Friends of the Thomas Fisher Rare Book Library; memoirs of antiquarian bookseller Franklin Gilliam and Fisher Library benefactors Edgar and Elizabeth Collard; and A Personal Miscellany from Bibliophilia scholastica floreat, a celebration of the fiftieth anniversary of the Department of Rare Books and Special Collections at the University of Toronto. Under 'Bibliography and Book History' are essays on topics such as the bibliography of Canadian literature in English; the work of Canadian graphic artist Thoreau MacDonald; the narratives of Canadian political exiles in Australia; the textual complexities of Charles Darwins publications; literary forgery; the career of Richard Garnett; and the history of bibliography. 'Collecting and the Antiquarian Book Trade' includes papers on James Edwards and James Lackington and the antiquarian book trade in England in the eighteenth century; the development and disposition of the collections of Thomas Grenville, Lord Amherst of Hackney, William Morris, and Frederick Locker-Lampson; the collecting of the history of science as exemplified in the Galileo collection of Stillman Drake and the Hannah collection in the History of Medicine, both at the Thomas Fisher Rare Book Library; and the significance of provenance research. New in new dust jacket. (24208) \$49.95



73. LAWRENCE-MATHERS, Anne L and Phillipa Hardman, editors. **Women and Writing, c.1340-c.1650. The Domestication of Print Culture**. York Medieval Press, 2010, octavo, boards in dust jacket. 252 pp. First Edition. The transition from medieval manuscript to early printed book is currently a major topic of academic interest, but has received very little attention in terms of women's involvement, a gap which the essays in this volume address. They add female names to the list of authors who

participated in the creation of English literature, and examine women's responses to authoritative and traditional texts in revealing detail. Taking its cue from the advances made by recent work on manuscript culture and book history, this volume also includes studies of material evidence, looking at women's participation in the making of books, and the traces they left when they encountered actual volumes. Finally, studies of women's roles in relation to apparently ephemeral texts, such as letters, pamphlets and almanacs, challenge traditional divisions between public and private spheres as well as between manuscript and print. Illustrated. New. New. . (23596) \$99.00

74. LEIGHTON, Clare. **Country Matters. Written and Engraved by Clare Leighton.** New York: Macmillan, 1937, quarto, brick red cloth in pictorial dust jacket. (xiv), (160)pp. First American Edition. With more than seventy Leighton wood-engravings. Very slight fading to top and bottom of spine, light shelf wear and tiny chips to corners of jacket. Spine of jacket faded. A clean copy. (27945) \$30.00

75. (LIBRARIES). STAIKOS, Konstantinos. **The History of the Library in Western Civilization. Volume IV: The Medieval World in the West. From Cassiodorus to Furnival.** New Castle, DE: Oak Knoll Press, 2010, quarto, cloth in dust jacket. 540 pp. First Edition. This work is the fourth part in an important, five-volume series addressing the unique role libraries have played in building and preserving Western culture. Mr. Staikos has become one of our foremost scholars on library history, writing such books as this as well as works like "The Great Libraries," a classic in its field. This fourth volume discusses the publishing procedure for secular and religious writings of late antiquity and the factors that led to the impoverishment of the monumental libraries in Rome. New centers of learning grew up in the monasteries, where great libraries containing educational and instructive books and representative works of Christian literature came into being. Monastic libraries were founded throughout Europe, including the regions with Celtic and Anglo-Saxon populations: those at Monte Cassino, Bobbio, St. Gallen, Fulda, Cluny and elsewhere are dealt with extensively. Mention is also made of the libraries founded in universities and of the new philosophy of forming school libraries, as in Bologna and Paris. Extensively illustrated. New. New. . (21255) \$75.00

76. (LIBRARIES). STAIKOS, Konstantinos Sp. **The Architecture of Libraries in Western Civilization: From the Minoan Era to Michelangelo.** New Castle: Oak Knoll Press, 2017, quarto, printed boards. 488 pp. First Edition. The Architecture of Western Libraries, from the Minoan era to Michelangelo deals with the architectural evolution of the spaces in which written and graphic material was kept, from the Minoan times to the Italian Renaissance (ca. 1600 BCE- 1600 CE). Nowadays these rooms are known as "libraries"; however, the library acquired its present form through a turbulent journey. The five chapters that comprise the book cover the Greek world, the Roman world, the Byzantine period, the Western Middle Ages, and the Renaissance, respectively. Author K. Sp. Staikos examines in detail the special features of the chambers used to store books in public, private, monastic and palace libraries. The main aim of this study is to familiarize the wider public with the distinctive architectural traits of the library, as well as with the people who contributed to the preservation of the heritage of written documents. In addition, special mention is made of the political and religious circumstances that affected the architectural form of libraries throughout ages and cultures. Illustrated throughout in black & white and color. Translation by Timothy Cullen, Alexandra Dumas, Nikos Koutras, and Katerina Spathi. New. . (26583) \$95.00

77. (LIBRARIES). STAIKOS, Konstantinos Sp. **The History of the Library in Western Civilization: Epilogue and General Index. Volume VI.** (New Castle): Oak Knoll Press, 2014, quarto, cloth in dust jacket. 216 pp. First Edition. This extensive index on all five volumes will identify all proper names, places, and subjects covered in this comprehensive and scholarly series. New. New. . (23414) \$45.00

78. (LIBRARIES). STAIKOS, Konstantinos Sp. **The History of the Library in Western Civilization: From Minos to Cleopatra.** (New Castle): Oak Knoll Press, 2004, quarto, cloth in dust jacket. 374pp. First Edition. In five well researched chapters the author explains how it was that small archival libraries evolved into the monumental libraries of the Hellenistic period: the first chapter describes the Bronze Age scripts of the Minoan and Mycenaean civilizations and the methods of making and storing writing tablets; chapter two chronicles the development of public libraries from the time of Polycrates and Pisistratus in the sixth century B.C. and the formation of the first libraries in the Athenian philosophy schools; the third and fourth chapters give a full account of the circumstances that led to the foundation of great cultural centers with monumental libraries by the Ptolemies and the other dynasties that succeeded Alexander the Great in Asia Minor and the Near East; the final chapter describes the storage methods used in the first private libraries and the architecture, interior layout, furniture and fittings of archival libraries towards the end of the second century B.C. Extensively illustrated. A handsome production. Very fine. New. . (12721) \$75.00

79. (LIBRARIES). STAIKOS, Konstantinos Sp. **The History of the Library in Western Civilization. Volume II: The Roman World from Cicero to Hadrian.** New Castle: Oak Knoll Press, 2005, quarto, cloth in dust jacket. 452pp. First Edition. The second volume of this series covers the historical circumstances that led to the formation of the first private book collections and then to the construction of the great monumental libraries of Rome and the eastern provinces of the Empire. This volume presents new material from little known archives and the latest in archaeological research. Beautifully

illustrated with many rare photographs and drawings. New. New. . (14363) \$75.00

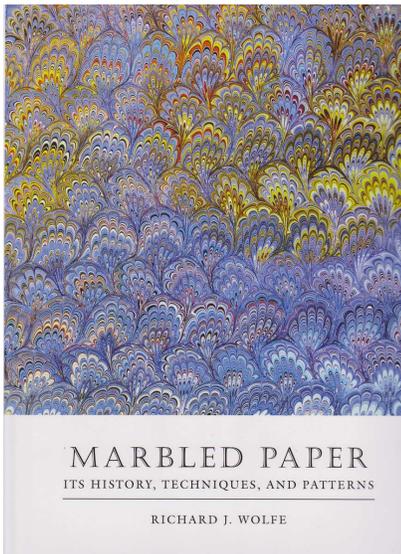
80. (LIBRARIES). STAIKOS, Konstantinos Sp. **The History of the Library in Western Civilization. Volume III: The Byzantine World, From Constantine the Great to Cardinal Bessarion.** New Castle: Oak Knoll Press, 2007, quarto, cloth in dust jacket. 374pp. First Edition. The third volume of *The History of the Library* spans a period of more than a thousand years and covers an area stretching from Alexandria and Trebizond to Calabria and Sicily in the south of Italy. The author explores the end of the ancient world and the closure and destruction of its monumental libraries, and describes the formation of the great monastic libraries, such as St. Catherine's on Mount Sinai, the Monastery of Studius in Constantinople, the group of monasteries on Mount Athos and the famous library in the Monastery of St. John on Patmos. Finally, he examines all the known palace, public, university and private libraries in the whole of the Byzantine Empire, and discusses the book trade as well. Among the libraries included in this third volume are those formed in the states that emerged after the fall of Constantinople to the Crusaders in 1204, such as the Empires of Nicaea and Trebizond, the Despotate of Epirus and the Kingdom of Thessalonica. In addition, special attention is given to the book collections of monasteries in the Kingdom of Cyprus and the libraries in the Despotate of the Morea, one of the last Greek bastions to hold out against the Turkish conquest, where the famous Neoplatonist philosopher Plethon taught. Altogether there are nine chapters in this volume and the text is enlivened with more than two hundred color and black-and-white illustrations covering a wide variety of subjects, such as illuminated manuscripts, engravings, maps, drawings, archaeological sites and imaginary and real library interiors. The ninth chapter deals with the architectural characteristics of Byzantine libraries from the end of Late Antiquity to the monastic libraries of the eleventh century onwards. New. New. . (16394) \$75.00

81. (LIBRARIES). STAIKOS, Konstantinos Sp. **The History of the Library in Western Civilization. Volume V: The Renaissance From Petrarch to Michelangelo.** New Castle, DE: Oak Knoll Press, 2012, quarto, boards in dust jacket. 624 pp. First Edition. With the publication of Volume V, the last stage in the development of the library is revealed. Like the rest of the books in *The History of the Library* series, this volume is beautifully designed and fully illustrated in color. This fifth and final volume of *The History of the Library in Western Civilization* contains eight chapters giving a comprehensive account of the transition from the Middle Ages to the Renaissance and the effects of the revival of interest in the Greco-Roman tradition on the European cultural scene, at both the secular and religious level. The first chapter looks at the early exponents of humanism in Europe and assesses their role in the revival and promotion of classical thinking. It also describes the particular characteristics of the books in the libraries of pioneers of the humanist movement, such as Petrarch, Boccaccio, and Leonzio Pilato, and the organization of the first bilingual library of the Renaissance by Palla Strozzi in Florence. With Byzantine scholars leaving Constantinople and settling at first in Italy, bringing their fine collections of books with them, the second chapter describes the 'brain drain' from East to West in the fifteenth century. It discusses the systematic study and diffusion of the Greek language, while including brief historical accounts of three humanistic libraries: those of Novello Malatesta and Cardinal Bessarion, and the Vatican Library. Three more great libraries: those of King Matthias Corvinus, Janus Pannonius, and the Medici family are described in the third chapter, as the part played by the invention of printing in the spread of learning and the formation of libraries is explored. The fourth chapter describes the character of French humanism and the role of the scholarly circle in Paris that sowed the seeds of humanist learning, and gives the salient facts about its leading members. There is a section on the formation of the French royal library, its contents, and the persons chiefly responsible for its growth, and another dealing with the contribution made by French printers to the spread of humanism and of books in general. With a long section on Erasmus, the fifth chapter examines his study of scholarly books, his work as an editor, his edition of the New Testament, and the manuscripts that provided him with his material. Erasmus's correspondence with civic and ecclesiastical dignitaries, scholars, and printers around Europe implies the existence of a 'common library' shared by the humanists. Also in the fifth chapter is a discussion of Geneva's position as a publishing centre of books by Reformers and a refuge for those who supported Luther and Calvin's objections to the practices of the Catholic Church. The next chapter is chiefly concerned with those parts of every library that contained copies of the new Christian literature embodied in the writings of the Reformation and Counter-Reformation, new translations of the Bible into the vernacular, and the many books written about religious disputes. It covers the dispersal of the monastic libraries in England and discusses the libraries of men of letters and scholars throughout Europe. Furthermore, in the seventh chapter, insight is given into the nature of the new libraries created in the late sixteenth century, containing contemporary poetry and prose and verse adaptations of medieval classics in booklet form. It concludes with a chronicle of the founding of the Oxford University library by Sir Thomas Bodley. The final chapter oversees the Renaissance library architecture and the great changes in library design that resulted from the creation of many public libraries and the opening of libraries generally to a wider public. The three-aisled library, designed by Michelozzo, is introduced, and its influence on monastic libraries in Italy, and to the libraries designed by Domenico Fontana, Jacopo Sansovino, Michelangelo, and others is explained. New. New. . (22020) \$75.00

82. (LIMITED EDITIONS CLUB). GROSSMAN, Carol P. **The History of the Limited Editions Club.** New Castle, DE: Oak Knoll Press, 2017, quarto, pattern boards and cloth. xii, 276 pp. First Edition. George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market

collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now. Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with exhibits at the British Museum and the Bibliothèque Nationale, and he was awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts. After George's death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries. The History of the Limited Editions Club was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera. New. New. . (26469) \$125.00

83. MACLEOD, Kirsten. **American Little Magazines of the Fin de Siecle: Art, Protest, and Cultural Transformation.** Toronto: University of Toronto Press, 2018, large octavo, cloth in dust jacket. 508 pp. First Edition. In *American Little Magazines of the Fin de Siecle*, Kirsten MacLeod examines the rise of a new print media form – the little magazine – and its relationship to the transformation of American cultural life at the turn of the twentieth century. Though the little magazine has long been regarded as the preserve of modernist avant-gardes and elite artistic coteries, for whom it served as a form of resistance to mass media, MacLeod's detailed study of its origins paints a different picture. Combining cultural, textual, literary, and media studies criticism, MacLeod demonstrates how the little magazine was deeply connected to the artistic, social, political, and cultural interests of a rising professional-managerial class. She offers a richly contextualized analysis of the little magazine's position in the broader media landscape: namely, its relationship to old and new media, including pre-industrial print forms, newspapers, mass-market magazines, fine press books, and posters. MacLeod's study challenges conventional understandings of the little magazine as a genre and emphasizes the power of "little" media in a mass-market context. Illustrated. With a bibliography of American Little Magazines of the 1880's. New. . (27229) \$90.00



