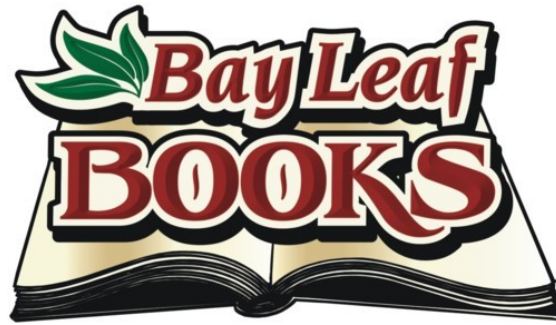


Books About Books

Libraries, Literature, Miniature Books, Paper, Printing, Prints & Printmakers, Publishers, Reading, Type & Type Founding, Typography, Etc.

eList 20, Part II March 2016

Bay Leaf Books, ABAA



eList 20, Part II ~ 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 libraries, literature, miniature books, paper, printing, prints and printmakers, publishers, reading, type and type founding, typography, etc.

On the Cover: The Linotype machine, "The Hand That Keeps the World Informed."

The frontis from *The Manual of Linotype Typography*, item no. 141.

Bay Leaf Used & Rare Books

G.L. Konrád, Bookseller

79 State Rd., Newaygo, MI 49337

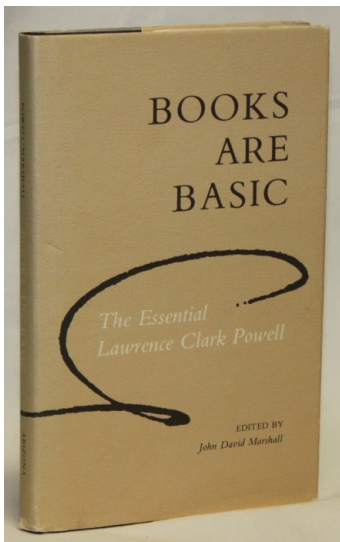
(231) 652-2665 bayleafbooks@sbcglobal.net www.bayleafbooks.com

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.

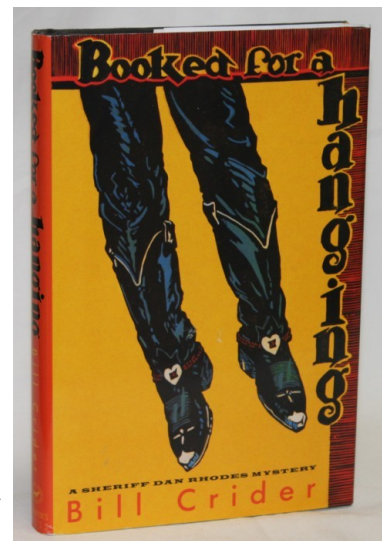
We are members of the Antiquarian Booksellers Association of America, the International League of Antiquarian Booksellers, and the Independent Online Booksellers Association and adhere to those organizations' standards of professionalism and ethics.



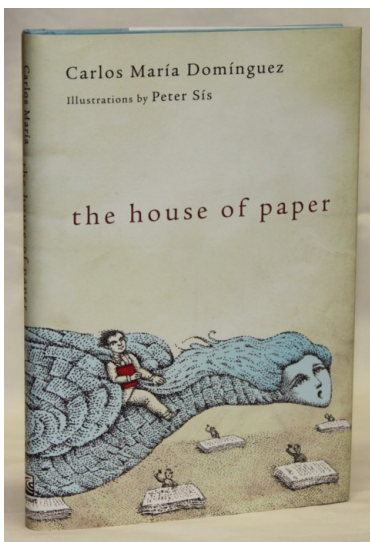
72. **[Libraries, Librarians]** Powell, Lawrence Clark; John David Marshall, ed. **Books Are Basic: The Essential Lawrence Clark Powell.** Tucson, AZ: The University of Arizona Press, 1985. Brown cloth with gilt spine titles and gilt facsimile signature on the front cover, dust jacket, 12 by 19 cm, xi 95 pp. Hardcover is near fine. The dust jacket has light fading on the spine, tiny tears at the foot of the spine, and a few light scratches. A collection of quotes from Powell, the “quintessential bibliophile and librarianship’s foremost modern essayist,” grouped under four headings: “On Books and Reading,” “On Libraries, Librarians, and Librarianship,” “On Writers and Writing,” and “On Lawrence Clark Powell.” “If there isn’t a bookstore in your community, you are lacking one of the hallmarks of civilization. Church, school, library, park, bookstore—the essentials for cultural living.” \$10.00

73. **[Literature, Mystery]** Crider, Bill. **Booked for a Hanging.** New York: St. Martin’s Press, 1992, first printing. Black cloth with gilt spine titles, dust jacket, 14 by 21.5 cm, 202 pp. Fine in near fine jacket. Signed by Crider on the title page. From the front flap: “The versatile mystery novelist Bill Crider has created a pantheon of marvelous characters, but none is more real, warm, and thoroughly delightful than Sheriff Dan Rhodes of Claflin County,

Texas. In his sixth adventure, Rhodes is confronted with what seems at first to be a suicide: the body of a man newly arrived in the county is found hanged in the dilapidated building he has taken over for his business. Simon Graham was a rare-book dealer. If it seems unlikely to find such an arcane entrepreneur in this extremely rural and sparsely populated part of Texas, it becomes less strange when it turns out that Graham was more con man than bibliophile.” \$20.00

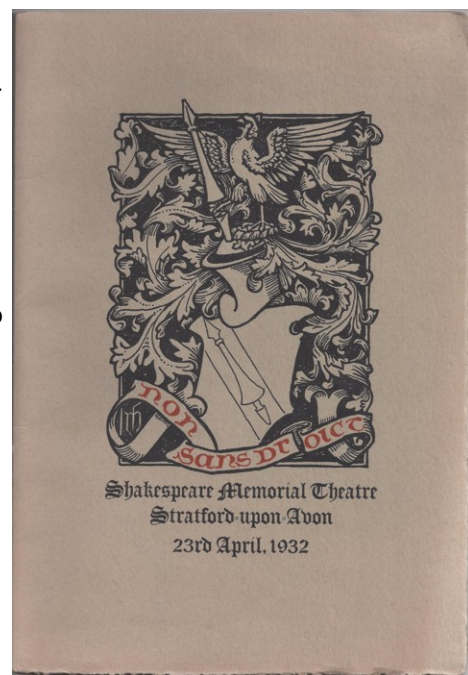


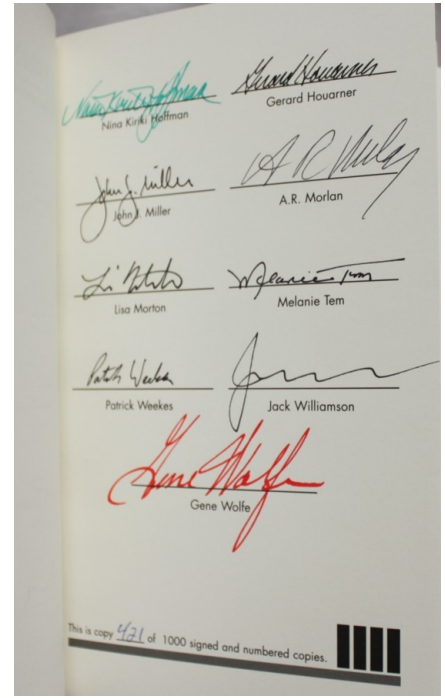
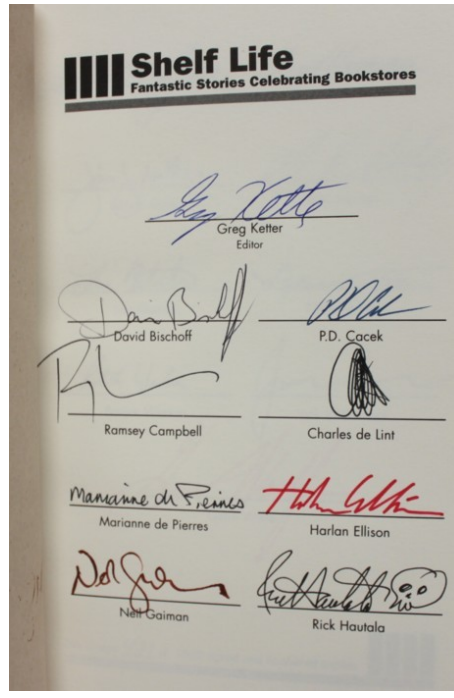
74. **[Literature]** Domínguez, Carlos María; Peter Sís, illustrator; Nick Caistor, trans. **The House of Paper.** Orlando, FL: Harcourt, Inc., 2005, first English printing. Light blue paper-covered boards with brown spine titles, dust jacket, 13 by 19 cm, 103 pp., illus. Near fine – appears unread – with only minor bumping to the lower corners, in a fine jacket. From the front flap: “Bluma Lennon, distinguished professor of Latin American literature at Cambridge, is hit by a car while crossing the street, immersed in a volume of Emily Dickinson’s poems. Several months after her untimely demise, a package arrives for her from Argentina—a copy of a Conrad novel, encrusted in cement and inscribed with a mysterious dedication. Bluma’s successor in the department (and a former lover) travels to Buenos Aires to track down the sender, one Carlos Brauer, who turns out to have disappeared. The last thing known is that he moved to a remote stretch of the Uruguayan coastline and built himself a house out of his enormous and valuable library. How he got there, and why, is the subject of this seductive novel—part mystery, part social comedy, and part examination of all the many forms of bibliomania.” \$30.00



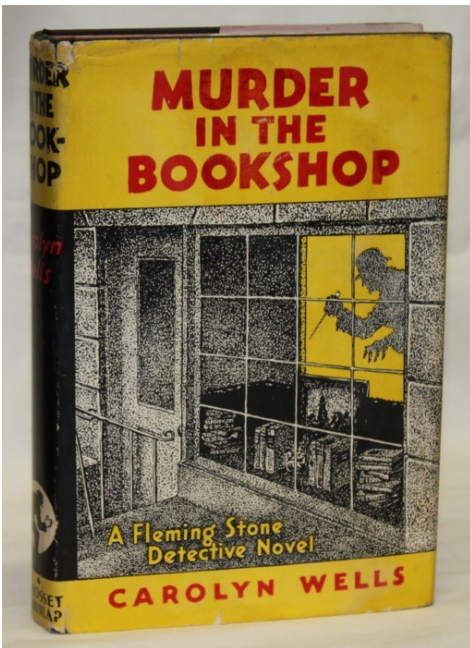
75. **[Literature]** H.R.H. The Prince of Wales; Archibald D. Flower; A.K. Chesterton; John Masefield. **Shakespeare Memorial Theatre – Stratford-upon-Avon – Opening Ceremonial.** Stratford-upon-Avon: Shakespeare Memorial Theatre Board of Governors, 1932. Cord-bound, card wraps, 19.5 by 28.5 cm, frontis (reproduction of the First Folio title page), 24 pp., illus. Very good with light wear and uneven fading to the wraps, and some uneven yellowing on the endpapers only. Includes a card that reads “A Souvenir of Shakespeare’s Town from The Old Tudor House, Stratford-upon-Avon” (9.5 by 6.3 cm, fine). A beautifully-printed souvenir for the opening of the Shakespeare Memorial Theatre on 23 April, 1932 (erected on a site adjacent to the original Shakespeare Memorial Theatre which burned in 1926). Includes an opening poem from John Masefield, Flower’s “To the Builders of the New Shakespeare Memorial Theatre,” “Stratford’s Festivals: Their Birth, Growth and Significance” by Chesterton, and “A Summary of Events since the Theatre was Destroyed by Fire and a Short Description of the New Theatre.” \$45.00

76. **[Literature]** Ketter, Greg, editor; Neil Gaimon, intro. **Shelf Life: Fantastic Stories Celebrating Bookstores.** Minneapolis, MN: DreamHaven Books, 2002, first edition, no. 421 of 1000 signed and numbered copies. Brown cloth over boards with gilt spine titles, dust jacket, 16 by 23.3 cm, xvi 285 pp. Fine. Signed by the editor and authors on two



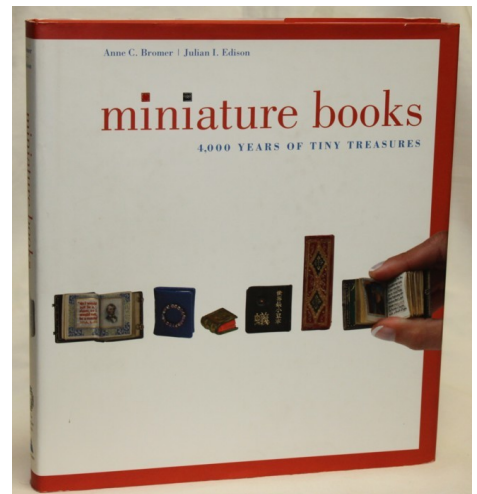


tipped-in leaves preceding the half-title page. Signatures include Neil Gaiman, Charles de Lint, Harlan Ellison, Greg Ketter, David Bischoff, P.D. Cacek, Ramsey Campbell, Marianne de Pierres, Rick Hautala, Nina Kiriki Hoffman, Gerard Houarner, John J. Miller, A.R. Morlan, Lisa Morton, Melanie Tem, Patrick Weekes, Jack Williamson, and Gene Wolfe. Compiled by Ketter, himself an independent bookstore owner. From the front flap: "Bookstore. The word conjures up many images; dusty little holes-in-the-wall piled high with well-read paperbacks, jacketless hardcovers and the promise of possible rare treats; huge superstores with coffee shops and comfy chairs, bookbags, bookmarks and sometimes even books; friendly neighborhood retreats complete with cat and eccentric owner. Places filled with ideas, built of words and pictures, just waiting to be consumed. Here we proudly present sixteen stories of Science Fiction, Fantasy and Horror, in which bookstores are the highlight and the focus of the action. For those of you who love books and bookstores, getting you to come in to browse shouldn't be difficult." Neil Gaiman provides a six-page introduction. \$100.00



77. [Literature, Mystery] Wells, Carolyn. **Murder in the Bookshop**. New York: Grosset & Dunlop, first published by Lippincott in 1936 (Ahearn, p. 685), this is a later Grosset printing with "Madison Square" in lieu of a price on the front flap the following message: "This book is complete and unabridged! From first page to last it is exactly as the author wrote it and as originally published at the higher price. The low price is made possible by printing from the original plates and by the acceptance of a reduced royalty." Black cloth over boards with red spine and cover titles, dust jacket, 14 by 20.8 cm, 308 pp. Light bumping to the extremities and the leaves are heavily yellowed (Grosset didn't mention the terribly cheap paper in their cost savings blurb!). The jacket has light rubbing and soiling, with small tears and chips to the edges. "A Fleming Stone Detective Novel," a classic biblio-mystery that has become quite scarce. \$100.00

78. [Miniature Books] Bromer, Anne; Julian Edison. **Miniature Books: 4,000 Years of Tiny Treasures**. New York: Abrams in association with The Grolier Club, 2007, first printing. Illustrated paper over boards, all edges copper-gilt, ribbon page marker, dust jacket, 24.5 by 27.8 cm, 215 (1) pp., illus.



