

CATALOGUE 175

THE BOOK

**PRINTING AND
THE GRAPHIC ARTS**

Some of the categories include

**ALPHABET BOOKS · BINDINGS · BOOKBINDING
COLOR PRINTING · ENGRAVING · INK · LIBRARIES
LITHOGRAPHY · MACHINE-SET TYPE · MARBLING
NATURAL ILLUSTRATION · PAPER · PHOTOGRAPHY · PHOTOMECHANICAL PRINTING · PRINTER'S
MANUALS · PRINTING HISTORY · SAMPLE BOOKS
& SPECIMEN PLATES · TRADE CATALOGUES · TYPE
OR PRINTING FOR THE BLIND · TYPE SPECIMENS
WOOD ENGRAVING · &C.**

CHARLES WOOD BOOKSELLER

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SELECTED SUBJECT INDEX

ALPHABET BOOKS: 3

BINDINGS: 45, 58, 72, 102,104, 118, 119,124

BOOKBINDING: 4, 14, 15, 19, 24, 44, 68, 93, 107

COLOR PRINTING: 8, 10, 21, 28, 38, 43, 47,48, 50,58, 63, 66, 81, 90, 91,
100, 108, 121,126

ENGRAVING: 33, 105

INK: 26, 69

LIBRARIES: 55, 111

LITHOGRAPHY: 16, 31, 34, 54, 56, 64, 65, 67, 71, 78, 87, 89, 92, 94, 95,
97,101, 103,106, 109, 123

MACHINE-SET TYPE: 17

MARBLING: 46, 57, 74, 79, 98, 128,131

NATURAL ILLUSTRATION: 29, 30, 42

PAPER: 20, 35, 49, 51, 59, 60, 61, 62, 84, 85, 88, 112, 122, 127, 133, 134

PHOTOGRAPH,Y: 60, 61, 92, 101, 102, 127

PHOTOMECHANICAL PRINTING: 2, 12, 50, 53, 56, 75, 83, 101

PRINTERS MANUALS: 7, 41, 47, 76, 82, 96, 110, 113, 117

PRINTING HISTORY: 18, 19, 22, 39, 73, 82, 129

SAMPLE BOOKS & SPECIMEN PLATES: 1, 5, 27, 52, 70, 114, 116,130

TRADE CATALOGUES: 4, 21, 40, 132

TYPE (OR PRINTING) FOR THE BLIND: 32, 80

TYPE SPECIMENS: 25, 36, 37, 77,86, 99, 110, 120, 125

WOOD ENGRAVING: 13, 53

WITH TWELVE SPECIMEN PLATES

1. ADELINE, JULES. *Les arts de reproduction vulgarisés*. Paris: Ancienne Maison Quantin, [1894] \$375.00
First edition. An uncommon book with 12 specimen plates. They are as follows: 1. Eau-forte (etching), first state; 2. ditto, second state; 3. dry point; 4. lithograph from stone; 5. imitation etching (procédé V. D. H.); 6. simili-gravure; 7. simili-gravure (different); 8. heliogravure en taille-douce; 9. phototypie; 10. gravure sur bois; 11. gravure en couleurs en relief; 12. gravure en couleurs en relief (different). Sections of the text discuss processes on metal, on stone, chemical processes, photogravure, simili-gravure, photolithography, and several methods of color printing. A very uncommon book.

Tall 8vo, later cloth spine, marbled sides; title in gilt on spine. (vi)+x+379 pp with 140 vignettes in the text and 12 specimen plates. An excellent copy.

ALBERTYPE COMPANY ADVERTISEMENT

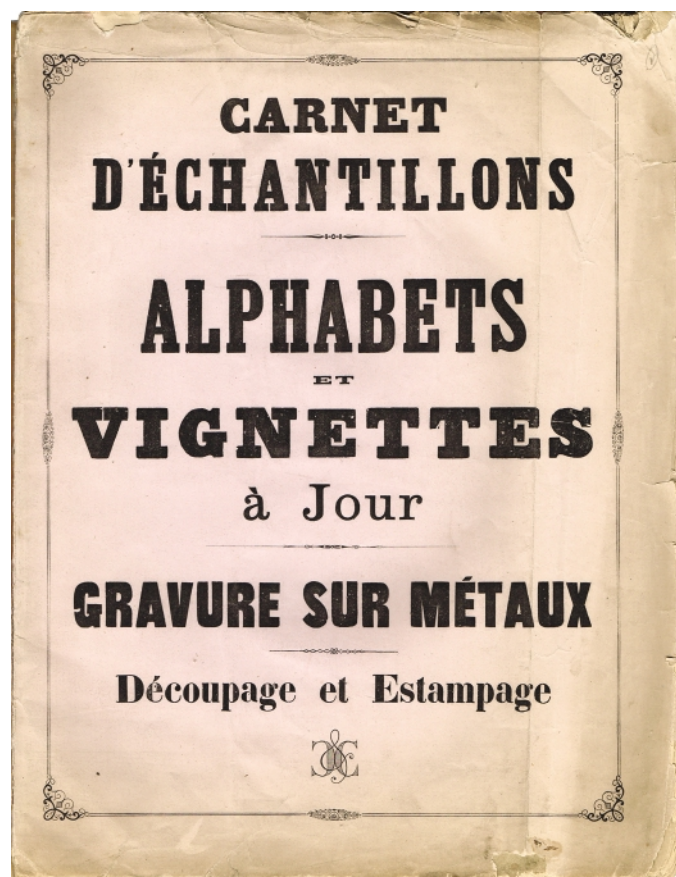
2. ALBERTYPE CO. "A Merry Christmas" [*Trade catalogue*]. 58 & 60 Reade Street, New York, [1889] \$325.00
The Albertype Company was a New York-based publisher that was founded by brothers Albert and Hermann Wittemann in the late 1880s. The publishing company, originally known as Wittemann Brothers, operated until 1952 and produced over 25,000 prints. The company utilized a specific photo-mechanical process that had been invented by Joseph Albert in Austria in the late 1860s. Albert's process was an improvement on the collotype photographic process. The company had teams of photographers who travelled across the United States taking and buying images depicting people, places and activities in all parts of the country. The images were published as post cards and small view books. The text of this rare little booklet explains the process and its many applications to photographers, publishers, advertisers and printers. Not in OCLC.

24mo (4 1/2 x 3 1/2"), orig. stiff wraps. (24) pp with text and 12 specimen plates. Excellent copy.

A RARE AMERICAN ALPHABET BOOK

3. AMERICAN. *The American juvenile pictorial primer and first step to learning, carefully arranged on a new, simple, and interesting principle*. New York: Edw. Dunigan & Brother, 1852 \$400.00

A charming and rare juvenile alphabet book. Its contains two alphabets on the first two pages, one upper case, one lower case, and both look like they were printed from wood types. Pages 4 through 10 contain again the alphabet, but with wood-engraved illustration for each letter, i.e. apple for A; boat for B, etc. Page 11 contains 8 wood-engravings of birds. Pages 12 to 24 (the end) are illustrated reading exercises. OCLC locates just two copies, one at Ball State University,



Item #5

the other in the National Library of Ireland. Not, as far as I can find, in AAS. OCLC record ascribes the author to Stephen Griffin.

12mo (7 3/4 x 4 1/2"), orig. printed self wraps with wood-engr illus both front and rear covers. 24 pp; profusely illus with wood-engravings throughout. Spine at the fold is very fragile. Tiny hole in front cover; small chip in lower left corner of cover.

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 \$400.00
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.

**FRENCH SPECIMEN
OF WOOD TYPES, LETTERS, STENCILS &C.**

5. ANONYMOUS. *Carnet d'Echantillons. Alphabets et Vignettes a Jour. Gravure sur Métaux. Découpage et Estampage*. Paris: [Michels-Carré, Imp. de la Grosse-Lettres], N.d. (ca. 1865) \$650.00

Rare and ephemeral 36 page specimen specimen of wood types, numbers, 'alphabets de fantaisie', filets and ornaments, alphabets of various kinds (Egyptiens, Renforce, Baton, Allonges, Italiques, Italiens, etc); also ornamental borders, vignettes, and a wide variety of graphic elements used for various purposes - hotel room tags, luggage tags, religious symbols, product packaging, picture frames in stamped copper, rubber stamps, metal stamps, letter presses, and brushes. Also stencils for pochoirs. A fascinating trade catalogue.

The fact that this is anonymous is not unusual. In the nineteenth century much business was done through salesmen or 'factors' who actually contacted the customers who were usually retailers. The name of the manufacturer was often kept from the customer. Not, as far as I can find, in OCLC.

Small folio (13 x 10"), orig. printed wraps. 36 pp., lithographed throughout. Edges a bit dog-eared. Slight soiling of some of the plates toward edges, but not bad. A rare and appealing catalogue.

7. AUDOUIN DE GERONVAL, [MAURICE ERNEST]. *Manuel de l'imprimeur, ou traité simplifié de la typographie*. Paris: Crapelet, 1826 \$500.00

First and only edition. "Covers type, composition, presswork with various presses, stereotyping. Also, typographical vocabulary, lists of patents and current official regulations concerning printing. A Stanhope press is shown among the plates as well as another 'presse mécanique destinée pour l'impression du *Journal des débats*.' - Barber 1826. Bigmore & Wyman, I, 264. Not in St. Bride. OCLC/WORLDCAT locates 6 copies in USA libraries.

12mo, old dec. paper sides, crude but charming calf spine. (viii)+240 pp with 6 fdg engr plates. Fore edges of plates frayed at the protruding folds (but with no loss). Small hole in page 97/98 but still legible.

**IN THE ORIGINAL PARTS
A MASTERWORK OF CHROMOLITHOGRAPHY
- Twyman**

8. AUDSLEY, GEORGE ASHDOWN & MAURICE ASHDOWN. *The practical decorator and ornamentist for the use of architects, practical painters, decorators, and designers, containing one hundred plates in colours and gold, with descriptive notices and an introductory essay on artistic and practical decoration*. Glasgow: Blackie & Son, 1892 \$2650.00

First edition of this wonderful book, a rare set in the original fifteen parts in printed wrappers. It is a triumph of color printing - the plates were printed by Firmin-Didot of Paris.

Quite aside from its simple and elegant visual appeal, with all the plates in bold flat colors, many with gold, the book has great value to the historian of decoration and to the restorationist; the plates include moulding enrichments, bands or borders, corner ornaments, ornaments for ceilings, panel ornamentation, coffer designs, spandril designs, frieze or cresting, wall patterns, etc.

Though all the ornament is stylized, it is inspired by various sources: Greek, Neo-Grec, Japanese, Mediaeval, Conventional Floral, Renaissance, etc. Michael Twyman devotes a long chapter to "Mass Markets and Masterworks" which includes discussion of several of Audsley's books including the present one (*A history of chromolithography*, pp. 231-2). Friedman, *Color printing*, no. 189. McLean, *Victorian Book Design*, p. 134. Wakeman, *Guide to 19th cent. col. printers*, p. 12.

Folio, 15 parts in printed wrappers with flaps. (ix)+(2)+9-36 pp with 5 illustrations, 2 diagram plates A and B and 100 chromo-litho plates numbered 1-100 each with leaf of text. Loosely laid into the final part (15) of this copy is a small printed slip from Blackie & Son giving directions for the binding (elastic [gutta percha] recommended over sewing which would damage the plates). The survival rate for this slip would have been miniscule. Occas. short tears in the part wrappers else a very fine clean set.



Item #8

AN ENTIRE BOOK IN CYANOTYPE

9. BABCOCK, PROFESSOR CHARLES. *Vaults; by Professor Charles Babcock, of Cornell University, Ithaca, N.Y.* Boston, 1895 \$300.00

A curiosity in printing history, the entire book is in cyanotype. There were very few books done in this process. The title page, transcribed above, could have been set in type for this edition and then copied in cyanotype. The book was originally published in 1884 in Boston by Osgood, presumably as a conventional book made from letterpress with wood-engraved illustrations. The present version, which has no imprint (except 'Boston, 1895') was presumably done in a small edition probably to serve as a college text book. It is printed entirely on rectos and consists of 23 leaves with about 174 illustrations. OCLC locates two copies (Cornell, U of Mich).

"The cyanotype, or blueprint, process was invented by the astronomer and scientist Sir John Herschel...At the time [1840s], the cyanotype process was little used except for printing 'photograms'..From the 1880s it was used for copying engineering and architectural drawings, for which it was well suited, since it gave best results from an original of high contrast..." B. Coe & M. Haworth-Booth, *A guide to early photographic processes* (1983), p. 78.

4to, orig. cloth with title stamped in gilt on cover. 23 ff. Fine copy.

AN INCUNABLE OF CHROMOLITHOGRAPHY INCLUDES DUSTING WITH GOLD, SILVER AND BRONZE

10. BARBAT Pere et Fils. *Evangiles des Dimanches et Fetes. Illustrés par Barbat Pere et Fils.* Chalons-sur-Marne: Imprimerie Lithographique Barbat, 1844 \$3500.00

A magnificent prayer book almost entirely printed by chromolithography. It consists of 317 pages, all printed on coated paper almost all in multi-colors - in iridescent inks producing color changes as your angle of view changes. Each pair of page openings is in a different pattern, with different ornaments and endlessly varying strapwork as borders. The graphic or page design is remarkable. This printing technique has been thought to be confined to Belgium for trade cards in the 1840s. M. Rickards writes: "One trade card phenomenon, apparently unique in printing technology, appeared principally in the 1840s in Belgium. Here the card was lithographed in iridescent inks, producing color changes as the angle of view alters. The effect, which defies today's reproduction techniques, is remarkable. The delicacy of the designs, coupled with the fascination of the color effect, makes the cards much sought after. The process appears to have been confined to a small group of printers, most of them in Brussels, with a few of them in Ghent, Liege and Bruges. No similar work has appeared since, in Belgium or elsewhere." - *Encyclopedia of Ephemeria*, p. 335. In fact, this process of color printing was explained in the journal *Le*



Item #10

Lithographe as early as 1839 and Barbat could have learned it from that source. But it is unusual to find an entire color-printed book using the method. Michael Twyman, in his *History of Chromolithography* writes: "Barbat was one of the first French color lithographers, though as yet not acknowledged as such. For example, he exhibited what were described as pen and ink vignettes printed in vibrant colors in the German manner at the Exposition des Produits de l'Industrie Nationale in Paris in 1839"...he refers to the present book on his page 166 as a "masterpiece of book design and production." On pages 180-81 he goes into more detail: "The earlier of these two books, *Evangiles des dimanches et fetes* (1844), an extravagant quarto of more than 300 pages, was both printed and published by the Imprimerie Lithographique Barbat in Chalons-sur-Marne. Judging by the book's imprint, which takes the form of a four-colour decorated page on the reverse of the half-title lettered 'Imprimerie lithographique de Barbat à Chalons-sur-Marne', it was produced as a promotional exercise for the Barbat establishment." (He goes on for another full page). Twyman also adds to the list of located copies; he notes copies in the collection of Sally de Beaumont and Northwestern Univ (both of which came from me); he also locates a copy in the Newberry Library, Chicago. The only copy located by OCLC is in the BN in Paris.

Lg. 4to, later 19th cent. marbled sides, polished morocco spine and corners, spine highly gilt, a.e.g. Pp.1-315 + (ii); pagination includes 2 extra unnumb. leaves between 148 & 150; absolutely complete. This copy is printed entirely on coated paper. One aspect of the color printing is especially notable, that of bronze, gold and silver dusting. Frontisp only is foxed; otherwise a fine clean copy.

A HOMEMADE, HANDMADE BOOK

11. BEARD, DAN. *Woodcraft.* N.p., N.d. [ca. 1930s-40s?] \$275.00

A charming survival, a little book made by a boy, presumably copied from or at least inspired by Daniel Carter Beard's

Camp-lore and Woodcraft of 1920. It consists of a dozen or so pages of hand-written instructions (how to start a fire, how to make a fire without matches, how to roast meat, how to cook venison, etc). It slowly morphs into a scrapbook where the boy has pasted in clippings, and with more folded and laid into the rear. It full of charm (at least for me). It's the sort of thing I might have made when I was 9 or 10 years old.

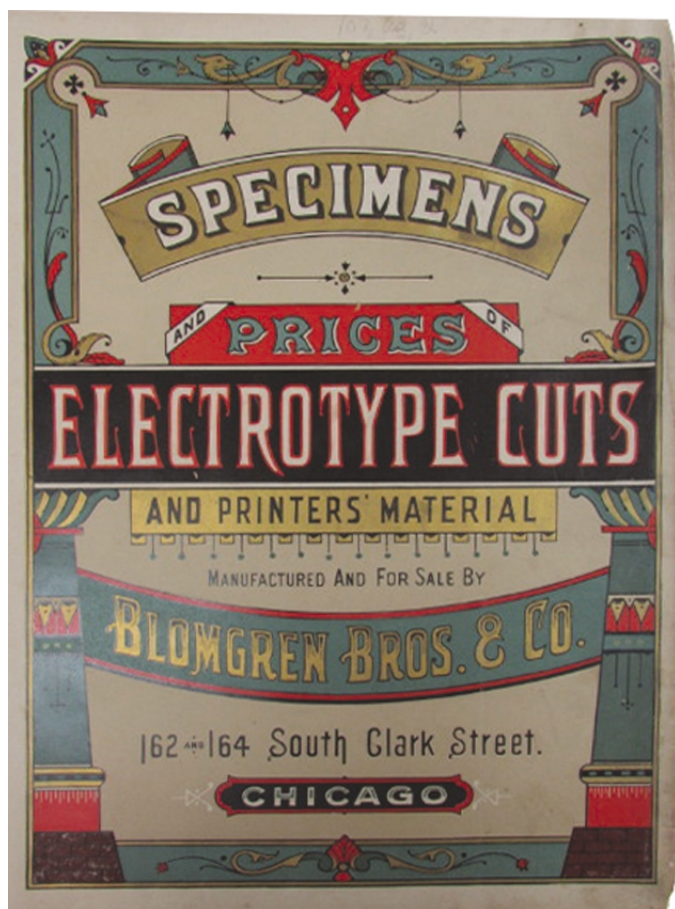
"12mo" (5 1/2 x 4 1/2") in a home-made 'binding' of buckskin with the cover "WOODCRAFT by Dan Beard." About 80 pp.

12. BLANEY, HENRY R. *Photogravure. With introduction and additions by the editor.* New York: Scovill & Adams Co., 1895 \$250.00

First edition in book form; this originally appeared in the columns of *The Photographic Times* (but without the additions by the editor). Chapters on Early history; The Negative; The Transparency; The Carbon tissue; Cleaning & graining of the copper plate; Development of negative resist; the Acid baths, etc. Chapter X is "A list of books and articles on Photogravure from 1888 to 1893."

This is volume 51 in Scoville's Photographic Series.

8vo, orig. gilt stamped publishers' cloth. (vi)+44+22 of ads. Excellent copy.



Item #13

GRAPHIC AMERICANA AT ITS BEST

13. BLOMGREN BROS. & CO. *Specimens of electrotype cuts and ornaments.* Chicago: Blomgren Bros. & Co., 162-164 So. Clark St., Chicago, 1879 \$2500.00

Quite simply, this is the finest and most comprehensive catalogue of electrotype cuts and ornaments I have ever seen. It consists of 296 pages of illustrations of graphic Americana preceded by a brilliant chromolithographic decorative title page printed in eight colors and gold. The images include but are not limited to humorous and comic vignettes and caricatures, title vignettes, pictorial vignettes, Christmas and Santa Claus vignettes, letterheads, horses (from tiny to full-page), roosters and chickens, the ubiquitous Victorian pointing finger, racist caricatures with the "N" word, illustrations for various businesses and merchants (clothing and dry goods, boots and shoes, furniture, etc); American eagle cartouches, state seals, etc. etc. This copy has seen some wear and one leaf has five small clips; it is otherwise complete and intact as issued. Many of the larger cuts are mortised and this is stated in the captions. Romaine, p. 290 lists a 308 pager from 1893 with the comment "Exhaustive ref." Rare; OCLC locates one copy: Grolier Club.

Folio (16 X 12"), resewn by Green Dragon Bindery and cased in new cloth with the original gilt blocked stamp from the original cover laid down. Chromolithographic decorative t.p., 296 pp of electrotypes + and 6 final pages of ads. First few and last few page edges are ragged and a bit dog eared. But except for the 5 clips on pp 21/22 a good complete copy. Very rare (this is just the second copy I have had in fifty years).

RARE GERMAN BOOKBINDERS' MANUAL

14. BRADE, L[UDWIG] & J. R. HERZOG. L. Brade's *Illustrirtes Buchbinderbuch: Unterweisung in allen Arbeiten und Kunstfertigkeiten des Buchbinders auf Grund der neuesten deutschen, englischen und französischen Fortschritte in diesem Fache...Zweite ganzlich umgearbeitete Auflage.* Leipzig: Verlag Otto Spamer, 1868 \$650.00

Originally published in Stuttgart in 1860, this important work contained right from the start a full and important account of paper marbling. Richard Wolfe comments on this; on his p. 140 he states: "I now reproduce a woodcut from the second, 1868 edition of Ludwig Brade's *Illustrirtes Buchbinderbuch* (his fig 27; it appears in the present copy on p. 73). This shows a German bookbinder carrying out the same operation (edge marbling) a little more than a century after Diderot (ca. 1765). By the middle of the 19th century large workshops were no longer in existence or were being phased out, and bookbinders were more and more forced to perform edge marbling themselves, with the aid of support literature that had been appearing from early in the 19th century." - *Marbled Paper*, pp. 140-41. Mejer 1659. Brade's work had a long life; by 1916 it was into a seventh edition.

8vo, cont. half black morocco. xii+420 pp with 117 wood-engr text illus. On pp 332-333 are a number of ornamental display type specimens. Old 19th cent. lib. stmp on t.p.; but an excellent copy.

**THE RARE 8TH & LAST EDITION
WITH MOUNTED SAMPLES OF
40 MARBLED PAPERS**

15. BRADE, L. & PAUL KERSTEN. *Illustriertes Buchbinderbuch. Ein Lehr und handbuch der gesamten Buchbinderei und aller in dieses Fach einschlagenden Techniken. Achte, vermehrte und verbesserte Auflage.* Halle: Wilhelm Knapp, 1926 \$950.00

Originally published in Stuttgart in 1860; this is the last and best edition with the largest number of marbled paper samples.

It is an important book in the literature of paper marbling. From 1916 (the date of the sixth edition) Paul Kersten served as co-editor and then full editor. The present edition contains ten plates with forty samples of marbled papers made at the trade school for bookbinders (conducted by Hans Bauer at Gera in Saxony) and patterns produced through Halferian methods. See R. Wolfe, *Marbled Papers*, p. 128 where he also gives a good account of Paul Kersten. The present copy is in a custom full vellum binding with seven gilt line rectangles, in receding size, decorating the upper and lower covers; also with five vellum tabs at the outer hinges. All editions are rare in libraries, this one especially so; OCLC locates four copies but all are in Eastern European libraries.

