

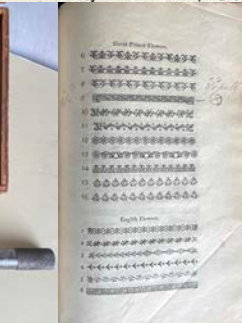
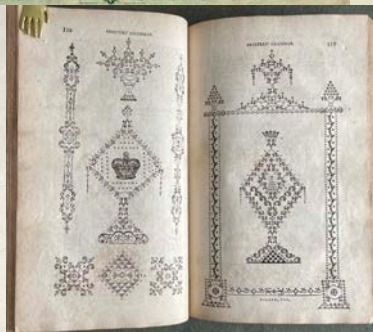


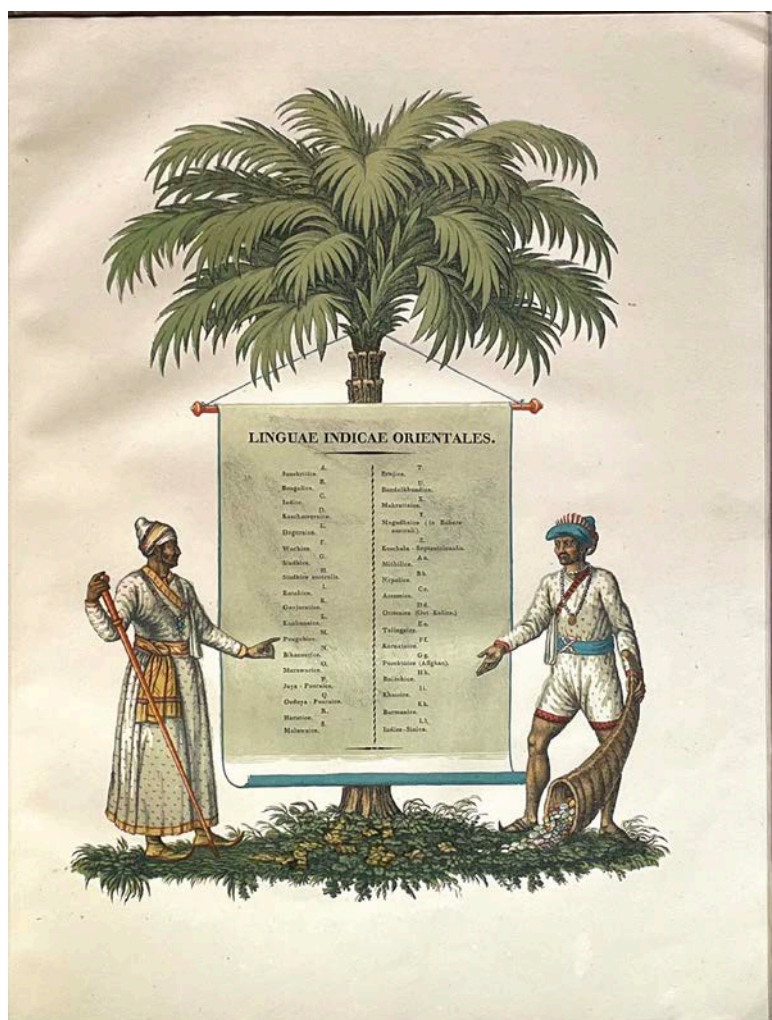
The Veatchs

Catalogue 100B



با تکریم و احترام پادشاهان نوی جلال را نصیب میکنم
 که نواکان در میان با شکر مرز برداشتنند
 و در توهم خلق ویرانه‌های اعم ستایش ایشان ابتدا روشناس باشد





7. Barth

BOOK ARTS & ARTIFACTS

CATALOGUE 100B has something for everyone—collectors, libraries, printers, students of book arts programs. Rare ephemera, printers' necessities & type foundry specimens are some highlights.

SPRING 2023

THE VEATCHS ARTS OF THE BOOK · Lynne & Bob Veatch
6145 McKinley Parkway, No. 9, Hamburg, New York 14075
veatchs@veatchs.com · 716-648-0361 · veatchs.com

ORDERING INFORMATION: Your satisfaction is guaranteed. All books are returnable, with advance notice. Payment is accepted by check, Visa, Mastercard, and wire transfer. Libraries may request deferred billing. New York State residents must add 8¾% sales tax. Shipping charges are additional and some of these items are HEAVY.

NOTE: We will be glad to provide additional photographs of any item.



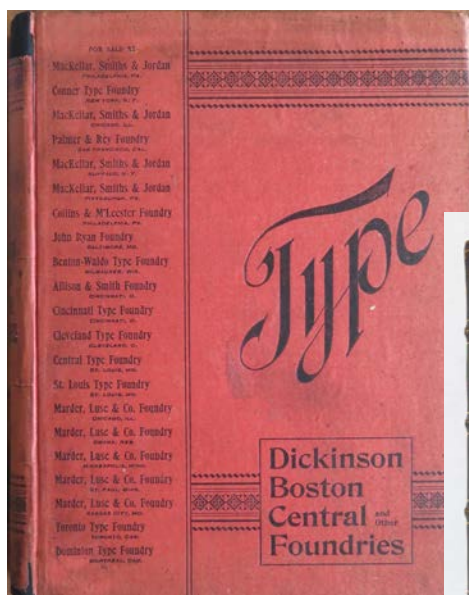
“Rare and desirable” —Henry Bullen 1934

- 1 (AMERICAN TYPE FOUNDERS) DICKINSON, BOSTON, CENTRAL FOUNDRIES. *Point Specimen Book. Specimens of Printing Types, Rules, Cuts, Printing Material*. Boston, (ca. 1893). 9¹/₄ × 12. (16), 17-439 pages (457 with inserts). Two small excisions. Printed cloth rebacked with the orig. spine laid down. Very good copy. \$3,000

The first American Type Founders composite specimen, despite no mention of ATF. Displayed is material from Dickinson, Boston, Central, MacKellar Smiths & Jordan, Conner, Cincinnati, and Union type foundries—all of whom were acquired by ATF in 1892. An index lists the contributions from each of these foundries, and notes that their material can be ordered directly from Dickinson. The preserved binding's cover lists 11 other foundries whose material apparently is not included here. A fascinating, substantial, and rare specimen. WITH THE REDUCED PRICE LIST, which was removed from later copies. “A well arranged and well printed book. Rare and desirable.”—ATF duplicates sale catalogue, which also offered the Binny & Ronaldson 1812 specimen. PROVENANCE: label dated April 20, 1894 reads “This book is loaned to The Case, Lockwood, Brainard Co./ Hartford Conn.”

- 2 AMERICAN TYPE FOUNDERS. *Specimens of Type, Brass Rules and Dashes, Ornaments and Borders, Society Emblems, Check Lines, Cuts, Initials, and other productions of the American Type Founders Co.* Philadelphia, 1896. 9 × 12. Frontis, chromolithographed title, preface, List of Foundries, iii-xxvi, 810 pages; leaf 737/8 is loose. Collated complete. Later half morocco & marbled boards; all edges dyed red. Light wear to binding; page edges a bit toned (apparently by the original binder's red dye). A very good copy. \$2,400

ATF announces “to the Printers of the World its first Collective Specimen Book of Plain and Ornamental Type Faces.” Eleven foundries



1. ATF Dickinson



2/3. ATF 1896 & 1900

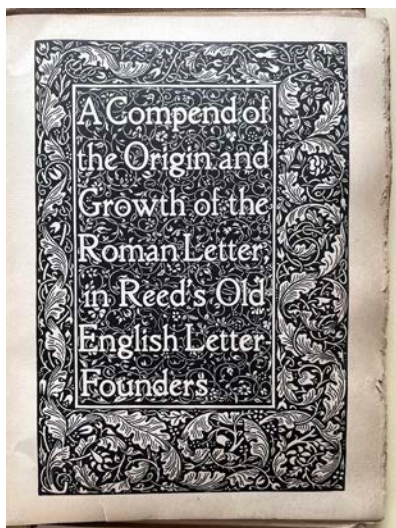
are listed in the Collective. According to Annenberg, this specimen was issued in various editions, with different title pages & collations, depending on the location of the branch.

- 3 AMERICAN TYPE FOUNDERS. *Desk Book of Type Specimens, Borders & Ornaments, Brass Rules and Cuts. Catalogue of Printing Machinery and Printers' Supplies*. NY, 1900. 5½ × 8½. (2), xvi, 1168 pages. While the pagination is continuous, some numbers are skipped. Collated complete. Green cloth, pictorial design in black and red. Minor edge wear, a couple of slight separations at gatherings, all else fine. \$750

- 4 AMERICAN TYPE FOUNDERS. *Some Specimen Proofs of Printing Types Designed for Printers' Use and made by The American Type Founders Company United States America, in the Year 1900* (cover title). Eighteen type specimens primarily published in 1899 and 1900, collected and bound together in the publisher's volume. About 260 pages total. The one-piece cloth portfolio (9 × 12) is heavily worn and detached from the pamphlets, which are sewn onto hinges. The specimens, with some dust soil, are generally very good. \$4,000

An extraordinary specimen showcasing, mostly for the first time, ATF's new and fully their own designs. There are over 30 different designs for type and decorative material. Some highlights are: Bradley Series, Devinne Century Roman, Jenson Series (with the special chap book *A Compend of the Roman Letter in Reeds Old English Letter-founders*), Satanick (wraps chipped and detached), Scripts, Type=Writer Types, and Wayside Ornaments.

Very rare. The only other copy of this collection is at Columbia, which acquired the ATF Typographic Library and Museum in 1941. Most of the specimens in our copy are the same as, and bound in the same order as, Columbia's. Our copy has 5 booklets not in Columbia's; and Columbia has one booklet that is not our copy. A list of specimens is available.



250 Individual Specimens

- 5 AMERICAN TYPE FOUNDERS. Type Specimen Flyers. New Jersey, 20th century. An archival collection of about 250 specimens for individual type faces or styles (e.g. Roman, italic, bold). The specimens represent some 100 different faces from the height



of ATF's business and productivity. They range in size from a single spec sheet to attractive promotional brochures to elaborate catalogues of a particular series, such as *The Goudy Family* (123 pages). Most appear to be from the 1920s and 1930s, with many marked *Advanced Proof* or *Advanced Showing*. The specimens are arranged in 4 expansion folders, alphabetically by type face. The collection was built over 25 years. Much is of such an ephemeral nature that it is unlikely it could be duplicated now. A 7-page alphabetical list of these type specimens is available. \$1,500

WITH: a labeled oak box (1962) containing about 138 font cards, each card showing a complete set of characters & the sizes available. (A boxed set issued in the 1950s contained only 86 font cards.)

WITH: a bound volume of *The American Bulletin* (ATF house organ) Vol. 2, no. 5 to Vol. 3, no. 3. WITH: 4 additional folders of auxiliary typographic material (brass rules, emblems, Christmas decorations, etc.); a few price lists; equipment – an unusual and interesting group.

