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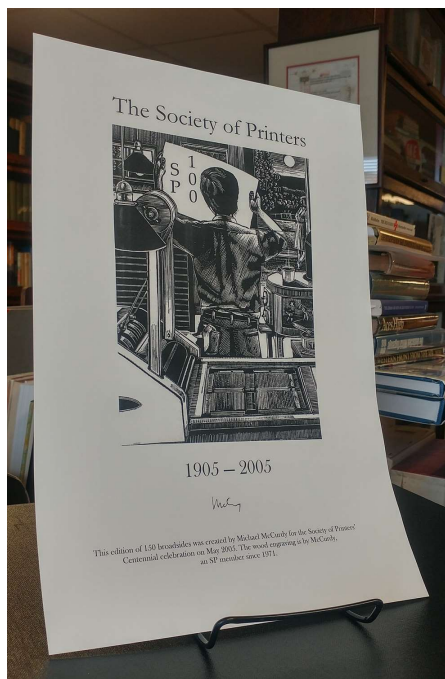
List 315

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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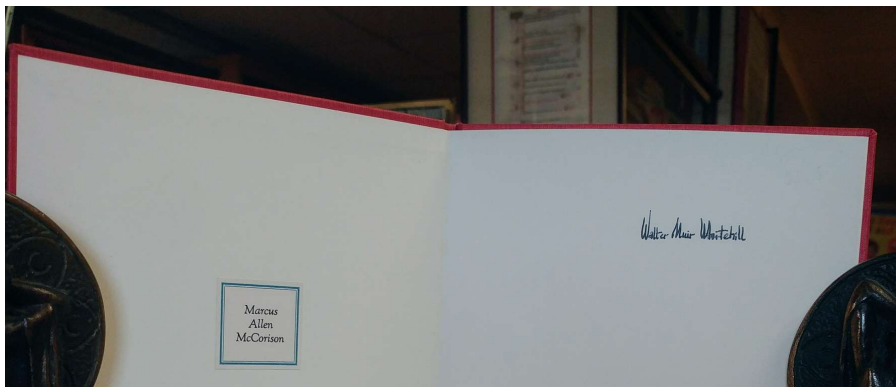
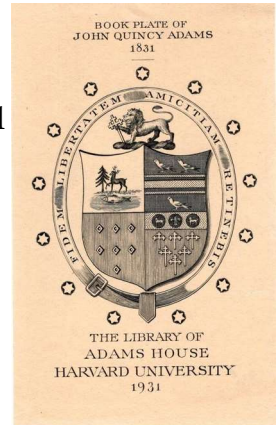


1. (SOCIETY OF PRINTERS). **Society of Printers Centennial Keepsake Portfolio**. Boston: Society of Printers, 2005, folio, broadsides laid into a black cloth clamshell case. 37 pieces. Limited to 150 copies. Centennial Keepsake Box containing 37 individual keepsakes. The participants are listed with their year of membership noted after the name. (33336) \$375.00



2. (TYPOGRAPHY). MUZIKA. Frantisek. **Die Schöne Schrift in der Entwicklung des lateinischen Alphabets.** Two volumes. Prague: Artia, 1965, quarto, black cloth stamped in gilt, in dust jackets. 703; 671 pp. First Edition. Text in German. 679 illustrations plus 168 plates on glossy paper. Book design by Milan Hegar. František Muzika was a Czech artist. He was a prominent representative of avant-garde in Czechoslovakia in the first half of the 20th century. Muzika was a painter, graphic designer, stage designer, illustrator, editor and professor at the Academy of Arts, Architecture and Design in Prague. (33301) \$350.00

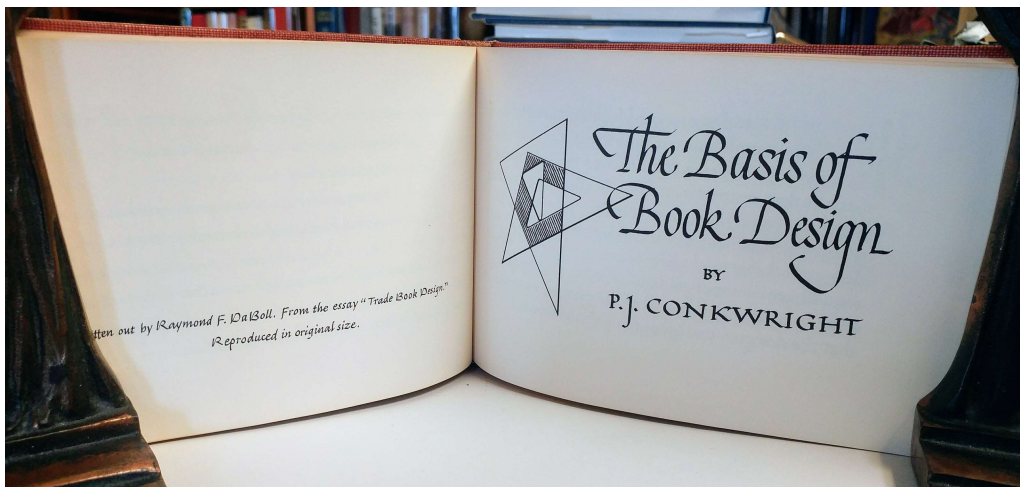
3. (ADAMS, John Quincy). ADAMS, Henry. **A Catalogue of the Books of John Quincy Adams Deposited in the Boston Athenaeum. With Notes on Books, Adams Seals and Book-Plates by Henry Adams.** Boston: Printed for the Athenaeum, 1938, large octavo, original brown buckram, t.e.g.. (x), (156)pp. First Edition Limited to 300 copies printed by D. B. Updike, Merrymount Press. With an Introduction by Worthington Chauncy Ford. Illustrated. Laid in is an original example of the special book plate printed for the Athenaeum's Adams books. A very fine, clean copy of this handsome book. (33362) \$55.00



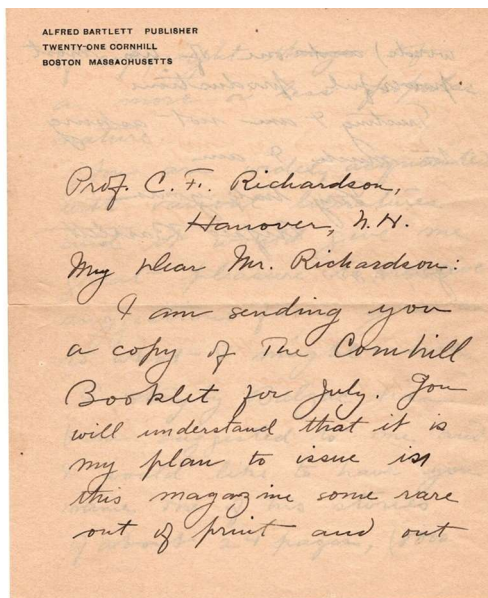
4. (ANTHOENSEN, Fred). WHITEHILL, Walter Muir. **Fred Anthoensen. A Lecture.** New York: 1966, large octavo, red cloth. (23)pp. First Edition Limited to 385 copies. Printed by The Anthoensen Press, Portland, Maine. The story of a friendship and working

relationship of thirty years. Appended is a reproduction of a letter from Paul Standard. Signed by Whitehill on the front endpaper. From the library and with the small book label of Marcus Allen McCorison. As new copy. (33355) \$65.00

5.



