

Susanne Schulz-Falster
RARE BOOKS

Paper
Ink
Engraving
Printing
Typography
Bookbinding

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PAPER

Large Sample Book

PATTERN PAPER. J & J Jeffery. Pattern Paper Sample Book. Limited to 9 copies. Edinburgh, J. & J. Jeffery. ca 2008.

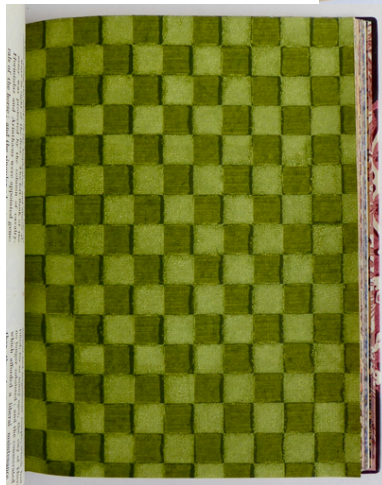
£2200

4to (235 x 185 mm), ll. 83 of decorative, marbled and pattern papers (measuring 229 x 180mm) designed and produced by J. & J Jeffery and bound in goatskin-backed decorative paper covered boards, spine lettered in gilt, pattern paper endpapers; limited to 9 copies.

A large and comprehensive sample book of pattern paper designed and lino cut by Jane Jeffery. Printed, coloured, stencilled and gilded in collaboration with her husband John, who bound them as a book, using a piece of paper decorated by Jane. The Jeffery's approach and output is unique.

The pattern paper samples are produced on a variety of papers: some plain, some brown cartridge, Kraft paper, and others taken from 18th and 19th century printed books or manuscripts with overprinting of paperwaste, which produces innovative effects.

The Jefferys have followed traditional techniques for producing their decorative papers, which include 'Dutch gilt', pastepaper (Kleisterpapier), marbled paper, blockprinted paper, stencilled paper, and papers decorated by printing with plant leaves. All are painstakingly produced by hand and 'from scratch', using inventive methods, one even using a cookie cutter.



This sample book is very scarce indeed, and many of the patterns are no longer produced. It was assembled at the request of Edward Bayntun-Coward (a friend of the Jefferys) in an edition of 9 copies.

PATTERN PAPER. J & J Jeffery. Pattern Paper Sample Book. Limited to 24 copies, this no. 7. Edinburgh, J. & J. Jeffery. 2017.
£1000

Oblong 8vo (142 x 177mm), ll. 125 of decorative, marbled and pattern papers designed and produced by J. & J Jeffery and bound in goatskin-backed decorative paper covered boards, spine lettered in gilt, pattern paper endpapers; limited to 24 copies, with limitation (7) incorporated into endpaper design.

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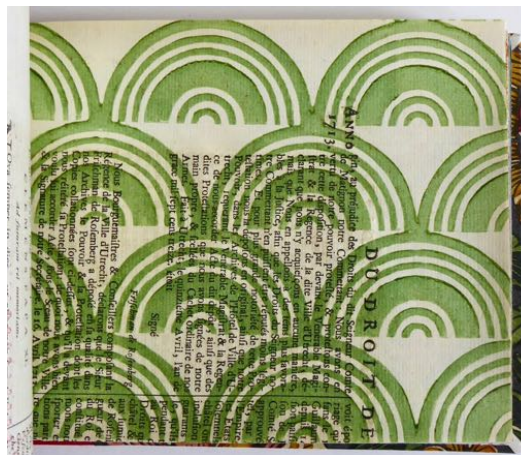
A comprehensive patternbook of paper designed and lino cut by Jane Jeffery and printed, stencilled, coloured and gilded in collaboration with her husband John, who bound them as a book, using a piece of paper decorated by Jane. For full description see above.

Many of the papers are available at vintagepaper.co.uk

How to Marble

[HALFER.] *The Art of Marbling and Treatment of the New Bronze Colours.* A practical guide to Marbling by Halfer's Method. With 26 Specimens of marbling, some of which are gelatinised, also Illustrations. Second improved and enlarged edition. London, Hostman Printing Ink Co Ltd, 1904.

Loosely inserted: Halfer's *New Marbling Colours. The Normal Size.* Two new inventions of the greatest importance for the art of Marbling. London, Hostman, n.d. £ 400



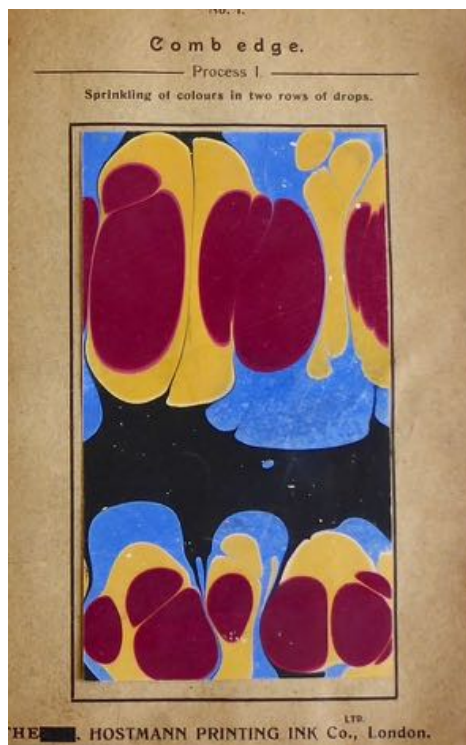
8vo (216 x 135 mm0, pp. 32, and 26 marbling specimens pasted onto card, with numerous black and white illustrations in the text; original printed paper wrapper, heavily restored and still quite frail and stained, but marbling samples in good condition; 12mo (155 x100mm), pp. 12, printed wrappers, fragile.

An unusual introduction to marbling and especially of Halfer's revolutionary colours marketed by the Hostman Printing Ink Co. 'It is not intended to convey any abstruse, scientific instruction in this little work, but rather to put a useful and compact guide into the hands of the practical binder to enable him to learn the art of marbling in an easy manner'. The handy guide is followed by 26 vibrant colour marbling samples. Also included is a price list.

The second pamphlet contains information on using and preserving carragheen size, Halfer's other important innovation.

Josef Halfer was a successful marbler, based in Budapest, who revolutionised the process with the development of prepared colours at the end of the 19th century. This marked a turning point in the history of paper marbling, and his efforts revived interest in paper marbling. Together with his agents he arranged to manufacture marbling colours and other materials, and small booklets, like this one, were published to help beginners in using these colours and beginning to marble.

The advantages of the Halfer system were two-fold, freed of the laborious preparation of colours, and with standardized colours, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail on marbling. Not in Brenni.



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Paper Industry in Lombardy

[PAPER MANUFACTURE - COURT CASE.] Tribunale di Prima Istanza. Osservazioni del cittadino Andrea Mainardi Attore al Promemoria stampato per Parte del Citt. Avvocato Giuseppe Castelli Reo Convenuto in Punto D'ammissione alla redenzione della Cartiera di Vaprio, e di rilascio della medesima contro il pagamento di lir. 15, ed interessi al 6. per cento.