From Womb to Tomb

6 AMERICAN TYPE FOUNDERS. A profile from the beginning to the end—spanning a century—in the life of the American Type Founders Company:

- *Annual Report* of the ATF. 1895–1899, 1901–1904, 1915; *By-Laws*
- *Annual Report* of the ATF. 1895–1899, 1901–1904, 1915; *By-Laws* of ATF 1896; two misc. letter reports to stockholders 1891& 1901. The annual reports are in wraps and most are 8 pp. There is much of interest about acquisitions and consolidations. Missing earlier reports for 1893 & 1894. Rare. No comparable group found.
- *American Type Founders Company*. (Boston), April 1902. Printed wraps. 52, (14) pages. Fine. An earlier version to the next entry (which added more foundries and new type faces), same general format and content. Celebrating their first decade. Rare. No copies located.
- *American Type Founders Co. Its Business and Resources Illustrated*. (Boston), Sept. 1902. Printed wraps. 88 pages. Fine. In parts: Overview, Study of Modern Typefounding, Views of the Foundries, and Specimens of Distinctive American Type Styles (24 pp). Celebrating its first decade. 8 copies in OCLC.
- Gregory Jackson Walters. (*ATF*) *The Auction of the Century*. Wraps. 15-page description of the auction—as painful as the demise of ATF. With *A Cursory Census of ATF Matrices* (sold at the auction) 1996. 8 pp.
- Photographic Views of Central Plant ATF. High quality facsimile edition of a 2002 keepsake for American Typecasting Fellowship conference and later The Typophiles.
- Theo Rehak. *The Fall of ATF, A Serio-Comedic Tragedy*. NJ, 2004. Fine inscribed copy with dj. The final 20 years. Theo joined ATF in the 1980s and turned out the lights some 20

years later. A somewhat sardonic story, on the site view, of the implosion of a extraordinary 100 year old business (almost to the day). \$1,500

The First Chromolithographed Book

- 7 BARTH, JOHANN AUGUST. *Pacis Annis MDCCCXIV et MDCCCXV foederatis armis restitute monumentum orbis terrarum de fortuna reduce gaudia gentium linguis interpretans*. Vratislaviae : Ex officina Grassii Barthii et Societatis, (1818). Folio 13½ × 18. 81 leaves: title, a two-column preface in Latin & German, 73 leaves of poetry, colophon, 5 leaves of translation into German and Latin. A stately presentation of poems in 108 languages, to celebrate the peace of the Holy Alliance in 1815, printed in a combination of letterpress and chromolithography. There is as much variety in the ornamentation as in the poetry. Many poems are highly ornamented & lithographed in up to 7 colors; others have simple headpieces or letterpress in color. The usual light foxing is heavy in the first few leaves. Contemporary pink boards inset with blue marbled paper, newer endpapers, slightly rubbed. A very nice copy. \$17,500

“The lithographed borders and ornaments...are the first examples of printing in several colours entirely from stone, without any subsequent retouching by hand” (PMM). *Pacis Annis* is truly amazing. The title



page bears a world globe in blue, yellow, & metallic gold. The borders for each language use motifs derived from historical design of each of the 108 countries. Twyman says “The carefully chosen colours... accord perfectly with its delightfully inventive and sometimes bizarre decoration” (Lapland’s poem is superimposed on a splayed reindeer). Some colors were produced by overprinting, but most came from specially mixed inks and there is color variation in surviving copies. Twyman notes that “very few copies appear to have survived in perfect condition (foxing is common, perhaps because the sheets had to be damped and passed through the press several times).”

Barth had issued a smaller version (43 languages) of the *Pacis Annis* in 1816, with hand colored borders. Twyman (p. 79) points out that the expense of this whole new production “could only have been justified as a means of publicizing his press.” The colophon is a fullpage illustration of Barth’s lithographic press producing this work. “This publication,” writes Joan Friedman, “seems to have been an independent effort by Barth, and no similar use of lithography appeared again until the early publications of Thomas Shotter Boys and Owen Jones.”—Friedman, p. 42.

PROVENANCE: Tetschner Bibliothek purchased from Emil Offenbacher, 1949; Cornelius J. Hauck “History of the Book” Collection auctioned at Christie’s, 2006. Friedman, *Color Printing in England*; PMM Fine Printing #140; McLean p. 74 “...an extraordinary folio...a work of considerable beauty and interest.” Twyman, *A History of Chromolithography* pp. 54–55, 79, 363.

- 8 BIBLE. A double leaf from the *Biblia Latina* printed by Adolph Rusch. Strassburg, (not after 1480). Bifolium (four pages), 12¾ × 18¼. Double column gothic type in several sizes with marginal and interlinear glosses. Text from Galatians is rubricated in alternating red and blue; a 5-line two-color decorated initial capital begins the epistle. A tall, fresh, and brilliant leaf from this typographical masterpiece. \$900

“It is the only book that can be ascribed definitely to Rusch, the son-in-law and partner of Johann Mentelin. This Bible is in the Gothic type which he obtained from Johann Amerbach.” Printed for Anton Koberger, it is the earliest Latin Bible printed with glosses.

- 9 (BOOKBINDING) *THE NEW BOOKBINDER. Journal of Designer Bookbinders*. Volumes 1-20. London, 1981-2000. 8½ × 11. Issues vary from 75 to 130 pages, plus Indexes and adverts. Profusely illustrated, much in color. Pictorial stiff wraps. Near fine run of the first 20 numbers. \$925

This annual treasure-trove features a different binder in each issue; however, the contents cover all aspects of bookbinding and conservation. No. 20 contains a 22-page Index to the first 19 issues.

- 10 BOOKSELLERS OF GREAT BRITAIN. Eighteenth Century Engraved Trade Cards. The Gardner Teall Collection of 36 engraved booksellers' trade cards, each hinged or mounted inside its own mat. Teall has penciled the Franks number (if any) inside the mat and added other notes about the cards. Some he describes as “very rare.” Sizes range from 1 × 2 to 6½ × 4 inches. Very good to fine condition. Many cards in this amazing collection undoubtedly are very rare. \$9,500

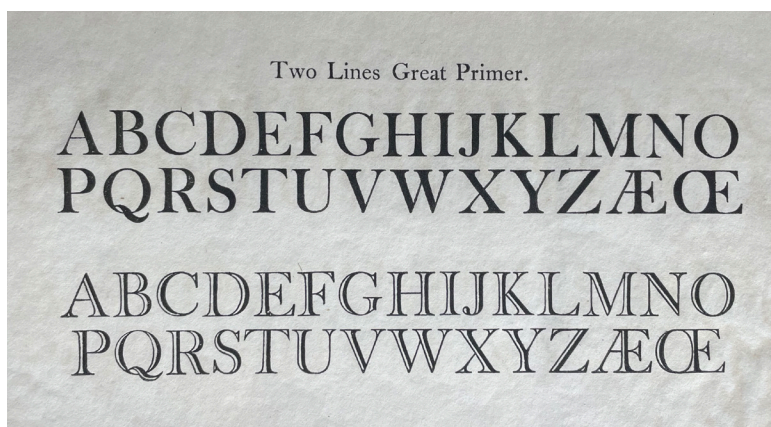


This collection appeared in Chiswick Book Shop's Catalogue 103, where it was described as having an A.L.S. from Franks to Teall. When we purchased this from Jack Golden, that letter was no longer present. WITH: a 37th card elaborately engraved in the 18th c. for William Harris, Bookseller & Stationer of London (not in Franks). An illustrator, author, and magazine editor (*House & Garden*, *Good Housekeeping*, *Harper's Bazaar*), Gardner Callahan Teall was also an avid collector. His book *The Pleasures of Collecting* is still in print. To the University of Wisconsin, he donated a teaching collection about the making of bookplates. It included woodblocks, copperplates, and progressive series. A list of the trade cards in this collection is available.

- 11 BRADLEY, WILL. *The Green Book of Spring*. Everywhere: American Type Founders Company, 1905. 9 × 12½. 32 pages with Bradley layout, designs of Mission Toys and Chap-Book Cuts throughout. Decorated wraps with brief closed tears along fore edge. Fine. \$250

A showing of "the many valuable new type faces" developed that year, with examples of "fine Type Display."

- 12 BRADLEY, WILL. *The Delectable Art of Printing: Called also "The Printer Man's Joy," treating of the origination and founding of chap-book borders and ornaments, of pleasing arrangements and appropriate use of certain styles...: to which is added a list of the types & characters needful, and how they may be obtained, and also the cost thereof*. American Type Founders Co., 1905. 12¾ × 9. 32 pages, plus text on all four sides of covers. A virtuoso performance with Chap Book cuts, type & graphic design in orange, green, & brown. Wraps stapled at the top, creating a vertical format. Wraps chipped at edges; upper cover almost detached; remnants of scotch tape. A good copy. \$400







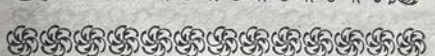

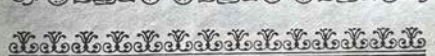




“extremely rare and important specimen book”

- 13 CASLON, WILLIAM (III). *A Specimen of Printing Types*. Bound with *A Specimen of Cast Ornaments*. London, 1796 & 1795. 6 × 9½. 67 leaves & 29 leaves; all printed rectos only. Scattered foxing and toning, a few interleaved tissue guards. Early half morocco quite worn, upper cover almost detached. Good copy in a cloth tray case with spine label. \$6,750

Lovely specimens; in addition to an extensive display of Roman & Italic, there are sections of exotic types and printers' flowers. *Cast Ornaments* displays 128 cuts. The 1790s were a turbulent time for the Caslon family. In 1792 W. Caslon III disassociated himself from the Caslon line and bought Joseph Jackson's (who died in 1792) foundry. Jackson at one point had worked for William Caslon I. The specimen contains a mix of Jackson and Caslon type designs—with a number of the Roman and Italic fonts identified as new. There is no known specimen book from Jackson's foundry. Mosley No. 77 (noting copies with 65–68 leaves) and Mosley No. 76 (noting copies of 20–29 leaves); Berry & Johnson p.25 with two titles bound together (68 and 29 leaves); Birrell & Garnett No. 94 with two titles bound together (66 and 29 leaves) – “An extremely rare and important specimen book, unknown to Reed.” Rare Book Hub notes a single auction record for this joint title in 1992.

Great Primer Flowers.

- 6 
- 7 
- 8 
- 9  3/8 inch
- 10 
- 11 
- 12 
- 13 
- 14 
- 15 
- 16 

English Flowers.

- 1 
- 2 
- 3 
- 4 
- 5 
- 6 

5

A

SPECIMEN

OF

PRINTING TYPES,

BY

W^M CASLON,

LETTER-FOUNDER TO THE KING.



LONDON:

PRINTED BY C. WHITTINGHAM.

1796.

- 14 CHAYT, STEVEN & MERYL. *Collotype. Being a History-Practicum-Bibliography*. Winter Haven, FL: Anachronic Press, 1983. 8 × 11½. (12), 102, (1) pages with numerous illustrations and plates. Cloth. Fine copy with prospectus. \$900

A wonderful production, in quality and content, printed in several colors on handmade paper on a Washington handpress. The definitive text on the history and process of collotype, it includes a bibliography, and a reprint of Wilkinson's *The Heliotype Process* (1895). No. 51 of 85 copies signed by the authors/printers. Scarce.

Gutenberg-Koster Controversy in a Board Game

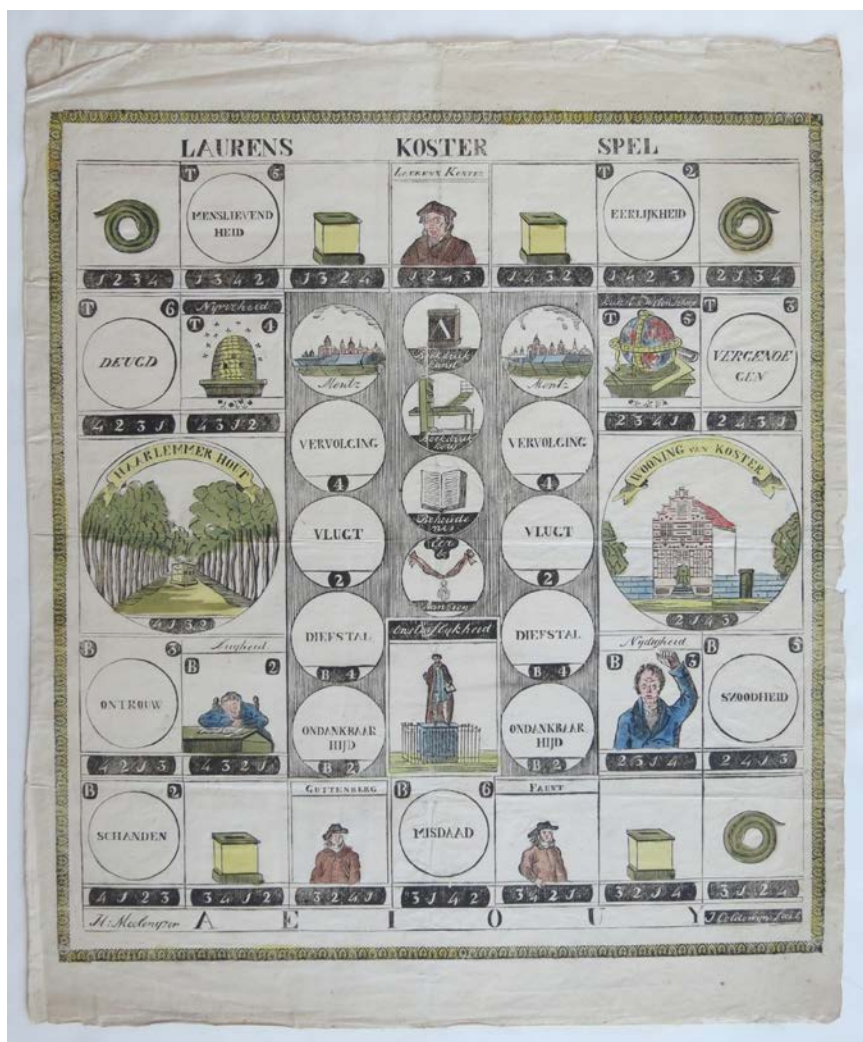
- 15 COLDEWIJN, JACOB (ENGRAVER). Laurens Koster Spel. 1823. Engraved & hand colored game measures 18 × 16½ inches on a full sheet (21 × 17½) of laid paper watermarked B[heart]B. Some marginal creases and faint old fold lines, but very good/near fine. \$1,500

The 39 game spaces refer to the legend that Koster—not Gutenberg—invented printing from moveable type. According to the legend, Koster was in the Haarlemmer Hout (public park) carving letters from tree bark to amuse his grandchildren, and observed that the letters left impressions on the sand. Using wooden letters at first, he later used lead and tin movable type. He invented a printing press and special ink. Koster's assistant, the letter cutter Johann Fust (Faust) stole the technological ideas and took them to Mainz (Mentz).