8vo, custom bound in full vellum as described above. (viii)+276 pp with 185 text illus; also 8 halftone plates showing 20 designer bindings (all identified) and 10 pages with a total of 40 mounted samples of marbled papers. Excellent copy.

EARLY MANUAL OF LITHOGRAPHY

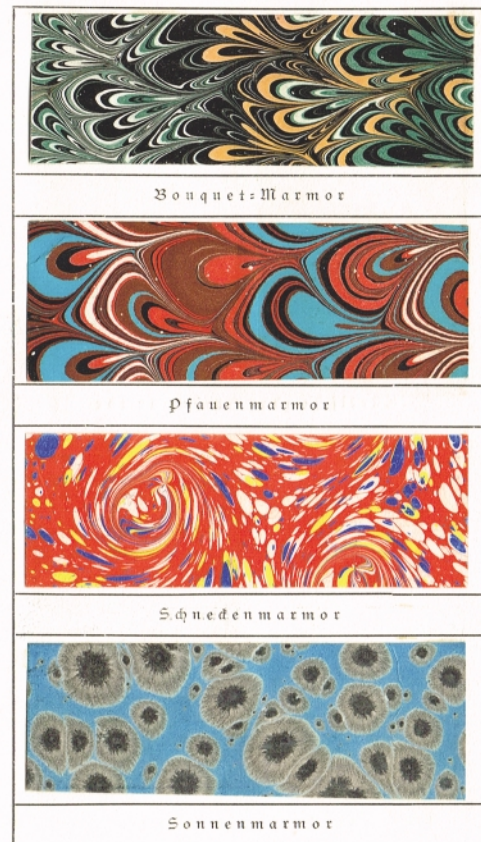
16. BREGEAUT, R. L. *Manuel complet théorique et pratique du dessinateur et d'imprimeur lithographe. Second édition, revue, corrigée, augmentée, et ornée de douze lithographies.* Paris: Roret, 1827 \$1300.00

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

Brades Illust. Buchbinderbuch.

Muftertafel 2.



Marmoriert mit Farben von Paul Szigrist,
Spezial-Marmorierfarben: Gabrit, Leipzig, Calstr. 1.

Item #15

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.

TYPE SETTING & DISTRIBUTING MACHINERY

17. BROWN, ORREN L. *Types. Brown's Patent Type Setting & Distributing Machinery.* Boston: Orren L. Brown, 1871 \$275.00

The author claims to have published a "little book", apparently in 1870, which he claims to have been "the first book ever done entirely by machinery." The history of type-setting machines is very complex; Colin Clair, in his *A Chronology of Printing* (1969) lists no less than about twenty inventors on the subject between 1842 and the end of the 19th century.

The present author is not included. The entire pamphlet, all 45 pages) is devoted to Brown's machine and comments by the press on it. Bigmore & Wyman, P. 87. OCLC locates 8 copies.

8vo, orig. wraps. (46) pp. Front wrapper has a corner piece broken off but is still present and could be re-attached. Hinges cracked.

18. BURDICK, WILLIAM. *An oration on the nature and effects of the art of printing. Delivered in Franklin-Hall, July 5, 1802, before the Boston Franklin Association.* Boston: Munroe & Francis, 1802 \$500.00

First edition. A sketchy history of printing from its earliest days to 18th century America. A number of Americans are mentioned in the text and are identified in more detail in the footnotes. The *Oration* is noted in passing in R. Silver's *The American Printer*; he goes on to an interesting discussion of Boston typographical and printing associations. *American Imprints* 1965.

8vo, recent marbled boards. 31 pp.

19. CASE, LOCKWOOD & BRAINARD CO. *A sketch descriptive of the printing office and book bindery of the Case, Lockwood & Brainard Co., with illustrations.* Hartford [Conn], 1877 \$500.00

First edition, a very nice copy. This prominent Hartford printing company was founded in 1836 and was still in business as late as the 1960s. The present work gives a good historical sketch, and a walk-through explaining composition and electrotyping, the paper department, fire-proof vaults, the book press-room, the job-room, wood-cut printing, blank books and ruling, general job binding, the bookbindery, the hydraulic press room, and conclusion. The work concludes with 13 pages of "notices of the press" and 6 pages of specimen illustrations. St. Bride Catalogue, p. 164. Very uncommon.

8vo, orig. cloth, elaborate gilt die-stamp of title on cover. 39 pp of letterpress and 3 full-p. illus of the firm's buildings; and 6 full-p. specimen illus (wood-engravings).

20. CORLIES, MACY & CO. *Samples of linen, safety tint, and other papers from CM&Co., stationers, printers, lithographers and blank book manufacturers.* New York City, n.d. [ca. 1880] \$300.00

Fine copy. Consists of twenty numbered leaves, of which the first eleven are samples of linen papers; the next four of plain papers (all of the previous for note and letterheads); and the final five the following: Sample Condor safety tint paper; Sample Miller safety tint paper; Sample Amber safety tint paper; and Sample Blue and Sample Suydam ditto. The last five papers were for cheques and drafts. Romaine's *Guide to American trade catalogues*, Chapter 53 is devoted to Stationery; he lists another Corlies, Macy catalogue on page 352. The present catalogue is listed in OCLC with one location: U of Del. They assign a date of 1880.

Oblong 24mo, orig. printed wraps, fine copy. 20 leaves of sample papers, each numbered and identified.



Item #21

SAMPLE BOOK OF CHROMOLITHOGRAPHIC CIGAR BOX LABELS

21. CORNELL PRINTING CO. *Cigar labels from Cornell Printing Co., 83-85 Pennsylvania Ave., Elmira, New York, N.d. [ca. 1895-1900]* \$600.00

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). Very good copy.

"A GREAT BOOK FACTORY AND PUBLISHING HOUSE"

22. COVERT, JOHN C. *The Werner Company.* Akron, Ohio, [The Company], 1894 \$225.00

Fine copy of a nicely designed and printed booklet giving the history and a description of this major company. "Paul E. Werner (1850-1931) was born in Wurtenberg, Germany, and came to American in 1867. After operating a number of newspapers, he founded the Werner Printing and Lithographing Co in 1884...The company was reorganized as the Werner Company in 1893 and by 1900 was described as being the largest book printer in the United States." - Jay Last, *The Color Explosion*, p. 239. The Werner Company building in Akron was designed by architect Frank Meade (1867-1947); it was added to the National Register of

Historic Places in 1976. A good account of Meade is given in Withey.

Oblong 8vo, orig. stiff printed wraps, string bound. Fine art nouveau cover still in orig. d.j. [80] pp with bird's eye view of the factory and numerous artist-drawn illus.

ANASTATIC PRINTING

23. COWELL, S. H. *A brief description of the art of Anastatic Printing and of the uses to which it may be applied as practiced by S. H. Cowell, Ipswich, Suffolk. With full instructions for using the anastatic ink and making drawings for transfer.* N.p. [Ipswich], N.d. [1858] \$650.00

First edition as far as I can tell. Anastatic printing was originally intended as a facsimile printing process. Cowell's text discusses pen etchings, landscapes, sketches of old ruins, music, photographic album mounts, etc., also circular letters, drawings of machinery, etc. The specimen plates shown here include a page from a trade catalogue of ecclesiastical silver by John Hardman & Co., several specimen plates of pen etching, one plate 'reduced by the pentagraphic process', specimen plate reproducing the bookplate of Oliver Cromwell, and a specimen of music. Geoffrey Wakeman gives a long discussion of the process of anastatic printing and states that the present work saw a tenth edition in 1881 - *Victorian Book Illustration the Technical Revolution*, pp. 51-59. See also Luis Nadeau, *Encyc of Printing*...pp. 31-32. OCLC locates 6 copies in USA.

8vo, orig. litho. wrappers in red and black. 8 pp with 9 specimen plates. Corners of front wrap restored; blank rear wrapper is a replacement. Nicely restored by Green Dragon Bindery. Old library bookplate.

A RARE & EARLY BOOKBINDER'S MANUAL

24. [COWIE, GEORGE]. *The bookbinder's manual: containing a full description of leather and vellum binding; also, directions for gilding of paper & book-edges: and numerous valuable receipts for sprinkling, colouring and marbling: together with a scale of bookbinders' charges; a list of all the book and vellum binders in London, &c. &c.* London: Cowie & Strange, 55 Paternoster Row, 1829 \$1750.00

A very rare book; there is only one copy in America, in the Middleton Collection (RIT) with the following excellent note, which I quote: "This is the second edition of the fifth bookbinding manual to be published in Britain, the first (undated) edition having been issued in 1828. Although the book is always referred to as 'Cowie's' (Cowie and Strange both printed and published it), the actual authorship is unknown, but it is clear that it was written by a practicing craftsman. It ran to seven editions (the last published ca. 1852), but no copy of the sixth has been located. All the known editions (apart from the seventh, which was reset and amended) were printed from the same stereotype plates, except for the list of binders etc. at the end. In addition to the list of binders, there are lists of others connected with the

craft, such as tool-makers, clasp-makers, edge-gilders, and manufacturers and dealers in milled boards. There are interesting tables which include much detailed information about the dimensions of millboards, their weight, etc. and applicability to various bindings. The prices for various styles of bindings are given, among much else." - *Highlights from the Bernard C. Middleton collection of books on bookbinding* (2000), no. 14. Pollard & Potter, *Early bookbinding manuals*, pp. 40-42. OCLC locates one copy only of the 7th ed, also at RIT.

12mo, old calf, rebacked (rubbed). vi+7-124+(ii) pp. This copy has an old stain in the upper outer quadrant of the first few leaves; priced accordingly. But a good absolutely complete copy.

CHICAGO PRINTER'S SPECIMENS OF TYPES & ORNAMENTS

25. DARROW, P. C. PRINTING CO. *Specimens of the Letters and Borders used by the P. C. Darrow Printing Co. in the Construction of Advertisements.* Chicago: [The Company], N.d. (ca. 1898) \$275.00



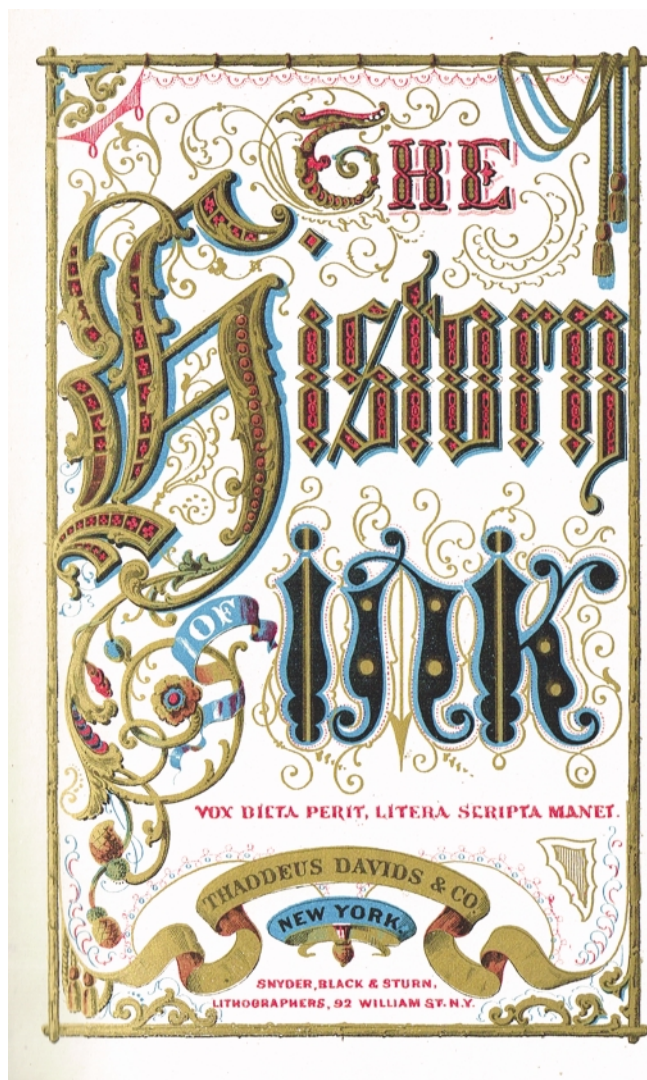
Item #23

Aimed at the advertiser - "The fact that we work for all the largest and most experienced advertisers in this part of the country should demonstrate the folly of letting the ordinary job printer experiment with your advertisements." Not in OCLC.

Oblong 12mo (3 1/2 x 6 1/4"), orig. two color printed wraps. 27 leaves printed on rectos only. Very good copy.

26. DAVIDS, THADDEUS. *The history of ink, including its etymology, chemistry and bibliography*. New York: Thaddeus Davids & Co., [1860] \$675.00

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



Item #26

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.

RARE SPECIMEN OF CAST METAL ORNAMENTS WITH MANY CUTS BY BEWICK

27. DAVISON, [WILLIAM]. *New specimen of cast metal ornaments and wood types sold by W. Davison, Alnwick*. [Alnwick, N.d. (ca. 1837)] \$6000.00

A rare specimen book containing 1082 impressions of Bewick and Bewick-style wood-engravings and cast metal ornaments (but lacking specimens 1061-1079 as in all copies known). They include stock cuts, metal ornaments, wood letters, ornamental borders, etc., numbered and priced. Many of these cuts are said to have been made by Thomas Bewick - there is no doubt of that - but the exact question of who made what is very cloudy (in this copy 400 of the cuts are marked with a manuscript B, indicating that these cuts are by Bewick or come from his workshop). The confusion is largely due to the enthusiasm of the Rev. Thomas Hugo, the bibliographer of Bewick (*The Bewick Collector*, 1866). It is known that Davison purchased a number of blocks made by Bewick. The first fifty or so cuts illustrate literary works by Burns, Beattie, Blair, and Fergusson. After that they run the gamut - tea, tobacco, coats-of-arms, auction announcements, race horses, carriages, rustic head and tail pieces, floral cuts, farm animals, wild animals, birds, fish, insects, ships, illustrations for children's books, receipt forms, bill heads, etc. The final plate shows three lines of large decorated wood types (for poster letters). St. Bride Catalogue, p. 232 with note "Many cuts by Bewick". OCLC locates three copies in America (Harvard, Columbia, Yale) and one copy in Canada (UT).

This copy has a good provenance. It is inscribed on the title page: "W. H. Angus Esq. from Wm. Davison." It also bears a later bookplate of Jos. Geo. Angus with a note in pencil "This volume was given by Mr. Davison to Wm. H. Angus and by him to Jos. Geo. Angus." Tipped in is a T.L.s. from the librarian of Newcastle Public Library (1910) stating that their copy is also marked with the engraver's initial "exactly like your volume." W.H. Angus was grandson of Thomas Angus founder of the family publishing firm which was established in Newcastle in 1774.

4to, bound in full tan reverse calf, orig. spine lettering piece preserved and laid down. T.p. within a border made up of decorative cuts (t.p. backed; dusty, blank area of lower right corner neatly repaired). With a total of 1082 impressions numbered 1-360; 372-1060; 1080-1100. 128 leaves (1 fdg), printed on rectos only. Excellent copy.



Item #27

A PATENTED MULTICOLOR MAP PRINTING PROCESS

28. DIDOT, FIRMIN. *Cartes Typo géographique, inventées et imprimées par Firmin Didot*. France. [Paris, 1823]
\$1500.00

Fine copy of an unusual example of a rare map-printing process. "In 1823 Firmin Didot of the French printing house patented a multicolor map printing process that included composition among other features. I am not aware that the process found any commercial use, but it was most interesting because it was designed particularly for maps, an attempt to provide a cartographic scheme and a printing process that were made for each other. Didot produced a map of France to illustrate the patent. The map was printed in eight impressions of which six were from color plates and two from forms of composed type...An elaborate color system was part of Didot's claim for patent rights. It was an interesting scheme. He suggested that instead of representing classes of cartographic features, colors should be keyed to levels of significance and shared by all features. The hierarchy of colors was, in descending order, blue, red, brown, dark green, light green, yellow. Thus the biggest rivers and tops of the highest mountains were blue. Second class rivers were red, third were brown and so on...The success of Didot's system depended on excellent block making and printing. The colors of his map are precisely registered, none of the names are entangled, and, as Didot remarked, each town name is centered over its own symbol. But the credit for this should go to superb organization and workmanship rather than to the process itself. In fact, the process must have been less useful just because it demanded such virtuosity." - Elizabeth Harris, "Miscellaneous map printing processes in the nineteenth century," in *Five centuries of map printing* edited by David Woodward, (Chicago, 1975), pp. 116 & 129. Our copy is in perfect condition.

Folio sheet (19 x 21"); the printed surface 14 x 15." Printed in the colors described above; the town and province names in letterpress. Untrimmed edges.

BEAUTIFULLY PRESERVED DRIED WILD FLOWERS

29. (DRIED & PRESSED FLOWERS). *Boxed collection of 24 dried and pressed wild flowers*. French, N.d. [ca. 1850-60]
\$350.00

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).

"PERHAPS THE MOST ASTONISHINGLY BEAUTIFUL OF ALL..."

30. (DRIED & PRESSED SEaweEDS). *An album of 24 dried, pressed and mounted seaweeds* U. K., N. d. (mid to late 19th century)
\$1400.00

A fine album of 24 very beautiful specimens. The standard book on these things is A. DeNoto and D. Winter, *The Pressed Plant* (1999). They state: "Along the coast seaweed was collected with just as much enthusiasm [as ferns were inland]. The slithery plants would seem unsuited to pressing. In the nineteenth century, the common name was sea-moss, or, more correctly, marine algae (experts in the subject are



Item #28

algologists). It was very difficult to harvest seaweed and prepare it for pressing and mounting...When properly mounted, seaweeds are perhaps the most astonishingly beautiful of all botanical specimens, amazing in their varieties and colors. What was once slimy vegetable matter becomes a roseate veil, a puff of green, a spidery drawing." (page 74 and color plates on pp 75-76). The album on offer here is anonymous but it was made in the UK sometime in the 19th century. The condition is perfect and the colors and forms are sublime, especially as they are mounted on heavy and very white paper. Of the 24 six are identified by their Latin names in pencil along the bottom margin.

Oblong 8vo (6 1/4 x 9 3/4"), orig. red paper covered boards, red cloth spine (one inch piece missing from head of spine). 24 leaves, each with a mounted specimen. *Mis-en-page* is well done. A very pleasing album.

ARTISTIC LITHOGRAPHY

31. DUCHATEL, E. *Manuel de lithographie artistique pour l'artiste et l'imprimeur*. Paris: Minot, [1907] \$1250.00
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.

PRINTING FOR THE BLIND "ACCOMPAGNEE DE QUATRE PLANCHES EN RELIEF"

32. DUFAU, P. A. *Des Aveugles. Considerations sur leur état physique, moral, et intellectuel...Second édition, revue, augmentée, et accompagnée de quatre planches en relief*. Paris: Jules Renouard & Cie., 1850 \$750.00



Item #30

Originally published in 1837 with a slightly different title: "Essai sur des Aveugles-Nes." While this is obviously a serious medical work (the author was Director of the Institution Nationale des Aveugles de Paris), it is of interest here as an exemplar of four early methods of printing for the blind. First: the standard Roman alphabet in both upper and lower case as well as numbers 1-10 in raised letters; Second: the system of writing of Louis Braille (language, mathematics, and abbreviations); Third: the Braille system of musical notations; Fourth: a specimen of a map invented by M. Laass-d'Aguen "et décrit dans l'ouvrage." In fact, all four plates are described in the text. This is an author's presentation copy and is inscribed: A Monsieur Edgar Bordier offert par la ... de l'auteur, P. A. Dufau."

8vo, orig. printed wrappers covered in glassine. (iv)+xxx+(ii)+348 pp with 4 plates as described above. Untrimmed copy. Slight & pale old water stain; not objectionable.

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 \$475.00

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 electrotype 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.

ENGELMANN'S MANUAL OF LITHOGRAPHY

34. 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 \$2000.00

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 (upper rear hinge 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.



Item #32

SAMPLE BOOK OF FANCY FRENCH PAPERS

35. EVETTE, GERMAIN & CIE. *Papiers Fantaisie; Papiers pour Impressions de Luxe; Cartons*. 243 Rue Saint-Martin, Paris (3c), N.d. [ca. 1930s] \$400.00

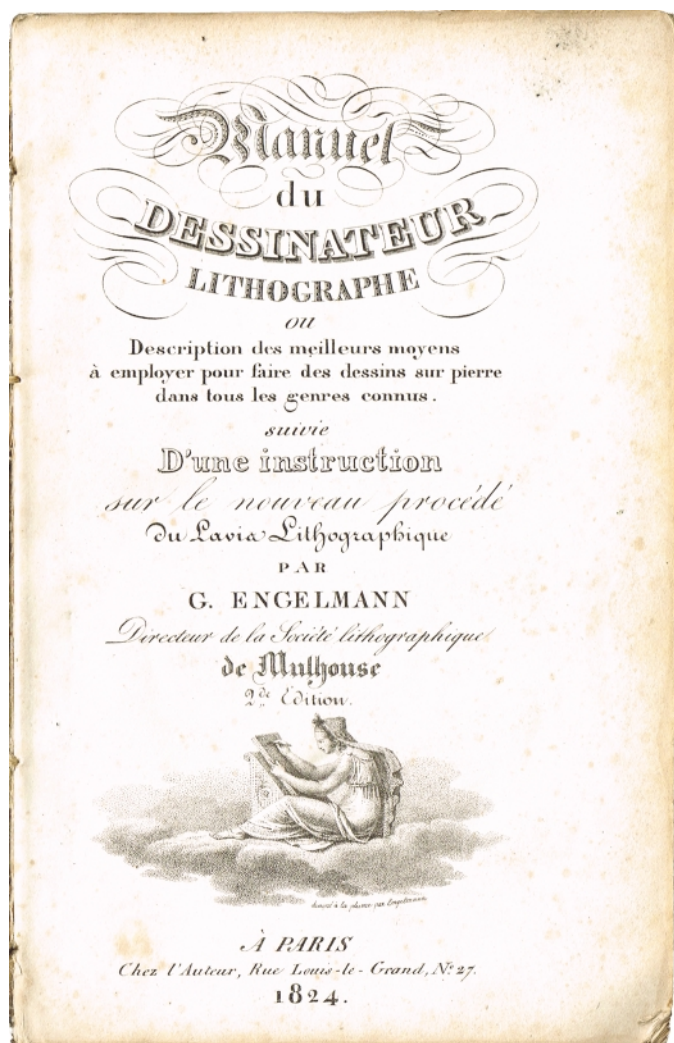
Samples of textured papers in many colors and finishes. Table of contents and numbers of samples as follows: Cuirs Minces Gaufrés Peau 19; Crocodile Ombré 6; Lezard Ombré 5; Lissés - Glacés 10; Glacés Confiserie 4; Bronze et Aluminium 4; Etain Lisse 1; Metallic Cover 3. Not in OCLC.