Osservazioni, Folio, pp. [16]

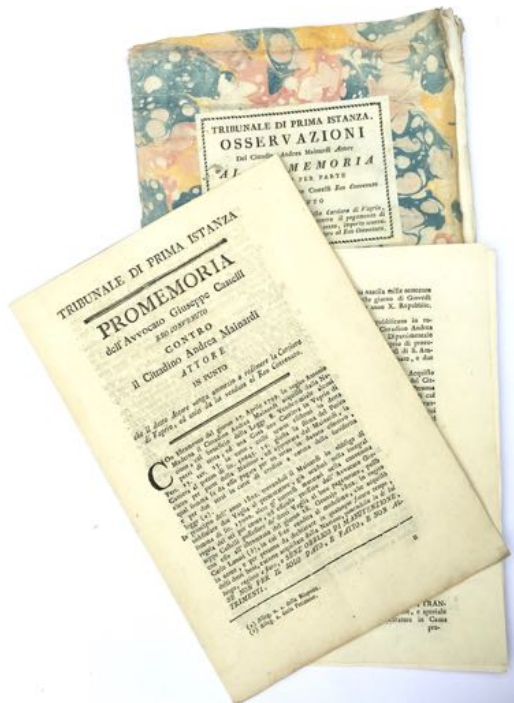
Promemoria, Folio. pp. [10]

Nel Nome del signore Iddio, sm folio, pp. [6], [2] blank

Conto dimostrativo, inside back wrapper.
1797 -1806 £350

A fine documentation of legal proceedings in late 18th-century Italy, a court case between Andreas Mainardi, owner of the paper mill Cartiera di Vaprio, and the lawyer Giuseppe Castelli. Mainardi had accrued some debt, and was sued by Castelli. Castelli is accused by Mainardi to have unjustly tried to expropriate him of his paper mill, using legal tricks, with the pretext of Mainardi's small debts. Legal matters are precisely enumerated in Mainardi's observations and the paper mill is at the end released to its owner, after the payment of the sum of 15m-lire.

A fascinating document representing paper manufacture, legal proceedings and attempted extortion in the eighteenth century.



Specialist in Pharmaceutical and Medical Packaging



[TRADE CATALOGUE.] ZILCKEN & Co. Preis-Liste von Zilcken & Co. Dresden-N. Cartonagen- und Papierwaaren- Fabrik, Buch- und Steindruckerei. Dresden, Zilcken, 1901. £700

Oblong large 8vo (185 x 241mm), pp. 54 (without pp.3/4, cleanly cut out), [ii], ll. 75 full colour chromolithograph plates, many printed on colour paper, pp. 24 alphabetical index of all labels etc. available, [4] short index; original colour cloth; with numerous inserts, including four advertising letters (undated, 1916, 1919, 1925 respectively) with elaborate colour letterhead and sample inclusions.

A comprehensive illustrated trade catalogue, with prices, of the paper products manufacturer Zilcken & Co. Zilcken's were specialised in



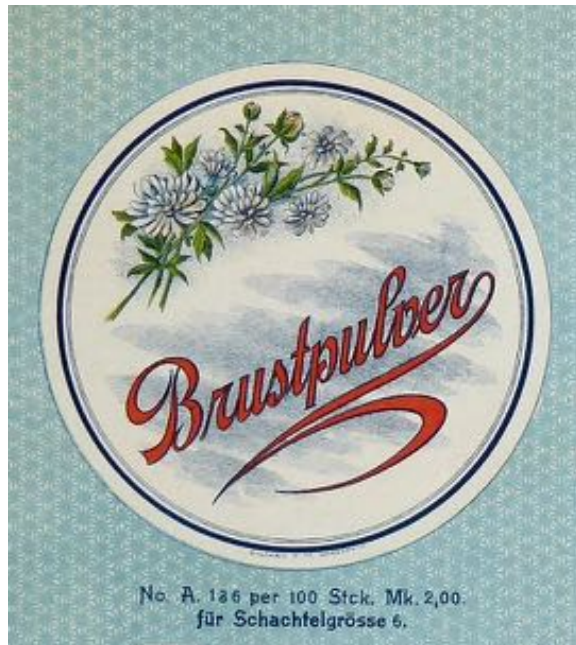
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medical and pharmaceutical labels, and other paper products, including wrapping materials, paper bags and envelopes, pouches, films, collapsible boxes, paper linings, etc. – all before blister packs were invented.

Zilcken's also provided business stationery for pharmacies and drugstores, including product design and advertising brochures, which were mostly printed in numerous colours and priced depending on order numbers and design. The catalogue gives a colourful and informative overview of their offerings, and indirectly presents the history of pharmaceutical product design.

One specialty of Zilcken & Co was their Pergamyn-Tekturen, coated folded paper cups, similar to modern truffle or chocolate

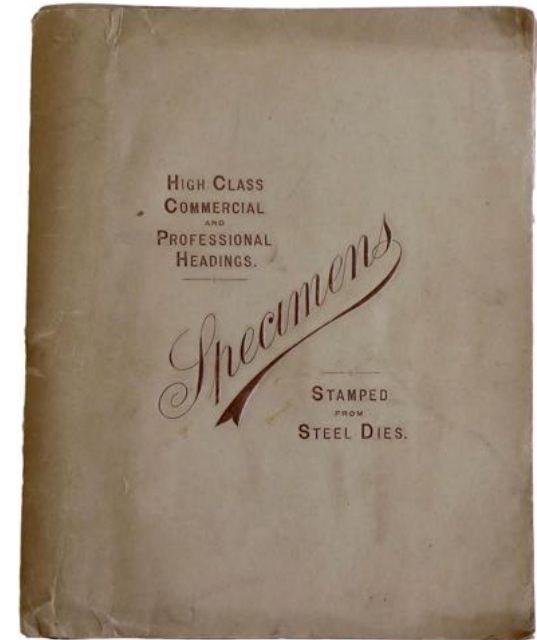


wrappers. Loose samples are included in the envelope attached to the front pastedown and attached to one of the advertising letters.

Pages ¾ are missing in this copy, but possibly they were removed from all copies. There is no reference to these two pages in the index.

STATIONERY

Fine Letterheads



[EMBOSSSED LETTERHEADS.] High Class Commercial and Professional Headings. Specimens. Stamped from Steel Dies. Ca1920. £80

4to cardboard folder (293x240mm), with thirty specimen of headed notepaper (252x220mm) mounted on grey thin boards, original grey cardboard covers, with title embossed on front; rear cover stained.

A fine folder of thirty examples of letter

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headings stamped from steel dies. In addition to the elegant letterhead, many printed in colour and with elaborate decorative elements, the samples give details of the paper type and weight used.

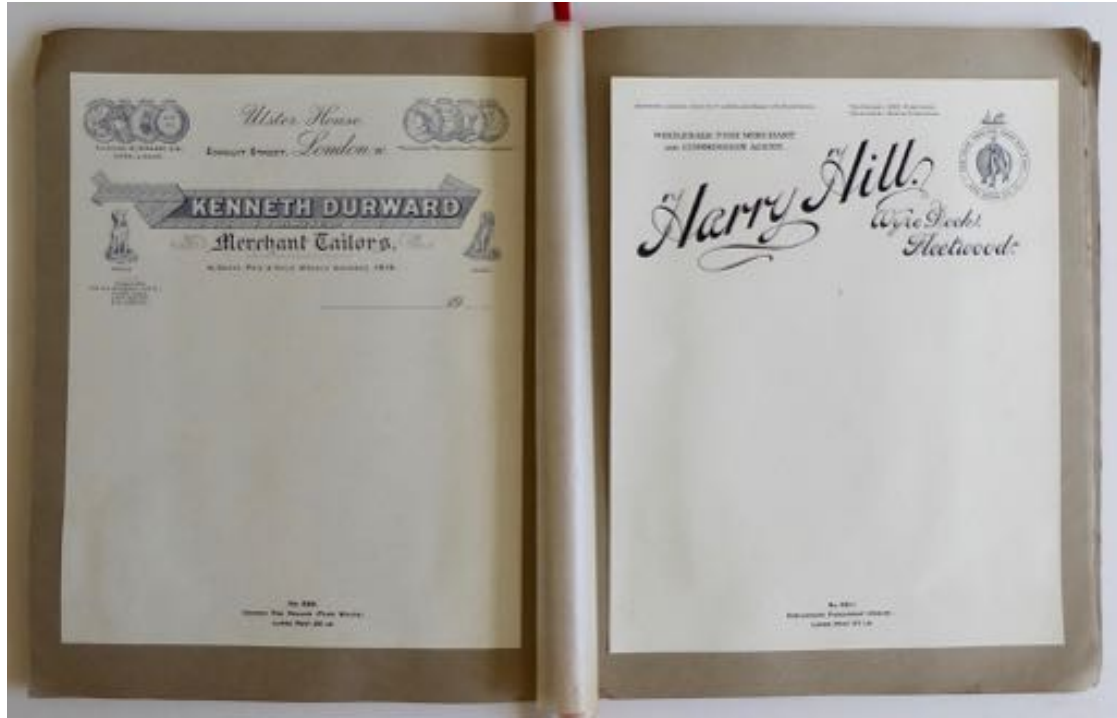
Sample letterheads include Marconi, Woodlands Dairy, Robins & Son Ltd Wine Merchants, the flamboyant Harry Hill Fish Merchant from Fleetwood, and Englebert Tyres in London.