84. (MARBLED PAPER). WOLFE, Richard J. **Marbled Paper. Its History, Technique, and Patterns. With special reference to the relationship of marbling to bookbinding in Europe and the Western world.** New Castle Delaware: Oak Knoll Press, 2018, quarto, wrappers with French flaps. xx, 245 p., 37 color plates. Second Edition, with corrections. With a new Foreword by Sidney Berger. A history of the art and the craft which is the result of more than twenty-five years of research and practical experience. Enhanced with over 350 color and 80 black and white illustrations. A publication of the A. S. W. Rosenbach Fellowship in Bibliography. Richard J. Wolfe (1928-2017) was a rare book librarian, practicing marbler, and collector of marbled papers and books about marbling. This book is the result of more than twenty-five years of research and practical experience. Wolfe personally tracked down and sorted out historical records of marbling from their original sources, and he drew on his own extensive experience as a practitioner to write eloquently on technical and stylistic questions. The resulting study meticulously reconstructs the rise and fall of the craft and recounts its history, techniques, and patterns in such a way as to put all aspects of this fascinating craft in proper perspective. When first published, *Marbled Paper* was immediately recognized as the most comprehensive study of marbling to that point, and its status as the standard history of the subject has not been diminished by more recent works. New. . (27514) \$95.00

85. (MARBLING). SUMNER, James. **The Mysterious Marbler. With an historical introduction, notes on the English marbling tradition, and thirteen original marbled samples by Richard J. Wolfe.** New Castle: Oak Knoll Press, 2009, octavo, decorated boards and cloth. 132 pp. First Trade Edition. This printing of James Sumner's 1854 marbling manual includes a new preface by Richard J. Wolfe. A further note on the English marbling tradition and thirteen tipped in original examples of marbled papers by Wolfe have also been added. The historical introduction, the text of Sumner's pamphlet, and the 1976 endnote appear exactly as they do in the first reprinting by Bird & Bull Press in 1976. Sumner discusses the little-known history of paper marbling prior to the nineteenth century. Marbling was a secretive and well guarded craft. Masters of the profession passed on their knowledge reluctantly to a very limited few, creating a monopoly on the trade. For this reason, printed information on marbling was extremely limited prior to the nineteenth century. The expansion of the trade, including new ingredients and methods, created a need for the recording of exact patterns and recipes in order to produce marbling in an efficient and precise manner. Therefore, in the 1850s, printed work on marbling began to appear more readily. One of the first manuals on marbling was published in 1853 by Charles Woolnough, and

Sumner's much smaller pamphlet could be considered a reinforcement to this earlier work. Sumner's text includes specific information on various types of marbling and precise recipes for their creation. Sumner's original pamphlet had no exhibit samples attached. Wolfe added thirteen samples of marbled paper that were possibly created by Sumner himself, or by John Hargreaves, his associate, for the 1976 printing. The cover is a facsimile reproduction of an original nineteenth-century English marbled paper in the editor's collection. Very fine. New. . (20056) \$60.00

86. (MATISSE, Henri). BIDWELL, John. **Graphic Passion. Matisse and the Book Arts.** University Park; New York: Penn State University Press; Morgan Library & Museum, 2015, quarto, cloth in dust jacket. 264 pp. First Edition. The great painter Henri Matisse was also a great book illustrator. A pioneering member of the Fauves, a supreme colorist, a remarkable draftsman, and a creative genius: this is the Matisse known and admired by everyone with even a passing interest in modern art. But few know Matisse as an artist who designed and illustrated his own books. From 1912 until his death in 1954, he engaged in nearly fifty illustration projects, many of which rank among the greatest artists' books of the twentieth century. A master printmaker, equally adept in various media, he ensured that his prints would appear to best advantage in conjunction with the printed page. He directly participated in page layout, typography, lettering, ornament, cover design, and even the choice of text. More than any others of his rank and stature, he knew the principles of visual communication and perceived the potential of letterpress printing. *Graphic Passion* recounts the publication history of nearly fifty books illustrated by Matisse, including masterworks such as *Lettres portugaises*, Mallarmé's *Poésies*, and his own *Jazz*. It is the first comprehensive, in-depth analysis of his book-production ventures and the first systematic survey of this topic in English. Drawing on unpublished correspondence and business documents, it contains new information about his illustration methods, typographic precepts, literary sensibilities, and staunch opinions about the role of the artist in the publication process. 165 color illustrations. New. (27179) \$65.00

87. McKITTERICK, Rosamond, Erik Kwakkel, Rodney Thomson. **Turning Over a New Leaf. Change and Development in the Medieval Book.** Leiden University Press, 2012, large octavo, printed wrappers. 224 pp. First Edition. Manuscripts were modified continuously throughout the medieval period. Focusing on the ninth and twelfth centuries, this volume explores such material changes as well as the varying circumstances under which handwritten books were produced, used and collected. An important theme is the relationship between the physical book and its users. Can we reflect on reading practices through an examination of the layout of a text? To what extent can we use the contents of libraries to understand the culture of the book? The volume explores such issues by focusing on a broad palette of texts and through a detailed analysis of manuscripts from all corners of Europe. New. (25150) \$35.00

88. (McMURTRIE, Douglas C). HEARTMAN, Charles F. **McMurtrie Imprints. A bibliography of separately printed writings..on printin and its history in the United States..., on typography and printing practice, on type design and typefounding... (along with) McMurtrie Imprints Supplement. (Two volumes).** Hattiesburg; Biloxi, MS: The Book Farm, 1942; 1946, octavo, printed heavy paper wrappers. (56); 16pp., stapled. First Edition. Very fine, wrappers of Supplement slightly foxed. (27936) \$25.00

89. (MEDIEVAL BOOKS). MATSUDA, Takami, Richard A. Linenthal, John Scahill, editors. **The Medieval Book and a Modern Collector. Essays in Honour of Toshiyuki Takamiya.** D. S. Brewer, 2015, large octavo, printed wrappers. 552 pp. First Edition, wrappers issue. This acclaimed study of English medieval manuscripts and early printed books - many items from Professor Takamiya's own collection - quickly sold out in hardcover. The subjects range from Saint Jerome to Tolkien, with particular concentrations on Chaucer, Gower, Malory and religious and historical writings of the late middle ages. There are essays examining the work of early printers such as Caxton and de Worde, and of bibliophiles and antiquarians in modern times. Befitting a tribute to a bibliophile, this volume has been handsomely designed by Lida Kindersley of the Cardozo Kindersley Workshop in Cambridge, and is extensively illustrated. The volume as a whole constitutes a substantial body of research on medieval English literature, and early books and manuscripts. Contributors: Richard Barber, Nicolas Barker, Richard Beadle, N.F. Blake, Julia Boffey, Piero Boitani, Derek Brewer, Helen Cooper, A.I. Doyle, Martha W. Driver, A.S.G. Edwards, P.J.C. Field, Christopher de Hamel, Ralph Hanna, Lotte Hellinga, Kristian Jensen, Edward Donald Kennedy, Richard A. Linenthal, Jill Mann, Takami Matsuda, David McKitterick, Rosamond McKitterick, Linne R. Mooney, Ruth Morse, Daniel W. Mosser, Tsuyoshi Mukai, Paul Needham, M.B. Parkes, Derek Pearsall, Oliver Pickering, P.R. Robinson, Michael G. Sargent, John Scahill, Kathleen L. Scott, Jeremy J. Smith, Isamu Takahashi, John J. Thompson, Linda Ehrsam Voigts, Yoko Wada, Bonnie Wheeler, Patrick Zutshi. Very fine. New. . (24696) \$60.00

90. (MEDIEVAL BOOKS). MEALE, Carol M. and Derek Pearsall. **Makers and Users of Medieval Books. Essays in Honour of A.S.G. Edwards.** D. S. Brewer, 2014, octavo, pictorial boards. 275 pp. First Edition. Late medieval manuscripts and early modern print history form the focus of this volume. It includes new work on the compilation of some important medieval manuscript miscellanies and major studies of merchant patronage and of a newly revealed woman patron, alongside explorations of medieval texts and the post-medieval reception history of Langland, Chaucer and Nicholas Love. It thus pays a fitting tribute to the career of Professor A.S.G. Edwards, highlighting his scholarly interests and demonstrating the influence of his achievements. Very fine. New. . (24695) \$99.00

91. (MEDIEVAL MANUSCRIPTS). THOMSON, R.M. with Michael Gullick. **A Descriptive Catalogue of the Medieval Manuscripts in Worcester Cathedral Library.** Woodbridge: D. S. Brewer, 2001, large quarto, cloth in dust jacket. 288 pp. First Edition. This catalogue reveals many of the riches of this collection for the first time. Its strengths are in scholastic theology, biblical studies and preaching between the 13th and 15th centuries. Noteworthy features are the appearance in the books of the names and handwriting of more than 70 monks, the large number of books connected with the monks' studies at Oxford University, and the many rare and unique texts, including hundreds of sermons. The bindings, many of them made locally, are described in detail and studied. The catalogue describes 77 MSS; an Introduction traces the history of the medieval library; includes a general index and indexes of manuscripts and incipits. 93 plates include examples of the script of identified monks, bindings made at the Cathedral Priory, press marks and inscriptions recording donation and ownership. Small scratch to back panel of jacket, else very fine. New. . (12158) \$165.00
92. MOONEY, Linne R. and Estelle Stubbs. **Scribes and the City. London Guildhall Clerks and the Dissemination of Middle English Literature, 1375-1425.** York Medieval Press, 2013, octavo, boards in dust jacket. 168 pp. First Edition. Geoffrey Chaucer is called the Father of English Literature not because he was the first author to write in English - he wasn't - but because his works were among those of his generation produced in sufficient numbers to reach a wider audience. He and his contemporaries wrote before the age of print, so the dissemination of his writings in such quantity depended upon scribes, who would manually copy works like *The Canterbury Tales* in manuscripts. This book is the first to identify the scribes responsible for the copying of the earliest manuscripts (including Chaucer's famous scribe, Adam). The authors reveal these revolutionary copyists as clerks holding major bureaucratic offices at the London Guildhall, working for the mayor and aldermen, officiating in their courts, and recording London business in their day jobs - while copying medieval English literature as a sideline. In particular, they contributed to the new culture of English as the language of not only literature, but government and business as well. Illustrated. New. New. . (23594) \$80.00
93. (MORRIS, William). BRIGGS, R. C. H. **A Handlist of the Public Addresses of William Morris to be Found in Generally Accessible Publications.** (Surrey: William Morris Society, 1961), octavo, printed paper wrappers. 16pp., stapled. First English language edition. A useful catalogue with an (8)pp. introduction by Briggs. A very fine copy. (27940) \$25.00
94. (MORRIS, William). JORDAN, R. Furneaux. **The Medieval Vision of William Morris: A Lecture Given by R. Furneaux Jordan on November 14, 1957, at the Victoria and Albert Museum.** London: William Morris Society, 1960, octavo, printed paper wrappers. (22)pp., sewn. First Edition. Printed at the Dolmen Press. 600 copies printed. A very fine, clean copy. (27942) \$15.00
95. (MORRIS, William). PEVSNER, Dr. Nikolaus. **Architecture and William Morris.** [Cover title]. (London: Royal Institute of British Architects, 1957), quarto, printed self-wrappers. 6pp. First Off-Print. Reprinted from the *Journal of the Royal Institute of British Architects*, March 1957. Folded once for mailing, otherwise fine. (27943) \$20.00
96. (NEWTON, A. Edward). ROSENBLUM, Joseph, editor. **The Uncollected A. Edward Newton.** New Castle, DE: Oak Knoll Press, 2017, octavo, blue boards and black cloth. 160 pp. First Edition. A. Edward Newton (1864-1940) was a major figure in the book-collecting world of the early twentieth-century not only for his extensive library (some 10,000 volumes) focusing on the 18th and 19th centuries but also because of his writings in which he shared his enthusiasms. Through his charming essays he stimulated interest in the study and collecting of such then-neglected figures as Anthony Trollope and William Blake as well as others just achieving recognition, including Samuel Johnson, James Boswell and their circle. He gathered most of these pieces into books, but some were never reprinted. This volume collects those fugitive pieces. Those familiar with Newton's writings will find here the same wit and easily-worn learning that characterize his better-known works. For those who have yet to discover him, this volume will provide a pleasant introduction. In addition to the essays, this work provides a biographical introduction, helpful annotations, and some little-known images of Newton himself. New. (27967) \$60.00
97. (PALAEOGRAPHY). KNIGHT, Stan. **Historical Scripts. From Classical Times to the Renaissance.** New Castle, DE: Oak Knoll Press, 1998, large quarto, cloth in dust jacket. (112)pp. Second, Revised and Expanded edition. Originally published in 1984. From the Foreword by Ewan Clayton: "Historical Scripts is a book for the historian, the Palaeographer, the calligrapher, the typographer and anyone with an interest in western lettering and documents. With its survey of the development of bookhands, its excellent illustrations and soundly researched sources, it enables us not only to survey the history of manuscripts, but to see details of letter construction, to make judgements about the technical conditions of writing, its aulities of rhythm and movement, that are usually only possible when consulting an original manuscript." New. . (4490) \$39.95
98. (PALAEOGRAPHY). SCRAGG, Donald. **A Conspectus of Scribal Hands Writing English, 960-1100.** D. S. Brewer, 2012, oblong octavo, cloth in dust jacket. 116 pp. First Edition. During the final century of the Anglo-Saxon state, the use of written English reached remarkable heights. Yet, while the make-up and contents of the many books and documents surviving from the period have been fully catalogued, less attention has been devoted to those who produced

them. This is the first comprehensive annotated list of the scribal hands whose work survives from the time of the Benedictine Reform under King Edgar to that of the generation succeeding the Norman Conquest. More than a thousand hands are listed, together with details of their work, which ranges from a few words or sentences in marginalia to multiple volumes. The result is a reference tool which will allow further research not only into palaeographical issues but also into the writing habits and grammar of individuals and groups of related scribes and into patterns of education in some of the larger cultural centres. (23588) \$125.00