(CALLIGRAPHY). **Calligraphics - Hands & Forms. Rendered by Twenty-Five American Scribes for The Typophiles.** New York: The Typophiles, 1955, oblong duodecimo, brown buckram in original slipcase. [xvi], [122] pp. First Edition, Limited to 800 copies. Typophile Chap Book 28. "The third calligraphic chap book, and the most ambitious. In 1952-53 twenty-five graphic artists were invited to contribute (read: assigned) texts taken from Harvard University Press' 'Graphic Forms'. All inscriptions had to fit the same procrustean proportions and page size, of course; though in the end some inscriptions had to be reduced. A 'Who's Who' at end - short biographies of the contributors..." Rathe, Bibliography of the Typophile Chap Books 1935-1992, 28. Designed by Raymond Da Boll. A very fine, clean copy. Slipcase worn at corners. (33359) \$55.00



6. (CORNHILL BOOKLET). BARTLETT, Alfred, Publisher. **Autograph Letter Signed, July 6, 1900, to Prof. Charles F. Richardson. With stamped, addressed envelope.** (Boston: July 6, 1900, one octavo sheet folded once to make (4)pp, (2 1/2pp.). Charles Francis Richardson was born on May 29, 1851 in Hallowell, Me. He graduated from Dartmouth College with an A.B. in 1871 and an A.M. in 1874. After graduation, Richardson became involved in newspaper work, working for the "Independent" in New York City. After six years he moved on to Philadelphia and the "Sunday School Times." In 1880, Richardson returned to New York and became the editor of "Good Literature," but resigned in 1882 when he was appointed professor of Anglo-Saxon and English language and literature at Dartmouth

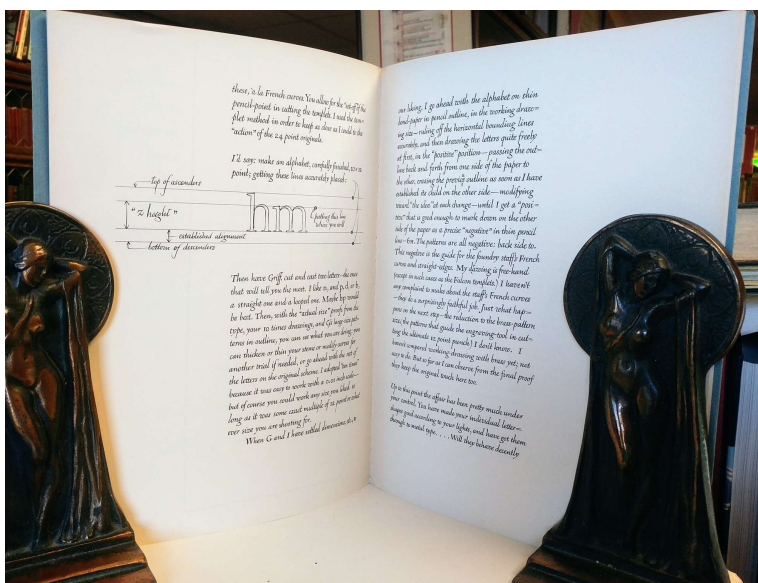
College. He held this position until his retirement with emeritus status in 1910. Publications by Richardson include "A Primer of American Literature," "The College Book," and "The Cross." Bartlett edited and published "the Cornhill Booklet" from 1900. "I am sending you a copy of The Cornhill Booklet for July. You will understand that it is my plan to issue this

magazine some rare out of print and out of copyright things of a more or less popular nature. You are widely acquainted with various literature and it would give me great pleasure to receive suggestions from you as to what - I might use. A story by Balzac has been suggested to me and I would like to have you name one of his stories of about 24 pages, one of his most powerful productions...". Richardson died on October 9, 1913. Envelope, worn, letter very fine. (33360) \$85.00



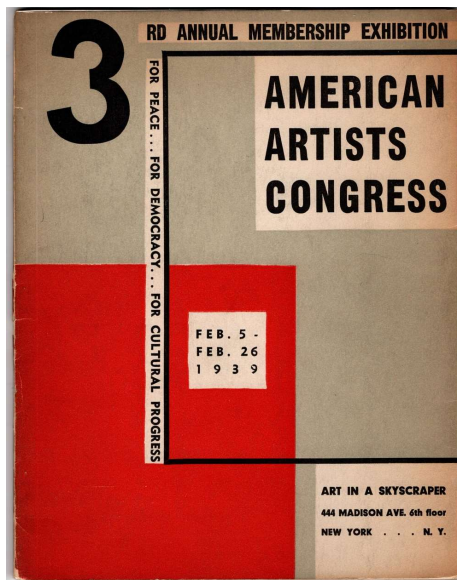
7. DWIGGINS, W. A. MSS. by WAD. **Being a Collection of the Writings of Dwiggins on various subjects Some critical, some philosophical, some whimsical.** New York: The Typophiles, 1947, octavo, blue cloth stamped in gilt on front cover and spine. xiv, (160)pp. First Edition. Designed by W. A. Dwiggins. With twelve essays by WAD. Preface and notes by Watson Gordon. Printed by the Anthoensen Press. Typophile Chapbook No. 17. From the library and with the small book label of Ruth & Joseph Low. Joseph Charles Low was an American artist and children's book illustrator. Low was born in Coraopolis, Pennsylvania. He made cover illustrations for The New Yorker between 1940 and 1980. Low illustrated Jan de Hartog's novel, The Little Ark, which was published in 1953. Inner hinges stained from binding process, else near fine. (33356) \$50.00

8. DWIGGINS, W. A. **WAD to RR a letter about designing Type.** Cambridge, MA: Harvard College Library, Department of Printing and Graphic Arts, 1940, quarto, plain blue wrappers with printed label on front cover, in original board slipcase. (10) pp. followed by single sheet tissue paper illustration. First Edition. "The letter portion, pointed up by diagrams, is printed by offset lithography from a holographic text..." Slipcase broken, spine missing. (33357) \$45.00