In this game, Koster's portrait gazes out of the center top row surrounded by "love of humanity," honesty," "virtue" and images of industrious bees and a world of art & science. Images descending from Koster's portrait are of printing equipment, book, medal, and a public statue labeled "immortal." Two large circles display the public garden and Koster's residence. In the lowest row, however, scruffy-looking Gutenberg & Fust are flanked by "disgrace" and "crime." Those in the center refer to ingratitude, theft, fleeing prosecution, & the

city of Mainz. Sidebars mention infidelity, and nefariousness. These may allude to Gutenberg's having been sued in 1436 by a woman for breach of promise.

There is a copy of this game in the Rijksmuseum, which has supplied the date. The Museum has similar educational broadsides for children designed & engraved by Coldewijn.





- 16 CURWEN PRESS. *A Specimen Book of Pattern Papers designed for and in use at The Curwen Press*. London, 1928. 9 × 12. Fourteen-page introduction by Paul Nash, 31 full size specimens folded twice into quartos. Curwen pattern cloth, rubbed on extremities; shadow on end paper from binder's glue used in the pastedown, tiny stain in margin of one text page. Very good. \$3,500

Designers are Lovat Fraser (7 papers), Albert Rutherson (7), Margaret James (2), Thomas Lowinsky (2), E. O. Hoppé (1), Edward Bawden (1), Paul Nash (4), Enid Marx (5), and 1 each from Eric Ravilious and Harry Carter. Five papers from wood engravings are printed in black, the others in colors. No. 107 of 220 copies. Scarce.

- 17 CURWEN PRESS. Oliver Simon. *Curwen Press Miscellany*. London, 1931. 8 × 11½. x, 136 pages plus 5 inserts. Cloth ruled in red and blue, title on upper cover and spine; with the slipcase (worn and soiled). A lovely copy with just a trifle of darkening around the spine. Rarely seen with its case. \$1,250

A marvelous printer's specimen book. Contents include: type, an article on sanserif type by Harry Carter, initial letters, borders and flowers, vignettes etc; the Curwen music-punches with an 8-page insert on blue paper; Harold Curwen on printing wood blocks; an article on the stencil by Paul Nash with 3 examples; and a *Catalogue Raisonné* of books done at the Press 1928-30 with 4 inserted examples. One of 275 numbered copies.

Four Original Wood Blocks

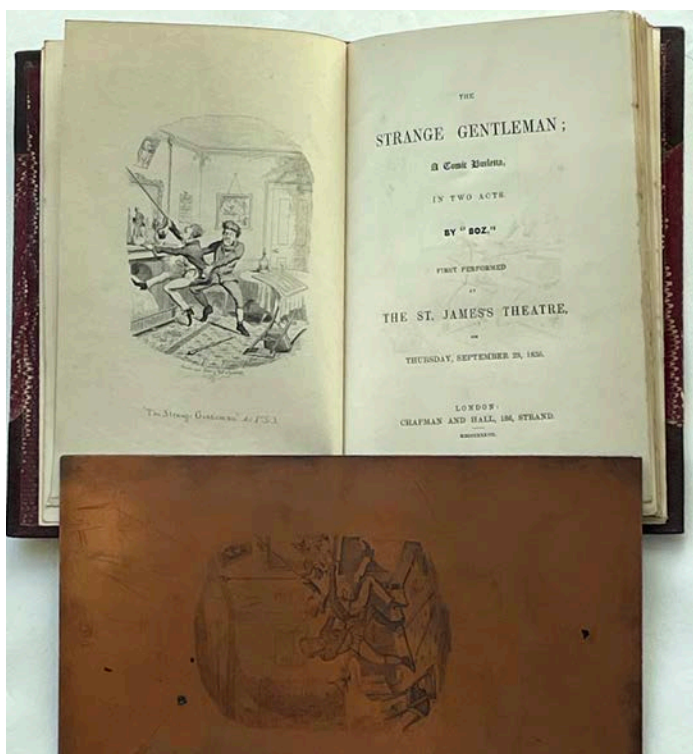
- 18 DEPOL, JOHN. "A Corner of the Workshop, top floor of the Mill at Deepdene. The Goudys Last Home, in Marlboro N. Y." February 26, 1990. $3\frac{1}{2} \times 4$. Original engraved wood block showing an arm chair & table with books facing the Kelmscott/Goudy Albion Press used to print William Morris' Chaucer. Subject & date are written on the back of the block and signed by DePol. Fine condition. \$1,000

With 3 smaller blocks. (1) For the Far & Away Restaurant menu (1977) a view of downtown Manhattan from his son's apartment across the water in N. J. Titled, dated, & signed by DePol on the block. (2) "The man with the Hasselblad, A. Burton Carnes. 1962" shows the photographer with his camera. Signed. The fourth block has no title, date, or signature. The subject appears to be a bookbinder using a paper cutter. There is a stack of paper, a glue pot, and scraps of paper all over the floor.

- 19 DEPOL, JOHN. "Face to Face." Original wood engraving. Self-portrait of the artist. 1984. Signed artist's proof. Image is 8×6 inches on a larger sheet of smooth white wove paper. Framed and glazed. Not examined out of frame; appears fine. \$450

Edition of 22. There is a Stone House Press label on the back of the frame. DePol created this block for the Penmaen/Busyhaus portfolio *Face to Face: Twelve Contemporary American Artists Interpret Themselves* (1985).





With the Original Copperplate for the Frontispiece

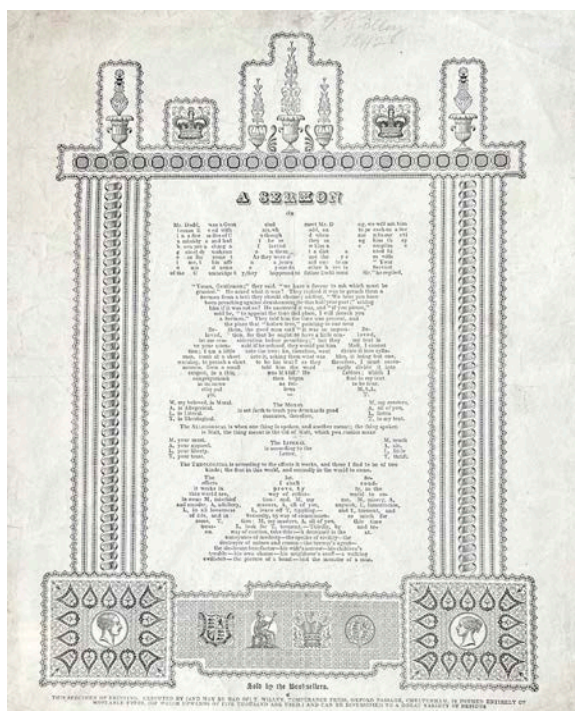
20 DICKENS, CHARLES. *The Strange Gentleman; A Comic Burletta in Two Acts*. By "Boz." London. An 1871 facsimile reprint of the 1837 edition. 5 × 7½. Frontis, 46 pages, (1) ad. Original printed wraps bound into half morocco & marbled boards, matching endpapers. Bookplate. WITH Pailthorpe's original copper-engraved plate (canceled) for the frontispiece. The plate measures 9 × 5; the image is 4 × 3. \$1,200

According to Eckel, copies of the 1871 edition with the frontis are particularly rare, as the illustration was evidently drawn and etched by the artist after the book was published. The etching was sold separately. The Morgan Library has Pailthorpe's watercolor drawing for this frontispiece. It shows Tom (?) seizing the Strange Gentleman by the coattails, as the latter struggles and brandishes his cane.

Unlocated Printer's Broadside Pictorial Specimen

- 21 DODD, JOHN. *A Sermon on Malt*. Cheltenham: T. Willey, Temperance Press, (?1842). Broadside 11 × 9. The beginning of Dodd's sermon is arranged to spell the word MALT, and proceeds in geometric shapes. It is surrounded by ornate columns and headpieces created from almost 5,000 pieces of moveable type & printers' flowers. Previously folded, with tiny holes at centerfold, the broadside was washed and conserved by David Bourbeau. A good copy of this rare specimen. \$1,500

"This specimen of printing, executed by (and may be had of) T. Willey, Temperance Press, Oxford Passage, Cheltenham, is formed entirely of moveable types, (of which upwards of five thousand are used,) and can be diversified to a great variety of designs." Penciled at the top is "T. Willey/ 1842." We are unable to find another copy, nor anything else by or about Willey and his Press.



- 22 DUTCH GILT PAPER. One sheet of green paste paper printed in gold leaf, depicting about 50 Trades. Signed “Georg Daniel Reimund in Nurnberg no. 40.” Germany, early c19. 17 × 13½. Eight rows of gilt figures show about 50 occupations from bakers and builders to artists and musicians. Several show the printing trades, including a wooden common press. A brilliant, fresh impression with virtually no wear. One of the best examples we have seen. \$3,000

The Loring collection has a sheet in this design no. 40 signed Paul Reimund (active 1783–1815). Georg Daniel (active 1800–1815) was Paul’s younger brother. The Loring collection also has a mirror-image of this pattern signed by Paul’s contemporary, Johann Carl Munck of Ausburg. Loring found this an “outstanding example” of the 18th c. practice of “buying, borrowing, or pirating one another’s plates or woodblocks. “ *Decorated Book Papers*, 4th ed. p. 53.