[LION BRAND.] Commercial letter headings. Lion Brand, Price List. 1930.
£50

4to folder, with paper and printing costs printed on the inside, inserted a sample folder of 22 commercial letterheads, some die-cast, others printed in different colours, stapled together; folder a little dog-eared,

A sample folder of commercial letter headings, together with price lists for letter headings, envelopes, letter sets, printing and the production of dies and casts. The sample letterheads are not only colourful and well designed, but wonderfully evocative of 1930s design. From the Somerton Printery “printers of good things by every known process” to Octavia Limited “day and evening gowns, ensembles, coats, wraps, furs, millinery”, to Robert Bernard & co, Motor Engineers & Agents.

The world famous stationery range was introduced in about 1880 in Calcutta, India.



Lion Brand was used as a trademark for the export trade of papers produced by John Dickinson. John Dickinson invented a continuous mechanized paper-making process, patented in 1809. Other well-known brands produced by the firm included Basildon Bond.

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East End Printers

[TRADE CATALOGUE.] BADDELEY BROTHERS. 1949. £80

Landscape 4to (210x260mm), folder with type specimen in various sizes with prices in pencil, together with a small folding catalogue of visiting cards, engraved & printed, printed on both sides, folded twice to this (140x90mm) size; one sample letterhead of the Savoy Hotel, and one embossed letterhead of Baddeley Brothers, together with three sheets of tracing paper.

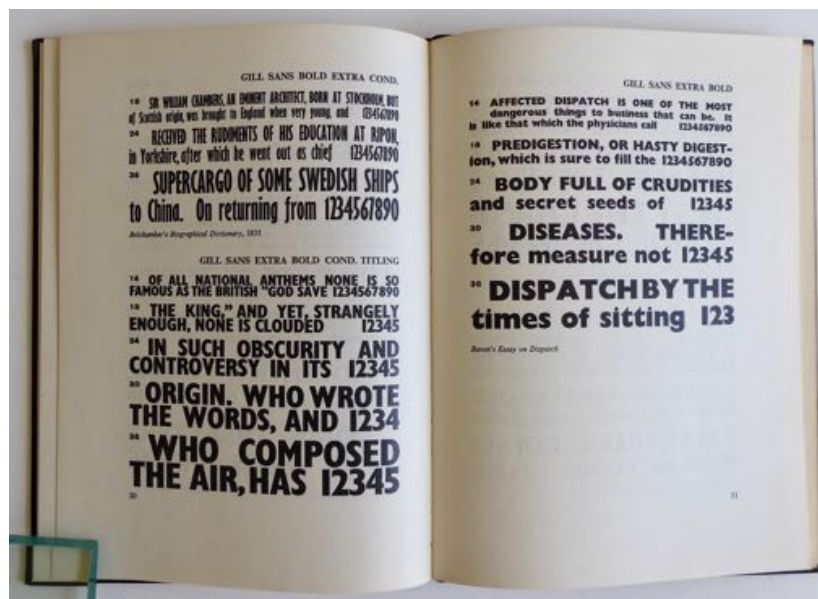
The specialist printers and envelope makers, Baddeley Brothers have been based in the East End of London since the 1820. They are particularly well known for their distinctive stationery and envelopes, using techniques such as die-stamping and blind embossing for their dye-cast letterheads.

For a full story of the firm see. *Baddeley Brothers. Specialist Printers & Envelope Makers. An account by the Gentle Author, with designs by David Pearson.* London, 2015

Wide-Ranging Type Book

[MARSHALL PRESS.] The Marshall Press Type Book. London, Marshall Press, Milford Lane, Strand, [1948]. £60

4to, colour printed frontispiece, pp. [iv], 44, [1], 4 additions to the type book; original black buckram, spine and upper cover lettered in gilt.



Comprehensive type specimen books from the Marshall Press in London, active from the 1920s. The type faces illustrated range from Bodoni, Caslon, Gill Sans, time Roman to Goudy, Rockwell, Sans Serif and Tudor Black. The book faces include Bookprint, Gill Sans, Gloucester, Old Face, Times and, as an afterthought, Perpetua and Baskerville. Two pages of borders, rules and ornaments are also included. 'From our printing works, situated in the heart of Central London, flows a constant stream of weekly and monthly periodicals, books, catalogues and good quality letterpress printing of every kind'.

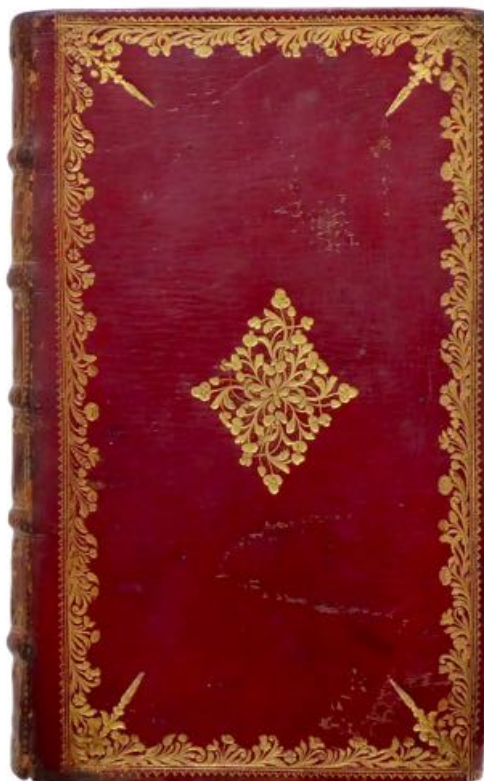
TYPE SPECIMENS

The Most Important Type Specimen Printed in the Netherlands

ENSCHEDÉ, Johannes. Proef van Letteren welke gegooten worden in de nieuwe Haerlemsche Lettergieterij van J. Enschedé. [Haarlem, J. Enschedé], 1768.
£7500

8vo, ll. 4 (engraved allegorical frontispiece, frontispiece portrait of Enschede and two engravings of the statue of Coster and Hadrianus Junius), [ii] printed title with large engraved allegorical vignette, pp. [xxxii], engraved portrait of Fleischman ll. [80] leaves of type specimens (including the section title 'Oude Hollandse letteren'), all within typographic border, including the very rare Canon Hebreuwsch, which is often missing, with two plates, one folding (view of Enschedé's type foundry), pp. 8 list of prices; very clean and crisp; original publisher's full red morocco, spine gilt in compartments with flower tool, sides with elaborate gilt tooling, central vignette; a.e.g., extremities a little rubbed and joints chipped; with engraved armorial book plate of Robert W. Wegg.

A very attractive copy of Enschedé's type specimen, generally regarded as the most important eighteenth-century type specimen printed in the Netherlands. It is illustrated with a number of portraits, including Coster, the alleged inventor of printing, Junius, the historian, Enschedé, and Fleischmann, the celebrated punch cutter. The long preface gives details of the history and origin of the type



foundry. The type specimen was clearly produced to attract foreign orders too, with the names of the fonts given in Dutch, German, French and English.

Specimens for all manner of book type are included, also display faces, exotic fonts, typographical ornaments and splendid black-letter type of the fifteenth and sixteenth centuries. The 148 ornaments are by J.F. Rosart (1714-1777), Enschede had purchased the matrices from him. There are also specimens of mathematical and calendar symbols. This copy does include the very rare specimen Canon Hebreuwsch, which seems to be present in just a few copies, and the fine engraved portrait of Fleischmann.

Particularly appealing is the famous folding plate of the Enschedé foundry at work by Cornelis van Noorde, which gives a fascinating insight into the working arrangements, the punchcutters positioned by the window for the best light, others - apparently always in groups of three assembling fonts, some with order books in hand, and an elegant couple surveying the situation.

