



OAK KNOLL

CALIFORNIA

*Virtual*

BOOK FAIR

2021



Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow, making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of over 25,000 titles. We specialize in books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography, and writing & calligraphy— plus type specimens, fine press books, miniature books, and Delaware history.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 22 countries) and the Antiquarian Booksellers Association of America (ABAA — over 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Oak Knoll's founder, Bob Fleck, was a proponent of the ethical principles embodied by ILAB & the ABAA. He held leadership roles in both organizations and was a past president of both the ABAA and ILAB. His son, Rob, Antiquarian Director of Oak Knoll, is an active member of both organizations.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors. The shop is located in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are situated close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum, and Longwood Gardens. The Oak Knoll store front is unfortunately closed to the public at this time due to the COVID-19 pandemic. However, all of our inventory is available on our website, and we look forward to welcoming customers back into our store soon.

Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.

**Order on our website at [www.oakknoll.com](http://www.oakknoll.com), by phone at 800-996-2556, by fax at 302-328-7274, or by email at [orders@oakknoll.com](mailto:orders@oakknoll.com).**

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For US orders, please add \$7.50 for the first volume and \$1.00 for each additional volume. We ship US orders via USPS media mail unless otherwise instructed. For all orders outside of the United States, shipping costs will be based on weight. Special delivery services are available at extra charge. We accept payment by Visa, MasterCard, American Express, Discover, and PayPal; wire transfers in US dollars; and checks in US dollars drawn on a US bank. Proforma invoices are sent for all prepaid and non-established accounts. Your order will be shipped within three business days.

# TYPOGRAPHICAL ANTIQUITIES: OR AN HISTORICAL ACCOUNT OF THE ORIGIN AND PROGRESS OF PRINTING IN GREAT BRITAIN AND IRELAND

CONTAINING MEMOIRS OF OUR ANCIENT PRINTERS, AND A REGISTER OF BOOKS  
PRINTED BY THEM FROM THE YEAR 1471 TO THE YEAR 1500

Considerably augmented, both in the Memoirs and Number of Books by William Herbert  
by Joseph Ames

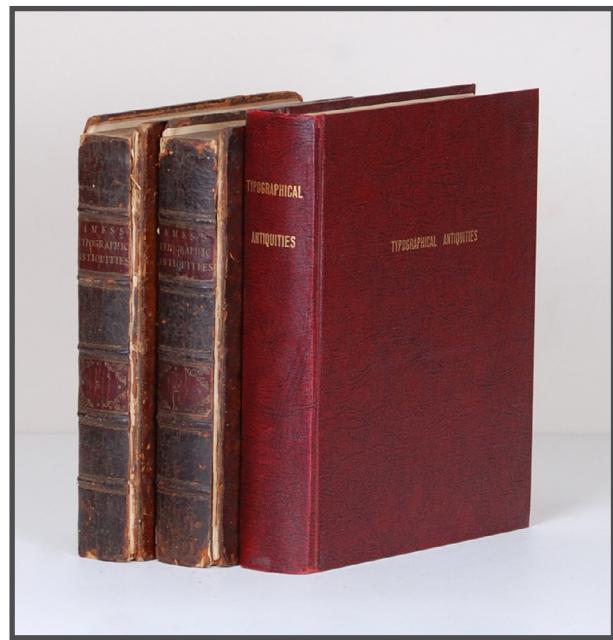
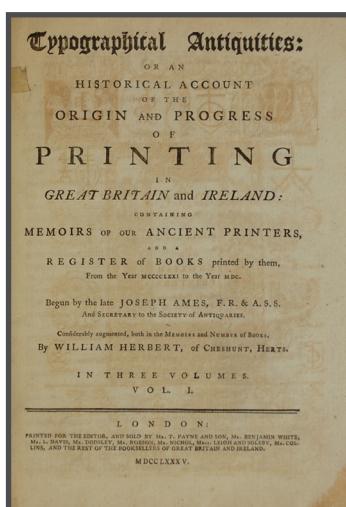
Printed for the Editor [sic] William Herbert: London, 1785-1790; 3 volumes, thick 4to., Vol I is modern cloth, Vol II and III are contemporary calf with gilt on spine, five raised bands; frontis., ii], [i]-iv,xliv, [i blank], 684, [2 blanks], [1 index], [1 blank]; [ii], 685-1308, [2 index]; [ii], 1309-1875, [1] pages.

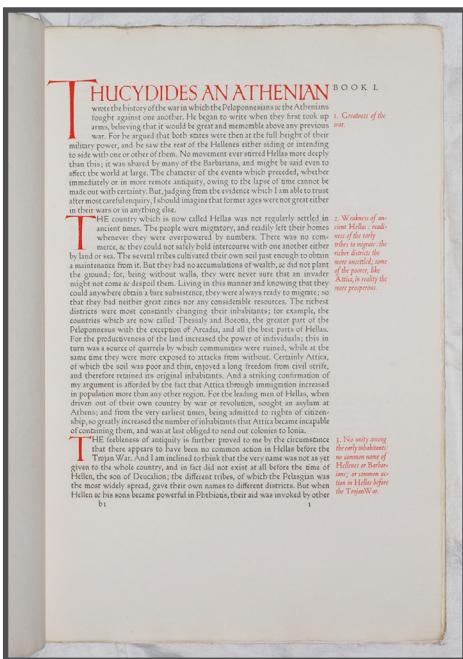
Herbert's continuation and revision of Ames' celebrated 'Typographical Antiquities', which was first published in 1749. A result of years of research, this is a mammoth compilation of biographical information on early British and Irish printers with a annotated chronological bibliography of their books. The first volume includes a mezzotint portrait of Ames and extensive sections on William Caxton and Wynken de Worde. The third volume, in addition to special sections addressing the history of printing in York, Oxford, and Cambridge, includes a general history of printing in England. Illustrated and indexed. Each volume worn at head of spine. Some foxing, but altogether a very well-preserved copy of all three volumes of this important work. Unfortunately this set is lacking the list of subscribers in Volume I.

Volume I is bound in a modern cloth binding with gilt on cover and spine. Volumes II and III are bound in contemporary calf with five raised bands. Volume I has a water stain that affects some of the pages at the beginning of the volume. Volume II and III have both the front and rear hinges cracked, with some moderate shelf-wear.

Provenance: Volume II and III have the bookplate from D.B. Updike's Merrymount Press. [Book # 30692].

\$500

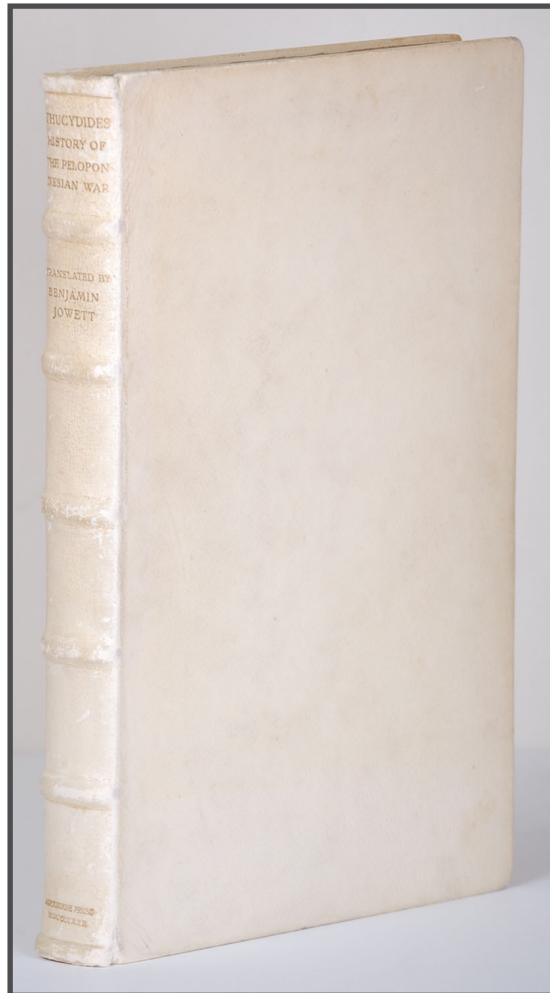




## HISTORY OF THE PELOPONNESIAN WAR

by Thucydides

The Ashendene Press: Shelly House, Chelsea, 1930; folio, full white pigskin with seven raised bands; (ii), 363+(1) pages.



Printed in an edition limited to 260 copies by St. John

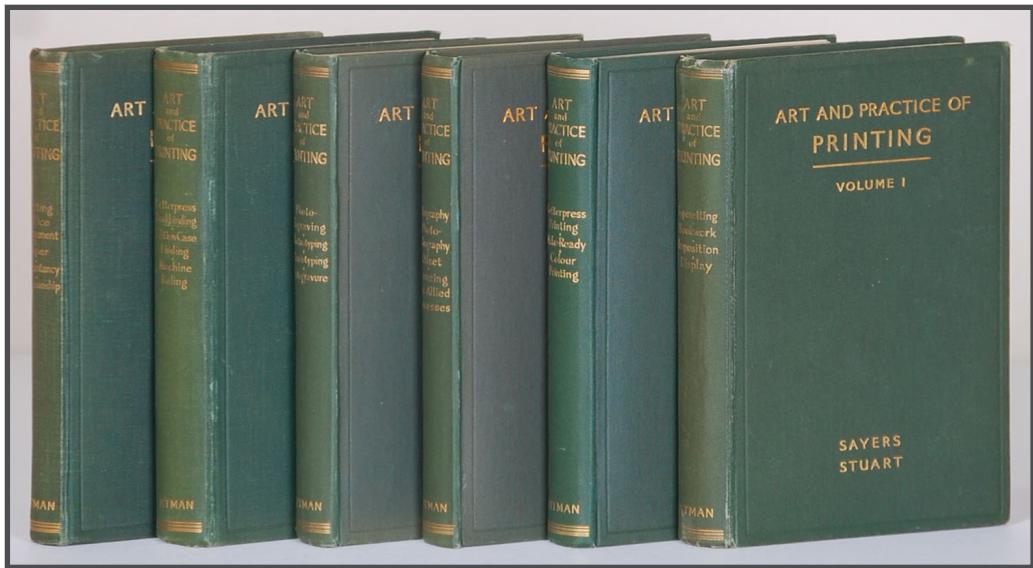
Hornby at the Ashendene Press. (Hornby, no.37; Franklin, pp.170-173). Spine showing only the slightest hint of age darkening. Tips slightly bent. An absolutely beautiful copy. Provenance: Duschnes label at foot of rear pastedown near the gutter.

Translated from the original Greek by Benjamin Jowett. The last folio format book printed by the Ashendene Press, *Thucydides' History of the Peloponnesian War* is both a triumphantly imaginative work and one that begins a series of operatic death knells for St. John Hornby's "hobby of [his] leisure hours," (Franklin, Ashendene Press, 171).

Using four different typographic sources, the design once again demonstrates Hornby's great skill in typography and his penchant for printing books in which he could be creative with the format, including the elaborate marginalia. This aspect has been, quite rightly, acknowledged as adding additional interest to this volume. Hornby himself states that the majority of the typography is in black Ptolemy type, with the abundant red side-notes printed in Blado Italic, and the three-line red initials beginning each chapter and the opening lines of each of the eight books from the alphabet designed by Eric Gill for "Utopia." These elements have been described as being done by Graily Hewitt with "habitual finesse". Hornby himself admitted that the character of the side notes was unique, even within his own oeuvre: "This is the first time since my third book issued in 1896 that I have used for side or shoulder notes a type other than that of the book itself." Like the copies at the Bridwell Library at Southern Methodist University, "the printer's mark at the end is imperfectly black," (Franklin, Ashendene Press, 171-172).

[Book #134918]

\$3,500



## THE ART AND PRACTICE OF PRINTING

### A WORK IN SIX VOLUMES

edited by Wm. Atkins

Sir Isaac Pitman & Sons: London, 1932-1933; 6 volumes, 8vo., cloth; xii, 285, (7); vii, 267, (5); viii, 280, (4); vii, 274, (10); vii+(i), 320, (8); vii, 215, (5) pages.

Complete set of the first edition. Composed of six volumes on different facets of the printing business. Includes essays by A.G. Sayer, Joseph Stuart, J.A. Place, E. Clunes, N. Montague, T.S. Barber and John Mason and T.G. Bergin. Volume four is devoted to lithograph and volume five to bookbinding. Light shelf-wear, else near fine. [Book # 11519]

\$75

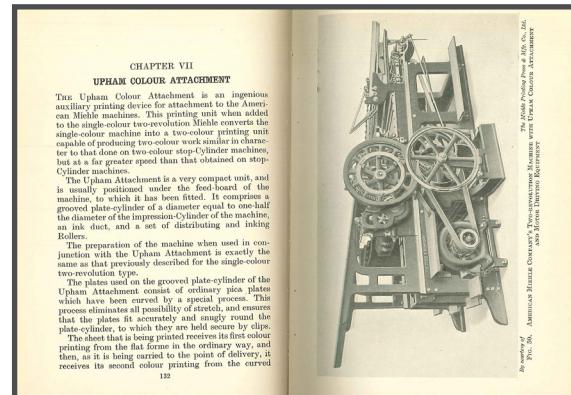
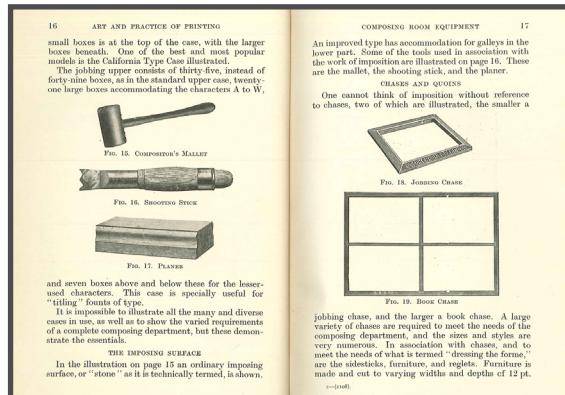


Fig. 20. AMERICAN MIEHLE COMPANY'S TWO-COLOR UNIT ATTACHED TO THE CYLINDER MACHINE. COURTESY OF UPMAN ATTACHMENT COMPANY.

# PAPER AND TYPE

## BIBLIOGRAPHICAL ESSAYS

by John Bidwell

Bibliographical Society of the University of Virginia:  
Charlottesville, 2019; 8.5 x 11 inches, hardcover with dust  
jacket; xiv, 383 pages.

These essays are mainly about book production in England and America during the Industrial Revolution. Some touch on topics earlier and later, but they too tend toward the manufacturing sector and deal with the same tools of the trade: paper and type. The first section surveys recent scholarship in paper history and contains recommendations for further study. Two essays advocate a greater emphasis on the business side of printing and publishing, and the interdependence of merchants and manufacturers and their aspirations, incentives, and constraints are recurring themes.

The essays in the second and third sections describe developments in the paper trade with special reference to letterpress printing. American paper mills first gained a foothold after printers and publishers rose up against the Stamp Act and other British regulations. In England the Fourdrinier papermaking machine has been given

credit for the formation of a mass-reading public, although its economic effects are not so easy to explain. Mechanization drove most of the vat mills out of business, yet several survived, and some even prospered.

Several essays touch on the type designs of John Baskerville, whose neoclassical masterpiece, the Virgil of 1757, is a prime example of stylistic influences of printing on paper.

The volume concludes with two case studies, each tracing the history of a single publication, building on previous arguments about the interdependence of the book trades. [Book #133725]

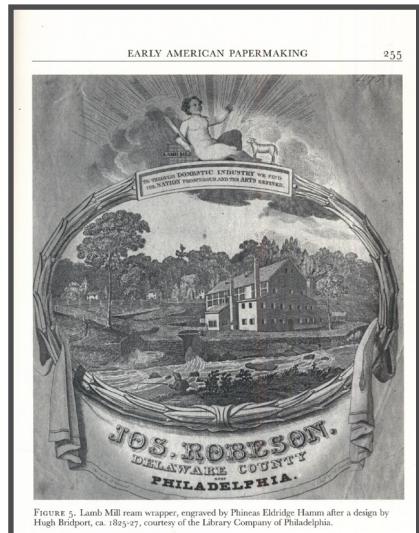
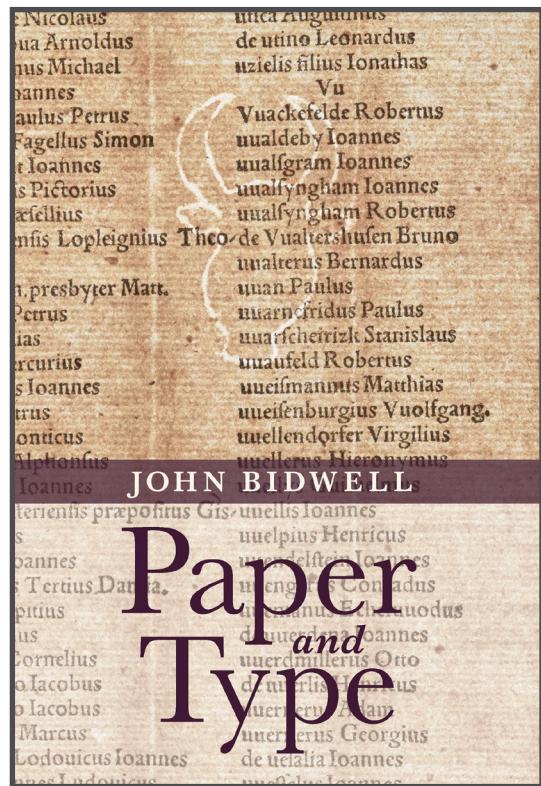


FIGURE 5. Lamb Mill ream wrapper, engraved by Phineas Eldridge Hamm after a design by Hugh Bridport, ca. 1825-27, courtesy of the Library Company of Philadelphia.

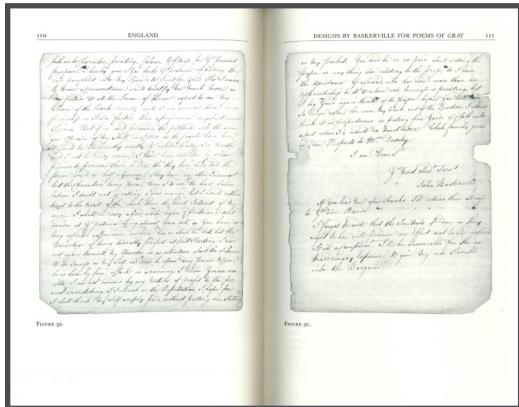
\$55

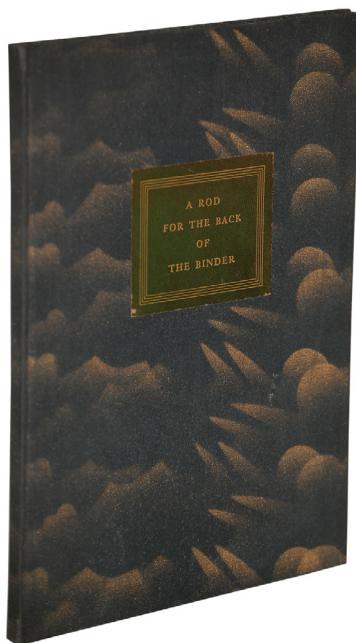
John Bidwell is Curatorial Chair and Astor Curator of Printed Books and Bindings at the Morgan Library & Museum. He has written essays, articles, and monographs on the history of printing and paper in England, France, and America.



*"As would be expected from a volume from this particular publisher the study of paper is not an end in itself, but is closely related to its use in the printed book and its importance as bibliographical evidence... the production standards are of the very highest order. From my sampling the index does not miss a thing."*

- Robert Laurie, Journal of the Edinburgh  
Bibliographical Society



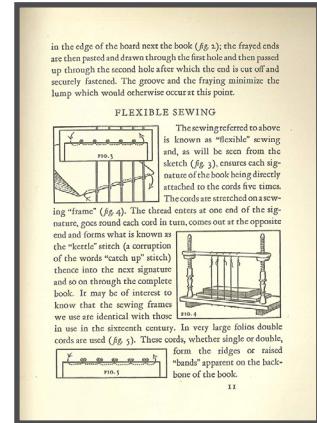


## A ROD FOR THE BACK OF THE BINDER, SOME CONSIDERATIONS OF BINDING WITH REFERENCE TO THE IDEALS OF THE LAKESIDE PRESS

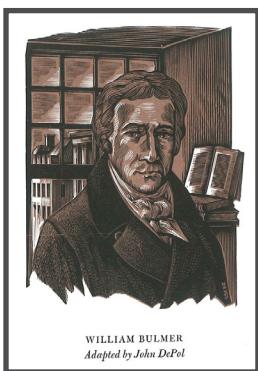
The Lakeside Press: Chicago, 1928;  
4to., cloth, leather cover label; 32  
pages.

With 16 plates and 29 figures in the  
text. [Book # 5938]

\$17.50



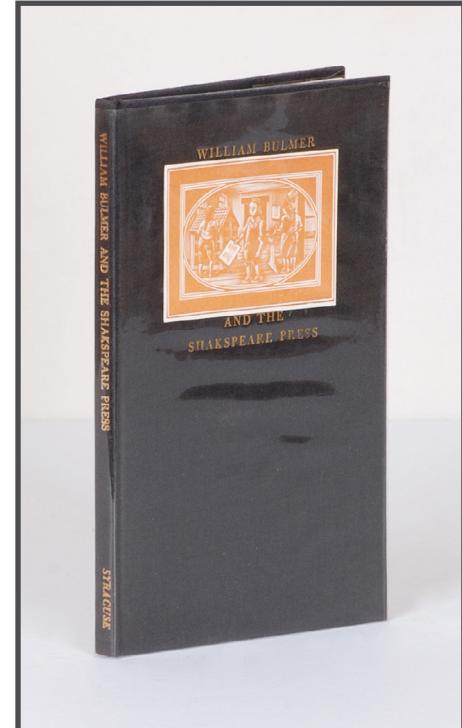
**WILLIAM BULMER AND THE SHAKESPEARE PRESS**  
A BIOGRAPHY OF WILLIAM BULMER FROM A DICTIONARY OF PRINTERS AND PRINTING BY C. H. TIMPERLEY, LONDON, 1839  
by Laurance B. Siegfried



Syracuse Univ. Press: Syracuse, 1957;  
12mo., black cloth; iv, 36 pages.

With an introductory note on the Bulmer-Martin types by Laurance B. Siegfried.  
With illustrations by John DePol. Loosely inserted in a commemorative bookplate of William Sihler. [Book # 950]

\$10



CATALOGUE OF THE COTSEN CHILDREN'S LIBRARY:  
THE PRE-1801 IMPRINTS, (VOLS. I & II)

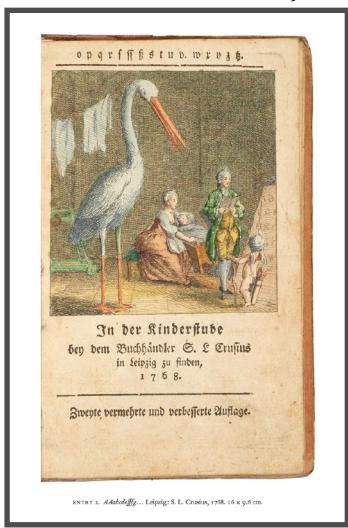
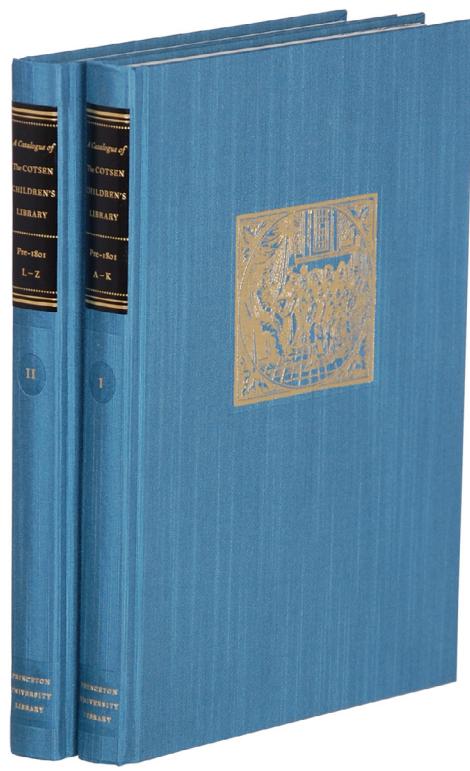
Princeton University Library: Princeton, 2020; 2 volumes, 9.4 x 12.6 inches, blue Japanese cloth with gilt-stamping, spine labels; 2 vols: xli, 258; xxxvii, 2, [260] pages. ISBN 0878110623.

In fall 1996, the Cotsen staff began compiling a multi-volume book catalogue of the research collection, with support from the Department of Rare Books and Special Collections and the Technical Services Department of the Princeton University Library.

With the publication in 2020 of The Pre-1801 volumes I (A-K) and II (L-Z), the project now covers publications from the earliest books through the 20th century.

Preceded by those for the Twentieth Century (12,403 entries) and the Nineteenth Century (6,370 entries), these final descriptive volumes cover 1,309 entries for books printed between the sixteenth and eighteenth centuries. In these volumes one will encounter detailed descriptions of children's books produced during the decades leading up to an intellectual culmination that was established by the end of the 18th century: that is, the idea of the children's book as one designed for "instruction and delight."

“As one surveys the centuries of books included in these volumes, one notices a distinct pattern. About half the books are deliberately instructive—they were crafted to get across fundamentals in several realms of knowledge. ....



