

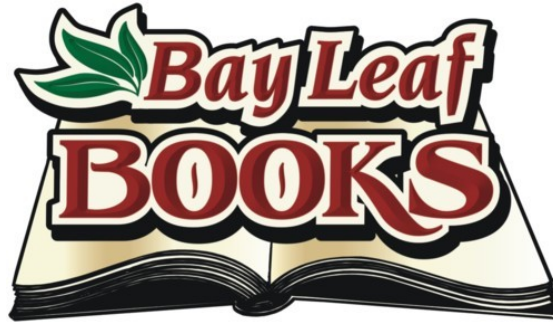
Books About Books

Artists' Books, Bibliography, Bookbinding, Book Design, Book Illustration, Booksellers,
The Colophon, Conservation, Dibdin, Fine Press, Etc.

elist 20, Part I March 2016

Bay Leaf Books, ABAA





eList 20, Part I ~ Books About Books ~ March 2016

Thank you for taking the time to look over our newest eList of books about books. Many of the items in this list are from the working library of a conservator and educator who has a special interest in paper, both hand- and machine-made.

Due to the length of this list it has been broken into two parts, this one containing volumes on artists' books, bibliography, bookbinding, book design and illustration, booksellers, *The Colophon*, conservation, Dibdin, fine press, etc.

On the Cover: Miss Elizabeth Yeats and her companions printing at the Dun Emer Press.
The frontis from *The Private Press* by Roderick Cave, item no. 61.

Bay Leaf Used & Rare Books

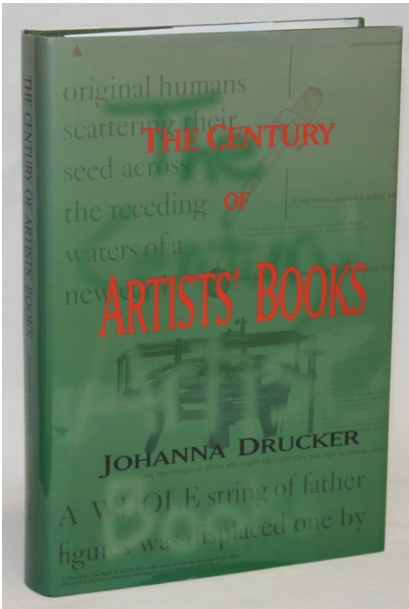
G.L. Konrád, Bookseller
79 State Rd., Newaygo, MI 49337
(231) 652-2665 bayleafbooks@sbcglobal.net www.bayleafbooks.com

Thank you for taking time to explore our list; please feel free to call or email with any questions. All items subject to prior sale; please call or email to reserve. Unless otherwise stated, signed volumes do not have inscriptions. Additional photographs can be emailed upon request.

Terms: All items are packed and posted with care. Unless otherwise noted domestic shipping via Media Mail is \$5.00 for the first item, and \$1.00 for each additional item (adjustments are made for small booklets, pamphlets, bookplates, etc.). Priority rates are available. Foreign shipping is billed at cost.

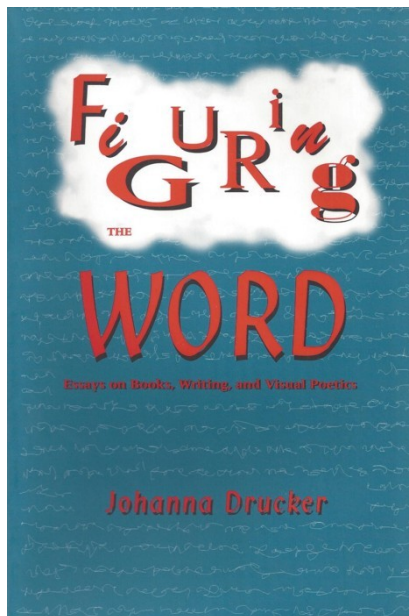
Payment is accepted via all major credit cards, PayPal, money orders or checks (U.S. funds drawn on a U.S. bank). Trade discounts are available and institutional purchase orders are welcome. Michigan residents must add 6% sales tax. Approved, prompt returns accepted.

We are members of the Antiquarian Booksellers Association of America, the International League of Antiquarian Booksellers, and the Independent Online Booksellers Association and adhere to those organizations' standards of professionalism and ethics.

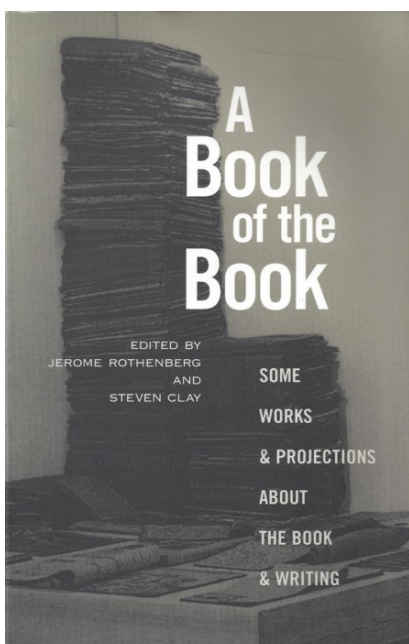


1. **[Artists' Books]** Drucker, Johanna. *The Century of Artists' Books*. New York: Granary Books, 1995, first edition. Green cloth with silver spine titles, dust jacket, 16 by 23.5 cm, xii 377 pp., illus. Near fine in near fine jacket. From the publisher, "the seminal full-length study of the development of artists' books as a twentieth-century art form. By situating artists' books within the context of mainstream developments in the visual arts, Drucker raises critical and theoretical issues as well as providing a historical overview of the medium. Within its pages, she explores more than two hundred individual books in relation to their structure, form, and conceptualization." \$20.00

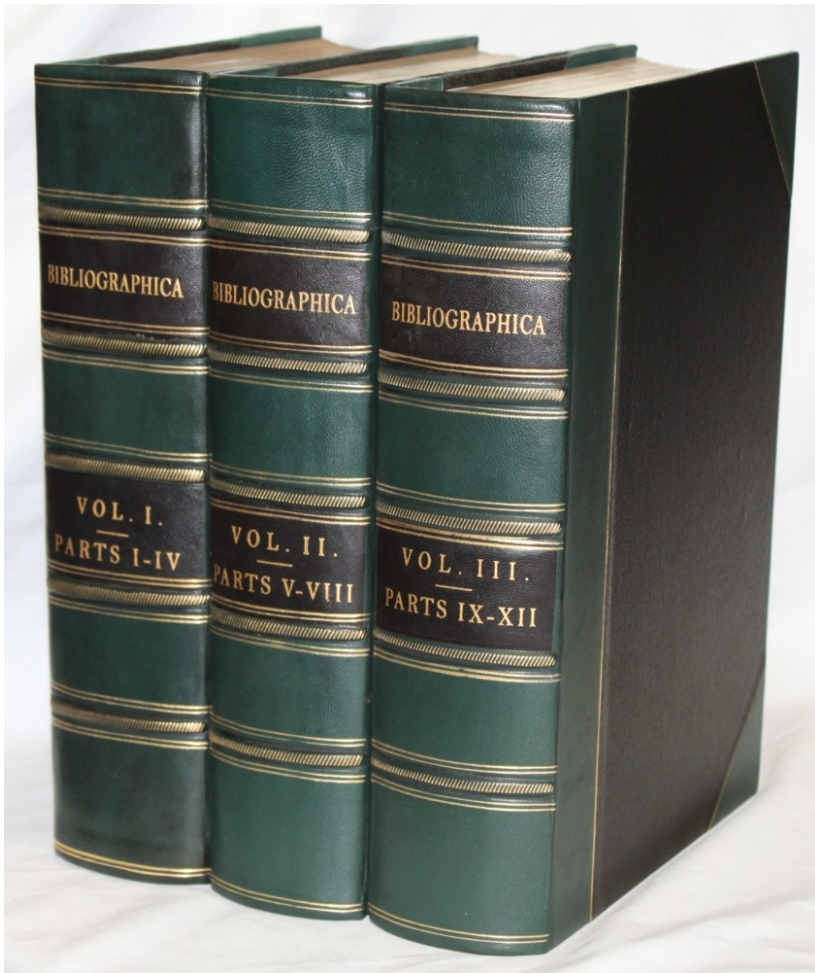
2. **[Artists' Books, Literary Theory]** Drucker, Johanna. *Figuring the Word: Essays on Books, Writing, and Visual Poetics*. New York: Granary Books, 1998. Wraps, 15.3 by 22.9 cm, xiv 312 pp., illus. Near fine – appears unread – with only the faintest signs of shelf wear. From the publisher: "This book is a sort of Johanna Drucker reader—yet rather than anthologize from published books, *Figuring the Word* collects writings published in obscure academic and literary journals or delivered as talks or interviews. The book contains several sections (each with several chapters) including 'Writing as Artifact,' 'Visual Poetics,' 'Artists' Books Past and Future,' 'The Future of Writing,' and 'Personal Writing.'" And from Charles Bernstein's introduction: "*Figuring the Word* is a work of poetics rather than criticism or theory in that these essays are the products of doing as much as thinking, of printing as much as writing, of designing as much as researching, of typography as much as composition, of autobiography as much as theory. The mark of the practitioner-critic is everywhere present in these pieces.... *Figuring the Word* is a wide-ranging collection of Drucker's essays from the early 1980s to the present. Written in a variety of styles and presented in a variety of formats, the book reflects many divergent aspects of her work and thinking, while at the same time demonstrating how cohesive her project has been." \$40.00



3. **[Artists' Books, Literary Theory]** Rothenberg, Jerome; Steven Clay, eds. *A Book of the Book: Some Works & Projections About the Book and Writing*. New York: Granary Books, 2000. Wraps, 16.5 by 26 cm, xiii 537 pp., illus. Faint shelf wear to the wraps – appears unread. From Johanna Drucker's back cover blurb: "A collection for the general reader *and* the specialist, *A Book of the Book* is an accessible and erudite set of readings on the book as a mythic and material object. These texts comprise a vivid exploration of the poetics of the book, a multifaceted study nurtured by the literary and ethnographic scope of its editors' vision, that argues compellingly for the continued survival of this most mundane and metaphorical of artifacts. In a moment when irresponsibly inflammatory ravings about the demise of print rage through the cultural landscape, this collection offers serious reflection upon the real profundity of the book as a symbolic force within the poetic and spiritual imagination that remains the wellspring of human culture. Drawn from diverse realms – of avant-garde art, anthropology, textual criticism, literature, and speculative thought – this will be *the* definitive collection for decades to come – a volume whose very physical presence in the hand performs the rhetoric of its pages in offering its riches to the reader." \$20.00



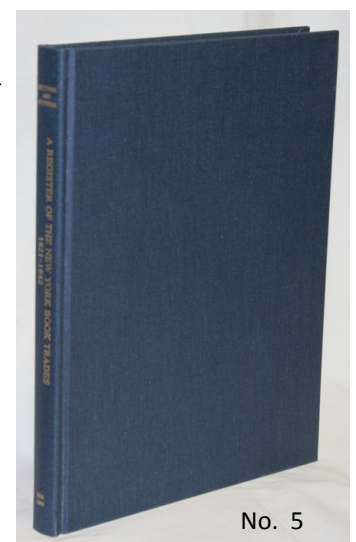
4. *Bibliographica: Papers on Books, Their History and Art*. London: Kegan Paul, Trench, Trübner and Company, Limited, 1895—1897. Three volumes complete, in new three-quarter leather binding. Black cloth over boards with green goat spine and corners, black leather spine labels with gilt spine titles and gilt spine and cover accents, five raised spine bands, top edges gilt, 21 by 29.8 cm, viii 511 (1), viii 502 (1) plus tipped-in errata sheet, viii 511 pp. plus tipped-in errata sheet, 65 plates total. Bindings are fine; contents near fine with only the faintest signs of use. Originally issued in twelve parts, these volumes collect the entire series of this beautiful book arts journal that featured some of history's greatest printed objects, written by top bookmen of the day. Contents include "A Copy of Celus from the Library of Grolier" by W.Y. Fletcher, "Christina of Sweden and her Books" by Charles I. Elton, "Raoul Lefèvre and 'Le Recueil des Histories de Troye'" by H. Oskar Sommer, "Names and Notes in Books" by Andrew Lang, "The Accipies Woodcut" by R. Procter, "La Bibliophilie Moderne" by Octave Uzanne, "Thoinan's 'Les Relieurs Français'" by S.T. Prideaux, "The Stationers at the Sign of the Trinity" by E. Gordon Duff, "The Book of Hours of Geoffroy Tory" by Alfred W. Pollard, "English Illuminated Manuscripts" by Sir E. Maunde Thompson, "Samuel Pepys" by H.B. Wheatley, "Henry Fielding" by Austin Dobson, "The Chronology of the Early Aldines" by R.C.



Christie, "Early Representations of the Printing Press" by Falconer Madan, "Woodcuts as Bindings" by Paul Kristeller, "Florimond Badier" by W.Y. Fletcher, "Paraguayan and Argentinean Bibliography" by R. Garnett, "A Forgotten Book-Illustrator" by Laurence Housman, "La Guirlande de Julie" by J.W. Bradley, "The Mainz Psalter of 1457" by R. Martineau, "Early Dedications to Englishmen by Foreign Authors and Editors" by W.D. Macray, "Books with Woodcuts Printed at Pavia" by Paul Kristeller, "English Book-Sales 1676-1680" by Alfred W. Pollard, "The Bibliotheca Meadiana" by Austin Dobs, "The Initial Blocks of Some Italian Printers" by A.J. Butler, "The Sforza Book of Hours" by Sir J.C. Robin-

son, "On the Artistic Qualities of the Woodcut Books of Ulm and Augsburg in the Fifteenth Century" by William Morris, "An Elizabethan Bookseller" by Sidney Lee, "Two References to the English Book-Trade, circa 1525," "English Provincial Presses" by W.H. Allnutt, "The Illustrated Books of Sebastian Brandt" by Gilbert R. Redgrave, "The Long Shop in the Poultry" by Henry R. Plomer, "Florentine Book-Illustrations of the 15th and Early 16th Centuries" by Paul Kristeller, English Book-Sales 1861-86" by Alfred W. Pollard, "Little Gidding Bindings" by Cyril Davenport, "Robinson Crusoe and its Illustrators" by George Somes Layard, "Notices of Printers and Printing in the State Papers" by Henry R. Plomer, "Venetian Ducali" by John W. Bradley, "The Grotesque and the Humorous in Illuminations of the Middle Ages" by Sir E. Maunde Thompson, "Notes on the Latin Bible Of 42 Lines, 1455" by Russell Martineau, "The Transference of Woodcuts in the 15th and 16th Centuries" by Alfred W. Pollard, "Some Notes on American Book-Clubs" by Ernest Dressel North, "The Decoration of Book-Edges" by Cyril Davenport, "Puckle's 'Club'" by Austin Dobson, "The Book-Plates of J. Skinner of Bath" by W.J. Hardy, "John Rastell and his Contemporaries" by Robert K. Douglas, "The Bibliographical Society" by Falconer Madan, "Japanese Illustrated Books" by R.K. Douglas, "The Early Italian Book-Trade" by R. Garnett, "Là Gravure sur bois à Lyon au XV^e Siècle" by N. Rondot, "Once a Week: A Great Art Magazine" by J. Pennell, "The Strawberry Hill Press" by H.B. Wheatley, "Notes on Early Music Printing" by W.B. Squire, "Woodcut Designs for Illumination in Venetian Books 1469-73" by A.W. Pollard, "The Bindings of Samuel Mearne and his School" by C. Davenport, "References to Books in the Reports of the Historical Mss. Commissioners" by H.R. Plomer, "The Early English Writing-Masters" by E.F. Strange, "Contemporary Printed Lists of Books Produced in England" by E. Arber, "On Two Plates in Sotheby's 'Principia Typographica'" by R. Proctor, "Little Books" by C. and M. Elton, "The Books of the Carthusians" by G.C. Williamson, "Some Pictorial and Heraldic Initials" by A.W. Pollard, "Calligraphy in the Middle Ages" by Sir E.M. Thompson, "Notes on the Thomason Collection of Civil War Tracts" by F. Madan, "English Armorial Book-Stamps and their Owners" by W.Y. Fletcher, "Private Printing in France During the 15th Century" by A. Claudin, "Roger Payne and his Indebtedness to Mearne" by C. Davenport, "Richard Tottel" by H.R. Plomer, "On a Manuscript of the 'Biblia Pauperum'" by Sir E.M. Thompson, "Little Jacobite Tracts" by Andrew Lang, "The Isham Books" by R.E. Graves, and "The Illustrations in French Books of Hours 1486-1500" by A.W. Pollard. In a new binding, this is a stunning set befitting its contents. \$2500.00