The Enschedé type foundry was founded by Isaac Enschedé (1681-1761) in Haarlem in 1703. His son Joannes Enschedé joined him in 1703. In 1743 they bought the Wetsein foundry and from then on accumulated a most impressive collection of types. They employed the famous punchcutter Fleischmann and the Enschedé type foundry flourished throughout the eighteenth and nineteenth century,

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and continues to this day. According to Birrell & Garnett identifies copies bound in red morocco and elaborately tooled as special presentation copies.

Bigmore & Wyman, p. 202, Ekama 556; Updike pp. 38 ff, Lane/Lommen 10; Birrell & Garnett 71; Lane & Lommen 10; St. Bride's 20248; see also the 1993 facsimile with introduction and notes.

Comprehensive Type Specimen of Bower & Bacon

[TYPE SPECIMEN.] BOWER & BACON.
Specimen of printing types by Bower & Bacon, Sheffield, 1835. Sheffield, 1835.

£3200

8vo, ll. [2], title and price list, 167 specimen leaves, printed on one side only; tissue guards between facing pages of letterpress; price list of cast ornaments at end; slight spotting to preliminary leaves, some offsetting between facing pages of letterpress; but overall clean and crisp; original moirée cloth, rebacked.

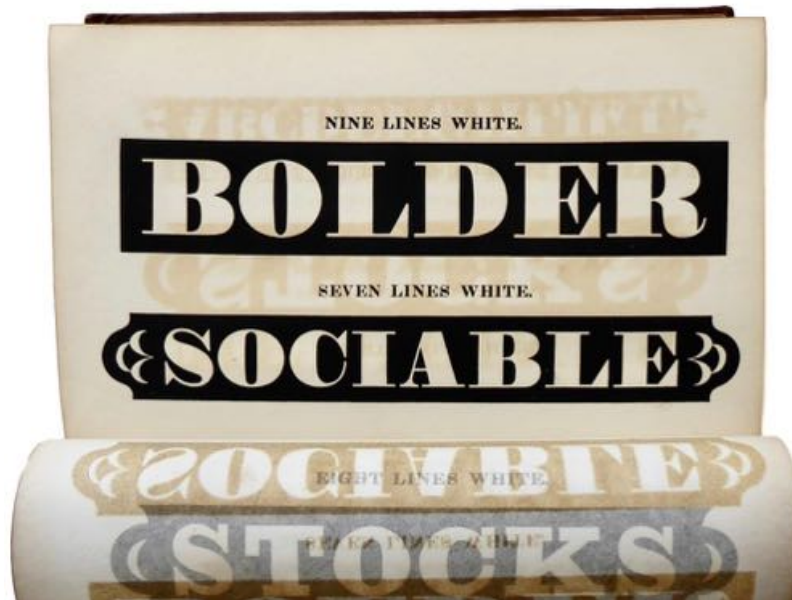
A fine and very extensive type specimen by Bower and Bacon from Sheffield. The earliest Bower & Bacon type specimen was apparently published in 1810, but extended to just 29 leaves, a couple more were issued in 1813, 1826 and 1830, but the present one is by far the most extensive. Included are numerous text types, particularly appealing are the display types. Included are didone roman and italic type, black letter, decorate, 'compressed' and sans-serif types, slab-serifs, outline and further decorated types. It includes a number of



unusual faces, such as their early reversed type entitled 'White', various shaded types, Egyptian (early sans serif), Perspective type, and grotesques.

The final 41 leaves are taken up with borders and fleurons (various numbering systems) and all sizes, ornamental rules, ornamental dashes, rules & braces, 140 cast ornaments including vignettes and coats-of-arms (nos. 16-24 missing, as leaf containing 25 -42 is bound in twice). Ornaments 134 and 135 are included, even though no prices are listed. The composition is clearly slightly erratic. Some of the types and ornaments are similar to those sold by Blake and Stephenson at this time Bower type foundry operated under a variety of names from 1797 to 1852. First

Slater & Bower, then Slater & Bacon, and Bower, Bacon & Bower from 1809 - 1852. They originally employed William Garnett, who specialized in the direct cutting of very large laminated matrices for 'sanspareil' types; Garnett left and went on to found the firm which became Stephenson, Blake. (see Millington, Roy, Stephenson Blake: The Last of the Old English Typefounders, 2002. and Dr. David M. MacMillan, Foundry Specimens & Typography website.



Hansard, *Typographia*, p. 361; see St Bride's 11073, Berry & Johnson p. 72 and Mosley 33 for the 1830 specimen with ll. 146. OCLC & COPAC. 1813, ll. 56 (Vermont), 1825 (Columbia, Dartmouth) 1826 (Cambridge), 1831 (Delaware), 1837 (Oxford) 1839 (BL).

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Presentation Copy

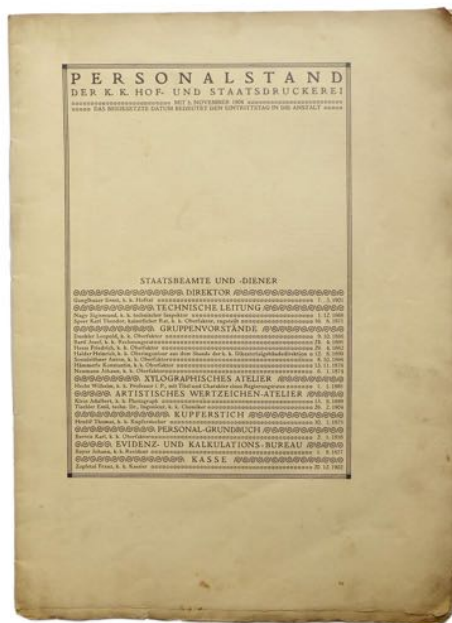
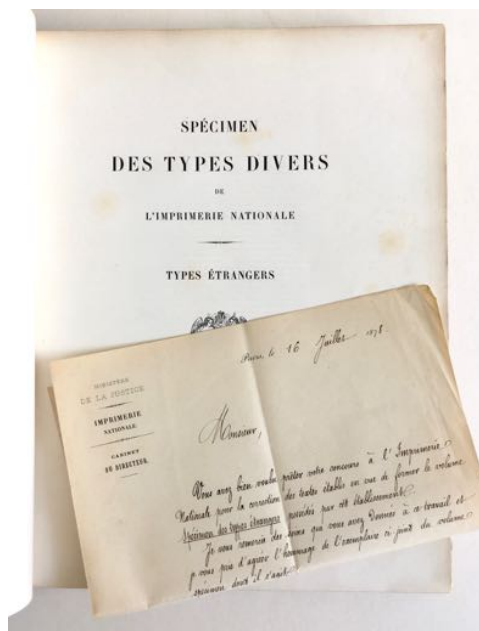
[TYPE SPECIMEN.] IMPRIMERIE NATIONALE. Specimen des types divers de l'Imprimerie nationale. Types étrangers. Paris, Imprimerie Nationale, 1878. £750

Folio (315 x 240mm), pp. [iv], 138 (i.e. 141), includes supplementary leaves 29a, 40a & 122a; contemporary roan-backed marbled boards, spine in compartments, gilt-lettered spine label; extremities a little rubbed; with an autograph letter signed, see below.

A fine type specimen giving an overview of the unrivalled holdings of foreign types in the Imprimerie Nationale. The range is impressive: from Egyptian hieroglyphics, to various semitic alphabets, Indian alphabets, Chinese characters, not to mention five different versions of Arabic type (in different sizes), a wide variety of Greek characters, and many Latin text and display styles. In most cases the type designer is mentioned.

Loosely inserted is an autograph letter signed by the director of the Imprimerie Nationale, Barthelemy Haureau (1812-1896) addressed to the well-known French orientalist and antiquarian James Darmesteter (1849-1894), who had apparently assisted in the correction of the texts for the volumes.

Bigmore & Wyman p. 357; St Bride's 5930.