Running parallel with these instructive works, and making up the balance of material gathered here, are literary materials ranging from illustrated Bibles and compilations of fables down to scruffy, cheap, and singular editions of popular stories, many lingering and growing out of the fare of medieval romantic and chivalric literature.”  
(Preface)

Designed by Mark Argetsinger, and uniform in format of the preceding volumes, the volumes are lavishly illustrated with 345 illustrations in duotone and process color printed on Mohawk Superfine paper. The volumes are bound in blue Japanese cloth with the front covers stamped in gold, and with illustrated end-papers. [Book #134761]

\$125

*Also available...*

CATALOGUE OF THE COTSEN CHILDREN'S LIBRARY:  
THE TWENTIETH CENTURY (VOLS. I & II)

\$180, Book # 130129

CATALOGUE OF THE COTSEN CHILDREN'S LIBRARY:  
THE NINETEENTH CENTURY (VOLS I & II)

\$250, Book #133665

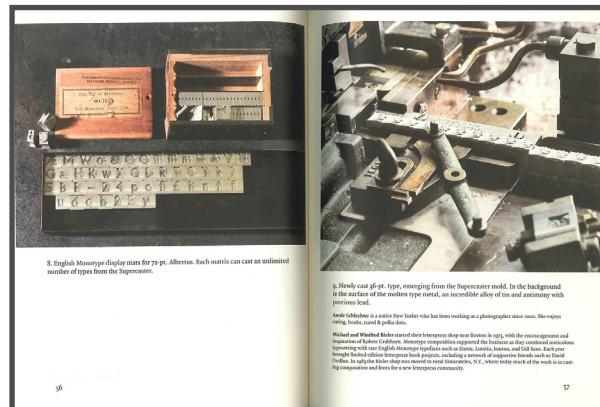
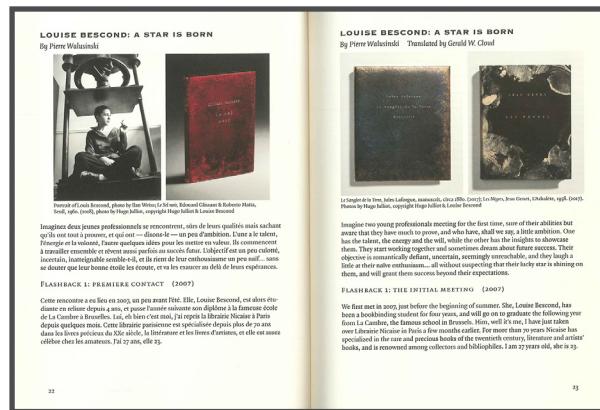
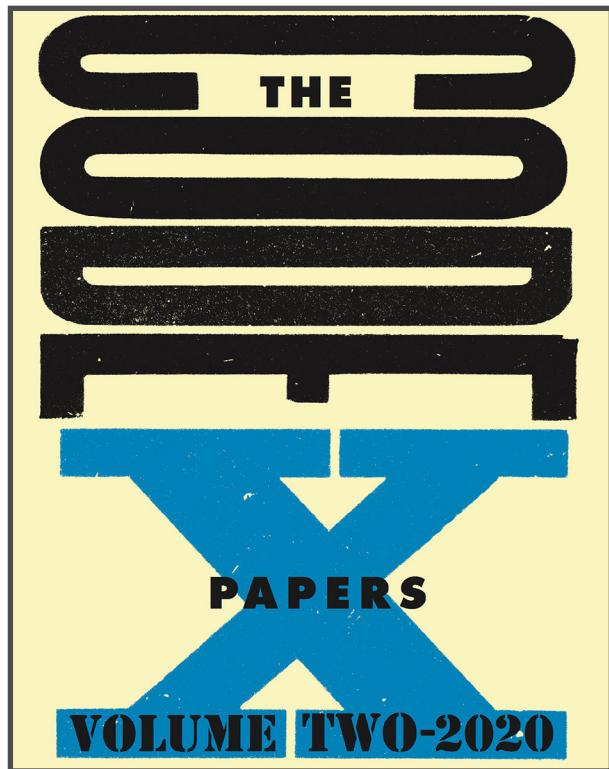


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The prince delivered three in the blue century by the very same day. Inscribed on front pasteword: *Marija Eliza Holley, December the 12, 1795* and on front free endpaper: *Marija Holley, Decr. 12th, 1795*. Inscribed on front pasteword: *Mary Nelson, 1865 [or] May 8th*. Inscription on front pasteword marked out in ink; pencil scribbles on front pasteword.

**115. AVEUIL, Louis de Bourgogne, Comte de. *La Chambre ovale, par modèles la couverte D\*\*\*.*** — **A Amsterdam:** Chez Estienne Roger, marchand libraire, MDCCCLX [1761]. 1 grs. (p. 11) 186 p., 12°, 21 [177-180 p.]; illus. (chromo), engrossing; 11 cm. (12mo). Series: *Coures de fleur* (Amsterdam, 1711); nos. 1-6.

notes written out in ink; pencil sketches on most pages and facing endpaper.  
CITATION: E37C, 1813195 (1795 ed.).  
BINDING: Plain paper-covered boards, from blackboard with title written in oval floral wreath; rebinded.  
COTSEN NO. 154995.

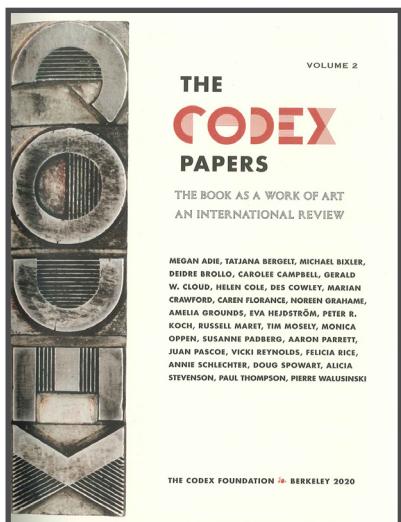


## THE CODEX PAPERS: VOLUME 2

edited by Gerald W. Cloud and Peter Rutledge Koch

The CODEX Foundation: Berkeley, CA, 2020; 6.75 x 8.5 inches, smythe sewn, letterpress printed wrapper; 144 pages.

This issue features reviews of books and exhibitions, a profile on the French bookbinder Louise Bescond, a photo essay on the Bixler Typefoundry, book shopping in Paris, an artists insights to her own process, a curators favorite artists books, and a booksellers perspective on book collecting.



With contributions from:

Megan Adie, Tatjana Bergelt, Michael Bixler, Deirdre Brollo, Carolee Campbell, Gerald Cloud, Helen Cole, Des Cowley, Marian Crawford, Caren Florance, Noreen Grahame, Amelia Grounds, Eva Hejdström, Peter R. Koch, Russell Maret, Tim Moseley, Monica Oppen, Susanne Padberg, Aaron Parrett, Juan Pascoe, Vicki Reynolds, Felicia Rice, Annie Schlechter, Doug Spowart, Alicia Stevenson, Paul Thompson, Pierre Walusinski [Book #134848]

\$75

Also available...

**THE CODEX PAPERS: VOLUME 1**  
\$75, Book #133738

*Winner of the Theodore Roosevelt Association Book Prize!*

## THEODORE ROOSEVELT:

### A DESCRIPTIVE BIBLIOGRAPHY

by Heather Cole and R.W.G. Vail

Oak Knoll Press: New Castle, Delaware, 2020; 7 x 10.375 inches, cloth with dust jacket; 320 pages plus 8-page color insert. ISBN 9781584563877.

Dedicated civil servant, decorated soldier, popular statesman, and beloved family man, Theodore Roosevelt (1858-1919) was also one of the most prolific American presidents. From an early age, he published articles, pamphlets, and monographs on a wide variety of topics, ranging from a naval history of the War of 1812 to a biography of Oliver Cromwell, from memoirs of time spent ranching in the Dakotas to an essay on Irish theater. His works became collectable during his lifetime, and were frequently repackaged and republished by those hoping to capitalize on the popular president's success.

This is the first complete descriptive bibliography of Roosevelt's works to be published. R.W.G. Vail (1890-1966) prepared an exhaustive bibliography in the early 1920s while serving as librarian for the Roosevelt Memorial Association (now the Theodore Roosevelt Association). His work, typewritten on 3,000 large note cards, came to Harvard's Houghton Library as part of the Theodore Roosevelt Collection, where it remained, hidden away for the past century. This bibliography reexamines and expands upon Vail's work, providing a detailed overview of Roosevelt's impressive publication list.

The bibliography includes seven sections: a descriptive bibliography of monographs and pamphlets; a list of articles published in periodicals; a list of collected works published in his lifetime; a list of separately published speeches; a list of translations of books published during his lifetime; and a series of appendices.

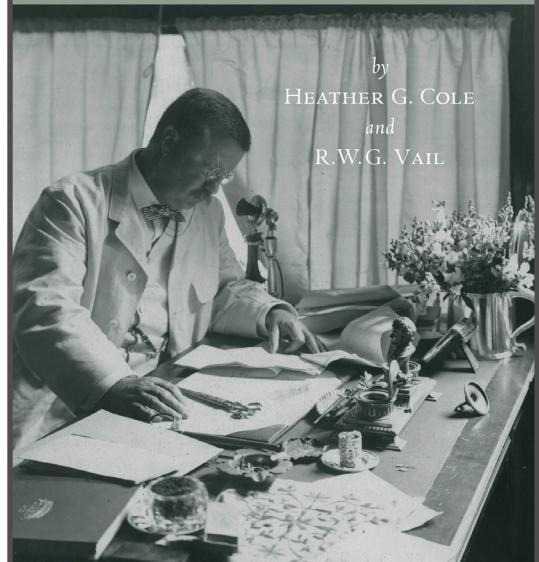
Heather Cole, former Curator of the Houghton Library's Theodore Roosevelt Collection, has edited and expanded on Vail's work, updating and adding to his research. She had

access to the same collection Vail used to compose his bibliography, as well as numerous additional copies of each of Roosevelt's works to use for comparison. She also examined

Roosevelt's copies of his works at Sagamore Hill National Historic Site, as well as other examples held in private collections and libraries. The collection at Harvard includes correspondence with publishers, manuscripts, and other resources.

Publication has been supported by a grant from the Houghton Library, Harvard University. [Book #133472]

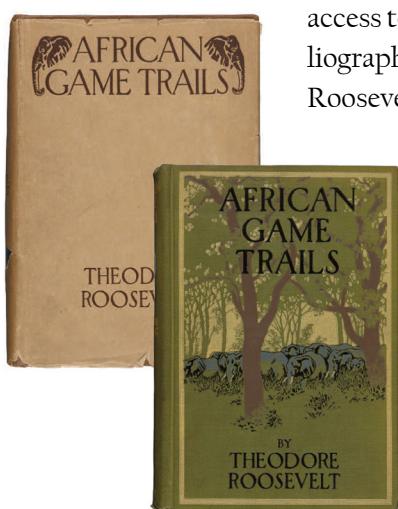
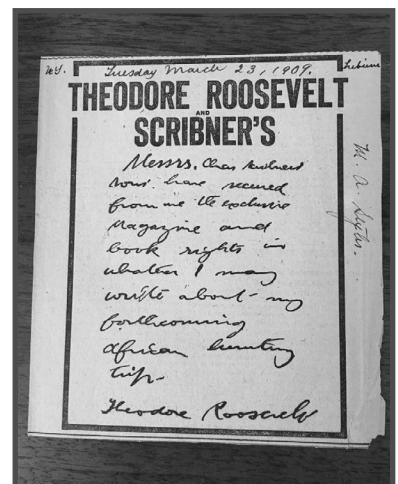
## Theodore Roosevelt: A Descriptive Bibliography



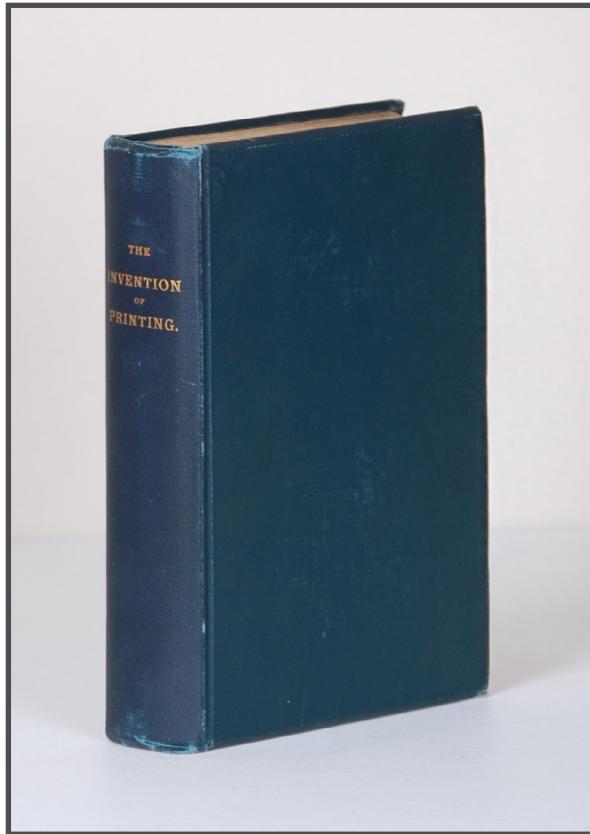
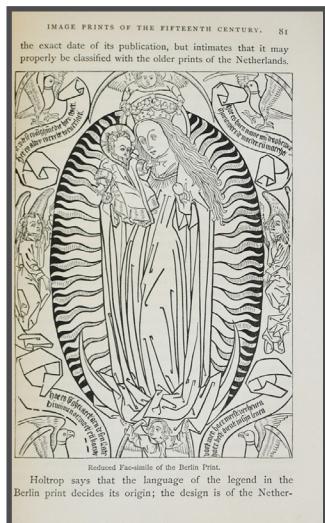
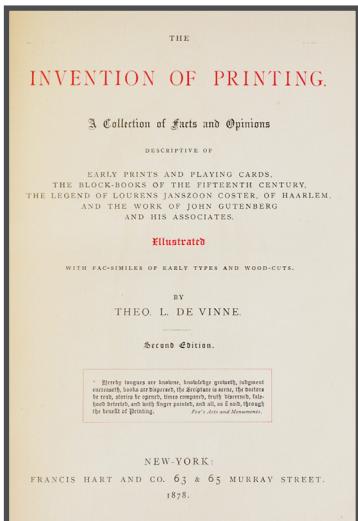
by  
HEATHER G. COLE  
and  
R.W.G. VAIL

*"It is not hyperbole to state that this is one of the most valuable and important works of TR scholarship to be published in many years."*

- Gregory A. Wynn, Vice President,  
Theodore Roosevelt Association



\$75



## THE INVENTION OF PRINTING

A COLLECTION OF FACTS AND OPINIONS DESCRIPTIVE OF EARLY PRINTS AND PLAYING CARDS, THE BLOCK-BOOKS OF THE FIFTEENTH CENTURY, THE LEGEND OF LOURENS JANSZOON COSTER, OF HAARLEM AND THE WORK OF JOHN GUTENBERG AND HIS ASSOCIATES

by Theodore Low De Vinne

Francis Hart and Co.: New York, 1878; thick 8vo., original cloth; (viii), 557 pages.

Second edition. (Bigmore & Wyman I, 167). Illustrated with many facsimiles of early types and woodcuts. Some of the illustrations are in color. A very important book in the study of early printing. Near fine with a small stain at the top of the front cover near the head of the spine. Minor rubbing to head and tail of spine. Very nice copy.  
[Book # 64607]

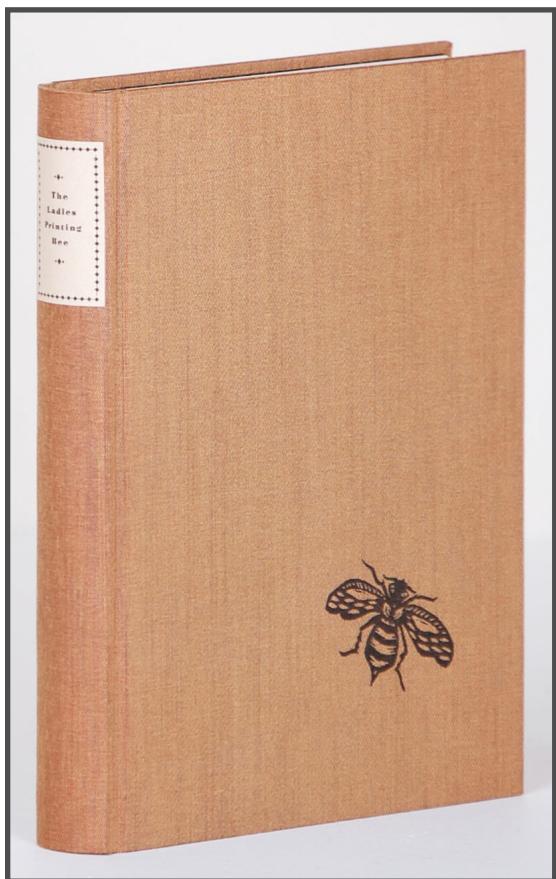
\$200

# THE LADIES PRINTING BEE

AN ANTHOLOGY OF THIRTY-NINE LETTERPRESS PRINTERS ADDRESSING THE SUBJECT OF WOMEN'S WORK

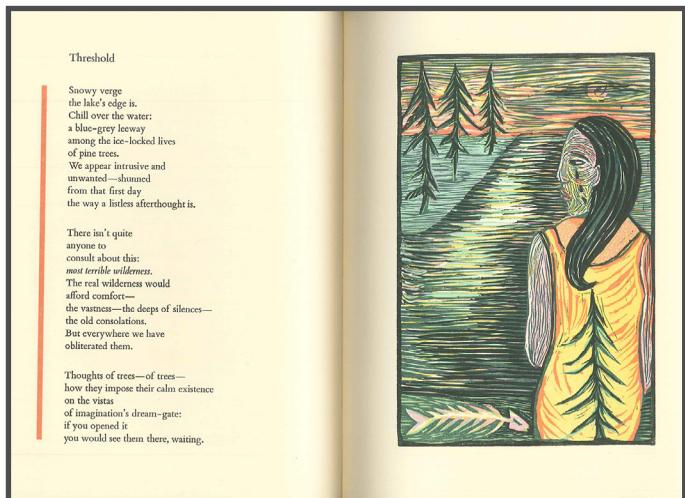
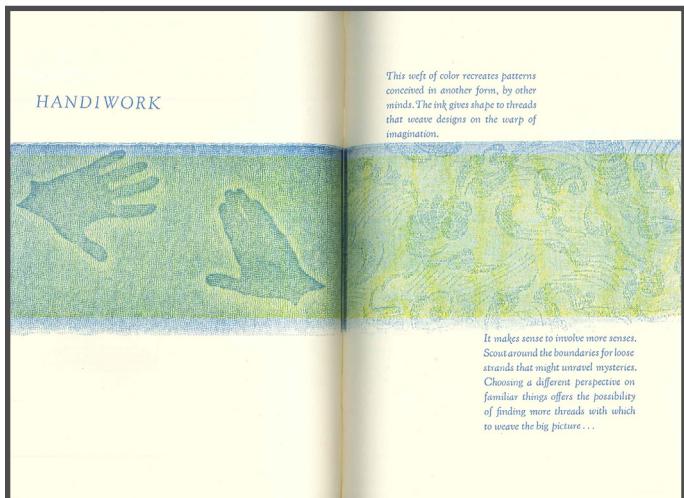
compiled by Jules Remedios Faye

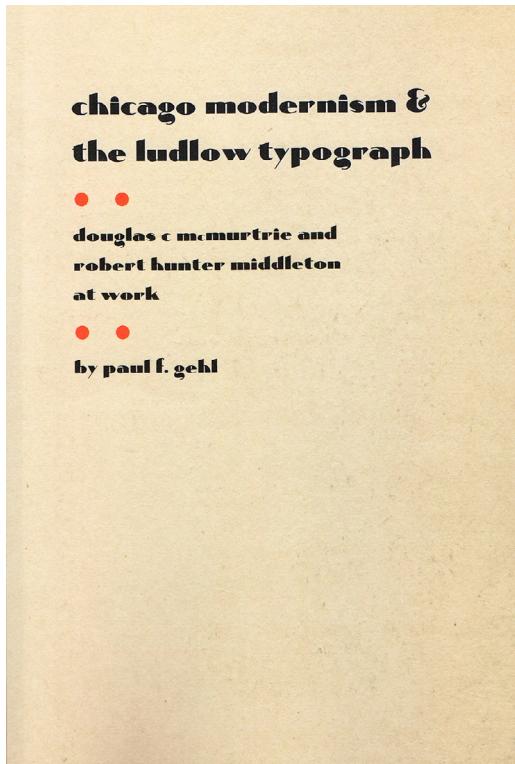
Street of Crocodiles Printery: N.P., 1995; small 8vo., full cloth with paper title label on spine; 40, (204) pages.



Printed in an edition limited to 195 copies. An introduction by Sandra Kroupa. This project was sparked by Faye's exploration on how and why women became printers and the obstacles they overcame on their journey to this end in the late nineteenth-century. In an effort to rectify the unbalanced representation of women in the study of printers, Faye sent out an open invitation for samples to be included in this seminole publication. This book includes samples from 39 lady printers. The collection represents not only a broad range of experience and types of presses used, it also contains work from women who print for different purposes - as a hobby, to create art pieces, to engage job work and as fine press publishers. The introduction by Kroupa traces the history of women printers from the seventeenth century on. Special attention is paid to interpreting the work of the contemporary printers represented in this collection. Text and images printed in many colors on a variety of papers. Several samples signed by the printer. Title page printed in red and black. Bound in Japanese cloth by Jules Remedios Faye. An eccentric, fascinating and, above all, unique collection. [Book # 78686]

\$1,500





## CHICAGO MODERNISM AND THE LUDLOW TYPOGRAPH

DOUGLAS C MCMURTRIE AND ROBERT HUNTER MIDDLETON AT WORK  
by Paul F. Gehl

Opifex: Australia, 2020; 6 x 9 inches, paperback; 144 pages.  
ISBN 9780648680710.

*"At the core of Gehl's fascinating account of a most improbable yet successful typographic partnership is America's tentative steps toward Modernism at a time when revivalism remained prevalent and the modern spirit was considered to be culturally of dubious intent. Gehl chronicles in engrossing detail and with admirable clarity the subversive energies of McMurtrie..., and Middleton."* - David Jury

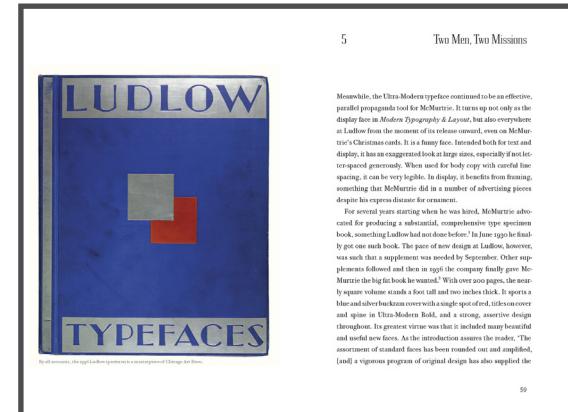
*"In the community of design historians, no one knows more about Douglas McMurtrie and Robert Middleton than Paul Gehl. This account demonstrates his unequalled knowledge of those who have contributed to Chicago's unique design history."* - Jack Weiss

This is the first book to provide a narrative account of type design in Chicago during the years 1925-50, when American typographers and graphic artists confronted the arrival of European modernism. Robert Hunter Middleton and Douglas McMurtrie were prominent in the period and spoke for Chicago in the national debates. Neither man was a Chicago native yet both worked for the Ludlow Typograph Co., a manufacturer of type setting machinery. As Paul Gehl examines their years of working side by side, it becomes clear that differing experiences of the city and its design world created two different modernisms that can be traced in the beautiful types on which they collaborated, Middleton as artist and McMurtrie as promotional man extraordinary. Gehl shows how the new typography championed loudly by McMurtrie and practised quietly by Middleton took root in Chicago a decade before the arrival of the New Bauhaus, usually described as the singular turning point in Chicago design history. The Bauhaus Boys, as Chicagoans called them, introduced new ideas, but the seeds of their success were sown in the work of Ludlow's two modernist pioneers.

The narrative is illustrated with more than fifty images, the most extensive documentation of Ludlow's specimens and promotional material ever to appear in one volume, some of it never before reproduced. Foreword by Robert McCamant.

Available in New Zealand and Australia from Opifex. For more on the publisher, visit <https://www.opifex.com.au>. [Book # 135039]

\$45



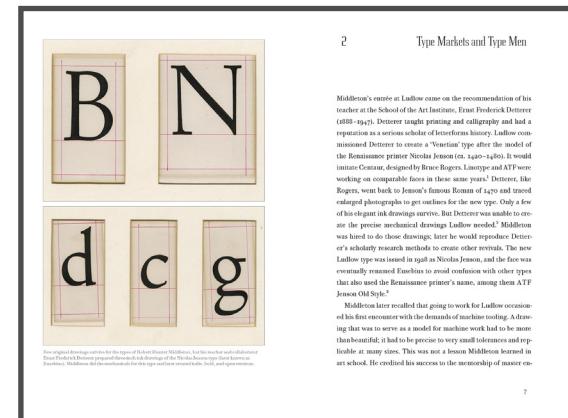
5

Two Men, Two Missions

Meanwhile, the Ultra-Modern typeface continued to be an effective, parallel propaganda tool for McMurtrie. It turns up not only as the display face in *Modern Typography & Layout*, but also elsewhere at Ludlow. In addition to the specimen book itself, even on McMurtrie's Christmas cards. It is a funny face. Intended both for text and display, it has an exaggerated look at large sizes, especially if not letter-spaced generously. When used for body copy with a fixed line spacing, it can be very logical. In display, it benefits from finials, something that McMurtrie did in a number of advertising pieces designed for the firm's clients.

