

# TYPOGRAPHY LIST

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**1.(Amsterdam Type Foundry)** Proeven van Oostersche Schriften. 4to, 30cm, pp.133 (versos blank) + 2 page price list, Lettergieterij "Amsterdam" voorheen N. Tetterode, Bilderdijkstraat 163/165 Amsterdam, 1925.

Tipped-in frontispiece plate; a collection of finely printed Far Eastern and Southeast Asian types in various sizes done within ornamental borders. Sienna cloth, ruled in gilt, stamped in black and rose, titled in gilt on the spine and upper cover, decorative endpapers. Loosely inserted

"Amsterdam" Christmas card with a lithograph by S.H de Roos. A fine copy. £400

*With, amongst others, New and Old Javanese, Syriac, Batak, Persian, Greek, Malayan, Hebrew and Arabic. The Foreword credits J.J. Hoffman, Taco Roorda, H.C. Millies, B.F. Matthes and W. Pleyte for the production.*

**2. (Amsterdam Type Foundry)** Internationale catalogus van drukletters | International catalogue of printing types. Foolscap 4to, 160pp, 24cm, Amsterdam: Lettergieterij Amsterdam [1975?] Parallel text in Dutch, French, German, English, Italian, Spanish, Portuguese, Swedish, Danish, Norwegian, Finnish. Plates and illustrations. Cloth-backed green paper-covered boards, titled and decorated in red. Ownership signature of Rigby Graham. A fine copy

£60 *Includes specimens of De Roos, Columbia, Promotor, Mercator, Nobel, Annonce, Iris, Rondo, Excelsior, and others.*

**3.(Argus Printing Co)** Specimens of Type Faces, Borders & Ornaments. 4to, 27.5cm, pp.[viii], 48 leaves (versos blank), The Argus Printing Co, Ltd, 10 Temple Avenue, London, (1913).

Printed in many colours (much orange, green, turquoise and purple) with decorative initials and borders. Types include Cheltenham, De Vinne, Dolphin, Elstree, Flemish, Haddon, Hawarden, Monarch, Morland, Ronaldson, Rothbury, Venetian. Laced into quarter blue buckram, pictorial paper-covered boards, predominantly blue and gold. Covers and edges rubbed and worn. A good copy of a scarce specimen book. £120

*Linotype printers specialising in weekly and monthly journals and company reports.*

**4. (Atelier Populaire)** Texts and posters by Atelier Populaire: posters from the revolution: Paris, May 1968. Folio, [31], 96 pages, chiefly colour illustrations, 41 cm, New York: Bobbs-Merrill, 1969.

Text in English. Captions also in Italian, Spanish and German. Printed in black, green, red, purple, blue. Photographic endpapers showing striking workers May, 1968. Limp canvas covers, titled in red and black. Slight rubbing to foot of spine. A very good copy. £325

*The American edition bound from the British sheets. Originally published as: Atelier populaire présenté par lui-même, 87 affiches de mai-juin 1968. Paris, Usines, Universités, Union, 1968.*

**5. Audin (Marius).** Histoire de l'Imprimerie par l'Image. 4 vols, square 8vo, 23cm, pp.126, 249 ill; pp.112, 266 ill.; pp.112, 242 ill; pp.13, c.300 ill; Paris: Henri Jonquieres Editeur, 1929.

Over 1000 full-page illustrations, some colour, some folding; bound up (with original wrappers) in maroon buckram with gilt leather labels. A fine set. £275

**6. Babington Smith (V.).** A Development of Ordinary Books from 1550 until 1880 using examples from a private library. Demy 4to, pp.[viii],14[2], Printed at the College of Technology and School of Art, Oxford, [1964].

Set in Bembo and printed on a Millbourn handmade paper, the text decorated with fleurons.

Bound in full red crash canvas, untitled, edges uncut. A fine copy of a very handsome piece of printing. £130

*No copies listed on COPAC, rumoured to be in Gunga Din house library. Definitely the work of Veronica Babington Smith (1943-2010), sometime executive editor of Isis Publishing.*

**7. Barker (Nicolas).** Stanley Morison. 8vo, 24cm, pp.566 + 16 plates, Macmillan, London, 1972. Red cloth with gilt spine titling, dust-jacket . A near fine copy.

£40 *Presentation inscription: 'For the Abbe Marc 'hadour who will find something to interest him on pp 148, 300, 455, 469, 482, 494 & 497 & perhaps elsewhere. Nicolas Barker.'* (The pages are all ones with references to Thomas More.)

**8. Bartram (Alan).** The English lettering tradition: from 1700 to the present day. 4to, 180pp, 27cm, Lund Humphries, London, 1986.

378 black-and-white reproductions within the text. Maroon cloth, spine gilt, pictorial dust-jacket.

A near fine copy. £75

*With an inscription from 'David' to Rigby Graham on the front endpaper, dated January 1990, wishing him 'a complete and speedy recovery'.*

- 9. (Bastien Brothers)** Bastien Typographical Review. 4to, 24p, 26cm, Bastien Brothers, Typesetters and Printers, Holborn, (c.1938)  
Handset in 16pt Poliphilus and printed in black (with the illustrations mostly in yellow) on rag paper. Type specimens and decorative borders. Covers somewhat soiled. A good copy. £45  
*An enterprising catalogue featuring many scripts, grots and inlines. Amongst others are: Ariston (Berthold 1933-36), Bernhard Tango (ATF 1934), Park Avenue (ATF 1933), Liberty (ATF 1927), Legend (Bauer 1937), Gillies Gothic (Bauer 1935), Civilite (ATF 1922), Trafton Script (Bauer 1933), Signal (Berthold 1931), Kaufmann (ATF 1936), Holla (Klingspor 1932), Empire (ATF 1938), Onyx (ATF 1937), Boul Mich (ATF 1928), Broadway (ATF 1929).*
- 10. (British Printer)** The British Printer Vol.4. - 1891. [Edited by Robert Hilton.] 6 bi-monthly issues, 24 cm, 4to, each about 132p + extra plates and ads, London: Raithby, Lawrence & Co, (1891). Many inserted chromolithograph plates, some folding frequently heightened with gold, all very much in the American style of 'artistic printing' with fancy rules, etc. Quarter morocco with gilt spine titling, pebbled dark green cloth, blocked in gilt on the upper board, all edges marbled. Original wrappers bound in at the rear. A very good copy of this inestimable resource. £250
- 11. Burt (Sir Cyril).** A Psychological Study of Typography. With an introduction by Stanley Morison. Royal 8vo, pp.xx,68, At the University Press, Cambridge, 1959.  
Blue cloth, title gilt on spine, printed dust-jacket. A near fine copy. £40
- 12. Caflich (Max).** Kleines Spiel mit Ornamenten. 8vo, 88pp, Vierter Angelus-Druck, Bern, 1965. Displays of printers' flowers in blue and black; grey paper-covered boards decorated in blind, Decorative dust-jacket. A fine copy. £35  
*With a presentation inscription on a business card from Max Caflich.*
- 13. (Caslon)** Caslon Old Face, roman and italic, cast entirely from matrices produced from the original punches engraved in the early part of the eighteenth century in Chiswell Street, London, by William Caslon. Demy 4to, pp.64, Printed by George W. Jones at the Sign of the Dolphin, London, for H.W. Caslon, 1924.  
Numerous illustrations, many in more than one colour. Grey printed paper covers (a little soiled) with grey endpapers with typographic ornament in green. Half-title a little browned. A very good copy. £45
- 14. (Caslon)** Original Goudy Modern, Roman and Italic. A Master Typeface for Masters of the Art of Typography. Designed by Frederic W. Goudy. 4to, 12[2]pp, 30cm, Produced by H.W. Caslon & Co. Ltd, Chiswell Street, London, (1929).  
Printed in orange, grey, green, blue and black with many advertisements for display. Overlapping green printed wrappers with decorative ornaments (a little faded at edges). A very good copy. £40  
*First cut by Lanston Monotype in 1918, the serifs are flat but strong and bracketed: the stress in neither vertical nor abrupt.*

- 15. (Caslon)** A check-list of the Caslon Old Face type family. 4to, [16]pp, 28cm, H.W. Caslon, London, n.d. (1930s)  
 Handsomely printed in red and black on wove paper; sewn into light blue printed wrappers. A fine copy. £25  
*Displays several Heavy Caslon Old Face types.*
- 16. (Cloister Press)** A Specimen of the Cloister Type. [With text by Stanley Morison.] Folio, 380 X 255mm., 4pp., Cloister Press, Heaton Mersey, [1921].  
 Printed in black and red on van Gelder paper, french-folded. Outer pages lightly dust-soiled. A very good copy of a scarce item. £100  
*(Appleton 8[üü]) There are eight in this series of french-fold type specimen sheets.*
- 17. Damase (Jacques).** Révolution typographique depuis Stéphane Mallarmé. Crown 4to, xxviii, 139 pages, illustrations, 27cm, Genève: Galerie Motte (1966).  
 139 pages of mostly black-and-white typographic arrangements, letter-pictures and illustrations. Semi-stiff typographic covers in black, yellow, blue and red. Original glassine. A fine copy. £200
- 18. Degering (Hermann).** Lettering: A Series of 240 Plates illustrating Modes of Writing in Western Europe from Antiquity to the End of the 18th Century. With an Introduction by Hermann Degering of the Prussian State Library. First English edition, 4to, pp.38 + 240 plates, Ernest Benn Limited, London, 1929.  
 Black cloth with white spine titling, acetate dust-jacket. Slight browning to endpapers. A very good copy. £30  
*A study of the evolution of letter forms both calligraphically and as typefaces.*
- 19. Dreyfus (John).** Typorum Conspectus MCMLVII:Specimen of Types assembled by John Dreyfus for his Paper on Trends in Type Design. 8vo, pp.143, Printed at Cambridge University Press and presented to Members of the Congress, Lausanne, 1957.  
 Decorative wrappers, a little rubbed at the spine. A very good copy. £30
- 20. Dwiggin (W.A.).** WAD to RR: a letter about designing type. 4to, [12] p, illustrations, 29 cm., Cambridge, Mass., Harvard College Library, Dept. Of Printing and Graphic Arts, 1940.  
 3 colour illustrations (1 on title-page) and plate. Orange paper-covered boards with printed label, spine chipped and largely gone. Matching slipcase (with damage to extremities). Ownership inscription. A good bright copy. £80  
*'This text is a slightly expanded version of a letter written on July 21, 1937, to a Rudolph Ruzicka who wanted to know how one went about designing a type-face.'*
- 21. Ehrlich (Frederic).** The New Typography & Modern Layouts. [Preface by E.F. Trotter.] 4to, published from the American sheets, 120, [72] pages including illustrations, plates, 32 cm, London: Chapman & Hall, 1934.  
 Full black cloth, titled in silver, distinctly worn at the edges and on the spine. Ownership signature. Perhaps a good copy of a scarce book. £32

**22. Felice Feliciano.** Alphabetum Romanum: Vat. Lat. 6852. Aus der Bibliotheca Apostolica Vaticana. [Commentary and transcription and German translation of the Italian ms. by Giovanni Mardersteig.] Two vols, colour facsimile, 21 cm, Zürich: Belser Verlag, 1985.