Oblong 12mo, orig. printed stiff stock covers; 'bound' with two staples. With a total of 52 sample leaves and 8 'title' sheets. Good copy.

FINE COPY OF A RARE AMERICAN TYPE SPECIMEN

36. FARMER, LITTLE & CO. *The Reduced Price List and Latest Specimens of Printing Types, etc. (in an abridged form) cast by Farmer, Little & Co., Type Founders*, 63 & 65 Beekman Street, New York, 1882 \$1800.00

Fine absolutely complete copy of a rare specimen. Annenberg



Item #34

gives the usual excellent note: "Aaron D. Farmer was born in Bolton, CT on Feb. 15, 1811...At the age of 15 he went to New York to search for employment and was fortunate to procure an apprenticeship in the type foundry of Elihu White who had started manufacturing type in 1810. He proved both inventive and industrious, devised many labor-saving devices, and was rapidly promoted to become in charge of all operations, supervising the activities of over 200 men. Andrew Little went to work as a "breaker boy" when the plant was John T. White & Co., his duties being menial...Believing in the old general principle that there was always "more room at the top" he refused to remain stagnant in a routine duty. He studied all operations and was shortly transferred to be part of the sales department. He had found his niche. Being of an extremely gregarious and cooperative nature he made many friends and before long was in charge of all sales." - *Type founders of America*, pp. 133-4. The present specimen is a fine copy, absolutely complete with no clips or defects; it includes brass rules, dashes, circles and ovals, leads, electrotyped fonts, borders, typographic flourishes, corners, initial letters, many pictorial cuts, etc. etc. Pages 19-42 offer tools, cabinets, cases, card cutters, inking apparatus, paper cutters, and printing presses (news, job, cylinder, hand, etc). Annenberg, p. 135. OCLC locates 10 copies.

Large 8vo, orig. ochre cloth, title stamped in gilt on cover and spine; all edges red. 192+[8] pp with numerous wood-engr illus and many fonts of types. Laid in are two folded printed broadsides offering more fonts of type. Fine copy.

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

37. 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] \$3500.00

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 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.



Item #36

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.

A LANDMARK IN COLOR PRINTING A PREFERRED COPY CONTAINING THE COLOR-PRINTED VIGNETTE

38. FOSSE, C. L. F. *Idées d'un militaire pour la disposition des Troupes confiées aux jeunes officiers...* Paris: Imprimerie de Franc. Amb Didot l'Aîné for Ambrose Jombert, 1783 \$4250.00

First edition of a landmark book in the history of color printing. Louis Marin Bonnet (1743-1793) printed the plates in his own manner of crayon engraving (au maniere crayon), eleven plates plus a handsome dedicatory cartouche which is not found in all copies; copies without it have the text recomposed and raised up on the page to occupy the place of the vignette. Bonnet used several copper plates to print multiple colors, and it is this feature that distinguishes crayon engraving from the more common technique "à la poupée" in which portions of the plate are inked in different colors (as was used in vols II and III of Jacob Bigelow's *American Medical Botany*, Boston, 1820-21). Fossé's military work is the only book in which Bonnet employed his invention. Information on this book is hard to find in the reference literature; Burch, for instance, gives a good note on Bonnet but dwells on separate prints and omits mention of the present work (*Color printing*, 1910, pp. 84-5). Brunet calls it an "ouvrage estime" (II, 1354) and Furstenberg, in *Das Französische Buch im 18ten Jahrhundert und in der Empirezeit* (Weimar, 1929) states that Bonnet "was a master of the technique 'à plusieurs crayons' and is the inventor of the pastel engraving technique of color printing as well as gold printing" (p. 121). Querard also calls it an "ouvrage estimé." Fossé was a military engineer who served with distinction during the Seven Year's War, and under Louis XVI. The plates show

actual and fictional fortifications and military situations in stunning colors, as well as birds-eye views of landscape gardens, buildings and natural features. The range of colors is considerable; the plates are handsome, eminently suited for exhibition purposes. Benezet II, p. 5. NBG, Vol 17-18, col. 247-8. Thieme-Becker IV, 311. The present copy has a contemporary manuscript presentation inscription on the verso of the half-title.

4to, contemporary cat's paw calf, gilt spine, dark green lettering piece; all edges gilt. (xiv)+116+60 pp with 11 color printed plates (10 folding) each with a leaf of letterpress and final privilege leaf and 1 color printed illus (arms of the dedicatee). Bonnet signs each plate "premiere graveur dans ce genre." Rear cover has been re-hinged at an early date. A very good copy.

"A FULL AND UP TO DATE REFERENCE WORK" Barbier

39. 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 à l'Imprimerie J. Claye.* Paris: Roret, 1857 \$400.00

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 Thonnelier, the Gaveaux Columbian, the Frapié and Sellingue 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.

GOLDING PRESSES, TOOLS & FURNITURE

40. GOLDING & CO. *Price List of Presses, Tools and Furniture made by Golding & Co., Boston, N.d. [ca. 1883-5]* \$300.00

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 ¾ x 24" folded 3 times down to 6 x 9". One side of the large sheet is entirely adverts for Golding.

**"ONE OF THE BEST MODERN MANUALS
OF THE ART OF PRINTING" - B&W**

41. GOULD, JOSEPH. *The letter press printer: a complete guide to the art of printing: containing practical instructions for learners at case, press and machine. Sixth edition.* London: Marlborough & Co., n.d. [ca. 1893-1900] \$300.00
A fine copy. Originally published 1876. "This was the first good comprehensive manual to appear in this half of the [nineteenth] century." - Wakeman, *Literature of letterpress printing*, no. 18. It was the earliest to discuss the use, cleansing and storage of wood type; for this edition the section on color printing is considerably revised and corrected and stereotype instructions are included. There is also a short historical introduction by J. Southward. Gould had gained practical experience in all aspects of printing; he worked for a country jobbing house and a London book house, before going to the Crimea to print for the British Army headquarters. He eventually returned to set up as a printer at Middlesborough. Bigmore & Wyman, I, 274, "one of the best modern manuals of the art of printing." St. Bride Catalogue, p. 380.

12mo, orig. publisher's blue cloth, gilt, beveled cover corners, red edges, composing stick emblem embossed in gold on cover. 207+(vii) pp. with about 50 illus (mainly designs for jobbing work) and numerous imposition schemes.

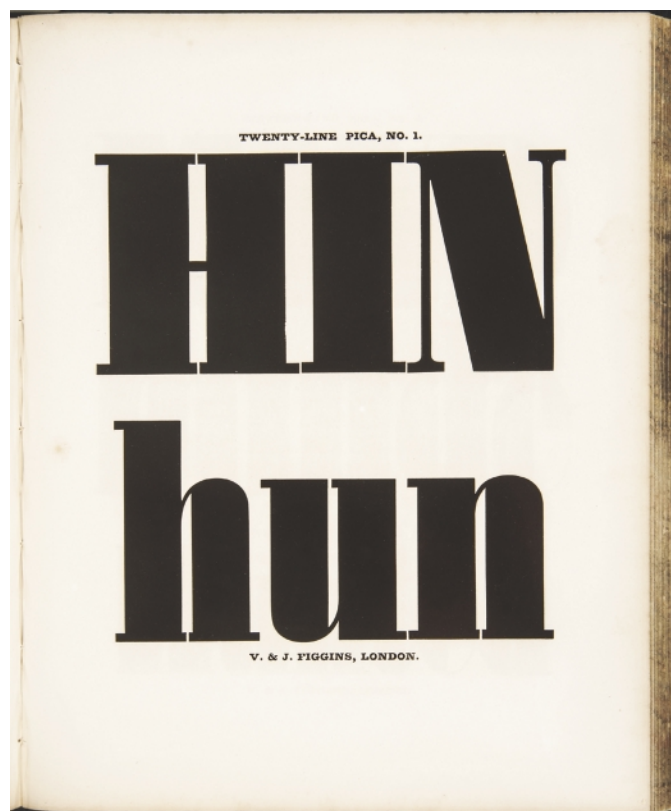
**WITH ABOUT 250 MOUNTED AND IDENTIFIED
BOTANICAL SPECIMENS**

42. GOURDON, J[EAN] & C[HARLES] FOURCADE. *Principes de botanique comprenant l'anatomie, l'organographie et la physiologie végétales avec une planche lithographiée et un atlas naturel composé de seize planches renferment environ 250 échantillons-types fournis par des plantes diverses.* Toulouse: L. Hebrail, 1875 \$1650.00
Only edition. A notable production and a miracle of survival, illustrating plant physiology with nearly 250 dried and mounted specimens of leaves, flowers, roots, seeds, woody cross sections, etc. The preface argues for the superiority of this method over conventional plates, which lack "la couleur, la forme vraie, le relief, qui sels peuvent frapper les yeux et laisser dans la mémoire une impression juste et durable." Gourdon was a medical doctor and professor of botany; Fourcade was a veterinarian and naturalist. Considering the amount of work involved in producing this volume, the edition must have been very small. OCLC locates three copies, all in USA (Brooklyn Botanic Gdns, UMass, & Lloyd Lib in Ohio). This is a good example of 'natural illustration;' for a good note on this process see G. Wakeman, *Victorian book illustration, the technical revolution* (1973), pp 64-67.

Folio (14 ½ x 11"), orig. publisher's gilt stamped red cloth. vii+52 pp with 17 plates; the first is a lithograph, the remaining 16 with mounted and identified dried specimens, 15 to a page. A very few specimens missing, else a very good sound copy.

**A LANDMARK BOOK WITH COLOR PLATES
IN 'GILLOTAGE'
IN A SPLENDID BINDING BY MARIUS MICHEL**

43. GRASSET, EUGENE. *Historie des Quatre Fils Aymon, très Nobles et très Vaillans Chevaliers. Illustrées de compositions en couleurs par Eugene Grasset. Gravure et impression par Charles Gillot.* Paris: H. Launette, 1883 \$4950.00
First edition, one of 100 copies of China paper in a splendid binding signed by Marius Michel. Gordon Ray, in his *The Art of the French Illustrated Book*, pp. 465-6, gives the book an extended note but he makes a big mistake in his first sentence, calling it chromolithography, when in fact it is 'gillotage', color-relief printing. Elsewhere (p. 530) he lists it as one of his "100 Outstanding French Illustrated Books, 1700-1914." In addition to its importance as an early and outstanding example of 'gillotage' it is considered one of the precursors to Art Nouveau. It is discussed also by Michael Twyman in his chapter on competition to chromolithography: "By the 1890s, though probably not much before 1880, the 'gillotage' process in an improved form - with halftone effects produced by a form of relief aquatint - was being widely applied to colour printing across a range of products and mainly, though by no means exclusively, in France. At the more



Item #37

expensive end of the market some illustrated books used the process, the most remarkable of them being an edition of *Histoire des quatre fils de Aymon* (Paris: H. Launette, 1883), which in 1895 was voted by readers of *La Courrier du Livre* the most beautiful book to have been published in France in the previous twenty-five years. Every one of its pages has illustrations and decorations by Eugene Grasset, which were relief etched on metal and superbly printed by Charles Gillot, mainly in muted colours. The publication of the book marked an early high point in the use of the process, particularly in its treatment of simulated washes, which served as a background to the text, underlying it on many pages.” - *Hist of Chromolithography*, p. 321 & fig. 254. The combination of progressive technology and artistic innovation in this book inspired numerous binders. Marius Michel, père et fils, executed 24 bindings for this book; they were exhibited in the Salon de Paris in 1894.

4to, full polished dark brown morocco, spine with raised bands; upper cover decorated with incised pomegranates, leopard head and horse head enframing the title. Doublures and flyleaves in embroidered silk; all edges gilt. Signed inside front cover ‘Marius Michel.’ In original velour-lined slipcase. (viii)+224+(16) pp, each page with different ornamental border; each page printed in color. Slightest foxing here and there but a fine copy in a remarkable binding.

44. GRIFFIN, CAMPBELL, HAYES, WALCH INC. *Machine Headbands*. New York & Chicago, N.d. [ca. 1940 50] \$100.00

A stiff-card folder with 11 mounted samples of actual machine-sewn headbands. Identified as: “#0 Merc. Machine Headbands. Solid Colors. Standard Color Combinations. Made to order only.” Printed on the rear cover: “Cover Stock is Kivar 2-25. Blue Shoe grain. Stamped in S Formula Brighton Pigment Leaf.” In perfect condition.

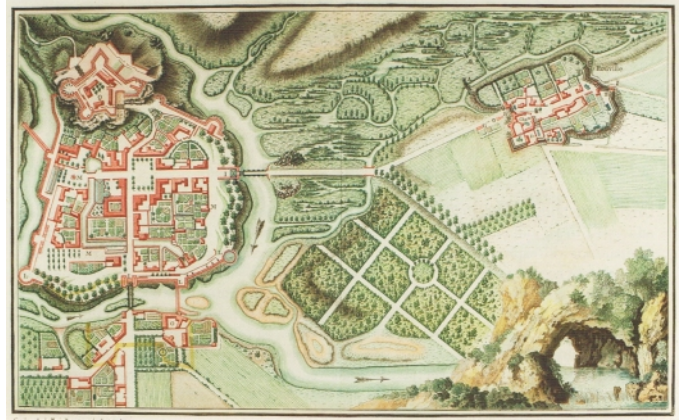
Tall narrow folder (9 x 4"). Contains 11 mounted samples.

LEON GRUEL BINDINGS EXHIBITED AT THE COLUMBIAN EXPOSITION

45. GRUEL, LEON. *Exposition Universelle de Chicago, 1893. Catalogue des Reliures de Style et objets artistique en cuir ciselé exposés par Leon Gruel*, Relieur, Paris. N.p. [Paris], 1893 \$500.00

In addition to being an exhibition catalogue, this was a trade catalogue as well, as each of the bindings (and the books inside them) was priced and for sale. Each is illustrated in a gravure image and letterpress description. Despite the fact that OCLC locates about 30 copies in American libraries, this is not a common book in the marketplace. Those copies must have gotten into the libraries during or soon after the Columbian Exposition closed. This is the first copy I have ever seen for sale.

8vo, cont half dark green morocco, spine highly gilt, t.e.g. Orig. printed wrappers bound in. 33 bindings shown; 66 pages. Hinges slightly rubbed; blank front marbled flyleaf broken at hinges but present.



Item #38

A MARBLING RARITY

46. 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 \$2250.00

A 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 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 Buckbinderei 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 rebacked 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.



Item #43

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

47. 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 \$2000.00

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.

**THE BEST EDITION WITH COLOR PLATES
BY OWEN JONES**

48. HAYTER, CHARLES. *An introduction to perspective, practical geometry, drawing and painting; a new and perfect explanation of the mixture of colours; with practical directions for miniature, crayon, and oil painting...with...colour plates. Sixth edition.* London: Samuel Bagster & Sons, 1845 \$500.00
Originally published 1813. The present edition is the only one to include the color plates by Owen Jones. Indeed, this edition is most important, not for perspective, but for Hayter's very clear exposition of contemporary color theory. Hayter was an early exponent of the three-color theory of the physicist Thomas Young (1773-1829). The present edition is given a long notice by Professor Robert Herbert: "This 1845 publication has very handsome color lithographs involving the collaboration of Owen Jones, among others. Secondary colors are in some cases derived from overprinting of the three primary ones, and "ancient" color is shown to lead towards black, whereas "modern" color insists on white. Hayter's text (and one color plate) shows the advantage of spinning color disks, in which the three primaries will form white, and he looks forward to later developments...(Yale Library Gazette, July 1974, p. 14). Birren Collection 306.

8vo, orig publisher's blindstamped cloth, spine titled in gilt, neatly rebacked, orig. spine laid down; new endpapers and flyleaves. xiv + (ii) + 276 pp. with engr. author's portrait, 150 engr text illus and 5 chromo-litho. plates. Excellent copy.

WITH 30 SAMPLE SPECIMENS OF PAPERS

49. HERRING, RICHARD. *Paper and paper making, ancient and modern. With an introduction by the Rev. George Croly.* London: Longman, Brown &c., 1856 \$1200.00
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.

50. HESSE, FREDERIC. *La chromolithographie et la photochromolithographie. Edition française, revue et augmentée, avec 87 figures dans le texte. Par Alfred Mouillot [et] Georges Lequatre.* Paris: Arnold Muller, n.d. [1897] \$550.00
Originally published in German in 1896 (see Roosens/Salu 2302). The author was the technical director of the Lithographic Atelier of the National Printing Office, Vienna. Photo chromolithography is defined by Luis Nadeau: "An early application of photography in making transfers for lithographs of designs which had been printed in colors. Each color was printed from a different stone, and as reduced or enlarged copies were often required from such work, the different sizes could be obtained by photographic means, thus saving the cost of re-drawing. Impressions from each stone were taken in black, and from these, transfers could be made." - *Encyc.*, vol II, p. 366. OCLC locates five copies in American libraries. St. Bride Cat., p. 431. Roosens & Salu 2302.

8vo, orig. printed wrappers. viii+262 pp with 87 text illus. Spine and hinges lightly soiled but a good untrimmed copy.

MANUFACTURE OF DECORATED PAPERS BY MACHINE WITH 18 MOUNTED PAPER SAMPLES

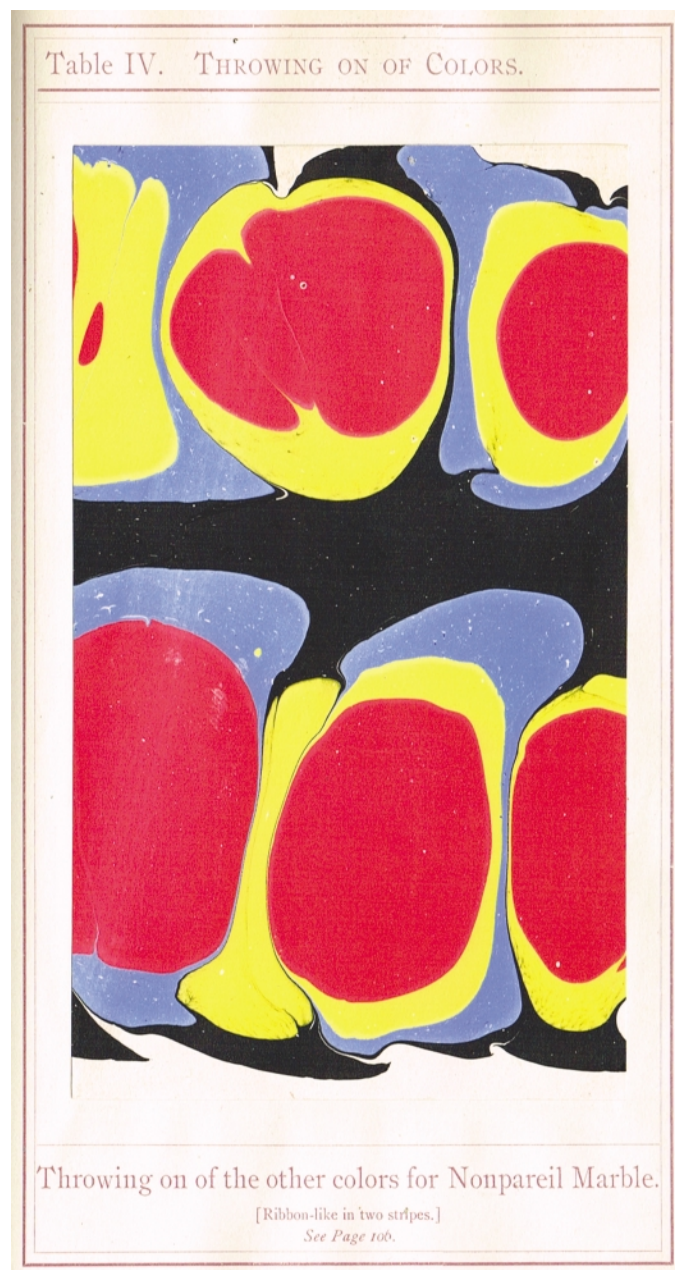
51. HEUSER, DR. EMIL. *Das Farben des Papiers auf der Papiermaschine.* Berlin: Verlag der Papier-Zeitung, Carl Hoffmann, 1913 \$750.00
First edition. A detailed account of the manufacture of decorated paper by the paper machine. The work is distinguished by the inclusion of 18 mounted samples of actual papers; they are mostly what would be called 'pattern papers.' Emil Heuser was a professor at the Technischen Hochschule at Darmstadt and author of several books but this seems to be his only work on paper. It is very uncommon; OCLC locates just four copies in America: NYPL, SI, UDel and Pa

State Univ. This is the first and only copy I have seen in 50 years.

8vo, orig. cloth. viii+115+(viii) pp of ads with 59 text illus and 18 mounted paper samples (each 2 1/2 x 3 1/8"). Excellent copy.

ILLUSTRATED WITH 23 (EX-24) ACTUAL SPECIMENS

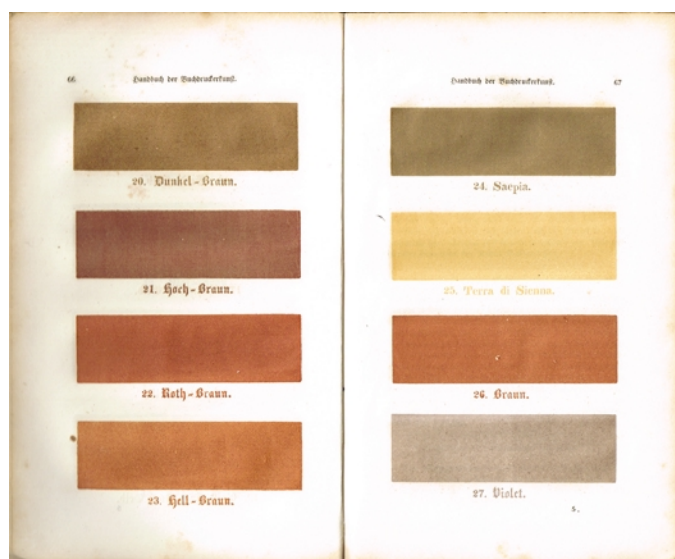
52. HODSON, J. S. *An historical and practical guide to art illustration in connection with books and periodicals and general decoration.* London: Sampson, Low & Co., 1884 \$1250.00
First and only edition, but lacking one plate and priced accordingly. Except for Stannard's *Art Exemplar* ca 1860 (published in only ten copies) this is the most valuable



Item #46

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, Albertype, heliotype, photoglyptie, 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, photoglyptie, 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, early 20th cent. cloth. vii+224+(xii)+32 pp with 23 (ex-24) 24 plates. Lacks pl. 7 (chromo-printing), and priced accordingly. I have sold several complete copies for \$2500.



