

Typography and Printing



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I 'A Tour-de-Force of Calligraphic Ingenuity'

Cresci, Giovanni Francesco. *Il Perfeito Scrittore di M. Gio. Francesco Cresci cittadino melanese. Doue si veggono i veri caratteri, & le natural forme di tutte quelle sorti di lettere, che à vero scrittore si appartengono.* [colophon: Rome, the Author, engraved by M. Francesco Aureri da Crema, 1570.] Two parts in one volume, oblong 4to (230 x 269 mm), ll. [x], 45; ll. 36; prelims of part two bound at the beginning; this copy bound without the second copy of the privilege leaf for the second part and one blank after I1; some finger marking in the margins of the plates; but generally very good; contemporary pasteboards, mss title to spine, spine with paper tear; bookplate of the Prince of Lichtenstein to front pastedown.

Becker, *The Practice of Letters*, no 24; Berlin Katalog 5167; Bonacini 426; Hagelin, Ekström Collection, pp. 20-21 (imperfect copy); Jessen 2460; Johnson 38; for a detailed assessment see S. Morison, *Early Italian Writing-Books*, ed. by N. Barker, pp. 96–111. First edition, privately printed, of 'one of the most superb, perhaps the finest, of the Italian writing manuals' (A.S. Osley), Cresci's second manual of calligraphy. This 'most sumptuous of writing books' includes Roman capitals printed in white on black and gray, Cresci's innovative cursive script, which was to dominate the Italian writing books for the next eighty years (see Morison, p.110) and effectively transformed European hand-writing by the mid seventeenth century. The second part includes two fine alphabets of antique capitals, printed white on black and grey background respectively, and a magnificent fantasy alphabet of entrelac letters within elaborate Renaissance engraved borders, one signed by Andrea Morelli, a 'tour de force of calligraphic ingenuity' (Morison p.106).



2 Art of Writing

Goischler, Elias. *Anleitung zur edlen Schreibe-Kunst, Bestehend in geographisch-historischen Vorschriften, Eingängen zu Geburths- und Lehr-Brieffen, Kundschaftten, Abschieden, flüchtigen und Fractur-Buchstaben, brauchbarem Bugwercke. Lateinische und Französische Schrifften. [with:] Geographisch und Historischer Vorschriften. II. Theil.* Dresden, 1744, 1745. Two parts in one volume, oblong folio (230 x 370 mm, plate-mark 240 x 309 mm), engraved title and engraved dedication, pp. [iv] letterpress text, and 44 engraved plates, mostly engraved by Moritz Bodenehr; occasionally a little dust-soiled, else a good copy in contemporary half green vellum over paste-paper boards.



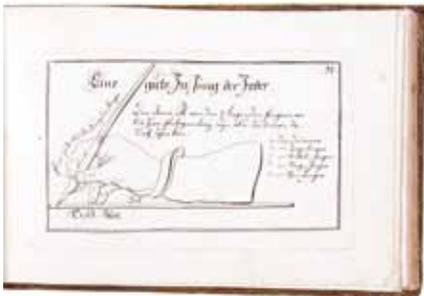
Bonacini 696; Doede 155 and 158; Berlin catalogue 4894. A fine large format introduction to calligraphy, finely engraved by Moritz Bodenehr, Busch (Berlin) and Boetius. Göischler, a writing master from Dresden presents a thorough introduction to writing and calligraphy, and cleverly combines this with general geographical and political information on various European countries. The second part concentrates on more elaborate specimens and includes finely engraved allegorical figures.

3 Elegant Handwriting Explained

Albrecht, Johann Christoph. *Elementa Calligraphiae, d.i. Anfangs-Gründe der Kunst schön zu schreiben, oder gründlich und regelmässige Anweisung theils in der netten deutschen sogenannten Current ... Canzley- und Fractur-Schrift ... theils in der zierlichen lateinischen Cursiv- und Rotund-Schrift und denen Romanischen Buchstaben, in kurzer Zeit zur Fertigkeit zu gelangen in IV. Theilen entworfen.* Nuremberg, the author, [1764]. Oblong 4to (145 x 220 mm), pp. [viii], with 63 numbered engraved plates; sprinkled paper boards.