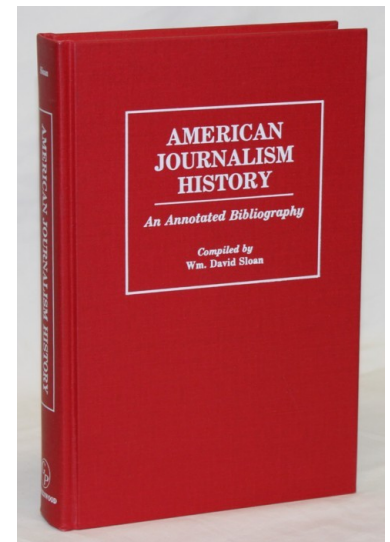
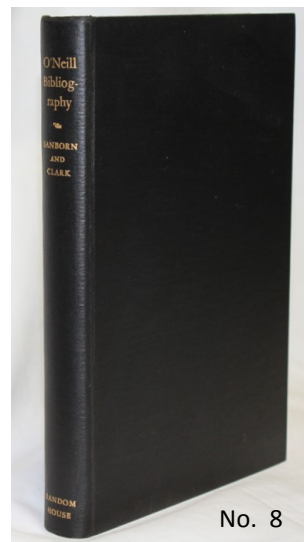
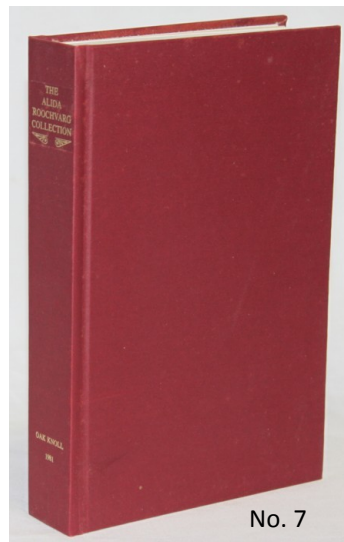
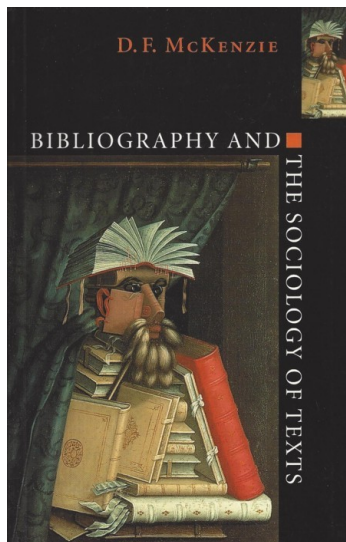
5. [Bibliography, Reference] Huttner, Sidney; Elizabeth Stege Huttner. *A Register of Artists, Engravers, Booksellers, Bookbinders, Printers & Publishers in New York City, 1821-42*. New York: The



No. 5

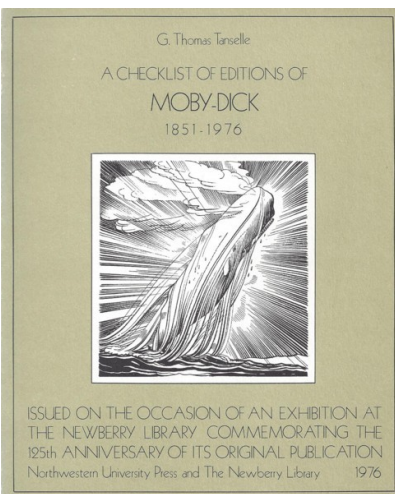
Bibliographical Society of America, 1993, first edition. Navy cloth with gilt spine titles, 22 by 28.5 cm, 299 pp. Near fine but for a name in pen on the ffepp. From the introduction: "The *Register* presents the names of individuals and firms connected with the graphic arts in the city of New York between the years 1821 and 1842 with reference, where useful, to the *Register* for the period 1633-1820 compiled by George L. McKay and published by the New York Public Library in 1942. We share with this predecessor the goal that 'the list may be of value not only as a record of those who were engaged in these trades and professions but that, from the recorded occupations, addresses, firm names and other dated information, it may be of some assistance also in dating undated books, papers and pictures, and in identifying anonymous printers, publishers, artists, etc.'" \$50.00

6. [Bibliography, Reference] McKenzie, D.F. *Bibliography and the Sociology of Texts*. Cambridge: Cambridge University Press, 1999. Wraps, 13.8 by 21.5 cm, 130 pp. Near fine – appears unread – with a faint smudge on the top edge of the textblock. From the publisher: "D.F. McKenzie shows how the material form of texts crucially determines their meanings. He demonstrates that as works are reproduced and reread, they take on different forms and meanings. This is true of all forms of recorded information, McKenzie claims, including sound, graphics, films, landscape and new electronic media. The bibliographical skills first developed for manuscripts and books can, he shows, be applied to a wide range of cultural documents. This book offers a unifying concept of texts that seeks to acknowledge their variety and the complexity of their relationships." \$20.00



7. [Bibliography, Reference] Roochvarg, Alida, intro. *The Alida Roochvarg Collection of Books About Books: Six Catalogues and Index*. New Castle, Delaware: Oak Knoll Books, 1981, number 89 of a limited edition of 350. Burgundy cloth with gilt spine titles, 15 by 23 cm, bound with covers, iv 60, 64, 60, 52, 52, 56, 52 pp. plus limitation page. Light foxing on the edges of the textblock and some faint spotting on the covers. A bound edition of six Oak Knoll catalogues (numbers 10, 11, 14, 17, 19, and 22) describing the impressive Roochvarg collection of books about books, plus an index compiled by Janet Jurist. \$20.00

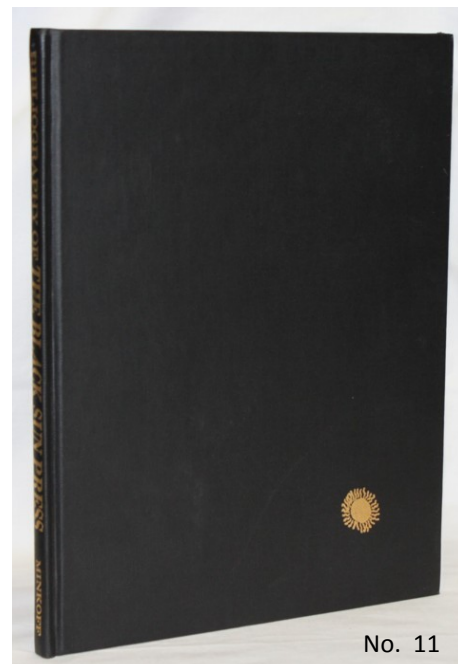
8. [Bibliography] Sanborn, Ralph; Barrett H. Clark. *A Bibliography of the Works of Eugene O'Neill*. New York: random House, Inc., 1931, no. 347 of 500 copies printed. Black cloth with gilt spine titles, 14.5 by 21.8 cm, xiv 171 pp. plus colophon, illus. Very good with some faint scuffs and scratches on the boards. In three sections; collations, periodicals and poems (early works that O'Neil "was extremely reluctant to [...] have reprinted"). \$30.00



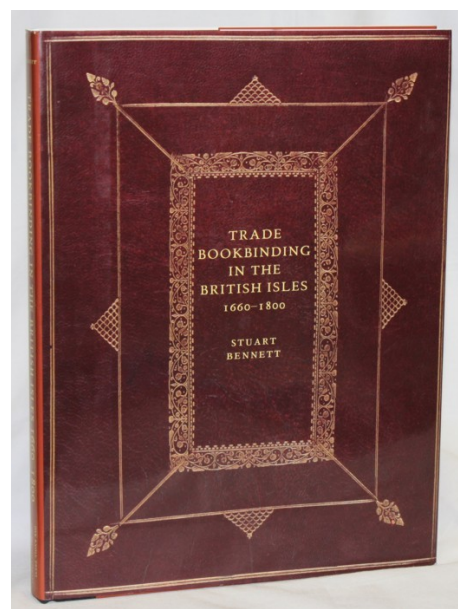
9. [Bibliography] Sloan, William David. *American Journalism History: An Annotated Bibliography*. Westport, CT: Greenwood Press, Inc., 1989, second printing. Red cloth with white titles, 16 by 24 cm, xv 344 pp. Near fine. A bibliography of material on the history of American journalism, with sections on the general history of journalism (1690 to the present), the Colonial, Revolutionary and Party press, freedom of the press, the penny press, Antebellum and Civil War press, press of the industrial age, frontier and regional journalism, contemporary media (1945 to the present), etc. \$12.00

10. [Bibliography] Tanselle, G. Thomas. *A Checklist of Editions of Moby-Dick 1851 – 1976: Issued on the Occasion of an Exhibition at The Newberry Library Commemorating the 125th Anniversary of Its Original Publication*. Evanston, Illinois and Chicago: Northwestern University Press and The Newberry Library, 1976. Wraps, 16.5 by 20.2 cm, 50 pp., illus. Very good with sun fading on the spine. A useful, indexed checklist including "Notes on the Kent Illustrations" by Dan Burne Jones, editions dated 1851 to 1976, and abridgements and adaptations. \$15.00

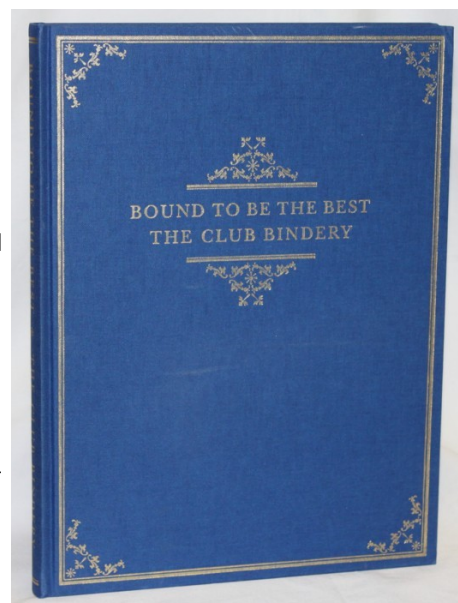
11. **[Black Sun Press]** Minkoff, George Robert; Caresse Crosby, intro. *A Bibliography of the The Black Sun Press*. Great Neck, NY: G.R. Minkoff, 1970, first edition, limited printing of 1250 copies. Black cloth over boards with gilt spine titles and gilt sun logo on the upper board, 22 by 28.5 cm, [vi] 60 pp. Near fine with the bookplate of James Goode (designed by Richard Wagener) on the front pastedown. A detailed bibliography of Black Sun's publications from 1925 to 1951. Black Sun was a Paris-based, English-language press best known for publishing the early works of Hemingway, D.H. Lawrence, Hart Crane, etc. \$20.00



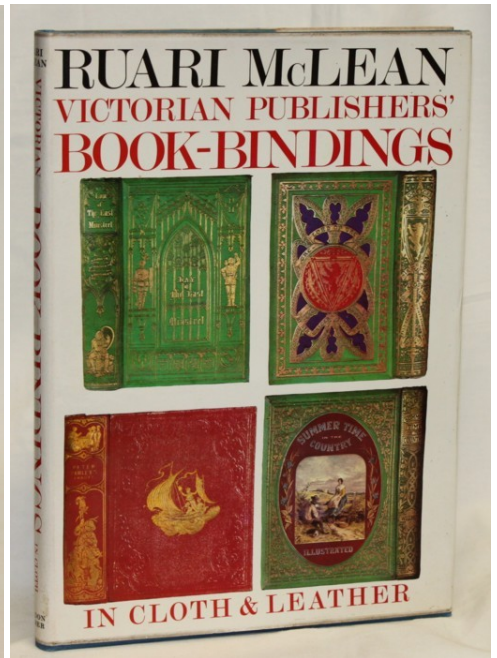
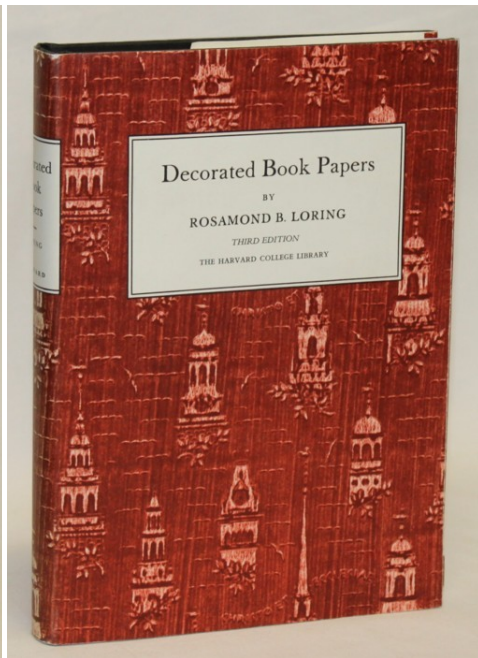
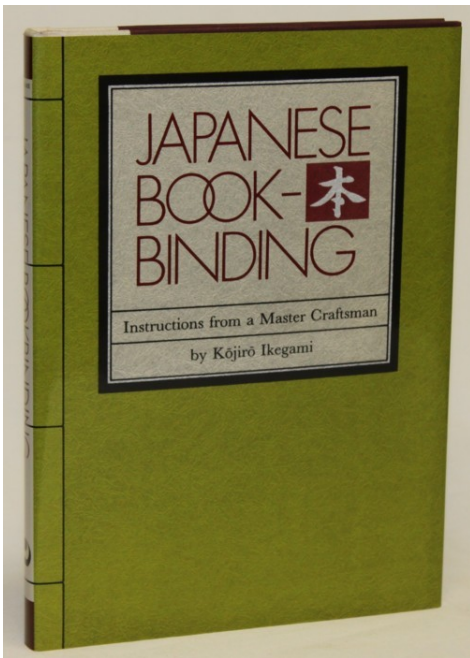
12. **[Bookbinding]** Bennett, Stuart. *Trade Bookbinding in the British Isles 1660-1800*. New Castle, DE/London: Oak Knoll Press and The British Library, 2004, first edition. Dark orange paper over boards with a black cloth spine and gilt spine titles, dust jacket, 23 by 31 cm, 176 pp., illus. Fine in near fine jacket with faint edge wear. From the collection of James Goode with his bookplate (designed by Richard Wagener) on the front pastedown. "Stuart Bennett's landmark study is the first illustrated guide to this complex and controversial subject. In 1930, in *The Evolution of Publishers' Binding Styles*, Michael Sadleir declared that 'the bookseller-publisher of the decades from 1730 to 1770 issued his books either in loose quires, or stitched, or at most in plain paper wrapper.' This view is still generally accepted. Bennett, however, presents new documentary and visual evidence that books were predominantly sold ready-bound in sheep, calf, and goat as well as boards and wrappers. Over two hundred color illustrations show what these bindings looked like, and how their styles evolved. Chapters explore: The evidence for trade bindings in catalogues, advertisements, and the books themselves; Relations between the bookselling and bookbinding trades, including the role of bookbinders as warehouseman and distributors; Calf and sheep bindings on titles named in the bookbinders' pricelists published between 1669 and 1760; Publishers' bindings produced for individual booksellers and syndicates, including special bindings for children's books; Distinctive English, Irish, and Scottish styles, with guidelines both for their identification, and to problems of dating caused by later labeling and gilding; and Deluxe bindings and elegant goatskin, russia, and vellum, commissioned by the book trade and retail customers." Well illustrated in full color. \$85.00



13. **[Bookbinding, Grolier Club]** Boss, Thomas G. *Bound to be the Best: The Club Bindery, Catalogue of an Exhibition at The Grolier Club*. Boston: Thomas G. Boss Fine Books, 2004, 550 copies printed. Blue cloth with gilt titles and decorations, 23 by 31.2 cm, 137 pp. plus colophon, illus. Very good with some light scuff marks on the covers and minor bumping to the upper corner of the front cover. A stunning and scarce exhibition catalogue, featuring examples from the bindery of Smith and Mansell, the Club Bindery, the Rowfant Bindery, the Booklover's Shop, and the French binders, a chronology of the Club Bindery, appendices of brass plate dies and tools owned, etc. Includes the essay "Prelude to a Bindery" by Martin Antonetti. Heavily illustrated in both color and black and white, including four tipped-in plates. \$150.00



