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Books about Books \* Typography \* Fine Press

## List 314

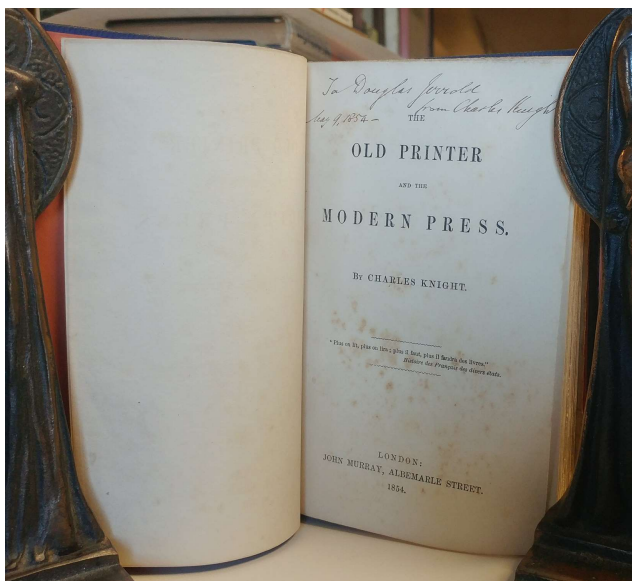
All items listed have been carefully described and are in fine collector's condition unless otherwise noted. All are sold on an approval basis and any purchase may be returned within two weeks for any reason. Member ABAA and ILAB.

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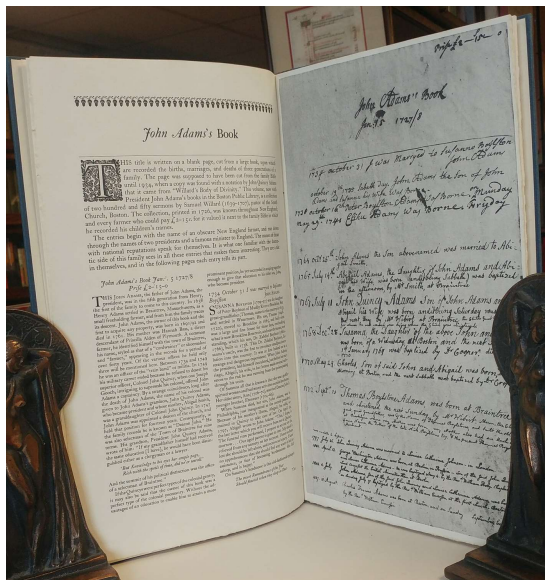


1. KNIGHT, Charles. **The Old Printer and the Modern Press.** London: John Murray, 1854, small octavo, embossed blue cloth. (xii), (314) pp., followed by 32 pp. ads. First Edition. Inscribed to Knight's close friend, playwright and humorist, Douglas Jerrold, at the top of the title page and dated May 9, 1854. After a social evening together while on their walk home Knight requested that Jerrold provide him with an epitaph. As the two men parted Jerrold quipped an epitaph for his friend, "Good Knight!" Knight was a pallbearer at Jerrold's

funeral along with Dickens, Thackeray and others. This title is dedicated to Dickens. From the

Introduction, "...In the present work I have remodelled that biography [of William Caxton]; rendering it a more compact narrative of the state of knowledge before the invention of printing, of the personal history of the man who brought the invention to England, and of the nature of his efforts to diffuse information amongst his countrymen. The account forms the FIRST PART of this volume. the SECOND PART embraces a very broad view of the PROGRESS OF THE to our own day,..." An exceptionally nice copy with only a tiny bit of wear to top of spine, solid inner and outer hinges, text block clean and unmarked. (33286) \$300.00

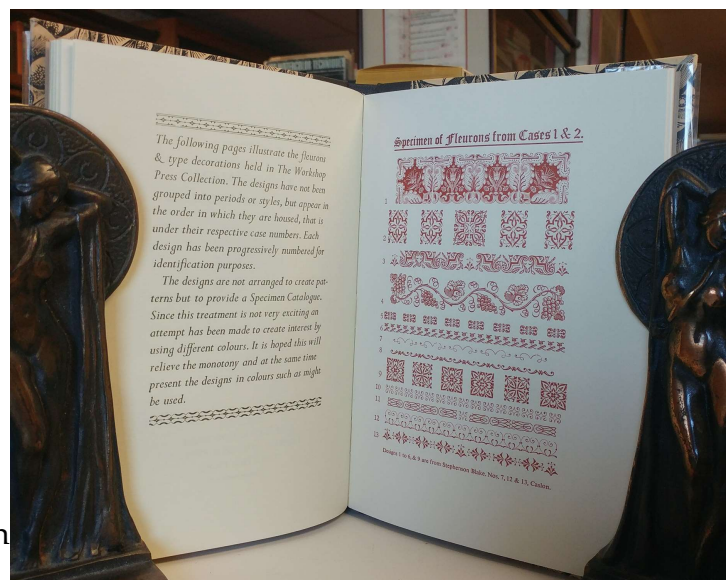
**Printed by D. B. Updike at The Merrymount Press, Limited to 150 copies**



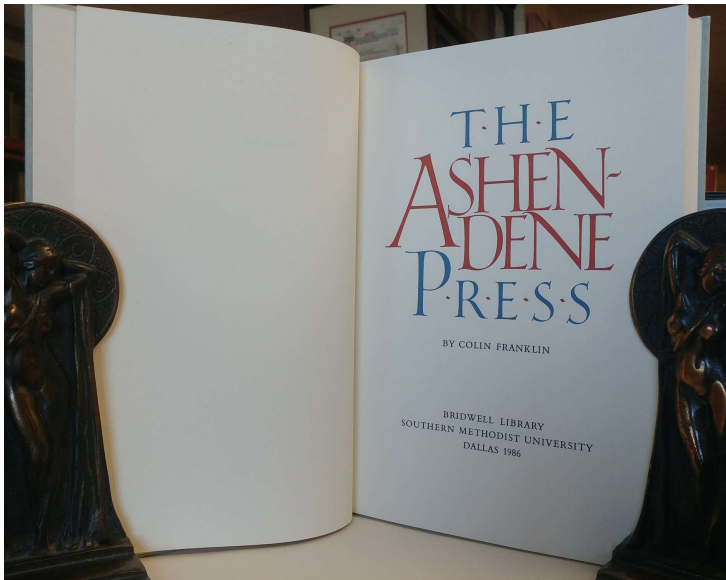
2. (ADAMS, John). ADAMS, Henry. **John Adams's Book. Being Notes on a Record of Births, Marriages & Deaths of Three Generations of the Adams Family 1734 - 1807.** (Boston): Boston Athenaeum, 1934, large quarto, original blue boards with cloth spine. (16)pp. First Edition Limited to 150 copies. Printed by D. B. Updike, The Merrymount Press, Boston. With one collotype plate. Printed on Ciconia hand-made paper. Two very slight scuffs to boards, slight scuff to head of spine, otherwise a very fine, clean copy. (33248) \$250.00

