

PRINTING, THE GRAPHIC ARTS & BOOK HISTORY

Catalogue 179



CHARLES WOOD BOOKSELLER
WINTER 2019

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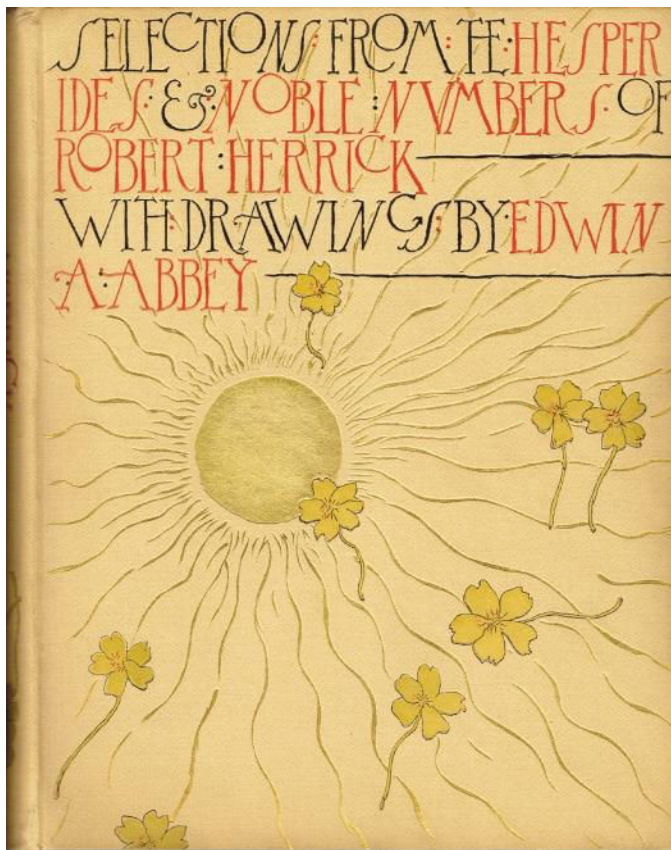
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Item #1

**"A LANDMARK IN
19TH CENTURY BOOK DESIGN"**

1. ABBEY, EDWIN AUSTIN & ROBERT HERRICK. *Selections from the Poetry of Robert Herrick. With drawings by Edwin A. Abbey.* New York: Harper and Brothers, 1882 \$1350.00

A very fine copy of a splendid American publisher's binding. "The cover design of this book, far in advance of Edwin Austin Abbey's narrative style illustrations, is an early manifestation of Art Nouveau influence from across the Atlantic, in the somewhat vibrating, floating design, in the choice of green, gold and red on a pale beige cloth, and in the new freedom of hand lettering." *The turn of a century*, no. 132. Lewis, *The twentieth century book*, p. 10, illus. *A century of American illustration* (Brooklyn Museum), no. 7, illus. Bland, *A history of book illustration*, p. 305, "an elegant book." Morris & Levin, *The Art of Publishers' Bookbindings 1815-1915*, no. 68 - "binding design almost certainly by Edward Austin Abbey." This book has been given a full-page color illustration in Eric Holzenberg's *For Art's Sale, the Aesthetic Movement in Print* (2017) and a good note: "Abbey's binding design for his illustrated *Selections from the poetry of Robert Herrick* is a landmark in nineteenth-century book design, its cream-colored cloth stamped in gold with a design of the sun-in-splendor, dotted about with primroses, and lettered (in a particularly charming faux-antique style) in black and red. It is often described as an early essay in the Art Nouveau style;

but with its dramatic, clever and effective mixture of Japonese and "Olde English" elements, it seems a far more convincing example of Aesthetic Movement design." (p. 123).

4to, fine copy in the orig. beige cloth, probably designed by Abbey with radiating sun blocked in gold, floating flowers in light beige olive-green extending around spine and lower cover, lettered in red and black. All edges gilt. (xii) + vi + 188 pp with pictorial title page with wood-engraving after drawing by Abbey, signed lower left F. Delorme, sc., 42 full-p. wood-engravings; initial letter and numerous head and tail pieces printed in wood-engraving after Abbey. Printed by the Leadenhall Press (Field & Tuer) London.

**A DETAILED DESCRIPTION OF A
JAMES BOGARDUS IRONFRONT BUILDING**

2. ABBOTT, JACOB. *The Harper Establishment; or how the story books are made.* New York: Harper & Bros., [1855] \$350.00

First edition. A volume in the series "Harper's Story Books" but as the preface points out "they are by no means designed exclusively for children." The author points out that this work is not really intended for children. Chapters on the general structure of the edifice; the fire proof floors; manufacture of the iron beams; composition; proofs and correcting; type-founding; moulds for type-founding; electrotyping; engravings; the press; drying and pressing the sheets; forwarding; marbling; finishing; and distribution. The author makes special acknowledgements to James Bogardus, Engineer, constructor of the iron front of the building; John B. Corlies, Architect & Builder; James L. Jackson, designer and manufacturer of the iron columns and girders; and Abram S. Hewett, of the firm of Cooper & Hewitt, manufacturers of the iron beams. Chapters I-V (pp. 1-53) are of special interest to architectural historians. Very well illustrated with 43 wood-engraved illustrations. St. Bride Catalogue, p. 1. Bigmore & Wyman, p. 1. As noted above the book devotes an entire chapter to marbling; it is well described by R. Wolfe in his *Marbled Paper*, pp. 104-6. Wolfe calls the book "important."

This book was a source for Sarah Landau's *Rise of the New York Skyscraper*; see her pages 47-48 and footnote 15.

12mo, orig. publisher's red cloth. xii + 13-160 pp. with 43 wood-engr. illus. Somewhat worn but still an appealing and good honest copy.

A RARE SPECIMEN OF PRINTERS' INKS

3. ACME PRINTING INK CO. *Lithographic Inks.* Chicago, 1315-21 West Congress St., n.d. [ca. 1940] \$350.00 The above is the cover title; there is no actual title page. A substantial specimen, about 150 pages, and full of color. Specialties of the firm included Acme Paste Drier, Cobalt Dryer, Offset Liquid Reducer, Acme Non-wash-up Compound, Litho Linseed Varnishes, and Lakatine. The first seven leaves are a progressive proof of a full color advertising image. All the following plates are color samples numbered

for identification. The final thirteen plates are color samples of inks for certificates (i.e. for stocks, bonds, etc). OCLC locates just three copies: UCSB, Yale, & U Del.

8vo, orig. cloth, cover title printed in green, gold and black. Circa 150 leaves, printed on rectos only. Slight rubbing to hinges and head and tail of spine; else a fine copy.

TYPES FOR BOOKBINDERS & BOXMAKERS

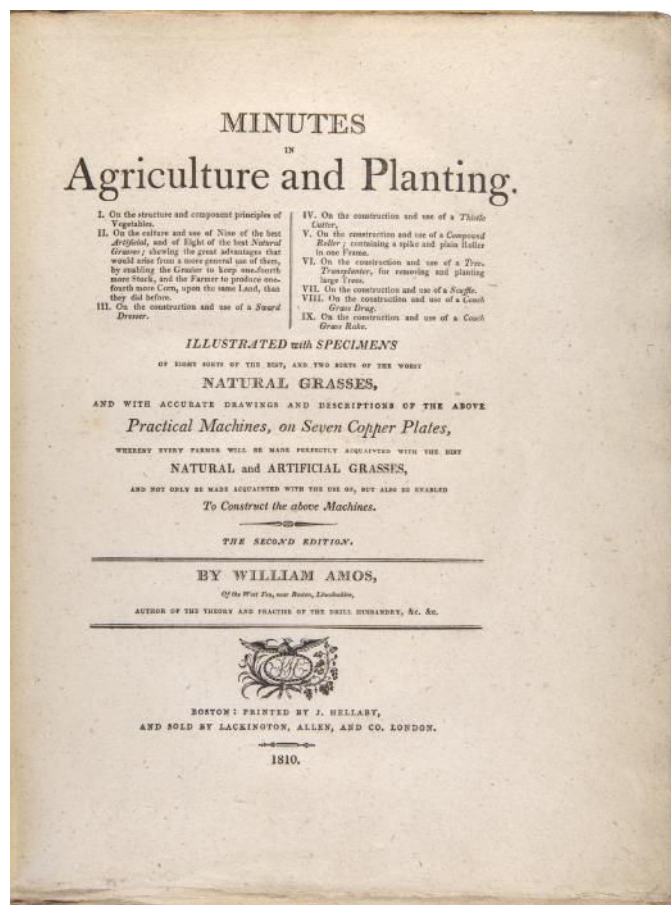
4. AMERICAN TYPE FOUNDERS CO. *Specimens and price list of brass type, borders, ornaments and brass rule for the use of bookbinders, boxmakers and advertising manufacturers.* [Chicago]: American Type Founders Co., 1907 \$300.00
Good complete copy with no clips. "The advantages of brass type can only be appreciated where special requirements necessitate severe usage. While the cost is considerably in excess of metal type, made necessary by the expensive method of manufacture, yet it will be found much cheaper in the end, as its lasting qualities are ten times greater. ATF had selling houses all over the USA as well as in Vancouver, Toronto, England, Mexico, Cuba, Peru, Chile, Uruguay, India and Australia and New Zealand.

Large 8vo, orig. printed boards, orig. black paper spine with leather label. 90 pp., almost every page illus. Exterior hinges cracked but sound. Final page is a illustrated ad for a bookbinders' lettering pallet.

"NATURAL ILLUSTRATION" WITH TEN MOUNTED SPECIMENS OF DRIED GRASSES IN PERFECT CONDITION

5. AMOS, WILLIAM. *Minutes in agriculture and planting...illustrated with specimens of eight sorts of the best, and two sorts of the worst, natural grasses, and with accurate drawings and descriptions of the above practical machines on seven copper plates.* Boston [U.K.]: Printed by J. Hellaby, 1810 \$2200.00

First published 1804. The present copy is in fine condition, printed on thick paper and illustrated with ten mounted specimens of dried grasses all in perfect condition. The 'practical machines' referred to in the title are as follows: sward dresser, thistle cutter, compound roller, tree-transplanter, scuffle, couch grass drag and a couch grass rake. Though it appeals to us today primarily as an example of a now extinct form of book illustration, in its day this was intended for farmers to show them how best to grow crops of grass. The mounted grasses are identified by both their Latin names and common names; their perfect state of preservation is remarkable. This book would make a great display item. Called 'natural illustration', this method was used from the 18th century and reached it height of popularity in the middle of the nineteenth. Expensive and time consuming to produce, "the results rarely justified the effort, since the plants were difficult to fix securely into the books, were often fragile, and prevented the book from closing properly, even when they were guarded in." - Wakeman,



Item #5

Victorian Book Illus., p. 65. None of those problems appear in the present work. OCLC/WORLDCAT locates 7 copies in American libraries.

Large 4to, modern binding of linen spine & corners; original printed boards have been reproduced on both covers. (ii)+viii+92 pp with 10 mounted specimens of dried grasses on three leaves with letterpress mounting labels and manuscript numeration, original tissue guards; 2 hand-colored engr plates of grasses, and 7 folding engr plates of machinery. A fine large untrimmed copy with half title.

A VERY LARGE BROADSIDE

6. ASHMEAD, HENRY B. *Plain and Ornamental Book and Job Printer*. Philadelphia, [1857] \$300.00

This must be among the largest nineteenth century broadsides ever printed to advertise the work of a printer. Ashmead was a distinguished printing house, established by Isaac Ashmead in 1821. The broadside is almost 16 by 19 inches, printed in black on blue paper. It was mounted on the inside rear cover of Colton's "Advertising Atlas of America" (only the book's cover is present here - not the book itself). The broadside is rubbed along the edges where it met the book's text or plate block; outer edges and corners are rubbed. It wants to be matted and framed.

Large folio (15 ¾ x 18 ½"). As noted above, mounted on a contemporary book rear cover.

"THE GREAT WESTERN TYPE FOUNDRY" OVER 900 PAGES - ABSOLUTELY COMPLETE WITH NO CLIPS

7. BARNHART, BROTHERS & SPINDLER. *Specimen book of type*. Chicago, 1900 \$750.00

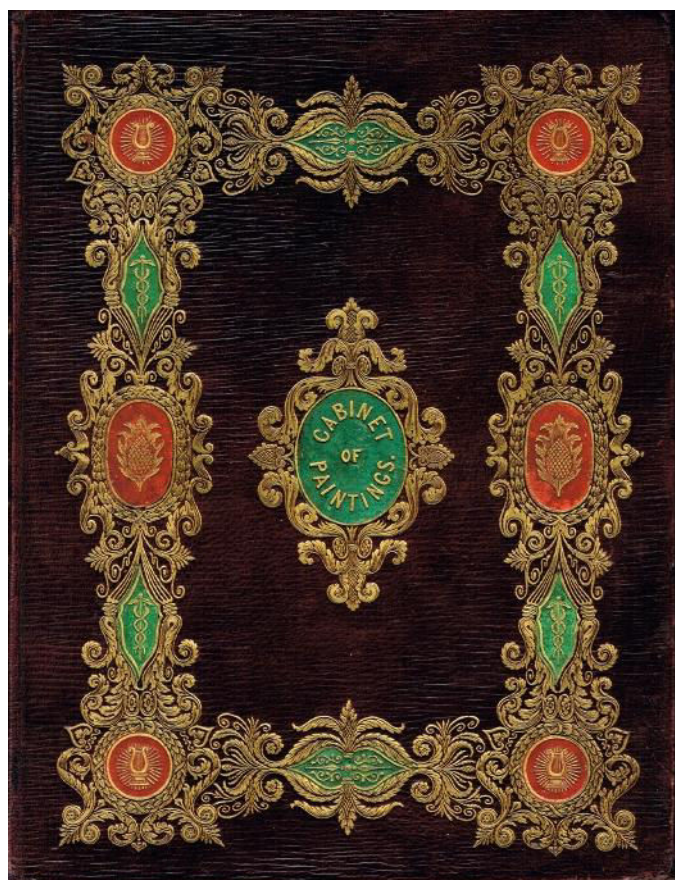
Founded in the middle of the 19th century, this was known as the "Great Western Type Foundry." The sub-title of the present specimen reads: "comprising a large variety of superior copper-mixed types, rules, borders, printing presses, paper and card cutters, wood goods, bookbinding machinery, etc. together with valuable information on the craft." Separate sections are devoted to 'Job Type Specimens'; 'Specimen Pages of Desirable Scripts'; 'Specimen Pages of German Types'; and 'Ornaments and Borders.' The final section (pp 745-879) is an 'Illustrated Catalogue and Price List of Printing Material, Machinery and Supplies.' The earliest BBS specimen listed by Annenberg is 1873. The present specimen is included on the Annenberg list, 58. This copy has survived absolutely untouched, with no defects, no removals, no clips.

Large thick 8vo, orig. publisher's cloth. 879 pp (but in fact there are well over that number as there are many *bis* plates or inserted separately numbered sections. The cover is stamped: "TYPE / Pacific Printers / Supply Company / Seattle, Washington."

BAXTER'S MASTERPIECE

8. BAXTER, G. *The pictorial album, or cabinet of paintings, containing eleven designs, executed in oil colours*. London: Chapman & Hall, 1837 \$1850.00

Fine copy of the first and only edition of this very important book in the history of color printing; it was not a commercial success and is not today common. "It is, however, a remarkable book, and it is certain that nothing like the colour plates had ever been seen before. The styles and subjects of the mediocre paintings chosen are varied, and fully demonstrate the richness of Baxter's results, although the reproductions are all small. The book also contains a Preface on the history of colour printing, with a description of the new process by Carpmael, Baxter's Patent Agent; he christens the process 'Picture-Printing', states that for some of the pictures up to twenty blocks were used, 'and even the most simple in point of colour, have required not less than *ten*', and adds that it is hoped to produce another series 'should they be favourably received by the Public, with whom the decision respecting their merit must finally rest.' In fact, no collection of Baxter's prints was ever published again in book form." (McLean, *VBD*, p 38. Jay Last has written: "Baxter was granted a patent in 1835 for a process whereby a succession of colored woodblocks was imprinted on a master engraved or lithographed key impression. Up to twenty colored blocks were used, leading to colored images of very high quality..."



Item #8

The Color Explosion, p. 12. Friedman, 50A-B with a very enthusiastic note. Burch, pp. 126-7 again with an enthusiastic note. Hardie, pp. 39-40. OCLC locates seven copies in American libraries (not many for a book of this importance).

4to, orig. publishers' full deep red morocco, gilt, blocked in gold and onlaid with green and red panels, a.e.g., a handsome binding. (ii)+xvi+71 pp with 11 color printed plates. With two bookplates; one late 19th century, the other early to mid 20th century. The frontispiece has been neatly mended at the hinge, but a fine copy.

EXPLANATION OF THE PRINCIPLES OF IMPOSITION

9. BIDWELL, GEORGE H. *The Printers' new Handbook. A treatise on the imposition of forms with tables of signatures, etc.* New York: Published by the author, [1875] \$200.00
Originally published 1865. Given a good note in Bigmore & Wyman: "This was first read as a paper before the New York Typographical Society and Printers of New York in 1865, and afterwards published. It is the most exhaustive...book of the kind that has attempted to explain *the reason why* pages should be laid in certain positions..." Nineteenth century American printer's manuals have become very difficult to find (though they were never common). - B&W, p. 60. Jackson Burke Catalogue, no. 927. OCLC locates 7 copies.
12mo, orig. cloth. 118+ (ii) pp. with scattered illus & imposition diagrams.

10. BISHOP, H[ENRY] G[OLD]. *The Job Printer's List of prices and estimate guide: containing prices to be charged for all kinds of job and book work, from a small card to a large volume.* New York: H. G. Bishop, 1893 \$250.00
First edition. Published or manuscript "Lists of prices" have a long history in the various trades, going back to at least the middle of the 18th century. The present work lists 72 alphabetized categories from 'Addressed Envelopes' to 'Wine lists.' Bishop was a printer in Albany, New York. In his Appendix he prints extracts on Rules and Usage from the Cincinnati Typothetae and the Typothetae of New York. OCLC locates 8 copies.

12mo, orig. publisher's cloth, title stamped in gilt on cover. 88 pp. Front flyleaf is loose; front inner hinge tender. The final 13 pages are illustrated ads.

11. BLAGDEN, CHARLES. *Some observations on ancient inks, with the proposal of a new method of recovering the legibility of decayed writings.* London, June, 1787 \$450.00
Disbound from the *Philosophical Transactions* of the Royal Society. I owned a copy of this pamphlet once before, and that was John Carter's copy. He had inscribed the following note on it: "An early and significant series of experiments in the application of chemical aids to paleography." Charles Blagden was an M.D., Sec. R.S., and F.A.S. As of 1787 he was Sir Charles Bladen, Knt.

8vo, 5 leaves (paginated 389-398). Drop title. Stitched into modern wrappers with a printed paper label on cover.

"THE FIRST MONOGRAPH ON THE RESTORATION OF OLD BINDINGS"

12. BONNARDOT, A[LFRED]. *Essai sur la restauration des anciennes estampes et des livres rares.* Paris: Deflorenne Neveu, Libraire, 1846 \$550.00

This is the rare first edition (most copies known are the second edition of 1858). The title continues: "ou traité sur les meilleurs procédés à suivre pour réparer, détacher, décolorier, et conserver les gravures, dessins et livres." This edition has a separately paginated 'Supplement' titled "Essai sur la restauration des vieilles Estampes etc." Both parts of this work were one of the first attempts to apply practical experience and scientific knowledge in the restoration of such objects. Theoretical and practical insights are given on the discoloration of colored engravings and how to restore them and on the bleaching of engravings and paper. Attention is also given to the different kinds of stains and the ways to remove them. The author also discusses different kinds of paper restorations with and without the use of glue. See Breslauer, *The uses of bookbinding literature* (1986), pp. 11-12, where he calls this small book "the first monograph on the subject" (and even he got the date wrong; he cited 1858 rather than the true first edition offered here). OCLC locates 5 copies of this edition in American libraries.

8vo, fine copy, decorated paper sides, calf spine. (iv)+80+31 pp.

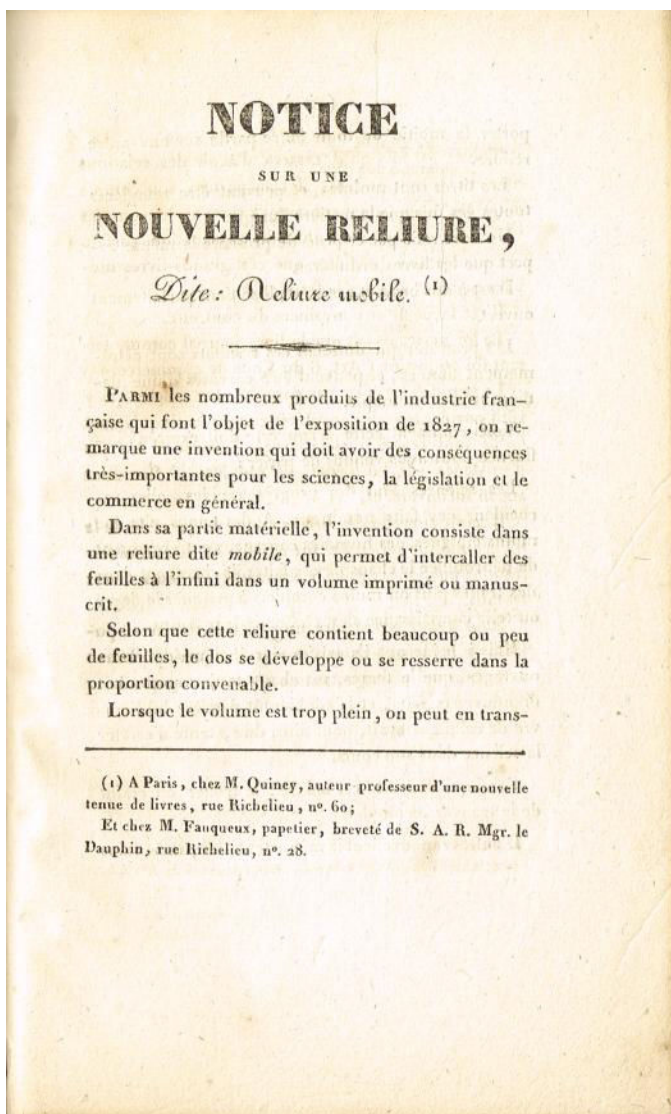
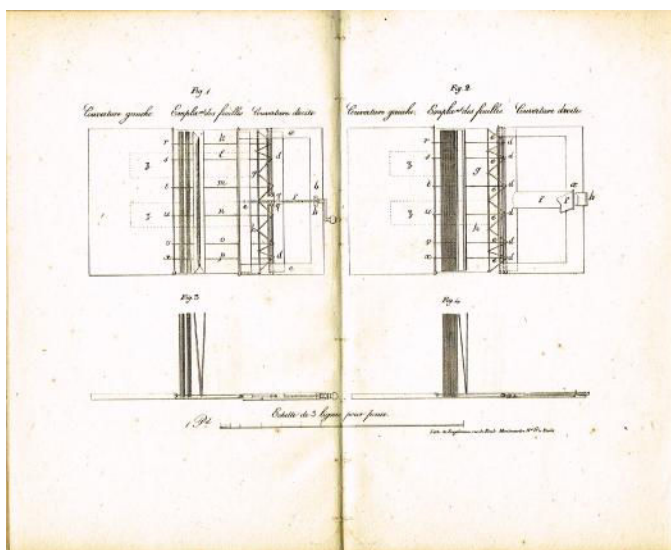
"RELIURE MOBILE" A UNIQUE COPY FROM THE LIBRARY OF LEON GRUEL

13. BOOK BINDING. *A collection of six printed pieces of ephemera describing the "Reliure Mobile" bound by and from the library of Leon Gruel.* [Paris, 1826-27] \$4250.00

The "reliure mobile" was a new invention - a binding with an adjustable spine, able to contain a variable number of pages, without the use of glue or sewing. Mounted on the first leaf is an engraved certificate: "Par Brevet d'Invention Reliure Mobile et chez M. Fauqueux, papetier, breveté de Monsieur le Dauphin, rue Richelieu Nr. 28, Paris..." This certificate was to be pasted into books using this new invention. As noted, this thin little volume contains six pieces of ephemera sewn and bound together. The first is the certificate described above. The remaining five as follows:

(2) Par brevet d'invention. Reliure Mobile (Drop-title). Cette reliure permet d'intercaler ou de supprimer des feuilles à l'infini dans un volume imprimé ou manuscrit... [colophon: Paris, Imprimé de David, n.d., 4 pp]. A short description of the invention.

(3) Notice sur une nouvelle reliure, dite: Reliure Mobile [Drop-title, Paris, Imprimerie Porthman, n.d. 8 pp]. A short description of the invention, mentioning in a footnote



Item #13

that these bindings were available in Paris at M. Quiney, "auteur-professeur d'un nouvelle tenue de livres, rue Richelieu no. 60" and at "M. Fauqueux, papetiere."

(4) Exposition des Produits de l'Industrie Francais, Année 1827. [Drop-title, Paris, no imprint, 1827, 8 pp]. Description of the invention for the industrial exposition at Paris in 1827, including tables with measurements, formats and prices.

(5) Exposition des Produits de l'Industrie Francais, Année 1827. Par brevet d'invention, Reliure Mobile. [Drop-title, Paris, A. Coniam, n.d. 6 pp]. Instructions for the use of the new binding.

(6) Sheet with five figures illustrating the binding on two lithographed plates (1 double-page), Paris, Engelmann, n.d.

Provenance: As noted above this comes from the library of the well-known bibliophile, bookbinder and author of books on binding Leon Gruel (1840-1923).

Small 8vo, bound in full dark-green morocco (goatskin), spine with gilt title and "GRUEL" at the foot in tiny type; t.e.g., marbled endpapers and flyleaves and a colorful ribbon marker in red, green and yellow. (ii)+4+8+8+6+2 litho plates (1 double-p). With the printed bookplate of Leon Gruel.

EARLY MANUAL OF LITHOGRAPHY

14. BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et d'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies.* Paris: Roret. 1827 \$1250.00

First published also in 1827, but by the author rather than by Roret, and it had ten plates rather than the twelve in this second edition. I like this book and have had a number of copies over the years; there were in fact three issues of this second edition. One had ten plates, another had eleven plates and the copy on offer here has twelve (which is the maximum). This is the ideal copy. Twyman, *Lithography*, p. 264, lists only this edition and states that it went into a German translation in Ulm, 1829. Bigmore & Wyman, I, p. 80, cite only one edition (Troyes, 1834). It was a long popular work and went into several editions in the early 20th century.

Bregeaut was an important writer on lithography and is quoted repeatedly by Twyman, either from this edition or from the later *Nouveau manuel* of 1850. The St. Bride Catalogue, p. 124, lists three editions, the earliest of which is the present. This manual is especially notable for the information it provides on the early years of the Lasteyrie Press in Paris - see Whitehead, *Alois Senefelder* (Phila., Temple U. Press, 1972), p. 22 and no. 59. Parts of this manual were translated into English by Hullmandel and published in 1832.

12mo, orig. printed wrappers, untrimmed. xxxvi+176 pp. with 12 litho plates (6 of which are ganged up, 3 to a leaf, on two folding leaves). Outer margins of last dozen or so leaves have been chewed by insects but in no case does this affect letterpress or plates. Preserved in a custom-made clamshell box.

**WITH 37 SPECIMEN PLATES OF
PHOTOMECHANICAL PROCESSES**

15. BROTHERS, A[LFRED]. *Photography: its history, processes, apparatus, and materials. Comprising working details of all the more important methods. Second edition, revised.* London: Charles Griffin & Co., 1899 \$2750.00
First published 1892; this second revised edition has thirteen more specimen plates. A dictionary of photography with good clear explanations of the various photomechanical processes. The specimen plates include collotype, chromo-collotype, Meisenbach process, chromo-lithographs, photochromo-lithograph copy, photogravures, Pretsch process plates, photochromo-typography, photolithographs, zinc-etching, typogravure, woodburytype, photo-relief printing block, woodbury-gravure, etc. The catalogue of the *David A. Hanson Collection of the History of Photo-Mechanical Printing* gives this book a good note and states that "he [Brothers] seems to have gone out of his way to illustrate this volume with a wide range of examples, some of which are not very easily found, such as the Woodburygravures and Pretsch's intaglio gravure process." (p. 114). On Brothers see Stephen Joseph, "Alfred Brothers (1826-1912) and his role in photographic publishing," *History of Photography* Jan-Mar 1987, p. 74 ff. Bridson-Wakeman E60. Roosens/Salu 4921. A most valuable book, especially for students of photomechanical printing. There was a time, 30 or 40 years ago, when this book was easily found; not so today.

8vo, orig. red publisher's cloth. xviii+367+(viii)+25-86 pp of ads and publisher's catalogue. With numerous 117 text illus and 37 specimen plates in various processes. Inner hinges tender; card pocket inside rear cover but no other ex-lib signs. A very good copy.