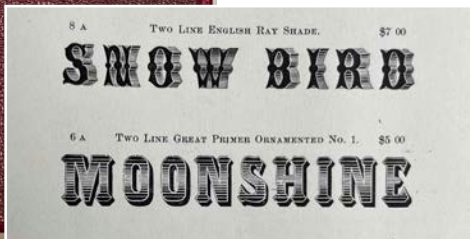
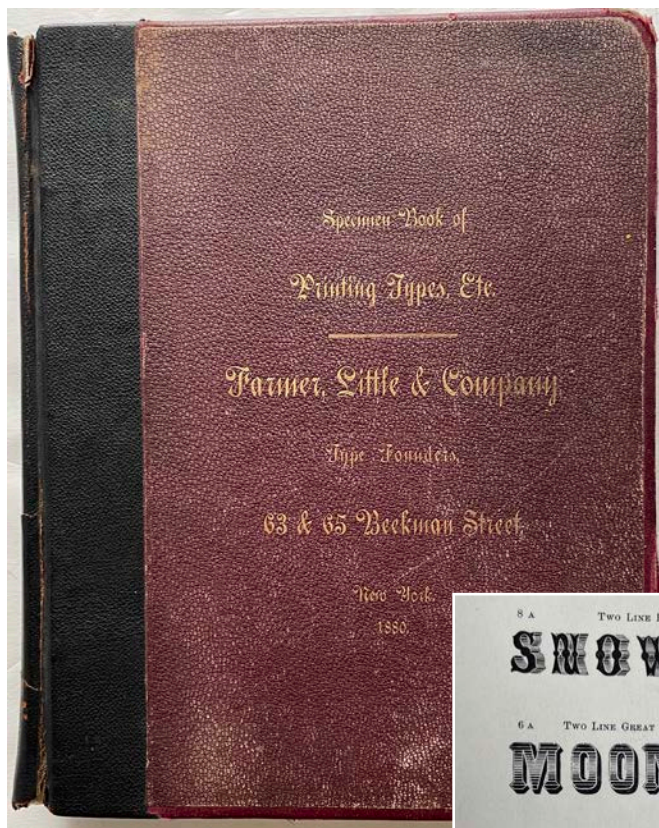


- 23 ENGELMANN & GRAF CHROMOLITHOGRAPHY. *Fables de Florian. Illustrés. Jeu de Patience*. Paris: Engelmann & Graf, nd (between 1842 and 1856). Two chromolithographed jigsaw puzzles on press board, with 2 printed cards of fables. 11 × 8. Laid into a box with lithographed lid. Each puzzle has 28 pieces. The puzzles are slightly warped. One is missing 6 small bits broken off at the tips; the other has 4 bits of loss. Otherwise very good. The lid, which is laid on loose, has a few light stains. It is lithographed in blue and gold, with an embossed gold border. \$750

Charming images show a family doing the puzzle, 5 animal fables (“Le Léopard et l’Ecureuil”) and 6 fables involving people (mostly children). It was roughly at this period that jigsaw puzzles became more of a family and challenging pastime with interesting pictorial content, beyond children’s wooden puzzles, with the growth of color printing. Jean-Pierre Florian was famous for his *Fables*, first published in 1802 and still in print. The firm of Engelmann & Graf was founded in 1842. The printer of the text, Imprimerie Wittersheim in Paris, died in 1856.

- 24 FARMER, LITTLE, & CO. *Specimens of Printing Types, Ornaments, Borders, Etc. from the Type Foundry and Printers' Warehouse.* NY, 1880. 9¾ × 12. 16 (Price List), (1), 266 leaves printed on one side. Tear in title page repaired. One letter has been cut out, otherwise complete. Rebound (quite a while ago) in black leather spine & red leather sides with the original red leather covers laid down. Heavily worn at corners; joints splitting. Good copy. \$2,500

Approximately 160 leaves display type faces. The balance is decorative material, including 2 foldout pages and one double spread hinged in the middle. Farmer, Little did not join the ATF trust, and with Bruce and Bernhardt were the 3 major holdouts. Rare to the market.

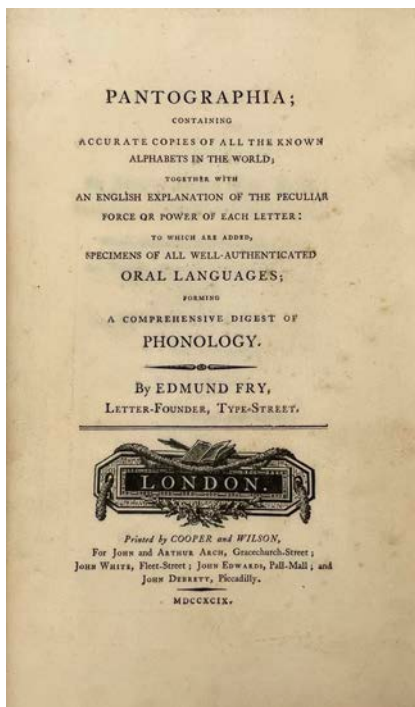


- 25 FOURNIER, PIERRE SIMON, LE JEUNE. *"The Manuel Typographique"; Together with "Fournier on Typefounding" in English Translation by Harry Carter.* Darmstadt, 1995. Three volumes. Facsimiles of the 1764, 1766, and 1930 editions. 4 × 7. Ecru linen, printed spine labels. A fine set. \$200

One of 2 Copies on Vellum

- 26 FRY, EDMUND. *Pantographia; Containing Accurate Copies of all the Known Alphabets in the World; together with an English explanation of the peculiar force or power of each letter; to which are added, specimens of all well-authenticated oral languages; forming a comprehensive digest of phonology.* London, 1799. 6 × 9½. (4), xxxvi, 320 pages. Bound by Francis Bedford in red straight grain morocco with single gilt rules, board edges gilt, turn-ins in Greek key design, double headbands, marbled endpapers, all edges gilt and gaufered. A restrained binding that is worn on all edges with rubbed joints, but quite sound and handsome. Vellum pages are fine. \$10,800

One of only two copies printed on vellum (Bigmore & Wyman, Vol. I, page 243). Fry—a typefounder—spent sixteen years researching the book, which contains more than 200 specimens, with writing systems from Abyssinia to New Zealand, including 20 varieties of Chaldean, 39 of Greek, 8 Egyptian, 11 Hebrew, 7 Irish, 6 Malayan, 7 Arabic, 7 Phoenician, 7 Samaritan, one Tibetan,



and 2 Welsh. Fry provided a description of each alphabet on the right-hand pages with a specimen of the full range of the alphabet on the left. PROVENANCE: Francis Fry (1803–86) bibliographer & collector of English Bibles; his son John D. Fry who collected Manuscripts.

- 27 GUTENBERG. Bronze sculpture of Gutenberg by Gustav Gurschner. (Vienna, early 20th c.) The statue is 7 inches tall, mounted on a marble base bringing the overall height to 11½ inches. Gutenberg's right hand holds pieces of type; his left rests on the *Biblia Sacra*. A plaque affixed to the base reads "Gutenberg-Haus/Gebr. Geel." Two barely perceptible chips in the marble. A handsome piece. \$1,500

This bronze appears to have been cast over a number of years, and to have been available with various bases.



- 28 HALFER, JOSEF. *The Progress of the Marbling Art. From Technical Scientific Principles. With a supplement on the decoration of book edges*. Translated by Hermann Dieck. Buffalo: Louis H. Kinder, 1893. Slip tipped over the imprint reads "Buffalo, N. Y.: The American Bookbinder Co., 1894." Second edition. 6 × 9. 240, (2) pages, including 10 plates with 5 full page and 30 smaller mounted specimens of marbled paper. Text printed in purple. The final two pages are a price list of Halfer's supplies, sold by the American Bookbinder Co. Original olive boards with marble design titled in gilt, marbled endpapers. Corners worn, contents near fine. \$3,000

Halfer's marbling manual, first published in German in Budapest (1885), "revolutionized the craft...the results achieved through Halter's methods are so far superior that his technique has predominated ever since." Wolf, p. 126. This is the first American and the first English-language edition. Copies were purchased by the American Bookbinder Co. to give as a subscription bonus.

- 29 HAMMER, VICTOR. Type punches for Pindar Type. Kolbsheim, Alsace. 1933-35. Complete set of upper and lower case steel punches for Pindar Type. Arranged in a custom lidded box with label on top. Fine condition. \$6,500

In 1933-35, Hammer cut the punches for the type to be used in Holderlin's *Fragmente des Pindar* (Stamperia del Santuccio Opus IV). A trial

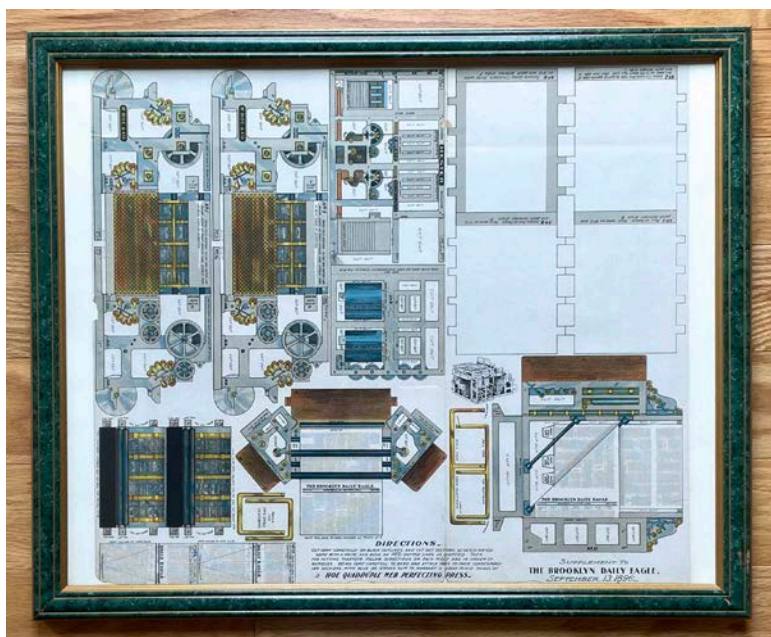




cast was made at the press in 1935 and the work was published that year. Klingspor cast the completed font, 12-point body, for Hammer in 1937. It was Hammer's third uncial type and the only type used for his next five books. Uncial designs had been used mostly (exclusively?) as initial letters in incunabula. Hammer's goal, by using an uncial as a text face, was to fuse roman and black letter forms.

In 1939 Hammer and his wife fled Venice from the Nazis - abandoning his cutting and casting tools and most of his fonts. The matrices and punches were believed lost in WWII. In 1956 a few of the matrices and most of the punches were discovered in the "Hammer collection"; however, punches for the x-height characters: c, i, o, r, s, u and z had been lost. In 1979 R. Hunter Middleton cut new punches and matrices for these letters. The new punches are easily identified in our set, the steel shaft is about $\frac{1}{4}$ " shorter and is quite shiny as opposed to the 90 year old patina on the originals.

Hermann Zapf notes: "The first type that I had in my hand was Victor Hammer's uncial called 'Pindar'...he was not only a designer of type, he was among the very few men who could cut his own punches for type and, when needed, his matrices, cast his type from hand molds and then compose and print his books...ranking him with Claude Garamond and Giambattista Bodoni." *Victor Hammer Artist and Printer* pages 111-124.

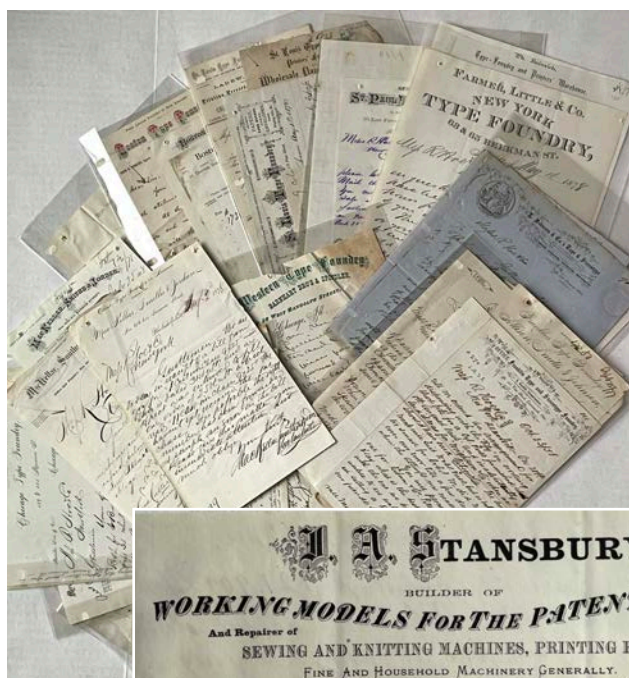


- 30 HOE PRINTING PRESS. A paper model of the Hoe Quadruple Web Perfecting Press. Brooklyn Daily Eagle, 13 Sept. 1896. $17\frac{1}{2} \times 14\frac{3}{4}$. Chromolithographed broadsheet, of a dozen large parts, with instructions to cut very carefully on the black outlines, fold on the red, bend in the tabs, etc. Small chip on one edge & some minor wear. Near fine. Framed & glazed. \$750

This Supplement to the Daily Eagle was printed by the Forbes Lithograph Co. The Grolier Club displayed one of these in their exhibition of “treasures”—*Lasting Impressions*. They are the only institution in OCLC to have one.

