

Eilenberger Rare Books

Durham, N.C.

David J. Eilenberger, Proprietor

Catalog One: Fine Printing and Typography

Private Press Books, Typographic Manuals,
Type and Paper Specimen Books,
Printing Histories, and Related Books about Books

*Books by or about Frederic & Bertha Goudy, W.A. Dwiggins, Oz Cooper,
William Dana Orcutt, D.B. Updike, Theodore Low De Vinne,
Bruce Rogers, and Will Ransom*

*Imprints of the Village Press, Distaff Side, Black Cat Press, Peter Pauper Press,
William Edwin Rudge, Plimpton Press, Press of the Woolly Whale,
Grabhorn Press, Saunders Studio Press, and Taylor & Taylor*

Featuring the First Book Made by Papermaker, Douglass Morse Howell

September 2018

A Note on Provenance

Many of the 51 items in this catalog are from the library of **Charles Harold Lauck, Sr.** (1896-1975) the founder of the Journalism Laboratory Press at Washington and Lee University in Lexington, Virginia, and its director from 1932 to 1962. The Press was noteworthy for its publication of limited-edition books and pamphlets concerning bibliography, printing history, and graphic arts education. In addition to his work at Washington and Lee, Lauck was an active member of the National Graphic Arts Education Association and the International Graphic Arts Association and served as president of the latter in 1939-1940. He became known as "America's Baskerville Printer" due to his frequent use of the typeface. This was inspired, in part, by his marriage to Ida Saxton Baskerville, a descendant of the creator of the font, John Baskerville. Lauck and his wife are also remembered for their Christmas keepsakes, issued annually, 1941-1970, which he printed, and she bound.

Lauck's book collecting reflected his commitment to excellence in printing and graphic arts education. The catalog contains a few examples of his work at the Journalism Laboratory Press (items 15, 26, 27, and 32), along with reference works on typography and book design, and imprints by many notable American presses. As a collector, Lauck had the commendable practice of retaining publishers' **original glassine dust jackets** which are present for many of the books listed. While these are not usually depicted in the catalog photographs, images of all the jackets are available on request. Several of the books also include pieces of publishers' **ephemera** that Lauck retained, including prospectuses, ordering slips, and original mailing labels.

Terms of Sale

Please **email** us to reserve your items. All items are offered subject to prior sale. All items are guaranteed to be as described in our listings. Images are not to scale; the measurement in brackets in each description refers to the height of the binding unless otherwise noted. Additional photographs are available for most items. Please email or call if you would like more images or if you have any questions about the listings.

Returns are accepted for any reason whatsoever within ten (10) days of delivery, provided we are given prior notification of the return (please email or phone) and all items are returned in the condition in which they were received.

Prepayment is expected from new customers. Unless other arrangements are made, a PayPal invoice will be sent and may be paid with any major credit card. Established customers and dealers known to us may be invoiced with 30-day terms and may pay by check. Institutions will be billed according to their needs. Dealer discount available. Shipping and insurance are additional and will be billed at cost. North Carolina residents are required to pay sales tax.

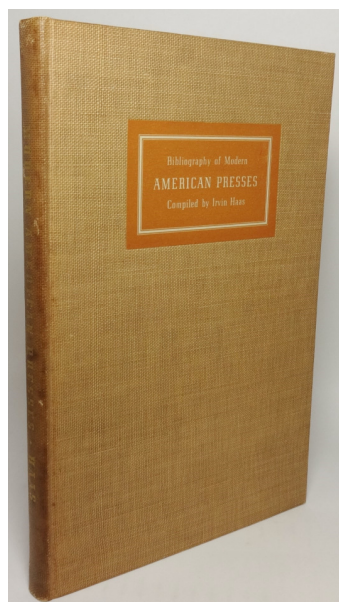
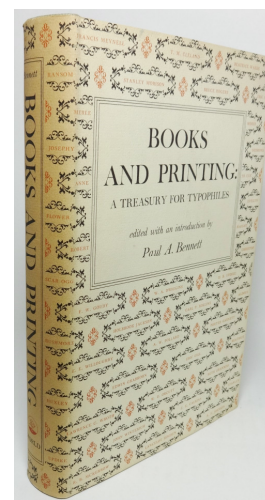
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1. **Bennett, Paul A., ed. BOOKS AND PRINTING: A TREASURY FOR TYPOPHILES.** Cleveland and N.Y.: World Publishing Co., [1951]. xv, [1], 417 pages. Numerous illustrations (facsimiles and type specimens) printed with the text. Original gray cloth stamped in gold and black. [23.9 cm.] Near fine in very good dust jacket. Jacket is sunned on the spine panel and has a few tiny marks to rear panel but shows almost no wear.

FIRST EDITION. **Prospectus** laid-in (ordering slip clipped and absent). Forty essays by prominent authorities in typography and bibliography including Will Ransom, Lawrence C. Wroth, Ronald B. McKerrow, W.A. Dwiggins, Beatrice Warde, Frederic W. Goudy, Edwin Grabhorn, D.B. Updike, Peter Beilenson, Aldous Huxley, Eric Gill, Paul A. Bennett, et al. \$30.00

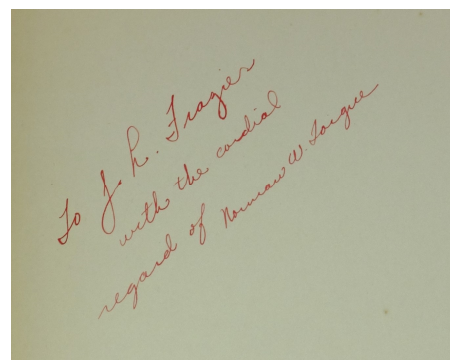
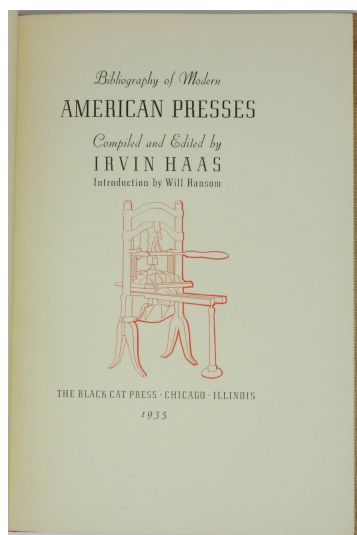


2. [Bibliography.] **Haas, Irvin, comp. and ed. BIBLIOGRAPHY OF MODERN AMERICAN PRESSES . . . Introduction by Will Ransom.** Chicago: The Black Cat Press, 1935. 95, [3 - index] pages. Original tan buckram with gilt spine lettering and printed paper cover label. [24 cm.] Spine sun-darkened and with a few small spots and a little speckling, minor foxing to gutters of prelims; about very good.

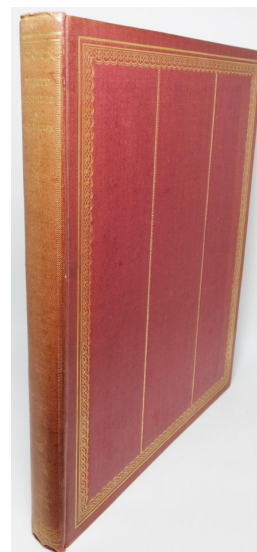
FIRST EDITION. One of 300 copies, this copy unnumbered and stamped "For Review Only" on the colophon. **Presentation inscription signed by the publisher, Norman W. Forgue**, on the front free endpaper. The inscription reads: "To J. L. Frazier, with the cordial regard of Norman W. Forgue." The recipient was Julius Leroy Frazier (1885-1966), who wrote and published *Modern Type Display* (1920) and *Type Lore: Popular Types of Today* (1925). Frazier also worked for a time as an associate editor at the Inland Printer Company.

Norman W. Forgue (1904-1983) founded the Black Cat Press in 1932. He was responsible for the typographic design of the present volume and collaborated with the author in its compilation and production.

The book is based on Will Ransom's "Private Presses & Their Books" (1929), which is here updated with books printed in the intervening years. The output of the Black Cat Press is included in the bibliography, although the limitation of the present work is curiously listed as 350 rather than 300 (see p. 45). \$70.00

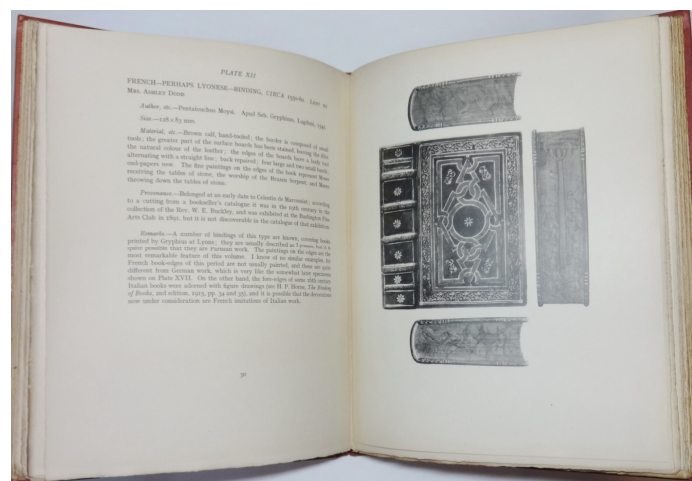


3. [Bookbinding.] **Hobson, G[eoffrey] D[udley]. THIRTY BINDINGS described by G. D. Hobson. Selected from the First Edition Club's Seventh Exhibition, Held at 25 Park Lane, by Permission of Sir Philip Sassoon, Bart.** London: The First Editions Club, [printed by Charles Whittingham and Griggs, Ltd., Chiswick Press], 1926. Quarto. xii, 68 pages, plus thirty full-page photographic plates, some printed in color. Original maroon cloth with gilt borders and lettering; top edge gilt. [32.6 cm.] Sun-fading to spine and, to a lesser degree, outer areas of covers; light spotting and speckling to cloth. Hinges are sound and the volume shows little wear. Free endpapers a little tanned, a few minor traces of marginal foxing, light offsetting from color plates to facing pages. Near very good.

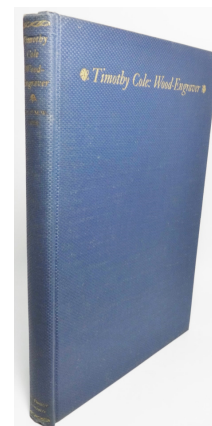


FIRST EDITION. One of 600 copies, this copy unnumbered. The tenth book of the First Editions Club. Most of the bindings depicted in this volume were made in England or France and the majority date from the 16th and 17th centuries, with one 15th century binding and a few 18th-century examples.

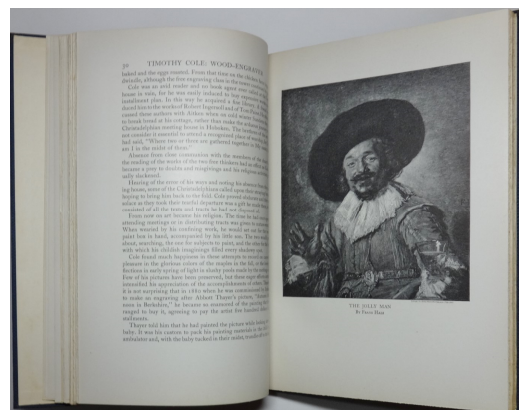
Geoffrey Dudley Hobson (1882-1949) was a leading authority on early English bindings and a longtime employee of Sotheby's in London.
\$85.00

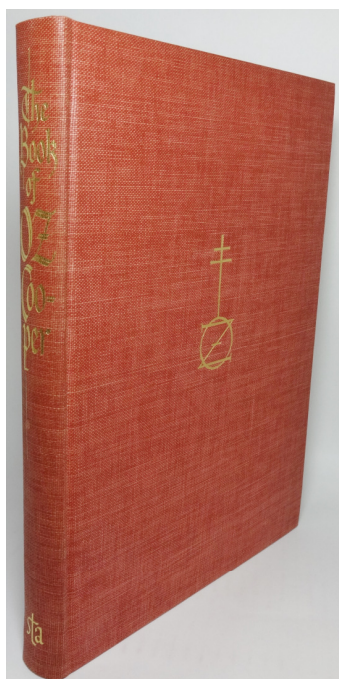


4. [Cole, Timothy.] **Cole, Alphaeus P[hilemon] and Margaret Ward. TIMOTHY COLE, WOOD-ENGRAVER . . . Limited Edition. Illustrated with Nineteen of Timothy Cole's Finest Wood-Engravings.** New York: The Pioneer Associates; [Designed and printed by D. B. Updike, The Merrymount Press, Boston, Mass.], 1935. xx, 172 pages, plus frontispiece portrait and 19 full-page plates. Original blue cloth lettered in gilt. [26 cm.] Very good plus in original glassine dust jacket. Faint dust soiling to cloth, a little tanning to front endpapers from previously laid-in clippings, else a nice copy. Fragile dust jacket is browned, and the spine panel is heavily chipped.



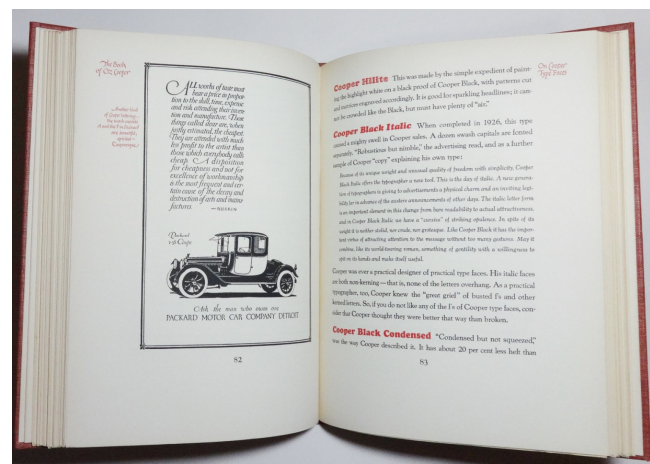
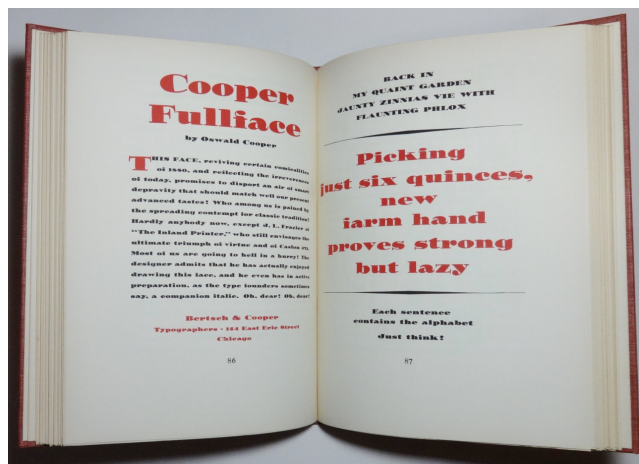
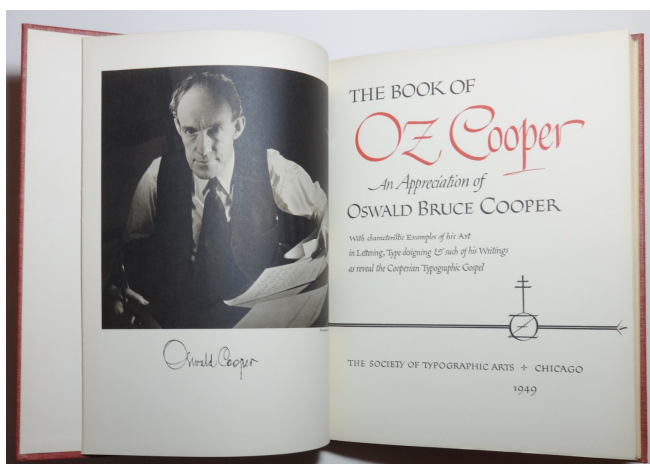
FIRST EDITION. #131 of 750 copies signed by both authors. Timothy Cole (1852-1931) was a highly regarded American engraver, known for his long association with *The Century Magazine* and for his reproductions of paintings by the Old Masters which were published in a series of books on the subject. This biography was written by his son, Alphaeus Philemon Cole (1876-1988). The younger Cole was himself a noted artist and he contributed the frontispiece portrait of his father to this volume.
\$65.00





5. Cooper, Oswald Bruce. [Raymond F. Da Boll, compiler and designer.] **THE BOOK OF OZ COOPER.** An Appreciation of Oswald Bruce Cooper. With Characteristic Examples of His Art in Lettering, Type Designing & Such of His Writings as Reveal the Cooperian Typographic Gospel. Chicago: The Society of Typographic Arts, 1949. xx, [182] pages, plus frontispiece portrait and 8 full-page plates (portrait and group photographs). Illustrated with numerous type specimens and facsimiles (two mounted), including some printed in color. Original brick-red cloth with gilt spine lettering and gilt device on front cover. [28.6 cm.] Near fine. Tiny, faint spot to spine, a few small spots to rear cover, still a nice copy.

FIRST EDITION. A handsome memorial to Oz Cooper extensively illustrated with examples of his work. It contains his unfinished autobiographical notes, supplemented by his wife, plus remembrances by Raymond F. Da Boll, Frederic W. Goudy, William A. Dwiggins, Gustave Baumann, Paul Standard, Thomas Erwin, Edwin B. Gillespie, and Richard N. McArthur.

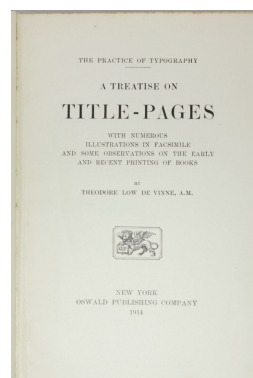
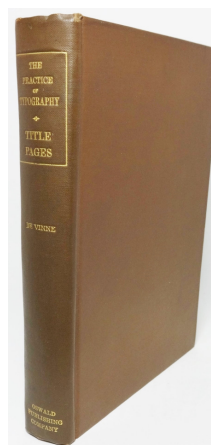


Oswald Bruce Cooper (1879-1940) was a leading American type designer and lettering artist. As co-proprietor of Bertsch & Cooper, he worked on prominent advertising campaigns for Anheuser-Busch Breweries and the Packard Motor Car Company and designed the "Packard" typeface for the latter. Working under commission from Barnhart Brothers & Spindler, he designed a number of widely used typefaces, including the several series bearing his own name.

\$80.00

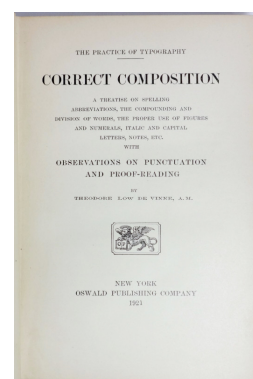
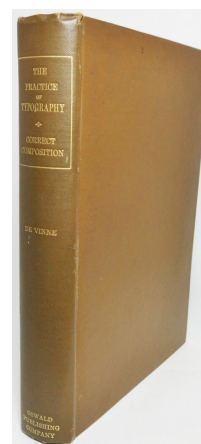
6. De Vinne, Theodore Low. **A TREATISE ON TITLE-PAGES with Numerous Illustrations in Facsimile and Some Observations on the Early and Recent Printing of Books.** [Series title at head of title page:] **The Practice of Typography.** New York: Oswald Pub. Co., [printed by The De Vinne Press], 1914. xx, 485 pages; title page is a cancel. Original brown cloth with gilt spine lettering. [19.3 cm.] Spine sunned and with light rubbing to ends; a little soiling to rear cover; still very good. From the library of C. Harold Lauck with his signature on the front pastedown.

Third edition, being a reprint of the first of 1902, which was itself a revised and expanded version of the author's *Title-Pages as Seen by a Printer* (Grollier Club, 1901). \$40.00



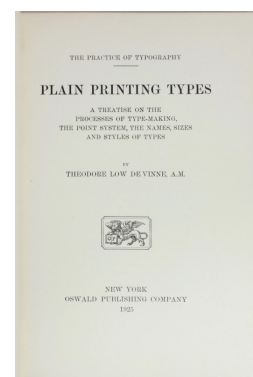
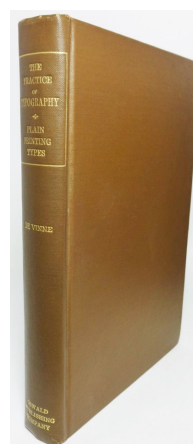
7. De Vinne, Theodore Low. **CORRECT COMPOSITION. A Treatise on Spelling Abbreviations, the Compounding and Division of Words, the Proper Use of Figures and Numerals, Italic and Capital Letters, Notes, etc. With Observations on Punctuation and Proof-Reading.** [Series title at head of title page:] **The Practice of Typography.** New York: Oswald Pub. Co., 1921. x, [2], 5-476 pages. Original brown cloth with gilt spine lettering. [19.3 cm.] Very shallow chip to one preliminary leaf, else very good. Spine sunned and slightly cocked, a little rubbing and soiling to cloth. From the library of C. Harold Lauck with his signature on the front pastedown.

Later edition, being a reprint of the second edition of 1902. The work was first issued in 1901. \$15.00



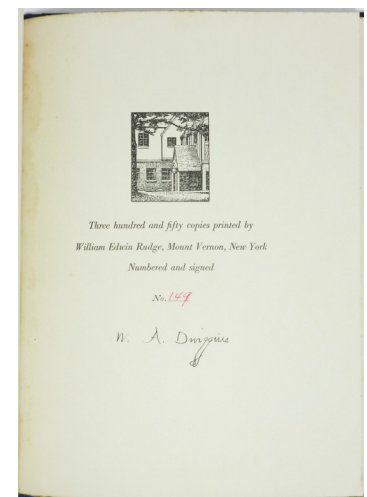
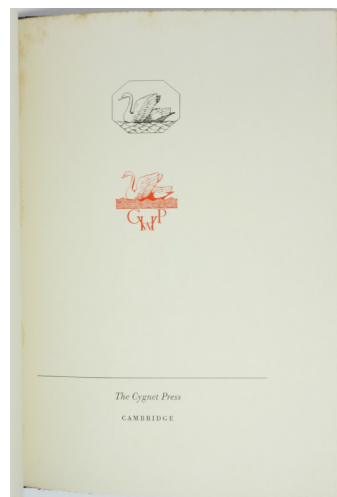
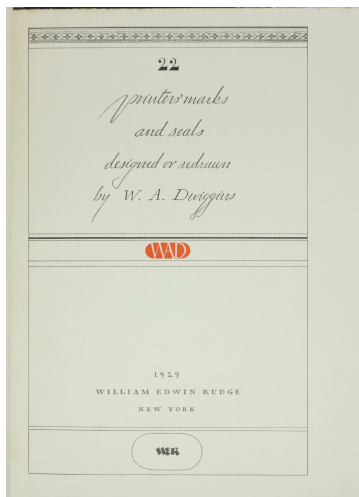
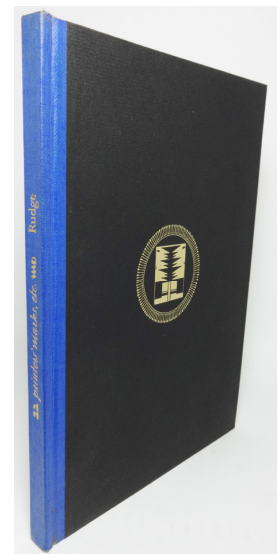
8. De Vinne, Theodore Low. **PLAIN PRINTING TYPES. A Treatise on the Processes of Type-Making, the Point System, the Names, Sizes and Styles of Types.** [Series title at head of title page:] **The Practice of Typography.** New York: Oswald Pub. Co., 1925. 403 pages. Illustrated with numerous type specimens and tables, and a few engravings, all printed with the text. Original brown cloth with gilt spine lettering. [19.3 cm.] Very good plus. Slight rubbing to spine ends, some rather faint soiling to cloth, still a nice copy. From the library of C. Harold Lauck with his signature on the front pastedown.