Item #47

CATALOGUE OF ELECTROTYPES OF WOOD ENGRAVED BLOCKS

53. HOLLOWAY & SON. *Letterpress Block Book*. Bristol, N.d. [ca. 1895] \$650.00

Except for a stripped spine, a fine absolutely complete copy of an unrecorded sample book of printers' ornaments, devices and illustrations. These are not typographic ornaments (i.e. such things as printers' flowers); rather they are 'blocks' intended to be set with letterpress. Most were originally wood-engravings that have been electrotyped. They were intended for letterheads, trade cards, package labels (there are 8 examples of tea box labels), ladies fashions, groceries and provisions, shoes, and the like. Many of the larger ones are signed in the block 'Holloway and Son Bristol.'

8vo, orig. roan, stamped in gilt on cover 'H & S B.' T.p. printed in red and black and 74 leaves with 198 consecutively numbered images. Spine stripped; hinges fragile. Internally fine and clean.

"THE MOST IMPORTANT WORK OF ITS KIND"

54. 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 & Co., 1835 \$950.00

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.

TWO LANDMARK BOOKS IN THE HISTORY OF LIBRARIES

55. 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 \$7500.00
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 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



109



110



111

Item #53

Bibliothecaires; 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.

PHOTOZINCOGRAPHIC FACSIMILE

56. [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* \$350.00

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.

RARE TRADE CATALOGUE OF MARBLED PAPERS

57. JAPAN PAPER COMPANY. *French Marbled Papers*. New York & Philadelphia, March 1925 \$300.00
A nicely printed catalogue of eight pages with 41 large

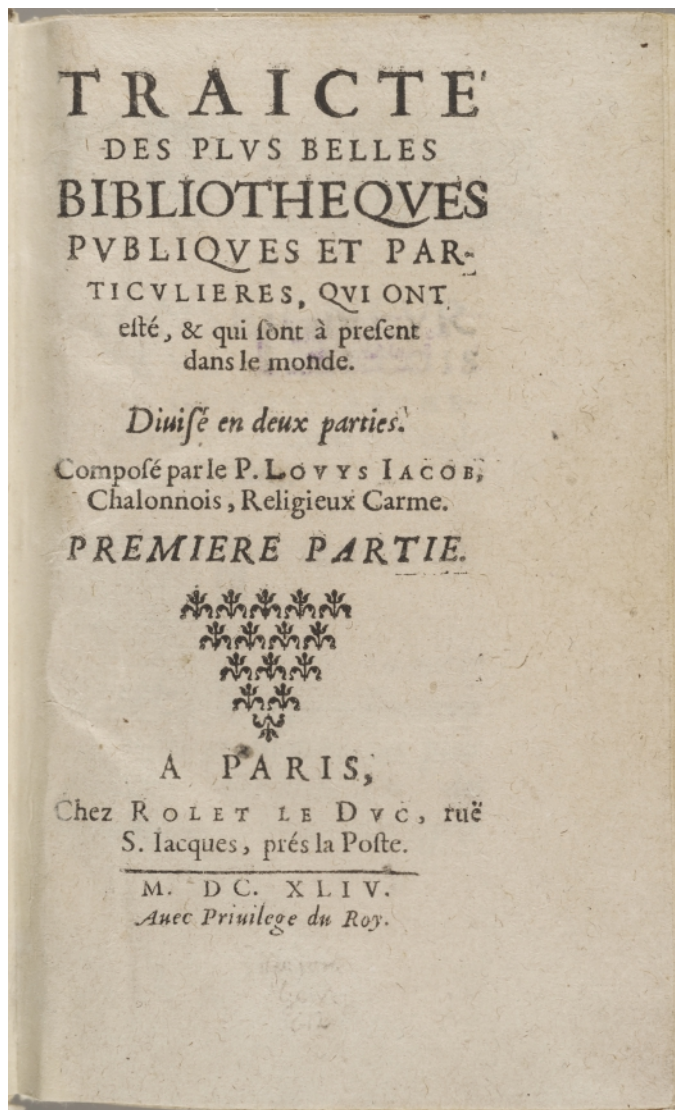
mounted samples of what look to me like hand-made marbled papers. The patterns are the standard Western ones; these were presumably made in Japan but for the [American] market. It is stated on the cover: "Every effort is made to show representative samples, but the nature of the manufacture of these 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.

OWEN JONES GIFT BOOK

58. JONES, OWEN & MARY ANN BACON. *Flowers and their kindred thoughts*. [London]: Longman & Co., 1848
\$750.00

A nice copy in the original distinctive embossed leather



Item #55

[20] CHARLES WOOD RARE BOOKS

binding (and in good condition). "Owen Jones returned to gift books when he designed, illustrated and printed [a book] based on poems by Mary Ann Bacon: *Flowers and Their Kindred Spirits* (1848). The main part consists of a sequence of twelve full-page chromolithographed plates; the poems were hand-lettered in gothic text and printed in gold. The images were diligently put on stone by Edward La Trobe Bateman (1816-97). They were printed in from eight to twelve workings, some of them in vibrant colours. He made considerable use of linear hatching, which follows the sweeping curves of leaves, flowers and other forms in the manner of some coloured wood-engravings of the period. But he combined this approach with ink stippling..." Twyman, *History of Chromolithography*, p. 156. The binding is also noteworthy; it was mentioned in Ruari McLean's *Victorian Book design* (p.93).

Lg. 8vo, orig. full embossed calf with the title embossed on the upper cover and a different design on the rear. All edges gilt. 17 chromo-litho leaves printed on thick and stiff paper. Colophon on final leaf: "Printed in colours at Argyll Place Drawn on stone by E. T. Bateman."

OCLC LOCATES NO COPIES IN AMERICAN LIBRARIES

59. JULIA DE FONTENELLE, [JEAN SEBASTIAN EUGENE]. *Manuel complet du marchand papier et du régleur...* Paris: Roret, 1828
\$800.00

First edition. Title continues: "Contenant la connaissance des papiers divers; la fabrication des crayons naturels et factices gris, noir et colorés, celles des encres à écrire ordinaires et indélébiles, des encres d'imprimerie, de lithographie, d'autographie, et de la Chine; des encres de couleur et de sympathie; la preparation des plumes; des pains et de la cire à cacheter, de la colle à bouche, des sables, etc." The author was assisted by P. Poisson. This is a rare book; of this first edition OCLC locates three copies in Netherlands libraries and no copies in America. The same source does locate 3 copies of the second edition of 1854 in American libraries (LC, MIT, UTexas). Includes a section on marbled papers (papiers colorés, marbrés et moroquinés), pages 74-78; this did not escape the eagle eye of Richard Wolfe (*Marbled papers*, p. 118 and footnote 26). The two fine folding plates show 44 figures of equipment for papermaking.

12mo, 20th century half calf, paper boards. x+404+36 pp with 1 large fdg. table and 2 fdg engr plates. Very good copy.

WITH 20 IDENTIFIED SAMPLES OF KODAK PAPERS

60. KODAK. EASTMAN KODAK COMPANY. *Kodak Professional Handbook*. [A loose leaf binder issued by Kodak containing 7 pamphlets]. Rochester, N. Y., 1952-1960
\$350.00

The pamphlets are: Camera, Printing, Prints [20 Selected Sample Prints], Maintenance, Professional Equipment,

Enlarging and Kodak Photographic Papers. For the 20 selected sample prints on Kodak paper, text explains how they were made, how paper surfaces were selected, and how the subjects were lighted. The 20 papers are as follows: Kodak Ad-Type Paper A; Kodak Athena Paper B; Kodak Opal Paper C; Kodak Azo Paper E; Kodak Illustrators Azo Paper F; Kodak Ektalure Paper G; Kodak Opal Paper H; Kodak Medallist Paper J; Kodak Opal Paper K; Kodak Opal Paper L; Kodabromide Paper N; Kodak Portrait Proof Paper R; Kodak Aristo Paper P; Kodak Mural Paper R; Kodak Opal Paper S; Kodak Opal Paper V; Kodak Opal Paper W; Kodak Athena Paper Y; Kodak Opal Paper Z and finally Kodak Illustrators Special Paper E. The dates of all the paper samples are 1952.

OCLC locates 27 copies of this work on American libraries and notes that it was a "continually updated work."

4to (9 x 7"), hard covers, loose-leaf binding. Seven pamphlets as listed above. The pamphlet with the sample papers has 13+4 pages of text, illustrated. Excellent copy.

61. KODAK. *Kodak Black and White Photographic Papers. For Professional Results*. N.p. [Rochester, NY], 1972 \$225.00 A fine sample book, with forty specimen prints, each paper explained for texture, finish, grain, etc. Contents are as follows: EKTALAURE (6); KODABROMIDE (5); MEDALIST (5); MURAL PAPER (1); PORTALURE (4); POLYCONTRAST (11); PORTRAIT PROOF (1); EKTAMATIC (3), AZO [contact paper] (3) and VELOX (1). There are two preliminary leaves which discuss texture, lustre, image tone, and base tint and all other relevant details. OCLC locates one copy dated 1976.

Small 8vo, orig plastic covered loose leaf binding. 3 leaves printed on stiff card stock and 40 sample prints. See above. Fine copy.

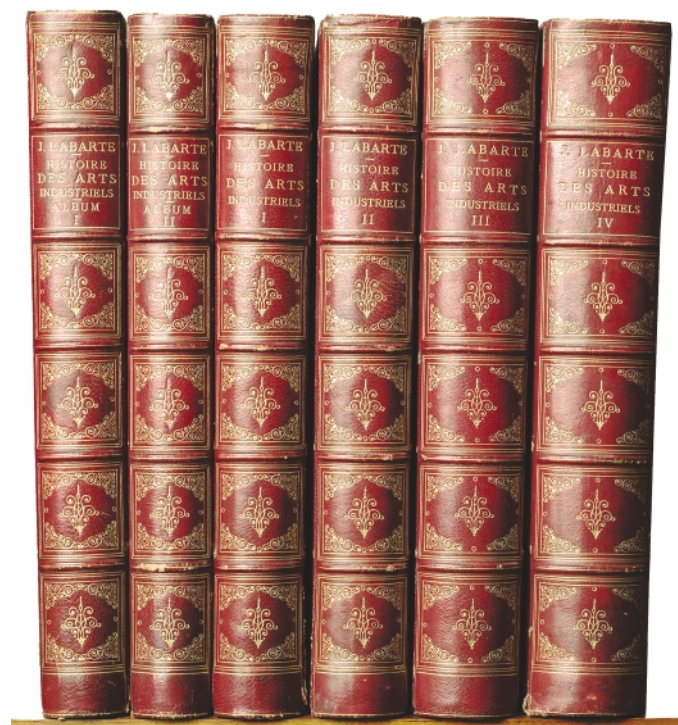
A FAMOUS BOOK ON PAPERMAKING

62. 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 \$2000.00

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 wood pulp; 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 wood pulp. Remains of a bookplate; pale old lib. stamp on t.p. but a good copy.



Item #63

"A SPECTACULAR EXAMPLE OF HYBRID PROCESSES"

63. LABARTE, JULES. *Histoire des arts industriels au moyen age et a l'epoque de la Renaissance*. Paris: A. Morel & Cie., 1864-66 \$1900.00

A fine 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 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.

A LANDMARK ON THE ROAD TO LITHOGRAPHY RELIEF ETCHING FROM STONE

64. LA FONTAINE, [JEAN DE]. *Fables de La Fontaine, avec de nouvelles gravures exécutées en relief*. Paris: chez. Ant. Aug. Renouard, 1811 \$2500.00

Fine copies of this important edition, which is one of the early landmarks on the road to lithography. Renouard's foreword describes the new illustration technique of Duplat. Twyman states: "Relief etching, whether on stone or metal, had many of the advantages of stereotyping without the added inconvenience and expense of having to set up type. Senefelder was in fact neither the first nor the last to experiment on stone along these lines, but merely provides a link in a chain which was to lead from Schmidt to Duplat, Girardet, Tissier and many others in the nineteenth century...Duplat took out a patent for his process on 27 April 1810. The image was made by a combination of relief etching and engraving with a tool, but the actual printing was done from a stereotype plate made from the stone. The most important application of the process was for the edition of *Fables de la Fontaine* published by Renouard (Paris, 1811). For a description of it see the patent specification reprinted in *Le Lithographe*, vol ii, 1839, facing p. 253 and *Archives des découvertes* (Paris, 1825), pp. 309-10." - Twyman, *Lithography*, p. 8 & note 1. The illustrations in the present work, which take the form of small rectangular vignettes, were printed by Duplat's relief process after drawings by Jean Michel Moreau le jeune and others.



Item #64

2 vols. 12mo, cont. half polished calf, spine with gilt lines and gilt lettering pieces. (iv) + cvi + 245 and (iv) + 382 pp, both volumes with half-titles. With 269 illus in the text (in the process described above). Short clean tear to the t.p. of vol II with an old neat repair. Slightest foxing to vol II but fine copies.

SELF PUBLISHING FOR THE POORER CLASSES USING A LITHOGRAPHIC PRESS

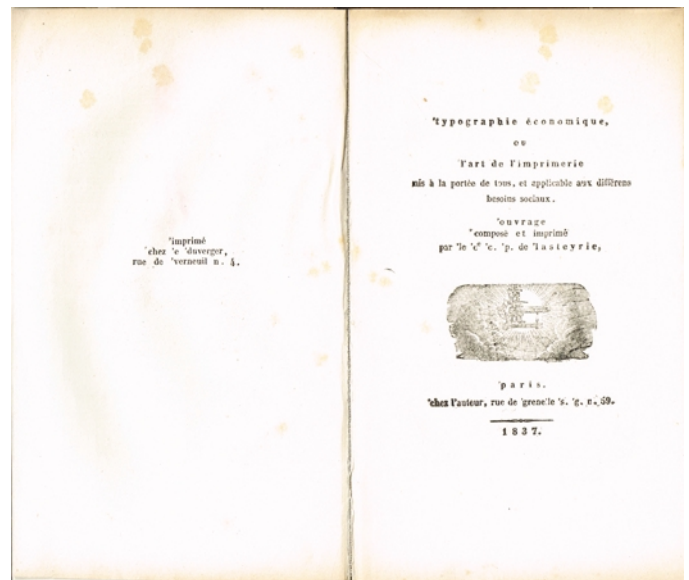
65. LASTEYRIE DU SAILLANT, *Compte Charles Philippe, Philibert de. Typographie économique, ou, l'art d'imprimerie mis à la portée de tous, et applicable aux différents besoins sociaux*. Paris: chez l'auteur, 1837 \$1500.00
First edition. Count Lasteyrie (1759-1849) was instrumental in introducing lithography 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

66. LE BOURSIER DU COUDRAY, [Angelique Marguerite]. *Abregé de l'art des accouchemens, dans lequel on donne les preceptes necessaires pour le mettre heureusement en pratique. Nouvelle edition.* Saintes: Pierre Toussaints, 1769 \$2500.00 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 printing 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.



Item #65

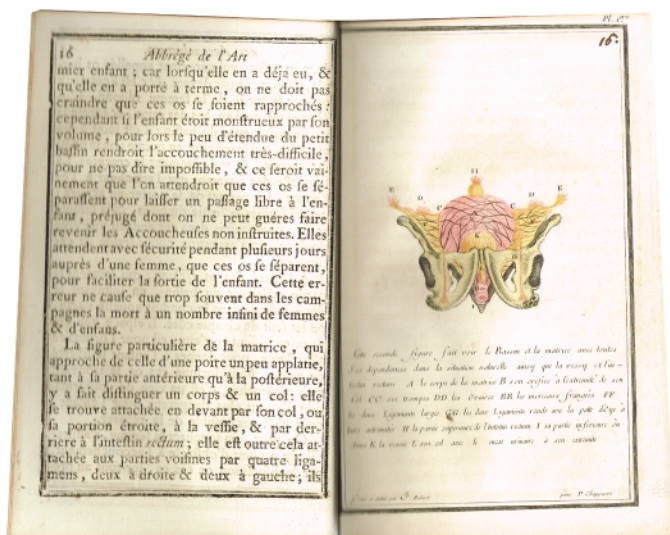
8vo, orig. full mottled sheep, spine with lettering piece and raised bands and red edges. x+184+(v) pp with engr author's port. and with 26 color printed engr plates. Very close to a fine copy.

A STANDARD WORK

67. LEMERCIER, ALFRED. *La lithographie française de 1796 à 1896 et les arts qui rattachent. Manuel pratique s'adressant aux artistes et aux imprimeurs.* Paris: Ch. Lorilleux & Cie, [1896-7] \$2250.00

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 Lemer cier, 57 rue de Seine, was founded by Joseph Lemer cier 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 Lemer cier's *La lithographie française* (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.



Item #66

A FAMOUS BINDERS MANUAL

68. LE NORMAND, SEB [ASTIAN]. *Manuel du relieur, dans toutes ses parties; précédé 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 \$650.00

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.

A RAINBOW OF COLORS

69. LEVEY, FRED'K H. COMPANY. *Printing ink specimens. F.H.L.Co., manufacturers.* New York, 59 Beekman St., N.d. (but ca. 1925-30) \$300.00

A nice specimen in excellent condition. Opens with a four-color process print of a woman in a red dress. There follow 27 leaves of colors, each with four specimens and all identi-

fied. The penultimate specimen leaf is a sample of cover inks, seven flat colors arranged in a bull's-eye and printed on matte stock. The final specimen leaf shows samples of gold ink and aluminum ink. There is a six page essay at the end, "The art of mixing printing colors" by Robert F. Salade (taken from the *American Printer*).

The best list of printing ink specimens I am aware of is found in Bridson & Wakeman, *Printmaking and picturemaking*, pp. 39-40 where they state: "The chief interest that attaches to these catalogues is the range of samples that the manufacturers frequently provided. These demonstrated both the range of colors available and the specialized kinds of ink made for different applications and processes. Typical ornamental and pictorial work was often used for their demonstration and color printed work was sometimes provided with color separations. As with machinery catalogues these are scarce and only available in a few specialized libraries." OCLC locate two copies: USC and U Del.

8vo, orig. color printed cloth. [41] leaves, arranged as described above. Very nice copy.

WITH TEN SPECIMEN HELIOGRAVURES

70. 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.

71. LIEURE, J. *La Lithographie Artistique et ses diverses techniques. Les techniques, leur évolution.* Paris: Publications Papyrus, J. Danguin, Editeur, 1939 \$275.00

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 fol-

lowing 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 particulières de la lithographie. The following sections are in part II: I. Les débuts, les incunables; II. La Période Romantique; and III. La seconde moitié du XIXe siècle. 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”

72. LONDON. INTERNATIONAL EXHIBITION OF 1862. *Rapport des ouvriers relieurs délégués à 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 \$550.00

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 voeux 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.

PRICES FOR COMPOSITORS' WORK IN LONDON, LEEDS, YORK, DUBLIN, BELFAST & EDINBURGH

73. LONDON. *The London Scale of Prices for Compositors' Work: agreed upon, April 16th 1810, with Explanatory Notes, and the Scales of Leeds, York, Dublin, Belfast and Edinburgh. Second Edition*. London: Printed under the Superintendence of the Trade Council of the London [Union] of Compositors by R. Thompson, 1835 \$825.00

The first edition was 1000 copies; it sold out quickly. The first 26 pages give a detailed history of the London Compositors' Scale of Prices. The next 27 pages give 25 sections discussing all manner of composing jobs. At the end is a list of the principal London printing offices. "The object of the Scale was to regulate rates of payment for the manifold varieties of work undertaken by the men in the general trade: books, settings in foreign and exotic languages, dictionaries, schoolbooks, periodicals, pamphlets, complicated settings for accounts and tabular matter, music, mathematics and jobbing. It also stipulated the charges for corrections, night work, overtime and other emergencies." - Howe, *The London Composer*, p. 58. This copy comes from the library of Graham Pollard and Esther Potter. OCLC locates two copies in American libraries: U of Illinois; U of Michigan. Goldsmiths'-Kress 29011.

12mo, orig. cloth. viii+109+(1) pp. Early ownership signature of James Lonsdale of London, 1840.

74. LORING, ROSAMOND B. *Marbled papers. An address delivered before the members of the Club of Odd Volumes, November 16, 1932*. Boston: COV, 1933 \$750.00

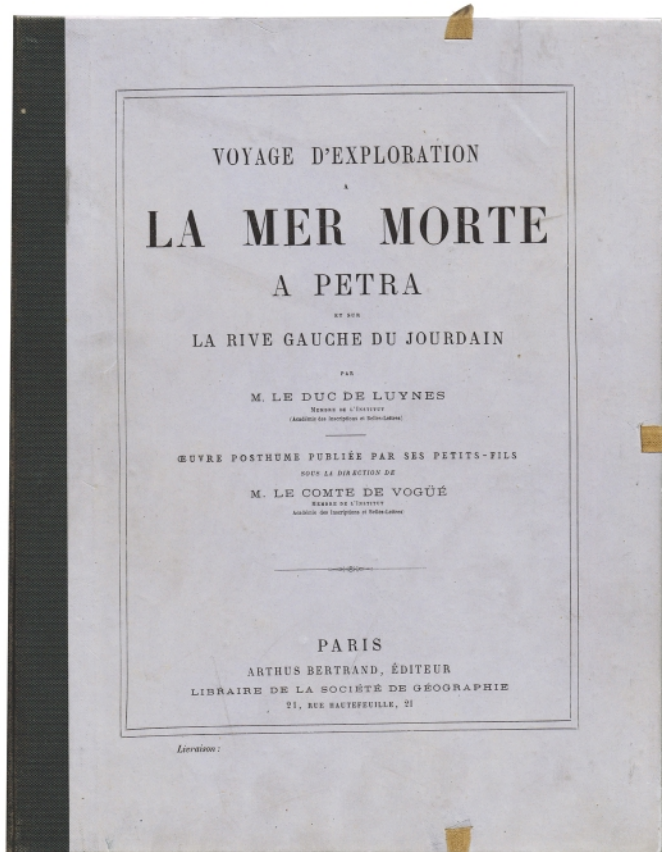
Fine copy. First edition. A rare and much sought after book, one of 149 copies. It contains large mounted samples of 5 paste papers and 7 samples of marbled papers made by the author. The text also gives an historical sketch of the process. Though Richard Wolfe is not effusive with praise for the papers 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



Item #67

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.