99. PANKOW, David. **The Printer's Manual. An Illustrated History. Classic and Unusual Texts on Printing from the Seventeenth, Eighteenth, and Nineteenth Centuries.** Rochester: RIT Cary Graphic Arts Press, 2005, octavo, pictorial wrappers. (x), (70)pp. First Edition. As printing from movable type was perfected in the fifteenth century, the mysteries of its practice were guarded by a privileged few. The rapid spread of the new art depended on the development of a reliable mechanism for transferring knowledge, and printers naturally adapted the established practices of the medieval craft guilds. In this way, the art of printing was preserved and sustained, often carefully veiled from outsiders, and always the product of years of close study and practice. By the end of the seventeenth century, however, the pioneers of manufacturing technology and scientific inquiry were prying away at the rotting doors of medieval trade secrecy. The Printer's Manual – An Illustrated History is based on an exhibition of the same name, displayed at the Melbert B. Cary Jr. Graphic Arts Collection, and shows the history of printing manuals from 1683 to the end of the nineteenth century, including some of the rarest in existence. Very fine. New. . (15312) \$30.00

100. (PAPER CONSERVATION). SMITH, Christine A. **Yours Respectfully, William Berwick. Paper Conservation in the United States and Western Europe, 1800 to 1935.** Ann Arbor: The Legacy Press, 2016, large octavo, cloth in dust jacket. 696 pp. First Edition. This history of 19th- and early 20th-century paper-conservation practices in the United States and Western Europe weaves together two story lines. The development and character of the profession unfolds in descriptions of materials and processes used in libraries, archives, and fine-arts museums; related scientific advances; differing approaches to treatment; the impact of broad cultural shifts; and sketches of people active in the field. The associated issues of architecture, dirt and pollution, vermin, lighting, temperature and humidity, heating and ventilation, and fire also are explored. In order to contextualize the main focus of the book, practices extending back to the late-18th century and forward to the mid-20th are outlined. Laid into this account is the professional biography of acclaimed manuscript restorer William Berwick (1848–1920). Although a few journal articles have examined this period, their focus, reference base, and use of primary sources has been limited: This book is the first to provide both a broad and detailed exploration of all aspects of paper-conservation activities during the period and is a major reference for those interested in Western paper-based artifacts. The text is drawn from hundreds of primary sources including literature in the fields of scientific research; art restoration; library, archives, and museum management; correspondence; institutional memoranda and reports; conference proceedings; product advertisements; Berwick family documents; and general-interest books, journals, and newspapers of the time. Recent examinations of objects treated during this period and interviews and correspondence with later 20th-century conservators and Berwick descendants supplement the historical documents. Among the topics covered are fifty-nine specific treatment procedures: from initial examination and documentation through processes such as stain removal, washing, mending, aesthetic enhancement, mounting and storage methods to caveats for use. The evolution of reinforcement methods from translucent papers, pre-coated silk, and gauze overlays to experiments with synthetic coatings and cellulose acetate lamination are detailed. A description of the manuscript-restoration workshop at the Library of Congress and employees' experiences there illustrate the daily lives of late-19th-century conservators, while descriptions of national and international conferences demonstrate the extent and nature of collegial exchange. Mr. Berwick's activities as an independent conservator, businessman, and teacher reveal the extent of his influence; and a recounting of a devastating fire at the New York State Library and the disaster response that followed complete the picture of paper conservation during this period. A glossary, bibliography, appendices, and endnotes accompany the text. Numerous period illustrations – before- and after-treatment photographs, portraits, cartoons, conservation diagrams, advertisements, postcards, and other images – are included, many in full color. New. . (25743) \$90.00

101. (PAPERMAKING). ALBRO, Sylvia Rodgers. **Fabriano: City of Medieval and Renaissance Papermaking.** Washington, DC: Library of Congress; 2016, square octavo, cloth in dust jacket. 240 pp. First Edition. Fabriano: City of Medieval and Renaissance Papermaking by Sylvia Albro explores how the Arab art of papermaking by hand came to the Italian peninsula in the thirteenth century and why Fabriano was well-positioned to develop as the heart of this artisan craft, first in Italy and subsequently for a larger Mediterranean territory. Details of the technical advancements introduced by Fabriano are described, including machinery and equipment, the use of watermarks, and improvements in the physical processes of papermaking. As a result of these innovations, Fabriano and other centers in Italy developed along similar lines and soon Italian hand-made paper was unrivaled in Europe from the fourteenth to the eighteenth centuries. Their lustrous white sheets were favored by merchants and Michelangelo, princes and popes, and a growing, international clientele. Many books, prints, and manuscripts made with Italian paper from this time have survived in remarkably pristine condition and retained qualities still imitated by modern papermakers. This study analyzes the conditions that have kept Fabrianos papermaking industry successful since the Medieval period, while other areas ceased production. Although the books

emphasis is on the enduring legacy of Fabriano, other cities involved in the industry are discussed as well, including Genoa, Venice, Parma, Siena, Sicily, Amalfi, and Foligno. More than 200 images have been chosen to illustrate this remarkable history. In addition to images of Fabriano and the surrounding area, the principal illustrations include rare books, prints, drawings, maps, and manuscripts dating from the thirteenth to the nineteenth centuries. Many illustrations pair images of original artifacts and their identifying watermarks; the latter revealed through beta-radiography and digital photography. More than half of the illustrations are from Library of Congress collections, including images taken for this project from items in the Rare Book and Special Collections Division that used Fabriano paper. Sylvia Albro is a senior conservator of rare materials on paper at the Library of Congress. New. . (25849) \$95.00

102. (PAPERMAKING). BAKER, Cathleen A. **From the Hand to the Machine. Nineteenth-Century American Paper and Mediums: Technologies, Materials, and Conservation.** Ann Arbor: The Legacy Press, (2014), octavo, cloth in dust jacket. 432 pp. Second Impression. Nowhere in the world did the industrial revolution occur faster and to such a degree than in the United States. The American pulp-and-paper and printing industries not only grew exponentially, but also enabled a national publishing industry. Books published en masse allowed the dissemination of information and knowledge to great numbers of people, and new businesses specialized in art reproductions for homes of a burgeoning middle class, employing nineteenth-century inventions, lithography and photography. Today, paper and book conservators are faced with problems or identifying a bewildering array of papers and mediums that comprise nineteenth-century artifacts, as well as analyzing more complex deterioration processes. Basing sound storage and exhibition recommendations, and conservation treatments on as much material and technological information as possible is crucial if the conservator is to make correct decisions for the preservation of valued artifacts. This book does not include "recipes" for conservation treatments, however. In the chapter on conservation, Baker addresses problems encountered when conserving nineteenth-century, paper-based artifacts. For example, she explains why chromolithographs are more difficult to conserve compared to prints on linen-rag papers sized with gelatin. Until this book, basic information about the many kinds of paper manufactured throughout the century and the medium applied to them has not been available in one resource. Information is presented in easily understood language for professional conservators and non-professionals alike. With over 500 illustrations, many in color. Very fine. New. . (21411) \$65.00

103. (PAPERMAKING). BYRD, Susan J. **A Song of Praise for Shifu.** Ann Arbor: The Legacy Press, 2013, octavo, cloth in dust jacket. 412 pp. First Edition, one of the first 500 with two paper samples. 490 images in-text, full color. Susan J. Byrd presents a comprehensive description of shifu—a Japanese textile woven from thread made with paper. This is complemented by an historical overview of the many uses of shifu through past centuries. Also included is detailed information about making the paper and thread from the sheet, spinning and weaving, as well as dyeing the thread and the finished textile with natural dyes. Appendices include artistic works created by internationally renowned artists, resources (suppliers, museums, and craftspeople/artists), and an extensive glossary in Japanese and English. The first-issued 500 copies come with two samples: Nishinouchi shifu yoshi, a paper handmade for shifu by Daisuke Kikuchi and a finely woven silk and paper cloth made by Sadako Sakurai, the esteemed Japanese shifu weaver. Very fine, without flaw. New. . (23832) \$110.00

104. (PAPERMAKING). FICHTENBERG, M. **New and Complete Manual on the Making of Fancy Papers.** New Castle: Oak Knoll Press, 2010, octavo, decorated boards and cloth. 242 pp. First Edition. New and Complete Manual on the Making of Fancy Papers was originally written in French by M. Fichtenberg in 1852. Richard Wolfe has translated the book into English, while including a new preface. The craft of marbling paper was introduced into Europe and the Middle East from Turkey and Germany during the last two decades of the sixteenth century, and then into France in the first decade of the seventeenth century. England, Italy, Spain, Sweden, and other European countries began marbling as well, but the production outside of England still remained small. It was not until its introduction into the British Isles in 1750 that marbling increased in popularity. The different countries had different methods and designs to their marbling. In France, marbling was first performed by bookbinders who catered mainly to the needs of the book trade. This often meant marbled papers were used for decorating "extra" bindings, or even sometimes made for people who restricted their output to wallpaper. Fortunately, the nineteenth century saw a change in French marbling, as they were introduced to a Turkish pattern containing an infusion of turpentine in the final color. This created an appearance of a network of fine, lacey holes. New and Complete Manual on the Making of Fancy Papers documents the changes and innovations in French marbling and presents the marbling and fancy paper trades of the mid nineteenth century. It contains procedures and processes of manufacturing, particularly of non-marbled papers that had declined. Explaining the origins of the new quasi-marble designs, still seen in a large number of French bookbindings, it also details the precipitation of colors through examination of European and American marbling manuals. This manual describes many steps in the marbling process. It describes the methods of making colors and the preparation of the aluminum serving to give body to the colors including reds and violets, yellows, blues, and greens. It discusses the preparation of hide glue, paste, glue, glazing, polishers, workshops, troughs, papers that are quilted, papers exhibiting the grain of wood, granite papers, printing, varnishing, sealing wax, and a variety of other details. Four pages of color illustrations complete the book. New. New. . (22395) \$85.00

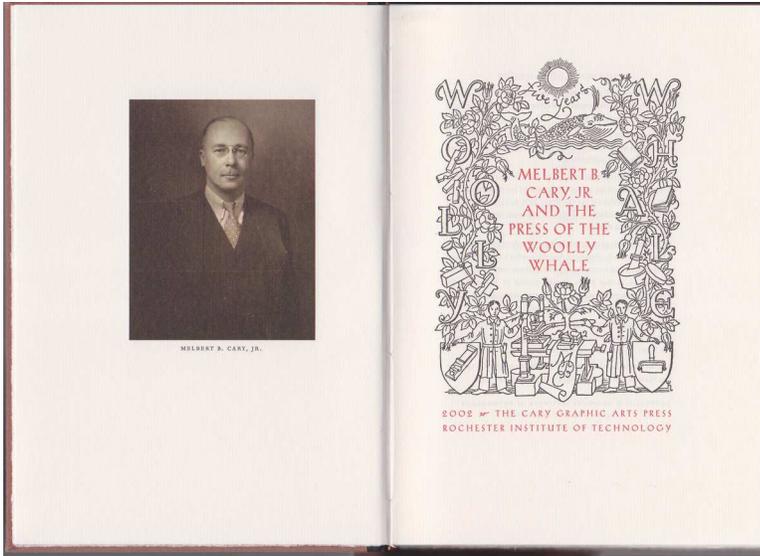
105. (PAPERMAKING). GREEN, Maureen P. **The Green Family of Papermakers and Hayle Mill.** Ann Arbor: Legacy Press, 2018, large octavo, cloth in dust jacket. 292 pp. First Edition. Prior to the invention of the papermaking machine in the late-eighteenth century, all paper was manufactured by hand using relatively unchanged processes and techniques that originated in China more than 2000 years ago. Machines led to the closure of hundreds of handmade paper mills in the United Kingdom alone, but a few mills continued making paper by hand and against economic logic not only survived but flourished. The Green family's Hayle Mill in Maidstone, Kent, is one English mill that defied all the odds and continued to produce paper by hand, sheet by sheet, until production ceased in 1987. That it outlasted its competitors at a time of rapid industrial change and how it survived decades of political upheaval, economic collapse, and successive wars makes for a fascinating story. Chronicling six generations of the Green family of papermakers, who faced bankruptcy, amongst other trials and tribulations, before making a success of their business, this book also covers the history of British papermaking, the growth of the industry in and around Maidstone, once referred to as the country's "Paper City," as well as nineteenth-century production materials and techniques. Other subjects include the impact of the Crimean War and the call for unimaginable amounts of ammunition (cartridge) paper, the repeal of the "Tax on Knowledge," the exploitation of alternative fibers, such as straw and esparto grass, and the complicated security requirements of currency papers. As the nineteenth century drew to a close, a renewed interest in hand-crafted artifacts resulted in a growth in the market for artists papers made in the traditional manner. By the end of the First World War, the production of artists papers comprised 25% of Hayle Mill's business. Over the twentieth century, Hayle Mill steadily gained a reputation for its range of fine handmade papers for use by watercolorists, fine printers, calligraphers, and book and paper conservators. This book is based on Maureen Green's doctoral dissertation "Hayle Mill: How a Small Papermaking Company Thrived in the Nineteenth Century Using Traditional Techniques which Were Being Superseded by New Technology in the Mainstream Paper Industry," which in 2013 won the coveted Hasted Prize awarded by the Kent Archaeological Society. 44 illustrations in black and white and in color. New. New. (27295) \$55.00