Later edition, apparently being a reprint of the first edition of 1900 (c.r. 1899). This was the first of four books in the author's important series on practical typography written for printers. \$70.00



9. **Dwiggins, W[illiam] A[ddison]. 22 PRINTERS' MARKS AND SEALS DESIGNED OR REDRAWN BY W.A. DWIGGINS.** New York: William Edwin Rudge, [printed at Mount Vernon, N.Y.], 1929. [2] pages, [25] leaves printed rectos only, including colophon. Some marks and seals printed in red. Original blue cloth spine lettered in gilt and black paper covered boards with gilt centerpiece on front board. [23.1 cm.] Good plus in remnants of original glassine dust jacket. Light to moderate foxing to gutters throughout and along top edge of some leaves. Binding is clean and tight and shows little wear. Jacket is missing the spine panel and has chips and creasing to the other panels. This copy from the library of C. Harold Lauck with his signature on the front pastedown.

FIRST EDITION. #149 of 350 copies **printed by William Edwin Rudge** and **signed by Dwiggins**. William Addison Dwiggins (1880-1956) was an influential American typographer and book designer, as well as an adman, calligrapher, illustrator, author, and puppeteer.



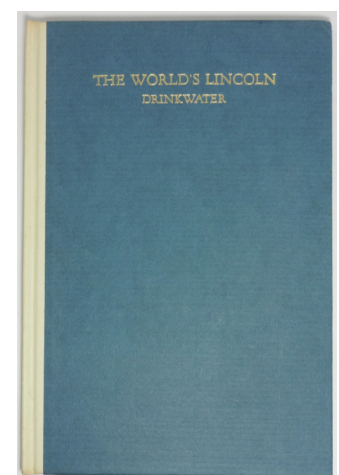
Dwiggins's innovative approach to book design reached a broad audience through his long association with the prominent publisher, Alfred A. Knopf, and he designed several volumes for the Limited Editions Club. He also created a multitude of typefaces for Linotype, the most prominent being Electra, Caledonia, and Metro. To describe his collective contributions to the book and publishing arts, he coined the term, "graphic designer."

\$90.00

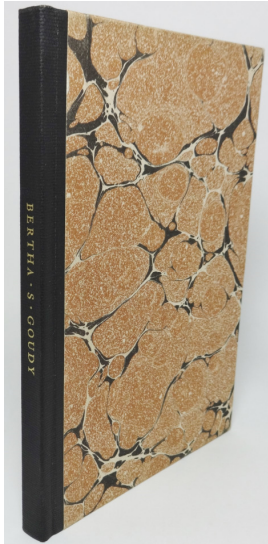
10. [Goudy, Bertha.] **Drinkwater, John. THE WORLD'S LINCOLN.** New York: The Bowling Green Press, [printed and bound by William Edwin Rudge, Mt. Vernon, N.Y.], 1928. 34, [1] pages. Original white paper spine and blue paper covered boards, lettered in gilt. [23.2 cm.] Near fine in original unprinted parchment dust jacket. Spine a trifle sunned, upper corners slightly bumped. Jacket sunned on the spine panel and a little wrinkled with several tiny tears on the top edge.

FIRST EDITION. One of 800 copies **set by Bertha M. Goudy** at the Village Press, Marlborough, N.Y., using types designed by Frederic W. Goudy. The text is an essay on Lincoln's legacy by the English playwright, John Drinkwater (1882-1937).

\$25.00

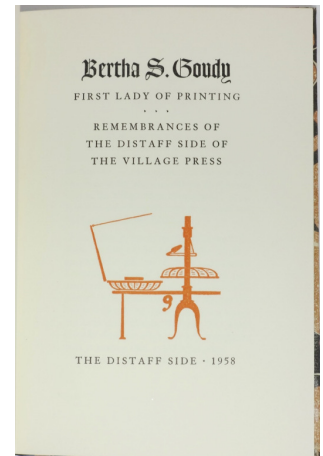


THE FIRST LADY OF PRINTING

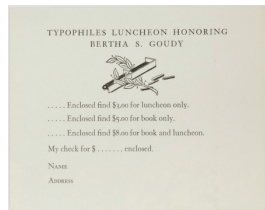
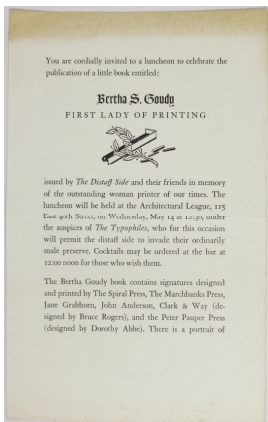


11. [Goudy, Bertha.] [Rogers, Bruce, et al.]. **BERTHA S. GOUDY, FIRST LADY OF PRINTING. REMEMBRANCES OF THE DISTAFF SIDE OF THE VILLAGE PRESS.** [New York]: The Distaff Side, 1958. Unpaginated. [70] pages plus colophon at front. Original black cloth spine lettered in gilt and marbled paper covered boards. [19 cm.] Minor rubbing to corners, slight dust soiling to top edge, still a very good plus copy in original glassine dust jacket (small chips and tears to the spine panel.)

FIRST EDITION. #133 of 200 copies. **Ephemera** laid-in, including an invitation to a luncheon hosted by The Typophiles celebrating the publication of the book (folded at center; creased and foxed in upper margin) together with a response card for ordering the book or tickets to the luncheon.



A handsome memorial to Bertha Matilda Sprinks Goudy (1869-1935), co-proprietor of The Village Press (with her husband Frederic W. Goudy) from 1903 to the time of her death. Each signature of the book was designed and printed by a different fine press. The contents are as follows: "Bertha Goudy," by Bruce Rogers, printed by Clark & Way at The Thistle Press; "Hingham Interlude," by Mabel H. Dwiggins, printed by the Peter Pauper Press; "Mother Goudy," by Alice Goudy Lochhead, printed by Jane Grabhorn; "First Lady of the Graphic Arts," by Paul A. Bennett, printed by Joseph Blumenthal at The Spiral Press; "For the Birds," by George Macy, printed by Emily Connor at The Marchbanks Press; and "Memories," by F. W. Goudy, printed by John Anderson at The Pickering Press. There is also a foreword by Peter Beilenson and a full-page portrait of Goudy by Mae Bradford Dunning.

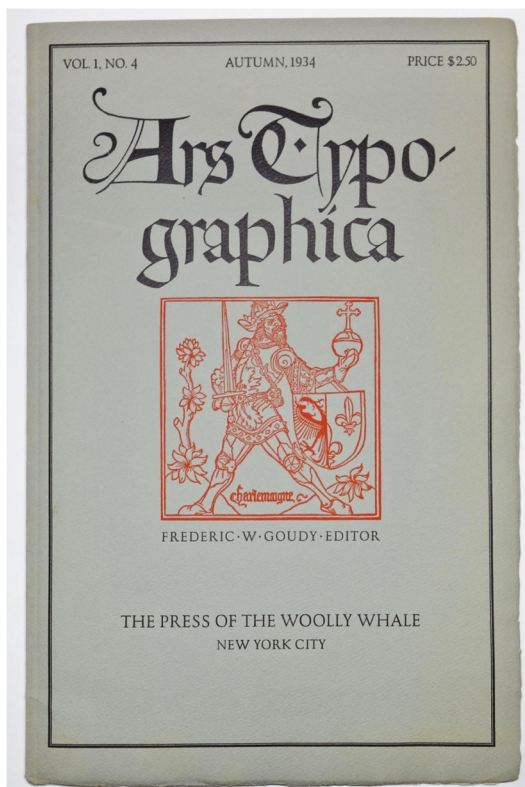


Beilenson notes: "Two of the contributors . . . are themselves only memories now. Perhaps the last set piece George Macy wrote, and the last piece Bruce Rogers wrote and designed, were written for this book." \$95.00

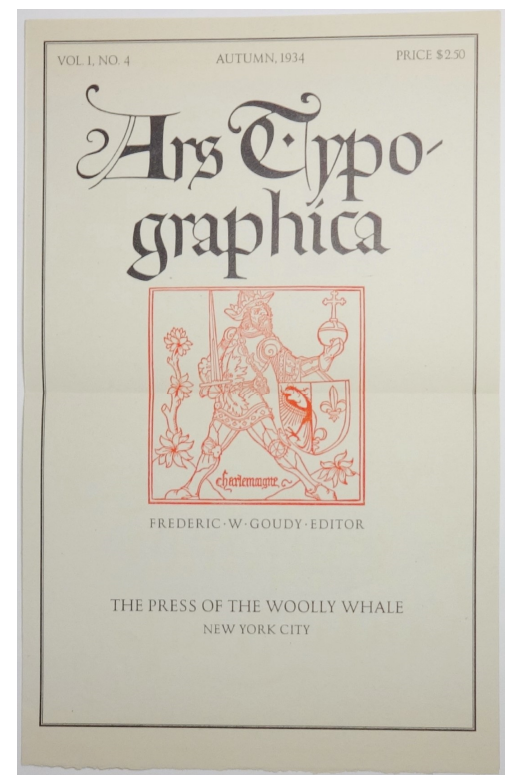
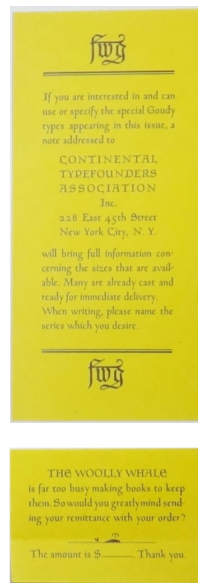
WITH THE SCARCE PROSPECTUS AND EPHEMERA

12. **Goudy, Frederic W[illiam]. ARS TYPOGRAPHICA. Vol. 1, No. 4. Autumn, 1934.** New York: Press of the Woolly Whale, 1934. 50, [2] pages, plus frontispiece portrait of William Morris. Three additional plates, being portraits of Frederic and Bertha Goudy, and a view of the brook at their home, Deepdene, all reckoned in the pagination. Original printed wraps. [32 cm.] Very good plus. Spine sun-faded; tiny scuffs to front wrap near title (rubbing from clasp on original mailing envelope in which the periodical had long been stored); minor traces of soil and faint foxing to wraps; still a respectable copy.

FIRST EDITION. Laid-in is the scarce **prospectus** for this, the final number of Goudy's esteemed periodical. The prospectus has a horizontal fold, as usual, but is otherwise fine. Also laid-in are two



Front Wrap



Prospectus

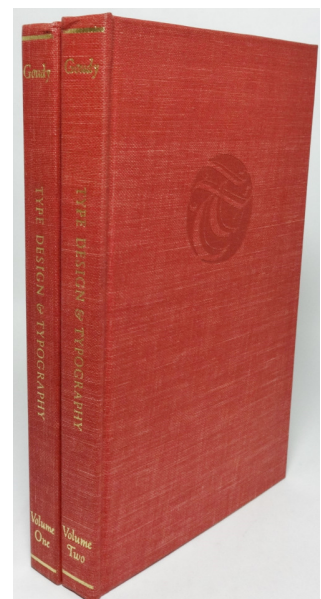
yellow publisher's slips, one providing contact information for the Continental Typefounders Association, New York and the other being a payment slip for ordering from The Woolly Whale. The publisher's original printed mailing envelope has also been retained and is addressed to C. Harold Lauck at Washington and Lee University.

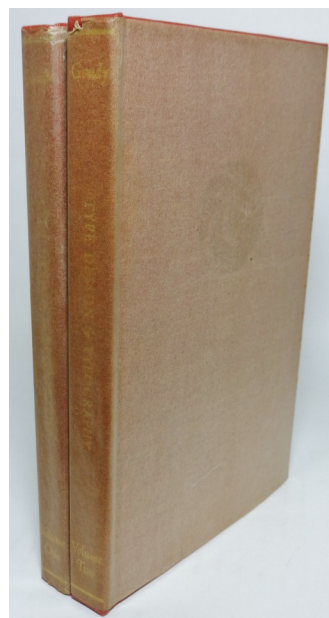
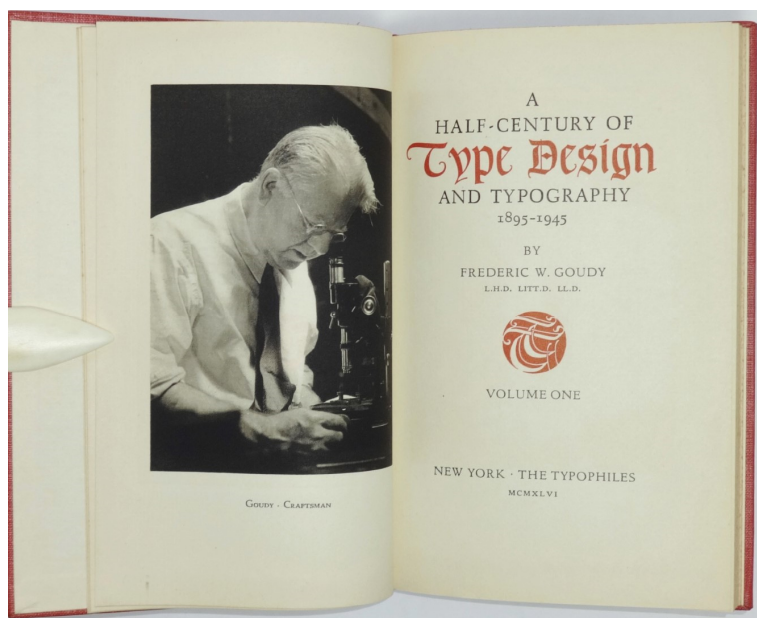
The contents include Frederic W. Goudy on "Type Design" and Alfred W. Pollard on "Private Presses." Other contributors include Bliss Carman, William Blades, Mrs. F. Hornblower, Richard de Bury, Arthur Christian, and Richard Le Gallienne.

\$55.00

13. Goudy, Frederic W[illiam]. A HALF-CENTURY OF TYPE DESIGN AND TYPOGRAPHY, 1895-1945. New York: The Typophiles, [printed by Peter Beilenson, Mount Vernon, N.Y.], 1946. Two volumes. Continuously paginated: 283 pages, plus frontispiece and four leaves of type specimens in each volume. Errata slip inserted after the second specimen leaf in vol. I. Numerous additional type specimens printed with the text. Original brick red cloth with gilt spine lettering and monogram in blind on front covers. [18.4 cm.] Tiny chip to the base of the gutter of the front free endpaper in vol. II, else near fine in original glassine dust jackets. Vol. II slightly cocked. A hint of faint offsetting to frontispieces from red printing on titles. Fragile glassine dust jackets are in nice condition with slight wear to extremities and a tiny chip to head of the spine panel of vol. II. An attractive set.

FIRST EDITION. No. 213 of 825 copies. Issued as Typophile Chap Books XIII and XIV. In the introduction, Goudy recounts his life before becoming one of the most influential and prolific typographers in America

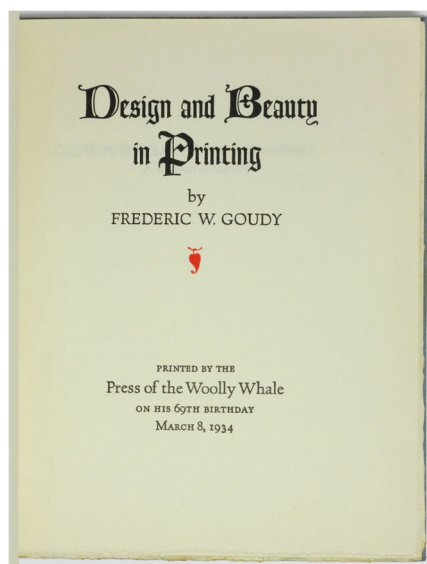




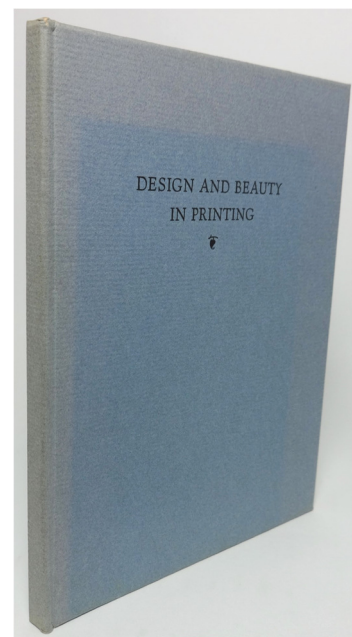
(pp. 15-33). He then discusses the development of his multitudinous typefaces one by one, in chronological order, providing autobiographical recollections along the way. George L. McKay contributes "A Bibliography of the Published Writings of Frederic W. Goudy" (pp. 257-277). \$100.00

14. **Goudy, Frederic W[illiam]. DESIGN AND BEAUTY IN PRINTING.** [New York]: Printed by the Press of the Woolly Whale, 1934. [4], 18 pages. Original printed blue paper covered boards. [15.1 cm.] Boards unevenly sun-faded, light tanning to endpapers, barely perceptible foxing to gutters of prelims. Good plus in original glassine dust jacket (a bit age-toned but showing little wear).

FIRST SEPARATE EDITION, printed in celebration of Goudy's 69th birthday. This essay originally appeared in the Craftsmen Number of "The American Printer," Aug. 20, 1922. Goudy discusses the importance of design to the goal of introducing beauty into printing, the ways in which printing may aspire to be an art, and the relationship between typography and the texts it reproduces.

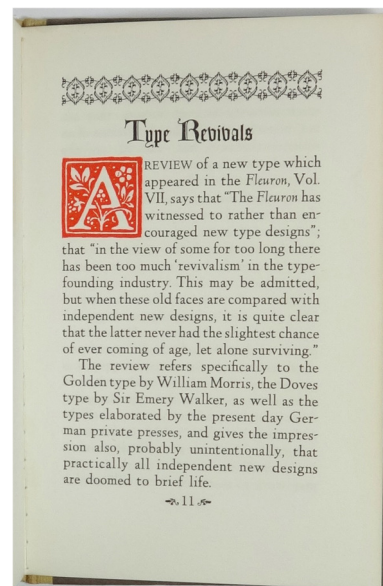
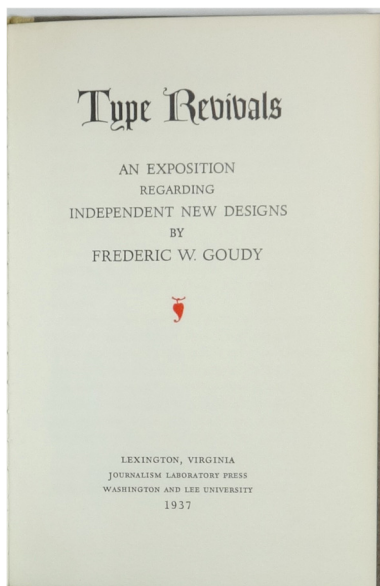
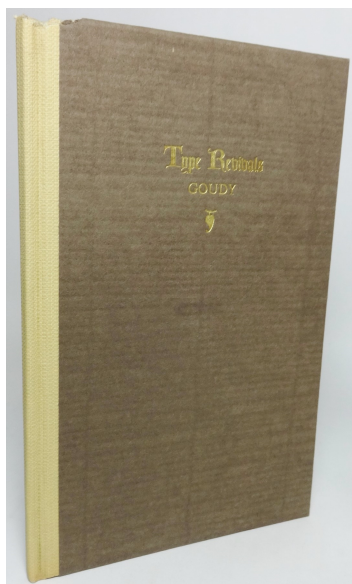


"While printing, per se, is not an art . . . it is, nevertheless, a craft that widens and deepens the very foundations of literature & makes secure the world's inheritance of the knowledge of classic Greece and Rome . . . When printing utilizes the beauty of the means itself to the end of communicating a fine or beautiful thought; when the words of the great writer are so richly clothed that the raiment becomes both an interpretation and a tribute to their worth; when we may dwell on typography with pleasure for its artistic beauty, printing becomes then more than a mere craft." --pp. 5-6.



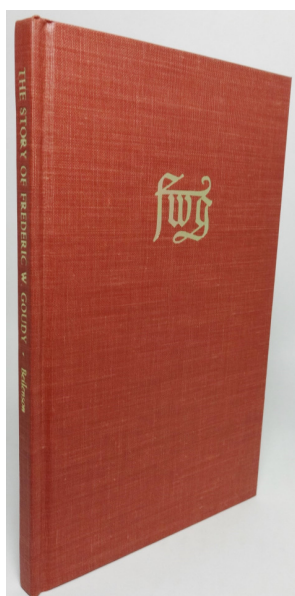
Scarce in the trade.

\$90.00



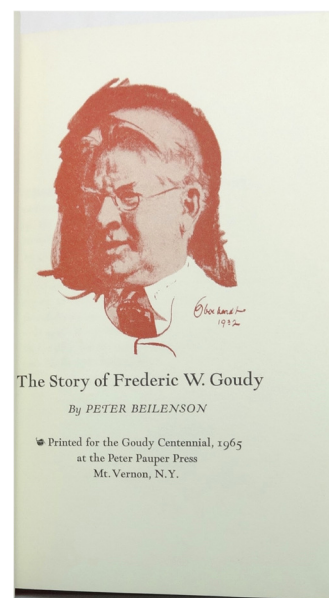
15. Goudy, Frederic W[illiam]. **TYPE REVIVALS: An Exposition Regarding Independent New Designs.** Lexington, Virginia: Journalism Laboratory Press, Washington and Lee University, 1937. 18 pages. Original beige cloth spine and brown paper covered boards with gilt cover lettering. [17.1 cm.] Near very good in original glassine dust jacket. Slight gouge to the head of front board at the joint, else a nice, clean copy. Spine just a trifle cocked; mild tanning to endpapers due to contact with dust jacket flaps. Fragile dust jacket is browned as expected, chipped at the head of the spine, and has a few small tears.

FIRST EDITION. One of 250 copies. Designed and printed by C. Harold Lauck. A keepsake prepared for distribution to members of the Sixteenth Annual Conference on Printing Education, Chicago, June 28 - July 1, 1937. The preface, being "A Tribute" to Goudy, was written by J. Henry Holloway (pp. 7-8). Scarce. \$85.00



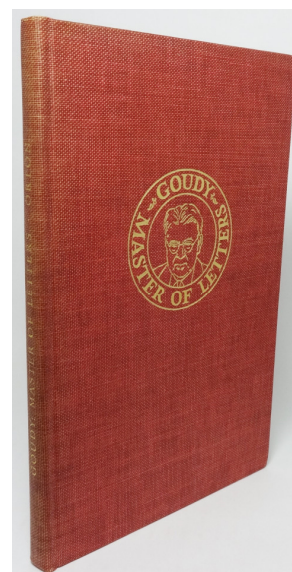
16. [Goudy, Frederic.] **Beilenson, Peter. THE STORY OF FREDERIC W. GOUDY.** Mt. Vernon, N.Y.: Printed for the Goudy Centennial at the Peter Pauper Press, 1965. 68 pages. Original brick-red cloth with gilt spine lettering and gilt monogram on front cover. [18.3 cm.] A fine copy in original glassine dust jacket (spine panel sunned and slightly chipped at base; smudge to rear panel).