Bonacini 11; Doede 183; Berlin catalogue 4902. Second edition, much enlarged with twenty-two more plates than the first edition of 1750 of this detailed introduction to hand-writing. In addition to detailed information on the formation of letters such as Kurrentschrift, chancery script, Latin

script and cursives, the cutting and preparation of the ideal writing quill is illustrated on a number of plates. A final section covers decorative initials and numbers.





4 Calligraphy Manual

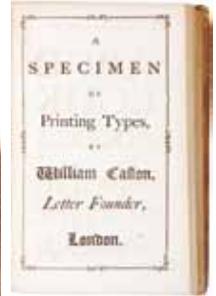
Duval, Nicolas. *Nouvelles Ecritures de Finance & italienne batarde, en usage avec un traité pour apprendre l'Orthographe par Nicolas Duval secrétaire ordinaire de la chambre du Roy & M. Escrivain juré à Paris*. Paris, Veuve Jean Henault & François Henault, 1674. Oblong small folio (196 x 310 mm), ll. [2] (engraved title and dedication), pp. 4, 15, [1], 8 (letterpress text), ll. 20 (engraved text); engraved title with elaborate border; margins of plates with some light dampstaining and fraying, the lower blank forecorner of title worn or torn with slight loss (not touching text) lately expertly repaired; limp vellum wrappers re-used from an earlier manuscript on vellum; spine expertly repaired.

See David P. Becker, *The Practice of Letters*, 1997, 88 and 89 (editions of c. 1670 and after 1686). Nicolas Duval was an influential figure in the development of French calligraphy and worked at the heart of the French government as *Secrétaire Ordinaire de la Chambre du Roy*. He issued a number of fine engraved manuals with differing sequences of plates and letterpress explanations and this example is apparently otherwise unrecorded. Surviving examples of these manuals are rare, and it is clear that Duval altered titles and contents to suit circumstances (perhaps on taking on a new student) so that each title may have been unique or issued in only very small numbers.



5 The History and Art of Printing

Luckombe, Philip. *The History and Art of Printing*. In two parts. Part I. Containing I. A Concise History of the Art from its Invention to the present Time; with the several Charters granted to the Company of Stationers. II. Specimens of Printing Types of all Sizes, and various Languages, Music Types, Flowers and Ornaments. Part II. Treating of I. The necessary Materials made use of in a Printing Office ... II. Of Printing Presses ... III. Of Wetting Paper ... IV. Of the Compositor's Business ... V. Of Correctors and Correcting ... VI. Of Casting off Copy ... VII. Alphabets and Characters of various Languages ... VIII. Of the Business requisite ... IX. An Explanation of technical Terms. London, J. Johnson 1771. 8vo, pp. [xiv] including wood-cut frontispiece, 502, [4] contents; contemporary full tan calf, sometime rebacked, spine gilt.



Bigmore & Wyman I 447; ESTC t86116; Gaskell, Barber & Warrilow E3. Second edition, i.e. re-issue of the first edition of the previous year, with cancel title page, of the third English printing manual. The historical matter is mostly compiled from Moxon, Ames, Middleton, Atkyns etc., whereas the practical instructions are, 'the united opinions of the most experienced of the trade'. Also included is a thirty-six page Caslon type specimen, including exotic type faces, fleurons, and elegant designs made out of them, and a four-page specimen of two types and head- and tail-pieces by T. Cotterell.



6 Prospectus: On the History of the Invention of Printing

Breitkopf, Johann Gottlob Immanuel. *Ueber die Geschichte der Erfindung der Buchdruckerkunst. Bey Gelegenheit einiger neuern darüber geäußerten besondern Meynungen. Nebst der vorläufigen Anzeige des Inhaltes seiner Geschichte der Erfindung der Buchdruckerkunst.* Leipzig, Breitkopf, 1779. 4to, pp. 56; late nineteenth century marbled boards, a little browned.