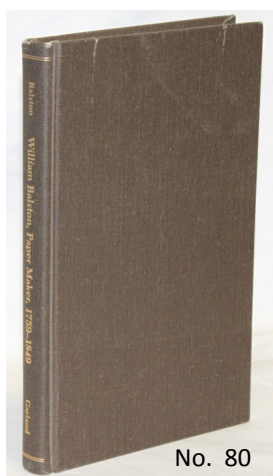
Very good with only light shelf wear. From the collection of James M. Goode with his doorknocker bookplate on the front pastedown. Developed to accompany the Grolier Club exhibition of the same name, "this is the first lavishly illustrated, authoritative volume on the delightful subject of books no taller than three inches. Its dazzling array is shown—with few exceptions—at actual size. Here is the prayer book that Anne Boleyn

carried to her execution, seen open to its solo illustration, a portrait of Henry VIII. Here also are the world's two smallest books (impossible to be sure which is tinier). There are books studded with gemstones, books that Napoleon carried with him on his campaigns, books illustrated by artists such as Picasso, Miró, and Edward Gorey. One section deals with the papers, printing, and binding used in these tiny marvels. Filled with great stories and fascinating people, *Miniature Books* speaks not only to the experienced collector, but also to the one just starting out and to anyone who loves the look and feel of a good book." \$25.00



No. 79

79. **[Paper, Periodical]** Anderson, James; Edward Grant, eds. *The Paper Maker – Run of Thirteen Issues*. Wilmington, DE: Hercules Powder Company Inc. (Paper makers Chemical Department), thirteen bi-yearly journals, 1957-1963. Card wraps with plastic comb bindings, 21.8 by 27.8 cm, 36 to 68 pp. ea. Included are: Vol. 26 No. 2, 1957 (dampstains along the fore edge); Vol. 27 No. 1, 1958 (very good with cracks in the comb binding); Vol. 27 No. 2, 1958 (dampstains along the fore edge of the second half of the journal); Vol. 28 No. 1, 1959 (very good); Vol. 28 No. 2, 1959 (very good); Vol. 29 No. 1, 1960 (very good); Vol. 29 No. 2, 1960 (very good); Vol. 30 No. 1, 1961 (small stains on the front cover and dampstains on six leaves); Vol. 30 No. 2, 1961 (very good); Vol. 31 No. 1, 1962 (very faint dampstains on the back cover and last few leaves); Vol. 31 No. 2, 1962 (very good); Vol. 32 No.1, 1963 (very good); and Vol. 32 No. 2, 1963 (very good). While printed by a paper company, this journal does little in the way of self-promotion. Printed on a variety of papers and leaf sizes, they include historical articles on machine- and hand-made paper, paper making in different cultures, bookbinding, paper sales, currency paper, the pulp industry, watermarks, etc. Nicely illustrated. \$145.00

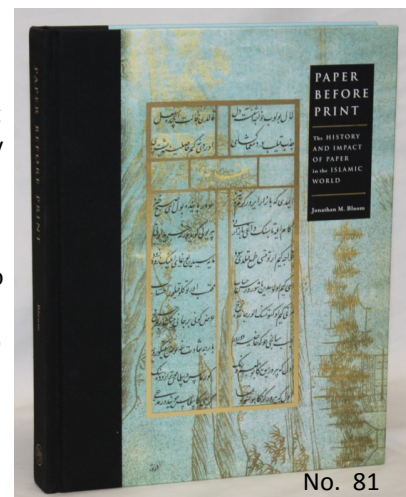


No. 80

80. **[Paper]** Balston, Thomas. *William Balston Paper Maker 1759-1849*. New York/London: Garland Publishing, Inc., 1979, reprint of the 1954 edition. Brown cloth with gilt spine titles, 14 by 22.3 cm, xii 171 (1) plus 3-page list of Garland titles. Light rubbing to the extremities, two scratch marks on the front cover, and a name in pen on the ffep. Detailed history of William Balston, from his time as an assistant to James Whitman—"the greatest of English paper-manufacturers"—through Hollingsworth & Balston, the Springfield Mills, and Balston, Gausson & Bosanquet. \$20.00

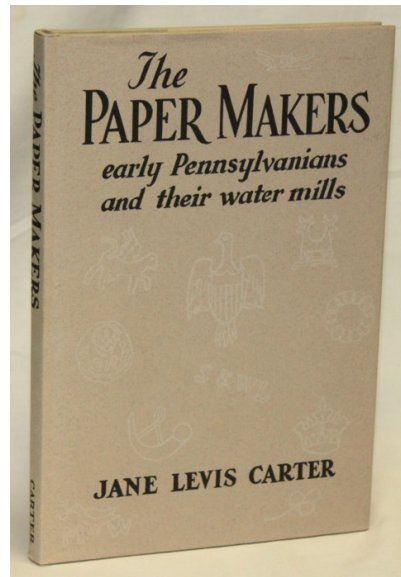
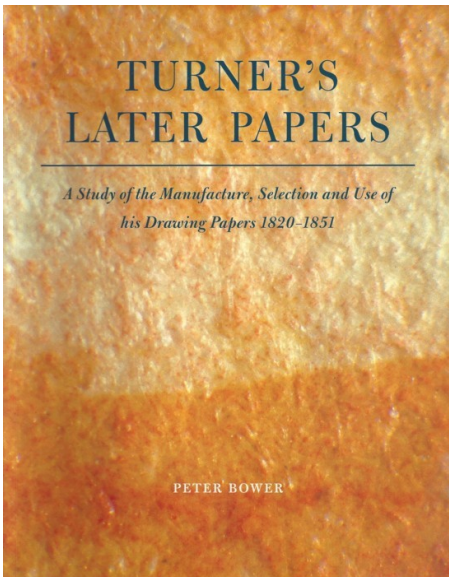
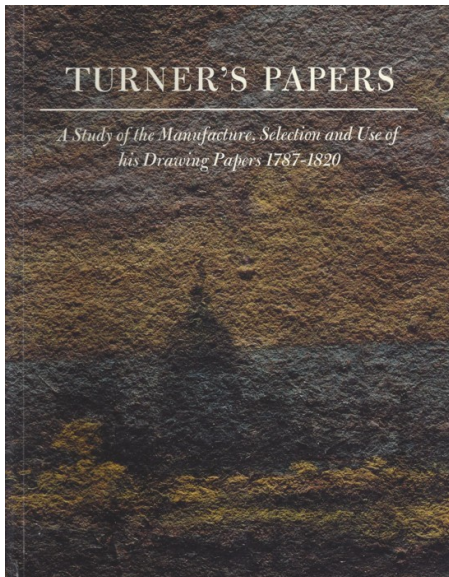
81. **[Paper]** Bloom, Jonathan M. *Paper Before Print: The History and Impact of Paper in the Islamic World*. New Haven, CT/London: Yale University Press, 2001, first printing. Illustrated paper over boards with a black cloth spine and gilt spine titles, 21.7 by 27.4 cm, xiii (3) 270 pp., illus. Near fine. "Like the printing press, typewriter, and computer, paper has been a crucial agent for the dissemination of information. This engaging book presents an important new chapter in paper's history: how its use in Islamic lands during the Middle Ages influenced almost every aspect of medieval life. Focusing on the spread of paper from the early eighth century, when Muslims in West

Asia acquired Chinese knowledge of paper and papermaking, to five centuries later, when they transmitted this knowledge to Christians in Spain and Sicily, the book reveals how paper utterly transformed the passing of knowledge and served as a bridge between cultures. Jonathan Bloom traces the earliest history of paper—how it was invented in China more than 2,000 years ago, how it entered the Islamic lands of West Asia and North Africa, and how it spread to northern Europe. He explores the impact of paper on the development of writing, books, mathematics, music, art, architecture, and even cooking. And he discusses why Europe was so quick to adopt paper from the Islamic lands and why the Islamic lands were so slow to accept printing in return. Together the beautifully written text and delightful illustrations (of papermaking techniques and the many uses to which paper was put) give new luster and importance to a now-humble material." \$25.00



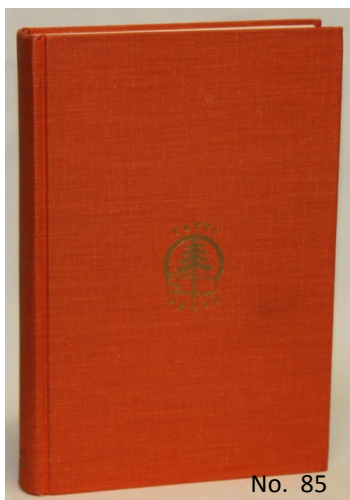
No. 81

82. [Paper, J.M.W. Turner] Bower, Peter. *Turner's Papers: A Study of the Manufacture, Selection and Use of his Drawing Papers 1787-1820 and Turner's Later Papers: A Study of the Manufacture, Selection and Use of his Drawing Papers 1820-1851*. Two volumes, including: (*Turner's Papers*) London: Tate Gallery, 1990; (*Turner's Later Papers*) New Castle, DE/London: Oak Knoll Press/Tate Gallery Publishing, 1999. Sewn wraps, 21 by 26.9 cm, 135 pp., 144 pp., illus. Both volumes show only light shelf wear to the wraps and *Later Papers* has a name and date in pen on the first leaf. Developed for exhibitions of the same name at the Tate, these books chart "the constantly developing relationship between [J.M.W.] Turner's often very imaginative and innovative techniques and the grounds he worked on. It documents his complex responses to the rapid changes and increasing sophistication of the design and production of papers for artists." Well illustrated. \$22.00



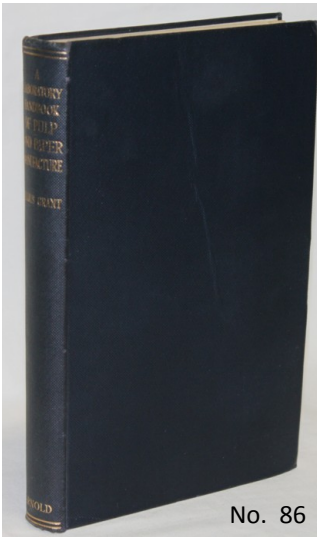
83. [Paper] Carter, Jane Levis. *The Paper Makers: Early Pennsylvanians and their Water Mills*. Kennett Square, PA: Jane Levis Carter/KNA Press Inc., 1982, no. 913 of 1000 copies printed. Tan cloth with black spine and cover titles and white illustrations of watermarks on front cover, dust jacket, 15.2 by 23.5 cm, viii 104 pp., illus. The hardcover is near fine but for a name in pen on the ffp; the jacket is very good with faint edge wear and a light fading on the spine. Signed by Carter on the half-title page. "Just as Pennsylvania became the cradle of democracy, so, during the period of the American revolution, it was additionally the cradle of paper making." Well illustrated. \$20.00

84. [Paper] Clapp, Verner W. *Scholarly Publishing: A Journal for Authors & Publishers, Vol. 2, Nos. 2, 3 and 4, 1971, with Clapp's Three-Part "Story of Permanent/Durable Book-Paper, 1115-1970."* Toronto: University of Toronto Press, 1971, Vol. 2, Nos. 2, 3 and 4. Wraps, 17.2 by 24.5 cm, (3) 108-216, (3) 220-312, (3) 316-408 pp. Light cover wear and rubbing, light paperclip indentations on the covers and first few pages of each issue, and tiny RCV'D stamps on the covers. Each issue has heavy underlining and notations in red pencil in the body of the Clapp article. Clapp's in-depth piece on the development of durable book papers stretches to fifty pages. \$20.00



No. 85

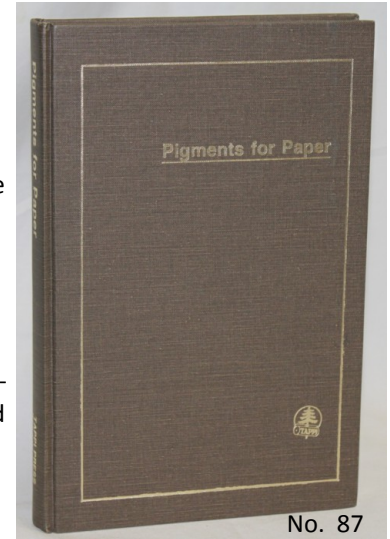
85. [Paper] Garey, Carroll L. *Physical Chemistry of Pigments in Paper Coating: A Project of the Coating Pigments Committee*. Atlanta, GA: Technical Association of the Pulp and Paper Industry, Inc. (Tappi Press), 1977. Orange cloth with gilt spine titles and gilt Tappi Press logo on front cover, 15.5 by 23.4 cm, xvii 493 pp. A couple of faint smudges on the boards and a previous owner's name and date on the ffp. Some very specific essays on paper manufacturing, including crystallography and physical-chemical properties of paper coating pigments, relationships between crystal structures and physical properties, particle size and distribution, solid-liquid interfaces, the catalytic properties of pigments, and the flocculation and deflocculation of pigments. Asleep yet? How about wetting and adhesion at pigment surfaces, rheology and flow of the coding system, flow of pigment-water systems, the flow of coating colors, optical aspects of coating pigments, etc., etc. \$15.00



No. 86

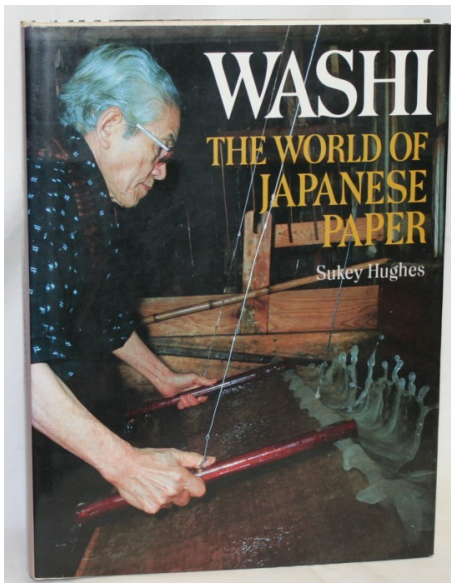
86. [Paper] Grant, Julius. *A Laboratory Handbook of Pulp and Paper Manufacture: Incorporating the Fourth Edition of Stevens's "Paper Mill Chemist."* London: Edward Arnold & Co., 1944, second printing (first published in 1942). Blue cloth with gilt spine titles, 14.5 by 22.1 cm, viii 320 pp., illus. Light bumping to the extremities, minor wear to the boards, and a crease to the upper board. Includes chapters on the scope and function of a mill laboratory, fibrous raw materials in the preparation of half-stuffs, half-stuffs and their evaluation, the beater house, the machine house and after-processes, physical methods of paper testing, chemical and microscopical methods of paper testing, etc. \$20.00

87. [Paper] Hagemeyer, Robert W., ed. *Pigments for Paper: A Project of the Coating Pigments and the Papermaking Additives Committee.* Atlanta, GA: Technical Association of the Pulp and Paper Industry, Inc. (Tappi Press), 1984. Brown cloth with gilt spine and cover titles, 15 by 23.4 cm, xxvii 292 pp., illus. Near fine with only minor bumping to the spine ends. Includes sections on paper coating, paper filling, alumina trihydrate, barium sulfate, calcium carbonate, clay, plastic pigment, satin white, amorphous silicas and silicates, talc, titanium dioxide pigments, and zinc oxide. Just a bit technical. \$30.00



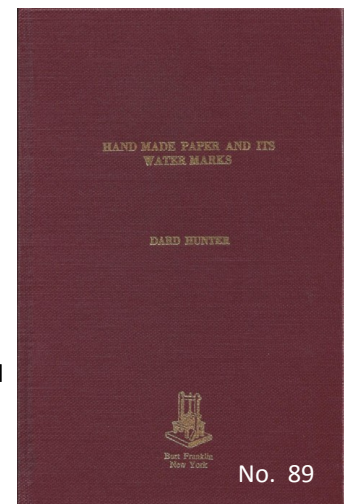
No. 87

88. [Paper] Hughes, Sukey. *Washi: The World of Japanese Paper.* Tokyo/New York/San Francisco: Kodansha International Ltd., 1982, second printing (first published in 1978). Oatmeal-colored cloth with reddish-brown spine titles, dust jacket, washi endpapers, 22.5 by 31.3 cm, 360 pp.