For several years starting when he was hired, McMurtrie advocated for producing a substantial, competitive type specimen book, something Ludlow had not done before.<sup>1</sup> In 1930, he finally got one such book. The pace of new design at Ludlow, however, was such that the book was quickly superseded. Other typefamilies followed and then in 1937 the company finally gave McMurtrie the big book he wanted.<sup>2</sup> With over 200 pages, the nearly square volume stands a foot tall and one and a half inches thick. It sports a silver and blue back cover with a single spot of red, title on cover and spine. In the front cover, the book is bound in maroon cloth through the spine. Its greatest claim to fame included many beautiful and useful new faces. At the introduction assures the reader: "The assortment of standard faces has been rounded out and amplified, [and] a vigorous program of original design has also been

59



2

Type Markets and Type Men

Middleton's entry at Ludlow came on the recommendation of his teacher at the School of the Art Institute, Ernest Frederic Detterer (1880-1947). Detterer taught printing and calligraphy and had a reputation as a serious scholar of letterforms history. Ludlow commissioned Detterer to create a "Venetian" type after the model of the Renaissance lettering of Francesco di Giorgio Martini and his student Cesare, designed by Bruno Rogers, Linotype, and ATF were working on comparable faces in these same years.<sup>3</sup> Detterer, like Rogers, went back to Jensen's famous *Roman* of 1497 and traced enlarged photographs to get outlines for the new type. Only a few of Detterer's ink drawings survive, but they are enough to imagine the pen-and-ink drawings Ludlow needed. Middleton was hired to do those drawings, later he would reproduce Detterer's scholarly research methods to create other revivals. The new Ludlow type was issued in 1938 as Noctis Jensen, and the face was eventually renamed *Flanders* to avoid confusion with other types that also bore the Renaissance printer's name, among them ATF's *Jan van Olden Style*.<sup>4</sup>

Middleton later recalled that going to work for Ludlow occasioned his first encounter with the demand of machine tooling. A drawing that was to serve as a model for machine tools had to be more than a sketch. It had to be a technical drawing that could be reproducible at many sizes. This was not a lesson Middleton learned in art school. He credits his success to the membership of an

# THE VANDERCOOK BOOK

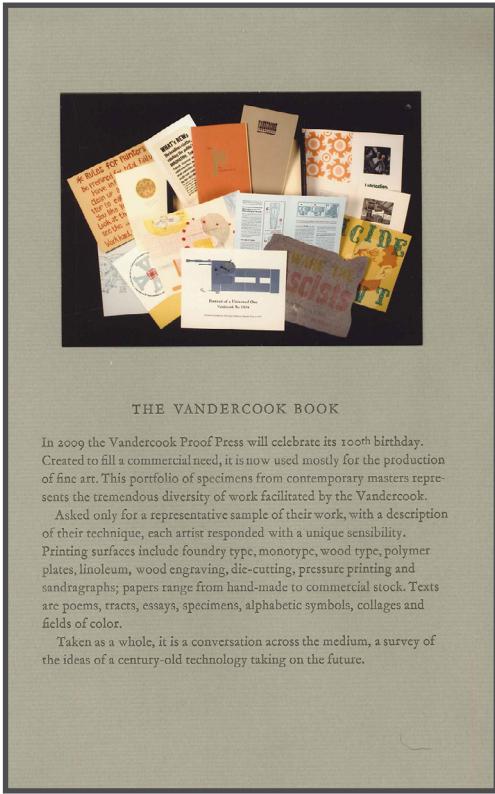
## A PORTFOLIO OF SPECIMENS FROM CONTEMPORARY MASTERS

by Roni Gross and Barbara Henry

Roni Gross and Barbara Henry: New York, 2009; large 8vo., clamshell case, broadsides.

One of 100 sets. In celebration of its 100-year anniversary, this book is devoted to the Vandercook, one of the most used printing presses. The book is divided into three parts: 1. a bound collection of six essays on "The Joy of Vandercooking" by Barbara Henry, Henry Morris, Paul Moxon, Fritz Klinke, Michael Peich, and Perry Tymeson, bound in coptic style; 2. Thirty actual examples of printing using the Vandercook, ranging from monotype to wood-engravings with text a collaboration of poems, colors, and loose type specimens; 3. Five letterpress printing manuals for the use of students. All loosely inserted in clamshell box. [Book # 101029]

\$1,700



**THE VANDERCOOK BOOK**

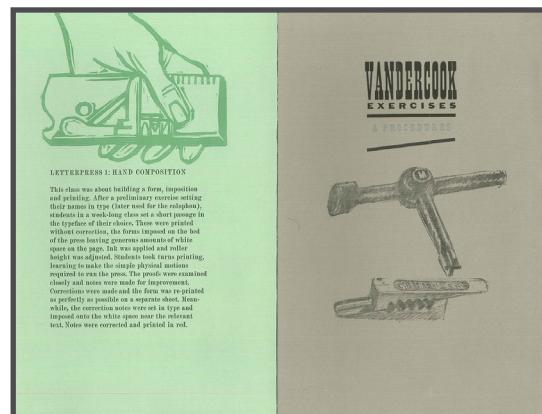
In 2009 the Vandercook Proof Press will celebrate its 100th birthday. Created to fill a commercial need, it is now used mostly for the production of fine art. This portfolio of specimens from contemporary masters represents the tremendous diversity of work facilitated by the Vandercook.

Asked only for a representative sample of their work, with a description of their technique, each artist responded with a unique sensibility. Printing surfaces include foundry type, monotype, wood type, polymer plates, linoleum, wood engraving, die-cutting, pressure printing and sandgraphics; papers range from hand-made to commercial stock. Texts are poems, tracts, essays, specimens, alphabetic symbols, collages and fields of color.

Taken as a whole, it is a conversation across the medium, a survey of the ideas of a century-old technology taking on the future.

\* RULES FOR PRINTERS

Be prepared for total failure.  
Have infinite Patience.  
Clean up after Yourself!  
Stop to eat and sleep because  
You like Your fingers.  
Look at the big Picture and  
see the detail.  
**HAVE**  
Work hard, make mistakes, **FUN!**



# TYPOGRAPHIA

AN HISTORICAL SKETCH OF THE ORIGIN AND PROGRESS ILLUSTRATED BY ENGRAVINGS, BIOGRAPHICAL NOTICES, AND PORTRAITS  
by Thomas C. Hansard

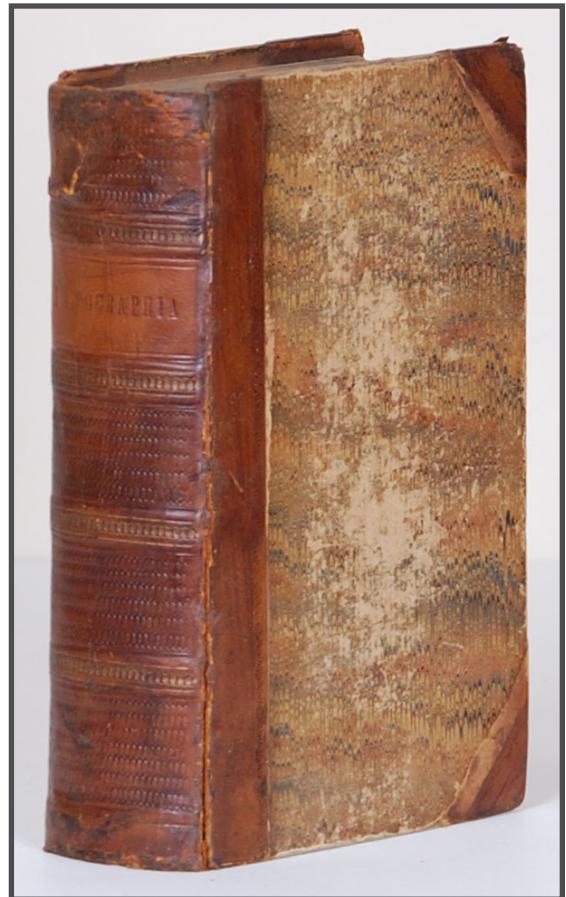
Baldwin: London, 1825; 8vo., contemporary half leather over marbled paper-covered boards, all edges marbled; frontispiece, (x), xvi, 939, (29), (2) pages.

First edition. (Bigmore & Wyman I, 301 with a four page description of this classic book on printing). With an historical introduction as part I covering the invention of printing, paper-making, history of bookselling and typefounding; Part II has information on the practical aspects of printing, including printing machinery, stereotype printing, lithography, decorative printing, etc. Bound in at the end are four leaves which serve as advertising for the Thomas Martin & Co. printing ink producer.

THE HISTORICAL SKETCH  
OF  
THE ORIGIN AND PROGRESS OF  
THE ART OF PRINTING;  
WITH  
PRACTICAL DIRECTIONS FOR CONDUCTING  
EVERY DEPARTMENT IN AN OFFICE;  
WITH A DESCRIPTION OF  
STEREOTYPE AND LITHOGRAPHY.  
ILLUSTRATED BY  
Engravings, Biographical Notices, and Portraits.  
BY T. C. HANSARD.

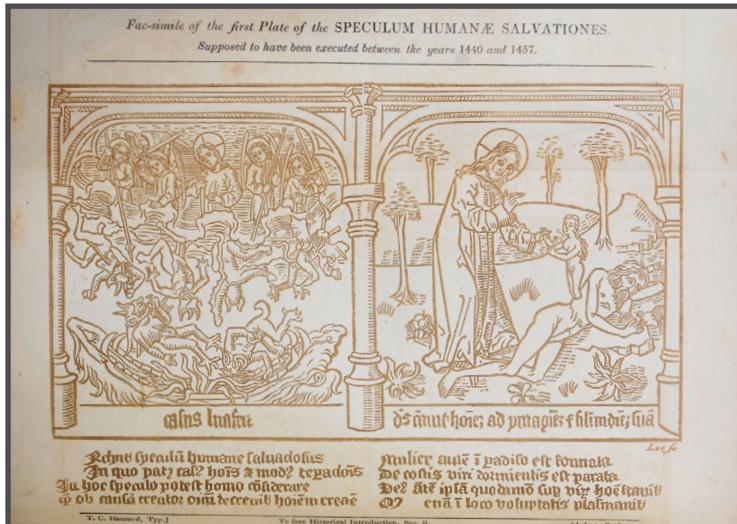


PRINTED FOR  
BALDWIN, CRADOCK, AND JOY: LONDON.  
1825.



Front hinge cracked. Front gutter cracked and separated from binding. Covers rubbed, with shelf wear. Textblock is pristine. 19th c. ownership inscription on front free endpaper. [Book # 16227]

\$400



# MAKING THE RENAISSANCE MANUSCRIPT

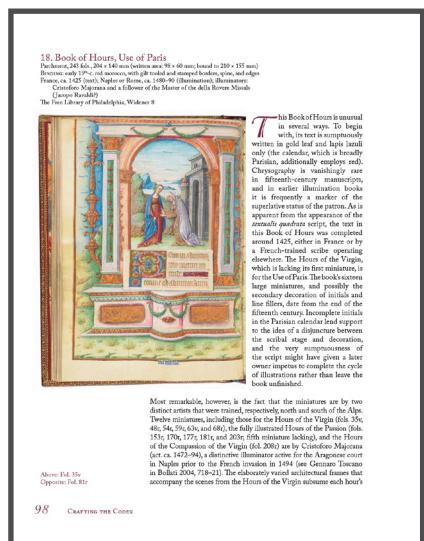
## DISCOVERIES FROM PHILADELPHIA LIBRARIES

by Nicholas Herman

Penn Libraries/Kislak Center: Philadelphia, 2020; 8.5 x 11 inches, paperback with French flaps; 352 pages. ISBN 9780990448761.

This exhibition catalogue examines the making of the hand-written and hand-illuminated book during a time of great political, religious, and technological transformation in Europe. Through approximately forty loans from ten regional institutions, as well another forty items from Penn's own collections, the exhibition examines the full intellectual and artistic depth of the fifteenth and sixteenth centuries through a varied selection of extraordinary manuscripts, cuttings, and incunables, many of which have never before been exhibited.

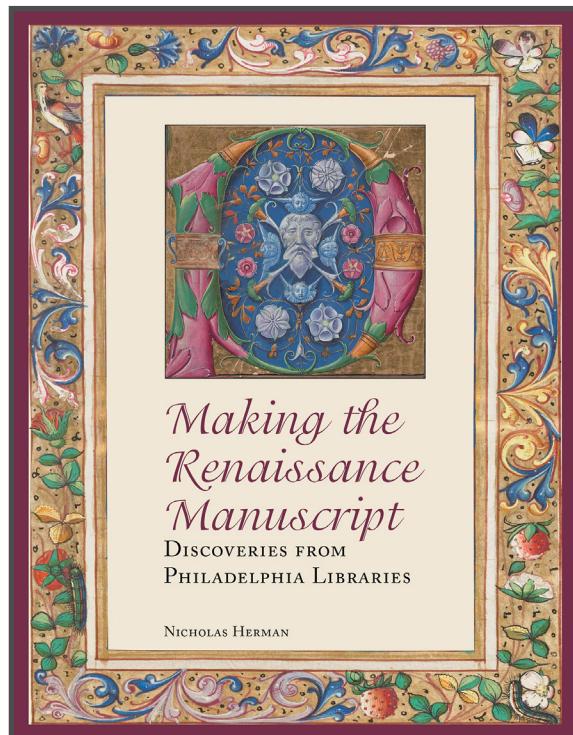
The catalogue opens with a Foreword by Constantina Constantinou and Will Noel and an Introduction, “To Hold the Renaissance in Our Hands,” by curator Nicholas Herman. An essay, “Material Present Collecting Late Medieval and Early Modern Objects in (and around) Philadelphia,” provides a detailed look at the history of the collections represented in the exhibition.



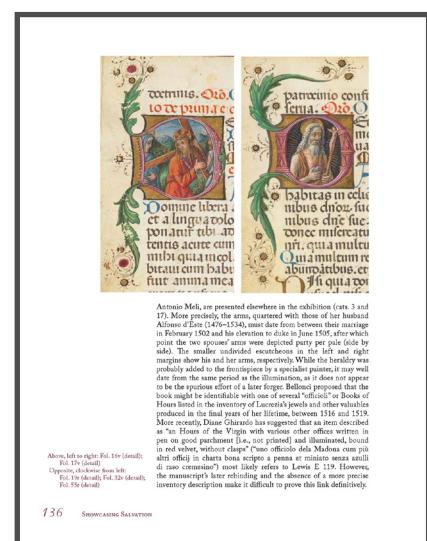
by examining the rebirth of classical scholarship, the rise of a liberal arts curriculum, the growth of the mercantile class, and the exploration of new geographic frontiers.

The exhibition and catalogue showcase the wonderfully diverse collections of Philadelphia institutions, as well as the research discoveries made during the course of the Biblioteca Philadelphensis regional cataloguing and digitization project. [Book #134574]

\$55



The first section of the exhibition catalogue, “Crafting the Codex,” introduces the reader to the patrons and collectors who were so often the genesis of these books, while conveying the role of humanist scribes and decorators in establishing aesthetic conventions that continue to this day. A middle section, “Showcasing Salvation,” vividly demonstrates the astonishing variety of artistic and codicological solutions devised to illustrate the increasingly complex rituals of private and public devotion. The final and largest section, entitled “Transmitting Knowledge,” showcases the intellectual world of the Renaissance



## LITERATURE OF PRINTING

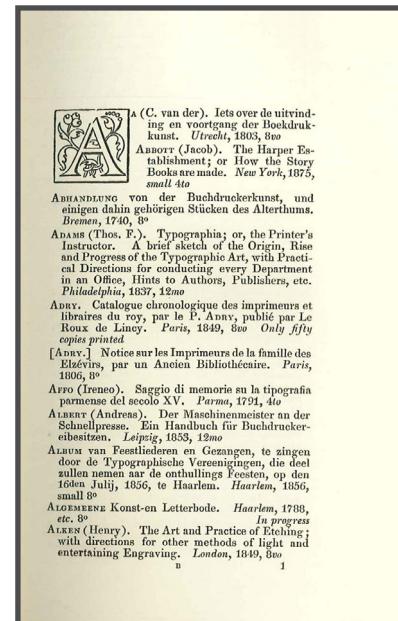
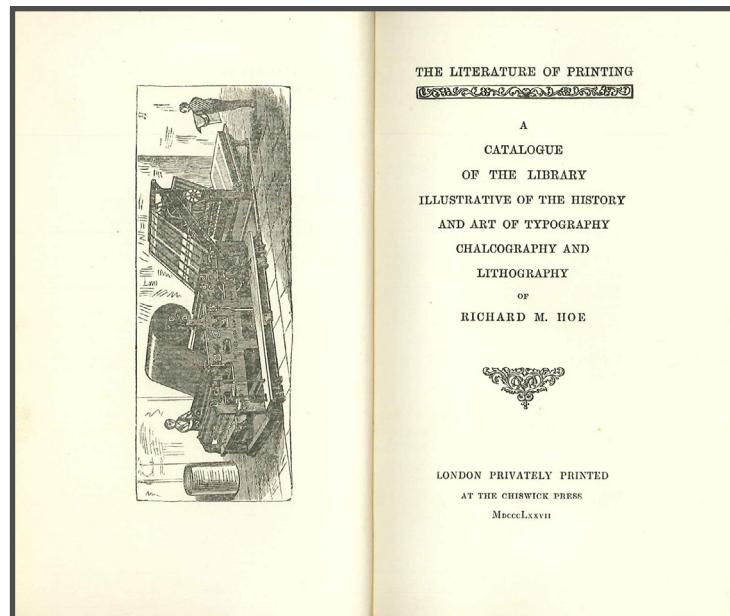
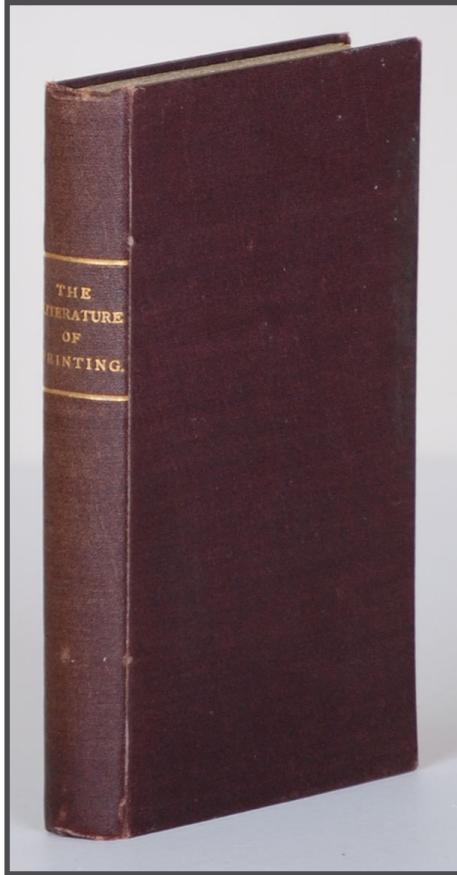
A CATALOGUE OF THE LIBRARY ILLUSTRATIVE OF THE HISTORY AND ART OF TYPOGRAPHY, CHALCOGRAPHY AND LITHOGRAPHY

by Richard M. Hoe

Privately printed: London, 1877; 8vo., 19th c. cloth covered boards, gilt on spine; (iv), 149, (3) pages.

First edition. (Bigmore & Wyman I, 332). Bigmore & Wyman claim that "only a very few copies were issued." They also state that this was the first attempt to form a bibliography of printing. Beautifully printed by the Chiswick Press on Whatman paper. Plate of printing press facing title. Front gutter cracked. Minor wear at tips and head / tail of spine. In a late 19th c. cloth binding. Internally a bright and fresh copy. [Book # 39284]

\$800



# SOLD

## PRINTERS' VOCABULARY

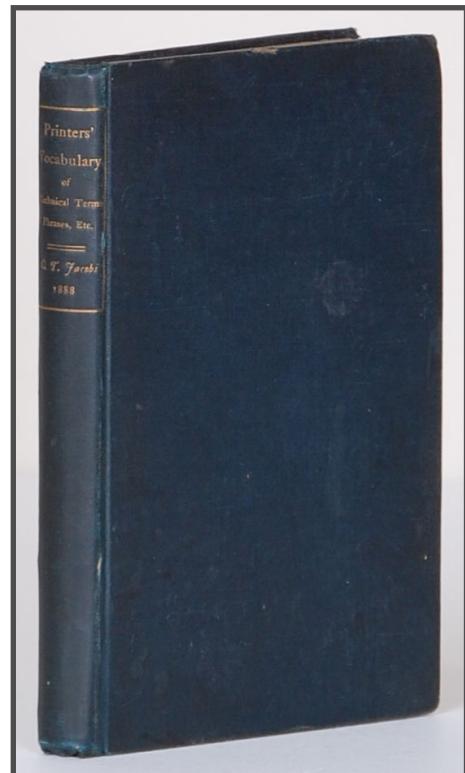
### A COLLECTION OF SOME 2500 TECHNICAL TERMS PHRASES, ABBREVIATIONS AND OTHER EXPRESSIONS MOSTLY RELATING TO LETTERPRESS PRINTING

by Charles Thomas Jacobi

The Chiswick Press: London, 1888; 8vo., original cloth; viii, 158, (10) pages.

First edition (St. Bride Catalogue p.471). With the bookplate and signature in pencil of Gavin Bridson. [Book # 4314]

\$125



## A Bibliography of The Kelmscott Press

William S. Peterson



THE SOHO BIBLIOGRAPHIES

OXFORD

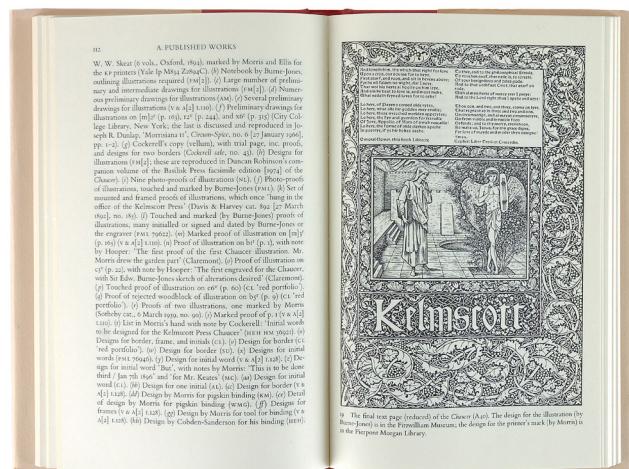
## A BIBLIOGRAPHY OF THE KELMSCOTT PRESS

by William S. Peterson

Clarendon Press: Oxford, 1984; 8vo., ocloth, dust jacket; xlvi, 217 pages.

First edition. Describes the books published at the press, books that were never completed, and the advertising ephemera. Well preserved copy. [Book # 1941]

\$300



<sup>19</sup> The final text page (redacted) of the *Cleves* (A46). The design for the illustration (by Burne-Jones) is in the Fitzwilliam Museum; the design for the printer's mark (by Morris) is in the Pierpont Morgan Library.

With Four Aldine Leaves

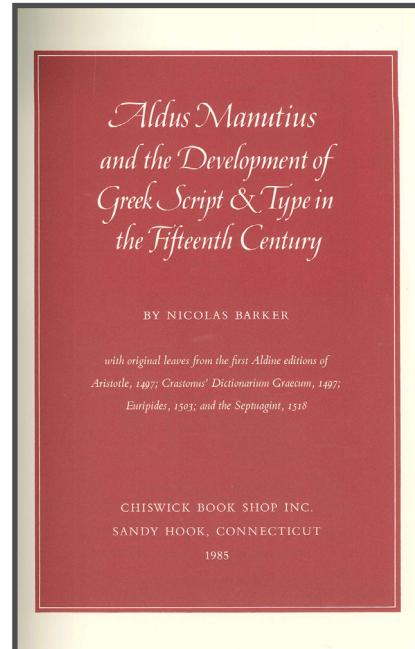
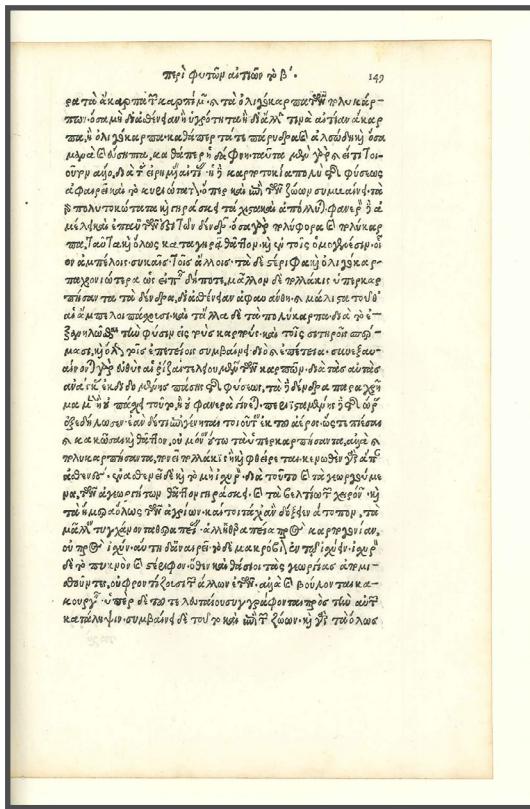
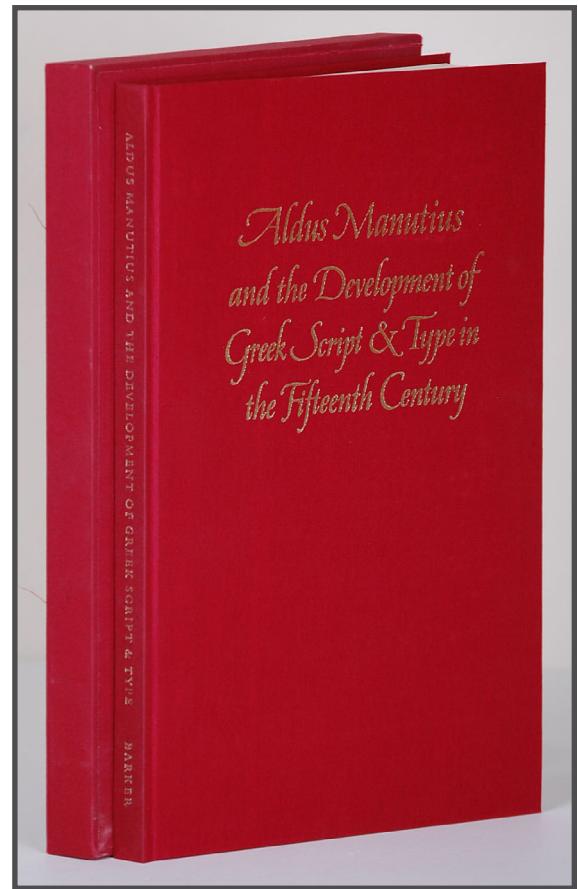
## ALDUS MANUTIUS AND THE DEVELOPMENT OF GREEK SCRIPT & TYPE IN THE FIFTEENTH CENTURY

by Nicolas Barker

Chiswick Book Shop: Sandy Hook, 1985; small 4to., cloth, slipcase; xiv, 115, [4] pages.