3. (ANTHOENSEN, Fred). WHITEHILL, Walter Muir. Fred Anthoensen. **A Lecture.** New York: 1966, large 8vo, red cloth in original tissue wrapper and box. (23)pp. First Edition Limited to 385 copies. Printed by The Anthoensen Press, Portland, Maine. The story of a friendship and working relationship of thirty years. Appended is a reproduction of a letter from Paul Standard. Both book and box in very fine to as new condition. (33263) \$50.00

4. ARMAN, Mark. **A Specimen of Printers' Flowers, Types & Decorations.** Thaxted: The Workshop Press, (1992), octavo, original patterned boards and cloth



with printed labels on front cover and spine. vii, 35, (28)pp. First Edition Limited to 180 numbered copies signed by Arman. Printed in numerous colors and with many folding, tipped-in specimens. With samples of over 350 printers' flowers in the Workshop Press shop. A very fine, clean copy. (33266) \$150.00

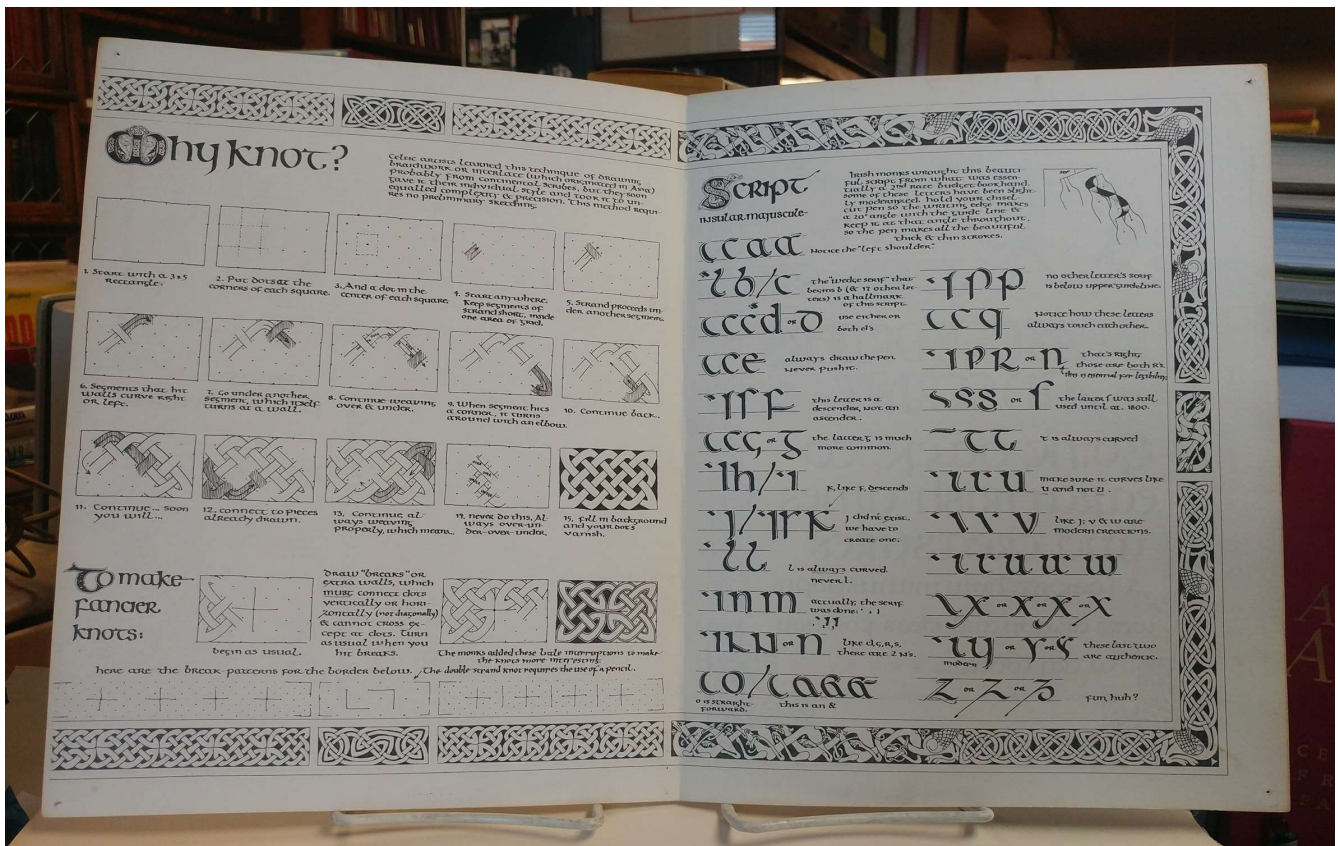


5. (ASHENDENE PRESS). FRANKLIN, Colin. **The Ashendene Press.** Dallas: Bridwell Library, SMU, 1986, folio, boards & cloth. 250pp. First Edition, Limited to 750 copies. Drawing on his own extensive knowledge and the unique resources of the Ashendene Press Archive at Bridwell Library, Coliin Franklin has written a definitive history of the private press he judges "in scale and variety...the greatest of them all." A wealth of hitherto unpublished correspondence, as well as

the contents of Hornby's carefully preserved scrapbooks sheds new light on the activities of the Press, in particular the creative role Hornby played in the design of the Subiaco type. In addition to correcting errors and omissions (including a number of ephemeral pieces) in the Descriptive Bibliography, Franklin discusses the history of every book produced at the Press, from the selection of the text, through details of production, to the appreciation and criticism accorded each volume by its recipients. Franklin presents his materials with wit and a fine sense of the milieu in which Hornby worked to produce his magnificent Ashendene books. Printed letterpress from Monotype Bembo with title page and chapter headings from lettering by G. G. Laurens. With 28 pages of illustrations, indexed. Edges of text block very lightly foxed, otherwise a very fine copy. (33270) \$85.00

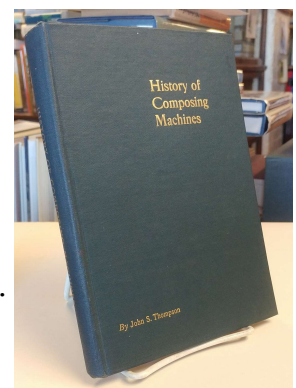
6. (BOOKBINDING). COCKERELL, Douglas. **Bookbinding, and the Care of Books. A Text-Book for Bookbinders and Librarians.** London: John Hogg, 1901, small octavo, boards and linen spine. 344, (x)pp. First Edition. A "...trustworthy text-book of workshop practice..." where "...we hope to treat design itself as an essential part of good workmanship." Extensively illustrated and with a glossary of bookbinding terms. Boards evenly faded from green to tan. Corners bumped, light scuffing to boards. A clean copy. (33289) \$75.00





7. (CALLIGRAPHY). DROGIN, Marc. **Medieval Calligraphy: Its History and Technique.** Montclair, NJ: Allanheld & Schram, (1980), quarto, cloth in dust jacket. xx, 198pp. First Edition. A history of the art of calligraphy and a teaching manual. Extensively illustrated. From the Preface: "I wanted a single comprehensive volume, easy to understand, to learn from, and to teach with. I wanted a book containing all the scripts that, to me, represent medieval calligraphy, complete with a history of the evolution of the alphabets, an approach that would enable the student to learn them just as his medieval predecessor did, and one that contained some background on the scribes, their world, and how the style of their writing changed over the course of a thousand years." Laid in is the (4) pp. prospectus and (4) pp. instruction sheet giving instructions for beasts, knots and script. Lettering to spine of jacket very slightly faded, else a very fine, clean copy. (33252) \$110.00