Bigmore & Wyman I, 81; St. Bride catalogue 125; Katalog des Börsenvereins des deutschen Buchhandels I,103 and II, 785. First edition of this prospectus for the projected publication of a comprehensive work on the history of the invention of printing by the eighteenth century Leipzig type-founder, printer and bookseller Johann Breitkopf (1719–1794). The work was intended as a response to contemporary publications by Domenico Manni in Florence, Giuseppe Bernazza in Cagliari and Jean des Roches in Brussels who each voiced contrarian theories on the invention of printing.



7 Printing & Engraving Manual – with Sixteen Etched Plates

Bosse, Abraham. *Traité des Manières à graver en taille douce sur l’Airain, par le Moyen des Eaux Fortes & des Vernis durs & mols. D’Imprimer les Planches, & de construire la Presse...* Paris, [Auboüin & Clousier] paste-over label: Paris, Claude Jombert, 1701. 8vo, engraved title, engraved frontispiece, [viii], 70, [2] with 16 numbered engraved plates, and two unnumbered plates, ie engraved dedication and unnumbered plate signed by Ertinger; contemporary full calf, spine gilt.

See Bigmore-Wyman, I, 72; Cicognara 254; see *En Français dans le Texte*, 92; for LeClerc see Thieme/Becker XXII, p. 523. First LeClerc edition of Bosse’s manual of etching, engraving and printing (first 1645). Bosse’s treatise was aimed both at the professional engraver and at the amateur and is extensively illustrated, with detailed engravings based on his own designs. LeClerc suggested the use of a shallow etching bath, which is illustrated on a new plate. This edition was published with two different Paris imprints. The present one with the Auboüin imprint and another one with an Emery imprint: here a paste-over label gives a Jombert imprint, who was to publish the next substantially enlarged edition.

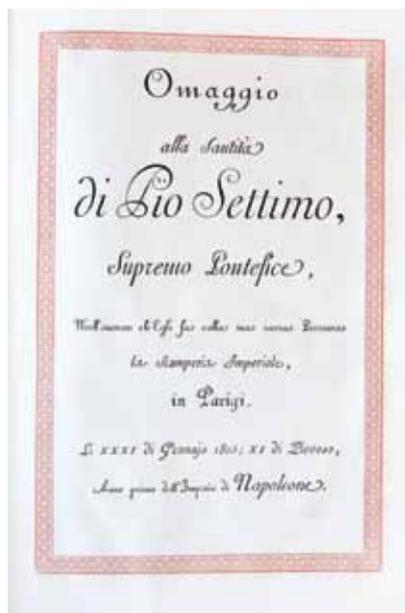




8 Practical Book Design

Breton, Victor. *Petit Cours de Mise en Pages Pages et d'Impositions à l'usage des Apprentis de troisième et quatrième années. Deuxième Édition.* Paris, L'imprimerie de l'École Estienne, 1897. Tall 8vo, pp. 180, numerous illustrations in the text, including sample title-pages and page lay-outs; contemporary half blue roan, gilt.

St. Bride Catalogue p. 685, 11166; not in Bigmore & Wyman. Second edition, uncommon, of this detailed introduction to the practicalities of printing and book design for student use at the newly founded L'École Estienne, the Paris printing and graphic arts college.



9 Imprimerie Impériale

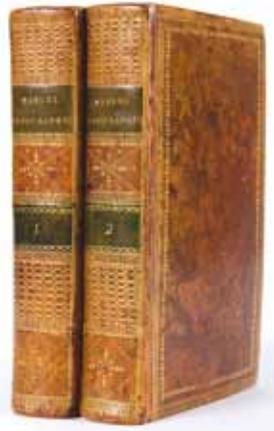
Marcel, Joannes Josephus. *Adlocutio et encomia variis linguis expressa, quae summo Pontifici Pio VII, Typographiae Imperiale Musaeum invisenti, ... Lutetia Parisiorum, Typis Imperialibus. Anno Reparatae Salutis 1805. Imperiique Napoleonis Primo.* 18 nn. leaves. A good untrimmed copy. Contained in a recent cloth portfolio in half leather slipcase with gilt lettered spine.

Kat. des Börsenvereins II, 834. Not in Bigmore-W., in St. Bride Cat., Birrell & Garnett, Typefounders' specimens. Folio. An extremely rare type specimen. Not to be confounded with the "Oratio dominica CL linguis ..." which was produced in the same year.