Limited to 200 copies. With Original Leaves from the First Aldine editions of Aristotle, 1497; Crastonus' *Dictionarium Graecum*, 1497; Euripides, 1503; and the Septuagint, 1518. With new text by Barker, fifty illustrations and four leaves showing four different Greek Aldine types. Printed and bound at Meriden-Stinehour. Prospectus loosely inserted. Slipcase lightly spotted, else fine. [Book #11893]

\$1,600



## IN SEARCH OF THE BOOK AS A WORK OF ART

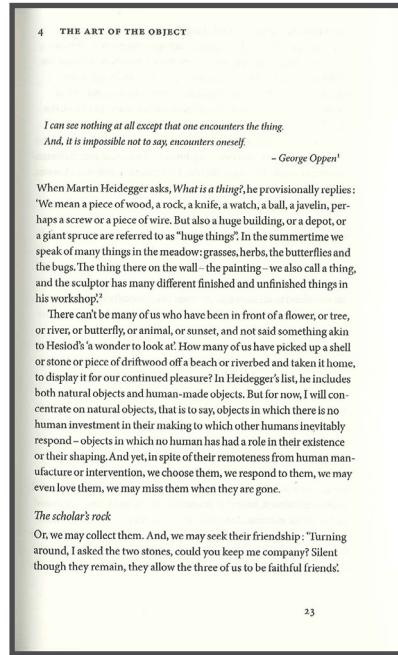
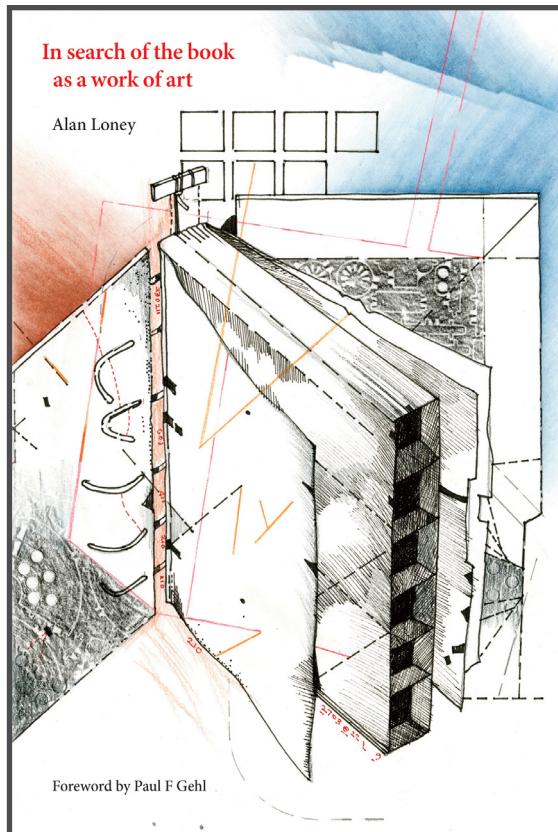
by Alan Loney

Opifex: Alexandria NSW, Australia, 2019; 6 x 9 inches, paperback; 114 pages. ISBN 9780648680703.

*In Search of the Book as a Work of Art* is a probing series of questions about how we understand the words 'art' and 'book' and what happens when we put them together. It argues that the categories by which we have distinguished different kinds of books no longer tell us what we are looking at when we look at new books, including many being made by trade publishers. Categories like 'fine press book' and 'artist book' have served useful purposes in the past, but are now redundant in the face of the incredible range of categorical overlaps in books that people are actually making. Along the way, this book explores and explodes a number of current ideas about books whose use-by dates are seen by the author as well and truly passed. The author proposes that ordinary language is the clue to how the old, traditional and historical categories are no longer adequate or relevant.

[Book #134050]

\$30



# EMERY WALKER

ARTS, CRAFTS, AND A WORLD IN MOTION

by Simon Loxley

Oak Knoll Press: New Castle, Delaware, 2019; 7.125 x 9.25 inches, hardcover, dust jacket; 216 pages. ISBN 9781584563839.

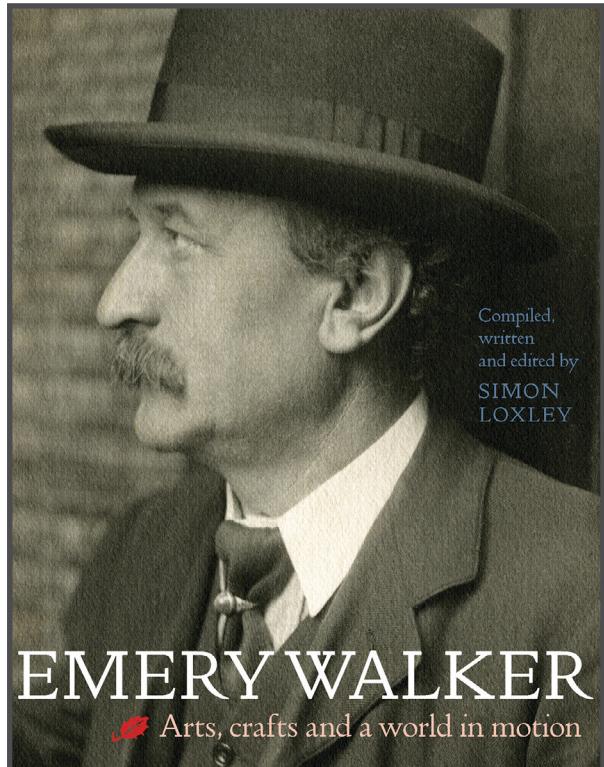
This book is an attempt to give a comprehensive sense of Emery Walker as a person, along with his career and achievements, in part through correspondence with important people in his life. The letters are accompanied by brief biographies of the correspondents and essays that examine some of the key stages and achievements of Walker's career.

Walker was a key figure in the world of design, typography and printing, in the teaching and dissemination of those crafts, and in the cultural landscape of late nineteenth and early twentieth century Britain. But the effects of his contributions also spread to the United States and mainland Europe, and the ripple of their influence helped determine the design ethos of the twentieth century and beyond. He was called the "Universal Samaritan," his help and advice likened to a vital amenity like water, and free of charge.

In spite of his enormous influence, Walker himself has largely remained in the shadows, low-key even in the most notorious dispute in typographic history over the rights to the Doves Press type—the pronouncements and self-justifications of his former partner Thomas Cobden-Sanderson dominated the affair. Simon Loxley's category-defying and highly accessible curation of Walker's life presents him in all his dimensions. His career is highlighted in separate features: the Kelmscott Press, the Doves Press, the Ashendene and Cranach Presses, and his collaborations with Bruce Rogers; the short-lived Mall Press, and the aesthetic triumph of *The Odyssey of Homer*. His contributions to two Greek typeface designs, Selwyn Image's Macmillan Greek and Robert Proctor's Otter Type, are also examined.

Interwoven with these is a selection of 143 letters spanning 60 years, most never previously published, that gives us a picture of Walker the man in both his professional and personal life. He seemed to "know everyone," and short biographies of the principal correspondents help contextualize the letters. The result is a fascinating picture of Walker, his family and friends, the people he knew and the times he lived in: times of aesthetic vision, social revolution dreamed and actual, and world war, culminating in a symbolic, poignant valediction to Arts and Crafts as the shadow of another conflict loomed. The texts are accompanied by over 140 images, many of them never before published. [Book #133470]

\$95



*"Simon Loxley invites the reader to get to know Emery Walker through letters to and from family and friends, political comrades, artists, poets, authors and fellow businessmen.... In full colour and illustrated with photos and other reproductions on nearly every page, the book represents an accessible account of the short-lived but vibrant private press era of Emery Walker and its social and political context."*

'We were great friends...': The founding of the Doves Press



The early American photograph of both the Doves Press partners, Emery Walker, left, and Thomas Cobden-Sanderson.

Emery Walker was offered partnerships in both the Kelmscott and Doves presses, turning down the first because he had no money to invest and in terms of his relations with his partner or prospective partner, he made the wrong decision both times. In 1882 he married Anne Cobden, the daughter of Richard Cobden, who had been instrumental in the repeal of the Corn Laws in 1846. Sander- son had been offered a partnership in the Doves Press and concluded that there were opportunities with the Kelmscott Press. In 1883 he turned down the offer of a second interest at creating a Jermyn Street office. Morris' conclusion that those two offers were not quite so ideal and idealistic, regardless of what he may or may not have said, was that the Cobden-Sandersons and Thomas Cobden-Sanderson, as a personality, his temperament and standards would not have been in doubt. The partners' relationship was based on the partners being friends—although not being enemies helps quite a lot. Thomas Cobden-Sanderson (1840–1922) had been something of a career drifter. He left Cambridge before taking his degree, considered a

career in the church and working unhappily in the legal profession. In 1882 he married Anne Cobden, the daughter of Richard Cobden, who had been instrumental in the repeal of the Corn Laws in 1846. Sander- son had been offered a partnership in the Doves Press and concluded that there were opportunities with the Kelmscott Press. In 1883 he turned down the offer of a second interest at creating a Jermyn Street office. Morris' conclusion that those two offers were not quite so ideal and idealistic, regardless of what he may or may not have said, was that the Cobden-Sandersons and Thomas Cobden-Sanderson, as a personality, his temperament and standards would not have been in doubt. The partners' relationship was based on the partners being friends—although not being enemies helps quite a lot. Thomas Cobden-Sanderson (1840–1922) had been something of a career drifter. He left Cambridge before taking his degree, considered a

WILLIAM MORRIS Emery Walker [11]  
Undated, pencil addition by Walker: August 1888<sup>2</sup> [HRC]

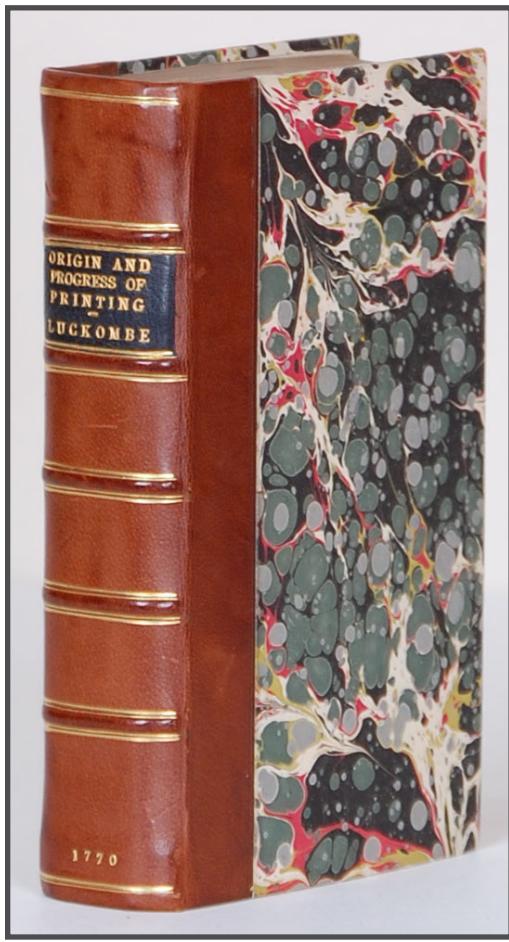
Sunday morning

My dear Walker,  
In case you should come over here while we are away, I tell you that we are going at eleven o'clock towards Inglesham, and shall be back at 5pm or thereabouts so if you come over in the afternoon, please wait and take a drink of tea or wine or beer, and a bite of what may be handy. But if you come in the morning you would probably soon catch up with us by walking up the tow path (i.e. towards Lechlade) as we are going [in] a heavy boat against wind and stream. Note that the tow path breaks off first below St John's Lock and you will have to walk a few hundred yards to reach the lock.

I should be sorry to miss you if you come over so do as you are told. We can give you a bed. I go up to town tomorrow morning duty calling but hope to be down next week (after Sept. 3)

Yours ever, William Morris

P.S. As everybody may be out when you come look under the mat and you will find the house key. Enter and be happy



**CONCISE HISTORY OF THE ORIGIN  
AND PROGRESS OF PRINTING WITH  
PRACTICAL INSTRUCTIONS TO THE TRADE  
IN GENERAL**  
COMPILED FROM THOSE WHO HAVE WROTE ON THIS  
CURIOSUS ART  
by P. Luckombe

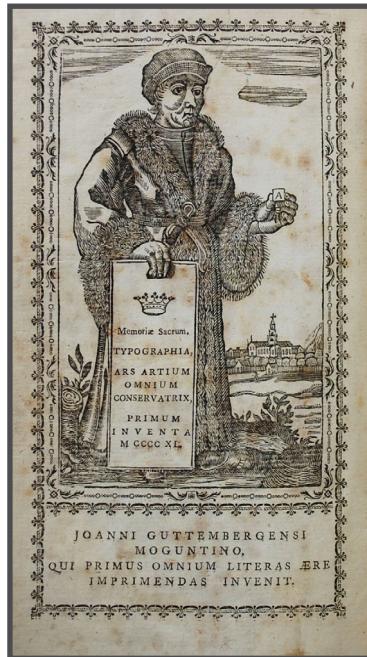
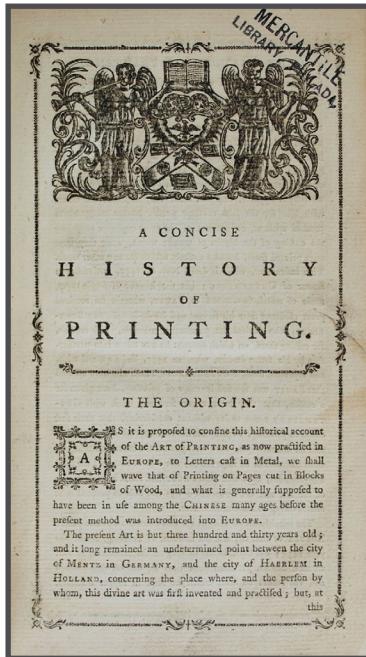
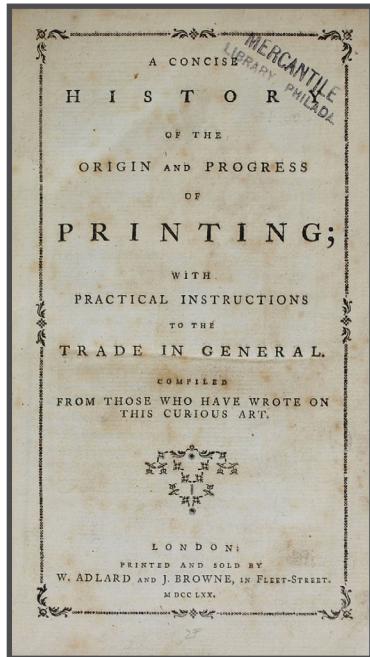
W. Adlard and J. Browne: London, 1770; 8vo., later half leather with marbled paper-covered boards, leather spine label, gilt ruling on spine; frontispiece, (xii), 502, (4) pages.

First edition (Bigmore & Wyman I, 447). The practical instructions are the best part of the book. In addition to the Caslon type specimens there are 23 pages of flowers and other types of ornaments.

Pages 133-168 are a Caslon specimen of type faces with foreign types, music type, and printer's flowers. Pages 169-174 are a Cottrell specimen including Doomesday type. Despite Luckombe's title, his book is primarily a printer's manual, drawing on Ames, Smith, Moxon, and Fertel. This is the first issue of the first edition, without the author's name. It is probably the prettiest such manual, every page within a border and Caslon's printers' flowers throughout. It is Luckombe's tribute to Caslon "who brought the Art of Letter-Founding to its present perfection."

Bound in modern quarter-leather over marbled paper. Library stamp: Mercantile Library, Philadelphia (stamped titlepage, pp. 111, 151, 183 and 249). Tear on page 221-222. [Book # 2224]

\$1,250



## THE BEST-READ ARMY IN THE WORLD

by Molly Manning and Brian Anderson

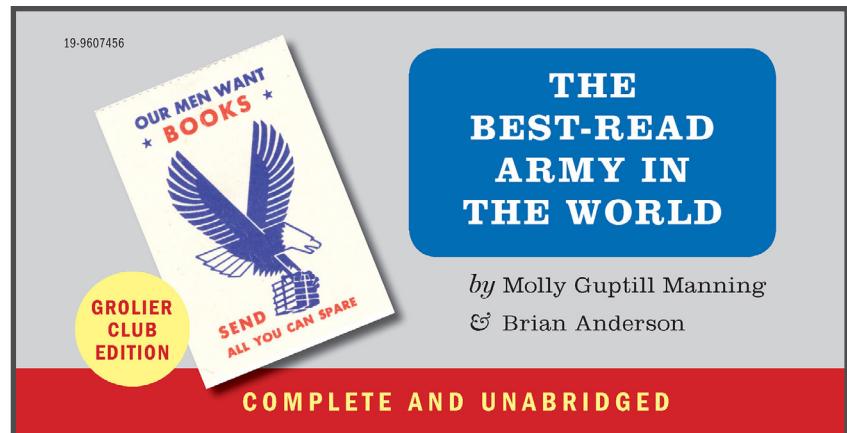
The Grolier Club: New York, 2020;  
8.25 x 4.25 inches, paperback; 143  
pages. ISBN 9781605830896.

In late 1943, small packages bound in sturdy brown paper began to arrive at American military outposts, each containing a set of ingenious pocket-sized books called the Armed Services Editions. Under the leadership of librarians, the Victory Book Campaign garnered the support of individuals, businesses, civic organizations, and Eleanor Roosevelt, who sat on its board. For war-weary, homesick men, these books—fiction, biographies, classics, sports tales, history books, poetry, compilations of short stories, books of humor—represented the greatest gift the military could give them.

In addition to displaying many examples of the editions, this catalogue, which complements the Grolier Club exhibition that was scheduled to take place from May 12 to August 1, 2020, includes posters, photographs, newspaper clippings, and other contemporary documents that provide valuable context for how the written word not only increased morale during wartime but ultimately transformed American education and changed the book industry forever.

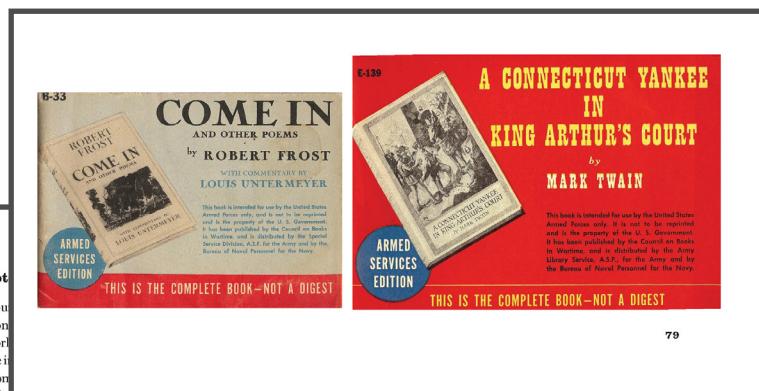
[Book #134705]

\$30

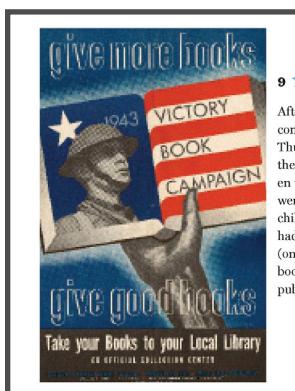


by Molly Guptill Manning  
and Brian Anderson

COMPLETE AND UNABRIDGED



79



9 ★ 1943

After collecting books, it became clear that the campaign had been successful. Thus, the Victory Book Campaign began to stress that the public should donate "good books." Children's books—had all been donated. Librarians and volunteers thus had to meticulously sort books to make sure that precious cargo space (on trucks using rationed gasoline and rubber tires) was not wasted on books that troops would not read. The campaign began to stress that the public should donate "good books."

55



54 ★ Photo

While the campaign was under way, it came across the world. When one island was shelling from a pocket, it helped

any moment. In the Pacific, troops forged their way onto minuscule islands, became expert jungle fighters, and gladly escaped into the pages of a book whenever given the chance. A war correspondent captured an image of a young man stationed in New Guinea, whose camp had flooded. He found a respite by erecting a stretcher on stilts, using a wooden box for a pillow, and losing himself in an ASE.

55

6 ★ Victory Book Campaign Stamp

In 1939 and 1940, as war spread across Europe, American librarians increasingly discussed how books played an important role in this "war of ideas." In German-occupied nations across Europe, libraries were either closed or "reorganized" to emphasize books that promoted Nazi ideology. To counter these acts, American librarians found inspiration in the work of the ALA during World War I. If Germany banned and burned books, then American troops should arm their minds with books. American librarians turned to book drives to get reading materials into the hands of Americans being drafted into the services.

52



## MARBLING

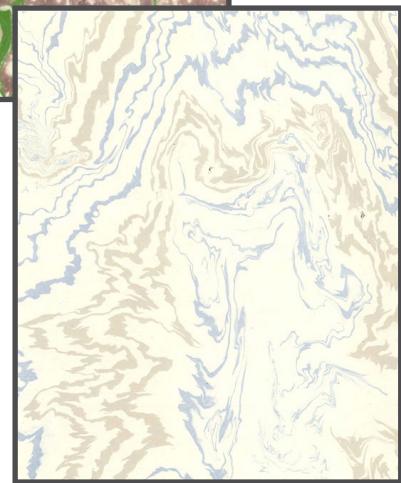
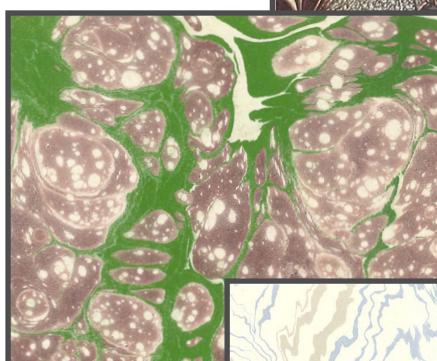
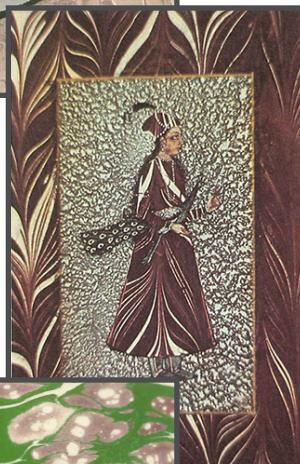
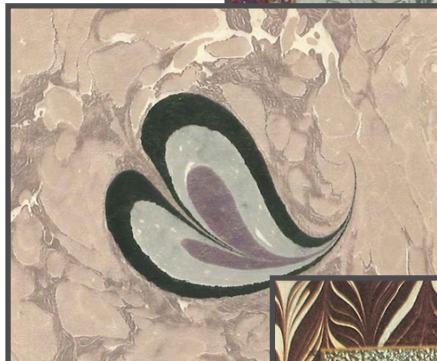
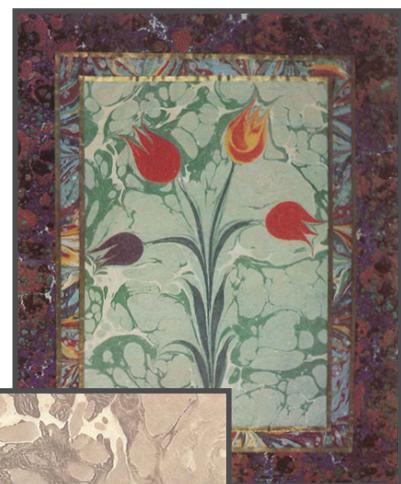
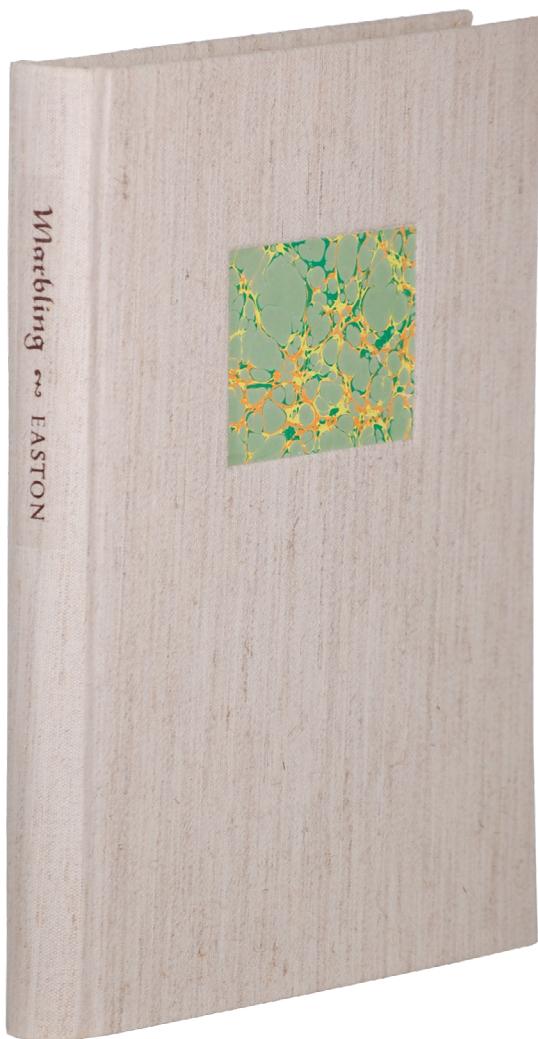
A HISTORY AND A BIBLIOGRAPHY

by Phoebe Jane Easton

Dawson's Book Shop: Los Angeles, 1983;  
small 4to., cloth, marbled paper sample inset  
in front cover; xiii, 190, (4) pages.

Limited to 850 numbered copies. Chapters on Suminagashi, marbling in the Near East, origins of marbling in Europe and America, mechanics of marbling, a bibliography of books on the subject, etc. Includes a number of tipped-in samples. [Book # 2475]

\$200



## THE MAGIC OF MARBLING

by Karli Frigge

Karli Frigge: Joppe, the Netherlands, 2020; 25 x 25 cm, paper covered boards in a glued and sewn binding with five leather endbands, paper cardstock slipcase with paper label on the cover and spine; (8), 9-12, followed by 59 samples of marbled paper.