8. (COMPOSING MACHINES). THOMPSON, John S. **History of Composing Machines. A Complete Record of the Art of Composing Type by Machinery...Also Lists of Patents on Composing Machines, American and British, Chronologically Arranged.** Chicago: Inland Printer Company, 1904, octavo, original dark blue cloth. (xii), 200, (4)pp. First Edition. Extensively illustrated with photographs and line drawings. A fine history of the beginning of the composing machine. With stenciled note tipped to front inner hinge: "--SEPTEMBER 30, 1907. -- SOUVENIR



of the FIRST MEETING of the N. Y. SALES AGENCY GET TOGETHER CLUB  
COMPLIMENTS OF MERGENTHALER LINOTYPE COMPANY."An unusually fine, bright,  
clean copy. (33267) \$150.00

9. FLETCHER, H. George, editor. **Printing for Kingdom, Empire and Republic: Treasures from the Archives of the Imprimerie Nationale.** New York: The Grolier Club, 2012, quarto, blue cloth. 118 pp. First Edition, one of 500 copies. This volume was produced to accompany an exhibition held at the Grolier Club from December 6, 2011 to February 4, 2012, on the history of the French national typographic and printing establishment, the Imprimerie Nationale, arguably the most important printing house in Europe. Drawn from the ancient, vast, and comprehensive archives of the Imprimerie Nationale, *Printing for Kingdom, Empire, & Republic* documents the significant influence of the press, not only on printing and the book arts, but also on French - and therefore European - literary culture from the mid-sixteenth century to the present day. The exhibition was organized by The Grolier Club and the Groupe Imprimerie Nationale, S.A., with administrative and organizational support from the Institut Mémoires de l'Édition Contemporaine (IMEC), France's largest archive of authorial and publishing materials. The catalogue tells the story of the Imprimerie Nationale, from the royal printers established by François I in 1538, to the Imprimerie Royale created by Cardinal Richelieu in 1640, through many generations of development, marked often by artistic innovation and wide cultural influence, but sometimes by distress and neglect, to triumphant survival in the present day. It surveys a wealth of objects, all classified as French monuments historiques, and never before seen outside of France, and including artifacts of various printing processes, such as punches, matrices, and typefonts from the days of François I to the present, as well as engraved plates used to produce illustrations for such renowned works as Louis XIV's Medailles and the Description de l'Égypte commissioned by Napoleon. The catalogue also showcases the books produced at the Imprimerie Nationale, from the scholarly products of the Renaissance in France through the royal folios of the Sun King to the culture-changing works of the twentieth century, and thus to the work of postwar and present-day generations of French book artists. In many instances, original manuscripts, documents, and artwork follow the art, craft, and business of book-making from conception to realization. foreword by Jack Lang, two separate prefaces by Dider Trutt and Eugene S. Flamm, and an Introduction by H. George Fletcher. It includes historical essays by Isabelle de Conihout, Annie Parent-Charon, and James Mosley and discusses topics such as humanism and typography, Pierre Moreau (Master Scribe and Printer), The Romain du Roi (a type made for the Royal Printing-House of Louis XIV) and more. An annotated checklist of the items on display at the exhibition is followed by the essays. Beautifully illustrated, the book contains five pages of color plates, four plates in collotypes, illustrations of typefaces, and more.

Designed by Jerry Kelly. Two very small spots and faint scuff to front cover, else fine. New. . (33257) \$75.00

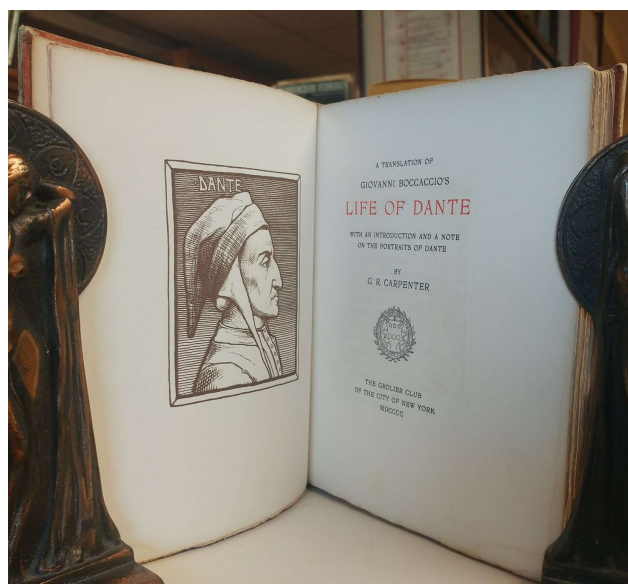
### Inscribed to Abe Lerner



10. (GRACE HOPER PRESS). GROVER, Sherwood and James D. Hammond. **A Common-Place Book With Something for Everybody.** Aptos & Woodside: (Grace Hoper Press), 1969, quarto (8 1/2 x 12 1/2 inches) decorated boards and cloth. 54pp. One of 200 copies printed on Saunders mould-made paper of a total edition of 300 copies. A most attractive specimen book with the original printed prospectus laid in. This copy is inscribed to book designer Abe Lerner and is signed by Sherwood and Katherine Grover.

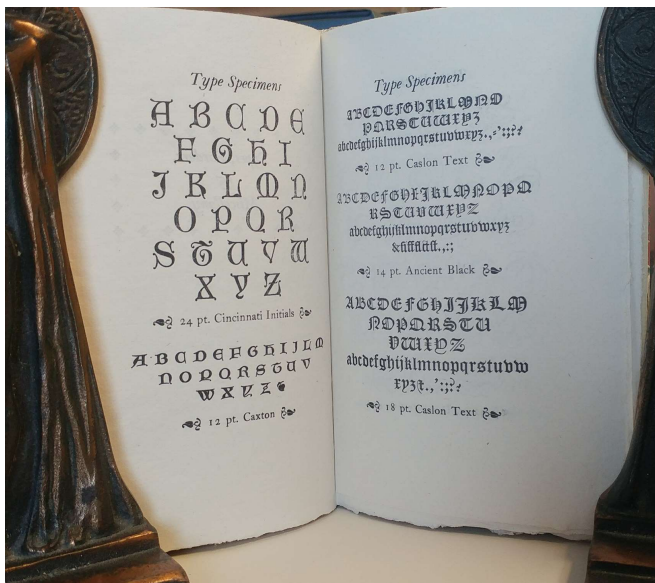
With an original printed shipping label from The Grace Hoper Press. A very fine, clean copy. (33254) \$165.00