106. (PAPERMAKING). KORETSKY, Elaine. **Killing Green. An Account of Hand Papermaking in China.** Ann Arbor: The Legacy Press, 2009, octavo, cloth in dust jacket. 217 pp. First Edition. The invention of paper in China more than 2,000 years ago was a wondrous discovery. Worn out fishnets, hemp rags, and rope were soaked, beaten to a pulp, and then the watery mass was poured onto a cloth stretched over a wooden frame. On its surface, a web of fibers coalesced. After drying in the sun, the sheet of paper was gently pulled from the cloth. Although many uses for paper were discovered, the most important was as a superb writing surface. Over a millennium, papermaking spread throughout China, then east to Korea and Japan, and finally west along the Silk Road to the rest of the world. The materials, tools, and techniques changed according to what was available to particular environments. A few scholars have written about hand papermaking in china, but none has been as thorough as Elaine Koretsky. Her remarkable journeys have taken her from the Taklimakan and Gobi Deserts to the Himalayas. Over the course of eighteen field expeditions, she has located forty-two, often remote villages that represent unbroken traditions of papermaking by hand. She interviewed the papermakers, recorded their histories, and documented their processes in both film and digital formats, and in print. Enlightening as well as entertaining, Killing Green chronicles many of the trips that Elaine has made to China over more than a quarter of a century. Illustrated with 85 color and black and white photographs and maps. Very fine. New. . (21406) \$35.00

107. (PAPERMAKING). LEE, Aimee. **Hanji Unfurled. One Journey into Korean Papermaking.** Ann Arbor: Legacy Press, 2014, octavo, cloth in dust jacket. 208 pp. Second Printing. With a history of well over 1,500 years, Korean handmade paper, known as hanji, is familiar to Koreans but a mystery outside its home country. This lustrous paper that comes in a wide array of thickness, color, dimension, and translucency was once a coveted item inside and beyond Korean borders. Made by farmers and artisans during the bitter cold winters, hanji was a noble marker of the literati who demanded high-quality paper for books, documents, calligraphy, and painting. Hanji also played a sacred role as the support for illuminated suras, the body of temple decorations, and spirit of rituals where it was burned in hopes that its ashes would rise to the sky. Fashioned into objects that ranged from kites to armor to shrouds to chamber pots, there was seemingly no end to the possibilities of the combination of human ingenuity and paper through the transformation of natural fibers, until forces of history and industrialization collided and left this once-celebrated substrate and its related craft practices near extinction. In this first English-language book about hanji, Aimee Lee shares her experience as a Korean-American artist and Fulbright fellow on her search for a traditional Korean papermaking teacher. Of the handful of American hanji researchers, she is the only one to have interacted with Koreans in their own language while simultaneously learning the craft. This book follows her journey as she met papermakers, scholars, and artists from bustling cities to traditional Korean villages to Buddhist temples to island outposts. Illustrated with 320 color photographs, drawings, map. New. . (22840) \$35.00

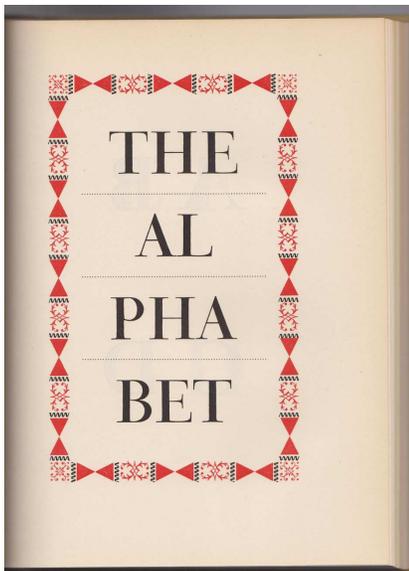
108. (PAPERMAKING). THOMAS, Peter and Donna Thomas. **They Made the Paper at Tuckenhay Mill. Interviews with Retired Hand Papermakers.** The Legacy Press, 2017, octavo, pictorial wrappers. 120 pp. Second Edition. A self-taught hand papermaker, Peter Thomas became interested in knowing how apprentice-trained hand papermakers working in production hand papermills made paper. He especially wanted to learn the "vatman's shake," the series of motions that papermakers used to form their sheets of paper. This desire circuitously led him and Donna to Tuckenhay, near Totnes,

Devon, in England, where beginning in 1988, they recorded several hand papermakers, returning to make others in 1990 and 1994. The book begins with a short history of Tuckenhay Mill and the story about meeting the papermakers and recording their interviews. This is followed by eight interviews of men and women, some of whom worked in the Mill from between the World Wars until it closed in 1970. All of the papermakers are now deceased, but the stories – in their own words – remain an extraordinary, entertaining, and timeless record of their lives and work. Tuckenhay is located in Devon, England. It is south of Totnes, above the River Dart, on the south bank of the River Harbourne and astride the tiny River Wash. In the 1830s, Richard Turner started manufacturing paper by hand in the Tuckenhay Mill, and paper was continuously made by hand there until 1962. From then until 1970, the Mill produced pulp (half-stuff) until the business went bankrupt. The equipment was scrapped and the building was sold and converted into vacation cottages, remaining so today. This is the second edition, and the first was included with the limited edition collection of Tuckenhay Mill papers published by the Thomases. This new edition includes additional images of the interiors of the Tuckenhay Mill, taken in about 1900, courtesy of Peter Bower from his photographic collection of English papermills. New. New. . (26233) \$20.00



109. (PRESS OF THE WOOLLY WHALE). PANKOW, David, (editor). **Melbert B. Cary, Jr. and the Press of the Woolly Whale.** Rochester: Cary Graphic Arts Press, 2002, octavo, boards and cloth. (80)pp. First Edition, Limited to 120 copies. From the preface: "There is no doubt that Melbert B. Cary, Jr. reflected on what the books produced at his Press of the Woolly Whale might mean to those who acquired them. In the preface of his first book, *The Vision of Sir Launfal*, he declared: Our intention [is] to publish only those text which appeal strongly to us, excluding those accepted classics, so completely accepted that they are never opened. Our interest lies only with those who read their books, cherishing them because of the enjoyment gained from using them. The essays and bibliography that follow document the life and work of a man who loved books and who loved the making of books, from the formal to the ingenious

and daring."Contents: Preface by David Pankow; Melbert Brinckerhoff Cary, Jr. by Carl Purington Rollins; Melbert B. Cary and His Woolly Whale, by Kenneth Auchincloss; Bibliography of the Press of the Woolly Whale. Sepia frontispiece of Cary, 14 reproductions, some in color; 4 original leaves from the Press of the Woolly Whale are tipped-in. Typography by Jerry Kelly. Printed on Zerkall in letterpress and offset. A very fine, clean copy. (12376) \$275.00



110. (PRIVATE PRESS). **A Children's Sampler. Selections from Famous Children's Books, Printed with Care & Solicitude By the Ladies of the Distaff Side.** The Ladies of the Distaff Side, 1950, large octavo, yellow cloth stamped in red. First Edition, Limited to 375 copies. Fourteen signatures separately printed at various presses. "The Distaff Side is a loosely-knit organization which comes to life in times of need, usually to raise money or spread cheer as the occasion ay demand. As might have been suspected from its name, it is a group of women; and its membership has been enlisted from printing-offices, publishing houses, studios and other hiding-places where may be found devotees of the graphic arts." Contributions by The Overbrook Press, The Marchbanks Press, The Spiral Press, Jane Grabhorn, Dorothy Abbe, Plantin Press, Peter Pauper Press and others. A fine, clean copy. (27954) \$50.00

111. (PUBLISHING). SMITH, Steven Carl. **An Empire of Print. The New York Publishing Trade in the Early American Republic.** University Park: Penn State University Press, 2017, octavo, cloth in dust jacket. 264 pp. First Edition. Home to the so-called big five publishers as well as hundreds of smaller presses, renowned literary agents, a vigorous arts scene, and an uncountable number of aspiring and established writers alike, New York City is widely perceived as the publishing capital of the United States and the world. This book traces the origins and early evolution of

the city's rise to literary preeminence. Through five case studies, Steven Carl Smith examines publishing in New York from the post-Revolutionary War period through the Jacksonian era. He discusses the gradual development of local, regional, and national distribution networks, assesses the economic relationships and shared social and cultural practices that connected

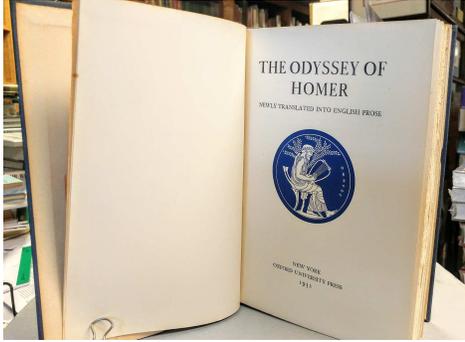
printers, booksellers, and their customers, and explores the uncharacteristically modern approaches taken by the city's preindustrial printers and distributors. If the cultural matrix of printed texts served as the primary legitimating vehicle for political debate and literary expression, Smith argues, then deeper understanding of the economic interests and political affiliations of the people who produced these texts gives necessary insight into the emergence of a major American industry. Those involved in New York's book trade imagined for themselves, like their counterparts in other major seaport cities, a robust business that could satisfy the new nation's desire for print, and many fulfilled their ambition by cultivating networks that crossed regional boundaries, delivering books to the masses. New. New. . (27178) \$99.95

112. (RAMPANT LIONS PRESS). CARTER, Sebastian. **The Rampant Lions Press: A Narrative Catalogue.** New Castle: Oak Knoll Press, 2013, quarto, cloth in dust jacket. 208 pp. First Edition. Founded by Will Carter in 1924, the Rampant Lions Press in Cambridge, England, established itself as one of the leading letterpress workshops in the decades after the Second World War. Will was joined by his son Sebastian in the 1960s, and the business became known worldwide for its craftsmanship and design skills. It was not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers. The broad scope of its activities led to working on books by a wide range of authors and artists, including Michael Ayton, Leonard Baskin, Samuel Beckett, T. S. Eliot, Anthony Gross, Thom Gunn, Tony Harrison, Seamus Heaney, Ted Hughes, Christopher Isherwood, David Jones, R B Kitaj, George Mackley, Haruki Murakami, John Nash, Harold Pinter, John Piper, Sylvia Plath, Patrick Procktor, Paula Rego, Michael Rothenstein, Salman Rushdie, Siegfried Sassoon, Ali Smith, Colm Tóibín, William Trevor and John Updike, among many others living and dead. For an exhibition of the Press's work at the Fitzwilliam Museum in Cambridge in 1982, Sebastian Carter compiled a catalogue of the books shown. It consisted of 89 titles, about half the total printed so far. From then until the closure of the Press in 2008, the total grew to 321, and this Catalogue describes them all. There is a detailed description of each book, including its title page, typefaces, papers and bindings, together with any binding variants, and details of any prospectuses produced. There are 130 black and white illustrations and 16 pages of colour illustrations. Each entry has a note of the background of the title, providing important insights into the process of publication. In addition, the Catalogue is divided into four sections covering the main periods of the Press history, and each section is prefaced with the story of that period, so that the book is in effect a history of the Press. There are also appendices devoted to the pressmarks, types and papers used by the Press, and the publicity materials produced. Sebastian Carter studied English Literature and Fine Arts at Kings College, Cambridge, and then worked with publishers and design studios in London, and the Trianon Press in Paris, before joining his father Will Carter at the Rampant Lions Press, which he later ran until 2008. He writes extensively on printing and typography, reviewing regularly for *The Times Literary Supplement*. His *Twentieth Century Type Designers* (1987; paperback 2002) has become a standard work. He is European editor of *Parenthesis*, the journal of the Fine Press Book Association. He contributed a number of entries to *The Oxford Companion to the Book* (2011) and has written the type history sections of *The History of the Monotype Corporation*, to be published by the Printing Historical Society. He received the 2013 laureate award from the American Printing History Association. Illustrated. New. New. . (23532) \$65.00

113. (REED, Ethel). PETERSON, William S. **The Beautiful Poster Lady. A Life of Ethel Reed.** New Castle, DE: Oak Knoll Press, 2013, octavo, cloth in dust jacket. xviii, 123 pp. First Edition. Ethel Reed (1874-1912) is one of the most elusive figures in the history of American graphic design. Born in Newburyport, Massachusetts, she moved in the 1890s to Boston, where, while still in her early twenties, she achieved international recognition for her posters - and for her personal glamour. "The beautiful poster lady" is how newspapers of the day described her, and they often went on to claim that she was the most famous woman artist in America. Ethel Reed was an extraordinarily vivid personality of the fin de siècle and a striking early example of a media celebrity. But in 1896, following a broken engagement, she sailed to Europe, contributed to the two final issues of the *Yellow Book* in London, and then, after the turn of the century, vanished in the fog (to use her own phrase). Now William S. Peterson, through meticulous archival research, has at last been able to reconstruct the story of her life in England. Though unsuccessful in renewing her artistic career, she found lovers there, bore two children, and eventually married Arthur Warwick, an English army officer. Yet the marriage fell apart immediately, and her final years were darkened by poverty, drug addiction, and alcoholism. This is the only book-length treatment of her work as a designer - and the first successful attempt to recover Ethel Reed's enigmatic, hidden life. It includes 16 color plates of her posters and 47 black-and-white illustrations. New. New. . (23007) \$39.95

114. ROGERS, Bruce. **Paragraphs on Printing elicited from Bruce Rogers in talks with James Hendrickson on the functions of the book designer with occasional note and illustrations.** New York: William E. Rudge's Sons, 1943, quarto, brown cloth. (x), 187pp. First Trade Edition. Written toward the end of Rogers' life, this book is a summation of his most important principles, techniques, and ideas. Contains nearly 100 illustrations in black and white and color of his finest and most interesting pages designed for such publishers and books as *The Limited Editions Club*, Oxford University Press, Alfred A. Knopf, Riverside Press, and Harvard University Press. Small rubber-stamp on front and back pastedown endpapers, "Property of Ludlow Typograph Co." and dated in pencil 6.25.43. Quarter-size abrasion to paper at front pastedown. Near fine. (27928) \$75.00