Text in Italian, with translation and commentary in German. Binding, publisher's, by Ernst Ammering, decorative paper-covered boards. Issued in matching slipcase slipcase. Engraved book label of Iain Bain. A fine copy. £100

*Volume I facsimile: alphabet (leaves 1-13), recipes for coloured inks (13-16), Latin epigram by Paolo Ramusio (17). Volume II: Kommentar zum Faksimileband, Transkription und deutsche Übersetzung, Facsimile of the 1460 manuscript of Feliciano on the construction of the Roman capital letters.*

**23. (Figgins)** Vincent Figgins Type Specimens, 1801 and 1815. Reproduced in facsimile. Edited with an introduction and notes by Berthold Wolpe. 8vo, pp.45 + 81 leaves of facsimiles (2 folding), 23.5cm, Printing Historical Society, London, 1967.

Green buckram with gilt spine lettering. Ownership signature of Rigby Graham.

A fine copy. £45

**24. Fournier le jeune (Pierre Simon) 1712-1768.** The Manuel Typographique of Pierre-Simon Fournier le jeune : together with Fournier on Typefounding, an English translation of the text, by Harry Carter in facsimile; with introduction and notes by James Mosley. 3 volumes, illustrations (some folded), 18 cm, Technische Hochschule Darmstadt 1995.

Many leaves of folded plates, plus other illustrations. Light grey linen boards, printed labels to spines. A fine set. £150

*I. Manuel typographique, 1764; II. Manuel typographique, 1766; III. Fournier on typefounding, 1930.*

**25. Frey (A.).** Nouveau manuel complet de typographie: contenant les principes théoriques et pratiques de cet art. Nouvelle édition, revue, corrigée et augmentée par M.E. Bouchee. Orne de planches. Two volumes, 12mo, p.1-298, 300-536 + 70 [+ 7 folding plates], Paris: Librairie Encyclopédique de Roret, 1857.

Original pictorial wrappers, chipped and torn, strengthened at spines with linen. Generally rather soiled, but good copies with Graham Pollard's book label. £120

**26. (Frutiger)** The Graphic Work of Adrian Frutiger. 8vo, 24 p. : ill. ; 27 cm., London : Monotype House 1964.

Printed in reddish-brown and black; photographic reproductions within the text. Semi-stiff pictorial wrappers. A fine copy. £40

**27. Fry (Edmund).** *Pantographia*; Containing accurate copies of all the known alphabets in the world; together with an English explanation of the peculiar force or power of each letter: to which are added, specimens of all well-authenticated oral languages; forming a comprehensive digest of phonology. Royal 8vo, [title, dedication and errata leaf; preface 36pp.; text 320pp.]. Printed by Cooper and Wilson, for John and Arthur Arch, London, 1799.

Engraved vignettes within the text, specimens of upwards of 200 alphabets. First edition, list of subscribers. nineteenth-century half morocco, gilt, pages a little trimmed, internally a very good copy. Ex library Keighley Institute Milligan Collection with a few markings, subsequently bookplate of Philip Viscount Snowden. £220

*The first edition of this classic work written by the most eminent typefounder of his day. Much of the type for this book was cut by Edmund Fry, but some of it came from the James Foundry.*

**28. (Georgian Press) Rollins (Carl Purington).** *B.R. America's Typographic Playboy*.

Letterpress printed. Four sewn signatures case bound in letterpress printed paper over boards. Paper label affixed to the upper spine reads Bruce BR Rogers with the letters BR vertical on the spine and Bruce and Rogers spanning the back and front covers. Number 331 of 500 copies printed by Richard W, Ellis. Set in Scotch. Decorative boards, glassine. Immaculate copy. £60

**29. Gill (Eric).** *An Essay on Typography*. First edition, 8vo, pp.[viii],124, 19.5cm, Printed by Hague & Gill at Piggotts, near Hughenden, Published by Sheed & Ward, London, 1931.

One of 475 (500) copies printed from 12-point Joanna on specially watermarked blue hand-made paper and signed by Eric Gill and Rene Hague. 25 illustrations by Eric Gill in the text, four of which are from wood engravings. Red buckram, lettered in gilt on the spine, edges untrimmed. Lacking dust-jacket. Book label of the designer Jan Tholenaar. A very good copy. £395

*Eric Gill's famously opinionated book was the first extended use of his skeletal Egyptian-style face 'Joanna'.*

**30. Gill (Cecil), Beatrice Warde & David Kindersley.** *The Life and Works of Eric Gill:*

*Papers read at a Clark Library Symposium, 22 April 1967.* By Cecil Gill, Beatrice Warde & David Kindersley. Introduction by Albert Sperisen. Royal 8vo, 25cm, pp.xii,67[4], plates, William Andrews Clark Memorial Library, Los Angeles, 1968.

Printed at the Plantin Press in black and red on antique laid paper with inserted illustrations; overlapping cream wrappers, titled in black on the spine and front. A fine copy. £40

*Contains: Eric Gill, Typographer, by Beatrice Warde.*

**31. Gill (Eric) and Douglas Cleverdon.** *A Book of Alphabets for Douglas Cleverdon* drawn by Eric Gill. With a foreword by Douglas Cleverdon and an introduction by John Dreyfus. Royal 8vo, pp.15 + ff.27, colophon, extra suite, 26cm, Wellingborough, Christopher Skelton, 1987.

Number 48 of 50 (550) copies set in Perpetua and printed in red and black on Mohawk paper. Specially bound by Clare Skelton in quarter morocco with batik paper sides, spine gilt. Signed by Douglas Cleverdon on the colophon and with a separate folder of extra plates. Red cloth slipcase. A fine copy. £250

**32. (Haddon-Caxton Types, Borders & Brass Rules)** Haddon's Types. Produced at The Caxton Type Foundry on the Time and Labor saving Principles of Standard Point Line and Point Set on Point Body. 4to, pp.xii, 132, 54p Borders & Florettes, 62p Rules, Produced at The Caxton Type Foundry, John Haddon & Co, Salisbury Square, London, (?1920).

Folding view of the Caxton Type Foundry, good series of art nouveau types, pages 49-56 as stubs for the insertion of guard leaves. Attractive borders and ornaments, printed in colours, plain and fancy rules. Bound in full red cloth, titled in black, spine quite faded, but internally very good. £200

**33. (Harrild & Sons)** Catalogue of Machinery and Materials for Printers, Bookbinders, Stereotypers, Electrotypers, etc. With Selections of Modern Printing Types. 4to, 27cm, pp.[viii],303[1] + 6 inserts, Title + 106 leaves, Harrild & Sons, "Fleet" Works, Norwich Street, London, 1906. Illustrated catalogue with much use of photography and occasional use of colour and gilt, machines, formes, brayers, presses, platens, stereo material, brass rules, lithographic materials, much else besides. The type catalogue which is printed on one side of the leaf only, displays Edina, Cheltenham, Coburg, Engadine, Hogarth, Jenson, Latin, Monarch, Tuscan, Venetian, various sans serifs, many ornaments and more. Blue cloth, titled and decorated in gilt, all edges tinted red. A near fine copy of a lovely specimen book. £400  
*"With Mr H.J. Collins Compliments. Representing Harrild & Sons."*

**34. Harvey (Michael).** Letters into Words. 4to, 22 pages, chiefly illustrations, 25 cm, William Clowes & Son, London, Beccles & Colchester, 1973.  
Printed in red and black, displaying Roman Capitals, Lowercase letters, Spacing Capitals, etc. White card covers folded into a red typographic dust-jacket. A fine copy. £60  
*Presentation inscription: 'For Peter - to whet your appetite! John [Ryder] & Michael [Harvey].'*

**35. Hewitt (Graily).** The Pen and Type-Design; The Treyford Type; Italics. Royal 8vo, pp.[viii],48, 27cm, John Johnson at the University Press, Oxford, for The First Edition Club, London, 1928. One of 250 copies printed in Graily Hewitt's 'Treyford' type on Barcham Green hand-made paper. 9 figures within the text. Bound in full red niger morocco decorated in gold, gilt top, other edges uncut. A near fine copy. £250  
*Treyford (1928) was designed by Graily Hewitt in accordance with the principles laid down in The Pen and Type-Design. It has the qualities of a script. Serifs are very small, there is little differentiation of colour and the capitals are toned down. In the lower case ascenders are shorter than descenders, v and w are given cursive forms and y a vertical stroke. The italic is slightly inclined. The matrices were cut by the Monotype Corporation.*

**36. Hewitt (Graily).** Pen to Pantograph: An Essay on Type Face. 8vo, Title, 59p, 22cm, Printed at the London School of Printing, 1943.  
Set in Monotype Baskerville. Bistre cloth, titled in brown. A very good clean copy. Scarce in trade. £50

**37. Hill (Walter M.).** Reminiscences and Results of a Quarter Century [in bookselling]. Square 8vo, pp.13[3], 26cm, The Torch Press, Cedar Rapids, Iowa, 1923 [1924].  
Printed on French hand-made paper (possibly large paper), roped into blue printed wrappers. A hundred years on, this short pamphlet is much better worth reading than much else on book collecting. A near fine copy. £38  
*Presentation copy: 'Mr Ben Maggs, with best wishes and sincerest regards for his many kindnesses, Walter M. Hill, Sept. 3rd, 1924.'*

**38. Hochuli (Jost).** Detail in Typography: Letters, letterspacing, words, wordspacing, lines, linespacing, column. [English translation: Ruari McLean.] First English edition, 12mo, 23cm, 45p, Compugraphic, Wilmington, 1987.  
Set in Bem roman and italic and Futura and printed in red and black. Semi-stiff covers. A fine copy. £45  
*With a handwritten note by Ruari McLean loosely inserted.*