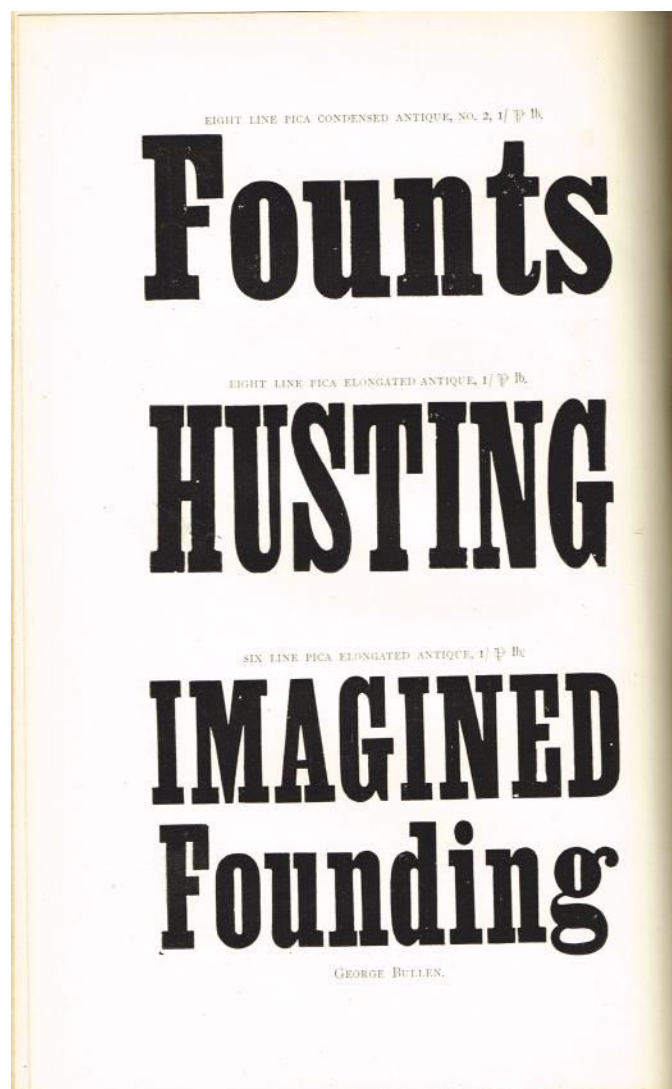
PRINTS THREE COLORS AT ONCE!

16. BRYSON, A. C. & CO. *A Chromatic Press which prints Three Colors at Once...* A. C. Bryson & Co., [Philadelphia, N.d. (ca. 1870)] \$300.00
A very attractive handbill printed in blue, red and green. Here is a transcription of the whole thing: "One More Improvement! In response to the demands of the present go-ahead age, we have added to our already well-appointed Printing Establishment, a Chromatic Press which prints THREE COLORS AT ONCE thus making the cost of an Ornamental Job just a little more than common black work. For Instance - 1000 circulars like this for \$4.50 (Commoner Paper proportionately lower). Don't forget that this is done by A. C. Bryson & Co. Stationers, Blank Book Makers, and Steam-Power Printers, 607 Chestnut Street, and 604 Jayne St., Bulletin Building. Excellent, Prompt and Cheap!" I can find no record of other copies of this handbill, nor can I find anything on the 'chromatic press.'

Handbill (8 1/4 x 5 1/4"), printed in 3 colors on one side only. The reverse of the left-hand margin has been neatly mended; this was perhaps removed from a scrap book.

A RARE TYPE SPECIMEN

17. BULLEN, GEORGE. *Specimens of printing types for book, newspaper and general work.* London: George Bullen, N.d. [ca. 1870-76] \$1300.00
George Bullen was the proprietor of the West Central Letter Foundry, London. This is a fine copy of a rare work; OCLC locates a total of four copies of which two are in this country (Univ of Iowa; Temple). The title page is handsomely printed in chromolithography (including gold). George Bullen only issued two specimens, the first ca. 1865 and the present one. According to Nicolette Gray the foundry was started in 1840. This is a very attractive specimen which includes display types, borders, corners, devices, and the like. Bullen's earlier specimen was also largely devoted to advertising types. The last dozen pages of the present work advertise printing presses (including an Albion), a cutting machine, imposing surface, standing press, horizontal steam engine, and an iron saw bench. St. Bride Catalogue p. 143. Nicolette Gray, *19th Century Ornamented Type Faces*, p. 175. Not in COPAC. The OCLC record states: 'RARE.'



Item #17

8vo, orig. purple cloth (spine faded), gilt stamp of the WCLF on cover. Chromolitho t.p., introductory leaf, 2 lvs of price list and 77 leaves of specimens printed on one side only. ALS dated 1871 from Bullen tipped in. Fine clean copy.

**“THE MOST COMPREHENSIVE MANUAL
OF ITS PERIOD”**

18. BURTON, W[illiam] K. *Practical guide to photographic and photo-mechanical printing. Second edition, revised and enlarged.* London: Marion & Co., 1892 \$325.00

Fine copy in the original publisher's decorative stamped cloth. First published 1887. Includes an historical sketch of photo-mechanical printing and instructions on the carbon processes, platinotype process, photo-mechanical printing processes, including Woodburytype, Stanotype, collotype, photolithography, asphalt processes, etching transfers on zinc, half-tone, and intaglio processes including the Talbot-Klic photogravure process - as well as much general photographic material. To quote Bridson/Wakeman, this was an “outstanding textbook...the most comprehensive manual of its period.” (*Printmaking and pictue printing*, p. 159 and E. 49). Epstean 911 (2nd edition). Roosens/Salu 8915.

8vo, orig. cloth, fine copy. xvii+415+46pp. with scattered text illus.

19. DOYEN, CAMILLO. *Conferenza sulla litografia letta il 1 Settembre 1895 in occasione del 1 centenario della scoperta di Senefelder celebratosi in Torino (Regione Sassi).* Milano: C. H. Lorilleux & Cie., 1895 \$400.00

The centennial of the invention of lithography (1795/1796) generated several publications. The present pamphlet was produced in Italy; there was a similar exhibition and catalogue held in Paris (*Centenaire de la lithographie. Catalogue officiel de l'exposition: 1795-1895*) and also one in New York: *Catalogue of an exhibition illustrative of a centenary of artistic lithography 1796-1896* (Grolier Club, 1896). Camillo Doyen was himself a lithographer and author of two manuals: *Trattato di litografia* (Torino, 1877) and *Manuale di litografia* (Milano, 1896). The present “Conferenza” is very rare; it is not in OCLC.

12mo, orig. printed wrappers. 36 pp with litho port. of Senefelder. Wrappers lightly soiled; spine worn, lower half chipped away. Unopened copy.

SAMPLE SHEETS OF DECORATED PAPERS

20. CHAPPELLIER, L. & A. GRAND. *La Maison du Papier Gommé.* Paris, 78 Rue de Wattignies, n.d. [1929] \$200.00

Fascinating advertising flyer of ‘papiers gommé’ for making decorative borders for framing prints or photos under glass. Contains 73 small hand-mounted samples each with identifying numbers. Includes decorative papers of silver, gold, bronze...etc.

Sheet (21 x 8 1/2") folded into 4 panels. Tipped on printed price list supplies the date of 1929. Good condition; none of the samples are missing.

**A BEAUTIFUL WORK ON NAMING
COLORS BY CHEVREUL**

21. CHEVREUL, M. E. *Exposé d'un moyen de définir et de nommer les couleurs, d'après une méthode précise et expérimentale, avec l'application de ce moyen à la définition et à la dénomination des couleurs d'un grand nombre des corps naturels et de produits artificiels.* (in) *Mémoires de l'Academie des Sciences de l'Institut de France. Tome 33.* Paris: Firmin Didot, 1861 \$3950.00

First and only edition, a very fine copy of this rare and beautiful work, both volumes preserved in the original printed wrappers. Because the text volume was never published as a monograph but as volume 33 of the *Mémoires de l'Academie des Sciences de l'Institut de France*, both atlas and text rarely survive together. This is one of the rarest of Chevreul's many publications on color.

A massive work, 944 pages plus the atlas of color plates, Chevreul here diagrammed the variations on a chromatic scale on which, out of the three primary colors of red, yellow and blue, he defined almost 15,000 tones by first placing these three colors on equidistant radii of the circle and interpolating twenty three color mixtures in each of the sectors. He thus obtained a chromatic circle of seventy-two colors representing the entire visible spectrum. This work, and Chevreul's color theory generally, has received much attention from scholars. Martin Kemp has given an extensive analysis of this book: he explains all of Chevreul's terms (tons, gamme, nuances, couleurs franches and couleurs rabattues)...all the colors are illustrated in “the beautiful *Atlas* accompanying his *Exposé d'un moyen...* in 1861.” - *The Science of Art*, pp. 306-7. See also Sherman, *Colour vision in the 19th century*, pp. 68-71. *Color Documents* 22. Not in M. Ingerand, *Bibliographie de la Couleur* (Paris, 1984).

2 vols, both in orig. blue printed wrappers. Text: large 4to, entirely untrimmed and unopened. lxxiii+944 pp. Atlas: Folio. T.p., 1 litho plate (color wheel) and 14 chromo-litho plates printed by the process of Digeon. The first plate is a double-p. folding solar spectrum; the second is a series of three scales showing contrasting hues from white to black and the final 12 are chromatic circles. Color plates printed on India paper.

CINCINNATI TYPE FOUNDRY

22. CINCINNATI TYPE FOUNDRY. *The Seventeenth Book of Specimens from the Cincinnati Type Foundry. Compact Edition.* [Cincinnati], Office: 201 Vine St., Works: 7 to 17 Longworth St., 1888 \$800.00

The origins of this foundry go back to 1817 in New York; it was founded by Elihu White. White soon realized he needed a branch foundry in the ‘west.’ “The order to open the new plant was given to Oliver Wells, an ingenious Yankee clockmaker, and one of White's workers...Selecting the necessary equipment and a small group of trained men, he loaded a few boxes of type founding tools and molds, traveled by flat-

boat and pack train to the little village of Cincinnati, Ohio, and started to establish a type founding plant...Annenberg, p. 104. They opened in 1820 and produced their first catalogue of 94 leaves in 1827. This was the first type foundry west of the Allegheny Mountains.

The present specimen, their seventeenth, opens with a lengthy price list and illustrations of presses and type cabinets. Eight sections follow: News, Book and Job type; German typefaces; Initials; Monograms; Newspaper headings; Original borders; Brass rule; Electrotypes cuts; Head & Tail pieces; Plain & Fancy job types. This copy has 8 small incisions and is priced accordingly. The clips occur on leaves 69/70; 114/115; 135-142 and 151/152.

Lg. 8vo, orig. green cloth, title in gilt on upper cover; worn and spotted. Red edges. xxxii+182; (2)+168 pp.

SAMPLE BOOK OF CHROMOLITHOGRAPHIC CIGAR BOX LABELS

23. CORNELL PRINTING CO. *Cigar labels from Cornell Printing Co.*, 83-85 Pennsylvania Ave., Elmira, New York, N.d. [ca. 1895-1900] \$550.00

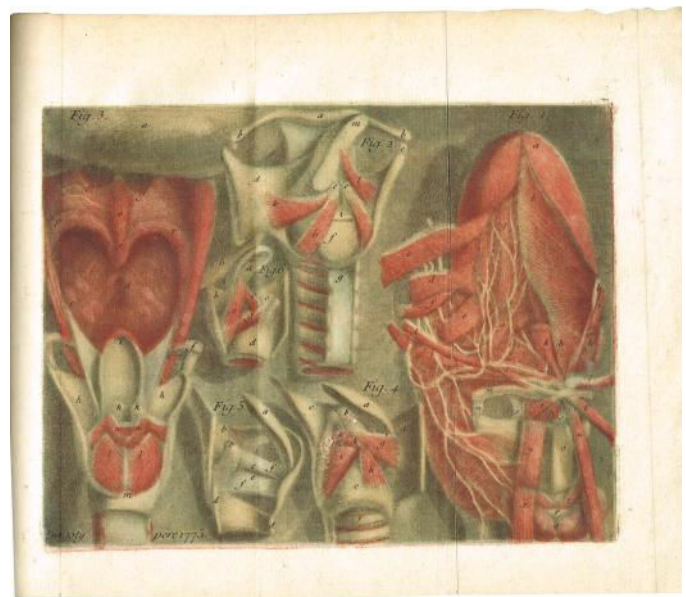
A nice booklet of 10 elegant chromolithographically printed cigar box labels. Cigar names included 'Ponies', 'Cuban pearls', 'Cricket', 'Puffs', etc. The quality of printing is very high and includes gold and silver inks. This firm is listed by Jay Last who states: "Cigar box labels. The Cornell Printing Co. was purchased by F. M. Howell in 1887 but continued under the Cornell name until 1900." - *The Color Explosion*, p. 177. Not in OCLC.

Oblong 8vo (6 x 8 1/2"), orig. printed wrappers. With 10 chromolitho plates. Each plate gives the number and price for 100 "ins and outs" (inside and outside of the box). Slight chip to spine edge of wrapper but internally a fine copy.

24. COUNSELS to authors and hints to advertisers. London: Judd & Glass, Gray's Inn Road and sold by Simpkin, Marshall & Co., 1856 \$225.00

First edition. An uncommon work, given a good note in Wakeman's *The Literature of Letterpress Printing*, no. 8: "Judd and Glass offered to publish authors' manuscripts with half the cost paid by the author and half by themselves. The profits on sales were shared until all the costs had been recovered, after which they took only the publisher's discount. The book includes type specimens, designs for title pages, and a section on bookbinding. The illustrations include the interior of their premises and show a composing room and press room with hand presses and a litho press." OCLC locates four copies in American libraries: UDel, Newberry, UMD, and UWisc. This is the first copy I have owned in 51 years.

Small 8vo, orig. cloth, title stamped in gilt on cover. 43+(ii) pp with tinted litho frontisp., 5 specimen pages, 1 specimen page showing the [larger] size of demy 8vo, 3 specimen title pages (one in tinted lithography); one specimen leaf showing proof reader's marks; 4 wood-engr illus of Judd & Glass building & interiors and 1 other wood-engr illus. Small old ink stain on lower inner corner of rear pastedown (does not touch text).



Item #25

A FINE EXAMPLE OF PRINTING IN COLORS BY GAUTIER D'AGOTY

25. COURT DE GEBELIN, ANTOINE. *Histoire naturelle de la parole, ou précis de l'origine du Langage & de la Grammaire Universelle*. Paris: L'auteur, Boutet, a.o., 1776 \$2000.00

First separate edition of this theoretical treatise which mixes linguistics and anatomy. *L'Histoire naturelle de la parole* considers the vowels as representing the sensations and the consonants the ideas. The color plate by Gautier d'Agoty represents the tongue, the larynx, and the vocal cords. It is one of the last that he produced and is distinguished by his mastery of the polychromatic technique in the perfect register of the several plates of color.

This work is relevant here as an inexpensive exemplar of the mid-18th century color printing of Jacques-Fabien Gautier d'Agoty. The real inventor of this form of color printing was Jacques Christoph Le Blon, developed in the 1720s and 30s. Gautier d'Agoty developed it further. "The medium was mezzotint. By printing color upon color and using four plates (yellow, blue, red and black) he managed profound effects - and mezzotint showed, as its name says, the gradation of shading which no amount of engraved cross-hatching could provide." - C. Franklin, *Early Colour Printing* (1977), p. 1. Franklin's book is essential to understanding Gautier, and one of the best sources in English. For the collector or library trying to assemble an exhibition of color printing both LeBlon and Gautier are essential - and the present book would fill one of those requirements at modest expense.

8vo, orig. full mottled calf; spine with 5 raised bands decorated with gilt floral stamps, dark red morocco title piece, marbled edges, covers decorated with triple gilt filets. (iv)+400 pp with engr frontisp and folding color plate as described above. Very nice copy.

ENGLAND'S EARLIEST FEMALE BIBLIOPHILE

26. [CURRER, MISS RICHARDSON]. STEWART, [C. J.], Compiler. *A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Yorkshire*. London: Printed for Private Circulation Only [by J. Moyes], 1833 \$3000.00 First and only edition, privately printed and limited to 100 copies. A fine large copy bound by J. Mackenzie, **Book-binder to the King**. Seymour de Ricci states: "In 1862 was sold the library of Miss Richardson Currer (1785-1861), England's earliest female bibliophile. Richard Heber at one time contemplated marrying her; was he more interested in the lady or her books?" He goes on to state in a footnote: Currer had twice printed her catalogue: *Catalogue of the Library at Eshton-Hall in the County of York* (London, 1820, 8vo), 40 copies printed; C. J. Stewart, *A Catalogue of the Library Collected by Miss Richardson Currer at Eshton Hall, Craven, Yorkshire* (London, 1833, 8vo), printed for private circulation (100 copies). Not all the library was sold in 1862. - *English Collectors of Books and Manuscripts* (1930), p. 143. Also Dibdin described her as the "head of all female book collectors in Europe." Currer inherited the library of her great grandfather, Richard Richardson (1663-1741), botanist and antiquary, and with the additions made to this Currer built up a collection 15,000 volumes. The catalogue is arranged in a number of classes, including religion, arts, natural science, topography, literature, and history. Most of her books were auctioned at Sotheby's in 1862, realizing £6000.

Provenance: With the Fattorini (Skipton Castle) book-plate. The center top of the rear flyleaf is marked "cces." This stood for 'collated complete', Erica Spender. She worked for many years for Michael Brand, owner of Marlborough Rare Books; she was a serious book collector in her own right. Her library was sold at Bloomsbury Book Auctions October 18, 2007 and made very strong prices.

Large 8vo (10 x 6 3/4"), cont morocco spine and corners, marbled sides, top edge gilt, signed with a tiny stamp: "Bound by J. Mackenzie, Bookbinder to the King." xii + 501 pp with 4 engravings: a view of Eshton Hall; two of the Interiors of the Libraries and one of the landscape fronting the house. Fine copy.

27. DAVIDS, THADDEUS. *The history of ink, including its etymology, chemistry and bibliography*. New York: Thaddeus Davids & Co., [1860] \$585.00 Fine bright copy of an appealing little book with handsome chromolitho title page. The plates illustrate facsimiles of various historical scripts; the one color plate (aside from the frontispiece) illustrates the picture writing of the ancient Mexicans. The book is in fact a trade catalogue; Davids was a manufacturer of inks. Romaine, *GATC*, p. 352: "the best ill. catalogue of inks located." Wiborg, *Printing inks, a history*, pp. 262-3: "the plates are exceedingly interesting." Davids was an important pioneer in the manufacture of ink; see Carvalho, *Forty centuries of ink*, pp. 209-10. Burke Printing Collection 1166.

Small 8vo, orig. pebble-grained cloth, title blocked in gilt on cover, all edges gilt. Chromolitho dec. title page and 72+1+4 pp. with 16 plates numb 1-12; 1 unnumb in color and 3 litho ff showing "form of the word 'ink' in different languages." The color title page was printed by Snyder, Black & Sturn, Lithographers. Fine copy.

"THIS BOOK IS BELIEVED TO BE THE FIRST EVER ELECTRO-STEREOTYPED THROUGHOUT"

28. DAVIS, DANIEL. *Catalogue of Apparatus, to illustrate magnetism, galvanism, electro-dynamics, electro-magnetism, magneto-electricity, and thermo-electricity, manufactured and sold by Daniel Davis*. Boston: [J. W. Wilcox, Printer], 1848 \$575.00

A very interesting trade catalogue of electrical apparatus. But it is of most interest in the present context as a specimen of electro-stereotyping. The inside of the front cover reads as follows: "This book is believed to be the first ever electro-stereotyped throughout. A single page (the 53d) of Davis's Manual of Magnetism, published in August 1847, was previously electrotyped by the subscriber, in the same manner. The advantages of this process are, 1st, its durability; the copper face of the type and illustrations lasting many times longer than type-metal, and, 2nd, the blackness of the impression taken from copper." - signed in print by J. W. Wilcox, Printer. "The process of electrotyping was invented, independently of one another, by H. von Jacobi of St. Petersburg, Thomas Spencer of Liverpool, and C. J. Jordan of London [in 1839]. - C. Clair, *A Chronology of Printing*, p. 145.

8vo, stitched as issued. 42 pp with several hundred illus. Nice untrimmed copy.

SEVEN LARGE SAMPLES OF BOOKBINDERS' LEATHERS

29. DE JONG, LOUIS & CO. *Manufacturers and importers of book binders materials*. New York City, 1936 \$150.00 A typed letter signed accompanied by seven large samples of identified leathers: 1. French Levant; 2. Turkey Morocco; 3. Domestic Morocco; 4. Domestic Levant; 5. Domestic Calfskins; 6. Pigskins; and 7. Title Skivers. The accompanying letter is amusing and a bit acerbic: "We do not wish our name mentioned as we are not maintaining a correspondence school...we deal with commercial establishments only." They did not want to be bothered by students and amateurs.

Cover letter on letterhead, 2 sheets (8 1/2 x 11"). With 7 large samples each with typed identifying tag. Excellent condition.

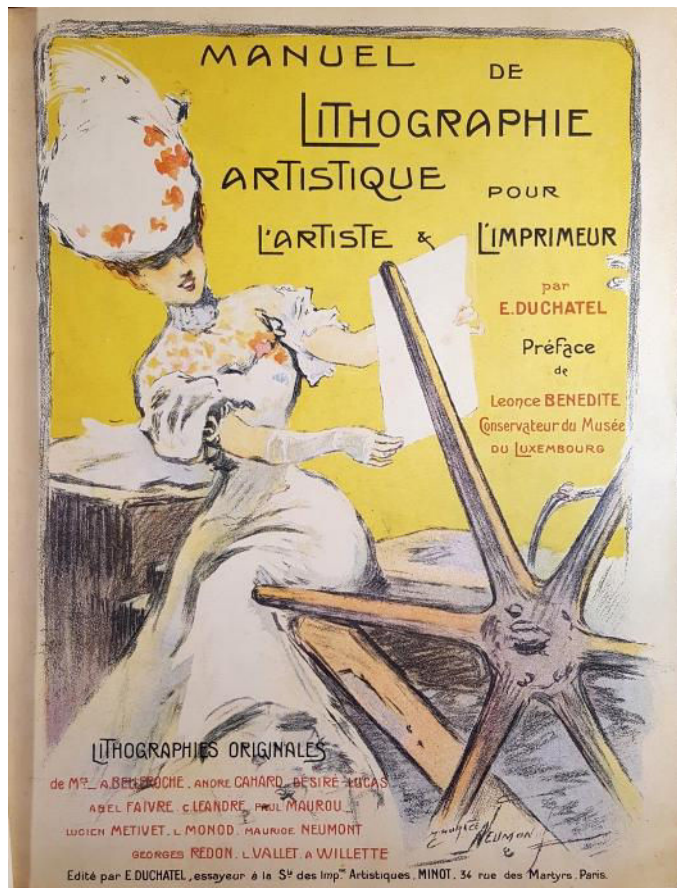
BEAUTIFULLY PRESERVED DRIED WILD FLOWERS

30. (DRIED & PRESSED FLOWERS). *Boxed collection of 24 dried and pressed wild flowers*. French, N.d. [ca. 1850-60] \$250.00

Each flower is mounted with thin strips of paper on to a sheet 8 1/2 x 4 1/2" (one flower to a sheet). Each is identified in

manuscript in Latin with the name of the location where it was found. Many, if not most, are from the Swiss Alps: Rigi, Grimsel, Rosenlau, etc. The whole group is preserved in a charming lift-top box covered with gold printed black glazed paper and titled on upper cover "Souvenir." The faded colors are especially beautiful. Condition is excellent and this adds to the charm and appeal. I found it in Paris.

A excellent reference on this subject is David Winter and Andrea DiNoto, *The Pressed Plant* (1999).



Item #31

ARTISTIC LITHOGRAPHY

31. DUCHATEL, E. *Manuel de lithographie artistique pour l'artiste et l'imprimeur*. Paris: Minot, [1907] \$1125.00 A good copy in the original color printed wrappers. Originally published 1893 as *Traité de lithographie artistique*, this is a revised edition with a preface by Leon Bénédite, Conservateur du Musée du Luxembourg. The 1893 work was the first instruction manual on artistic lithography since Englemann's treatise of 1835. This edition is illustrated with lithographs by numerous artists including A. Willette, Paul Mourou, Charles Leandre, Desire-Lucas, Georges Redon, Maurice Neumont, L. Vallet, Andre Cahard, and several others. One section is reserved entirely for color lithography, describing the process in detail and illustrating it step by step with color proofs. The original edition of 1893 was published in 200 copies; this edition was in 500 of which 200 with

remarques on papier deluxe and 300 sans remarques on papier du Marais of which this is no. 74. The lithographs are on India paper, mounted. Several good notes on Duchatel are given in P. Cate and S. Hitchings, *The color revolution, color lithography in France, 1890-1900* (Rutgers, N. J., 1978, *in passim*). The cover of the present work is a great image showing a fashionably dressed woman pulling a print from a lithographic press; it was done by the artist Maurice Neumont, first produced as an ad for a printing firm.

Small folio, cont. half red morocco over original color printed wrappers. (viii)+iv+pp.7-109+(iv) pp. with 12 numbered plates (some on India paper) plus 11 un-numbered plates of which 5 are in color or tint. Hinges worn but holding; internally a clean copy.

AN EARLY BIBLIOGRAPHY OF DICTIONARIES

32. [DUREY DE NOINVILLE, J. B.]. *Dissertation sur les Bibliothèques avec une Table Alphabétique, tant des Ouvrages publiés sous les titres de Bibliothèques, que des Catalogues imprimés de plusieurs Cabinets de France & des Pays étrangers* [BOUND WITH] *Table Alphabétique des Dictionnaires en toutes sortes de Langues & sur toutes sortes de Sciences & Arts*. Paris: Hug. Chaubert & Herrisant, 1758 \$850.00

First edition of each title. The first is widely held in libraries (OCLC locates 14 copies in this country). But the second is rare. I can find no copies located in OCLC except for one (US, NH - GOBI LIB SERV) which seems to be a 2013 Hachette reprint. The dealer from whom I bought this stated: "the second title is, according to Besterman, the first bibliography of dictionaries, listing about 1000 titles." I do not have a copy of Besterman at hand so I cannot check this out for myself.

Small 8vo, old marbled boards rebaked with modern patterned cloth spine with red leather lettering piece. 156+[iii]; (iv)+187+(1) pp. The first work is lacking the half-title but includes the 3 page approbation/privilege leaf at the rear; the second work is cropped at the head just touching the "T" of TABLE. Still, good copies.

THE FIRST AMERICAN BOOK TO UTILIZE MEDAL ENGRAVING

33. ECKFELDT, JACOB R. & WILLIAM E. DU BOIS. *A manual of gold and silver coins of all nations struck within the past century...Illustrated by numerous engravings of coins, executed by the medal-ruling machine, and under the direction of Joseph Saxton, of the United States Mint*. Philadelphia: Published at the Assay Office, 1842 \$450.00

First edition of a landmark book, as far as I can determine the first American book to use the technique of medal engraving. Indeed, Chapter VI is a 'Description of the plates' and states: "...this was a process by machinery; and of so great ingenuity, that it is gratifying to affirm that it was invented and perfected by Americans, and (if we may be allowed to show some *esprit de corps*) artists connected with this institution." It seems to have been invented by a Pennsylvania mechanic named Christian Gobrecht in 1817; Gobrecht's machine was copied

by his friend Joseph Saxton in 1818 (on Gobrecht see Groce & Wallace, p. 263). But the history is very complicated; it has been worked out by Elizabeth Harris, "Experimental graphic processes in England 1800-1859" in *JPHS*, no. 4, 1968, pp. 74-86. Harris lists the present work in her bibliography of books with medal engraving; it is the only American title on her list. She also states that "in Eckfeldt & Dubois *Manual of gold and silver coins* (1842) the three recent inventions of photography, medal engraving and electrotpe were combined to make the title page vignette." Kress C.5794. This copy bears an interesting typographic bookplate of Thomas Dillard of New Orleans. This first edition does not seem to be in the book auction records.

4to, cont. diced half roan, marbled sides. (iv)+iv+5-220 pp with special t.p. vignette as noted above and 16 medal-ruled plates each with dust sheet. Hinges a bit rubbed; 2 pale spots on the margins of the engr. t.p. and text lightly browned throughout, but a good copy of a rare book.