11. (GROLIER CLUB). BOCCACCIO, Giovanni. **Life of Dante.** New York: The Grolier Club, 1900, small quarto, full vellum enhanced with a decorative blind-stamp background colored with orange. 186 pp. Limited to 300 copies printed on Italian handmade paper. Illustrated with a frontispiece portrait of Dante by G. R. Carpenter and a fold-out illustration of Florence. Printed at the De Vinne Press. Light foxing on a few pages, lower blank margin and right corner with a faint tide mark from a water stain. Former owner's gift inscription on preliminary page. Covers slightly bowed causing weakness at outer hinges, top and bottom. Slight scuffing to color at edges. Rubricated initials throughout. (33299) \$250.00

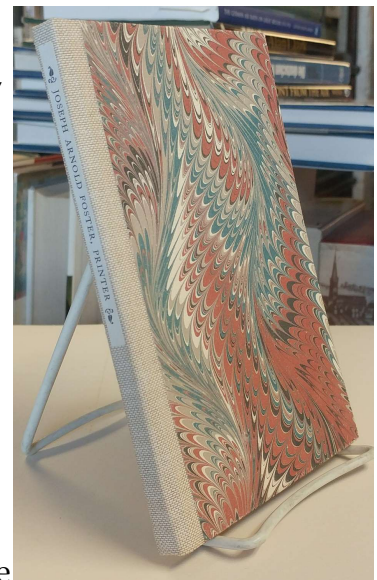


12. HOPKINS, Richard L. **Origin of The American Point System for Printers' Type Measurement.** Terra Alta, WV: Hill & Dale Private Press, (1989), large octavo, green boards in original decorated slipcase. (xiv), (102)pp. Second Edition. Illustrated. With two folding plates. Bibliography. As new condition. (33287) \$55.00





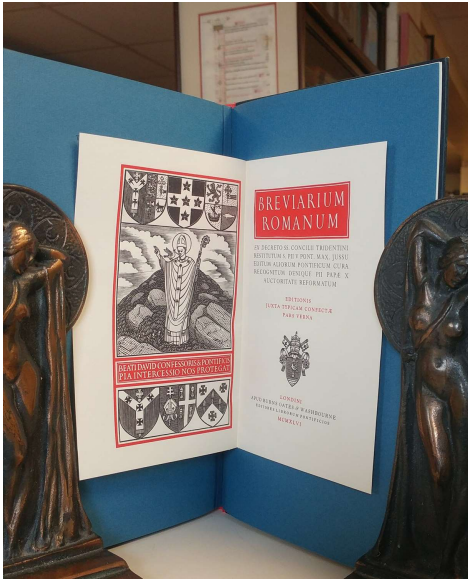
13. (JUNIPER PRESS). HARMSSEN, Tyrus G. **Joseph Arnold Foster, Printer.** Pasadena, CA: Juniper Press, 1998, duodecimo, marbled boards and cloth spine with printed paper spine label. vii, 13 pages with 23 pages of type



specimens and miscellany. Limited to 60 copies printed by the author on Barcham green georgian paper and 20 on Mohawk, this being one of the 20 on Mohawk. . (Juniper Press) Harmsen, Tyrus G. JOSEPH ARNOLD FOSTER, PRINTER. Pasadena, CA: Juniper Press, 1998, 12mo., quarter cloth, marbled paper-covered boards, paper spine label. vii, 13 pages with 23 pages of type specimens and miscellany, and (2) pages. Limited to 60 copies printed by the author on Barcham Green Georgian paper and 20 on Mohawk, this being one of the 20 on Mohawk. With an introduction and bibliography. Contains 25 type specimens, six pages of different borders, and five pages of miscellany (florets and mignonettes). (33288) \$300.00

14. LAWSON, Alexander. **The Composer as Artist, Craftsman, and Tradesman.** Athens, GA: The Press of the Nightowl, 1990, large octavo, red and gray cloth stamped in gilt on front cover and spine. (vi), (38)pp. First Edition, one of 300 numbered copies on Rives paper. With wood engravings by Joseph Sanders. A very fine, clean copy. (33261) \$55.00

15. MARDERSTEIG, Giovanni. **The Remarkable Story of a Book Made in Padua in 1477. Gentile da Foligno's Commentary on Avicenna printed by Petrus Maufer.** London: Nattali & Maurice, (1967), octavo, faux vellum boards. (ii), (30)pp. First Edition thus. Translated by Hans Schmoller. With two illustrations. Set and printed in Dante type by Giovanni Mardersteig at the Stamperia Valdonega Press. Very slight bump to foot of spine, otherwise a fine, clean copy. (33278) \$100.00



16. (MORISON, Stanley). CRUTCHLEY, Brooke. **Two Men. Walter Lewis and Stanley Morison at Cambridge.** Cambridge: Printed for His Friends by the University Printer, Christmas, 1968, octavo, patterned boards and red cloth. vi, (48)pp., Followed by seven examples of their design work, each (4)pp., and each tipped-in. First Edition. Limited to 500 copies. Also with two colored plates, illustrations and reproductions in the text, some of them full-page. "The impact that two men had on each other, on the course of typographical history, on the people with whom they came into contact, most especially on the author of this account. Much has been written about Morison,

comparatively little about Lewis, who was equally colourful, though in a very different way. The historian Arthur Bryant, discussing contemporary politicians, said that he had never met one whom he regarded as a great man. In his opinion, however, Lewis came into that category. The royal octavo format suited the selected illustrations, including pages from books produced by Morison and Lewis in partnership - or not produced in the case of the abortive Cambridge type catalogue. It also provided a rare opportunity of showing off the Barbou type which then still existed only in the "English" size used in the last three volumes of *The Fleuron*." Crutchley, *A Printer's Christmas Books*, p. 34. A very fine copy of a most attractive book. (33260) \$75.00

17. NASH, Ray. **Printing as an Art.** Cambridge, Mass.: Harvard University Press, 1955, octavo, paste-paper boards and dark green cloth. (xii), (144), followed by 64 pp. of illustrations. First Edition, Limited to 1,500 copies. Published for The Society of Printers in celebration of their 50th anniversary. From the dust jacket: "The text surveys briefly the development of printing processes, typographic styles, and the arts and crafts movement. Against this background the story of the Society's vigorous leadership and influence is told in terms of its outstanding craftsmen, designers, and men of letters. Thus the reader will find in these pages many a pleasant and familiar reference to De Vinne, Heintzemann, Johnson, Updike, Dwiggins, Rollins, Rogers, and Ruzicka - to name a few." Designed by Bruce Rogers. This copy is inscribed on the half title by Ray Nash, "To Freeman Keith from Ray Nash". Freeman Keith worked as a book designer for Stinehour Press. Lower right corner bumped exposing board. With Keith's book label. (33265) \$75.00

18. (PAPERMAKING). HARRIS, Theresa Fairbanks and Scott Wilcox. **Papermaking and the Art of Watercolor in Eighteenth-Century Britain.** Paul Sandby and the Whatman Paper