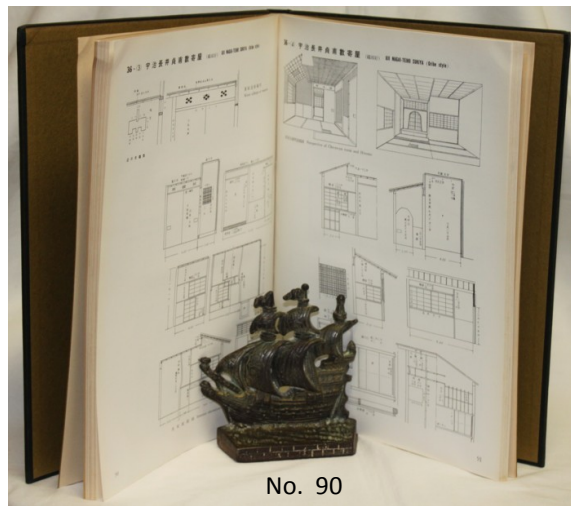
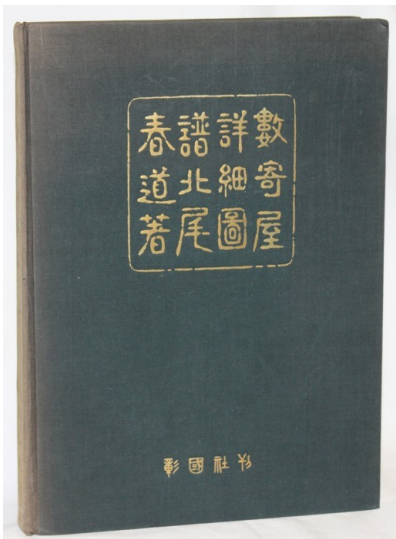
Hardcover is near fine with a name in pen on the second leaf; the jacket is very good with light fading on the spine and a few light scuff marks. A detailed and beautifully-illustrated history of Japanese washi paper. "The West is familiar with a few of the many elegant and colorful decorated papers of Japan, but though artists since Rembrandt have prized washi, the Western world has largely regarded paper as something cheap and disposable. In contrast, ever aware of the traditional skills, labor, and patience that have gone into its making, the Japanese have long cherished even the simplest handmade sheet. The beauty of washi's surface, its many types and uses, and the numerous objects enhanced by its qualities have been created by the Japanese practical and aesthetic sense, and, reciprocally, washi's own beauty helped mold the sensitivity of the people who made and used it. Washi occupies a place where man's inner world and external statements meet. Paper was a material of the craftsman and architect, the tea master, the painter and calligrapher; paper screens and *shōji* were part of every house; farmers and townsman alike used paper umbrellas, fans, lamps and lanterns, boxes and containers, toys, and even paper clothing; paper symbolized the purifying aspect of the god in Shinto rights. The world of Japanese paper touched every aspect of daily life." \$65.00

89. [Paper, Bibliography] Hunter, Dard. *Hand Made Paper and its Water Marks: A Bibliography.* New York: Burt Franklin, 1967 (originally published in 1916). Burgundy buckram with gilt cover titles, 14.4 by 22.2 cm, 22 pp. Fine. From Hunter's introduction: "In this bibliography I have listed only the works directly connected with the art of handmade paper and watermarks in handmade papers. No attempt has been made to catalogue the modern books treating with machinemade paper or dandy-roll watermarks." \$10.00



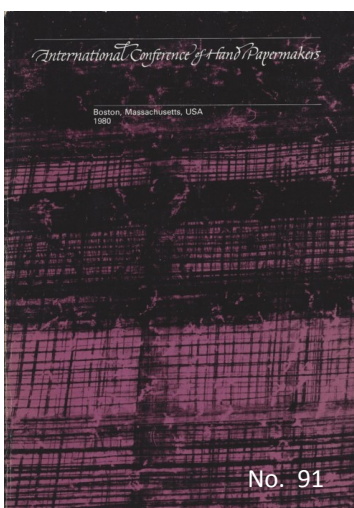
No. 89

90. [Paper] Kitao, Harumichi. *Cha-No-Yu Houses in Detailed Illustrations.* Tokyo: Shokokusha Publishing Co., Inc., 1953. Black cloth with gilt spine and cover titles, lacks dust jacket, 21.5 by 29.8 cm, 161 pp. plus colophon, illus. Heavy sun fading on the spine and light fading on the top edges of the covers. Bumping to the corners and head and tail of the spine. Text is in Japanese with short English translations. This volume contains about 170 plans of *chanoyu*—tea ceremony—houses, including existing structures (built before 1865) and historical examples. The houses depicted are in various sizes (from one or two mats to multiple rooms) and in various styles (Oribe, Rikyū, Shōkadō, Sōwa, etc). Heavily illustrated with detailed line drawings of the structures, floor plans, signage, screen and shelf designs, etc., as well as photos of existing tea houses. At the back, and the reason for its inclusion in this list, are three leaves, printed recto only, with twelve samples of *fusuma* papers—the pa-



pers used to line the sliding panels used as doors and to redefine the spaces within a room. The samples range in size from 5 by 8 cm to 5 by 15 cm. \$60.00

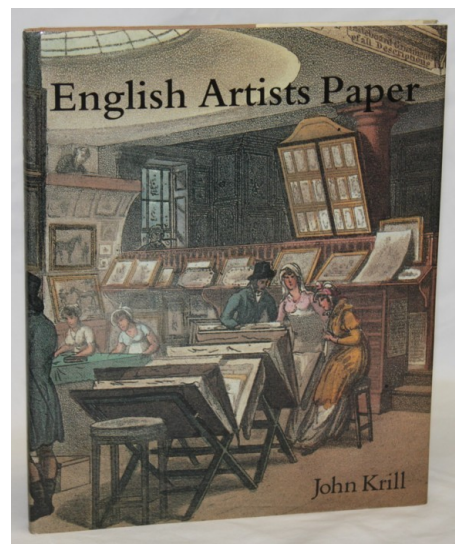
91. [Paper] Koretsky, Elaine; Bernard Toale, directors. **International Conference of Hand Papermakers: Boston, Massachusetts, USA, October 2-5, 1980**. Brookline, MA: Carriage House Press for the International Conference of Hand Papermakers, 1981. Sewn wraps, 17.7 by 25.2 cm, 90 pp., illus. Light rubbing, edge wear and cover creases. Papers from the 1980 conference, including



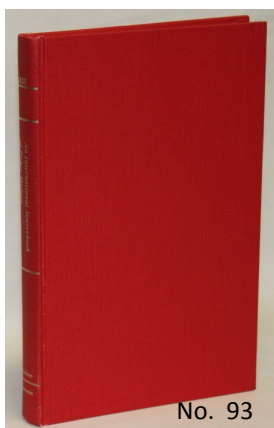
"Papyrus Hand Sheet Making Starts Again in Egypt" (including a tipped-in papyrus sample) by Hassan Ragab, "Making Paper by Hand in Korea" by Kim Yeong-Yon, "Dyes and Pigments in Hand Papermaking" by Elaine Koretsky, "Hand Papermaking in Europe" by Czashka M.J. Ross, "Drying: Theory and Techniques" by Lee Scott McDonald, "Contemporary hand Papermaking in the United States" by Jane Farmer, etc. \$15.00

92. [Paper] Krill, John. **English Artists Paper: Renaissance to Regency**. London: Trefoil Publications Ltd., 1987, first edition. Brown cloth with black spine titles, dust jacket, 20 by 24.5 cm, 159 pp., illus. The hardcover is near fine; the jacket is very good with light shelf wear and yellowing to the flaps. Published in conjunction with an exhibition of the same name at the Victoria and Albert Museum in 1987, Krill traces the evolution and types of paper available to artists in England from the Renaissance to the early nineteenth century, including a chapter on handmade papers and a catalog of the exhibition. A lovely copy of the first

edition. \$20.00

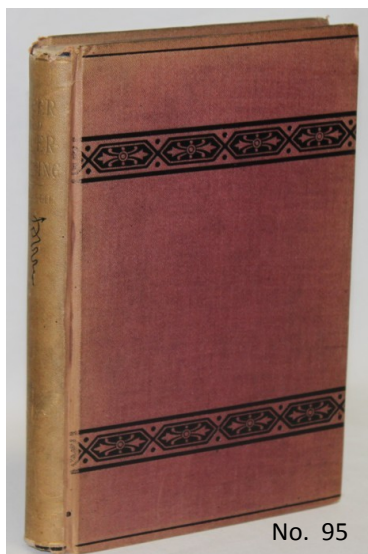
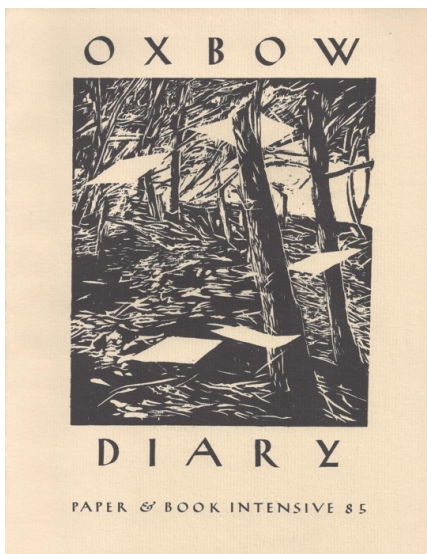


93. [Paper] Leif, Irving P. **An International Sourcebook of Paper History**. Published in conjunction with Archon Books (Hamden, CT) and Wm. Dawson & Sons (Kent, England), 1978, first edition. 14 by 22.1 cm, red cloth with gilt spine titles, viii 160 pp. Very good with only faint shelf wear and a name in pen on the ffep. A bibliography of material relating to the history of paper, mostly from international periodicals. Categories include "General Histories of Paper and Watermarks," "The History of Paper and Papermaking in Asia and Australia," "The History of Paper and Papermaking in Europe and the Soviet Union," "The History of Paper and Papermaking in North and South America," and "The Study of Paper History." Includes author and subject indices. \$15.00



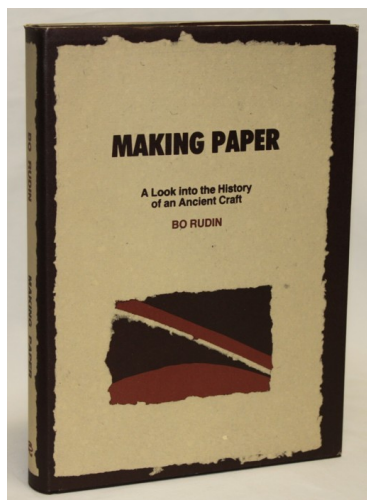
94. [Paper] Mauriello, Barbara. **Ox Bow Diary: Paper & Book Intensive 85**. [Saugatuck, MI]: Ox Bow Paper & Book Intensive, 1989. Perfect-bound wraps, 21.4 by 28 cm, ix 92 pp., illus., including a tipped-in sample of a hand-made paste paper. Very good with only faint shelf wear and the titles written on the spine with a marker. The *Ox Bow Diary* "wrote itself" during the three-week Paper & Book Intensive of 1985. The PBI is an annual working sabbatical in the book arts, papermaking, and conservation for seasoned practitioners and motivated beginners. For more than thirty years, participants have gathered to-

gether from around the world for two weeks of daily workshops to promote unusual levels of exchange, knowledge and inspiration. It is held at Ox Bow in Saugatuck, Michigan. The *Diary* has three sections—papermaking, book arts, and conservation—and includes “A Papermaker’s Journey” by Elaine Koretsky, “Research into Early Western Papermaking Technology” by Tim Barrett, “Discoveries on Drying Japanese Paper” by Ben Alterman, “An Archival Album Design” by Richard Horton and Elizabeth King, “The Book of Great Happiness” by Louise Genest Cote, “Japanese Woodblock Printing” by Richard Flavin, “Koyori, or Paper Thread” by Pam Spitzmueller, “Origami Book” and “Slipcase” by Hedi Kyle, “Historical Prototypes for Conservation Rebinding” by Gary Frost, “Some Conservation Considerations at Oxford and the Bodleian Library” by Chris Clarkson, “Long Stitch Sewing for Conservation” by Pam Spitzmueller, etc. \$35.00



95. [Paper] Munsell, Joel. ***Chronology of the Origin and Progress of Paper and Paper-Making.*** Albany, New York: J. Munsell, 1876, “fifth edition, with additions.” Rhubarb-colored cloth with gilt and black spine titles and black cover decorations, 13 by 20 cm, 263 pp. Heavy fading on the spine, loss at the head and tail of the spine, an insect hole near the foot of the spine, light corner wear, and the front hinge is cracked. A history of paper, arranged chronologically, from 670 B.C. until 1877. While some entries stretch to a couple of pages, most are short paragraphs or even single sentences, for instance “1852. Nov. 17. Todd & Brother’s paper mill at Cooperstown, was burnt. Loss about \$30,000; insured, \$6,000,” or “1874. A canoe was constructed of paper by E. Waters and Son of Troy, N.Y. It was 14 feet in length, 28 inches in width, and 23 inches in greatest depth. It was made of linen paper, one-sixth of an inch in thickness, moulded while soft upon a solid wood form, and afterwards highly polished and varnished. It was designed for a voyage from Albany to the Gulf of Mexico. Its weight was 58 lbs.” Indexed. \$35.00

96. [Paper] Posner, Harry; John Strange, et al. ***Box Set of Proceedings of the Conference – Paper Science and Technology: The Cutting Edge and Fifty Years of Aspiration: An Abridged History of the Institute of Paper Chemistry.*** Appleton, WI: The Institute of Paper Chemistry, 1980. White buckram with gilt spine and cover titles and brown cover illustrations, in matching white buckram slipcase, *Proceedings*: 22 by 28.5 cm, viii 280 pp.; *Fifty Years*: 15.5 by 23.5 cm, viii 134 pp. Both volumes are fine, in a near fine slipcase with only faint signs of shelf wear. A special set to commemorate the fiftieth anniversary of the Institute of Paper Chemistry. The *Proceedings* include some very technical sections on biology and genetics, fibers and fiber structures, pulp processing, and “the impact of externalities.” \$35.00



97. [Paper] Rudin, Bo. ***Making Paper: A Look into the History of an Ancient Craft.*** Vällingby, Sweden: Rudins Publishers, 1990, first English-language edition. Brown cloth with red spine titles, dust jacket, 17.5 by 24.5 cm, 278 pp., illus. Near fine but for a name and date in pen on the ffep; in a very good dust jacket with very light edge wear. A well-illustrated and lively look at the history of paper and paper-making with sections on the papermaker, paper pulp, the paper mould, the paper machine, the chemistry of paper, watermarks and filigranology, paper art, etc. \$20.00

98. [Paper] Turner, Silvie. ***The Book of Fine Paper.*** New York: Thames and Hudson, Inc., 1998, first edition. Black cloth over boards with white spine titles and cover decorations, dust jacket, 21.5 by 30.2 cm, 240 pp., illus., a pocket on the front pastedown contains a 35.6 by 25.5 sheet with 18 “samples of fine papers from around the world.” Near fine hardcover in near fine, price-clipped jacket; the sample insert is fine. From the jacket: “This authoritative guide showcases the finest papers in the world today. In clear and engaging language, Silvie Turner focuses on the nature of the sheets themselves – before they are printed, painted or drawn over, torn or col-

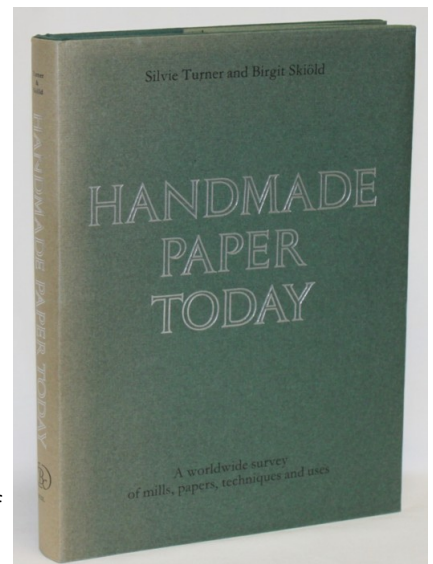


laged – and explains where and how they are made, their character, what they can be used for, and where to find them. Concentrating on handmades but also covering mouldmades and find machinemades.” \$35.00

99. [Paper] Turner, Silvie; Birgit Skiöld. **Handmade Paper Today: A Worldwide Survey of Mills, Papers, Techniques and Uses.** New York: Frederic C. Beil, 1983, first trade edition (a limited edition was also produced which included paper samples). Green cloth over boards with silver spine titles and blindstamped cover titles, dust jacket, 21 by 27.5 cm, 280 pp., illus. The

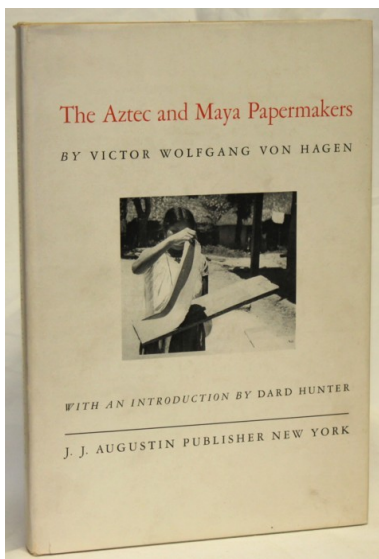
hardcover is near fine but for a previous owner's name in pen on the ffep and pencil notations on two pages noting factual errors; the jacket is very good with heavy sun fading along the spine panel. From the front flap: "This volume is concerned with every aspect of the manufac-

ture and use of handmade paper. It traces the history and development of such papers throughout the world, documenting the influence on and changes in the patterns of manufacture in Europe, North and South America, the Middle East, the Far East and Australasia up to the present day. Over 115 mills throughout the world currently manufacturing handmade paper have been contacted in the course of research. Information from them concerning their activities is thoroughly documented and discussed ... The complete cycle of production of handmade (and mould-made) paper is described in great detail, with the regional variations, and the ingredients, characteristics, internal and external properties of different papers are compared." \$20.00



100. [Paper] Von Hagen, Victor Wolfgang; Dard Hunter, intro. **The Aztec and Maya Papermakers.** New York: J.J. Augustin Publisher, 1944, first trade edition. Light green cloth with burgundy spine titles and cover decorations, dust jacket, 17.5 by 25.5, tipped-in frontis, 120 pp. plus 39 pages of images. Light sun fading on the spine and a previous owner's embossed stamp on the ffep. The jacket has light edge wear and rubbing, and a few small edge