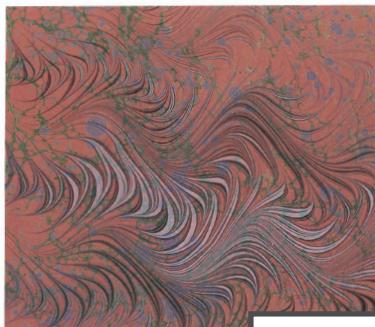
First edition limited to 110 numbered copies. Translated by Erik Zuurbier and edited by Sidney Berger. Typography by Willie Bosch. The book is bound by Karli Frigge herself, with assistance from Steintje de Valk, Hanne Mahler, and Elly Bos. This book features the extraordinary accumulation of 59 marbled specimens executed by the marbling master

Karli Frigge. The samples are divided into six chapters: classical marbling, granulating paint marbling, 'double print' marbling, a chapter titled 'dear mistakes' which focuses on common mistakes that are made during the hand-marbling process, Dutch suminagashi marbling, and finally Frigge's take on Turkish Ebru 'Tiger-Eye' marbling. The book has twelve pages of text, with captions, and three explanatory drawings. The text explains the method and many tips for the marble, such as the recipe for the *Potah Paste that makes making Tiger-Eyes Easier*. [Book # 135351]



\$900

### DOUBLE PRINT



39

### DEAR MISTAKES



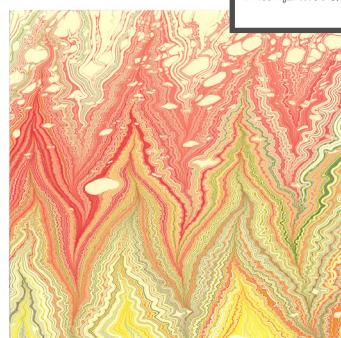
51

### GRANULAT



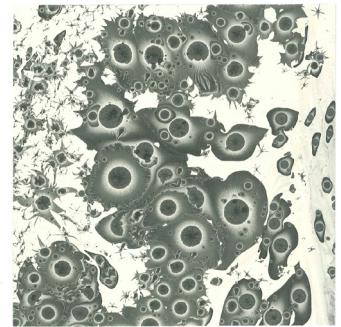
If you make an abrasion in a double marble, use your fingers to smooth it out. If the first marble has dried, dip it in water and apply it to the back of your brush, and print on dark paper.

### SUMINAGASHI



Dutch Suminagashi in red and yellow. This marble is like a fire. A fire that does not burn – just like the bush.

### TIGER'S EYE



69

Tiger eyes made when the surface tension was too high. This is an unbalanced situation. Now, for a subsequent marble, decrease the surface tension by dropping less paint into the tray before splashing the tiger-eye paint.

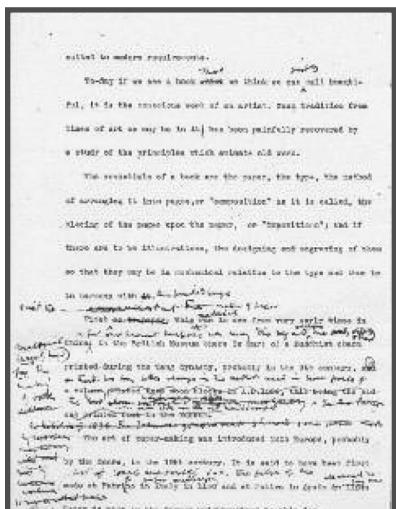
# PRINTING FOR BOOK PRODUCTION

## EMERY WALKER'S THREE LECTURES FOR THE SANDARS READERSHIP IN BIBLIOGRAPHY, DELIVERED AT CAMBRIDGE, NOVEMBER 6, 13 & 20, 1924

edited by Richard Mathews and Joseph Rosenblum

Oak Knoll Press: New Castle, Delaware, 2019; 7.5 x 10.75 inches, hardcover, dust jacket; 256 pages. ISBN 9781584563822.

Sir Emery Walker (1851-1933) was a leading figure of the Arts and Crafts movement and the inspiration for the revival of fine printing in Britain, the Continent, and America. His November 1888 address to the Arts and Crafts Exhibition Society (summarized in Appendix 1 of this book; the original text of the speech is lost) prompted William Morris to found the Kelmscott Press.



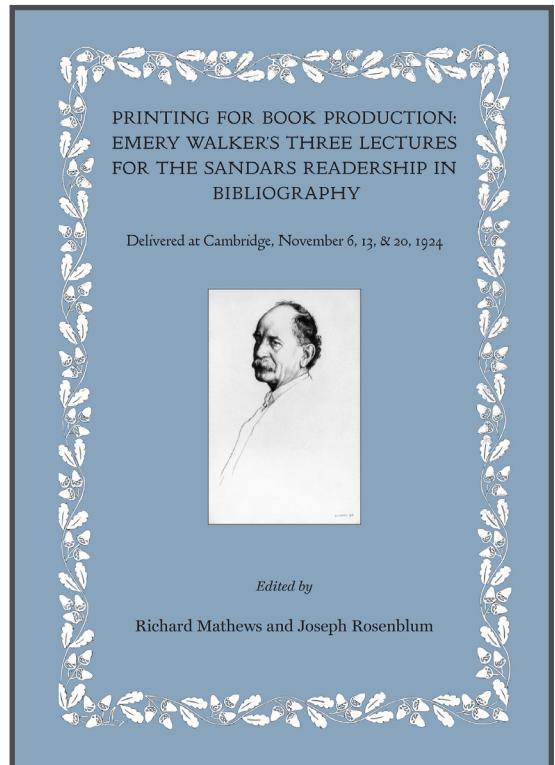
With Thomas James Cobden-Sanderson, Walker established the Doves Press in 1900, and Walker advised other fine presses as well. In 1935 Charles Harry St. John Hornby wrote, "Walker was a mine from which to draw a wealth of counsel ever at the free disposal of every struggling beginner."

In 1924 Walker delivered the Sandars Lectures at the University of Cambridge, in which he presented his lifetime's reflections on the history and technology of printing and book illustration, accompanying his talks with about 200 slides (listed in Appendix 2). This book publishes these

lectures for the first time. The book includes many of the images Walker showed to his 1924 audience, including copies of some of his original slides, as well as reproductions, often in color, of other works and items (such as historical printing presses) he mentioned. Appendices include: Walker's 1888 lecture on letterpress printing and Oscar Wilde's review; a list of Walker's 1924 slides; a list of Sandars Lectures from 1895-2019; and notes on the texts and sources.

The text and some 300 pictures in color and black and white combine to provide an excellent history of the printed book from Gutenberg to the early 20th century. An introduction summarizes Walker's life and many achievements. Designed by Scott Vile of the Ascensius Press. [Book # 131955]

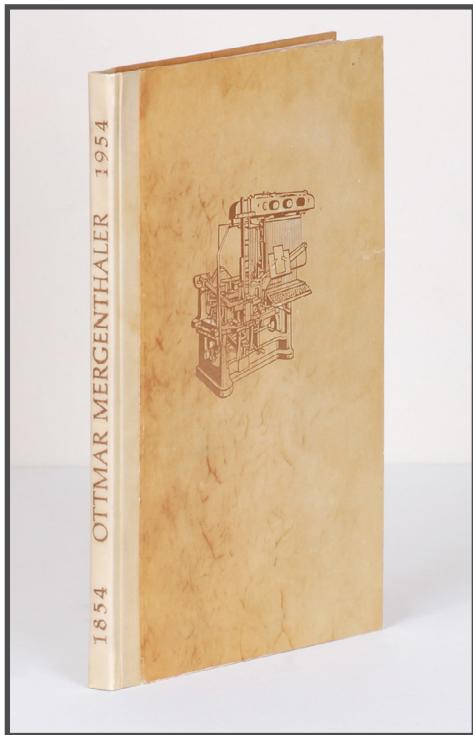
\$95



*"The texts of the three lectures are given with a plethora of well-reproduced visual aids: almost every manuscript, piece of printed matter or artefact that Walker referred to is illustrated close to the reference, from a wide variety of sources."*

- Sebastian Carter,  
Journal of the Printing Historical Society





## OTTMAR MERGENTHALER AND THE PRINTING REVOLUTION

by Willi Mengel

Mergenthaler Linotype Co.: Brooklyn, 1954; 8vo., parchment-backed boards; (ii), 64 pages.

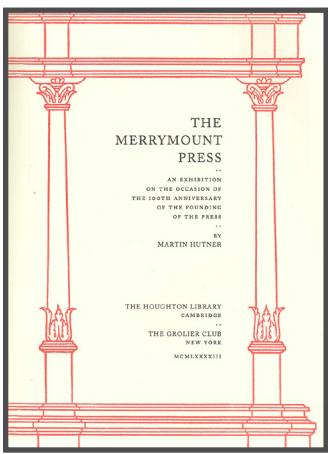
Introduction by Lin Yutang.  
Information on Mergenthaler and his development of the Linotype machine. Illustrated.  
[Book # 4494]

\$6



## THE MERRYMOUNT PRESS AN EXHIBITION ON THE OCCASION OF THE 100TH ANNIVERSARY OF THE FOUNDING OF THE PRESS

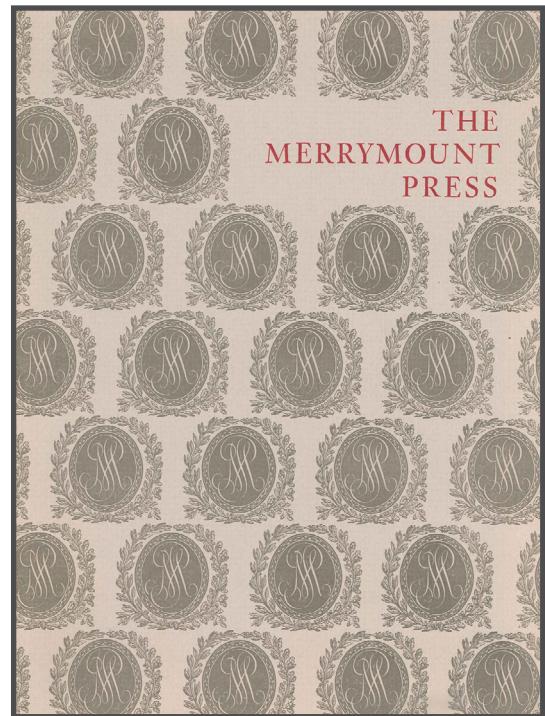
by Martin Hutner



The Houghton Library and The Grolier Club: Cambridge and New York, 1993; 4to., stiff paper wrappers; xvi, 77, (3) pages.

Limited to 1500 copies and printed at the Stinehour Press, with design by Jerry Kelly. Historical introduction followed by bibliography of 136 items. Illustrated with plates printed in red and black.  
[Book # 38031]

\$30



THE HISTORY OF  
PLASTIC SURGERY



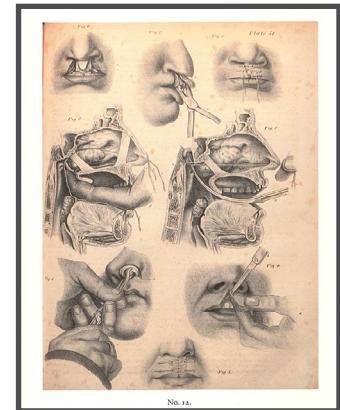
DOUGLAS M. MONASEBIAN, M.D., D.M.D., F.A.C.S.

*An Exhibition Held at the Grolier Club*

THE HISTORY OF PLASTIC SURGERY  
MUCH MORE THAN SKIN DEEP  
by Douglas M. Monasebian

The Grolier Club: New York, 2020; 8 x 10.5 inches, paperback; 58 pages. ISBN 9781605830933.

Published to accompany the eponymous exhibition on display at the Grolier Club from November 19, 2020, through February 13, 2021, this catalogue showcases rare books from a passionate collector and practicing surgeon. To many people, plastic surgery conjures up aesthetic and cosmetic surgery, but as the items in Douglas Monasebian's collection show, the specialty has been at the forefront of restoring the faces and bodies of those who were injured in wars or other traumatic events, affected by cancer or other illnesses, or afflicted with birth defects. The books featured range from the sixteenth through the twentieth centuries,



providing a sense of how the specialty evolved and highlighting key events and groundbreaking developments. The catalogue is arranged by topic, with sections on the origins of plastic surgery; illness and disease; nasal reconstruction, cleft lip and palate; breast surgery; trauma, war, and wound healing; cosmetic surgery; and anesthesia, instrumentation, and nursing. With 52 illustrations. [Book # 135300]

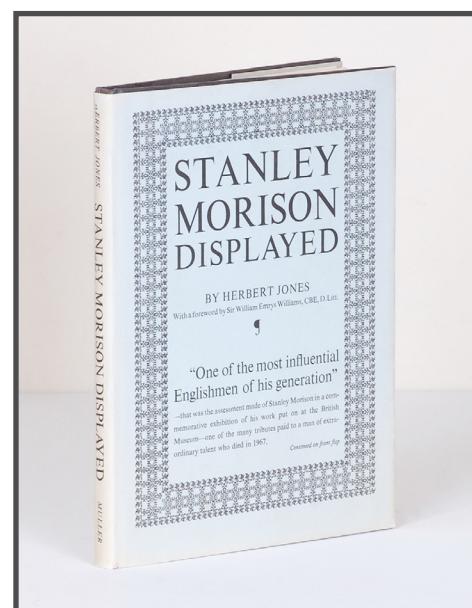
\$30

STANLEY MORISON DISPLAYED  
AN EXAMINATION OF HIS EARLY TYPOGRAPHIC WORK  
by Herber Jones

Frederick Muller Ltd.: London, 1976; small 4to., cloth, dust jacket;  
127 pages

First edition. Foreword by Sir William Emrys Williams (Appleton 403).  
96 illustrations. Part of the Ars Typographica Library dealing with historically important printers. [Book # 24386]

\$10



*Deluxe Edition*

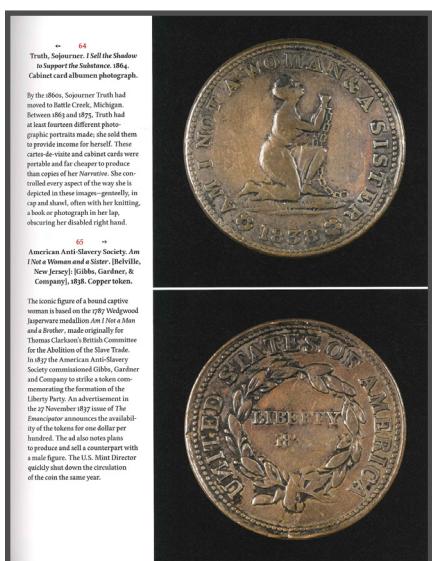
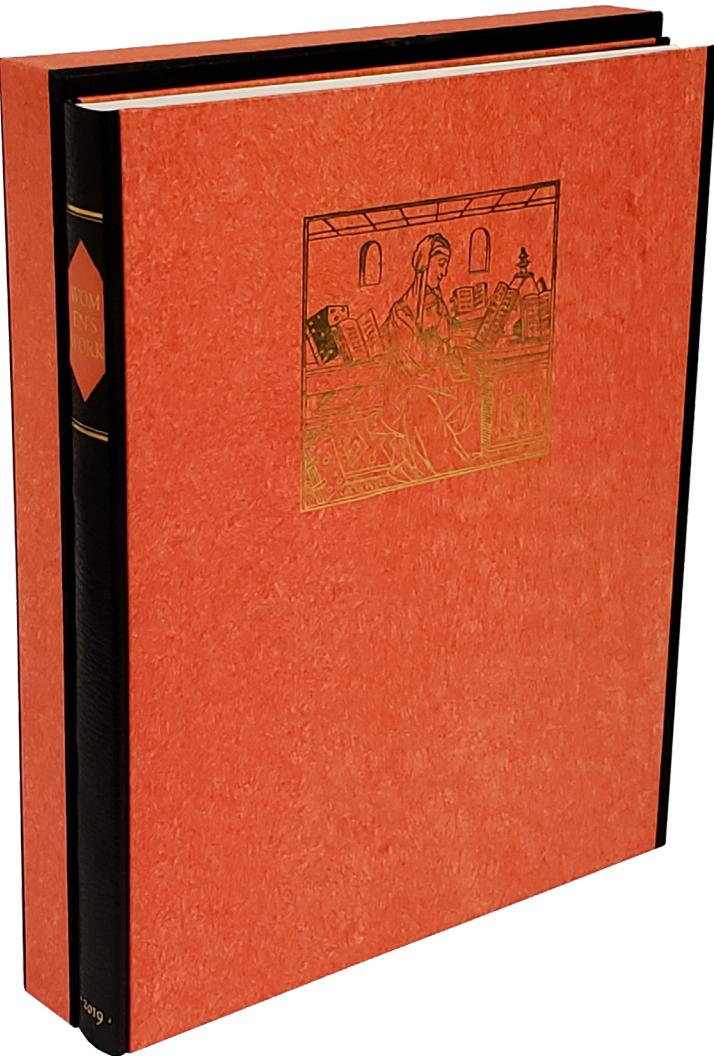
## FIVE HUNDRED YEARS OF WOMEN'S WORK

THE LISA UNGER BASKIN COLLECTION  
edited by Naomi L. Nelson, Lauren Reno, and Lisa Unger Baskin

The Grolier Club and Duke University: New York and Durham, NC, 2019; 9.15 x 11 inches, leather spine, leather edge along the foredge of the covers, paste paper covered boards, gilt on front cover, rear cover and spine, cloth and pastepaper slipcase; 160 pages. ISBN 9781605830810.

"The value of 'Five Hundred Years' went beyond the parade of exceptional women who managed to keep up with the guys, doing the things guys do. It lay in the show's interleaving of spectacular achievements and humble ones... At the Grolier, it was easy to find yourself gently and subversively nudged into reconsidering the parameters of 'achievement' altogether." - Susan Tallman, The New York Review of Books

One of 1,100 copies, of which this is one of 95 copies signed and numbered by Lisa Unger Baskin, and specially bound by Sarah Creighton of Easthampton, MA. With essays by Lisa Unger Baskin, Elizabeth C. Denlinger, and Laura Micham.



Women's work. The phrase usually conjures up domestic duties or occupations traditionally associated with women—such as teaching, nursing, or housekeeping. The Lisa Unger Baskin Collection upends those associations and makes the true breadth of women's contributions visible. By bringing together materials from across the centuries, Baskin reveals what has been hidden—that women have long pursued a startling range of careers and vocations and that through their work they have supported themselves, their families, and the causes they believed in.

In 2015, Baskin placed her expansive collection of books, manuscripts, photographs, ephemera, and artifacts at the Sallie Bingham Center for Women's History and Culture at Duke University. This exhibition and catalogue introduce her collection to the public for the first time. The catalogue was designed by Miko McGinty, Inc., and printed in full color. [Book #134581]

\$850

## PIERSON COLLEGE, THE FIRST DECADE

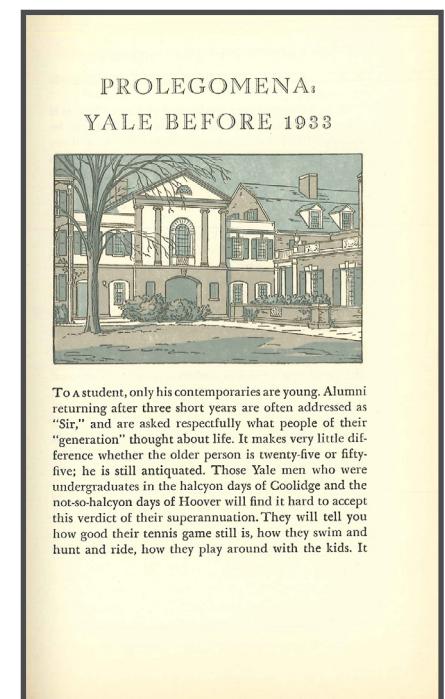
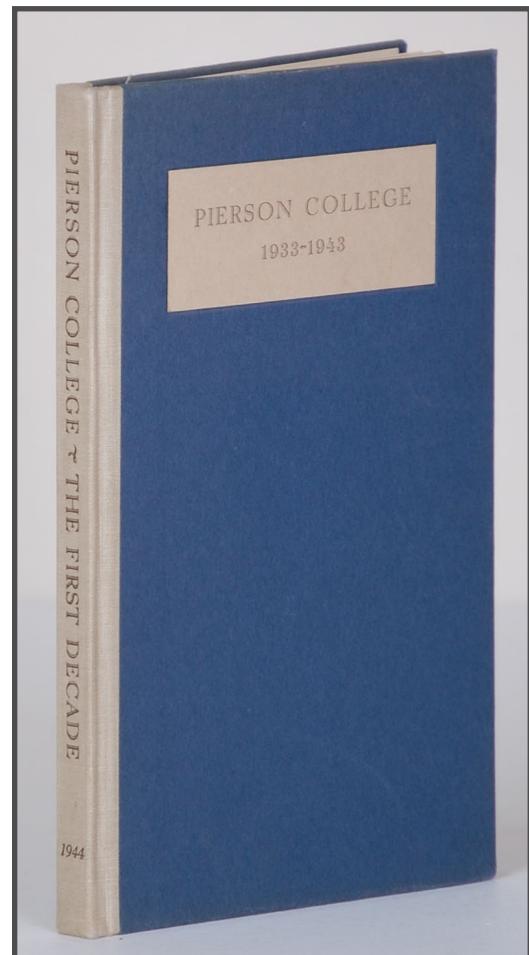
1933-1943

by James G. Leyburn

Overbrook Press: Stamford, 1944; small 8vo., quarter cloth with paper-covered boards, paper cover label; (viii), 78, (8) pages.

Printed in an edition limited to 1000 copies set in Linotype Baskerville with Lucian display on W & A All Rag Paper (Cahoon, pp.42-43). Sketches by T.M. Cleland. The establishment of a new college on the Yale campus; it became a Navy College under the V-12 program in WWII, with early morning bugle calls, air raid warnings, and trampled grass in the quadrangle from drilling Marine and Navy platoons. Near fine.  
[Book # 62382]

\$130



To a student, only his contemporaries are young. Alumni returning after three short years are often addressed as "Sir," and are asked respectfully what people of their "generation" thought about life. It makes very little difference whether the older person is twenty-five or fifty-five; he is still antiquated. Those Yale men who were undergraduates in the halcyon days of Coolidge and the not-so-halcyon days of Hoover will find it hard to accept this verdict of their superannuation. They will tell you how good their tennis game still is, how they swim and hunt and ride, how they play around with the kids. It

**GENERAL HISTORY OF PRINTING**  
 FROM ITS FIRST INVENTION IN THE CITY  
 OF MENTZ, TO ITS FIRST PROGRESS AND  
 PROPAGATION THRO THE MOST CELEBRATED  
 CITIES IN EUROPE

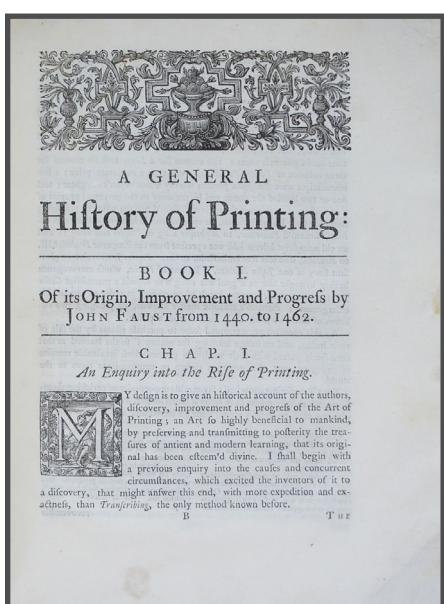
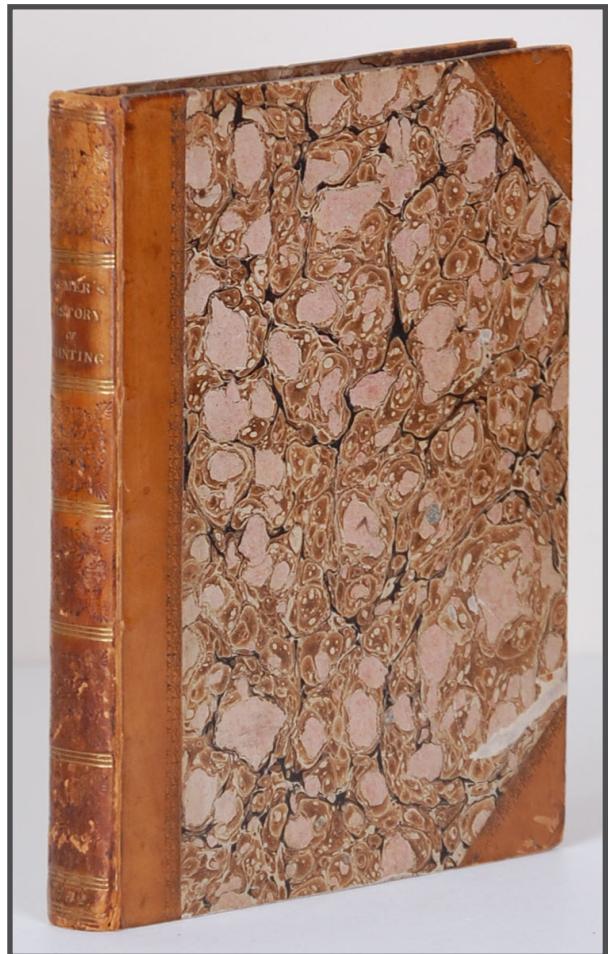
Particularly, its Introduction, Rise and Progress here  
 in England, the Character of the Most Celebrated  
 Printers ...

by S. Palmer

S. Palmer: London, 1732; 4to., half 19th century half calf  
 over marbled paper boards; vii, (v), 400 pages.

First edition (Bigmore & Wyman II, 110). Bigmore and Wyman state that George Psalmanazar had much to do with the writing of this book, and he added a brief 3-page biographical note on Palmer (who had died in 1732) at the end of the book, which is lacking in this copy. The historical facts presented by Palmer are not too accurate; a second volume on the technique of printing, a subject that Palmer could have handled well, was never completed because of the opposition of his fellow printers.

First Edition. 4to. Later half calf over marbled paper boards. Rubbed with considerable worming mainly confined to the tail and inner margins but affecting the text from 2L3 to 2N3, paper fault in C1, small hole in 2D4, several headlines lightly shaved.



Collation: (vii), [5], 312, [1], 122-144, 337-400, pp. The last leaf entitled 'Explicit liber quartus Dialogorum Gregorii,' which was prepared by George Psalmanazar, is present.

Provenance: The book was sold as a duplicate of the British Museum in 1787. Coat of arms for The Right Honble Charles Bathurst, Sydney Park on front paste down. Latin Motto: Tien Ta Foy. Bathurst was a British politician in the early 19th century and was a member of parliament (for various counties) for over 30 years. [Book # 4597]

\$7,000

# MORRIS & COMPANY

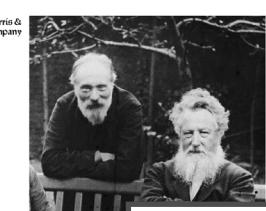
ESSAYS ON FINE PRINTING

by William S. Peterson

Oak Knoll Press: New Castle, Delaware, 2020; 6.25 x 9.375 inches, cloth with dust jacket; 320 pages plus 8 pages of color plates. ISBN 9781584563853.