Jugendstil Type

[TYPOGRAPHY - AUSTRIA.] Personalstand der K.K. Hof und Staatsdruckerei. Vienna, Staatsdruckerei, 1904. £350

Folio (400 x 290), pp. [12], all printed within triple border; self-wrappers; stitched as issued, uncut; a little dust-soiled; else very clean and crisp, printed on thick paper.

A fine example of proto Jugendstil typography, the listing of all the employees of the Austrian State Printing House, the K. K. Hof- und Staatsdruckerei published on the centenary of its foundation.

All 1684 employees are listed by name, with the date of their first employment. They are arranged by function, from typesetter, type caster, lithographer, specialist for photography or galvanoplastics, woodcutters, printers, both for letterpress and lithography, etc., including some unusual professions such as 'Manipulanten' etc. Interestingly women workers are listed separately.

Österreichische Staatsdruckerei (Austrian State Printing House - OeSD) was founded in 1804 and has over 200 years of experience in the production of high quality security documents and identity documents for the Austrian Government and for international customers.

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Type Specimen of the Danish Royal Printer
TYPE SPECIMEN - LUNO, Bianco. Aftryk af skrift-materialet hos kongl. hofbogtrykker Bianco Luno i Kjøbenhavn. Copenhagen, [Banco Luno], 1848.

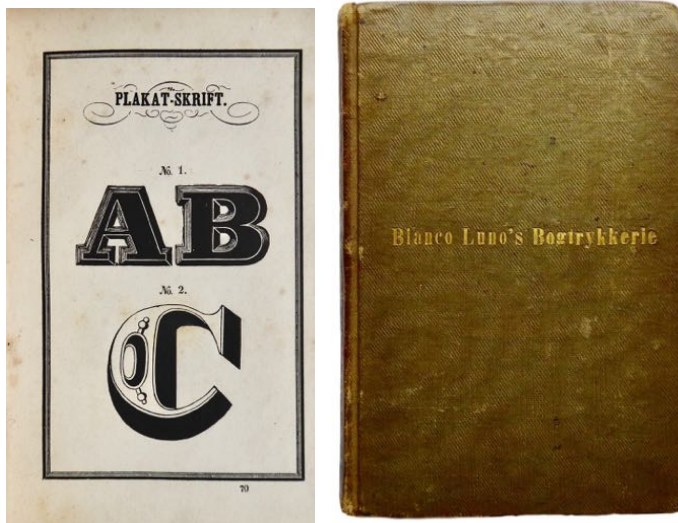
£2800

12mo, ll. 114 printed on one side only, l. 88 folded, printed within decorative border, different for each leaf; some foxing and dust-soiling, but very clean overall; publisher's greyish green moiré-patterned cloth, spine ruled gilt, Bianco Luno's Bogtrykkerie' in gilt to front cover; a little worn and discoloured; with mss signature of P. A. Holst, dated 13 June 1852 in ink on front free endpaper.

A fine and very rare type specimen documenting the type faces used by the Danish Royal printer Bianco Luno. His press was the most technical and typographically advanced operation in Copenhagen.

The carefully designed type specimen contains over 150 Antiqua type faces, including shaded, decorated and grotesk type. Also included are text type, both Antiqua, italics, Schwabacher and black letter, over 50 gothic or black letter designs, 24 different decorated poster type and some 18 pages of calligraphic swirls from two French type foundries, Laurent & De Berny and Charles Derriey. Interestingly Bianco Luno also includes a number of examples of sans serif type.

Bianco Luno (1795 - 1852) set up his business in 1831 and was named Royal Court printer in 1847. He is noted for printing some of the most important works of literature of the time, including all of Kierkegaard's output and the



works of Hans Christian Andersen. He also published a large number of English language books, see P.M. Mitchell, *English Imprints of Denmark*, 1960).

OCLC: Danish National Library only; not in Birrell & Garnett, Bigmore & Wyman or Jackson Burke.

Etching, Engraving, Lithography & Printing

Highly Influential Etching, Engraving & Printing Manual

BOSSE, Abraham. *Traité des Manières à graver en taille douce sur l'Airain, par le Moyen des Eaux Fortes & des Vernis durs & mols. D'Imprimer les Planches, & de construire la Presse... Revu & augmenté d'une nouvelle maniere de se servir desdites Eaux Fortes, par Monsieur Le Clerc.* Paris, [Aubouin & Clousier] paste-over label: Paris, Claude Jombert, 1701.

£2750

8vo, engraved title, engraved frontispiece, pp. [viii], 70, [2] with 16 numbered engraved plates, and two unnumbered plates, i.e. engraved dedication and unnumbered plate signed by Ertinger; contemporary full calf, spine gilt in compartments, extremities a little rubbed, discreet repair to lower corner.

First LeClerc edition of Bosse's manual of etching, engraving and printing. Bosse's treatise was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. Subsequent editions (the present one by LeClerc and a further one edited by Cochin) are all valuable in their own right as they reflect changes in printing and engraving technique.

The LeClerc edition, though substantially the same text and plates as the first edition of 1645,

is different in one important aspect. LeClerc suggested the use of a shallow etching bath, which could be supported on the knee or, if too large, on a thick rolling pin. It had to be well-sealed with paper and oil-based paint so that it did not leak. The plate was to be fixed to the bottom of it with the help of pins, and was to be submerged in acid. With a gentle rocking motion, the plate could be submerged briefly under the acid. This would allow greater control over the length of time the acid was applied. The procedure was meant to replace or supplement pouring acid over the plate numerous times (Bosse suggests eight to ten times before turning it around and repeating the process), as illustrated on plate 8. A new chapter in the text explains the procedure, which is illustrated by an engraving signed Ertinger showing an artist in his studio, surrounded by books, engraved plates, sculptures and prints, using the etching bath. Franz Ertinger (1640-1710), an engraver and draughtsman from Augsburg but active in Paris, engraved a number of LeClerc's drawings (Thieme/Becker XI, p. 15).

This LeClerc edition was jointly published with two different Paris imprints. The present one, with the Aubouin imprint and another one with an Emery imprint. Here the imprint has been pasted over with a new Jombert imprint, which is rather fitting, as Jombert was to publish the next, substantially enlarged, edition.

See Bigmore-Wyman, I, 72; Cicognara 254; see En Français dans le Texte, 92 ; for LeClerc see Thieme/Becker XXII, p. 523.



First Portuguese Translation

BOSSE, Abraham. Tratado da Gravura a agua forte, e a buril, e em maneira negra com o modo de construir as prensas modernas, e de imprimir em talho doce. Nova edição traduzida do francez... por José Joaquim Viegas Menezes. Lisbon, Arco do Cego, 1801. £1200

Tall 8vo (208 x 152 mm), engraved title, pp. [x], ix, [1], 189, [1] errata, with 21 engraved plates; plates printed on slightly darker stock; a wide-margined clean copy in recent full calf, gilt.

First Portuguese translation of Bosse's classic introduction to copperplate etching and engraving, *Traité des manières de graver en taille douce*. This Portuguese translation by José Joaquim Viegas Menezes is clearly taken from the Jombert edition and reproduces the same plates, though newly engraved with subtle adaptations; an extensive introduction precedes the text.

Bosse's treatise, the first manual of copperplate etching and engraving and the printing of intaglio plates, was first published in French in 1645. It was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on Bosse's own designs. A second edition of 1701 had contained revisions by LeClerc, the third of 1745 those of the engraver Cochin. The Jombert edition added two new plates by Louis-Marin Bonnet (the inventor of the Crayon manner of colour printing) and a separate chapter on this method of colour printing. In addition to a wealth of technical information,

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the work includes views of the engraving studio and the copperplate press.

As adaptations were made to all subsequent editions, the work has remained an important introduction to print-making which is of practical use to the printmaker even today.

Innocencio IV, 415; Moraes p. 11; see Bigmore & Wyman, I, 72 and Cicognara 255 for French edition; OCLC: Harvard, Getty, John Carter Brown Library, British Library and V&A.