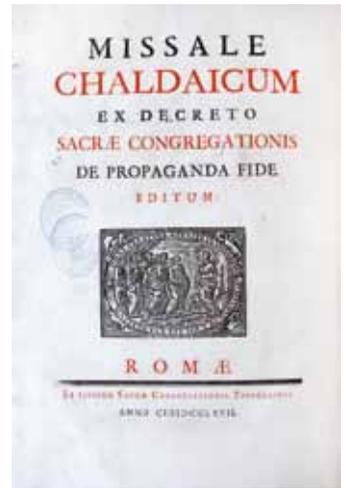
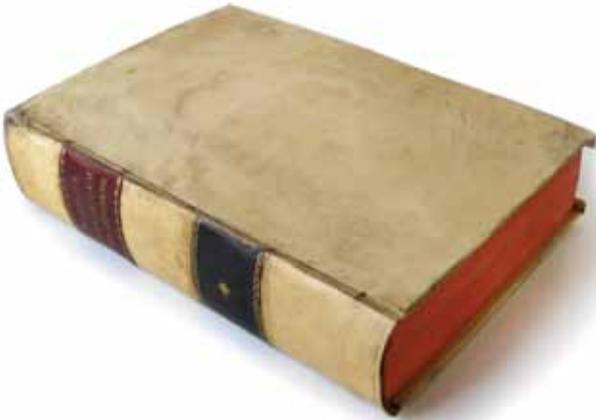


10 Fournier's Magnificent Type Specimen

Fournier. Pierre Simon. *Manuel Typographique, utile aux Gens de Lettres, & à ceux qui exercent les différents parties de l'Art de l'Imprimerie*. Tome I [-II]. Paris, the Author, J. Barbou, 1764/1766 [vere 1768]. Two volumes, 8vo, pp. [iv] two engraved frontispieces, xxxii, 323, [1] errata, [4] privilege, and 8 folding engraved plates; [iv] frontispiece and title, xlv, [ii], 306, and 8 folding engraved plates, pages 177-186 as fold-out pages with printed music; type specimen printed within decorative border; contemporary full calf, spine decoratively gilt, front free endpaper removed; a fine copy, with engraved book-plate to front pastedown.

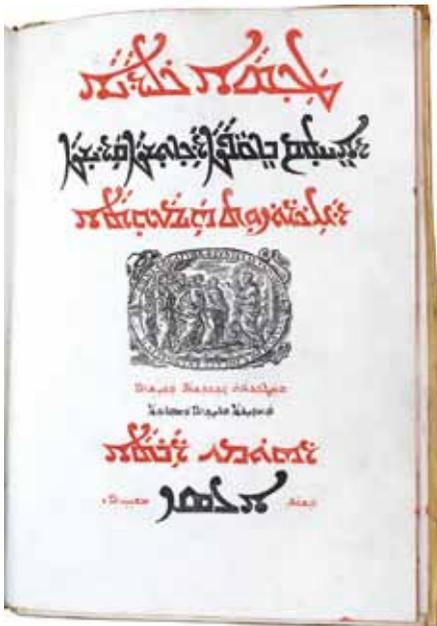


Audin, 55,56; Bigmore & Wyman I p. 228; Birrell & Garnett 37; Jackson Burke 527; *Printing and the Mind of Man* (Exhibition Catalogue) II, 112; see Updike, *Printing Types*, 1951, I, pp. 250-266 with numerous sample pages. First edition, a fine copy, of Fournier's masterpiece, a magnificent type specimen, which is regarded as 'the most important book on French eighteenth century typography' (Birrell & Garnett 37). His types dominated European printing for fifty years (PMM II, 112). It includes 186 pages of specimens of type and 101 alphabets, ancient and modern, and was 'intended to explain to the layman the intricacies and nuances of the typographic art' (Jackson Burke 527). This copy also includes the portrait of Fournier after Bichou, which is often missing.