SECOND EDITION. One of 1950 copies. The first separate edition was printed by the Distaff Side in 1939. The text was originally printed serially in the "Inland Printer" in 1933-34. The author, Peter Beilenson (d. 1962), was the co-founder, with his wife Edna, of the Peter Pauper Press. \$20.00

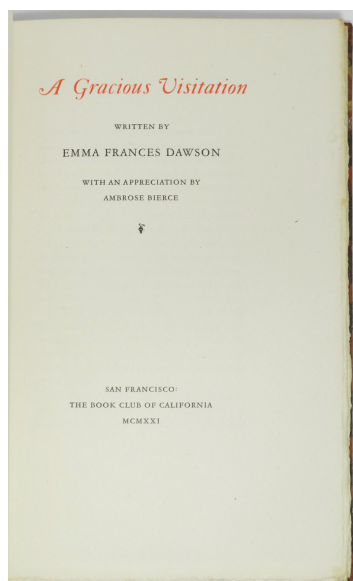


17. [Goudy, Frederic.] **Orton, Vrest. GOUDY, MASTER OF LETTERS.** Chicago: The Black Cat Press, 1939. 101 pages, [4]-page list of subscribers at end, plus portrait frontispiece. Eight additional plates (one double-page) reckoned in the pagination, including portrait photographs and facsimiles. Original red cloth with gilt spine lettering and pictorial centerpiece in gilt on front cover. [22.1 cm.] Spine slightly sun-faded, rather faint foxing to gutters, still a very good copy.

FIRST EDITION. One of 500 copies. Publisher's invoice dated in the year of publication addressed to C. Harold Lauck, laid-in. An introduction is provided by Goudy himself. Before writing this sketch of Goudy and his work, Vrest Orton (1897-1986) worked for *The American Mercury*, published a book about Theodore Dreiser, helped create *The Colophon Magazine*, and established his own printing house, The Countryman, in Weston, Vermont. He later co-founded *Vermont Life Magazine* and wrote many other books. \$30.00



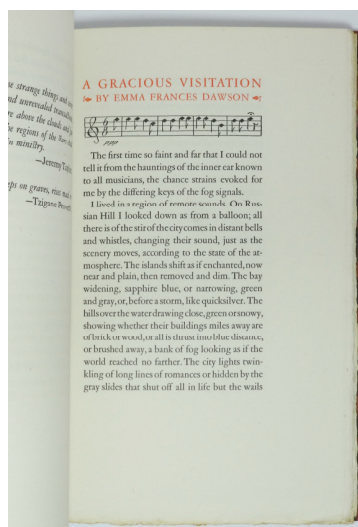
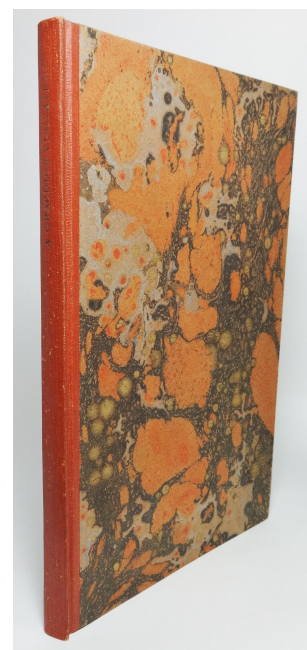
EARLY GRABHORN PRESS BOOK



18. [Grabhorn Press.] **Dawson, Emma Frances. A GRACIOUS VISITATION. Written by Emma Frances Dawson. With an Appreciation by Ambrose Bierce.** San Francisco: The Book Club of California, [printed by Edwin and Robert Grabhorn], 1921. [6], 69, [1] pages. Original terra cotta cloth spine and marbled paper covered boards with gilt spine lettering. [23 cm.] A little speckling to the spine, lettering on spine dull, still a very good copy showing little wear.

FIRST SEPARATE EDITION. #71 of 300 copies. "The first book to be printed for the [Book] Club [of California] by the Grabhorn Press.

"This long-short story of San Francisco originally appeared in *An Itinerant House and Other Stories*, published by William Doxey in 1897. Bierce says of *A Gracious Visitation*: 'It is indeed a marvelous creation . . . I should say it is unsurpassed and unsurpassable . . .' This is real praise, for Bierce was a notoriously harsh critic of his fellow writers. Emma Dawson was still alive in 1921, the year of this reissue of her story. Albert Bender discovered her living in genteel poverty in Palo Alto, and the reason for publishing the book lay as much in giving the author some financial assistance as in rescuing a minor masterpiece from oblivion." --David Magee, *The Hundredth Book: A Bibliography of the Publications of the Book Club of California & A History of the Club*, 13. \$70.00

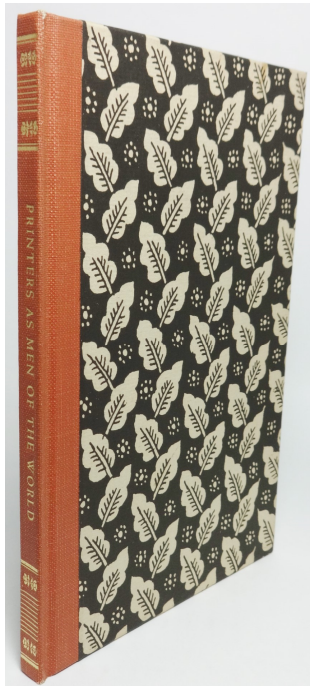


PAPER BY VERONICA RUZICKA ON COVERS

19. [Gutenberg.] **Winship, George Parker. JOHN GUTENBERG. A Lecture at the University of Pennsylvania Delivered on February 14, 1940, by the Rosenbach Fellow in Bibliography . . .** Chicago: The Lakeside Press, 1940. [4], 38 pages. Original decorative paper by Veronica Ruzicka over light boards with printed paper cover label. [19.4 cm.] Near fine in original glassine dust jacket (tiny chip to head of spine, a few short, closed tears).

FIRST EDITION. One of 900 copies. A brief but detailed account of Gutenberg and his works.

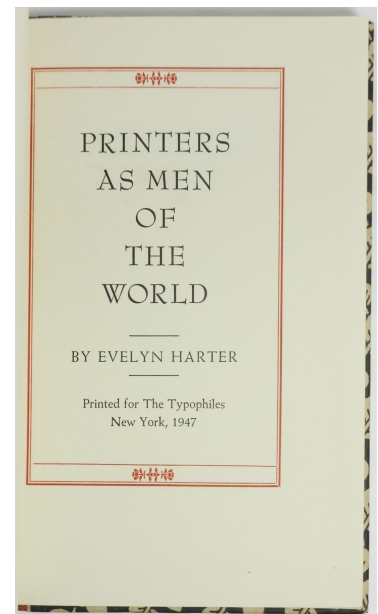
George Parker Winship (1871-1952) was the head of the John Carter Brown Library, later the curator of the Widener collection at Harvard, and the author of numerous historical and bibliographic books. \$25.00



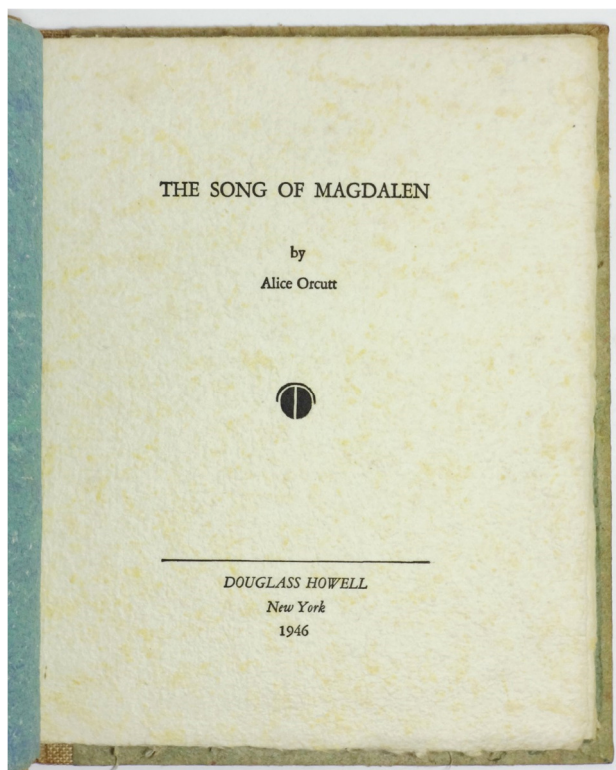
20. **Harter, Evelyn. PRINTERS AS MEN OF THE WORLD.** New York: Printed for The Typophiles, [by Peter Beilenson, Mount Vernon, N.Y.], 1947. 59 pages. Text in red and black. Eleven full-page portraits included in the pagination. Original terra cotta cloth spine and decorative paper covered boards with gilt spine lettering. [18.2 cm.] Near fine.

FIRST EDITION. One of 600 copies. Typophiles Chap Book #16. Paul A. Bennett contributes "A Note on This Book and Its Author" (pp. [57]-59).

Evelyn Harter was the head of design and production for Cape and Smith, Smith and Haas, and Random House. She was also one of the founders of the Equinox Cooperative Press and helped organize The Distaff Side of the Village Press. This essay was originally prepared as an address to the Society of Printers in Boston in 1943. \$20.00



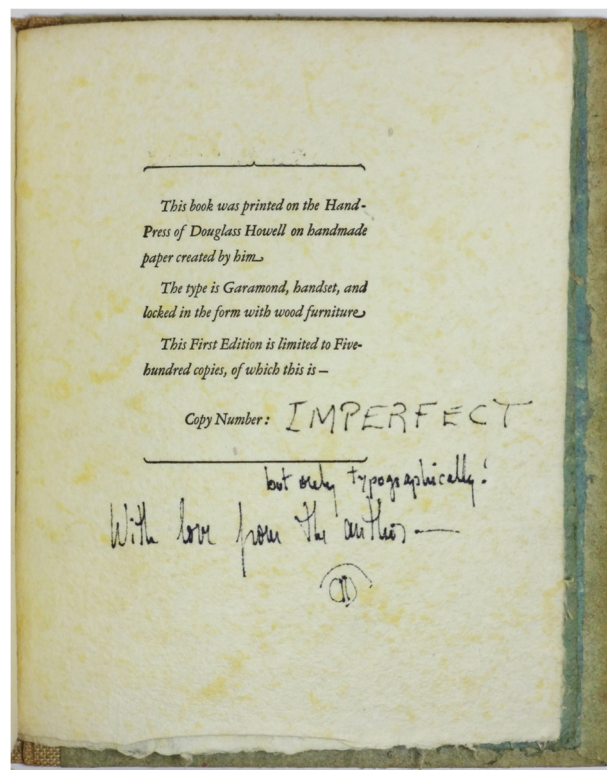
21. [Howell, Douglass Morse, papermaker and printer.] Orcutt, Alice. **THE SONG OF MAGDALEN.** New York: Douglass Howell, 1946. Unpaginated. [12], [2 - blank], [1 - colophon] pages, on French folds of handmade paper created by Douglass Morse Howell. Paper is creamed-colored with swirls of yellow and bears Howell's "H" watermark. Original handmade paper covered boards backed in buckram, with author's gilt device on front cover; handmade paper endpapers. [22 cm.] Moderate staining and soiling to covers; wear to covers with some "pilling" of the paper fibers. Thus good plus only, however, the endpapers and text leaves are in nice condition.

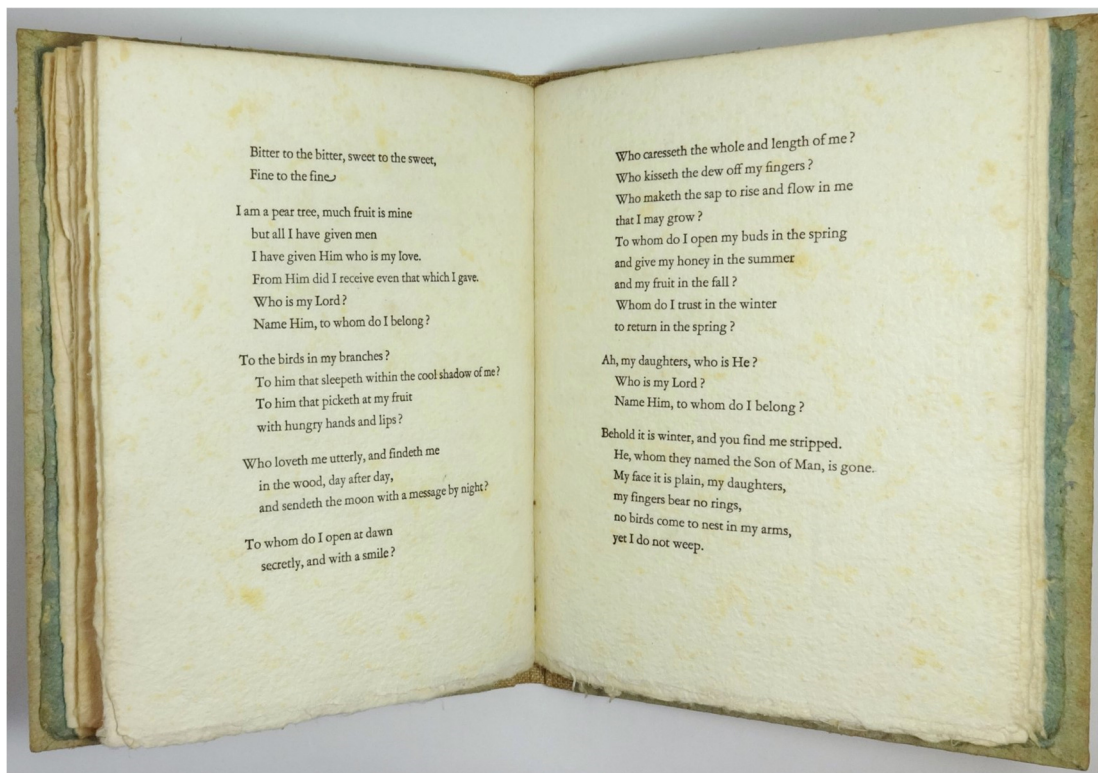


FIRST EDITION of the author's first and only book, which was also the first and only book printed by her husband, Douglass Morse Howell. He set the book in Garamond type and printed it on a Washington hand press. The stated limitation is 500 copies but far fewer copies were actually made. According to Alexandra Soteriou, Howell printed only about 50 copies and had them bound by Gerhard Gerlach, a noted hand bookbinder (see *Douglas Morse Howell, Retrospective*, American Craft Museum exhibition catalog, 1982).

This copy with a presentation inscription by the author. On the colophon after the printed words, "Copy Number," Howell (or perhaps Orcutt) wrote "IMPERFECT" in block letters. Below this, Orcutt wrote, "but only typographically! With love from the author -- [signed with her symbol]."

Note: In light of the printer labeling this copy as "imperfect," it should be observed that the book is complete and shows no obvious printing errors. Upon close examination, trifling flaws in the printing can be observed (a letter or two not perfectly impressed, a few instances where the type was slightly over-inked, and an occasional stray ink mark near the lettering). Perhaps, these were the cause for the "imperfect" assessment. However, given Howell's lack of experience with letterpress printing and the texture of the paper used, it is still an admirable effort. It should also be noted this copy was considered worthy of being not only bound but presented by the author.





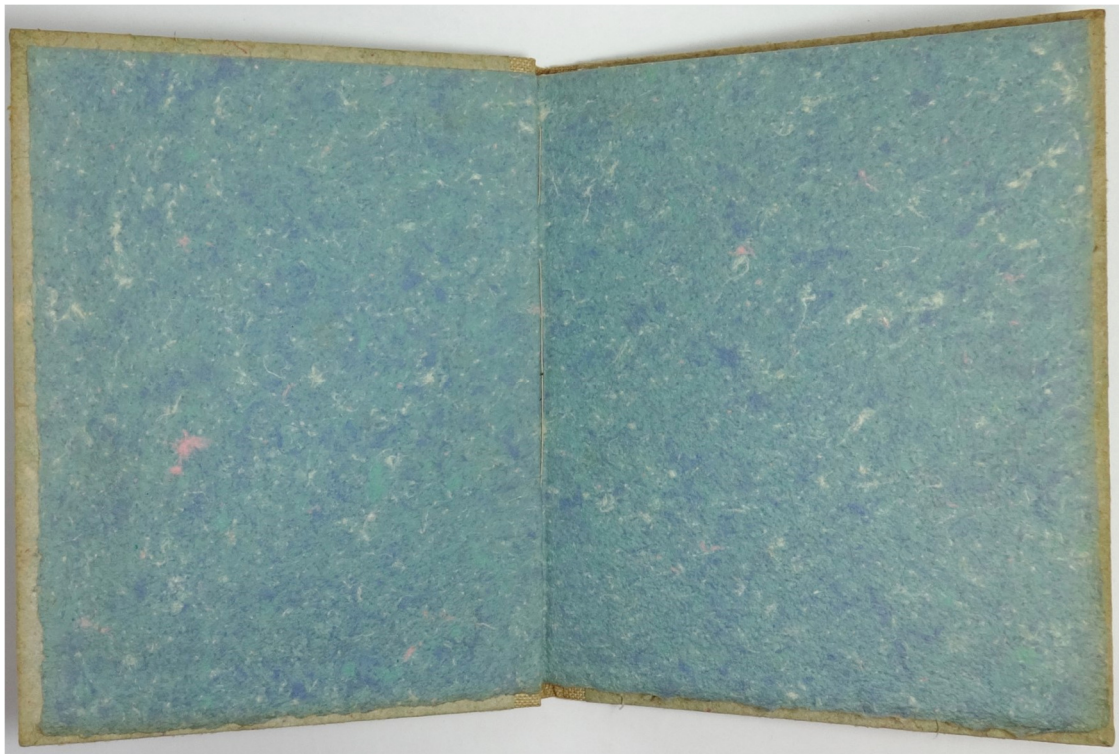
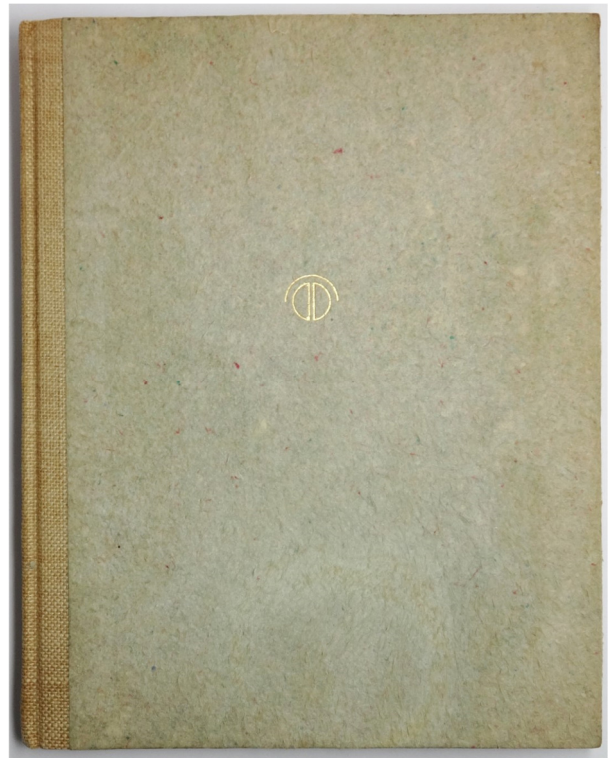
Douglass Morse Howell (1906-1994) is widely acclaimed as the most instrumental figure in the revival of hand papermaking as a craft and an art form in the United States during the second half of the 20th century. A native of New York, he was raised in France and Italy and studied at the University of Turin before returning to America in 1929. He worked as a bank inspector, a literary agent (for Ezra Pound amongst others), and a magazine illustrator. He also began printing his own woodcuts and grew interested in finding better paper for his work. A visit with Harrison Elliot at the Japan Paper Company inspired Howell to make his own paper and he avidly studied the books of American pioneer papermaker, Dard Hunter. His service in World War II forced him to delay the start of his papermaking career but gave him the opportunity to visit the Richard de Bas paper mill in Ambert, France.

After the war, Howell returned to New York and, in 1946, married Alice Orcutt (b. 1922). She was the daughter of William Dana Orcutt, the noted type designer, book designer, and author. In the same year, Howell rented a studio, built his first pulp beater, and began making his own papers. He also purchased a Washington hand press and printed broadsides and leaflets of poetry on his papers, which he sold at Manhattan bookstores. All these imprints are rare today, with OCLC identifying only a handful and locating only single copies of each. Howell's fruitful period as a letterpress printer was 1946-1948. Thereafter, his interest in printing texts seems to have waned, although he continued to print engravings of both his own design and of other artists' works in small editions for some years.

By the end of the 1940's, Howell was devoted to papermaking and he sold his papers to printmakers and many notable artists, including Joan Miro, Anne Ryan, Jackson Pollack, Lee Krasner, Dorothy Dehner, and Alfonso Ossorio. Tatyana Grossman employed his papers extensively in prints published by her Universal Limited Art Editions. In addition to sheets of paper, Howell also made individual paper works of art in two and three dimensions.

Howell received widespread recognition for his papermaking. His work was exhibited by many notable galleries across the nation and purchased by prominent institutions. He had two major retrospectives, at the American Craft Museum in 1982 and at the New York Public Library in 1987. Howell is furthermore remembered for his service as an educator, who inspired and informed a new generation of American papermakers.

To the best of our knowledge, *The Song of Magdalen* was the only book Howell printed and it provides examples of some of his earliest work as a papermaker. While not noted in the colophon, he undoubtedly made the papers used in the binding. They exhibit the rich textures and varied colors for which he was known and that he achieved by using multiple types and hues of linens in each batch.