One of the Most Important French Printing Manuals

MOMORO, Antoine François. *Traité élémentaire de l'Imprimerie, ou Le Manuel de l'Imprimeur; avec 36 planches en taille-douce.* Paris, Veuve Tiliard & Son, 1796. £2750

8vo, pp. [iv] (cancel title), 347, [1] errata, with 36 engraved plates (numbered 1-28, and 1, 2, 13-18) and 1 folding engraved table bound in; some light browning of the paper; contemporary full calf, flat spine gilt, gilt-lettered spine label; repairs to joints and head and tail of spine; overall a good copy.

Re-issue of the first edition with a cancel title page of 'one of the most important French [printing] manuals. A brief introduction covers the history of printing, the different types, and parts of the press, as well as the principal operations of printing. The rest of the work consists of articles, in alphabetical order, dealing with every aspect of printing and the printing world and often giving detailed



descriptions of contemporary practice. An alphabetical list of the headings used follows together with specimen impositions, case layouts, and engraved proof-correction sheet and nine other plates' (Gaskell, Barber & Warrilow, F6). The other plates show views of the printing office, illustrating type-setting, paper-making and printing, and also show a number of different printing presses with close-ups of individual parts and tools.

In his brief introduction Momoro refers to Fertel's printing manual, which was becoming outdated. Momoro (1756-1794), who was a fervent revolutionary, became the official printer of the French Commune, and styled himself 'Premier Imprimeur de la Liberté'. Nevertheless his fortune turned, and in 1794 he died on the guillotine (Hanson, p. 218). This second issue was published after his death.

Bigmore & Wyman, II, 48; Gaskell, Barber & Warrilow, F6; Jackson Burke 984; St. Bride's 5058.

Printing Press Trade Catalogue

STEINBERG, Heinrich. *Preis-Verzeichniss über Maschinen, Utensilien und Materialien für Lithographen, Steindrucker, Graveure etc.*

[together with:] *Preis-Verzeichniss über Materialien, Utensilien und Maschinen für Typographie.* Berlin, Steinberg, 1891.

£500

Two parts in one volume, 4to, pp. [viii], 72; [viii], 72, with numerous inserts, partly lithograph, partly in colour; both parts with elaborate pictorial chromolithographic title, comprehensively illustrated throughout and with extensive

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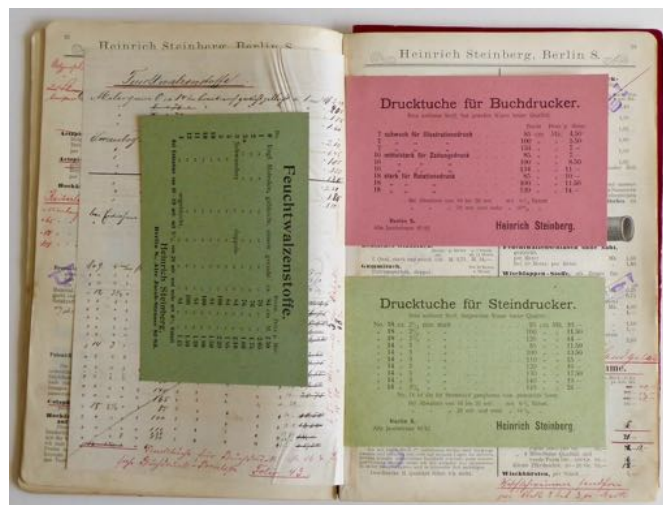
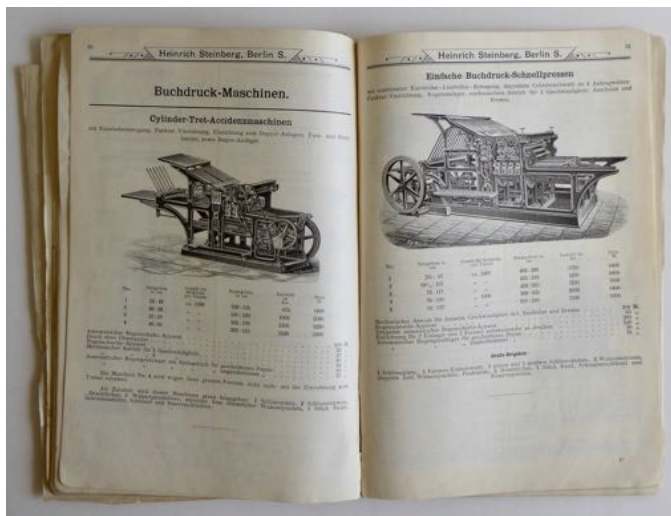
RARE BOOKS

manuscript annotations; numerous inserts, both manuscript price lists, and contemporary ribbed cloth, a little worn.

Annotated copy of this comprehensive trade catalogue and price list for printing machinery and equipment, including materials etc. for letterpress and lithographic printers, produced by the Berlin wholesaler Heinrich Steinberg. Steinberg prides himself on being able to supply anything and everything from the smallest tools to the largest printing machines. His listings include printing inks, bronze colour, paint grinders, printing papers, photographic paper, paper cutters, lithographer's tools, engraving machines, tools and equipment for stone lithography, lithographic rotary printing presses, labelling and die cutting machinery. The extensively illustrated catalogue gives a detailed overview of all aspects of printing equipment and machinery.

It is clearly an in-house working copy, with price changes and adjustments in ink, numerous manuscript annotations for further product and many articles stamped 'ungültig', not valid, when they were no longer available. There are also numerous inserts, either loosely enclosed, or pasted in.

Not much is known about this firm, in the early 19th century a Heinrich Steinberg, described as a drawing master was listed at this address. Later advertisements claim the wholesaler's "Heinrich Steinberg" was founded in 1870.



Ink Sample Book



[PRINTING INK.] Stoer Bros & Coles. 5 & 6, St Andrew's Hill, London, also at 118, Howard St. Glasgow, ca 1890s. £50

Landscape album (130 x 180mm), ll. 54, including price list and ll.53 colour samples, printed in single colour and black; original grey buckram with gilt stamped cover; corners a little worn.

An interesting ink sample book by the firm Stoer Bros & Coles Ltd, London. In an eye-catching design, the colour samples (all using the company logo) appear on single colour printed London sights, including Tower Bridge, the National Gallery, St. Pauls and the British Museum. Each sample has a name and order number as well as examples of its application.

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Stoer Bros & Coles were listed as Lithographic Transfer Inks and Paper Manufacturers in the Glasgow Post Office annual directory. They were printing and wood type manufacturers and lithographic stone quarry owners and importers, with addresses in London, Glasgow, Paris, New York, Melbourne, Montreal and Nürnberg, Germany. (1895).

Stereotypes after Bewick

[TYPE SPECIMEN.] DAVISON, William. Plates. Published by W. Davison, Bondgate Street, Alnwick, and plate number, n.d. [1820- 1840] £350

24 Individual proof sheets (222x142mm), stereotypes from woodcuts, mostly eight images per sheet, surrounded by typographic border; numbered 1, 3-8, 11, 33-35, 37-42, 46, 48-50, 52, 54, 65; edges a little brittle and paper slightly browned, but overall in good condition, preserved in old frayed wrappers.

William Davison (1781- 1858) was a prolific and important printer in Alnwick, as well as a pharmacist, newspaper produce and local philanthropist. For a short period he operated in partnership with John Catnach, who is best known for his use of illustrations, in particular those of Thomas Bewick. Catnach left Alnwick in 1808, and Davison continued printing on his own until his death in 1858. His output covered the whole range from notepaper and handbills, to newspapers, chapbooks, and even an illustrated bible and prayerbooks. Early on in his career Davison began using stereotypes for printing, which involved using a printing plate cast from a mould. He set up a small foundry

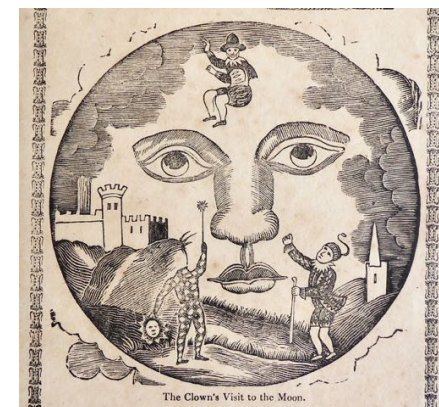


to produce his own metal stereotypes, including some made from the wooden blocks provided by Thomas Bewick. In a trade catalogue Davison produced 1082 cast-iron ornaments and wood types, many of these come from wood engravings by Bewick, or from Davison's own jobbing engravers after Bewick's images.