**Mill.** New Haven: Yale Center for British Art/Yale University Press, (2006), square quarto, brown boards and black cloth in pictorial dust jacket. (xii), 164pp. First Edition. Extensively illustrated, mostly in color. From the dust jacket, "At the Royal Academy exhibition of 1794, Paul Sandby (1725–1809) exhibited his newly painted A View of Vinters at Boxley, Kent, with Mr. Whatman's Turkey Paper Mills. Sandby, one of the founding members of the Royal Academy and one of the preeminent British landscape painters of the day, included the celebrated Whatman papermaking mill at the center of this landscape composition. James Whatman I and his son James Whatman II were the most famous English papermakers of the eighteenth century, and by 1760 Turkey Mill was the largest paper mill in the country. This handsome and engaging book looks at how the View of Vinters and Turkey Mill is both a superb example of Sandby's art and an important document of the rise of industry in the British countryside and of the intertwined developments of papermaking and the art of painting in watercolor. It also features other watercolors by Sandby and materials relating to the processes of papermaking and to the Whatman family and its mill." Top edge of text block dusty, otherwise a very fine, clean copy. (33285) \$40.00

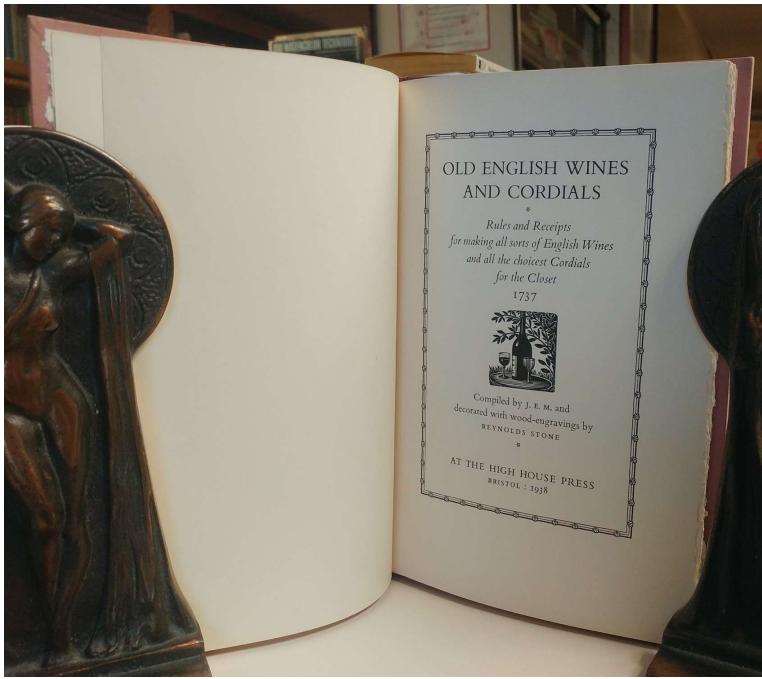
19. (PAPERMAKING). HUNTER, Dard. **Papermaking. The History and Technique of an Ancient Craft.** London: Pleiades Books, 1947, large octavo, blue cloth with gilt stamping. (xxiv), (612), (xxxvii)pp. Second Edition, Revised and Enlarged. This compilation of the author's years of assembling and researching material related to papermaking is aimed at giving accomplished bibliophiles and amateur booklovers an insight into the methods employed by the makers of paper in all parts of the world and from all periods. It is also his desire to interest and instruct papermakers, workers in watermarking, etchers, engravers, printers, bookbinders, paper salesmen, and all users of paper. With 318 illustrations. One fold-out map illustrates the Journey of Papermaking from China to Europe. With a Chronology of Papermaking and Allied Uses, Bibliography, Notes, and Index. From the library and with the signature and date of letterpress printer Darrell Hyder. "Darrell Hyder March 1960", on the front endpaper. Edges of text block slightly dusty, otherwise a fine copy. (33269) \$65.00

20. (PAPERMAKING). THOMPSON, Claudia G. **Recycled Papers. The Essential Guide.** Cambridge: MIT Press and AIGA, (1992), quarto, wrappers. (xiv), 162pp. First Edition. Illustrated., Chapters include The Challenge, How Recycled Papers are Made, Definitions and Standards, The Characteristics of Recycled Paper, with Appendices on Pulping and the Papermaking Process, Bibliography and Resources, Recycled Papers Available. With an index. Top edge of text block dusty, otherwise a very fine copy. (33290) \$45.00

21. (PAPERMAKING). TURNER, Silvie. **The Book of Fine Paper.** (New York): Thames and Hudson, (1998), quarto, boards in dust jacket. 240pp. First Edition. While concentrating on handmade paper this text also covers moldmades and fine machinemades. It is a guide for artis, designers and craftspeople on the choices available of papers and how to store, fold, cut, tear, paste, preserve and repair paper. An explanation of sizes and weights, and a comprehensive glossary of terms. Includes an international list of makers, sellers and sources of information. With 142 illustrations, 26 in color. A folder containing 18 tipped-in paper samples is included. Top edge of text block lightly foxed, otherwise fine. (33284) \$40.00
22. REED, Talbot Baines. **A History of the Old English Letter Foundries.** London: Faber and Faber, (1952), quarto, cloth . (xiv), 400pp. Revised and enlarged by A. F. Johnson. With Notes Historical and Bibliographical on the Rise and Progress of English Typography. First published in 1887, Johnson evaluates Reed's classic history for those chapters that remain unchanged and adds valuable additions from newer research on this massive subject. Johnson acknowledges help and contributions from Morison, Pollard and other bibliographers of his generation. With a lengthy "List of Principal Authorities Consulted" and a detailed index. Extensively illustrated including a fold-out frontispiece. Endpapers foxed, with the autograph and date of letterpress printer, Darrell Hyder, Sun Hill Press. A solid copy. (33282) \$35.00
23. ROGERS, Bruce. **BR Marks & Remarks. The marks by Bruce Rogers, et al. The Remarks by his friends: H . W. Kent, J. M. Bowles, Carl Purington Rollins, David Pottinger, Christopher Morley, James Hendrickson & Frederick Warde.** New York: The Typophiles, 1946, duodecimo, brick red buckran. (xii), (152)pp. First Edition, one of 400 numbered copies for The Typophiles. Typophile Chap Book No. XV. Designed by Joseph Blumenthal. Printed at The Spiral Press, New York. Illustrated with photographs and numerous Bruce Roger's marks. (33276) \$35.00

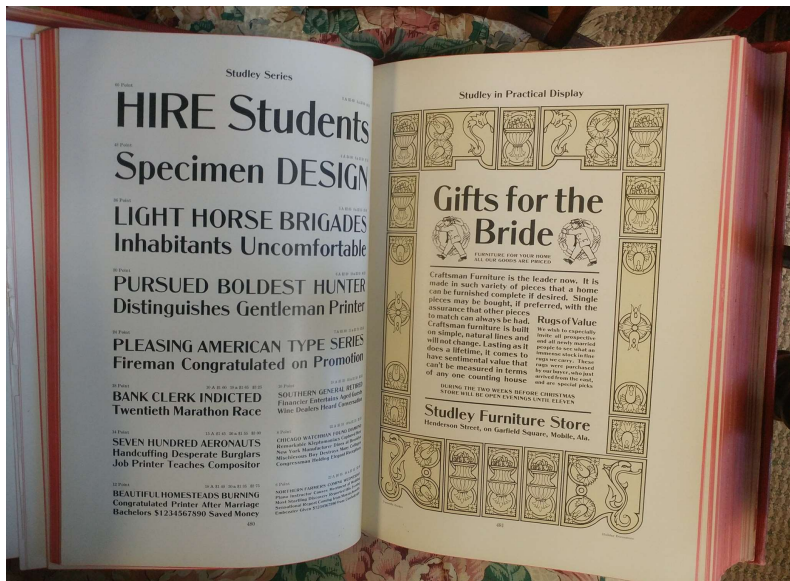


24. (STINEHOUR PRESS). STINEHOUR, Roderick. **Printing Office Collection.** (Lunenburg, VT: The Society of Printers of Boston & Stinehour Editions, 2010), octavo, pictorial boards. 145 pp. First Edition. "Books assembled by Roderick Stinehour during his years at The Stinehour Press." A short-title listing of 1,320 items. A few of the entries contain a brief notation of why that title has a particular interest to Stinehour. Illustrated. Very fine. (33250) \$50.00