Type Foundries Write to the Hoe Company

- 31 HOE, R. & Co. Fifty-three autograph letters from American type foundries to R. Hoe & Co. Various places from Boston to Milwaukee, 1858 (2 foundries) & 1870s (mostly). The letters reflect a variety of business concerns. Most were orders for equipment, or reports of missing items & other problems. But



even those could be quite chatty—giving reasons why something was needed, problems they were having, requests for assistance, advice on what press or part to get for a particular job. The Franklin foundry ordered an “arrangement for dispensing with the “Fly” in working short jobs, but accidentally ordered it for the wrong press. Parker, Lyman in Chicago replies to Hoe’s inquiries about how Hoe’s equipment is being stored and insured. Several foundries try to make deals on equipment for which they “may have a customer.” A sad letter from the Boston Type Foundry requests copies of statements & invoices, as everything was lost in the fire.

Considering these letters originally were stamped & written on when received, then hole-punched & put into ledgers, or glued in, and are now loose, the condition isn’t bad. WITH: Three letters from inventors. One asks for the return of a composing stick. A lengthy one concerns a

Newspaper Addressing Press & its rightful inventor. Another wonders whether Mr. Hoe would be interested in an invention to remove the “skin” that forms on printing rollers. Hoe Company were *the* major manufacturers and distributors of printing presses and other equipment for printing and bookbinding. A list is available of the foundries in this collection. A rare window into an aspect of daily life in a 19th century industry. \$1,800

- 32 HOPKINS, RICHARD L. *ATF Newsletter*. A 40-year run. Terre Alta: American Typecasting Fellowship, 1978-2018. An almost complete run of Numbers 1 to 42. With the Index to issues 1-16. Missing only nos. 25, 26, 34, 36. 7 × 10. Wraps. The first 13 numbers are from the collection of Richard Huss, bound by him with their wraps into quarter leather & marbled boards. A compartment contains several actual, early matrices, punches & types. Remaining numbers are as issued. All fine. \$750



- 33 HOPKINS, RICHARD L. *The Private Typecasters. Preserving the craft of hot-metal type into the twenty-first century. With woodcuts by Christopher Manson*. Newtown: Bird & Bull Press, 2008. 8 × 12. 194 pages + several leaves of color photographs. Hopkins' two-page biographies are followed by 5 or more specimens of type & design from each of the 15 private type-founders/printers. Quarter morocco. Fine in tray case with prospectus. \$1,200

This book is an exuberant treasure-trove of types. "Here you'll see unknown type faces, ancient faces cast from 200-year-old matrices, experimental faces, beautiful faces and a few not so beautiful. In addition to the alphabets each contributor has composed specimen pages showing his types in use." Other contributors were Michael Anderson, Michael Bixler, Dan Carr & Julia Ferrari, Phillip Driscoll, Dan Jones, Scott King, Stan Nelson, Chris Paul, Ed Rayher, Jim Rimmer, Sky Shipley, Jim & Franziska Walczak, and Gregory Jackson Walters. One of 150 copies. *One Hundred Books Famous in Typography* 96A.

Beautiful Color Wood Block Printing

- 34 HU CHENG-YEN. *Shih-chu-chai chien-p'u. (Collection of Decorated Writing Paper from the Ten Bamboo Studio)*. Peking, 1952. Four vols. 8½ × 12. 283 original woodblock prints plus prefaces, index, contents, and epilogue, in Chinese. Side-stitched wraps, in embroidered silk folding case with printed paper label (scratched). Case very worn; books very good. \$3,000
- Exquisite woodblock prints, most in color, many highlighted with gaufrage (blind embossing) in facsimile of the 1645 first edition, which exists in only one copy. Subjects include butterflies, fabulous beasts, blossoms & bamboo, miniature landscapes, hermits, antique bronzes, and bookish objects. Blind-embossing conveys clouds and water. These designs for writing paper use a separate woodblock for each color, demanding perfect registration in printing. Toning of the

colors requires varying methods of applying watercolor inks to the blocks and then diluting or wiping off the inks. While specimens of Hu's decorated writings papers have long been recognized, the existence of his sample book was unknown until its discovery in 1935.

"These reprints, along with the original, belong among the great masterpieces of printing." Jan Tschichold, *Chinese Colour Prints from the Ten Bamboo Studio* (p. 30). Tschichold considered this 1952 edition "the finest issue. An incomparably perfect facsimile; the best printed book of modern times anywhere." "The reproductions, like the original, are among the greatest masterpieces of printmaking, and are admirably accurately edited, printed in the same technique as the original on the most beautiful paper, and replace the only original copy in the most perfect manner, as if hardly another reprint of an old work."





- 35 JAPAN PAPER COMPANY. *Printing Papers*. NY, (1920s-1940s). 11 × 14 portfolio of forty-five paper specimens folded to 4 pages each, designed & printed by a number of presses. Held loose by an elastic band in the original board portfolio, with a presentation label to Harold Hugo at Meriden Gravure. The cover label is missing a large piece & spine discolored. With a 25-page *Price List of High Grade Papers Imported*.... April 15, 1930. Letters to Harold Hugo sending new specimens are laid in. As specimens could be added and removed, sets are undoubtedly different. All are rare.

WITH: Stevens-Nelson Paper Corporation. *Printing Papers*. NY, (1950s). 11 × 14 portfolio with 24 single sheet specimens. A typed description is stapled to each. An envelope addressed to Hugo contains several more specimens along with an invitation and holiday greetings. With a 4-page price list for imported papers, October 31, 1949. Portfolio has some wear & discoloration. The combined 69 specimens are near fine. \$2,000

Most of these papers are mould-made (some handmade) from England, France, Germany, Italy, Holland, Japan, and Sweden. They are printed with specifications, uses, & qualities. Some of the designers/printers were Fred Anthoensen, Richard Ellis, Harbor Press, Kittredge/Lakeside Press, John Henry Nash, William Dana Orcutt, Pynson Printers, Bruce Rogers, Rudge, D. B. Updike/Merrymount Press.

36 JAPAN PAPER COMPANY. *Hand Made Paper*. NY, Price list dated May 1923. Fifty-seven specimens of fine handmade papers for printing, from Italy, France, England, Spain, and Japan. Measuring 20 × 13 inches and smaller, each is folded in half and printed on the first page in a variety of colors & typefaces, ornaments, & illustrations; the JPC number is printed on the 4th page. A few of the largest have dust soil on the deckle edge, but most are fine. Held loosely in portfolio of decorated boards (11 × 15) by an elastic band (broken). With two price lists. \$2,800

A rare collection of luxurious printing papers no longer available. About 42 specimens are folded together and comprise the way this copy of the portfolio was issued. Several specimens are dated 1923, as is the Price List. Four are mould-made. The extra specimens laid in are variously dated. "Curfew," the paper developed by Bruce Rogers for T. E. Lawrence's *Odyssey* is dated 1933. An April 1917 Price List gives the uses: "For Private Editions, De Luxe Books, Club Books, Announcements, Circulars, Broadside, Advertising Literature and for the printing of Etchings, Wood Cuts, Engravings, Etc. Suitable for Photogravure, Gelatine, Steel Plate, Wood Cut and Letter Press printing."



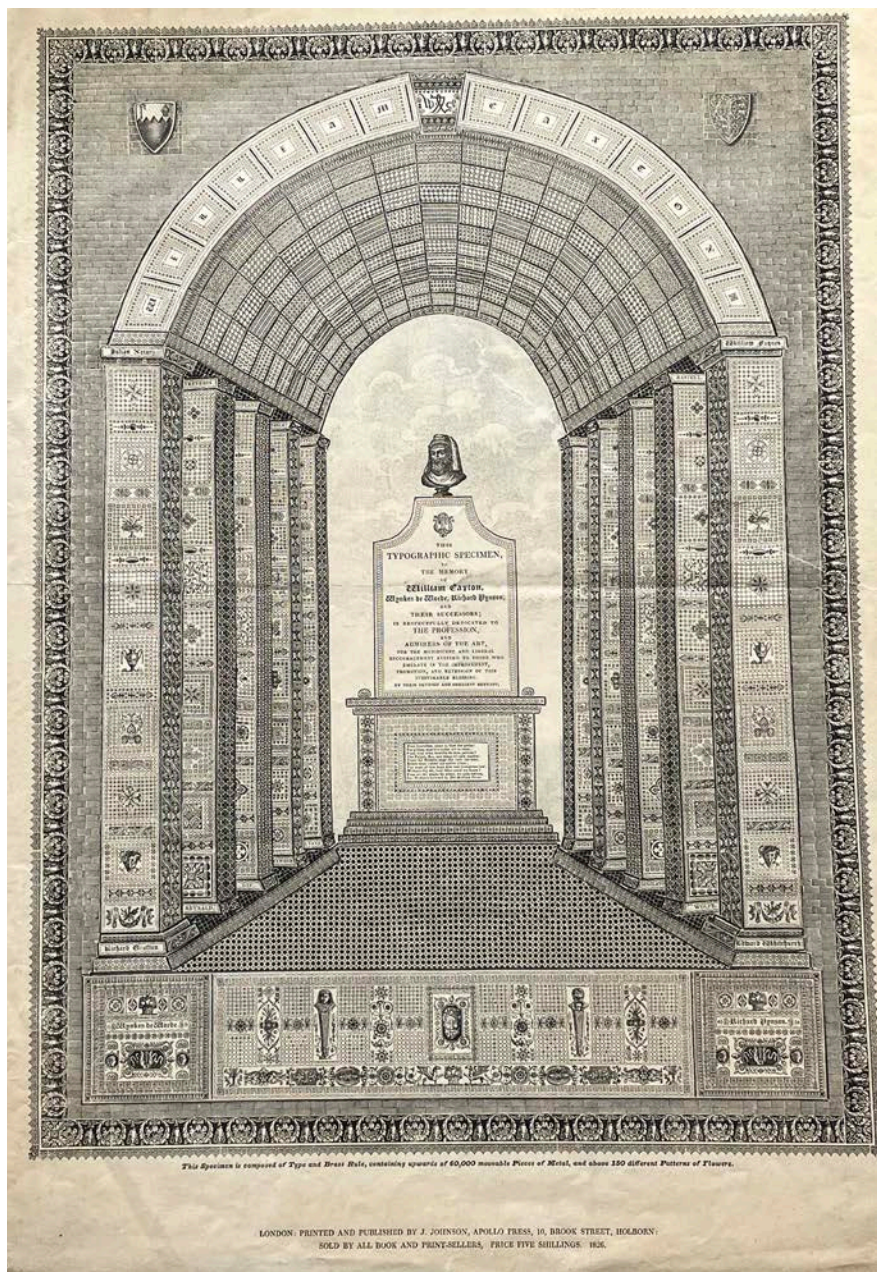
Over 60,000 Pieces of Moveable Type & Ornaments

- 37 JOHNSON, JOHN. "This Typographic Specimen, to the Memory of William Caxton, Wynken de Worde, Richard Pynson, and Their Successors is respectfully dedicated to The Profession and Admirers of the Art." London: J. Johnson, Apollo Press, 1826. Broadside, 23 × 16 inches, composed of more than 60,000 pieces of metal. Elaborate borders frame a series of arches headed by Caxton's name and printer's mark. A bust of Caxton tops the central monument. De Worde and Pynson support the pillars, which bear the names of 20 early English "successors." Some marginal wear, but very good. \$3,500

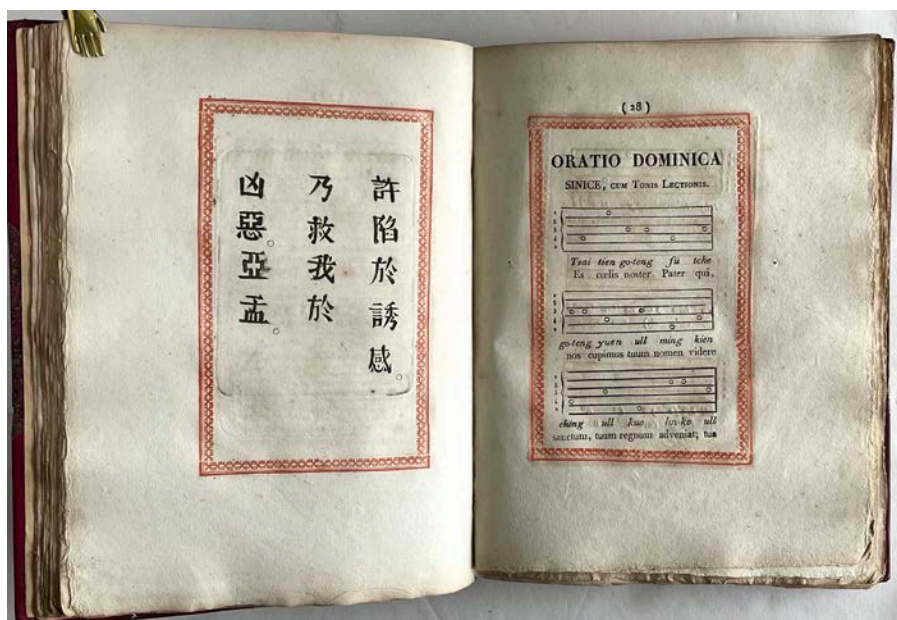
"This specimen is composed of type and brass rule, containing upwards of 60,000 moveable pieces of metal, and 150 different patterns of flowers." Price 5 shillings. Very rare. OCLC locates copies at McGill & Northwestern. No auction records. Johnson published a printers' manual, *Typographia* (1824).