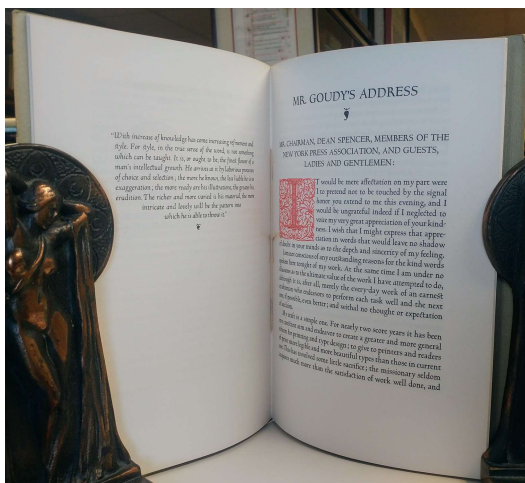
9. (DWIGGINS, W. A). **A Tribute to W. A. Dwiggins. On the Hundredth Anniversary of His Birth.** New York: The Inkwell Press, 1980, octavo, cloth. 153pp. Limited to 500 copies. Privately Printed for Friends of Hermann Puterschein at The Inkwell Press. Besides tributes to Dwiggins by Dorothy Abbe, Warren Chappell, Dwight Agner, Paul Shaw, and others, there is

reprinted a letter by Dwiggins to Alfred A. Knopf, circa 1940, "Color for Bookbindings." With numerous illustrations of Dwiggins designed title pages, decorations, and binding designs. Covers slightly bowed. (33352) \$40.00

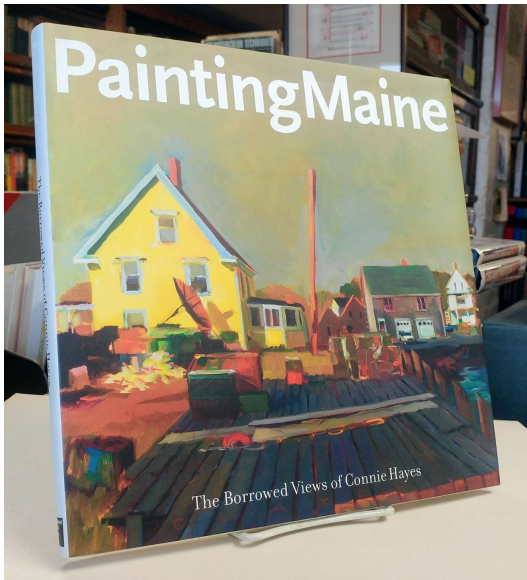


10. **EMPTAGE, Arthur. American Artists Congress. 3rd Annual Membership Exhibition: For Peace For Democracy For Cultural Progress, Art in a Skyscraper.** American Artists Congress, 1939, octavo, plain wrappers, stapled, with wrap-around dust jacket printed in red and black. First Edition. "...the artists' group that reflected the aesthetic/political taste of the Popular Front was the American Artists' Congress, sponsored by the Communist Party, USA, and aimed to contribute to the campaign against fascism. We have looked at many critiques of the Popular Front from the positions of writers for Partisan Review, which began with the Moscow Trials of 1936-38, and the development of the Trotskyist movement within and then exiled from, the Stalinist betrayal of the Russian Revolution. One of the features of Partisan

Review's stance was it's advocacy of new forms of art, and in particular the modernist movements in painting and sculpture. Morris's short reviews of two sponsored events, the 3rd annual AAC of 1939, held in a sixth-floor gallery at 444 Madison Avenue, and the show held by American Abstract Painters Association that same year in March, at the Riverside Museum. Morris's approach to each of these events is, for the most part, consistent with the splits between Stalinists and Trotskyists on the style of abstraction." "Reading Partisan Review 1930s-1970s" Illustrated in black and white. Laid in is the Program for the Congress of February 14, 1936 at Town Hall, New York City, 7" x 6.5", 4 pp. Includes a list of the Signers of the Call for the American Artists' Congress and the speakers: Lewis Mumford, Chairman, Rockwell Kent, Margaret Bourke-White and 7 more. Cover wrappers split a spine just holding together, the magazine has minor flaking at spine and slightly sunned around edges, else fine and clean. (33173) \$195.00



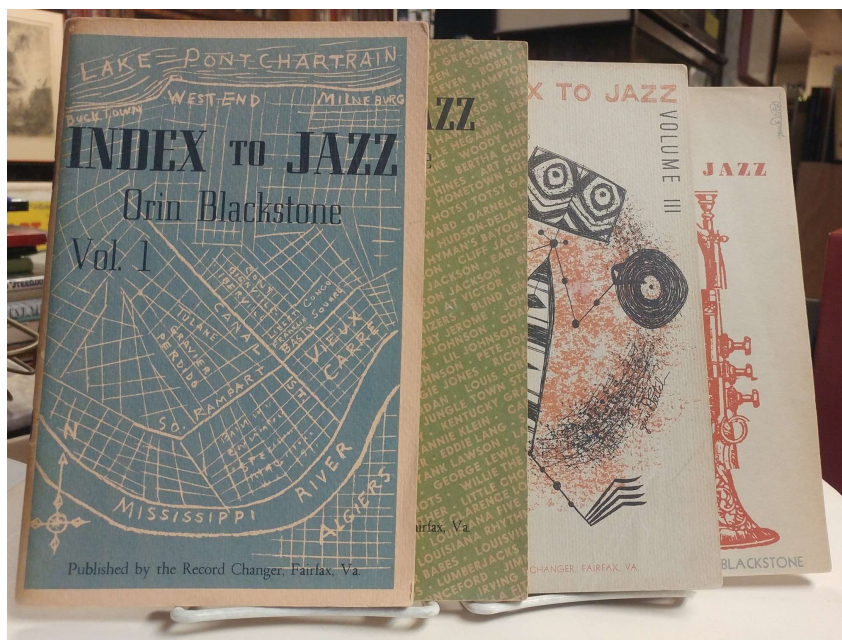
11. **GOUDY, Frederic W. Types of the Past; Type Revivals with a Few Words on Type Design in General: an Address at the New York Press Association Dinner, September 12, MCMXXXVI.** Syracuse: School of Journalism Syracuse University, 1936, large octavo, printed tan wrappers, tied. First Edition, one of 1,000 copies. Watermark portrait of Goudy on front and back free endpapers. Foreword by Howard Coggeshall. Faint shadow at edge of wrappers, bottom and fore-edge, else very fine. (33369) \$40.00



12. HAYES, Connie. **Painting Maine: The Borrowed Views of Connie Hayes**. Rockland, ME: Borrowed Views Press, 2004, quarto, oatmeal cloth in pictorial dust jacket. First Edition. Published in conjunction with the exhibition -June20- September 19,2004 at the Farnsworth Museum, Rockland, Maine. Foreword by Chris Crosman, Director of the Farnsworth Art Museum. With full color endpapers of horizons ainted by Hayes. Presentation copy, inscribed and signed by the artist on the acknowledgement page, "For Mike Kenslea - Enjoy!" Mike Kenslea was an active member of numerous organizations in the Seacoast and Southern Maine areas, including the Ogunquit Museum of Art, Portsmouth Lodge of Elks, and Portsmouth