25. (STONE, Reynolds). **MASTERS, James E., compiler. Old English Wines and Cordials. Rules and Receipts for making all sorts of English Wines and all the choicest Cordials for the Closet** 1737. Bristol: High House Press, 1938, octavo, original pale maroon boards and maroon cloth. (iv), (36)pp. First Edition Limited to 215 numbered copies. The type is 16-point Monotype Bembo, hand-set by James E. and Beatrice M. Masters, and printed on an Albion hand-press by James E.

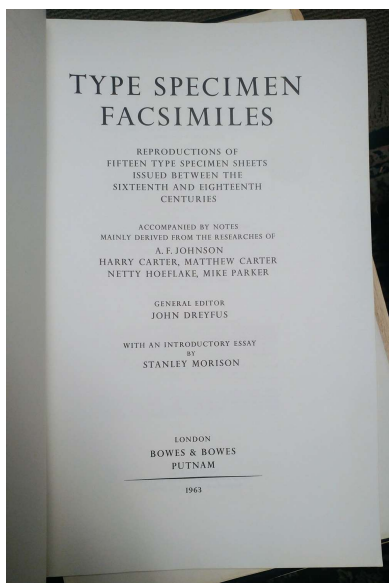
Masters. **The decorations, designed and engraved by Reynolds Stone, are printed direct from the original wood blocks.** A very fine, clean copy. Two very slight spots to top edge of front board. (33283) \$135.00



27. (TYPE SPECIMEN BOOK). **American Specimen Book of Type Styles: Complete Catalogue of Printing Machinery and Printing Supplies.** Jersey City, NJ: American Type Founders Company, 1912, quarto, red cloth. 1,301 pp. Specimens are preceded by a detailed index. All 1,301 pages accounted present. Printed in black and colors. That same year the company issued a slightly smaller edition of 1,096

pages. No excises. Three gatherings loose but held in by stitching, one page was apparently detached at one point causing minor wear along edges and neatly glued in. Pages clean and unmarked. Spine cloth creased but hinges surprisingly solid for such a weighty volume. The thickness and weight of the volume makes it a bit "wobbly" but other than the three gatherings all stitching is solid. (33273) \$350.00

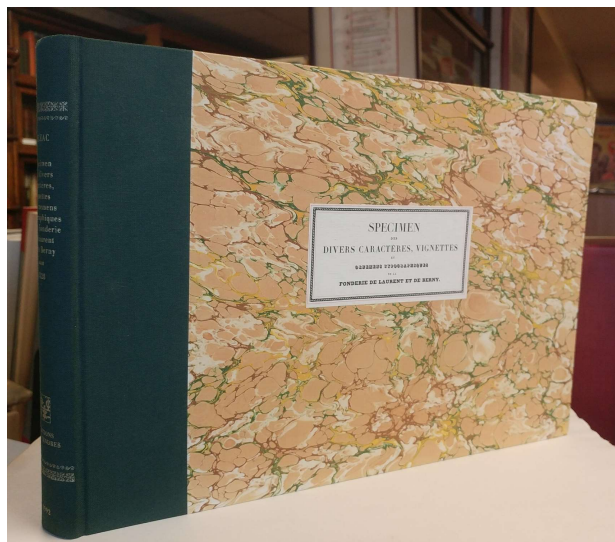




29. (TYPE SPECIMEN BOOK). DREYFUS, John, General Editor. **Type Specimen Facsimiles. Reproductions of Fifteen Type Specimen Sheets Issued Between the Sixteenth and Eighteenth Centuries. Accompanied by Notes Mainly Derived from the Researches of A. F. Johnson, Harry Carter, Matthew Carter, Netty Hoeflake, Mike Parker.** London: Bowes & Bowes / Putnam, 1963, folio, black cloth in dust jacket. (xxx), (24)pp, fifteen folding specimen facsimiles laid in. First Edition. With an Introductory Essay by Stanley Morison. Light shelf-wear to paper folder, book and plates in very fine, clean condition. (33292) \$150.00

28. (TYPE SPECIMEN BOOK). DREYFUS, John, General Editor. **Type Specimen Facsimiles. Reproductions of Fifteen Type Specimen Sheets Issued Between the Sixteenth and Eighteenth Centuries. Accompanied by Notes Mainly Derived from the Researches of A. F. Johnson, Harry Carter, Matthew Carter, Netty Hoeflake, Mike Parker.** London: Bowes & Bowes / Putnam, 1963, folio, black cloth in dust jacket. (xxx), (24)pp, fifteen folding specimen facsimiles laid in. First Edition. With an Introductory Essay by Stanley Morison. Light shelf-wear to paper folder, book in very fine, clean condition. Eight of the facsimiles have tiny pin holes to corners, light staining or a few tape residue stains on verso. (33294) \$85.00

31. (TYPE SPECIMEN BOOK). **Intertype Faces. One-Line Specimens.** Brooklyn: Intertype Company, (1970), large octavo, flexible boards. 92 pp. Title and publication date penned on paper and taped to spine. Contents clean and unmarked. (33293) \$30.00



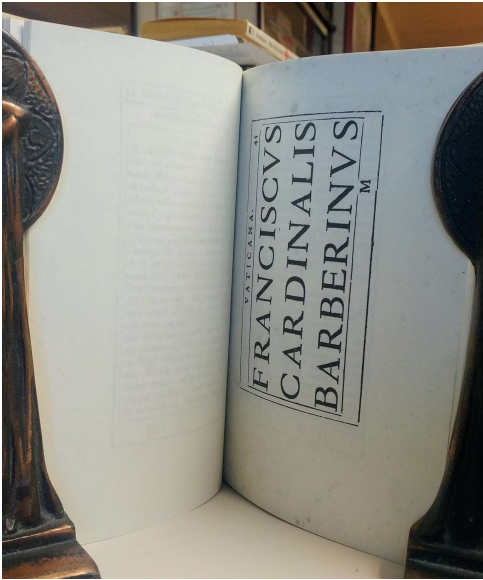
32. (TYPE SPECIMEN BOOK). PONOT, Rene and John Dreyfus. **La Fonderie Typographique De Laurent, Balzac et Barbier Créée En 1827 Par Honoré Balzac. Réédition Du Spécimen Des Divers Caractères, Vignettes et Ornemens Typographiques De La Fonderie De Laurent et De Berny Dit De Balzac.** Paris: Aux Editions des Cendres, 1992, oblong quarto, marbled boards with printed label on front cover with green cloth spine. xxxix, (192 unnumbered

pp). Edition Limited to 999 copies. Facsimile reproduction of type specimen catalogue of de Laurent and de Berny originally published by Balzac in Paris in 1828. A very fine, clean copy. (33258) \$150.00