AIGA Fifty Books



115. (ROGERS, Bruce). SHAW [LAWRENCE], T. E., Translator. **The Odyssey of Homer. Newly Translated into English Prose.** New York: Oxford University Press, 1932, octavo, slate blue cloth. (viii), 327 pp. First printing of this edition. Designed by Bruce Rogers; one of AIGA Fifty Books for that year. Having read *Seven Pillars of Wisdom*, Rogers felt that Lawrence's writing style would complement a translation of the *Odyssey* and he personally reached out to Lawrence to undertake the job. Cloth with faint patches of fading, top edge of text block dusty and with foxing. Offsetting to endpapers from newspaper clipping review by Paul Shorey. A dozen short scratches to back cover. (27955) \$75.00

116. (ROSENBACH, A. S. W.). SILVER, Joel. **Dr. Rosenbach and Mr. Lilly: Book Collecting in a Golden Age.** New Castle, DE: Oak Knoll Press, 2011, octavo, boards in dust jacket. 176 pp. First Trade Edition. There was a time when book collecting was big news. In the first half of the twentieth century, some of America's leading financiers, executives, and philanthropists played "this book-collecting game" (as A. Edward Newton called it) and competed with each other for the finest books and manuscripts in the world. Their booksellers were no less newsworthy, and one of the most astute, knowledgeable, and flamboyant of them all was Dr. A. S. W. Rosenbach of Philadelphia. Dr. R, as the press liked to call him, helped to build some of America's greatest collections, and his own library, assembled from the treasures that he took home for himself rather than put into his stock, still draws visitors and researchers from around the world. Dr. Rosenbach and Mr. Lilly: *Book Collecting in a Golden Age* is the story of one collector, Josiah Kirby Lilly, Jr., of Indianapolis, and the books and manuscripts that he bought from Dr. Rosenbach. The story is told through the many letters that they exchanged, and through the descriptions and illustrations of the books and manuscripts themselves. Mr. Lilly assembled a collection of some twenty thousand books in American literature and on historical Americana throughout the course of his collecting career. He bought books from a number of booksellers, but Rosenbach sold Lilly some of the best books and manuscripts in his collection. Rosenbach and Lilly were both personally interested in literature and Americana, and while Lilly was a conservative businessman who was usually very methodical in his acquisitions, Rosenbach's enthusiasm, which was well supported by his knowledge and experience, enticed Lilly to make some uncharacteristically large purchases during the two decades of their relationship. This book focuses on the intersection of the two men and their business relationship from the 1920s through the 1940s. Though this book is the story of only one collector and bookseller, it is also a microcosm of a great age of book collecting, in which choices were made by booksellers and collectors alike that shaped the contents of some of the greatest research libraries of our own day. *Dr. Rosenbach and Mr. Lilly* was first published in 2010 in a limited edition by Bird & Bull Press. This new trade edition retains Henry Morris's superb design and adds a new preface, additional illustrations, and an index. A sixteen page section of color plates is also included. Very fine. New. . (21830) \$49.95

117. SMITH, Margit. **The Medieval Girdle Book.** New Castle, DE: Oak Knoll Press, 2017, octavo, boards in dust jacket. 384 pp. First Edition. Between the 14th and 16th centuries a little-known book format, now called the girdle book, was used throughout various European countries. The girdle book is distinguished by a cover that extends beyond the limits of the book itself and may end in a knot, hook or ring, or may be left ungathered. By this extension the book was hung from the belt with its head down, so when swung up it could be read without detaching it from the belt. Today there are only twenty-six known examples identified and documented in collections worldwide. In *The Medieval Girdle Book*, the author provides a comprehensive look at these extremely rare books. A study of this scope, which contributes significantly to the information available has been lacking until now and makes this the first thorough treatment of all so far known girdle books. The author has examined each book in detail, documented its historical context, provenance, owner(s) or institutions associated with it, and described each from the bookbinder's perspective, including the materials and processes of their construction. Contrary to previous assumptions that only clerics and the religious used girdle books, *The Medieval Girdle Book* shows they also contain legal, medical, and philosophical contents. This book is illustrated with more than 290 color photographs taken by the author or reproduced from contemporary works of art to show their use during the Middle Ages. New. . (27115) \$95.00

118. SMITH, Nicholas. **An Actor's Library, David Garrick, Book Collecting and Literary Friendships.** New Castle, DE: Oak Knoll Press, 2017, octavo, cloth in dust jacket. 368 pp. First Edition. An Actor's Library is the first major academic study of the library of David Garrick, the celebrated eighteenth-century actor and theatre manager, and its publication coincides with the 300th anniversary year of his birth. Book collecting was no fringe leisure interest for Garrick; it was a lifelong preoccupation. He assembled a general library of over 3,000 volumes and a renowned dramatic library of ca. 1,300 old plays, the latter bequeathed to the British Museum in 1779. Rich in English drama and books on theatre history, dramaturgy and the theory of dramatic character, the library was recognised as an unrivalled scholarly resource by

contemporary editors of Shakespeare and other early English dramatists, and by literary and musical historians. Garrick extended liberal access and borrowing privileges to friends and acquaintances such as Charles Burney, Thomas Percy, George Steevens and Thomas Warton. Garrick's library facilitated his own private study and connected him inextricably to the book collecting culture of the period. Samuel Johnson reportedly once mocked Garrick's bibliophilic ambitions, saying: "Looke, David, you do understand plays, but you know nothing about books!" In fact, Garrick knew rather more about books than Johnson was prepared to credit, and this study convincingly restores Garrick's reputation as one of the eighteenth-century's great book collectors. The author's approach is interdisciplinary and exploits the extensive archival legacy of Garrick and his wife, their contemporaries, and Mrs. Garrick's two executors, largely unpublished and unstudied until now. Through a process of bibliographical detective work, Smith located over 200 books with a Garrick provenance, a number of which preserve traces of the sociability of Garrick's collecting (bookplates, inscriptions and other marks of ownership) and enable a broader understanding of the formation and dispersal of private libraries in the long eighteenth century. As chronicled in these pages, Garrick was actively engaged in the London and Parisian book markets and was an energetic sponsor of contemporary literary productions. The example of his dramatic library influenced a new generation of collectors of old English plays, and following his death his books enjoyed afterlives as significant theatrical collectibles. Very fine in a very fine dust jacket. New. . (26826) \$65.00

119. SPELLERBERG, Ian. **Reading and Writing Accessories. A Study of Paper Knives, Paper Folders, Letter Openers and Mythical Page Turners.** New York: Oak Knoll, 2016, large octavo, pictorial wrappers. 216 pp. First American Edition. First appearance of the index. Never before has there been a detailed account of what was probably the most common item to be found in Victorian libraries and on Victorian writing desks. They were paperknives (paper cutters) and were used to slit open the uncut pages of books, newspapers and magazines. Paper folders are still used today but what is the difference between a paperknife and a paper folder? Letter openers and paper-knives have a different histories and different functions. The term page turner is embedded in the vocabulary of the world of antiques and collectables. It has come as a huge surprise that page turners are a myth. This lavishly illustrated book is both informative and entertaining. It is brimming with new information about reading and writing accessories. Ian Spellerberg is an established author and editor. He has written many articles on Victoriana for magazines and journals around the world. He is a member of several antique and collectable clubs and societies. On occasions he will be seen in his top hat and frock coat - such is his passion for knowing how it feels to live in the Victorian era. His collections of curious collectables and interactive displays are a firm favourite at antique fairs. With a professional science background, it is not surprising that Ian takes nothing for granted. He rigorously seeks out primary evidence as part of his research into the history and design of antiques and collectables. New. . (25395) \$60.00

120. STAIKOS, Konstantinos. **The Greek Editions of Aldus.** New Castle: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 312 pp. First American Edition. The Greek Editions of Aldus Manutius and his Greek Collaborators was first published in Greek in 2015, in order to commemorate the 500th anniversary of the death of the Venetian printer. A succinct introduction on the pioneers of Renaissance humanism in Crete is followed by a thorough presentation of the graphic aspect of Aldus's Greek editions, that is, initials and headpieces as well as different families of typeface and other features. The second part of the book consists of a catalogue and commentary of all his Greek editions in chronological order. The comments focus on the main subject of each work, its previous editions in Greek or in Latin translation, if any, and on the Prefaces written by Aldus. With an Introduction by Stepanos Kaklamanis. Illustrated in color. New. New. . (25732) \$65.00

121. STAIKOS, Konstantinos and Triantaphyllos E. Sklavenitis. **The Publishing Centres of the Greeks. From the Renaissance to the Neohellenic Enlightenment.** New Castle: Oak Knoll Press, 2001, quarto, cloth in dust jacket. 244 pp. First Edition. This catalogue was created to accompany an important exhibition dedicated to the history of the publishing activities of Greeks during a critical period of time beginning with the Renaissance and extending to the Enlightenment. From Venice, Florence and Rome to Paris, Geneva, Moscow, Constantinople, Leipzig, Corfu and Chios, it details the role of each of the twenty cities that emerged as major centers of the publication of Greek books. Entries for the 105 titles provide publishing history and historical background, significance of the text and people associated with the book. With numerous photographic facsimilies of woodcuts, engravings, printer's marks, ornaments, and title pages throughout. Some illustrations, page lines and shoulder notes in sepia tones, some initial letters, headings and ornaments in red, remainder in black. Bibliography with many titles in Greek. New. . (11974) \$35.00

122. STAIKOS, Konstantinos Sp. **The Architecture of Libraries in Western Civilization: From the Minoan Era to Michelangelo.** New Castle: Oak Knoll Press, 2017, octavo, pictorial boards. 488 pp. The Architecture of Western Libraries, from the Minoan era to Michelangelo deals with the architectural evolution of the spaces in which written and graphic material was kept, from the Minoan times to the Italian Renaissance (ca. 1600 BCE- 1600 CE). Nowadays these rooms are known as "libraries"; however, the library acquired its present form through a turbulent journey. The five chapters that comprise the book cover the Greek world, the Roman world, the Byzantine period, the Western Middle Ages, and the Renaissance, respectively. Author K. Sp. Staikos examines in detail the special features of the chambers used to store books in public, private, monastic and palace libraries. The main aim of this study is to familiarize the wider public with the

distinctive architectural traits of the library, as well as with the people who contributed to the preservation of the heritage of written documents. In addition, special mention is made of the political and religious circumstances that affected the architectural form of libraries throughout ages and cultures. Illustrated throughout in black & white and color. Translation by Timothy Cullen, Alexandra Doumas, Nikos Koutras, and Katerina Spathi. New. . (26825) \$95.00

123. STAIKOS, Konstantinos Sp. **Books and Ideas: The Library of Plato and the Academy.** New Castle, DE: Oak Knoll Press, 2013, octavo, boards in dust jacket. 304 pp. First Edition. This publication examines the papyrus books collected by Plato himself, a habit which began when he was still 'studying' under Socrates and continued throughout his years of teaching in the Academy. The book deals extensively with the works of the Ionian and Eleatic Natural Philosophers, as well as of the Pythagoreans, which informed the composition of Plato's Dialogues. Furthermore, through this process the fabric of Sophistic literature composed at Athens is unfolded and the pioneers who introduced the study of Mathematics in the Academy are discussed in brief. Finally, a large chapter in the book deals with the architecture of the Academy, including topographical surveys and scale plans which reveal interesting facts about the ideas that went into its design, and the use of its facilities. New. . (23406) \$55.00

124. STAIKOS, Konstantinos Sp. **The Library of Aristotle. The Most Important Collection of Books Ever Formed.** New Castle: Oak Knoll Press, 2016, octavo, cloth in dust jacket. 336 pp. First Edition. The Library of Aristotle follows the adventures of Aristotle's book collection down to the edition of the corpus aristotelicum by Andronicus of Rhodes in the first century CE. Aristotle started to collect books in order to form his personal library even before he became a member of the Academy and a pupil of Plato (367 BCE). The kernel of his collection consisted in the texts of his father Nicomachus and medical treatises which the latter, who was physician to Amyntas III of Macedonia, probably had in his possession. Aristotle's own writings, the exoteric together with the didactic, cover 106 cylinders. In order to comment on the whole of the cultural tradition, he also collected all written texts accessible to him at the time: treatises on physics, philosophy, poetry, rhetoric, theory of government and politics, cosmogony, the diatribes of the sophists and all the works of Plato and the members of the Academy. His knowledge of the written tradition is evident from the numerous citations he uses in his texts and his critical comments on the works of other authors. There are three discernible periods in Aristotle's writing, which correspond to the three stages in his life in which he made major additions to his library: the period of the Academy (c. 367-347), the period of his self-imposed exile to Assus, Lesbos and Macedonia (c. 347 - 335) and the time when he taught at the Lyceum of Athens (c. 335-322). His library, comprised of all these books, came to form part of the Lyceum library, and remained intact until Theophrastus's death. No one before or after Aristotle was able to master such a complex and varied range of material, which covered nearly all branches of knowledge. New. . (25734) \$65.00

125. STAIKOS, Konstantinos Sp. **Printers' & Publishers' Marks in Books for the Greek World (1494-1821).** New Castle, DE: Oak Knoll Press, 2009, quarto, decorated boards. 254 pp. First Edition. This book contains reproductions of the printers and publishers marks of all those - both Greeks and non-Greeks - who printed or published books for Greek readers from the dawn of typography until just before the outbreak of the Greek War of Independence in 1821. Their aim was to preserve the historical memory of the modern Greeks, to foster the use of the Greek language, and to uphold the Orthodox faith. Also reproduced here are the crests and coats of arms of the rulers of the Danubian principalities who actively supported the publication and dissemination of Greek books in the East. Some of the devices are the marks of well-known printing houses, where Greek scholars and calligraphers were largely responsible for the accuracy of the texts and the visual appearance of the book, such as the firms of Aldus Manutius in Venice and Robert Estienne in Paris. All this printing and publishing activity, even if limited to only books containing printers or publishers marks, covered a vast area of the Western and Eastern worlds. The list of places where these books were produced includes Alcalá, Bucharest, Constantinople, Florence, Geneva, Jassy, Kefallonia, London, Milan, Moschopolis, Mount Athos, Paris, Rome, Venice, and Vienna. The marks are illustrated and described in all their variant forms, complete with bibliographical references, identifications, a general index, and an index of printers and printing houses. They are shown at actual size and presented chronologically. Includes a brief message to the reader by the author, as well as an extensive and detailed introduction. New. . (21212) \$125.00