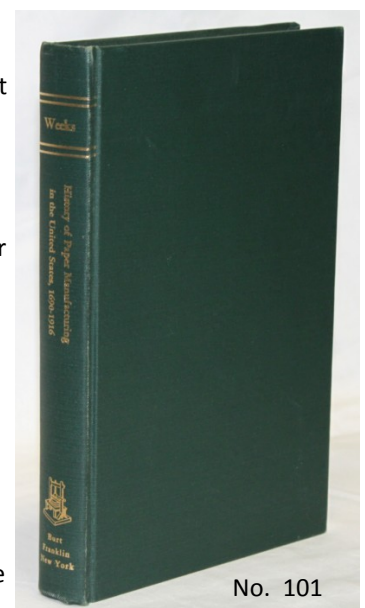
tears. This volume "presents for the first time the story of American papermaking. Mr. Von Hagen relates the history of its journey to Europe from the Orient and then traces its development on the American continent, of which hitherto little has been known. The book is especially important at this time when our attention is focused on the historical background and cultural achievements of our friends and neighbors in Latin America. While presenting irrefutable scientific facts, it is written in a style that makes fascinating reading for the layman as well as the scientist." \$30.00



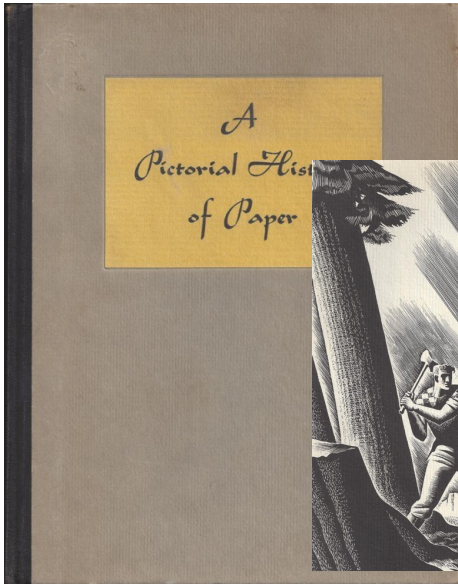
101. [Paper] Weeks, Lyman Horace. **A History of Paper-Manufacturing in the United States, 1690-1916.** New York: Burt Franklin, 1969, reprint (originally published in 1916). Green cloth with gilt spine titles, 14 by 22 cm, xv 352 pp., illus. Minor shelf wear and a name in pen on the ffep. A detailed history of, primarily, machine-made paper in the U.S. Chapters include "Building the First Mills," "Equipment and Raw Materials," "After the Revolution," "In the Middle and Southern States," "The Introduction of Machinery," "A Century and a Half of Growth,"

"The Search for Raw Material," "Before and During the Civil War," etc. \$20.00

102. [Paper, Corporate Histories] Goerl, Stephen; Robert Greco, illustrator. **A Pictorial History of Paper.** New York/Chicago/Kalamazoo: Bulkley, Dunton Pulp Company, Inc., c. late-1940s. Tan paper over boards with black cloth spine and paper cover labels, 18 by 23.2 cm, [46] pp., illus. Light wear to the extremities and edges, some light soiling to the boards, and a small spot of skinning on the front cover near the head of the spine; the interior is clean. A simplistic history of paper, presented in a fashion similar to a child's picture book with short paragraphs accompanied by very nice



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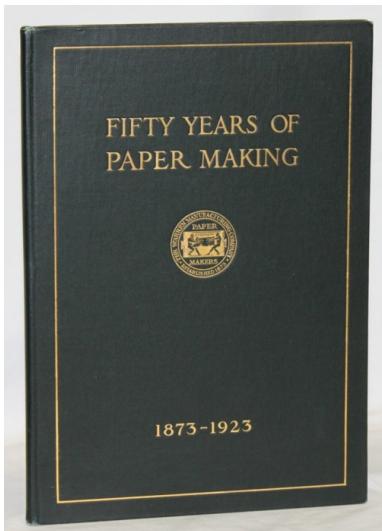
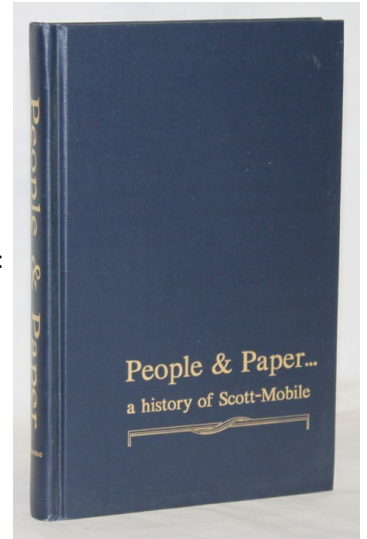


full-page illustrations (they look like wood engravings). "The use of paper as a wrapping material was first reported in 1035 A.D. by a Persian traveler who saw merchants in Cairo wrap their wares in sheets of paper. Some of the paper in those days was made from linen mummy wrappings taken from the long buried dead of the Egyptians..." \$20.00

103. [Paper, Corporate Histories] Shackelford, R.B. **People & Paper... A History of Scott-Mobil, 1939-1989.** Mobile/Daphne, AL: Scott Paper Company/The New Providence Trading Co., Inc., 1989, first edition. Navy cloth with gilt spine and cover titles, 14.5 by 22.1 cm, ii 275 pp., illus. Very light shelf wear at the extremities, light scuffing, and some spotting along the bottom edge of the front cover. A rather biased corporate history of Scott from its beginnings, covering corporate management, logging, production, etc. \$15.00

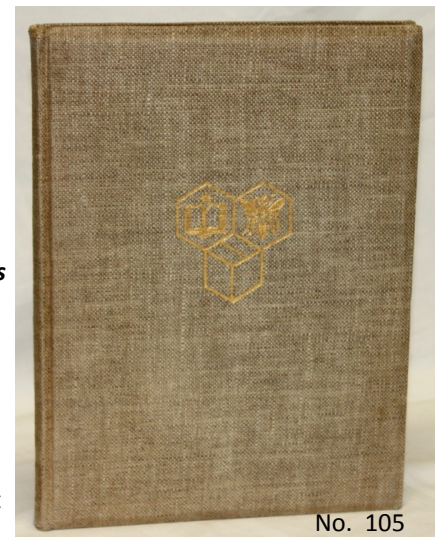
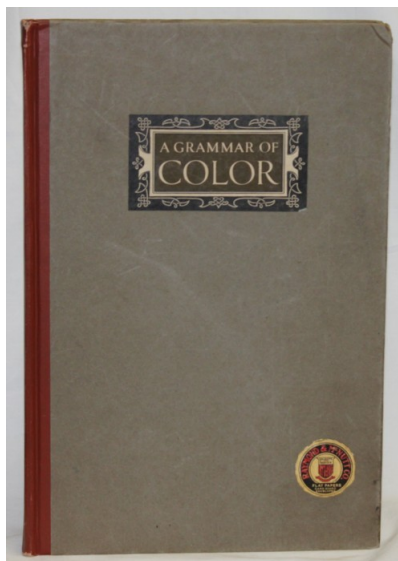
104. [Paper, Corporate Histories] Warren Manufacturing Company. **Fifty Years of Paper Making: A Brief History of the**

Origin, Development and Present Status of The Warren Manufacturing Company, 1873-1923. NP: Privately Printed, 1923. Black cloth with gilt cover titles, 20 by 28.3 cm, frontis portrait, [ii] 38 (1) pp., illus. Very minor rubbing to the extremities. "Published by The Warren Manufacturing Company to commemorate the fiftieth anniversary of its founding. The Warren Manufacturing Company owns and operates four paper mills, located at Warren Glen, Hughesville, Riegelsville and Milford, all in New Jersey close to the Delaware River and forty miles north of Trenton." Includes chapters on the origins of the company, the development of John L. Riegel & Son, Warren papers, etc. Scarce in this condition. \$45.00



105. [Paper, Corporate Histories] Weaver, Alexander; Edgar Miller, illustrator. **Paper, Wasps and Packages: The Romantic Story of Paper and Its Influence on the Course of History.** Chicago: Container Corporation of America, 1937. Heavy, woven tan cloth with worn gilt spine titles and a gilt cover device, 19 by 26 cm, 78 pp. plus colophon and 4-panel fold-out at the rear, illus. Light wear at the head and tail of the spine and a small, closed tear on the fore edge of page 59. A simple, though charming history of paper from the Court of the Chinese Emperor Ho Ti to paper as a fundamental necessity of culture and commerce in the twentieth century. A four-panel fold-out depicts the water extraction, drying and finishing rooms of the Container Corp. \$20.00

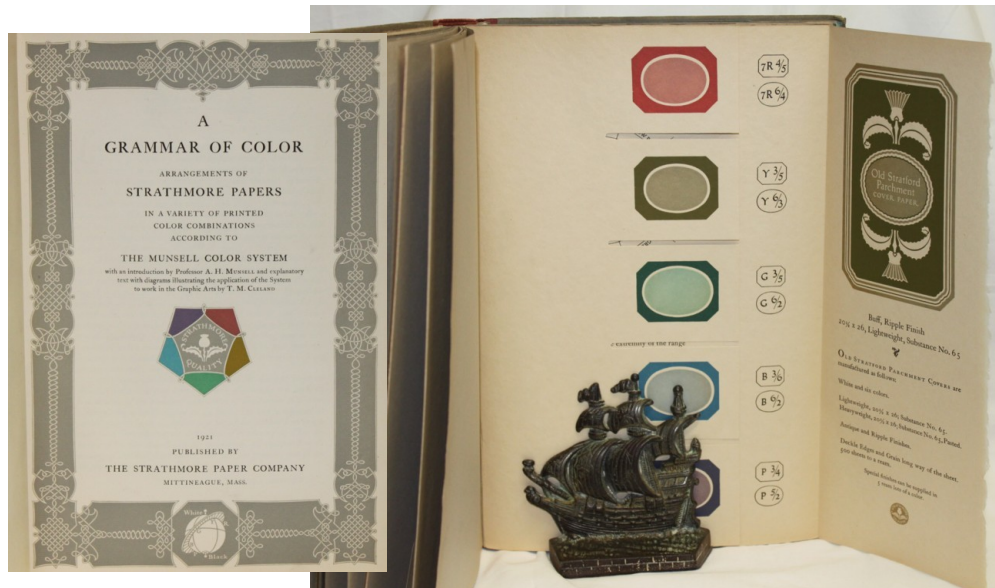
106. [Paper, Sample Book] Munsell, A.H.; T.M. Cleland; Strathmore Paper Company. **A Grammar of Color Arrangements of Strathmore Papers in a Variety of Printed Color Combinations According to the Munsell Color System.** Mittineague, MA: The Strathmore Paper Company, 1921. Grey paper over boards with a rhubarb-colored spine, gilt spine titles, and a paper cover label, 22 by 33 cm, 28 (4) pp. followed by 19 "Color Sheets" (see below). Bumping and wear to the corners and head and tail of the spine, light scuffs and scratches to the boards, a tiny chip from one corner of the cover label, and a foil label for Raymond



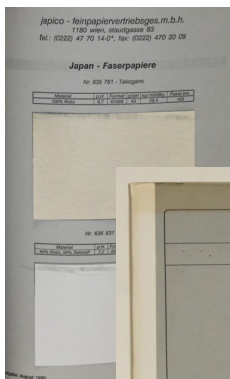
No. 105

& McNutt Co. stationers on the front cover. The "Grammar" indicates that "a clear mental image of color relations must underlie any intelligent grouping of its hues in the best degrees of strength and light." This volume discusses the ideas with sections on balanced and unbalanced colors, and "A Practical Description of the Munsell Color System with Suggestions for its Use," after which are nineteen sections of "color sheets," "showing selection of Strathmore cover papers printed with measured color areas arranged according to the Munsell system." Each section contains a foldout leaf that identifies the color, finish and weight of the paper,

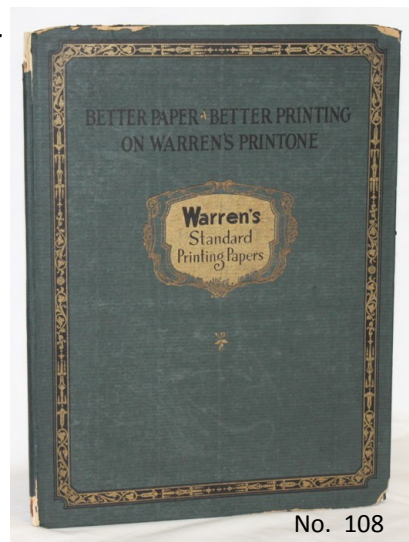
where the colors fall on the color sphere (a central idea in the Munsell system) and a tabbed overlay which shows five different color combinations, all intended to aid designers and printers in producing graphically pleasing materials. \$75.00



107. [Paper, Sample Book] Japico. *Japanpapiere für die Restaurierung [Japanese Papers for Restorations]*. Vienna: Japico-Feinpapiervertrieb, August 1990. Mylar-covered presentation binder with cover page and 26 leaves, printed recto only, with a total of 50 paper samples, most averaging 12 by 8 cm. Light yellowing along the top edge of the cover sheet and back cover only, and a name in pen on the cover sheet. All samples intact. A Japico sample book featuring Japanese-made restoration papers. Japico Fine Paper Sales was founded in 1976 and specializes in high-quality papers for painting, drawing, fine press, and restoration. \$15.00



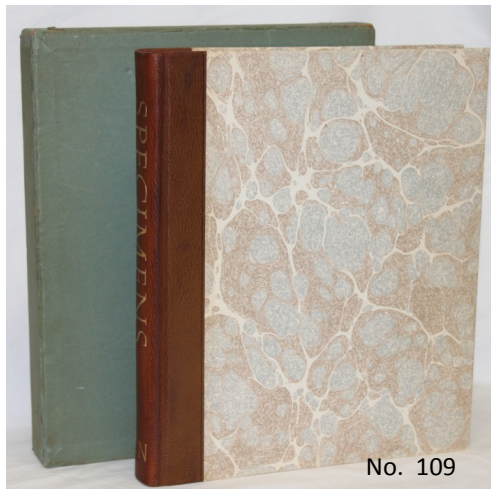
108. [Paper, Sample Book] S.D. Warren Company. *Better Paper – Better Printing: Warren’s Printone Semi-Coated for Halftone Printing*. Boston: S.D. Warren Company, 1920. 23.5 by 31.8 cm, [14] pp. followed by 16 blank, perforated leaves of 70 lb. Printone, complete and intact. Heavy wear to the corners and edges, with 2 cm of loss at the head and tail of the spine. The interior is faintly yellowed. Gives a brief description of their printing papers, as well as their suitability in horticultural and gardening publications. \$15.00



No. 108

109. [Paper, Sample Book] Stevens-Nelson Paper Corporation. *Specimens: A Stevens-Nelson Paper Catalogue*. New York: The Stevens-Nelson Paper Corp. (“successors to Japan Paper Company, established 1901”), 1953. Marbled paper over boards with a brown Nigerian goatskin spine and bright gilt spine titles, in paper-covered slipcase, 25 by 30.2 cm, 107 numbered samples on 228 pp. plus several tissue guards, illus. Light wear to the upper corners, otherwise near fine. The slipcase is poor with heavy corner and edge wear and splits.

