



THE COLOPHON BOOK SHOP

Robert and Christine Liska

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List 247

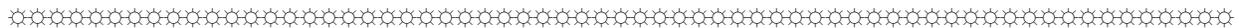
Books about Books * Typography * Library History

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

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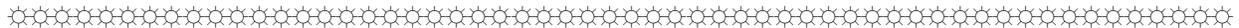
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"Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books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



1. (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

2. (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

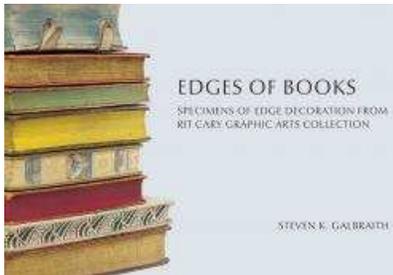
3. (AUTOGRAPH LETTER). NICHOLS, Robert (1893 - 1944; English poet and playwright). **Autograph postcard, signed.** Addressed to the Secretary of the Reid Society at Bedford College for Women, London. "...I've put together a small oration, speech or discourse which you may call 'One Man's [?] of Poetry.' Thank you for the telegram. I only got agitated because I thought the show was for the 23rd...Robert Nichols..." (27965) \$35.00
4. (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
5. (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
6. (AUTOGRAPH LETTER). WEBB, Beatrice. **Typed Letter, signed, on her Passfield Corner, Liphook stationery and dated 5th Sept 1924.** Addressed to "Dear Mr Duthie" and stating that she regrets being unable to contribute to the Aberdeen University Labour Club journal on Women and the Labour Movement as "old age and delicate health makes it impossible for me to do these odd jobs - much as I should like to support Mr Charles Trevelyan and his Rectorship of the Aberdeen University." Signed in full with "(Mrs. Sidney Webb)" noted below her signature. (27406) \$75.00
7. (AUTOGRAPH LETTER). 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
8. (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
9. (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

10. (BLOOMSBURY). RICHARDSON, Elizabeth P. **A Bloomsbury Iconography**. Winchester: St. Paul's, 1989, octavo, cloth in dust jacket. xii, 372pp. First Edition. An index to over 700 British and American books, periodicals, and exhibition catalogues making it possible to find reproductions of approximately 4000 different photographs and works of art relating to Bloomsbury. Arranged alphabetically and extensively cross-referenced, A BLOOMSBURY ICONOGRAPHY is easy to use by scholar and common reader alike. Annotations correct many inaccuracies in the literature - wrong dates, wrong places, even wrong people. Besides the Group itself, the ICONOGRAPHY, covers their books and their houses as well as many ancestors and close friends. Illustrated. Very fine. (2747) \$16.00

11. (BOOKBINDING). CONROY, Tom. **Bookbinders' Finishing Tool Makers 1780-1965**. (Nottingham): The Plough Press, 2002, quarto, cloth. xlii, 300pp. First Edition. This unique directory lists hundreds of toolcutters and their firms who worked from 1780 to 1965. With brief biographies of each craftsman or firm, the author illustrates many of their original trade marks and advertisements. The directory is divided into three main sections: Toolcutters in the British Isles; Toolcutters in Continental Europe and Toolcutters in North America & Australia. Illustrated. Without jacket, as issued. New. (12291) \$25.00

12. (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



13. (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

14. (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

15. (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,

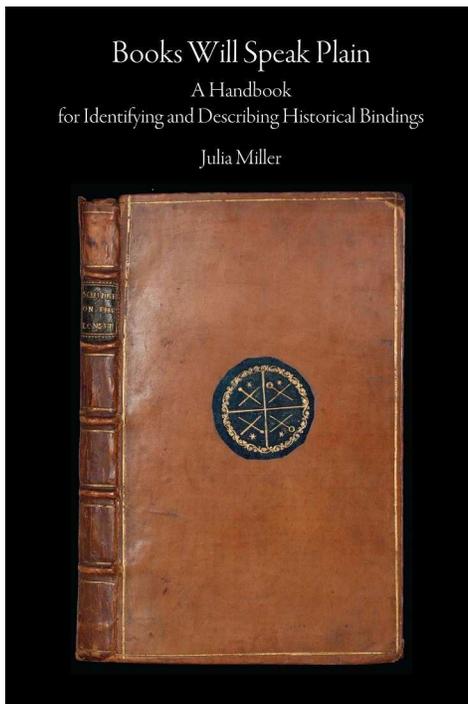
drawn by the author himself, Johnson explains his procedures for sound repair that he has developed over many decades. Illustrated. New. . (23035) \$25.00

16. (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

17. (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

18. (BOOKBINDING). **A Master's Bibliophile Bindings. Tini Miura 1980-1990.** (Tokyo): Kyoiku Shoseki, (1991), folio, cloth in dust jacket. (200)pp. First English Language Edition. This catalogue covers the years from 1980 - 1990 and contains 169 fine bindings, 27 designs for commercial book production as well as posters and announcements. Illustrated with 300 color plates. "Although bookbinding may be considered one of the minor arts, Kerstin Tini Miura will undoubtedly be recognized as one of the major artists within it." Ward Ritchie. Very fine. (11640) \$75.00

19. (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

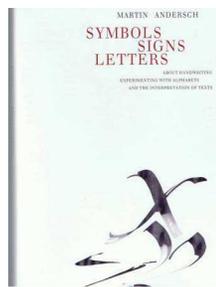


20. (BOOKBINDING). MILLER, Julia. **Books Will Speak Plain. A Handbook for Identifying and Describing Historical Bindings.** Ann Arbor, MI: The Legacy Press, 2014, octavo, cloth in dust jacket. 632 pp.; DVD. Second Edition. "Books Will Speak" is published at a time when the historical book is at risk 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

21. (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

22. (BOOKBINDING). RHODES, Dennis E., (editor). **Bookbindings & Other Bibliophily. Essays in honour of Anthony Hobson.** Verona: Edizioni Valdonega, 1994, quarto, cloth in dust jacket. 368pp. First Edition. Foreword by Frederick B. Adams. On the occasion of Anthony Hobson's seventieth birthday, twelve contributors provided essays on bookbinding and the history of books. The subjects range from great collectors like Grolier, Mahieu, Anne de Montmorency, to bookbinding techniques and the book trade. This book itself is a notable contribution to the history of books, bookbinding, and the book trade. With 72 illustrations. A very fine copy in a very fine dust jacket, without flaw. (7417) \$85.00