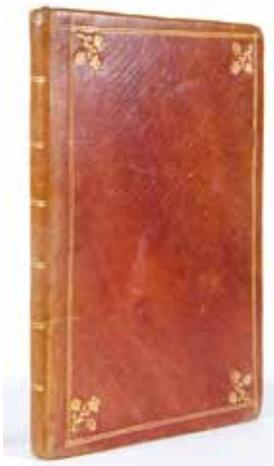
II Chaldean Missal

Sacra Congregatio de Propaganda Fide. Missale Chaldaicum ex decreto Sacrae Congregationis de Propaganda Fide editum. Romae, Sacrae Congregationis Typographia anno 1767. Two woodcut title-vignettes, 2 title-leaves (Latin and Syriac), 308 leaves printed in red and black in Syriac types. Head- and tail-pieces and one full-page (verso blank) and three half-page woodcut illustrations. Collation: (2), A4-4H4. Cont. half calf, gilt title to spine. All edges yellow. Large 4to (315 x 210 mm). Covers slightly rubbed.



Brunet III, 1775. Cf. Smitskamp, *Philologia Orientalis* 184f. J. F. Coakley, *Drucken in Syrisch* 1539-1985 p. 103 and illustration *II. in: *Sprachen des Nahen Ostens und die Druckrevolution*. Katalog des Gutenberg-Museums, Mainz 2002. Darlow & Moule 8971. First edition. "In Rome, parallel to the early Maronite enterprise there was an effort by the Press of the SCPF to print for another Catholic Syriac church, the Chaldean church. For this enterprise, it was necessary to print in the Eastern script. The Press of the SCPF made two attempts at this script, the first (with no vowels) in 1633 (R. Bellarmino, 'Dottrina Christiana') and the second, a more practical type with vowel points cast on, around 1767. That is the date of a large and beautiful Chaldean missal." (Coakley pp. 103-104). Latin title with old stamp of a Jesuit library.





12 Printed in Red - Rare Burmese Type Specimen

(Propaganda Fide.) *Preces Christianae Barmanorum lingua atque litteris editae.* Rome, Propaganda Fide, 1785. Small 4to, pp. [32], [1], text printed entirely in red, with contents page at the end printed in black; printed throughout within changing decorative typographic borders and ornaments; a very fine copy bound in contemporary brown morocco, flat spine with double gilt rule.

Cordier Bibliotheca Indo-Sinica 1027; not in Jammes, OCLC lists copies at the BL (also printed in red), King's College, London, and the Danish National Library. A fine copy of this prayer in Burmese script, unusually printed entirely in red. The Propaganda Fide issued a number of prayer books in oriental languages, which doubled as type specimens. In addition to showing off the exotic type face, they also illustrated a wide range of typographic borders and ornaments. 'These books were issued deliberately to advertise, or publish the type therein, and they have evidential value equal to that of type specimens proper.' (Birrell & Garnett). The first type specimen of Burmese script was published by the Propaganda Fide in 1776.

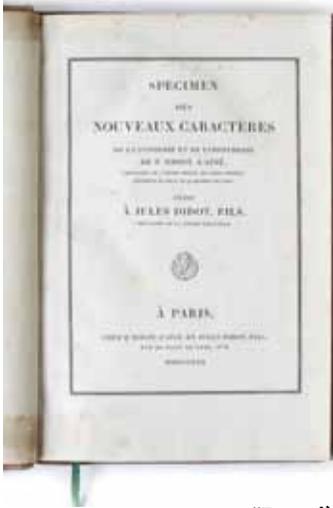


13 Armenian Type

Sacra Congregatio de Propaganda Fide. *Kargeal sourb khorhourd pataragi Hajoc (Armenian). Ordo divinae missae Armenorum. Romae, Typis, & expensis Sacrae Congregationis Propag. Fidei 1642.* Engraved title-vignette, 4 unnumb. leaves (last blank), 132 pages, one full-page engraving. Cont. vellum. Manuscript inked title to spine. Quarto.



Kévorkian, *Cat. des incunables Arméniens* 166. Not in Smitskamp, PO. Cf. M. Pehlivanian: *Die armenischen Buchdrucker der Frühzeit* pp. 64/65. In: *Sprachen des Nahen Ostens und die Druckrevolution.* Katalog d. Gutenberg Museum Mainz 2002. First edition. Printed in two columns with Armenian type and Latin translation. A rare book from the Propaganda fide press.