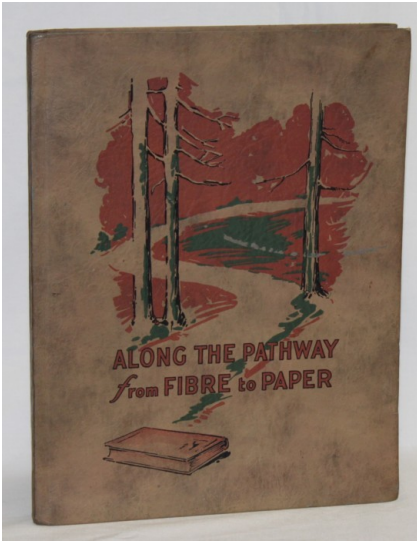
This sample book was created with “the liberal collaboration of more than 150 designers, printers, paper-makers, and other participants, in ten countries.” Printed on a wide variety of Papers from Arches, Fletcher & Son, Cartiere Miliani-Fabriano, Papierfabrik Zerkall Renker & Söhne, Rives, etc., with a wide variety of printing techniques, the specimens include an introduction designed by Bruce Rogers, a glossary of paper terms by the Anthoensen Press, poetry, title pages, prints and book illustrations, mastheads, a Ford Motor Company 50th Anniversary illustration by Norman Rockwell, advertisements, stationery samples



No. 109



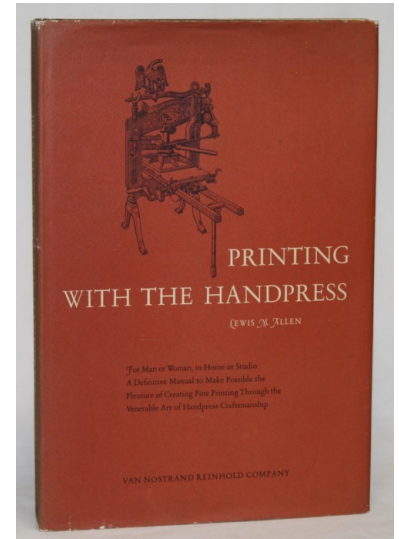
(including Elizabeth Arden, Cartier, and Christian Dior), watermarks (including a stunning mother and child scene as the frontis), etc. One of the more beautiful sample books, in wonderful condition. Includes the 8-page 1953 price list. \$100.00



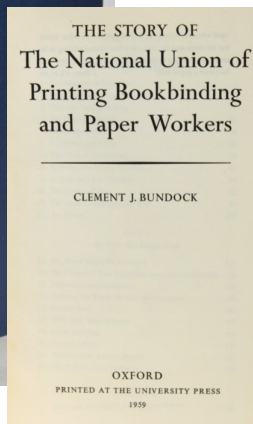
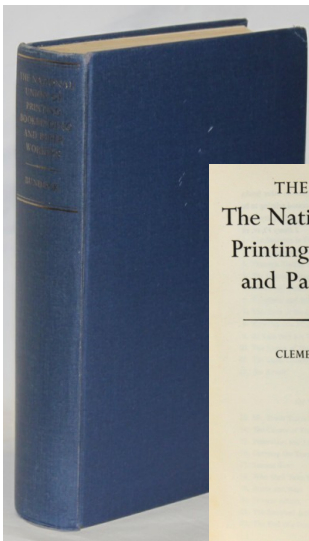
110. [Paper, Sample Book] W.C. Hamilton & Sons. *Along the Pathway from Fibre to Paper*. Lafayette Station, PA: W.C. Hamilton & Sons/The Riverside Paper Mills Co., nd (c. 1920). Mottled imitation leather with printed cover design, 21.5 by 28 cm, not paginated (frontis portrait, 80 pp. followed by 22 leaves of sample papers. Light wear and bumping at the extremities, some scuffing, scratches and creases to the boards, and light bowing of the upper board. A rather charming step-by-step guide to how paper is made at W.C. Hamilton. Full-page photographic plates—showing images of the steam splitter, chipper house, digester house, rotary drainers, washing tanks, the Fourdrinier paper machine, dandy roll, cutters, etc.—are interspersed with text pages, each printed on a different weight, style or color of paper. At the back are twenty-two leaves of sample papers, with its description printed on the recto. \$20.00

111. [Printing] Allen, Lewis M. *Printing with the Handpress: Herewith a Definitive Manual by Lewis M. Allen to Encourage Fine Printing through Hand-Craftsmanship*. New York: Van Nostrand Reinhold Company, 1969, first trade edition (preceded by a limited

edition of 140 copies from The Allen Press). Brown cloth with black spine titles and full-panel illustration of a hand on the front cover, dust jacket, 20.8 by 31 cm, 75 pp. plus 2-page index, illus. The hardcover is very good with a previous owner's name in pen on the ffep, and several neatly-penciled notations marking additions, typos and other corrections. The dust jacket has chipping on the head and tail of the spine, light sun fading on the spine panel, minor edge wear, and some scuff marks on the rear panel. Covers basic equipment, the iron handpress, assembling the press, guide-pins and points, using the frisket, the cylinder press, paper and damping, ink and inking, the use of bearers, etc. \$30.00



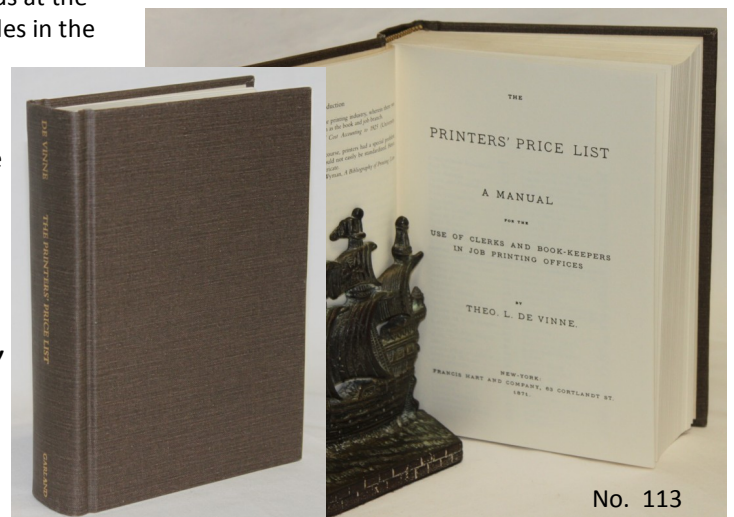
112. [Printing] Bundock, Clement J. *The Story of The National Union of Printing, Bookbinding and Paper Workers*. Oxford: Oxford University Press, 1959, first edition. Navy cloth with gilt spine titles, lacks dust jacket, 16 by 24 cm, vii 588 (2) with fold-out "Family Tree" of the Union. Light bumping to the extremities and a few small scratch marks; foxing and yellowing on the endpapers. Signed on the ffep: "With best wishes / Clement J. Bundock." Much information on the day-to-day activities of book workers in England from the mid-19th Century through the first half of the 20th. Divided into five sections: "With the Bookbinders," "In the Warehouse," "Between Two Wars," "Among the Papermakers," and "Sail On, O Union, Strong and Great." \$20.00



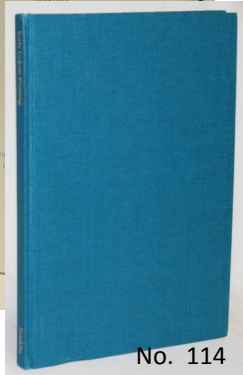
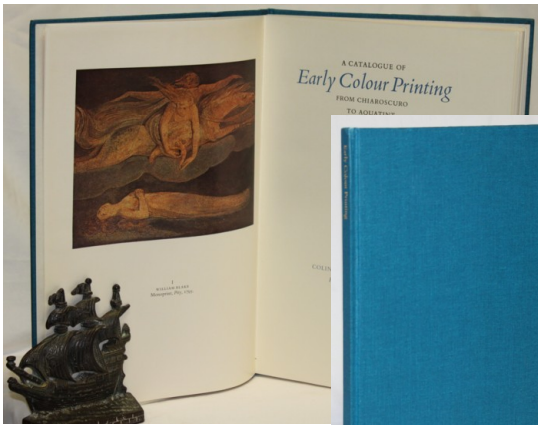
113. [Printing] De Vinne, Theodore Low. *The Printers' Price List*. New York/London: Garland Publishing, Inc, 1980. Brown cloth with gilt spine titles, 13.5 by 18.4 cm, xvi 459 pp. plus 17 pages of ads at the rear and 3 pages of titles in the Garland series. Near fine with a previous owner's name and date on the ffep (none

other than the beloved Terry Belanger, 1980). Originally published in 1871, this reprint is part of Garland's series of "Nineteenth-Century Book Arts and Printing History." Includes a new introduction by Irene Tichenor. \$40.00

114. [Printing, Booksellers] Franklin, Colin. *A Catalogue of Early Colour Printing from Chiaroscuro to Aquatint*. Oxford: Colin & Charlotte Franklin, 1977 (printed by the John Roberts Press, London). Teal cloth with gilt spine titles, 22.5 by 32 cm, 73 pp. plus 16 color plates. Light shelf wear only. A prime example of a



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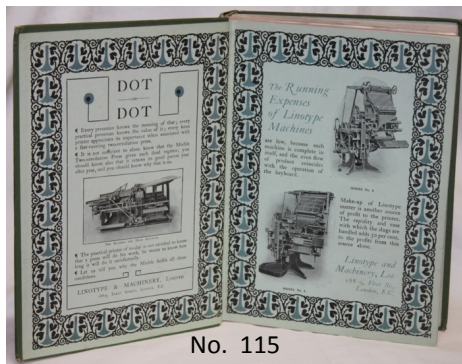


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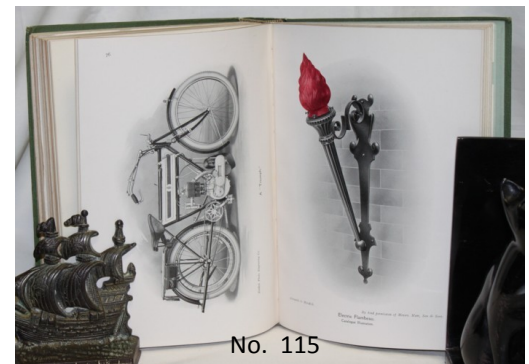
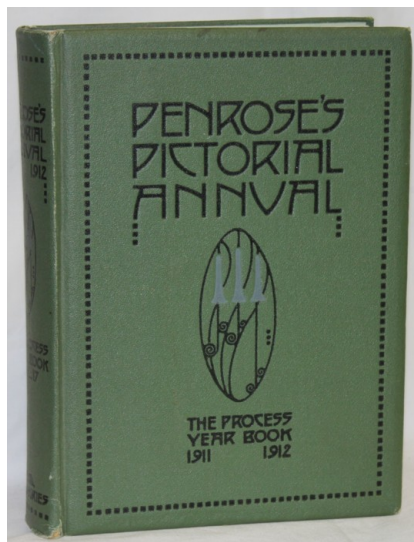
bookseller's catalog becoming a desirable reference work. Includes sections on John Baptist Jackson and chiaroscuro, Ploos van Amstel, chiaroscuro, Joannes Teyler, the Le Blon group, Joanne l'Admiral, and William Blake and the Lambeth prints, as well as collections of chiaroscuro, Gautier Dagoty and Ploos van Amstel prints available. Certainly more of an art history tome than a catalog. \$60.00

115. [Printing] Gamble, William, ed. *Penrose's Pictorial Annual: The Process Year Book 1911-1912, Vol. 17*. London: A.W. Penrose and Company Ltd., 1912. Green cloth with black and grey spine and cover titles and decorations, advertising endpapers, intaglio frontis of the Mona Lisa, xii 224 pp. plus an 80-page section of plates and an 87-page section of advertising (all printing related) at the back, with numerous additional plates interspersed with the text. A lovely copy with light wear to the corners and head of the spine, and heavier wear to the foot of the spine. Numerous technical articles on the printing

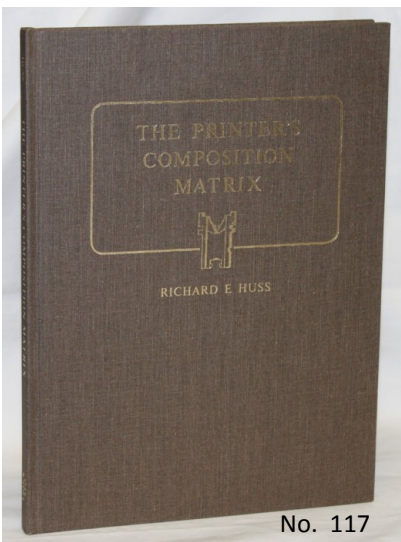
trade, including Alphonse Louis Poitevon and his work, charts for screen operating, economy in color-proofing, "electrotype hysteria," grain in collotype, half-tone posters, letterpress and lithographic printing as one indivisible trade, photography and airplanes, poetic photography, reproduction of steel plate engravings, wedding of photogravure and lithography, "thoughts of an American printer," etc., etc. Heavily, and beautifully illustrated – in black and white and color – in a variety of printing styles that act as commercial samples from a number of printing houses. Includes one leaf with four printed fabric swatches and a number of printing-related ads. \$65.00



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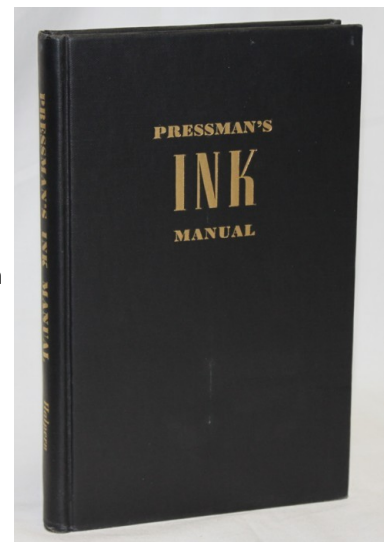


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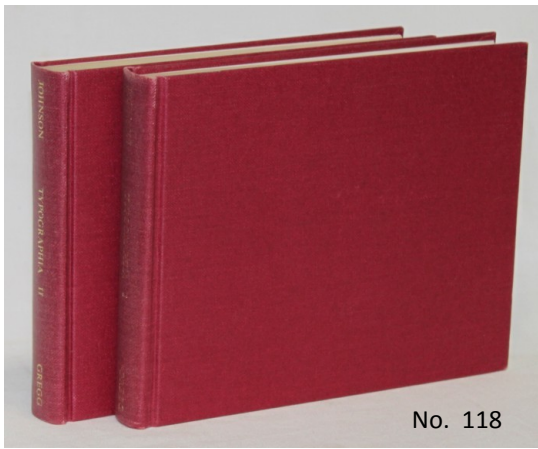


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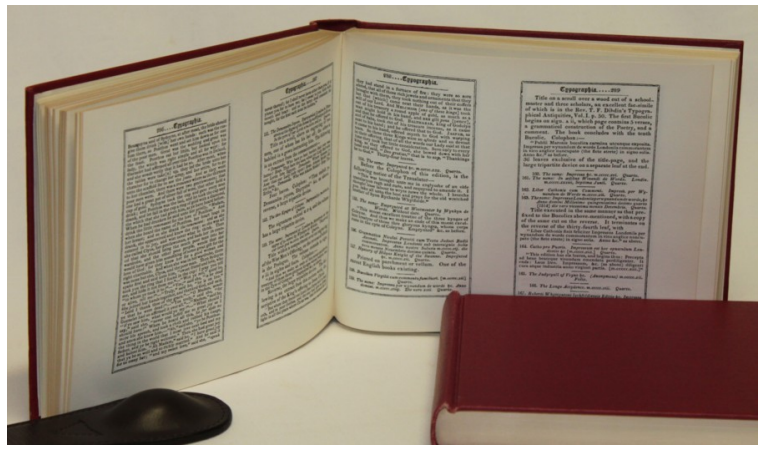
116. [Printing] Halpern, George M. *Pressman's Ink Manual*. New York: Bullinger's Guides, Inc., 1952. Black cloth with gilt spine and cover titles, 13.5 by 21.3 cm, xvi 182 pp., illus. Very light edge wear to the boards and a faint stain on the front cover; a name in pen on the ffep and "Arkell & Smiths" in pen on the front pastedown. A nice vintage printing manual from the director of the Manhattan School of Printing. Includes a foreword by Fred Hartman and sections on ink and paper relationships, ink problems, special inks, compounds, driers, vehicles, theory of color, process printing, ink and photoengraving relationships, etc. \$20.00



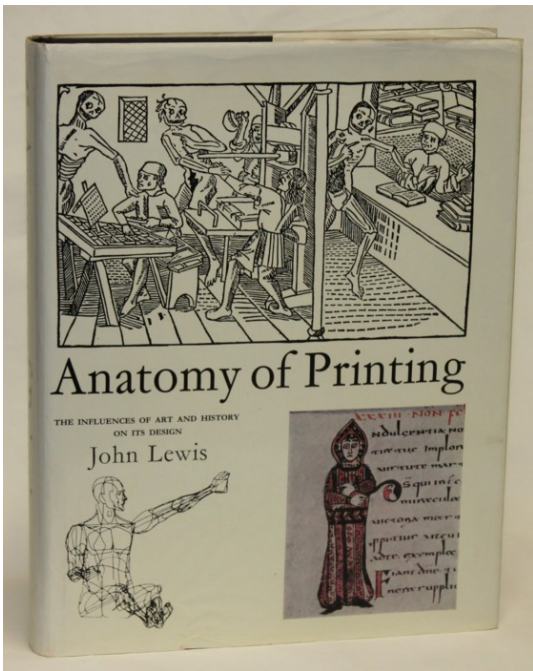
117. [Printing] Huss, Richard E. *The Printer's Composition Matrix: A History of Its Origin and Development*. New Castle, DE: Oak Knoll Books, 1985, limited printing of 400 copies. Brown cloth over boards with gilt spine and cover titles, 20.2 by 27.3 cm, x 56 pp., illus. Near fine but for a previous owner's name in pen on the ffep. Includes a pre-history of matrix composing machines, the development of matrix-using machines, styles of hot metal matrices, patrix methods, composing machines using patrices and matrices, etc. \$40.00