33. (TYPE SPECIMEN BOOK). **Specimen Book and Catalogue, 1923, Dedicated to the Typographic Art.** Jersey City: American Type Founders Company, 1923, large octavo, black cloth. 1,148 pp. Garamond Family; Goudy Family; Bodoni; Cloister; Parsons Family, Artcraft; Cheltenham Family; Caslon (numerous); Century Family; John Hancock; Clearface Family; Pabst Oldstyle; Strathmore Oldstyle; Baskerville; Announcement; Litho; Scotch Roman; Drew; Sterling; Cromwell; Packard; Colwell Handletter. No excisions. Spine professionally rebaked with black cloth and signatures glued making for solid hinges and no loose gatherings. Clothboards scuffed and corners exposing boards. Very small inked notation at bottom of title page. (33277) \$300.00

34. (TYPE SPECIMEN BOOK). **The Type Specimen of Jacques-Francois Rosart. Brussels. 1768. A Facsimile.** Amsterdam: Van Gendt, 1973, octavo, pink paper boards with printed paper labels on front cover and spine. 82pp. plus (144)pp. of the facsimile. First Edition thus. A facsimile with an introduction and notes by Fernand Baudin and Netty Hoeflake. Title page of facsimile printed in red and brown. Scuffing to boards, corners bumped, top edge of text block foxed, spine with a touch of foxing, not as bad as it sounds. (33295) \$45.00



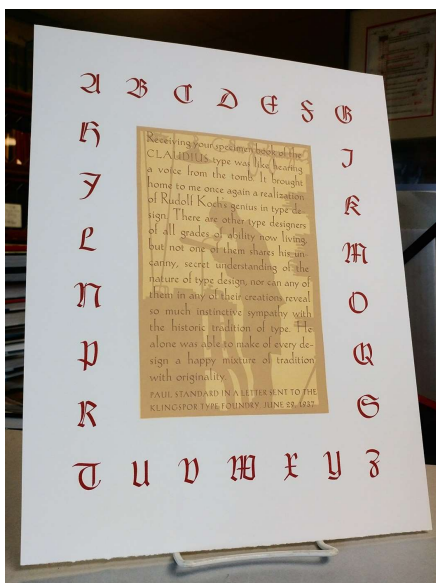
35. (TYPE SPECIMEN BOOK). VERVLIET, H. [Hendrik] D. L. **The Type Specimen of the Vatican Press 1628. A facsimile with an introduction and notes.** Amsterdam: Menno Hertzberger, 1967, small octavo, pale green paper over boards with printed paper title labels on front cover and spine. 40 pp; 3 tables; followed by facsimile [5 leaves, 8-74 pp, printed on rectos only]. . First Edition. Translated from the Dutch manuscript: the introduction by Harry Carter, the descriptions by Gary Schwarz. Some of the facsimile pages look mottled in the manner of the original. Original title: Indice de caraterri, con l'Inventori, et nomi di essi, esistenti nella Stampa Vaticana, et Camerale.

A mild vertical fold at spine which is slightly faded, top edge of text block freckled by foxing, else a fine, clean copy. (33298) \$200.00

36. (TYPE SPECIMEN BOOK). WOLPE, Berthold, editor. **Vincent Figgins Type Specimens, 1801 and 1915.** London: Printing Historical Society, (1967), octavo, green buckram. 44 pp. plus 81 pp. facsimiles printed on one side only. First Edition. Figgins type specimens show the change in the nature of typography in the early nineteenth century as it began to be influenced by sculptors, mealworkers, sign writers and writing masters as well as the traditional engraver. It reflects the need for advertising typography separate from classical types used in book production. Two fold-out pages. From the library and with the signature and date of letterpress printer Darrell Hyder, Sun Hill Press. Text block edges lightly foxed. Spine faded and boards speckled from damp. No musty smell. (33275) \$35.00

37. (TYPOGRAPHY). AVIS, F. C. **Edward Philip Prince. Type Punchcutter.** (London): (1967), octavo, brown cloth in dust jacket. 104pp. First Edition, Limited to 1000 copies. "Fine books owing their origin to William Morris, Emery Walker, St. John Hornby and many distinguished followers were brought to physical reality through the combined efforts of papermaker, punchcutter, compositor, pressman, and binder...so recognition due to craftsmen collaborators should not be withheld. None is more worthily remembered than Edward Prince who...not only cut type punches for every prominent private press in England, but represented the human link between the pioneer Kelmscott and later presses of that era." Illustrated with photographs and with type specimens of types punchcut by Prince. Also tipped-in is an original smoke proof of three letters from the Doves Roman which were eventually rejected before the striking of the matrices. A fine, clean copy. Very slight scuffing jacket. (33296) \$75.00





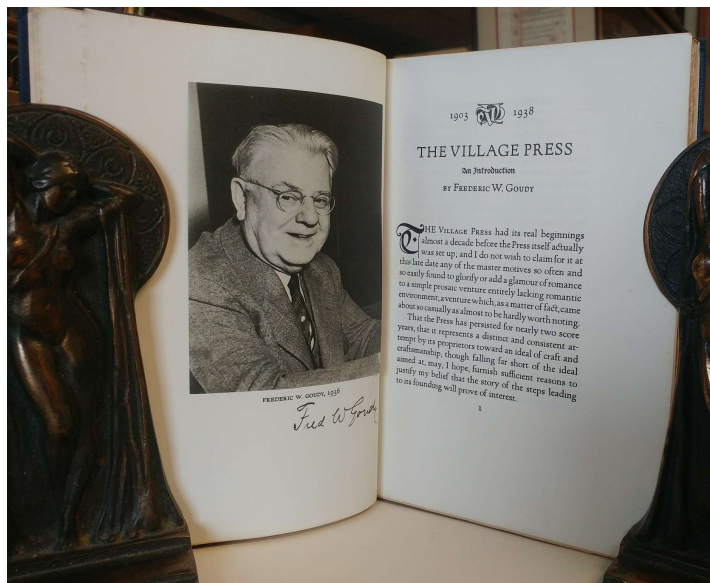
38. (TYPOGRAPHY). PEICH, Michael, editor. **A Type Miscellany. Twentieth Anniversary Broadside Portfolio.** (New York): American Printing History Association, 1994, folio, broadsides in an oatmeal cloth clamshell with leather label on front with title in gilt. First Edition, Limited to 200 copies. Table of contents leaf and (4) page introductory material, twenty-nine broadsides, each designed and printed by an American private press in honor of the twentieth anniversary of APHA: Dwight Agner's Press of the Nightowl; Mark Argetsinger, printed by Michael & Winnifred Bixler; Harold Berliner; Michael Tarachow using a John DePol wood engraving; Stone House Press; Oliphant Press; Jerry Kelly -

who also designed the title page and Introduction; Richard Minsky; Bird and Bull Press; Cary Library Press; Aralia Press; Asa Peavy's Bullnettle Press; Yellow Barn; Greenwood Press; Stinehour Press; W. Thomas Taylor Printer, and many more. All content printing related and often whimsical. A very, very faint quarter-size spot on front cover, else a fine copy. (33281) \$300.00