**39. Hoffmann (Guillaume).** Les Arts et L'Industrie: recueil de dessins relatifs à l'art de la décoration chez tous les peuples et aux plus belles époques de leur civilisation ... destinés à servir de motifs et de matériaux aux fabricants et aux dessinateurs de fabriques. 1st series. Folio, 45cm, pp.[xx], 39 colour plates, 36 monochrome plates on one side of the page, Paris: Gide et J.Gaudry, 1853. Many colour and other chromolithograph plates by Kellerhoven, some heightened with gold, plus other uncoloured lithograph plates (two double-page) all done on one side of the leaf. Bound in blue grained cloth with blue half leather, spine gilt. Spine and corners badly rubbed. Label of the Calico Printers Association. Internally, a very good copy of a magnificent 'pattern book'. £650  
*There were no further series published. The list of plates calls for 36 colour and 42 uncoloured. This copy appears to lack plates VIII and XXXVI of the colour plates. The 42 listed uncoloured plates are all present (including two double-page) but some of them are in fact coloured.*

**40. (Imprimerie Nationale)** Cabinet des poinçons de l'Imprimerie Nationale de France. [Foreword is signed "R.B." (Raymond Blanchot).] Second edition, 4to, [280] pages : illustrations, type-specimens, 32 cm. Paris: Imprimerie Nationale, 1950.  
Printed recto and verso, albeit each series of specimens (of a particular language or type-family) is printed on rectos only. Each type specimen is set within a single-rule border, printed in red. Thick green paper covers, titled in black. Spine a bit yellowed. A very good copy. £60  
*Caracteres Grecs du Roi graves par Claude Garamont, loosely inserted at the rear.*

**41. (International Computer Typesetting Conference)** Advances in computer typesetting: proceedings of the 1966 International Computer Typesetting Conference. [Sussex University, July 1966]. 4to, xiii, 306 pages, illustrations (including forms), facsimiles, tables, diagrams, 31 cm, London: Institute of Printing, 1967.  
Illustrations, diagrams, tables, etc, within the text. Grey cloth, titled in blue. A very good copy of a scarce book. £50  
*Edited by W.P. Jaspert.*



- 42. Jammes (André).** La Réforme de la Typographie Royale sous Louis XIV: Le Grandjean. Second edition, imperial 8vo, 29.5cm, Half-title, 37[1]p, 34 plates, Editions Promodis, Paris, 1985. Orange cloth, titled and decorated in gilt. A fine copy. £100  
*Inscribed by André Jammes.*
- 43. Kerr (Charles E.).** The History of Printing and its bearing on Type Design. 8vo, 25cm, 16 leaves (one folding), Manchester: At the Municipal College of Technology, 1940. 9 illustrations, some in black and red, all of incunables but Caslon's First Specimen Sheet (folding). Sewn into salmon-pink card wrappers, titled in black. Near fine. Scarce. £35
- 44. Kindersley (David).** An Essay in Optical Letter Spacing and its Mechanical Application. Oblong 12mo, 15 X 21cm, 32p, Produced for The Wynkyn de Worde Society by Percy Lund Humphries, London & Bradford, 1966. Designed by Graham Johnson. Set in Monotype Univers and printed on tinted paper. 39 illustrations within the text. Blue card covers titled in black and white. A near fine copy. £70  
*The first edition.*
- 45. Kinross (Robin).** Modern typography: an essay in critical history. First edition, 206 pages : illustrations (some color), facsimiles ; 22 cm, London : Hyphen Press, 1992. Colour illustrations; yellow semi-stiff wrappers, titled and decorated in black. A near fine copy. £100  
*1. Modern typography; 2. Enlightenment origins; 3. The nineteenth-century complex; 4. Reaction and rebellion; 5. Traditional values in a new world; 6. New traditionalism; 7. Cultures of printing - Germany; 8. Cultures of printing: the low countries; 9. New typography; 10. Emigration of the modern; 11. Aftermath and renewal; 12. Swiss typography; 13. Modernity after modernism; 14. Examples -- Postscript on reproduction; 15. Sources: commentary; 16. Sources: bibliography.*
- 46. Koch (Rudolf).** Das Schreibbüchlein. Eine Anleitung zum Schreiben, mit Holzschnitten von Fritz Kredel. Second edition, small 8vo, 18cm, pp.46, colophon, Published by Bärenreiter-Verlag, Kassel, 1935. 36 diagrams within the text. Light green semi-stiff covers titled in black, a little faded at the spine. A very good copy. £40
- 47. (Linotype & Machinery Ltd)** Mr B.H. Newdigate on Linotype "Granjon" and "Venezia" Types. Folio, [8]p, 31cm, Office of Linotype & Machinery Limited, London, n.d. Composed in Linotype Granjon & Venezia Old Face and printed direct from the slugs by George W. Jones at The Sign of The Dolphin, Gough Square. Roped into overlapping grey printed wrappers. A fine copy. £18

**48. (Linotype & Machinery Ltd)** A distinguished Family of French Printers of the Sixteenth Century. Henri and Robert Estienne. Folio, 34cm, [12]p, Printed by George W. Jones at The Sign of the Dolphin, Gough Square, for Linotype & Machinery Ltd, London, 1929. Quarter-bound in vellum lettered in gold with marbled paper-covered sides. Illustrations and type decorations. Printed on Kelmscott hand-made by George W. Jones in an edition of 100 copies. Boards slightly worn at edges. A very good copy with a presentation inscription from the printer. £75

*The first use of Jones's Linotype Estienne typefaces. These are set out as specimens.*

**49. (Ludlow Typograph Company)** Garamond: A note on the Transmission of the Design of the Roman Typeface cut by Claude Garamond in the Sixteenth Century. With a Discussion Regarding the Ultimate Disposition of the Punches cut by the Celebrated French Typefounder. Folio, [8]p, 31cm, Chicago, Illinois: Ludlow Typograph Company, 1930. Printed on thick smooth paper. Self-wrapped, roped. Slightly dusty. A very good copy. £25  
*Ludlow claimed their version to be 'the most authentic of the types cut by the first great typefounder'.*

**50. McMinn (Stuart).** The Curwen Press: Printing Blocks. 4to, 29cm, 214p, Four Ems Graphic Art, Saltdean, 2016. One of 100 copies printed in red and black with an engraving from an original woodblock by John Nash tipped in on page 8. 147 black-and-white reproductions of Curwen blocks mostly with artists identified and known uses. Various colour plates. Laminated pictorial boards with a Curwen design by C. Dixon. A new copy. £85

*In its way this is an absolutely reference book on the Curwen Press, containing much information not found elsewhere. I had thought it completely out-of-print, but the author kept back a very few. Last chance!*

**51. McMurtrie (Douglas C.).** Type Design: An Essay on American Type Design with Specimens of the Outstanding Types. [Introductory Note by Frederic W. Goudy.] First English edition from American sheets, 8vo, 21cm, 64p, London: John Lane The Bodley Head, 1927. Type specimens within the text. Grained grey cloth boards, titled in brown (endpapers toned), blue paper dust-jacket torn and repaired at the spine. A good copy. £35

**52. Martin (Douglas).** An Outline of Book Design. Crown 4to, pp.206, 24.5cm, Blueprint Publishing, London, 1989. Illustrations within the text. Black cloth with silver spine titling. Fine in dust-jacket. £25

**53. (Mergenthaler Linotype Company)** Specimen Book of Linotype Type Faces. 4to, pp.xxxix[1], 1215 (plus inserts), 26.5cm, Mergenthaler Linotype Company, New York, (c.1936). Printed in black with occasional use of other colours and advertisements for display. Full red cloth decorated in blind, titled in black on the spine and upper cover, photographic endpapers. Single leaf in the Introduction loose and rather chipped at the edges. Very good copy. £280  
*Although smaller than say Stempel (1930), this is a tour-de-force and is probably the last of the really big type specimen books. There is a huge range of book types, Baskerville, Benedictine, Bodoni, Caslon, Century, Cheltenham, Cloister, etc, also a very extensive range of less well-known types: Memphis (Linotype 1935-36), Metro (Linotype 1929-30), Pabst (ATF 1902). There is also a good selection of Linotype decorative material.*

**54. Meynell (Gerard T.)** Pages from Books: Set on the 'Monotype' composing Machine and Published Mainly in London 1928 – 1931. 4to, pp.xii,100, London: The Monotype Corporation Limited, 1931.

Brown buckram, title gilt on spine, printed dust-jacket in remains. A very good copy. £45  
*Printed at the Pelican Press. Of the 97 pages from books reproduced, 35 are set in typefaces revived by Stanley Morison.*

**55. Millar (Andrew).** Scumbling & colour glazing: a practical handbook for house painters, coach painters, and others. Illustrated with many examples executed in paint. 8vo, second edition, revised, re-written and enlarged, 21cm, ix,,89 [13] p. of plates, London: The Trade Papers Publishing Co. [&] New York: Spon & Chamberlain [&] Australia: Bishop Bros, Sydney, 1924. 52 tipped-in samples of scumbled effects, brush graining, colour glazing etc. Green grained cloth, titled in gilt on the spine and upper board. Damage to edge of spine, but holding, advertisement endpapers. A good copy of the final and best edition of this book. £175

**56. (Miller and Richard)** Specimens of Book, Newspaper, Jobbing and Ornamental Types. 8vo, 22cm, Title, pp.[xl] price list, 297 leaves, Miller and Richard, Edinburgh and London, n.d. (c.1887).

Printed mostly on one side of the leaf on various papers with occasional use of colour and frequent use of display. Contents: Floral Initial Letters, Old Style, No.4, No.5, Italic, Antiques, Latin, Old Tudor, Black, Gothic, Great Primer Extended, New No.4, Music, Script, Secretary, Hairline Italic, Elongated, Condensed, Ionic, Sans-Serifs, Grotesques, Eight-line types, Ornamented types, Combination borders, Head and Tail Pieces, French Dashes, Full green cloth, ornamented and titled in gilt and black, black endpapers. A few leaves loose, a little occasional light browning. A very good copy of an exceptional specimen book. £750  
*A traveller's copy with a neat inscription. There are a few slightly puzzling hand-written dates and notes within the book against various types: Long primer No.17 (Oct 5, 1897), Brevier No.31 Jan 7, 1896 (and italic) - extra nick; Nonpareil No.12 Jany.1896.*

**57. (Miller & Richard)** Printing Type Specimens. Comprising a large variety of book and jobbing faces, borders and ornaments. 4to, pp.[438], Miller & Richard, Edinburgh & London, (October 1923).

Complex pagination (with gaps); page 73 missing (?) in price list, but with another loose price list (December 1923). Printed in many colours with decorative ornaments, borders, advertisements for sundries. Dark blue cloth (bleached on spine), inlaid with a light blue border, ornamented and titled in gilt. A good copy, with damage to spine. Internally splendid. £650  
*Paginated: [Romans] 1-12 [insert], 13-38, 38a, 39-55, [Egyptians, etc.] 97-118, 118a, 119-135, [Sans-Serifs & Grots] 185-194 [insert], 195-6, [insert] 197-227, [Jobbing and Fancy Type] 277-322, 322[4], 322a-c[1], 335-348, 356[4], 356a-d, [Blacks and Scripts] 357-364, 364a-d, 365-370, [insert], 371-394, [Borders and Ornaments] 399-423, [Royal Arms, etc] 463-516, Printing Machinery and Material, 1-72, 85-96, 74-75.*

**58. (Monotype Corporation )** Monotype. A Journal of Composing Room Efficiency. Vol.9: No.6. F.L. Rutledge, Editor. 8vo, pp.24, W.E. Rudge for the Lanston Monotype Machine Co., Philadelphia, 1923.