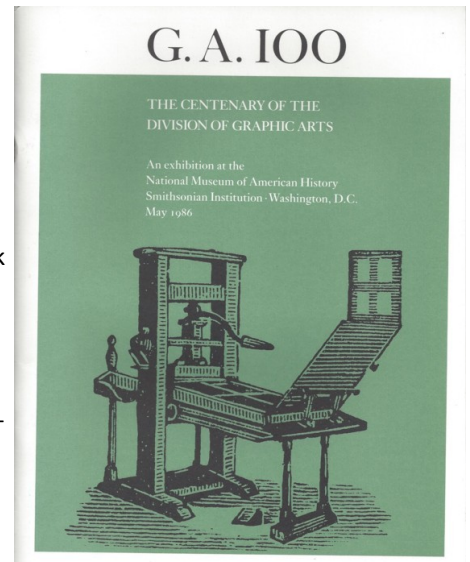
No. 118



118. [Printing] Johnson, John. *Typographia, or the Printers' Instructor: Including an Account of the Origin of Printing, with Biographical Notices of the Printers of England, from Caxton to the Close of the Sixteenth Century: A Series of Ancient and Modern Alphabets, and Domesday Characters: Together with an Elucidation of Every Subject Connected with the Art*. London: Gregg Press, Ltd., 1966, two volumes. Red cloth over boards with gilt spine titles, 18 by 14.5 cm, not paginated. Very good with light sun fading on the spines and a previous owner's name and date on the fep (Terry Belanger again, 1973). Originally published in 1824, this important early printing manual was reprinted by Gregg in a much reduced format, with two pages of the *Typographia* printed on each page of this set – tiny, but still legible. Useful for its extensive early history of the subject. \$60.00



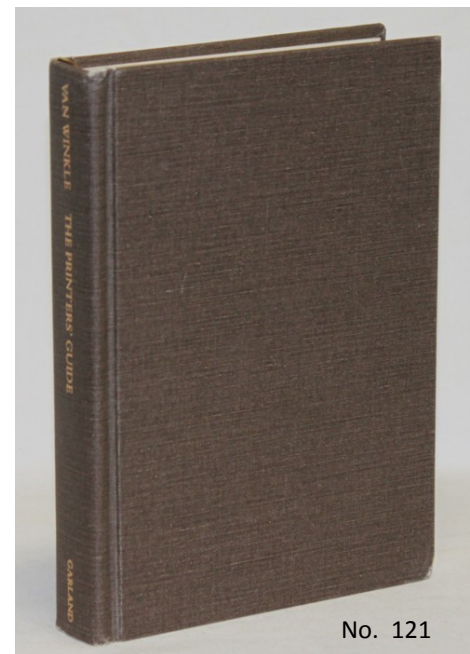
119. [Printing] Lewis, John. *Anatomy of Printing: The Influences of Art and History on its Design*. London: Faber and Faber Ltd., 1970, first edition. Black cloth with gilt spine and cover titles and gilt cover decorations, dust jacket, 22 by 28.5 cm, 228 pp., illus. Near fine hardcover, in good jacket with some uneven sun fading, edge wear and wrinkles. A detailed analysis of the various factors in art and history that have affected the design of the printed page. With 219 illustrations throughout the text. \$20.00



120. [Printing] Selim, Robert, ed. *G.A. 100: The Centenary of the Division of Graphic Arts, An Exhibition at the National Museum of American History*,

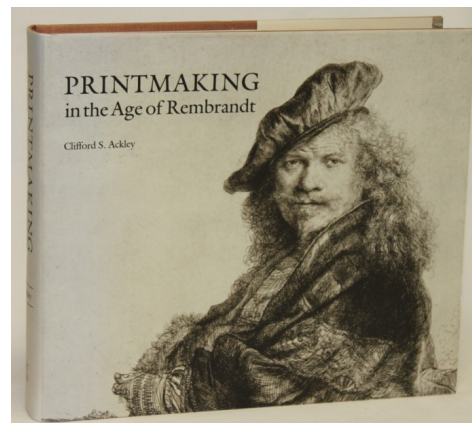
Smithsonian Institution. Washington, DC: National Museum of American History, Smithsonian Institution, 1986. Staple-bound, card wraps, 20.3 by 25.4 cm, 50 (2) pp., illus. Near fine. Includes a chronology of the Division of Graphic Arts, a catalog of the exhibition, "The Division, the Smithsonian, and the Mission of Art: A Narrative History," special exhibitions in the Division of Graphic Arts from 1883 to 1986, and a select staff bibliography. \$15.00

121. [Printing] Van Winkle, Cornelius S. *The Printers' Guide; or, An Introduction to the Art of Printing*. New York/London: Garland Publishing, Inc, 1981. Brown cloth with gilt spine titles, 13 by 18.4 cm, xii 229 pp. plus 54-pages depicting "A Specimen of Printing Types from the Foundry of E. White" and "A Specimen of Printing Types Cast at D. & G. Bruce's Foundry," illus., 1 fold-out scale chart. Very good with only minor wear at the extremities. Originally published in 1818, this reprint is part of Garland's series of "Nineteenth-Century Book Arts and Printing History." Includes a new introduction by Carey S. Bliss. \$25.00



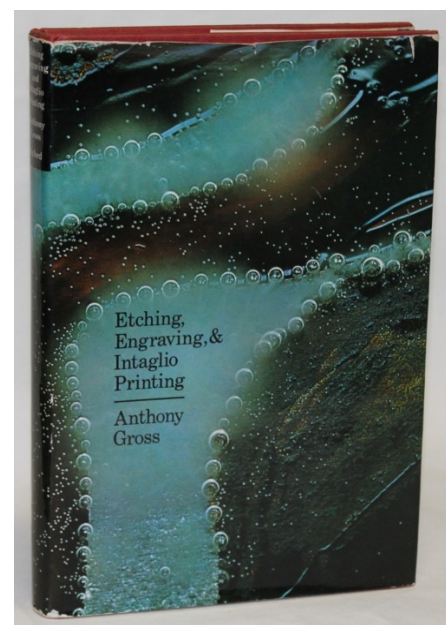
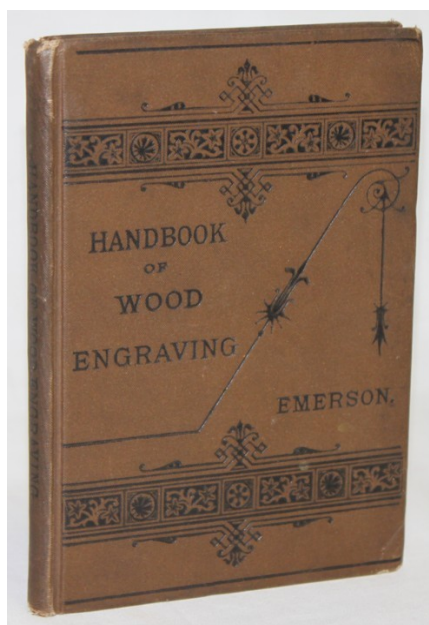
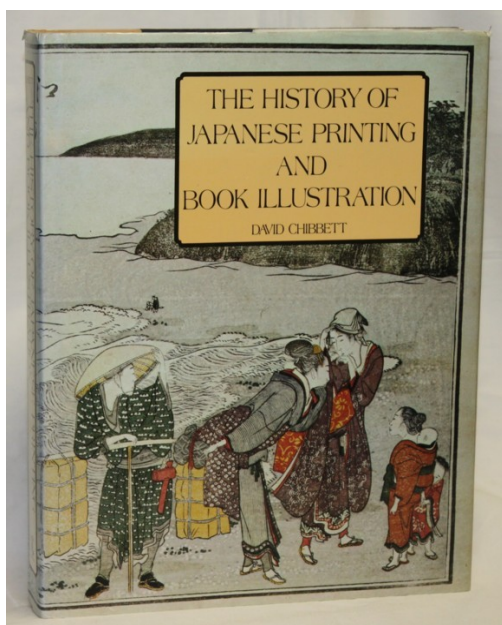
No. 121

122. [Printing] **Imprenta de Gutenberg Wooden Model Kit of Gutenberg's Printing Press.** Cantabria, Spain: Artesanía Latina, 2011. A wooden 1:10 scale model of a Gutenberg press, complete with all parts, six reference sheets, and DVD with a color PDF of detailed instructions. Light shelf wear to the box. \$25.00



123. [Prints, Printmaking] Ackley, Clifford S. **Printmaking in the Age of Rembrandt.** Boston: Museum of Fine Arts, 1981, first edition. Brown cloth with gilt spine titles, dust jacket, 26 by 22.8 cm, xviii 316 pp., illus. Both the book and jacket have light sun fading on the spine, otherwise very good. Created to accompany the exhibition of the same name, this well-illustrated and detailed volume describes etchings, mezzotints, drypoints, engravings, and woodcuts made by Rembrandt's contemporaries. \$65.00

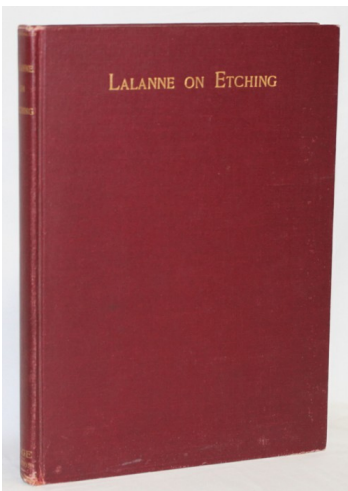
124. [Prints, Printmaking] Chibbett, David. **The History of Japanese Printing and Book Illustration.** Tokyo/New York/San Francisco: Kodansha International Ltd., 1977, first edition. Blue cloth over boards with tan cloth spine and silver spine titles, dust jacket, 22.5 by 28.5 cm, 264 pp., illus. Near fine hardcover in very good, price-clipped jacket. A well-illustrated survey of Japanese printing. Divided into two sections, part one being a chronological account of Japanese printing beginning with the early examples dating back to the year 764—exactly seven centuries before William Caxton—and part two detailing the history of book illustration as well as attempting an overall survey of the various schools of art and their influence on the styles of book illustration in Japan. \$35.00



125. [Prints, Printmaking] Emerson, William A. **Hand-Book of Wood Engraving with Practical Instruction in the Art for Persons Wishing to Learn without an Instructor, Containing a Description of Tools and Apparatus Used and Explaining the Manner of Engraving Various Classes of Work, also A History of the Art from its Origin to the Present Time.** Boston: Lee and Shepard Publishers, 1884 "New Edition" (originally published in 1881). Brown cloth with black spine and cover titles and black cover decorations, 11 by 15.3 cm, 95 pp., illus. Bumping and wear to the extremities, and torn upper corner on the ffe. \$30.00

126. [Prints, Printmaking] Gross, Anthony. **Etching, Engraving, & Intaglio Printing.** London: Oxford University press, 1970, first edition. Red cloth with gilt spine titles, dust jacket, 16.5 by 24.6, xi 172 pp., illus. Very good with light bumping to the corners and a name in pen on the ffe. The price-clipped jacket has edge wear and a few small edge tears. A well-written treatise on printmak-

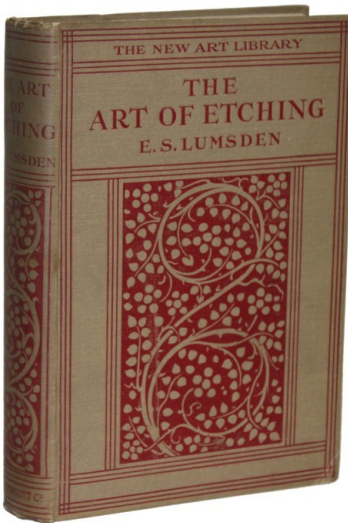
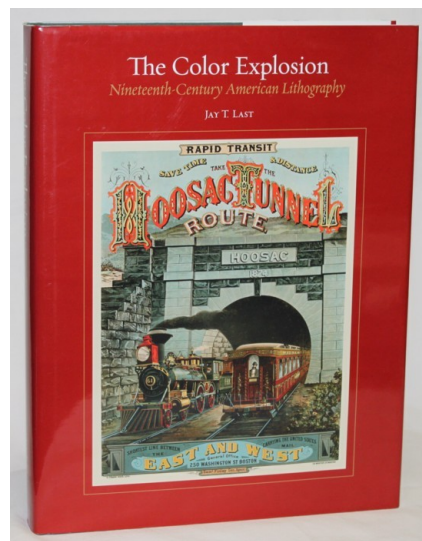
ing that covers both historical and instructional facets of the art. Includes chapters on the origins of modern printmaking, dry point, historical and modern engravers, methods of engraving, origins, materials and methods of etching, aquatint, intaglio or copperplate printing, intaglio printing in color, etc. \$20.00



127. [Prints, Printmaking] LaLanne, Maxime; S.R. Koehler, trans. ***A Treatise on Etching: Texts and Plates***. Boston: The Page Company (Estes and Lauriet), 1880, “authorized American edition, translated from the second French edition.” Burgundy cloth with gilt spine and cover titles, top edge gilt, 17.5 by 24.2 cm, engraved frontis, xxx 79 pp., illus. Wear at the extremities and a stain on the back cover (approx. 3 by 9 cm). A rather charming and detailed look at the art of etching. Sections include the technical aspects of etching, definition and character of etching, tools and materials, preparing the plate, drawing on the plate with the needle, biting, finishing the plate, accidents (and their repair), proving and printing, etc. \$20.00

128. [Prints, Printmaking] Last, Jay T. ***The Color Explosion: Nineteenth-Century American Lithography***. Santa Ana, CA: Hillcrest Press, Inc., 2005, first edition. Green cloth with gilt spine and cover titles, dust jacket, 24 by 31 cm, 316 pp., illus. Fine in near fine jacket. From the front flap:

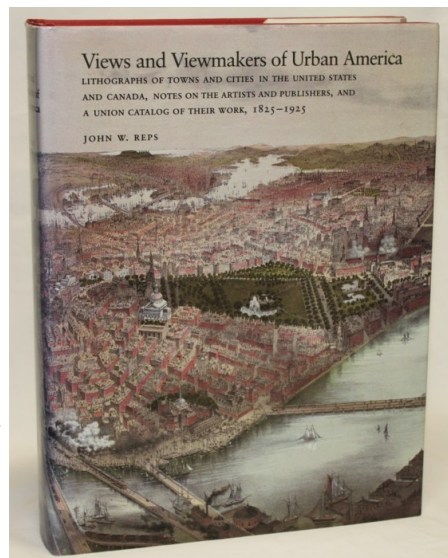
“Lithography was invented in Germany about 1795 and quickly spread throughout Europe. It was brought to America, beginning about 1820, by a stream of talented immigrants. First used mainly for black-and-white book illustrations, sheet music, and prints, lithography became a more versatile process when color techniques were developed in the 1840s. As America became interconnected by canals, railroads, and telegraph lines, distant markets developed for American products, and lithography began to be used for colorful advertisements and labels. In the second half of the century the production of lithographs became a highly mechanized low-cost high-volume process, supplying a wide variety of images for American commerce and culture. This book discusses the European roots of lithography and its commercial and technical development in America, focusing on the companies that produced the lithographic work. Many of them quickly went in and out of business, or were reorganized with new management. About sixty of the main company family trees are treated in detail, with illustrations of their work. Over eight hundred additional firms are also discussed, noting the dates they were in business, their key personnel, and their lithographic focus. Applications of American lithography are dealt with and illustrated, including book illustrations, sheet music covers, historical and contemporary prints, maps and city views, advertising cards and posters, circus and theatrical posters, and box and container labels. An overview of the technical and business aspect of lithography is given, with emphasis on color lithographic processes and production.” Heavily illustrated in full color. \$40.00



129. [Prints, Printmaking] Lumsden, E.S. ***The Art of Etching: A Complete & Fully Illustrated Description of Etching, Drypoint, Soft-Ground Etching, Aquatint & their Allied Arts, together with Technical Notes upon their Own Work by Many of the Leading Etchers of the Present Time***. Philadelphia: J.B. Lippincott Co., 1925. Tan cloth with red spine and cover titles and decorations, 14 by 20.2 cm, 376 pp. plus 8 pages of ads, illus. Light bumping to the lower corner of the front cover, light wear to the head and tail of the spine, and minor fading of the spine titles. A well-preserved copy of this volume from “The New Art Library” series. \$15.00