Item #75

“ONE OF THE FINEST PHOTOMECHANICALLY PRINTED BOOKS OF THE ERA” -MARTIN PARR

75. LUYNES, [HONORE THEODORE PAUL JOSEPH D'ALBERT DUC DE]. *Voyage d'exploration à la Mer Morte, à Petra, et sur la Rive Gauche du Jourdain*. Paris: Arthus Bertrand, n.d. [c.1868-74] \$10,000.00

Fine copy of the portfolio of plates to this rare and beautiful photographically illustrated book. In 1856 the Duc de Luynes and the Société Française de Photographie sponsored a competition for the invention of the best practical process for producing images by photo-mechanical means. Among the competitors were Rousseau and Devéria, Barreswil, Davanne, Lerebours and Lemercier. Charles Negre spent a number of years working on this problem, and although he did not win the competition he was commissioned by the Duke to make the photogravure plates for the 64 photographs taken during the Duke's geological expedition to the region of the Dead Sea in 1864. “Negre was to complete the

work by January 1868 for the sum of 23,250 francs. The photographs, made by the Duke's second-in-command, Lieutenant L. Vigne, are for the most part rather contrasty and lacking in detail in the shadow areas. It is remarkable how Negre was able to open up the shadows and fill them with light, detail and space. But undoubtedly the main reason the Duke chose Negre to perform this task lay in the quality of the prints Negre was capable of producing. Quite possibly de Luynes had expected the artist to win the prize of the Société Française competition, for he had achieved a control over his process which resulted in prints of rich tones, fine detail, transparency and effect.” - Borcoman, *Charles Negre*, pp. 45-46 and plates 199 and 200. The present portfolio contains all 64 of the Negre photogravures; plus 18 lithographs, 2 maps and 1 plate. *Truthful Lens* 109. Parr & Badger, *The Photobook*, p. 33. *Imagining Paradise*, p. 105: Negre produced “printing plates capable of reproducing the entire gradation of tones, from the white of the paper to the strongest black...” and again: “Negre...transformed the dull photographs into evocative images of great poetry.” (R. Stuhlman). There were three volumes of text published in 1874-6; they are not present here.

Small portfolio, (14 ½ x 11”), orig. printed boards, original black cloth spine, orig. ties. 2 fdg. unnumbered litho maps; 1 unnumb. fdg. litho plate; plates 1-18 lithos as follows: 1, 2, 14 & 17 maps or plans; 3-13, 15, 16 & 18 litho views after photos by L. Vignes or Sauvaire; the second series of plates numb. 1-64 “photogravures sur acier par CH. NEGRE” after photos by L. Vignes and Jardin. Tiny bits of foxing in a few white margins; but essentially a fine set.

A MANUAL FOR THE JOB PRINTER IN THE MIDWEST

76. LYNCH, THOMAS. *The printer's manual. A practical guide for compositors and pressmen*. Cincinnati: The Cincinnati Type-Foundry, 1872 \$500.00
Fine copy. Originally published 1859. “Published in Cincinnati, Lynch's manual was intended for the job printer of the



Item #75

midwest. Fully three-fourths original (and when not, compiled from European sources), emphasizing presswork and ornamental printing rather than book composition, it was deliberately removed from the east coast Van Winkle - Adams - MacKellar tradition. Lynch was particularly interested in color printing, an interest that foreshadows later, more ambitious Cincinnati publications: Harpel's *Typograph; or book of specimens* (1870) and Earhart's *The color printer* (1892)."- John Bidwell. Bigmore & Wyman, I, 448 citing the present edition of 1872. Burke Printing Collection cat. no. 903. *PAGA*, vol V, p. 30, where Herbert Davis says: "[Lynch] takes a direction largely independent of the old authors. Thomas Lynch and his publications deserve further investigation."

8vo, orig. cloth. 226 pp. with numerous diagrams of imposition schemes.

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

77. MACKELLAR, SMITHS & JORDAN. *Eleventh Book of Specimens of Printing Types and Every Requisite for Typographical Uses and Adornment*. Philadelphia: MacKellar, Smiths & Jordan, [1880-1882] \$1500.00

Except for broken hinges and a damaged spine, this is an absolutely complete copy with no clips or other damage and internally fine. H. L. Bullen, in his *Type Specimen Books* (1934) waxed 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. (E.g. as of today, 6/21/17, there are no copies of any editions advertised on ABE books or via Libri).

Thick small and heavy folio (11 1/4 x 11 1/2 x 3"); orig. covers present, upper one with a large gilt die-stamp; spine and hinges broken but sewing intact. Preserved in a heavy-duty custom-made folding-back box. Litho frontisp (view of the Foundry); t.p. in red and black; tipped-in slip-("DO NOT MUTILATE"); leaf of intro; table of contents and 458 leaves of specimens printed on rectos only (irregularly numbered 8-943); final leaf of letterpress: Index & Price List of Cuts. As noted internally a fine copy.

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

78. MAIRET, F. *Notice sur la lithographie, deuxième édition édition suivi d'un essai sur la reliure et le blanchiment des livres et gravures*. Chatillon-sur-Seine: C. Cornillac, Imprimeur-Libraire, 1824 \$1050.00

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 Dijon. Twyman points out Mairet was therefore the first professional lithographic printer to write a book about the process. Peignot states that Mairet'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. Mairet 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, Mairet's treatise is considerably simplified and the basic principles of the process are more clearly seen...Mairet'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.

**SAMPLE BOOK OF MARBLED
 & DECORATED PAPERS**

79. (MARBLED & DECORATED PAPERS). *Seventy sample sheets of Marbled and Decorated papers*. N.p., N.d. [ca. ?1900] \$300.00

An intriguing and slightly puzzling group of paper samples. They are large samples of uniform size (3 1/4 x 6 inches) and while they are loose now, they were formerly 'bound' together as there are staple holes along one of the margins. This was clearly a commercial sample booklet (as opposed to a group of papers put together by a collector). Each paper has a key number written in ink on the reverse. There are 49 marbled papers and 21 printed decorative papers. One of the latter has written on the reverse in pen: "linen imitation."

Though I cannot be sure, the marbled papers appear to be made by hand as opposed to machine made. Though the writing on the reverse ('linen imitation') is in English, they could be made in this country or in Europe - I cannot tell. A valuable sample book, worthy of a place in any serious collection of marbled papers.

Seventy sheets 3 1/4 x 6 inches, loose. They are preserved in a curious hand-made box 8 x 10 x 1 1/2 inches covered in faux leather and with a clear celluloid lift top. They really must be seen. I suspect they were owned by a bookbinder.

AN EMBOSSED MAP OF NANTUCKET FOR THE BLIND

80. MASSACHUSETTS. PERKINS INSTITUTION. *Ninth Annual Report of the Trustees of the Perkins Institution and Massachusetts Asylum for the Blind*. Boston: John H. Eastburn, 1841 \$1950.00

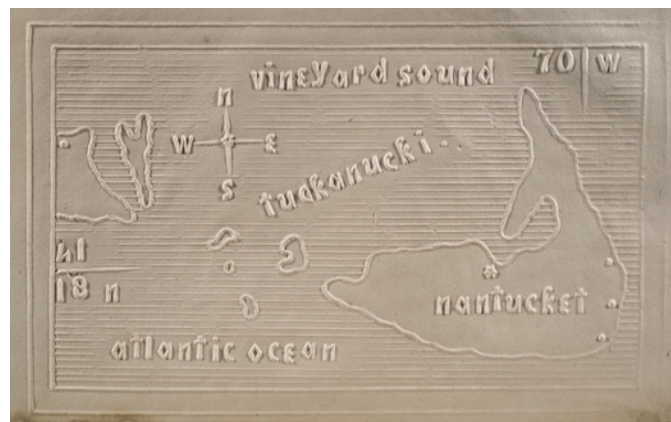
Printing for the blind in raised letters is, as a category, well known. But the printing of maps and geographical materials in raised lines is distinctly rare. Opened in 1832, the Perkins Institute was the United States' first school for the visually impaired. Samuel Gridley Howe (1801-1876), the school's founder, opened a printing shop for the production of books in an embossed typeface of his own design. He also published embossed maps, including a *Geography for the Blind*, an *Atlas of the United States*, and a *General Atlas*. All of these are extremely rare. Offered here, bound in at the end of the Ninth Annual Report, is a small embossed outline map of Nantucket Island included as a sample of cartographic printing for the blind, along with a separate sheet of (unrelated) embossed text. Though the map's detail is severely limited by the nature of the printing method, it is intriguing and very rare, as are all examples of this form of printing. OCLC gives 7 library holdings.

8vo, orig. printed wraps. 47+1 pp with 2 embossed plates. Minor spotting to text but condition of the two embossed plates is excellent.

THE FIRST AMERICAN BOOK WITH CHROMOLITHOGRAPHS

81. MATTSO, MORRIS. *The American vegetable practice, or a new and improved guide to health, designed for the use of families*. Boston: Daniel L. Hale, 1841 \$2000.00

First, and only, edition; a good copy in the original binding of the first American book with chromolithographic illustrations. The preface states: "The colored illustrations in the materia medica, will, I presume, meet with the entire approbation of the public. They have been procured at great expense; and were executed by a new process, invented by Mr. Sharp, recently of London, being the first of the kind ever executed in the United States. The different tints were produced by a series of printed impressions, the brush not having been used in giving effect or uniformity to the coloring." McGrath gives the book a long note: "Not an



Item #80

imposing book, it is quite scarce today...*The American Vegetable Practice* includes 24 [sic] plates showing various specimens of leaves and buds. There are no scenic backgrounds to the plates, but they are still quite good. Surprisingly good, really; later chromolithographers sometimes abused the ease and speed and production inherent in the chromolithograph and produced irritatingly drab and careless plates. Here, however, the line and organization are studied. The chromolithography even exhibits overprinting, a relatively complex sophistication for a first book. The quality of the work is quite easily observed because no glossy varnish covers the specimens." - *American colorplate books*, pp. 102-3. The plates are after drawings by several artists, including Mattson, William Sharp, Miss Caroline Negus and Mrs. Anne Hill. Bennett, p. 72. This set is complete with volume II, usually missing. Reese, *Stamped with a national character*, 17. J. Last, *The color explosion*, p. 20, 143 & fig. 6. Listed also in medical bibliographies: Wilder, p. 496. Cordasco 40-0881.

2 vols in one 8vo, orig. full sheep, nicely gilt spine. I. xii+ (ii)+592+xvii pp with 2 litho plates of the human skeleton, 7 text illus and 26 chromolitho plates. II. P. 593-686+ (ii) pp. with 2 wood-engr illus. Upper outer corner of vol I with old light water stain; it comes and goes. Scattered light foxing throughout as in every copy of this book I have ever seen. But still, for this book, this is a good copy.

"STANDS ALONE IN ITS UNDOUBTED EXCELLENCE & AUTHORITY"

82. MONET, A. L. *Machines typographiques et procédés d'impression. Guide pratique du conducteur - traité complet. Avec une préface de G. Chamerot. Troisième édition entièrement révisée*. Paris: Gauthier-Villars, 1898 \$550.00

Originally published 1872 as *Le conducteur des machines typographiques*. A major work in the history of the printing press. Given a long note in Bigmore and Wyman: "This work is divided into three books, each being subdivided into two or more parts... As an exhaustive treatise on French machinery, M. Monet's work stands alone in its undoubted excellence and authority. - Bigmore & Wyman, pp. 48-49. All of Chapters VII and VIII are devoted to printing in colors (tyPOCHROMIE ou chromotypographie).

There was an edition in Spanish also in 1878 (Madrid). Barbier, p. 24. Quoted also in Moran, *Printing presses*, pp. 182-3. St. Bride Catalogue, p. 625. A rare book; both NUC and OCLC locate only four copies in America: NYPL, Huntington, Newberry & UChicago.

8vo, cont, half polished calf, orig. printed wrappers bound in. (viii)+484 pp with color-printed frontisp (procédé de photogravure a trois couleurs); the color separations for this plate are bound in between pp 385 and 385. An excellent copy.

CHEMICAL PRINTING IN RELIEF

83. MOTTEROZ. *Essai sur les Gravures Chimiques en relief*. Paris: Gauthier Villars, 1871 \$300.00

First edition. The author is described on the title page as "Ouvrier imprimeur typographe." A general essay on all types of chemical printing. Chapters: 1. Une des conditions de l'imprimerie moderne; 2. Débuts des gravures chimiques; 3. Gravures chimiques industrielles; 4. Nouvel emploi des gravures chimiques in relief; 5. Considérations générales sur la photogravure en relief; 6. Photogravure par le bitume de Judée; 7. Photogravure par la gélatine; 8. Dispositions communes au bitume et la gelatine; 9. Avantage d'un dessin spécial pour toutes les gravures chimiques.

This is essentially a photographic manual; not in Roosens/Salu. OCLC locates 12 copies in American libraries but it is rare in the trade; this is the first copy I have ever seen.

8vo, orig. printed wrappers. 79 pp with 2 full-p. plates. Fine copy.

PAPER MAKING RARITY

84. 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 \$3000.00

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 50 years.

8vo, orig. dark blue paper boards, untrimmed; neatly rebound 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.

PRINTED ON PAPER MANUFACTURED AT THE AUTHOR'S MILL

85. OLMER, GEORGES. *Du papier mécanique de ses apprêts dan les diverses impressions*. Paris: Edouard Rouveyre, 1882 \$250.00

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.

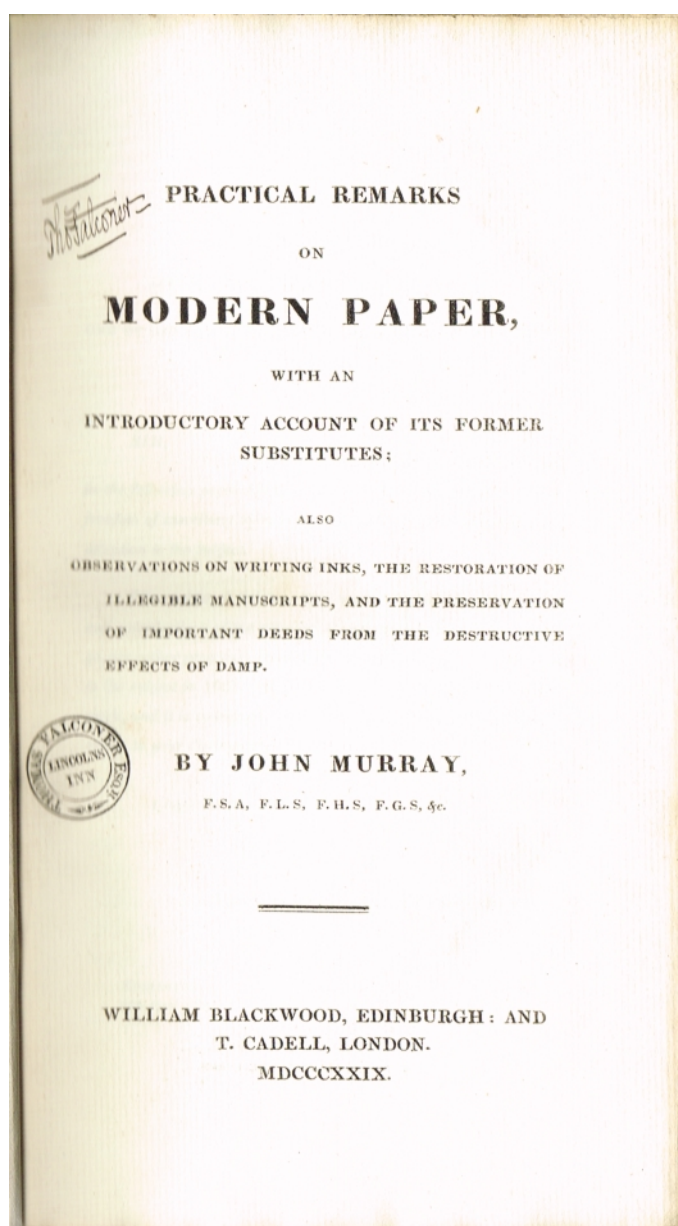
8vo, orig. printed wrappers, untrimmed, a fine copy. 86+ (ii) pp with 2 fdg. tables.



Item #81

**A RARE 19TH CENTURY SAN FRANCISCO
TYPE SPECIMEN**

86. PALMER & REY. *Fourth Revised Specimen Book and Price List of Printing Material. Foundry and Warerooms, 405 and 407 Sansome St., San Francisco, Cal., 1889* \$2150.00
The history of this firm is interesting and is given in Annenberg, p. 208. The firm, under the name of Palmer & Rey, issued their first specimen in 1884; there was one more issued, after the present 1889 one, in 1892 which was their last, for in this year, according to Annenberg, they merged with the American Typefounders Company. As did almost all of these specimens, the preface urges the reader not to "mutilate the book by cutting" but in almost every copy that has been used by printers that I have seen a few clips are inevitable. This copy has three, but they are in each case only one word - (see



Item #84

detailed remarks below). Bound at the end is a separately paginated 61 page "Illustrated Price List 1889 Palmer & Rey's Typefoundry and Printer's Warehouse." The penultimate page gives an "Estimate for Binders' Outfit" (45 items, total cost \$1536.29). OCLC locates 4 copies: Ca. Hist Socy; Princeton; Newberry & U of Del. Romaine, p. 284.

Lg 8vo (10 1/2 x 7 1/2"); orig. publisher's gilt stamped cloth, covers with beveled edges (worn; front and rear inner hinges reinforced). Pp 1-362+61 pp., the latter with several hundred wood-engr illus. Very small clips (one word) in pp. 25/26; 31/32 and 259/260. Preserved in a custom-made mylar dust jacket.

87. PARIS. ECOLE DES BEAUX ARTS. *Exposition générale de la lithographie au bénéfice de l'oeuvre L'Union Française pour le Sauvetage de l'Enfance*. Paris: Typographie Georges Chamerot, 1891 \$300.00

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.

WITH 16 PAPER SAMPLES

88. PARKINSON, RICHARD. *A treatise on paper with an outline of its manufacture, complete tables of sizes, etc, for printers and stationers. Third edition*. Clitheroe: R. Parkinson; London: Crosby Lockwood & Son, 1896 \$325.00

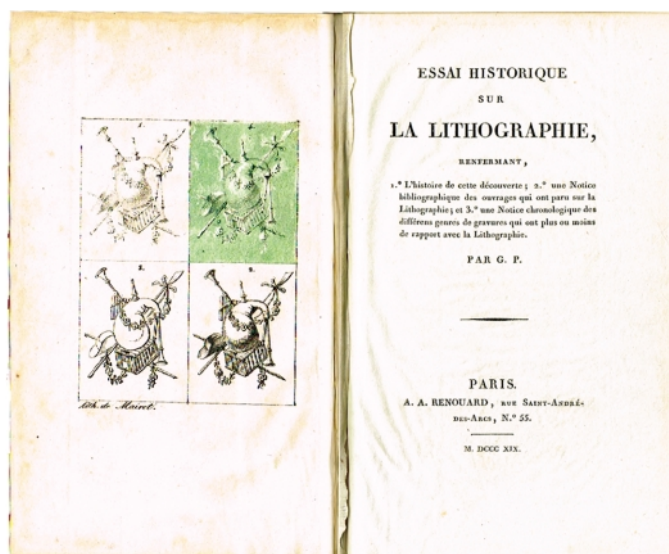
Fine copy. Originally published 1886. This edition contains more specimens (16) than either of those preceding it, e.g. blotting, cream wove, tissue paper, glazed copying paper, soft sized printing, machine plate paper, Japanese copying paper, drying royal, drawing paper, hand-made loan paper, cartridge paper, French grey, mechanical wood pulp paper, azure laid book paper, news paper and vegetable parchment. St. Bride Catalogue p. 693.

8vo, orig. cloth. 147 pp. with scattered text illus., 3 tables and 16 paper samples bound at the rear. A fine copy.

**"THE EARLIEST FORMAL BIBLIOGRAPHY OF
THE WRITINGS ON LITHOGRAPHY"**

89. 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 \$5000.00

First and only edition. An important essay, this is referred to several times by Twyman in his *Lithography 1800-1850*.



Item #89

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 Française*, 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 à 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 Mairét, showing a crayon lithograph, pen lithograph, stone engraving (dessin à 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 50 years.

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

"ONE OF THE EARLIEST DATABLE EXAMPLES OF THE FIVE COLOUR METHOD"

90. PFEFFEL, THEOPHILE CONRAD. *Fables et Poésies Choies, traduites en vers français*. Strasbourg: G. Silbermann et L. Derivaux, 1840 \$1500.00 Michael Twyman has shown the spotlight on this formerly obscure book: "Some of the earliest datable examples of the five-colour method are to be found in a book, *Fables...* It includes a fine chromolithographed title page in a style somewhat reminiscent of the decorative title page of the Engelmann *Album Chromolithographique* (1837), in addition

to pictorial vignettes on each of its four part-titles...The book establishes a clear link between the two leading colour printers in Strasbourg at the time: Emile Frédéric Simon (Simon fils), a pioneering chromolithographic printer, and Gustav Silbermann, who was just beginning his experiments with relief printing in colour. Simon was responsible for producing the book's chromolithographed pages after designs by Georges Zipélius, and Alsatian wall-paper designer and decorative painter. Silbermann was the book's co-publisher and also printed its letterpress text pages, which are surrounded by double rules that vary in colour from spread to spread." - *A History of Chromolithography*, p. 146 & fig. 113. OCLC locates several copies in French and German libraries but **no copies in America**.

Large 8vo, orig. dec. paper sides, dark brown morocco spine and corners, handsome gilt spine, top edge gilt. (iv) + 364 pp. with engr. author's port., 4 full-p engrs., and chromolitho title page and 4 part-titles. Nice clean copy with no foxing.

PROOF BEFORE LETTERS

91. (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] \$425.00 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 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.

A SUBSCRIBER'S COPY THE FIRST BOOK ILLUSTRATED BY PHOTOLITHOGRAPHY IN ENGLAND

92. POUNCY, J[OHN]. *Dorsetshire Photographically Illustrated. The detail and touch of nature faithfully reproduced by a new process on stone, by which views are rendered truthful, artistic and durable*. London: Bland & Long; Dorchester: John Pouncy, Photographic Institution, [1857] \$5000.00 First edition, absolutely complete, and a subscriber's copy. "John Pouncy's *Dorsetshire Photographically Illustrated* was the first book illustrated by photolithography to be published in Britain. A survey of mansions, churches and other places of interest in Dorset, the work was published by subscription in four parts (two oblong folio volumes) in 1857, the first volume containing thirty-nine and the second forty plates..."