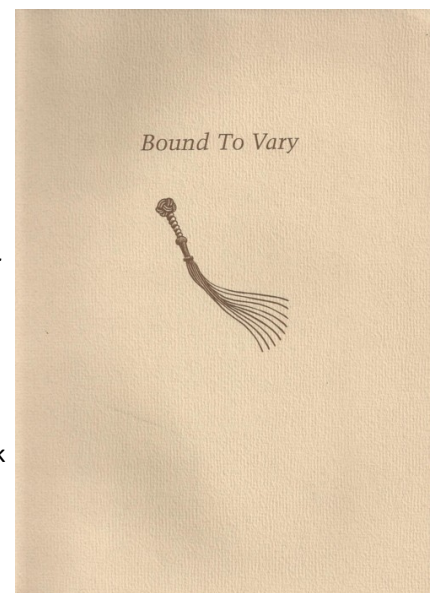
14. **[Bookbinding]** Ikegami, Kōjirō. *Japanese Bookbinding: Instructions from a Master Craftsman*. New York: Weatherhill, Inc., 1995, sixth printing. Burgundy paper over boards with tan cloth spine and gilt spine titles, dust jacket, 19 by 26.3 cm, xi (9) 127 pp., illus. Near fine but for a previous owner's name in pen on the ffep. From the publisher: "A third-generation traditional bookbinder gives easy-to-follow instructions for making all the major, historically important styles of Japanese bindings as well as traditional book cases—the custom-made folding boxes that afford handsome protection for Japan's exquisite books. The authoritative text, written by one of Japan's leading professional bookbinders, has been fully adapted for Western readers. Both American and Japanese suppliers of traditional tools and materials are provided and substitutes are recommended for items not readily available. For centuries the West has admired Japanese books, but only now can we make them ourselves and take full advantage of their creative possibilities. Stunning and practical, these bindings are ideal for preserving calligraphy, letters, artwork, and poems, for adding a distinctive touch to limited-edition books, and for use as diaries or gifts." Thoroughly illustrated. \$20.00



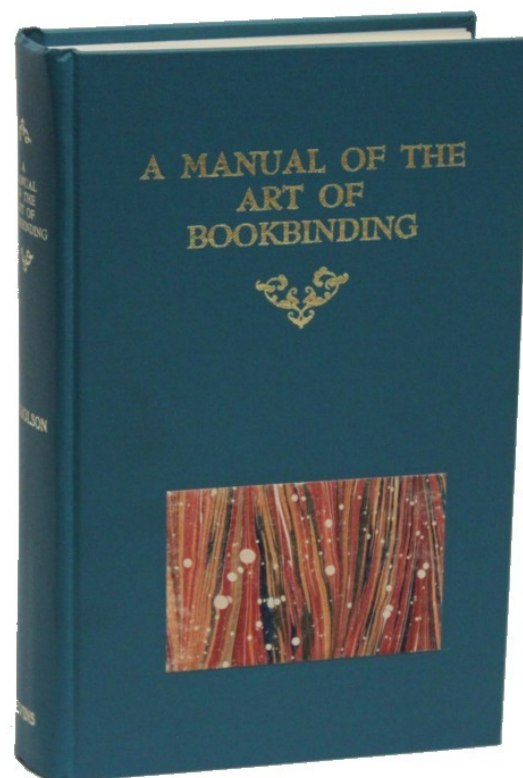
15. [Bookbinding, Book Papers, Marbling] Loring, Rosamond B. *Decorated Book Papers: Being an Account of their Designs and Fashions*. Cambridge: Harvard College Library, 1973, third edition. Black cloth with gilt spine titles, dust jacket, 14.5 by 20.8 cm, xxxv 171 pp. plus 16 plates of images of printed and marbled papers. Near fine with a light crease on the flap; the jacket is very good with a 3 cm tear on the crease of the front flap – the jacket has not been price clipped, but someone took an xacto knife and very neatly cut the price out, leaving only the dollar sign and the last "0." A very nice copy of this classic work on book papers. Includes chapters on early endpapers, the early history of marbling, marbled and printed endpapers, Dutch gilt or Dutch flowered papers, paste endpapers, publishers' and pictorial endpapers, appendices on the art of marbling and the preparation of paste papers, etc. \$15.00

16. [Bookbinding] McLean, Ruari. *Victorian Publishers' Book-Bindings in Cloth and Leather*. London: The Gordon Fraser Gallery Ltd., 1974, first edition. Blue cloth with gilt spine titles and a decorative, gilt-trimmed paper label on the front cover, dust jacket, 221 by 30.5 cm, 160 pp., illus. Light spotting to the cloth covers and a light dent to the fore edge of the front cover. The leaves are lightly yellowed around the edges and the book has a light musty smell. The jacket has some scratches and scuff marks, a touch of foxing, and some soiling along the edges. "One of the most attractive features of book production in the Victorian period was the elaborate care with which the bindings of even cheap and ordinary books were manufactured. Pictorial and decorative designs were blocked in gold all over the front, spine and back, on brightly-coloured and often elaborately patterned cloth; and gift books for the Christmas market often had polychromatic bindings, involving hand-cut coloured paper or leather inlays. Ruari McLean, whose *Victorian Book Design and Colour Printing* is the standard work on its subject, has here assembled photographs of over 150 of the finest examples of publishers' bindings in cloth and leather, of which twenty-four are reproduced in full color. He traces the evolution of publishers' bindings from the printed paper wrappers which were normal at the beginning of the nineteenth century (when most purchasers of books had them bound by their own bookbinder), through the introduction of cloth by Pickering in about 1820, and on through the heyday of gold and coloured blocking down to the end of the Victorian period." \$60.00

17. [Bookbinding, Guild of Book Workers] Mowery, J. Franklin, et al. *Bound To Vary: A Guild of Book Workers Exhibition of Unique Fine Bindings on the Married Mettle Press Limited Edition of Billy Budd, Sailor*. New York: The Guild of Book Workers, Inc., 1988. Sewn wraps, 19.7 by 27.9 cm, 63 pp. plus colophon, illus. In this volume, "seventeen Guild members have bound copies of the same edition, affording us the opportunity to directly compare various approaches to style, structure, and interpretation in contemporary hand bookbinding. The edition itself was handmade entirely by Benjamin and Deborah Alterman of Married Metal Press, Papermill, and Bindery. They designed the book, engraved the artwork in wood, made the paper, letterpress-printed the text and engravings, marbled the sheets, and handbound the edition. Thus, there is the further opportunity to see how these books evolved, and how the creative process of each craft influenced the others." Illustrated in [mostly] color. \$10.00



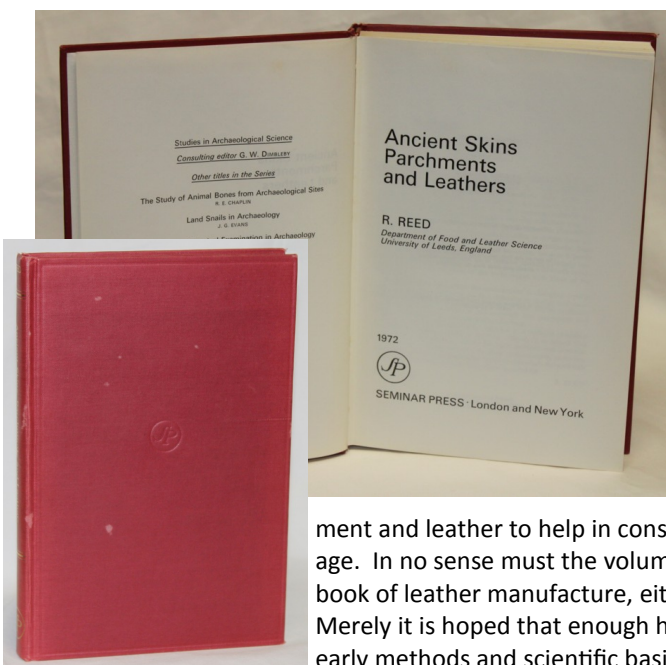
18. [Bookbinding, Marbling] Nicholson, James; Iris Nevins. *A Manual of the Art of Bookbinding: Containing Full Instructions in the Different Branches of Forwarding, Gilding, and Finishing. Also, The Art of Marbling Book-Edges and Paper, the Whole Designed for the Practical Workman, the Amateur, and the Book-Collector*. Sussex, NJ: Iris Nevins, 1986, no. 167 of 300 printed. Turquoise cloth with gilt spine and cover titles and a hand-marbled cover label, 12.5 by 19.6 cm, 318 pp., preceded by a new, 2 pp. introduction by Nevins, with 18 mounted marbling specimens. Near fine with light rubbing to the marbled label on the upper board. Signed by Nevins on the limitation page. When originally issued in 1874, this volume included seven hand-marbled specimens by Charles Williams. This facsimile edition contains eighteen hand-marbled specimens by Iris Nevins, "marbled according to the directions given in the text." A detailed manual on binding, highlighted by samples from Nevins, whose marbled papers are considered to be among the best and historically accurate available. \$150.00



19. [Bookbinding, Leather, Conservation] Reed, Ronald. *Ancient Skins, Parchments and Leathers*. London/New York: Seminar Press, 1972. Red cloth with gilt spine titles, 15.5 by 23.3 cm, ix 331 pp., illus. with black and white photos. Minor wear to the corners and head and tail of the spine, a few small spots on the covers, and light sun fading along the top edges of the covers. Name/address stamp on the front pastedown and a name in pen on the ffep. Lacks dust jacket. From Reed's preface: "This volume is dedicated to those people who still find interest in fragments of old leather, parchment and skin and who

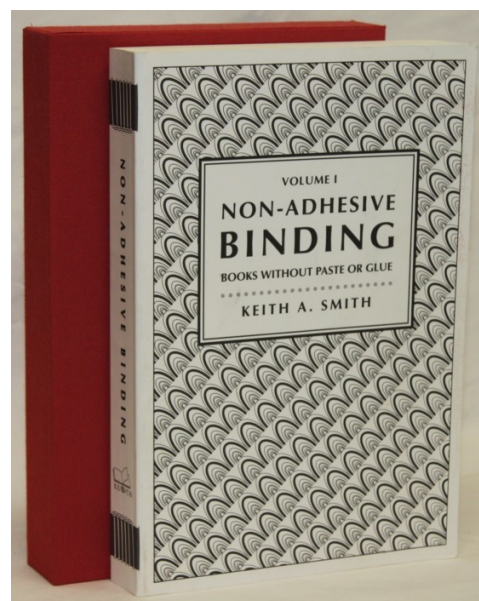
wish to know

more about the early history of skin processing. Since these people are trained mostly in the humanities rather than the sciences, it has not proved easy to write this account of skin processing methods. Not only are the raw materials of the leather industry extremely complex in their chemistry but also many earlier products such as alum-tawed goods, parchment and vegetable-tanned leather no longer have importance and hence receive little attention in modern textbooks. Thus the ground to be explored is somewhat unfamiliar because it partly involves discussing processes and materials which have largely vanished from the industrial scene. Yet such ground is well worth covering for it links the interests of the technologist with those of the humanist. At the present time, when the environment is changing rapidly and most libraries and museums find difficulty in storing and maintaining books without damage and decay, it may also be profitable to re-examine the qualities of old materials like parch-

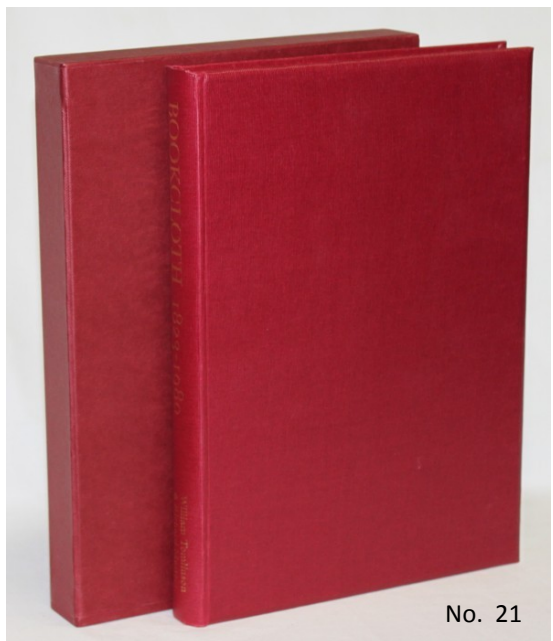


ment and leather to help in conserving our literary heritage. In no sense must the volume be regarded as a textbook of leather manufacture, either ancient or modern. Merely it is hoped that enough has been given to outline early methods and scientific basis of a very ancient industry, to allow archaeologists, archivists, librarians and museum curators the better to appreciate the materials with which they deal and how they might be cared for." \$100.00

20. [Bookbinding] Smith, Keith A. *Non-Adhesive Binding: Books Without Paste or Glue, Volume I*. Rochester, NY: Keith Smith Books, 1996, third edition, fourth printing. Sewn wraps, 15.2 by 22.8 cm, 317 pp., illus., housed in a red cloth slipcase. Very good with minor rubbing; slipcase is fine. Book 128 in Smith's extensive series of binding manuals, with sections on: preparations for binding; pamphlet stitches; Japanese 4-hole, hemp-leaf, tortoise-shell and noble bindings; stab bindings; long, button-hole, blanket and Coptic stitches; a variety of covers, etc., etc. Well illustrated with detailed directions. \$20.00



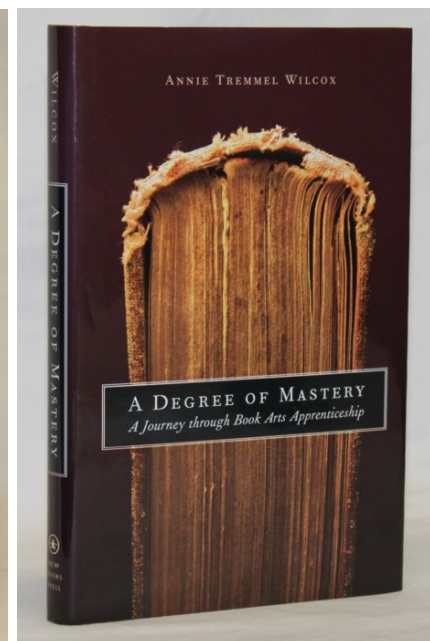
21. [Bookbinding] Tomlinson, William; Richard Masters. *Bookcloth 1823 – 1980: A Study of Early Use and the Rise of Manufacture, Winterbottom's Dominance of the Trade in Britain and America, Production Methods and Costs, and the Identification of Qualities and Designs*. Cheshire, England: Dorothy Tomlinson, 1996, first edition, 1500 copies printed. Burgundy cloth over beveled boards with gilt spine titles, top edge gilt, in matching slipcase, 18.3 by 25.5 cm, color frontis, xvi 143 pp. plus 11 leaves, each with six "feeler samples of Victorian-type and other bookcloths," illus. Near fine in near fine slipcase. The masterwork of bookcloth history with a special focus on Archibald Winterbottom and the Winterbottom Book Cloth Company. \$65.00



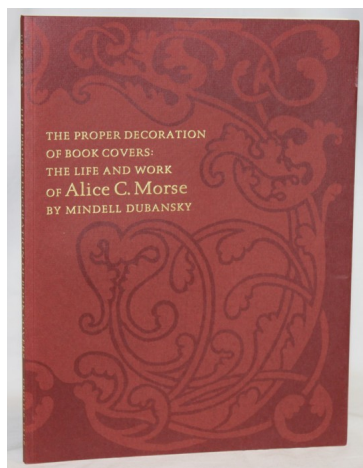
No. 21



No. 21



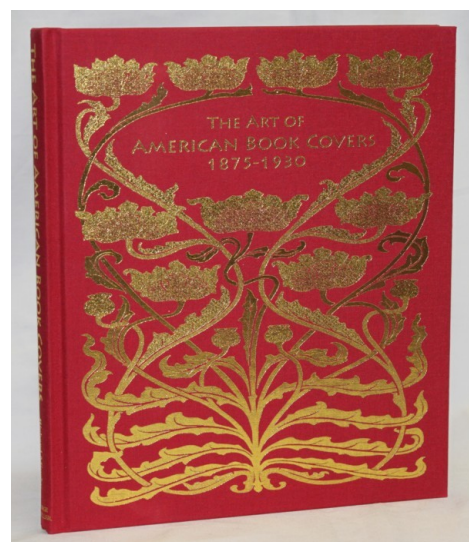
22. [Bookbinding] Wilcox, Annie Tremmel. *A Degree of Mastery: A Journey through Book Arts Apprenticeship*. Minneapolis, MN: New Rivers Press, 1999, first edition, "Minnesota Voices Project Number 88." Brown cloth with gilt spine titles, dust jacket, 14.5 by 22.3 cm, xii 210 (1) pp. Near fine. Inscribed on the title page: "To XXXX, With best wishes always! Annie Tremmel Wilcox / 5-22-99." In this memoir, writes Mindy Dubansky in her back cover blurb, Wilcox "displays a passion for the craft of bookbinding and a deep respect for her notable mentor, Bill Anthony. Over the years I've seen this passion take hold of countless people. For bookbinders there is nothing more emotionally, sensually, and sometimes even spiritually fulfilling than repairing books, using materials and methods that have come down to us through the generations. Wilcox was fortunate in having Bill Anthony as a teacher, for in addition to his unique talent, impressive self-discipline, and willingness to interpret and teach bookbinding to his apprentices, Anthony possessed patience, kindness, a warm Irish charm, and an unrelenting commitment to his craft. I applaud Annie Wilcox for her memoir, which captures the heart and embodies the values of a true [craftsperson.]" \$15.00