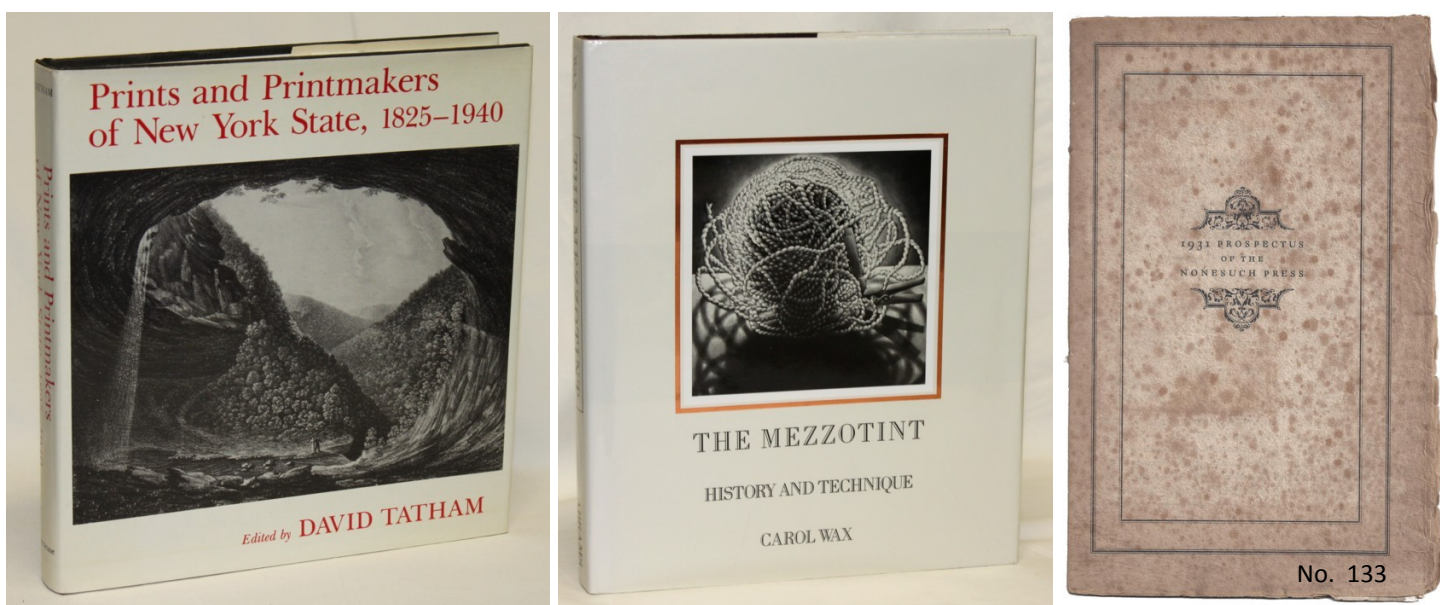
130. [Prints, Printmaking] Reps, John W. ***Views and Viewmakers of Urban America: Lithographs of Towns and Cities in the United States and Canada, Notes on the Artists and Publishers, and a Union Catalog of their Work, 1825 – 1925***. Columbia, MO: University of Missouri Press, 1984, first edition. Red cloth with gilt spine titles, dust jacket, 23.5 by 31 cm, xvi 570 pp., illus. The

hardcover is fine; dust jacket is very good with minor edge wear, and sun fading on the spine panel. From the front flap: “Nineteenth-century Americans hungered for pictures of their country, and among the numerous images they bought [...] views of cities and towns may have been the most popular. With the advent of lithography in the 1820s, these views could be produced cheaply and in large quantities; nearly 4,500 different views of



over 2,400 cities and towns are known to have been produced by the first decade of the twentieth century. Now, in a monumental undertaking, John Reps has gathered information on every known view and provided that information in the form of a union catalog that will be invaluable to anyone interested in nineteenth-century America. Never before has access to this pictorial resource been possible with such ease. For each view, Reps provides specific data on title, date published, size, artist, lithographer, printer, publisher, locations where it can be found, and exhibition or collection catalogs in which it is identified. The catalog entries are arranged alphabetically by locations within each state and Canadian province to allow easy use of the material by anyone interested in specific regions or locations." \$40.00

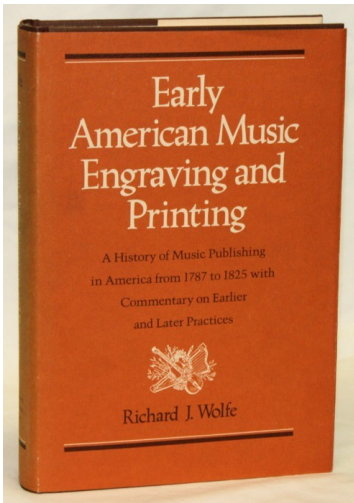
131. **[Prints, Printmaking]** Tatham, David. *Prints and Printmakers of New York State, 1825 – 1940*. Syracuse, New York: Syracuse University Press, 1986. Black cloth with gilt and red spine titles, dust jacket, 21 by 22 cm, x 277 pp., illus. Near fine hardcover but for a previous owner's name in pen on the ffep; the jacket is very good with only faint edge wear and a tiny tear on the top edge of the rear panel. From the front flap: "For well over a century, New York has been a microcosm of the art and craft of American printmaking. Until 1825, printmaking in America was almost entirely an artisan's craft. Then, with the arrival of lithography, the realization arose that printmaking could also be a fine art. The essays published in this collection contribute to the body of scholarship by identifying important but hitherto insufficiently studied aspects of the graphic arts and treating them authoritatively. Their subjects concern prints in New York State, whose great metropolitan city was, after 1825, the acknowledged center of nearly everything important in the graphic arts in the U.S." \$18.00



132. **[Prints, Printmaking]** Wax, Carol. *The Mezzotint: History and Technique*. New York: Harry N. Abrams, Inc., 1990. Brown cloth with gilt titles and decorations, dust jacket, 23 by 28.5 cm, 296 pp., illus. Near fine but for the remnants of a name in white on the black ffep; jacket is very good with minor fading on the spine. From the front flap: "Since the introduction to the public of the first mezzotint print in 1642, the medium has continued to grow and change, yet a comprehensive illustrated history of the form has never been written. Moreover, there has not existed a complete instructional guide to the technique of making mezzotints—from rocking a mezzotint plate to inking and printing a finished work of art. This book fills both voids. Author Carol Wax traces the evolution of the mezzotint from its invention in the seventeenth century to its phenomenal growth in the eighteenth century as a means of disseminating inexpensive copies of popular printing subjects, often portraits of members of the nobility or depictions of genre themes. She analyzes the decline of the medium in the second half of the nineteenth century in the face of competition from new, cheaper printing processes and documents the resurgence of mezzotint as a viable creative process in the twentieth century." \$70.00

133. **[Publishers]** Meynell, Francis; Vera Mendel; David Garbett. *1931 Prospectus of the Nonesuch Press*. London: The Nonesuch Press, [1931]. Self wraps printed on watermarked, laid paper, approx. 17.5 by 28 cm, 19 (1) pp. A couple of small edge tears and corner creases, and HEAVILY foxed (it looks like it was printed 200 years earlier). Discusses the previous year's publication (the "Retrospectus") and 1931's offerings, including "The Tercentenary Edition of Dryden's Complete Dramatic Works," "Shakespeare versus Shallow" by Leslie Hotson, "The Works of William Shakespeare," "A Journal of All that was Accomplished by Monsieur de Maise," "Lovely Food: A Nonesuch Cookery Book," "John Donne's Sermon of Valediction at his Going into Germany," etc. \$10.00

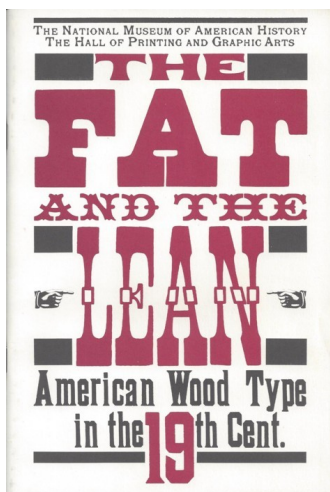
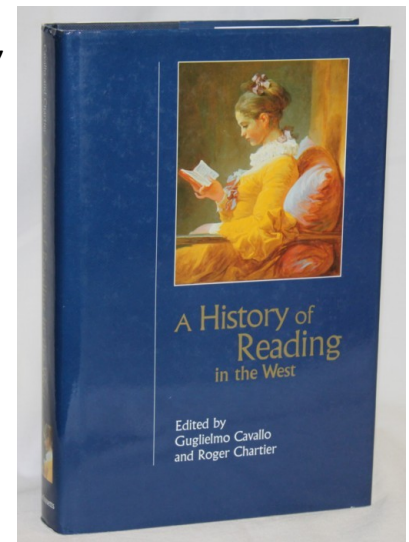
134. **[Publishers, Music]** Wolfe, Richard J. *Early American Music Engraving and Printing: A History of Music Publishing in America from 1787 to 1825 with Commentary on Earlier and Later Practices*. Urbana/Chicago/London: University of Illinois Press (in



cooperation with the Bibliographical Society of America), 1980. Brown cloth with copper spine titles, dust jacket, 15.5 by 23.5 cm, xix 321 pp., illus. Near fine hardcover, aside from a name in pen on the fore edge and a small scuff mark on the fore edge of the textblock; the dust jacket has light sun fading on the spine panel. "The product of twenty years of meticulous research, this volume depicts the inception and growth of the music publishing industry in America during its colonial and federal periods [...] In the process of compiling [a previous book], he discovered that there existed little information on the techniques and customs of early American music engravers and publishers—vital information for determining accurately the dates and circumstances of early nineteenth-century music editions. In setting out to fill this gap in scholarship, Wolfe raises his subject out of the basic concerns of bibliography or musicology and reveals much about a significant phase and American technology and its subsequent impact upon American society. He establishes the Anglo-European heritage and personal backgrounds of engravers, publishers, and printers who emigrated to America following the Revolutionary War. He examines thoroughly the evolution of the technology that created and perpetuated the music publishing industry—including the use of movable type, copper and pewter engraving, metal punches, and rolling presses. Wolfe also describes the nature of the music published in the attendant pricing, distribution, and management structures

during this period. Under his expert direction, we see men, machines, and materials coalesce from pragmatic but haphazard beginnings into a burgeoning industry." \$30.00

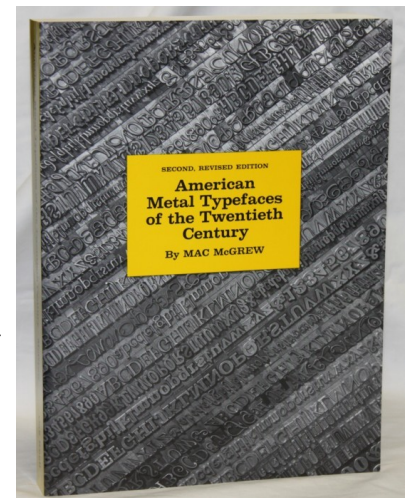
135. [Reading] Cavallo, Guglielmo; Roger Chartier, editors; Lydia G. Cochrane, trans. ***A History of Reading in the West***. Amherst, MA: University of Massachusetts Press, 1999. Blue cloth with gilt spine titles, dust jacket, 15 by 23.4 cm, viii 478 pp. Near fine, in very good jacket with light rubbing. From the front flap: "Books and other texts have not always been read in the way that we read them today. The modern practice of reading—privately, silently, with the eyes alone—is only one way of reading, which for many centuries existed alongside other forms. In the ancient world, in the Middle Ages, and as late as the seventeenth century, many texts were written for the voice. They were addressed to the ear as much as the eye, and they used forms that were oriented toward the demands of oral performance. This is one of the themes explored in this landmark volume. Written by a distinguished group of international contributors, it analyzes the transformations of reading methods and materials over the ages, showing that revolutions of reading have generally preceded revolutions of the book. The authors examine not only the technical innovations that changed physical aspects of books and other texts, but also the evolving forms of reading and the growth and transformation of the reading public." \$20.00

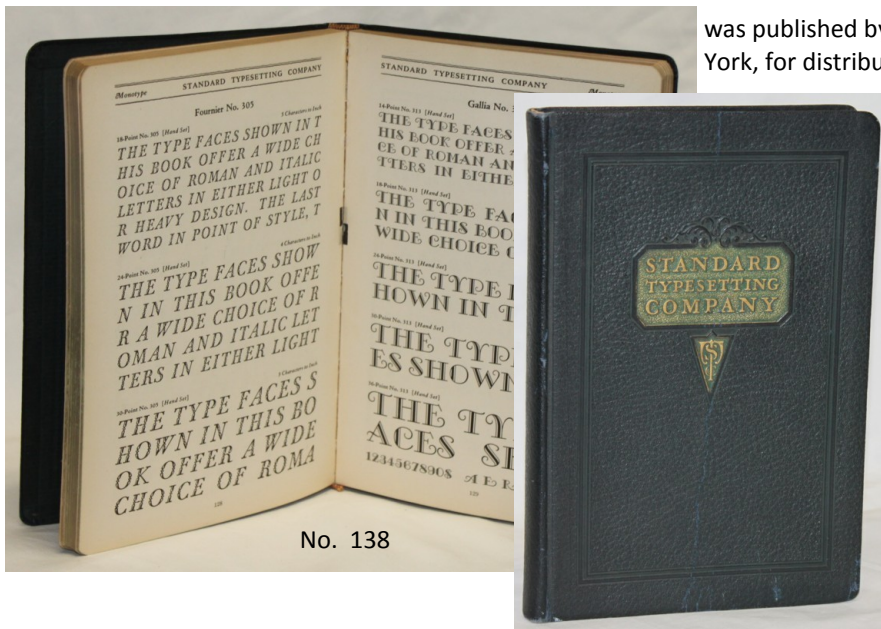


136. [Type, Type Founding] Harris, Elizabeth M. ***The Fat and the Lean: American Wood Type in the 19th Cent.*** Washington, DC: The National Museum of American History, Smithsonian Institution, The Hall of Printing and Graphic Arts, 1983. Staple-bound, card wraps, 15.2 by 22.8 cm, 31 (1) pp. plus errata sheet. Near fine but for a name in pen on the title page. A well-illustrated exhibition catalogue. From the introduction: "The National Museum of American History recently acquired the Morgan family's remarkable collection of 19th century type, and has brought it together with several related collections already at the museum. The exhibition 'The Fat and the Lean' celebrates the arrival of that treasury of typographic history, and with it the beginning of a new center for record and research in American typography." \$20.00

137. [Type, Type Founding] McGrew, Mac. ***American Metal Typefaces of the Twentieth Century***. New Castle, DE: Oak Knoll Books, 1993, second, revised edition, reprint. Wraps, 23 by 30.5 cm, xx 376 pp. Light bumping to the upper corner, otherwise near fine. From the back cover: "[This volume] covers every

known typeface designed and cast in metal in America during this century – more than sixteen hundred of them. The text is astonishingly detailed, not only identifying the designer, foundry, and date of issue, but also the range of sizes and closely similar designs. Much of this information has been obscured by the passage of time. In most instances each typeface and its variants (italic, bold, etc.) are illustrated in full alphabets – upper and lower case, figures and punctuation. The advent of computer typesetting and the decline of letterpress printing have made many of these specimens extremely rare and historically important. It is surprising that the author has been able to gather so many of the specimens. In 1986 a preliminary edition



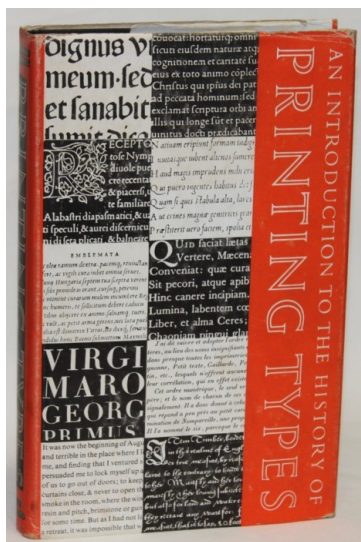


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was published by The Myriade Press, Inc., of New Rochelle, New York, for distribution to typographic experts and others who could augment the showing of type specimens or add to the information. It brought much response, which has been incorporated into this new addition. At the back of the book there are extensive appendixes listing common pseudonums; popular imports; antique revivals; and ATF, Monotype, and Ludlow series numbers. The indexes provide easy access to the names of the type faces, as well as the names of the designers, punch cutters, matrix engravers, etc.” \$40.00