- 38 JONSSON, JOSEF. *Den Praktiske Skyltmalaren. The Sign-Painter. Der Schildermaler. Le Peintre D'Enseigne*. Stockholm, Gustaf Chelius. (1899). 13½ × 21. Title & Intro plus 25 double folio plates which unfold to 27 inches. 19 plates are chromolithographs; 2 are printed in gold and silver. Loose as issued in cloth-backed printed portfolio with ties. Covers have some wear & soil, a very good copy. \$3,000

A brilliant specimen of alphabets and designs for advertising, window displays, and shop signs. The large bold raised & shaded letters practically leap off the page. Seven plates showcase alphabets & numerals. Most plates combine words and images almost seamlessly. As Twyman points out, chromolithography was the perfect medium for large scale advertising that combined pictures with ornamented alphabets. Photographic plates show 12 of Jonsson's signs used on glass and wood at various Stockholm businesses. Uncommon.







- 39 MARCEL, J[EAN]- J[OSEPH]. *Oratio Dominica, CL Linguis Versa, et propriis cujusque linguae characteribus plerumque expressa*. Paris: J. M. Eberhart, 1818. 9 × 11³/₄. 164 leaves: (viii) portrait of Pius VII, 150 numbered leaves + 57 bis, 5 unnumbered. Every page is set with a decorative border printed in red. Most of the 150 Lord's Prayers fit inside the borders on the rectos; but some larger types continue on the versos. Chinese requires 4 pages. Bound in later c19 half leather & marbled boards. Some foxing, deckles darkened, but a very good copy of this "great rarity." \$4,500

Jackson Burke's copy, sold by Dawson's in 1975. We cannot improve on Dawson's description, so we shall quote it: "Birrell & Garnet, 52... say of this work, 'printed throughout in types cut by Marcel himself and entirely different from those of the Propaganda Press, which he used for the edition of 1805.' Some have seen in this work the continuation of the Bodoni-Marcel rivalry... Marcel himself considered this the second edition of the *Oratio Dominica* of 1805, and although not

as finely produced, it is marked by a much more pious tone than the original. Brunet... mentions a 'forgery' reported about 1819. Had he actually seen the 'forgery' in question, he would have realized it was Marcel's own 1818 version described here. Of great rarity."

Birrell & Garnett 52; Audin, p. 205-6. Unknown to Bigmore & Wyman, not in the St. Bride catalogue. OCLC lists 3 copies, all in the U.S.: Newberry, Princeton, Saint Meinrad Abbey.

Political Woodblocks

- 40 NAST, THOMAS. Twenty-two original wood blocks drawn for Harper's periodicals. NY: Harper's, 1860s. The blocks range in size from $1\frac{1}{2} \times \frac{1}{2}$ to $4\frac{1}{2} \times 3\frac{1}{2}$ inches, with most in the middle. The subject matter is largely anti Irish Catholics. There is a printed proof for each wood block. Very good to fine condition. \$4,000

Nast's practice was to draw directly unto the block for Harper's engravers. Two of the blocks are grooved to be linked to other blocks. Many are stamped with the blockmaker's name, Wenner & Co. in Philadelphia.

Nast, the "father of political cartoons," opposed slavery & racism and religion in public schools. He depicted the Irish as symbols of mobs & machine politics, who followed an "authoritarian papacy" and who exploited immigrants.

"Superb illustrations in genuine tints"

- 41 ORDDAY, NEHEMIAH GEORGE. *The American Bond Detector and Complete History of all United States Government Securities Treasury Department*. Washington, D. C., 1869. Oblong 13×9 . 3 leaves, 100 pages, 31 plates. Pages 1-36 concern bonds, and are followed by 22 hinged-in engraved specimens. Pages 37-66 concern coinage, and are followed by 9 embossed plates printed with metallic inks in copper, bronze, silver, & gold. The silver ones have oxidized, but the gold ones are amazing. Corner of title page and of leaf 151/152 torn away (text not



40. Nast

affected); first 6 leaves chipped along fore edge, as are the final 6 leaves. Engraved bonds have foxing. Original morocco boards with a new morocco spine. Some old scuffing, but very good. \$4,900

The only edition and very rare. The only copy on OCLC is a partial copy at AAS (the bond section only). It appears to be made up of extra/remaindered sheets from the government printing office, given a new title page. The work was printed only once. Congress interdicted further use of the plates. Printed from the original dies, and in the original colors, are all bonds issued by Acts of Congress from July 17, 1861 to March 3, 1868. One counterfeit bond was printed "from the plate recently captured by the Secret Service Division."

- 42 PASKO, W. W. *American Dictionary of Printing and Bookmaking. Containing a History of These Arts in Europe and America, with Definitions of Technical Terms and Biographical Sketches.* NY: Lockwood, 1894. 8 × 10³/₄. Frontis, (2), iv, 592 double-column pages, 1 color plate. Rebound in black & red cloth with spine label. Front hinge & first gathering opened but reinforced with archival tissue, else very good. \$400

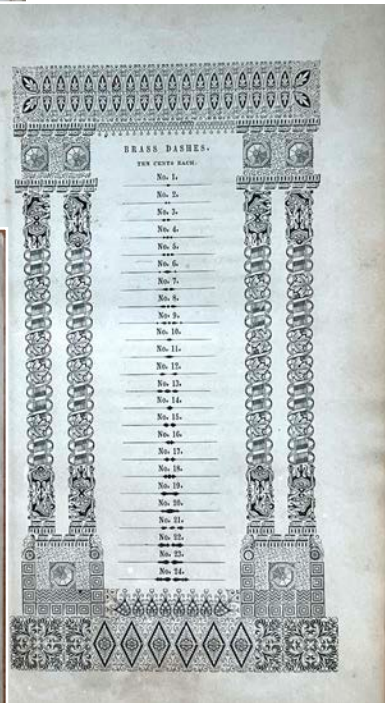
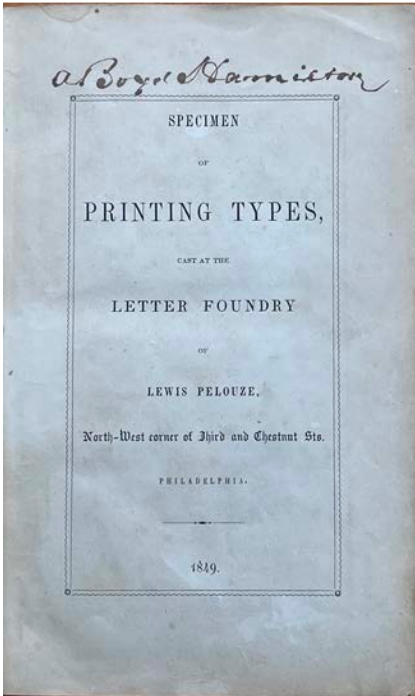
An American 19th century classic covering all aspects of printing. Illustrations of printing equipment, lay of the case in several languages & music type, exotic type, and an 11 × 11 color mixing matrix; with many biographical sketches of 19th c. Americans involved in the printing arts.

Rare and Delightful

- 43 PELOUZE TYPE FOUNDRY. *Specimen of Printing Types Cast at the Letter Foundry of Lewis Pelouze.* Philadelphia, 1849. 5³/₄ × 9¹/₄. 177 leaves (including one duplicate leaf) printed on one side. Three leaves have been removed from the large vignettes at the end. Original boards; the leather spine is half perished & loose; upper cover is detached & lower cover is absent. Preserved in a cloth tray case. This copy belonged to the official state printer for Pennsylvania, and he has made several ink notes which have bled through to abutting leaves. A good copy of an early and pleasing specimen. \$4,750

Half the specimen consists of type faces. Smaller ones are shown in paragraphs with the two lines of alphabet etc. underneath. Large, ornamented faces are displayed in single lines or, in the case of 20-line Pica wood type, single words. The balance is ornamental material: lots of borders & combination ornaments, cuts, and 4 foldout leaves of large vignettes. A. Boyd Hamilton, the Pennsylvania State Printer; has written "July 1" in the margins of several leaves. Rare. OCLC locates copies at AS, Columbia, Free Library of Philadelphia, & Newberry. Annenberg/Saxe note only 3 specimens from Pelouze, this being the first; however, The Newberry cites an 1840 specimen.

43. Pelouze





Unique Collection of Graphic Design

- 44 POSTER STAMPS COLLECTION 1896–1928. *Webemark Ausstellungen/Messen*. (Handwritten spine title, which translates as *Advertising Stamps Exhibitions / Fairs*). About 700 European poster stamps for international exhibitions and fairs are arranged chronologically. The stamps are hinged thematically and artistically onto 82 sheets of dark brown stock (10 × 13). The sheets are numbered, and some identify the designers. The stamps are mostly German, but also Austrian, Belgian, British, Czech, French, & Swedish. Loose in the collector's home-made portfolio. Very good condition. \$5,000

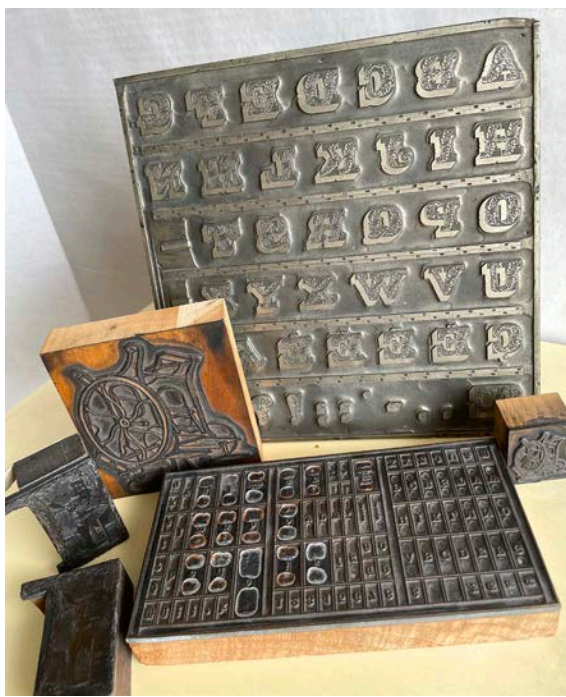
Some of the artists have been identified: Kleukens, Dietz, Paul Neu for 1910. Walter Tiemann designed the 1914 Book Arts exhibition poster & other advertising material. Eric Grunner designed the poster/stamps for book makers—typesetters, binders, etc. Max Schwarzer and Heilbronn also created work for the 1914 exhibition. One group of stamps for 1914 celebrates women book artists: Gollwitz, Schimz, Clarus, & Rudolph.