Athenaeum. Book as new. (33325) \$125.00

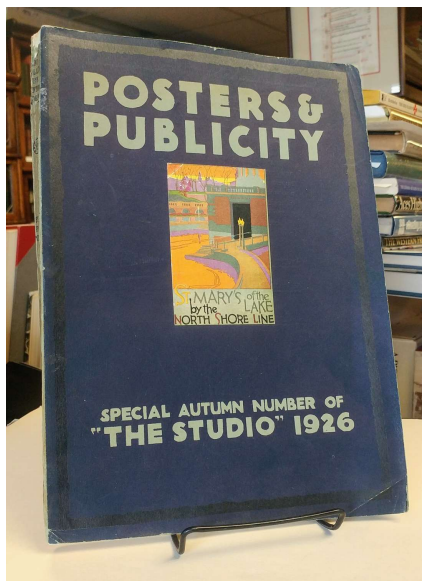
13. (INK). BLOY, C. H. **A History of Printing Ink: Balls & Rollers 1440- 1850**. London: The Wynkyn de Worde Society, (1980), octavo, brown cloth. (xii), (148)pp. (Third Printing) Reprint of the 1967 first edition. From the Foreword: "The books written on printing ink history are indeed rare in a technical literature that is itself meagre. Those who engaged in ink-making in earlier times, whether for their own use or for others, were not anxious to disclose their secrets, perhaps even only because they were simple, and the results rather of accident than design. The ink-maker was closely associated with the craft of printing, either as part of it, or as a supplier, and the printers were noted for their carefulness in preserving to their own exclusive use the fruits of their experience. Now that printing ink is illuminated by the light of science, the 'dark backward and abyss of time' is even more obscure by contrast, and it appeared likely that before long much of the practice of old times would be irretrievably lost. That such is not now the case is a measure of the debt the industry owes to Mr. Colin Bloy who, at a time when the speed of development in chemical industry keeps the ink-maker looking continuously ahead, has had the courage and has given the time to studying the long and obscure history of the industry: long, because its origins go back to earliest recorded times, and obscure because of the cloak of secrecy in which it was shrouded. The research necessary for such an undertaking is not simply one of examining successive books of a well-documented history; it requires a vast amount of investigation and reading in many subjects, in picking up references to ink written, and printed literature on printing, pigments, machines and varnishes as well as treatises on art, and early scientific papers, not only in English, but many other languages." Illustrated. One inch tear to back panel of original mylar. Fine and clean. (33370) \$75.00



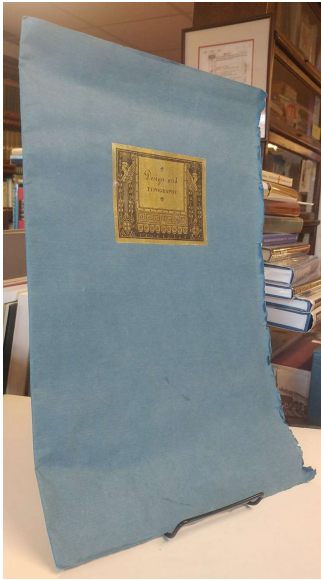
14. (JAZZ). BLACKSTONE, Orin. **Index to Jazz. [1917-1944]. Four Volumes, complete.** Fairfax, VA: Record Changer, 1945; 1945; 1947; 1948, small octavo, pictorial printed wrappers, stapled. 118; 114; 106; 106. First Editions. Volume One includes artists (A-E), Ben Abney to Will Ezell; Volume Two (F-L), Sammy Fain to Jimmy Lytell; Volume Three (M-P), Baby Mack to PeeWee Russell; and Volume Four (S-Z), Jean Sablon to Zutty and his band. Volumes 3 and 4 have short tears

at spine fold. (33210) \$100.00

15. (JAZZ). WHEELER, Geoffrey. **Jazz by Mail. Record Clubs and Record Labels 1936 - 1958. Including Complete Discographies for Jazztone & Dial Records.** Manassas, (VA): Hillbrook Press, (1999), large quarto, printed heavy paper wrappers. (iv), (508)pp. First Edition Limited to 1500 number copies signed by Wheeler and Paul Bacon. Paul Bacon (December 25, 1923 – June 8, 2015) was an American book and album cover designer and jazz musician. He is known for introducing the "Big Book Look" in book jacket design, and designed about 6,500 jackets and more than 200 jazz record covers. "Jazz by Mail" 14 pp. addenda & errata laid in. An as new copy. (32917) \$125.00



16. JONES, Sydney R., HOLME, Geoffrey, Editor. **Posters & Publicity: Fine Printing and Design.** London: The Studio, Autumn, 1926, quarto, printed wrappers with pictorial label on front wrapper. (ii), 165 pp. Color frontispiece and monochrome plates. Includes works by Edward Bawden, Josef Binder, Sven Brasch, Austin Cooper, Aldo Cosomati, Frank Gayton, Julius Gipkens, Karl Hagedorn, E McKnight Kauffer, Tom Purvis, Egon Schiele, Walter Dorwin Teague, etc. First and last 20 pages foxed, spine has chipping at top and bottom. (33358) \$50.00

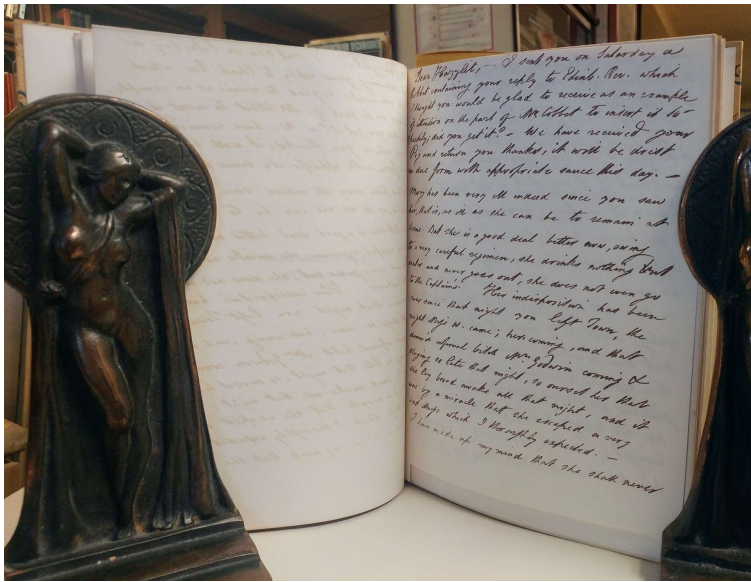


17. (KITREDGE, William A). *The Lakeside Press Announces That William A. Kittredge Is Now in Charge of Its Design and Typography*. Chicago: R. R. Donnelly, 1922, folio, handmade blue paper wrappers with printed paper label on front wrapper. (8)pp., sewn. First Edition. "The format of this announcement was inspired by the type specimen book of Gille, a French printer and type founder of the early Nineteenth Century." Printed in Bodoni type on Tuscany handmade paper. Only 2 copies on WorldCat located the Newberry Library and at Mills College. Slight wear to rough edges of the handmade wrappers, otherwise a fine, clean copy. (33348) \$125.00