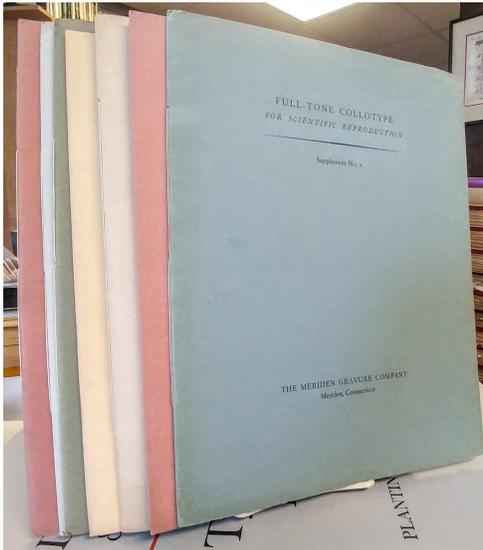
23. (CALLIGRAPHY). ANDERSCH, Martin. **Symbols, Signs, Letters. About handwriting, experimenting with alphabets and the interpretation of texts.** New York: Design Press, (1989), folio, cloth in dust jacket. 256pp. First American Edition. A beautifully produced book with color photographs from the work of German students in handwriting seminars at the University of Hamburg. The book " makes visible the process of teaching and learning" the various scripts, with Prof Andersch's philosophy and methods expounded in italic side-notes. With a glossary of terms and a brief photographic essay on preparing nibs and inks. The bibliography features German books on book-arts, some with English editions. Very fine in a very fine dust jacket which is not price clipped. (206) \$40.00

24. 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

25. CAYTON, Mary Kupiec and Peter W. Williams, editors. **Encyclopedia of American Cultural & Intellectual History. 3 volumes.** New York: Scribner's, (2001), large thick quarto, original pictorial boards. lx, (738); (xviii), 830; (xviii), (876)pp. First Edition. Illustrated. A study of American thought and culture throughout history examines the individuals and documents that revealed significant ideas, issues, and movements. A very fine, clean set. (27331) \$150.00

26. (CHAMBERLAIN, Samuel). CHAMBERLAIN, Narcissa Gellatly Chamberlain and Jane Field Kingsland. **The Prints of Samuel Chamberlain N.A. Drypoints. Etchings. Lithographs.** Boston: Boston Public Library, 1984, quarto, cloth in dust jacket. 356 pp. First Edition. with a foreward by Philip J. McNiff and an introduction by David McCord. From the jacket, "In addition to the artist's own records, including his nearly complete collection of prints and a notebook in which he kept records for many of his published prints, the authors have consulted many sources. The book draws strength from close cooperation between the Chamberlain studio in Marblehead, Massachusetts, the chief private source of information and prints, and the Boston Public Library Print Room, the leading public source." With 286 black and white illustrations. New. (25678) \$35.00

27. (CHINESE BOOKS). TWITCHETT, Denis. **Printing and Publishing in Medieval China**. New York: Beil, (1983), octavo, plain wrappers in dust jacket. 94pp. First Edition. This survey covers the introduction of paper in the first century of the Christian era and the spread of printing from the circulation of Buddhist texts in the eighth century to the high point of woodblock printing under the Sung Dynasty and the popular editions under the Ming. The invention of movable type, the cost of books, the development of bookselling, and the abortive attempts to protect the rights of authors and publishers in China are also examined. In addition, the author has introduced newly discovered illustrative materials from Korea and China that dates from the eighth and ninth centuries. Illustrated. A very fine, clean copy. (24856) \$35.00



28. (COLLOTYPE). Full-Tone **Collotype for Scientific Reproduction**. Meriden, CT: Meriden Gravure Company, (circa 1940's), quarto, printed heavy paper wrappers. various. First Edition. 8 issues of this portfolio in supplement form. No 2, A Portfolio of Additional Specimen Plates and a General Discussion of Photographic copy. (8)pp., plus 4 plates; No 3, A portfolio of Additional Specimen Plates; No 4A, Post Cards. (10)pp., with numerous tipped-in postcards; No 11, (portfolio of plates); No 12, Illustration in Anthropological Publications. A Statement by Leslie Spier. (10)pp., plus plates; No 14, The Reproduction of Maps and Charts. A Statement by Lloyd A. Brown. (8)pp., plus plates; No 15, The Reproduction Series of the Harvard Library Department of Printing & Graphic Arts. By Philip Hofer. (12)pp., plus plates. Crease to front wrapper; No 16, The Only Two Ways To Publish Manuscripts. By Howard H. Peckham. 6pp., plus plates. All issues in very fine condition but for the crease to No 15. (27488) \$275.00

29. 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

Delisle was curator of manuscripts and later head of the Bibliotheque Nationale

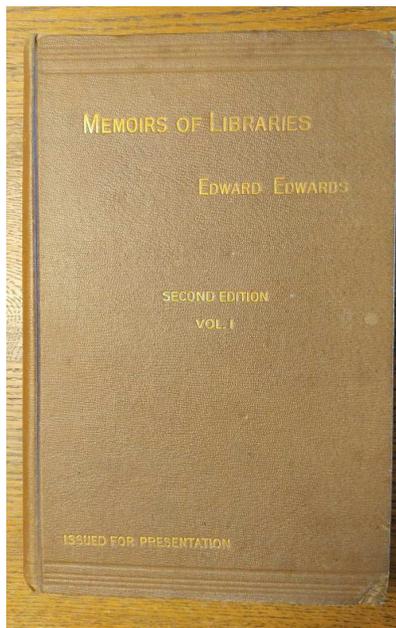
30. (DELISLE, Leopold). LACOMBE, Paul. **Bibliographie des Travaux de M. Leopold Delisle**. (with) **Supplement 1902-1910**. (with) **Jubile de M. Leopold Delisle Reunion du 8 Mars 1903. Discours et Adresses. Three volumes**. Paris: Imprimerie Nationale (and) Librairie Henri Leclerc, 1902, 1911 and 1903, large octavo, original printed paper wrappers. (vii), xxxviii. 510pp., 1 leaf; (xxiv), (88)pp; (iv), (92)pp. First Edition. Volume 1 contains an engraved frontispiece portrait of Delisle. Delisle was curator of manuscripts and later head of the Bibliotheque Nationale. He developed paleographic techniques used by art historians. Issued in honor of the 50th anniversary of Delisle's becoming head of the Bibliotheque Nationale. An extensive and highly detailed bibliography containing 1,889 entries. Uncut, partially unopened. Slight wear to corners and fading to spines (not bad). Name inside front wrapper of each volume. (26391) \$125.00