PHOTO-ETCHINGS

"THE CULMINATION OF EMERSON'S ARTISTIC DEVELOPMENT" - TL

34. EMERSON, P[ETER] H[ENRY]. *Marsh Leaves, with sixteen photo-etchings from plates taken by the author*. London: David Nutt, 1895 \$20,000.00

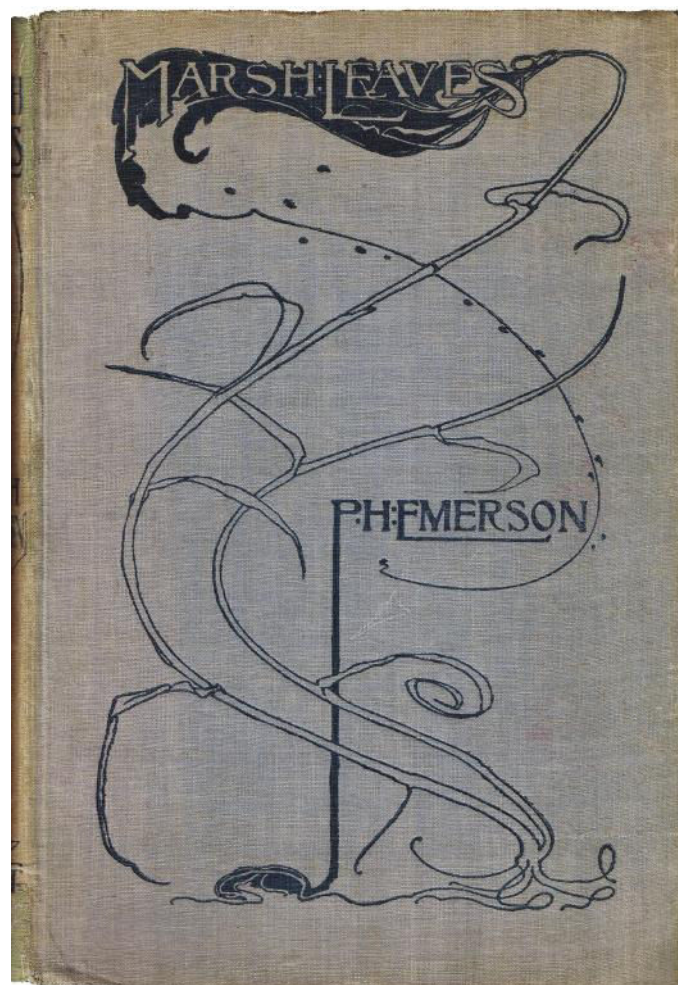
First edition, a good copy. Though copies did not have limitation leaves, it is clearly established that the ordinary edition consisted of 200 copies (of which this is an example). "The plates are studies of softly rendered details from nature that are the culmination of Emerson's artistic development...In all 300 copies were issued." - *Truthful Lens* 54. "Its sixteen photo-etchings are delicate, lambent, and elegiac. The landscape is lovely but unreachable, wrapped in mist or touched by frost, unpopulated and nearing abstraction in its most remarkable image, "The Lone Lagoon." Virtually a Chinese ink painting or a monochrome abstraction, this image presents two islands across a wide expanse of water as if they are a mirage or a dream...Although emphatically rural and regional, unlike the cosmopolitan and international decadence of much fin-de-siècle art, its elegiac tone was perhaps responsible for its continuing relevance. Historians today see it as predicting the direction of the next century's fine art photographic practice." - *Imagining Paradise*, p. 193. "It is one of the most beautiful books about isolation and solitude, perhaps death, ever made, and Emerson's spare, evocative pictures were seldom equalled by the later Pictorialists." - Parr & Badger, *The Photobook*, p. 72. Except for *Life and Landscape on the Norfolk Broads* (1886) this is Emerson's rarest book. And many would say his most beautiful.

"Photo-etching" is defined by Luis Nadeau, in his *Encyclopedia of printing, photographic and photomechanical processes* as follows: "In contemporary literature the term photo-etching is usually applied to its use as a medium for original expression rather than as a method of reproduction. Peter H. Emerson (1856-1936) preferred the term for the same reason." - II, p. 368.

Tall 8vo (11 1/2 x 8 1/2"), orig. blue cloth with printed upper cover; rebacked with the original spine laid down. Title in red and black; viii+165 pp with 16 photogravures on plate paper each with dust tissue with printed titles. Text printed on fine quality laid paper. Top edge gilt, untrimmed copy. Scattered very light foxing here and there, but not on the plates. Preserved in a mylar dust jacket.

35. EMERY RECORD PRESERVING CO. *Preservation of records. Emery Process (Patented). Restoring and preserving Record Books, Charts, Maps, Parchments, etc.* Taunton, Mass., n.d. [ca. 1899/1900] \$250.00

An early trade catalogue listing the success, endorsements, and methods of the Emery process developed by Francis Emory (d. 1900) who laminated fragile documents with tissue and silk lamination, and then coated the documents with paraffin wax before rebinding them. As many of these documents were exceedingly fragile, and needed to be handled on an ongoing basis, the Emery silking process became a standard restoration procedure for public documents, records and historic manuscripts well into the 1930s. Unfortunately the Emery process use of paraffin wax was inherently harmful not only to the documents but researchers as well, increased fire risk, and up until the 21st century has resulted in thousands of archival man hours to undo and represerve



Item #34

documents which received the "Emory Process." WorldCat locates 2 copies (CaHEH; MMA [NYC]).

Oblong 8vo, orig. printed wraps. 16 pp with 9 halftone illus.

ENGELMANN'S MANUAL OF LITHOGRAPHY

36. ENGELMANN, G[ODEFROY]. *Manuel du dessinateur lithographe ou description des meilleurs moyens à employer pour faire des dessins sur pierre dans tous les genres connus. Suivi d'une instruction sur le nouveau procédé du Lavis Lithographique. 2de Edition.* Mulhouse & Paris: Engelmann & Cie, 1824 \$1750.00

Originally published 1822, this was one of the two most important lithographic manuals of the 1820s and 30s (the other was Hullmandel's *The art of drawing on stone*, Lond., 1824). Twyman in his *Lithography 1800-1850* devotes pp 114 to 131 to a comparison between the two manuals. He states that both were primarily concerned with producing prints from drawings made by artists (as opposed to drawings for other purposes). Engelmann's aim in writing the book was, he explains in the introduction, to describe 'les moyens le plus faciles, les plus surs et les plus prompts d'exécuter des Dessins sur pierre...' But he takes particular pride in bringing to notice his own discovery of 'lavis' or 'aqua tinta lithographique', which we cannot but feel is partly the reason for publication...The methods described in the two treatises are more or less the same, and the similarities must be considered the result of direct influence rather than just the reflection of common practice...The germ of most of [Hullmandel's] observations can be found in the earlier [Engelmann]. The Engelmann manual saw a second edition in 1824 and a third in 1830. There was a German translation, Berlin, 1833, but there never was an English edition. Of the first edition OCLC locates 12 copies in American libraries; of the second, 10 copies and of the third 3 copies. All of these manuals are rare in the marketplace; only two copies, one first, one second, appear in the book auction records since 1975 (and one was, not surprisingly, Leonard Schlosser's).

8vo, old but not original paste paper boards (front inner hinge cracked; upper rear hinge slightly cracked). Litho half title, litho t.p., and 90+(iv)+litho list of plates and 13 litho plates (of which 2 fdg and 2 tinted). Plates 1 and 2 with spots of light foxing but a good copy of a rare book.

RARE TRADE CATALOGUE OF HEADINGS & CUTS FOR PRINTERS

37. ERICSON PRINTING CO. "*Our Travelling Man*"...*Sample headings, cuts, etc., for use on all kinds of commercial printing.* Kennedy, N. Y., [1901] \$300.00

A rare and fragile trade catalogue/sample book; a remarkable survival. An attractive trade catalogue, with 13 tipped-in small colored paper samples for envelopes and writing papers; also laid in are nine specimens of letters, letterheads,

labels, and papers. Price list is printed on the rear cover. A miracle of survival. Rare; not in OLC.

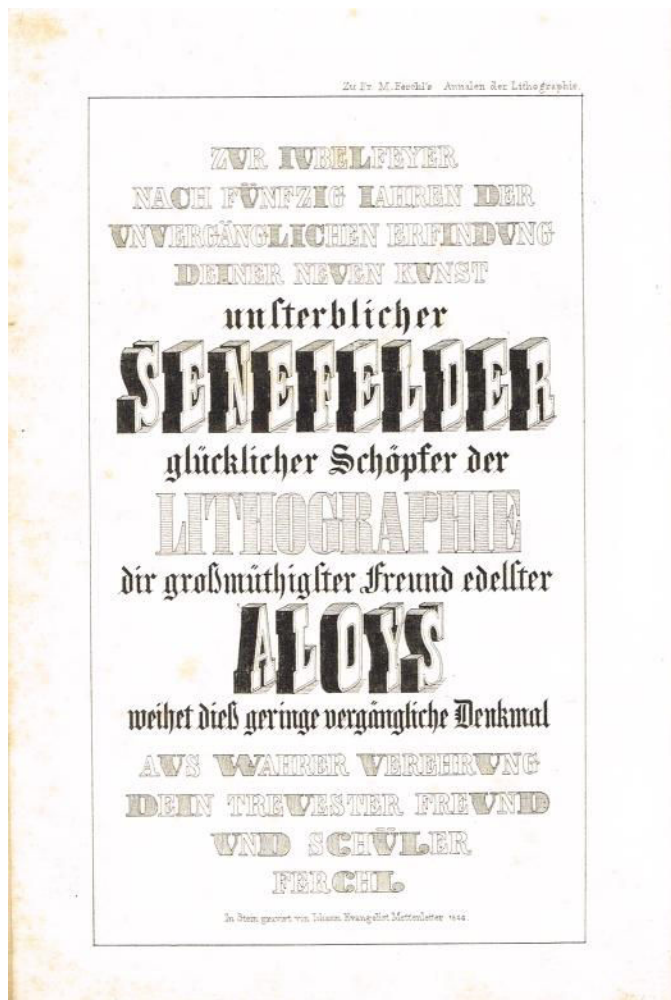
8vo, orig. printed wraps, stapled spine. (32) pp, each page illus and within a border printed in various colors.

THE MOST COMPREHENSIVE 17TH CENT ENGLISH ARTISTS' MANUAL THE ETCHER FRANK SHORT'S COPY

38. EXCELLENCY OF THE PEN AND PENCIL. *The excellency of the pen and pencil, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning, painting in oyl, washing of maps and pictures, also the way to cleanse any old painting, and preserve the colours. Collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius, and divers others.* London: Dorman Newman, 1688 \$3950.00

Originally published 1668, this is the second edition. It is the most comprehensive seventeenth century English artists' manual, and this edition has an added section on mezzotinting with a plate of the tools. R. D. Harley read the book carefully; she states: "the section on miniature painting seems reminiscent of Hillard and Norgate, but as everyone seems to have recommended the use of abortive parchment and the necessity for three sittings with the sitter placed in a north light, it becomes difficult to distinguish plagiarism from tradition. Following that section is another on oil painting, including portrait painting from life and picture cleaning, and a final section contains instructions for washing prints and maps. The book certainly contains some original remarks..." - *Artists pigments 1600-1835*, p. 18. As noted above this edition is the first to contain the section on mezzotinting, and it belonged to the English artist Sir Francis Job [Frank] Short (1857-1945). This is a significant association as Short played an important role in the revival of the craft (see the good note in the Oxford Online DNB for his role in modern mezzotinting). The technique of mezzotint was first published by John Evelyn in his *Sculptura* (1662) but with very little information on technique and without any illustrations of the tools. The present book contains the first known illustration of mezzotint tools. The remarks on picture cleaning, though brief (pp. 108-9) are of some historical importance as well; this work is included in the Ruhemann/Plesters bibliography on restoration and conservation, p. 377. Finally, mention should be made of the extensive note on the book written in pencil on a blank front flyleaf by Frank Short. Levis, pp. 32-6. Wing 3779A.

Small 8vo, full calf of ca. 1900 bound in the arts & crafts manner. Engr. frontisp; (xiv)+ pp. 1-48,45-61,78-91,76-123 with 18 engravings in the text. Fdg architectural plate at p. 18. With the etched book plate of F.S. signed in the plate 'C. M. Pott, fecit 1903' (Pott was an assistant of Short). Expert repairs to blank margins of frontisp; uniformly lightly browned throughout; last several leaves with some old spotting and old damp stains. But a good copy with a desirable provenance.



Item #39

HISTORY OF THE EARLIEST YEARS OF LITHOGRAPHY

39. FERCHL, FRANZ MARIA. *Uebersicht der einzig bestehenden, vollständigen Incunabeln-Sammlung der Lithographie und der übrigen Senefelder'schen Erfindungen, als Metallographie, Papyrographie, Papierstereotypie und Oelgemalde-Druck (ohne Presse);...vom Sammler und lebenslanglichen Hausfreund ders Erfinders*. Munich: Commission ber V. Montmorillon'schen Kunsthandlung, 1856 \$1250.00

First edition, a very nice copy in the original publisher's gilt stamped binding. There was a second edition, which was essentially unchanged, in 1862. The text is arranged in chronological sections, arranged in ascending years, from 1796 to 1821. This work is quoted or referred to twice by Twyman. In discussing the origin of the term "lithography" Twyman quotes Ferchl who claimed that the term was first used by Mitterer in Munich (p. 4, n 6). Twyman cites Ferchl again in the matter of tracing the history of Senefelder's original lithographic press (p. 19, n. 2). At the end of his text Ferchl reproduces 32 early lithographic images on two

folding plates. Bigmore & Wyman, p. 215. OCLC locates three copies in America: NYPL, ArtInstChi and MMA.

8vo, orig. publisher's dark green cloth, title in gilt on cover. 91 pp with litho frontisp and 2 fdg litho plates. Excellent copy.

THE CENTENARY OF LITHOGRAPHY

40. FIGARO Lithographe. *Centenaire de la Lithographie, 1785-1895. Le Figaro lithographe a été imprimé, à l'occasion du Centenaire de la lithographie, pour la compte du journal Le Figaro, par les Imprimeries Lemercier, en l'an de grace 1895*. [Paris: Journal Le Figaro, 1895] \$950.00
A splendid commemorative work, published in connection with the Exposition Internationale du Centenaire de la lithographie. The specimen plates include two original lithos by Dillon and Willette; 2 reduced specimens of artistic posters printed at the Atelier Cheret; a double-page "Specimen de Carte chromo décomposée exécuté pour la Distillerie de 'La Feuillantine' a Limoges" (a 10 color chromo in progressive stages) and a splendid full color lithographic front cover. The text, fully illustrated, is valuable and gives full coverage to the history of the medium, as well as a final chapter to the modern movement of artists' lithographs and 'les peintres lithographes.' Introduction by Philippe Gille. Authors of the texts include Henri Bouchot, Henry Hamel, Leonce Benedite and Henry Frichet. The final two pages are devoted to "Une promenade à l'exposition." St. Bride Catalogue p. 323. M. Twyman, *Hist of Chromolithography*, p. 604. Grolier Club, *Cent. of artistic Lithography* (1896), p. 17.

Folio, later (but not modern) dec. paper sides, white cloth spine and corners, gilt stamped spine label; orig. chromo-litho cover bound in. 4 specimen plates (2 double-p) in colors *hors texte*. (iv)+50+(vii) pp of ads; text profusely illus with halftones. Scattered light foxing here and there on the text; not on the color plates.

AN EXTENSIVE FIGGINS SPECIMEN "NO FAT-FACED, PREPOSTEROUS, DISPROPORTIONATE TYPES TO BE FOUND HERE"

41. FIGGINS, V. & J. *Specimen of plain and ornamental types from the foundry of V. & J. Figgins*, 17 West Street, Smithfield, London. N.d. [1845-46] \$3250.00
Founded in London in 1792, and running right up to the end of the 19th century, Figgins was one of the most important British type foundries. A long list of the Figgins specimens is given by Nicolette Gray (pp. 184-186); of the present issue she states that it "contains more than the 1845 and less than the 1847 issue." She states in a footnote (p. 184) that "the entire surviving stock of punches of the Figgins foundry is now in the St. Bride Library. This material consists of hundreds of founts documented with the date of cutting and the name of the punch-cutter and should eventually provide precise evidence of Figgins' contribution to nineteenth-century type design." Bigmore & Wyman I, pp. 218-19 give



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a long and interesting commentary on Figgins. The present work contains numerous examples of wood types, some as large as 4 or 5 letters to a page; also fancy types, ornamental initials, music types, corner ornaments, ornamental rules, fancy borders, flowers, etc. OCLC locate just two copies in America: Columbia & Harvard.

Large 4to (12 ½ x 10 ½"), recent full cloth. T. p. within border of typographic ornaments and 180 leaves printed on rectos only. Two leaves removed between folios 68 & 69. Title and first three preliminary leaves a little chipped around margins.

42. FORTIER, G. *La photolithographie, son origine, ses procédés, ses applications*. Paris: Gauthier-Villars, 1876 \$400.00

First edition. A competent work, the first 40 pages are devoted to a history of the medium with a separate chapter given to Zurcher, who made the first experiments in photolithography as early as 1842. The remainder of the text deals with formulas and processes. There are three specimen plates: épreuve lithographique obtenu par un report photographique; a specimen of the application of photolithography to chromolithography (2 plates in colors) and a gravure in relief reduced by photography. A good brief essay on photolithography is given in L. Nadeau, *Encyclopedia of printing...*, II, 375. Roosens/Salu 8288. OCLC locates no copy in America.

8vo, orig. printed stiff wrappers. 74 pp with 3 double-p. specimen plates (1 in colors). This copy has become un-sewn (loose in wrappers).

INCLUDES A SPECIMEN OF TYPES

43. [FRASER, WILLIAM]. *Hints on the unlimited diffusion of Useful Knowledge, at no expense to the reader, through the medium of the mercantile and trading classes. Practically illustrated by a history of printing, specimen of types, and guide to authors in correcting the press*. Edinburgh: Printed by Neill & Co, 1834 \$275.00
A very rare pamphlet; OCLC locates just one copy (Nat. Lib.

of Scotland). Pages of 12-15 are of special interest; they comprise "A History of Printing exhibiting a specimen of some of the types, with their names, in the printing-office of Neill & Co., Old Fish Market, Edinburgh." The short narrative history is printed in 11 sections of different identified types in descending sizes: Pica, No. 1, Pica No. 2, Small Pica No. 1, Small Pica No. 2, Longprimer No. 1, Longprimer no. 2, Bourgeois, Brevier, Minion No. 1, Minion No. 2, and Nonpareil. Also shown is a page of proof-reader's marks (Guide to Authors in Correcting the Press). Not in Bigmore & Wyman. Not in the St. Bride Catalogue.

8vo, disbound. 19 pp. The last line of the final three leaves trimmed by the binder.

"A FULL AND UP TO DATE REFERENCE WORK" - Barbier

44. FREY, A. *Nouveau manuel complet de typographie contenant les principes theoriques et pratique de cet art. Nouvelle édition, revue, corrigée et augmentée, par M. E. Bouchez, correcteur a l'Imprimerie J. Claye*. Paris: Roret, 1857 \$350.00
Originally published 1835. "A full and up-to-date reference work in alphabetical, dictionary form. Published in two parts, both of the same year. A long legal appendix covers even international copyright agreements. The plates include a wooden press 'dite hollandaise', as well as Stanhopes of the early Parisian and Gaveaux kinds, the *Journal de Debats* press, the Thonneller, the Gaveaux Columbian, the Frapié and Sellengue presses." - Giles Barbier, *French Letterpress Printing*, p. 19. Bigmore and Wyman, I, 238 (this edition). St. Bride Catalogue, p. 345 (both the first and second editions). See also Moran, *Printing Presses* (1973), p. 53 which gives more information on the Frey book and the various presses illustrated in it. OCLC locates seven copies of this edition in the USA.

2 vols. 12mo, orig. printed wrappers, untrimmed and unopened. xii+298; (ii)+299-536+36 pp of publisher's ads and 7 fdg. plates showing type cases, imposition schemes and printing presses. Sewing loose in vol 2.

RARE LITHOGRAPHIC MANUAL WRITTEN BY A FEMINIST OCLC: NO COPIES IN USA

45. FULLER, E[DWARD]. *A short history of the art and practice of Lithography, with hints to students*. London: Published by E. Fuller & Co., 1863 \$750.00
Only edition; very rare. The author was in the business of selling lithographic materials; the rear cover gives an alphabetical list of his stock from Academy Boards to Wolff's Chalk Sketching Pencils. The little work opens with a litho portrait of Senefelder. The frontispiece is a folding plate: 'Fac Simile drawing of Original Lithographic Press as invented by Senefelder' signed Anne Ottley, Lith. Fuller was something of a feminist; he dedicated his book to 'Her Royal Highness Alexandra, Princess of Wales'; he also was the proprietor of

'The Albert Lithographic Printing Establishment, for the sole Encouragement of Female Employment.' Fuller is given a long notice by Michael Twyman in his *History of Chromolithography* (pp.394-396); he emphasizes his training and employment of women, very unusual at that time in the printing trades. Bigmore & Wyman, I, p. 244. Not in the Grolier Club's *Catalogue of an Exhibition illustrative of a centenary of Artistic Lithography 1796-1896* which includes a remarkably good bibliography of works on lithography. OCLC locates 4 copies in the UK but no copies in USA.

12mo, orig. two-color litho covers. (iv)+23+1+12 pp of adverts with litho portrait, fdg litho illus and double-p. sample of lithography. Spine sewing split but with no loss.

LARGE PAPER COPY

46. GEE, W. H. *Works relating to Bibliography, History of Printing, Bookbinding, &c., Catalogues of Public and Private Libraries, Sale and Bookseller's catalogues on sale by W. H. Gee*, High Street, Oxford, 1880 \$200.00
A rare priced bookseller's catalogue, devoted to the book arts, 925 items described. OCLC locates 7 copies in American libraries.

4to, orig. printed wrappers. 62 pp. Large paper copy, untrimmed.

GODINE INCUNABLE

47. [GODINE, DAVID R., Publisher]. MARVELL, ANDREW. *To His Coy Mistress*. N.p. [?Northampton, MA], 1969 \$250.00
Fine copy of one of the noted publisher's earliest works. Colophon reads: 'This poem, set in Arrighi and printed at the Gehenna Press, is the first in a series of single poems and letters, tracts and broadsides to be published by David R. Godine. 1969.' Wikipedia: "Godine had worked for artist Leonard Baskin and printer Harold McGrath, but who had no publishing experience when he opened his printing shop in 1970 in a barn in Brookline, MA. Many of the early titles were fine letterpress editions, using a 40" Kelly-3 flatbed reciprocating letterpress with three form rollers...his early editions include Andrew Marvell's *Garden* printed on a Vandercook Press #20..."

12mo, orig. dark blue paper wraps, stitched. T.p. printed in red and black and gold. (8) pp. Fine copy.

RARE SPECIMEN OF WOOD TYPE

48. GOLDING & CO. *New Process Wood Type*. Boston, Golding & Co., N.d. [ca. 1891] \$1000.00
Golding was known primarily as a manufacturer of printing presses and printers' tools; they were established in 1869. It is not clear if they manufactured this type or if someone else did and Golding simply sold it. Introductory matter states: "This type is made of solid rock maple, finished exactly the

same, in every respect, as machine cut wood type, the only difference being that the face is cut on the wood with dies, by a new patent process, instead of the expensive pantograph machine method." The largest of these types were 2 1/2 inches high. This specimen is graphically very appealing as it is printed in bright red and deep black with Golding's "Owl Brand" inks. The standard work on this subject is Rob Roy Kelly, *American Wood type 1828-1800*; on his page 339 he lists the present work as "after 1891" and states "(dealer outlet)" which to me indicates that Golding did not manufacture it. St. Bride catalogue lists 18 Golding catalogues but not the present one. OCLC locates just one copy (Rochester Museum & Sci. Cntr).

Small folio (12 x 9 1/4"). 8 pages. Printed in brown, black and red inks. Laid in is a printed handbill of Golding for 'Second-hand Machinery' which is dated Nov. 1891. A very handsome piece.

GOLDING PRESSES, TOOLS & FURNITURE

49. GOLDING & CO. *Price List of Presses, Tools and Furniture made by Golding & Co.*, Boston, N.d. [ca. 1883-5] \$275.00

A four page printed price list of printing presses, tools and furniture. It came to me together with an issue of *The Printers' Review* (Boston, v3, nos 1&2, 1883), entirely devoted to Golding & Co; it states on the masthead: "Printed and Published by Golding & Co., 183-193 Fort Hill Sq., Boston, Mass). Golding was a major American manufacturer of platen printing presses established in 1869 by William Hughson Golding (1845-1916). In 1918 the company was acquired by American Type Founders. The present Price List is not in Romaine. Not in St. Bride (but they do list 18 Golding items including ephemera).

2 pieces: 1. Price List: Folded sheet 6 x 9", 4 pp. with printing on all four pp. 2. Printers Review: 1 large sheet 17 3/4 x 24" folded 3 times down to 6 x 9". One side of the large sheet is entirely adverts for Golding.

50. GRIFFIN, JOHN D. & SONS. *Set of Chemical Apparatus with re-agents and graduated test solutions suitable for the use of Paper Makers*. London: John D. Griffin & Sons,



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Chemical and Philosophical Instrument Makers, 1874
\$125.00

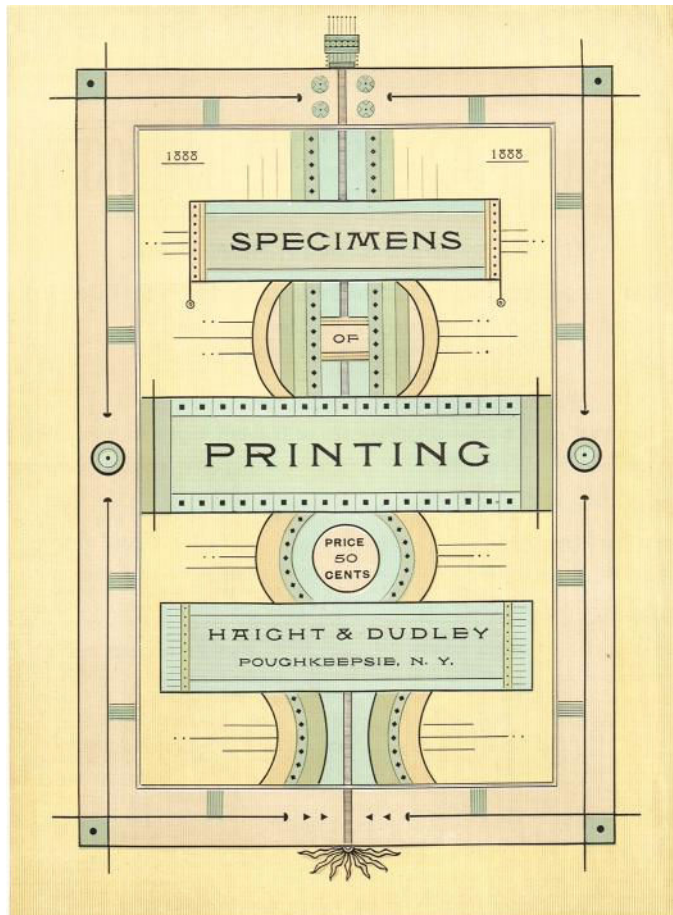
"The whole in a divided stained pine cabinet containing prepared standard solutions and the necessary graduated instruments and chemical re-agents to prepare them." Price £10. The present item is a trade catalogue offering the instruments separately with prices.

Sm 8vo, disbound. 12 pp with 2 wood-engr illus.

VERY FINE SPECIMEN OF AMERICAN ARTISTIC PRINTING

51. HAIGHT & DUDLEY. *Specimens of Printing, published by Haight & Dudley*, 12 Liberty Street, Poughkeepsie, New York, 1888 \$600.00

A fine copy of a wonderful specimen printed in full colors throughout. "Andreas Valette Haight was one of the best American "artistic printers"...In 1884 the firm of Haight & Dudley was formed. [They] ran eight presses and published a popular annual, "Specimens of Printing", selling some 5000 copies in 1886. Haight was particularly adept at overlapping tints to produce additional colors. He also designed several type faces and sets of ornaments." - [www.sheaff-ephemera.com]. Popular the "Specimens" may have been but not so today; the present issue is not in OCLC and they locate only copies for 1887 and 1892. Haight &



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[16] CHARLES WOOD RARE BOOKS

Dudley receive much attention from Graham Hudson in his *Design and Printing of Ephemera*; see fig 134: The editor of *The American Model Printer* ranked Haight as 'on the top rung of the ladder of printerdom' - he goes on. This is the first copy of H & D's *Specimens of Printing* I have seen in fifty-one years.

Large 4to (12 x 9 1/2"), orig. color printed wrappers. 32 pp of which 21 are in two or more colors.