14 “Première fois qu’un Didot a publié un recueil de caractères en forme de livre”

Didot l'Ainé, P. Specimen des nouveaux caractères de la fonderie et de l'imprimerie de P. Didot, l'Ainé, Chevalier de l'Ordre Royale de Saint-Michel, Imprimeur du Roi et de la Chambre des Pairs, dédié à Jules Didot, fils, Chevalier de la Légion d'Honneur. (and) Supplément au specimen des nouveaux caractères... Essai d'un nouveau caractère offrant un essai lyrique de P. Didot, l'aîné ... Two parts in one volume. A Paris, chez P. Didot, l'Ainé et Jules Didot fils 1819 (and) 1821. 40 unnumbered leaves printed recto only within typographical border. 19 (1) pages with woodcut-vignette on title. Cont. half calf, spine richly gilt. Small- 4to. Head of spine with minor trace of worming.

Audin, 212 and 213. Bigmore & Wyman I, 175. Jammes, Les Didots, 63. Birrell & Garnett, Cat. Type-founders' specimen 53 and 54. Updike, Printing types II, 176 ff. (with illustration 319). First edition. "C'est la première fois qu' un Didot a publié un recueil de caractères en forme de livre" (A. Jammes). Didot explains in his preface: "j'ai dû suivre et adopter l'ordre numérique pour la dénomination de ses caractères au lieu des noms insignifiants et souvent bizarres conservés encore aujourd'hui dans presque toutes les imprimeries, tels que Perle, Parisienne, Nompaille, Mignonne, Petit texte, Gaillarde (...) lequel n'offrent aucune idée de leurs proportions particulières ni de leur corrélation, qui en effet existe rarement entre eux d'une manière exacte. Cet ordre numérique, le seul vraiment convenable, a été ainsi établi par mon père (...) j'ai ajouté des corps intermédiaires ou demi-points, afin d'obtenir et de présenter plus de richesse et de variété dans les proportions des différents corps". Back paste-down with mounted advertising leaf of a French type-foundry:

"Lettres blanches sur fond noir, corps 16, gravées et fondues par Dallut, Place de Grève, no 8. Honneur aux inventeurs de l'imprimerie! Que d'écrivains, méusant de cet art, se font admirer des sots!"
Minor spotting to a few pages. A fresh and broad-margined copy.





15 From the Library of the Famous Orientalist M. Thevenot

Ferrari, Giovanni Battista. *Nomenclator Syriacus*. Romae, apud Stephanum Paulinum 1622. (16) pages, 944 numbered columns, (152) pages index. Cont. vellum. Quarto. Covers soiled.

Smitskamp PO 189. De Backer/Sommervogel III, 677, Nr. 4. Zauhmüller 372. First edition. A few leaves with small waterstain in upper margins. Slightly browned and spotted.

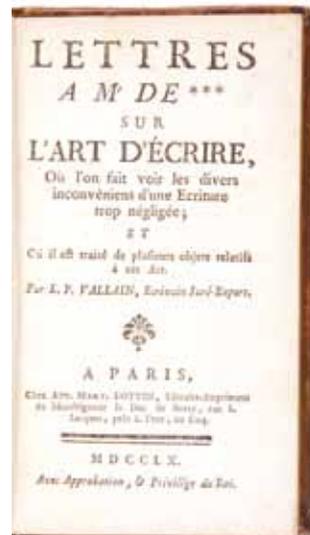
"A Syriac-Latin lexicon of classical and New Testament Syriac, the second such after that of Masius 'Syrorum peculium' (1571/72). The Syriac types are the same as those used in Donatus 'Poma aurea' (1618) with a 36pt type-face for the chapter headings, and a very large 56pt display on the title-page; ... For the Arabic Savary's small types are used" (Smitskamp p. 168). From the library of the famous French orientalist Melchisédech Thévenot (1620-1692) with his manuscript inked ownership entry on title. On front fly-leaf old manuscript entry with a short notice to provenance. A nice copy with an interesting provenance.