31. (DERRYDALE PRESS). THOMAS, Joseph B. **Hounds and Hunting Through the Ages**. New York: The Derrydale Press, 1928, folio, original red cloth stamped in gilt with designed on front cover and spine, t.e.g.. (20), 272pp. First Edition, one of 750 copies. With an introduction by The Earle of Lonsdale. Illustration in black and white and in full color. Inscribed and signed by the author on the first leaf (i): "To Miss (?) Pond With the best compliments and hearty good wishes of Joseph B. Thomas Dec 14 - 1928 'I count myself in nothing els so happy / As in a soul remembering my good friends'". Bookplate, shelfwear to top and bottom of spine. (24818) \$150.00

32. (DOUCET, Jacques). DORMOY, Marie. **La Collection Doucet a la Bibliotheque Sainte-Genevieve**. Paris: Giraud-Badin, 1933, octavo, printed gray paper wrappers. (12)pp., sewn. First Separate Edition Limited to 100 copies. Off-print from the Bulletin du Bibliophile. A collector of art and literature throughout his life, by the time of his death Doucet had a collection of Post-Impressionist and Cubist paintings, including *Les Demoiselles d'Avignon*, which he bought direct from Picasso's studio, as well as two libraries both of which he left to the French nation. Verso of title page has a very tiny,

discreet stamp: Harvard College Library... A very fine copy, with slight age toning to very extremities of wrappers. Uncut, unopened. A scarce item. (26398) \$65.00

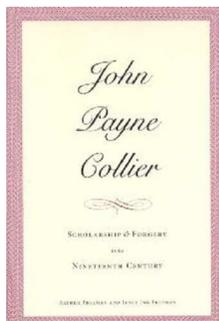
33. DOWDING, Geoffrey. **Finer Points in the Spacing & Arrangement of Type**. Clerkenwell: Wace & Company, (1966), octavo, black boards in dust jacket. xiv, (80) pp. Third Edition. Covering The Setting of Text Matter and The Setting of Displayed Matter. The second and third book in the series are Factors 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



34. EDWARDS, Edward. **Memoirs of Libraries; of Museums; and of Archives; (Public and Private); and of some of their Chief Founders, Collectors, Keepers, and Benefactors**. London: Thomas Greenwood, 1901, large octavo, brown cloth, black coated endpapers. xxxviii, 232 pp. Second Edition. This second edition, revised "and (in great part) re-written" was intended for publication in 1885 but Edwards' ill-health and death in 1886 caused the sheets to be set aside and publication postponed. As with all copies, the original title page printed in red and black is bound in following the 1901 title page. As stated on the 1901 title page, "The sheets in this volume represent all that were revised for publication by the late Edward Edwards, and are now issued for presentation, as a tribute to his memory, by Thomas Greenwood." The page facing the title page has a more detailed explanation as to how this volume came to be and that, "The book, in its present form, will not be offered for sale, and it is suggested that it be not placed in circulation. Some prints of his book-plate...were found among the papers of Mr. Edwards. These will be inserted in the copies now bound up to the extent of the number so discovered." This copy has the Edwards bookplate on the front pastedown. Name and date on verso of front endpaper. Lower right corner bumped, else a fine, solid copy. (26295) \$225.00

35. (ERAGNY PRESS). BECKWITH, Alice H.R.H. **Illustrating the Good Life: The Pissarros' Eragny Press, 1894-1914. A Catalogue of an Exhibition of Books, Prints & Drawings Related to the Work of the Press**. New York: Grolier Club, 2007, quarto, printed wrappers. (x), (70)pp. First Edition, Limited to 400 copies. Preface by Alan Fern. Frontispiece and 38 color and duotone illustrations. An illustrated history and survey of the work of the Eragny Press by Alice H. R. H. Beckwith, followed by detailed descriptions of 104 items on display at the Grolier Club, February 20-April 28, 2007. Designed by Jerry Kelly. Beautifully illustrated in black and white and in color. New, without flaw. (16576) \$50.00

36. FLINT, Christopher. **The Appearance of Print in Eighteenth-Century Fiction**. Cambridge: Cambridge University Press, 2011, octavo, boards in dust jacket. 294 pp. First Edition. Eighteenth-century fiction holds an unusual place in the history of modern print culture. The novel gained prominence largely because of advances in publishing, but, as a popular genre, it also helped shape those very developments. Authors in the period manipulated the appearance of the page and print technology more deliberately than has been supposed, prompting new forms of reception among readers. Christopher Flint's book explores works by both obscure 'scribblers' and canonical figures, such as Swift, Haywood, Defoe, Richardson, Sterne and Austen, that interrogated the complex interactions between the book's material aspects and its producers and consumers. Flint links historical shifts in how authors addressed their profession to how books were manufactured and how readers consumed texts. He argues that writers exploited typographic media to augment other crucial developments in prose fiction, from formal realism and free indirect discourse to accounts of how 'the novel' defined itself as a genre. With 30 black and white illustrations. Very fine. (22032) \$65.00



37. (FORGERY). FREEMAN, Arthur and Janet Ing Freeman. **John Payne Collier. Scholarship and Forgery in the Nineteenth Century. Two volumes**. New Haven: Yale University Press, 2004, octavo, cloth . 1,532pp. First Edition. John Payne Collier (1789–1883), one of the most controversial figures in the history of literary scholarship, pursued a double career. A prolific and highly influential writer on the drama, poetry, and popular prose of Shakespeare's age, Collier was at the same time the promulgator of a great body of forgeries and false evidence, seriously affecting the text and biography of Shakespeare and many others. This monumental two-volume work for the first time addresses the whole of Collier's activity, systematically sorting out his genuine achievements from his impostures. Arthur and Janet Freeman reassess the scholar-forger's long life, milieu, and relations with a large circle of associates and rivals while presenting a chronological bibliography of his extensive publications, all fully annotated with regard to their credibility. The authors also survey the broader

history of literary forgery in Great Britain and consider why so talented a man not only yielded to its temptations but also persisted in it throughout his life. With 31 black and white illustrations. "In their definitive account of Collier's life, works, and his forgeries and fabrications, Arthur and Janet Ing Freeman have provided a splendid work of reference."—R.A. Foakes, Papers of the Bibliographical Society of America. Very fine. (14516) \$90.00

38. (FORGERY). MYERS, Robin and Michael Harris, (editors). **Fakes and Frauds. Varieties of Deception in Print & Manuscript**. Winchester: St. Paul's, 1989, octavo, boards. xi, 144pp. Reprint. Seven essays which "reveal the tricksters,

villains - and occasional murderers - who have practiced criminal deception in the written and printed work from the twelfth century to very recent times." The contributors include Lotte Hellinga, Nicolas Barker, Michael Treadwell, Michael Harris, Joseph M. Levine, Nigel Ramsay, and Tom Davis. New. (7409) \$20.00