23. [Book Design] Dubansky, Mindell. *The Proper Decoration of Book Covers: The Life and Work of Alice C. Morse*. New York: The Grolier Club, 2008. Sewn wraps with gilt titles, 23 by 30.5 cm, 107 pp. plus colophon, illus. Faint edge wear only. Published in conjunction with the Grolier Club exhibition, this well-illustrated volume details the life and work of Alice Morse, "one of the more prolific and versatile designers of the late nineteenth century." It includes the author's biography of Morse, two essays by Alice Cooney Frelinghuysen and Josephine Dunn, a catalog of designs by Morse, and detailed indices. \$20.00

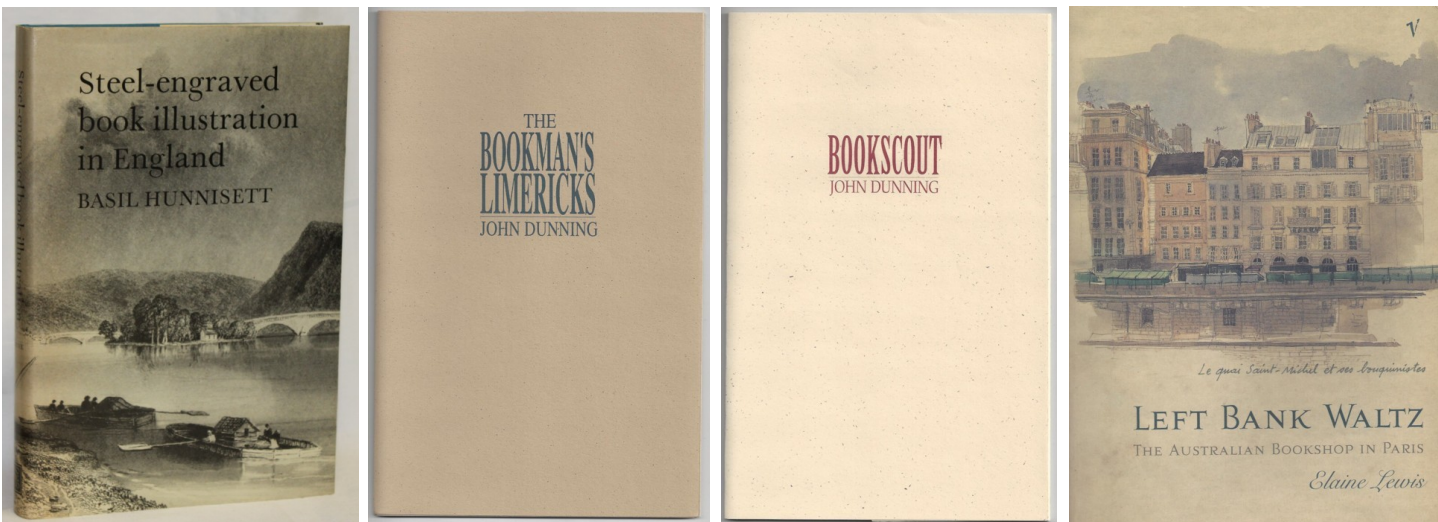
24. [Book Design] Minsky, Richard. *The Art of American Book Covers 1875-1930*. New York: George Braziller, Inc., 2010, first printing. Red cloth with gilt titles and decorations, 21 by 24.8 cm, 134 pp., illus.

Would be near fine but for some tiny flecks of white paint on the back cover. From the collection of James M. Goode with his doorknocker bookplate on the front pastedown. From the publisher: "From ornate floral patterns to cityscapes, the boldest book designs of the Golden Age are gathered here. Readers accustomed to today's more utilitarian bindings will find breathtaking images—gold leaf patterns intricate enough to replicate the shimmer of feathers, forests rendered in rich color and silver, and elegant allusions



to Asian art. The diversity and ingenuity of these books will capture the imagination of book lovers and collectors—and anyone who enjoys design. Selecting the most beautifully crafted and influential pieces from his two-volume, limited-edition catalog, Minsky uncovers the world behind a lost art. Dividing these breathtaking designs into distinct categories, he discusses the use of silhouettes, pattern, Oriental influence and more. He also reveals key artists, their signature designs and flourishes, the designs they inspired, and the designs that inspired them.” Heavily illustrated in full-color. \$45.00

25. **[Book Illustration]** Hunnisett, Basil. *Steel-Engraved Book Illustration in England*. Boston: David R. Godine, Publisher, 1980, first edition. Turquoise cloth with gilt spine titles in a black panel, dust jacket, 17.5 by 26.2 cm, xvi 263 pp., illus. Very good with light rubbing on the boards, a few faint smudges on the edges of the textblock, and light edge wear to the jacket. A history of steel engraving with chapters on siderography and after, the art of steel engraving, the corporate life of the engravers, the artists, the books, publishing and the publishers, plate printing and the printers, and the decline of the art. \$15.00

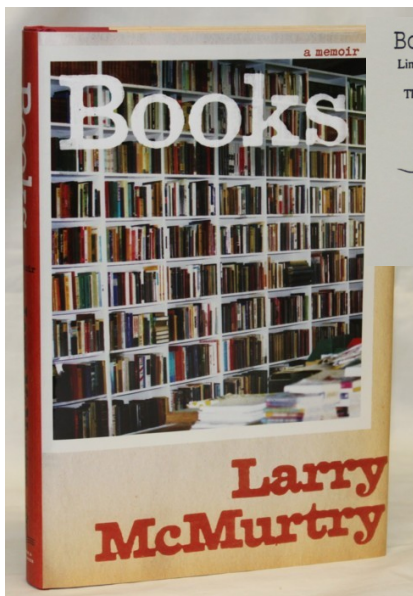


26. **[Booksellers]** Dunning, John. *The Bookman's Limericks*. Minneapolis, MN: Dinkytown Antiquarian Books, 2003, number 1543 of 2250 printed. Staple-bound, card wraps with printed dust wrapper, Dinkytown bookseller label attached to the limitation page, 13.9 by 21.6 cm, [20] pp. Fine. Signed by Dunning on the title page. A collection of Dunning's book- and bookselling-related limericks. Produced for Dinkytown's 2003 book fair circuit, this copy for the Seattle Antiquarian Book Fair. \$15.00

27. **[Booksellers]** Dunning, John. *Bookscout*. Minneapolis, MN: Dinkytown Antiquarian Books, 1998, first separate edition, 3000 printed. Staple-bound, card wraps with printed dust wrapper, Dinkytown bookseller label attached to the last leaf, 13.7 by 21.6 cm, iii 19 pp. Signed by Dunning on the title page. Produced for Dinkytown's 1998-99 book fair circuit, this booklet reprints Dunning's short story about a bookscout. Two copies available; Copy 1, number 348, fine in near fine jacket, \$15.00; Copy 2, number 2364, fine in very good jacket with light rippling, \$12.00

28. **[Booksellers]** Lewis, Elaine. *Left Bank Waltz: The Australian Bookshop in Paris*. Sydney: Vintage (Random House Australia), 2006, first printing. Wraps, 15 by 20.8 cm, 342 pp. Light wear to the corners and edges with a few small corner creases; leaves are yellowed. From the back cover: "At a time in her life when her friends were retiring and dedicating more time to their grandchildren, Elaine Lewis packed her bags and decamped to Paris to open the first Australian bookshop on the Left Bank. With the help of locals and visiting Australians, she created a bookshop in the heart of the St-Germain-des-Prés literary quarter that became a home away from home for Australian writers and artists in Paris. The vivacious Elaine, in her cherry-red cape with matching cherry-red lipstick, played host to events, readings, and midnight swims in the Seine. But when the Paris police department threatened to close down her shop, Elaine and her many supporters were faced with a bureaucratic battle that quickly became stranger than fiction..." \$20.00

29. **[Booksellers]** McMurtry, Larry. *Books: A Memoir*. New York: Simon & Schuster, 2008, first printing. Speckled tan paper over boards with red paper spine and gilt spine titles, dust jacket, 16 by 24 cm, 259 pp. Fine. Signed by McMurtry on the ffep along with a limitation stamp: "Books: A Memoir / Limited to 100 numbered copies [of which this is number 82] signed by Larry McMurtry for Three Dog Books in Archer City, TX / July 2008 / Larry McMurtry." From the front flap: "In a prolific life of singular literary achievement, Larry McMurtry has succeeded in a variety of genres: in coming-of-age novels like *The Last Picture Show*; in collections of essays like *In a Narrow Grave*; and in the reinvention of the Western on a grand scale in his Pulitzer Prize-winning novel, *Lonesome Dove*. Now, in *Books: A Memoir*, McMurtry writes about his endless passion for books: as a boy growing up in a largely "bookless" world; as a young man devouring the vastness of literature with astonishing energy; as a fledgling writer and family man; and above all, as one of America's most prominent bookmen. He takes us on his journey to becoming an astute, adven-



Books: A Memoir

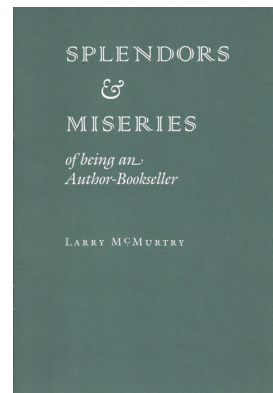
Limited to 100 numbered copies signed by Larry McMurtry for Three Dog Books in Archer City, TX July 2008

82/100

turous book scout and collector who would eventually open stores of rare and collectible editions in Georgetown, Houston, and finally, in his previously "bookless" hometown of Archer City, Texas. In this work of extraordinary charm, grace, and good humor, McMurtry recounts his life as both a reader and a writer, how the countless books he has read worked to form his literary tastes, while giving us a lively look at the eccentrics who collect, sell, or simply lust after rare volumes. *Books: A Memoir* is like the best kind of diary—full of McMurtry's wonderful anecdotes, amazing characters,

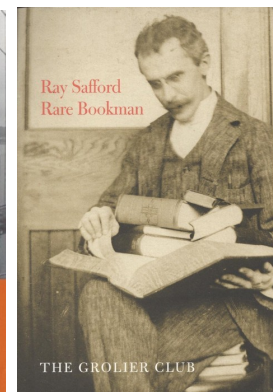
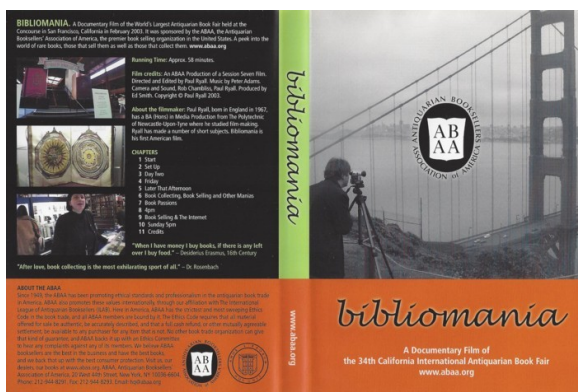
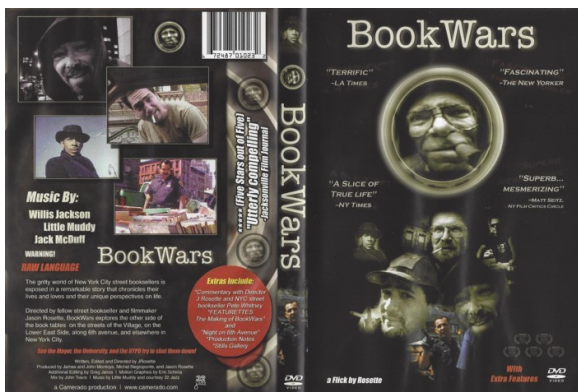
engaging gossip, and shrewd observations about authors, book people, literature, and the author himself. At once chatty, revealing, and deeply satisfying, *Books* is, like McMurtry, erudite, life loving, and filled with excellent stories. It is a book to be savored and enjoyed again and again." \$200.00

30. **[Booksellers]** McMurtry, Larry. *Splendors & Miseries of Being an Author-Bookseller*. NP: Antiquarian Booksellers' Association of America, 1995, 750 copies printed. Staple-bound, card wraps, 14 by 21.7 cm, [12] pp. Near fine. "An address delivered to the ABAA Annual Meeting, Chicago, May 20, 1995," this booklet features a talk given by McMurtry, followed by two pages of Q&As. \$15.00



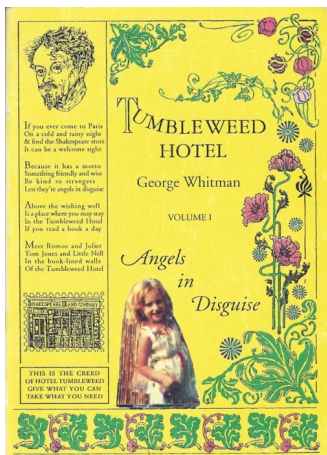
31. **[Booksellers, DVD]** Rosette, Jason, director. *BookWars*. [New York]: Camerado Media Production, 2000. DVD in original case and cover insert, 79 minutes. Fine DVD in very good case. "The gritty world of New York City street booksellers is exposed in a remarkable story that chronicles their lives and loves and their unique perspectives on life. Directed by fellow street bookseller Jason Rosette, *BookWars* explores the other side of the book tables on the streets of the Village, on the Lower East Side, along 6th Avenue, and elsewhere in New York City. See the Mayor, the University, and the NYPD try to shut them down!" \$8.00

32. **[Booksellers, DVD]** Ryall, Paul, director. *Bibliomania: A Documentary Film of the 34th California International Antiquarian Book Fair*. New York: ABAA/Seven Session Films, 2003. DVD in original case and cover insert, 58 minutes. Fine DVD in near fine case. "A documentary film of the world's largest antiquarian book fair held at the Concourse in San Francisco, California in February 2003. It was sponsored by the ABAA, the Antiquarian Booksellers' Association of America, the premier bookselling organization in the United States. A peek into the world of rare books, those that sell them, as well as those that collect them." \$8.00



33. **[Booksellers]** Tomasko, Mark D. *Ray Safford, Rare Bookman*. New York: The Grolier Club, 2012. Wraps. 15.1 by 22.7 cm, 84 pp., illus. Very good. From the *Fine Books & Collections* blog: "The exhibition 'Ray Safford, Rare Bookman,' at the Grolier Club second floor gallery, offers a look into the storied New York firm of Charles Scribner's Sons and the literary, publishing, and rare-book worlds in turn-of-the-century New York. Ray Safford was a consummate rare bookman and book collector, whose entire career and life revolved around books and Scribner's [...] A catalogue accompanies the exhibition, and includes the full text of the story of the Saffords' visit with the Conrads; the Mark Twain letter to James Osgood with part of the eulogy referred to in the letter; the A. B. Frost letter to Safford with Frost's comments about Lewis Carroll—all three of these texts are believed to be previously unpublished,—and information about Emilie Grigsby, her purchase of the First Folio Shakespeare, as well as the connection with William Loring Andrews." \$10.00

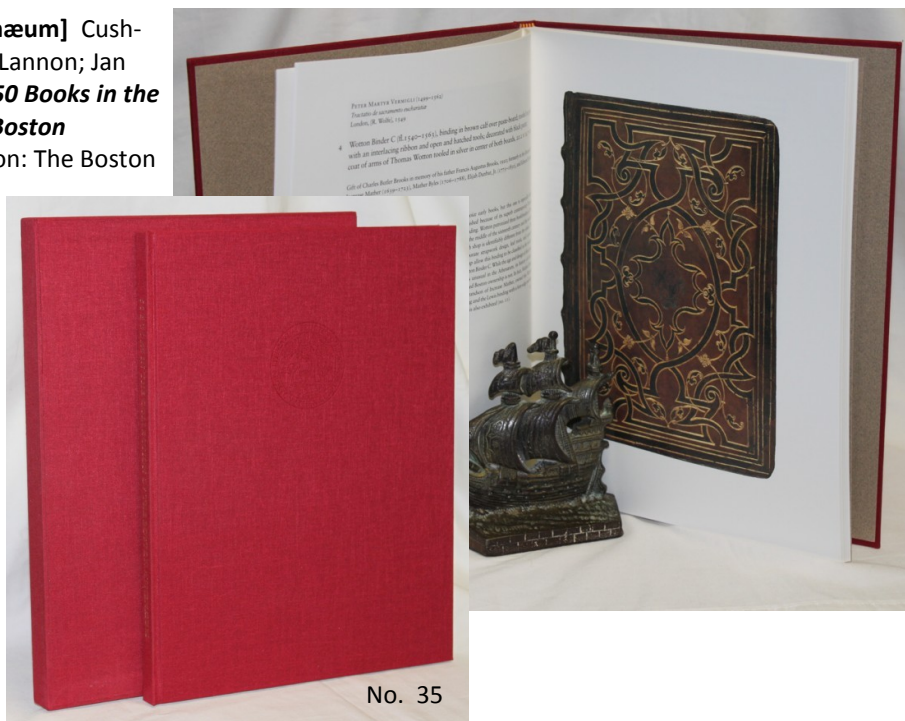
34. **[Booksellers, Shakespeare & Co.]** Whitman, George. *Tumbleweed Hotel, Volume I: Angels in Disguise*. [Paris: Shakespeare and Company], circa 1990, first edition. Sewn wraps, 15 by 21 cm, 96 (2) pp., illus. Light wear to the covers and corners, with some rubbing on the spine and faint scratches. Inscribed and signed by Whitman on the inside of the front cover: "For Tom / Amitié ★"