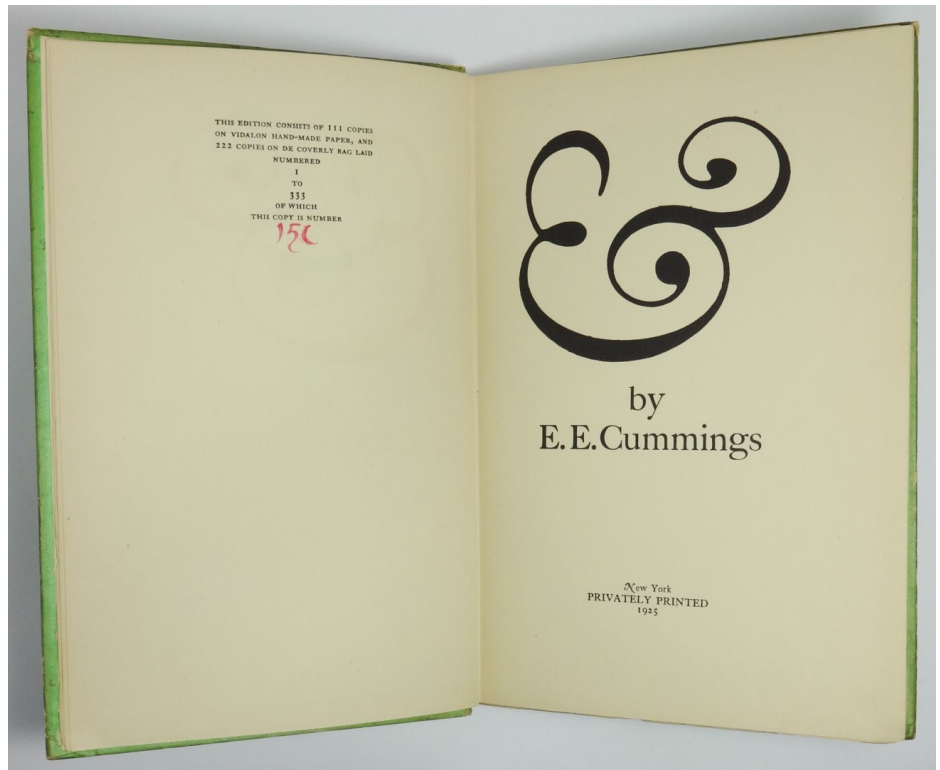
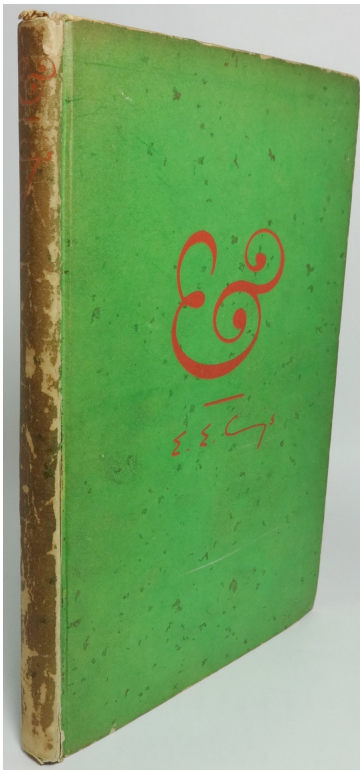
Front endpapers

OCLC records 15 institutional copies of *The Song of Magdalen*, NUC finds three more, and KVK adds no others. It is rare in the trade and no copies have sold at auction in at least 40 years (so far as recorded by ABPC and Rare Book Hub).

\$650.00

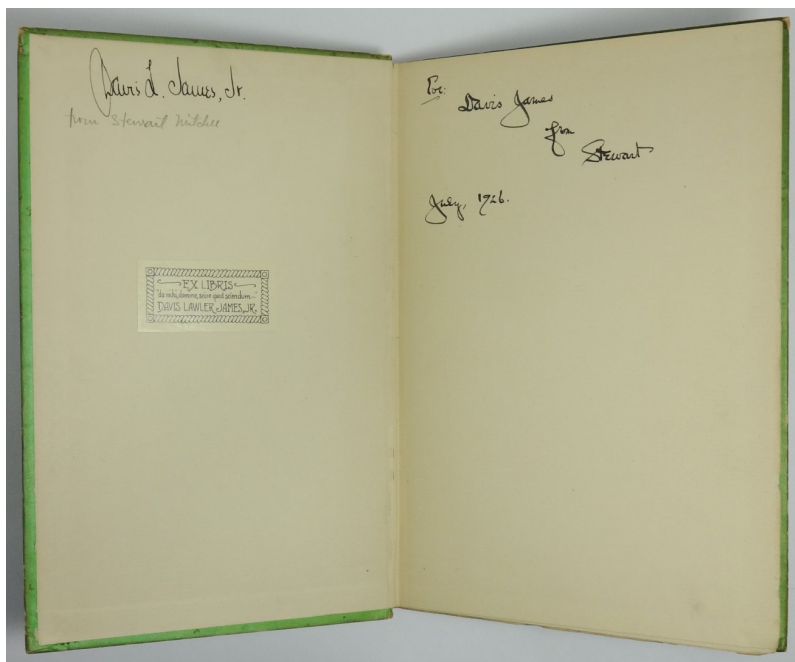
AN ASSOCIATION COPY OF E.E. CUMMINGS'S
PRIVATELY-PRINTED SECOND BOOK OF POETRY

22. [Jacobs, Samuel Aiwaz, typographer and printer.] Cummings, E.E. & [a.k.a. "And" or "Ampersand"]. New York: Privately Printed [by Samuel A. Jacobs], 1925. 116 pages. Original gold-flecked light green paper covered boards with red lettering on spine and front cover. [21.8 cm.] Spine faded to tan and showing tiny chips at ends and surface wear; short tear to base of front joint with neat internal glue repair; light wear to edges and corners. Good only, but sound and internally respectable, with only a few minor traces of marginal soiling.



FIRST EDITION. #151 of 333 copies, being one of 222 copies on De Coverly rag laid paper. **Presentation inscription signed by Stewart Mitchell**, with his first name, to Davis Lawler James, Jr., on the front free endpaper, dated July 1926. James's ownership signature and his bookplate appear on the front pastedown.

Stewart Mitchell (1892-1957) was a longtime friend and literary associate of E.E. Cummings. The two met at Harvard where Mitchell was known as "The Great Auk" for his birdlike countenance. Mitchell and Cummings worked together on *The Harvard Monthly* as editors and contributors, with Mitchell serving as editor-in-chief. In 1917, Mitchell compiled a book of their university writings titled *Eight Harvard Poets*, which featured the first appearance of Cummings's poems in a book, as well as the early work of Jon Dos Passos, Robert Hillyer, and others. After serving in France during World War I, Mitchell became managing editor of *The Dial*, under the new ownership of Scofield Thayer and James Sibley Watson, fellow alumni of the *Harvard Monthly*. Together they transformed the periodical from a political journal to the magazine of modern literature where E. E. Cummings gained fame. Mitchell worked at *The Dial* for a year, leaving to travel in Europe and continue his education. Mitchell also acted as Cummings's agent in an effort to publish the original manuscript of his first book of poetry, "Tulips &

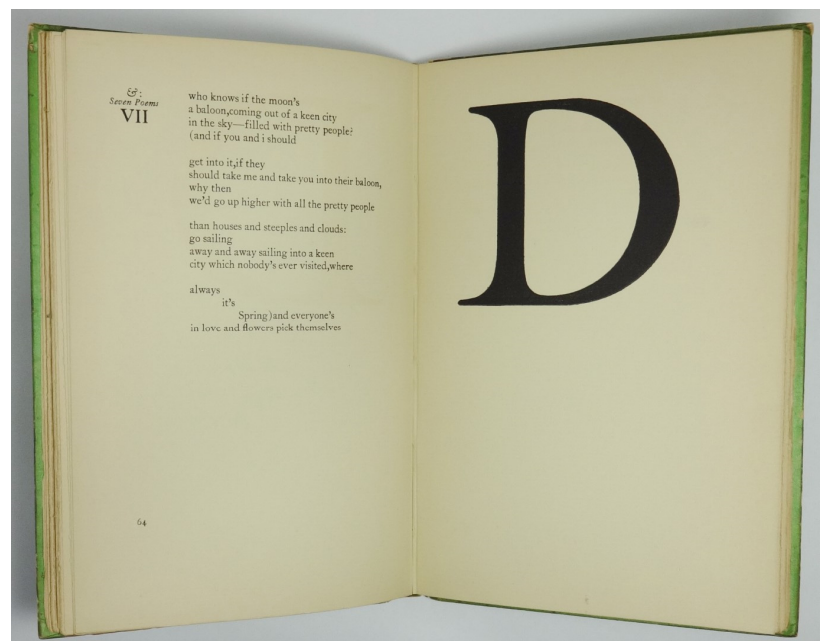


Chimneys." Mitchell submitted the manuscript to several publishers who all turned it down, however, he was successful in convincing *Vanity Fair* to print some of the poems (see Kennedy, *Dreams in the Mirror*, p. 243). Mitchell also published a volume of his own *Poems* in 1921, which included one verse dedicated to Cummings ("A Farewell"), but that was to be his last literary title. Mitchell became best remembered not as a poet, but as a historical editor. He eventually completed his doctorate at Harvard (1933) and worked briefly as editor of the *New England Quarterly*, but he spent most of his mature years serving as editor and then director of the Massachusetts Historical Society.

Mitchell remained friends with Cummings throughout his life. According to Kennedy, Mitchell assisted Cummings when he was struggling financially, giving him \$1,000 in 1949. Mitchell was also the subject of at least two portraits by Cummings, one a pencil drawing held by the Houghton Library and the other an oil painting currently on the market (as of September 2018).

Mitchell presented this copy of *&* to Davis Lawler James, Jr. (1896-1969), who was the son of the noted Cincinnati bookseller, Davis Lawler James (1848-1933). The younger James served for a time as vice president of his father's company, The James Book Store Co., and later settled in Buncombe County, North Carolina.

& was the follow-up to Cummings's second book, *Tulips and Chimneys* (1923), and featured poems from the original manuscript of that work which the publisher, Thomas Seltzer, refused to print because of their experimental nature or controversial subject matter. Seltzer had also changed the conjunction in the title from "&" as Cummings originally wrote it, to "and." This annoyed Cummings and prompted him to title the present volume with the excluded ampersand. Despite these editorial disagreements, Cummings was pleased with the typography and printing of the Seltzer edition, which were accomplished by Samuel A. Jacobs at his Polytype Press in Manhattan. Cummings asked Jacobs to privately print *&* and Jacobs agreed (see Sawyer-Lauçanno, *E.E. Cummings*, p. 241). This was the beginning of a long collaboration in which Jacobs thereafter worked as

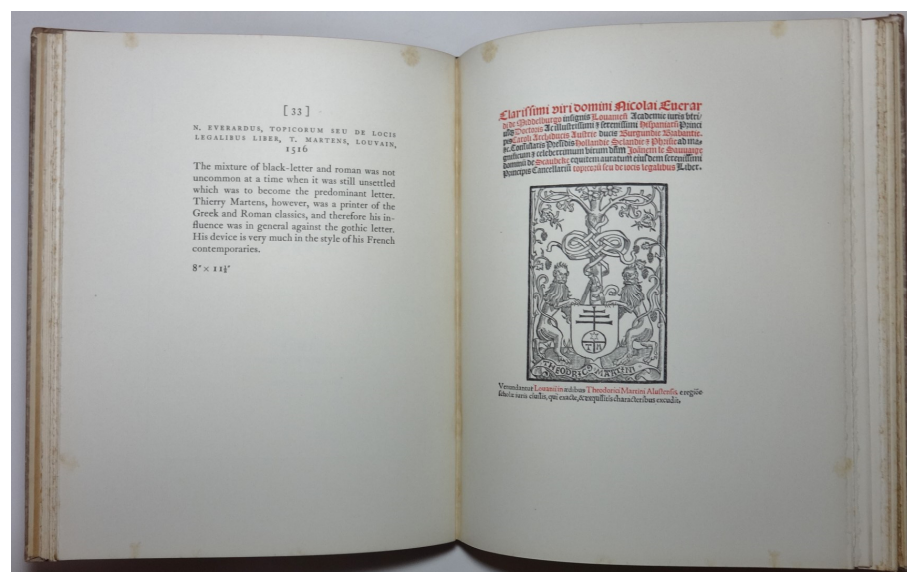
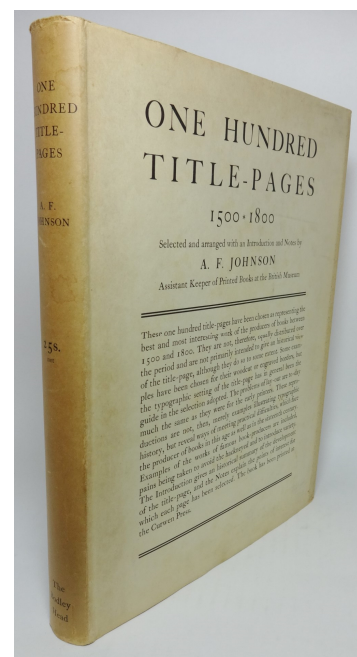


Cummings's exclusive typesetter, as well as his sometimes printer and publisher, a partnership of importance both to the history of typography and the development of modern literature.

Samuel Aiwaz Jacobs (1890-1971) was an Assyrian-American born near Urmia, Iran. He learned how to set Linotype at the Qalla school in Urmia, emigrated to the U.S. in 1906, and settled in New York by 1914. There he developed his talents in multilingual typography, setting the *Persian-American Courier*, publishing a guidebook for Assyrian immigrants, and designing Syriac fonts for the Mergenthaler Linotype Company. In 1922, he established Polytype Press in Greenwich Village and printed for several contemporary authors in addition to Cummings, including Eugene O'Neill and Marianne Moore. He also designed numerous books for notable publishers including Covici-Friede, Boni and Liveright, and Stratford Press. In 1934, he moved his press to Mt. Vernon, New York, renamed it the Golden Eagle Press, and continued to print fine, limited editions of significant literary works. (See Eden Naby, "Samuel Aiwaz Jacobs," in *Encyclopædia Iranica* and Walker Rumble, "Reclaiming S.A. Jacobs: Polytype, Golden Eagle, and Typographic Modernism," at www.printinghistory.org.) Firmage A4. \$575.00

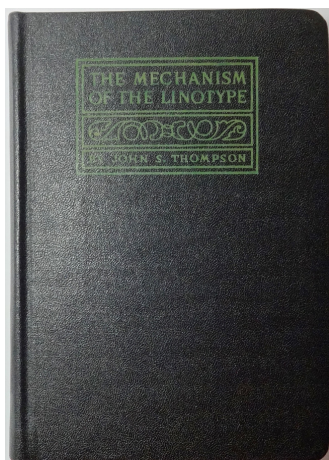
23. Johnson, A[lfred] F[orbes]. ONE HUNDRED TITLE-PAGES, 1500-1800. Selected and Arranged with an Introduction and Notes by A.F. Johnson. London: John Lane, The Bodley Head Ltd., [text printed by The Curwen Press, plates by Whittingham & Griggs, 1928]. xxiv, plus 100 leaves of plates, including frontispiece, with explanatory text on facing pages (frontispiece has description on printed tissue guard). Original black cloth spine and marbled paper covered boards with gilt spine lettering. [28.8 cm.] Good plus in like or better dust jacket. Binding is solid with only minor wear to corners. Endpapers tanned, scattered marginal foxing, not affecting text or images, otherwise a clean copy. Partially unopened. Jacket shows sun-tanning to spine panel, a narrow band of tanning near the edge of the front panel, and some faint foxing and soiling, but no chips or tears.

FIRST EDITION. "These one hundred title-pages have been chosen as representing the best and most interesting work of the producers of books between 1500 and 1800." --dust jacket.

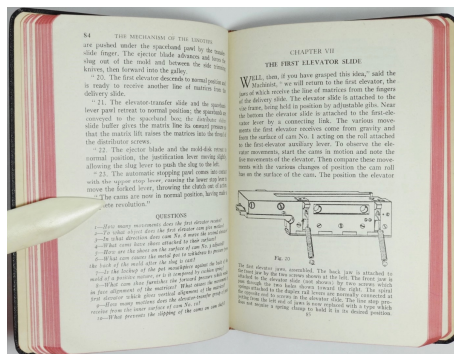


Alfred Forbes Johnson (1884-1972) was the assistant keeper of Printed Books at the British Museum. His many contributions to bibliography and typography included co-editing *The Encyclopaedia of Type Faces* (1953).

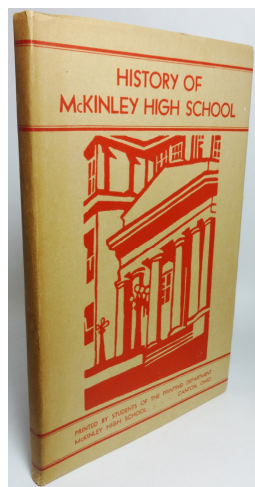
\$60.00



24. [Linotype]. Thompson, John S[mith]; Oscar R. Abell and Windsor A. Straw, [eds.]. **THE MECHANISM OF THE LINOTYPE. A Complete and Practical Treatise on the Care and Operation of the Linotype, for the Novice as Well as the Experienced Operator . . . Completely Revised and Amplified . . .** Brookings, [S.D.]: Lebowarts Printers, 1948. ix, [1], 238 pages. Illustrated with numerous figures in the text. Original black cloth over flexible boards stamped in green on the front cover. [16.9 cm.] Near fine. Minor rubbing to front hinge, upper corners a trifle bumped, still an excellent copy.

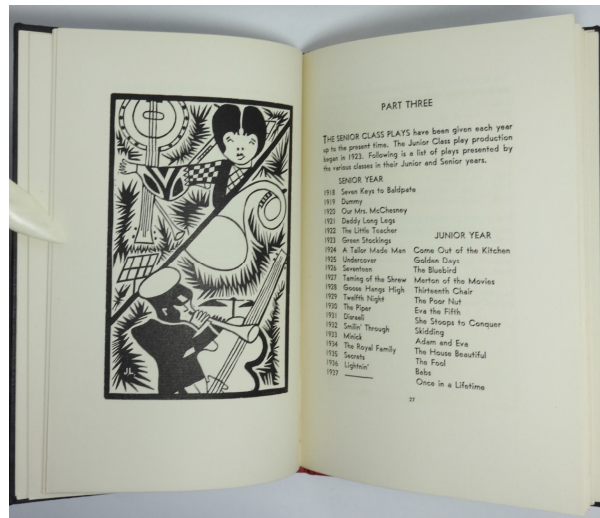
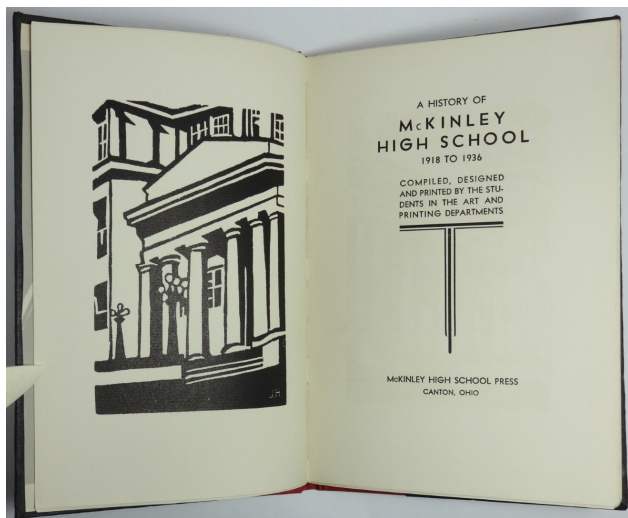


Thirteenth edition, revised and enlarged, and the first edition by this publisher. Originally issued in 1902, all previous editions were published by The Inland Printer. "Through the courtesy of the Mergenthaler Linotype Company, Brooklyn, New York, we are able to add in this new edition illustrations and other matter relating to the later-model machines." --pref. \$40.00

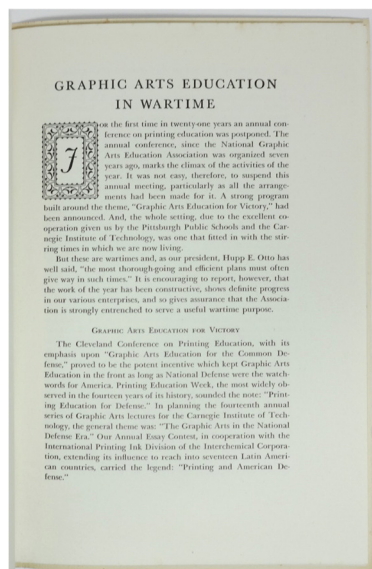


25. [McKinley High School Press; Chester A. Lyle, instructor]. **A HISTORY OF MCKINLEY HIGH SCHOOL, 1918 TO 1936. COMPILED, DESIGNED AND PRINTED BY THE STUDENTS IN THE ART AND PRINTING DEPARTMENTS.** Canton, Ohio: McKinley High School Press, [1936]. 60 pages. Illustrated with eight full-page woodcuts printed with the text, including frontispiece. Original quarter red cloth and black paper covered boards with silver lettering on front cover. [23.6 cm.] Very good in like dust jacket. Tiny closed tear near base of front hinge. Small stain on front cover is probably a binder's error (misapplication of glue used to affix paper to boards). Some toning to endpapers. Minor soiling to last page of text, but interior otherwise clean. Jacket has a tiny chip to the head of spine panel, which is also sunned and a little spotted.

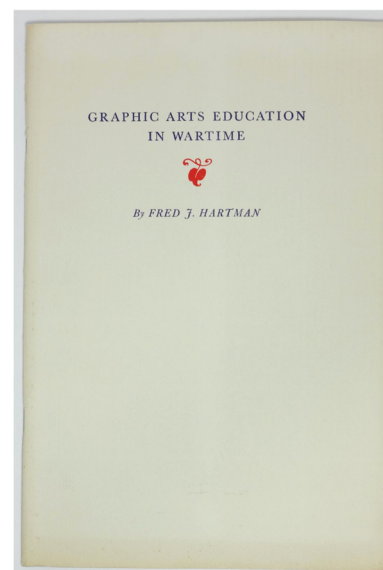
FIRST EDITION. A charming student production. The printing instructor at McKinley, Chester A. Lyle, became the president of the National Graphic Arts Education Association in 1940-41. Rare; OCLC finds only two copies (Ohio History Connection and Univ. of Virginia). \$65.00



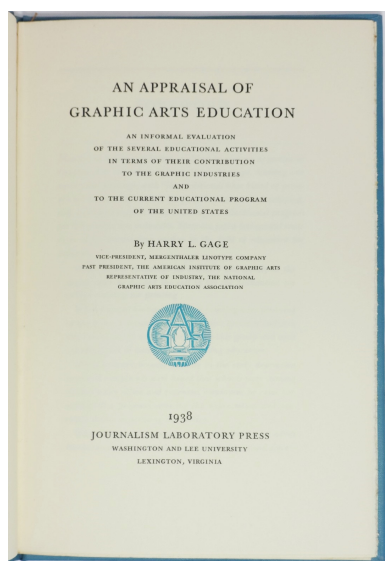
26. [National Graphic Arts Education Association.] **Hartman, Fred J. GRAPHIC ARTS EDUCATION IN WARTIME.** Lexington, Va.: Journalism Laboratory Press, Washington and Lee University, 1942. 23 pages. Original printed wraps. [23.4 cm.] Front wrap a little toned at base, traces of light foxing along the top edge of leaves, still very good.