39. 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 Winterton, 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

Inscribed and signed by Fr Catich

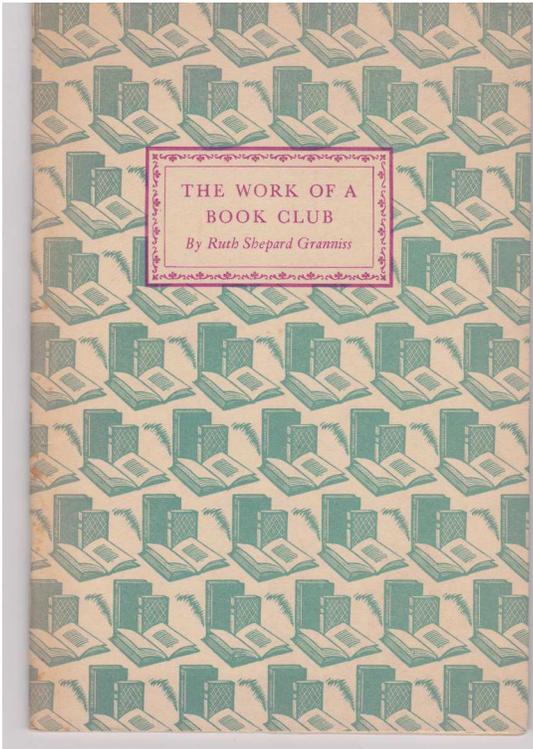
40. GILL, Eric. **Letters of Eric Gill**. Edited by Walter Shewring. New York: Devin-Adair Company, 1948, octavo, red cloth . 480pp. First Edition. Illustrated with twelve drawings. Gill was wonderfully opinionated about art, design and architecture and the letters are full of specific likes and dislikes. 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

41. 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

42. 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

43. (GROLIER CLUB). FAY, Bernard. **Notes on the American Press at the End of the Eighteenth Century**. New York: The Grolier Club, 1927, quarto, green cloth with title labels on front cover and spine. 29 pp. plus 25 facsimiles. First Edition, Limited to 325 copies. Fay made a profound study of the relations of France and the United States during the latter part of the 18th century and was a well-known lecturer at American universities. The original paper was read in 1924, by Fay before the Societe d' Histoire Moderne of Paris and was expanded to allow its publication by The Grolier Club. Facsimiles of the first, second, and third pages include The Pennsylvania Gazette, The New-York Journal, The Boston

Gazette, The New-York Daily Advertiser, The Virginia Gazette, Aurora General Advertiser, Porcupine's Gazette, The Royal Gazette Extraordinary, The Royal Gazette, Parker's New-York Gazette, and The Daily Advertiser and are reproduced in double-page fold-outs. The pages are reproductions of newspapers in the Library of Congress, the New York Public Library, and the Historical Society of Pennsylvania. With the bookplate of Grolier Club member George Livingston Nichols. A few scuffs to covers and corners show a bit of board. Spine label darkened with minor edge chipping. Replacement spine and front cover labels tipped-in at back. (27462) \$100.00



44. (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

45. (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

46. (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

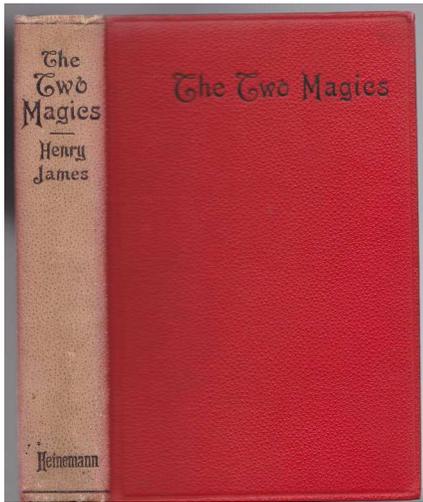
47. (HARBOR PRESS). MOORE, George. **A Flood.** New York: The Harbor Press, 1930, small octavo, redcloth in original plastic jacket. (viii), (38)pp. Limited to 185 numbered copies, this copy not numbered. Uncut unopened. Top of text block slightly foxed. A very fine, clean copy. (27934) \$30.00

48. 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

49. HORROX, Reginald, (editor). **Book Handbook. An Illustrated Guide to Old and Rare Books. (5 Numbers out of 9 [in 8], plus Supplement).** (Bracknell, Berks.: Reginald Horrox, 1947-1948), small octavo, printed wrappers. Major essays on the great rare books of the antiquarian trade feature the Library of DeThou and the Shakespeare Folios, while shorter essays feature ghost stories of M. R. James, bookplates, The Quaritch Centenary Catalogue, the works of Richard Ford, and more. The first five numbers issued of the nine parts (in eight), this set includes the 1947 supplement of four plates and an index to nos. 1 - 4 issued in matching wrappers. Numbers 3, 4 and 5 are the "Thin Paper" issues. "Book Handbook" is a noted precursor to "The Book Collector." A very fine, clean set. (27221) \$65.00

50. (ITALIAN BOOKS). MORTIMER, Ruth, compiler. **Harvard College Library Department of Printing and Graphic Arts Catalogue of Books and Manuscripts. Part II: Italian 16th Century Books. Two volumes.** Cambridge, MA: The Belknap Press of Harvard University Press, 1974, small folio, cloth. xx, 384pp.; vi, 456pp. . First Edition. 559

works catalogued, fully described with special emphasis on the book design and illustration. "The printing history in the second paragraph of each catalogue entry has been both clarified and complicated by the availability of other copies for page-for-page comparison...The third paragraph of each entry gives the leaf size of the Department copy and a description of the binding...The reference paragraph at the end of each entry is supplementary to reference cited within the text." With a General Index, Index of Artists, Index of Printers and Publishers, Index of Places, Index of Subjects and Chronological Index. Extensively illustrated and with a preface by Philip Hofer. Bookplate on pastedown in each volume. Very fine, clean and unmarked. Slipcase fine with minimal shelf wear. (27028) \$175.00



51. JAMES, Henry. **The Two Magics: The Turn of the Screw, Covering End.** London: William Heinemann, 1898, octavo, red pebbled cloth. First Edition, Colonial Issue. Front pastedown + (ii) pp. front endpaper Heinemann's Colonial Library ads; (14) pp. + (i) rear pastedown endpaper Heinemann catalogue at end. Publisher's device stamped in black on back cover. Title page printed in black only with date in Arabic numerals. See Edel & Laurence A52a. Book slightly cocked, spine heavily faded, front and back covers bright. A very attractive copy of this scarce issue. (27254) \$950.00