Gernsheim, *Hist of Photog* p. 546. Pouncy explains in his Introduction that as original photographs generally fade, "under these circumstances [he] was determined to call in the aid of another art, that of Lithography...this determination he has carried into effect, and the views which were originally announced as photographs will now appear as Photo-Lithographs." - Introduction, p. (iii). *Truthful Lens* 132: "John Pouncy created a variant on the process of photolithography used by Barreswil, Davanne, Lerebours and Lemercier. The author indicates in the text that he 'engaged artists of high standing' to assist him in the work, a fact evident from the plates themselves, which are heavily retouched. Having thus lost their purely photographic appearance, these plates in comparison to the early plates in *Photographic art treasures* (London, 1856-7) are but remotely photographic. The result, however, was the first book illustrated by photolithography issued in England, three years before Turner did a similar work in the United States. The subjects are buildings in Dorset, including churches, manors, and one landscape." Notes on Pouncy's process can be found in L. Nadeau, *Encyc of Printing, Photographic and Photomechanical Processes*, (1990), II, p. 400.

Both volumes of this set appear to have been together since they were new. But they have different owner's inscriptions. Vol I is inscribed 'H. O. Chislake(?)'. Vol II is boldly inscribed 'Samuel White White, White Park.' On the list of subscribers is the following: "S. White White jr., Esq., S. Australia." There is clearly a connection here, but just exactly what is puzzling. There is no house in the book called 'White Park.'

2 vols, oblong small folio, orig. cloth, titles in gilt on covers. I. Litho t.p., (iii) pp of prelims and 39 photo-litho plates, each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. II. 40 photo-litho plates each with a leaf of letterpress and orig dust sheet; (ii) pp of Pouncy's adverts at end. Dust sheets (only) are browned throughout as usual. Scattered light foxing here and there; old marginal water stains on a few leaves. But for this work (which did not survive well) very good copies.

**"THE FIRST AND VERY COMPREHENSIVE
MANUAL BY A PRACTICING BOOKBINDER IS
PREDIGER..." - BRESLAUER**

93. PREDIGER, CRISTOPH ERNST. *Der in aller heut zu Tag üblichen Arbeit wohl anweisende accurate Buchbinder und Futtermacher welcher lehret...* Franckfurt & Leipzig, 1741 \$2250.00

First edition; volume I only of four (but the best of the four). Pollard & Potter state: "Vol I is an exhaustive manual of bookbinding and box-making, with tables showing the cost of materials, the time taken over the various processes and the cost of the different styles of binding." My sense is that this is the single most valuable of the four volumes from the point of view of information imparted. Also, since the complete work was published over a 12 year period, complete four vol sets are very rare and odd vols are more likely found in the marketplace. Provenance: Graham Pollard & Esther Potter.

8vo, recent full calf, antique. (viii)+8+250+(xxii) pp with engr. frontisp and 18 engr plates. Plate 14 is present in good facsimile. Title page in red and black.

LITHOGRAPHIC FACSIMILES OF DOCUMENTS

94. [RAREKES, HENDRIK]. *Algemeene ophelderende verklaring van het oud letterschrift, in steenplaatdruck*. Leyden, Deventer, & Groningen: Mortier en Zoon, J. H. De Lange, & J. Oomkens, 1818 \$1400.00

An important work given a long notice by Twyman: "An indication of future developments in the making of lithographic facsimiles of documents is a Dutch book on paleography: [Hendrik Rarekes], *Algemeene ophelderende verklaring van het oud letterschrift, in steenplaatdruck*, 1818. This octavo book presents as its *raison d'être* forty-eight lithographic facsimiles of handwriting from mediaeval times to the seventeenth century, which are transcribed and commented on in letterpress notes. The facsimiles are grouped on seventeen folding plates, which are gathered together at the rear of the



Item #90

volume after the letterpress text. [In the present copy they are sewn separately, and never were folded -cbw]. They give the impression of being faithful facsimiles, and a passage in the introduction to the book stresses their accuracy, even to the point of reproducing ink blots, and reveals that they were made by means of translucent transfer paper. They were capably printed, but unfortunately there is no way of identifying the printer. The book certainly justified Ackermann's views about the suitability of lithography for making facsimiles of documents; moreover, it demonstrated the capabilities of the emergent process for such work and established a pattern for paleographical books later in the century. Its use of the old Dutch word for lithography, *steenplaatdruck*, serves to draw attention to the forward-looking nature of the publication." - *Early lithographed books*, p. 211. Bonacini 964.

2 vols. Text: 8vo, orig. blue paper wraps, untrimmed. iv+66 pp. Sewing loose but quite complete. Plates: small folio (12 x 9 1/2"), 17 sheets. Scattered old water stains on a few plates; others quite clean. Both parts preserved in a stiff card portfolio with ties.

"A KEY WORK OF LITHOGRAPHIC LITERATURE"

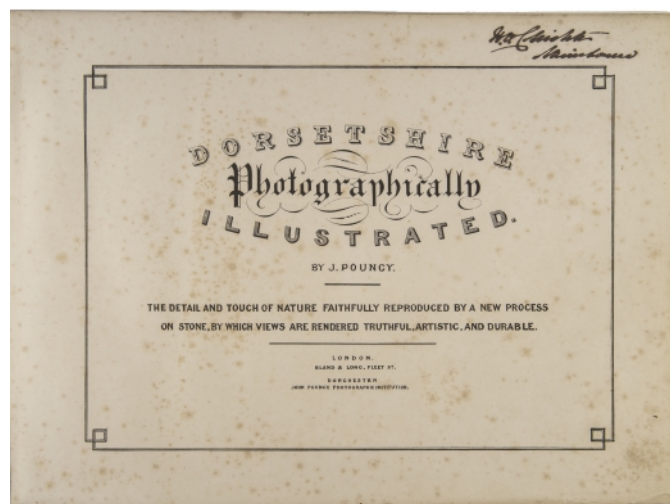
95. [RAUCOURT DE CHARLEVILLE, (Antoine)]. *A manual of lithography, or memoir on the lithographical experiments made in Paris, at the Royal School of the Roads and Bridges. Translated from the French by C. Hullmandel*. London: Rodwell & Martin, 1820 \$1250.00

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.

"THE MOST VALUABLE OF THE MANUALS FOR AMATEURS"

96. RAYNOR, P. E. *Printing for Amateurs: a practical guide to the art of printing; containing descriptions of presses and materials, together with details of the processes employed; to which is added a glossary of technical terms*. London: "The Bazaar" Office, [1876] \$450.00
First edition. "The most valuable of the manuals for amateurs



Item #92

since it evaluates the presses and equipment on the market instead of pushing a particular manufacturer's model. It is nicely illustrated with pictures of most of the presses. Raynor had originally contributed his assessments of the presses to a magazine, *The Bazaar*. Some of the manufacturers objected to his candid comments, but in the book he says they were based on his own experiences. He warned against screw presses, like copying or bookbinders' presses, and did not care for wooden lever presses..." - Wakeman, *The Literature of Letterpress Printing*, no. 19. See also J. Moran, *Printing Presses*, pp. 237-9 for excellent comments. OCLC locates only one copy in USA (Lib Co of Phil).

Sm. 8vo, orig. printed wraps (worn at head & tail of spine). 76 + 32 pp of adverts with 15 wood-engr illus. A good sound copy.

A COPY USED BY A WORKING PRINTER WITH 31 MOUNTED SPECIMENS OF COLOR PRINTING

97. RICHMOND, W. D. *The Grammar of Lithography. A practical guide for the artist and printer in commercial and artistic lithography & chromolithography, zincography, photo-*



Item #93

lithography, and lithographic machine printing. Sixth edition.
 London: Wyman & Sons, 1886 \$850.00
 Originally published 1878. "Undoubtedly the most important textbook of this half-century was Richmond's *Grammar* which found its first readership amongst the subscribers to a lithographic trade periodical and, after republication in book form, remained in print virtually unaltered as the standard "trade" manual for the next 30 years. Richmond acknowledged the help of four luminaries of the old school, Louis Haghe, Michael Hanhart, William Simpson, and Harry Sandars (i. e. W. J. Stannard), and they no doubt helped him to achieve a balanced coverage of traditional and modern workshop approaches as well as enhancing the work's authority." - Bridson/Wakeman p. 129 and D67. In his *History of Chromolithography* Twyman makes no less than 41 references to Richmond in his index.

The present copy is special and unique as it belonged to a working printer who has added a three page insert in the



Item #97

chapter on chromolithography with 31 specimens of color printing (stamp-size sections of security printing, letter-heads, vignettes, etc) with the printers ink combinations used for each specimen written along side in ink. The section on recipes contains a further six pages of MS recipes written in ink and there is a further two page MS on 'Line Plate Transferring' loosely inserted. The identity of the printer who made these additions was probably W. T. Harrison (his name is inscribed boldly on the front flyleaf.

8vo, orig. embossed and printed cloth. xvi+254+xvi pp with 10 text illus.
Manuscript and pasted-on specimen additions as described above.

WITH 8 SPECUMENS OF MARBLED PAPERS

98. ROUX, CH. *Pour le relieur, amateur ou professionnel. Procédés, formules, recettes, tours de main et "trucs" de toutes sortes pour le brochage, la reliure, la marbrure, la dorure, l'entretien et la réparation des livres. Deuxième édition, revue et augmentée. Nouveau tirage.* Paris: Dunod, 1938 \$300.00 Originally published 1922. Of special interest for the eight mounted specimens of marbled papers. They are identified as follows: soleil; marbré antique; agathe; Scrotel genre "Chudan", marbre fantaisie, marbre tourniquet, ombré and peigné. The preface explains that they were made by four different marblers: M. Alexandre, 109 rue de Turenne; M. Alpina, 83 rue de la Victoire; M. Gruson, 189 Faubourg Saint-Martin; and Tassin-Giroux, 95 Faubourg Saint-Antoine. Rare; not in Wolfgang Mejer; not in Schmidt-Kunsemuller. OCLC locates two copies, Morgan Library and Canadian Centre for Architecture.

Sm 8vo, orig. printed wraps. viii+181+1 pp. with 108 plus 15 illus with 8 specimens of marbled paper mounted on two leaves. Fine copy.

UNRECORDED CATALOGUE OF TYPES

99. ROWELL, GEO. P. & CO. *"The Type shown within has never been used..."* American Printers' Warehouse, 41 Park Row., N.Y. N.d. [ca. 1875] \$450.00
A sixteen page pamphlet giving samples of 59 fonts for sale with prices. They range from Two-Line Nonpareil, No. 6 to Five-Line Pica Condensed Antique no 2. The text on the cover is brief; I reproduce all of it here: "The type shown within has never been used. Some of it has never been inked at all. Very few fonts have ever been upon a press. We warrant it good and perfect. Select early, before the most desirable fonts are taken. Discounts for cash, from 20 to 50 per cent, according to the amount of orders." Not in OCLC but that source does locate 3 copies of a similar but larger catalogues issued by American Printer's Warehouse.

George P. Rowell (1838-1908) was an advertising executive and publisher. He founded *Printer's Ink*, the first advertising trade magazine, in 1888.

8vo, self wraps. (16) pages; p. 1 is the cover illustrates the types. Very good condition.

**'ONE OF THE FINEST CHROMOLITHOGRAPH
FOLIOS OF THE SIXTIES'**

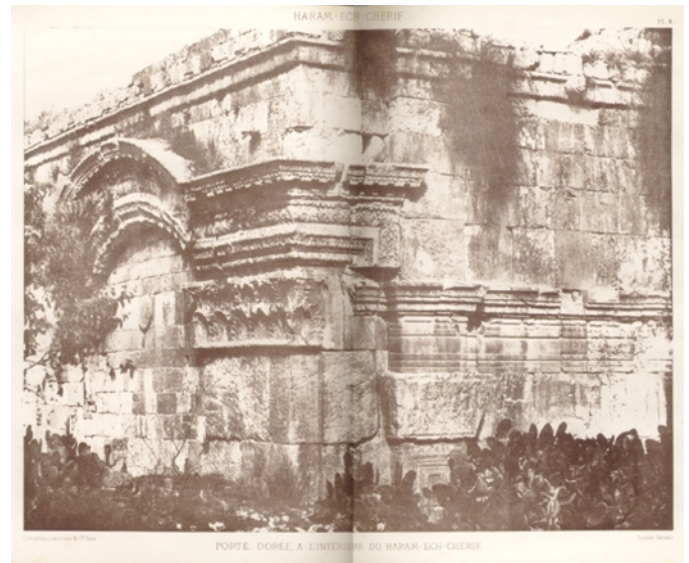
100. RUSSELL, [WILLIAM HOWARD] & DUDLEY, [R.]. *The wedding at Windsor: a memorial of the marriage of H.R.H. Albert Edward Prince of Wales and H.R.H. Alexandra Princess of Denmark, the various events and the bridal gifts.* London: Bradbury & Evans for Day & Son, [1864] \$1250.00

A famous color plate book. "The marriage of the Prince of Wales was celebrated by the publication of *The Wedding at Windsor*, one of the finest chromolithograph folios of the sixties. It consisted of a detailed text by W. H. Russell, *The Times*' war correspondent, and forty-three plates drawn by, or under the superintendence of, Robert Dudley, chromolithographed by Day & Son. Some of the plates of the wedding presents attain perhaps the highest point of faithful representation yet achieved by chromolithography in England; but the illustrations of the arrival of the Royal Yacht at the Nore, and off Gravesend, and the processions and ceremonies in London, are more fun." - McLean, *VBD*, p. 132. Friedman 184. Lipperheide 5e 17. Vinet 762. IPEX 80, *British Coloured Books*, 134.

Folio, orig. red cloth, elaborately stamped in gilt on upper cover with four shields of national arms surrounding Prince of Wales feathers and title, the whole within decorative border, rebacked with orig. spine laid down. All edges gilt. 2ff, contents leaf, 122+xviii pp with illuminated chromolitho t.p. with coats of arms and decorative border, dedication with wood-engr. floral border printed in green, 2 mounted litho portraits, 1 litho plate, and 38 chromolitho plates by Day & Son after Robert Dudley. Occas. very slight foxing.

**A SPECIMEN BOOK OF
PHOTOLITHOGRAVURES AFTER
SALZMANN CALOTYPES
"THEY APPEAL TO CURRENT CURATORIAL
SENSIBILITIES"**

101. 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] \$4750.00
Auguste Salzmänn'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 Salzmänn 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 Salzmänn images. According to the Louvre exhibition catalogue by Francoise Heilbrun *F. De Saulcy et le Terre Sainte*, (1982) the original calotypes Salzmänn made on this trip are lost. The present publication is thus the only record of them.



Item #101

Of the Salzmänn 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. Salzmänn 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." - *Odalisques & Arabesques*, p. 267.

The present images, of which there are 11, are reproduced as photolithogravures by Lemerrier in the Poitevin process. 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.

**"THE MOST SUMPTUOUS EARLY GERMAN BOOK
ILLUSTRATED WITH PHOTOGRAPHS" - TL**

102. SCHILLER, FRIEDRICH. *Schillers Gedichte. Jubiläums-Ausgabe mit Photographien nach Zeichnungen von Bocklen, Kirchner, C. Piloty, F. Piloty, Ramberg, Schwind, etc.* Stuttgart: Cotta, 1859-1862 \$1500.00
Fine copy of an extraordinary book bound in beveled-edge wooden boards covered with dark green deeply embossed morocco with brass corner bosses and an embossed brass title piece on the spine. "It is illustrated with one oval albumen photograph on the title page, after a sculpted bust of the poet,

16 large albumen photographs, and 27 small albumen photographs, all of them set within rich ornamental borders in colors and gold. They render drawings by the artists listed in the title above. The photographer, a master at reproducing artworks, is not named but is known to be Joseph Albert, the Bavarian Court photographer. It is the most sumptuous early German book illustrated with photographs. A publisher's announcement of 1859 accompanied the appearance of the first issue. It stressed the novelty of providing photographs with already printed ornamental frames." - *Truthful Lens* 145.

Small folio (14 x 11 x 4 inches). Elegant binding in fine condition as described above; all edges gilt. ii+vii+568 pp with 44 mounted albumen photographs.



Item #102

LITHOGRAPHIC FACSIMILES OF MEDIAEVAL DRAWINGS

103. SCHLICTEGROLL, NATHANIEL VON. *Talhofer. Ein Beytrag zur Literatur der gerichtlichen Zweykaempfe im Mittlealter*. Munchen: im Verlag der lithographischen Kunstanstalt bey der Feyertags-Schule, 1817 \$800.00
An interesting book utilizing the new process of lithography to reproduce six plates of mediaeval drawings illustrating

legal forms of dueling 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.

IN THE ORIGINAL PARTS IN PRINTED WRAPPERS

104. SCHROEDER, JOHN FREDERICK. *Life and Times of Washington: comprising a particular account of National Principles and Events, and of the illustrious Men of the Revolution. Illustrated with highly finished steel-engravings, from original designs of historical scenes...by Alonzo Chappel*. New York: Johnson, Fry & Co., [1857] \$950.00
Nineteenth century books in the original parts, with the exception of English novels, are very hard to find in the marketplace. The present volume is complete in all 46 parts, each one in the original printed wrappers. The final part, no. 46, gives, on the back wrapper, directions to the binder for placing the plates. It also gives binding options: "Notice to Subscribers. The Publishers beg to announce to Subscribers that they have made arrangements for Binding the Work in various plain and elegant styles, including Antique, Turkey Morocco, -Half Antique, -Half Morocco, &c. &c. at the very lowest possible prices. Ornamental Stamps have been prepared expressly for this work. Styles of Binding can be seen on application at the Publishers, Johnson & Fry...the work will form two Elegant Volumes." Items of this sort are of obvious value for those who study the history of the book.

4to, 46 parts, each in the original printed wraps. I. 708 pp; II. 762 pp. T.p. to vol I in the first part; T.p. to vol II in part 46. Each vol has an engr

frontisp. and vignette and 22 plates. A few old and pale water stains to the margins of the last few parts, but a very good set. Preserved in custom-made folding back box with morocco label.

105. 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 \$300.00
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 rebacked. 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"

106. 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 imprimer sur pierre...* Munich, chez l'auteur, 1819 \$1500.00
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.

107. SHOEMAKER, J. L. & CO. *Bookbinders' Rolls. New and Standard Designs. Fourth edition.* Philadelphia, N.d. [ca. 1915-1920] \$150.00

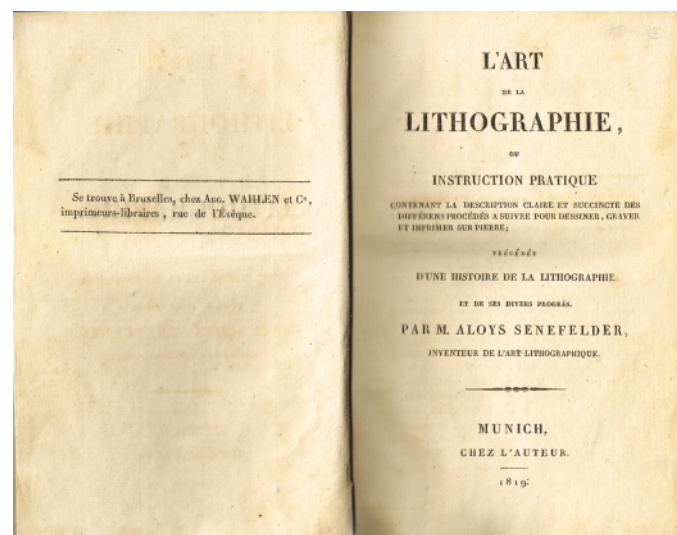
Fine copy of a rare trade catalogue (not in OCLC). Includes single and double lines, dotted lines, ornamental rolls of all kinds, also decorative stamps, floral ornaments, corner stamps, etc. Nicely printed, the rolls and stamps in black, the numbers and prices in red. Approximately 400 items on offer.

12mo, orig. stiff printed wraps. 28 pp. Small punched hole in upper left corner, for hanging on a cord (never used).

RARE AND EARLY TYPOGRAPHIC COLOR PRINTING ALSO TISSIEROGRAPHIE AND LITHOTYPOGRAPHIQUE

108. SILBERMANN, [GUSTAVE]. *Album Typographique. publié a l'occasion de la quatrieme fete seculaire de l'invention de l'imprimerie, par G. Silbermann, imprimeur a Strasbourg.* Strasbourg: Imprimerie de G. Silbermann, 24 June, 1840 \$1000.00

Gustave Silbermann (1801-1876) was a celebrated printer of Alsace; he was known especially for his work in color printing. The present work was noted by R. M. Burch: "In 1840 an *Album Typographique* was produced at Strasbourg by Gustav Silbermann, a printer who, to some extent, worked on the same lines as Baxter, with whom he was, of course, contemporary." - *Color Printing and Colour Printers* (1910),



Item #106

pp. 163-4. Silbermann died in 1876; in 1872 he issued a final *Album d'impressions typographiques en couleurs*...his works in letterpress printing in colors were so well appreciated that they gained for him eleven prize medals at various exhibitions. The present work, which consists of a half-title, t.p., 'avis' leaf and 35 leaves is a 'sampler' of his work. It contains two typographically color printed leaves: first, an ornamental title page: "Ornements Typographiques de MM Fessin & Deschamps" (Paris, 1840), and second: the "Armes des Imprimeurs Octroyees en 1470, par L'Empereur Frederick III", the latter fully color printed with shadings and including gold. There are two other especially notable specimen leaves: Tissierography ("Dessin de M. Gsell, copie a la plume, sur pierre, par MM Collett et Sanson et grave en relief sur pierre par Louis Tissier, stereotypie par M. Bredeau a Paris.") This was, in effect, relief etching on stone. The final specimen plate is an example of "Procede Lithotypographique de P. & A. Dupont." This was also printed by Silbermann. Other specimen plates include wood-engravings, music, clichés (stereotype blocks), a 'titre en camaieu' (monochrome), wood-engravings in tint; also a title leaf and nine plates which are "Specimens des caracteres etrangers de l'Imprimerie Royale de France." Bigmore & Wyman, p. 35, noting 7 titles by Silbermann, with the comment, "All splendidly executed." See also M. Twyman, *A History of Chromolithography*, pp. 73-74 for a discussion of the present work.

Folio (14 x 10 1/2"), orig. boards, green paper spine (hinges cracked). 1/2 title, t.p., 'avis' leaf & 35 leaves. Spots of foxing here and there; priced accordingly.



Item #108

FIRST AMERICAN LITHOGRAPHICALLY ILLUSTRATED BOOK

109. SMITH, JAMES EDWARD. *A grammar of botany, illustrative of artificial, as well as natural classification, with an explanation of Jussieu's system, to which is added, a reduction of all the genera contained in the catalogue of North American plants, to the natural families of the French professor of the late HENRY MUHLENBERG, D. D.* New York: James V. Seaman, 1822 \$1000.00

First American edition. "The first American book illustrated with plates prepared by pure lithography..." -R. Wolfe, *American medical botany*, p. 54. The publisher was justifiably proud of this and stated in his "Notice" - "The publisher feels a becoming gratification in informing the readers of the work that the beautiful and appropriate drawings, which so highly embellish it, are specimens of American Lithography. They are from the pencil of Mr. Stansbury, and were executed at the Lithographic Press of Barnet and Doolittle of this city." Despite the fact that *American Imprints* 10296 locates 39 copies the book is rare in commerce. This is only the second copy I have had in 50 years. There are only four copies in the book auction records 1975 to present. Peters, *America on stone*, pp. 88-90. See also: C. B. Wood III, "Prints and scientific illustration in America," *Prints in and of America*, (1970), pp. 161-191.