The founding by William Morris of the Kelmscott Press in 1891 was the major episode in the Victorian revival of fine printing but also the culmination of a prolonged attempt to recover the high typographical standards of the fifteenth and sixteenth centuries. Though it is tempting to see Morris, a figure of remarkable energy and influence, as a solitary genius in his attempt to redefine the underlying principles of book design, in fact he was working within a tradition of aesthetic renewal that can be traced throughout the nineteenth and twentieth centuries.

William S. Peterson -- in this collection of essays and lectures originally published over a twenty-six-year span -- argues that Morris's adventures in the book world can best be understood by placing him in this larger context. While the attempt by Morris to reinvigorate the book beautiful (as some of his contemporaries called it) was connected in his mind with Marxist theories about the equitable distribution of goods, the reality is that the Kelmscott Press printed elegant volumes that could only be afforded by prosperous collectors. At a deeper level, however, the Victorian revival of the aesthetics of book production was also linked with the renewal of Anglo-Catholicism in mid-nineteenth-century England and a growing admiration for the Middle Ages.



Morris & Company

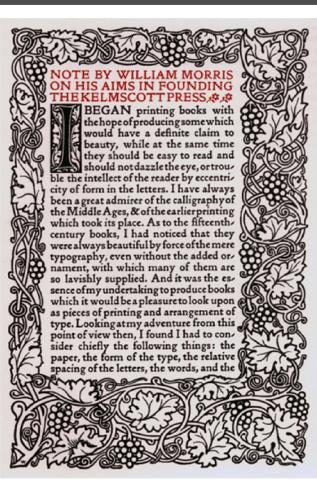
Burne-Jones and Morris



23 October 1891: In my reading room to call on Walker etc. W.M. very pleased showed me his book for the Golden Legend -- a plan for printing Goldiole volume seemed too small.

5 November 1891: Anti-Sex... and walks to the office there talking till 11.30. Saw

40



<sup>3</sup> A short essay originally written for Carl Edelheim, an American collector, and published after Morris's death by the Kelmscott Press in 1898.

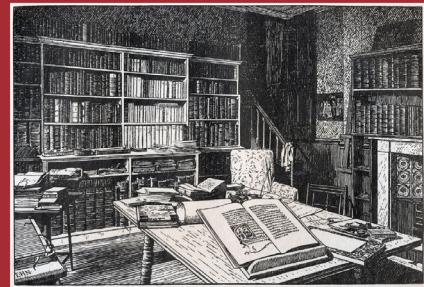
Morris's remarkable achievement was to blend this widespread Victorian nostalgia for the distant past with a theory of bookmaking that still has powerful appeal today. The other figures who appear in this volume, such as Emery Walker, Sydney Cockerell, Daniel Berkeley Updike, William Pickering, and Henry and Emily Daniel, remind us that Morris was not alone in envisioning the renewal of the book arts as the key to an understanding of our modern world.

William S. Peterson (Professor Emeritus of English, University of Maryland) has written extensively about the Kelmscott Press and other aspects of fine printing in Britain and America. He has also edited three journals -- *Browning Institute Studies*, *Papers of the Bibliographical Society of America*, and *Printing History* -- and has designed many books (including this one). [Book #133471]

\$85

## Morris & Company

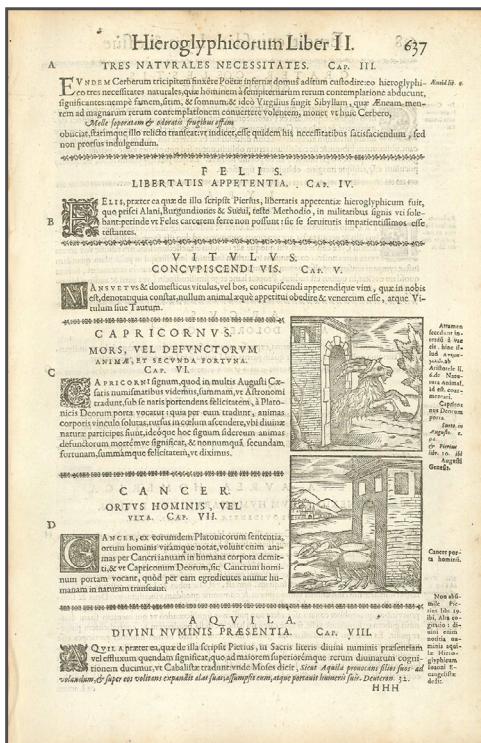
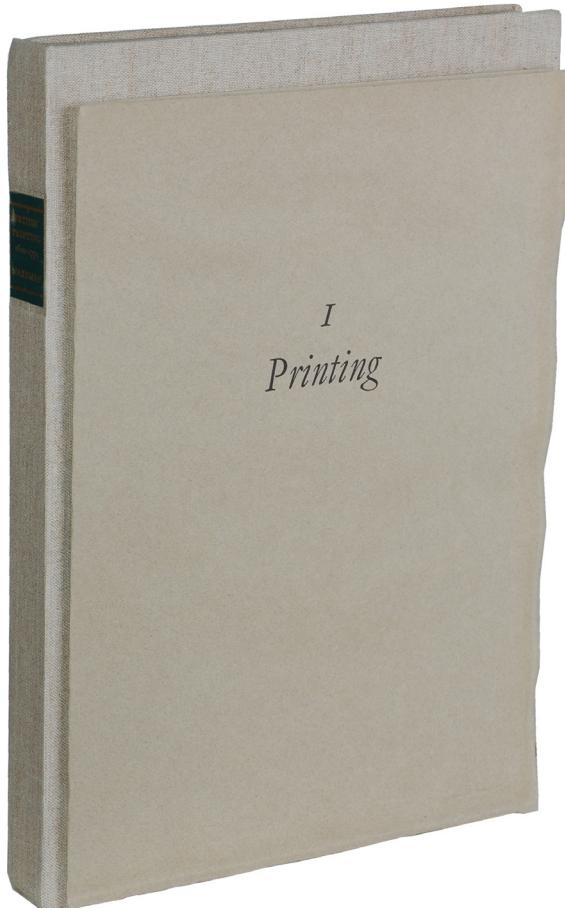
Essays on Fine Printing



By William S. Peterson

"In *Morris & Company* (*Oak Knoll*), William S. Peterson assembles 11 learned and entertaining essays that cast new light on several British and American champions of the 'ideal book'...When the black printing ink used by Morris's company starts to leave mysterious yellow stains, the resulting horror is palpable and the hunt for an explanation nearly as gripping as a Detection Club mystery."

- Michael Dirda, *The Washington Post*

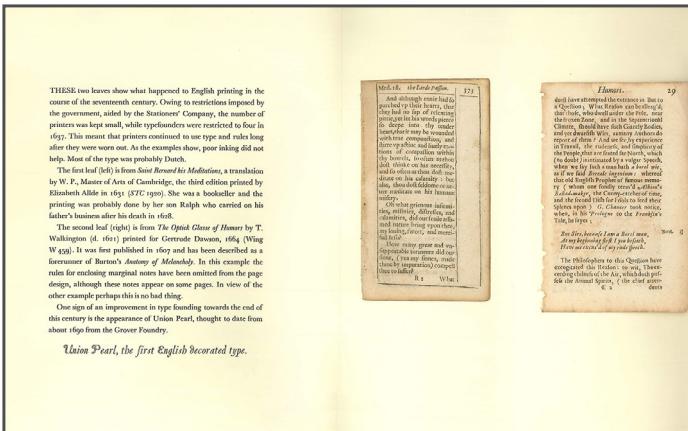


## A LEAF HISTORY OF BRITISH PRINTING FROM 1610 TO 1774 by Geoffrey Wakeman

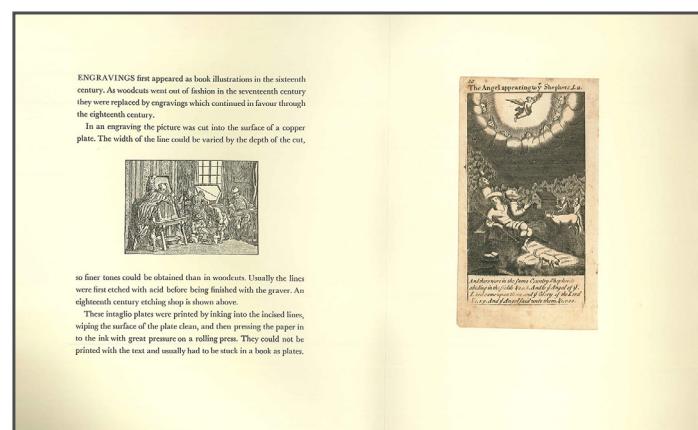
The Plough Press: Oxford, 1986; folio, (6) pages followed by 10 folders each containing printed text describing the leaf inserted, all inserted in a cloth clamshell box with a leather spine label.

Limited to only 110 numbered copies. Contains actual specimens from British presses, a section on printing in Scotland, two sections on papermaking, two on illustration, and one on title page design. To be used as a teaching tool. Leather spine label lightly rubbed, else near fine. [Book # 16283]

\$3,000



*Union Pearl, the first English decorated type.*



## LITERATURE OF LETTERPRESS PRINTING 1849-1900

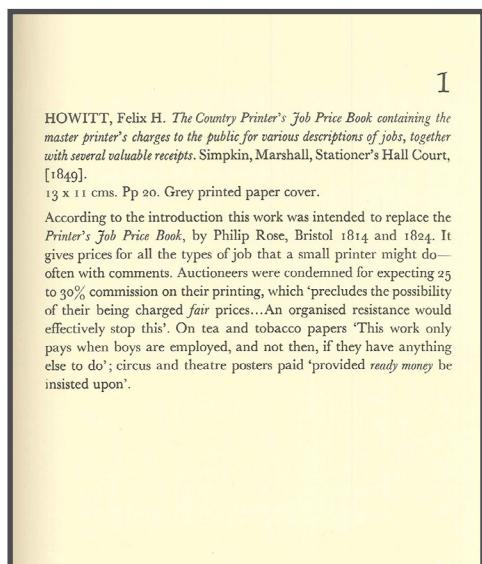
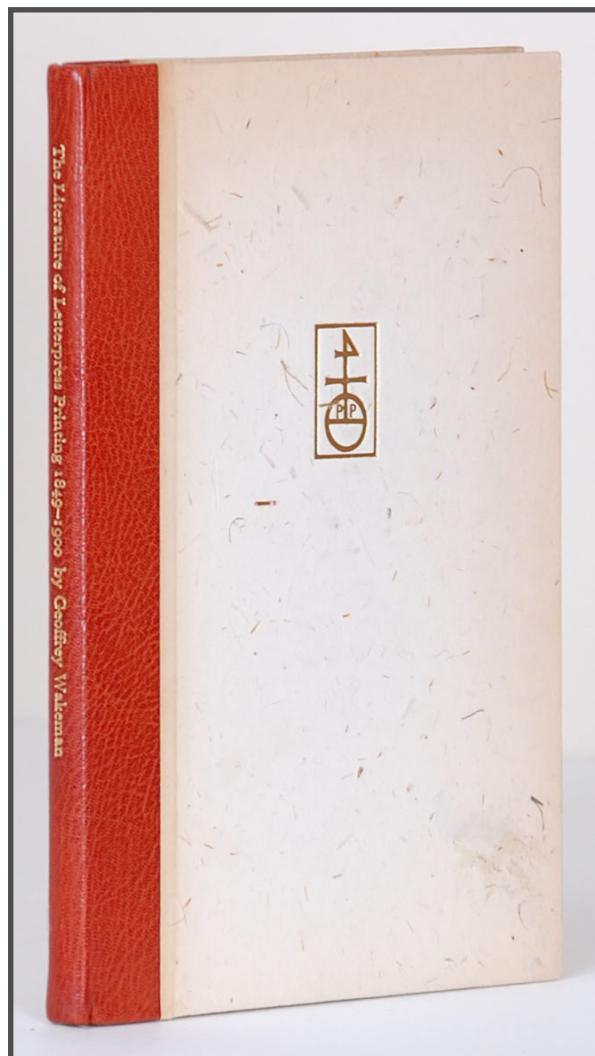
A SELECTION

by Geoffrey Wakeman

The Plough Press: Oxford, 1986; small 4to., quarter Oasis morocco over boards, top edge gilt; (xii), 54, (7) pages.

First edition, limited to 120 numbered copies of which this is one of the 30 bound in this manner. Printed by hand on Zerkall Elfenbein Halbmatt. Wakeman, a printing historian of the highest regard, has described 51 of the most important titles relating to printing that were written over the explosive second half of the 19th century. He tells how printing was presented to the public, both as a technical science and as manuals for the amateur printer. Includes illustrations of title pages, printing machinery, etc. Fine condition. [Book #14055]

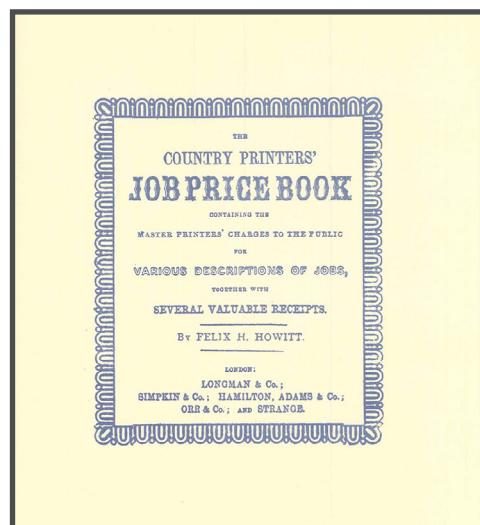
\$350



HOWITT, Felix H. *The Country Printer's Job Price Book containing the master printer's charges to the public for various descriptions of jobs, together with several valuable receipts.* Simpkin, Marshall, Stationer's Hall Court, [1849].

13 x 11 cms. Pp 20. Grey printed paper cover.

According to the introduction this work was intended to replace the *Printer's Job Price Book*, by Philip Rose, Bristol 1814 and 1824. It gives prices for all the types of job that a small printer might do—often with comments. Auctioneers were condemned for expecting 25 to 30% commission on their printing, which 'precludes the possibility of their being charged fair prices...An organised resistance would effectively stop this'. On tea and tobacco papers 'This work only pays when boys are employed, and not then, if they have anything else to do'; circus and theatre posters paid 'provided ready money be insisted upon'.



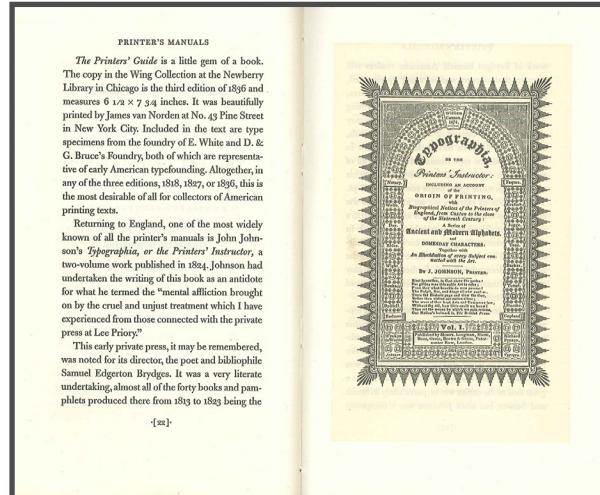
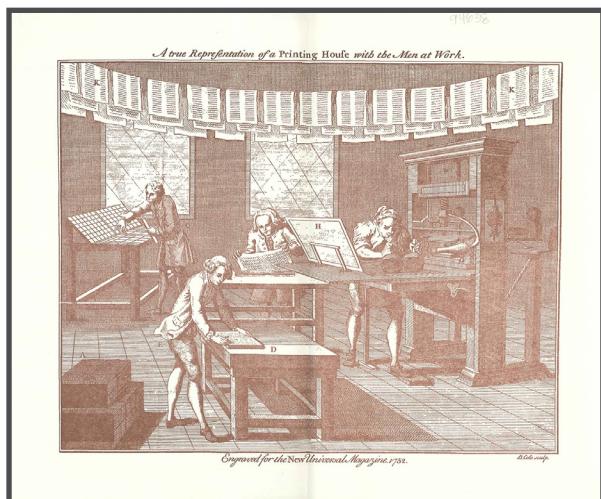
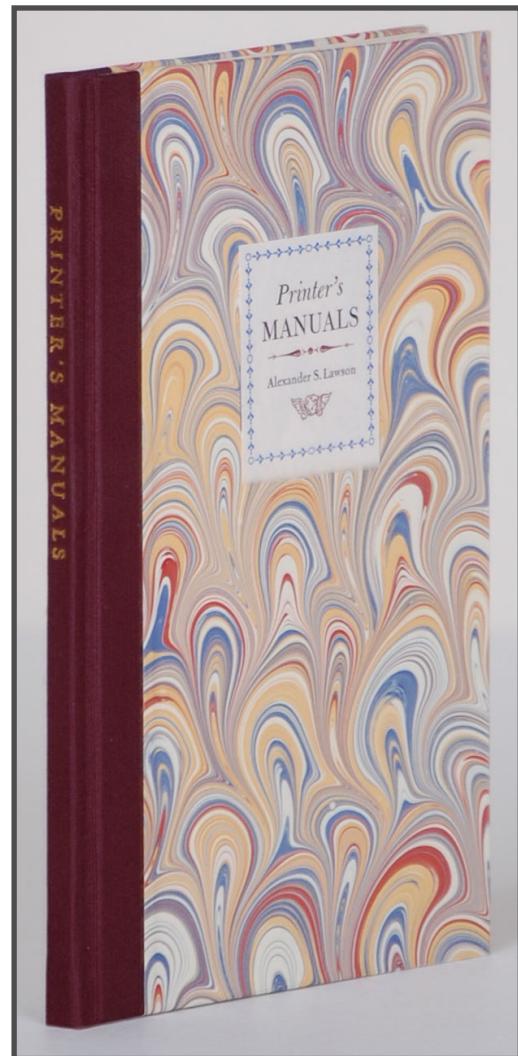
## PRINTER'S MANUALS FROM MOXON TO THE PIA

by Alexander Lawson

The Printery: Kirkwood, MO, 2002; small 8vo., quarter cloth, marbled paper-covered boards; x, (ii), 50, (2) pages.

Limited to an edition of 90. The text is a previously unpublished talk delivered by Alexander S. Lawson as part of the Heritage of the Graphic Arts Lecture Series. The lecture was given on September 23, 1970 and traced the history of English language printer's manuals from 1683 to the twentieth century. Contains an introduction by Kay Michael Kramer. Includes color reproductions of title pages from thirteen of the primary manuals and a bibliography listing all 53 manuals cited in the text. Printed in Bulmer types with Cleland Ornaments in five colors on Kelmscott Text handmade laid paper. Frontispiece portrait of Lawson by Mary Jo Scott-Koeck. Endpapers are engravings of The Letter Foundry and Printing House originally published in *The Universal Magazine* in 1750 and 1752 respectively. Paper boards marbled by Iris Nevins and bound by The Campbell-Logan Bindery. Fine in original shipping glassine wrapping. [Book # 94638]

\$400



**PRINTER'S MANUALS**  
*The Printers' Guide* is a little gem of a book. The copy in the Wing Collection at the Newberry Library in Chicago is the third edition of 1836 and measures  $6\frac{1}{2} \times 7\frac{3}{4}$  inches. It was beautifully printed by James van Norden at No. 43 Pine Street in New York City. Included in the text are type specimens from the foundry of E. White and D. & G. Bruce's Foundry, both of which are representative of early American typesounding. Altogether, in any of the three editions, 1818, 1827, or 1836, this is the most desirable of all for collectors of American printing texts.

Returning to England, one of the more widely known of all the printer's manuals is Johnson's *Typographia, or the Printers' Instructor*, a work first published in 1801. Johnson had undertaken the writing of this book as an antidote for what he termed the "mental affliction brought on by the cruel and unjust treatment which I have experienced from those connected with the private press at Leo Priory."

This early private press, it may be remembered, was noted for its director, the poet and bibliophile Samuel Edgerton Brydges. It was a very literate undertaking, almost all of the forty books and pamphlets produced there from 1803 to 1809 being the

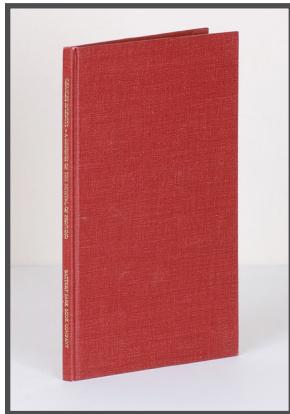
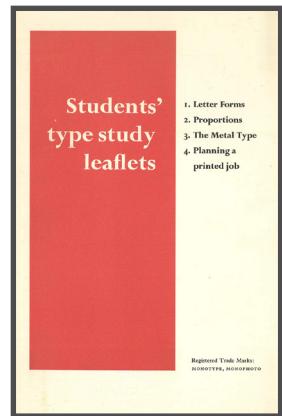
{22}

## STUDENTS' TYPE STUDY LEAFLETS

The Monotype Corp.: Redhill, n.d.; 8vo., stiff paper wrappers with leaflets loosely inserted.

Printed in two colors. Four leaflets inserted covering Letter Forms, Proportions, Metal Type, and Planning a printed job. Foxing along hinge. [Book # 25939]

\$15



## A DEFENCE OF THE REVIVAL OF PRINTING

by Charles Ricketts

Battery Park Books: New York, 1978; 8vo., cloth; (ii), 37 pages.

Reprint of the 1899 Ballantyne Press edition. With comments on the English private press revival. [Book # 11923]

\$10

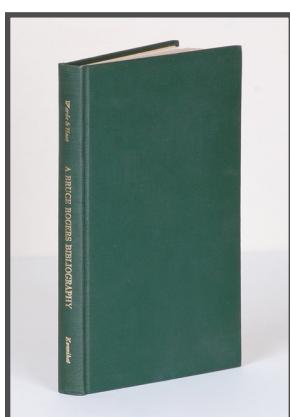
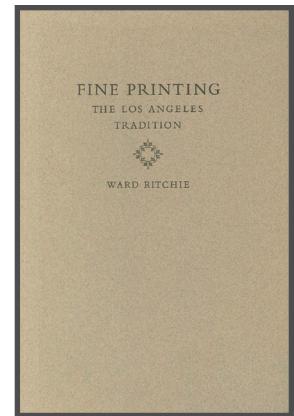
## FINE PRINTING, THE LOS ANGELES TRADITION

by Ward Ritchie

Library of Congress: Washington, 1987; small 8vo., stiff paper wrappers; (ii), viii, 65, (3) pages.

A lecture by Ward Ritchie, pioneer bookman and printer of southern California, sponsored by the Center for the Book in the Library of Congress. Designed by Scott Freutel, printed by Patrick Reagh in an edition of 1500 copies, bound by Cardoza-James. Illustrated. Loosely inserted in a commemorative bookplate of William Sihler. [Book # 45770]

\$12



## BRUCE ROGERS, DESIGNER OF BOOKS *with* BRUCE ROGERS, A BIBLIOGRAPHY

by Frederic Warde and Irvin Haas

Kennikat Press: Port Washington, (1968); 8vo., cloth; over 150 pages.

Reprint of the 1935 and 1926 editions. The first combined edition of this definitive bibliography of Rogers. [Book # 7483]

\$20

# HISTORY OF DESKTOP PUBLISHING

by Frank Romano (with Miranda Mitrano)

Oak Knoll Press: New Castle, Delaware, 2019; 10.5 x 8.5 inches, available in hardcover and softcover; 400 pages.

*History of Desktop Publishing* is a personal and encyclopedic story of how the personal computer, unique applications, and many colorful people changed the creative and print communities. Author Frank Romano has documented the histories of hot metal and phototypesetting and continues the tale of document production in this book. This installment ends as the Internet becomes a primary focus.

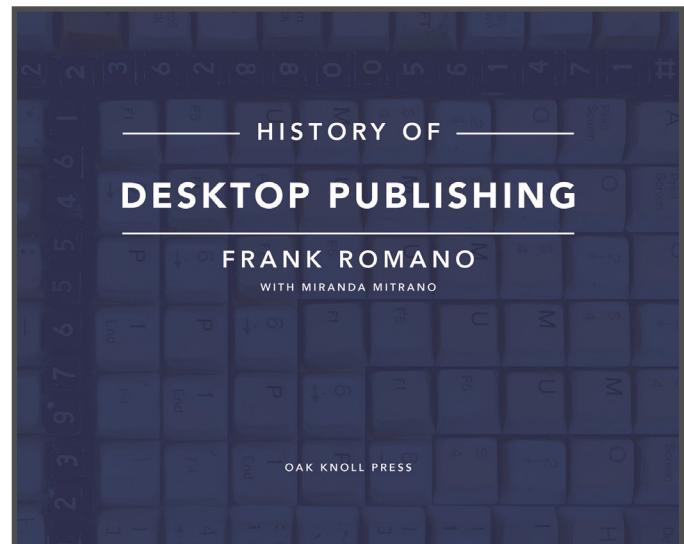
It is hard to imagine someone more involved with the universe of desktop publishing from its beginnings than Romano, who takes us on a personal journey from the end of the typewriter era to the age of the Internet, examining the development of personal computers, pagemaking and graphic design programs, Postscript, digital fonts, data storage, inkjet printing, GUIs, and the rise of the digital

era. For those who grew up during—or built their careers on—these advances, this book provides entertaining perspective and insight on an important period of their lives. For younger readers, it is a fascinating narrative of modern ancient history: how we got from the typewriter to DTP. Fully illustrated, with a Foreword by Gene Gable and a detailed Chronology by Richard Romano.