Printed in red and black in F.W. Goudy's "Garamont" type (its first use), plentifully decorated with type ornaments. Illustrations in text. Blue paper wrappers, sewn. Near fine. £18

*Contents: 'The Private Presses in England' by Holbrook Jackson, and 'A Note on Claude Garamond', by W.M. Invs. The piece displays Bruce Rogers at his most herbacious.*

**59. (Monotype Corporation)** A Contribution to Fine Typography. [By Stanley Morison, also contributions by Bruce Rogers, G.Wren Howard, S.C.Howard.] 4to, The Monotype Recorder, Vol.XXII, no.199, January & February 1924.

One of 150 special copies in black paper-covered boards, gilt extra, containing Monotype Broadside specimens on handmade paper and two further contributions by Morison, plus one by Bruce Rogers. Printed by Walter Lewis at the Cambridge University Press. Spine of folder rubbed. A good copy. £95

*Specimens present are: Monotype Caslon Old Face, Monotype Decorations, Monotype Baskerville, The Italic of Antonio Blado, The Roman Type designed for Aldus Manutius of Venice. All are dated 1924. (See Appleton 40)*

**60. (Monotype Corporation)** Garamond: A Specimen of a Classic Letter reproduced in Eight Sizes for Use on the "Monotype". Small 8vo, 19.5cm, 30p, London: The Monotype Corporation, 1926.

Decorative printed paper-covered boards. The word 'Lanston' has been crossed out in 'Lanston Monotype'. A very good bright copy. £50

*A reprint with two additional type specimens of a booklet published in 1923. Stanley Morison's anonymous contribution 'The Garamond Type' is unchanged.*

**61. (Monotype Corporation)** The Trained Printer and the Amateur. ("New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde. Cut by Monotype and here first used to print a paper by Alfred W. Pollard.") [Printer's Note by Bruce Rogers.] 4to, pp.[2] 18, Lanston Monotype Corporation, London, 1929.

Printed in reddish-brown and black on Arches hand-made paper and decorated with type ornaments. Buff printed wrappers titled in reddish-brown.. A fine copy. £35

**62. (Monotype Corporation)** The Trained Printer and the Amateur. ("New Series of the Centaur Types of Bruce Rogers and the Arrighi Italics of Frederic Warde. Cut by Monotype and here first used to print a paper by Alfred W. Pollard.") [Printer's Note by Bruce Rogers.] 4to, pp.[2] 18, Lanston Monotype Corporation, London, 1929.

Printed in reddish-brown and black on Arches hand-made paper and decorated with type ornaments. Buff printed wrappers titled in reddish-brown. This, one of just a few copies bound in tan buckram with a design in gilt by Bruce Rogers on the upper cover. A near fine copy. £250  
*(Appleton 282, Haas 152)*

**63. (Monotype Corporation)** 'Monotype' Specimen Book. [Specimen Book of the Type Faces, Border, Ornaments, Rules and other material cast on 'Monotype' type composing & casting machines.] 4to, 27cm, c.400p, on one side of the page only, The Monotype Corporation Ltd, London, (1940).

Issued over time with individual specimens printed in black; screw-bound in heavy olive buckram, worn at spine. Some early leaves soiled.. A good copy. £120

*Principal contents: Albion, Latin Antique, Sans Serif, Gloucester, Imprint, Plantin, Caslon, Plate Gothic, De Vinne, Garamond, Grotesque, Perpetua, Bodoni, Goudy, Gill, Times New Roman, Baskerville.*

**64. (Monotype Corporation)** Non-Latin Scripts. 4to, [328]p, 27cm, The Monotype Corporation Ltd, Redhill, Surrey, n.d. (1962?).

Full-page specimens of types. Stud-bound in stiff manilla covers with printed title label. Some excisions (mostly small), but generally very good indeed. £250

*An astonishing compilation of Greek, Russian, Gaelic, Fraktur, Amharic, Arabic, Bengali, Burmese, Devanagari, Syriac, Gujerathi, Sinhalese, Tamil, Telugu, Urdu and many other types and ornaments.*

**65. Morison (Stanley) & Holbrook Jackson.** A Brief Survey of Printing History and Practice. 8vo, 88p, 22cm, London: At the Office of the Fleuron, St Stephen's House, Westminster, 1923.

Printed at the Kynoch Press, with illustrations and type specimens within the text. Half cloth, grey paper-covered sides, printed spine label. Lacks dust-jacket (upon which the authors are given in reverse order). Slight wear to spine. A very good copy. £55

*(Appleton 18)*

**66. Morison (Stanley).** Type Designs of the Past and Present. First edition, 8vo, pp.72, The Fleuron Ltd., London, 1926.

Upwards of 60 illustrations; unsigned binding of full purple morocc inlaid with blue strips, titled in gilt on spine and upper cover, Cockerell endpapers. Half-title and title slightly browned, otherwise a very good copy. £60

*First issue (untrimmed pages).*

**67. Morison (Stanley).** A Review of Recent Typography in England, the United States, France & Germany. 8vo, pp.viii,64, The Fleuron Ltd., 22cm, London, 1927.

16 full-page illustrations. Blue cloth with printed spine label (e.g. second issue). Printed dust-jacket with a few slight chips. A very good to fine copy. £40

*(Appleton 63)*

**68. Morison (Stanley).** First Principles of Typography. Reprint of the first authorized separate English printing, small 8vo, pp.vi,29, At the University Press, Cambridge, 1936.

Rust cloth with grey paper boards; lacking the cellophane dustwrapper printed with the title, etc., and with an advertisement for Morison's 'The English Newspaper' at the rear. Some spotting to endpapers. A very good copy. £38

*(Appleton 98d) The preceding issue, which is the first English edition of this seminal work, used the American sheets.*

**69. Morison (Stanley).** The Typographic Arts, Past, Present and Future. A lecture delivered at the College of Art, Edinburgh, 17 February, 1944. First issue, small 8vo, 20.5cm, iv,44pp, James Thin, Edinburgh, September 1944.

Wood-engraved ornaments by Joan Hassall; wrappers printed in orange and black (second impression is in green). A fine copy. £50  
(Appleton 170)

**70. Morison (Stanley).** The Typographic Arts. Two Lectures. [The Typographic Arts & The Art of Printing'.] 8vo, pp.106 + 32 plates, Theodore Brun Limited, London, [1949].

One of a limited edition de luxe of 250 copies, of which this is one of 75 for the Collector's Book Club. Illustrated with inserted plates. Full leather with mottled endpapers, spine gilt lettering, upper board blocked in gilt, gold top. Inscribed 'For John, 19 November 1951'.

A fine copy. £45  
(Appleton 148d)

**71. Morison (Stanley).** First Principles of Typography. 8vo, 18pp, Cambridge: At the University Press, 1951.

Sewn into blue decorative wrappers. A fine copy. £30  
*The first in the series of Cambridge Authors' and Printers' Guides. Morison provided a preface in which he noted that this was a reprint of the Amsterdam edition.*

**72. Morison (Stanley).** Tact in Typographical Design. A Type Specimen. First thus, 8vo, [12]pp., Cambridge: The Rampant Lions Press for The Monotype Corporation, 1962.

One of 600 (700) copies machine-set in 14pt Octavian and printed on Basingwerk Parchment at the Rampant Lions Press. Pamphlet sewn in printed paper covers. A fine copy. £30  
*The first full showing of Monotype Octavian, designed by Will Carter and David Kindersley. An interesting difference occurred between Morison and the printer, who was firm that the type was designed to be leaded, whereas Morison declared that a type specimen should show the type straight from the womb: that is to say, set solid. Compromise was reached: the introductory Note was set solid, but the text was leaded 2pts. (Appleton 217, RLP 21)*

**73. Morison (Stanley).** Letter Forms Typographic and Scriptorial. Two essays on their classification, history and bibliography. [Including an Introductory Note by John Dreyfus, and Recollections of Stansley Morison, by Beatrice Warde.] Small 8vo, pp.xvi,167 + 8 plates, London: Nattali & Maurice, 1968.

8 plates. Grey paper boards, blocked in gilt on spine and upper board. A fine copy in like dust-jacket. £45  
(Appleton 230a)

**74. Morison (Stanley).** Splendour of Ornament. Specimens selected from the *Essempio di recammi*, the first Italian manual of decoration, Venice 1524, by Giovanni Antonio Tagliente. His life and literary remains, the *Essempio di recammi* and his typographical style by Esther Potter. Preface by Berthold Wolpe. Square 4to, pp.72, Lion & Unicorn Press [Royal College of Art], London, 1968 [1970].

One of 400 copies, illustrated throughout in colour. Specially woven gold silk brocade boards. Slight mark towards head of spine, A very good to fine copy. £120

**75. (Morison) Stanley Morison 1889-1967:** A radio portrait compiled by Nicolas Barker & Douglas Cleverdon from recollections by T.F. Burns, John Carter, Arthur Crook, Brook Crutchley, Francis Meynell, Graham Pollard, Janet & Reynolds Stone, Beatrice Warde. 8vo, pp.38, colophon, 21cm, W.S. Cowell, Ipswich, 1969.

Portrait frontispiece; full black buckram with initials in silver by Reynolds Stone, A fine copy. £40  
*'This edition is limited to 800 copies of which 550 are for sale. This is No.41 Presented to Rowley Atterbury, Member of the Double Crown Club.'*

**76. Morison (Stanley).** A Tally of Types by Stanley Morison. With additions by several hands, edited by Brooke Crutchley. Royal 8vo, enlarged edition, 26cm, pp.138, Cambridge: At the University Press, 1973.

Shows 17 types cut under Morison's direction at Monotype, including Centaur, Bembo, Polipilus, Blado, Fournier, Baskerville, Bell, Perpetua, Times - just to name some. Black cloth, gilt, printed dust-jacket. A near fine copy with some ephemera regarding a de luxe edition. £50

*Originally produced as a Cambridge Christmas book in 1953 in an edition of 450 copies, it has been revised and amplified by P.M. Handover. John Dreyfus, Harry Carter, and Netty Hoeflake in this trade edition (1973). There are notes on three typefaces (Van Dijk, Ehrhardt and Romulus) not covered in the first, limited, edition of 1953.*

**77. Morison (Stanley).** Early Italian Writing-Books: Renaissance to Baroque. Edited by Nicolas Barker. First edition, 8vo, pp.219 (including one folding) + plates, printed for members of "Hoc Volo", David Godine, Boston, n.d. (1990).