A LANDMARK IN MARBLING HISTORY WITH 26 SPECIMENS OF BEAUTIFULLY MARBLED PAPERS

52. HALFER, [JOSEF]. *The art of marbling and treatment of the new bronze colours. A practical guide to marbling by Halfer's method. Second improved and enlarged edition.* London: Hostmann Printing Ink Co., 1904 \$2000.00

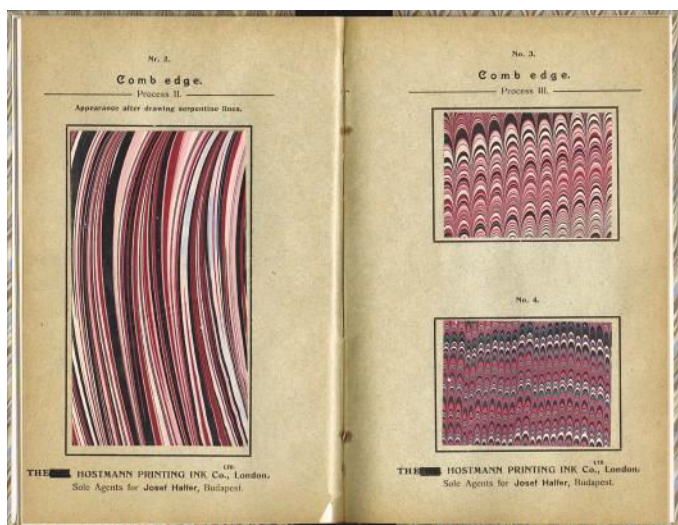
I cannot determine the date of the first edition. "At the end of the nineteenth century, Josef Halfer of Budapest began to experiment and publish information on the classical form of marbling, but along new lines that he had introduced. Before long, his efforts revived interest in the technique that had been on the wane for some decades; he and his agents abroad arranged to manufacture marbling colors and the other materials needed to carry on his new style of marbling. At the same time, they published a number of small instructional booklets to assist beginners in using these colors and learning to marble. One such publication was issued in England by the Hostmann Printing Ink Co. under the title *The art of marbling and treatment...* (Wolfe, *Marbled paper*, p. 58). This is a rare little work, much harder to find than Halfer's *Progress of the marbling art* of 1893). The mounted samples of comb edge and Turkish marbled papers are quite beautiful. Easton: "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detailing in marbling." - *Marbling, a history and bibliography*, p. 158. OCLC locates 6 copies in American libraries.

8vo, nicely bound with marbled paper sides, black cloth spine with gilt title on spine. 32 pp with 5 illus and 7 leaves with 26 mounted specimens of marbling. A fine copy.

A MARBLING RARITY

53. HALFER, JOSEF. *The progress of the marbling art from technical scientific principles. With a supplement on the decoration of book edges.* Translated by Herman Dieck, Philadelphia. Buffalo, New York: Louis H. Kinder, 1893 \$2000.00

A very nice copy. Originally published in German in Budapest in 1885, our copy is the first edition in English and the second edition to have marbled paper samples (the 1885 edition contained no samples; the 2nd German edition of 1891 had



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35 samples). This copy has the “Preface to the second edition” on page 10. Halfer was a successful European marbler who had begun revolutionizing the process with the development of prepared colors. Easton gives the work extended notice: “The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of car-ragheen size allowed finer detail in marbling.” - *Marbling a history*, pp. 78-9. The best assessment of Halfer’s work and importance is by R. Wolfe, *Marbled paper*, (1990), pp. 124-130. The mounted marbled specimens in this work are among the most brilliant and appealing of any similar work I have seen. The reason for the rarity of this work is known; though 1000 copies were printed all but 100 were destroyed in a fire (D. Hunter, “A bibliography of marbled paper,” *Paper Trade Journal*, April 28, 1921, pp. 52-58). Mejer *Bibliographie der Buchbinderei Lit* lists two German and the French editions (nos. 1813, 14 and 15) but not this English edition.

8vo, orig. gilt die-stamped leather over cloth (upper cover with wonderful title-labelling); neatly rebaced with most of the original spine laid down on a matching backing (restored by the Green Dragon Bindery). Top edge gilt. 240+ (ii) pages of ads for Halfer’s colors. With 5 large mounted single page samples of marbled papers and 5 pages of 6 mounted samples each (or a total of 35 mounted samples). Sensitively restored, a nice copy of an appealing book.

**A GREAT PRINTER AND “A MAN OF GREAT
FORCE OF CHARACTER”**

54. [HANSARD, JAMES]. *Biographical Memoir of Luke Hansard, Esq. many years printer to the House of Commons. Not Published.* [Privately] Printed by James & Luke G. Hansard & Sons, 1829 \$350.00

First edition. This important work is given an excellent note in Bigmore & Wyman I, pp. 299-300. “Luke Hansard was a man of remarkably abstemious habits, constant application, and unwearied industry, and great force of character.” He was printer to the House of Commons Journals from 1774 to his death in 1828. Luke had three sons; the eldest was Thomas Curson Hansard, the famous author of *Typographia*. Since the year 1847 Henry Hansard, a grandson of James, held the important and honorable appointment of Printer to the House of Commons.

Small folio, recent dark blue cloth, red spine lettering piece. (ii)+83 pp with engr portrait as frontisp. Portrait foxed; very small chips and tears at fore edge of a few pages; untrimmed copy.

**“THE BEST GERMAN BOOK ON PRINTING”
- B & W WITH 28 COLOR PRINTED SPECIMENS
OF INK COLORS**

55. HASPER, WILHELM. *Handbuch der Buchdruckerkunst. Nach eigener Erfahrung und unter Zuziehung der Werke von Brun, Fournier, Hansard, Johnson, Savage, Bodoni und Taubel herausgegeben und mit Zeichnungen begleitet.* Carlsruhe & Baden, 1835 \$1800.00

First edition of this printing manual in the original printed boards, which “has been for a long time, besides the so-called Andreasche Handbuch, the best German book on printing.” - Bigmore & Wyman, I, 307. It is given a good note in Gaskell, Barber & Warrilow: “Hasper acknowledges his use of important manuals in German and other languages instancing Brun, Hansard, Bodoni, and Taubel. The preface declares that the success of an earlier work (presumably the *Kurzes practisches Handbuch der Buchdruckerkunst in Frankreich*, published 1828) has prompted him to produce this *Handbuch* which contains new material, including descriptions of the Stanhope and Columbian presses. The usual sections on composition, format, and imposition are supplemented with **important information on colour printing** and a dissertation on stereotype.” - *Journal of the Printing Hist. Socy* (nr. 4, 1968), p. 30, G19. The section on color printing is especially interesting (and very early for this sort of thing) as it gives 28 large samples of colored printing inks together with the recipes for their making (1. Dunkel-blau; 2. Feurig-blau; 3. Blau; 4. Himmel-blau; 5. Zinnober; 6. Orange; 7. Venetianisch-roth; 8. Carmin-roth; 9. Rosa; 10. Dunkel-grun...etc...). These colors and pigments were made from natural substances; this was decades before synthetic colors were developed. Other plates give examples of medal-rule ornament, printed in blue ink (p. 222); specimen of Congreve- plates (security and bank note printing; p. 272) and two further exemplars of this same technique, printed in two colors (p.275). OCLC locates 8 copies in American libraries.

8vo, original printed boards. viii+362 pp. with 2 wood-engr illus of presses printed in sepia; 9 text illus., 2 plates of music, 3 specimen plates of medal-rule engraving and Congreve printing and finally 28 large color-printed specimens of ink colors on 4 leaves (8 pp). Most copies of this book which I have seen were badly foxed throughout; this copy is way above average, is quite clean throughout and is in the original printed boards.

WITH 30 SAMPLE SPECIMENS OF PAPERS

56. HERRING, RICHARD. *Paper and paper making, ancient and modern. With an introduction by the Rev. George Croly.* London: Longman, Brown &c., 1856 \$1050.00
Originally published 1855; this second edition has five more paper samples than the first. The list of subscribers to the first edition is reprinted here; it contains only 144 names. Schlosser, *Books on papermaking*, no. 27: "it is interesting for the thirty specimens it contains. Twenty of these have to do with watermarks, both line and light and shade, and several are made on the machine with a dandy roll, an early use of this method. The light and shade watermarks are examples of William Henry Smith's method of preparing the mould or dandy." St. Bride Catalogue, p. 430. The author states that many of the paper specimens were produced from moulds which were manufactured expressly for the purpose. The frontispiece illustrates the paper making machine; other plates illustrate the rag engine, sizing apparatus, cutting machine and ancient paper marks. This copy has a good provenance; it belonged to Anthony Birdsall, of Birdsall & Sons, Ltd., of Northampton, Bookbinders and has his initials in ink on the title page.

8vo, orig. publishers' cloth. xvi+126+(2) pp with 24 pp of ads and 30 numbered sample specimens of papers, and frontisp & 5 litho plates. Inner rear hinge slightly cracked. A very good copy.

ANCESTORS OF TODAY'S TABLOID NEWSPAPERS ONE OF 100 COPIES

57. [HINDLEY, CHARLES (editor)]. *Curiosities of Street Literature.* London: Reeves & Turner, 1871 \$550.00
First edition. The full title sums up the contents: "...comprising 'cocks' or 'catchpennies', a large and curious assortment of street-drolleries, squibs, histories, comic tales in prose and verse, broadsides on the Royal Family, political litanies...dying speeches and confessions...etc." Street literature is given a good note in Rickards' *Encyclopedia of Ephemerata*: "...the term applied to primitive printed matter sold in the open air by hawkers rather than through orthodox publishing channels." (pp. 314-15).

The present work is a curiosity in printing history; each of the pages is an entity unto itself and almost all have identified printers. This is explained: "In selecting and arranging this collection of 'Street Papers' for publication, every care has been taken to print them *verbatim et literatim*. They all bear the printer's name and address where such is used, and, in many cases, the wood-cuts have either been borrowed or purchased for the purpose of presenting them in their original style." An interesting note on the editor Hindley is given in Bigmore & Wyman, I, p. 328.

4to, orig. cloth sides, gilt-titled morocco spine (pastedowns and flyleaves neatly replaced). (vi)+12ff+ 245 pp., almost every page with a wood-cut illus. Top edge gilt. This is copy no. 62 of the large post 4to edition, only 100 copies printed. Excellent copy.

ILLUSTRATED WITH 24 ACTUAL SPECIMENS

58. HODSON, J. S. *An historical and practical guide to art illustration in connection with books and periodicals and general decoration.* London: Sampson, Low &c., 1884 \$2500.00

First and only edition, a fine absolutely complete copy. Except for Stannard's *Art Exemplar* ca 1860 (published in only ten copies) this is the most valuable treatise on reproductive processes, illustrated with actual specimens, published in the 19th century. It describes: plate engraving, wood engraving, lithography (including chromo-printing); engraving by chemical or mechanical processes (including zincography); Duclos' processes; typographic etching, Dawson's positive etching, relief aquatint, Shank's patent engraving, graphotype, and a wide variety of photographic processes in Part II, e.g. photo-lithography, process of M. Baldus, MM. Garnier and Salmon, Albortype, heliotype, photoglyptic, or Woodbury process, stannotype, Ives's process, Moss's new process, photogravure, direct photo-engraving process, photo-relief engraving, Autotype, etching upon glass, Bruce's white line etching, chromo-photo-lithography, stenochromy, and Hoeschotype, together with the ancillary chemical and mechanical engraving processes. The plates, which serve as exemplars, include actual specimens of the following: plate engraving, wood engraving, lithography, chromolithography, chemical engraving, typographic etching, relief aquatint, Shank's patent engraving, zincography, photo-lithography, heliotype, photoglyptic, Ives's photo-relief, photogravure, Direct Photo-Engraving Co., photo-relief, etching on glass (Hancock's process) and photo-chromo-lithography. Bridson & Wakeman A43 and E44; they state: "Following Stannard's work the first book which treated printmaking from the points of view of both the picture printer and the publisher was Hodson's in 1884. It was liberally illustrated with examples of traditionally crafted and photo-mechanically manufactured illustrations." (page 16). There are only two copies in the book auction records since 1975; the most recent was that of Leonard Schlosser sold at Sotheby's June 18, 1992; it made \$2750.00. I sold that copy to him.

8vo, orig. publisher's cloth. vii+224+(xii)+32 pp with 24 plates. Fine copy.

CHROMOGRAPHS AFTER EARLY PHOTOGRAPHS

59. HOLLAND, REV. F. W. *Sinai and Jerusalem; or scenes from Bible lands: illustrated by twelve colored photographic views including a panorama of Jerusalem.* London: Society for Promoting Christian Knowledge, [c. 1875] \$450.00

A very interesting book on several counts; for the use in the title of the word "photographic" which simply means that the color plates were copied after photos. All of the plates are signed "W. Dicks, Sc" and they are very interesting indeed. They are not chromolithographs, but are 'chromographs', a modification of the Baxter process (printing in oil colors from raised surfaces). Wakeman and Bridson state that Dicks "modified the process by using a relief aquatint key block and applying some of the other colors in

the same way and others from stippled, toned or grained blocks. He called these prints 'chromographs.'" - *Nineteenth century colour printers*, p. 36. The photographers are credited in each print; they include some of the important early landscape photographers such as Rev. A. A. Isaacs, Negretti & Zamba, Arthur B. Cotton and others (Isaacs and Negretti are listed in Gary Edwards). Some of the plates are clearly and closely based on photographs. The final plate XII is a three-part panorama.

4to, orig. publisher's decorated cloth, a.c.g. (iv)+52 pp with 12 color plates. T.p. in red and black. Spine replaced and inner hinges reinforced; else a very good copy. Color plates are nice and clean.

"THE MOST IMPORTANT WORK OF ITS KIND"

60. HULLMANDEL, C. *The art of drawing on stone; giving a full explanation of the various styles, the different methods to be employed to insure success, the modes of correcting, and the several causes of failure. A new edition, revised, illustrated with plates.* London: Longman &c., 1835 \$850.00

Originally published 1824 this was "the most important English treatise on lithography to be published in the first half of the 19th century," and is given a full analysis by Twyman, *Lithography 1800-1850*, pp. 114-31. And Bridson & Wakeman state: "It is his own 1824 manual on lithographic drawing that holds the first place amongst his writings and stands as the most important English treatise on lithography for many years, with further issues appearing in 1833 and 1835." - *Printmaking and picture printing*, p. 128. Hullmandel himself states: "In this edition I have omitted the remarks on one or two modes of drawing that have been found by experience to be either useless or imperfect in themselves, also the illustrations of them, and other superfluous plates". This is one of the few technical manuals included in the UDel ex-cat *Color printing in the 19th century* (1996), p. 12. Levis, p. 170. Bigmore and Wyman, p. 349. Bridson-Wakeman D20.

8vo, orig. patterned cloth sides, expertly respined in calf. xv+79+1 pp. with 9 litho plates of which 2 are on India paper. Plates only are lightly foxed. Art nouveau bookplate of Charles H. Swinstead.

NOT IN OCLC

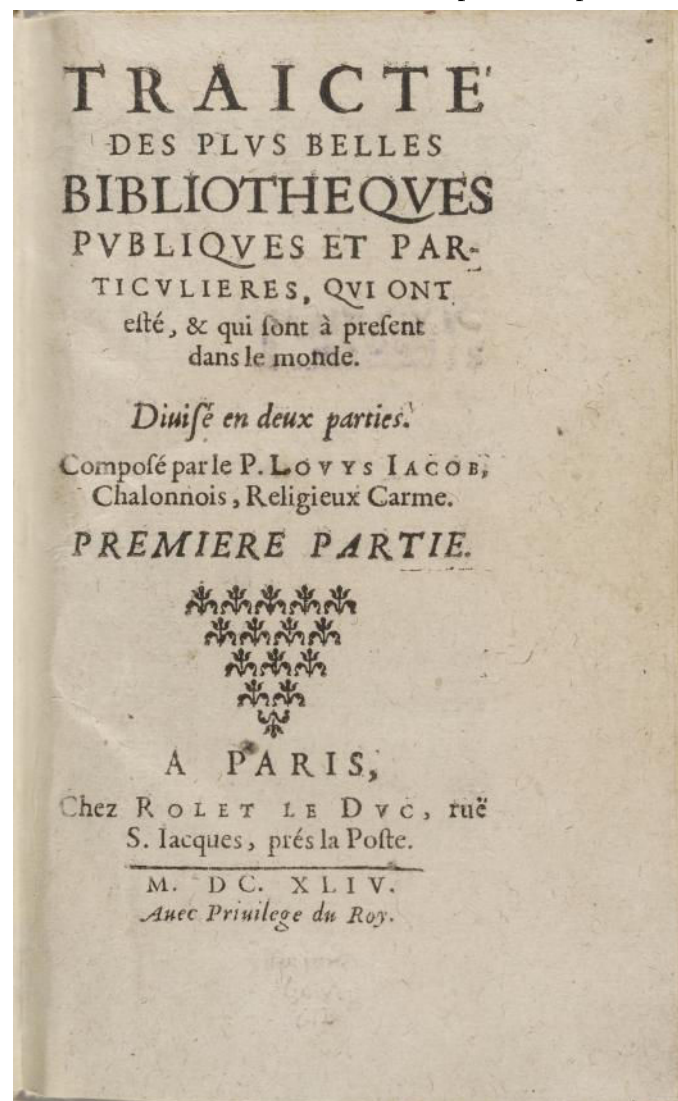
61. INLAND PRINTER. *The Inland Printer vest pocket Manual of Printing. A convenient reference book for employing printers, pressmen, compositors, newspaper men and others.* Chicago: Inland Printer, 1903 \$250.00

First edition, a fine copy. This first edition not in OCLC; they do locate, in one copy each, later editions of 1918 and 1922. Chapters on punctuation were prepared by F. Horace Teall; the definitions of bookbinders' terms were prepared by W. Irving Way. The rarity of all the editions of this little book is not hard to understand; they were 'used to pieces.'

Tall narrow 12mo (5 7/8 x 2 7/8") - [to fit in the vest pocket]. 88+8 pp of publisher's ads. With scattered illus and impositions schemes.

TWO LANDMARK BOOKS IN THE HISTORY OF LIBRARIES

62. JACOB, LOUYS. *Traicté des plus belles bibliothèques publiques et particulières, qui ont à présent dans le monde. Divisé en deux parties.* Paris: Rolet le Duc, 1644 BOUND WITH Gabriel Naudé. *Advis pour dresser une bibliothèque. Présenté à Monseigneur le President de Mesme. Seconde Edition revue corrigée & augmentée.* Paris: Rolet Le Duc, 1644 \$6750.00 First edition of the Jacob *Traicté*, an important primary source description of the libraries of France (as well as of other countries) when Mazarin dominated 17th century politics and France was the cultural capital of Europe. "This work addresses a relatively wide audience, ranging from the curious amateur to the professional librarian. The author presents his project in a preface "To the reader." It states in part that his work aims only at libraries composed of a minimum of three to four thousand volumes. Each library is the subject of a brief description giving highlights of the library (and of the owner in the case of a private library) and of books that constitute it. These descriptions are presented



Item #62

chronologically and divided by the geographic location of the libraries. The book thus covers an historical period and a large geographical area ranging from Egyptian, Greek and Roman civilizations through to the large European libraries (e. g. the Vatican Library) of the 16th and early 17th century and even including collections held in Asia.” - cribbed from a French record done by the Ecole Nationale Supérieure des Bibliothécaires; thanks to David Richtmyer for this. Jacob's book has just recently been translated into English by John Warwick Montgomery (*The libraries of France at the ascendancy of Mazarin; Louis Jacob's Traicté des plus belles bibliothèques*) published in Germany by VKW; it is not as of February 2016 available in America. OCLC locates ten copies of the Jacob book in American libraries.

The Naudé *Advis* was originally published in Paris in 1627; it was revised by the author himself for this second edition. Naudé and Jacob were friends and colleagues and it is said by Archer Taylor that Naudé inspired Jacob to write his book. The Naudé is well known to the English speaking world; it was translated into English by John Evelyn and published in London in 1661. His *Advis* “advised collectors to buy books on all subjects, taking pains to seek out the best commentaries and critical editions; the contents were all important, and nothing was to be bought on account of its antiquity, appearance or associations.” - Hobson, *Great Libraries*, p. 14. Both the Jacob and the second edition Naudé are usually found bound together (they were issued by the same publisher). This edition of the Naudé is rare; OCLC locates but three copies in this country: U of Ill., Columbia, Grolier.

8vo, two works in one vol; bound in contemp vellum. Jacob: (xx)+438; 439-717 + appendix (35) + index (36) + privilege leaf (2). Title page to second part bound at the end. Naudé: (viii)+164 pp. Old sticker removed from spine; old stamp expertly removed from verso of title page. Excellent copy.

WITH 16 SAMPLES OF PAPER

63. JACOBI, CHARLES THOMAS. *Printing: a practical treatise on the art of typography as applied more particularly to the printing of books. Second edition.* London: George Bell & Sons, 1898 \$200.00

First published 1893; this is the second edition (but the first edition to have paper samples). “This was Jacobi's most important work, covering type, composition, press work - particularly for books, which Jacobi considered the most important branch of printing - motive power and warehouse work. It is the first textbook to deal with linotype, and so was remarkably up to date, as these machines were only just being imported into England at this time. The same chapter covers the Thorne machine. As would be expected from a Chiswick Press book, it is nicely printed and better illustrated than any comparable text book up to this date.” - Wakeman, *Lit. of letterpress printing*, no. 40. The paper samples include ordinary printing, laid, wove, super-calendared, chromotype, art (coated), plate, handmade, etc. Wakeman lists all the editions

up to the fifth and last (1925)

8vo, orig. cloth. xviii+302+xiip. with 156 text illus. The 16 samples of papers, bound in at the end, have their own explanatory title page.

PHOTOZINCOGRAPHIC FACSIMILE

64. [JAMES, COL. SIR HENRY]. *Domesday Book or the Great Survey of England...Facsimile of the part relating to Wiltshire. Photo-zincographed by Her Majesty's command at the Ordnance Survey Office, Southampton, Col Sir Henry James, Director, 1862* \$300.00

Nice copy of a fragile book. Lithography was the first of the major printing processes to be used successfully with photography, and the first application of this was in the copying of old documents (photozincography). The first facsimile of the Domesday Book to be published was that of Cornwall in 1861. The present work is the second. All of this is well documented by M. Twyman in his *Early Lithographed Books*, pp. 243-50. See also Gernsheim, *History of Photography*, p. 547. The comments in the introduction to the present work by Col. James are also of much historical interest, especially as they relate to photozincography.

Folio, orig. cloth, title in gilt on cover. (vi) pp of introduction and 21 pp of photozincographed text; all printed in black and red. Hinges tender.

RARE TRADE CATALOGUE OF MARBLED PAPERS

65. JAPAN PAPER COMPANY. *French Marbled Papers.* New York & Philadelphia, March 1925 \$250.00

A nicely printed catalogue of eight pages with 41 large mounted samples of what look to me like hand-made marbled papers. The patterns are the standard Western ones; these were presumably made in Japan but for the [American] market. It is stated on the cover: “Every effort is made to show representative samples, but the nature of the manufacture of these papers is such that there is apt to be a variance in the different sheets.” Each sample is identified by a four digit number. The sheets were carried in stock in size 19 2/3 x 25 1/2 inches. Not in OCLC. Not mentioned in R. Wolfe's encyclopedic *Marbled Paper*.

8vo, orig. letterpress printed cover. With 41 mounted samples (average 2 3/4 x 2 3/4"). There is a space for one sample which is blank; there is no sign of paste or glue - I suspect there never was a sample there.

“THE FIRST BOOK TO DISCUSS THE ISSUES CONNECTED WITH THREE-COLOR RELIEF HALFTONE”

66. JENIKNS, H. *A manual of Photo-engraving, containing practical instructions for producing photo-engraved plates in relief-line and half-tone with chapters on dry plate development and half-tone colorwork.* Chicago: Inland Printer, 1896 \$250.00

First edition. Nice copy given a good note by David Hanson

(*The David A. Hanson Collection of the History of Photomechanical Printing*), p. 126. The frontispiece is a three-color halftone of a songbird; it was the cover plate for the first issue of the periodical *Birds*. The plate was printed by the Chicago Colortype Co. Hanson calls this “the first book to discuss the issues connected with three-color relief halftone.” It is widely held in libraries but very scarce in the marketplace.

8vo, orig. publisher's cloth, nice copy. 129 pp with four color separations and final full color plate as frontisp., and about 41 illus, both line diagrams and specimen halftones.



Item #67

A BRILLIANT WORK OF CHROMOLITHOGRAPHY

67. KELLERHOVEN, F. & J. B. DUTRON. *La Légende de Sainte Ursule Princesse Britannique et de ses Onze Mille Vierges d'après les Anciens Tableaux de l'Eglise de Sainte-Ursule a Cologne*. Paris: l'Auteur, 1860 \$3000.00

A very fine copy in a superb original binding of crushed dark brown morocco, signed by the binder. The book has been given an extended notice by Twyman: “Since he focused on quality reproductions of manuscripts and paintings, Kellerhoven has attracted much more attention than chromolithographers undertaking more routine work, even receiving a lengthy write-up in the *Gazette des Beaux-Arts* in 1861. Some indication of the high standards he set himself can be gathered from his decision, reported in this article, to

turn publisher in order to have greater control over his work, particularly, it was argued, over the number of colours or printings he could use. The turning point appears to have been *La Légende de Sainte Ursule* (Paris: F. Kellerhoven, 1860) which contains a series of reproductions of paintings from the church of Sainte-Ursule in his native Cologne, with an account of them by J.-B. Dutron. The book contains 21 very fine chromolithographed plates, all printed by Hangard-Maugé in Paris, plus one monochrome plate produced by Lemercier using a photographically based process. The book's introduction includes a list of works that Kellerhoven had already provided with chromolithographs (either wholly or in part), together with a letter of appreciation from Pope Pius IX, dated 14 March 1863, referring to the careful reproduction of the paintings.” - *A History of Chromolithography*, p. 352. The elegant binding is signed AUGUSTE-PETIT. The ‘avis au relieur’ states: “Le moyen age ayant produit differents genres de reliure, nous laissons au goût du souscripteur ed du relieur le choix du modèle. The book is rare; OCLC locates but three copies in America (St. Mary's Coll., Harvard, Holy Family Univ).

Lg 4to, (12 x 9 1/4). Elegantly bound in full dark brown morocco, spine in 6 panels between raised bands; inner gilt dentelles; edges heavily gilt. Pastedowns and flyleaves are a beautiful marbled paper. (iv)+20+194+2 pp with 21 chromolitho plates plus a final plate (22) printed by Lemercier as a photolithograph. Plus one leaf printed in gold (letter from the Pope). Slightest rubbing at head and tail of spine but a very fine copy.

68. KELLY, WILLIAM J. *Presswork. A practical handbook for the use of pressmen and their apprentices. Revised and enlarged. Second edition*. Chicago: Inland Printer, 1902 \$150.00

Originally published in 1894. Chapter One is devoted to Printing with the Hand Press - (“As many pressmen of today know next to nothing about working on hand presses.”) Also includes much information on inks of various colors. Jackson Burke Catalogue 902. With small typographic bookplate: “Private Library of Ben J. Hiltner, Tyrone, Pa.”

8vo, orig. publisher's cloth, fine copy. 140+ (iv) pp with scattered illus. and imposition diagrams.

PRINTING PRESSES FOR BOYS

“THE MAN WHO PUT THE SMALL JOBBER ON THE MAP - WILLIAM KELSEY”

69. KELSEY PRESS CO. *Do your own Printing, Money made and Saved*. The Kelsey Press Co., Meriden, Conn., N.d. [ca. 1905] \$400.00

“William Kelsey (born 1851), of Connecticut, was fairly sure of his target - the amateur, and preferably the young amateur. He later produced larger presses, and his successors continued to do so, but he became famous as the man who made printing presses for boys...Kelsey named his press *The Excelsior*...he gradually developed it, until in 1875, a toggle action and automatic inking system of the rotating disk

system was incorporated. The press was substantially the same as that which is still (1973) being sold by the Kelsey Company of Meriden Conn..." - J. Moran, *Printing presses*, pp. 241-2. The present catalogue illustrates and describes the Excelsior press, complete printing outfits, several pages of types, including wood types, borders, ornaments and rules, and also a wonderful variety of cuts for illustrating. Romaine p. 281 lists 6 different Kelsey press catalogues (the earliest being 1883). OCLC locates one copy of a Kelsey catalogue with this title but with only 20 pp and the date of 1895.

8vo, orig. printed wraps. 32 pp., profusely illus. This is a very good copy of a rare and fragile catalogue.

ANOTHER KELSEY CATALOGUE

70. KELSEY PRESS CO. *Do your own printing. The Excelsior Portable Press!* Kelsey Press Co., Meriden, Conn. n.d. [ca. 1897] \$300.00

A slightly earlier variant of the item above, a complete copy but in rough condition and priced accordingly. Much good information on Kelsey and his presses can be found in Elizabeth Harris, *Personal Impressions, the small printing press in nineteenth-century America* (2004), *in passim*. OCLC locates a variant copy (Harvard) but that copy has 20 unnumbered pages; the present copy has 28 pp plus the front and rear covers. These Kelsey (and other trade catalogues of small printing presses) have been long sought after by collectors and hobby printers and all are rare in the marketplace.

8vo (8 3/4 x 7 1/4"), orig. printed wraps. 28 pp + front and rear covers. Profusely illus. Spine worn, edges worn and chipped; short clean tear throughout in the middle of the foremargin. No loss.