The images included in these proof sheets range from individual animals, such as sloth, sheep dog, ass, lion and tiger, to small country scenes by Bewick or in his style, to battledowns and chapbook illustrations from Robin Hood to Blue Beard. Also included are satirical prints such as Bewick's 'Clown's Visit to the Moon', or Davison's publication on local history. All images are identified in the printed inscription below.



Many of the images are reproduced in Isaac, William. Davison's New Specimen of Cast-Metal ornaments and Wood Types introduced with an account of his activities as pharmacist and printer in Alnwick, 1780-1858, London 1990.



BOOKBINDING

Classic on the Art of Bookbinding

HANNETT, John. (pseud. ARNETT, John Andrews). *Biblioepgia; or, The art of bookbinding. In all its branches.*

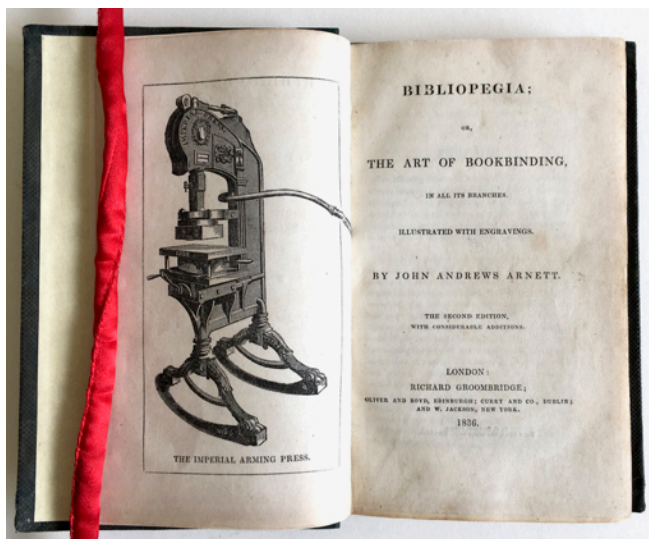
Illustrated with engravings. The second edition, with considerable additions.

London, Richard Groombridge, 1836.

£400

12mo (170 x 95mm), frontispiece, pp. [ii] title, 194, with illustrations throughout, and 10 engraved plates showing presses, binder's tools etc.; original green diced cloth, rebaked with original spine laid down, gilt lettering directly to spine.

Second revised (first 1835) edition of this influential account of the art and history of bookbinding, in fact the fifth bookbinding manual to be published in England. Middleton regards it as more significant than Cowie's manual of 1829, because of its interesting illustrations. It 'was the first English manual to carry illustrations of equipment and the first to provide fairly detailed descriptions of techniques, so it is a useful source of information about early nineteenth-century binding practices' (Middleton 17). John Hannett (1803-93) briefly wrote under the name John Andrews Arnett, but later editions of *Biblioepgia* were published under his real name. He worked for Simpkin, Marshall & Co before setting up on his own as printer, bookbinder and general stationer in Henley in Warwickshire. For biographical details see W. Salt Brassington, *A History of the Art of*



Bookbinding, 1894, pp. vii-ix.

Brenni 38 (1835 edn.); Mejer 1821 (1848 edn.); Pollard & Potter 100; Schmidt-Künsemüller 7270 (1835; Middleton 17 (1835).

Rare Gilding Broadside

LEO, Wilhelm successor. *Tableau IV – Handvergoldestempel mit Anwendungsbeispielen* (ca 1/3 nat. Größe ausgeführt von der Dornemannschen Gravieranstalt nach Entwürfen von Kersten-Berlin und Adam-Düsseldorf. 1911. £500

Broadside (800 x 580 mm), printed on tissue paper, price list in catalogue 1908.



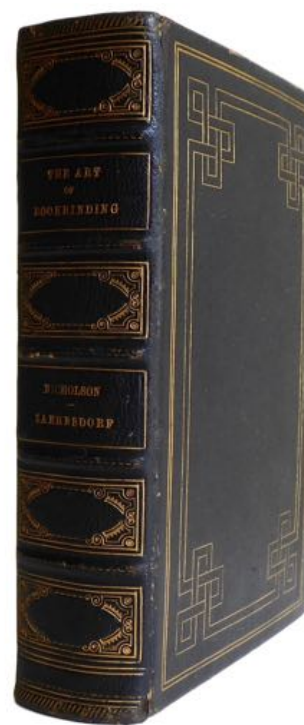
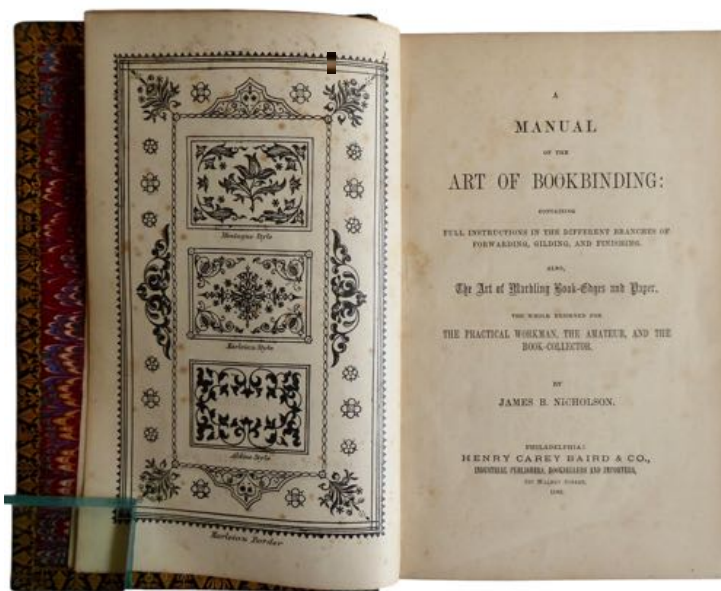
A very rare broadside illustrating tools for hand gilding with combinations, engraved by Dorneman, after designs by Paul Kersten (Berlin) and Paul Adam (Düsseldorf).

See F. Bauer *Chronik der deutschen Schriftgiessereien*, 1928, edited by Hans Reichardt, Frankfurt 2011.

The First American Bookbinding Manual
 NICHOLSON, James B. 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. Philadelphia, Henry Carey Baird, & Co, 1856. £500

8vo, pp. 318, with 7 samples of marbled paper, 12 plates of border styles, ornaments, etc and numerous illustrations of machinery in the text; some offsetting from plates and marbling samples onto text; bound without the publisher's advertisements at the end; contemporary half morocco over marbled boards, spine in compartments, gilt lettering directly to spine, marbled edges. First edition of the first practical manual on the subject by an American. Clearly derived from John Hannett's *Bibliopectia* (and thus acknowledged in the preface) but with substantial independent contributions. James Nicholson (1820-1901) was a practicing binder and founded the bookbinding firm of Pawson & Nicholson, in Philadelphia, in 1848. His manual reproduces the specimens of rolls and hand-stamps produced by the early American bookbinder tool makers, Gaskill, Cooper and Fry, and is an important source of binding techniques of the period.

Appleton, p. 83; Brenni 39; Mejer 1950.



Victorian Bookbinding
A Binder's Copy

NICHOLSON, James B. 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. Philadelphia, Henry Carey Baird, & Co, 1882.

Bound with: ZAEHNSDORF, Joseph W. *The Art of Bookbinding. Illustrated.* London, George Bell, 1880. £600

8vo (190 x 122mm), pp. 318, with 7 full-page samples of marbled paper and 12 plates illustrating bookbindings, one of them bound as a frontispiece, 30 publisher's catalogue; pp. xxiv, [ii], 187, [1], with 10 plates in various tints, illustrated throughout; full contemporary morocco, spine gilt in compartments, covers ruled gilt, with classic geometric design; extremities a little rubbed, but an attractively bound copy, with occasional mss annotations and binding receipts on the verso of one plate indicating that this copy originally belonged to a working binder.