Sincere / George Beach Whitman." Short pieces about the shop and the authors, editors and journalists that have resided there. Whitman (1913–2011), an American expatriate, was the proprietor of Le Mistral, a Paris bookshop that, on Sylvia Beach's insistence, was renamed Shakespeare and Company in 1964, two years after Beach's death. \$30.00

35. [Boston Athenæum] Cushing, Stanley; John Lannon; Jan Malcheski, et al. **50 Books in the Collection of the Boston Athenæum**. Boston: The Boston Athenæum, 1994, "3,000 copies have been printed at The Stein-

hour Press of which one hundred have been specially bound and slipcased by Judi Conant." Red cloth with gilt spine titles and blind-stamped Athenæum emblem on the front cover, housed in a matching red cloth slipcase, 22 by 28.5 cm, 140 (2) pp. plus colophon. The book is fine; the slipcase shows only faint signs of shelf wear. Full-page, full-color images and descriptions of fifty impressive holdings of the Athenæum, including the *Nuremberg Chronicle*, the *Theatrum Orbis Terrarum*, the *Natural History of Carolina, Florida, and the Bahama Islands*, etc. \$30.00



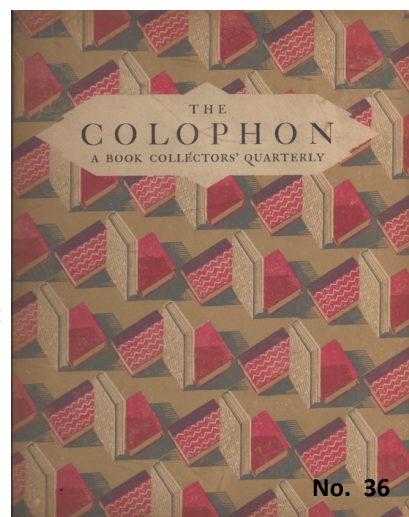
The Colophon

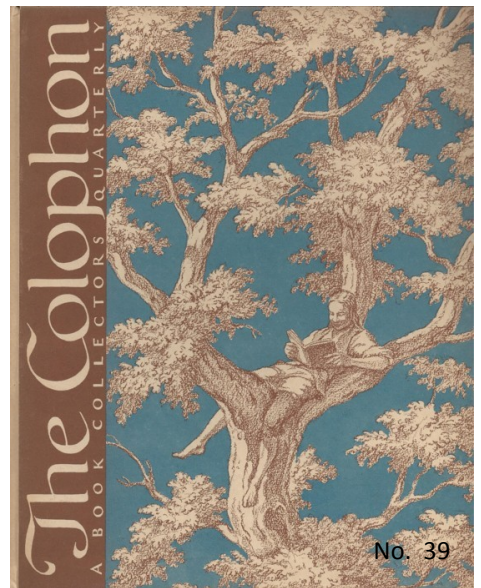
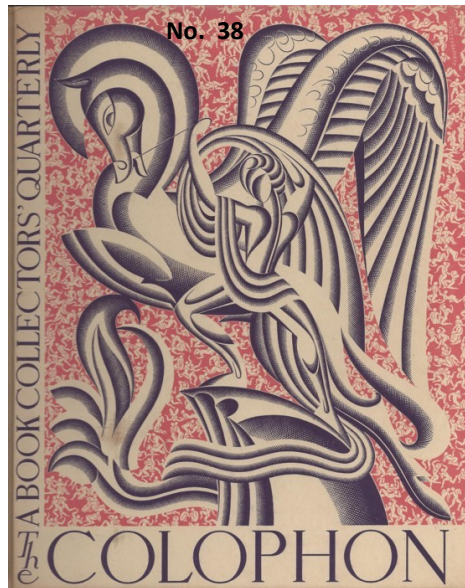
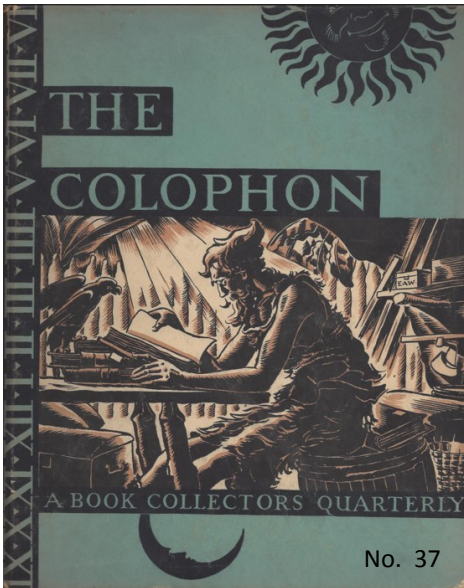
The Colophon was a limited edition quarterly begun late in 1929 and continuing in various guises until 1950. It was the brainchild of Elmer Adler (1884–1962), founder of Pynson Printers of New York City. His idea was that various printers around the world would be willing to contribute their time and expertise to produce signatures using their own choice of papers, typography and illustration. These articles would then be bound together in boards by Pynson Printers and marketed to subscribers. The original series included twenty volumes, produced from February 1930 to March 1935; the "New Series" included twelve volumes, Summer 1935 to Autumn 1938; the "New Graphic Series" included four volumes, March 1939 to February 1940; and *The New Colophon* included nine volumes, January 1948 to 1950. Two indexes and the 1938 *Annual of Bookmaking* were also produced. The *Colophon* focused on articles about printing, publishing and art – historical or current – and, since different printing houses produced the individual signatures, a typical issue would have a variety of papers and typography. Many issues included an original print, some of which are highly sought after and have caused many copies to be dismembered. The editorial board, at one time or another, included John T. Winterich, Alfred Stanford, F.B. Adams, Jr., Rockwell Kent, W. A. Dwiggins, Frederic Goudy, Dard Hunter, Bruce Rogers, A. Edward Newton and others. *

36. [Colophon] Adler, Elmer, ed., et al. **The Colophon: A Book Collectors' Quarterly, Part Seven**. New York: The Colophon (Pynson Printers, Inc.), Part Seven, 1931. Illustrated paper over boards, 21.9 by 27.2 cm, not paginated. Wear at the extremities, with rubbing and light scratches to the boards. Includes "Sunday in Marblehead," a beautiful wood engraving by Thomas Nason. \$20.00

37. [Colophon] Adler, Elmer, ed., et al. **The Colophon: A Book Collectors' Quarterly, Part Nine**. New York: The Colophon (Pynson Printers, Inc.), Part Nine, 1932. Illustrated paper over boards, 21.9 by 27.2 cm, not paginated. Heavy wear at the extremities, with rubbing and light scuffing to the boards. Includes "Crab-Apples," a woodcut by Charles W. Smith. \$10.00

38. [Colophon] Adler, Elmer, ed., et al. **The Colophon: A Book Collectors' Quarterly, Part Ten**. New York: The Colophon (Pynson Printers, Inc.), Part Ten, 1932. Illustrated paper over





boards, 21.9 by 27.2 cm, not paginated. Very good with light bumping to the extremities and light rubbing to the boards. Includes the first issue of *The Colophon Crier* (single sheet, printed recto only). \$20.00

39. [Colophon] Adler, Elmer, ed., et al. *The Colophon: A Book Collectors' Quarterly, Part Eleven*. New York: The Colophon (Pynson Printers, Inc.), Part Eleven, 1932. Illustrated paper over boards, 21.9 by 27.2 cm, not paginated. Very good with light bumping to the extremities and light rubbing to the boards. Includes the second issue of *The Colophon Crier* (single sheet, printed recto only). \$20.00

40. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. I No. 1*. New York: The Colophon Ltd. (Pynson Printers), Summer 1935, New Series, Volume I Number 1. Illustrated paper over boards, 15.9 by 24 cm, 159 pp. plus colophon. Light yellowing to the boards, small tears and dampstain at the foot of the spine. Includes subscription card, envelope, and an exhibition notice. \$10.00

41. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. I No. 2*. New York: The Colophon Ltd. (Pynson Printers), Autumn 1935, New Series, Volume I Number 2. Illustrated paper over boards, 15.9 by 24 cm, [vi] 167-315 (1) pp. plus colophon. Light yellowing to the boards, small tears and dampstain at the foot of the spine. Includes subscription card, envelope, and an exhibition notice. \$10.00

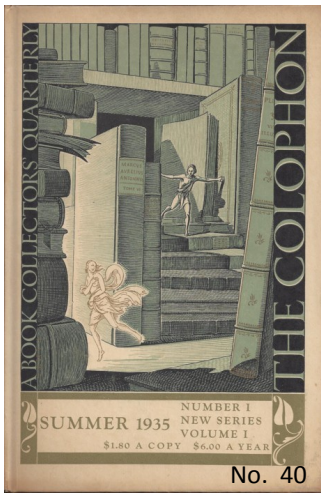
42. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. I No. 3*. New York: The Colophon Ltd. (Pynson Printers), Winter 1936, New Series, Volume I Number 3. Illustrated paper over boards, 15.9 by 24 cm, [vi] 323-480 pp. Light yellowing and rubbing to the boards, darkening on the spine, and drip marks on the top corner of the textblock. There is a small, simple book label on the front pastedown. \$10.00

43. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. I No. 4*. New York: The Colophon Ltd. (Pynson Printers), Spring 1936, New Series, Volume I Number 4. Illustrated paper over boards, 15.9 by 24 cm, [vi] 487-644 pp. Light yellowing to the boards and darkening to the spine, a couple of spots in the lower margin of the front cover, and minor rubbing on the back cover. Includes subscription notice. \$10.00

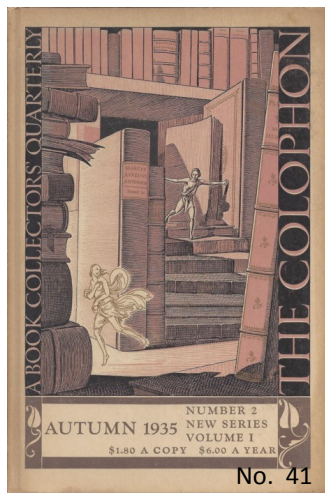
44. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. II No. 2*. New York: The Colophon Ltd. (Pynson Printers), Winter 1937, New Series, Volume II Number 2. Tan cloth over boards with green titles and decorations, 15.9 by 24 cm, [iv] 165-310 pp. Very good with faint shelf wear only. \$10.00

45. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. II No. 4*. New York: The Colophon Ltd. (Pynson Printers), Autumn 1937, New Series, Volume II Number 4. Grey cloth over boards with blue titles and decorations, 15.9 by 24 cm, [iv] 487-628 pp. Very good with faint shelf wear only. \$10.00

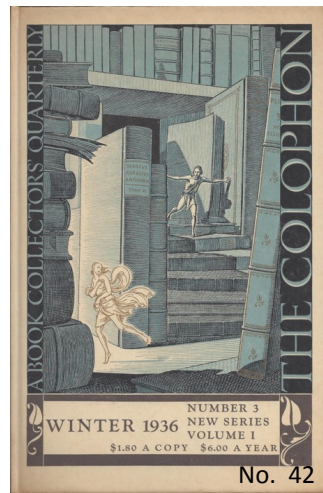
46. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. III No. 1*. New York: The Colophon Ltd. (Pynson Printers), Winter 1938, New Series, Volume III Number 1. Grey cloth over boards with brown titles and decorations, 15.9 by 24 cm, [vi] 164 pp. Very good with darkening on the spine and very light wear to the cloth at the head and tail of the spine. \$10.00