71. KIRK. *Kirk's Improved Engraving Machine, Price \$75.00. Just the thing for general jobbing work.* J. J. Watrous, Sole Agent, 213 Race St., Cincinnati, O. N.d. [ca. 1875] \$200.00

A rare trade catalogue, not in OCLC. The machine was designed for engraving on wood and could execute straight lines and circles. It is well explained and illustrated. Also shown are tint tools, square gravers, lozenge do, round do, flat do, onglette do, and line do. And also a full page of engraver's hand tools, gouges and chisels. It was aimed at both professional wood-engravers as well as amateurs.

8vo, stitched. 8 pp., profusely illus with wood-engravings. Nice copy.

A LATER EXPANDED EDITION OF A STANDARD WORK

72. KNECHT, [Ed.]. *Nouveau manuel complet du dessinateur et de l'imprimeur lithographe. Nouvelle édition, entièrement refondue mise au courant de l'industrie actuelle, et augmentée de plusieurs procédés nouveaux concernant la lithographie mécanique, la Chromolithographie, la*



IMPRIMÉ SUR LES MACHINES À VAPEUR SYSTÈME DUPUY, PASSAGE DU DÉSIR, 3, PARIS.

Item #72

Lithographie, la Zincographie et traitant des papiers de sûreté. Paris: Roret, 1867 \$1000.00

Good complete copy of this rare edition. Knecht was the sole pupil of Senefelder. The present work had its origins in the 1827 manual by Bregeaut. That manual was revised and augmented by Knecht and Jules Desportes in 1850 (see Twyman, *Lithography*, p. 264). The present work, while still based on Bregeaut, is largely a new work, completely rewritten and incorporating the subjects listed in the title above. It is listed in Twyman's bibliography, p. 267. The plates are also new and include one chromolithograph (imprimé sur les machines à vapeur système Dupuy, Passage du Desir, 3, Paris). Of this edition OCLC locates 5 copies in USA: NYPL, UCSanta Cruz, Smithsonian, UIll and Yale.

2 vols inc one. 12mo, orig. half dark green calf. (iv)+xx+403 pp. Vol II is the separate "atlas" of plates. It has its own t.p., 7 pp and 14 plates, numbered A-G, 1 unnumb col. pl and 6 fdg litho plates. A very good copy.

A FAMOUS BOOK ON PAPERMAKING

73. KOOPS, MATTHIAS. *Historical account of the substances which have been used to describe events and to convey ideas, from the earliest date, to the invention of paper. Second edition.* London: Jaques & Co., 1801 \$1900.00

First published in 1800, printed entirely on paper manufactured from straw. For this second edition of 1801, there were two variant issues; the first, 'printed on paper re-made from old printed and written paper,' and the second, (as in the copy on offer here) which was 'printed on paper manufactured solely from straw.' Both issues of the second edition have a final section printed on paper made from woodpulp; in this copy that is pages 259-273. Koops was given permission by the King to be the only distributor of paper made from alternative paper sources in hopes that he could help solve England's paper crisis; however the times were not right for this early attempt at recycling and Koops went bankrupt. The book describes ancient equivalents of paper, methods that had been tried over the ages to find paper which would withstand the attack of insects, data on French exports of

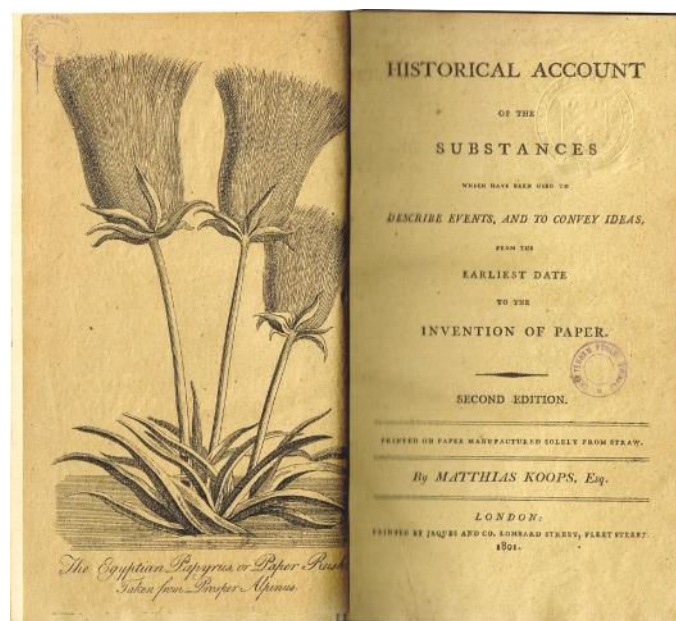
paper into England and commentary on Koops's attempts to produce paper from sources other than rags. In this edition the frontispiece is printed on paper made from straw. These papers were manufactured at Koops' mill in Bermondsey, and are thus *the first commercially made, modern papers from a substance other than rags*. Schlosser, *Books on papermaking*, no. 21. Bigmore & Wyman, I, p. 399. D. Hunter, *Papermaking*, (1943), p. 346: "The greater part of the present day paper industry is founded upon the pioneer work of Koops." The straw paper of the frontispiece is identifiable by its texture and deep yellow color. A famous and much desired book in the literature of papermaking. Bidwell, "Paper & papermaking: 100 sources," no. 78.

8vo, in an old late 19th century rebinding of cloth sides, polished calf spine and corners, dark red lettering piece, a pleasant binding. (ii) + vi + 7-273 pp. Engr frontispiece and all pages up through 258 on straw paper; pp 259-273 on woodpulp. Remains of a bookplate; pale old lib. stamp on t.p. but a good copy.

"A KEY WORK"
"A SPECTACULAR EXAMPLE OF HYBRID
PROCESSES"

74. LABARTE, JULES. *Histoire des arts industriels au moyen age et a l'epoque de la Renaissance*. Paris: A. Morel & Cie., 1864-66 \$1800.00

A nice set, copy no. 12 of 100. The importance of this work is that it is a notable combination of photography with traditional mechanical reproductive processes. It contains 150 colored plates. "While a cursory inspection suggests that most of these illustrations were produced by lithography and chromolithography, closer examination reveals that many are a complex synthesis of photographic, photomechanical, and chromolithographic processes. Most importantly, the text prominently and clearly states the process by which the illustrations had been manufactured. An advertisement stated



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that (in translation) *one can therefore be certain that through this alliance of photography and lithography we have obtained reproductions of great fidelity and The reproduction we publish here has been transferred onto stone by M. Lemerrier, using the Poitevin process, from a photographic negative made by M. Berthier, a photographer from Paris.*" - A. Hamber, *A higher branch of the art*, p. 174. Hamber also discusses and illustrates this book in his important essay "Facsimile, scholarship and commerce: aspects of the photographically-illustrated art book (1839-1880) in *Art and the early photographic album* (Yale, 2011). Finally, there is an entire article devoted to this book: Sylvie Aubenas & Marc H. Smith, "La Naissance de l'illustration photographique dans le livre d'art: Jules Labarte et 'l'Histoire des arts industriels' (1847-1875) in *Bibliothèque de l'Ecole des chartes* 158 (2000): 169-196."

6 vols (4 vols of text, 2 vols of plates). Large 4to, nicely bound in half red morocco, spines gilt, t.e.g. xx+524; [iv]+614; [iv]+718; [iv]+826 pp. 2 chromolitho title pages, 4 pp of introductory text, 2 pp of instructions to the binders; and 148 color plates each with a leaf of text; final 4 page table of plates. Engravings at the head of each chapter in the text vols. With the bookplate of Julius Bohler. Two of the six vols have one each cracked hinge; else a nice set

SELF-PUBLISHING FOR THE POORER CLASSES
USING A LITHOGRAPHIC PRESS

75. LASTEYRIE DU SAILLANT, *Compte Charles-Philippe, Philibert de. Typographie économique, ou, l'art d'imprimerie mis a la portée de tous, et applicable aux differens besoins sociaux*. Paris: chez l'auteur, 1837 \$1500.00

First edition. Count Lasteyrie (1759-1849) was instrumental in introducing lithography into France. He learned the art from Senefelder himself and he founded one of the first successful lithographic presses in France (see Twyman, *Lithography*, pp. 50-51). Barbier includes the present work with the following note: "An eccentric production advertising a system of printing using only one size of type and no capital letters or other frills, to be reproduced by a stereographic method and thus cheap and easy for all to use. Tools, composition, and presswork by this method are briefly described." - *French letterpress printing*, p. 20. The present work was published late in Lasteyrie's career to demonstrate how the poorer classes could produce books, and was one of the first works to promote self-publishing. What neither Barbier nor Twyman note, however, was that the method advocated here incorporated lithography and two of the plates illustrate lithographic presses. One is a small movable metal press, the other a larger more conventional lithographic press here called a 'presse polytypique' invented by Lasteyrie for various printing purposes. Bigmore & Wyman, I, 422, noting that the author composed and printed this work himself. The plates are of special interest; the first two are lithographs (illustrating presses) drawn and printed by Racinet, Litho; the third is of undetermined process but appears to be a combination planographic and letterpress (caption states: 'transport sur pierre d'une gravure et d'un

texte typographique.' The fourth plate is a copperplate engraving, a portrait of Tissot. OCLC locates six copies in America.

8vo, neatly rebound in old cloth. (iv)+1, 1bis, 2-59 pp with 4 plates, 2 litho, 1 combination litho & letterpress and 1 engr. Good clean copy.

COLOR PRINTING IN THE PROCESS OF JAKOB CHRISTOF LEBLON

76. LE BOURSIER DU COUDRAY, [Angelique-Marguerite]. *Abbrege de l'art des accouchemens, dans lequel on donne les preceptes necessaires pour le mettre heureusement en pratique. Nouvelle edition.* Saintes: Pierre Toussaints, 1769 \$2400.00 First published 1758. J. C. LeBlon (1667-1741) is well known to students of color printing as the discoverer and developer of the red-yellow-blue theory which in turn led him to produce full color prints in the early part of the 18th century. It is known collectively as mezzotint color printing. The present work contains 26 plates engraved on copper after the designs of P. Chaperre and printed in colors by Jean Robert. Jean Robert (active 1739-1766/1782) was an assistant of LeBlon (see M. Grasselli, *Colorful Impressions, the print making revlution in 18th century France* (2003), pp. 43-44. The present work, which is not common (OCLC locates 6 copies in USA) shows that LeBlon's method of color printing was used for modest utilitarian works as well as large and spectacular color printed folios such as those on human anatomy by Gautier d'Agoty. The present work on obstetrics was written by a famous and celebrated practitioner, Angelique-Marguerite Le Boursier du Courdray, during the reign of Louis XV.

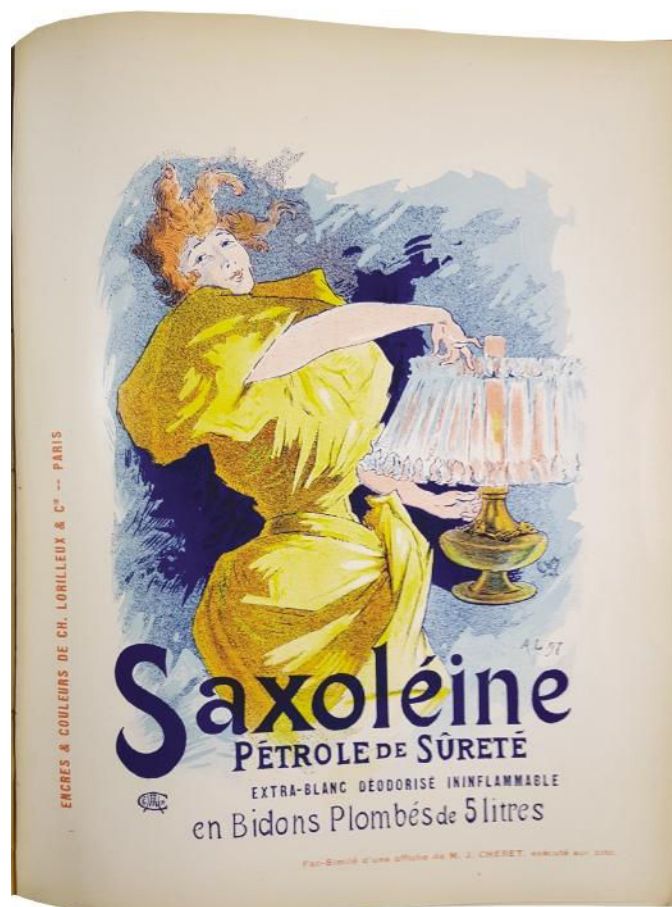
8vo, orig. full mottled sheep, spine with lettering piece and raised bands and red edges. x+184+(v) pp with engr author's port. and with 26 color printed engr plates. Very close to a fine copy.

"LES PLUS BELLES BIBLIOTHEQUES DE L'EUROPE"

77. LE GALLOIS, [PIERRE]. *Traitté des plus belles bibliotheques de l'Europe.* Paris: Estienne Michallet, 1680 \$1400.00

First edition. Rare; OCLC locates no copy in America. The title continues: "Des premiers Livres qui one été fait. De l'invention de l'Imprimerie. Des Imprimeurs. De plusieurs Livres qui ont été perdu & recouvrez par les soins des Scavans. Avec une Methode pour dresser une Bibliotheque." The libraries are listed by country; under 'Angleterre' Le Gallois discusses the libraries of Oxford and Cambridge. The author was 'gardien' of the library of Louis XIV and a member of the Academy of Sciences. On the front pastedown is the name of a former early owner - "De Tavel." Bigmore & Wyman p. 429. St. Bride Catalogue p. 523. Cioranescu no. 41755. OCLC locates 3 copies, all in France: BN, Inst Cath de Paris, and a library in Clermont. No copies in American libraries.

12mo, orig. sheep, cont gilt spine, lettering piece, rubbed but a very nice honest copy. (10)+210+(28) pp. Pagination very erratic but the work is complete due to signature collation and catchwords.



Item #78

A STANDARD WORK

78. LEMERCIER, ALFRED. *La lithographie francaise de 1796 a 1896 et les arts qui rattachent. Manuel pratique s'adressant aux artistes et aux imprimeurs.* Paris: Ch. Lorilleux & Cie, [1896-7] \$2150.00

Nice copy of the first edition of a scarce and very important book published to celebrate the centenary of lithography. Various sections deal with artistic and commercial lithography, autographie, chromolithography, zincography, photolithography, phototypie, photoglyptie and heliogravure. Each of the sections is illustrated with **at least one specimen plate**. The tools and presses are well described and illustrated. "The lithographic firm of Lemerrier, 57 rue de Seine, was founded by Joseph Lemerrier in 1827. By mid-century his nephew, Alfred, had become his partner. Throughout the century the firm was responsible for many of the important developments in lithographic printing and was especially supportive of artistic endeavors in the medium." - *The color revolution*, p. 39. "Alfred Lemerrier's *La lithographie francaise* (1899) provides a detailed historical and technical account of the first hundred years of lithography in France." - Jay Last, *The color*

explosion, p. 11. A scarce book in commerce, there is no copy in the auction records (ABPC) from 1975 to the present. St. Bride Catalogue p. 526. OCLC locates but seven copies in American libraries, surprisingly few considering the importance of this book.

Small folio, orig. maroon cloth sides with polished maroon calf spine and corners. (ii)+xxiv+358 pp with 2 litho portraits, hundreds of text illus and 32 full page litho plates (incl specimen plates) *hors texte*. Of special note is the facsimile in colors of the poster by Jules Cheret, "Saxoline", executed in zinc. An excellent fine, clean and tight copy.

A FAMOUS BINDERS MANUAL

79. LE NORMAND, SEB [ASTIAN]. *Manuel du relieur, dans toutes ses parties; précédés des arts de assembleur, de la plieuse, de la brocheuse, et suivi des arts du marbreur sur tranches, du doreur sur tranches et sur cuir...deuxième édition, revue, corrigée et considérablement augmentée*. Paris: Roret, 1831 \$550.00

Originally published 1827, this was one of the most popular bookbinding manuals of 19th century France and appeared in numerous editions, as late as 1923. It was translated into Spanish, Dutch and German. It is listed as no. 53 in Pollard and Potter's *Early bookbinding manuals* with the note: "LeNormand (1757-1839) taught physics, chemistry and technology. He was one of the editors of Roret's *Dictionnaire technologique* and edited the manual on bookbinding. An enthusiastic amateur bookbinder, he acknowledges the teaching of Berthe aîné, a Paris binder. He also made use of Mairet's *Essai sur la reliure*, 1824." But Richard Wolfe had the following to say: "I have compared the marbling texts in these two works and have not found any great evidence that points to Mairet as LeNormand's source, although both works cover the same ground and adhere to a similar general arrangement." - *Marbled paper*, p. 117. Mejer 1913.

12mo, contemp. sheep, gilt spine with two dark red lettering pieces. (vi)+viii+286 pp with 3 fdg. engr plates. A very nice copy.

WITH TEN SPECIMEN HELIOGRAVURES

80. LIETZE, ERNST. *Modern heliographic processes: a manual of instruction in the art of reproducing drawings, engravings, manuscripts, etc. by the action of light; for the use of engineers, architects, draughtsmen, artists and scientists*. New York: Van Nostrand, 1888 \$750.00

Fine copy of a book which almost always turns up in battered condition. It describes and illustrates reproductive processes based upon salts of silver, iron, chromium, and uranium to reproduce drawings and plans. The ten specimen heliograms are all present in fine condition: 1. silver print on citrochloride of silver paper - negative; 2. ditto, positive; 3. ordinary blue print - negative; 4. ditto - positive; 5. red prussiate of potash print; 6. direct cyanotype (pizzighellotype); 7. ink picture; 8. carbon print; 9. uranium print, developed with nitrate of silver; and 10. uranium print, developed with red prussiate of

potash. It is one of very few technical treatises to discuss (and illustrate by exemplars) the variety of reproductive processes for drawings known near the end of the nineteenth century. This precisely the sort of book which completely loses its meaning in a facsimile or electronic copy. Epstean 632. Roosens/Salu 956.

Large 8vo, orig. cloth, inner hinges reinforced. viii+143+(iv) pp. with 32 wood-engr. text illus. and 10 mounted specimen heliograms as noted above. Fine copy.

81. LIEURE, J. *La Lithographie Artistique et ses diverses techniques. Les techniques, leur évolution*. Paris: Publications Papyrus, J. Danguin, Editeur, 1939 \$250.00

First and only edition. The author was a noted collector; the preface was written by Albert Philibert, president of the Association Francaise des Artistes Lithographes. This is a very extensive and complete technical manual with the following sections in part I: I. Le dessin sur pierre; II. La gravure sur pierre (appelé aussi: Lithographie en creux); III. La lithographie et la couleur; IV. L'Impression; and V. Applications particuliers de la lithographie. The following sections are in part II: I. Les debuts, les incunables; II. La Periode Romantique; and III. La seconde moitié du XIXe siecle. Extensively indexed. OCLC locates 8 copies in American libraries but very scarce in the marketplace.

8vo, orig. printed wraps. 104+(iii) pp with 17 full-p. plates, mostly on coated paper.

"OUVRIERS RELIEURS"

82. LONDON. INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués a l'Exposition universelle de Londres en 1862 publié aux frais de la Société des Ouvriers Relieurs de Paris*. Paris: se trouve chez les Délégués, 1863 \$500.00

A fascinating catalogue listing and describing the bookbindings exhibited at the exhibition. From the UK were examples by Francis Bedford, Bone, Chatelin (Paris & London); J. & J. Leighton; Leighton, Son & Hodge; Potts, Watson & Bolton; Ramage (Edinburgh); Riviere; Seton & Mackenzie (Edinburgh); Westleys & Co., and Zahnsdorf. From France were examples by Gruel-Englemann, Lortie, Arnold & Fils, Lenegre, Mame & Cie and Cornillac & Cie. There were also examples from Austria, Belgium, Italy, Poland, Prussia, Sweden, Norway and Wurtemberg. There are also discussions of reliure d'amateur, reliure de luxe, reliure de commerce, albums pour photographies, dorure sur tranche, marbrure, conclusion; situation, and vœux and besoins. OCLC locates two copies: RIT and Cal.St.Liby Sutro.

8vo, orig, printed wrappers. 36 pp. Hinges of the wrappers separated but preserved in a glassine wrapper (as the French always do). Else a nice untrimmed copy.

83. LORING, ROSAMOND B. *Marbled papers. An address delivered before the members of the Club of Odd Volumes, November 16, 1932.* Boston: COV, 1933 \$675.00
Fine copy. First edition. A rare and much sought after book, one of 149 copies. It contains large mounted samples of 5 paste papers and 7 samples of marbled papers made by the author. The text also gives an historical sketch of the process. Though Richard Wolfe is not effusive with praise for the papers themselves he does have this to say: "There can be no doubt, however, that Rosamond Loring made a lasting contribution to the field of paper decoration by assembling one of the most outstanding collections of its literature and a superb collection of some of its original examples. Now in the Houghton Library at Harvard, this collection remains the best of its kind in America and one of the most outstanding in the world." -*Marbled papers*, p. 134.

8vo, orig. paste paper covers (made by the author), cloth (buckram) spine with gilt title stamping. viii+22+(1) pp. with 12 ff with mounted paper samples. Untrimmed and unopened.

"THEY ARE ALREADY COLLECTOR'S ITEMS..."
- Bullen

84. MACKELLAR, SMITHS & JORDAN. *Twelfth Specimen Book. Printing Types, borders, ornaments, and all things needful for newspaper and job printing offices made by...* Philadelphia: MacKellar, Smiths & Jordan, 1878 \$2000.00
An absolutely complete copy with no clips or other damage and in the original binding. H. L. Bullen, in his *Type Specimen Books* (1934) waxes rhapsodic about the MacKellar Specimen books: "Thomas MacKellar gave his personal attention to the editing and printing of the type specimen books issued by his firm. From 1867 to 1890 he was not only the author of the texts, but also the composer of the lines of types, a composer in two senses of that word, - by which his types were advertised. These lines are famous for their appropriateness and wit and humor. *The books thus edited by him are the only type specimen books which may be read with pleasure!* (italics Bullen's)...Among the initiate these MacKellar classics are, among type specimen books, now most in demand - they are already collector's items, more treasured than any other American type specimen books...Apart from the editing, the printing is the most perfect done in type specimen books anywhere, beyond criticism..." (p.28). MacKellar is also given a good chapter in Alastair Johnson's *Alphabets to Order*, pp. 99-109. Bigmore & Wyman also have good words to say: "MacKellar, Smiths & Jordan issue, from time to time, beautiful and original specimens of the type-founding art." (v.II, p.4). Romaine, p. 282. There were many of these specimens issued (Annenberg lists 42) but they are all rare today. And getting more so every year. OCLC locates copies at Delaware and Chicago Public Library.

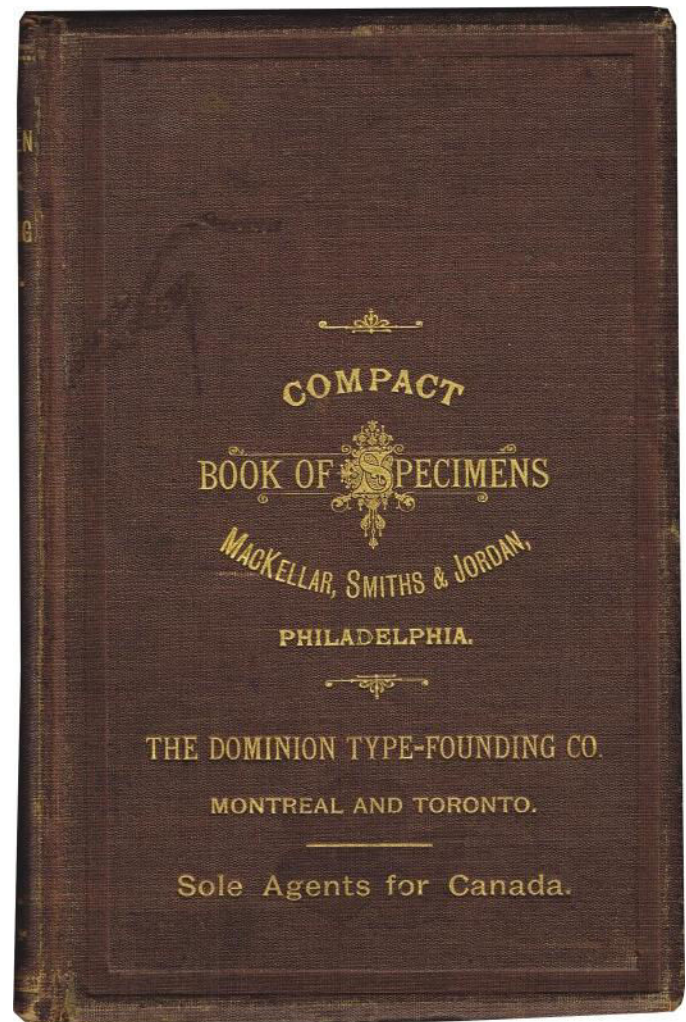
8vo, orig. brown cloth, bevelled edges, elaborate die-stamped upper cover and spine, rear hinge just slightly cracked but an excellent copy. (iv) + pp. 13-208 + (iv) + leaf 22a/b. The upper cover is stamped for MacKellar's Canadian agents, The Dominion Type-Founding Co., Montreal and Toronto, "Sole Agents for Canada."

85. MAINE. PORTLAND. *By-Laws, Officers and Members of the Portland Typographical Relief Society. Established May 15, 1886.* [Portland, N.d., (ca. 1900)] \$200.00
A rare little book, no copies are located in OCLC. Opens with a brief sketch of the Society followed by a list of the members and halftone portraits of the officers. Final section of the text is the By-laws. Printing related advertisements scattered throughout.

Small 8vo, orig. black cloth. (32) pp with 8 full-page halftone portraits. Gilt stamping on the cover has faded, else a good copy.

**THE FIRST PROFESSIONAL LITHOGRAPHIC
PRINTER TO WRITE A BOOK ABOUT THE
PROCESS**

86. MAIRET, F. *Notice sur la lithographie, deuxième édition édition suivi d'un essai sur la reluire et le blanchiment des livres et gravures.* Chatillon-sur-Seine: C. Cornillac, Imprimeur-Libraire, 1824 \$950.00
Originally published January 1818. Mairet was described by Peignot as a 'marchand papetier, relieur distingué' who was responsible for setting up the second lithographic press at



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Dijon. Twyman points out Mairêt was therefore the first professional lithographic printer to write a book about the process. Peignot states that Mairêt's book was a tremendous success as soon as it was published. "The treatise is divided into three parts; the first deals with the theory of lithography; the second with the preparation of the materials and with the various ways of drawing on stone, and the third with the methods of printing and the presses used. Mairêt describes three ways of making lithographs - using crayon, ink, or a method he calls 'dessin à la pointe' and he explains in particular some of the precautions to be taken when working. There is no mention anywhere of using the stone as a substitute for copper by engraving into it with the burin and printing it intaglio. By omitting this method, which has been described in all the earlier accounts of lithography, Mairêt's treatise is considerably simplified and the basic principles of the process are more clearly seen...Mairêt's book seems to have had an immediate success. In the following year it was translated into German, and a second French edition was published in 1824." - Twyman, *Lithography*, pp. 93-4.

This edition was the first to include the *Essai sur reliure* which is also an important work in its own right; Pollard & Potter, *Early bookbinding manuals*, 52.

12mo, later marbled sides, grey linen spine, dark green morocco lettering piece. 228 pp. with frontisp and 4 lithographic plates (all of which illustrate the section on lithography) plus 1 engraved plate of a lithographic press. Frontisp with a light old water stain; t.p. backed; gutter margins of both of these leaves reinforced with old paper tape (not scotch tape). The first part (lithography, pages 1-68 with the plates) is quite complete. The second part (reliure) has two signatures of text in facsimile. Priced accordingly.

EARLY DISCUSSION OF THE HELIO TYPE PROCESS

87. [MAYER, ...]. *Helio-type or Photochemic Printing*. London, 1871 \$225.00

This is a four page separately paginated offprint from *The St. James Magazine* for September 1871. The heliotype process is generally considered to have been invented by Ernst Edwards in the 1870s. The present work does not identify the author in print; his name comes from an inscription on the first page: "With Mr. Mayer's Compts." Though the surname 'Mayer' appears several times in various histories of photography, they all appear to be German. Only the present copy is located on COPAC (formerly the University of Birmingham).