21 black-and-white plates. Brown cloth with gilt spine titling, upper board blocked in gilt. Fine in printed dust-jacket. £30

**78. Motif: A Journal of the Visual Arts.** Edited by Ruari McLean. 13 issues, COMPLETE SET, 4to, c.100pp each, The Shenval Press, London, 1958-1967.

Richly illustrated throughout in black-and-white and colours. Bound up in pictorial boards, the first nine issues hardbound, the remaining four (much scarcer) are softbound. Slight soiling occasionally, but generally a very bright and clean set. £320

*Containing, inter alia: Volume 1 James Mosley, The Type Foundry of Vincent Figgins, Edward Ardizzone: the born illustrator; (2) Recent wood-engravings by Joan Hassall, by Charles Mayo, Eduardo Paolozzi by Robert Melville; (3) George Schauer The wood engravings of Otto Robse, Herman Zapf, Autobiography in Letters, (4) Fritz Kredel, by Paul Standard, Typography on Buildings by Walter Tracy, (5) Richard Guyatt, Six portraits, Nicolette Gray Sans Serif, (6) P.M. Handover, Letters without serifs, Reyner Banham The Return Curve, (7) Cecil Keeling, Three wood-engravers, Nicolette Gray, David Jones, (8) William Scott, by Robert Melville, Wood engravings by Cecil Keeling; (9) Edward Bawden, Unpublished drawings of Portugal, Helmut Gernsheim, The photographs of Ida Kar; (10) Robert Melville, the durable Ependables of Peter Blake, Eric Ayers; (11) English vernacular, by James Mosley, Kenneth Armitage: recent sculpture; (12) Music in Colour in the Paintin of Ceri Richards, by Alan Bonness, Black serif, by P.M. Handover; (13) James Shand, 1905-1967, Nicolette Gray: lettering on buildings, Hans Tisdall: notebooks.*

**79. Nash (Ray).** Printing as an Art: a history of the Boston Society Of Printers 1905-55. Small 4to, 24cm, pp.xi[1], 141[1], 64 plates, Published for the Society of Printers by Harvard University Press, Cambridge, 1955.

Printed on watermarked paper with all pages ruled in red. 80 illustrations. Quarter blue buckram with paste paper-covered boards, decorative dust-jacket. A near fine copy. £45

*Designed by Bruce Rogers. With check-lists and references to De Vinne, Johnson, Updike, Rollins, Rogers, Ruzicka - to name but a few.*

**80. (Nebiolo)** Juliet. [Designed by A. Novarese.] 4to, 30cm, pp.[8], Societa Nebiolo, Torino, n.d. (c.1955).

Printed in black, blue and reddish-brown. Decorative wrappers. A fine copy. £70

*A light formal script. The capitals are flourished and the lower case has tall ascenders with small loops.*

**81. Norton (Robert), editor.** A Collection of Observations on Types Best Remembered | Best Forgotten by various people charitably | uncharitably disposed to an expatriate editor. [With contributions by John Lewis, John Dreyfus, Mark Batty, Sebastian Carter, Max Cafilisch.] 8vo, [176]pp., Parsimony Press, Kirkland, & 32 Lancaster Mews, London, [1993].

Printed in reddish-brown and black, decorated with vignettes by Erik Blegvad; specimens of the types being praised or excoriated. Pink mottled card covers, titled in black on the spine, front and back. A fine copy and "a lot of fun". £30

*With some nice letters from Robert Norton to Avis Hutt, confessing to failures in Helvetica and false imposition of the title and half-title.*



**82. Ongania (Ferdinando).** Early Venetian printing illustrated. [L'Arte della stampa nel rinascimento Italiano Venezia. English.] Small folio, [7]-228 pages, 1 leaf : including illustrations facsimiles (part color) ; 31 cm, London: John C. Nimmo [etc.], 1895.

Title vignette (portrait of Aldus Manutius); plus a collection of facsimile illustrations of pages from early printed books, initials, borders, title-pages, printers' marks, art bindings, etc., with short introductions by Carlo Castellani (p. 9-[20]) on Venetian printing, printers' marks, water-marks and music printing; also a note on bindings (p. 217-218). Clotted-cream linen decorated and titled in reddish-brown and black, edges rather dust and a bit bumped. A good copy of an attractive book.

£400

**83. (Parsons, Fletcher & Co.)** Specimens of Fine Printing Inks manufactured by Parsons, Fletcher & Co., Ltd, Southwark, London. Oblong 8vo, 19 X 25cm, pp.x, 66 leaves, loose insert, Parsons, Fletcher & Co., Ltd, Southwark, London, n.d. (c.1910) Ornamental title-page in red and black; price list, 66 leaves of (mostly photographic) reproductions displaying Parsons, Fletcher inks. Grey paper-covered boards, decorated in brown, titled in black, brown cloth back, titled in black. A very good fresh copy.

£50

*'Same shades of colour can be had in lithographic inks.'*

**84. (Pelican Press)** Meynell (Francis). Typography. The written word and the printed word. Some tests for types. Concerning printers' flowers. The pioneer work of the Pelican Press. The points of a well-made book. A glossary of printers' terms. Type specimens. A display of borders and initials. Royal 8vo, 26cm, Folding title + xlv + 20 + [8] + folding plates, Printed and prepared by the Pelican Press, Carmelite Street, London, 1923.

Printed in blue, red, brown and black, decorated with borders, specimens and initials. 4 illustrations. Blue buckram boards with printed spine label. Spine slightly cocked and faded. A very good copy.

£120

*The first issue of this book, five hundred copies were printed on japon vellum. The Written Word and the Printed Word is by Stanley Morison - with (very possibly) unauthorized alterations by Francis Meynell. There was a second printing in 1927 on Basingwerk Parchment with some additional typefaces - but I consider this the better edition of the most striking mid-sized English specimen book of the period.*

**85. (Plantin-Moretus)** Plantin-Moretus Museum, Antwerp, by Francine de Nave and Leon Voet. 4to, 128 pages, colour illustrations, 29 cm, [Bruxelles] Ministère de la Communauté Flamande, Crédit Communal, 1989.

Semi-stiff pictorial covers. A fine copy.

£20

**86. Porter (William & Sons, printers).** Sample Book. Album with 36 full-size plate, c.55 smaller (up to 4 per page), Manchester, 1860-1880.  
Sample book, album with 36 full size plates, c 55 smaller (up to 4 per page) in bright, almost garish style, the Stationer's Hall copyright notice on most, many probably labels for Manchester textiles. Rudimentary binder's cloth, worn, Porter's stamps on pastedown, Manchester, 63 Cannon St., c. 1840-60. £350  
*The firm were almost certainly fabric printers or block printers.*

**87. Poyner (Rick).** Typography Now: the next wave, edited by Rick Poyner & Edward Booth-Clibborn ; book design Why Not Associates. Second edition, 224p, chiefly coloured illustrations, 28 cm., London: Booth-Clibborn, 1992.  
Book and jacket design by Why Not Associates; profusely illustrated. Cream cloth, titled in black (slight stain to upper board), pictorial dust-jacket. A near fine copy. £50  
*Typography is the key issue in British graphic design circles. This edition presents a survey of the significant trends and fresh typographic thinking made possible by current typesetting technology. First printed 1991.*

**88. (Print in Britain)** Print in Britain. [Vol.4 to vol.14] Edited by J.E. Reeve Fowkes, J. Couper, W.P. Jaspert and others.. 11 vols, 8vo & 4to, about 380pp each, Print in Britain, London, May 1956 to April 1967.  
Profusely illustrated; each volume bound in cloth boards (various colours), spines gilt. A very good run of this now scarce periodical for the printing trade. £280  
*There are twelve issues in each volume - or one hundred and thirty-two in total.*

**89. (Printing Historical Society)** Journal of the Printing Historical Society. .Edited By James Mosley. Numbers 1-28. Plus Index Nos. 1 to 10. 28 issues, 8vo, typically c.100p, complete run, Oxford University Press for St Bride Institute, London, 1965-1999.  
A complete run of the first series; many plates and illustrations (some folding), printed paper covers. Fine condition. £200  
*Some notable contents: The Garamond Types of Christopher Plantin, by H.D.L. Verriet; The Albion Press, by Reynolds Stone; The Lithographic Hand Press 1796-1850, by Michael Twyman; Experimental Graphic Processes in England 1800-1859, by Elizabeth Harris; The Columbian Press, by James Moran; A Census of Wooden Presses, by Philip Gaskell; A Directory of London Lithographic Printers 1800-1850, by Michael Twyman; Papers presented to the Caxton International Congress 1976; Technical Training and Education in the English Printing Industry, by T.A. Skingsley; Slab-serif type design in England 1815-1845, by Nicolette Gray; The Grover Typefoundry, by Michael Treadwell; A specimen of printing types by William Caslon London 1766. A facsimile with an introduction by James Mosley; The earliest English chromolithographs, by Bamber Gascoigne; The type-designs of William Morris, by William Peterson, P.E. Raynor; Printing for Amateurs, by David Chambers; Hare & Co., Commercial Wood-Engravers, by Martin Andrews Legros and Grant; the typographical connection, by L.W. Wallis.*