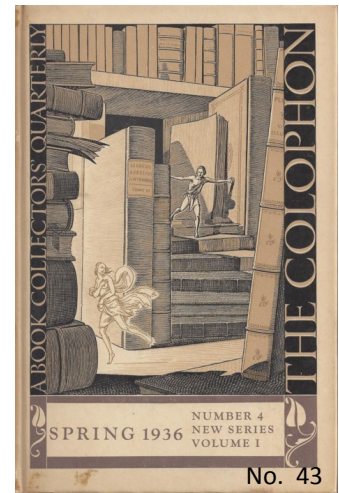
No. 40



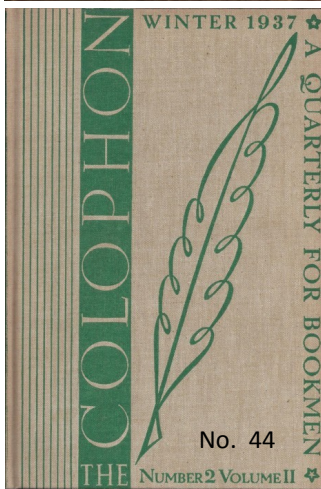
No. 41



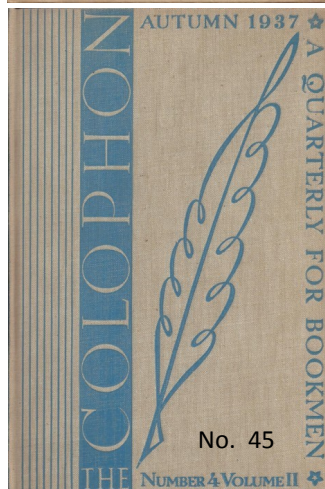
No. 42



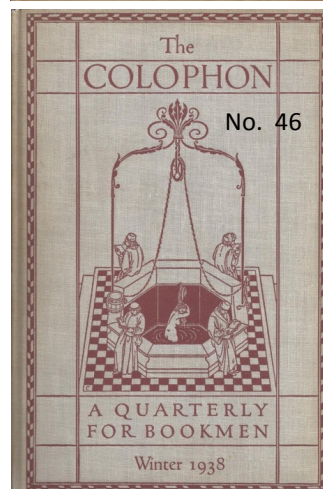
No. 43



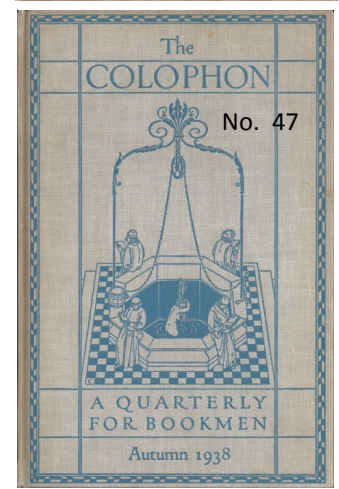
No. 44



No. 45



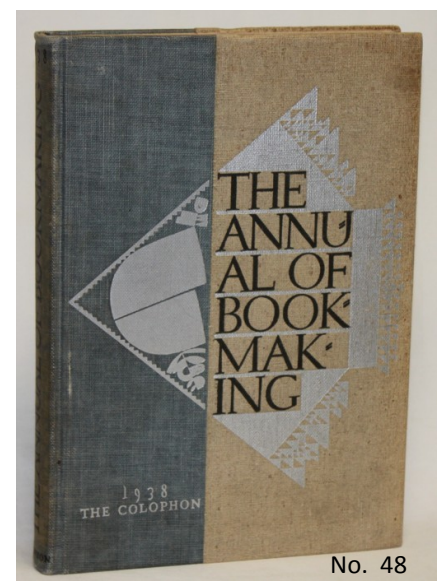
No. 46



No. 47

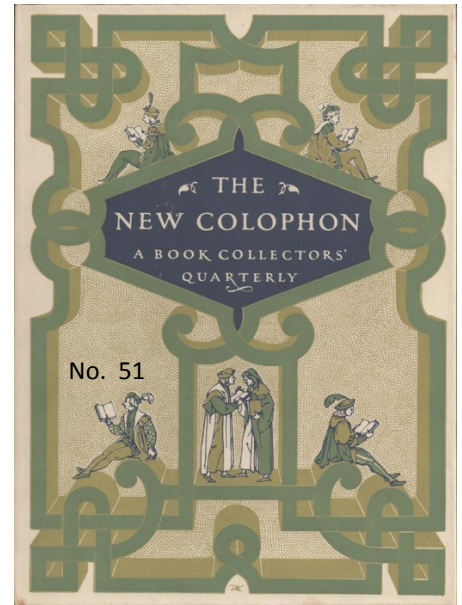
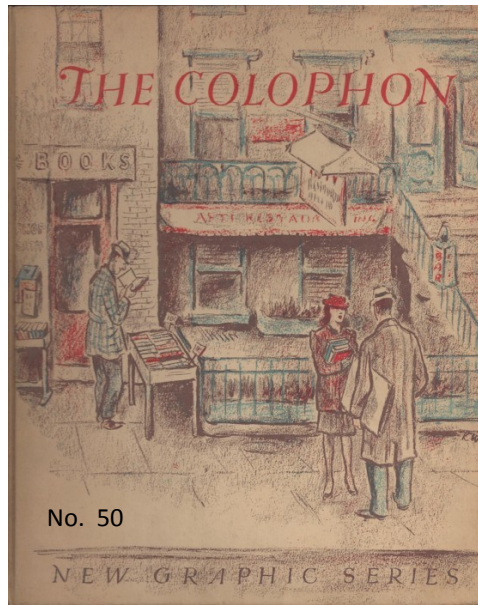
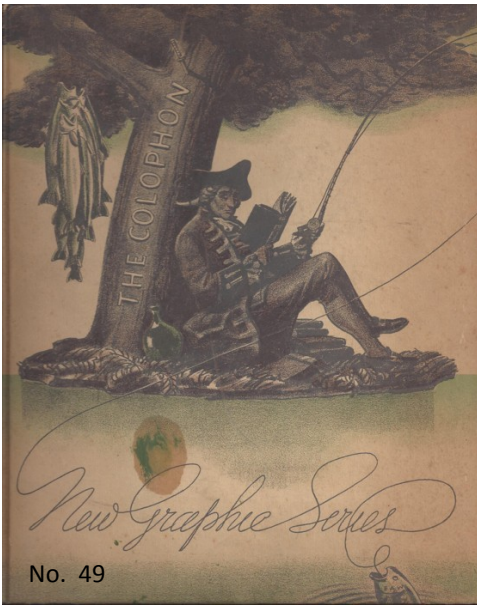
47. [Colophon] Adler, Elmer, ed., et al. *The Colophon New Series: A Quarterly for Bookmen, Vol. III No. 4*. New York: The Colophon Ltd. (Pynson Printers), Autumn 1938, New Series, Volume III Number 4. Grey cloth over boards with blue titles and decorations, 15.9 by 24 cm, [vi] 483-632 pp. Very good with small tears to the cloth at the head and tail of the spine. \$10.00

48. [Colophon] Adler, Elmer, ed. *The Annual of Bookmaking 1927 - 1937*. New York: The Colophon (Pynson Printers, Inc.), 1938. Oatmeal-colored cloth over boards with a wide, light blue cloth spine with black spine titles and black and silver cover titles and decorations, 19.5 by 27.5 cm, not paginated. Light soiling to the boards with spotting on the spine; small crack to the front hinge with an old glue repair, and the bookplate of Lael and Lincoln King on the front pastedown. *The Colophon* was published in one form or another from 1930 till 1950, with a few pauses and changes of ownership. This special publication includes sections on the history of fine printing and the latest in high design from the University of California Press, Alfred A. Knopf, University of North Carolina Press, Rydal Press, Simon & Schuster, Riverside Press, Wolff Book Manufacturing Company, Walpole Printing Office, Derrydale Press, Paul McPharlin, Hawthorne House, Georgia Grady Press, Ward Ritchie Press, Yale University Press, Lanston Monotype Machine Company, Taylor & Taylor, Press of the Woolly Whale, Haddon Craftsmen, Limited Editions Club, Overbrook Press, Lakeside Press, University of Oklahoma Press, and the Pynson Printers. There's also a section from the American Institute of Graphic Arts listing their "Fifty Books of the Year," arranged chronologically from 1923 until 1938, and "The Linotype Development of Type Faces" from the Mergenthaler Linotype Company. \$20.00



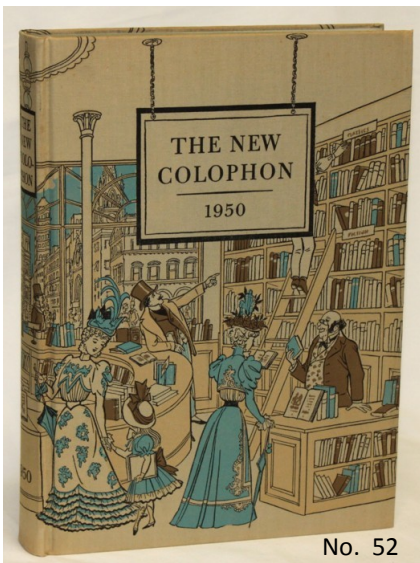
No. 48

49. [Colophon] Adler, Elmer, ed., et al. *The Colophon: A Quarterly for Booklovers, New Graphic Series, Vol. One No. One*. New York: Pynson Printers, Inc., Vol. 1, No. 1, 1939. Illustrated paper over boards, 21.8 by 27.2 cm, not paginated. Very good with light wear to the extremities, light rubbing to the boards, and a 2 by 4 cm stain with a smear of green paint (possibly a printing error). The interior has a few light spots of foxing, but the linoleum cut by Hans Alexander Mueller is clean. \$20.00



50. [Colophon] Adler, Elmer, ed., et al. *The Colophon: A Quarterly for Booklovers, New Graphic Series, Vol. One No. Four*. New York: Pynson Printers, Inc., Vol. 1, No. 4, 1940. Illustrated paper over boards, 21.8 by 27.2 cm, not paginated. Very good with light bumping to the extremities, light rubbing to the boards, and a few small spots on the back cover. The interior is clean, but there is light foxing on the "Campers," the stunning woodcut by Paul Landacre. \$20.00

51. [Colophon] Adler, Elmer, ed., et al. *The New Colophon: A Book Collectors' Quarterly, Vol. II Part Six*. New York: Duschnes Crawford, Inc., Volume II Part Six, June 1949. Illustrated paper over boards, 27 by 27.3 cm, [iv] 107-189 pp. plus colophon. Very good with light shelf wear only. \$15.00

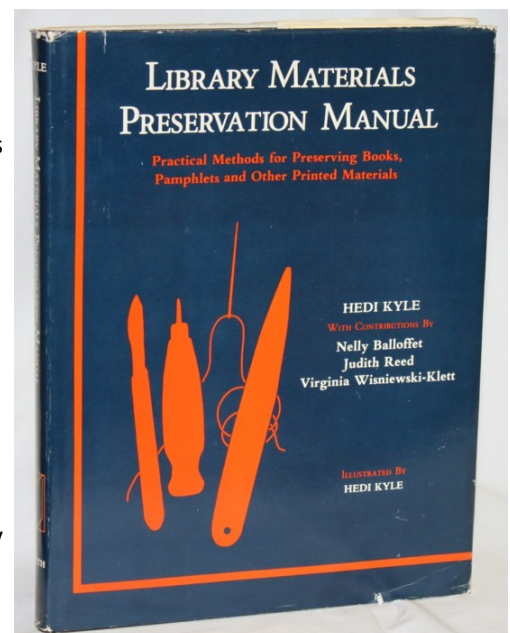


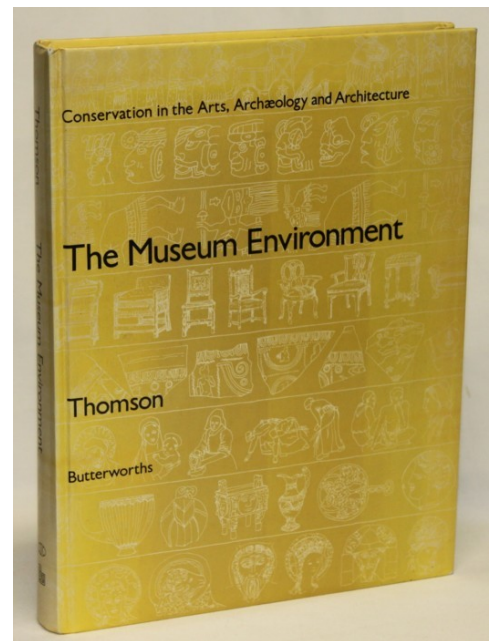
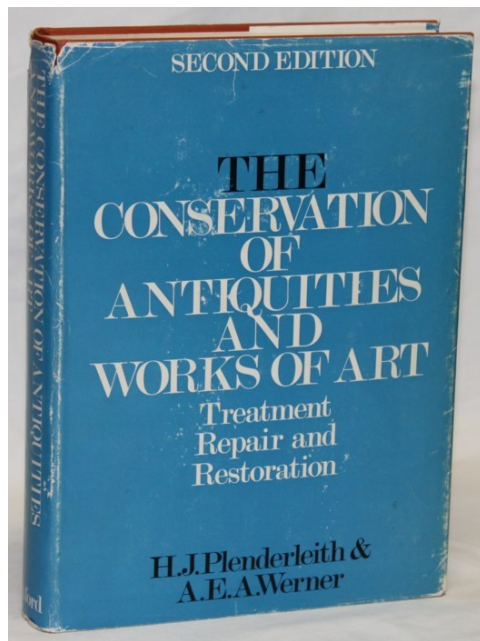
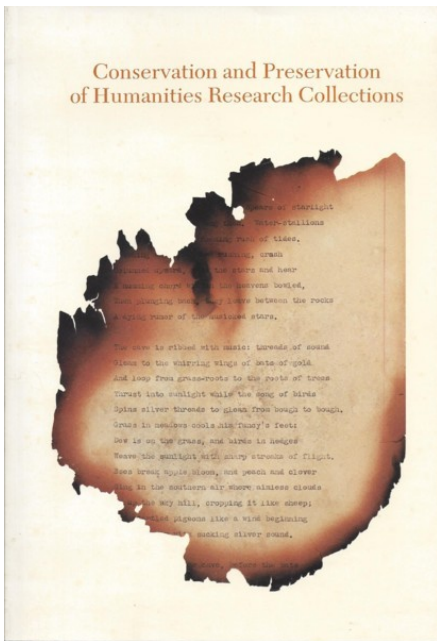
52. [Colophon] Adler, Elmer, ed., et al. *The New Colophon: A Book Collectors' Miscellany Vol. III*. New York: Duschnes Crawford, Inc., 1950. Decorative cloth over boards, green top-stain, 20 by 27 cm, 375 pp. plus colophon, illus. Near fine. Over thirty essays, including "Hans Christian Anderson's First Book," "Gutenberg and the Herald Angels," "Theodore Irwin, Bibliophile," "Gallows Literature of the Streets," "Willa Cather in Pittsburgh," "The Estelle Doheny Collection," "Mr. Roosevelt's Roosevelt Collection," "The Four Florentine Editions of Savonarola's *Predica dell'arte del Bene Morire*," etc. \$15.00

53. [Conservation] Kyle, Hedi. *Library Materials Preservation Manual: Practical Methods for Preserving Books, Pamphlets and Other Printed Material*. Bronxville, NY: Nicholas T. Smith Publisher, 1984, second printing. Black cloth with gilt spine titles, dust jacket, 22 by 28.5 cm, viii 160 pp., illus. The hardcover is near fine with a name in pen on the flap; the jacket is good with light rubbing, edge wear, and a few edge chips and tears. A classic of conservation and repair, this volume "presents guidelines for collection assessment, selected

preservation options, instructions for equipping a workshop, and twenty-five time-saving tips to further facilitate the methods described throughout the text such as book, paper, and binding preservation, making preservation enclosures, bristol bindings, and pamphlet bindings. Many of the methods were designed or re-designed either to avoid altering the bibliographic integrity of the materials or developed with an important built-in safety factor – *reversibility*." Illustrated with line drawings by the author. \$40.00

54. [Conservation] Oliphant, Dave, editor; James Stroud, intro. *Conservation and Preservation of Humanities Research Collections: Essays on Treatment and Care of Rare Books, Manuscripts, Photography, and Art on Paper and Canvas*. Austin: Harry Ransom Humanities Research Center, The University of Texas at Austin, 1989. Very good with minor cover wear and a previous owner's address stamp on the inside of

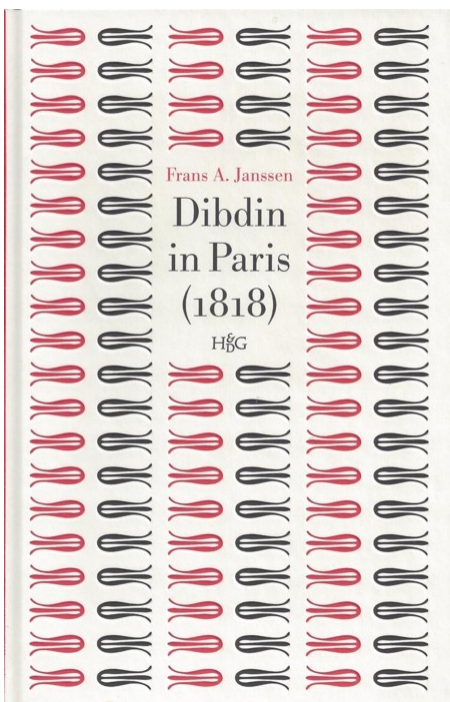




the front cover. Presents a series of ten case-specific conservation projects of rare materials in the Ransom Center's collections. \$20.00

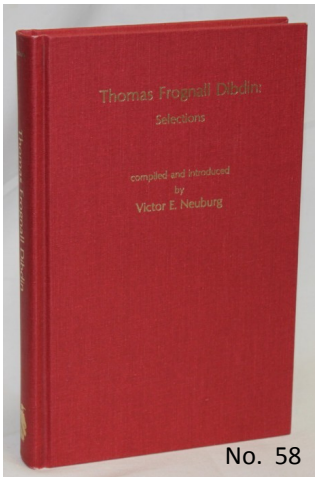
55. [Conservation] Plenderleith, H.J.; A.E.A. Werner. *The Conservation of Antiquities and Works of Art: Treatment, Repair, and Restoration – Second Edition*. London: Oxford University Press, 1971, second edition. Orange cloth with gilt spine titles, dust jacket, 17 by 24.2 cm, xiv 394 pp., illus. Very good hardcover with light foxing on the top edge of the textblock and a name in pen on the ffep; the jacket has heavy rubbing, edge wear, and chips and tears. A very nice copy of the second edition of this classic work on conservation, including organic materials like skins, papyrus, parchment, paper, prints, drawings, manuscripts, textiles, wood, bone and ivory, and easel paintings, metals including gold and electrum, silver, copper and its alloys, lead, tin, pewter, iron and steel, and siliceous and related materials like stone, ceramics and glass. \$25.00

56. [Conservation] Thomson, Garry. *The Museum Environment*. London: Butterworth & Co. (Publishers) Ltd., 1978, first edition. Hardcover with glossy, illustrated boards, 19.2 by 25.2 cm, xiv 270 pp., illus. Minor wear at the corners and head and tail of the spine, sun fading on the spine and edges of the covers, and a previous owner's name in pen on the ffep (no other writing). Part of the Butterworth Series on Conservation in the Arts, Archæology and Architecture, this text includes detailed chapters on light, humidity and air pollution. Sections include surface deterioration, light and heat energy, damage caused by UV and visible radiation, controlling visible radiation, diffusion of light, a suite of exhibition rooms, control of temperature, electronic flash, the importance of humidity, the wet-and-dry-bulb hygrometer, understanding the hygrometric chart, RH control in the room, future development of exhibition case stabilization, humidity control in archaeology, particulates, gaseous pollution, effects of ozone, levels of ozone and nitrogen dioxide likely to be encountered, fire extinguishers, and much, much more. \$25.00



57. [Dibdin, Thomas Frognall] Janssen, Frans A. *Dibdin in Paris (1818)*. Goy, Netherlands: Hes & De Graaf Publishers, 2008, "this book is published in a limited edition on the occasion of the new year 2008 for friends and clients of Antiquaria Forum BV and Hes & De Graaf Publishers BV." Cream paper over boards with red and black titles and decorations, 14 by 21.9 cm, 43 (4) pp. Fine. From the publisher: "This beautiful book gives an entertaining account of Dibdin's stay in Paris during his bibliographical tour through France and Germany. Frans Janssen describes the bibliophile's visits to prominent representatives of the book world as Renouard, Brunet and Crapelet and their reactions to what he had to say and in reaction Dibdin's responses. Written by an expert on book collecting, skillfully translated into English, designed and typeset by a famous Dutch designer (Piet Gerards) and printed and bound by the finest Dutch craftsmen in their field, this little book is a true jewel." \$30.00