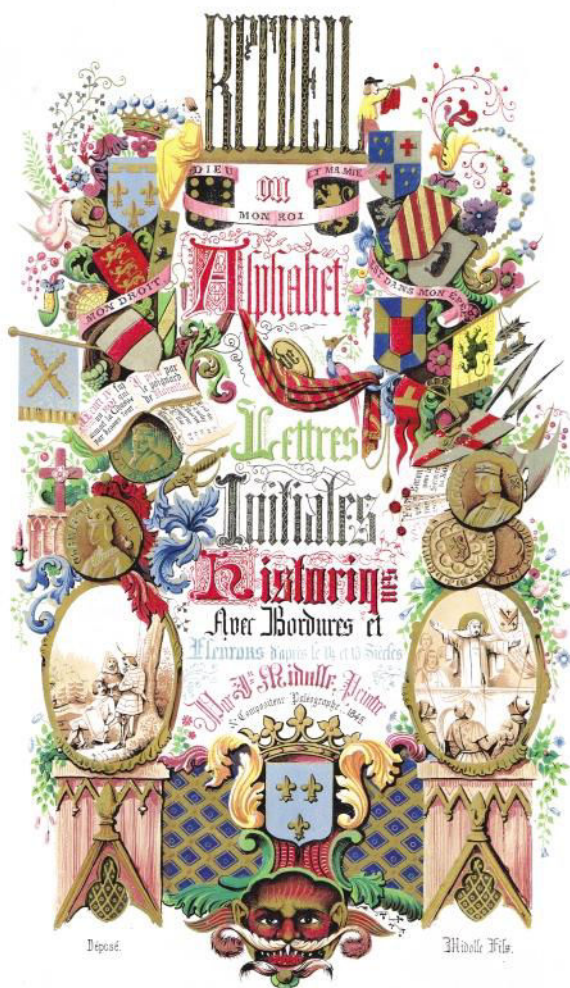
8vo, disbound. 4 pp. As noted above, inscribed, presumably by the author.

TOUR DE FORCE OF CHROMOLITHOGRAPHY "AN ARTISTIC JEU D'ESPRIT" - TWYMAN "ITS COLURS SIMPLY SING ON THE PAGE" - TWYMAN

88. MIDOLLE, JEAN. *Recueil ou alphabet des lettres, initiales historiques avec bordures et fleurons d'après le 14 et 15 siècles, par J. Midolle, peintre & compositeur paleographique.*

Gand: Chez L'editeur G. Jacqmain, Chromo-Lithographie, 1846 \$6300.00

A very nice copy of one of the early masterpieces of chromolithography. Midolle, a Swiss, then Belgian, calligrapher, was author of several books which were printed in colors by various chromolithographic printers. His best known work was *Album du moyen-age* published by E. Simon fils, Chromolithographer, in Strasbourg, 1834-6. The present work, an alphabet, is styled on the great illuminated manuscripts, each page showing a large decorative letter with text about a member of royalty or other historical figure from the 14th and 15th centuries - arranged from A (Anne de Bretagne) to Z (Zuintibold). It was published by G. Jacqmain, chromolithographer from Ghent. It is printed on glossy white coated stock (so-called papier porcelaine) in brilliant colors and golds and silvers - the colors jump off the page at you - they are really "in your face." This work is of special interest it that Jacqmain was also a printer of the very colorful Belgian trade cards also of the 1840s, and also printed on 'porcelaine' stock. The printing techniques in the present work include chromolithographic transfer printing, inking a



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la poupée, and gold dusting. A good analysis, with four color plates, is given in Twyman, *Chromolithography*, pp. 182-3 and figs. 137a-d. It is mentioned in R. McLean, *Victorian book design and color printing*, p. 83 and in Jay Last, *The color explosion*, p. 11 and figure 7 (color repro of the t.p.). This work is fairly widely held in libraries but rare in the marketplace.

Folio, in recent portfolio with flap edges and gilt stamped cover label. T.p. and 24 loose plates, (19 ½ x 13"). Slightest spots of foxing on the reverse of a few plates, else very fine and clean.

89. MINOTT PRINTING AND BINDING COMPANY. *A complete catalogue of the Type Faces, Borders, Ornaments, Initial Letters, Fractions and Accents*. Greenfield, Mass., 1915 \$125.00

This was a printing and binding company; the catalogue shows the fonts and sizes they had available. For example: Century, Caslon old style monotype; a wide variety of Cheltenham, Litho Roman condensed, Devinne, Copper plate Gothic, etc. Not in OCLC.

8vo, orig. stiff printed wraps. 30 pp. Fine copy.

LITHOGRAPHY FROM ZINC PLATES

90. MONROCQ, LEON, (Imprimeur). *Manuel pratique de lithographie sur zinc. Troisième édition, revue et augmentée*. Paris: Monrocq Freres; E. Bernard & Cie., 1891 \$285.00
First published 1885. Luis Nadeau gives a good note on this subject: "Lithography from zinc plates rather than stones. The idea of substituting light weight plates for stones was known for at least half a century before high quality industrial production was achieved by Monrocq who, by the time he was successful in 1875, had spent five years improving the process. Advantages of using zinc over stone as of 1880 were as follows: 80% saving in terms of production cost, 98% less weight, 95% savings in terms of storage volume." - *Encyc of printing, photographic, and photomechanical processes*, II, p. 478. Zinc plates were used extensively for chromolithography; see Twyman, *Histof Chromolithography*, p. 718 (index which gives 13 page references on this subject). This is a rare little book; OCLC locates but three copies in this country (LC, UVa, and Smithsonian).

8vo, orig. publisher's cloth. 126 pp. An excellent copy of a fragile book.

A RARE INK SPECIMEN, NOT IN OCLC

91. MORRILL, GEO. H. & CO. *George H. Morrill & Co., Manufacturers of Printing Inks, Fine Colors and Varnishes, also Steel and Copper-plate Inks, Oils, etc.* New York, 25 & 27 Rose Street, N.d. [ca. 1900] \$275.00
This was an old firm, founded in 1840 or 1845, and they published a number of specimens (OCLC lists 12 but not the present one). The present specimen consists of the following: title page; seven halftones with identified ink colors, four line cuts with identified ink colors and 23 ink color samples each being the same image (G.H.M.&Co) logo, each different color identified and priced. Printed throughout on expensive coated paper, these were high quality inks. David Carvalho, in his *Forty Centuries of Ink* (NY, 1904), p. 204 states that "In the period covered by the nineteenth century at home, the legitimate industry included over 300 ink makers." He includes Morrell (*sic*) but I think that is a typo - I think he meant our Morrill. All of these 19th century specimens are now very hard to find in the marketplace.

Oblong 12mo (4 ¾ x 6 ½ inches). Orig black cloth; cover stamped in gilt: Geo. H. Morrill & Co. PRINTING INKS. On the cover is an old paper label: 'Minneapolis Printers' & Bookbinders' Supply Co.' Front cover is creased but not objectionable.

92. MORRILL, GEO. H. & CO. *Printing and Lithographic Inks*. Boston, New York & Chicago, N.d. [ca. 1900] \$400.00

The title above is taken from the cover; there is (and never was) a title page. The factory, which is shown in two different birds eye views, was located in Norwood Mass. 58 leaves of blacks and colors, beautifully and sharply printed. The final specimen leaf is an example of gold ink printed on red matte

paper. The last leaf is a letterpress "Price List of standard black and colored inks, plate oils and varnishes." Morrill inks were of very high quality. OCLC has several entries for this title but the dating and collations are imprecise.

Oblong quarto, orig. cloth with printed title as noted above. 58 leaves of blacks and colors. Plus price list at end. Light wear to head of spine.

PAPER MAKING RARITY

93. MURRAY, JOHN. *Practical remarks on modern paper, with an introductory account of its former substitutes; also observations on writing inks, the restoration of illegible manuscripts, and the preservation of important deeds from the destructive effects of damp.* Edinburgh: William Blackwood, and London: T. Cadell, 1829 \$2700.00

First edition, a rare book. It was not included in the late Leonard Schlosser's *Exhibition of books on papermaking* (1968) but only because he did not then have a copy (he told me in 1988 that it took him twenty years to find one). Despite its rarity it is an important book and was reprinted by the Bird and Bull Press in 1981 with an introduction by Mr. Schlosser. (I include here a copy of the reprint). He points out that Murray was concerned with using shorted paper fibres in mechanical papermaking machinery, the increased use of minerals in the pulp, the introduction of chemical bleaching, and the introduction of chemicals into the pulp. This copy is in the original boards untrimmed. Fairly widely held in libraries (OCLC locates 14 copies in this country) but rare in the marketplace. Auction records list only one copy between 1975 and the present; I myself have owned one other copy in the past 51 years.

8vo, orig. dark blue paper boards, untrimmed; neatly rebacked with new printed paper label on spine, a nice copy. xii+120 pp. Contemp. initials 'T.F.' and the date Aug. 7, 1829 on the blank front flyleaf.

WITH SPECIMEN PLATES OF SIX ILLUSTRATIVE PROCESSES

94. O'BRIEN, M. B. *A manual for authors, printers and publishers. Being a guide in all matters pertaining or incidental to printing and publishing.* London: Gee & Co., 1890 \$850.00

First and only edition and a fine copy; a surprisingly scarce book - OCLC locates only four copies in America (UDeI, Yale, RIT, Smithsonian). Illustrated with specimens of chromo-lithography, woodcut, process blocks (zincograph and half-tone process engraving), photopane (i.e. collotype), fine-art illustration, electrotypes and stereotypes. The text explains all these processes. The final twenty pages are specimens of types suitable for book work. Bridson & Wakeman A46.

8vo, orig. publisher's cloth, title in gilt on spine and upper cover. 130+(12) pp of ads with numerous wood-engr text illus and six plates *hors texte* chromolithograph; process block from a photograph; specimen of

photopane; process (zincograph) from pen drawing; wood-engraving and specimen of electrotyping. Also, tied in is a "gauge for ascertaining widths of pages in Pica EMS" on one side; on the other: "Number of lines to hour." This is tied in with a pink ribbon and was put there by the publisher. A remarkable survival.

PRINTED ON PAPER MANUFACTURED AT THE AUTHOR'S MILL

95. OLMER, GEORGES. *Du papier mécanique de ses apprêts dan les diverses impressions.* Paris: Edouard Rouveyre, 1882 \$200.00

First and only edition, a fine copy. A practical guide to the manufacture of machine made paper which contains details of the use of straw, wood pulp and alfa grass as raw materials for papermaking and recipes for coloring paper. Printed on a high quality white wove paper manufactured at the author's mill. St. Bride Catalogue p. 667.

8vo, orig. printed wrappers, untrimmed, a fine copy. 86+(ii) pp with 2 fdg. tables.

A RARE CALIFORNIA TYPE SPECIMEN "ALWAYS KNOWN FOR ITS PROGRESSIVENESS & LEADERSHIP"

96. PACIFIC STATES TYPE FOUNDRY. *Handy Book of Specimens.* A. E. Shattuck; W. F. Shattuck. San Francisco, [1899] \$2950.00

This rare California specimen emphasizes straight lines, ease of use, and rapid deployment - money makers for "quick printers" - that also show simplicity and good taste. The first 48 pages offer artistic layouts and specimens for all kinds of job work - labels, receipts, programs, catalogue covers, billheads, trade cards, announcements and the like. "Straight" does not mean boring or unadorned: there are 26 pages of decorative material. Thirty pages illustrate printing equipment and presses. Nelson Hawks and William Shattuck established this foundry in 1888. In 1894 it incorporated as Pacific States Type Foundry, and continued until the earthquake a fire of 1906 destroyed the plant. "While the corporation did not develop to become one of the large type foundries in the country it was always known for its progressiveness and leadership. It produced many original types of its own design, and because of its relationship with Nelson Hawks adopted the "standard line" measuring system for all its Roman type faces."- Annenberg, p. 206. OCLC locates just one copy: HEHuntington.

8vo, orig. printed cloth covers. xlviii+(iv)+5-200 pp. First & last pages slightly darkened from acid offset from the cloth binding or board covers. Red edges. Good provenance: Inscribed on the front flyleaf: "A. J. Baumann, The Printer, at 268 Market Street." Printed label on rear pastedown: The System Press, 25 California St., San Francisco. A very good copy.

97. PARIS. ECOLE DES BEAUX-ARTS. *Exposition générale de la lithographie au bénéfice de l'oeuvre L'Union*

Francaise pour le Sauvetage de l'Enfance. Paris: Typographie Georges Chamerot, 1891 \$275.00

This was a massive exhibition, 1000 items. The introduction was written by the noted scholar Henri Beraldi. Includes some early examples, lots of prints by obscure artists and many by famous ones, e. g. Horace Vernet, J. B. Isabey, Gericault, Bonington, Goya, Ingres, Delacroix, Achille Deveria, Eugene Isabey, Daumier, Gavarni, etc. etc. Listed in the bibliography to Twyman, *Lithography 1800-1850*, p. 273. Listed also in Grolier Club, *Artistic lithography* (1896), p. 15. 8vo, orig. printed stiff wraps. xvi+59 pp.

LARGE PAPER COPY THE FIRST HISTORY OF BOOKBINDING (?)

98. PEIGNOT, GABRIEL. *Essai historique et archæologique sur la reliure des livres, et sur l'état de la librairie chez les anciens*. Dijon: Victor Lagier; Paris: Jules Renouard, 1834 \$975.00

First edition, large paper, one of 200 copies. This is an account of bookbinding styles and the book trade during classical times. Arguably the first history of bookbinding,

preceding Harnett's *Bibliopægia* by three years. A good note on Gabriel Peignot (1767-1849) can be found in Bigmore & Wyman - "No man has done more than to foster in France a love of bibliography." - II, p. 151.

Large 8vo, near contemp. boards, red morocco spine title lettered in gilt. 84 pp., with half-title and 2 engr plates. Small corner of blank margin torn away from half-title; final two leaves bound in reverse. A very good copy.

"THE EARLIEST FORMAL BIBLIOGRAPHY OF THE WRITINGS ON LITHOGRAPHY"

99. P[EIGNOT], G[ABRIEL]. *Essai historique sur la lithographie, renfermant, 1. L'histoire de cette découverte; 2. une Notice bibliographique des ouvrages qui ont paru sur la Lithographie; 3. une Notice chronologique des différens genres de gravures qui ont plus ou moins de rapport avec la Lithographie*. Paris: A. A. Renouard, 1819 \$3500.00

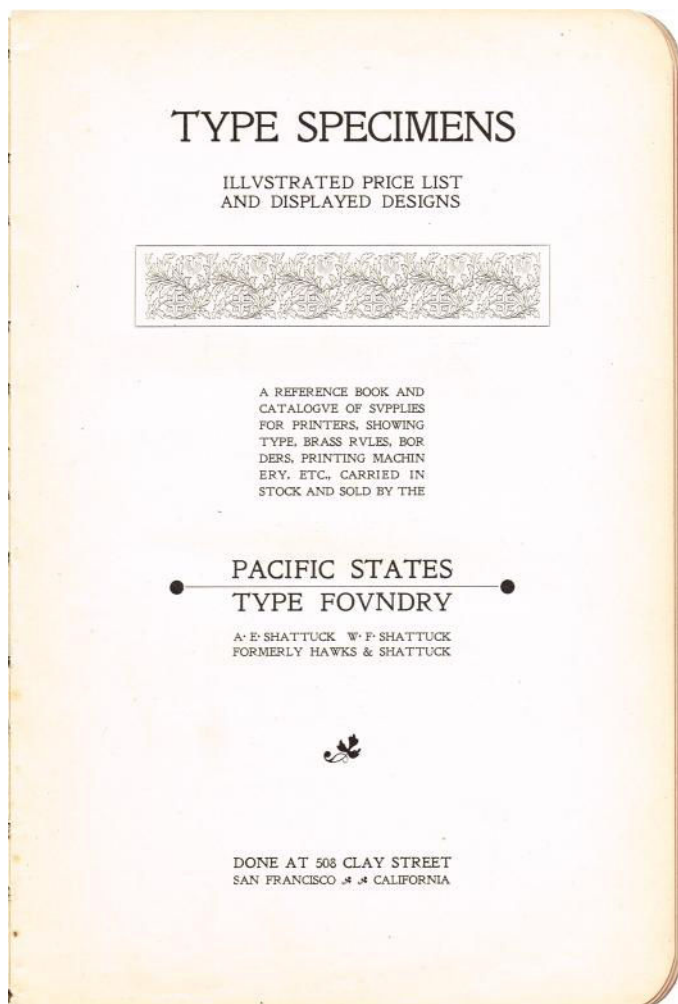
First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*. Twyman states: "The source for many of these early notices is a bibliography compiled by the well-known French bibliophile Gabriel Peignot, as part of his own historical survey of lithography." He further states: "Peignot, in his account of the literature of lithography, even questions the validity of a statement by Thiébaud de Berneaud (*Annuaire de l'Industrie Francaise*, Paris, 1811, pp. 194-8) to the effect that lithography was introduced into France in 1802. 'Il me semble', writes Peignot, 'd'après les divers auteurs que j'ai consultés, que ce n'est qu'en 1807 que la Lithographie a été portée a Paris par M. André d'Offenbach.'" (Twyman, p. 41). This title was included in the 1972 Temple University exhibition *Aloys Senefelder 1771-1834*: "The Peignot (item 57) was the earliest formal bibliography of the writings on lithography. It contained one illustration, the frontispiece, by Mairat, showing a crayon lithograph, pen lithograph, stone engraving (dessin a la pointe), and tinted lithograph." Bigmore & Wyman II, p. 150, with the note '250 copies printed.' It is scarce in the marketplace; I have owned one other copy in the past 51 years.

8vo, modern tan paper boards, leather title label on upper cover. 60+1 pp with 1 litho plate. Excellent copy.

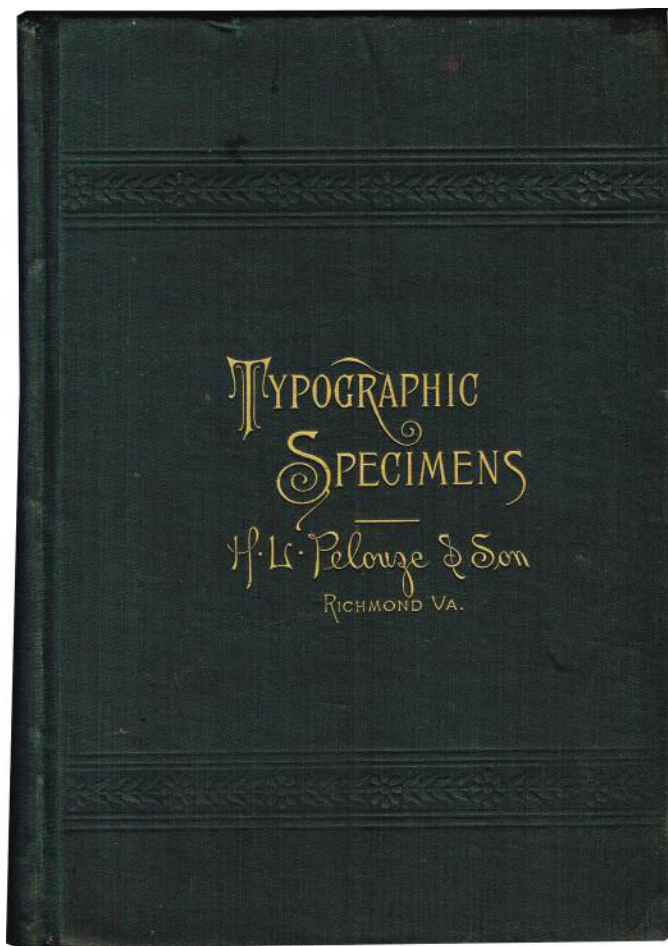
A RARE TYPE SPECIMEN A REMARKABLY FINE COPY

100. PELOUZE, H. L. & SON. *The Richmond Type Foundry. Typographic Specimens*. 13 Governor Street, Richmond, Virginia, 1888 \$1500.00

A really fine copy of a type of book which rarely survived complete, let alone in fine condition. On page 2 of the present work, it is stated (in reference to type specimens): "It is not necessary to cut your books. It is a species of vandalism to do so." This copy is untouched. The Pelouze family was a dynasty of type founders in the United States; Annenberg gives extensive entries on Edward Pelouze of NYC (who started in the



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type founding business in NYC about 1830); Lewis Pelouze of Phila., and Henry L. of Richmond. Henry L. opened his foundry in Richmond in 1859 - "There were no type founding plants south of Baltimore, Md., and there were hundreds of small printers and newspapers in need of type." Annenberg, p. 217. They issued their first specimen in 1873. Due to the Civil War Henry L. was in and out of prison twice but survived to stay in Richmond and build up his business. Before selling out to the American Type Founders Co. in 1901 they issued four specimens. They are all rare; of the present one OCLC locates five copies (Grolier, Newberry, UVA, Lib of VA & HEH Liby).

8vo, orig. green cloth, title in a handsome gilt die-stamp on upper cover. (xii)+1-132; [2], 133-149; 151-185.

**FLYER ADVERTISING BRONZE
& COLORED PRINTING
AND PRINTING IN THE FRENCH LANGUAGE**

101. PENHALLOW PRINTING CO. *"The Art Preservative of all Arts." The Penhallow Printing Co...Book, Card and Ornamental Job Printers. All kinds of letter-press printing executed with neatness and dispatch.* Lowell, Mass., 1876
\$250.00

The firm was founded by B. H. Penhallow in Lowell in 1843..."Here we have all the presses, types, plates, cuts, borders, ornaments and other printing materials accumulated by Mr. Penhallow during the 30 years of his professional life in Lowell..." The firm was recently fitted up anew and now had the use of steam power. An elegant notice in display types advertises "Bronze And Colored Printing." And, unusually they were prepared to do "all kinds of printing in the French language" (this was surely due to the huge influx of mill workers from French Canada). Not in OCLC.

8vo (sheet 11 x 8 1/2" folded once to make 4 pp 8 1/2 x 4 1/2"). Printed in red, blue, black and gold.

**OVER 250 SAMPLES OF PAPERS MADE FROM
EVERYTHING UNDER THE SUN**

102. PIETTE, LOUIS. *Appendice du Manuel du Directeur, du Contre-maitre & des Chefs d'ateliers de Papeterie contenant une histoire des succédants et un série des papiers fabriques sans ou avec une melange de chiffons.* Paris: Bureau du Journal des fabricants de papier; Dresde: A. Rudel, Agent général de la fabrication du papier en Allemagne, 1861 \$4750.00
The work to which this was an appendix was titled *Manuel du Directeur, du Contre-maitre et des Chefs d'ateliers de Papeterie* (1861). It is rare but this *Appendice* is even rarer. OCLC is not clear on the holdings but at the most there are four copies in America (NYPL, Inst of Paper Sci & Tech., BPL and UPenn). And there may in fact be fewer copies of this *Appentice* as it is listed with the main work without distinction. Also, the present copy does not correspond with the collation given in OCLC which calls for 185 leaves of specimens; this copy has 236 leaves (some leaves with 2 specimens). The leaves themselves are identified paper samples, and many of them have additional samples mounted thereon. The following description is taken from OCLC 19900523: "141 samples are labelled and made, singly or in combination (many with greater or lesser admixtures of rags), from straw (ca. 45: straw of rye, wheat, barley, oats, peas, maize, beans, lentils and/or coiza, wood pulp (ca 36), esparto grass (8), hay or hay and straw (21), and various other materials including clover, Jerusalem artichokes, nettles, genista, tree leaves, tobacco, ferns, jute, leather, peat and paper scraps; one sample of Japanese paper [the present copy has one of papier chine also]. The remaining leaves (including most mounts)-are unlabeled specimens of esparto/wood pulp and straw/wood pulp paper. Some papers were manufactured by the author using his own methods; others manufactured by various methods including those of J. Chauchard, O'Sullivan, Mellier, Ladet, Devaillaine, Causique, H. Voelter, Bouneville, Louvie, Meyer, Cassan, Chevrot, Pavy, Dauzon, the Société anonyme des papeteries du Souche, and Horace Bouchet & Cie. Text printed on pure esparto grass paper manufactured by the Société anonyme des papeteries du Souche. List of holders of French and English patents for methods of using rag substitutes in paper manufacture, pp. 16-59."

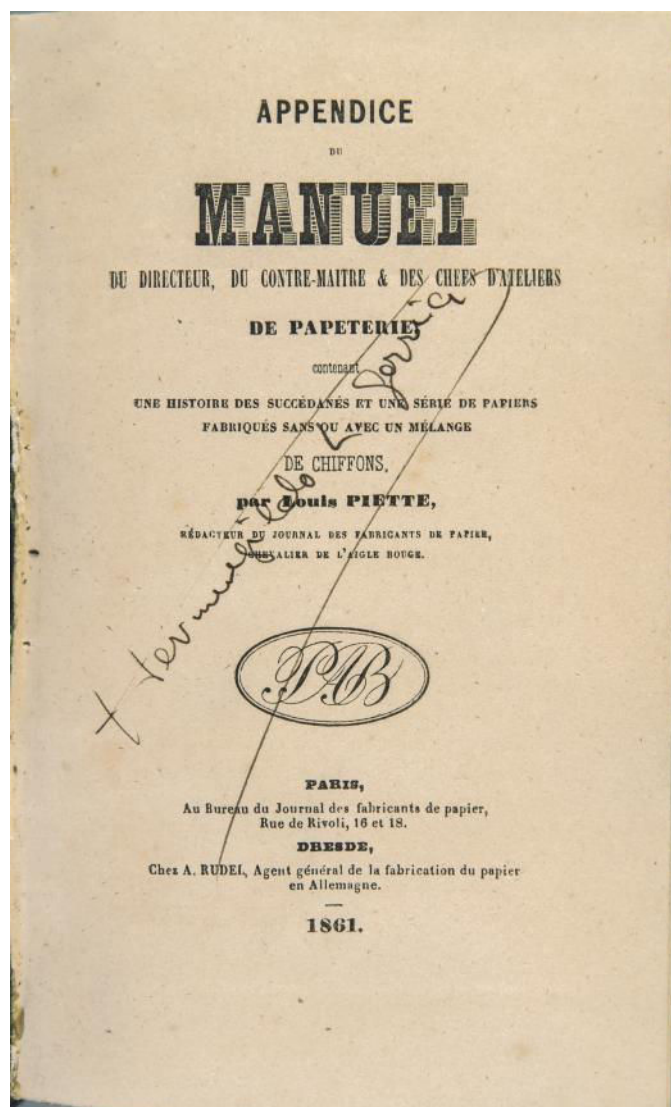
Piette was a prolific author on the subject of paper. In addition to the present work, OCLC cites five other titles: *Journal de fabrication de papier* (1854-91); *Essai sur la coloration des pates a papier* (1853, 1863); *Die Fabrikation de Papieres aus Stroh* (1838); *Traite de la fabrication du papier* (1831) and *Handbuch der Papierfabrikation* (1833). All of these works are rare; still, it is amazing to me that Leonard Schlosser never had any of the works by Piette nor did Dard Hunter mention Piette in his *Papermaking the History and Technique of an Ancient Craft* (1943).

Small thick 4to (8 ½ x 5 ½ x 2 ¾"); orig. mottled paper sides, dark green sheep spine. 63 pp of letterpress (incl ½ title & t.p.); and 236 leaves, many with one and some with 2 mounted samples). All identifications are letterpress-printed labels tipped on by hand. The edition must of necessity have been very small.

**WITH 229 TIPPED-IN SAMPLES OF
COLORED PAPERS**

103. PIETTE, LOUIS. *Traité de la Coloration des Pates a Papier précédé d'un aperçu sur l'état actuel de la fabrication du papier et contenant un assortiment d'échantillons de papiers colorés*. Paris: Au Bureau du Journal des Fabricants de Papier, 1863 \$7950.00

Originally published in 1853 with a slightly different title: *Essais sur la Coloration des Pates à Papier*. On offer here is a fine untrimmed copy of the second edition in the original printed wrappers and complete with all 229 mounted colored paper samples. The introduction states that the author "avait consacré plusieurs années de sa vie" to this work. Indeed, he was a busy man and hard worker all his life. Wikipedia gives a good sketch of his life: "He studied law in Metz, Strasbourg and Paris, but while still in his twenties he took over the management of his father's paper mill in Dilligen, Germany. He and



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his brother introduced a new method of manufacturing paper using a separate method for sizing and in 1830 they processed waste paper as a sort of precursor to recycling. In 1837 they received a Prussian patent on the production of cardboard covers. They invented various machines for the industrial production of paper, for example a ball rotation cooker and a strainer (1848). They had great success; by 1844 the family business was transformed into a public company. In 1848 the two brothers separated and Louis went to Arlon, Belgium. There he helped Baron d'Hoffschmidt in the establishment and management of a paper mill in Pont d'Oye, but in 1857 the business relationship ended. Beginning in 1854 Piette began the publication of the *Journal des fabricants de papier*. In 1858 he moved to Paris, where he continued his publication and served as a consultant. He edited this until his death in 1864; it was later continued by his widow."

Piette begins the present work with an introductory section where he discusses the materials of paper. This is followed by the major section which deals with coloring substances. They are both traditional natural substances used by dyers for centuries and modern chemical products. Indeed, according to P. F. Tschudin, *Grundzuge der Papiergeschichte* (2002) Piette's work was the first papermaking manual which deals with the chemistry of paper as a fundamental constituent of papermaking. OCLC locates five copies in American libraries: UPenn, NYPL, Newberry, Harvard & Johns Hopkins.

Large 8vo, orig. printed yellow wrappers, untrimmed copy. xvii + xxxiv + 189 pp with 229 large tipped-in samples of colored papers each with the recipe for their making. Preserved in a splendid lift-cover box with gilt and leather spine label.