18. LA FONTAINE, Jean de. **Bird Fables for the Dolphin**. Boston: Nimrod Press, 1962, 20" x 26" illustrated wrappers bound with laced binding. (13)pp., 6 plates. First Edition Limited to 550 numbered copies. Featuring woodcuts by Ben Nason. The lace binding allows for the 5 woodcut prints to be removed for display. The woodcuts were printed directly from the original mahogany blocks, and the paper was made by Strathmore Paper Company. The large woodcuts are absolutely stunning and are suitable for framing, they show the illustrations for each fable while the text is on the half page preceding each print. Very fine and clean. (33217) \$275.00



19. (MERRYMOUNT PRESS). GALLATIN, A. E. **Paul Manship: A Critical Essay on his Sculpture and an Iconography**. New York: John Lane, 1917, octavo, original marbled boards with blue buckram spine. (vi), (18), plus 8 black and white plates. First Edition Limited to 150 copies. Printed by D. B. Updike at the Merrymount Press. This copy is stamped "Printer's copy; not in edition" on the colophon page. A very fine, clean copy. (33345) \$175.00



20. (MERRYMOUNT PRESS).

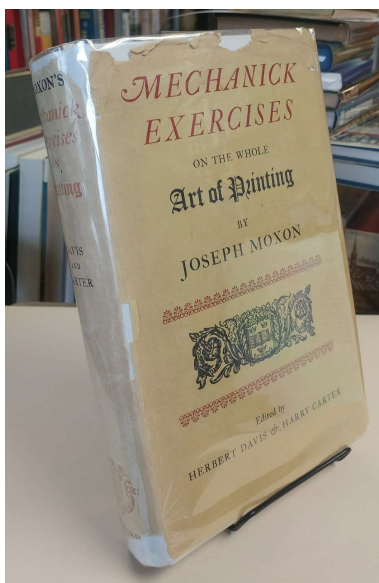
LAMB, Charles. **Charles Lamb. A Letter regarding Roast Pig to William Hazlitt and A Letter on Friendship to Robert Lloyd together with A Dissertation on Roast Pig.** (Boston): Privately Printed for his Friends by W. K. Bixby, 1922, large octavo, original decorated paper boards and cloth with printed leather label on spine. (36) unnumbered pp. Limited Edition of 250 copies printed. Printed by D. B. Updike, The Merrymount Press, Boston. Several wood cuts in text along with tipped-in

facsimiles. Neatly rubber-stamped on limitation page: "Printer's Copy: Not in Edition".

Boards sunned at extremities, lower corner of front and back cover a touch bumped, otherwise a very nice, clean copy. (33368) \$115.00

21. (MERRYMOUNT PRESS). MAXWELL, Walter. **The Master of the Voids.** Washington: No publisher given, 1930, small octavo, dark blue cloth stamped in gilt on front cover and spine. (viii), (16)pp. First Edition, 150 copies printed. Printed by D. B. Updike, The Merrymount Press, Boston. Small rubber stamp on limitation page: "Printer's Copy: Not in Edition". A very fine, clean copy. (33361) \$45.00

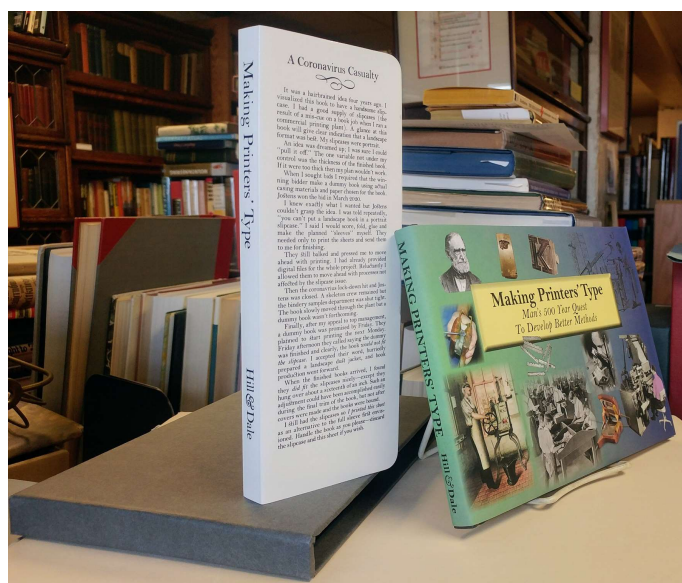
22. (MERRYMOUNT PRESS). WOODBERRY, George Edward. **Shakespeare. An Address.** (Boston?): Printed for the Woodberry Society, 1916, octavo, grey boards and black cloth with printed paper label on spine. (viii), (40)pp. First Edition Limited to 300 copies of which this is one of 225 copies not numbered and signed. With an original example of the prospectus for



Woodberry's "Essays" laid in. This copy is inscribed and signed by Woodberry of the front free endpaper: "To my friend, Eugene C. Taylor G. E. Woodberry". A very fine, clean copy. (33363) \$45.00

23. MOXON, Joseph. **Mechanick Exercises on the Whole Art of Printing (1683-4).** Edited by Herbert Davis & Harry Carter. London: Oxford University Press, 1958, octavo, blue cloth in dust jacket. (lxiv), 480pp., followed by two fold-out plates. First Printing of this edition. From the introduction by the editors, "For most things it is perhaps even now the easiest and pleasantest guide to the essentials of printing." Illustrated with photographs and with two folding plates. Bibliography, full notes, index and biographical introduction. From the library and with the signature and date of

Darrell Hyder, Sun Hill Press: "Darrell Hyder June 1959". Very slight touch of fading to head and foot of spine, otherwise a fine, clean copy. Jacket not price clipped but has some wear and small chips. (33304) \$150.00