52. JAMES, Henry. **The Two Magics: The Turn of the Screw, Covering End.** London: William Heinemann, 1898, octavo, red pebbled cloth. First Edition, Colonial Issue. Front pastedown + (ii) pp. front endpaper Heinemann's Colonial Library ads; (14) pp. + (i) rear pastedown endpaper Heinemann catalogue at end. Publisher's device stamped in black on back cover. See Edel & Laurence A52a. Title page printed in black only with date in Arabic numerals. Cloth heavily soiled, hinges broken and text block glued in but poorly done as text block is even with the bottom of the boards. A preliminary page has a penciled list of titles and with a bit

of pencil underlining in text. (27255) \$450.00

53. JOYCE, James. "Simples", "Tutto e Sciolto", "Flood", "A Flower Given to My Daughter", "Nightpiece". **Five poems published in "Poetry: A Magazine of Verse", Vol.X, No. II.** Chicago: Ralph Fletcher Seymour, May, 1917, octavo, printed paper wrappers. (64)pp., sewn. First Edition. Edited by Harriet Monroe. Poems on pages 72-75. The poems were later included in Poems Penyeach, (1927). The foot of the front wrapper is rubber-stamped "T. Oliver Jenkins." Jenkins edited the poetry magazine, "Tempo" which was irregularly issued between 1921 and 1923. Wrappers a bit dusty with one tiny chip to back wrapper and foot of spine, few tiny stains to front wrapper. Still a very nice, clean copy. (27033) \$115.00

54. (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

55. (LIBRARIES). BLACK, Alistair and Peter Hoare. **The Cambridge History of Libraries in Britain and Ireland. Volume 3: 1850–2000.** Cambridge: Cambridge University Press, (2006), octavo, cloth in dust jacket. 762 pp. First Edition. The Public Libraries Act of 1850 founded a tradition of public provision and service which continues today, and national and academic libraries have grown and multiplied accordingly. Libraries have become an industry rather than a localized phenomenon, and librarianship has developed from a scholarly craft to a scientific profession. The essays in this volume present a picture of great diversity, covering public, national, academic, subscription and private libraries. The users of libraries are an important part of their history and are considered here in detail, alongside the development of the library profession and the impact of new information technologies. Very fine. (26316) \$150.00

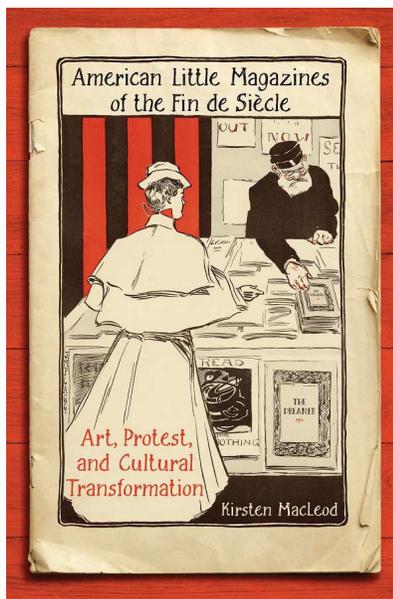
56. (LIBRARIES - CHARLES VI). **Inventaire de la bibliothèque du roi Charles VI.** Paris: pour la Société des Bibliophiles, 1867, octavo, printed wrappers. (ii), xliv, 318 pp. Preface by L. Douët-d'Arcq contains a description of the library by subject and cites many of the important manuscripts present. 832 manuscripts described. With appendices and a useful index. Includes a 4 pp. membership list of the Society of Bibliophiles. Collates complete. Old paper repair to spine now broken, chipped wrappers laid down about that same time. Stitching has broken leaving the (4) page half title and title page loose and laid in. (26318) \$125.00

57. (LIBRARIES - COPENHAGEN). WERLAUFF, E. C. **Historiske efterretninger om det store Kongelige bibliothek i Kiøbenhavn. Anden forøgede og fortsatte udgave, med tvende stylographerede tegninger.** Copenhagen: J. D. Qvist, 1844, octavo, contemporary 3/4 brown calf boards and calf, stamped in gilt on spine. 432pp. Second Edition. With two lithographed folding plates. A history of the Royal Library of Copenhagen. In 1798 Werlauff became a custodian at the Royal Library's reading room. Bound by Omannssons Bokbinderi Upsala, with their binder's label affixed to front paste down. Original, thin, yellow paper wrappers bound in. Front cover neatly detached - could easily be repaired. Book in nice, clean condition. Neat bookplate. Old annotation on front endpaper. (27095) \$110.00

58. (LIBRARIES). DELANDINE, Ant. Fr. **Memoires Bibliographiques et Littéraires. Les anciennes Bibliothèques de Lyon.** Paris: Renouard, [1816], octavo, rebound in red cloth. (iv), 488 pp. First Edition, one of 500 copies (there was also a 100 copy large paper issue). 5 1/4" x 2 3/4" piece of the original wrapper tipped-in at the back free endpaper. The back

pastedown has the prospectus for Delandine's Nouveau Dictionnaire Historique tissue-mounted and tipped-in. The previous binding must have had some moisture damage as there is red stain evident on a fraction of the pages from the gutter in. It is mostly evident at the title page. This binding is not affected. (26308) \$125.00