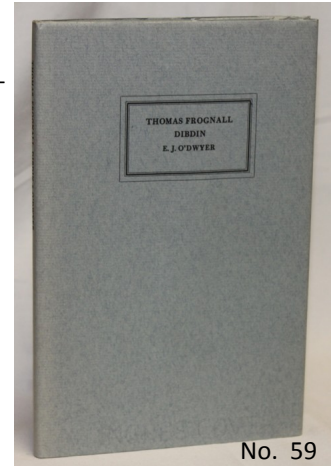
58. [Dibdin, Thomas Frognall] Neuburg, Victor E., ed., intro. *Thomas Frognall Dibdin: Selections*. Metuchen, NJ/London: The Scarecrow Press, Inc., 1978. Red cloth with gilt



No. 58

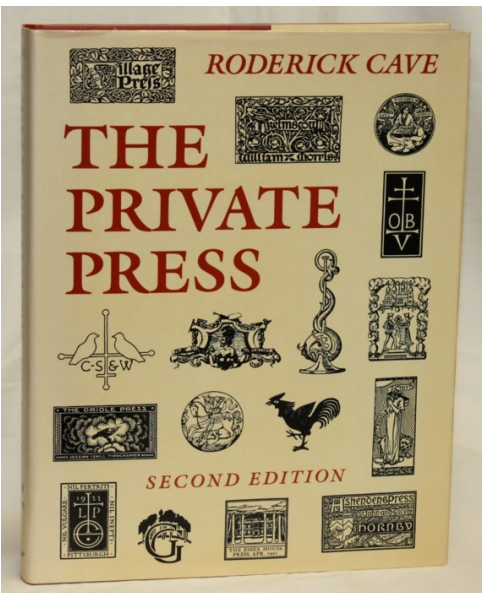
spine and cover titles, 14.5 by 22.2 cm, viii 245 pp. Near fine with only the faintest signs of shelf wear at the extremities. This volume provides “a balanced selection from Dibdin’s bibliographical output,” including “An Introduction to the Knowledge of Rare and Valuable Additions of the Greek and Roman Classics,” “The Bibliomania,” “The Bibliographical Decameron,” “The Library Companion,” “A Bibliographical Antiquarian and Picturesque Tour in France and Germany,” “Bibliophobia,” and “Reminiscences of a Literary Life.” \$20.00

59. [Dibdin, Thomas Frognall] O’Dwyer, E.J. *Thomas Frognall Dibdin: Bibliographer & Bibliomaniac Extraordinary 1776-1847*. Pinner, Middlesex: Private Libraries Association, 1967, 1400 copies printed. Light green/blue paper over boards with black spine and cover titles, dust jacket, 14 by 22.1 cm, 45 pp. Hardcover and jacket are both very good with light sun fading on the edges and spine. This copy is from the collection of Gavin D.R. Bridson (1936-2008), the librarian and prodigious bibliographer, with his lovely bookplate on the inside of the front cover



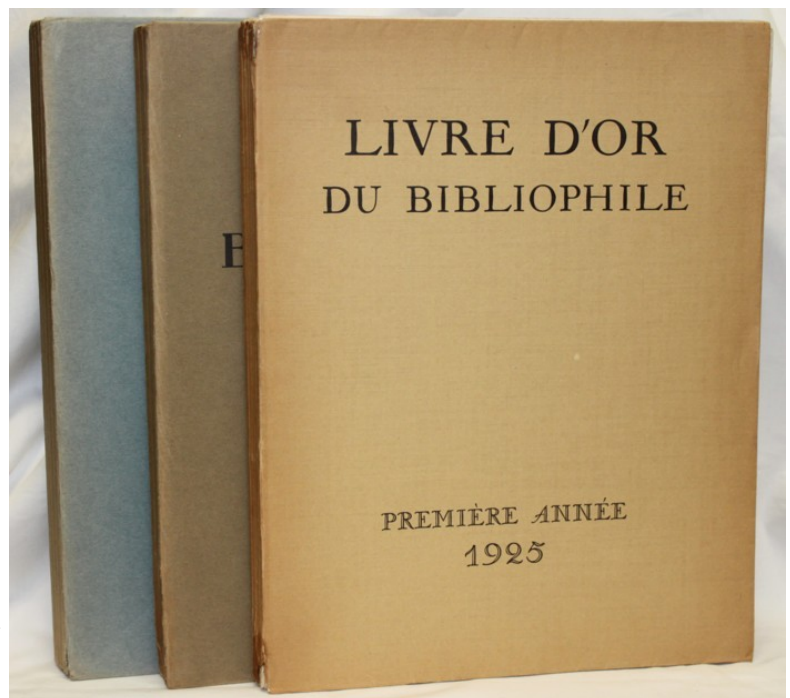
No. 59

and his signature in pencil on the first leaf. A brief biography of the man and his collections. Includes a checklist of T.F. Dibdin’s bibliographical works. \$20.00

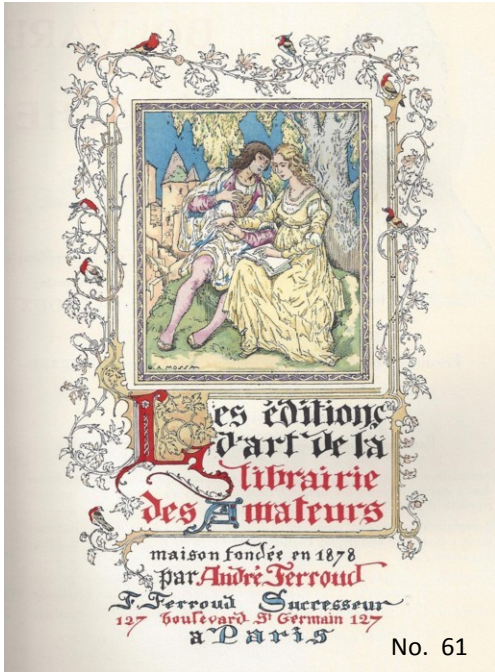


60. [Fine Press, Private Press] Cave, Roderick. *The Private Press*. New York: R.R. Bowker Co., 1983, second edition, revised and enlarged. Orange-red cloth with gilt spine titles, dust jacket, 22 by 28.5 cm, xvi 389 pp., illus. Near fine hardcover; very good jacket with light edge wear, a few light creases, a small edge tear, and light fading on the spine panel. A detailed history on the origins and history of the private press with chapters on “The Quasi-Official or Patron’s Press,” “The Scholarly Press,” “The Press as an Educational Toy,” “The Aristocratic Plaything,” “Private Printing and the Bibliomania,” “The Author as Publisher,” “Clandestine Pressed – Moral and Immoral,” “Printing for Pleasure: The Growth of the Middle-Class Hobby,” “Printing as One of the Fine Arts: William Morris and the Kelmscott Press,” “After Kelmscott: The Fine Press in Britain,” “Morris in America,” “Fine Printing on the Continent,” “Between the Wars in Britain: The Great Presses and Backwaters and Tributaries,” “Between the Wars in the U.S.A.,” “World War II and the Aftermath in Britain,” “The Contemporary Scene in Britain,” “The United States Today,” “Canadian Private Presses,” “Fine Printing Down Under,” “School and Teaching Presses,” “Private Press Typefaces,” “Early Presses and their Types,” etc. Two copies available, one with the bookplate of James Goode (designed by Richard Wagener) on the front pastedown. \$35.00

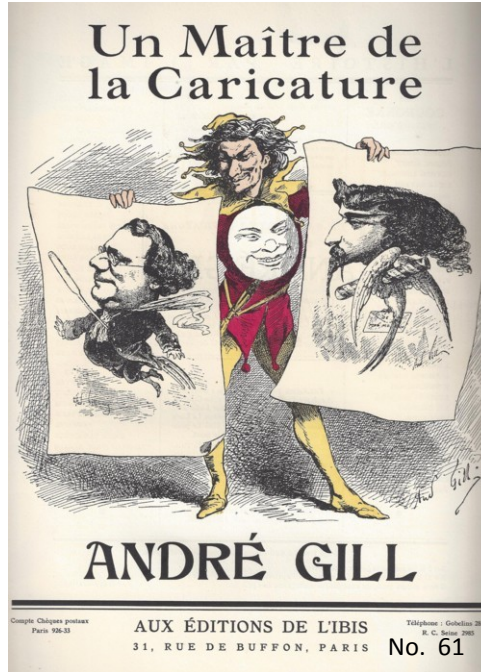
61. [Fine Press] Chambre Syndicale des D’Art; Various. *Livre D’Or du Bibliophile 1925, 1926 – 1927, 1928 – 1929*. Paris: Chambre Syndicale des Éditeurs du Livres D’Art, Première Année 1925, Deuxième Année 1926-1927, Troisième Année 1928-1929, the first volume is no. 1863 of a limited printing of 2000 and the third volume is no. 225 of 1800 printed; the second volume has no such designation. Plain sewn wraps in printed dust jackets, 25.5 by 32.7 cm, not paginated (624 pp. total), illus., 1 tipped-in plate. Chipping at the head and tails of the spine (especially the first volume). The binding of the second volume is shaken with the first five signatures nearly detached. The third volume has light sunning around the edges of the wraps and heavy sun fading on the spine. A striking collection of samples from works recently printed by fine Parisian publishers, including Éditions Eos, Éditions D’Art de Claude Aveline, Librairie de France, Éditions Kra, Éditions des Quatre Chemins, Éditions de la Lampe D’Argile, G. Boutitie & Co., Éditions de la Cité des Livres, Au Sans Pareil, Henri Jonquières & Co., Lapina, Éditions Mornay, and many, many more. Heavily illustrated, with many images printed in mul-



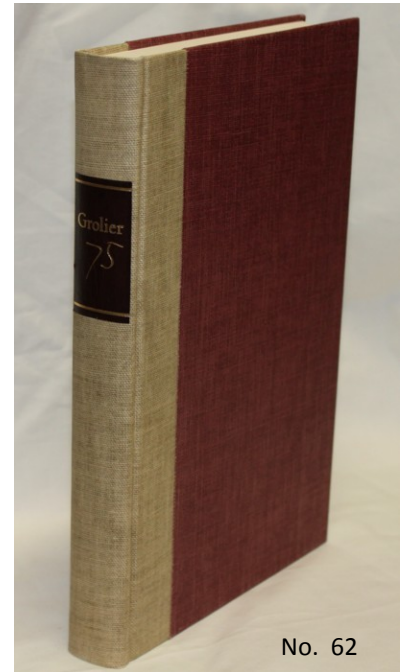
ti-color and full-color, with extensive examples of book design, including covers, title pages and text pages, and the work of numerous artists. A beautiful set. \$250.00



No. 61

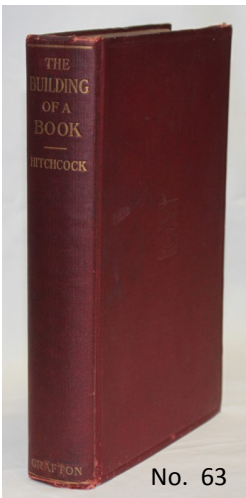


No. 61



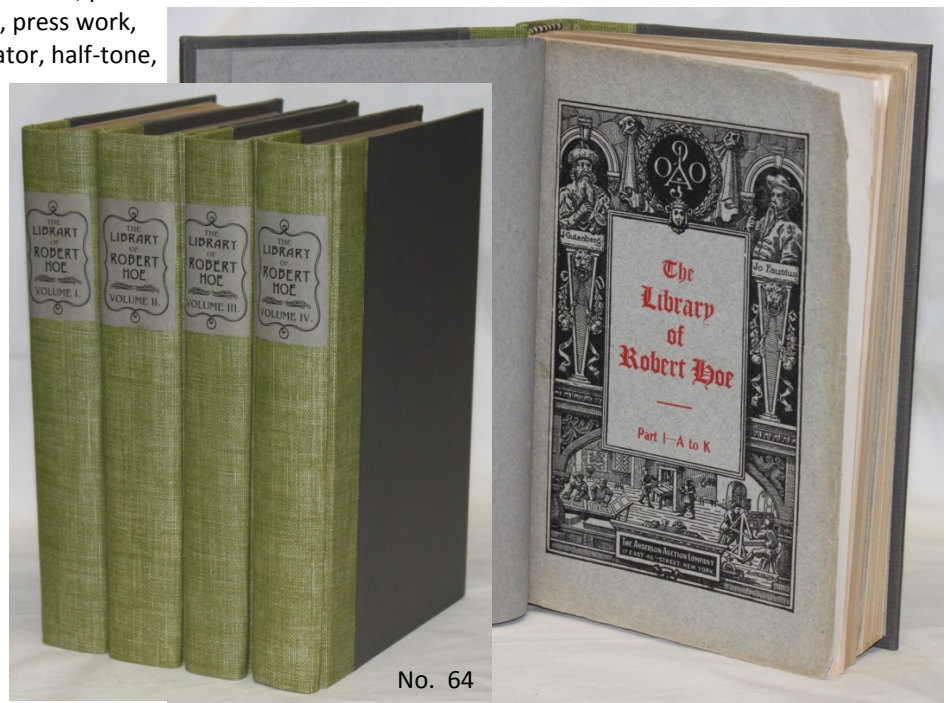
No. 62

62. [Grolier Club] Davidson, Alexander, Jr., ed., et al. *Grolier 75: A Biographical Retrospective to Celebrate the Seventy-Fifth Anniversary of the Grolier Club*. New York: The Grolier Club (printed by the Spiral Press), 1959, limited printing of 1000 copies. Rhubarb cloth over boards with tan cloth spine and gilt spine titles on leather label, 17.5 by 27.2 cm, [xii] 240 pp. Near fine with only faint signs of shelf wear. Lacks slipcase. Bookplate of James Goode (designed by Richard Wagener) on the front pastedown. A collection of short biographies of "great scholars and collectors of our fellowship in the years gone by." \$20.00



No. 63

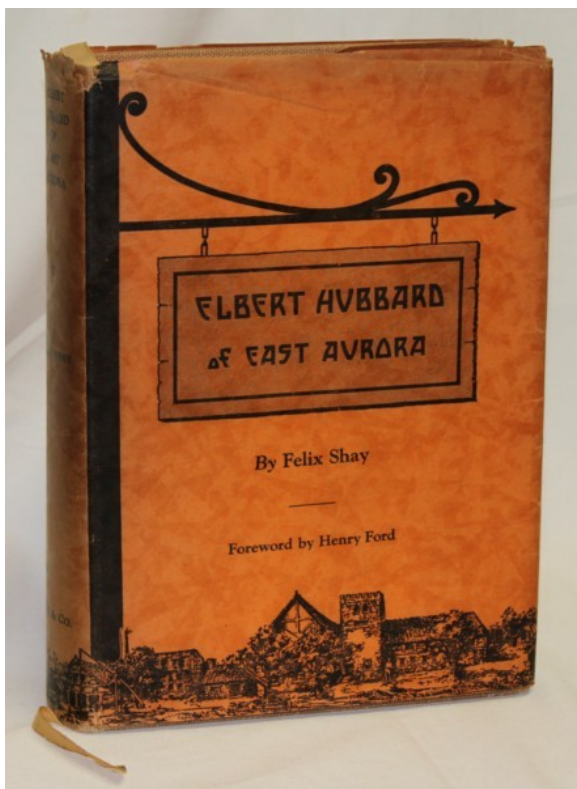
63. Hitchcock, Frederick H., editor; Theodore L. De Vinne. *The Building of a Book: A Series of Practical Articles Written by Experts in the Various Departments of Book Making and Distributing*. New York: The Grafton Press, 1906, first edition. Burgundy cloth over boards with dulled gilt spine titles, 14 by 19.7 cm, xiii 375 pp. Worn at the corners and head and tail of the spine, light foxing and spots to the endpapers only. The life cycle of a book from author and literary agent to the second-hand bookseller. Includes sections on literary advisers, manufacturing departments, the making of type, hand composition and electrotyping, linotype and monotype machines, proof-reading, paper-making, press work, printing ink, the illustrator, half-tone, line and color plates, intaglio plates, cover design, book cloths and leathers, binding, publicity, reviews, salesmen, selling at wholesale and retail, auctions, libraries, etc. This first edition has a chapter on "Rare and Second-hand Books" by Charles E. Goodspeed that was dropped from the second edition. \$25.00