8vo, original full calf, dark red lettering piece. xvi + pp. 17-284 with 21 litho plates. Scattered foxing as usual but a good copy. Some wear to joints but not unsightly.

INCLUDES FRY'S SPECIMEN OF PRINTING TYPES

110. 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 \$1000.00

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

8vo, orig. blue paper boards, rebaked; 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.

LIBRARY OF CONGRESS SHOWN AS A NEW BUILDING

111. SMITHMEYER & PELZ. *The Library of Congress. Washington, D. C. [Monographs on American Architecture, VII].* Boston: American Architect and Building News Co., 1898 \$1500.00

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.

PAPER MADE FROM RAW VEGETABLE SUBSTANCES

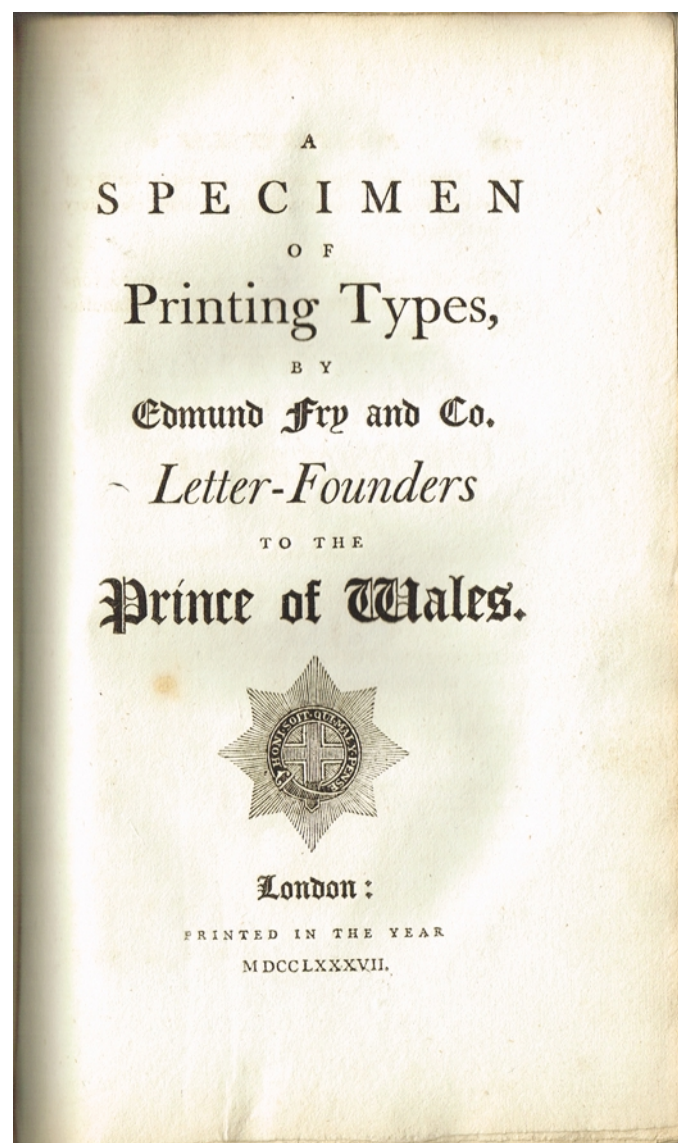
112. SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES, AND COMMERCE. *Transactions of the Society...with the premiums offered in the year 1788. Vol. VI.* London: Printed by T. Wilkins, 1788 \$300.00
Inspired by the famous book on new materials for papermaking by Jacob Christian Schaffer of Regensburg (1765-1771), the Society offered a premium for paper made from vegetable substances. This premium, a silver medal, was won by Mr Thomas Greaves of Mill Bank near Warrington for a paper made from the bark of 'Withins.' (Withins was some sort of woody plant also used for basket making). Greaves submit-

ted eight quires of this paper; the text states "it may be made at about one half the expense of other paper that is produced from rags or ropes." The text explains how it was made. The section of the text on paper (pp. 159-170) also includes a discussion of copper-plate papers. Dard Hunter, in his *Paper-making the history and technique of an ancient craft* (1943), gives an extended notice to the paper of Thomas Greaves (pp. 248, 251, 341).

8vo, orig. blue paper boards, white paper spine, untrimmed. (xxvi) + 401 pp with 5 copper engravings. The white paper spine is peeling away but an appealing copy nonetheless.

ONE OF THE MOST IMPORTANT LATE 19TH CENTURY BOOKS ON PRINTING

113. SOUTHWARD, JOHN. *Modern printing, a treatise on the principles and practice of typography and the auxiliary arts.* London: Raithby, Lawrence & Co., Ltd., 1900 \$450.00



Item #110

First edition of the deluxe one volume format; it was originally issued in four volumes. Geoffrey Wakeman states: "[This] was in fact the most important and complete book [on printing] to have appeared since the first edition of *Practical Printing* in 1882 and it remained influential for many years...The 'art style' and fine printing were incorporated into the book. A chapter on linotype was specially written by an expert. Monotype, Tachytype, Cox, Empire, Fraser & Hooker, Thorne, Hattersley and Wicks machines were all described..." - *The Literature of Letterpress Printing 1849-1900*, no. 54. In the third section chapters which discuss color printing include the following: two colour and two feeder machines; colour printing, selection of colours; modifications of colours by proximity; properties of inks used in colour printing; composing and making ready for colour printing; printing blocks in colours; ground tints; three-colour printing; gold printing, etc. This deluxe edition contains four color plates as exemplars which were not present in the standard one-volume edition: photochromotypy by Swan & Son; four-colour process by Angerer & Goschl; the Hentschel colourtype process and photochromotypy by Brinton's. It also contains 3 additional 'Job Design Supplements' including one for the 'Art Style.' OCLC locates six copies in American (not many for a book of this importance).

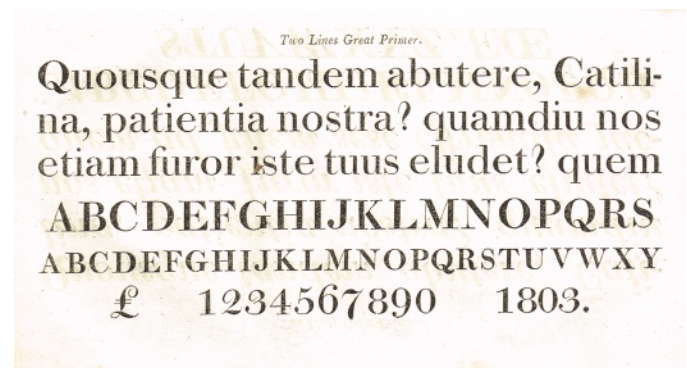
Large & thick 8vo, orig. full cloth, beveled edges; embossed and gilt spine, t.e.g. (xii)+viii+(ii)+861+(xvi)+(ii) pp with 2 halftone portraits, numerous wood-engr text illus., several fdg. diagrams, and 5 plates (of which 4 in colors) plus 6 pp of 'Job Design Supplements.' Very good copy.

SAMPLE BOOK/TRADE CATALOGUE OF EMBOSSSED CIGAR BANDS

114. STEINER, WM. SONS & CO. *Imported & German Process Cigar Bands*. Wm. Steiner, Sons & Co., Lithographers, New York, N.d. [ca. 1896-7] \$600.00
Fine copy of a very appealing trade catalogue of beautifully printed and embossed cigar bands, almost all in raised gilt



Item #111



Item #117

embossing against a red coated stock background. The title is a bit confusing as to where the bands were actually printed but I think they were printed in New York using "German Process" lithography. The sample labels are beautifully presented against a background of pale blue-green.

The company was founded in New York in 1884 by William Steiner and Isaac Rosenthal; they became incorporated as William Steiner & Sons in 1896. In 1926 the company combined with Passbach-Voice to form the Consolidated Lithographing Co. See J. Last, *Color Explosion*, p. 229.

Oblong 12mo (10 ½ x 4 ¼"), orig. printed stiff stock covers, 'bound' with two grommets. Title leaf printed in red and black. with 10 leaves each with 11 cigar bands plus final leaf of different format (rectangular 6 ½ x 14") tipped inside rear cover and containing 24 sample bands. Fine copy.

A RARE LITTLE WORK; OCLC LOCATES ONLY ONE COPY (BL)

115. STEVENS, HENRY, GMB, FSA, etc. *American books with tails (sic) to'em. A private pocket list of the incomplete or unfinished American periodicals transactions memoirs judicial reports laws journals legislative documents and other continuations and works in progress supplied to the British Museum and other libraries*. [London]: Privately printed at Stevens' Bibliographical Nuggetry No. 4, Trafalgar Square, iv July 1873 \$400.00

A very rare little book, located by only one copy (British Library) in OCLC - no copies in America. Stevens refers in the introduction to this 'first issue of only a few copies.' He ends the introduction thus: "The library of the British Museum we know and believe to be far richer in these 'American Continuations' than any other library in Europe and perhaps even in America, but what portion is still wanting no man at present knoweth, and there is no bibliographer yet risen to tell him. Wait and see."

12mo (5 ½ x 4 ¼"), orig. blue cloth, slightest wear to spine but a very nice copy. Unpaginated, untrimmed and unopened. Printed in tiny type on very thin paper. (About 36 pp).

SAMPLE BOOK OF 'ARTISTIC PRINTING'

116. STEWART, ALEXANDER A. *Suggestions in Typography, being some examples of Composition and Printing*. Salem, [Mass], N.d. (ca. 1897-1898) \$300.00

Very fine copy of an unrecorded book of specimens of 'Artistic Printing' - (not in OCLC). "The aim has been to show examples which will be suggestive, rather than accepted as models for imitation; and also to exhibit in a modest way the possibilities of a job room of ordinary facilities..." Many of the samples are printed in two colors; includes business cards, letterheads, and a number of ads from other Salem printers. There are numerous references on Artistic Printing; a good one is G. Hudson, *The Design and Printing of Ephemera in Britain & America 1720-1920*, Ch. Six.

Oblong 8vo, orig. stiff printed wraps. 48 leaves printed on rectos only. As noted, a number are printed in two colors.

THE SIXTH ENGLISH PRINTER'S MANUAL INCLUDES TYPE SPECIMENS OF FRY & STEELE AND CASLON & CATHERWOOD

117. STOWER, C[ALEB]. *The printer's grammar; or, introduction to the art of printing: containing a concise history of the art, with the improvements in the practice of printing for the last fifty years*. London: B. Crosby & Co., 1808 \$900.00

First edition of the sixth English printer's manual. "A comprehensive manual which set the form for its successors up to and including Timperly. It contains sections on composition and presswork (from Luckombe, 1770) and new sections on press construction, organization, stereotype, ink, etc. together with reference tables and a directory for journeymen; with type specimens by Fry and Steele, and Caslon and Catherwood." - *JPHS*, E6. The author states in his preface that he is indebted to Smith's *Printer's grammar* (1755 or 1787?) and to a lesser extent Lucombe's *History of printing*. Bigmore & Wyman, II. 403. Birrell & Garnett, no. 225. St. Bride Cat. p. 870. Berry & Poole, p. 202 - "the first to give details of Stanhope's iron press." Includes 26 pages of printers' flowers. With the bookplate of John Lewis FSIA, author of *Anatomy of printing* (1970).

8vo, orig. calf, recent full calf, dark red lettering piece. xviii+530+(16) pp (duplicate pagination at 506, 507 as is correct). Plus 10 ff of Fry & Steele printing types and 10 ff of Fry & Steele printing types; 6 ff of Caslon and Catherwood printing types. With scattered wood-engr. text illus and 7 plates.

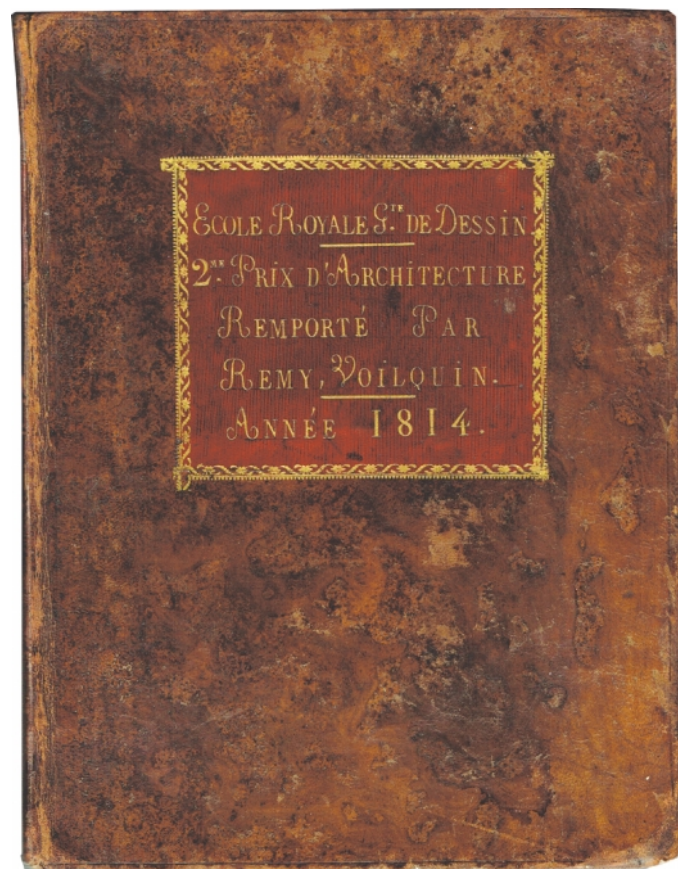
AN EARLY PRIZE BOOK WITH A WONDERFUL LABEL 'SUPRALIBROS'

118. (SUPRALIBROS). FREZIER, AMEDEE. *Dissertation historique et critique sur les ordres d'architecture. Extraite du "Traité de Stéréotomie" du meme auteur. Nouvelle édition, corrigée et augmentée de quelques notes*. Paris: Jombert, 1769 \$1250.00

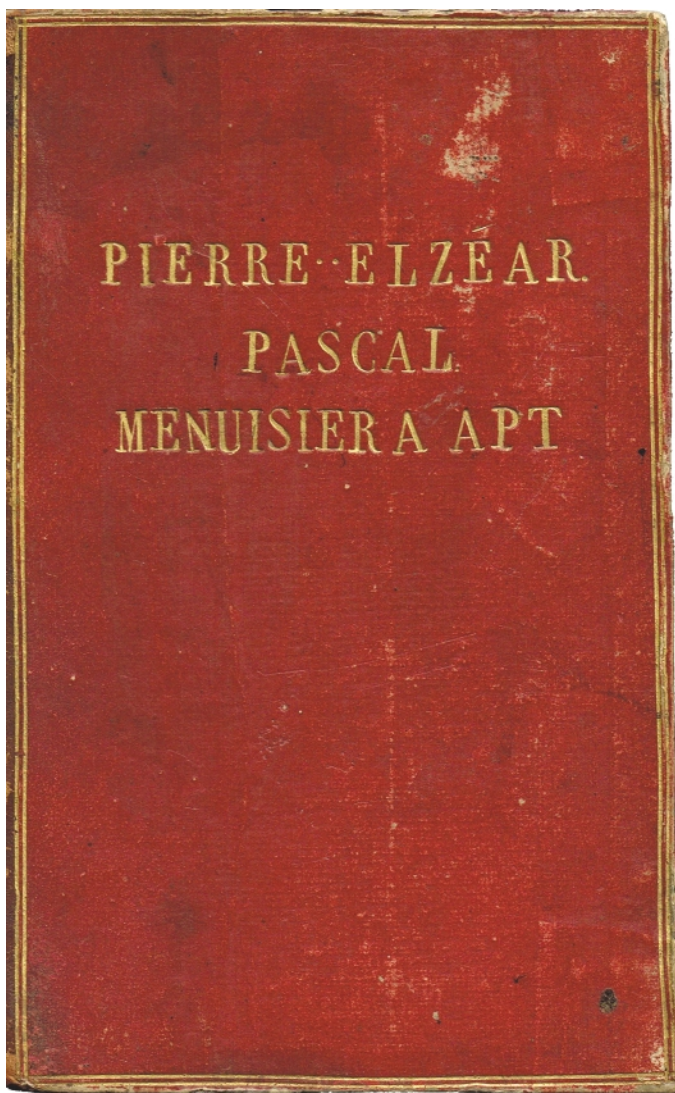
This unique copy is interest in book history as it is a fine example of a "supralibros" - "a mark of ownership, stamped, usually in gold, on the front or rear cover of a book."

The *Traité de Stéréotomie* was originally published in 1738. The BAL *Early Printed Books* 1138 gives an interesting note for this book and states that the present work, *Dissertation*, "is unlikely to have had a separate previous existence." The present copy is unique as it was a prize book. A large gilt stamped red morocco label on the upper cover states: "Ecole Royale Gte. de Dessin / 2me Prix d'Architecture / Remporté par / Remy, Voilquin. / Année 1814." This copy was given as a prize at the Ecole Gratuite de Dessin, founded in 1767 by Louis XV; the building of the school is found at no. 5, rue de l'Ecole de Médecine. Remy Voilquin was a pupil of Bienvenu and taught architecture at the Ecole des Beaux Arts in Paris (Guyot de Fère, *Statistique des Beaux Arts en France*, Paris, 1834, p. 214). On the inside front pastedown is a printed slip presenting the book to Voilquin and signed by several members of the faculty of the Ecole Royale, including [Antoine L.T.] Vaudoyer. OCLC locates 3 copies in America (Columbia, West Point, & Getty).

4to, orig. full calf, gilt spine, red morocco label as described above on cover. iv+73+(ii) pp with 1 engr plate of the orders. Very appealing copy.



Item #118



Item #119

ANOTHER "SUPRALIBROS"

119. (SUPRALIBROS). VIGNOLA, GIACOMO. *Developpement des Cinq Ordres d'Architecture suivant l'opinion de Vignola, Palladio, Scamozzy, Alberty, et autre Architectes Anciens, et Moderne*. Paris: Mondhare, Caen, n.d. [ca. 1780] \$900.00

A special and unique copy of a rare edition of Vignola; OCLC locates just one copy: Univ of VA. Especially notable for the large supralibros which is stamped in gilt on the upper cover: "PIERRE ELZÉAR / PASCAL / MENUISIER A APT." This provenance is confirmed by a manuscript annotation on the lower blank margin of the title page: "Livre d'Architecture de Pierre Elzeard. Apporté a Beaucaire en 1818." A few facts are known about Pascal: he was born 24 February 1799 of Elzeard Pascal and Marguerite Vial. His trade was that of carpenter-geometrician. He died at Apt 1 September 1872. He worked as a cadranier (maker of dials); there are no less than ten sun dials in the Luberon which carry his name,

accompanied by Masonic symbols which suggest his rank of master. - Archives départementales du Vaucluse.

This edition of the "Petit Vignola" is particularly pleasing. It deals with basic geometry, the classical orders, ornament and shows a few representative building types. It is engraved throughout.

8vo, orig. calf (hinges cracked, spine worn). 72 pp., all engraved; p. 1 is the title. Both upper and lower covers are covered with a thin *cartonnage* (very thin board) in a deep red color; it is on this surface where the supralibros is stamped in gold. Despite the wear a pleasing and appealing copy.

RARE SPECIMEN OF ANCIENT EGYPTIAN TYPES

120. TETTERODE, N. *Catalogue raisonné de Types Egyptiennes Hiératiques de la Fonderie de N. Tetterode, à Amsterdam. Dessinés par W. Pleyte*. Leide: E. J. Brill, 1865 \$800.00

These types are in effect hieroglyphics. They are divided into twenty classes: Images of the sky, the earth, and the gods; of man, animals, vegetables, buildings, furnishings of temples and houses, instruments of agriculture, instruments of writing, etc. They were taken from writing on papyrus from different periods. Updike makes no mention of Tetterode or of hieroglyphs. Not in Birrell & Garnett. Not in St. Bride Catalogue. Bigmore & Wyman III, p. 6. OCLC locates five copies in American libraries: HEH, Princeton, Brooklyn Mus., APS, and Brown.

4to (10 1/2 x 8 1/2"), orig. printed wrappers. (iv) + (viii) + 40 pp illustrated throughout plus 3 folding plates. Except for wear at head and foot of spine a fine untrimmed and unopened copy.

SPLENDID CHROMOLITHOGRAPHY

121. TODD, REV. JAMES HENTHORN, D.D., F.S.A. *Descriptive remarks on illuminations in certain Ancient Irish Manuscripts*. London: Printed by Nichols & Son, and sold at the Apartments of the Society of Antiquaries in Somerset House, 1869 \$500.00

An elusive work which probably did not survive well due to its large size and fragility. It is notable for the four fine chromolithographs and especially for the first one which is the Greek X from the Book of Kells (St. Matthew I. 18). All four plates are signed Margt. Stokes, del; Storch & Kramer, chromolith; and L. Gruner, Dir. Of Stokes I can find nothing, but Storch & Kramer and Gruner are well covered in the 'bible' of chromolithography, Michael Twyman's *A History of Chromolithography*. He states that Storch & Kramer of Berlin specialized in high quality reproductions of works of art. Legends on other plates indicate that J. Storch was a director or supervisor at the Lithographic Institute of Winkelman and Sons at Berlin and that L. Gruner provided the artistic quality control. But the real proof of excellence lies in the Kells print itself. It was made from many stones, and the register is superbly precise. It is difficult to tell if hand coloring was added, even with a good glass, but its looks to

me like it has been. This was a work which I suspect Twyman did not see; if he did he would have included it. In addition to the illumination from the Book of Kells, there are reproductions of illuminations from the Garland of Howth and the Psalter of Ricemarch. OCLC locates 11 copies in American libraries but the work is rare in the marketplace; this is the first copy I have seen in fifty years.

Large folio (22 ¾ x 15 ¾"), orig. printed wrappers. 16 pp with 4 leaves of chromolithographic plates. Plate I (Kells) was printed separately on heavy paper and mounted; the other 3 plates were printed on the regular paper leaves (same paper as the letterpress). Sewing has come partially undone, else fine.

EARLY, UNRECORDED BOOK WITH PAPER SAMPLES

122. 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 \$1300.00

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.