59. (LIBRARIES - FRANCE). **Archives et Bibliothèques. No. 1, No. 2 and No. 3. 1935.** Paris: Librairie Emile Nourry, 1935, small quarto, original paper wrappers printed in brown and black. 64; 80; 76pp. First Edition. Three numbers of this scarce quarterly. Near fine, clean condition. Uncut, unopened. (27102) \$110.00
60. (LIBRARIES - FRANCE). **Archives et Bibliothèques. No. 1, No. 2 and No. 4. 1936.** Paris: Librairie Emile Nourry, 1936, small quarto, original paper wrappers printed in brown and black. 96; 88; 79pp. First Edition. Three numbers of this scarce quarterly. Near fine, clean condition. Uncut, unopened. (27103) \$110.00
61. (LIBRARIES - FRANCE). **Archives et Bibliothèques. No. 1; No. 2; No. 3; No. 4, 1937-38.** Paris: Librairie Emile Nourry, 1937-1938, small quarto, original paper wrappers printed in brown and black. 352pp. First Edition. Four numbers of this scarce quarterly devoted to the history of libraries. Text in French. No. 1 with a bump to the lower right corner. First two issues with name on verso of front wrapper. Near fine, clean condition. Uncut, unopened. (27104) \$90.00
62. (LIBRARIES - FRANCE). **Archives et Bibliothèques. No. 1; No. 3. 1939.** Paris: Librairie Emile Nourry, 1939, small quarto, original paper wrappers printed in brown and black. (92); (90)pp. First Edition. Two numbers of this scarce quarterly. Near fine, clean condition. Uncut, unopened. (27105) \$65.00
63. (LIBRARIES). LEEDHAM-GREEN, Elizabeth and Teresa Webber, editors. **The Cambridge History of Libraries in Britain and Ireland. Volume 1: To 1640.** Cambridge: Cambridge University Press, 2006, octavo, cloth in dust jacket. 708 pp. First Edition. This volume is the first detailed survey of libraries in Britain and Ireland up to the Civil War. It traces the transition from collections of books without a fixed local habitation to the library, chiefly of printed books, much as we know it today. It examines changing patterns in the formation of book collections in the earlier medieval period, traces the combined impact of the activities of the mendicant orders and the scholarship of the universities in the thirteenth and fourteenth centuries, and the adoption of the library room and the growth of private book collections in the fourteenth and fifteenth. The volume then focuses upon the dispersal of the monastic libraries in the mid-sixteenth centuries, the creation of new types of library, and finally, the steps whereby the collections amassed by antiquaries came to form the bases of the national and institutional libraries of Britain and Ireland. With 21 black and white illustrations. Very fine. (26314) \$150.00
64. (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
65. (LITHOGRAPHED BOOKS). TWYMAN, Michael. **Early Lithographed Books, A Study of the Design and Production of Improper Books in the Age of the Hand Press.** London: Farrand Press, 1990, quarto, brown cloth. 371 pp. First Edition. . "When Aloys Senefelder invented lithography in 1796, he made it possible to produce books without the use of a hand-press. It revolutionized publishing, making it possible to reproduce cheaply and efficiently short- hand symbols, calligraphy, facsimiles, military maps, music, accounting tables, etc. This remarkable book by Michael Twyman is the first to give a comprehensive history of early books produced by the application of Senefelder's method. It is the result of twenty years of scholarship that continued after the publication of his book, Lithography, 1800-1850 by the Oxford University Press in 1970. In addition to the extensive text, the book features a bibliographic catalogue of over 420 lithographed books from the period. Each entry has full pagination, the book's publication price (when available), and other useful annotations. It is the first such catalogue of early lithographed books available and will be extremely useful to collectors, booksellers, librarians, and scholars interested in the field. Twyman's text includes chapters on Lithographic Incunables; Military Manuals; The Presses at Chatham and Metz; The Lithographic Publications of Sir Thomas Phillipps; Books on Accounting and other ' Difficult Composition'; Music Method Books; Non-Latin Scripts; Lithography and Phonography; The Books of Isaac Pitman; Books with Pictures;... Facsimiles of Autographs; and Photolithographed Facsimiles and Reprints. There are also bibliographies and an index. A very fine, clean copy. (7431) \$42.00



66. MACLEOD, Kirsten. **American Little Magazines of the Fin de Siècle: 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 Siècle*, 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. New. . (27229) \$90.00

67. (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

68. (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

69. 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. New. . (25150) \$35.00

70. (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

71. (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

72. (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

73. (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 Newtons 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

74. (OAK SPRING GARDEN LIBRARY). RAPHAEL, Sandra. **The Oak Spring Garden Library. Volume I, An Oak Spring Sylva**. New Haven: Yale Univ Press, 1989, octavo, cloth in dust jacket. 160pp. First Edition. An Oak Spring Sylva is the first of a series of discursive catalogues describing selections of the rare books and other material in the Oak Spring Garden Library, a collection formed by Mrs. Paul Mellon. Each volume in the Oak Spring series will be a lovely and useful compendium for book collectors, librarians, and garden historians. This volume, which deals with books and manuscripts on trees, describes nearly fifty books, manuscripts, or drawings, from a tiny 1555 book on oaks to early 19th-century advice manuals on large-scale tree planting. Very fine copy. (12136) \$35.00

75. (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



76. (PANIZZI, Sir Anthony). FAGAN, Louis. **The Life of Sir Anthony Panizzi, K. C. B. Two volumes**. Boston: Houghton Mifflin and Company, 1881, octavo, grey cloth over bevelled boards with printed spine label. T.e.g.. (x), 389; (iv), 336, xxpp. First "Authorized" American Edition. A political exile, Panizzi settled in England in 1823 and was naturalized in 1832. He was associated with the British Museum library as assistant librarian (1831–37), keeper of printed books (1837–56), and chief librarian (1856–67). His 91 rules (1839) became the basis of the museum's catalog. Panizzi designed the circular reading room and the galleries of the library and enforced the act requiring deposition at the museum of copies of books copyrighted in Great Britain. He was influential in obtaining for the museum considerable Parliamentary support as well as the bequest of the Grenville library in 1846. Illustrated. The title page indicates the addition of a third volume authored by Henry Stevens. "The American Bookseller" of January 15, 1881 mentions that the Henry Stevens volume would follow this two volume set but there is no indication that it was ever published. Name and date on both pastedown endpapers, foxing to endpapers and edges of text block but contents clean and unmarked. (26378) \$150.00

77. 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

78. (PAPERMAKING). ALBRO, Sylvia Rodgers. **Fabriano: City of Medieval and Renaissance Papermaking.** Washington, DC; New Castle: Library of Congress; Oak Knoll Press, 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
79. (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
80. (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
81. (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

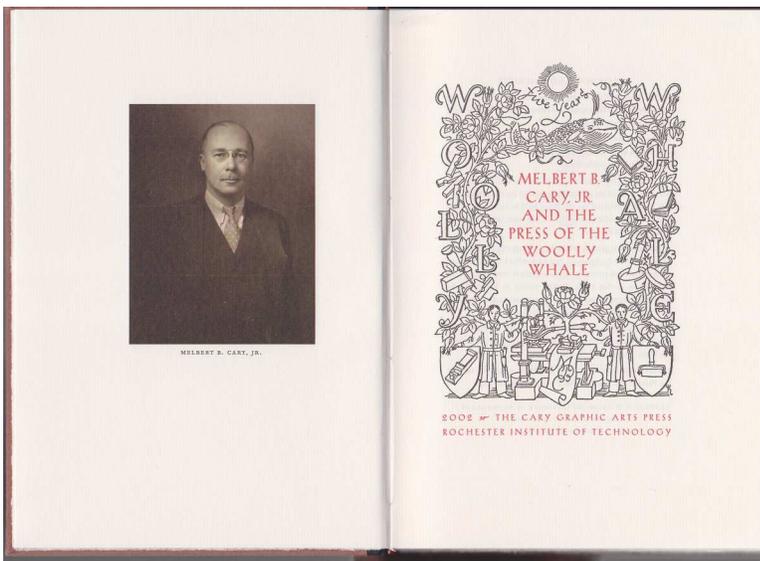
papers made in the traditional manner. By the end of the First World War, the production of artists papers comprised 25% of Hayle Mill's business. Over the twentieth century, Hayle Mill steadily gained a reputation for its range of fine handmade papers for use by watercolorists, fine printers, calligraphers, 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