FIRST EDITION. One of 1,000 copies. Foreword by C. Harold Lauck. Hartman prepared this report as educational director of the National Graphic Arts Education Association. He discusses the activities of the Association during 1941-1942, including Printing Education week, essay and typographical contests, and the Carnegie Lectures, as well as the development of the student clubs of the Association, the cancelation of the annual conference due to gas rationing, and the financial resources of the Association. There is a brief note at the end on the wartime activities of the membership and passing reference throughout the pamphlet to Association's support of the war effort. Scarce. \$35.00

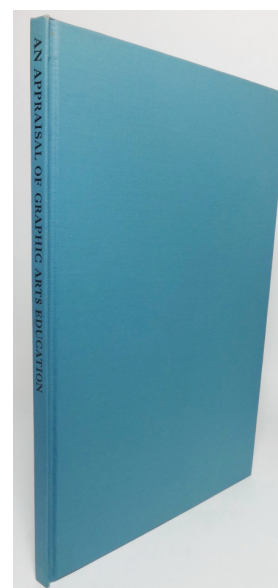


27. [National Graphic Arts Education Association]. **Gage, Harry L[awrence]. AN APPRAISAL OF GRAPHIC ARTS EDUCATION. An Informal Evaluation of the Several Educational Activities in Their Contribution to the Graphic Industries and to the Current Educational Program of the United States.** Lexington, Va.: Journalism Laboratory Press, Washington and Lee University, [printed by C. Harold Lauck], 1938. 27 pages. Original light blue cloth with black spine lettering. [21.8 cm.] Near fine in original unprinted dust jacket (a bit tanned, especially on spine panel and with a few tiny chips and tears).

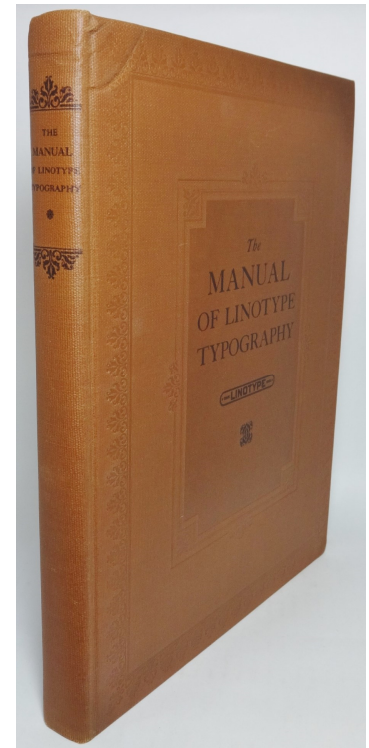


FIRST EDITION. One of 200 copies in boards (there were also 600 copies in wraps). A keepsake prepared for members of the National Graphic Arts Education Association and friends of Graphic Arts Education on the occasion of the Seventeenth Annual Conference on Printing Education in Washington, D.C. Foreword by Fred J. Hartman.

Harry Lawrence Gage (1887-1982) was vice president of the Mergenthaler Linotype Company, a president of the American Institute of Graphic Arts, a representative of industry to the Graphic Arts Education Association, professor of graphic arts at the Carnegie Institute of Technology, and a lecturer in graphic arts at the Pratt Institute. \$45.00



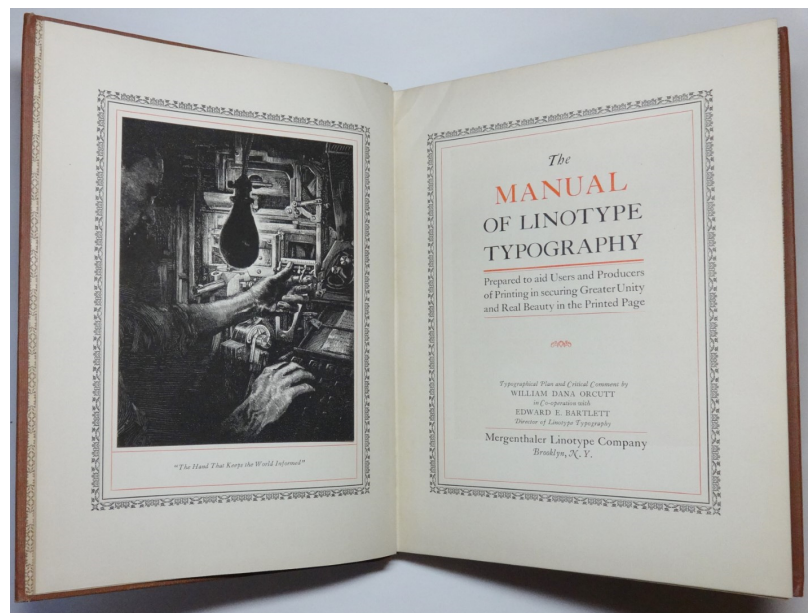
28. Orcutt, William Dana and Edward E. Bartlett. **THE MANUAL OF LINOTYPE TYPOGRAPHY.** Prepared to Aid Users and Producers of Printing in Securing Greater Unity and Real Beauty in the Printed Page. N.Y.: Mergenthaler Linotype Company, [printed by the Plimpton Press, Norwood, Mass, 1923]. xv, [1], 256 pages, plus mounted frontispiece. Initials, borders, rules, and ornaments printed variously in red and green. Illustrated throughout with samples of book and commercial printing together with specimens of type, ornaments, borders, devices, etc. Original light brown cloth lettered in black and decorated in blind. [31.7 cm.] An attractive copy overall but graded good plus only due to a bump to the head of the spine resulting in an arc-shaped dent to the upper corner of the front cover and several corresponding ripples to the upper inner corners of the leaves throughout. Also, four leaves (pp. 225-232) show several inconspicuous needle holes in a straight line, with no loss of text, most likely the result of a binder's accident with the sewing machine. Excepting two minor spots to the fore-edge, the covers and contents are quite clean, and the binding is solid and shows little wear. The original plain paper dust jacket is present and largely intact, but is browned and has multiple tears, small chips, and internal repairs.

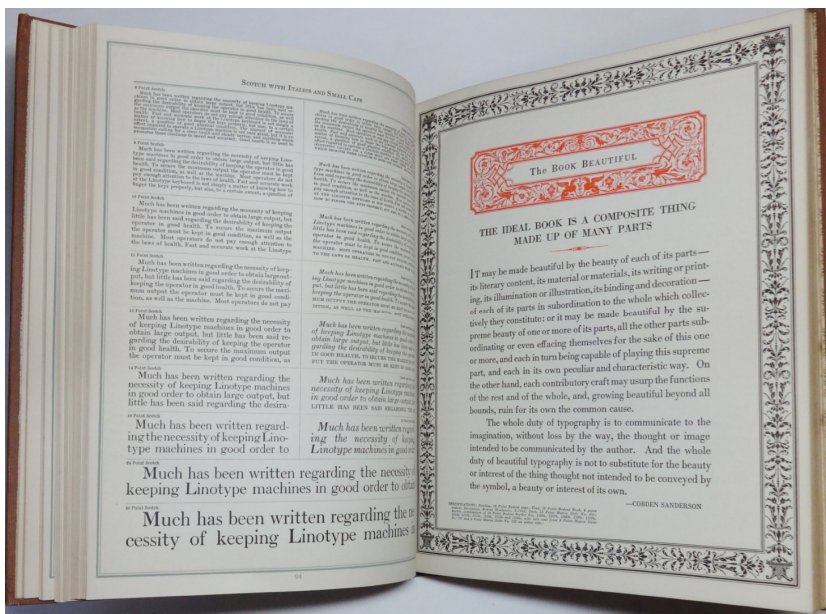


FIRST EDITION. A handsome manual designed for the Mergenthaler Linotype Company by William Dana Orcutt and printed by him at his Plimpton Press, in Norwood, Massachusetts. Orcutt provided the typographic plan and the explanatory text. He was assisted by Edward E. Bartlett, who composed the book at his Bartlett Orr Press in New York.

Orcutt (1870-1953) was one of the leaders of the revitalization of fine printing in the United States, applying the principles of the Arts and Crafts movement to typography and book design. Prior to founding the Plimpton Press, he did notable work at the University Press in Cambridge, Massachusetts, and helped found, with D. B. Updike and Bruce Rogers, the Boston Society of Printers (1905). In addition to his own work as a typographer, book designer, and printer, he had a wide influence on American printing through his many published books and articles.

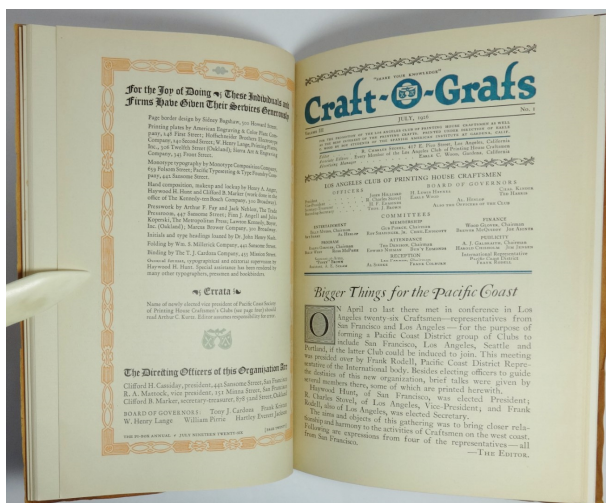
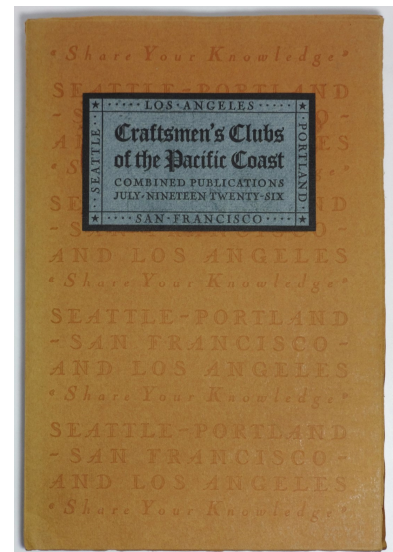
The present volume represents an effort to help raise standards not only for book production but for everyday commercial printing as well. "This manual of Linotype typography has been prepared to demonstrate the possibility of producing upon the Linotype machine a high quality of work without increasing the cost of production . . . The staffs of many printing offices lack anyone with sufficient technical knowledge and





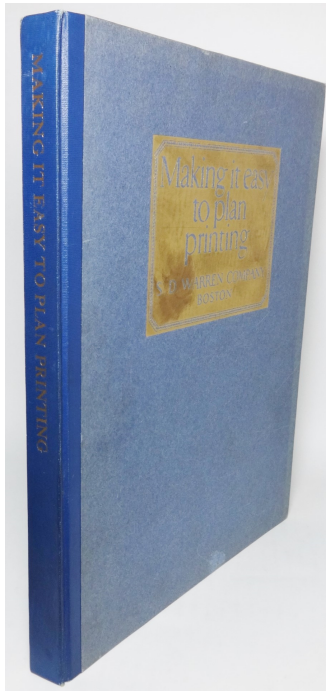
creative feeling to originate pages beyond the commonplace . . . In other printing offices, no attempt is made to create even commonplace pages . . . This Manual of Linotype Typography places before this class of printers pages based on the best typographic standards of today, presented with the greatest possible variety in order to promote versatility, and accompanied with explanatory remarks. Thus the composing-room force has the opportunity to copy something really good and to do it with understanding." --preface, p. v. \$55.00

29. Pacific Coast Society of Printing House Craftsmen's Clubs. PACIFIC COAST SOCIETY OF PRINTING HOUSE CRAFTSMEN'S CLUBS. COMBINED PUBLICATIONS: CRAFT-O-GRAFS, LOS ANGELES, CALIFORNIA. THE PORTLAND CRAFTSMAN, PORTLAND, OREGON. THE SEATTLE CRAFTSMAN, SEATTLE WASHINGTON. THE PI-BOX, SAN FRANCISCO, CALIFORNIA. Conference Issue, San Francisco, July 1926. [San Francisco? Pacific Coast Society of Printing House Craftsmen's Clubs, 1926.] [10], 20, 20, 16, 15 pages. Three full-page photographic portraits (one mounted) and two full-page color illustrations (one mounted), all reckoned in the pagination, plus additional illustrations in the text. Some titles, initials, and borders printed in color. Original printed salmon-colored wraps with printed paper cover label. [23 cm.] Good plus. Spine faded and worn at head; yapp edges of wraps turned in and with some tiny tears. Discoloration to volume title page and one issue title page due to acid transfer from glue used to mount the plate on the verso of each. Moderate, mostly marginal foxing to three leaves in final issue.



FIRST OF THIS COLLECTED EDITION, published in conjunction with the Second Conference of the Pacific District, International Association of Printing House Craftsmen, held in San Francisco, July 1926. The prelims include minutes and notes on the conference, the report of the district representative of the International Association (Frank H. Rodell), and comments by the president of the Pacific Coast Society (Haywood H. Hunt). The four individual issues that follow provide information on the activities of the local branches of the Society, lists of officers and members, and advertisements for regional companies in the printing or allied trades. Scarce. \$40.00

SCARCE PAPERMAKER'S ADVERTISING COMPILATION



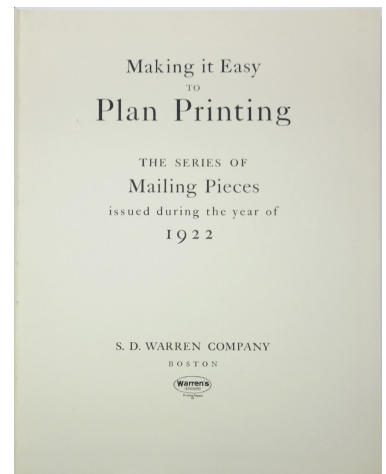
30. [Paper Specimen Book.] **S.D. Warren Company. MAKING IT EASY TO PLAN PRINTING: THE SERIES OF MAILING PIECES ISSUED DURING THE YEAR OF 1922.** Boston: S.D. Warren Company, [1922 or 1923]. Variously paginated. [7] preliminary leaves (including half-title) followed by ten individually paginated pieces. Eight of the pieces are composed of sixteen pages each, the other two are composed of twelve and twenty-two pages respectively; some leaves are folding. Each piece is preceded by two introductory leaves printed rectos only. Illustrated throughout in color and black & white. Original dark blue cloth spine and light blue paper covered boards with gilt spine lettering and gilt cover stamp. [28.4 cm.] Good plus. Light rubbing to spine ends. Small stain to cover stamp; some small smudges, light scuffs, and slight marginal fading to boards. Neat name on front free endpaper; tiny chip to rear free endpaper. Occasional light foxing to gutters only, faint spot to fore-edge, and slight soiling to final page, otherwise clean.

FIRST EDITION. A compilation of attractively printed papermaker's samples. They contain examples of various types of advertising, together with descriptive text touting the attributes of the different papers and providing advice and ideas for planning advertising.

The title of each piece begins "Making it Easy to Plan Printing on Warren's ____" and is completed by the name of the paper. The papers included are Warren's Lustro, Cameo, Cumberland Coated Book, Silkote, Olde Style, Library Text, Printone, Cumberland Super Book, Cumberland Machine Book, and India and Thintext. The second page of each piece consists of "A Printing Questionnaire that printers find helpful in building successful direct advertising." The final page of each piece contains a list of distributors of Warren's papers plus a list of sizes and weights. Many of the illustrations depict contemporary women's fashions and housewares.

Uncommon in the trade.

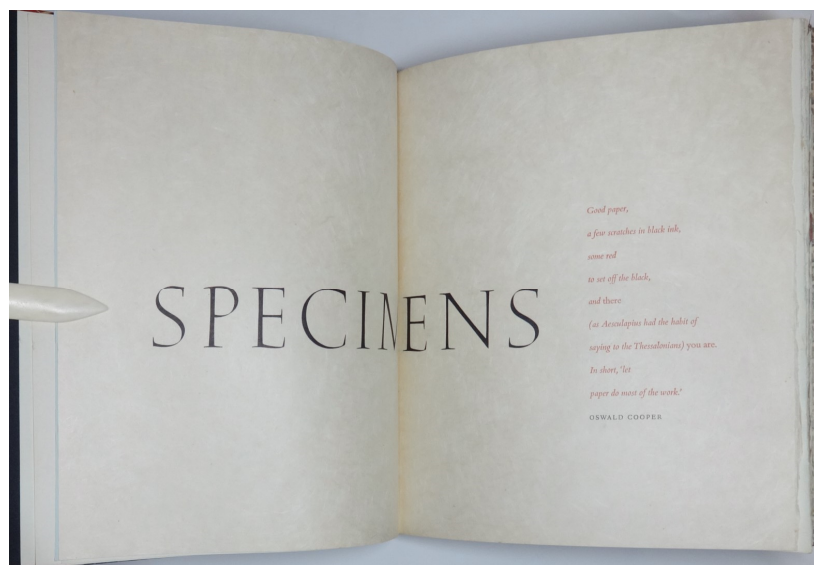
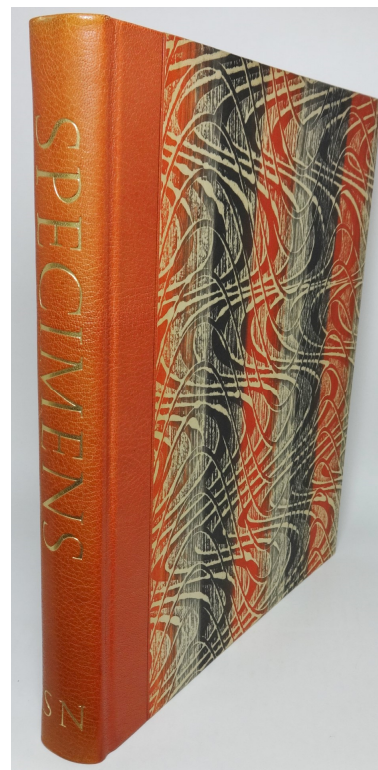
\$110.00



31. [Paper Specimen Book]. **Stevens-Nelson Paper Corporation. SPECIMENS: A STEVENS-NELSON PAPER CATALOGUE.** [New York: Stevens-Nelson Paper Corporation, 1953]. 107 numbered paper specimens (one leaf each, excepting the second, on a double-leaf, and the third, on two leaves), plus frontispiece. Original quarter orange leather (Nigerian goatskin) with gilt spine lettering over decorative paper covered boards. [30.3 cm.] Very good plus to near fine in very good plus slipcase. Boards just a trifle bowed. A few tiny traces of foxing at untrimmed fore-edge; several instances of faint offsetting from color printing to facing pages; still a rather nice copy showing no wear. Slipcase is sound with several tiny tears to the paper and some minor soiling.

FIRST EDITION. Eight-page "Price List and Supplement Index and Errata," dated July 1953, laid-in.

A sumptuous specimen book containing fine, handmade papers of a multitude of colors, patterns, and textures supplied by Stevens-Nelson from papermakers in Europe and Japan. The book was printed by various private presses with contributions by notable graphic designers, typographers, and artists. The frontispiece bears a striking watermarked illustration on Cartiere Miliani-Fabriano handmade paper. The preface was designed by Bruce Rogers and printed at The Thistle Press. Other American presses that contributed included Anthoensen, Lakeside, Spiral, Marchbanks, Taylor & Taylor, Plantin, and Meriden Gravure. English presses that participated included Curwen, Fanfare, Golden Cockerel, and Chiswick. There were several binding variants with the publishers employing different colors of leather for the spines and different species of decorative or marbled paper for the boards.



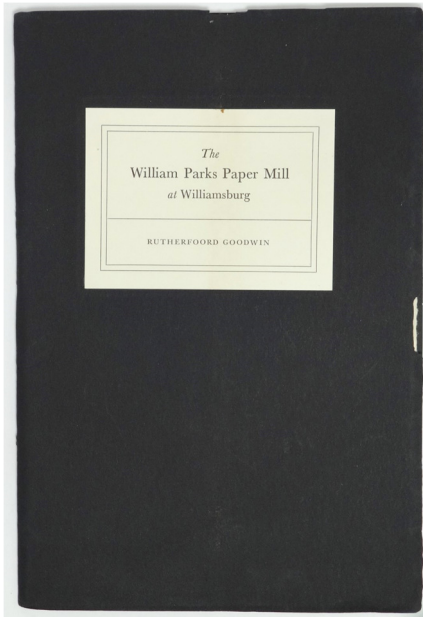


"This is a catalog of the finest printing and art papers in the world . . . The richness of textures, patterns, and tones, and the total impression of superb quality created by these papers, are achieved by hand labor. These sheets are made slowly, with great skill and care. Because slow, small-scale production is rare in the United States, these papers have to be imported from mills in Western Europe and Japan where manual skills have been developed over the centuries by long, careful apprenticeships . . . " --preface.

"This catalog owes its existence to the liberal collaboration of more than 150 designers, printers, and other participants, in ten countries . . . " --acknowledgments. \$225.00



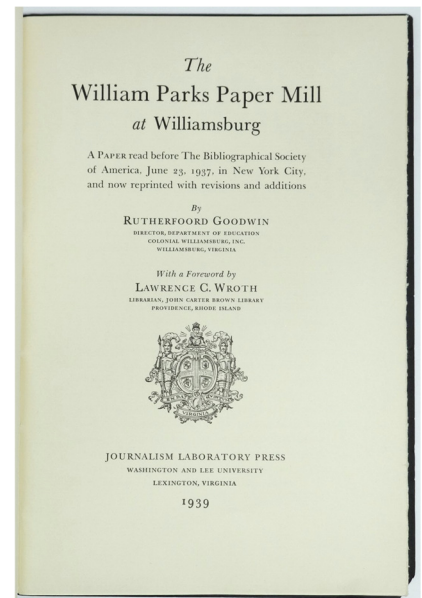
THE FIRST PAPER MILL IN THE SOUTH



32. [Papermaking.] **Goodwin, Rutherford; Lawrence C. Wroth (foreword).** **THE WILLIAM PARKS PAPER MILL AT WILLIAMSBURG.** A Paper Read before The Bibliographical Society of America, June 23, 1937, in New York City, and now Reprinted with Revisions and Additions. Lexington, Va.: Journalism Laboratory Press, Washington and Lee University, [printed by Harold C. Lauck], 1939. 41 pages. Six full-page illustrations printed with the text. Original black wraps with printed paper cover label. [22.9 cm.] Wraps cracked along spine and neatly repaired internally with Japanese tissue; a few tiny chips and tears to yapp edges of wraps; else a very good copy. Small impression to front wrap and first few leaves from clasp of the original mailing envelope in which the pamphlet was long stored (retained and now stored separately); barely noticeable impression from the same to lower margins throughout.

FIRST OF THIS REVISED EDITION. #500 of 800 copies signed by C. Harold Lauck, the book's designer, compositor, and printer. **Presentation inscription signed by the author to the printer**, on the half-title. It reads: "To C. Harold Lauck, with the compliments of Colonial Williamsburg, Incorporated, with the gratitude and esteem of Rutherford Goodwin."