Frank Romano has spent over 60 years in the printing and publishing industries. He was publisher and editor of *TypeWorld* and *Electronic Publishing* magazine, and he is the author of many articles and books on printing, publishing, and graphic design, including books on QuarkXPress, Adobe InDesign, PDF workflow, and digital printing. He has lectured extensively and has taught at RIT (where he is Professor Emeritus) and other universities. He is the President of the Museum of Printing in Haverhill, MA. [Book #133473 (hardcover) and #133734 (softcover)]

**Hardcover: \$75**

**Softcover: \$37.50**



*“Frank Romano’s History of Desktop Publishing is an essential book for anyone studying the field and for many just generally interested in the history of printing and typesetting. You will find information in this book on and around desktop publishing that you are unlikely to find anywhere else – certainly not all collected in one place.”*

- David Walden, TUGboat Volume 41, No. 1



**FONT WARS**  
*Desktop Type Explosion*

It all began because Steve Jobs visited John Warnock, Apple Computer CEO. Steve Jobs made a fateful call to Adobe co-founder John Warnock in March, 1983. Jobs was interested in work on the Macintosh which displayed type at 72 pixels per inch. Adobe was also working with printer-engine manufacturer Canon on a laser printer that produced typographic output. Jobs did not have a way to link the laser printer and the Macintosh. There were laser printers out there, but they were either too big or cost-prohibitive. Jobs proposed that Adobe license its technology to Apple for inclusion in a Canon desktop printer.

**FONTS—THE FINAL FRONTIER**  
Adobe signed with Apple one month before Apple launched its famous Macintosh TV commercial that aired on the Super Bowl broadcast in January 1984. A key to the success of PostScript was fonts. There were other page description languages but they did not emphasize or support fonts. Fonts were the domain of the old-line printing industry and new phototypesetting equipment. The right partner could supply the needed fonts.

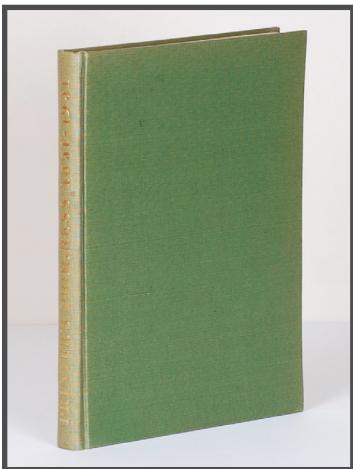
**ENTER LINOTYPE**  
I was quoted in *TypeWorld* as saying, “Once [Adobe] got Linotype, PostScript was destined for success.” Adobe converted Times and Helvetica into four styles each (regular or plain, bold, italic, and bold

italic). Adobe also developed four styles of Courier, the ubiquitous IBM Selectric typewriter font (using oblique instead of italics to save chip space), and Symbol, an assortment of glyphs and mathematical characters. Those 13 fonts were the basis of the first LaserWriter.

I had suggested Bookman instead of Courier. Steve said that Courier would let offices prepare letters as they always had. I countered that offices would use Times and other real fonts. Steve then suggested that they put Bookman in the next version of the LaserWriter which had 35 fonts.

This is the most famous image of the font wars: that fateful day at the Seybold Conference when Gates announced TrueType. Warnock's body language told the story.





## PRINTER'S PROGRESS

A COMPARATIVE SURVEY OF THE CRAFT OF PRINTING 1851-1951 ...  
by Charles Rosner

Harvard Univ. Press: Cambridge, 1951; 4to., cloth; (xxiv), 125 pages.

First U.S. edition. Gives examples of printing in 1851 and 1951 to allow the reader to compare the progress of printing over the period. Wonderful examples of printing bound-in. Filled with illustrations. Some cover fading. [Book # 5211]

\$15

## CHARLES DICKENS

A BIBLIOGRAPHY OF HIS FIRST AMERICAN EDITIONS, THE CHRISTMAS BOOKS AND SELECTED SECONDARY WORKS  
by Walter E. Smith

Oak Knoll Press: New Castle, Delaware, 2019; 8.125 x 10.75 inches, hardback with dust jacket; 160 pages. ISBN 9781584563785.

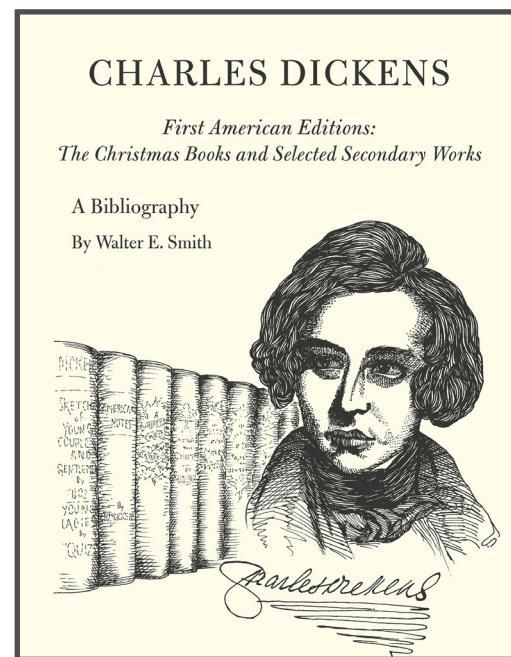
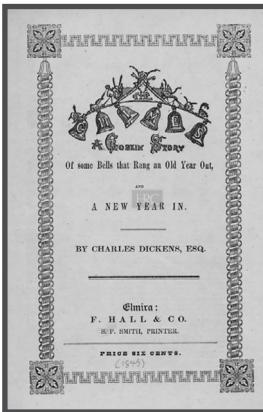
This bibliography traces the history of Charles Dickens's Christmas books and other works published in America during his lifetime. Meticulously researched and presented, it includes data never before published. Original editions are identified and fully described, and each entry contains photographs of bindings and title pages, notes, related quotes or contemporary commentary, and dates of publication. This study enhances our knowledge of an important aspect of the Dickens oeuvre, and it should prove an essential reference book for all rare book libraries and institutions, book collectors, book dealers, and students of Dickens's literature.

The present work serves as a companion to the author's earlier work: *Charles Dickens: A Bibliography of His First American Editions, 1836-1870. The Novels with Sketches by Boz* (Calabasas, CA: David Brass Rare Books, 2012), also available from Oak Knoll. That significant work identifies the first and early American

editions of Charles Dickens's novels and traces their publishing history, including various impressions and sub-editions, from 1836 to 1870, the year of Dickens's death.

Walter E. Smith is a longtime collector of first editions of Victorian prose fiction, and he has been a Lecturer on aspects of his research in that field at several colleges in California. He donated a large collection of editions by Elizabeth C. Gaskell to the Gaskell House in Manchester, England, where the books are on permanent display, and much of his correspondence with the late English book collector and scholar John Geoffrey Sharps is housed in the John Rylands Library in that city. He has written numerous articles and reviews, compiled several bibliographies, and written three books of poetry. [Book # 133475]

\$64



*"This meticulously researched volume untangles the complicated and confusing history of American first editions of Dickens. It will be of interest to all students of Dickens, and invaluable for specialists... Highly recommended."*

- J. D. Vann, Choice

## ADVENTURES IN POLAR READING

by David H. Stam

Grolier Club: New York, 2019; 7 x 9.5 inches, cloth with dust jacket; 256 pages. ISBN 9781605830841.

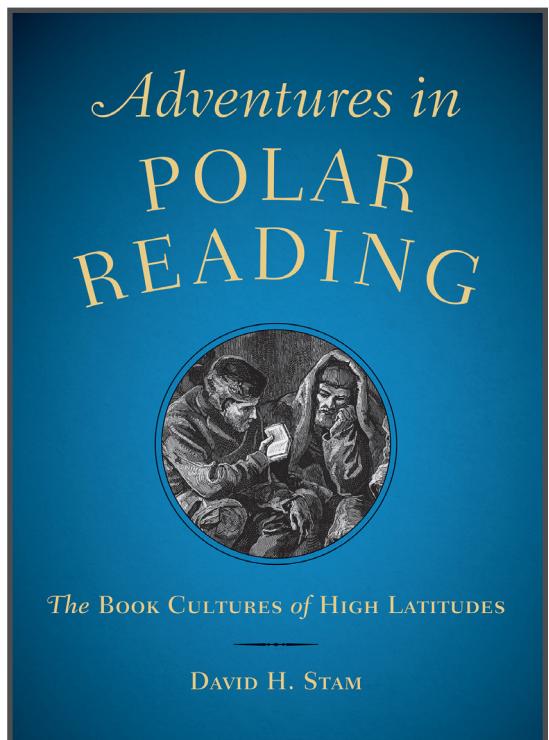


Based in part on his own naval experience and informed by extensive archival and secondary research, David Stam's book examines the printed needs of several polar expeditions, including those of Adolphus Greely in the International Polar Year 1881-83 in

northernmost Canada. Stam's study also includes analysis of shipboard- and expedition-based periodicals throughout the so-called Heroic Age of exploration (ca. 1880-1921); a definitive essay on the enduring books of Ernest Shackleton's legendary journey aboard the Endurance; a parallel study of the primarily religious literature distributed as Loan Libraries of the American Seamen's Friend Society; and, finally, an account of the three libraries assembled by Richard Evelyn Byrd for the successive bases at Little America (1929-41). The volume is bookended by chapters that provide an autobiographical account of how *Adventures in Polar Reading* came to be written and suggestions pointing the way to topics of research that Stam's methodology might enable for other scholars.

12 figures plus 12 decorative illustrations. Designed by Thomas Eykemans and set in Fairfield by Integrated Composition Systems. [Book #134216]

\$40



*The Book CULTURES of HIGH LATITUDES*

DAVID H. STAM

"...an embodied curriculum vitae of Stam's work over these past two decades, arranged so as to bring us along in his venturesome company, and partake of the pleasure of discoveries made along the way.... No collection of Arctic or Antarctic books worth its salt -- or, perhaps I should say, worth its ice -- should be without it."

-Arctic Book Review

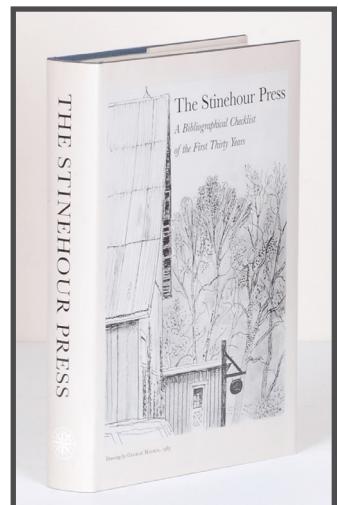
## THE STINEHOUR PRESS

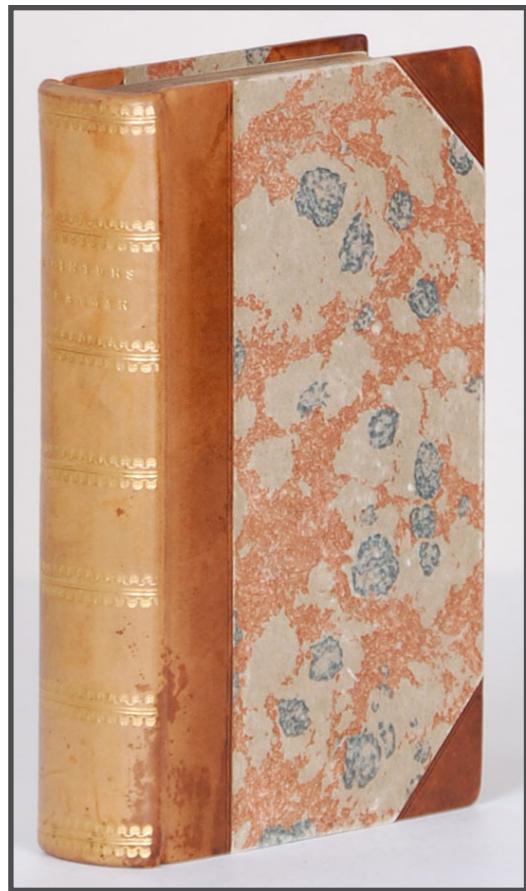
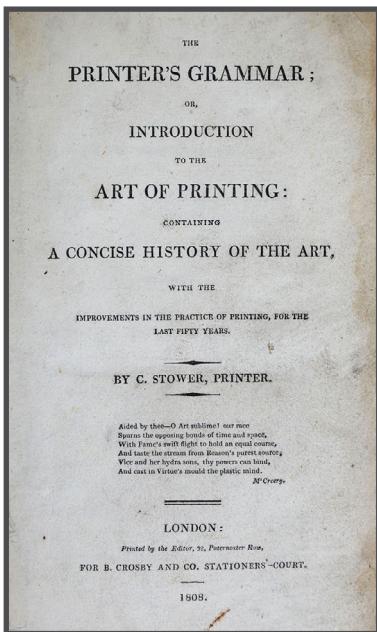
A BIBLIOGRAPHICAL CHECKLIST OF THE FIRST THIRTY YEARS  
by David Farrell

Meriden-Stinehour Press: Vermont, (1988); 8vo., cloth, dust jacket; xxi, 300 pages.

First edition, limited to 1200 numbered copies. With an introduction by Roderick Stinehour. A checklist of the printed works produced by this fine press in the first thirty years. Contains an interesting introduction on the origins of the press and is well-illustrated, with many of the title pages shown in two colors. [Book # 23201]

\$25





## THE PRINTER'S GRAMMAR OR, INTRODUCTION TO THE ART OF PRINTING

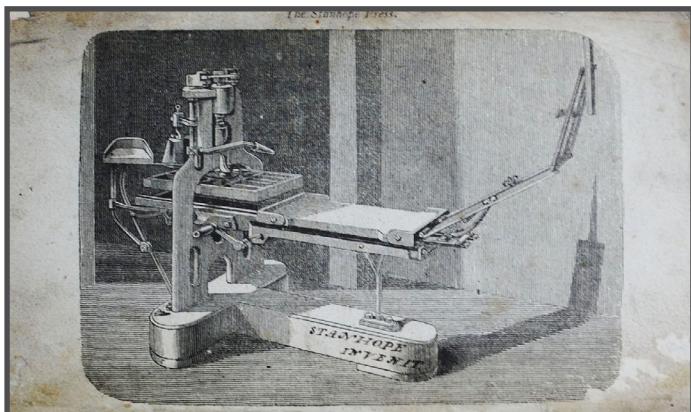
by Caleb Stower

B. Crosby and Co.: London, 1808; thick 8vo., contemporary half calf stamped in gilt; xviii, 530, (48) pages.

Enlarged edition of the sixth English printer's grammar which was first published in 1755 (Appleton p.67; St. Bride Cat. p.870; Bigmore & Wyman III,403). Containing a Concise History of the Art, with the Improvements in the Practice of Printing, for the last Fifty Years. With a history of printing mostly taken from Moxon and Luckcombe with the addition of some new text and a practical discussion of all facets of producing the printed book. Included are twenty-eight pages of printer's ornaments by Fry and Steele, thirty-two pages of type specimens by the same firm and others by Caslon and Catherwood. Stower also has sections on printing ink, the different types of printing presses, lists of typefounders, printer's joiners and an abstract of acts relative to printers.

Rebacked half leather over decorated paper boards. Frontis has been lined. Spine sunned. Leather has been lightly spotted on covers and spine, else near fine. [Book # 30686]

\$1,000

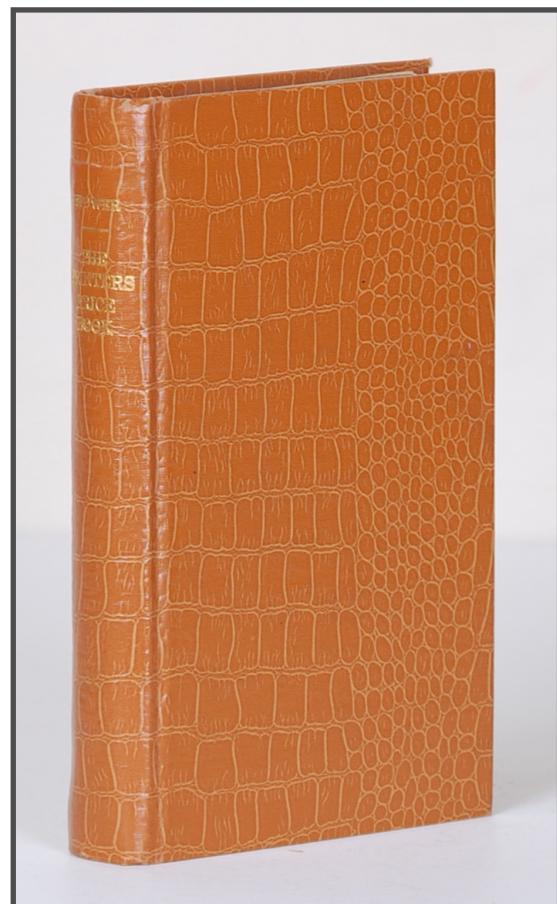


**PRINTER'S PRICE BOOK**  
 CONTAINING THE MASTER PRINTER'S  
 CHARGES TO THE TRADE FOR PRINTING  
 WORKS OF VARIOUS DESCRIPTIONS,  
 SIZES, TYPES AND PAGES ... EXEMPLIFIED IN  
 SPECIMEN PAGES OF DIFFERENT SIZES AND  
 TYPES ...  
 by Caleb Stower

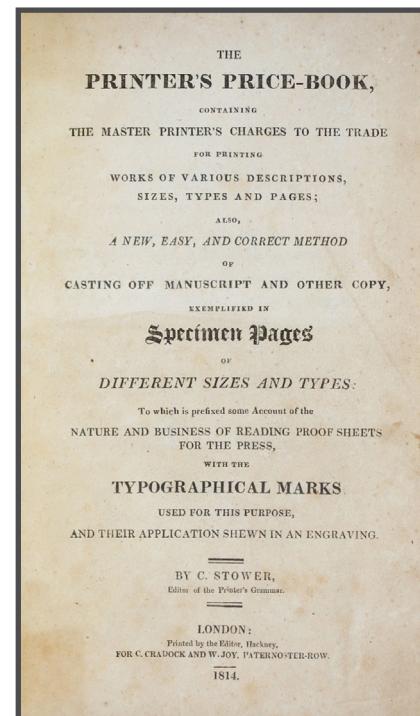
C. Stower: London, 1814; 8vo., later cloth boards, all edges trimmed; (iv), 446 pages.

First edition (Bigmore & Wyman II,404; St. Bride Catalogue p.870). An excellent look at printing conditions in the early part of the 19th century. Stower died in 1816 at the age of 37 but managed to write a number of books concerning his craft before his death. B & W state that Stower's books are "well written, full of practical information, and valuable in many respects ..." Includes over 350 pages of type specimens, sections on typographical marks, the nature and business of reading proof sheets, on casting off copy, followed by a reprint of Milton's AREOPAGITICA in different types. Lacks the plate of typographical marks. Rebound with textured cloth to look like snake skin over boards. [Book # 30660]

\$950



	ENGLISH, 8vo. 26 pica ems wide.						PICA, 8vo. 26 pica ems wide.					
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First charge for ditto.....	37 6	42 0	47 6	51 6	38 6	43 0	48 6	52 6	43 6	48 0	53 6	57 6
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First charge for do.....	40 0	48 0	56 0	63 0	41 0	49 0	57 6	64 0	40 0	54 0	62 6	69 6
Second charge for do.....	41 0	49 0	57 0	64 0	42 0	50 0	58 6	65 0	47 0	55 0	64 0	71 6
Third charge for do.....	42 0	50 0	58 0	65 0	43 0	51 0	59 6	66 0	48 0	56 0	64 6	72 6
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Without notes.....	35 0	39 0	44 0	47 0	26 0	40 0	45 0	48 0	41 0	45 0	50 0	53 0
First charge for do.....	37 0	41 0	49 0	49 0	38 0	42 0	47 0	50 0	43 0	47 0	52 0	55 0
Second charge for do.....	38 0	42 0	47 0	50 0	39 0	43 0	49 0	51 0	44 0	48 0	53 0	56 0
Third charge for do.....	39 0	43 0	48 0	51 0	40 0	44 0	49 0	52 0	45 0	49 0	54 0	57 0
For every 250 (or intermediate number) above 1000 add 5s. per sheet Demy extra.												
Without notes.....	37 6	45 0	53 0	59 0	38 6	46 0	54 0	60 0	43 6	51 0	59 0	65 6
First charge for do.....	39 6	47 0	55 0	61 0	40 6	49 0	56 0	62 0	45 6	53 0	61 0	67 6
Second charge for do.....	40 6	48 0	56 0	62 0	41 6	49 0	57 0	63 0	46 6	54 0	62 6	69 6
Third charge for do.....	41 6	49 0	57 0	63 0	42 6	50 0	58 0	64 0	47 6	55 0	63 0	70 6
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# DESCRIPTIVE BIBLIOGRAPHY

by G. Thomas Tanselle

Bibliographical Society of the University of Virginia: Charlottesville, 2020; 6.125 x 9.25 inches, cloth, dust jacket; 630 pages plus 8 pages of illustrations. ISBN 9781883631192.

This book offers a comprehensive guide to descriptive bibliography—the activity of describing books as physical objects. The function of descriptive bibliography is to provide detailed historical accounts of the varied material forms in which texts have been transmitted and to show the relationships among those examples that claim to carry texts of the same work. Because books constitute one of the largest and most important classes of artifacts, an understanding of how they were made and circulated and what they looked like is a major component in our sense of the human past. Through bibliographical investigation, we are able to observe the materials and analyze the skills employed by printers in their daily activities; we can learn something of the publishing contexts from the many design elements in books; and every physical detail plays a role in our understanding of how the texts of books came to be what they are. *Descriptive Bibliography* is not just a guide to the identification of first editions (though it serves that purpose) but is rather a history of the production and publication of the books taken up and thus a contribution to the broader annals of printing, publishing, and human culture.

The first part of this book contains five essays on general topics: an introduction to the field and its history; its relation to library cataloguing; the concept of ideal copy; the meanings of edition, impression, issue, and state; and tolerances in reporting details. The second part covers more specific subjects: transcription and collation; format; paper; typography and layout; typesetting and presswork; non-letterpress material; publishers' bindings, endpapers, and jackets; and overall arrangement. At the end is an appendix containing a sample description with detailed commentary (also issued separately as a reference pamphlet), followed by a record of the literature of descriptive bibliography.

G. Thomas Tanselle, former vice president of the John Simon Guggenheim Memorial Foundation and adjunct professor of English at Columbia University, has served as president of the Bibliographical Society of the University of Virginia, the Bibliographical Society of America, the Grolier Club, and the Society for Textual Scholarship. [Book #134700]

\$60

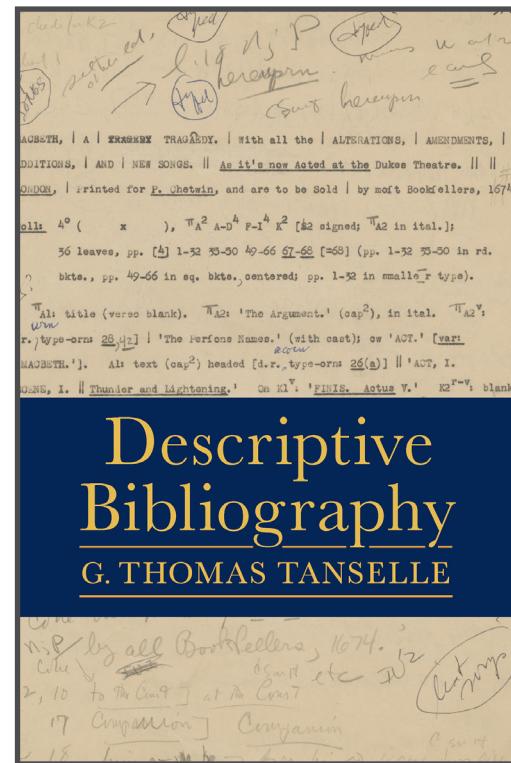
*Also available...*

## A SAMPLE BIBLIOGRAPHICAL DESCRIPTION WITH COMMENTARY

by G. Thomas Tanselle

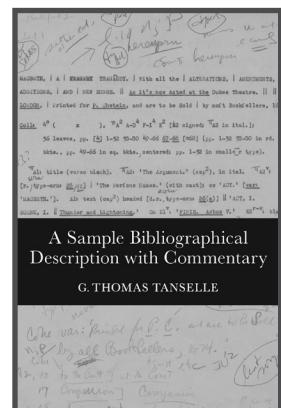
This pamphlet reprints an appendix from Descriptive Bibliography. It brings together the basic definitions set forth in the volume, along with the examples of descriptive paragraphs. It also provides an extended sample description, accompanied by a detailed commentary that offers practical advice and the underlying rationale regarding each element in the description. [Book #134701]

\$10



"A masterpiece...Tanselle has gathered his own fact-rich essays from a lifetime's worth of reflection on the physical nature of books. The result is a true summa of bibliographical insight, information and guidance."

— Michael Dirda, The Washington Post

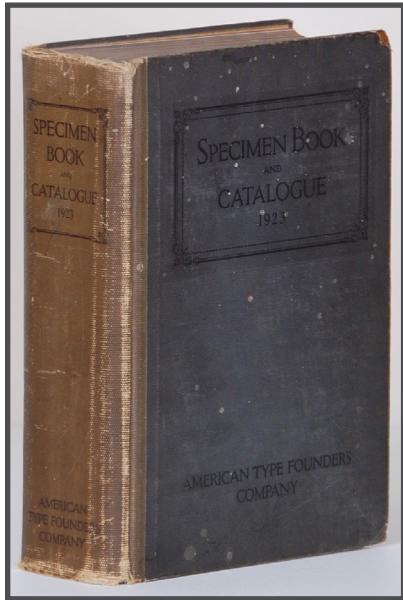
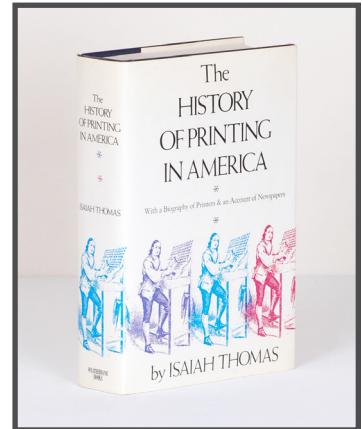


## A HISTORY OF PRINTING IN AMERICA WITH A BIOGRAPHY OF PRINTERS & AN ACCOUNT OF NEWSPAPERS by Isaiah Thomas

Weathervane Books: New York, (1970); thick 8vo., cloth, dust jacket; xxi, 650 pages.