Many international exhibitions encompassed the “Arts & Industries.” Others were more narrowly focused: aeronautics, horticulture, hygiene, food-related industries, metal workers, Ideal Home, sports, theatre. These stamps were created first as posters to advertise the exhibitions, then miniaturized. The “Golden Age” of poster stamps was from 1900 to 1914.

- 45 POUCHÉE, LOUIS JOHN. *Ornamented Types. Twenty-three Alphabets from the Foundry of Louis John Pouchée*. Introduction by James Mosely. (London) I. M. Imprint & St. Bride Library, 1992. Two vols. 15 × 21. (vi), 37, (2); 52 leaves. Text volume is clothbound in a matching slipcase; the wood type specimens in a matching clamshell. A fine set, with acid free tissue interleaving the specimen sheets, as issued. \$3,750

One of 200 sets printed on a hand press from the original hand-engraved end-grain blocks. Because of the care in handling and the variability, e.g. height, among blocks, the project took two and a half years. The blocks, with their fine surface engraving, are shown in a detail that was unachievable in the stereotype form in which they were sold to printers. The twenty-three decorated alphabets...are among the most richly ornamented letters ever to have been made for letterpress printing. Mosely's illustrated introduction gives a full account of their history, purpose, and stylistic origins. There is a list of specimens from the Pouchée foundry and a concordance of his ornamented types. *A Century for The Century* 99.





- 46 PRINTING BLOCKS. Six 19th century blocks: Two identical electrotypes of a compositor with an Albion in the background, from James Connors Sons Foundry 1860s; 2 blocks ($1 \times 1"$ and $2\frac{1}{2} \times 4"$) of C&P treadle operated job presses; electrotype of a California job case $3\frac{1}{2} \times 7"$; electrotype plate (unmounted) 8×8 inches of a 19th century shaded ornamental uppercase alphabet with punctuation marks. \$300

Evolution of the Composing Stick

- 47 PRINTING. Composing Sticks. There are 14 composing sticks described below. Measurement is max. bed available or ruled. Sticks are ordered by estimated age: 1-8 are 19th c. and 9-14 are 20th. Included with the sticks are 5 early 20th c. pica gauge rulers and 3 nice 19th c. solid brass galleys (2 are $3\frac{1}{2} \times 23\frac{1}{2}"$ and the other $5 \times 23\frac{1}{2}"$ plus 2 wooden single column newspaper galleys. With a copy of Speckter's *Disquisition on the*



Composing Stick. Most of the principal changes to composing sticks, comprising ease of use and increasing accuracy, are shown in this collection. \$1,500

1. Anon. common Screw knee and 7-hole rail, knee base slotted to allow fine tuning adjustment 28 pica
2. Anon. common Thumb Screw knee stick and 4-hole rail, knee base slotted to allow fine tuning adjustment 26 pica
3. Anon. Brass/Thumb Screw knee and 2 slots in rail for near max. adjustment 30 pica. A vast improvement in ease of use & flexibility.
4. Grover style stick thumb shaped clamping lever; 28 pica. The clamping lever was so popular it was frequently imitated. After 1860.
5. Hoe. Patent 1878. Brass thumb screw. Knee rides in monorail clamp attached to side of rail. 33 pica.
6. The Buckeye, C & P, knee with adjusting screw to compensate for wear, curved clamping lever. 33 pica. (ca. 1889).
7. Anon. Thumb screw; knee with a diagonal brace (first used by the Albion stick and later by all the Rouse sticks). 32 pica 1890s.
8. Anon. Handmade double rail brass stick with toggle lock knee which rides on both rails. Most unusual features. 61 picas 19th century.

9. H.B. Rouse 53 pica. Solid brass bed and knee with thumb screw.
A rare very early stick from Rouse (ca. 1900).
 10. Rouse. Thumb screw 43 pica. Rare early Rouse pre thumb clasp design. (c.1900).
 11. Star (patent 1904) 66 pica ruled. One of the most reliable sticks for firm binding. The knee rides on both the front and fluted back.
 12. Rouse 22 pica ruled.
 13. Rouse 73 pica ruled.
 14. Rouse, knee with micrometer adjustment, 34 pica ruled.
- 48 PRINTING MATRICES. Hapgood Florets. Boston, 1906. Set of 19 (of 20) matrices for Hapgood Florets. Fine in a special wooden tray. \$500

A matrix is a mold for casting one piece of metal type or ornament. Theodore Brown Hapgood was a prominent and highly respected Boston illustrator, printmaker, sculptor and designer of the late nineteenth and early twentieth centuries. Hapgood worked extensively in the book arts, both illustrating fine books and designing book covers and ex-libris plates. His posters for *The Inland Printer*, *The Century* and Little, Brown and Company brought him national attention. His florets first appeared in the 1906 ATF specimen book





- 49 PRINTING MATRICES AND TYPE. ATF/NA Graphics. 18 Pt. Ornamented No. 3. Colorado, ca. 2010. As new font of 18 Pt. Ornamented No. 3 ornamental type face with a set of 46 ATF matrices. Based on a Stephenson Blake Face ca. 1865. \$1,500

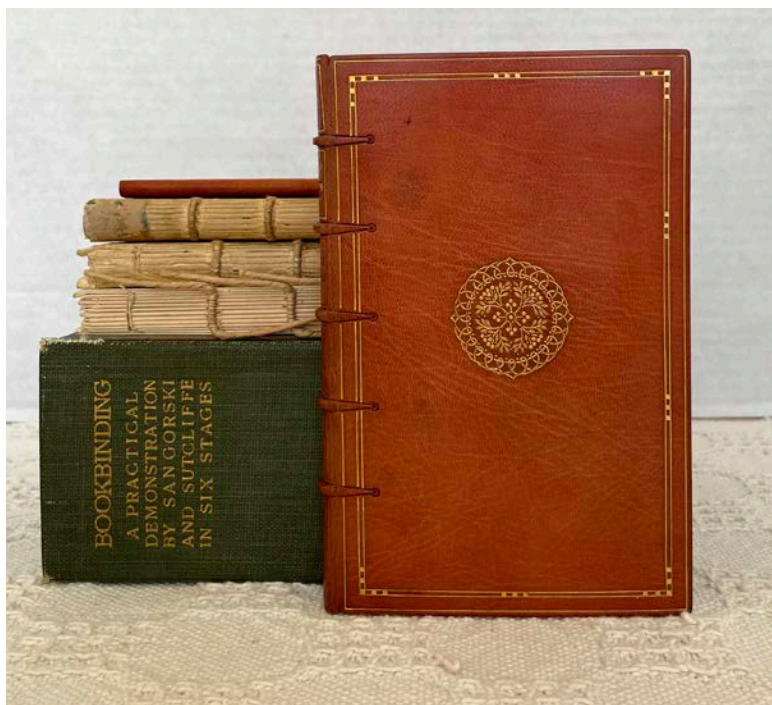
- 50 REHAK, THEO. *Practical Typecasting*. New Castle: Oak Knoll Books, 1993. 7 × 10. 221 pages. Cloth. Fine. \$600

The last word in 20th century typecasting—definitive and singular. Trained by a dwindling group of masters, Theo spent 20 years at ATF until its demise. He trained others at his own foundry, the Dale Guild. Theo covers the art from hand molds to various casting machines to matrix engineering with all the art, science and engraving between. He is the last word; there will not be another.

- 51 RINGWALT, J. Luther. *American Encyclopedia of Printing*. Philadelphia, 1871. 7½ × 10½. Chromolithographed frontis of a Columbian press, xv, 512 pages + plus 19 plates, one double page. Original green cloth gilt. Tips worn through; some wear at spine ends, but very good. \$400

An excellent technical dictionary covering all aspects of printing and, with Pasko, a primary source of information about the development of the printing industry in 19th century America. Profusely illustrated with chromolithographs or lithographs by Duval & Hunter. There is a leaf of raised printing for the blind, color chart, double page chromo of a Gutenberg Bible leaf, multi-colored page of rule, and 3 plates of actual watermarks. Bigmore & Wyman II, 259. PROVENANCE: Geo. E. Patten (or Pattern) 1874.

- 52 SANGORSKI & SUTCLIFE. *Bookbinding, A Practical Demonstration by Sangorski and Sutcliffe in Six Stages*. London, 1926. 5 × 7. Six parts. A typed pamphlet, giving advice, describes the 6 parts: 1) a folded, uncut 8vo sheet; 2) sheets sewn with endpapers; 3) the book glued up, rounded, & backed; 4) boards laced on, back cleaned up, edges trimmed & gilt, headbands applied, text wrapped to protect it; 5) leather cover marked up & pared. The 6th part is the bound book displaying stages in “finishing” with front cover & inside completely finished. The rear cover is tooled but not gilded; the working pattern



is attached, with an impression of all the tools used. Tooling is in varying stages on the spine. The 6 parts are housed in a green cloth box that has old soil & wear. All specimens are in fine condition. \$4,000

The text used for this binding demo is Charles Jacobi's *Gesta Typographica, Or A Medley for Printers and Others*, 1897. All 11 copies on OCLC are located only in the U. S.

- 53 SAXE, STEPHEN O. *American Iron Hand Presses. Wood Engravings by John DePol.* (Council Bluffs): Yellow Barn Press, 1991. 7 × 10. xii, 108 pages. Fifteen wood engravings of presses by John DePol. Oatmeal cloth, leather spine label. One tip very slightly bumped, a fine copy. \$100

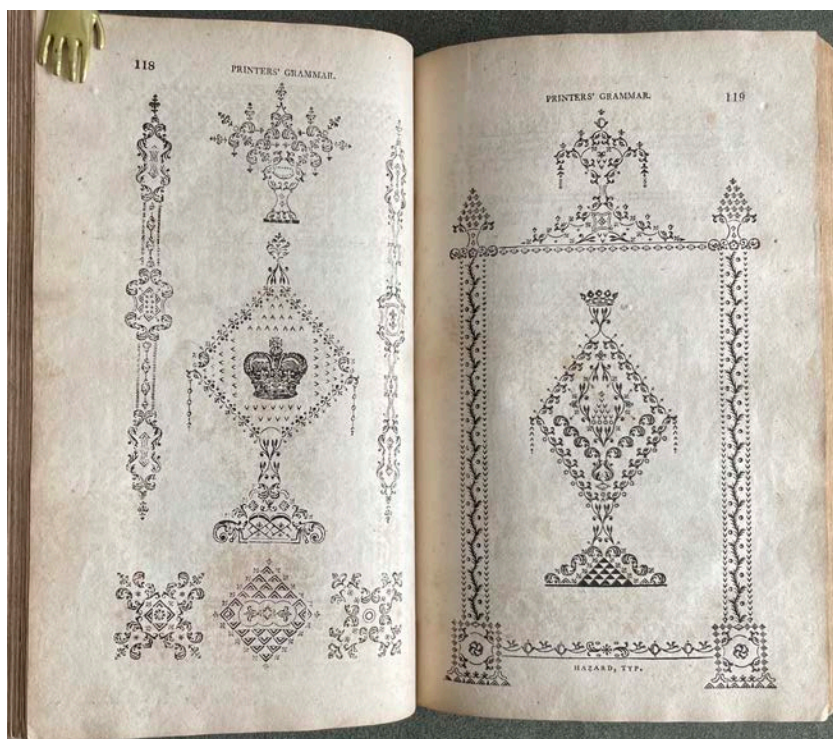
One of 180 copies signed by artist and by author. Original ed. with the engravings printed from blocks.

- 54 SIMON, OLIVER, EDITOR. *Signature, A Quadrimestrial of Typography & Graphic Arts*. Complete set of 33 numbers. London, 1935-1940; 1946-1954. (Original Series 1-15, and New Series 1-18). 7 × 10. Illustrated throughout with work by Eric Ravilious, Enid Marx, Barnett Freedman, John Piper, Reynolds Stone, Edward Bawden, et al., and having specially printed inserts. Wraps. Near fine copies in glassine dust jackets, in the publisher's eleven cloth & decorated board portfolios (some wear & age darkening to earlier issues). \$2,500

Important periodical printed at the Curwen Press, devoted to typography and the book arts, historic and contemporary, with many of the excellent articles still an invaluable reference source. The original series of 15 numbers ceased at the outbreak of World War II. Complete sets are uncommon.