A historical investigation into the operations of the first and only paper mill in colonial Virginia, which was also the first known paper mill in any of the American colonies south of Pennsylvania. Parks established the mill in collaboration with Benjamin Franklin, who hired the craftsmen to build it and purchased equipment and rags. The true first separate edition of this essay was an offprint from the *Papers of the Bibliographical Society* with the title, "The Williamsburg Paper Mill of William Parks, the Printer" (1937). \$70.00

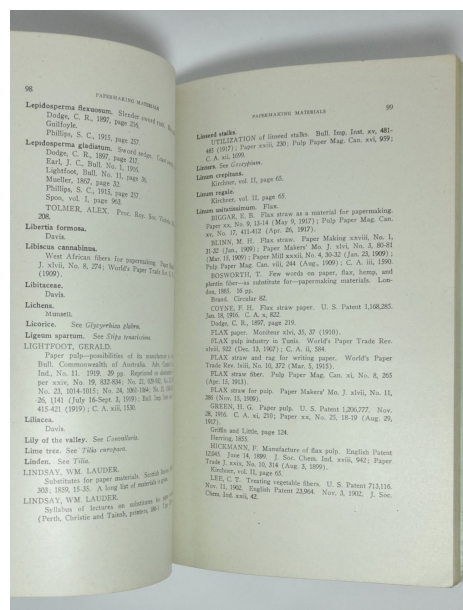
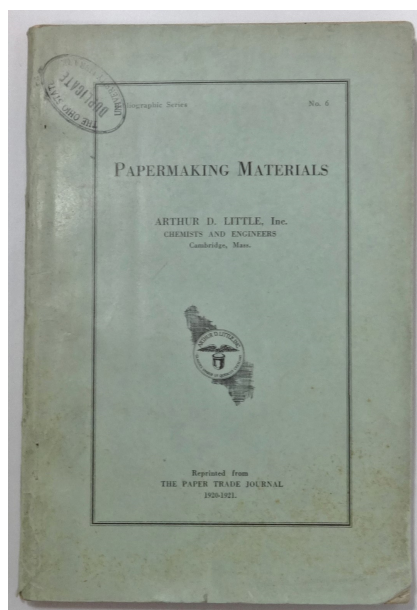


33. [Papermaking.] **West, Clarence Jay, comp.** **READING LIST ON PAPERMAKING MATERIALS.** [Cambridge, Mass.: Arthur D. Little, Inc., Chemists and Engineers], reprinted from The Paper Trade Journal, 1920-1921, [circa 1921]. Issued as no. 6 of the publisher's "Bibliographic Series." Cover title: "Papermaking Materials." 170 pages. Original printed wraps. [22.8 cm.] Library duplicate stamp on front wrap, but no other signs of institutional use. Else a good copy. Some foxing and soiling to wraps; wear and creasing to spine with slight loss at base; tiny chip to lower corner of front wrap; lower corner of first few leaves turned. Title page slightly toned; text is clean. Wrinkles to upper margins of a few leaves due to printing or binding errors.

FIRST SEPARATE EDITION. The bibliography is arranged by the common and botanical names of the vast array of vegetable fibers used in papermaking. The various woods commonly used to make paper pulp are not included. In addition to an introduction and plan of the work, the preliminary matter (pp. [3]-13) includes excerpts from various authorities on the classification, evaluation, and the method of study of papermaking materials and a note on conditions in the United States.

The compiler, Clarence Jay West (1886-1953), was director of the Information Department of Arthur D. Little, Inc., which began as a chemical research company and grew into the now famous international consulting firm.

West had previously worked for the U.S. Army's chemical weapons program and wrote an early book on the subject. He later served as director of the Research Information Service of the National Research Council and published many works on the bibliography of papermaking and other technical and scientific subjects.

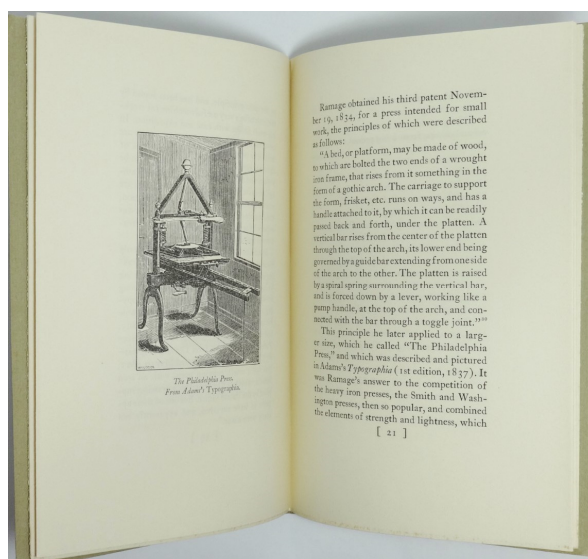
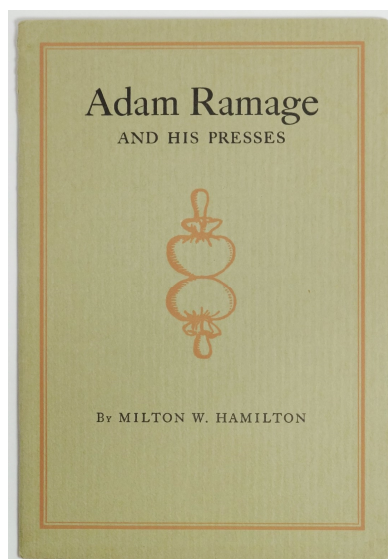


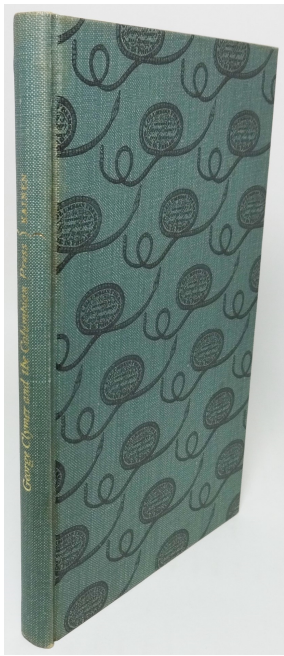
\$35.00

34. [Printing Presses]. **Hamilton, Milton W[heaton]. ADAM RAMAGE AND HIS PRESSES.** Portland, Maine: The Southworth-Anthoensen Press, 1942. [4], 35 pages. Six full-page illustrations printed with the text. Original printed wraps. [21.8 cm.] Rear wrap unevenly tanned, slight bump to head of spine, else near fine. Partially unopened.

FIRST EDITION. One of 350 copies, being Keepsake No. 15 of the press. This brief but detailed work is still the standard account of the career of Adam Ramage (1771 or 1772-1850) and his widely used printing presses. The author, Milton Wheaton Hamilton (1901-1989), was a professor of history at Albright College and later the senior historian of the Division of Archives and History of the New York State Education Department. He was an authority on colonial New York and Pennsylvania and early American printing, and the author of "The Country Printer: New York State, 1785-1830" (1936).

\$45.00

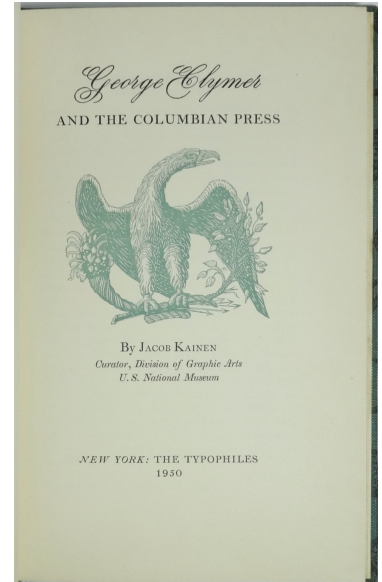




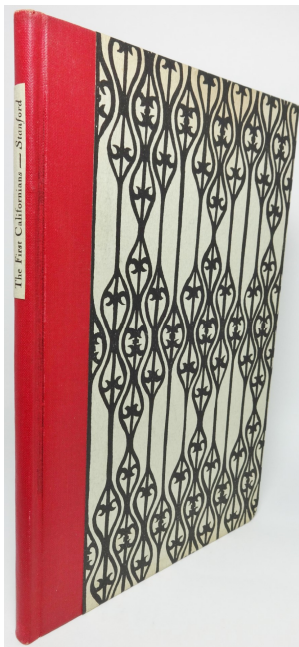
35. [Printing Presses]. **Kainen, Jacob. GEORGE CLYMER AND THE COLUMBIAN PRESS.** New York: The Typophiles; [designed and printed by Taylor & Taylor, San Francisco]; 1950. viii, [6], 60 pages, plus eight full-page plates, each with a printed tissue guard. Original blue-green cloth decorated in black and lettered in gilt on the spine. [18.2 cm.] Spine ends slightly rubbed, some faint soiling to joints, endpapers tanned near hinges, still a very good copy in original glassine dust jacket (spine panel sunned; a few small tears and tiny chips).

FIRST EDITION. One of 420 copies printed for the Typophile subscribers, being Typophiles Chap Book #23. (There was also an edition of 350 copies issued simultaneously by the Book Club of California). Preface by James W. Elliott. "Note" on the book's production by Paul A. Bennett (pp. [59]-60).

An account of the invention of the Columbian iron press in 1813 by Philadelphian, George Clymer (1754-1834), and Clymer's subsequent success at promoting the press in Europe.
\$40.00



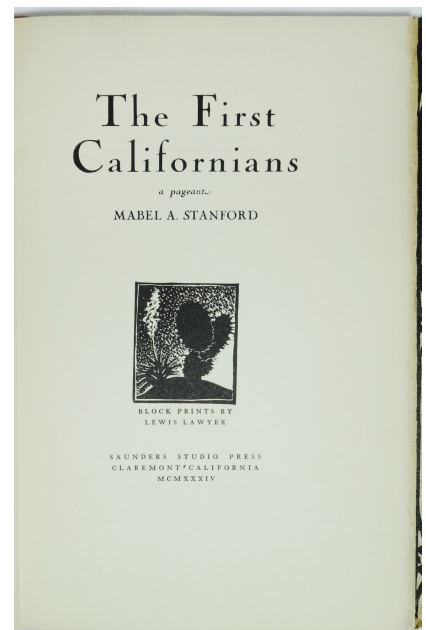
WITH SAUNDERS STUDIO PRESS EPHEMERA

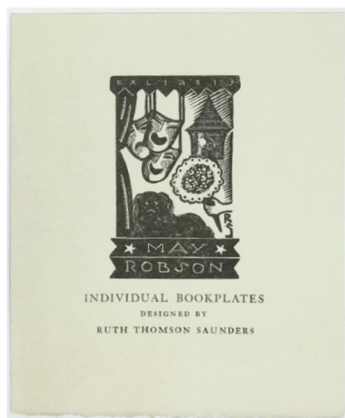


36. [Saunders Studio Press.] **Stanford, Mabel A[yretta]; Lewis Lawyer, [illustrator]. THE FIRST CALIFORNIANS. A Pageant.** Claremont, California: Saunders Studio Press, 1934. xix, [3], 46 pages, plus frontispiece. Illustrated with block prints by Lewis Lawyer, including head and tailpieces for each of the three episodes plus a title page vignette. Frontispiece is a mounted facsimile from the diary of Father Nuez. Original red cloth spine over decorative paper covered boards with printed paper spine label. [24.2 cm.] A very good copy in the original glassine dust jacket. A little soiling along the joints, front board slightly age-toned near the top. Minor traces of foxing to front endpapers; rear flyleaf partially tanned. The glassine jacket has tears to the front panel and multiple small chips.

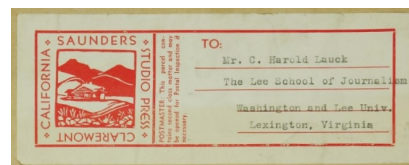
FIRST EDITION. #96 of 350 numbered copies.

Laid-into this copy are several pieces of ephemera from the Saunders Studio Press: 1) A four-page illustrated pamphlet advertising "Individual Bookplates Designed by Ruth Thomson Saunders," with prices listed, 2) A three-page prospectus for another





work by the press (*Journal of a Voyage between China and the North-Western Coast of America made in 1804 by William Shaler*, which was issued in 1935) and 3) The publisher's illustrated mailing label (clipped from an envelope), addressed to the original owner of the book, C. Harold Lauck of Washington and Lee University.

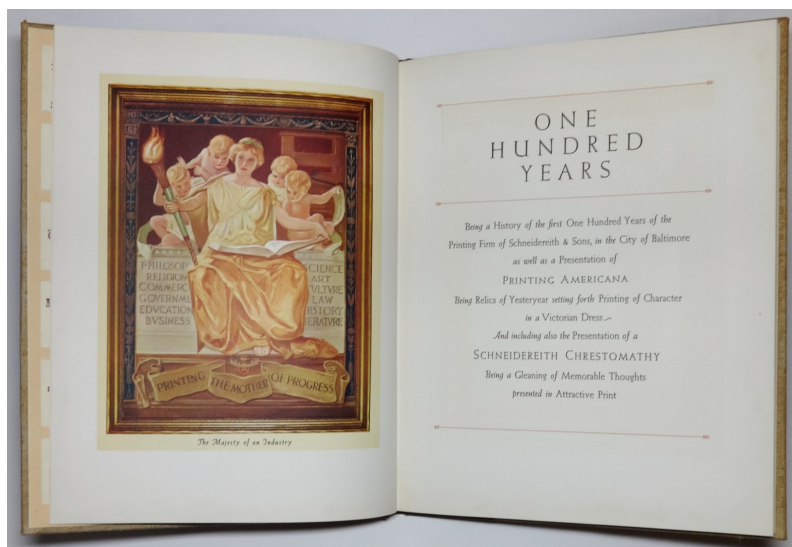
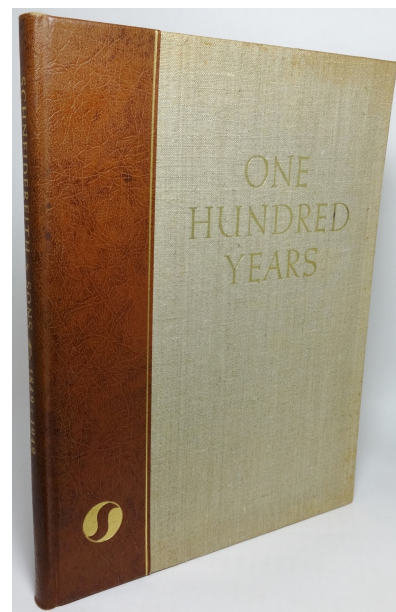


The First Californians is a drama depicting the history of the San Bernardino Valley. It was originally staged in 1929, the 150th anniversary of Father Serra's death, and produced again in 1931. At the end, there is a list of the cast members for both productions. A preface discusses the staging of the pageant and provides a historical background. Mabel Ayretta Stanford designed the book as well as wrote the pageant. This was her first and only book. The Saunders Studio Press was founded by Lynne and Ruth Thompson Saunders in 1927 and was active until 1939. \$100.00

GERMAN-AMERICAN PRINTING IN BALTIMORE

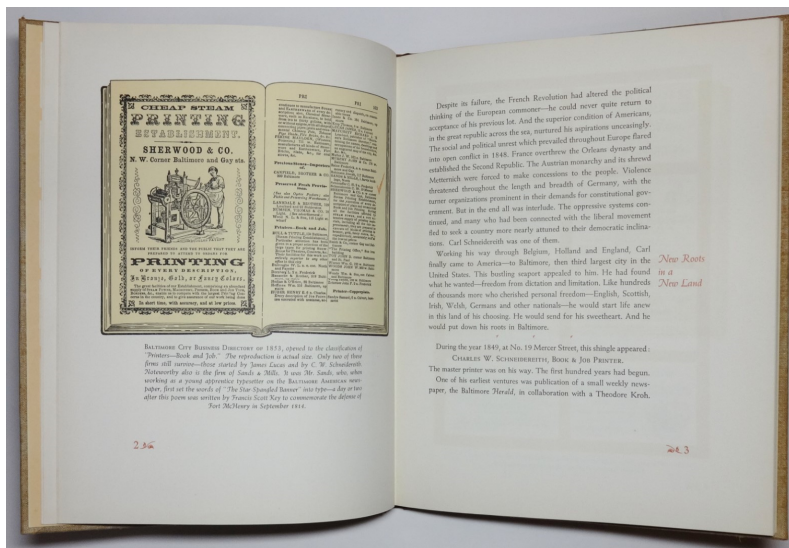
37. [Schneidereith & Sons.] **ONE HUNDRED YEARS. Being a History of the first One Hundred Years of the Printing Firm of Schneidereith & Sons, in the City of Baltimore . . .** [Baltimore: Schneidereith & Sons, 1949]. [6], 68 pages, plus mounted frontispiece in color. One other mounted plate included in the pagination; additional illustrations printed with the text. Original quarter brown leatherette over tan cloth with gilt spine and cover lettering; illustrated endpapers. [28.5 cm.] Very good. Some light foxing or soiling to cloth near edges of boards. Mild offsetting from illustrations to facing pages; very faint foxing along edges of first and last few leaves.

FIRST EDITION. Printed **presentation slip**, completed in manuscript by the publisher with the name of C. Harold Lauck, laid-in. Contains a history of the Baltimore printing house (pp. 1-33), illustrated with facsimiles of title pages, handbills, tickets, etc.



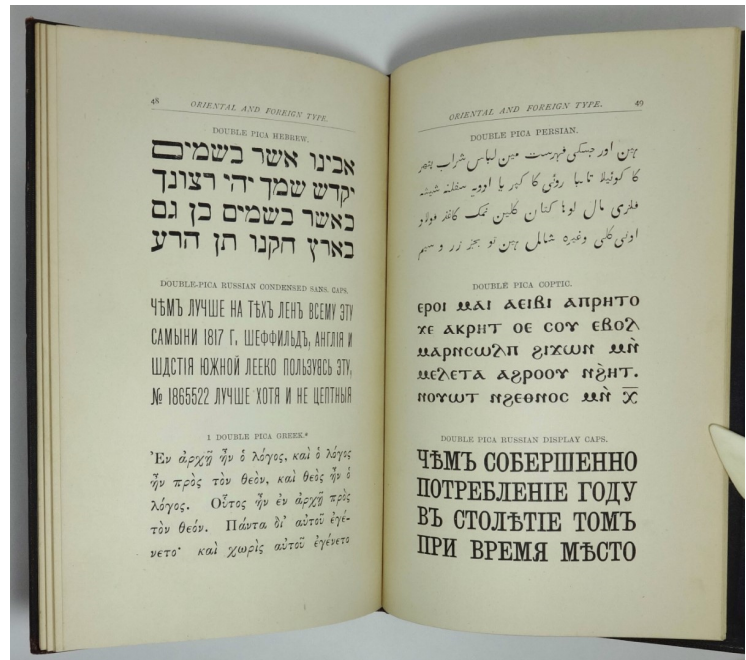
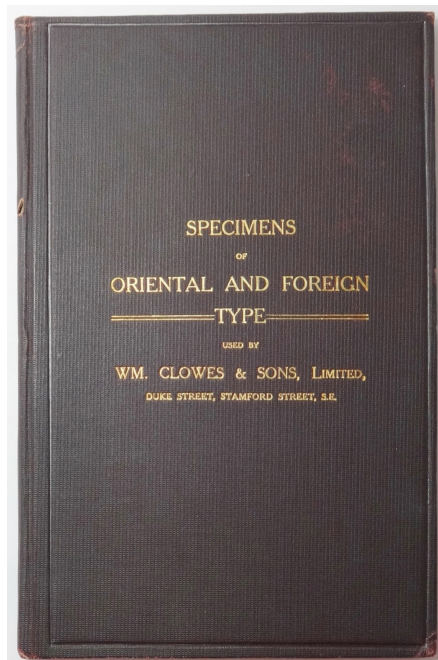
This is followed by a chrestomathy containing excerpts from notable authors. Two of these concern printing: H. L. Mencken, "In the Footsteps of Gutenberg" (pp. 51-52) and Frederic W. Goudy, "I am Type" (p. 59).

The firm was established by Carl William Schneidereith (1814-1906), who trained as a printer in Leipzig and worked at various places in Europe before coming to America. A member of the Turner movement, he emigrated



to America during the backlash that followed the failed revolutions of 1848. In 1849, he arrived in Baltimore and established his business with an Americanized name as Charles William Schneidereith, Book & Job Printer. He and his sons printed books in English, German and Hebrew, published a German-language newspaper, and did a variety of commercial printing. Among his successors in the trade was his grandson, Charles William Schneidereith (1886-1976), who lead the company into the modern age with a new plant built in 1921-1922. \$45.00

RARE TYPE SPECIMEN BOOK FROM CLOWES



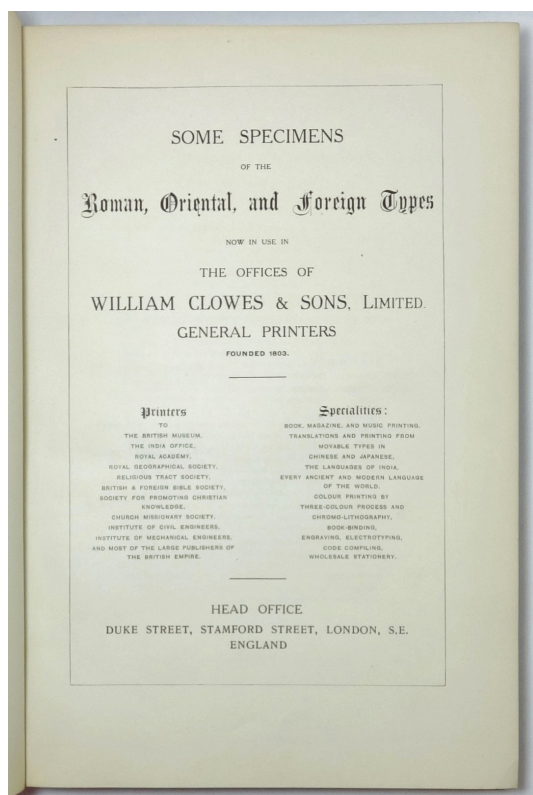
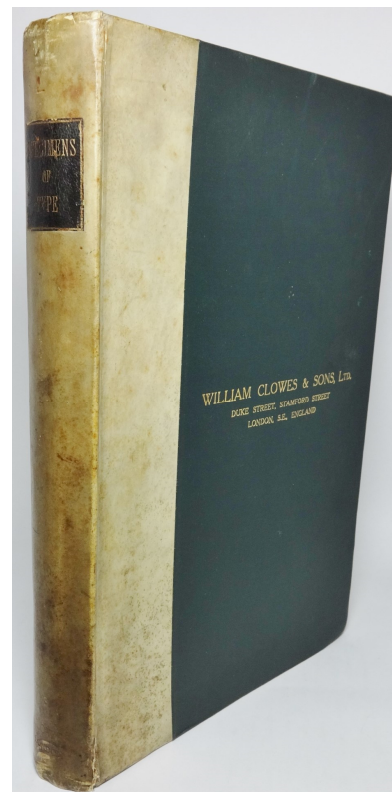
38. [Type Specimen Book.] W[illiam] Clowes & Sons, Ltd. **SPECIMENS OF ORIENTAL AND FOREIGN TYPE USED BY WM. CLOWES & SONS, Limited, Duke Street, Stamford Street, S.E.** [London: William Clowes & Sons, circa 1910's]. [4], 56 pages, including index in the prelims. Original maroon cloth with gilt cover lettering. [21.8 cm.] Tiny hole to spine, else about very good. Some light rubbing to spine ends, a little speckling to front cover. Title and first page of index slightly tanned, a few small spots of marginal foxing or soiling.