39. VERVLiet, Henrik D. L. **French Renaissance Printing Types. A Conspectus.** (London): The Bibliographical Society / The Printing Historical Society / Oak Knoll Press, 2010, quarto, blue cloth. 471 pp. First Edition. The conspectus consists of introductory chapters on the sources available, the evolution of sixteenth-century type-casting and letter-engraving, biographical notices of 17 punchcutters (both famous ones, such as Colines, Garamont, Granjon, and lesser known ones, such as Vatel, Gryphius or Du Boys) and the methodology used. The main part of the book consists of the facsimiles of 409 typefaces (216 Romans, 88 Italics, 61 Greeks, 41 Hebrews, 2 Arabics and one phonetic) each with a short identifying notice, describing their letter family, size, punchcutter (or eponym), their first appearance in books or type- specimens, the surviving materials such as punches or matrices, and finally (for about two-thirds of them) the recent literature. Every typeface has been illustrated, several with multiple examples of their use. As new copy. (33291) \$95.00

40. (VILLAGE PRESS). CARY, Melbert B., Jr. **A Bibliography of The Village Press. Including an Account of the Genesis of the Press by Frederic W. Goudy and a Portion of the 1903 Diary of Will Ransom, Co-Founder.** New York: The Press of the Woolly Whale, 1938, octavo, blue buckram with gilt printed leather label on spine. T.e.g. (208)pp. First Edition, Limited to 260 numbered copies. This bibliography documents the career of the Village Press with meticulous detail and insight. In a short memoir at the beginning of this

book, Frederic W. Goudy gives an account of a printer's life that is certain to be familiar to anyone who has experienced the "fun and fury" of a private press. The section from the diary of Will Ransom, co-founder of the press, gives some idea of the magnitude of the initial problems that were encountered. Despite these difficulties, the press still produced books that were an able tribute to William Morris, in many ways Goudy's chief inspiration in book design. However, the press was no mere imitation of the Kelmscott Press - in the years of its operation it forged a style that was distinctly Goudy's. Frederic W. Goudy was one of the



most influential type designers of the twentieth century. His influence on advertising art and book design was considerable, and he became an arbiter of typographic taste for an entire generation between the Wars. Part of the reason for this success lay with his practical knowledge of the problems of designer and printer. Much of this expertise was gained through the Village Press. **Presentation copy inscribed and signed by Goudy to Bill Dill, printer at Davis Press,**

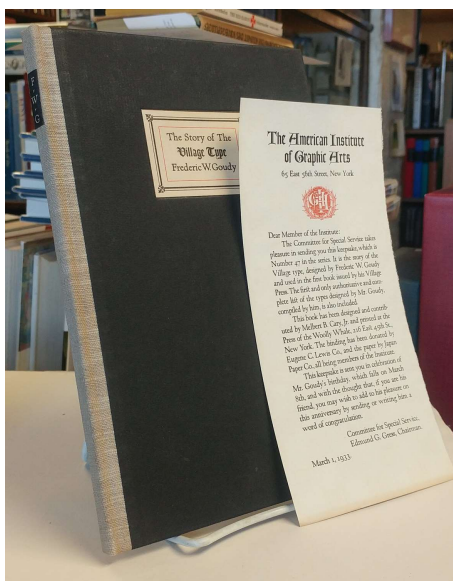
**Worcester, Mass. Goudy has also signed his portrait preceding his Introduction. (4) pp.**

Addenda, with offsetting to page (1), laid in. Gilt border rule on spine label very slightly rubbed along one side, mild bump to one corner and slight foxing to first few leaves. (33247) \$200.00

41. (WARDE, Frederic). LOXLEY, Simon. **Printer's Devil: The Life and Work of Frederic Warde.** Boston: David R. Godine, 2013, octavo, boards and cloth. 216 pp. First Edition. The book and type designer Frederic Warde is remembered today chiefly for his collaboration with Stanley Morison, for producing the singular typeface Arrighi, and for being, briefly, the husband of Beatrice, Monotype's charismatic publicity manager. His life was short (he died in 1939, at the age of only forty-five) but in the previous two decades he had pursued a peripatetic, rollercoaster career that saw him come into contact with most of the leading players in his field, in England, Europe, and America: Bruce Rogers, Mardersteig, Updike, Ruzicka, George Macy, William Kittredge, and, of course, Morison, are just a few of a stellar cast of characters whose lives intersected with his orbit. Until now scantily documented, Warde is the missing piece in the story of design, type, and printing in the interwar years, and this book will make essential reading for anyone interested in that critical period, one that saw the final era of hot-metal composition and printing combined with the emergence of

graphic design as a distinct profession. Warde laid many false trails about his personal history, but the author has drawn upon a surprisingly large body of surviving documentation to piece together a fascinating picture of his life and of the complex, frustrating, sometimes dislikeable, but often inspiring, figure at its center. The best of Warde's extensive body of work displays a restraint and economy linked with an often striking color sense that feels thoroughly modern in its approach. This output was maintained, sometimes erratically, against the backdrop of Warde's mercurial and fragmented professional and personal life. Polarizing the opinions of those he met, he was unfailingly a prolific, entertaining, and informed letter writer, and his correspondence provides invaluable insights into his world and those around him. Here is a designer's life played out against the backdrop of the boom years of the 1920s, the challenges of the Depression, and the obstacles and opportunities created by his own remarkable, but troubled, genius. Issued without jacket. Nicely printed announcement and dinner invitation for this title laid in. Signed by Simon Loxley on the half title. Very fine, clean copy. (33272) \$30.00

42. WENTZ, Roby (compiler). **Western Printing. A reflective and descriptive bibliography of books and other materials on the history of printing in the Western States 1822-1975.** Los Angeles: Dawson's Book Shop, 1975, small octavo, brown printed boards and cloth. (94)pp. First Edition, Limited to 300 copies. A selective list of books, pamphlets and other materials named in this book have at least one thing in common: each contributes a part of the answer to the question of how, when, where and by whom printing was introduced into the American West; and how, once there, it grew from a few hand presses into unique and colorful local printing industries in such widely separated places as San Francisco, Los Angeles, Portland, Seattle, Salt Lake City and Denver. Contains a bibliography, oral history, periodicals and typefounders' specimens. Illustrated. Edges of text block lightly foxed. \$25.00



43. (WOOLY WHALE PRESS). GOUDY, Frederic W. **The Story of the Village Type.** New York: Press of the Woolly Whale, 1933, large octavo, original paper boards and cloth with printed paper labels on front cover and spine. (50) pp. First Edition Limited to 450 copies on Arnold Unbleached handmade paper. Goudy designed the Village type and founded the Village Press. The main text pages are printed in red and black with the title page in red, black and with a silver vignette of a piece of type depicting Goudy's initials. Original printed presentation slip from The American Institute of Graphic Arts laid in. Included is a complete list of



the types designed by Goudy. A very fine, clean copy. (33264) \$110.00