A Sammelband of two classic bookbinding manuals of the Victorian Era.

First edition of Zaehnsdorf's standard work on bookbinding, produced by one of the greatest craft-binders. Profusely illustrated with text woodcuts, the plates illustrate tools and equipment, as well as

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RARE BOOKS

examples of exquisite binding inlays. Third edition of Nicholson's manual (first 1856) - see above.

Nicholson: see Mejer 1950 (1856); Appleton p. 83; Brenni 39 for first edition; Zaehnsdorf: Brenni 42; Mejer 1054.

HASLUCK, Paul N. *Bookbinding, with numerous engravings and diagrams.* London, Cassell, 1902. £50

8vo (170 x 102mm), 160, extensively illustrated with half tones, engravings and line drawings; original pale blue decorated cloth, spine and upper cover lettered in red, endpapers with advertisements.

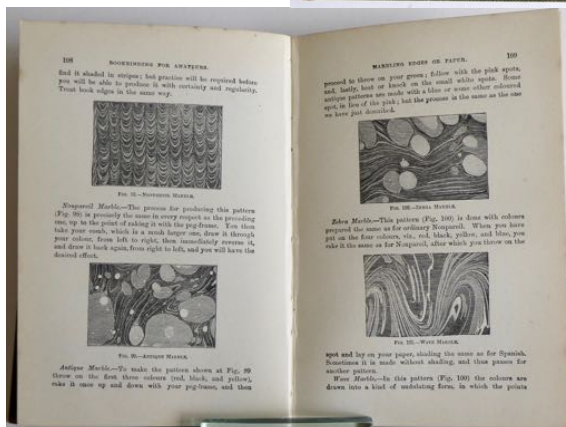
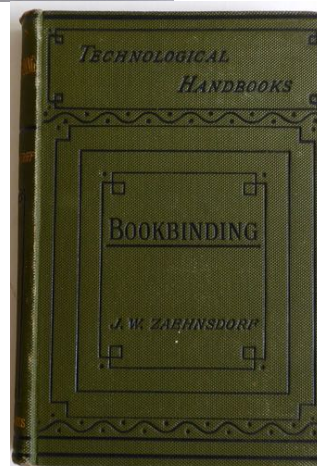
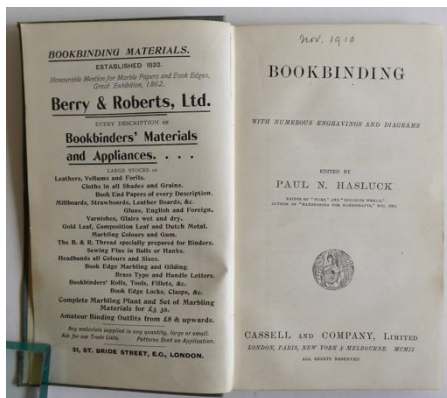
First edition of this detailed introduction to bookbinding in the 'Work Handbooks' series. While this book alone might not be sufficient to master bookbinding, Hasluck is particularly useful for his detailed instruction on how to make your own bookbinding tools.

Brenni 54; Mejer 90; Schmidt-Künsemüller 357 (1902).

For Hobbyists

CRANE, W.J.E. *Bookbinding for Amateurs: Being Descriptions of the Various Tools and Appliances required and minute instructions for their effective use.* Illustrated with 156 engravings. London, Upcott Gill, [1903].

£60



8vo, pp. [viii], 184, with 16 page Catalogue of Practical Handbooks bound at the end; with 156 woodcuts in the text, illustrating tools, sewing, binding, marbling of edges and bookbinding styles; original brown patterned cloth, gilt lettering to upper board and spine.

A practical manual of bookbinding for amateurs, first published in 1885.

Brenni 37 (1885) & 166; Mejer 1738 (1885).

A Classic Manual

ZAEHNSDORF, Joseph W. *The Art of Bookbinding. A practical Treatise. With Plates and Diagrams.* Third Edition. London, George Bell, 1897.

£200

8vo (175 x 112mm), frontispiece, pp. 20, 190, [4] advertisements, [32] alphabetical list of Bohn's Library, with seven plates of bindings from the author's own collection and numerous line illustrations of processes and equipment in the text; short tear to contents leaf; original green blindstamped cloth, spine lettered in gilt; a crisp copy.

Third edition (first 1880, second 1890) of this bookbinding manual by one of the greatest craft binders. The work was originally aimed at the amateur bookbinder, but in later editions, such as this one, the trade practices of professional trade binders was recognized.

Mejer 1054 (1880); Brenni 42; Schmidt-Künsemüller 493.

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RARE BOOKS

Presentation Copy

HANNETT, John. An inquiry into the nature and form of the books of the ancients; with a history of the art of bookbinding, from the times of the Greeks and Romans to the present day. London Simpkin, Marshall & co, 1843.

£350

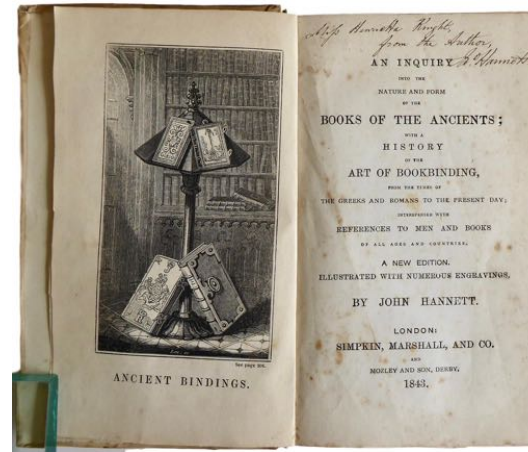
12mo (167 x 97mm), engraved frontispiece, pp. [iv], 206, with 13 plates, including a blind embossed design for a 'cathedral binding' in addition to numerous text figures; original printed boards, some abrasions to lower board; presentation copy from the author, John Hannett to Miss Henrietta Knight, of Barrell's Park, nearby landowners.

Second edition (first 1837) of the first monograph on bookbinding history (see above).

Provenance: Presented by John Hannett to Miss Henrietta Knight of Barrell's Park, nearby landowner.

Mejer 185 (1837); Pollard & Potter 100 (note); Schmidt-Künsemüller 1811 (1837); Breslauer p. 14 & 37.

MIDDLETON, Bernard C. The Whole Art of Bookbinding by Parry]. The Whole Process of Marbling Paper [by Hugh Sinclair]. Reprinted from the original editions, with a foreword by Bernard C. Middleton and twelve specimens of marbled paper and notes by Richard J. Wolfe. Austin, W. Thomas Taylor, 1987. £100



lettered in ink. Limited to 500 copies. The twelve marbled paper samples which are tipped in were produced by Wolfe, following Sinclair's instructions.

Bookbinding Cloth

TOMLINSON, William and 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. Stockport, Tomlinson, 1996.

Loosely inserted: Bookcloth samples supplementary to Tomlinson & Masters, 1997. Thorn books Moorpark, 1997. no 15 of 15 copies. £100

8vo (255 x 178mm), pp. xvi, 143, 3, with ll. 11 with 66 tipped-in samples of book cloths, 5 coloured and 21 monochrome illustrations in the text; original red buckram, slipcase.

First edition of the first comprehensive history of bookcloths since their introduction in the 1820s and their important role in bookbinding history. The Winterbottom Company dominated the market in bookcloths both in England and in America for almost a century. They produced various types of bookcloths in Victoria Mills in Weaste, Salford and 30 original samples are included, together with 36 later bookcloths. The supplementary pamphlet include six more samples.

8vo (211 x 151mm), pp. [x], 89, [1] blank, [1] imprint, with twelve specimens of marbled paper bound in (3 to a page); original cloth-backed boards, spine



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RARE BOOKS