No. 64

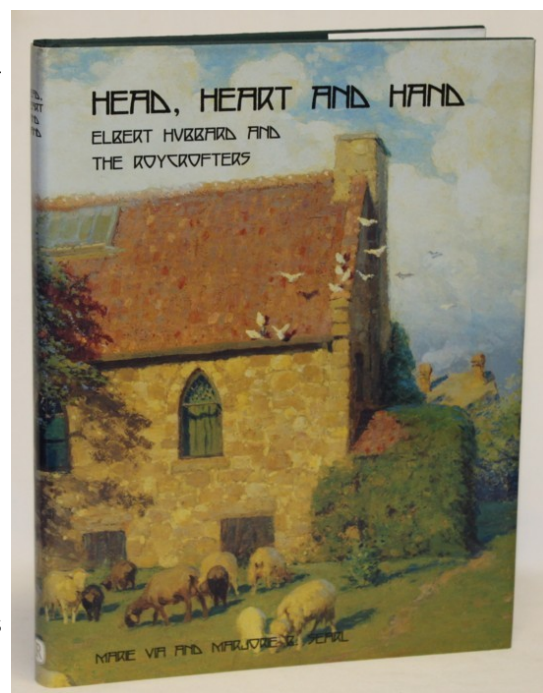
64. [Hoe, Robert] The Anderson Auction Company; Arthur Swann; Beverly Chew, et al. *Catalogue of the Library of Robert Hoe of New York: Illuminated Manuscripts, Incunabula, Historical Bindings, Early English Literature, Rare Americana, French Illustrated Books, Eighteenth Century English Au-*

thors, Autographs, Manuscripts, Etc., Part I—A to K, Part I—L to Z, Part II—A to K, Part II—L to Z, Part III—A to K, Part III—L to Z, Part IV—A to K, Part IV—L to Z. New York: The Anderson Auction Company, 1911. Eight parts recently bound into four volumes, complete. Grey cloth over boards with moss green cloth spines and paper spine labels, 16 by 24 cm, Vol. I: xii 605 pp.; Vol. II: xii 583 pp., plus 24-p. priced list; Vol. III: vii 471 pp. plus 23-p. priced list; Vol. IV: viii 541 pp. plus 27-p. priced list. Bindings are fine. Chipping and tears to the original bound-in wraps; leaves are lightly yellowed, otherwise very good. There are hammer prices noted in the margins of Vol. I, and a repaired tear to one leaf in Vol. II. Complete with frontis plates and bid forms. Robert Hoe III worked within, and then managed his family's successful printing business, allowing him "to develop one of the most extraordinary libraries ever formed in America." (Dickinson, p. 160) Hoe bought throughout Europe and America and was a steady customer for the best finds of Quaritch and Maggs. In 1884 Hoe co-founded the Grolier Club of New York. A beautiful, complete set of this legendary sale catalog with a staggering 14,588 lots. \$500.00

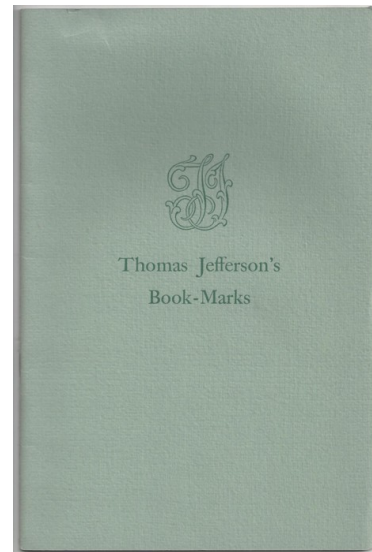
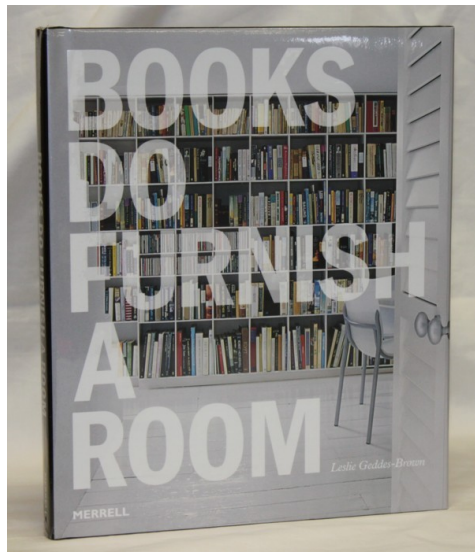
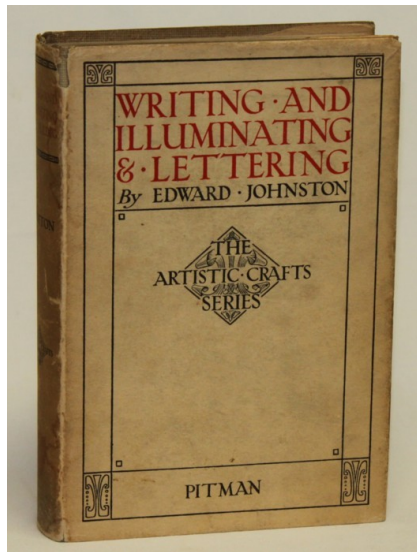


65. [Hubbard, Elbert; Roycrofters] Shay, Felix. *Elbert Hubbard of East Aurora.* New York: Wm. H. Wise & Co., 1926, first edition. Brown cloth with paper spine label and blindstamped cover decorations, dust jacket, 16 by 22 cm, 553 pp. plus colophon, illus. The hardcover is near fine with the faintest signs of wear at the foot of the spine, a previous owner's address stamp (Helen Curtis, Ontario, New York) in the lower margin of the title page, and evidence of something having been glued and then removed from the gutter of the title page (possibly an errata slip or similar). The dust wrapper has light wear, chipping at the top and bottom of the fold creases, and darkening on the spine panel. Inscribed by Helbert Hubbard II (Hubbard's son) to Edward Rosenhagen, at the time the Secretary of the examining board of the U.S. Civil Service Commission, with a typed, signed letter from Hubbard II tipped-in after the content pages. There is also a hand-written note facing the colophon: "Second reading of this book by my friend Felix Shay, while I was vacationing at Hotel General Brock, Niagara Falls, Canada, August 22 to 29, 1949. E Rosenhagen." Hubbard II's inscription reads: "Best wishes to E.F. Rosenhagen, from his friend Elbert Hubbard II / 10/6/26." A lovely biography by an obvious admirer, with chapters on "The Philistine Presents Itself," "The Roycroft Idea at Work," "Unconventional Conventions," "Roycroft 'Community' and the Socialists," "The Message to Garcia and its Effects," "His Eccentricities," "Putting East Aurora on the Map," "Jokes and Hoaxes," "The Gospel According to Fra Elbertus," "Making Literature of Advertising," "Some Historic Quarrels," "Religion: Organized and Otherwise," "Specimen's of Hubbard's Style," etc. Includes a one-page foreword by Henry Ford. A beautiful signed copy. \$60.00

66. [Hubbard, Elbert; Roycrofters] Via, Marie; Marjorie B. Searl. *Head, Heart and Hand: Elbert Hubbard and The Roycrofters.* Rochester, New York: University of Rochester Press, 1994, first edition. Green cloth with gilt spine titles, dust jacket, 22 by 28.5 cm, viii 168 pp., illus. Fine in near fine jacket with light sun fading on the spine panel. Includes two lengthy, heart-felt inscriptions from the authors to a previous owner – who contributed matter to this work – and short inscriptions from two of the photographers at the back. From the jacket: "Head, Heart and Hand is published to accompany the exhibition of the same name, the first major assemblage of objects produced at the Roycroft community in upstate New York under the leadership of the charismatic Elbert Hubbard. A consummate entrepreneur, Hubbard successfully married capitalism with basic tenets of the Arts and Crafts ideology. Although clearly influenced by the work of European designers, the Roycrofters sought to personify the best aspects of American character in their work, which is strong, spare, and often surprisingly refined. A sociological overview anchors the Roycroft community and its turn-of-the-century milieu, and the history of the Roycroft shops is examined in essays on the books, furniture, metal work, and leathercraft they produced. Other topics include the artists attracted to the community's creative environment, contemporary first-person impressions garnered from entries in the guest registers of the Roycroft Inn, and Hubbard's role in the creation of America's consumer culture through his trademark brand of advertising and promotion." Heavily illustrated in [mostly] full-color. \$100.00



67. [Illumination] Johnston, Edward. *Writings & Illuminating, & Lettering*. New York/Chicago: Pitman Publishing Corp., 1939, eighteenth printing. Tan cloth with black spine and cover titles, dust jacket, 13 by 19 cm, 499 (1) pp., illus. Light foxing and soiling to the boards, and a previous owner's name and date (Saranac, 1946) in green pen on the ffeep. The jacket is fair with edge wear, faint dampstains, small chips and tears, and darkening on the spine panel. A rather detailed treatise on hand lettering and illumination, with sections on the development of writing, the tools and methods required for "acquiring the formal hand," manuscript books, versatile letters and colored capitals, laying and burnishing gold, the use of gold and colors in initial letters and simple illumination, theory and development of illumination, good lettering – some methods of construction and arrangement, the Roman alphabet and its derivatives, with appendices on special subjects and inscriptions in stone. \$30.00

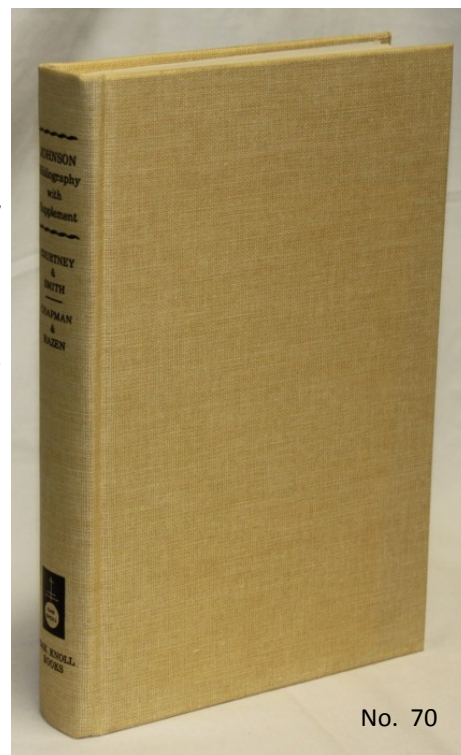


68. [Interior Design, Bookshelves] Geddes-Brown, Leslie. *Books Do Furnish a Room*. New York: Merrell, 2009. Hardcover with dust jacket, 21.8 by 26.3, 160 pp., illus. New, shrinkwrapped. From the publisher: "As all book lovers know, a collection of books affords not only access to endless pleasure and knowledge, but also, when skillfully deployed around the home, the opportunity to create a myriad of different impressions. In this beautifully illustrated guide, self-confessed bibliophile Leslie Geddes-Brown offers inspirational solutions and practical tips on how to make the most of books in every room and forgotten nook of the house. From a working library that is a paragon of order and logic to the cosy informality of a den with books stacked in piles on the floor; from the dramatic impact of floor-to-ceiling shelves to the inviting ease of baskets of books by a fireside; and from discreet shelves that blend into the background to a designer bookcase that becomes the focal point of a room, all the key aspects are considered. A dazzling array of photographs shows how books can transform any room into an alluring and magical place ... Includes a directory of suppliers of accessories for the care and storage of books." \$20.00

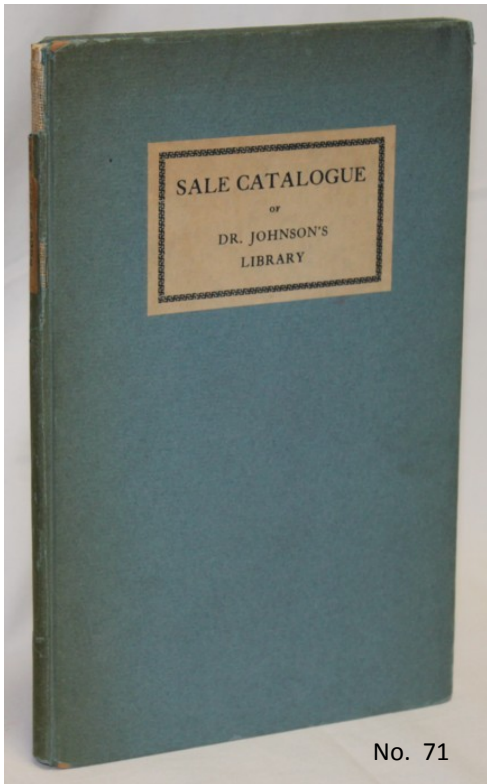
69. [Jefferson, Thomas] Bear, Jr., James A. *Thomas Jefferson's Book-Marks*. Charlottesville, VA: Alderman Library of the University of Virginia/Thomas Jefferson Memorial Foundation, 1958. Staple-bound, card wraps, 16 by 24.7 cm, 10 (1) pp. plus colophon and 8-page center-section of illustrations. Faint shelf wear with a light crease/dent on the top edge. "Published in honor of the visit of the Grolier Club to Charlottesville," Bear, then curator of Monticello, details the identification marks of Thomas Jefferson's books. \$12.00

70. [Samuel Johnson] Courtney, William Prideaux; David Nichol Smith; R.W. Chapman; Allen T. Hazen. *A Bibliography of Samuel Johnson with Johnsonian Bibliography (A Supplement to Courtney)*. New Castle, DE: Oak Knoll Books and Gerald M. Goldberg, 1984, reprint. Tan cloth with black spine titles, 15 by 23.5 cm, viii 186 pp. plus the 50-page *Johnsonian*. Fine. A single-volume reprint of the Courtney and Smith bibliography, first published in 1915, and the Chapman and Hazen supplement, first published in 1939. \$16.00

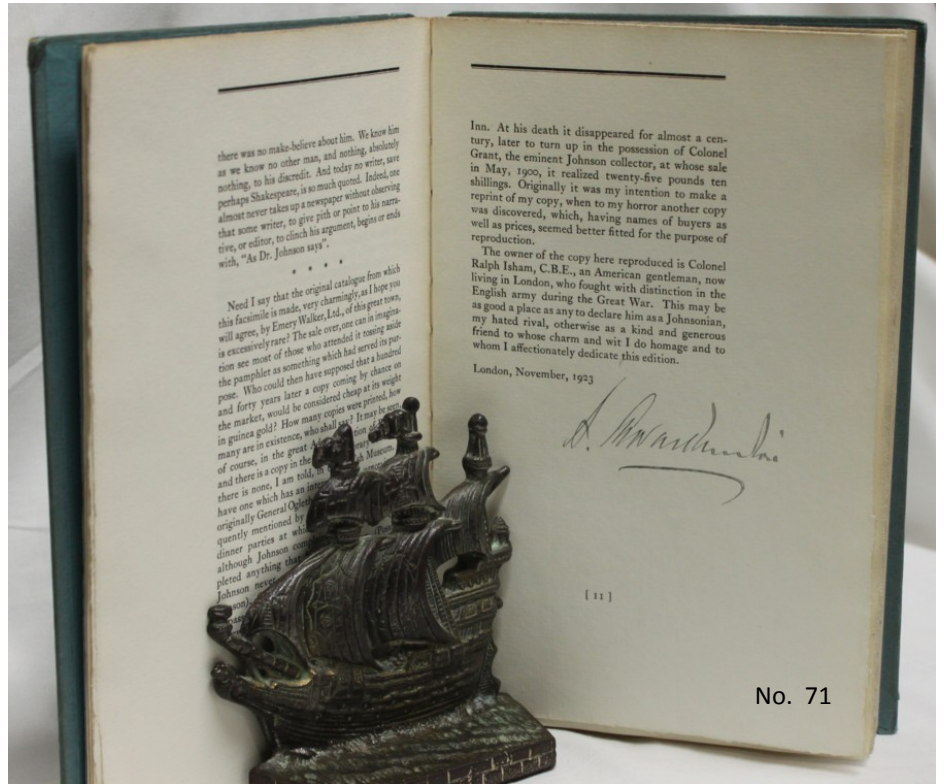
71. [Samuel Johnson] Newton, A. Edward, intro. *Sale Catalogue of Dr. Johnson's Library*. Philadelphia: A. Edward Newton, no. 99 of 250 copies printed. Blue paper over boards with paper spine and cover labels, 14.8 by 22.8 cm, 11 pp. followed by the 28-page catalog reproduction. Sunning along the edges, paper worn-through at the corners and foot of spine, and loss to the top third of the spine, including much of the spine la-



No. 70



No. 71



No. 71

bel. Boldly signed by Newton at the conclusion of his introductory essay. Reproduces the exceptionally rare and heavily annotated "A Catalogue of the Valuable Library of Books of the Late Learned Samuel Johnson, Esq; LL.D., Deceased," from Christies, London, 1785. The library of Johnson (1709-1784), author of the 1755 *A Dictionary of the English Language*, was important and awe-inspiring, causing one, as Newton says, to fall "into a reverie," even if the catalog itself is rather sparse on details. "Let us agree," says Newton, "that the books were not 'over-catalogued.'" Despite this, it remains an important document if only, as Newton states, "it is interesting to have before us so complete a list of the books he cherished." \$110.00