82. (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

83. (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

84. (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

85. (PISSARRO, Lucien). URBANELLI, Lora. **The Book Art of Lucien Pissarro with a bibliographical list of the books of the Eragny Press 1894-1914.** Wakefield, RI: Moyer Bell, (1997), quarto, cloth and printed boards in pictorial dust jacket. (128)pp. First Edition, Limited to 1,500 copies. A stunning collection of wood engravings created by Lucien Pissarro, son of Camille Pissarro, to illustrate the books published by his private press. Arriving in London just as the Arts and Crafts movement was growing, Lucien founded the Eragny Press that ran for twenty years and published 32 titles leaving a legacy of the French impressionistic interest in color and light and the English aesthetic of Arts and Crafts design. With 62 illustrations of wood engravings and numerous other color and black and white illustrations. Very fine. \$20.00



86. (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

87. (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) \$50.00

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

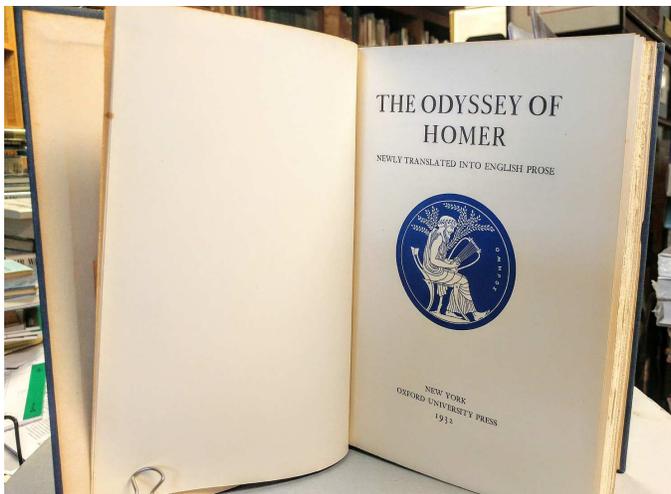


89. (RAMPANT LIONS PRESS). CARTER, Sebastian. **A Printer's Dozen**. Cambridge, England: The Rampant Lions Press, 1993, folio, marbled boards and blue cloth in slipcase. First Edition, Limited to 200 numbered copies. . Sample spreads of experimental settings from eleven books: *National Proverbs of Arabia*; *The Four Gospels*; the letters of Pliny the Younger and the Emperor Trajan; Aesop's Fables; Dante's *Inferno*; Philip Sidney's *Apology for poetry*; Shakespeare's *King Lear*; Ambrose Bierce's *Devil's Dictionary*; the *Annotated Alice*; Arthur Rimbaud's *Poem Voyelles*, and Malcolm Lowry's novella *Through the Panama*. All the spreads are in at least two colors, and several are in four or five. Typefaces range from Kelmscott Troy to the Sans-serif Nord italic, and text sizes from 11 pt. to 48 pt. The spreads are on Arches Vélín, and

each is enclosed in a folder of Khaki Fabriano Ingres printed with a part-title and a note on the typographic treatment. There is an introduction on the problems of the choice of texts for fine printing and experimental design. Very fine. New. . (17251) \$275.00

90. (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 Ayrton, 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

91. 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

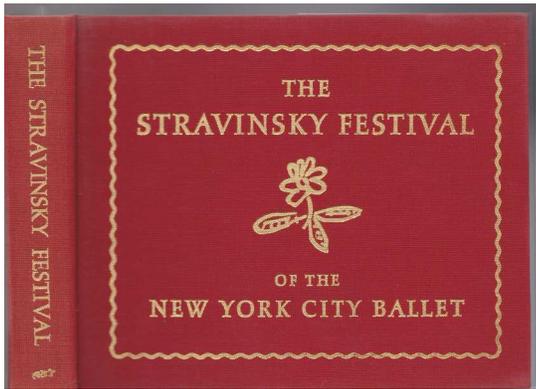


92. (ROGERS, Bruce). SHAW [LAWRENCE], T. E., Translator. **The Odyssey of Homer. Newly Translated into English Prose.** New York: Oxford University Press, 1932, octavo, slate blue cloth. (viii), 327 pp. First printing of this edition. Designed by Bruce Rogers; one of AIGA Fifty Books for that year. Having 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

93. SIMS, George. **The Despain Papers.** Philadelphia: Holmes Publishing, 1992, octavo, boards in dust jacket. First Trade Edition. From the prospectus, "Jack Quinn, a

dealer in rare books and manuscripts, is asked by an American customer to discover what had happened to the papers of Gerald Despain, a fanatical anti-Semite and British traitor, who fled to Germany on the outbreak of war in September 1939 in order to join the Nazis. The papers had been sold in Marlow to a buyer who gave the name 'Mr. Principle'. This enquiry sets Quinn off on a picaresque quest in which he questions a highly successful art dealer, a devious auctioneer's clerk, the widow of a very wealthy Conservative MP and a much decorated British general. In part it is a journey back into the past, to the period of the 1930s when Despain was living in Kenya at a time it was said that the Wanhohi river ran with cocktails and 'Cocaine was taken like snuff in the Happy Valley.' As Quinn's enquiries continue three cold blooded murders take place, all connected, in an odd way with Gerald Despain. Quinn finds personal reasons for persisting with his quest, little