PROOF BEFORE LETTERS

104. (POPULAR GRAPHIC ART). *Proof before letters of a lithograph of a mounted Union Civil War officer with drawn sword*. N.p., N.d. [?Pa., Ca. 1870-80] \$400.00

John Carter's *ABC for Book Collectors* defines 'Proof before Letters' as "a term used to describe proofs of engravings &c. taken (sometimes on special paper) before the addition of caption, imprint, date or other matter." That is what is on offer here. It is a large color lithograph probably from two stones in four or five colors. The letters have not been added yet; they would come from a different press. This image could have been used for an advertisement, or perhaps some patriotic event. Such early states of lithographs are very hard to find in the marketplace; this one would be great for teaching purposes. Genuine graphic arts ephemera.

Large sheet (42 x 14 1/2"), rolled. Color image is on the center of the sheet; about one foot of blank area above and below it. The blank area is where the text would go. Excellent condition.

WITH 10 SPECIMEN PLATES ALL EXAMPLES OF EMBOSSED OR RAISED LETTER PRINTING

105. (PRINTING FOR THE BLIND). *Congrès Universel pour L'amélioration du sort des aveugles des sourds-muets*. Paris: Imprimerie Nationale, 1879 \$900.00

A serious medical publication but of interest here for printing history as it contains ten specimen plates of various techniques of printing for the blind. The first four plates (A) are variations on the Braille system: Anaglyptographie (applications to orthographie, to stenographie, and to music); and Raphigraphie. [These four plates are bound at the back]. B. Systeme de New-York (modified Braille system developed by William Bell Waite). C. The Amsterdam Institute for the Blind roman type. D. John Alston's modified system, also a roman type developed for the Glasgow Asylum for the Blind. Dr. William Moon's alphabet, here represented by three mounted cards printed by W. H. Taylor of Brighton. These cards are E. "Dr. Moon's Alphabet for the Blind"; F. "Specimens of Dr. Moon's type for the blind as applied to foreign languages" and finally G. "Outline map of the British Isles by W. Moon, L.L.D., F.R.G.S." It is somewhat underwhelming just to read these titles, but to look at and feel the plates themselves is fascinating and enlightening.

This report is part of the "Comptes Rendus Stenographiques publiés sous les auspices du Comité Central des Congrès et Conférences...No. 29 de la Série." OCLC locates six copies in America (of which three are in medical libraries).

8vo, orig. printed paper wrappers. Half-title, t.p., 539 pp and ten plates as described above. Untrimmed copy; some wear to spine; lacks rear wrappers. But a good copy.

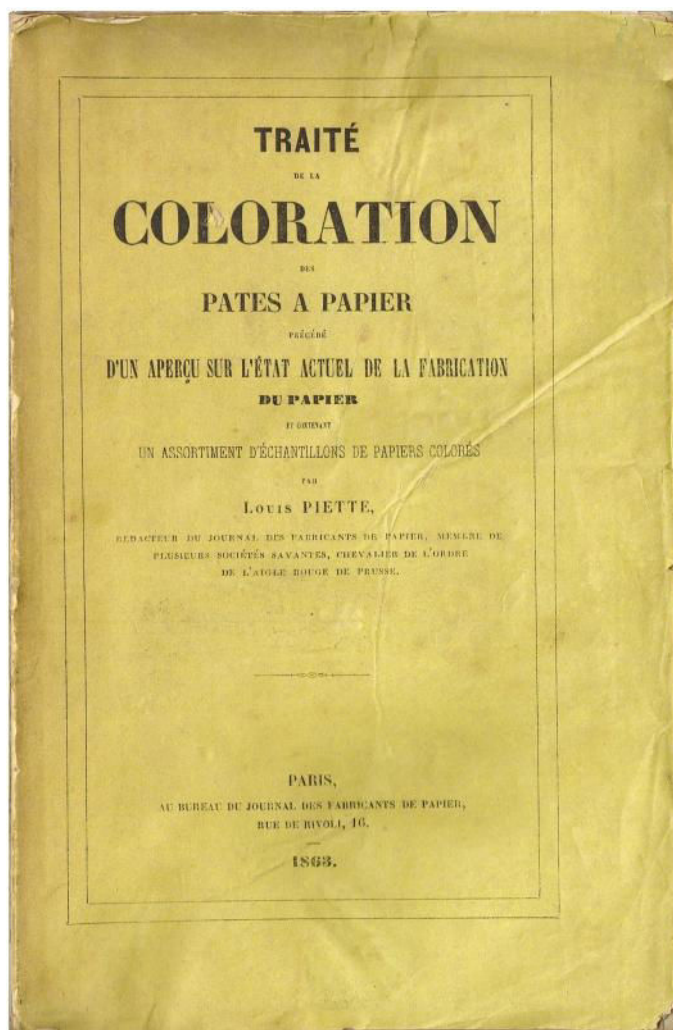
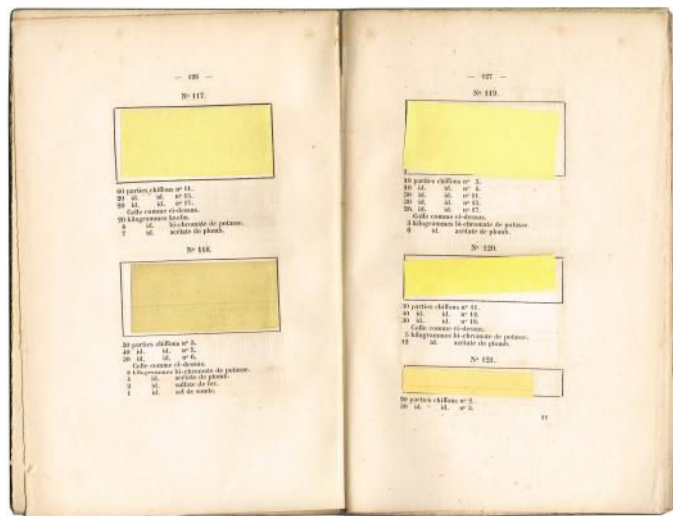
WITH NINE SPECIMEN PLATES (INCLUDING TWO FROM AMERICA)

106. (PRINTING FOR THE BLIND). *Report of the Royal Commission on the Blind, the Deaf and Dumb, &c. of the United Kingdom*. London: H.M.S.O., 1889 \$1150.00

British Parliamentary Papers, complete in four volumes (I. Report; II. Appendix [with the specimen plates] and III and IV bound together: Minutes of Evidence and Alphabetical Digests. This major report originated on 21 July 1885. There are nine plates: 1. Braille (for English readers); 2. Braille (musical alphabet); 3. Dr. Moon's Alphabet for the Blind; 4. T. M. Lucas's Embossed Stenographic System; 5. J. H. Frere's Shorthand Alphabet for the Blind; 6. Alston's System (original), Glasgow; 7. Alston's System as used in the School for the Indigent Blind; 8. American (the American Printing House for the Blind, Louisville Kentucky); and 9. American (Perkins Institution for the Blind, printed on the Howe Memorial Press, Boston, May 8, 1889). These three volumes in English are a very thorough report on the whole subject of the blind and deaf and dumb in late 19th century England,

and the addition of the two plates of American raised type add special interest and value.

Small folio, 4 vols in 3, each vol in new blue flexible card stock wrappers with paper title labels. I. cxxviii; II. 391 + 9 specimen plates (described above); III. & IV. (vi)+876; [Vol IV]: 180 pp. Good clean copies.



Item #103

A VERY RARE SURVIVAL WITH A VARIANT TITLE PAGE -?

107. RANLETT, WILLIAM H. *The City Architect; a series of Original Designs for Public and Private Dwellings adapted to cities and villages. [Vol I]*. New York: Dewitt & Davenport, [1847] **WITH** *The Architect*, series of Original Designs for domestic and ornamental cottages and villas, connected with landscape gardening, adapted to the United States. Vol II. New York: Dewitt & Davenport, 1849 \$3250.00
Ranlett's *The Architect* is a not at all a rare book (OCLC locates well in excess of 30 copies). But the present 2 volume set, with vol I titled *The City Architect*, has been together since the day of publication (or at least since they were bound, in 1850). It is an anomaly. It is difficult to explain the two different title pages. Perhaps the title page of our volume I is a cancel but for what reason? - it makes no sense. Ranlett did, however, in 1856, begin to publish a new and different book with a similar but different title page: *The City Architect. A series of original designs for dwellings, stores, and public buildings adapted to cities and villages* (N.Y.: Dewitt & Davenport, 1856). This was clearly a different work from the vol I we have here (compare the titles). As Hitchcock notes (his no. 973) "apparently only the first two parts of Volume I were ever issued."

Another way to approach this is to carefully check the titles in OCLC under 'William Ranlett', both *The Architect* and *The City Architect*. There are 65 all told and while 16 of them are 'The City Architect' every single one of them has the title which includes the words 'designs for dwellings, stores and public buildings.' None of them have the wording of the vol I we offer here, i.e. 'designs for public and private dwellings adapted to cities and villages.'

I do not want to say that the 2 vol set on offer here is unique, but I can find no record of any other copy of Vol I with the title wording identical to our copy. It is a good example of a cancel title page. But why? This set is surely worthy of more study by an architectural bibliographer.

2 vols, folio (14 ½ x 11 ½"), both vols in matching cont. full sheep, both vols titled in gilt on upper covers 'JOHN HERDZLER.' I. 82 pp plus 60 litho plates (about half in tint). Plates drawn on stone by Frances "Fanny" Palmer (1812-1876). II. i-iv+5-87 pp with litho author's portrait and 60 litho plates, again about half in tint. Letterpress leaves are variously foxed, but the plates are fine, clean and unfoxed. A very desirable set.

"A KEY WORK OF LITHOGRAPHIC LITERATURE"

108. [RAUCOURT DE CHARLEVILLE, (Antoine)]. *A manual of lithography, or memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges. Translated from the French by C. Hullmandel*. London: Rodwell & Martin, 1820 \$1150.00

Originally published in Paris in 1819, this first English edition appeared one year later. This was the second major manual of lithography in English. "Whilst Senefelder described all the technicalities of lithography it was Hullmandel

who was to prove the greatest influence in establishing the process as a successful illustration medium in England. A skilled lithographic printer and a tireless worker in the improvement of both the artistic and presswork components of the process, his writings occupy a key place in the English lithographic literature. In 1820 he translated Raucourt de Charleville's useful manual." - Bridson & Wakeman, p. 128 and D14. Bigmore & Wyman II, p. 240. Twyman, *Lithography*, pp. 110-114 and 269 giving a good discussion of the work. The two lithographic plates illustrate presses and other appliances. This first English edition is harder to find than the first French.

8vo, recent marbled sides, calf spine and corners. xix + 138 + 2 pp with 2 fdg. litho plates. Untrimmed copy.

109. ROBERTS, LEWIS. *Lewis Roberts Fine Printing Inks*. Home Office: 10-12 Vanderwater St., New York City, N.d. [ca. 1905-9] \$300.00

A finely printed specimen showing a full range of colors on coated papers as well as matte paper. All the colors are identified with names and stock numbers. The final plates show four cover colors (printed on a matte black stock); poster colors (4), metallic colors (copper, aluminum, and red, green and blue, and finally four pages of colored tints. The final leaf, printed on both sides, is the price list. OCLC locates five copies.

4to, orig. cloth. 3 ff + 35 leaves of specimens with price list at the end. Outer hinges with several short cracks; else a very good copy.

BOSTON CARD PRINTERS' SAMPLE BOOK

110. ROBINSON ENGRAVING COMPANY. *Steel Plate Folding Cards*. [Card printer's sample book]. Boston, [1883-84] \$1750.00

A unique survival in good condition and absolutely complete. This is a large format scrapbook (12 x 10"), with the title card mounted on the inside front cover: "No. 671. Robinson Engraving Company, 32 Hawley St., Boston, Mass. **STEEL PLATE FOLDING CARDS**. This book to be held exclusively for this line; the blank pages will be needed for new series to be forwarded as issued." Also mounted on the inside front cover is the printed price list. A total of 38 leaves were used to show a total of 105 cards (each card with a credit line to the printer and the date, either 1883 or 1884). The first seventeen cards are larger and mounted one to a page; the remaining 88 smaller cards are mounted 2 to a page, 4 to a page and 8 to a page. As noted in the title, all the cards were steel-engraved. The prices per 100 were added in pencil as was usually the case with these sample books. This part of the scrapbook takes 38 leaves.

The remaining 38 leaves are either blank or have various other miscellaneous Victorian cards and stickers mounted on them (a few have been removed) - these could have been done by a child. They were not the new series of R.E.Co.'s cards as was suggested in the title card.

Small folio, orig. faded and worn marbled covers; spine stripped. Sewing is strong; the book is not falling apart. A total of 76 leaves; contents as described above.

"ONE OF THE MOST PERSISTENT IN HIS ATTEMPTS TO GET LITHOGRAPHY ESTABLISHED IN FRANCE"

111. ROCHE, MARCEL. *Le Philanthrope Charles de Lasteyrie, Importateur de la Lithographie en France. Etude biographique, suivi d'une etude graphologique...et d'une notice bibliographique*. Brive: Imprimerie Roche, 1896 \$300.00
Michael Tywman writes: "C. P. de Lasteyrie (1759-1849) had taken an interest in lithography almost from the beginning and was one of the most persistent in his attempts to get it established in France..." - *Lithography 1800-1850*, pp. 50-52 and *in passim*. Rare; not in OCLC. This an author's inscribed presentation copy.

8vo, orig. printed wraps. 54 pp with portrait & 3 full-p. illus.

RARE BALTIMORE TYPE SPECIMEN "ONE OF THE MOST PROGRESSIVE IN THE COUNTRY"

112. RYAN, JOHN & CO. *Specimens and price list of Type and Printing Material cast and sold by John Ryan & Co. Type Founders*, corner South and German Street, Baltimore, Md., [ca. 1887] \$1500.00

A rare type specimen; although Annenberg locates 3 copies none are located in OCLC. John Ryan was born in Baltimore County in 1820; as a young man he went to New York to serve a formal apprenticeship in the James Conner type foundry. He returned to Baltimore in 1848. "By 1882 it was the leading type house and printer's supply plant in the South, carrying over \$30,000 worth of printing equipment in reserve...During the industrial revolution of the late 1850 to 1900 period the John Ryan type foundry was considered one of the most progressive in the country." - Annenberg, p. 221. One key to his success: he prepared packages for furnishing and equipping a small printing plant or newspaper office, fully equipped with press and ink but without paper for \$601.66 and a larger plant would cost only \$1056.08.

Quarto, brown cloth over bevelled boards with name stamped in gilt on both covers. 290 pp., collates absolutely complete with no lacunae or clips. Spine worn with small hole; front and rear flyleaves lacking; some leaves loose in binding. Title page hinge fragile, partly detached (but no loss). Preserved in a folding-back cloth box with gilt stamped morocco label.

BOOKBINDERS' MACHINERY

113. SANBORN, GEO. H. & SONS. *Sanborn's Paper Cutting Machines and Bookbinders' Machinery*. No. 69 Beekman Street, New York, [1891] \$400.00
The firm was founded in 1852. They claimed to carry "the largest and most complete stock of paper cutting machines

and bookbinders' machinery in this country." In addition to thirteen paper cutting machines, the catalogue shows a paper cutting press, a grindstone frame, several varieties of stamping presses, embossing presses, several embossing and inking presses, several smashing machines, nine varieties of presses, a book rolling machine, card cutters, table shears, rotary board cutter, round corner cutting machine, stabbing machines, roller backing machines, and a few others. Some of this machinery is still being used by hand binders today. OCLC locates 8 copies.

Lg. 4to, orig. red cloth, title handsomely printed in gold on cover and spine, bevelled edges. 56 pages with numerous wood-engr illus (at least one to a page). Inner hinges tender but a very good copy.

A SPECIMEN BOOK OF PHOTOLITHOGRAPHS AFTER SALZMANN CALOTYPES

114. SAULCY, FELIX DE & AUGUSTE SALZMANN. *Memoire sur la nature et l'age respectifs des diverses appareils de maconnerie employés dans l'enceinte extérieure du Haram-el-Cherif de Jerusalem. Memories de l'Institute Imperiale de France.* [Paris: Imprimerie Imperiale, 1867] \$4250.00
Auguste Salzmann's *Jerusalem* (Paris, 1854-5) is very well known, a famous early photographic book. Its purpose was to document De Saulcy's theories and statements on the materials and construction of the ancient architecture of Jerusalem. The present work resulted from the second voyage to the Holy Land undertaken by De Saulcy and Salzmann in 1863; it is not widely known and is rare. The object of the second voyage and the present publication was to refute the objections to his theories by Renan de Vogue. For this publication De Saulcy included 11 additional Salzmann images. According to the Louvre exhibition catalogue by Francoise Heilbrun *F. De Saulcy et le Terre Sainte*, (1982) the original calotypes Salzmann made on this trip are lost. The present publication is thus the only record of them.

Of the Salzmann images Ken Jacobson has written: "As soon as the photographs were published, critics noticed *"un caractere tout particulier."* These close-up views of archaeological detail, redolent with alternative swathes of light and shade, strike us today as the epitome of modernism, but at the time they were some of the first of their kind in the history of photography. Salzmann had successfully bolstered De Salucy's historical case, but in the process also created a mysterious set of images that appeal to current curatorial sensibilities." - *Odaliques & Arabesques*, p. 267.

The present images, of which there are 11, are reproduced as photolithogravures by Lemercier in the Poitevin process (they are called 'lithophotos' in the legend). The present edition, which was published by the Institut Imperial de France turned out to be very expensive and almost bankrupted the publisher. The edition was thus limited to 200 copies. It is rare. The plates are rich and beautiful.

4to, recent boards, gilt printed morocco cover label, untrimmed. 81 pp with 11 double-p. photolithogravures bound on stubs. The bottom blank

margins of the first three plates (only) are marked with a very slight old water stain; else fine. The water stains are not unsightly, indeed hardly visible.

LITHOGRAPHIC FACSIMILES OF MEDIAEVAL DRAWINGS

115. SCHLICTEGROLL, NATHANIEL VON. *Talhofer. Ein Beytrag zur Literatur der gerichtlichen Zweykaempfe im Mittelalter.* Munchen: im Verlag der lithographischen Kunstanstalt bey der Feyertags-Schule, 1817 \$750.00
An interesting book utilizing the new process of lithography to reproduce six plates of mediaeval drawings illustrating legal forms of duelling in the middle ages. The publisher's prospectus (which is laid in, copies both in French and German) announces the purpose of the work: to draw attention to 'an extraordinary and remarkable literary monument from the Middle Ages', in the Ducal Library of Gotha, which illustrates in 268 drawings the various modes of legal combat in the middle ages. The six lithographic plates contained here, according to the publisher, provide a preview of a projected reproduction of the entire work, to be published by subscription in 4 livraisons, utilizing the new technology of lithography. This would appear to have been all published. Plate 5 here is of special interest: it reproduces a drawing showing combat between a man and a woman. In it, the man fights from a waist-deep hole with a short sword, while the woman swings a mace overhead with her right arm and protects her breasts with her left.

Senefelder, who invented lithography, and wrote the first treatise on it, was a close friend of Friedrich von Schlichtegroll, director of the Royal Academy of Arts at Munich. In fact, Friedrich von Schlichtegroll wrote the preface to it. The question is - what was the relationship between our Nathaniel and Friedrich? Perhaps they were brothers. At the least, it is reasonable to assume that Senefelder and Nathaniel knew one another as they were both from Munich. OCLC locates 9 copies in the USA. For Talhofer, see Thimm, *Bib. of Duelling*, p. 259. *Alois Senefelder 1771-1834* (Temple Univ Ex Cat, 1792) no. 48.

Oblong folio (11 1/2 x 17"), orig. gray paper wraps. Litho t.p. + (ii) + iv + 36 pp of letterpress and 6 full-p. litho plates. Very good clean copy.

116. SCULPTURA *Historico-technica: or, the history and art of engraving...extracted from Baldinucci, Florent le Compte, Fairthorne, the Abecedario Pittorico, and other authors. Fourth edition.* London: J. Marks, 1770 \$275.00
Originally published London 1747. This is a technical manual of engraving and etching illustrated with plates of engraving tools and techniques copied from Bosse's *Traicté des manieres de graver en taille douce sur l'airin*, Paris, 1645. The technical sections, including engraving with aqua-fortis, etching and mezzotinting, are preceded by a 'History of the art of engraving.' The 'Repertorium sculptile-typicum' is a translation, first published in 1730, of Orlandi's *Abecedario Pittorico*,

Bologna, 1704. The technical sections were added to the 1747 edition, now with title *Sculptura historico-technica*, and a third edition appeared in 1766. The present edition has a few more cyphers and the chronological table makes its appearance for the first time. Bigmore & Wyman, II, p. 332 noting both the first and the present edition. Levis, *Bib. of...Engraving*, p. 37 with interesting note. Bridson & Wakeman B4. This copy has the 18th century ownership inscription of "A. de Moivre" - this is possibly a son of the famous mathematician of the same name whose dates were 1667-1754 (see DNB).

12mo, orig. sheep, neatly rebound. xii+264 pp. with 10 engr. plates. Very good copy.

**EARLY EDITION OF THE SENEFELDER
TREATISE, IN FRENCH, AND
PUBLISHED IN MUNICH, "CHEZ L'AUTEUR"**

117. SENEFELDER, ALOIS. *L'art de la Lithographie, ou instruction pratique contenant la description claire et succincte des differens procedes a suivre pour dessiner, graver, et imprimeur sur pierre...* Munich, chez l'auteur, 1819 \$1400.00
Fine copy in the original binding. The bibliography of this work is complicated. According to Michael Twyman, the book was written and published at the urging of Friedrich von Schlichtegroll, a friend of the author. It was first published in Munich and Vienna in 1818 with the title *Vollständiges Lehrbuch der Steindruckerey* and with a preface by Schlichtegroll. "The book itself was not illustrated, but appeared with a supplement of twenty plates showing the various manners of lithography. It is some indication of the need for this manual that within a year of publication translations appeared in both England and France. Both were published in 1819, the French edition with the title *L'Art de la Lithographie* and the English translation with the title *A Complete course of Lithography*." - *Lithography 1800-1850*, pp. 97-98. But the present "Munich chez l'auteur" edition is not mentioned by Twyman in either of his two bibliographies. OCLC locates two copies in America: Columbia & Balt. Mus. of Art Liby. The present copy is in very nice condition and complete with the folding litho plate showing a lithographic press.

8vo, orig. marbled paper sides (worn and rubbed) with polished calf spine and corners and label (perhaps a Spanish binding). (vi)+230 pp with 1 fdg litho plate.

**"THE MYSTERIES OF THE INNER LIFE OF
A LONDON PRINTING OFFICE"**

118. [SMITH, (CHARLES MANBY)]. *The Working Man's way in the world: being the autobiography of a journeyman printer. Second thousand.* London: W. & F. G. Cash, 1857 \$225.00

Originally published 1853. "Charles Manby Smith's autobiographical "The Working Man's Way in the World" was published serially (and anonymously) in *Tait's Edinburgh*

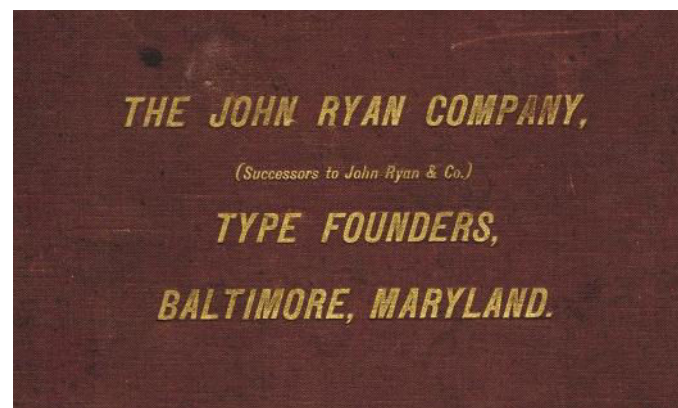
Magazine (March 1851-May 1852). Book publication followed in 1853 under the London imprint of William and Frederick G. Cash. Reissues of the original sheets, described on the cancel title pages as 'Second Thousand' were made by the same firm in 1854 and 1857." - Ellic Howe, preface to the 1967 reprint. See also Bigmore & Wyman: "An interesting account of the experiences of a working compositor in London and Paris. The chief feature of this work is its minute unfolding of the mysteries of the inner life of a London printing office. Its author's residence of some years in France had enabled him to give an amusing picture of a certain portion of French Society usually overlooked by the ordinary visitor." Provenance: The library of C. Calvert, Walton-le-Dale. The library of Graham Pollard and Esther Potter.

8vo, orig. cloth, slight wear to head of spine. xii+347 pp.

INCLUDES FRY'S SPECIMEN OF PRINTING TYPES

119. SMITH, [JOHN]. *The printer's grammar: containing a concise history of the origin of printing...chiefly collected from Smith's edition, to which are added directions for pressmen &c.* London: Printed by L. Wayland and sold by T. Evans, 1787 \$900.00

A good copy but with a defect (lacks Ch. XII; priced accordingly). The work from which this takes its title was John Smith's *The printer's grammar* of 1755, which itself was the second English printer's grammar (the first was Moxon's of 1683). The present work, which is the fourth English printer's grammar, reprints Lucombe's version of Smith (*A concise history of the origin and progress of printing; with practical instructions*, 1770); it also includes "Practical directions to pressmen" taken from section 24 of Moxon. Pages 273-316 are a 1787 type specimen of Edmund Fry & Co., with its own title page and obviously intended specifically for this work as the pagination and signatures are continuous. Davis and Carter on p. 443 of their Moxon reprint suggest that the entire volume was conceived as a vehicle for the Fry & Co. specimen. Bigmore & Wyman, II, p. 365 for Smith; I, p. 242 for Fry. Gaskell, Barber & Warrilow in *JPHS*, E4. Birrell & Garnett, no. 223. The work is dedicated to the printers in Great Britain, Ireland and America (there were no printers'



Item #112

manuals published in this country until Van Winkle's in 1818).

8vo, orig. blue paper boards, rebacked; hinges starting; untrimmed. (iv) + 369 pp. but lacking Ch. XII (pp. 241-256; it was never bound in). The Fry specimen includes 26 pp of letters and 14 pp of ornaments and flowers. The title page has a small piece, the size of a quarter, torn out of the blank upper margin; no loss of print.



Item #120

LIBRARY OF CONGRESS SHOWN AS A NEW BUILDING

120. SMITHMEYER & PELZ. *The Library of Congress. Washington, D. C. [Monographs on American Architecture, VII].* Boston: American Architect and Building News Co., 1898 \$1200.00

An excellent copy of this very scarce work, twenty fine and sharp heliotype plates devoted to the LC, both interior and exterior views, identified by the table of contents (i.e. captions) as printed on the inside front pastedown. Architects of the building were Smithmeyer & Pelz, Paul J. Pelz and Edward P. Casey. Artists and sculptors of the interior decorations are identified in the captions. The views are most appealing as the building was then brand new.

The series "Monographs on American Architecture" was published by the American Architect and Building News. Monographs nos. I-V (as worked out from Hitchcock, *AAB*) are as follows: I. Austin Hall by HHR, 1885; II. State Capitol Hartford Ct by Upjohn; III. Ames Mem. Bldg by HHR, 1886; IV. Memorial Hall by Ware & V.B., 1887 and V. Trinity Church by HHR, 1888. The present work is no. VI in the series. John L. Smithmeyer wrote several essays on library architecture; three of them are listed as entries nos. 1225, 1226 and 1227 in Hitchcock's *American architectural books*. The present work is very scarce; no copies in the book auction records.

Folio, orig. printed boards, linen spine replaced, ties are original and good and strong. 20 fine heliotype plates.

121. SMITHMEYER, J. L. *Suggestions on library architecture, American and foreign, with an examination of Mr. Wm. F. Poole's scheme for library buildings.* Washington: Gibson Bros., Printers, 1883 \$375.00

Hitchcock 1227, rare. A vitriolic privately printed attack on librarian Poole's proposals for the new Library of Congress (Poole favored bookrooms with shelves rather than unsightly, badly lighted, and frequently dirty stack storages). Poole had previously published his views on library architecture (Hitchcock 943-945). Smithmeyer ultimately won the controversy and his firm prepared the designs for the executed Library of Congress; the building, erected in 1888-1897, was in full classical regalia and fulfilled its role as an imperial monument much more effectively than its function as a repository for the purveyors of reading material. See: Burchard & Bush-Brown, *Architecture of America*, pp 279-281. Very uncommon (I have had one other copy in the past 51 years). Smithmeyer was an architect of some importance; while the LC was his major work, he did other buildings of importance as well (see Withey).

8vo, orig printed wrappers. 31 pp. with 6 text illus.