Edited reprint of the second edition. [Book # 5224]

\$8

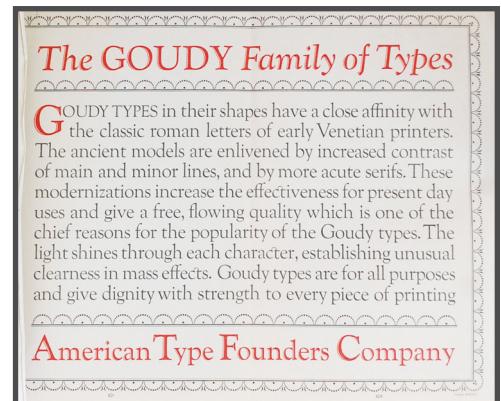


## SPECIMEN BOOK AND CATALOGUE by ATF

American Type Founders Co.: Jersey City, 1923; thick 4to., two-toned cloth; xviii, 1148 pages.

Annenberg p.44. "The last of the large catalogues." With section headings in color, some use of color in the illustration part, color in borders, etc. Front hinge starting. Covers and spine age darkened. Shelf wear, else very good condition.  
[Book # 5017]

\$200



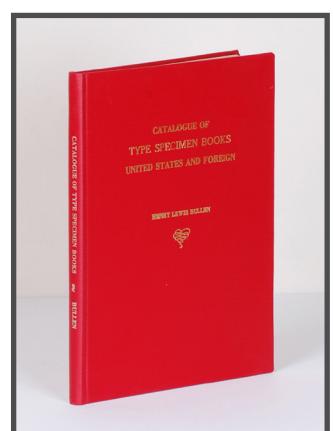
## DUPLICATES OF TYPE SPECIMEN BOOKS, ETC., UNITED STATES AND FOREIGN

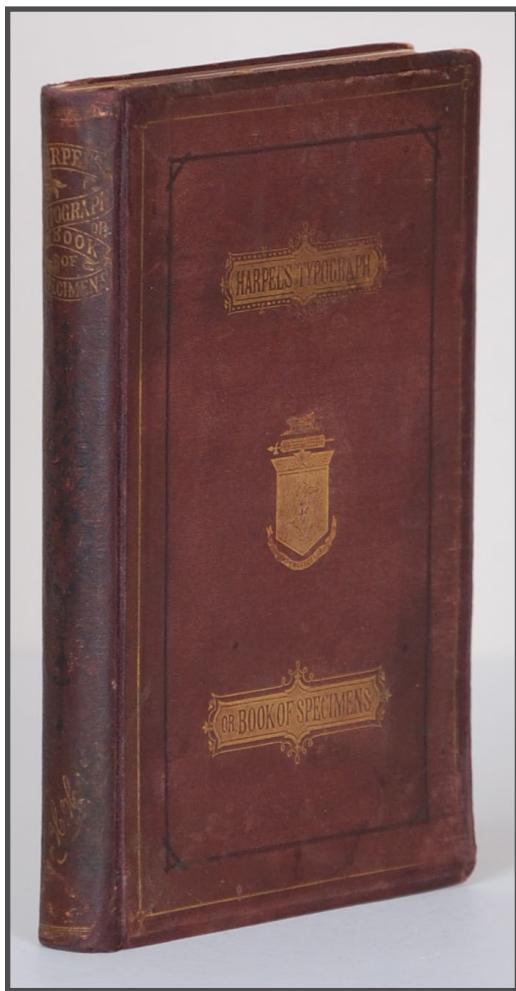
FOR SALE BY THE TYPOGRAPHIC LIBRARY OF THE AMERICAN TYPE FOUNDERS COMPANY  
by Henry Lewis Bullen

Frontier Publishing Co.: San Diego, 1972; 4to., cloth, (7), 53 leaves printed on one side.

Reprinted in typescript from the 1934 first edition and containing some additional matter. Compiled by H.L. Bullen, librarian of the ATF Company, to eliminate duplicates from the library and raise money. Excellent bibliographical tool in the study of these specimen books as Bullen has added comments to the descriptions. [Book # 31351]

\$20





**HARPEL'S TYPOGRAPH**  
OR BOOK OF SPECIMENS CONTAINING  
USEFUL INFORMATION, SUGGESTIONS AND A  
COLLECTION OF EXAMPLES OF LETTERPRESS  
JOB PRINT ARRANGED FOR THE ASSISTANCE  
OF MASTER PRINTERS, AMATEURS,  
APPRENTICES, AND OTHERS  
by Oscar H. Harpel

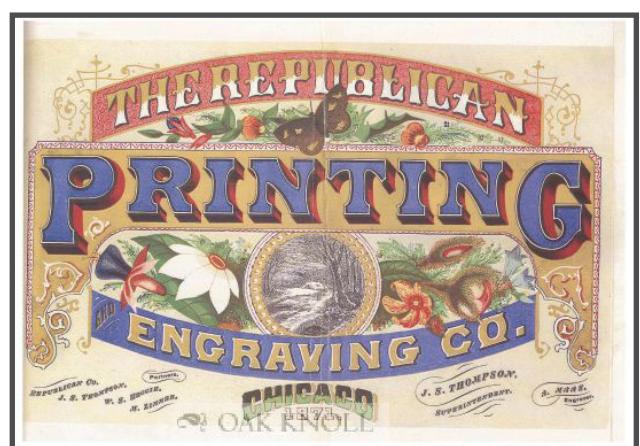
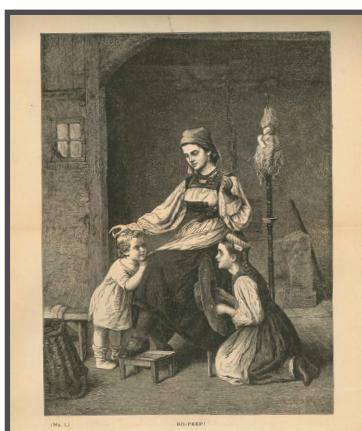
Oscar H. Harpel: Cincinnati, 1870; 8vo., original gilt stamped cloth, all edges stained red.; frontispiece, (ii), 252, (18) pages.

First and only printing (Bigmore and Wyman I, 306). Harpel lists many important facts necessary for the running of a successful printing business and includes a history of printing. The most important feature of this book is the full color plates, some printed and some done by lithography. Contains folded plates, tipped-in specimens, and other examples of color work. Each page is printed within colored borders and with a different design and color. A landmark book

in the history of American printing. Seven plates with eleven wood-engravings; one plate composition in "Stigmatypie"; and fourteen inserted leaves of fancy jobbing specimens, some color printed (four printed on enameled paper).

This copy has been recased with original cloth spine laid down on newer cloth. Minor water staining to the edges of some of the pages not affecting the text. Covers lightly warped and discolored. Ownership inscription in pencil on rear pastedown. A lovely copy.  
[Book # 46847]

\$2,000



**BOOKS AND PRINTING**

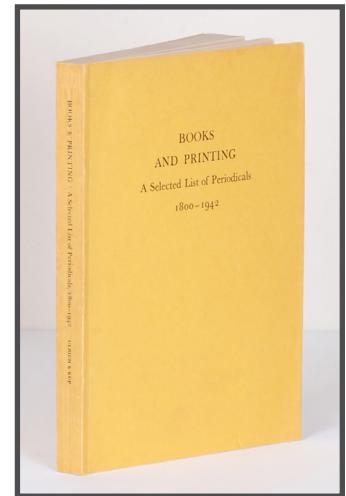
A SELECTED LIST OF PERIODICALS 1800-1942

by Carolyn F. Ulrich and Karl Kup

William E. Rudge: Woodstock, Vt., 1943; tall 8vo., paper wrappers; xii, 244 pages.

An essential reference tool for those interested in the book arts, book trade, and other facets of the book world. Not only does this book list periodicals under specific subject areas, but also lists the contents of each periodical described. Gives the number of years of publication. Wrappers soiled. [Book # 11216]

\$35

**MAPPING THE TRANSMISSISSIPPI WEST, 1540-1861**

by Carl I. Wheat

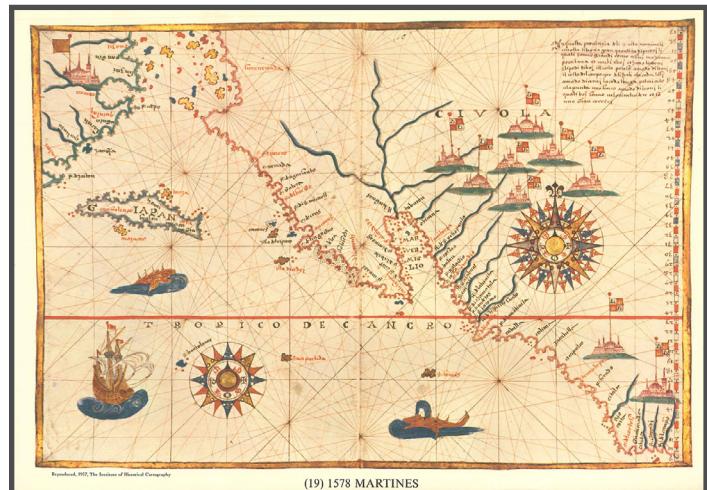
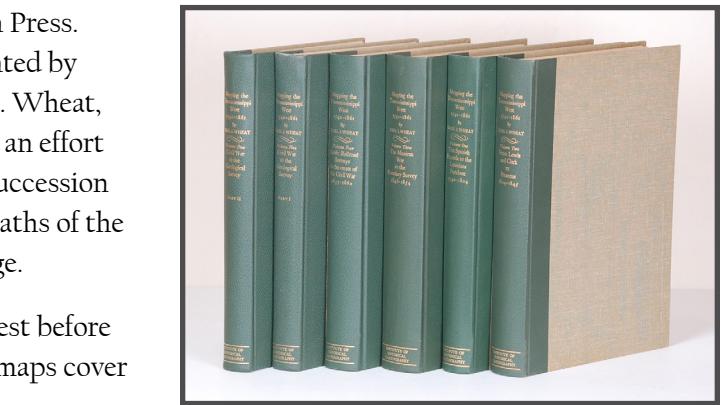
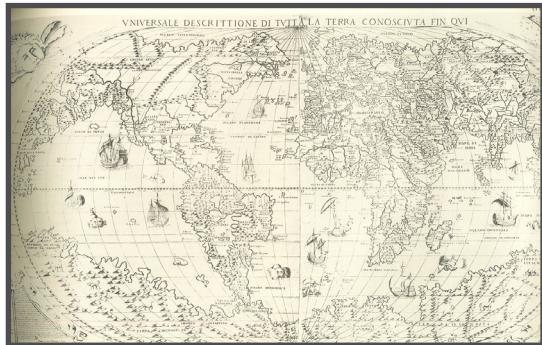
The Institute of Historical Cartography: San Francisco, 1957-1963; 6 volumes, folio, two-toned cloth; xiv, 264; xiii, 281; xiii, 260; xix, 222; (iv), 223-487 pages.

First edition, limited to 1000 sets. Designed by The Grabhorn Press. Vol. I was printed by the Grabhorn Press; Vols. 2-5 were printed by Taylor & Taylor & James Printing from the Grabhorn design. Wheat, the well-known California historian, undertook this work in an effort to trace the opening of the American West by studying the succession of maps which, beginning in the 1540s, accurately trace the paths of the explorers and the record of the resulting growth of knowledge.

He sought out every map relating to the Transmississippi West before 1861 and selected the most interesting and important. These maps cover the story of Spanish, French and English exploration.

In all, 1,302 maps are fully described, with many illustrated in full-page. A chronological calendar of maps, a full index, and a system of marginal references make these volumes easier to use than any other comparable work. [Book # 135370]

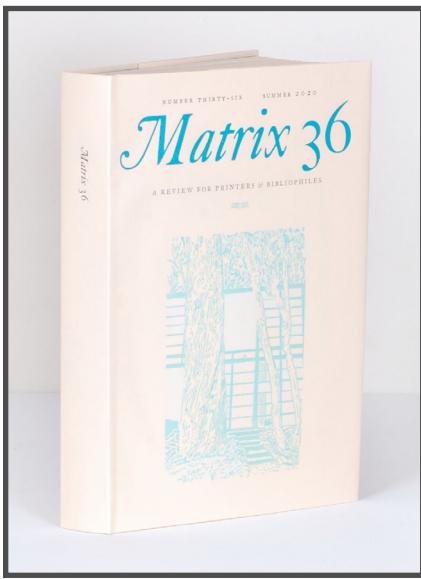
\$1,500



## MATRIX 36

Whittington Press: Lower Marston Farm, Risbury, Herefordshire, United Kingdom, 2020; large 8vo., paper wrappers; 192 pages.

Limited to 660 copies, of which this copy is one of 600 copies bound in wrappers. The final full issue of the series, *The Matrix*, which was first produced in 1981. The issue is set in Bembo, Caslon, Perpetua, Times Roman, Baskerville, Centaur, Hungry Dutch, Walbaum, Neo Didot, Scotch Roman, Modern no. 7, Poliphilus, Univers Light, Cochin, Goudy Modern & Romulus types, & printed at Whittington on Matrix Laid, Zerkall and Bugra Büttén mould-made, Fedrigoni Tintoretto & Naturalis papers. The offset printing is by Fine Print, and the digital printing by Promprint. Bound by The Fine Book Bindery & edited by John & Rosalind Randle.



The table of contents is as follows: Rob Firth, *Composing Room Cacophony*; Colin Honnor, *A New Quest? Intimate Leaves of Guido Morris*; Shaun Bythell, *Diary of a Bookseller*; John Edgeler, *Pastoralism, Pottery & Printing*; Miriam Macgregor, *Shalford Mill*; John Craig, *A School Press*; John Randle, *Geoffrey Dowding: Finer Points*; Evelyn Waugh, *Charles Ryder's Schooldays*; Richard Martin, *The Lure of the Loom*; Julia Walworth, *Private Press Books, & Two Kinds of Library*; Nick Gill, *Effra Press Update*; Russell Maret, *Hungry Dutch*; John Randle & James Fergusson, *George Ramsden, 1953-2019*; Ray Leigh, *The Arts & Crafts, the Deutsche Werkbund and the Bauhaus: a Meeting of Minds*; Paul W. Nash, *The Samson Press*; John Randle & Dennis Gould, *Davina Wynne-Jones, 1949-2019*; Nick Loaring, *Baptism of Fire*; Elies Plana, *A Book Comes to Life: Languages & Minorities*; John Grice, *The Magic of Proofing*; Alan Powers, 'Ludicrous, Bloody Aweful': Barnett Freedman on Pictorial Design Exams; Tomasz Pichór, *The Printer from Aix-en-Provence*; Jerry Kelly, *The Colophon: A Book Collector's Journal*; Enrico Tallone, *Aldo Novarese, Type Designer*; Leslie Gerry, *New York Reflections: A Fusion of Technologies Five Centuries Apart*; Sebastian Carter, *Picasso & Matisse*; Rob Rulon-Miller, *I, Pirate*; David Butcher, *Organising Portfolios & Leaves*; John Randle, *Roderick Cave, 1935-2019*; Marianne Tidcombe, *A New Photograph of Edward Prince*; John Randle, 'Please Tell Me What to Like'; Jerry Kelly, Sebastian Carter, John Randle, *Book Reviews*. [Book # 135548]

\$250

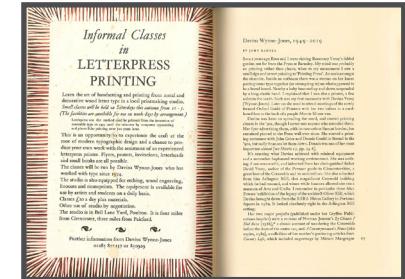
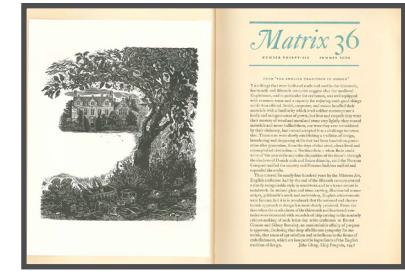
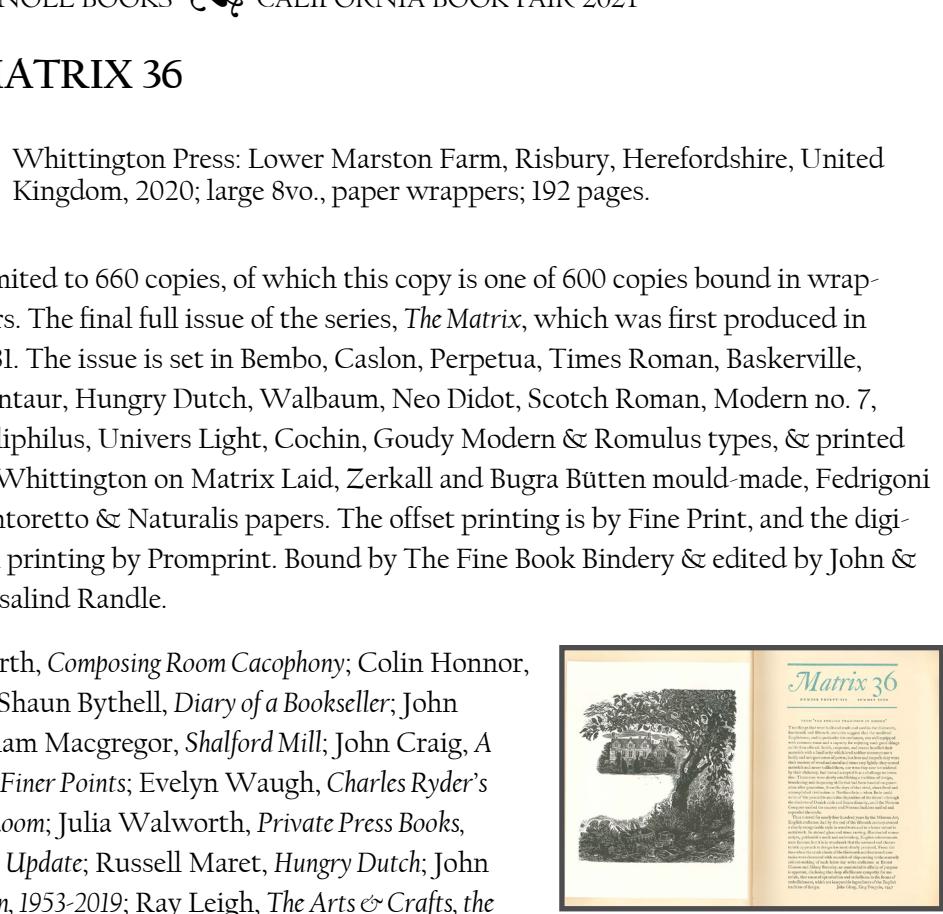
*Deluxe Edition*

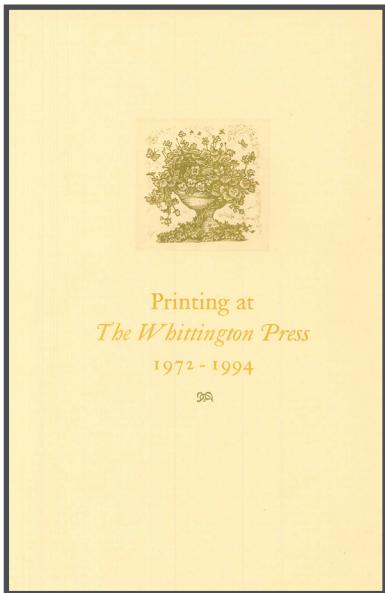
## MATRIX 36

Whittington Press: Lower Marston Farm, Risbury, Herefordshire, United Kingdom, 2020; large 8vo., quarter Oasis leather, marbled paper covered boards by Jill Sellars, slipcase; 192 pages additional suite.

Limited to 660 copies, of which this copy is one of 60 copies bound in quarter leather, as well as featuring a portfolio of additional material. [Book # 135549]

\$550



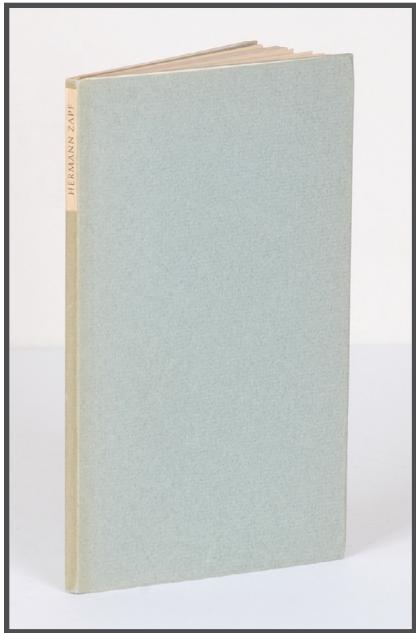


## PRINTING AT THE WHITTINGTON PRESS, 1972-1994 AN EXHIBITION

International Typeface Corporation and The Grolier Club: N.P., 1994; 8vo., stiff paper wrappers; 63+(1) pages.

Limited to 2,500 copies printed by letterpress at the Stinehour Press with design by Jerry Kelly. A well annotated exhibition catalogue describing the production of the Whittington Press. Includes illustrations. [Book # 40906]

\$10

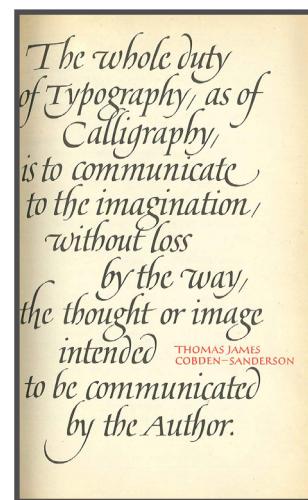


## HERMANN ZAPF, CALLIGRAPHER, TYPE- DESIGNER AND TYPOGRAPHER AN EXHIBITION ARRANGED AND CIRCULATED BY THE CONTEMPORARY ARTS CENTER, CINCINNATI ART MUSEUM

Amsterdam Continental Types: (New York, 1960); 12mo., stiff paper wrappers, paper spine label; (62) pages.

Lists 170 items and has many illustrations  
Also contains a list of type-faces designed  
by Zapf. Loosely inserted in a commemorative  
bookplate of William Sihler. [Book # 10995]

\$25



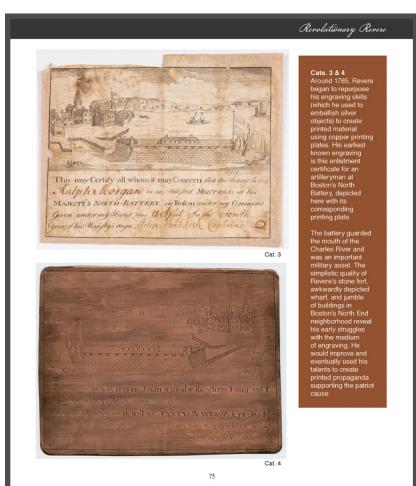
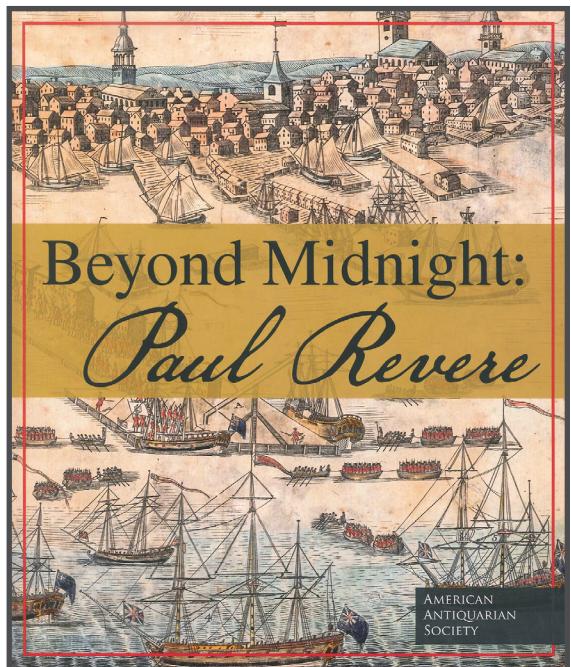
## BEYOND MIDNIGHT: PAUL REVERE

curated by Nan Wolverton and Lauren B. Hewes

American Antiquarian Society: Worcester, MA, 2019; 8.5 x 10 inches, paperback; 101 pages. ISBN 9780692967119.

The Revolutionary War patriot Paul Revere (1734-1818) was immortalized in Henry Wadsworth Longfellow's 1860 poem, "Paul Revere's Ride" with the famous opening lines: "Listen, my children, and you shall hear of the midnight ride of Paul Revere." But Revere was famous for so much more than his midnight ride. This exhibition and catalogue by the American Antiquarian Society (AAS), *Beyond Midnight: Paul Revere*, highlight the artisanship and entrepreneurial expertise of this iconic figure of the American Revolution.

The exhibition is on display at the New-York Historical Society from September 6, 2019 to January 12, 2020. In Massachusetts, the exhibition will be split and displayed simultaneously at the Concord Museum and the Worcester Art Museum from February 14 to June 7, 2020 and then will travel to Crystal Bridges Museum of American Art in Bentonville, Arkansas from July 1 to October 11. *Beyond Midnight* is co-curated by Nan Wolverton and Lauren B. Hewes, and it draws on the unparalleled AAS holdings of prints and books, including a near complete collection of Revere's works on paper.



The exhibition features nearly 200 items -- most made by Revere -- from rare prints to elegant silver tea services and period newspapers. Revere's skills as a printmaker can be seen in copper plate engravings depicting various events in Boston before and during the American Revolution including a 1766 image of an obelisk (or pyramid) built by the Sons of Liberty to celebrate the repeal of the Stamp Act, an image of British troops arriving to occupy Boston and -- perhaps the most famous image of political propaganda in American history -- his engraving of the Boston Massacre.

This full color, illustrated catalog features five essays exploring different aspects of Revere's work and career. Robert Martello in "Paul Revere: Patriot Manufacturer" describes how Revere grew his business. Jennifer L. Anderson's "Paul Revere and Sourcing Silver in Early America," explores the scarcity of precious metals in colonial America. Nancy Siegel explores Revere's engraved

works on paper in her essay, "The Work of Art and the Art of Work: Prints and Ephemera by Paul Revere." Nan Wolverton explores how Revere used images of American Indians in her essay "Borrowed . . . for the Use and Service of the Colony": Paul Revere's Native American Imagery." Lauren Hewes relates how the reprinting of Revere's Bloody Massacre in the 1830s began the re-emergence of Revere as a prototypical early American patriot in her essay "Rediscovering Revere: William Stratton's Facsimile of the Bloody Massacre." The catalog is edited by Hewes and Wolverton and designed by AAS graphic designer, Jaclyn Donovan Penny. [Book # 134053]

\$29.99