realizing that it may take him into danger." New. (7454) \$25.00



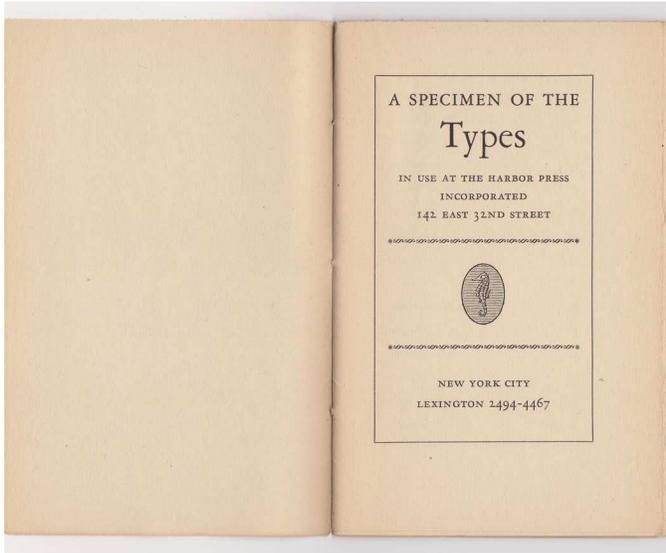
94. (STRAVINSKY, Igor). GOLDNER, Nancy. **The Stravinsky Festival of the New York City Ballet.** New York: The Eakins Press, (1973), oblong octavo, original red cloth stamped in gilt on front cover and spine, in original plastic dust wrapper. (304)pp. First Edition. review copy. With photographs by Martha Swope and others. "This thoroughly novel, urbane, and entertaining text is a fitting memorial to the historic, week-long, 1972 Stravinsky Festival, celebrated by the New York City Ballet on the 90th anniversary of the composer's birth. In seven evenings, thirty-one ballets (twenty-one made for the occasion) were presented—an incredible feat, well worth chronicling. Goldner does that superbly and clearly" —Choice. Printed by the Stinehour Press. Advance Review copy from the publisher, with printed slip laid in. A very fine, clean copy. (27463) \$75.00

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

96. (SYMONS, Arthur). BECKSON, Karl, (editor). **The Memoirs of Arthur Symons. Life and Art in the 1890s.** University Park: Pennsylvania State University, (1977), octavo, cloth in dust jacket. (x), 284pp. First Edition. In the introduction Beckson quotes Yeats as finding Symons someone with a talent for "slipping as it were into the mind of another", acknowledging that his own "thought gained in richness and clearness from his sympathy." A collection of Symons' writings on the authors of his time with an opening chapter, "Prelude to a Life" and a closing chapter, "Mental Collapse in Italy." With extensive Notes and an Index. Spine of jacket faded, else near fine. (3716) \$35.00

97. THOMPSON, Lawrence S. **Notes on Bibliokleptomania.** New York: New York Public Library, 1944, small quarto, printed paper wrappers. 40pp., stapled. First Separate Edition. A history of book larceny which was originally published in "The Bulletin of The New York Public Library." A fine, clean copy. (27480) \$25.00

98. (TYPE SPECIMEN BOOK). **Garamond. Die zeitlos schone 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



99. (TYPE SPECIMEN BOOK - HARBOR PRESS). **A Specimen of the Types in Use at the Harbor Press Incorporated 142 East 32nd Street.** New York: (Harbor Press), no date [circa 1927], duodecimo, black wrappers, sewn. 30 pp. First Edition. Contains examples of Caslon, Garamond, Goudy Open, Forum, Lutetia and more in use by this much admired printer and publisher of fine books active from 1925 to 1938. Roland Wood, Elizabeth Wood and John S. Fass (Fass later printing as The Hammer Creek Press) designed and printed books for The Limited Editions Club, The Grolier Club, The Typophiles and interesting vanity press titles. The printed cover label is lacking and the edges of the wrappers have minor chipping, wrappers detached at spine fold. Very scarce. (27557) \$350.00

100. (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

101. (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

102. (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

103. (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. Dwiggins taped to back pastedown. (27950) \$45.00
104. (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
105. (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
106. (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
107. (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
108. (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) \$85.00
109. (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

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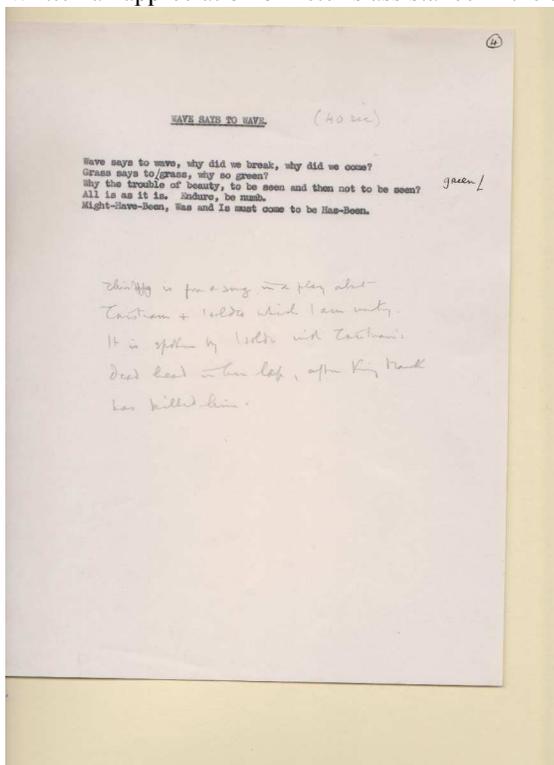
110. VERVLIET, Hendrik D. L. **Granjon's Flowers: An Enquiry into Granjon's, Giolito's, and de Tournes' Ornaments, 1542-1586.** New Castle, DE: Oak Knoll Press, 2016, quarto, cloth in dust jacket. 248 pp. First Edition. Robert Granjon (1513-1590) was a younger contemporary of Claude Garamont (c.1510-1561) 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

111. 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

112. WHITE, T. H. "**Wave Says To Wave.**" Carbon typescript with an ink manuscript correction in White's hand and a six line pencil note by White that this poem "...is for a song in a play about Tristram & Isolde which I am writing..." He notes that this can be sung in 40 seconds. On 8" x 10" paper which is tipped onto an acid free board 11" x 13". There is a grey paper cover with "Wave Says To Wave" set in type. This cover has some mild folds along the fore-edge. (23047) \$750.00

113. (YEATS, William Butler). GATCH, Milton McC. **The Yeats Family and the Book, ca. 1900.** New York: The Grolier Club, 2000, octavo, linen-backed boards. 82pp., 11 plates. First Edition, Limited to 250 numbered copies. Catalogue of an exhibition of the author's extensive collection of works by W. B. Yeats, his father John Butler Yeats, his sisters Lily and Lolly, and his brother, Jack. The materials



displayed encompassed not only the expected first editions but also periodicals, anthologies, edited volumes, prints, and textiles. Particular attention is paid throughout to publishing history. The text and binding of the book designed by Jerry Kelly. Printed at the Stinehour Press. Small, faint pea-size spot on front cover, ISBN barcode label on back cover. (13289) \$95.00

114. 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

115. (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