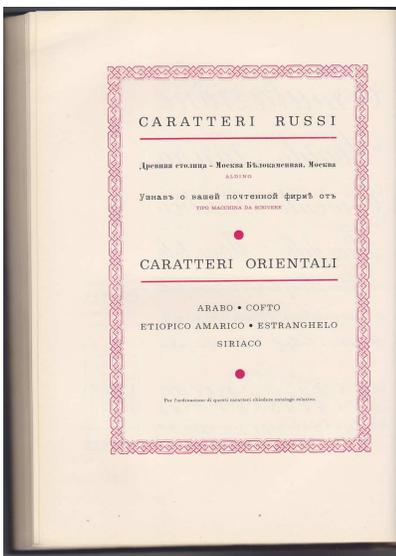
126. STAIKOS, Konstantinos Sp. **Testimonies of Platonic Traditions.** New Castle: Oak Knoll Press, 2015, octavo, printed boards. 345 pp. First Edition. Testimonies of Platonic Tradition is, in a way, a continuation of Konstantinos Staikos' recent publication *Books and Ideas: The Library of Plato and the Academy* (2013). It deals with questions of transmission and classification of Plato's Dialogues from the philosopher's own age down to the 16th century, that is, with the fate of the Platonic corpus. As the chronicle of this journey unfolds, readers will be able to follow the foundation of philosophical schools whose teaching was based on Platonic theories and concepts, in East and West. They will also obtain an overview of the works of commentary and annotation of Plato's works, composed by Greek, Roman, Byzantine, Latin and Arab authors in order to elucidate the philosopher's thought. This book makes clear the importance of Timaeus from antiquity onwards, as this work became the bible of Platonism ever since Chalcidius paraphrased the dialogue into Latin and offered a classification of its subjects into categories. In addition, mention is made of the translation of Timaeus and Parmenides into Latin by the Greeks Henry Aristippus and George of Trebizond; the publication of the Latin translation of the philosopher's

Complete Works by Marsilio Ficino and the part played by the Platonic Academy of Florence in further transmitting the philosophy of Plato. The text also describes how Marcus Musurus prepared his editio princeps of Plato's complete works and finally deals with the historical period when the debate over the primacy of Plato or Aristotle broke out. New. . (25394) \$65.00

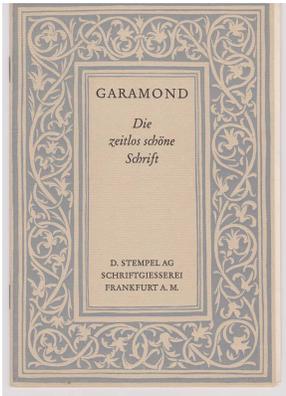
127. THAKE, Robert. **A Publishing History of a Prohibited Bestseller: The Abbe de Vertot and His Histoire de Malte.** New Castle, DE: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 408 pp. First Edition. This remarkable and entertaining study examines perhaps the most notorious example of a book whose enormous popular success was due almost entirely to its being banned by the Vatican. The story of the Abbé de Vertot and his *Histoire de Malte* will fascinate scholars of the history of the book, printing in the eighteenth century, enlightenment printing trends, the history of Malta and the Hospitalier Order of St. John, and the history of censorship. *Histoire des Chevaliers Hospitaliers de S. Jean de Jerusalem*, affectionately referred to as *Histoire de Malte*, was written by the Abbé de Vertot and printed in Paris in four quarto volumes in 1726. The author, a provincial clergyman who attained great fame in the capital of the monde philosophe, was commissioned by the Order of St. John to be its chronicler and compose a history of the Order from its humble origins in Jerusalem until the year of publication. Vertot spent thirteen years composing the work but the product was far from what his patrons expected. What was meant to be a chronicle of the Catholic Order ended up attracting the ire of the inquisition due to the numerous anti-papist statements which the author included and, shortly after it saw the light, the publication was buried in the Vatican's literary cemetery, the Index Librorum Prohibitorum. This study is based on hitherto unpublished sources from nineteen archives and libraries around the world. This study includes an illustrated bibliography of more than 120 editions of Vertot's book, reproductions of maps present in the original edition, as well as transcriptions of the report compiled by the Order of St. John together with excerpts of the statements deemed objectionable by the Knights and the Vatican. New. New. . (25978) \$55.00

128. THOMSON, Ellen Mazur. **Aesthetic Tracts: Innovation in Late-Nineteenth-Century Book Design.** New Castle: Oak Knoll Press, 2015, large octavo, cloth in dust jacket. 208 pp. First Edition. In the late nineteenth century, writers, artists, and bibliophiles expended great thought and energy on books as a category of things that might be made to express, by their very physical appearance, aesthetic ideals and personal visions. Books, like other artifacts produced in the then new industrial system, implicitly raised questions about their cultural status as objects and the role of aesthetics in designing them. *Aesthetic Tracts* takes its title from a phrase used in a lecture by Sarah Wyman Whitman, the prolific Boston book cover designer. In 1894 Whitman asserted that designers ought to accept the challenge posed by mass-produced cloth-covered books and transform them into physical manifestos. The present volume, drawing on examples from France, Great Britain, and the United States, shows how designers, ranging from poets like Gabriel Dante Rossetti and Stephane Mallarme, from artists like James McNeil Whistler and Eugene Grasset, and from binders like T.J. Cobden-Sanderson and Marius Michel, sought to craft book designs that were beautiful but also eloquent expressions of individual artistry. Although many bibliophiles decried the deterioration of book production and some joined the "revival of printing" movement, not all designers wished to create books as objects of material beauty. Printer-publishers Edouard Pelletan, Walter Biggar Blaikie, and Theodore Low De Vinne insisted instead on the preeminence of the text. *Aesthetic Tracts* shows how new theories of design, including the introduction of Japanese artistic principles, new printing technology, the emergence of the consumer society, the transformation in the publishing industry, and the influence of international expositions, worked to change the idea of the book at the fin de siècle. With 16 color plates, 50 black-and-white illustrations, bibliography, and index. New. . (25390) \$55.00

Italian type foundry Nebiolo of Turin

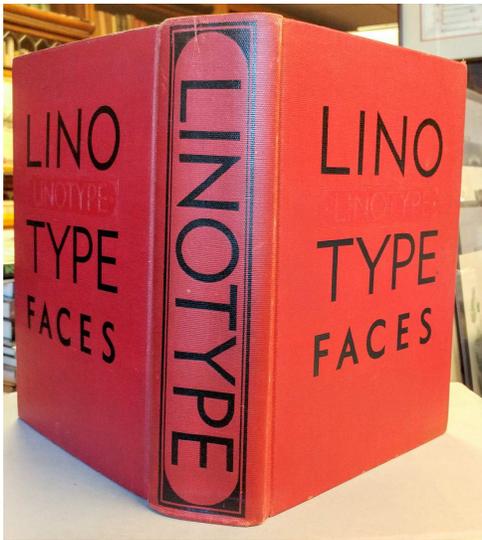


129. (TYPE SPECIMEN BOOK). **Campionario Caratteri e gregi tipografici. Segni, Filetti, Numeri.** Torino [Turin]: Nebiolo, no date (circa 1960), large octavo, blue cloth. (304) pp. "The Italian type foundry Nebiolo of Turin was the biggest type and printing equipment manufacturer in Italy. It started in 1852 and thrived in the first half of the 20th century, but never made the transition to phototype. The foundry closed in 1978." typenetwork.com The front pastedown has a blue ink inscription "RHM [Robert Hunter Middleton] / rec'd from Graphic Arts Monthly for review purposes". The RHM is boxed in red ink with the note, "rec'd from [RHM] John Schappler 1969." Schappler was a type designer and good friend of Middleton. A handsome type specimen catalogue printed in black and with accent colors: red, blue, yellow, orange, tan, etc. Contents clean and unmarked, mild bump to upper right-hand corner of text block. Hinges solid. (27953) \$225.00

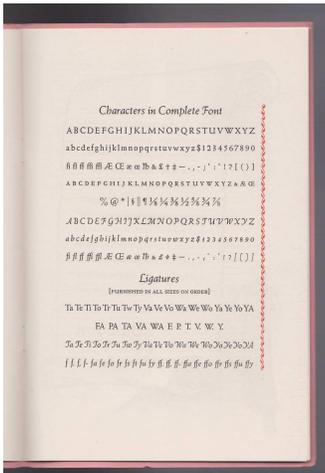


130. (TYPE SPECIMEN BOOK). **Garamond. Die zeitlos schöne Schrift.** Frankfurt: D. Stempel AG, circa 1930, octavo, printed paper wrappers. (12)pp., stapled. First Edition. A very attractively printed specimen book, printed in red, tan and grey. With three sample cards of fonts laid in. A very fine, clean copy. (27929) \$25.00

131. (TYPE SPECIMEN BOOK). **ITC Typeface Collection: Berthold, Prototype, Visual Graphics, Compugraphic, Lettergraphics. [Five parts, complete].** Various: ITC, (1973), 6 x 12" wrappers. (76) pp. each. Fine in original mailing box. (27957) \$100.00



132. (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. (27926) \$225.00



133. (TYPE SPECIMEN). **Weiss Types. Roman and Italic.** Brooklyn: Intertype Corporation, no date, large octavo, printed wrappers, stapled. (20) pp. First Edition. Printed in black and red. Very fine. (27970) \$25.00

134. (TYPOGRAPHY). BERRY, W. Turner, A. F. Johnson and W. P. Jaspert. **The Encyclopedia of Type Faces.** London: Blandford Press, (1962), quarto, green cloth. 420 pp. Third Edition, Revised and Enlarged. "To this third edition a further 100 or so specimens of new or recently resurrected type faces have been added, increasing the scope of the Encyclopaedia to some 1,500 or, if accompanying italics, bolds, inline and other variants which make complete 'families' are counted separately, to about 1,927 shewings." With the pencil signature of typographer John Schappler dated 1963. Edges and corners of cloth scuffed. Contents clean. Newspaper obit of W. A. Dwiggin's taped to back pastedown. (27950) \$45.00

135. (TYPOGRAPHY). BRINGHURST, Robert. **Palatino. The Natural History of a Typeface.** Boston: David R. Godine, Publisher, (2016), octavo, red cloth in dust jacket. (295) pp. First Trade Edition. One of 1,000 copies printed. Last spring the world lost one of

the greatest practitioners of the graphic arts of the past century. Hermann Zapf, born in 1918, died in his sun-and book-filled studio in Darmstadt at the age of 96. As a book designer, type designer, an advocate, a teacher and above all, as a calligrapher, the world has seldom seen his equal. And the book here described will probably share that distinction, for in these 296 pages, the author, poet, polymath and fellow type traveller, Robert Bringhurst, does full justice to Zapf's genius. He takes as his theme Palatino, probably the most widely known and used of all Zapf faces, and traces its development, with all its infinite permutations, and often invisible refinements through a long and fascinating history. But if Palatino provides the tenor, the variations and permutations, the imitations and confluences—from hot metal, through the brief interlude of film setting and finally into the digital world—provide the musical descants. Bringhurst has orchestrated all the parts; included with the text are over 200 illustrations of design sketches, working drawings, smoke proofs and test prints,

matrices, foundry and Linotype patterns, all printed in five colors. Included (at no extra charge) is an eight page letterpress signature, printed in one color directly from handset foundry and Linotype hot metal by Jerry Kelly. If you want background, it is all here, in encompassing detail: a fully illustrated account of Palatino and its extended family: foundry and Linotype, Michelangelo, Sistina, Aldus, Heraklit, Phidias, Zapf Renaissance, PostScript Palatino, Palatino and Aldus Nova, and Palatino Sans. And more. Much more. More than you would believe existed. But beyond that, the book is an argument, and a convincing one, that artists who create letters can, and should, be judged by the same standards and held in the same esteem as composers who write music and artists who paint on canvas. They are all cut from the same cloth. Bringhurst asks the question, "Can a penstroke or a letterform be so beautiful it will stop you in your tracks and maybe break your heart?" In this groundbreaking, seminal and totally original book, issued in an edition of 1000 copies, he answers the question: "It can." Published by David R. Godine in association with the Book Club of California. New. (25724) \$65.00

136. (TYPOGRAPHY). CLOUSE, Doug. MacKellar, Smiths & Jordan. **Typographic Tastemakers of the Late Nineteenth Century.** (New Castle): Oak Knoll Press, 2008, quarto, (176) pp. First Edition. This is the first full-length study of the leading American type foundry of the nineteenth century. It is an interesting history of the foundry from both a business and a design point of view. The emphasis is on the design of the hundreds of typefaces that were produced by the foundry, from its inception in the 1860s until its merger with most other American foundries at the end of the century. The author describes (with many detailed photographic illustrations) how changing business conditions and technical improvements in typefounding interacted with changes in public taste to modify, over the decades, the appearance of the typefaces that Americans found in their publications. While this is a study of only one of many American foundries, in many ways MacKellar, Smiths & Jordan can stand as an exemplar of all the rest. It was the descendant of the first successful American type foundry, Binny and Ronaldson, started in Philadelphia in 1796. Extensive business records of the firm exist, as do scores of type specimen books and promotional publications of the foundry. All of these have been used extensively by the author. The scores of typefaces illustrated and described are considered as the ever-changing output of a corporation, with lesser emphasis on the individual creators of each typeface. At the turn of the twentieth century, taste turned away from the florid, ornamented style of the earlier decades. Mr. Clouse has shown in this well-written study that the earlier styles were very successful in their own time and should be judged on that basis. A completely illustrated appendix showing MS&J's patented typefaces is extremely helpful. Very fine. New. . (18179) \$65.00