Apparent first of this edition. Clowes issued a similar title, *Some Specimens of the Oriental and Foreign Type . . .*, circa 1910, and a revised and expanded edition of the same, circa 1915. That book, in turn, appears to have used the same settings of type as in the larger Clowes catalog, *Some Specimens of the*

Roman, Oriental, and Foreign Type . . ., issued circa 1910 (see OCLC). The present volume uses some of the same type settings as those other Clowes's catalogs but in a smaller format. It does not include the larger fonts displayed in the other catalogs (here the largest font appears to be 18-point whereas the others had display fonts up to 44-point), the arrangement is different, and it also includes a number of entirely different settings. There are fonts for over forty writing systems from around the world, both ancient and modern, usually printed with three specimens to a page.

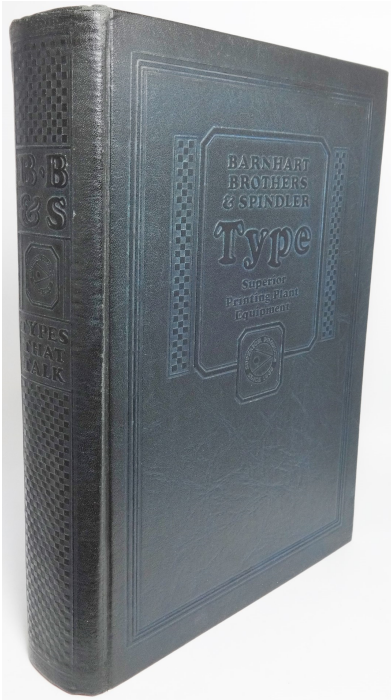
Rare. Neither OCLC, NUC, BL nor KVK find a Clowes specimen book with this exact title or pagination. \$85.00

39. [Type Specimen Book.] **William Clowes & Sons. SOME SPECIMENS OF THE ROMAN, ORIENTAL, AND FOREIGN TYPES NOW IN USE IN THE OFFICES OF WILLIAM CLOWES & SONS, Limited, General Printers. Founded 1803 . . .** London: [William Clowes & Sons, n.d., circa 1908-1910]. [9 - prelims and index, 1 - blank] pages; 45 [i.e. 130] leaves, printed rectos only; [1], 46-51, [1 - blank] pages; 52-106 leaves, printed rectos only. [194 leaves in total. The first grouping of specimens is variously foliated: 1, 1a, 1b, 1c, 2, 2a, etc.] Original quarter vellum paper over dark green cloth covered boards with leather spine label lettered in gilt and gilt lettering on front cover. [27.9 cm.] Vellum heavily soiled and foxed; short, superficial tear at base of front joint; soiling to endpapers. Thus good only, however the binding is tight, and the printed leaves are in respectable condition with some slight toning and only a few minor traces of soiling.



Early and quite possibly the first edition. OCLC has several listings of this title with corresponding foliation with the dates given as 1908 or 1910, but these are likely imputed rather than stated dates. BL gives the date as circa 1908. No digital copies are available for comparison and neither NUC nor KVK shed any further light on the matter.

A handsome specimen book. The first 123 leaves of specimens consist of Roman fonts, with each specimen reproducing a page from Grimble's *Highland Sport* headed "Salmon-Fishing on the Spey." These are followed by seven leaves of music fonts and a section of legal specimens (pp. 46-51). The remaining 55 leaves consist of oriental and foreign types, usually printed with three specimens to a leaf. Fonts for over forty writing systems from around the world are represented, including two used by Native Americans (Chippewyan and Cree). \$175.00



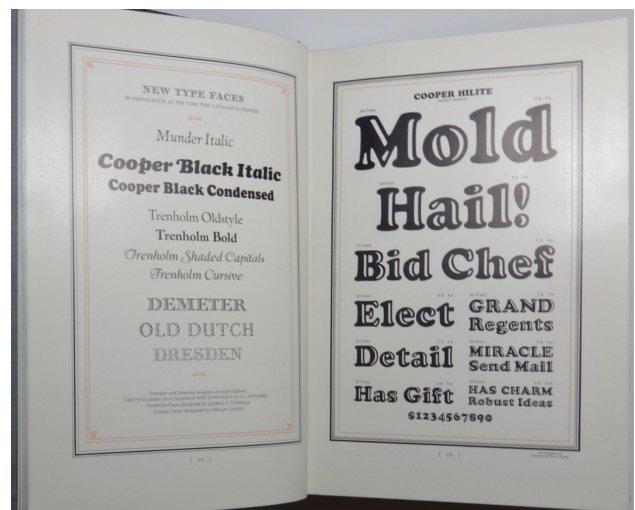
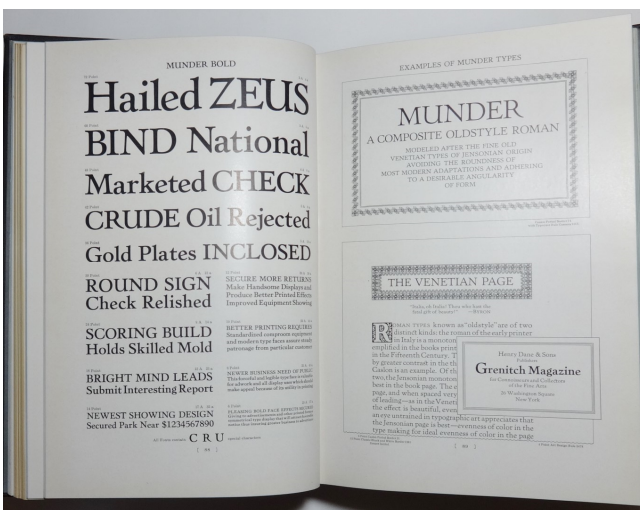
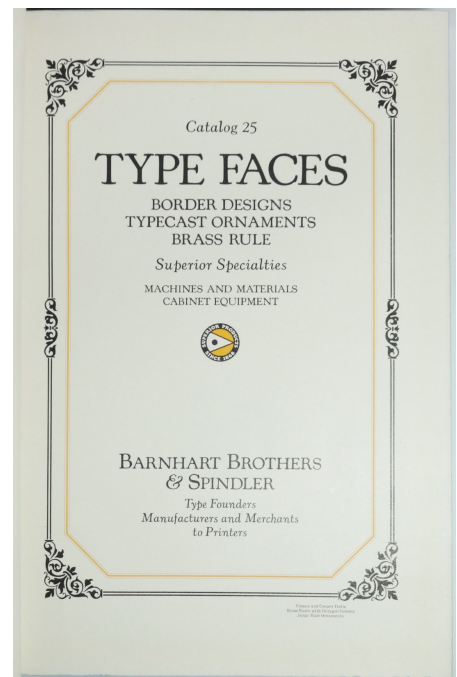
40. [Type Specimen Book.] **Barnhart Brothers & Spindler. CATALOG 25. TYPE FACES. BORDER DESIGNS, TYPECAST ORNAMENTS, BRASS RULE. Superior Specialties. Machines and Materials, Cabinet Equipment.** [Chicago]: Barnhart Brothers & Spindler, [circa 1925]. 708 pages, plus 11-page index. Original dark blue leather-textured cloth, lettered and decorated in blind. [28.5 cm.] Minor wear to spine ends and corners, still very good plus or better. A nice, clean copy with sound hinges.

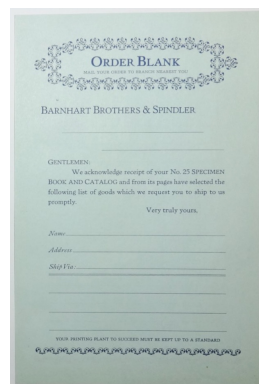
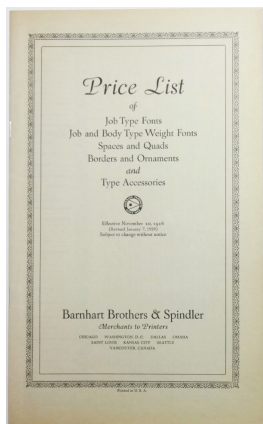
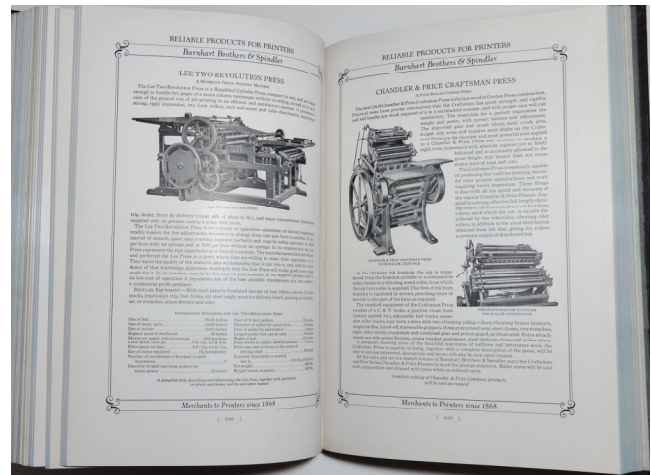
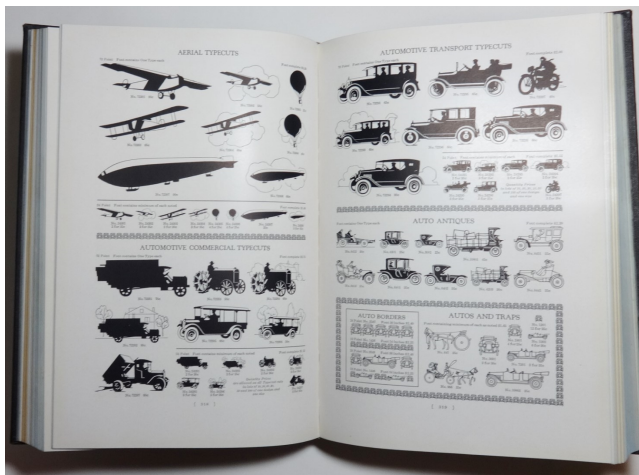
Apparent FIRST EDITION. Laid-in is a "Price List" revised for 1929 (25 pp.) and a blank order form (4 pp.)

The most famous specimen book produced by one of the leading American type foundries of its day. B.B. & S. supported innovative American type designers, including Oz Cooper, whose Cooper Black was first produced by the firm in

1922 and whose fonts are prominently featured in this catalog. B.B. & S. also worked with Baltimore designer, Norman T. A. Munder, and this catalog announces two new faces he designed for the firm: Munder Venezian and Bold (see pp. 86-89). Will Ransom is represented by the Parsons series, which he designed for B.B. & S. in 1917-1918. Sidney Gaunt, another noted American typographer, worked in-house at the firm.

In addition to type specimens, there are various type accessories, typecuts, holiday decorations, initials, borders, ornaments, etc., some of which are printed in color.





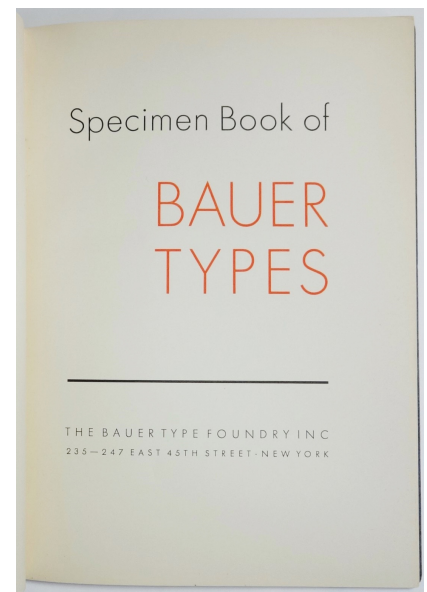
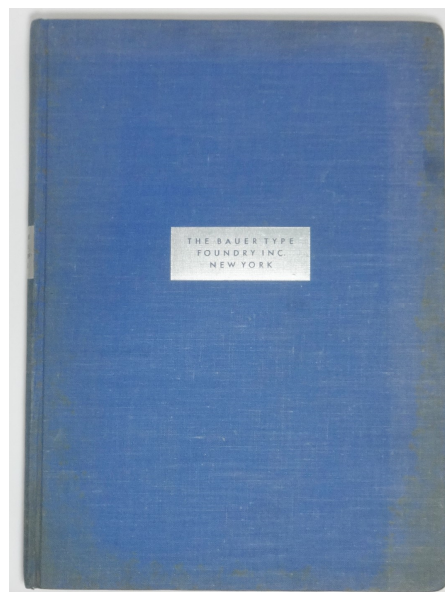
The last third of the catalog is devoted to printing equipment, including presses, tools, and supplies, and is illustrated throughout.

B.B. & S. was originally founded at the Great Western Type Foundry in Chicago in 1873. The name changed to Barnhart Brothers & Spindler in 1883 and the firm expanded its operations to eight other American cities by the 1920's. It ceased operations in 1933.

\$135.00

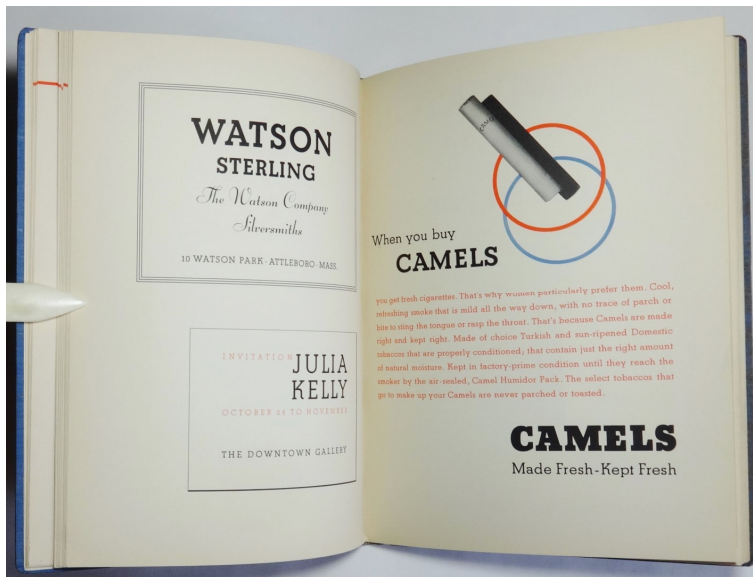
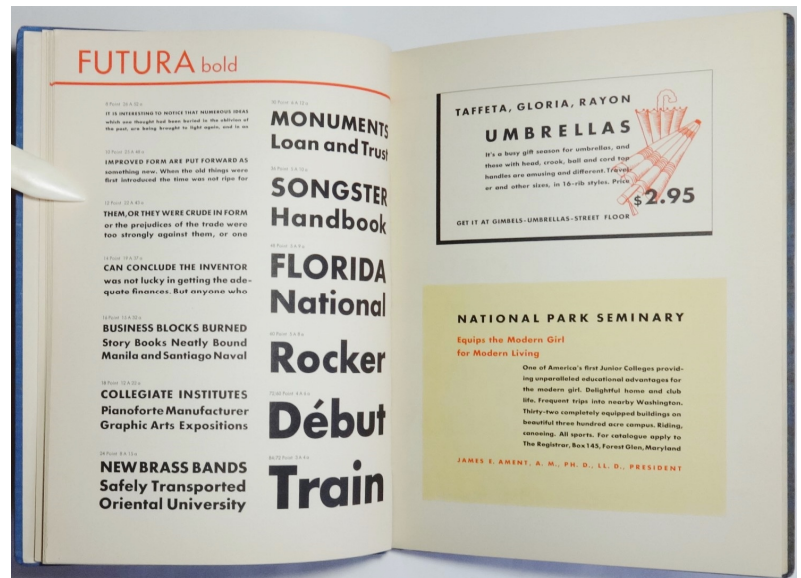
BAUER TYPES

41. [Type Specimen Book.] **Bauer Type Foundry. SPECIMEN BOOK OF BAUER TYPES.** New York: Bauer Type Foundry, Inc., [printed in Germany; n.d., circa 1930's]. Unpaginated. [108] pages, printed in various colors, plus a slip announcing a change in one of the fonts inserted between p. [24] and p. [25]. Original blue cloth over flexible boards with silver stamp on the spine and front cover. [27 cm.] Good plus. Spine sun-faded; fading and foxing to front cover near edges. Leaves very slightly toned, but generally clean with just a few minor traces of soiling.



Apparent FIRST EDITION. The second edition was stated as such in the foreword and was paginated in groupings.

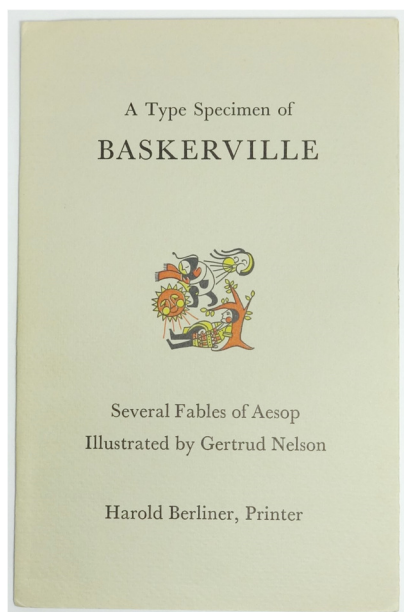
Some of the leading German type designers of the day designed fonts for Bauer. They included Emil Rudolf Weiss (the Weiss series), Lucian Bernhard (the Bernhard series), Heinrich Jost (the Beton and Bauer Bodoni series), and Paul Renner (the Futura series) and specimens of their work figure prominently in the present volume. Jost was also the director of Bauer during this fruitful period (he served from 1923 to 1948).



The Bauer Type Foundry was an old German firm revived around the turn of the century by Georg Hartmann. Headquartered in Frankfurt, Bauer expanded into the American market in 1927 when a New York office was established. The present volume includes sample advertising work for such famous U.S. products as Heinz tomato juice, Camel cigarettes, Wheaties cereal, and Packard and Cadillac automobiles.

"This catalogue serves to keep before you information on modern Bauer type faces. It shows a careful choice of selected material for commercial printing and general advertising . . . The steadily growing interest of the public for type in recent years has elevated it from a secondary position to a most important factor in modern typography . . . Type is no longer considered merely as a medium to convey thoughts but plays a vital part in the general appearance of the advertising piece." --foreword. \$110.00



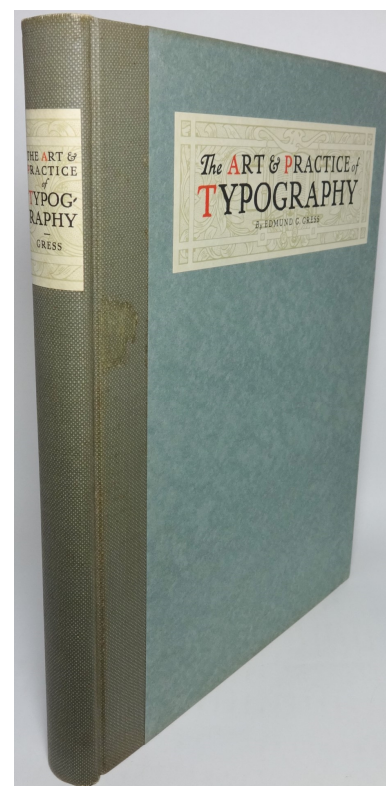


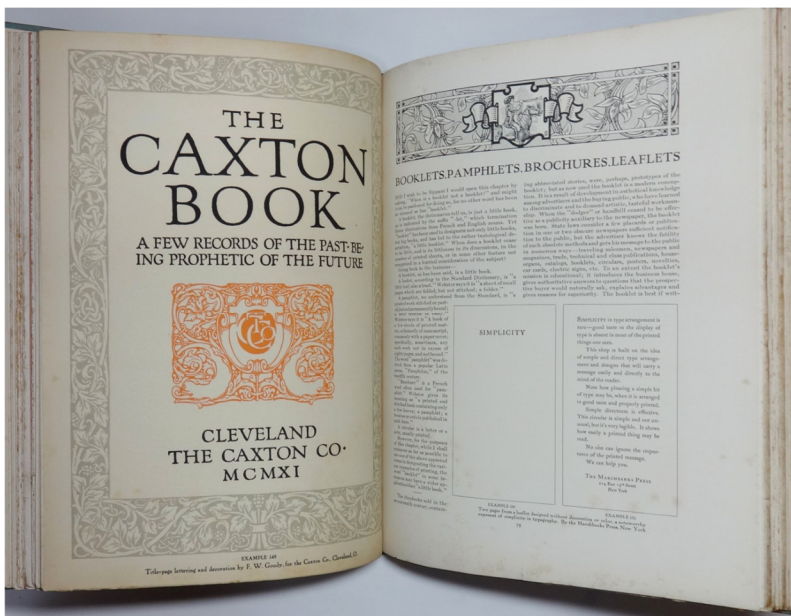
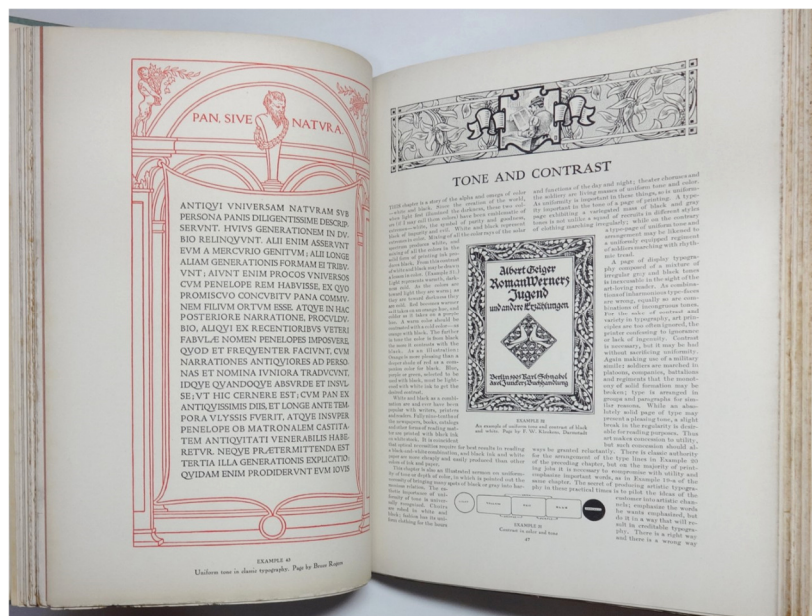
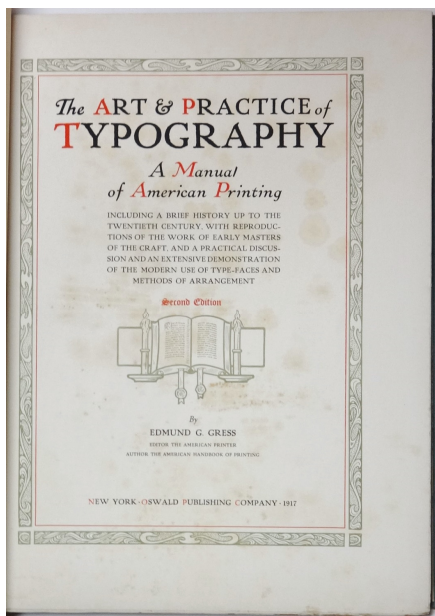
42. [Type Specimen Book.] **Berliner, Harold, printer. A TYPE SPECIMEN OF BASKERVILLE: Several Fables of Aesop Illustrated by Gertrud Nelson. [Wrapper title].** [Nevada City, Ca.: Harold Berliner, 1971]. [8] leaves with the rectos bearing the following: a one-page introduction to the work of John Baskerville; six pages of Aesop's fables, each set in a different Baskerville type and each with a color illustration by Nelson; and a collective specimen page at the end. Captions identifying the various typefaces on facing pages. Original printed wraps with color vignette on front wrap; colophon printed on verso of rear wrap. [23.4 cm.] A few thin marks on the rear wrap, else fine and bright.