- 90. (Quadrat-Print)** New Alphabet: an introduction for a programmed typography, edited by Pieter Brattinga. 4to, 20 p, 25 cm, Hilversum: Steendrukkerij De Jong (postbus 86) 1967. Text in Dutch, English, French, and German. Printed in black and red with reproductions. Red covers, titled in black and white. A fine copy. £100  
*Design by Wim Crowwel. The Quadrat-Prints were a series of experiments in printing and graphic design edited by Pieter Brattinga.*
- 91. Reiner (Imre).** Modern and Historical Typography: An Illustrated Guide. 8vo, pp.127, Zollikofer and Company, St Gall, 1946. 160 illustrations, some in colours. Paper-covered boards, titled in black, very good with printed dust-jacket. £35
- 92. Rogers (Bruce).** An Account of the Making of the Oxford Lectern Bible. 4to, 28cm, drophead tittle, 16p, Lanston Monotype Corporation, Philadelphia, (1936). Set in Centaur and printed on fine laid paper. Illustrations within the text. Sewn into grey paper wrappers titled in black on the front. A bit marked on the rear cover. A very good copy. £50  
*(Haas p.65) Bruce Rogers supervised this printing of his account of the making of the Oxford Lectern Bible: "the most important printed book of the twentieth century" (Blumenthal).*
- 93. (Rogers)** Catalogue 25: Two Centuries of Bruce Rogers, with a Prologue, "B R's Secret Passion," by Christopher Morley. 12mo, 18cm, 45p, Philip C. Duschne, February 1937. One of 550 copies. Overlapping yellow paper wrappers titled in black, decorated with type ornaments. A fine copy. £35  
*A still-useful catalogue of 216 BR items.*
- 94. (Rogers)** The Work of Bruce Rogers. A Catalogue of an Exhibition arranged by the American Institute of Graphic Arts and the Grolier Club of New York. With an Introduction by D.B. Updike, A Letter from John T. McCutcheon and an Address by Mr Rogers. 8vo, pp.liv,127 + plates, Oxford University Press, New York, 1939. Plates and illustrations, some colour. Blue cloth, gilt on spine. Dust-jacket perhaps a little finger-soiled. A very good copy. £40
- 95. Rogers (Bruce).** Centaur Types. 8vo, pp.[iv],69[1] + [11, rectos only]. October House, Chicago, 1949. 8vo, pp.[iv],69[1] + [11, rectos only]. October House, Chicago, 1949. One of 1,000 copies (this not numbered) printed on good quality laid paper. Grey cloth with gilt spine titling, printed dust-jacket. A fine copy. £50  
*According to Wessel & Lieberman after Rogers' death, his archive, including copies of this book, went to Purdue University Library, which then redistributed them with an updated dust-jacket.*

**96. Rogers (Bruce).** Pi: A Hodge-podge of the Letters, Papers and Addresses written the during the last sixty years by Bruce Rogers. 8vo, pp.x,185 + colophon [+ portrait frontispiece], Cleveland and New York, The World Publishing Company, 1953.

Designed by Bruce Rogers and printed on decent quality wove paper in Monotype Van Dijk. Portrait frontispiece, illustrations within the text, and reproductions of 31 title-pages at the rear. Maroon buckram blocked in gilt on the spine and upper board, dust-jacket a trifle soiled on the spine. Book label of Robert Elwell by Reynolds Stone. Decorative dust-jacket. A very good to fine copy. £45

**97. (Rogers)** Bruce Rogers, Selected Letters, 1915-1918. [Edited by Patrick McGuire.] 8vo, pp.viii,63, Caliban Press, [Canton, New York] 1988.

Number 123 of 190 copies handset in Garamont type and printed on Frankfurt cream paper. 5 illustrations. Rives paper-covered boards decorated with letter designs, tan leather spine lettered in gilt, top edge trimmed, others uncut. A fine copy. £120

*16 letters (all but 3 previously unpublished) addressed mainly to H.W. Kent, Emery Walker and Sydney Cockerell, largely concerning the publication of the Grolier Club edition of Albrecht Durer's 'On the Just Shaping of Letters' (the only book actually printed by Rogers). There are many references to his difficulties in working at Cambridge in wartime England.*

**98. (Rogers)** Bruce Rogers: A Life in Letters, 1870-1957. By Joseph Blumenthal. Foreword by John Dreyfus. Royal 8vo, pp.xx,215 + colophon [+ plates], W. Thomas Taylor, Austin, Texas, 1989. One of 2,000 (2125) copies printed in Centaur type at the press of W.Thomas Taylor. Ornaments in reddish-brown. Portrait frontispiece and 57 other plates, many with colour.

Numerous illustrations and a rich selection of correspondence, much previously unpublished. Maroon cloth with gilt spine titling. Some spotting to fore-edge, else a fine copy. £40

*A complete account of Bruce Rogers' career from his early days at the Riverside Press, his designs for the Centaur type, his many designs for the Limited Editions Club of New York, and the years he spent in England producing some of the country's most handsome volumes including the Oxford Lectern Bible.*

**99. (Rogers)** Bruce Rogers: American Typographer, by Georgia Mansbridge. 8vo, Frontispiece, xiv,98p, The Typophiles, New York, 1997.

One of 500 standard copies printed in Centaur and Arrighi at the Stinehour Press. Full maroon cloth, titled and decorated in gilt. A fine copy with various inserted letters. £18

**100. (Rogers)** Humane Letters: Bruce Rogers, Designer of Books and Artist. By Richard Landon. With an Introductory Essay on Collecting Bruce Rogers by Thomas T. Schweitzer. 8vo, pp112, [frontispiece], Thomas Fisher Rare Book Library / University of Toronto, Toronto, 2007. Illustrations in colours; a fine copy in decorative printed wrappers. £25

*A really splendid catalogue of an exhibition held at the Thomas Fisher Rare Book Room.*

- 101. (Rogers)** The First Flowering: Bruce Rogers at the Riverside Press, 1896-1912: with a checklist of the Riverside Press editions, by Jerry Kelly. 8vo, 54 p., [36] p. of plates, 23 cm, Boston Hove: David R. Godine, Roundhouse, 2008, (2009).  
Printed in digitized Brimmier in black and colours on Mohawk Superfine. Quarter green linen with green paper-covered boards stamped in gilt. A fine copy. £25  
*Inscribed by Jerry Kelly. This volume features an essay that examines and outlines Rogers' tenure at Riverside, a checklist of all the work he executed there, and numerous pages of reproductions displaying the full range of Rogers titles.*
- 102. Ronan (C.A.).** Work of the pro-printing unit of the Royal Society. 8vo, 24p. London: The Royal Society, For Private Circulation, 1955.  
Grey paper wrappers titled in red. A very good copy. £20  
*On Mahler's U-Numbers, by S.J. LeVeque, loosely inserted.*
- 103. Seybold (John W.).** Fundamentals of modern composition. 4to, [6],iii,394,8p.,4 leaves of folding tables,28cm, Seybold Publications, Media, Pa, 1977.  
Photographic reproductions within the text; semi-stiff yellow pictorial covers, titled in black (a bit soiled and rubbed). A good copy of a scarce book. £50  
*Inscribed by the author.*
- 104. Shaw (Henry).** The Art of Illumination, as practised during the Middle Ages. With a description of the metals, pigments, and processes employed by the artists at different periods. Second edition, with coloured illustrations, 8vo, pp.viii,66, 16 wood-engraved plates & 12 chromo versions of the same, London: Bell and Daldy, 1870.  
16 wood-engraved plates and 12 colour versions of the same, engraved vignettes within the text. A few leaves guarded- on stubs at the front. Original cloth, elaborately blocked in gilt, damaged on spine (but all present), bevelled edges, all edges gilt, esome foxing mainly to the reverse of plates. Two bookplates. A good copy. £60
- 105. Spencer (Herbert).** The Visible Word. Small folio, second revised edition, 30cm, 108p, Published by Lund Humphries in association with The Royal College of Art, London, 1969. Photographic and typographic illustrations within the text; black cloth, titled in white on the spine and upper board. Green dust-jacket titled in black a little worn. Very good copy. £150  
*The second revised edition of a research report issued in 1968 with a restricted circulation by The Royal College, takes into account many criticisms of the first appearance.*
- 106. Spencer (Herbert) & Colin Forbes.** New Alphabets A to Z. First American edition, small 4to, 88 unnumbered pages (chiefly illustrations (some colour)) 21 x 22cm, New York: Watson-Guptill, 1974.  
66 illustrations, 5 in colour. Black cloth with black endpapers, yellow spine titling, pictorial dust-jacket. Ex-library copy with marking to title-page, rear endpaper and with a small library spine label. A good bright copy of a scarce book. £85

**107. (Stephenson, Blake)** Specimen of Printing Types, Borders, Ornaments, Pland and Fancy Brass Rules, &c. 8vo, Title, 40p (reduced price list), 208 leaves, Stephenson, Blake & Co, Sheffield, 1895.

Printed in black, sepia and some other colours (mostly) on one side of the page only. Includes Abbey Text, Antiques, Charlemagne, Clumps, Commercial Script, De Vinne, Elephant, Etrurian, Flemish, Grotesques (many sorts), Hair Line, Hogarth, Mercantile Italic, Old Style (many sorts), Ornamented, Saxon Black, Type-Writer, Veronese, etc, etc, plus many combination rules, many ornaments, rules, borders. Grained olive-green cloth, decorated in black, titled and decorated in gilt. Gutta-percha perished with nearly all leaves loose and consequently a few chips to the edges of a few pages. Nevertheless, apparently complete and generally in very good fresh condition. An excellent specimen book referencing the period just previous to the "point system". £225

*There is an interesting section at the rear, mostly of 5- and 6- line types (Elongated, Sans Surryphs, Condensed): 'These founts are cast by Hand Mould, from old Matrices, and cannot be recommended'.*

**108. (Stephenson, Blake & Co. Ltd)** Verona: An Old Style Family including the new series Verona Bold Italic. 4to, [16]p, Stephenson, Blake & Co Ltd, The Letter Foundry, Sheffield (c.1930).

Set in Verona and printed in black, red and blue with much use of decorative ornament.

Illustrations within the text. A very good copy. £25

*In SB Verona (1923), descenders are short and the g unorthodox. The italic is moderately inclined and has the serif formation of the roman, except the A. (ATF Verona is quite different.)*

**109. (Stephenson, Blake)** Printing Types, Borders, Initials, Electros, Brass Rules, Spacing Material. List No. D14. 4to, 28cm, pp.viii, plate, [376] paginated irregularly as usual, 2 loose inserts, Stephenson, Blake & Co. Ltd, The Letter Foundry, Sheffield, (1934).

Numerous specimens printed recto and verso, some in two colours: Amongst the recent additions are Festival Text, Granby Family, Glenmoy, Jubilee, Kingston and Kingston Bold, Scarab and Scarab Light, and Tudor Black. Again there is a fine selection of borders, ornaments and initials. Quarter blue cloth (spine lacking), light blue paper-covered boards titled in black (large section torn away at bottom right front cover revealing cardboard underlay). Hinges weak.

A fair copy, but contents good and bright. £125

*A specimen for SB Consort loosely inserted.*

**110. (Stephenson Blake)** Wood Composing Room Equipment. 4to, 84 pages, 29 cm, Sheffield & London: Stephenson Blake, n.d. [1949].