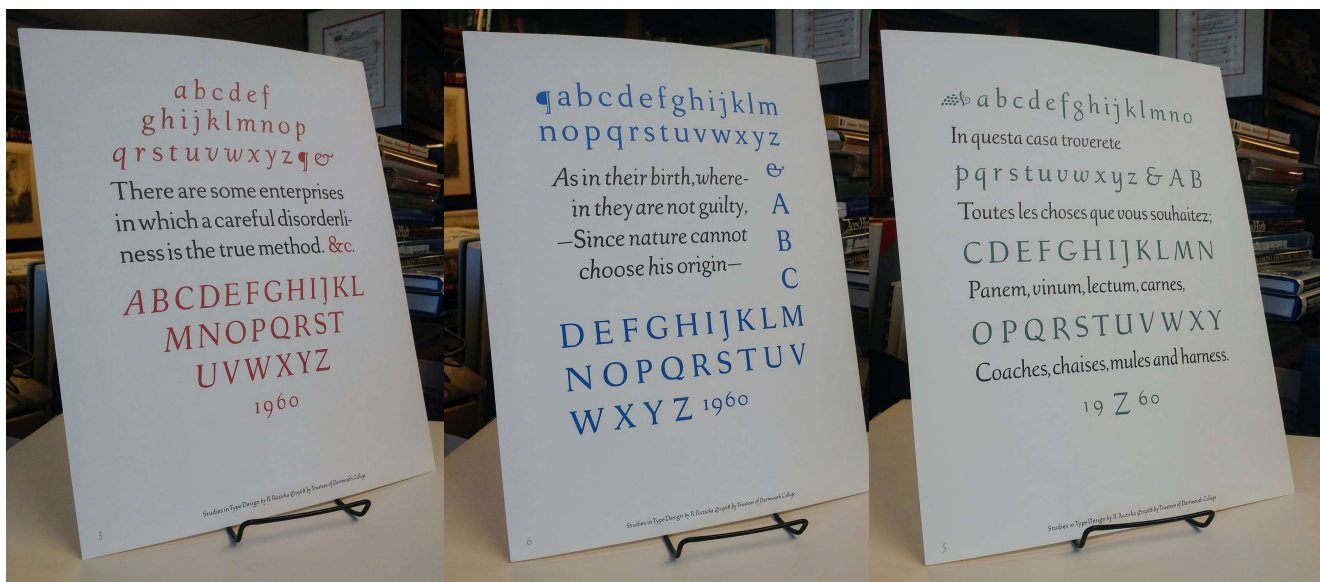
24. NELSON, R. Stanley, Stephen O. Saxe, David M. MacMillan and Richard L. Hopkins. **Making Printers' Type. Man's 500 Year Quest to Develop Better Methods.** Edited by Richard L. Hopkins. Terra Alta, West Virginia: Hill & Dale Private Press, (2020), oblong small octavo, gray cloth in dust jacket and slipcase. xiv, 155 pp. First Edition. "This book brings together four experts in the realm of typographic history: Stephen O. Saxe, R. Stanley Nelson, David M. MacMillan, and Richard L. Hopkins, and together they put into clear focus all major historic events related to the manufacture of

type. The story begins around 1450 with the pioneering work of Johann Gutenberg and extends to the present day with Open Type and digital imaging. Along the way, many successful inventions are explained (along with a few failures too), sequentially featured, giving the reader a clear understanding of how today's typography has evolved over the centuries....Other books go into great detail on single aspects such as type design, typographic theory, matrix making, digitization, or the history of a specific machine. This book is hailed as the first to bring together the full expanse of type development from beginning to the present. Along the way some nagging questions are answered. Concise text is augmented by rare photographs and drawings of early typesetting activities, reproduced in exacting detail." New. (33367) \$50.00

26. (ROWFANT CLUB). LANG, H. Jack. **The Rowfant Manuscripts.** Cleveland: The Rowfant Club, (1978), octavo, boards & cloth. ix, 65pp. First Edition, Limited to 400 numbered copies printed at The Stinehour Press. . Aside from being a fascinating catalogue of some of the major Rowfant holdings, this book is in effect a history of the Club itself. The story of the Club's relations with Frederick Locker-Lampson, from whose Rowfant Library the Club takes its name amplifies the 1925 account (here printed in full) by Paul Lemperly. The manuscripts span a century of American writers, from Emerson to Gertrude Stein, and another century of English writers, from Gibbon to Kipling; the theater collection ranges from Sarah Siddons to Otis Skinner; and the list of historical figures extends from Louis XII, George III and John Quincy Adams to Queen Victoria and Leon Trotsky. The appendices give a full length letter of Charles Dickens as well as a masterly pastiche of a Sherlock Holmes adventure with a denouement that will interest every user of a library. Will illustrated with facsimiles of

photographs, manuscripts and letters. Frontispiece portrait of Frederick Locker-Lampson by Kate Greenaway. Light foxing to edges of text block, tiny scuff to boards. (33349) \$15.00

27. (RUDGE, William Edwin). GLICK, William J. **William Edwin Rudge**. New York: The Typophiles, 1984, small octavo, boards and cloth with printed spine label in original plain tissue wrapper. x, 91pp. First Edition, Limited to 750 copies. Typophiles Chap Book No. 57. A history of this important American printer and with a bibliography of some of his more important productions. Illustrated. Author and title penned on spine of tissue wrapper, else a very fine, clean copy. (33307) \$25.00

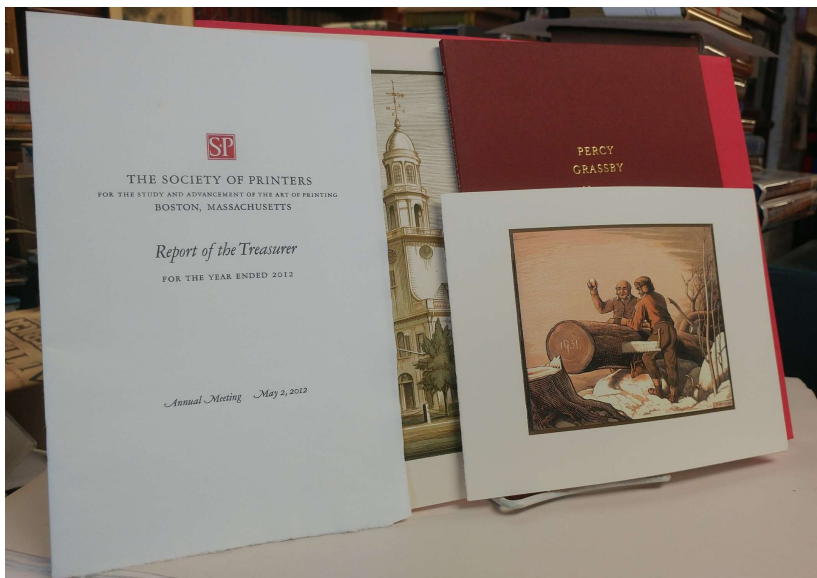


28. RUZICKA, Rudolph. **Studies in Type Design. Alphabets with Random Quotations**. Hanover, NH: Friends of the Dartmouth Library, (1968), folio, tan cloth in slipcase. First Edition. Ten literary quotations from a wide variety of authors: Robert Frost, Paul Valery, Herman Melville, Samuel Taylor Coleridge, Shakespeare, Chaucer, Whitman, Sir Thomas Browne, Thoreau, and an inscription found in a guest book of an inn in Chamonix, France. Each quotation is set in a different type face and printed in two colors on heavy stock. Fine in a fine slipcase. Complete, as issued. (33354) \$65.00



29. RYDER, John. **Flowers & Flourishes: Including a newly annotated edition of A Suite of Fleurons.** London: The Bodley Head for Mackays, 1976, octavo, pictorial boards and brown cloth in dust jacket. 168 pp. First Edition. From the dust jacket, "A visual index of all the decorative material (flowers, Flourishes, plain rules, swelled rules, decorative rules, brace, ornamented initials, and so on) available at Mackays of Chatham forms a major part of this book..." Printed in colors. An informative and handsome book. Dust jacket with short tears and shelf wear, two corners mildly bumped and top of text block dust soiled. (33305) \$100.00