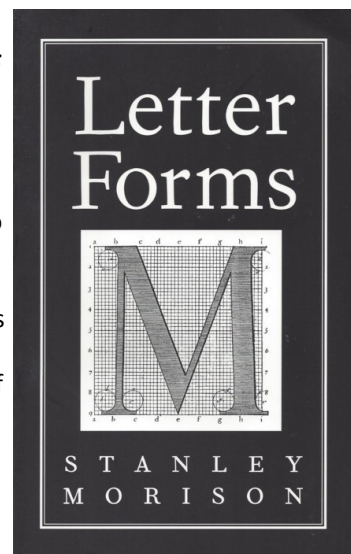
138. [Type, Type Founding] Standard Typesetting Co. *Specimen Book of Type Faces: Borders, Ornaments, Rules, Special Characters – Monotype, Linotype, Thompson*. Chicago: Standard Typesetting Co., not dated (circa 1920-30). Black imitation leather with gilt and green cover titles and decorations, 15 by 23.2 cm, 227 pp.

followed by six blank leaves (for mounting updates). Standard Typesetting bookplate on the front pastedown indicating that this is copy number 463, intended for Gordon St. Clair. Light wear to the extremities, and a lengthwise crease to the lower half of the front cover which has caused a tear to the bookplate. A few light pencil checks and notes. After a one-page introduction, this specimen book gives examples of all Standard’s type for monotype, linotype and Thompson machines, including Goudy, Garamont, Caslon, Bodoni, Scotch, Cloister, Franklin, Benedictine, etc., as well as many pages of initials, accents, special figures, ornaments, rules and borders. \$50.00



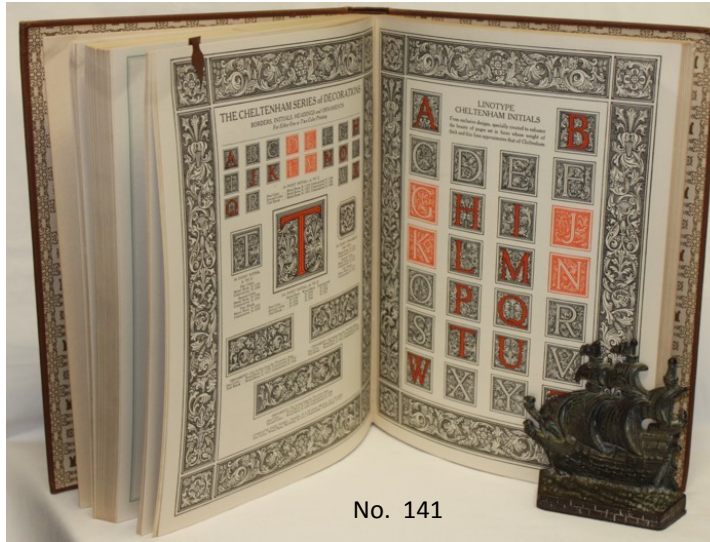
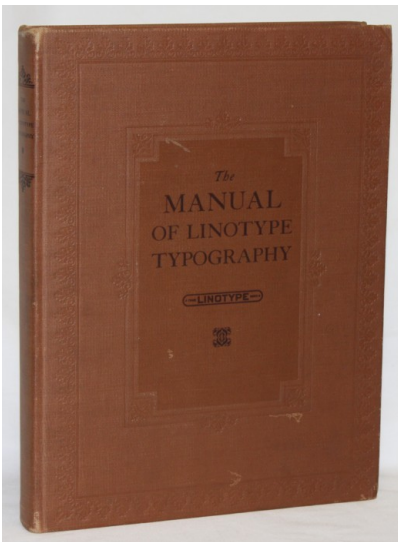
139. [Typography] Dowding, Geoffrey. *An Introduction to the History of Printing Types: An Illustrated Summary of the Main Stages in the Development of Type Design from 1440 up to the Present Day*. London: Wace & Company Ltd., 1961, first edition. Black cloth with gilt titles in a red spine panel, dust jacket, 16 by 25.2 cm, xxiv 277 pp. plus colophon, illus. Very good with a name in pen on the ffp; the jacket is good with edge wear and some light rubbing. Third in a series of typographical works from Wace & Co, including *Finer Points in the Spacing and Arrangement of Type* and *Factors in the Choice of Type Faces*, this volume includes the history and development of book and display types including Gothic, Roman, Aldine, Old Style, Latin Scripts, Decorated, Sans Serif, Clarendon, Stencil, etc. \$30.00

140. [Typography] Morison, Stanley. *Letter Forms: Typographic and Scriptorial, Two Essays on their Classification, History and Bibliography*. Point Roberts, WA; Vancouver, BC: Hartley & Marks Publishers, 1997. Wraps, 14.6 by 23.2 cm, xiii 129 pp. Very good with minor shelf wear and a name in pen on the first leaf. “To understand the language and development of type is to know its history. *Letter Forms* is a collection of essays by and



about Stanley Morison [...] the greatest type historian of our time. An essay by Beatrice Warde is an illuminated introduction to the man referred to as a ‘typographic firmament.’ In his own words Morrison then relates the history of classifying typographical variations and delves into the literature on the subject of letterforms. Finally, the author uncovers the significance of the discovery of a 16th century manuscript by Horfei in the Vatican Library.” \$20.00

141. [Typography] Orcutt, William Dana; Edward E. Bartlett. *The Manual of Linotype Typography: Prepared to Aid Users and Producers of Printing in Securing Greater Unity and Real Beauty in the Printed Page*. Brooklyn, New York: Mergenthaler Linotype Company, 1923. Brown cloth over boards with dark brown spine and cover titles and blindstamped cover decorations, 24 by 31.5 cm, tipped-in frontis illustration, xv 256 pp. Light bumping and rubbing at the extremities, with a few small scuff marks on the cover. A strong, clean copy. “This manual of Linoype typography has been prepared to demonstrate the possibility of producing upon the Linoype machine a high quality of work without increasing the cost of production. A piano, no matter how perfect the workmanship and tone, yields to the performer a quality of music equal only to the composer’s genius and the ability of the artist.

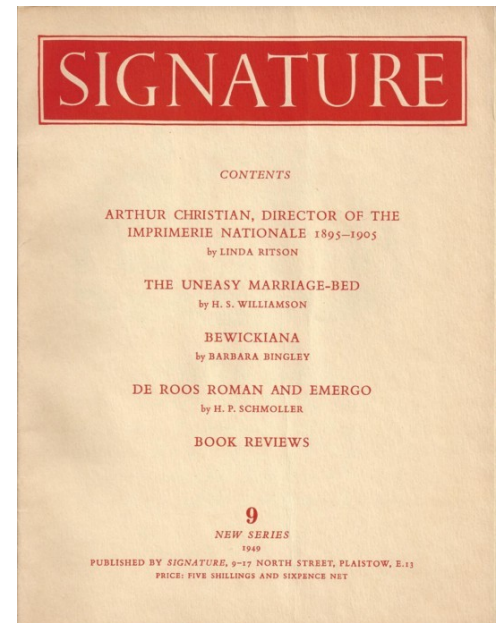
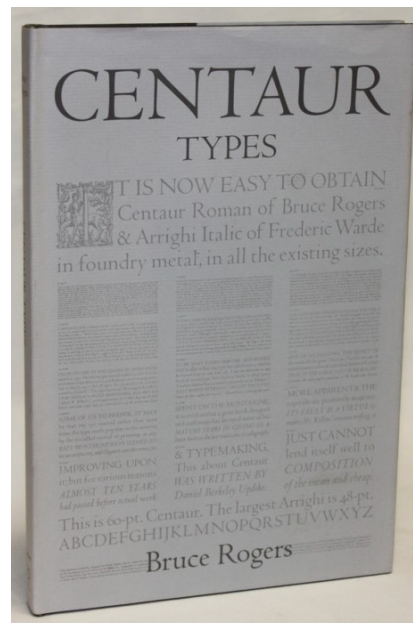
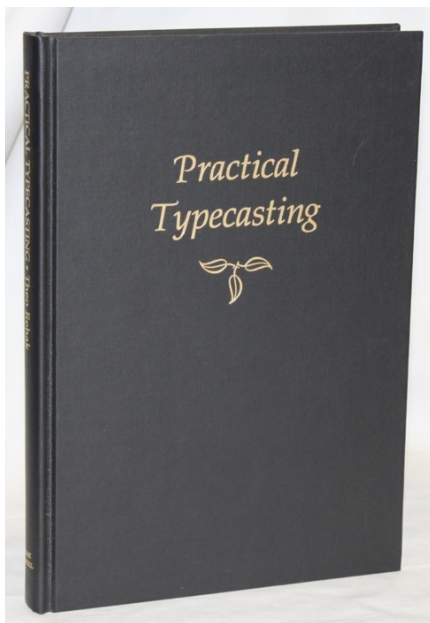


No. 141

The same is true of the Linotype machine. Mechanically, the Linotype is capable of producing the best in typography – artistically, it is limited to the ability of the man who lays out the copy and the skill of the operator.” A beautiful treatise on the art of the Linotype, heavily illustrated with copy and type examples. \$85.00

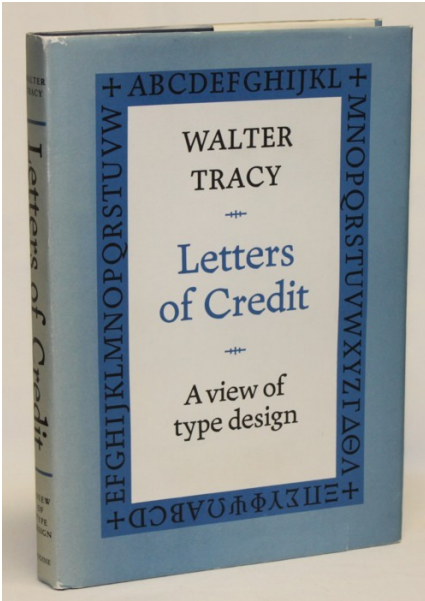
142. [Typography] Rehak, Theo; Paul Hayden Duensing, foreword. *Practical*

Typesetting. New Castle, DE: Oak Knoll Books, 1993. Black cloth over boards with gilt spine and cover titles, 18 by 26 cm, xvii 221 pp., illus. Fine. An in-depth look at typesetting machines and techniques including an historical background, the basic principles of casting type, hand molds, pivotal casting machines, monotype display machines, the Thompson Caster, alloying, finishing type, maintenance of equipment, matrix engineering, the Benton engraving machine, engraved patterns, electros, making matrices from type, etc. Scarce. \$170.00



143. [Typography] Rogers, Bruce. **The Centaur Types.** Chicago: October House, 1949, limited printing of 1000 numbered copies, of which this is out of series (unnumbered). Grey cloth with gilt spine titles, grey top-stain, dust jacket (see below), 16.4 by 24.5 cm, (ii) 69 (21) pp. plus limitation page. Near fine hardcover, in very good jacket with light fading on the spine panel. Documents Rogers’ creation of the classic Centaur typeface, including its forebears and offspring. While printed in a limited run, an unspecified number of unsold copies of this 1949 edition made it into the hands of Perdue University who offered it with new dust wrappers. \$75.00

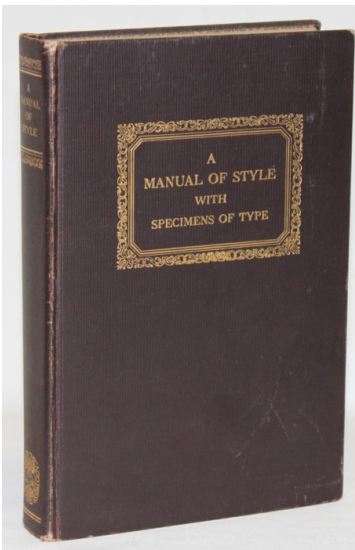
144. [Typography, Periodical] Simon, Oliver, ed. **Signature: A Quadrimestrial of Typography and Graphic Arts, New Series No. 9.** London: Signature, New Series No. 9, 1949. Sewn wraps, 18.7 by 24.6 cm, 60 (2) pp., illus., including two fold-outs. Light wear and yellowing to the wraps with a faint vertical crease on the front cover. Has the bookplate of John Wallace Skinner (designed by Leo Wyatt) on the inside of the front cover. Includes “Arthur Christian, Director of the *Imprimerie Nationale* 1895-1905” by Linda Ritson, “The Uneasy Marriage-Bed” by H.S. Williamson, “Bewickiana” by Barbara Bingley, “De Roos Roman and Emergo” by H.P. Schmoller, and book reviews including John Carter’s *Taste and Technique in Book-Collecting*. \$15.00



145. [Typography] Tracy, Walter. **Letters of Credit: A View of Type Design**. Boston: David R. Godine, Publisher, 1986 (published simultaneously in the U.S. and U.K.). Blue cloth with gilt spine titles and blindstamped cover decoration, dust jacket, 18 by 25.3 cm, 219 pp. plus 4-page index. Fine hardcover in a very good jacket with light edge wear and sun fading on the spine panel. From the front flap: “The revolution in typesetting – a revolution that over the past two decades has eliminated a five-hundred-year-old system of hot metal production and replaced it with one of photo-generated and computer-driven composition – shows no sign of winding down. This book, more than any other we have read, traces the steps that went into that revolution and simultaneously makes the argument that the letter forms *themselves*, whether used in film computer or hot metal composition, are always in the process of *evolution*. Tracy argues that, whether they are of the sixteenth or twentieth century, the forms that comprise our alphabet are subject to the same rules of good taste, proportion, and clarity that have always been obtained. But what we face today is vastly different from fifty years ago. For the first time, new technology has made the proliferation (and, not a few would maintain, the debasement) of letter forms fast and easy (or quick and dirty).” Includes sections on the vocabulary of type, type measure, types for study, legibility and readability, the making of type, proportion, the forms of letters, secondary types: italic and bold face, numerals, character spacing,

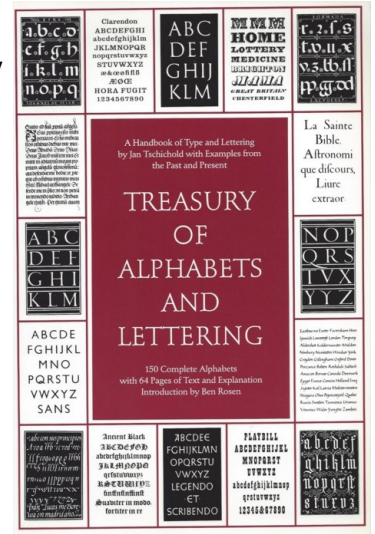
the slab-serif, the sans serif, and some designers and their types including Van Krimpen, Goudy, Koch, Dwiggins, and Morison. \$65.00

146. [Typography] Tschichold, Jan; Ben Rosen, intro. **Treasury of Alphabets and Lettering: A Source Book of the Best Letter Forms of Past and Present for Sign Painters, Graphic Artists, Typographers, Painters, Sculptors, Architects, and Schools of Art and Design**. New York/London: W.W. Norton & Company, 1992, reprint. Glossy wraps, 20.6 by 31 cm, 236 pp., illus. Near fine but for a previous owner’s name in pen on the half-title page.



From the back cover: “*Treasury of Alphabets and Lettering* is a classic source book of the most beautiful type and letters of all time selected by Jan Tschichold, internationally renowned typographer and master of lettering. It contains only letters of timeless and lasting beauty – the true mainsprings of the art of lettering.” Presented are 176 type specimens, most of them in complete alphabets. \$20.00

147. [Typography] University of Chicago. **A Manual of Style Containing Typographical Rules Governing the Publications of the University of Chicago together with Specimens of Type used at the University Press**. Chicago: The University of Chicago Press, 1930, ninth ed., later printing. Brown cloth with gilt spine and cover titles, 13 by 19.5 cm, ix 400 pp. Light rubbing at the extremities and a previous owner’s name and date (1931) on the front pastedown and half-title page. The University of Chicago’s printing standards along with nearly two-hundred pages of fonts, including university and press logos, printers’ flowers, headbands and tailpieces, and numerous ornaments. \$20.00



References Cited (eList 20, Parts I and II):

Ahearn, Allen and Patricia. **Collected Books: The Guide to Identification and Values, Fourth Edition**. Comus, MD: Quill & Brush, 2011.
 Dickinson, Donald C. **Dictionary of American Book Collectors**. Westport, CT: Greenwood Press, 1986.

“Ray Safford, Rare Bookman at the Grolier Club.” **Fine Books & Collections**. Feb. 14, 2012, <https://www.finebooksmagazine.com/press/2012/02/ray-safford-rare-bookman-at-the-grolier-club.phtml>

***The Colophon, A Book Collectors' Quarterly**. https://en.wikipedia.org/wiki/The_Colophon,_A_Book_Collectors%27_Quarterly