Photographic reproductions and other illustrations of cabinets, type cases, composing surfaces, forme racks, presses, reglets, etc. Maroon hammered parchment wrappers, printed label superimposed on upper cover. A very good to fine copy. £75

*Loosely inserted, an unrelated but a surprisingly interesting T.L.s from Stephenson Blake, 8vo, 21st March, 1961, to George Mackie, The Robert Gordon Technical College of Art, regarding the casting of 36pt Consort Light.*

- 111. (R. H. Stevens & Co. Ltd)** Specimen Book of Type and Borders cast on point bodies. Catalogue of printing materials. 4to, 29cm, pagination complex, [c.320]p London: R. H. Stevens & Co. , [Successors to V. & J. Figgins], The Southwark Street Type Foundry, [1925-32]  
A really fascinating type specimen book containing many founts not listed in Turner, Berry & Johnson (or at least not under these names), plus a very full collection of border and ornaments as well as Greek and Cyrillic founts. Printed in many colours. Immediately, traceable is the inserted Bristol Series (1925), Clarence Condensed (1910), Expanded Antique (1880 - inherited from Figgins) and Gresham Series (1925 but not inserted). The latest additions to the book were Rosart (1925), Olympia, Engravers Shaded, Special Type for Tickets, but there is much else that would repay investigation (Lining Sirdar, Columbus, Fancy Black, Mikado, Minster Series, Penman, Regina, Rhodesian, Sandringham Series, Strand Series). Red cloth, spine and upper cover gilt, spine a little soiled. A very good bright copy. £500
- Pagination runs: Title, index, 1-10, 10a-10k [The Lining Minster Family], 11-70, 70a- 70b, 71-170, [170a-170d], 17771-176, 176a-176d [Gaelic], 177-226, 226a-226c [Surrey Borders], 227-232, 232a, 233-251[1], Index 43p. (I have ignored many minor inserts.)
- There are problems with dating this specimen book - the only references to it that I have come across have suggested 1923 - clearly impossible for this copy, which may well be of later issue. As a terminal date, R.H. Stevens merged with P.H. Shanks in 1932 (a suggested merger with Stephenson Blake having fallen through in 1928), to form Stevens-Shanks. Unusually, the price-list at the rear, is undated, though from it one gathers that some items on offer are clearly still from the Figgins era. Internal evidence of display advertisements for types, borders, etc, is unhelpful as someone had rather an impish sense of humour. Probably the commonest year "in the text" is 1928, but 1932 is quite common too (and not just on inserted leaves). The compositor was quite happy however to cast back to 1910 and 1918, or even as far ahead as 1970 or 1987. On the whole, I would in any event incline to the 1928 date, even if there were not (very happily) a loosely inserted price list dated September 1929.*
- 112. Sutton (James) & Alan Bartram.** An Atlas of Typeforms. Tall folio, 41cm, pp.122 (including fold-out leaves), Lund Humphries, London, 1968.  
Illustrated throughout with type specimens and half-tones. Blue decorative cloth, titled in white.  
A fine copy. £75
- 113. Tschichold (Jan).** Schatzkammer der Schreibkunst: Meisterwerke der Kalligraphie aus vier Jahrhunderten auf Zweihundert Tafeln. First edition, oblong 4to, pp.15[1] + 199 plates, Verlag Birkhauser, Basel, 1945.  
Superb plates; bound in linen-backed floral paper-covered boards, titled in brown on the spine.  
Dust-jacket slightly creased. . A very good copy. £70
- 114. Twyman (Michael).** Printing 1770-1970: an illustrated history of its development and uses in England. 4to, pp.viii,283, Eyre & Spottiswoode, London, 1970.  
880 colour and black-and white illustrations. Natural linen with gilt spine titling, printed dust-jacket worn at extremities. A very good copy. £35

**115. (Ullmer)** Frederick Ullmer's Catalogue of New Book, News, Fancy & Jobbing Type, Borders, Ornaments, Brass Rules, &c. 8vo, 21cm, 424p, Frederick Ullmer, "Standard Works", Cross Street, Farringdon Road, London, (c.1897).

Printed in blue and black. Contents: Book and ornamented types, including Ronaldson, De Vinne, Celtic, Latin, Antique, Cloister, Washington, Enchorial, Mikado, Heraldic, Obelisk, Parisian, Gutenberg, Clarendon, Telegraph, Tuscan, Monastic, Doric, Sans, Extended, Condensed, 6 & 8-line types, Cheques, Borders, Floral Ornaments, Tail Pieces, Combination ornaments, Rules. Brown grained cloth, titled in black and gilt, all edges tinted red. Occasional very light browning. A very good to fine copy of an attractive specimen book. £400

*At the head of the drop-head title: No. 189. The emphasis is on display and fancy types, with a decidedly American feel in both type (Ronaldson, De Vinne) and text (2-line Pica Peerless 'Sour Whiskey Mash'). With advertisements for stock and printing services offered by Frederick Ullmer printed in blue ink on the inner front and back covers.*

**116. Verini (Giovam Baptista).** Luminario, or the Third Chapter of the Liber Elementorum Litterarum on the construction of Roman capitals, in an English version by A.F. Johnson, with an Introduction by Stanley Morison. Small folio, pp.x,34, Cambridge: Harvard College Library, Chicago: The Newberry Library, 1947.

One of 460 (510) copies printed in the Office of the The Times on wove paper. Many diagrams within the text. Decorated with two wood-engraved title blocks by Reynolds Stone: one in red and black on the half-title, and the second 'Luminario', in red on the title-page. Grey buckram, titled in gilt on the spine. Slight fading to boards. A very good copy. £85

*(Appleton 176, Carter 138.) This is the first volume in a series 'Studies in the History of Calligraphy' edited by Philip Hofer and Stanley Pargellis. Stanley Morison's introduction occupies pp.1-12. The preface, pp.vii-viii, is also by him. 110 copies were reserved for distribution in the United Kingdom. Verini's treatise was originally published in Florence in 1527.*

**117. Walker Brothers (Printers' engineers, London)** Specimen Book of Printing Types, Brass Rule, Borders, Ornaments, &c, and epitome list of printers' sundries. 8vo, 22cm, viii pages, 288 leaves, 4 unnumbered leaves, type specimens, London : Walker Brothers, [approximately 1900].

Title page and some type specimens printed in colour. Price list for Usher & Co. on 4 unnumbered leaves at the rear. Type specimens include: Alfereta, Atlanta, Baltimore, Bijou, Columbus, Cyprian, De Vinne, Eastlake, Fairlight, Grolier Script, Holbein, Iroquois, Jefferson, Karnac, Lafayette, Mikado, Morris Old Style, Norman, Oxonian, Pencraft, Queen Anne, Rococo, Sentry, St Bride Old Style, Tendril, Tudor, Venetian, Victoria, Washington, Webster. Ornaments and borders attractively printed in colours. Grained red cloth, decorated and titled in black, spine rather faded. Book label of W.Scotcher, Licensed Valuer to the Printing & Stationery Trade. Scarce. A very good copy. £280

*A very American type specimen book, Walker Bros were agents for the Crescent Type Foundry (Chicago) and American Type Founders.*



**118. Walker (Emery).** Ornamentation of Books: The Artist's Problem. 8vo, 23cm, 10p, colophon, Underoak Press, School of Fine Arts, Christchurch, 1981.  
Handset in 12pt Joanna and printed in black (the title-page in reddish brown and black) on fine wove paper. Number 25 of 150 copies. Folded into red paper dust-jacket, titled and decorated in black. A fine copy. £50  
*Reprinted from The Times supplement 'Printing Number' 29 October, 1929.*

**119. Wallis (L.W.)** Type design: developments, 1970 to 1985. 8vo, 104p, 23cm, Arlington, Virginia: National Composition Association, 1985.  
Illustrated with type specimens. Semi-stiff covers in black and brown. A very good copy. £30

**120. Warde (Beatrice).** The Crystal Goblet: sixteen essays on typography. Selected and edited by Henry Jacob. First edition, 8vo, 21cm, pp.221, London: The Sylvan Press, 1955.  
Terracotta cloth, spine gilt Spine of dust-jacket a bit chipped. A very good copy of a scarce book. £180  
*With a flourished presentation inscription: 'To Cyril Baldwin from Beatrice Warde April 28 1956'.*

**121. (Warren Editions)** Reynolds Stone, Janet. [Compiled by Phillida and Daisy Gili. With contributions by Kenneth Clark, Alan Powers and Michael Harvey.] 4to, 28cm, [iv], [20p], poster, [1], 2,4,2, 6p photographs, 4 mounted engravings, (Phillida & Daisy Gili) Warren Editions, London, 2009.  
Set in the digitised version of Reynolds Stone unusual and engraved 'Janet' type, done by Andras Benedek. Number 60 of 60 numbered boxed sets comprising: (1) Loose-leaved Title & Contents printed in blue and black; (2) a 20p reprint of The Other Side of the Alde, by Kenneth Clark, illustrated by Reynolds Stone [the first Warren Editions book]; (3) a large folding poster, printed at Whittington Press, displaying the boxwood block upon which 'Janet' was engraved; (4) the same, but cut down and without text; (5) Reynolds Stone's Printing, by Phillida Gili, 2p, signed by her; (6) Janet the Typeface, by Michael Harvey, 4p and signed by him; (7) The Other Side of the Alde, a note, by Alan Powers, 2p, signed by him; (8) 6p of photographs in colour and black-and-white; (9) 4 mounted engravings by Reynolds Stone, printed on Zerkall paper and numbered, (10) colophon. Blue cloth-covered drop-back box, titled and stamped in gilt. A new copy of a spectacular production. £450  
*Produced in the centenary year of Reynolds Stone's birth. Principal contents: The Other Side of the Alde (2009), Kenneth Clark; Janet the Typeface: from metal to digital, Michael Harvey (Matrix 28); Reynolds Stone Printing, Phillida Gili (Matrix 10); The Other Side of the Alde: note on the places, Alan Powers; Four Engravings from The Other Side of the Alde, Reynolds Stone; Photographs of Reynolds Stone, Janet Stone; Poster for 'Janet', John Randle; 'Janet' Alphabet, Reynolds Stone.*

**122. Wolpe (Berthold).** A Book of Fanfare Ornaments. With an Introduction by James Laver. Medium 4to, pp.[xiii],47 plates printed in colours, (Ernest Ingham) The Fanfare Press, London, January 1939.

Attractive arrangements of type ornaments, designed exclusively for the use of the press by Berthold Wolpe, printed in colours on Basingwerk Parchment, with the title page set in his 'Tempest Titling'. Full maize buckram, blocked in gold on the spine and upper cover. Two extra sheets of ornaments loosely inserted. Presentation inscription from Ernest Ingham to A.J.

Symons and from him to 'M.I.'. A near fine copy of a book to linger over. £425

*'Ernest Ingham, the founder of the Fanfare Press, persuaded Berthold Wolpe to supplement the conventional fleurons with modern designs. With this commission in mind, Wolpe designed a series of type ornaments from 1935 onwards. A selection of these was cut in 1936 and matrices were struck from which a supply was cast. In this book, Wolpe composed the units into borders, patterns and decorative tail-pieces and made them up into pages. The entire book, with the Tempest type used on the title page is his own design.'* (Berthold Wolpe Retrospective Survey 58)

**123. (Wolpe)** Wolperiana: an illustrated guide to Berthold L. Wolpe, with various observations by Charles Mozley. Introduced by E.M. Hatt. Narrow 8vo, [36]pp., (Susan Shaw) The Merrion Press, London, 1960.