COLORFUL ALBUM OF 201 WINE AND OTHER LABELS PROBABLY COMPILED BY THE PRINTER

122. SPECIMEN ALBUM. *Titled on cover: "ALBUM G / Enveloppes, Sachets, Etiquettes-dennison. G.M.C."* ?Netherlands, ca. 1900 \$950.00

A colorful and appealing album. It is unclear if it was made a by a label collector, a wine merchant or a chromolithographic label printer. My guess is the latter for two reasons: many, but not all, labels have a rubberstamped number, possibly put there by the printer as his own reference number. Also, on the penultimate page (22) there is a large uncut sheet of seven perfume labels. These uncut sheets of labels were not meant to leave the printers shop (though very occasionally they do get into the marketplace). Several European languages are used and wines from France to Greece are included. Many of the labels are generic and some are unlettered. They are virtually all printed in colors, mostly by chromolithography, a few on glazed stock, many using gold. One page is filled with about seventeen labels printed in gold (or a few in silver) on glazed midnight blue stock. A few labels have been removed and a few others are pasted over empty spots. A really nice album in good condition.

Small folio (14 x 3/4"), orig. silver-stamped cloth sides, leather spine. (It is possible that this album was not used for its original purpose - but was reused by whoever compiled this collection). 26 stiff card leaves including the inside covers. With about 201 hand-mounted labels.

"A NEW APPLICATION OF PHOTOGRAPHY TO BIBLIOGRAPHY"

123. STEVENS, HENRY. *Bibliotheca geographica & historica...with an essay on the Stevens system of photobibliography.*

London: Henry Stevens at the Nuggetory, 1872 \$500.00
 Part I [all published]. This is the first published appearance of this essay; it occupies the first 14 pages of the *Bibliotheca*. Stevens went on to publish an enlarged version as an independent monograph in 1878. His idea was to establish a central file of photographically reproduced title pages of old books, reduced to one uniform scale. As he stated, this is “a new application of photography to bibliography.” He called these reduced photos “photograms.” They were then to be mounted on 4 x 7 inch cards; additional information was added in manuscript or letterpress and then they went to the printer who reproduced them by an electroblock or some other permanent process. He claimed to have initiated this system in his own collection as he notes that “one shelf eight feet long will hold the negatives of 10,000 titles, as we know by experience.” The frontispiece to the present item is an example of these photograms. See: *Photography and the printed page in the 19th century* (Oxford U ex-cat, 2001), no. 88 with note. Provenance: With the Francis Edwards Reference Library label.

8vo, orig. stiff printed wrappers, untrimmed. (iv)+361 pp with 2 mounted albumen photographs (frontisp., example of a ‘photogram’; and small circular vignette photo (of Ptolemy’s World map by Mercator, 1578) mounted on the title page. Excellent copy.

THE EIPTOME OF SOCIAL CORRECTNESS - TIFFANY NOTE PAPER

124. TIFFANY & CO. *Fifth Avenue and 37th Street New York. Stationery Department. [Trade Catalogue & Sample Book]*. New York, N.d. [ca. 1900] \$250.00
 A scarce Tiffany catalogue. Its contains 41 identified samples of papers for wedding invitations, birth announcements, betrothals, marriages and deaths; dinner cards and menus, wedding certificates, testimonials, resolutions and memorials. In the past 51 years I have owned well over 100 Tiffany catalogues but not this one. Despite the fact that each sample leaf states “Do not detach the leaves but send number and size of paper desired” one leaf has been torn out.



Item #122

Oblong 12mo (4 ½x 7”), orig. stiff printed covers. 5 ff of preliminaries and 41 sample leaves of papers. Final leaf (which was possibly an order form has been removed). Some pencil scribbling on first two leaves.

EARLY, UNRECORDED BOOK WITH PAPER SAMPLES

125. TOMLINSON, CHARLES (ed). *Objects in Art-Manufacture. Issued to Schools by the Board of Trade, Department of Science and Art. No. 1 - PAPER*. London: Thomas Harrison, 1854 \$1200.00

Tomlinson’s introduction discusses the importance of teaching by means of objects - and this rare little book does just that, with 9 specimens of papers bound in at the rear. The contents of the text are arranged in six sections: I. Natural substitutes for paper; II. History of artificial paper; III. Paper-making by hand; IV. Paper-making by machinery; V. Properties and applications of paper; and VI. Ornamentation of paper. On the final leaf of text is a printed list of Specimens: “1. Yellow wove (see the paper on which this pamphlet is printed). 1A. Cream laid. 2. Blue wove, with Water-mark. 3. Blotting water-leaf. 4. Pulp-stained (see Wrapper). 5. Surface-stained. 6. Strong paper (capable of supporting 2 cwt.) 7. Straw paper. 8. Brown paper. 9. Sugar paper. 10. Tracing (Papier (vegetal). 11. Marble paper, curl and comb pattern.” OCLC locates one copy (in Germany) with no mention of samples. COPAC locates 3 copies in the UK (again with no mention of samples).

12mo, recent cloth. 67 pp with 9 full-p. samples of colored and other papers bound in at the rear. Orig. printed front wrapper bound in. Ex-lib., old rubberstamp on cover wrapper and on page 1.

100 COPIES FOR PRIVATE CIRCULATION

126. [TURNER, DAWSON]. *Outlines in Lithography, from a small collection of pictures. For Private Circulation*. Yarmouth, 1840 \$1300.00

First edition. An illustrated descriptive catalogue of Dawson Turner’s own collection of pictures. The volume opens with a printed dedicatory letter to his son Gurney Turner (1813-1848). The fifty-one lithographic plates, outline copies of the pictures in Dawson Turner’s own house, are the work of his daughters Mary Anne and Hannah Sarah; the descriptions of the pictures are by his wife; the somewhat discursive commentaries are by himself. But some of them have footnotes or brief commentaries at the end and a few of these discuss provenance. The plates were printed by Graf of London. The collection included works by Giovanni Bellini, Jan Brueghel, Augustino and Annibale Carracci, Cuypp, Hobbema, Greuze, Thomas Phillips, Gaspard Poussin, Rubens, Jan Steen, David Teniers the Younger, Leonardo da Vinci, Richard Wilson, John Crome and others.

This work, due to the medium of its plates, occupies an interesting place in the history of the illustrated art book. Chronologically lithography comes between the earlier pro-

cesses of engraving and the later photographically-based processes. This is a complex subject but an introductory essay on it is found in A. J. Hamber, *"A Higher Branch of the Art" photographing the Fine Arts in England 1839-1880* (1996), pp. 38-46. OCLC locates six copies in American libraries.

Folio (15 1/4 x 11 1/4"), orig. cloth, title blocked in gilt on upper cover; gilt spine. (iv)+94+(iv) pp. with 51 litho plates. Light foxing on some plates; a very few heavily so. But a nice copy.

127. VALETTE, A. *Manuel pratique du lithographie*. Lyon: Bureau de l'Intermediaire des Imprimeurs; chez l'auteur, 1891 \$600.00

First edition, rare. This manual was written when the technology of lithography was changing; it bridges late 19th century practices with those of the turn of the century. Specimen plates include a fine chromolithograph printed by the Maison La Champenois in twelve colours. A sampling of a few subjects covered in the table of contents: La pierre lithographique, lithographie sur zinc, des produits lithographiques, chromolithographie, couleurs lithographiques, impression de chromolithographie, chromolithographie sur toile, a long chapter on various papers, etc. This was an important manual and is referred to or quoted no less than eight times in Twyman's *Chromolithography*. It is rare; OCLC locates only 2 copies in this country (Newberry; U of Del). St. Bride Catalogue, p. 918. Not in the remarkable bibliography of works on lithography published by the Grolier Club in 1896.

Lg. 8vo, recent cloth, morocco spine label. (iv)+iv+355 pp with photogravure repro of litho portrait of Senefelder, and with 13 specimen plates incl one 12-color chromolithograph, one phototypic, and others. Slight and uniform browning to outer edges of pages throughout.

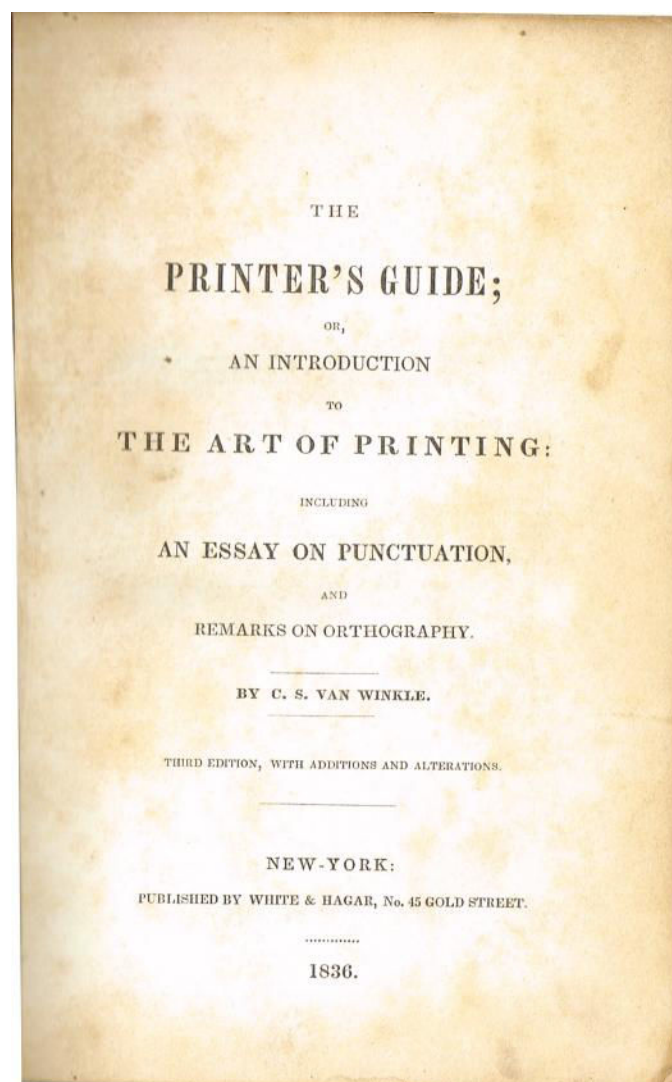
**THIRD EDITION OF
THE FIRST AMERICAN PRINTER'S MANUAL
"WITH THIS BOOK...AMERICAN PRINTING CAME
OF AGE" - Silver**

128. VAN WINKLE, C. S. *The printers' guide; or, an introduction to the art of printing: including an essay on punctuation, and remarks on orthography. Third edition, with additions and alterations*. New York: Published by White & Hagar, [James Van Norden, Printer], 1836 \$3250.00

First published 1818. "In 1818 *The Printers' Guide* by Cornelius S. Van Winkle was published in New York. For the first time American printers had their own manual with descriptions of American presses, specimens of American typefounders, price lists for printing, and information on supplies. While some parts of the manual, as Wroth has demonstrated, derive from Stower, it was prepared by an American printer for the use of American printers. In one sense, American printing may be said to have come of age with the publication of Van Winkle." - Rollo Silver, *The American Printer, 1787-1825*, p. 96.

Most copies of the first edition were issued with one or two separate additions, short type specimens from the foundries of E. White and D. & G. Bruce. They were not included in the second or this third edition. But unlike the first edition, this one has a lithographed leaf of proof-readers' marks inserted after p. 194. It is signed "P. A. Mesier's Lith. 28 Wall St. N. York." This edition also has 12 pages of valuable ads: first is a 2 page list of prices of types cast by the foundry of White & Hagar. Also illus ads for the Washington Press, the Smith Press and the Eagle Press; ads for Geo. Mather's Printing Ink Manufactory and the Phoenix Printing Ink Manufactory; an ad for P. A. Mesier, Lithographer, and two ads for stationery warehouses. All three editions are very rare. The book auction records list only one copy of the first edition at auction since 1975 and it made \$6600 in 1992. This is the first copy of the third edition I have seen on the market in 51 years. JPHS, E10. Bigmore & Wyman, II, p. 42 (citing the third edition).

12mo, recent mottled paper sides, calf spine & corners. v+pp. 14-236+(xii) pp. Litho leaf inserted between pp 194 and 195. Many textual diagrams (imposition schemes). Slightest foxing here and there but an excellent copy.



Item #128

***“THE FIRST EUROPEAN BOOK PRINTED ON
PAPER MADE FROM VEGETABLE MATERIAL
WITHOUT THE USE OF ANY RAG PAPER”***

129. VILLETTE, [CHARLES MARQUIS D’]. *Oeuvres*. Londres [i.e. Paris], 1786 \$900.00

A famous and rare book given a good note by Leonard Schlosser: “This is the first European book made from vegetable material without the use of any rag fiber. The paper was made by Leorier de Lisle, director of the Langlee paper mills, near Montargis, who states in his dedicatory preface to M. le Marquis Ducrest: The samples at the end of this volume are only excerpts from my experiments. I wanted to prove that one could substitute for the ordinary materials of paper, which are becoming more rare each day, otherwise useless materials.” - *An Exhibition of Books on Papermaking* (Phila., 1968), p. 9. Schlosser further states that the number of samples preserved at the back of the book varies from copy to copy up to twenty. The present copy has twenty but the four final ones are worm-damaged. They are made from marshmallow, nettles, hops, moss, reeds, conferva (3 kinds), burdock, burdock-colt’s foot, and thistles, quack-grass root, hazel wood and spindle wood, and bark of willow, spindle tree, oak, poplar, osier and elm. The paper this issue of the book was printed on is papier de guimavre, and is so identified on the verso of the half-title. The final four samples which are worm-damaged are as follows: chene (oak); bardanne (burdock); pas-d’ane (colt’s foot) and chardons (thistle). But enough of each paper sample is there for study purposes. A complete undamaged copy in a nice contemporary binding is worth about \$10,000 today.

12mo, orig. full polished red morocco, nicely gilt spine, handsome ornamental “R” with coronet gilt stamped on both covers, all edges gilt; blue silk endpapers and flyleaves. (viii)+156 pp with 20 sample leaves bound in at the end. Final four leaves of samples worm-damaged. Except for the worm-damage a charming and appealing little book in splendid contemporary binding.

***FINE CATALOGUE OF PRINTING SUPPLIES
AND PRESSES***

130. WATSON, JOSEPH. *Price List of Printing Material*. Joseph Watson, Dealer in Printing Presses, 25 Murray St., New York 1891 \$650.00

An extensive catalogue aimed at amateur printers. Watson was in competition with Kelsey. Elizabeth Harris gives him much attention, for example: “Along about the time that Kelsey began to carry out his ideas successfully, it became apparent to Joseph Watson...that he needed something better. His new bid for business was the Young America, a side lever - the first, just as Kelsey’s was the first front lever. While the Kelsey had a heavy frame, the Watson stood on two good sized feet and relied on side arms to take the brunt of the squeeze. It was, of course, a hand inker.) - *Personal Impressions*, p. 42. The present catalogue illustrates and describes the

Centennial Press, the Young America Press, the Last and Best Press, the United States Press, the Improved Samson Press and the Lightning Press. Also many pages of types and ornaments; also wood types. OCLC locates two copies: Harvard & Roch. Mus & Sci Cntr.

Large 8vo (10 x 7”), orig. printed stiff covers. (72) pp profusely illus. Slight chipping to edges of wraps but a very good copy.

***WITH 273 MOUNTED SAMPLES OF MARBLED
AND FANCY PAPERS
THE BEST EDITION WITH THE MOST SAMPLES***

131. WEICHELT, AUGUST. *Buntpapier-Fabrikation. Dritte, unter Mitwirkung von Fachleuten durch die Schriftleitung der Papier-Zeitung bearbeitete Auflage*. Berlin: Carl Hofmann, [1927] \$2250.00

Originally published 1903. This is the third and best edition with the most number of mounted samples of marbled and fancy papers. The edition sizes of these Weichelt books cannot have been large as they were hugely labor-intensive (all of the samples were pasted on by hand).

8vo, orig. dec. paper sides, green linen spine and corners, gilt stamped spine label. viii+448 pp. with 273 mounted samples numbered as follows: 1-61, 61a, 62-78, 78a, 79-127, 127a, 127b, 128-211, 211a, 212-268. Sample 261 is a full-page leaf. Small piece torn from Sample 154, else a fine copy.

***RARE TRADE CATALOGUE OF
PRINTERS’ SUPPLIES***

132. WESEL, F., MANUFACTURING CO. *Illustrated catalogue and price-list of printers’ materials and supplies*. New York, Office, Warerooms and Factory, 1890 \$400.00

Fine copy of an obscure trade catalogue. The firm was established in 1880. It is not clear to me if Wesel manufactured presses, but they did offer several made by others: Washington Hand Press, Challenge Job Press, Old Style Gordon, and others. Elizabeth Harris makes an interesting comment on them: “Wesel was the first firm to put out many of the composing room items such as tables and so forth, and Henry Lewis Bullen worked for them for some time, turning out a number of catalogues and really making the business go.” - *Personal Impressions the small printing press in 19th century America*, p. 37. The catalogue on offer here is a splendid piece of work and it is no surprise that the firm prospered. At the end of the catalogue they offer four complete printing outfits; one for ‘a weekly paper of small circulation’ and two others for small and medium job offices. Rare; OCLC locates but three copies: LC, UDEL, Hagley.

Large 8vo, orig. stiff wraps. 112 pp profusely illus. Laid in is an 8 page supplement.

UNCOMMON AMERICAN PRINTER'S MANUAL

133. WHYBREW, SAMUEL. *The progressive printer, a book of instruction for journeymen and apprenticed printers containing much practical information of value to compositors and pressmen, with instructions on the art of mixing colors, - advice to apprentices - useful recipes for the trade and numerous hints to the craft in general. Second edition.* Rochester: Whybrew & Ripley, 1882 \$500.00

Originally published 1881. "A very useful little work, written from a different standpoint to that of most typographical authors. The directions are very practical, and those concerning fancy composition and colour-printing especially useful. The author is partner in the firm of Whybrew and Ripley, printers and publishers, Rochester, N.Y." - Bigmore & Wyman, III, p. 82. Pages 64-69 discuss color printing and include a bold chromolitho plate of 8 named colors with recipes. OCLC locates 13 copies in libraries but the work is rare in the marketplace.

12mo, orig. publisher's cloth. 78 pp. with litho port. of Franklin as frontisp. and 1 color plate and 9 wood-engr. illus. Nice copy.

134. WILLETT, RALPH. *A memoir on the origin of printing, in a letter addressed to John Topham, Esq.* Newcastle: Printed by and for S. Hodgson, 1820 \$400.00

Second edition. Originally published as an essay in *Archaeologica* in 1817. It was then, in 1818, privately printed as a separate piece by Sarah Hodgson in 32 (or 42) copies and privately distributed to members of the Newcastle upon Tyne Typographical Society. That edition having been quickly exhausted, the present [second] edition was printed in 150 copies (figure supplied by Will Laywood). It was edited by T. Hodgson. Bigmore & Wyman II, p. 85 with a slightly confused note.

Ralph Willett (1719-95) was a famous English book collector, perhaps best known for his purpose built library at Merly, of which he issued a folio illustrated description in 1785. See DeRicci, *English collectors of books & Mss.* p. 88.

12mo, recent boards, morocco lettering piece, a.e.g. iv+72 pp. with a fine wood-engr vignette on t.p.

ETCHING AND LITHOGRAPHY COMBINED

135. WILLIAMSON, JOHN. *Ferns of Kentucky with sixty full-page etchings and six wood cuts drawn by the author illustrating structure, fertilization, classification, genera and species.* Louisville, Kentucky: John P. Morton & Co., 1878 \$350.00

First edition of a little-known and fascinating book, especially for the plates, of which the author states: "The illustrations are etched on metal plates, afterwards transferred to lithographic stone, thus enabling the work to be published at a much cheaper price than if the copies were printed direct from the plates. They were printed by the Louisville Litho-

graphic Company, who are to be thanked for the interest they have taken in the matter, in getting clear and sharp impressions, in every respect as well done as if they had been printed direct." The plates have a curious look, highly linear, as if drawn with an etching needle (which they were) but curiously "flat" as if printed on a lithographic press (which they were). The author did another work entitled *Fern etchings* in 1879 (see Eliz. Woodburn, *Fortieth Anniversary Catalogue* (1986) no. 39. Jackson, *Guide to the Lit of botany*, p. 363.

8vo, orig. publisher's green cloth. 154+(1) pp. with 60 etched plates and 6 wood-cut illus. Light wear to head and tail of spine.

RARE PRINTERS SPECIMEN BOOK OF CIGAR BOX LABELS

136. WITSCH & SCHMIDT. *Specimen book of front brands and mortised borders from Witsch & Schmidt.* New York & Chicago, N.d. [ca. 1875] \$1750.00

A rare book; OCLC locates just two copies. As Jay Last has written: "Most 19th century American cigar box labels were stock designs, where the cigar manufacturer had his company name imprinted on the label of his choice. Nearly all label lithographers issued catalogues listing hundreds or even thousands of available titles..." In the section "Key Lithographic Firms" Last gives a full page to Witsch & Schmidt giving their history, samples of their work, and mentioning the sample book they issued. (*The Color Explosion*, p. 252 and p. 157). Even though they were chromolithographers, the present book was printed in black and white (presumably to save money). The first 22 pages show 185 catchphrases, mostly in Spanish ('Extra Reina Fina'), etc. These were not all to be color lithographs; several pages are denominated "Specimens of Color Marks (Electrotypes)." From page 23 to 176 are shown 'Specimens of Mortised Borders.' An endless variety of designs, these are all borders, as the title states, and the name of the cigar and name of the dealer to be inserted. The subject of cigar bands and box labels is a major part of ephemera; a long and very informative entry on the subject is found in *Encyclopedia of Ephemera*, pp. 94-96. OCLC locates copies in UDel and Newberry.

8vo, orig. dark green cloth, title printed in gilt on cover. (ii)+176+(1) pp. Profusely illus throughout with black and white lithographs. Upper half of p. 93 colored with crayons by a child; else an excellent copy.

FINE TRADE CATALOGUE OF PRINTING MATERIALS INCLUDING TYPES

137. WOODS. BENJAMIN O. & CO. *Reduced price list of Benj. O. Woods & Co., manufacturers and dealers in every description of Printing Material.* Boston, 49 Federal Street, 1881 \$375.00

The earliest Woods catalogue I can trace is 1871 (in Romaine. *GATC*). Though he advertises and illustrates several full-size presses (Prouty and Columbian Rotary) Woods's real interest was in small portable presses. James Moran

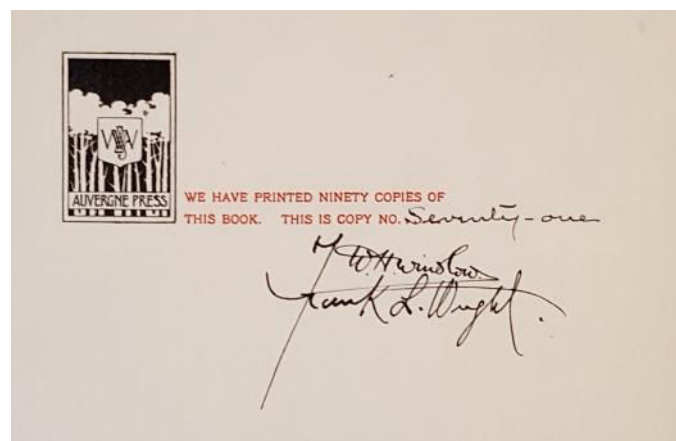
states: "the pioneer [for amateur printing presses] was B. O. Woods, who invented the *Novelty* press in about 1869, and had it marketed by Kelly, Howell & Ludwig of Philadelphia. A hand lever was used to operate the smallest sizes but a treadle attachment was provided for the bigger models, a characteristic which was to last until recent times." - *Printing Presses*, pp. 240-41. Five models of the Novelty press are illustrated and described in the present catalogue. It also includes a wide variety of types, borders, ornaments, flourishes, emblematic cuts and so forth. Romanic p. 287 locates one copy of the present 1881 issue (NYMMA). OCLC locates one copy of the 1882 issue (Grolier Club).

Lg. 8vo (10 1/2 x 7"), orig. printed wrappers. 40 pp., profusely illustrated.

**FRANK LLOYD WRIGHT'S "FIRST BOOK"
ONE OF THE OUTSTANDING AMERICAN
PRIVATE PRESS BOOKS**

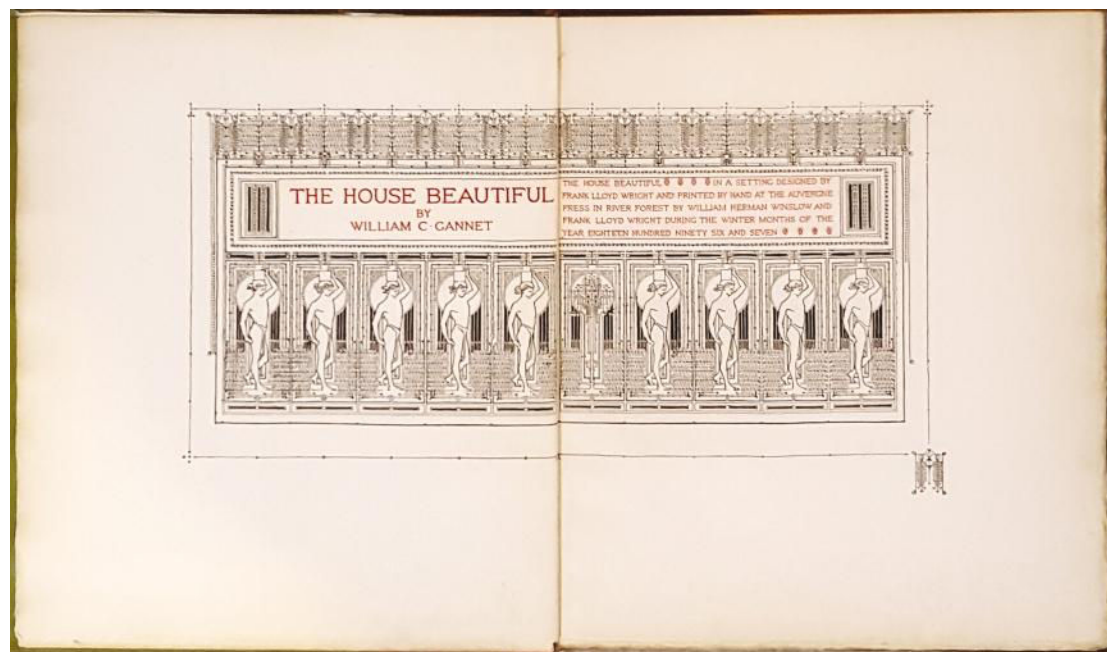
138. WRIGHT, FRANK LLOYD & WILLIAM C. GANNET (*sic*). *The house beautiful in a setting designed by Frank Lloyd Wright and printed by hand at the Auvergne Press in River Forest by William Herman Winslow and Frank Lloyd Wright during the winter months of the year eighteen hundred ninety six and seven*. River Forest [Illinois]: Auvergne Press, 1896-7 \$26,000.00

First edition, copy no. 71 of 90, signed in the colophon by both Winslow and Wright. Though FLW did not write the text (and they spelled Gannett's name wrong on the title page) this really has to be considered his first book as the page decorations were entirely designed by him; in addition, the volume incorporates a booklet sewn to the front end paper which contains a series of 12 hand printed collotypes of dried weeds from artistic photographs made by Wright. Wright himself considered it his first book and said so in a letter to Samuel R. Morrill, the Boston bookseller (quoted in *The turn*



of a century, no. 141). It is a famous book, both in the history of Frank Lloyd Wright and as an outstanding American press book (see Susan Otis Thompson, *American book design and William Morris*, p. 104). See also *The art that is life* (Boston MFA, exCat, no. 87). And also *Frank Lloyd Wright...the Domino's Pizza Collection* (exCat, 1989, pp. 122-23. And also D. Hanks, *The decorative designs of FLW*, pp. 172-76 where he points out that the series of Apollonian figures holding the blocks on the title page prefigure those of the female sprites at Midway Gardens (1914) where the block was held with both hands above the head. Thus the book decorations play a part the evolution of FLW as an architect and designer. The best analysis of this book that I have found is by M. J. Hamilton, *Frank Lloyd Wright and the book arts* (1993), pp. 59-61. Sweeney 18.

Provenance: Written on the front pastedown is the following: "Hillside Farm / Main Library / Deep Shelves 2 / 720." Wright's aunts, Nell and Jane Lloyd Jones founded a progressive school in Hillside, WI; in 1887 the aunts asked their nephew to design a school building for them. This building was Wright's first built work (see N. Levine, *The Architecture of Frank Lloyd Wright*, p. 80 and figure 76).



Small folio, orig. half polished calf (neatly rebacked) with gilt line borders and green paper covered sides. Top edge gilt, untrimmed. 55 pp, printed in black and red throughout. Tall narrow booklet of 14 pp sewn to the front end paper with 12 collotypes (scattered very light foxing to the blank margins). Edges of covers are lightly worn but a good clean and fresh copy of a fragile and rare book.

Item #138

TERMS

30 days, postage and insurance billed at cost. Libraries, museums, and institutions billed; deferred billing on request. Due to delays in surface mail, overseas orders will be sent by Air Book Post, registered, unless we are instructed otherwise. Payments from outside the U.S. should be by check on an American bank; otherwise we must reserve the right to bill the purchaser for charges incurred in collection.

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