30. [SMITH, Charles Manby]. **The Working-Man's Way in the World Being the Autobiography of a Journeyman Printer.** London: W. and F. G. Cash, 1854, octavo, embossed blue cloth. xii, 347, (i), 24 pp. . "Second thousand". The blog site "At the Circulating Library: A Database of Victorian Fiction, 1837-1901" identifies this title as "In spite of title, fiction." Signed on the front paste-down by Darrell Hyder, February, 1959, who would in 1972 established his letterpress printing house, Sun Hill Press. Front inner hinge weak, back inner hinge solid. Spine faded with 1/2" chip at top of spine. (33366) \$55.00

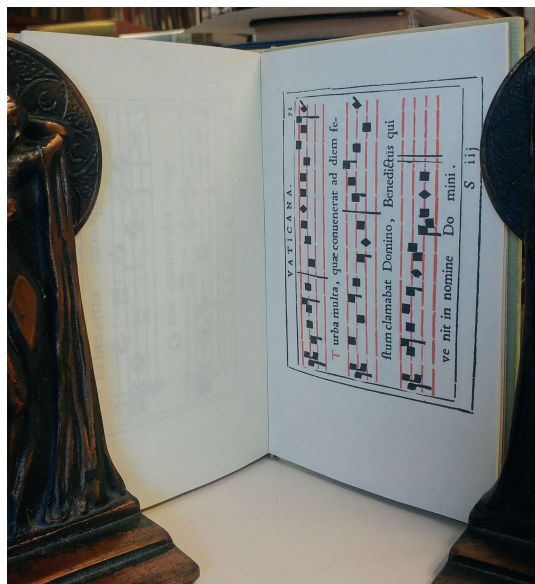


31. (SOCIETY OF PRINTERS). McCORISON, Marcus A. **Percy Grassby 1882-1972. An Outsider Inside Boston's World of Print.** Boston: Society of Printers, 2012, octavo, maroon heavy paper wrappers stamped in gilt on front cover and spine, enclosed in red paper envelope with printed label. (6), (42)pp. First Edition Limited to 225 copies of which this is one of 175 numbered copies. Illustrated throughout in full color. The numbered copies are accompanied

by Grassby's "Second Church of Dorchester, Massachusetts", using electrotypes made from Grassby's original engraved wood blocks. Also laid is a heavy card invitation to the monthly meeting of The Club of Odd Volumes for February 2003. During this meeting McCorison gave a talk about Grassby and his work. The invitation cover shows a four-color wood

engraving by Grassby. Also laid in is the printed report of the Treasurer for the year ended 2012. All enclosed in the original envelope with printed paper label on front also hand numbered 23. McCorison provides the only scholarship to date on wood engraver Percy Grassby. Well-illustrated with 27 color plates. Design by Roderick Stinehour. As new condition. (33353) \$110.00

32. (TYPE SPECIMEN BOOK). **[American Line Type Book, Borders, Ornaments]**. [New Jersey]: American Type Founders, [1906], large quarto, red cloth stamped in black. xxiv, 1,110 pp. The shorter version of the Line Type Book, the larger being 1,180 pp. Rebound with original spine laid down. Now a sturdy copy. Lacking title page which must not have been included in the pagination. Six leaves with excisions ranging from one letter to one line. (33371) \$95.00



33. (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 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

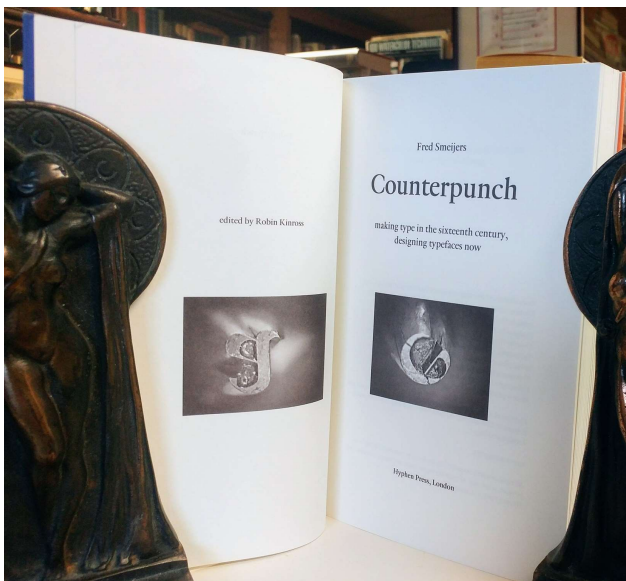
34. (TYPOGRAPHY). BLISS, Carey S. **A Leaf from John Johnson's Typographia.** Pasadena: The Rounce and Coffin Club, 1982, quarto, light grey cloth with printed paper label on front cover. (4), 6, (2)pp. First Edition Limited to 125 copies. Printed for the members of the Rounce and Coffin Club to celebrate the fiftieth anniversary of the Club. Hardbound issue. With an original leaf from Johnson's Typographia, London, 1824, tipped in. A very fine, clean

copy. (33300) \$150.00

35. (TYPOGRAPHY). JOHNSON, A. F. **Type Designs. Their History and Development.** (London): Grafton, 1959, octavo, two-tone blue cloth with gilt design on front cover. viii, (184) pp. Second Edition. "This book...is a study of type design from the invention of the art up to the nineteenth century. The gothic, roman, italic, script, and other types are fully described and their histories related with scholarship and lucidity." Illustrated. From the library and with the signature and date of Darrell Hyder, Sun Hill Press. Top edge of text block a bit foxed, binding, including spine faded. (33350) \$20.00

36. (TYPOGRAPHY). PANKOW, David, editor. **American Proprietary Typefaces.** (New York): American Printing History Association, (1998), octavo, blue cloth. 176, (4) pages plus 38 plates. First Edition, one of 600 copies printed. Designed by Jerry Kelly and printed letterpress, with 38 plates by offset lithography, at the Stinehour Press. A fascinating survey of American "private press" typefaces, featuring contributions by Susan Otis Thompson, American Arts & Crafts Typefaces; Martin Hutner, Type of the Merrymount Press; Herbert Johnson, Montaigne and Centaur Types of Bruce Rogers; Cathleen Baker, Typefaces of Dard Hunter, Senior & Junior; Mark Argetsinger, Frederic Warde, Stanley Morison, and the Arrighi Type; Jerry Kelly, Joseph Blumenthal's Spiral/Emerson Type; Dwight Anger, Frederic Goudy's Kaatskill Type; W. Gay Reading, Victor Hammer's Uncial Types; John Kristensen, The Experimental Types of W.A. Dwiggins. Original printed prospectus laid in. Top edge of text block very slightly foxed, otherwise a fine, clean copy. (33351) \$30.00