Number 199 of 335 copies printed on Basingwerk Parchment in Berthold Wolpe's Hyperion and Albertus types. Half-tone portrait frontispiece by Frank Herrmann, 25 illustrations in line by Charles Mozley. Linson Vellum boards with caricatures of the subject in sepia on the back and front, spine blocked in gilt, t.e.g. A fine copy. £50

*Title-page: 'Inscribed for Bob Clayden, Berthold Wolpe.'*

**124. (Wolpe)** The Little ABC Book of Rudolf Koch. A Facsimile of Das ABC Buchlein. With a Memoir by Fritz Kredel and a Preface by Warren Chappel. Oblong 8vo, 82 pp, 26 plates, David Godine, Boston, The Merrion Press, London, The Klingspor Museum, Offenbach, The Typophiles, New York, 1976.

One of 2,500 copies printed at the Meriden Gravure Company on Mohawk Superfine paper.

Brown cloth, stamped and titled in gilt on the spine and upper board. Acetate dust-jacket. A fine copy. £85

*In the four-page leaflet that accompanies this little book, Berthold Wolpe writes: "after so many years, I am struck by their freshness and exuberance. I am sure Rudolf Koch, whom we used to call the Master, would have been happy that this particular enterprise is the one we have chosen for celebratory publication in 1976." Wolpe has initialled the leaflet, and written in a large handsome italic upon the title-page: "Jan. 21. 1977, Rowley Streetfeald Atterbury, friend for 32 years, Berthold Wolpe."*

**125. Zapf (Hermann).** Pen and Graver: alphabets & pages of calligraphy, by Hermann Zapf, with a preface by Paul Standard, cut in metal by August Rosenberger. Oblong 4to, 25, [5] leaves, illustrations, 23 x 31 cm, New York: Museum Books, 1952.

One of 2,000 copies of the first edition in English of "Feder und Stichel" (1950) printed in black and reddish-brown on one side of the leaf at the private printing-office of D.Stempel. The calligraphic pages were designed during 1939-41 by Hermann Zapf. All the metal plates were cut by hand. Type: Palatino, designed by Hermann Zapf for the original German edition. Brown paper-covered boards decorated in blind, vellum spine titled in gilt. A fine copy. £400

**126. Zapf (Hermann).** Variations Typographiques. Recherches illustrees par 78 exemples. Avant propos de Charles Peignot. [Translated into German and English.] Small folio, pp.[viii], 78 leaves + [viii], Hermann, Paris, 1965.

Number 290 of 300 copies printed by A.G. Stempel on handmade Hahnemuhle handmade paper and signed by the author. 78 title-pages, etc., some tipped in and done on the rectos only. Slate-green paper-covered boards with vellum back and tips, spine lettered in gilt. Dust-jacket slightly faded on the spine, else fine. £175

**127. Zapf (Hermann).** Manuale Typographicum. 100 typographische Gestaltungen mit Aussagen über die Schrift, über Typographie und Druckkunst, aus Vergangenheit und Gegenwart, in achtzehn verschiedenen Sprachen. 100 typographical arrangements with considerations about types, typography and the art of printing selected from past and present, printed in eighteen languages. Small folio, pp.[vi]. 100 specimens printed on the rectos only, pp.101-120, colophon leaf, Z-Press, Frankfurt, New York, 1968.

Number 362 of 800 copies printed in red and black at the Offizin Ludwig Oehms (Frankfurt) on Hahnemuhle paper and signed by Hermann Zapf. Quarter vellum, spine blocked in gold, grey silk-covered boards lettered in gilt, slipcase. A near fine copy. £350

## ADDENDA

**128. (Enschede en Zonen)** Romulus: Romein, Curseif, Halvet Romein, Open Kapitalen & Cancellaresca Bastarda. 8vo, 26.5cm, 12p (including wrappers), Lettergieterij Joh, Ensche en Zonen, Haarlem, n.d. (1955 or slightly later).

Very attractively printed in black, bordered in red. A fine copy. £35

*Romulus was designed by Jan van Krimpen in 1931. It is a contemporary roman which cuts across the old division of type families. The bold and open versions were added in 1955. The Cancellaresca Bastarda, an italic, based on humanistic penscripts, was designed in 1934 is of great appeal.*

**129. Enschede (Charles).** Typefoundries in the Netherlands from the Fifteenth to the Nineteenth Century. A history based mainly on material in the collection of Joh. Enschede en Zonen at Haarlem. First published in French in 1908. An English translation with revisions and notes by Harry Carter, with the assistance of Netty Hoeflake, edited by Lotte Hellinga. Folio, pp.xxviii + 478, portrait, Haarlem: Stichtung Museum Enschede, 1978. 519 figures throughout the text. Original calf-backed patterned boards, spine lettered in gilt. Card slipcase. Some spotting to spine. Prospectus loosely inserted. A very good copy of a handsome production. £175

*Number 1194 of an edition limited to 1550 copies composed by hand in Jan van Krimpen's Romanee type.*

**130. (Fleuron) (Morison (Stanley), editor.** The Fleuron, A Journal of Typography. No.7. 4to, pp.xii,253, 24 + inserts, [Cambridge University Press for] The Fleuron, London, 1930. Number 173 of 210 (1210) edition de luxe copies printed on handmade paper with two extra inserts. 42 illustrations in text by Eric Gill and Heinrich Holz, other illustrations by Frances Clayton and Denis Tegetmeier. 7 very substantial inserts, being specimens of Perpetua, Centaur Roman, Monotype Bembo and Lutetia. Blue buckram, elaborately blocked in gold on the spine and upper board to a design by Jan van Krimpen. Lacking dust-jacket, slight fading to spine. A very good copy. £350

*The final issue, printed in Monotype Barbou and signed by Stanley Morison on the colophon. The issue contains Beatrice Warde's famous essay 'Eric Gill: Sculptor of Letters', this is illustrated with folding plates and other reproductions. Additionally, in this de luxe issue there is a folding photogravure plate of Gill's sculpture 'Madonna and Child'. Inset into the essay are 8 pages Initial Letters etc., engraved by Eric Gill, specially printed at the Golden Cockerel Press on handmade paper; this hand-press printing appears only in the de luxe issue. Following the essay is 'The Passion of Perpetua and Felicity', 32 pages with engravings on wood by Gill, and signed by him at the foot of the type specimen. It is the first specimen of Gill's Perpetua type, although there is a school of thought that believes the signature was provided by Morison. Stanley Morison's Postscript closes with the specially commissioned 'Explicit' engraving by Gill. This final number of 'The Fleuron' includes the first printing of Morison's 'First Principles of Typography'; Jan van Krimpen on Typography in Holland; D.B. Updike on T.M. Cleland, and Friedrich Ewald on The Officina Bodoni - this with hand-printed specimens.*

**131. (Klingspor)** Grosse Kabel. Nach zeichnung von Rudolf Koch. Foolscap 4to, 16pp, Geschnitten von Gebr. Klingspor in Offenbach A. Main, (1928) Attractively printed in black and colours with decorations and illustrations within the text. Printed boards in red and black. A fine copy. £120  
*Designed by Rudolf Koch. In some points it rembles the designer's Locarno, particularly in the varying width of the capitals.*

**132. Lommen (Mathieu).** Sem Hartz and the making of Linotype Juliana, by Mathieu Lommen; translated from the Dutch by Nynke Leistra. 12mo, [13] p, ill., portrait, 21 cm, Vancouver, British Columbia, Inferno Press, 2006.

Number 71 of 100 copies with reproductions of Hartz's early drawings for Juliana tipped-in.

Orange semi-stiff covers, decorated in black. A fine copy. £30

*"This is the inaugural appearance of FB Juliana. The font was digitized by David Berlow at the Font Bureau in Boston, USA. The Publisher would like to thank the Font Bureau for permission to use this face in advance of its general release. Hartz's Molé Foliate, cast by Stephenson Blake in Sheffield, England, was digitally scanned and used for the opening initial. The text was laser printed by Paul Razzell and Mike Barnes, in Vancouver, Canada."*

**133. Maffei (Giorgio) & Maura Picciau.** Il libro come opera d'arte: avanguardie italiane del Novecento nel panorama internazionale | The book as a work of art: the Italian avant-gardes in the twentieth century as part of the international panorama. 8vo, 157 p. : col. ill. ; 24 cm., Mantova: M. Corraini, 2006.

Text in English and Italian. Spectacularly illustrated. Semi-stiff decorative covers. Fine copy. £80  
*Catalogue of an exhibition held in Rome, Galleria nazionale d'arte moderna, 2006.*

**134. Vervliet (Hendrik D.L.).** French Renaissance printing types: a conspectus. 4to, 471 p, 409 ill, 30 cm., Bibliographical Society, Printing Historical Society, Oak Knoll Press, 2010.

Fig. 119c, on p. 193, which should show a Gros-romain of Garamond, erroneously repeats Fig. 125a on p. 201, a Gros-romain of Robert Granjon .... This illustration, along with other corrections, are available from the Bibliographical Society's website - The Library, 12.2, June 2011, p. 178. Includes bibliographical references (p. 427-442) and index. Blue cloth, spine gilt. A fine copy. £45

*"A survey of all Roman, Italic, Greek, Hebrew, and Arabic typefaces made in France during the sixteenth century, describing the evolution of type-casting and letter-engraving and the methodology used. Illustrated with facsimiles of 409 typefaces with detailed descriptions including their first appearance in books or type specimens"*

**135. Zahn (Wilhem).** Ornamente aller Klassischen Kunst-Epochen: nach den Originalen in ihren eigenthümlichen Farben, dargestellt von Wilhelm Zahn. Hundert in Farbenn Gedruckte Tafeln. Second edition, oblong folio, 30x44cm, Berlin: Bei Dietrich Reimer, 1854.

97 (of 100) chromolithograph plates (some heightened with gold). Scarlet morocco-backed cloth, some library stamps to versos of plates. Very good copy of a spectacular book. £900

*n.b. MANY INDIVIDUAL TYPE SPECIMENS FROM AMERICAN TYPE FOUNDERS, TYPE FOUNDRY "AMSTERDAM", BAUER, BERTHOLD, ENSCHEDE EN ZONEN, KLINGSPOR, MONOTYPE, STEMPEL, STEPHENSON BLAKE, C.E.WEBER, CAN BE FOUND ON THE WEBSITE. EVEN MORE CAN BE FOUND IN THE SHOP!*