137. (TYPOGRAPHY). DAY, Kenneth, (editor). **Book Typography 1815-1965. In Europe and the United States of America.** Chicago: University of Chicago Press, (1966), octavo, cloth in dust jacket. xxiv, (408)pp. First American Edition. The most authoritative general reference work on printing and typography as related to the book in the 19th and early 20th centuries. With separate essays and plates for each country: Baudin on Belgium, Blanchard and Vox on France, Schauer on Ermany, Handover on Britain, Riva on Italy, Ovink on the Netherlands, Rotzler on Switzerland, and James M. Wells on the United States. Illustrated. Light edgewear to jacket, else fine and clean. (27817) \$45.00

138. (TYPOGRAPHY). JOHNSON, A. F. **Type Designs. Their History and Development.** (London): Andre Deutsch, (1966), octavo, blue cloth in dust jacket. viii, (184) pp. Third Edition, Revised. "This book...is a study of type design from the invention of the art up to the nineteenth century. The gothic, roman, italic, script, and other types are fully described and their histories related with scholarship and lucidity." Illustrated. Book very fine in a fine, price-clipped dust jacket. (27930) \$30.00

T.I.s. from Mac McGrew to typographer John Schappler thanking him for his contributions

139. (TYPOGRAPHY). McGREW, Mac. **American Metal Typefaces of the Twentieth Century.** New Rochelle, NY: The Myriade Press, 1986, quarto, printed wrappers. xvi, 395 pp. "Preliminary Edition". A history of approximately 300 typefaces which are shown in upper and lower cases with numerals and punctuation. The history, aims, and purpose behind many of these typefaces are also described, along with production problems encountered and individual characteristics. This Preliminary Edition was sent out by Mac McGrew to those who contributed to the project and asking for additional input. Laid into this copy is a T.I.s. from Mac McGrew to typographer John Schappler thanking him for his contributions and requesting additional additions or corrections, "so that the following trade edition may be as complete and authoritative as possible.." Also laid in are two lined sheets listing various specimens. Spine creased. (27758) \$100.00

140. (TYPOGRAPHY). McGREW, Mac. **American Metal Typefaces of the Twentieth Century.** New Rochelle, NY: The Myriade Press, 1986, quarto, printed wrappers. xvi, 395 pp. "Preliminary Edition". A history of approximately 300 typefaces which are shown in upper and lower cases with numerals and punctuation. The history, aims, and purpose behind many of these typefaces are also described, along with production problems encountered and individual characteristics. This Preliminary Edition was sent out by Mac McGrew to those who contributed to the project and asking for additional input. (27939) \$100.00

141. (TYPOGRAPHY). MERRIMAN, Frank. **A.T.A. Type Comparison Book.** A.T.A., (1965), octavo, brown cloth. (xvi), 136, (x) pp. First Edition. This volume presents more than one thousand display faces in convenient design relationship to one another. That is, faces most alike appear together, as in the setting opposite, making comparison and

identification relatively effortless. In addition, wherever Intertype or Linotype have cut these faces, or anyone else, the fact is noted in the guide lines under the showings. An if there is a difference in names, these are given in footnotes. Very fine, with the penciled signature of typographer John Schappler. (27949) \$25.00

142. (TYPOGRAPHY). **One-Line Specimens with Information Concerning Linotype Matrix Founts. Compiled 1947.** London: Linotype & Machinery Limited, 1947, octavo, green cloth. 130 pp. First Edition. "This book contains one-line specimens of all Linotype faces, arranged in the following sections: 1. Founts arranged in Series, in alphabetic order...2. Miscellaneous Founts, grouped according to body sizes...3. Foreign Language Founts..." With the signature of typographer John Schappler on front pastedown. Fine. (27951) \$65.00

143. (TYPOGRAPHY). ROSENDORF, Theodore. **The Typographic Desk Reference.** (New Castle, DE): Oak Knoll Press, 2016, octavo, tan cloth . 368 pp. Second Edition. The Typographic Desk Reference (aka TDR) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include new historical information on letterpress printing, the business of composition, and typographic technologies of the past; current technologies such as OpenType and web fonts; expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts; a much improved scheme for classifying the specimens, which have grown to include more than 80 typefaces; improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type. The four main sections are: Terms -- definitions of format, measurements, practice, standards, tools, and lingo; Glyphs -- the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture; Anatomy & Form -- letter stroke parts and the variations of impression and space; and Classification & Specimens -- a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk. New. . (25562) \$45.00

144. (TYPOGRAPHY). ROSENDORF, Theodore. **The Typographic Desk Reference.** (New Castle, DE): Oak Knoll Press, 2016, octavo, printed wrappers. 368 pp. Second Edition. The Typographic Desk Reference (aka TDR) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include new historical information on letterpress printing, the business of composition, and typographic technologies of the past; current technologies such as OpenType and web fonts; expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts; a much improved scheme for classifying the specimens, which have grown to include more than 80 typefaces; improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type. The four main sections are: Terms -- definitions of format, measurements, practice, standards, tools, and lingo; Glyphs -- the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture; Anatomy & Form -- letter stroke parts and the variations of impression and space; and Classification & Specimens -- a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk. New. . (25624) \$24.95

145. (TYPOGRAPHY). **A Specimen Portfolio of Wood Type in the Cary Collection.** Rochester, NY: RIT Cary Graphic Arts Press, quarto, printed wrappers, spiral bound. 305 pp. Later printing. Wood type in myriad designs—from stark condensed sans serifs to bizarre ornamental scripts—created variety in commercial advertising more than 180 years ago, and continues today to influence modern signs, posters, and billboards. The Melbert B. Cary, Jr. Graphic Arts Collection at RIT maintains an impressive collection of wood type, numbering over 300 fonts. This book showcases over 250 of our best wood type specimens, including many complete fonts and samples from unusual designs. All specimen reproductions were painstakingly printed from the original wood type blocks, some distressed with 100 years of use and abuse. The resulting compendium is a rich typographic resource sure to delight any designer, scholar, collector and student of graphic arts history. Includes an introduction and classification system used by permission of David P. Wall. Foreword by R. Roger Remington. New. New. . (22916) \$35.00

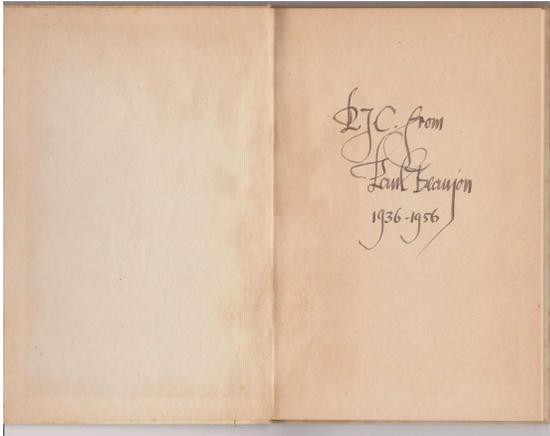
146. (TYPOGRAPHY). STOCK-ALLEN, Nancy. **Carol Twombly: Her Brief but Brilliant Career in Type Design.** New Castle: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 176 pp. First Edition. This study is a fascinating inside look at digital type design, the rather mysterious career of one of its most important practitioners, and the history and culture of Adobe Type, with additional insight into other type designers of the digital era. It is difficult to imagine a graphic designer in the last quarter century who is not familiar with at least some of Carol Twombly's typefaces. Yet many of those who use her fonts today would be hard pressed to name their designer. Twombly studied at the Rhode Island School of Design under professor Charles Bigelow, and she also studied at the Bigelow & Holmes studio. She joined Adobe Systems in 1988, when the company was hiring young designers for the newly launched type department. During her ten years at Adobe, she designed some of the most recognizable and popular typefaces on the market today, including Trajan (1989), Charlemagne (1989), Lithos (1989), Adobe Caslon (1990), Myriad (1991, with Robert Slimbach), Viva (1993), Nueva (1994), and Chaparral (1997). In 1994, Twombly won the Prix Charles Peignot, given by the Association Typographique Internationale

(ATypI)the first woman, and second American, to receive the award. Having achieved international recognition, Twombly was uncomfortable being in the public eye at conferences and in Adobe marketing materials. She also grew dissatisfied with changes at Adobe and with her evolving role at the company. In 1999 she left both Adobe and her career to pursue other artistic interests. Illustrated throughout with halftones, examples of Twombly's design process, and type specimens. New. . (25981) \$49.95

147. (TYPOGRAPHY). YOUNG, Matthew McLennan. **The Rise and Fall of the Printers' International Specimen Exchange.** New Castle, DE: Oak Knoll Press, 2012, quarto, boards in dust jacket. 160 pp. First Edition. The Rise and Fall of the Printers' International Specimen Exchange is the first in-depth study of an institution whose goal was nothing less than a renaissance of fine printing at a time when quantity mattered far more than quality. The Printers' International Specimen Exchange was founded in 1880, first and foremost as a means to encourage British printers to improve their technical and artistic skills, which lagged far behind those of their American and European counterparts. It came to be a far more international and influential institution than its originators imagined, its 16 volumes including the work of more than 1,000 printing establishments (several times that number of contributors, including employees and apprentices) from 28 different nations. The story of the Specimen Exchange involves the development of new machinery and processes, "Old Style" vs. "Artistic" printing, the histories of the two innovative printing houses that managed the Exchange, cooperation and conflict among outside personalities, and the extraordinary efforts of a few talented and dedicated people. The history of the Specimen Exchange also involves a Victorian-style hostile takeover and a separate breach-of-contract court case. The Specimen Exchange is a record of a remarkable period in letterpress and lithographic printing. As a subscription publication distributed primarily to contributors, only a few hundred copies of each volume were issued, and many of the specimens were produced expressly for the Exchange. Consequently, some of the examples reproduced in this book have not been seen before outside the original volumes, and the selection presented here should delight any printing historian or admirer of good graphic design. This book includes 81 full-page reproductions of some of the best examples, in a wide range of styles and from many countries. New. New. . (22397) \$59.95

148. VERVLIET, Hendrik D. L. **Granjon's Flowers: An Enquiry into Granjon's, Giolito's, and de Tournes' Ornaments, 1542-1586.** New Castle, DE: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 248 pp. First Edition. Robert Granjon (1513-1590) was a younger contemporary of Claude Garamont (c.1510-1561) and with him one of the great names in the history of type-design. His typefaces have been studied in some depth, but except for a dozen combinable type-ornaments surveyed by the author previously, his printers' flowers, however elegant and innovative, have attracted only cursory attention in such broader works as Morison's on the 'Fell' types (1967). This book, by typographic scholar Hendrik Vervliet, examines which 'printer's flowers' -- alternative terms are fleurons or type-ornaments -- may be attributed to Granjon. Building on earlier researches into sixteenth-century vine leaves and Granjon's combinable ornaments (2012; 2015), the author describes one hundred and three ornaments with first appearances during Granjon's active life, either in his own publications and at presses of his associates and regular customers -- such as Fezandat in Paris, de Tournes in Lyons, Silvius in Antwerp, and Basa in Rome -- or in potential sources, such as Giolito's publications in Venice. At the end of the author's research, however, it became clear that only about half of them could be attributed to Granjon on more or less sure grounds. The other half seems attributable to ornamentists, as yet nameless, working for de Tournes in Lyons or Giolito in Venice. The chapter on Giolito's ornaments aims to clear up the problem of whether Gabriele Giolito was Granjon's first customer, or rather, as is surmised here, a source for some or all of his designs. The main user of Granjon's founts in Lyons was Jean de Tournes. Previous studies of de Tournes either evaded the problem or were sketchy and unillustrated. Arguments used for attributing flowers to Granjon were: archival references; materials (cast or woodcut); occurrences of punches, matrices, or type; occurrences in publications; instances of non-proprietary use; Granjon's known whereabouts at a first appearance; stylistic criteria. The contents include a chronology of Granjon's ornaments (1544-1586), ornaments used by Gabriele Giolito in Venice (1542-1550), and flowers and ornaments used by de Tournes in Lyons (1544-1577). Appendices include illustrated lists of ornaments by size, width, and date. An entry typically consists of: name of the flower; facsimile at actual size; motif; height and width; punchcutter; first occurrence; type-specimens and artifacts that have been preserved; recent literature and notes. References and an index follow. New. . (25977) \$65.00

149. (WARD, Lynd). DANCE, Robert. **Illustrated by Lynd Ward.** Norwich, VT; New York: Impermanent Press; Grolier Club, 2015, large octavo, pictorial wrappers. 160 pp. First Edition. Preface and introductory essay by Robert Dance, followed by a complete "Bibliography of the Book Illustrations of Lynd Ward." Includes bibliography and index. Published to accompany the exhibition "Illustrated by Lynd Ward, From the Collection of Robert Dance," on view at the Grolier Club November 19, 2015-January 16 2016. "Considering the fame Lynd Ward achieved during the 1930s and his role as a book illustrator for five decades, it is surprising that a comprehensive study of his life and career has not appeared. This book does not promise to be either. Rather it is an introduction to his position as one of America's foremost book illustrators and the first attempt to compile a checklist of his published work."-Preface. New. New. . (25380) \$55.00



150. [WARDE, Beatrice] Paul Beaujon. **Peace Under Earth. Dialogues from the Year 1946.** New York: Dodd Mead & Company, 1939, small octavo, cream boards printed in blue. (47)pp. First American Edition. Frontispiece by Denis Tegetmeier. A fantasy which originally appeared in December, 1937, as a Christmas give for the author's friends. Inscribed on the front endpaper in warde's calligraphic hand, "P.J.C. from Paul Beaujon 1936-1956." Boards foxed, endpapers offset. (27924) \$95.00