'LITHOGRAPHIE A LA MANIERE NOIR'

123. TUDOT, E[DMOND]. *Traité de Lithographie, ou description de tous les moyens de dessiner sur pierre avec l'étude des causes qui peuvent empêcher la réussite de l'impression des dessins. Deuxième édition*. Paris: Carilian-Goeury, 1834 \$1350.00
Originally published one year earlier in 1833. "The man who really developed this negative approach to drawing [i.e. removing a dark ground] on stone into an almost independent process was the artist Tudot...Tudot himself wrote a treatise on lithography, *Description de tous les moyens de dessiner sur pierre* (Paris, 1833). [We offer the second edition here]. It contains no plates but Tudot includes a lengthy account of his process...In the preface he acknowledges a debt to the printer Lemercier and it is possible, therefore, that the idea

for his *manière noire* developed directly out of the latter's process. In fact, the two were essentially the same, but Tudot's has assumed more importance, partly because it was fully described in his treatise and elsewhere, and partly because it took this negative approach to its logical conclusion." - Twyman, *Lithography 1800-1850*, pp. 142-3. 'Manière noire' is the French name for mezzotint. Grolier Club, *Cat of an exhib...Lithography* (1896), p. 24 cites both French editions and notes a German edition of 1834. Rare; OCLC locates three copies: Columbia, Morgan, & Getty.

12mo, full polished Spanish calf, gilt lines on covers; gilt panels on spine, t.e.g. Untrimmed copy; original wraps bound in. xii+222 pp. Fine copy.

A HANDSOME PHILADELPHIA BINDING TICKETED BY GASKILL

124. UNITED STATES. CONSTITUTION. *Constitution of the United States of America: Rules of the House of Representatives, joint rules of the two houses and rules of the Senate, with Jefferson's Manual. Printed by Order of the House of Representatives*. Washington: Thomas Allen, Printer to the House, 1837 \$1000.00

A very handsome copy in full black gilt decorated roan (?) with the ticket of GASKILL, Binder, no. 42 S. 5th St., Philad. The front and rear covers are decorated with hand-



Item #124

some deeply-stamped gilt cartouches. The spine is decorated with six panels within raised bands; each panel is decorated with rectangles within which are elaborate corner floral stamps. Front and rear covers have inner gilt dentelles and orig. pink glazed endpapers and flyleaves. Benjamin Gaskill of Philadelphia is perhaps best known for his embossed bindings, a technique originally developed in England. Gaskill worked as a binder between 1809 and 1855; his son Benjamin Jr became the engraver of binders' tools and plaques. For more on the Gaskills see Edwin Wolf 2nd in *The annual report of the Library Company of Philadelphia for the year 1977* (1978) pp. 22-27. Two examples of Gaskills embossed bindings are shown in the Maser Collection catalogue, nos. 43a and 43b. *American Imprints* 48244 locating 3 copies.

8vo, orig. full black gilt-stamped roan as described above. 222 pp. All edges gilt. Interleaved copy. In excellent condition. On the upper left corner of the front pastedown is a French printed booksellers ticket which has been partially removed (I bought this copy in Paris). The Gaskell ticket is on the rear pastedown, lower left corner.

VIVIAN RIDLER'S COPY

125. UNWIN BROTHERS. *The Gresham Steam Press. Printing Types and Ornaments used by Unwin Brothers*. London: George Unwin, the Gresham Steam Press, N.d. [ca. 1870] \$600.00

A handsomely laid out mid-Victorian printer's specimen originally made for the 1862 International Exhibition and including an extensive range of decorative types and borders as well as modern, old face and old style book types. For a brief history of the firm of Unwin Bros. see Bigmore & Wyman, III, p. 38. McBride Catalogue p. 915. OCLC locates one copy, Cambridge Univ., (no copies in the USA). This copy belonged to Vivian Ridler (1913-2009) who was printer to the Univ of Oxford from 1958 until his retirement in 1978. Laid in is a typewritten letter to him from the director of The Gresham Press, 1948.

8vo, orig plum cloth, upper cover with title printed in gilt. 7 ff of prelims and 155 leaves of specimens printed on rectos only (1 in colors); plus 3 leaves of end-matter (proof correction marks and paper sizes). First few leaves loose in binding due to the gutta percha having dried out.

ONE OF 100 ON GRAND PAPIER WITH PLATES PRINTED IN COLOR A LA POUPEE

126. VADE, J[EAN] J[OSEPH]. *Oeuvre poissardes de J. J. Vadé, suivies de celles de l'Ecluse; édition tirée à 300 exemplars, dont 100 sur grand papier; et ornée de Figures imprimées en couleur*. Paris: Defer de Maisonneuve, 1796 \$2750.00
First edition, a large paper copy, untrimmed, of this splendid late 18th century French example of color printing. The four prints were executed in stipple and printed from single plates inked *à la poupee* in an unusually delicate and remarkably subtle range of colors. The house of Defer de Maisonneuve seems to have made a specialty of sorts of these works,



CHANT III

Item #126

bringing out four between 1792 and 1796 (the present work is the last of these four). - see M. Grasselli, *Colorful Impressions* (2003), p. 148.

Gordon Ray includes the present title in his *Art of the French Illustrated Book*. He states: "In the preface we learn how the experiences of a fiery and dissipated youth led Jean-Joseph Vadé (d. 1757) to create "a new kind of poetry" called "poissard." It depicts reality, founded on truth, but is not without its agreeable side..." (no. 87). The work is illustrated by four color-printed plates by Clément after Monsiau. The copy Ray catalogued came from the Morgan Library; he gives the page size as 13 3/4 by 10 1/4 inches; that is exactly the size of our copy. And he states the Morgan copy is one of the 100 on large paper. Thus, so is the copy on offer here.

For some further insightful comments on these French books of the 1790s (though without mention of the present title) see B. Gascoigne, *Milestones of Colour Printing 1457-1859*, pp. 17-20.

Folio (13 3/4 x 10 3/4"), beautifully bound in full dark green straight-grained morocco, covers with gilt lines, spine with gilt stamps. 6 + (ii) + 167 pp with four color printed plates. Fine copy, in slipcase.

**VERY EARLY TREATISE ON PHOTOGRAPHY
ON PAPER WITH ACTUAL SAMPLES OF
WAXED PAPER AND ALBUMEN PAPER**

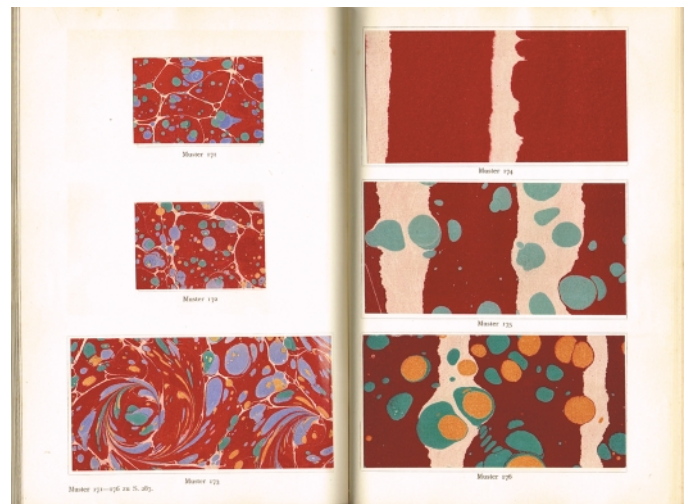
127. VAN MONCKHOVEN, D[ESIRE] VAN. *Methods simplifiées de photographie sur papier*. Paris: Marion & Cie., A. Gaudin & Frere, 1857 \$1500.00

First and only edition. Desire van Monckhoven (1834-1882) was a gifted researcher and photographic pioneer. At the age of 21 he published his *Traité sur photographie sur collodion* (1855); this was followed two years later by the present work. It is distinguished by two large mounted samples of photographic papers; the first, 'papier cire' (waxed paper), and the second, 'papier helio-velin chlorure albumine' (albumen paper). Both papers were made by Marion & Co., pioneers in the manufacture of photographic papers. An entry for them is given in J. Hannavy (ed), *Encyc of 19th cent. Photography*, II, pp. 892-4. The present work is very rare; it was not known to Roosens & Salu. OCLC locate but three copies, all in Europe; no copies in American libraries.

8vo, orig. paper sides, black roan spine. 152 pp with 1 engr plate (facing p. 150) and two mounted samples. Very good copy.

**WITH 209 MOUNTED SAMPLES OF
FANCY & MARBLED PAPERS**

128. WEICHELDT, AUGUST. *Buntpapier Fabrikation. Mit 178 Abbildungen und 209 eingeklebten Mustern*. Berlin: Verlag der Papier-Zeitung, Carl Hoffmann, [1908] \$2000.00
Originally published in 1903; the present copy is the second edition. "The Weichelt work is devoted exclusively to the making of Buntpapier, in all of its varieties; it illustrates each kind with a generous number of original samples, and discusses and pictures existing machinery for making them, describing how it was used. Although Weichelt does speak of machine marbling, he relates that machinery was employed only for making the pseudo types, such as Achat, (a sprinkled variety), and Gustav-Marmor (produced, like the Achat, with acid). His discussion of classic marbled patterns is lengthy but is devoted solely to the hand methods of earlier times, with no reference to their possible machine manufacture. Weichelt writes that hand marbles were cheap and were used on the commonest books in earlier times but that later on, when great numbers had to be produced and where greater costs were involved, it became necessary to seek cheaper alternatives such as the agates and other pseudo types. The only marbling machine that Weichelt refers to was one designed specifically to make these substitute types. When one observes the large amounts of mechanically produced marbled paper appearing from early in this [20th] century, along with the Andes book and other literature on the subject of mechanical marbling, it is difficult to account for the lack of information on mechanically produced marbled paper in Weichelt's large and presumably comprehensive treatise." - R. Wolfe, *Marbled paper* (1990), p. 122. Phoebe Easton states: "The best book available for an overview of the



Item #128

many patterns produced by the great factories, both in hand and machine-made papers, is Auguste Weichelt's *Buntpapier-Fabrikation ...*" - *Marbling a History and a Bibliography* (1983), p. 60.

Lg. 8vo, orig. publisher's cloth, very fine copy. xii+329+1+(xvii) pp of ads. With 178 text illus and 209 mounted paper samples. [In fact there are really 245 mounted paper samples as 36 of them have two samples each (glazed and unglazed) but are counted as one].

129. 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 \$500.00
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.

**RARE PRINTERS SPECIMEN BOOK OF
CIGAR BOX LABELS**

130. WITSCH & SCHMIDT. *Specimen book of front brands and mortised borders from Witsch & Schmidt*. New York & Chicago, N.d. [ca. 1875] \$1900.00
A rare book; OCLC locates just two copies. As Jay Last has written: "Most 19th century American cigar box labels were



Item #130

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.

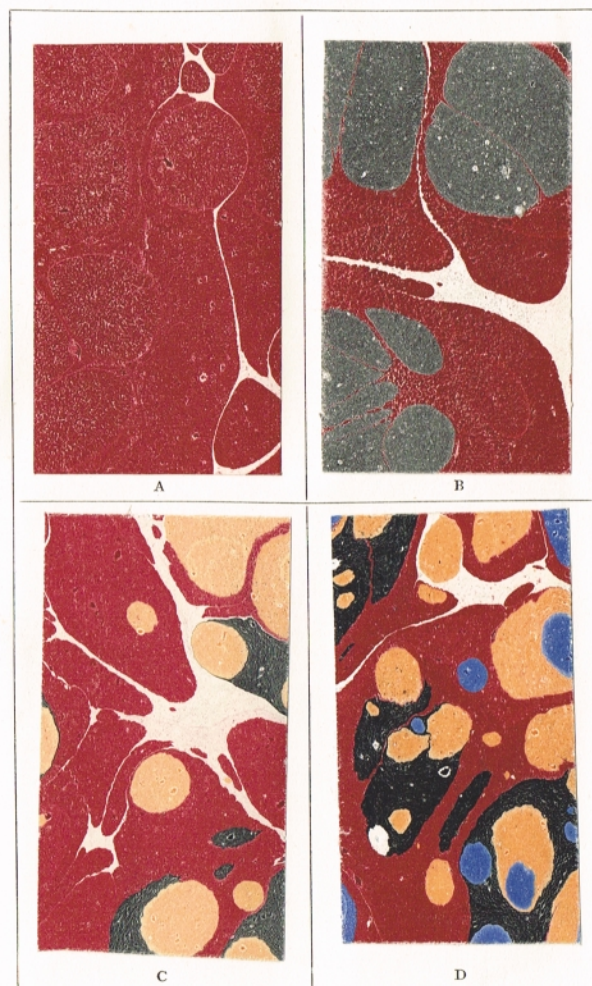
"AN ESSENTIAL WORK"
WITH 13 EXTRA LEAVES OF MARBLED PAPERS
LAI D IN

131. WOOLNOUGH, C[HARLES] W[INGHAM]. *The whole art of marbling as applied to paper book edges etc. containing a full description of the nature and properties of the materials used, the method of preparing them, and of executing every kind of marbling in use at the the present time, with numerous illustrations and examples.* London: George Bell & Sons, 1881

\$2000.00

A unique copy, with 13 extra sheets of marbled paper laid in

together with a letter to a previous owner, Frank Broomhead, from the noted binder and historian Bernard Middleton. Originally published 1853, with the title *The art of marbling*, the present edition has been slightly enlarged, incorporating a few more patterns that had been introduced in the intervening years. Richard Wolfe calls this "the most remarkable contribution to the literature up to that time, and it remains, together with a handful of other manuals, an essential work." (*Marbled paper*, p. 79). The actual samples of marbled papers were executed expressly for this work under the immediate supervision of the author, and most of them by his own hand. The plates show the effects of gall and water, progressive stages of Spanish, Italian and nonpareil. Papers include Italian four vein, lace pattern, curl, zebra, West-End, old Dutch, British, shell marble, Stormont, Gloster, etc. Appleton, *A typographical tally*, p. 86. Mejer 2057. Easton, p. 178. St. Bride Catalogue, p. 986.



PROGRESSIVE STAGES OF NONPAREIL. PART I.

Item #131

8vo, orig. green cloth, title in gilt on cover. 82 pp. with 3 wood-engr. text illus., litho facsimile of a letter, 5 plates with a total of 20 mounted samples of marbled papers; 9 un-numb marbled sheets plus 29 numb. marbled sheets for a total of 38 full-p. specimens of marbled paper, each bound in as a leaf. Numbering of leaves slightly erratic. Upper & lower hinges just starting; preserved in a folding-back box with morocco lettering-piece.

**“WHAT THE DESKTOP COMPUTER IS TO TODAY,
THESE SMALL IRON WORKHORSES WERE TO
THE 19TH CENTURY”**

132. YOUNG AMERICA PRESS CO. *Illustrated price list of the Young America Press Co., manufacturers of the Young America, United States, Lightning and other printing presses.* No 35 Murray Street, New York, [1879] \$350.00
Founded by Joseph Watson in 1872; in this year he invented and patented his own first press, the Young America. Watson was bought out in 1896 by William Kelsey. The present catalogue illustrates and describes the Young America, the American Eagle, the American Union, the Centennial, the Lightning and the United States Job Press. Also lists printing materials and many fonts of type. Also brass rules, dashes, flourishes, circles, borders, corners, ornaments, etc. The final 8 pages are “specimens of Wood Type for sale by the YAPC.” There is much reference material on these presses; see especially E. M. Harris, *Personal Impressions, the Small Printing Press in 19th Century America* (2004), pp. 42 and 182. Not in Romanie. OCLC locates just one copy: AAS.

8vo, orig. printed wraps. [52] pp., profusely illus. This copy is not perfect; it has 4 small clips and has become partially disbound. Old tape repairs to the foreedge of cover. But worthy of conservation and preservation.

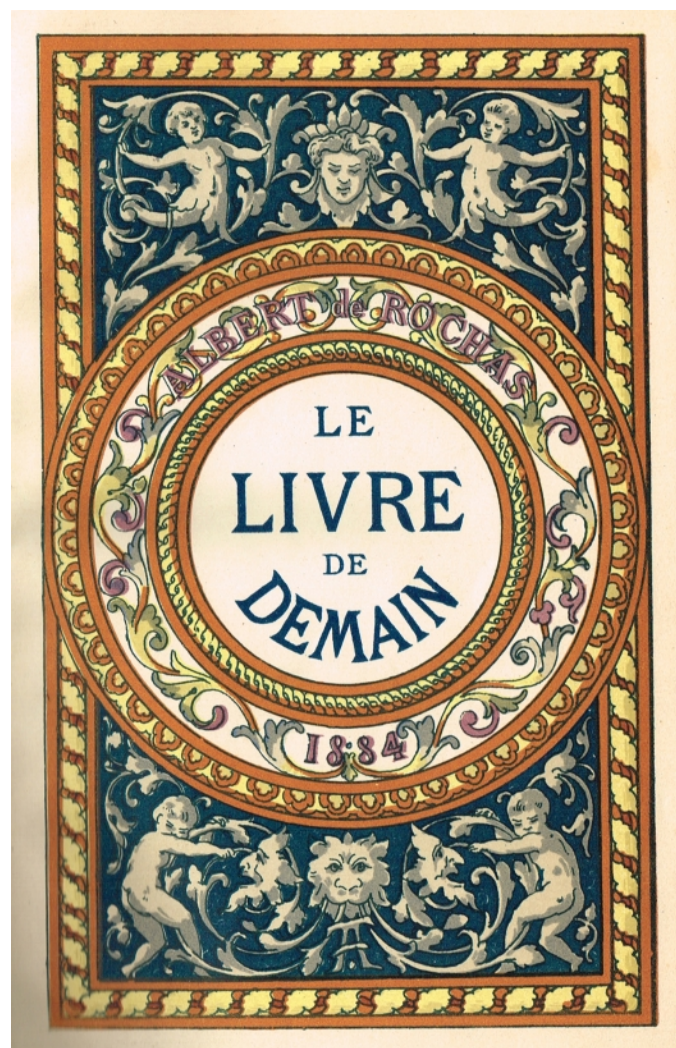
ADDENDA

PRINTED ON 38 DIFFERENT KINDS OF PAPERS

133. DE ROCHAS, ALBERT. *Le Livre de Demain.* [Blois]: Raoul Marchand, 1884 \$1750.00
An enchanting book, produced to showcase the various arts involved in fine book production and decoration. The first three chapters discuss paper, ink and color. The remaining chapters are of literary content. This copy comprises 38 fascicules, each one printed on a different paper, and all identified (vellum, parchemin vegetal, verge both hand made in the vat and machine made, papier de paille [straw], and papers of many colors, textures and finishes Also, the source of the paper is given, sometimes even the mill, and there are a few English papers). Each fascicule is separately paginated. Copies of this book vary; the maximum number of fascicules seems to be 44. The book's limitation to 250 copies was dictated by the availability of the 44 papers used; some copies have fewer fascicules and it would appear that the printer ran out of some paper types. That is the case with the copy on

offer here. The printing, which was done by Raoul Marchand of Blois, is also noteworthy; each of the different sections is done in a different typographic format; many with multicolored typographic borders, some with silver, bronze or gold ink. The book is illustrated with 15 *hors texte* plates of which 4 are etchings, 4 are chromolithographs (color circles); 2 photolithographs, and several others. Also, there are eleven mounted specimens of historic papers: papyrus, papers of the 15th, 16th and 18th centuries; papier d'amiant (asbestos); chine and vat-made chine and 4 samples of Japanese papers, both vat-made and machine-made. Due to the missing fascicules, this copy is priced accordingly; there is one other copy on the market at this time, in a very special binding, priced at \$12,500. This copy is marked on the limitation page “Exemplaire d'auteur, Imprimé pour Mme Camille de Rochas d'Aiglun”, the mother of the author. It is a wonderful object for teaching purposes.

8vo, bound in a floral print toile. About 400 pages, paginated in series. Contents as described above. Nice clean copy.



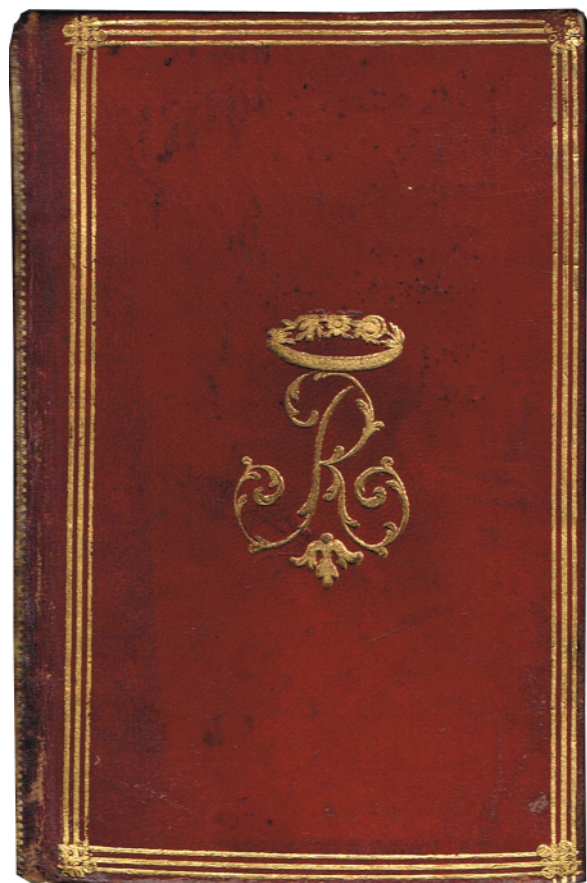
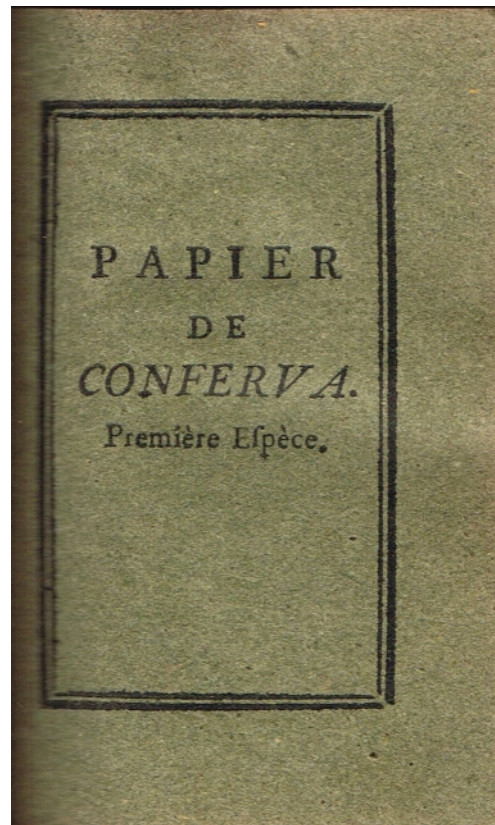
Item #133

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

134. VILLETTE, [CHARLES MARQUIS D’]. *Oeuvres*.
Londres [i.e. Paris], 1786 \$3500.00

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.



Item #134

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.

Member:

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