FIRST OF THIS EDITION. One of 975 copies. Harold Berliner (1923-2010) established his press in Nevada City in 1945. He produced finely printed limited-edition books as well as art prints, cards, etc., and operated a type foundry. A lawyer by profession and the long-serving district attorney of Nevada County, Berliner is remembered for co-writing the famous Miranda warning. \$25.00

43. [Typography.] **Gress, Edmund G[eiger]. THE ART & PRACTICE OF TYPOGRAPHY. A Manual of American Printing. Including a Brief History up to the Twentieth Century, with Reproductions of the Work of Early Masters of the Craft, and Practical Discussion and an Extensive Demonstration of the Modern Use of Type-Faces and Methods of Arrangement.** New York: Oswald Publishing Co., 1917. xx, [2], 202 pages, plus frontispiece, numerous inserted plates on various species of paper, including some in color and some with mounted cards, and [10]-page illustrated appendix. Numerous additional illustrations printed with the text including facsimiles made from books, periodicals, catalogs, brochures, letterhead, business cards, etc. Original quarter gray cloth over light blue paper covered boards with printed paper spine and cover labels. [31.8 cm.] Good in original parchment dust jacket. Small stain to cloth on front cover. Hinges are intact, and binding is tight. Heavy foxing to half-title, title, and final page of appendix, and to a few blank pages. Occasional light foxing elsewhere, largely confined to margins. Short marginal tear to one leaf and corner chip to another, in no way affecting printed matter. Some leaves unopened. Jacket is sunned on the spine panel and has some tears and chips, including quarter-sized chip to the head of the spine panel. This copy from the library of C. Harold Lauck with his signature on the front pastedown. Later aquatone portrait of author laid-in.





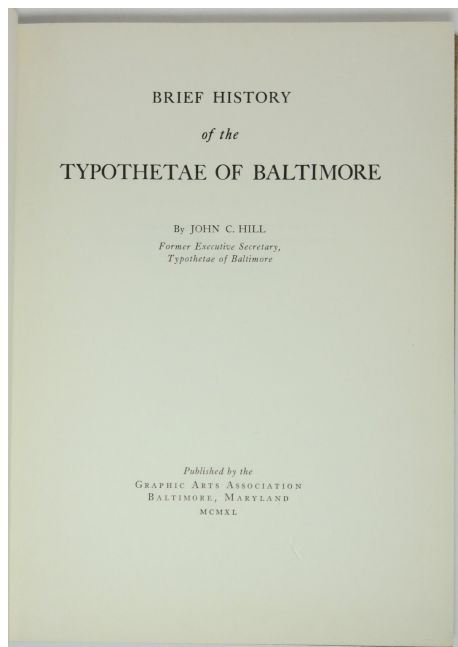
SECOND EDITION, revised and expanded, following the first of 1910. "In planning the second edition the general style of the first edition was retained. The historical chapters in the first part have been revised and slightly altered, but they are practically as before. Extensive changes have been made in the second part [pp. 35-202]. The text has been thoroly [sic] revised, and better typographic examples substituted in many cases . . . The chapter on Type-Faces is all new and has been enlarged from ten to twenty-four pages. New chapters on the following subjects have been added: Package Labels, Blotters, Newspapers, Periodicals, House-Organs. In place of

the medley of contest specimens in the appendix of the first edition, there are half-tone reproductions of more than one hundred attractive holiday greetings." --preface.

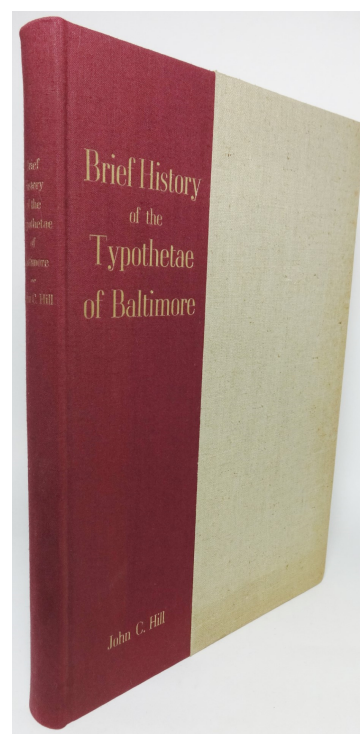
Edmund Geiger Gress (1872-1934), a native of Easton, Pennsylvania, worked as a newspaperman before joining the staff of the monthly, *The American Printer*, in 1903. Beginning as foreman of the composing room, he contributed articles and edited special issues. He soon became full editor of the periodical and served in that position for many years. He was a widely respected authority on typography and his several other books included *The American Manual of Typography* (1905) and *The American Handbook of Printing* (1907).

\$75.00

44. [Typothetae of Baltimore.] **Hill, John C[hristian]; [C. William Schneidereith, introduction]. BRIEF HISTORY OF THE TYPOTHETAE OF BALTIMORE.** Baltimore: Graphic Arts Association, [Designed and Printed at the Ottmar Mergenthaler School of Printing], 1940. xiii, [3], 154 pages. Original third maroon cloth over tan buckram with gilt spine and cover lettering. [25.8 cm]. Very faint soiling and fading to maroon cloth; some light stains to buckram; tiny dent to title page; still about very good with clean interior.



FIRST EDITION. The Typothetae of Baltimore was active from 1894 to 1938. This history contains much useful information on individual printers as well a detailed account of the organization. An introduction is provided by Baltimore printer and former president of the Typothetae, Charles William Schneidereith. The author, John Christian Hill, was a past secretary of the Typothetae. He also served as president of the United Typothetae of America and as the manager of the Printers' Board of Trade of Baltimore. The Graphic Arts Association, which was responsible for publishing the book, succeeded the Typothetae as the primary trade organization for printing and allied professions in Baltimore.

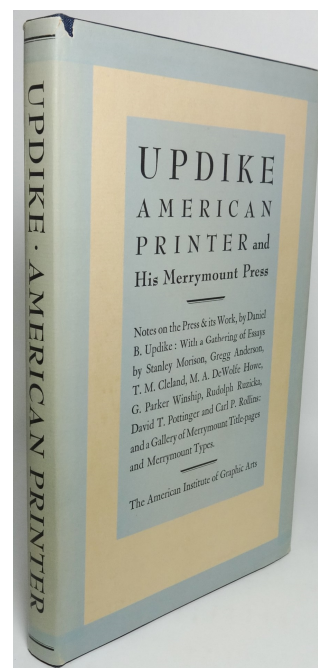


\$45.00

45. **Updike, Daniel Berkeley, [et. al. Peter Beilenson, editor and printer]. UPDIKE: AMERICAN PRINTER AND HIS MERRYMOUNT PRESS.** New York: The American Institute of Graphic Arts, [printed by Peter Beilenson, Mount Vernon], 1947. 156 pages, plus [44] pages of facsimiles and specimens, being "A Gallery of Merrymount Title-Pages and Merrymount Types." Original dark blue cloth stamped in gilt on the spine. [23.9 cm.] A near fine copy in very good dust jacket with tiny chip to head of front panel, several short, closed tears neatly repaired on verso with archival mending tissue, and sun-fading to spine panel.

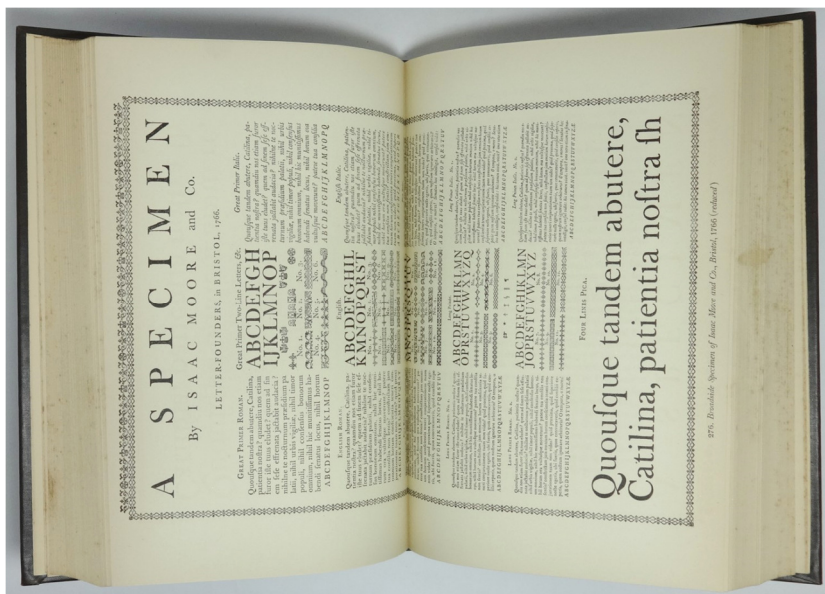
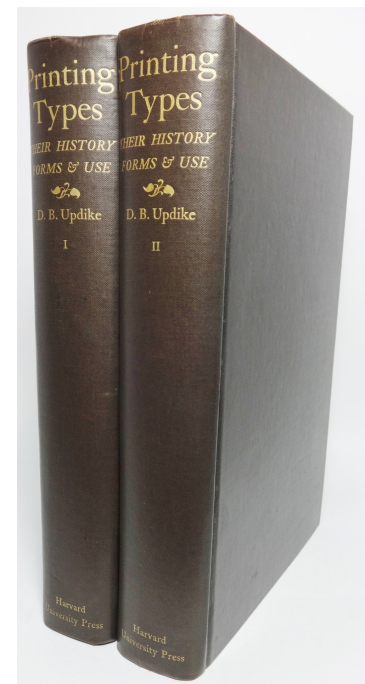
FIRST EDITION. "A collection of papers written by friends and colleagues about one of the few great printers of the first half of this century. Two of the papers about him were written during Updike's lifetime; four were written shortly after his death in 1941; two were written specially for the present book. The long preliminary essay is the printer's own story of his career." - "An Editor's Summary," p. 153. The contributors were Stanley Morison, Gregg Anderson, T.M. Cleland, M.A. de Wolfe Howe, George Parker Winship, Rudolph Ruzicka, David T. Pottinger, and Carl P. Rollins.

\$20.00



46. **Updike, Daniel Berkeley. PRINTING TYPES: Their History, Forms, and Use. A Study in Survivals.** Cambridge: Harvard University Press, 1922 [i.e. 1923]. Two volumes. xxxii, 276 and xix, [1], 308 pages, plus numerous plates, some folding. Original black cloth with gilt spine lettering. [24.1 cm.] Cloth slightly faded and rubbed; minor wear to spine ends. Light dust soiling to fore-edges and small spot to fore-edge of vol. II; rather faint foxing to gutters, primarily near the front of vol. I and near the end of vol. II; still a very good set in plain paper covered slipcase (worn, chips to paper, and some cracks, but serviceable). Bookplate of C. Harold Lauck on the front pastedown of each volume.

Second printing, following the first of the previous year. A landmark study of typography covering the period from the invention of moveable type to the late 19th century and discussing type design and practices in Britain, the Continent, and America.



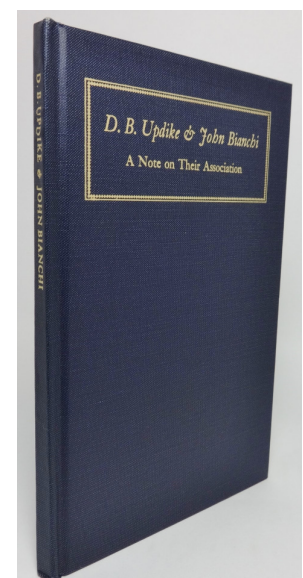
The volumes were based on Updike's lectures at the Graduate School of Business Administration at Harvard University, 1911-1916. Harvard University awarded Updike an honorary master's degree for the book, which remains a standard reference. Daniel Berkeley Updike (1860-1941) was the founder of the acclaimed Merrymount Press and was one of the leaders of the fine printing movement in the United States.

\$90.00

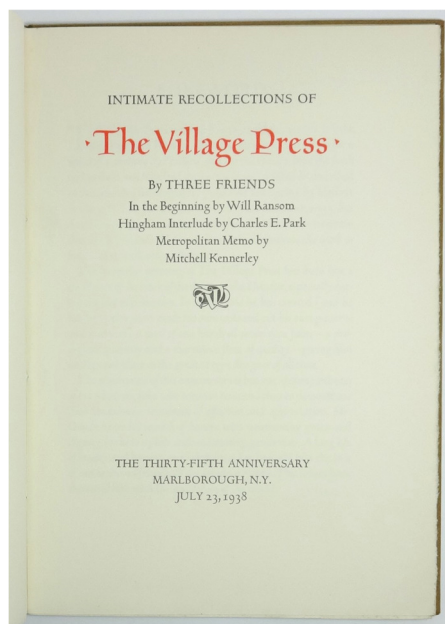
47. [Updike, Daniel Berkeley.] **Bianchi, Daniel B[erkeley]. D.B. UPDIKE & JOHN BIANCHI: A NOTE ON THEIR ASSOCIATION.** Boston: The Society of Printers, 1965. [2], 29 pages, plus three plates (two portraits and a facsimile). Original dark blue cloth stamped in gilt. [18.1 cm.] A fine copy in original glassine dust jacket (tiny chips to base of spine and scratch to front panel).

FIRST EDITION. One of 500 copies. Issued as a keepsake on the occasion of the 60th anniversary of the Society of Printers.

\$25.00

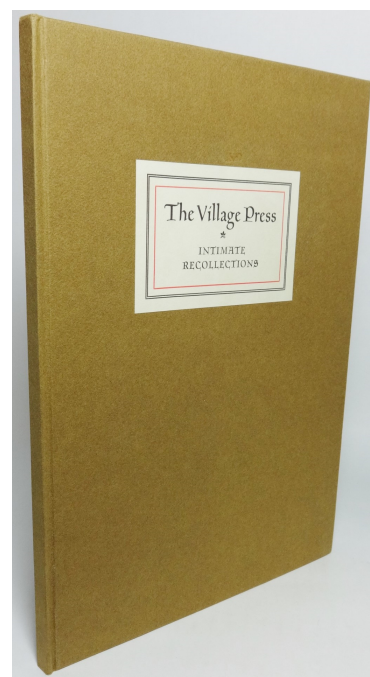


48. [Village Press.] **Ransom, Will; Charles E. Park; and Mitchell Kennerley. INTIMATE RECOLLECTIONS OF THE VILLAGE PRESS. By Three Friends. In the Beginning by Will Ransom. Hingham Interlude by Charles E. Park. Metropolitan Memo by Mitchell Kennerley.** Marlborough, N.Y.: [The Village Press; printed by Howard Coggeshall, Utica, N.Y], 1938. Unpaginated: [24] pages, plus half-title and colophon. Original light brown paper covered boards with printed paper cover label. [24.2 cm.] Near fine in original glassine dust jacket. Tiny, inconspicuous dent on front board above label, very faint toning to endpapers, still a nice copy. Jacket has a tiny chip and short tear.



FIRST EDITION. One of 200 copies.

"Printed as a keepsake for presentation to pilgrims to 'Deepdene,' the home of Frederic W. Goudy, at Marlborough, New York, upon the occasion of the celebration of the Thirty-fifth Anniversary of The Village Press, July 23, 1938." --colophon. In addition to the three memoirs, there is a brief preface by Howard Coggeshall. \$60.00

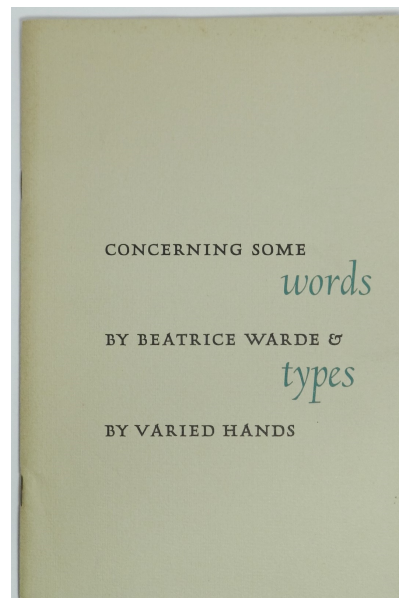


49. Warde, Beatrice [a.k.a. Paul Beaujon]. **CONCERNING SOME WORDS BY BEATRICE WARDE & TYPES BY VARIED HANDS [Cover title]. Quotations from the Writings of Beatrice Warde, Now Reprinted to Commemorate a Visit to the United States by Mrs. Warde during May of 1953 [caption on p. 1].** [Philadelphia: Lanston Monotype Machine Company; printed by John Anderson, The Pickering Press, Maple Shade, N.J., 1953.] Unpaginated. [28 pages.]

Original printed wraps. [23 cm.] A few traces of minor soiling to wraps, some leaves with faint foxing or toning, still very good.

FIRST OF THIS EDITION. Contains eleven quotes by Beatrice Warde, reprinted from various works. Each quote appears on a page designed by a different prominent typographer.

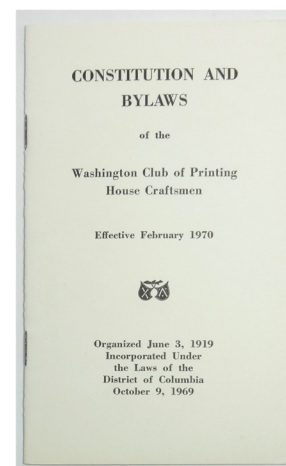
The typographers included Bruce Rogers, W.A. Diggins, Walter Howe, Richard Ellis, Joseph Blumenthal,



Stan Engel, Edna and Peter Beilenson, John Anderson, Arthur Rushmore, Leslie Trevor, and Carl Dair.
\$20.00

50. **Washington Club of Printing House Craftsmen. CONSTITUTION AND BYLAWS OF THE WASHINGTON CLUB OF PRINTING HOUSE CRAFTSMEN.** Effective February 1970. Organized June 3, 1919. Incorporated Under the Laws of the District of Columbia October 9, 1969. [Washington, D.C.: Washington Club of Printing House Craftsmen, 1969 or 1970]. 15 pages. Original printed wraps. [15.7 cm.] Fine.

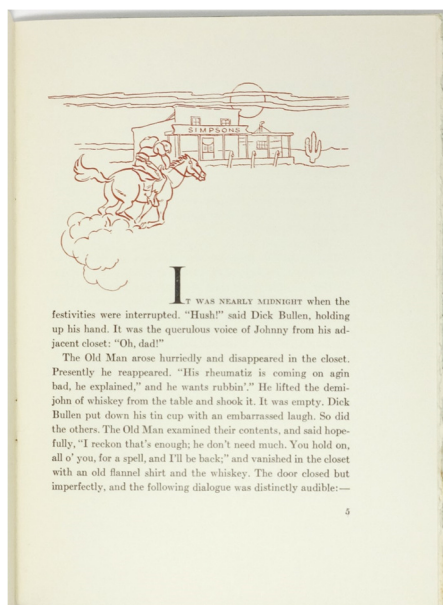
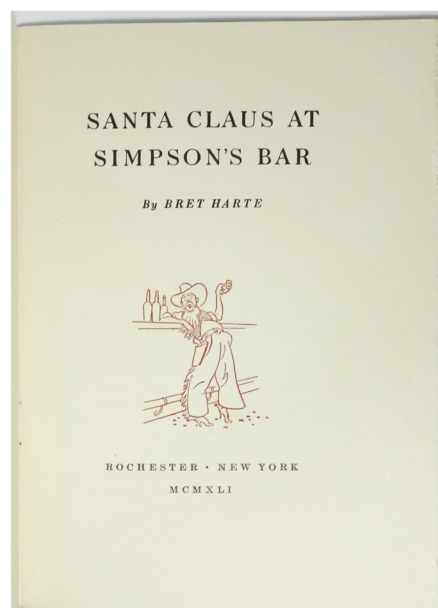
Apparent FIRST EDITION. Rare. Unrecorded by OCLC. \$25.00



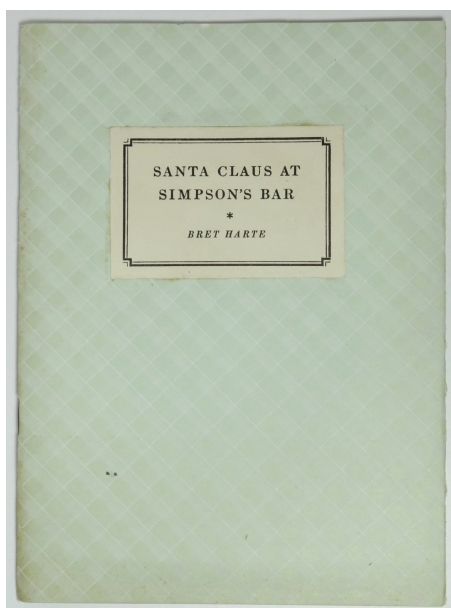
PRIVATELY-PRINTED BRET HARTE CHRISTMAS KEEPSAKE

51. [Wigren, Eino E., designer.] **Harte, Bret. SANTA CLAUS AT SIMPSON'S BAR.** Rochester, N.Y.: [Privately printed for Winifred, Eino, and John Wigren; printed by Eino Wigren?], 1941. 16, [2] pages. Illustrated with title-page vignette and pictorial headpiece on the first page of text, both printed in red. Original decorative paper over stiff wraps with printed paper cover label. [17.6 cm.] Good plus. Front wrap shows faint stains from slight misapplication of glue used to affix label, a few spots, and toning near the base. Some spotting to endpapers. Text is clean and bright.

FIRST OF THIS EDITION. A charming Christmas gift book. The final page bears a greeting signed (in type) by "Winifred and Eino and John Wigren."



The book was undoubtedly designed and probably illustrated by Eino E. Wigren, a layout man and educator in Rochester, N.Y., who may have set, printed, and bound it as well. OCLC records two other imprints designed by Wigren. In 1931, he designed, illustrated, and handset an edition of Voltaire's *Memnon* which he had privately printed in Chicago, where he was working for Douglas McMurtrie. In 1948, "for the fun of it," he designed, illustrated, set, printed, and bound an edition of Hubbard's *A Message to Garcia*, issued in Rochester in a "small number" (quotes from OCLC).



Eino E. Wigren (1908-1992), a graduate of Carnegie Tech, worked under Douglas McMurtrie at the Ludlow Typographic Company before settling in Rochester, N.Y. There he worked in the creative department at the Case-Hoyt Corporation and as an instructor at the Rochester Athenaeum and Mechanics Institute. By the late 1940's, Wigren became co-director of the Rochester Typographic Service, collaborating with Joseph Thuringer who established the firm in 1945. Wigren later moved to Newark, New York where he was the printing designer for the Baker-Britt Corporation.

Rare. OCLC locates only three copies (Rochester Public, University of Oregon, and Carnegie Mellon). Not in NUC or BAL. \$50.00

Thank you for reading!

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