151. WATERS, Sheila. **Waters Rising: Letters from Florence. Peter Waters and Book Conservation at the Biblioteca Nazionale Centrale di Firenze after the 1966 Flood.** Ann Arbor, MI: The Legacy Press, 2016, octavo, cloth in dust jacket. 496 pp. First Edition. In *Waters Rising: Letters from Florence*, renowned calligrapher Sheila Waters recounts the story of the role that her husband Peter Waters

(1930–2003) played as the person in charge of organizing the monumental efforts to save severely damaged books in the Biblioteca Nazionale Centrale di Firenze (National Library, Florence) after the devastating flood in 1966 fifty years ago. To give the most complete picture of the events that occurred initially in the recovery mission, Sheila presents nearly 50 of Peter's letters written between the end of November 1966 and April 1967, in which he describes day-to-day happenings, and her letters back, which kept him informed about things at home and boosted his confidence when problems seemed to be overwhelming. In addition to these letters and Sheila's narrative diary and timeline of events, Randy Silverman, Head of Preservation, University of Utah, has written a thought-provoking introduction that puts those conservation efforts into the context of today's practices. Also, Valerii P. Leonov has written an appreciation of Peter's assistance in the aftermath of a fire in 1988 that ravaged the Library of the Russian Academy of Sciences. The accompanying DVD features a digital remastering of Roger Hill's film *Restoration of Books, Florence, 1968*. *Waters Rising* is dedicated to the people whose names appear herein and to those unnamed Mud Angels who salvaged the books that the flood waters left behind. In 2016, conservators around the world will be focusing on those events that occurred 50 years ago because in many ways the work that Waters and his colleagues initiated then gave birth to modern book conservation. 283 color/black & white images, including many of Peter's bookbindings. Very fine, new, without flaw. New. . (25315) \$45.00

152. WENDORF, Richard. **Growing Up Bookish: An Anglo-American Memoir.** New Castle, DE: Oak Knoll Press, 2017, octavo, cloth in dust jacket. (viii), 195 pp. First Edition. "In my view, if you're not an optimist, you have no business running a cultural institution in the first place." - from the Preface *Growing Up Bookish* is a collection of autobiographical essays that stand on their own but together form a professional memoir based on the author's work as a scholar and as a library and museum director. Richard Wendorf has been an innovative institutional leader ever since he took on his first professional directorship, at Harvard, in the late 1980s. In this lively and elegantly written memoir, he charts the unpredictable and often serendipitous ways in which he moved beyond his Midwestern upbringing and made his mark first as a student, then as a scholar and teacher, and finally as the director of three prestigious - and very different - institutions: the Houghton Library, the Boston Athenaeum, and the American Museum in Britain. Much of this book is devoted to the transitions in the author's life and in his professional career: from the complacent environs of Cedar Rapids, Iowa in the 1950s and 60s to the rigors of academic life at Williams College in the Berkshires; from Williams to Oxford; from a scholarly career rooted in English literature to the work of an art historian; from his perch as a university professor to the often frustrating confines of the Harvard College Library; from university life to the directorship of the independent Boston Athenaeum; from work in the United States to a new position in England; and from the directorship of libraries to the management of an independent museum. At its heart, Wendorf's memoir is a warm and engaging look at the people and institutions that helped to shape his character and career. He includes an admiring profile of his mentor Charles Ryskamp as well as sharply etched portraits of those teachers at Williams, Oxford, and Princeton who taught him the importance of reading (and observing) carefully and writing clearly. By turns an anxious naïf and a renowned scholar and cultural arbiter, Wendorf charts his progress as an academic writer, as a collector, as an interior designer, as a fundraiser for different institutions, as a "highly skilled migrant" and subsequently a citizen of the United Kingdom - and even as a fledgling novelist. In Henry James's words, he has aspired to be a person "on whom nothing is lost." Because of the wide-ranging breadth of Wendorf's interests and experiences, this perceptive and humorous memoir should appeal to readers interested in libraries and the book world, museums and the antiques trade, portraiture, collecting, and eighteenth-century studies. New. . (26260) \$36.00

153. WOOD, Charles B., III. **Bibliotheca Salmo Salar: A Selection of Rare Books, Manuscripts, Journals, Diaries, Photograph Albums, & Ephemera on the Subject of Atlantic Salmon Fishing.** Boston: David R. Godine, Publisher, 2017, quarto, boards and cloth in dust jacket. 248 PP. First Edition. Every activity generates its own literature, but few outdoor sports have generated as much enthusiasm and literature—some of it incredibly esoteric, most of it interesting, and some of it downright irresistible—as salmon fishing. It is not an inexpensive sport. All salmon demand clean, fastmoving,

fresh water, and the Atlantic salmon, which often returns as many as five times to the same rivers to spawn and can attain weights of over sixty pounds, have seen their southern runs entirely eliminated by dams, pollution, and commercial fishing. What remains are the few closely guarded rivers of Canada, Iceland, Great Britain, and Scandinavia—all of them relatively inaccessible. All of them beautiful. All of them damn expensive to fish. Charles Wood, a distinguished antiquarian bookseller, has been pursuing these fish for decades, and he has also built up what is probably the most extensive collection about the sport in private hands. For this selective bibliography he has chosen 230 of what he considers the most interesting titles (some of them so rare that they might be encountered only once in a lifetime) and arranged them by country and publication date. All titles are illustrated. What makes the book a real pleasure is the knowledge he brings to bear—not only as a bookman, but also as a reader and a fisherman. He knows the rivers; in many cases he knows the people who fished them and wrote the books. And he knows what qualifies as quality, whether it is an elusive and fugitive mimeographed account of an excursion to a Norwegian river or a deluxe full leather quarto containing an original salmon fly. So this is no dry, pedantic list of “famous books,” but rather a fascinating and illuminating journey into a world of piscatorial lore, adventure, and description. With a certain, high level of fanaticism in mind, to call salmon fishing a sport, chess a board game, landscape painting a hobby, mountain climbing a hike, just doesn’t quite capture the spirit of the thing. And when the sought prize is Atlantic salmon, all bets are off because commercial fishing, dams, and pollution have so decimated the population, they spawn in only a few remote and guarded rivers of Scandinavia, Great Britain, Iceland, and Canada. More accessible are the books about *Salmo Salar* (Atlantic salmon). What exists is a fascinating, esoteric canon of adventure, lore, treatises on flies, descriptions of clubs, photo albums, and fantastically rare accounts of grand ol’ fishing exploits. Antiquarian bookseller and passionate salmon fisher, Charles Wood has amassed the world’s greatest collection of Atlantic salmon works, and this beautiful coffee-table, much of it possessing a high level of historical value, showcases 230 of the most interesting.—Foreword. Very fine in a very fine dust jacket. New. . (26763) \$75.00

154. (WOOD ENGRAVING). BRANDT, William H. **Interpretive Wood-Engraving**. New Castle: Oak Knoll Press, (2009), quarto, red cloth in dust jacket. (xii), (187) pp. First Edition, Limited to 600 numbered copies. From the dust jacket, "In the late nineteenth century, wood-engraving was the principle medium of illustration employed by publishers. From this beginning, print collector Bill Brandt goes on to recount the story of the Society of American Wood-Engravers. He reveals the medium's intricacies, the controversies sparked between traditional wood-engravers and America's New School, and the international acclaim rightly bestowed on these innovative American artists. The lost art of interpretive wood-engraving comes to life in Brandt's detailed account. Using tools the size of dental instruments, the movements talented and resourceful men and women engraved award-winning works of art - both interpretations of famous masterpieces and striking original works. The fifty prints reproduced on these pages, scanned from Brandt's extensive collection with most produced at full size, highlight the astonishing skill and painstaking craftsmanship required of a wood-engraving artist of the golden age. The author profiles many leading personalities on the American wood-engraving scene, including Alexander Anderson, a New York doctor who became the father of American wood-engraving; William J. Linton, a talented English wood-engraver who led the Old School's relentless but unsuccessful charge against New School engraving techniques; Anna Botsford Comstock, who created hundreds of original wood-engraved book illustrations from nature; General Rush C. Hawkins, a Civil War figure who, as U.S. Commissioner on Art, secured the prominent display of American wood-engravings at the 1889 Exposition Universelle in Paris; Timothy Cole, who traveled through Europe creating wood-engraved interpretations of paintings by the old masters; and Elbridge Kingsley, whose revolutionary direct-from-nature wood-engravings were created in rural New England from his horse-drawn sketching car." New. New. . (19418) \$85.00



155. ZAPF, Hermann. **Alphabet Stories: A Chronicle of Technical Developments**. Rochester, NY: Cary Graphic Arts Press, 2008, quarto, cloth. 150pp; 96 illustrations. Second Edition. “Alphabet Stories” are precisely what Hermann Zapf tells best. Through his 89 years, Zapf has designed over 25 typefaces, including the ubiquitous “Palatino” and “Zapf Dingbats” digital fonts that are included on most computer operating systems; he has illustrated and designed myriad books, and has traveled the world educating calligraphers and graphic designers. After a complete sell-out of the American edition, RIT Cary Graphic Arts Press is releasing a second edition of *Alphabet Stories: A Chronicle of Technical Developments* by famed German calligrapher and typographer, Hermann Zapf. This new edition is enhanced by the addition of a letterpress-printed broadside designed by Zapf. The insert was typeset and hand-printed on Kitakata paper at the RIT Cary Graphic Arts Collection using its collection of rare metal “Virtuosa” type—Zapf’s elegant script face originally released by Stempel Typefounders in 1952. This book is the first Hermann Zapf monograph to be typeset in the new “Palatino Nova” and “Palatino Sans” digital typefaces issued by Linotype. Written as an anecdotal first-person account, the reader is treated to Zapf’s personal recollections of technical breakthroughs. Zapf reveals milestones tracing his education in 1930s Germany, to his work on forefront of computer-aided typesetting in the 1970s, to the tour de force design of a complex calligraphic font—Zapfino in the late ’90s. Vivid reproductions of Zapf’s calligraphy, production proofs, typographic specimens, and photographs complete the portrait of one of the most prolific designers of our time.

Beautifully printed in color on an uncoated cream-colored paper, it includes the illustrated narrative, a plate section, a selected bibliography, and a postscript by David Pankow. Illustrated with 96 color illustrations. New. . (17653) \$65.00

156. (Zapf, Hermann and Gudrun Zapf). KELLY, Jerry. **Spend Your Alphabets Lavishly! The work of Hermann & Gudrun Zapf.** Rochester, NY: RIT, Cary Graphic Arts Press, 2007, octavo, decorated wrappers. 48pp. First Edition. "Spend Your Alphabets Lavishly,"—a quote from Victor Hugo's *Les Misérables*—aptly describes the lifework of two principal figures in contemporary graphic arts: Hermann and Gudrun Zapf. The Zapfs' 50-year relationship with Rochester Institute of Technology is feted in this exhibition and catalogue, sponsored by RIT's Melbert B. Cary, Jr. Graphic Arts Collection. The show presents rare holdings of Zapf materials held at the Cary Collection—the foremost Zapf archive outside of Germany. Distinguished typographer Jerry Kelly, curated the exhibition and designed the catalogue of type specimens, calligraphic exemplars, sketches, bindings, and book layouts. Cary Collection curator David Pankow, contributed an introduction describing the Zapfs' association with RIT since 1957, when Hermann Zapf was first invited as professor in its college of printing. Blessed with strong holdings in German type and book design, the Cary Collection has grown tremendously over the years due in part to the Zapfs' continued support. The archive's most recent addition of Zapfania is the Cary Graphic Arts Press offices' glass wall—etched with a series of texts about books and typography, for which Hermann Zapf acted as designer. Drawings for this piece are among some 40 works featured in the exhibition, which includes sketches for the famous Optima typeface, mock-ups for the *Manuale Typographicum*, and calligraphic compositions by both artists. The *Spend Your Alphabets Lavishly* catalogue is elegantly set in Gudrun Zapf's Nofret typeface, with cyan Zapfino headings and ornamental letters scattered throughout the book. Printed in an edition of 800 copies on Mohawk paper, it also includes reproductions of 21 pieces from the show. The cover jacket is printed on a tactile, slate-blue laid paper, with gold foil stamping which highlights Hermann Zapf's characteristic alphabet roundel in Zapfino. New, without flaw. New. . (16795) \$20.00



157. (ZAPF, Hermann). PANKOW, David, editor. **Manuale Calligraphicum. Examples of Calligraphy by Students of Hermann Zapf in the Manner of "Pen and Graver," as a Tribute to Their Teacher.** Rochester, NY: RIT Cary Graphic Arts Collection, 2016, large oblong octavo, boards with vellum spine. 60 pp. First Edition, Limited to 325 copies. With an Introduction by David Pankow. Foreword by Steven Galbraith. This new book – *Manuale Calligraphicum* – was conceived as a way to honor Hermann Zapf's legacy at RIT by offering a select group of accomplished former students an opportunity to share, through their art, what those classes meant to them. The specifications for submissions were simple: design an original calligraphic alphabet or quotation that could be presented and formatted in the manner of Professor Zapf's famous model book *Feder und Stichel* (1950) and printed letterpress to the very highest

standards. A selection of 19 works from 15 calligraphers as their tribute to a master teacher and dear friend: Larry Brady, Marsha Brady, Annie Cicale, Rick Cusick, Claude Dieterich A., Reggie Ezell, Peter Fraterdeus, Kris Holmes, Jerry Kelly, Peter Noth, Marcy Robinson, Ina Saltz, Steven Skaggs, John Stevens, Julian Waters. Designed by Jerry Kelly and letterpress printed on Hahnemühle paper by Bradley Hutchinson. New. New. . (25836) \$195.00