- 55 STOWER, CALEB. *The Printer's Grammar. Or Introduction to the Art of Printing: Containing a Concise History of the Art*. London, 1808. 5 × 8. Frontis of the Stanhope Press, xviii, 530 (plus duplicate pagination at pp 506*, 507*), + 6 plates + (33) pages of type specimens + (14) Index, (1) Directions to the Binder. The book includes 3 type specimens: Fry & Steele printer's flowers (29 pages); Fry & Steele Printing Types (19 pages), and Caslon & Catherwood Printing Types (10 pages). There are numerous text illustrations. Contemporary boards, with newer calf spine and gilt morocco label, newer endpapers. In a modern cloth chemise and morocco-backed case. Near fine. \$1,250

The sixth English printer's manual "which set the form for its successors up to and including Timperley (1838)." In the Preface Stower acknowledges his use of Smith's *Printers' Grammar* (1755 or 1787?) and to a lesser extent Luckombe's *History of Printing*. There are many fine illustrations of working parts of the Stanhope Press, invented a few years earlier. It was the first iron (as opposed to wooden) printing



press. Composition, presswork, press construction, stereotype, ink, exotic types are also covered. Bigmore & Wyman, II. p.403; JPHS, E6; Birrell & Garnett #225; Berry & Johnson pages 23, 47-8.

- 56 TOMASKO, MARK D. *The Feel of Steel. The Art and History of Bank Note Engraving in the United States*. Newtown: Bird & Bull Press, 2009. 8 × 12. 177 pages plus 32 plates plus 12 engraved prints (newly printed from the original, old plates). There are also 11 illustrations mounted within the text, and 3 actual specimens of security engraving. Quarter morocco, slipcase. Fine. \$1,200

Mark Tomasko has a superb collection of the artifacts of bank note engraving. His book is a gem. As a final example of security printing, a crisp two-dollar note is laid in. Bibliography and index. One of 150 copies.



- 57 TYPE CASTING GAUGES. Two type casting gauges from ATF.
- (1) A two gauge implement—gauge itself plus extra “body finger” both in ancient wooden crate. “A large-body alignment gauge from the Hand & Steam Department. To be used with metal lining standards.” The Hand & Steam Department was the location of hand-cranked pivotal casting machines as well their powered steamer counter parts. The myriad of molds used were correlated by “foundry” all in the same casting bay.
- (2) A more complicated “italic alignment gauge for text-size bodies attached to a Brown & Sharp Mfg Co. adjustable micrometer barrel marked for Anglo-American point and quarter-point.” \$500

Quotes are all with thanks to Theo Rehak.

- 58 TYPE MOLD. Original Hand Type Mold. American Type Founders, ca. 1890. 36-point adjustable mold. Very good condition. \$3,000

A scarce artifact from American printing history. The primary archive of American type molds was at ATF who had taken over most of the industry by 1900. Their scarcity is due mostly to the fact that by about 1915 the molds were no longer used. Almost the entire inventory (literally boxcars of them) was consigned to the metal reclamation effort for the First World War. The only identification on the mold is what appears to be a pin-mark at the ends of the mold, an O with a line bisecting it, and also a character that looks like a 7 in four different spots. The 'bisected O', pin-mark was used by ATF with an horizontal line and by Bresnan with a vertical line. Bresnan Type Foundry New York (1856-1896) was dissolved and its machinery sold; ATF would have been a most likely purchaser. This mold came directly from ATF through an employee who worked there approx. 65 years ago.

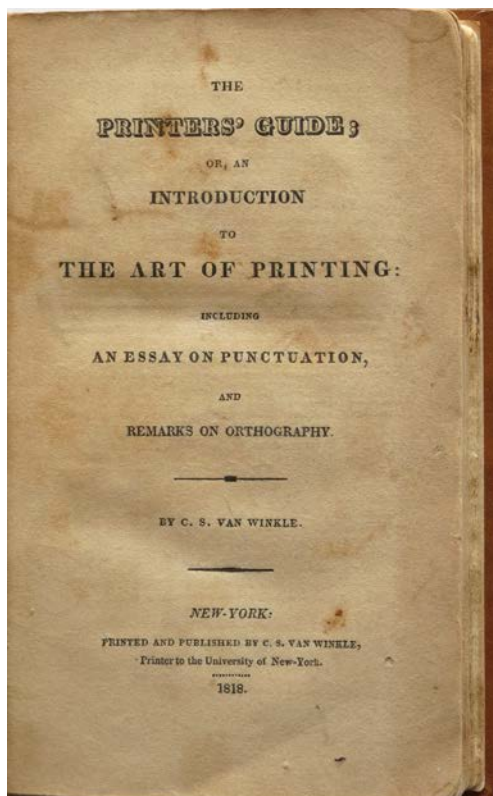
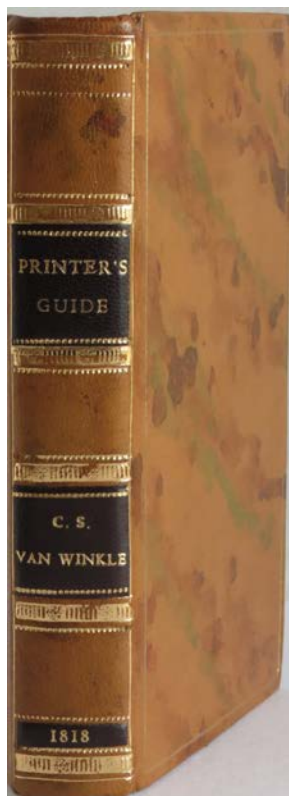




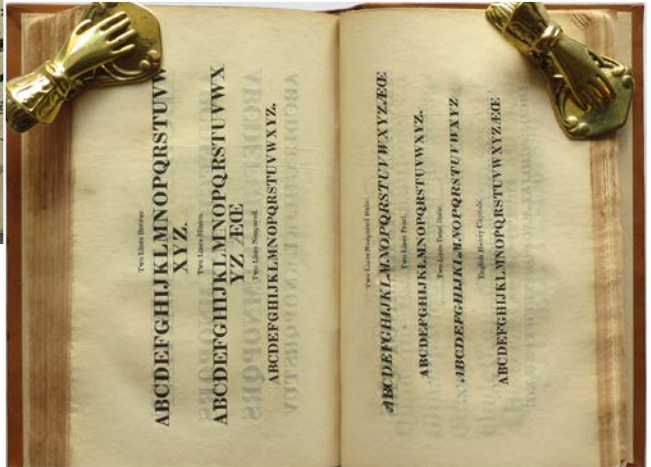
59 TYPE SETTING MACHINES. Stock certificate for the Alden Type Setting & Distributing Co. NY, June 1, 1863. Broadside 11 × 7. Printed stock certificate, No. 44, for one share at \$1,000; signed and bearing an Internal Revenue stamp. A decorative piece with engraved portraits of Ben Franklin and (?) Alden (from a photograph). There's a large engraving of the type-setting machine at the top. A much smaller one at the bottom shows a printing press. Discoloration on one margin, pin hole in one corner. Very good.

WITH: Stock certificate for the Mergenthaler Linotype Co. 1896, for 22 \$100 shares to Stephen P. Bray (possibly the prominent NY banker). Green border & engraving of a Linotype machine. The certificate is cancelled. \$500

Timothy Alden's type setter & distributor was one of the earliest American designs, patented in 1856. It went through several generations and significant investment up to about 1910. It worked reasonably well, setting 4000 ems in an hour-long trial in the 1860s. But its complexity (over 14000 parts) and cost and eventual disillusionment by investors combined to kill it—as it apparently did to Timothy, who died of “anxiety” in 1858 after working 30 years on his invention.

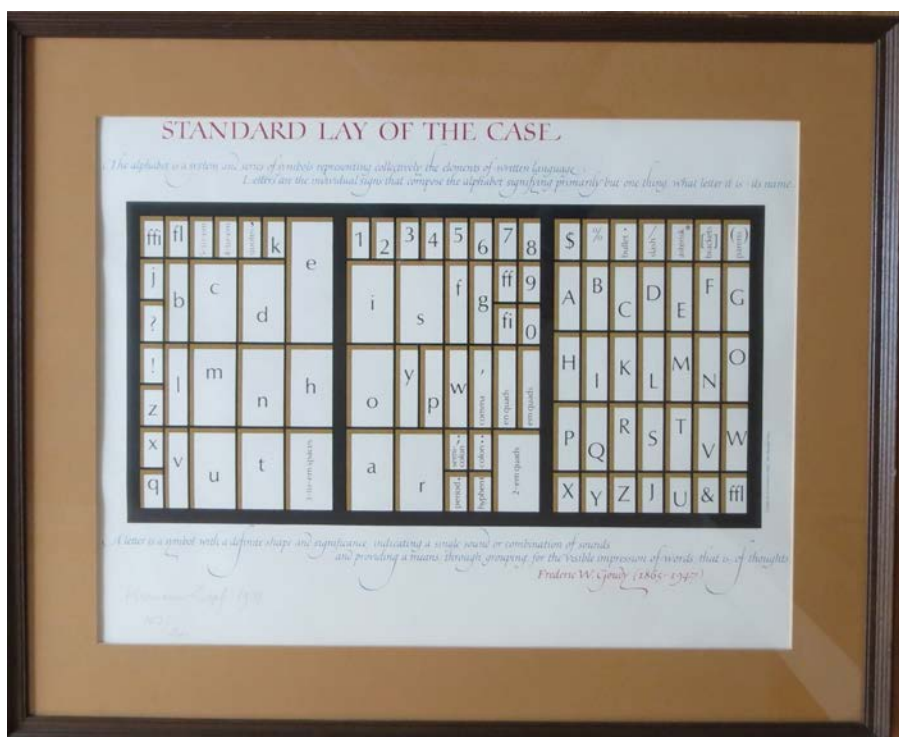


- 60 VAN WINKLE, C. S. *The Printers' Guide, Or, an Introduction to the Art of Printing including an essay on punctuation, and remarks on orthography*. NY: Printed and Published by C. S. Van Winkle, Printer to the University of New-York, 1818. 4 × 6½. Folding frontis of a Scale to Calculate Work, xii (title, contents, preface; page v is numbered 1*), 2, (13)-229, (1) Prices of Printing Types; followed by *A specimen of printing types from the foundry of E. White* (32 pp.) and *A specimen of printing types cast at D & G. Bruce's Foundry* (22 pp.) A leaf of proof-reading symbols is inserted between pages 148 & 149. Recent full mottled calf, leather spine labels with gilt rule. Contents clean, a little toning to paper, much better than usual. Near fine. \$22,500



The first American printers' manual by an American. The first printers' manual with an American focus. Several pages list the prices agreed on by the Master Printers of NY in September 1815, for various kinds of printing. Van Winkle also gives the wages for various employees, agreed on in October 1817. These are very detailed and depend upon the worker's status, type of work, size of the type, language being set, length of the work, etc. Together they give a good picture of the printing trade in the U. S. during the hand press era. There is a lengthy & useful glossary of technical terms. The text concludes with "informercials" for local printers' supply, ink, & paper companies, and the two type foundry specimens. Van Winkle recommends the Columbian Press and mentions Ramage's brand new Ruthven Press operating in Philadelphia. Rare, one auction record for the last 25 years. JPHS 4, £10; PaGA Vol. 5 No. 2, p. 28

- 61 WAKEMAN, GEOFFREY. *The Literature of Letterpress Printing 1849-1900*. (Oxford: Plough Press, 1986). 7 × 10. (54) pages. Addenda laid in. Quarter cloth. Fine. \$275
A descriptive bibliography of fifty-four printers' manuals. One of 120 copies printed on a hand press.
- 62 ZAPF, HERMANN. *Standard Lay of the Case*. New Rochelle: Myriade Press, 1978. Broadside. Printed portion measures 18 × 14 inches (sheet size 24½ × 19½). Designed by Hermann Zapf with his calligraphic title in red and quotation from Frederic Goudy in blue, above and below a California type case (black & golden brown) showing the proper distribution of type. Fine copy framed & glazed. No. 107 of 200 letterpress copies signed by Zapf. \$500





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