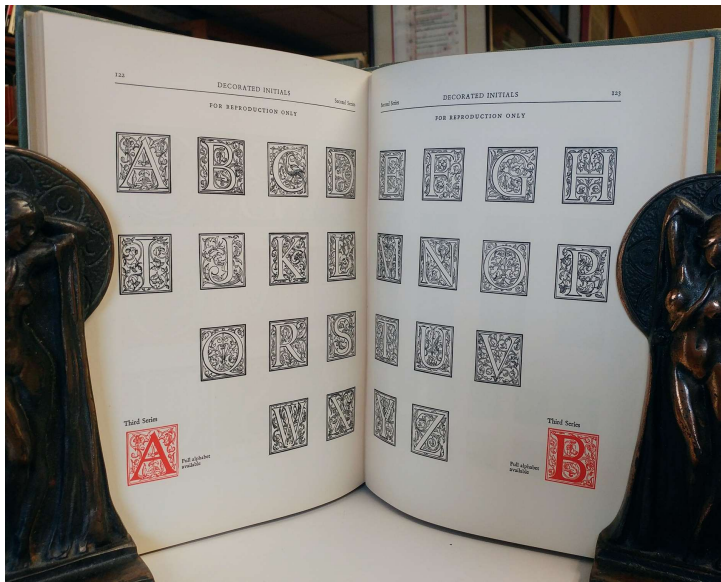
37. (TYPOGRAPHY). ROLLINS, Carl Purington. **The Specimen Books of Binny and Ronaldson 1809-1812 in Facsimile.** Connecticut: The Columbiad Club, 1936, large octavo, original marbled boards and black cloth. (16)pp., followed by a collotype facsimile of (41) leaves. Limited to 275 numbered copies of which this is one of 225 numbered copies bound in boards. With two folding plates. From the library and with the signature and date of Darrell



Hyder, Sun Hill Press: "Darrell Hyder May 1960". Scuffing and wear to corners, minor wear to cloth top and bottom of spine, otherwise a very nice, clean copy. (33302) \$100.00

38. (TYPOGRAPHY). SMEIJERS, Fred. **Counterpunch. Making Type in the 16th Century, Designing Typefaces Now.** London: Hyphen Press, (1996), large octavo, original printed wrappers. (192)pp. First Edition. From the prospectus: "Counterpunch is both an explanation of the 16th- century method of cutting metal type and an impassioned plea for contemporary

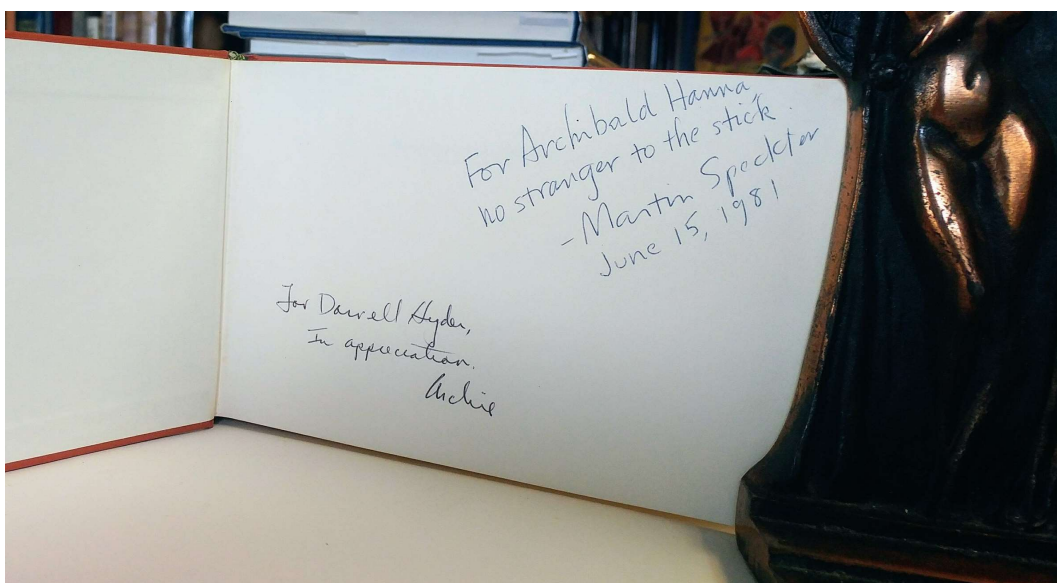
designers to incorporate the lessons of history as a means of creating typography in our digital age. Smeijers sees the counterpunch technique as essential for ensuring the regularity of form, repeatability, and speed of production necessary for rational design. Smeijers traces the history of letterform design to discover how technique influenced the shape of type, whether the metal punches of the past or today's computer-generated forms. Counterpunch is generously illustrated with drawings by the author, examples of early type specimens, and detailed photographs of punches." 90 b&w illustrations. Very fine, clean copy. (33365) \$95.00



39. (TYPOGRAPHY). **Type Faces for Display. With Borders and Ornaments.**

Aylesbury: Hazell Watson & Viney, 1955, quarto, green cloth. (viii), 152 pp. First Edition. From the Introduction, "This volume is a companion to 'Type Faces for Books,' which was confined to type faces and sizes that can be set on the keyboard. The present volume deals primarily with hand-set display type, but where keyboard sizes of a display type are also available (e.g. in Baskerville, Bembo, etc.) alphabets of these have been included. In addition to the range of type faces

available for normal use, we show a number of display faces of which we hold only a limited quantity of sorts, available to our customers for reproduction by stereo, electro or line block....The book concludes with our complete range of decorated initials, borders, ornaments and rules...." Printed in black and red. Cloth clean and unworn, spine slightly faded. (33280) \$125.00



40. (TYPOPHILES). SPECKTER, Martin K. *Disquisition on the Composing Stick*. New York: The Typophiles, (1971), oblong duodecimo, brown cloth in original pictorial slipcase. (127) pp. First Edition. Martin Speckter's *Disquisition on the Composing Stick* is the only book ever written on this essential tool. From the book, "'Although not supported by dependable authority, the old printer's account of how the point system finally was adopted is worth telling. When Mrs. O'Leary's cow kicked the lantern to give Chicago one of its warmest memories (in 1871) the resultant conflagration wiped out the huge inventory of the major type foundries there. Being thus forced to begin anew, there no longer was a strong economic reason to resist standardization and after several hard-fought industry conferences, the disputed point system was accepted nationally.'" Typophile Chap Book Number 49. Presentation copy, inscribed and signed by Martin Spektor on the endpaper, "For Archibald Hanna [Curator of the Western Americana Collection in the Beinecke Rare Book and Manuscript Library at Yale] no stranger to the stick. - Martin Spektor, June 15, 1981." Subsequently inscribed, "For Darrell Hyder [Sun Hill Press], In appreciation, Archie." Prospectus laid in. Edges of slipcase slightly faded but without wear. (33364) \$95.00