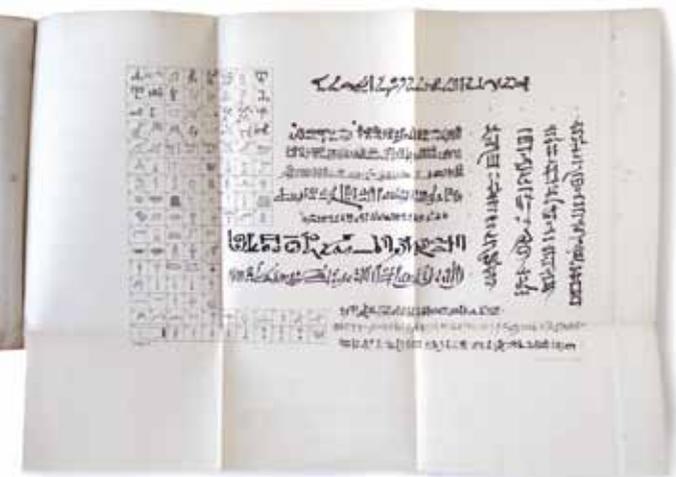


16 History of Writing

Vallain, Louis Pierre. *Lettres à Mr de *** sur l'Art d'Ecrire, où l'on fait voir les divers inconvéniens d'une Ecriture trop négligée; et où il est traité de plusieurs objets relatifs à cet Art*, par L.P. Vallain, Ecrivain Juré-Expert. Paris, Aug. Mart. Lottin, 1760. 12mo, pp. [viii], 168, [4] approbation & privilege; some light browning; contemporary mottled calf; upper joint cracked but firm, internally fresh.

Conlon 60: 1228, not in Bigmore & Wyman, St Bride catalogue. First and only edition of this comprehensive history of writing, with separate chapters on calligraphy, the history of writing, and the history of the guild of writing masters, printing, forensic graphology, writing manuals etc. Vallain was a prominent French writing master of the second half of the eighteenth century and an accredited expert on forensic graphology.





17 Egyptian Type Face

Pleyte, W(illem). *Catalogue raisonné de types égyptiens hiératiques* de la Fonderie de N. Tetterode, à Amsterdam, Dessinés par W. Pleyte. Leide, E. J. Brill 1865. (4), VI, (2), 40 pages with many hieroglyphs in the text and on three large folding plates (of which two letter-press printed, one lithographed). Publisher's printed wrappers. 4to. Foot of spine slightly frayed.

Not in Bigmore-W., in St. Bride Catalogue and in the catalogue of the Börsenvereins d. dt. Buchhändler. Rijk Smitskamp, *Typographia hieroglyphica* 328-329 in: *Quaerendo* VI, 1. First edition. Fine.



18 First Printing of Sanscrit-Types in Germany

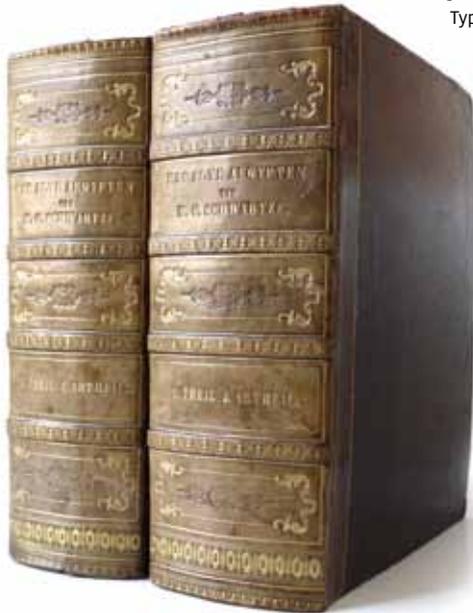
Schlegel, Aug(ust) Guil(laume). *Specimen novae typographiae Indicae, iussu ministrorum regis Borussiae, serenissimi principis ab Hardenberg, cancellarii status, et illustrissimi dynastae ab Altenstein, rerum ecclesiasticarum et eruditionis praesidis, publicis sumtibus concinnatae*. Litterarum figuras ad elegantissimorum codicum Bibliothecae Regiae Parisiensis exemplaria delineavit, caelandas feriundas, flandas curavit. Lutetiae Parisiorum, ex officina Georgii Crapelet 1821. 6 unnumb. leaves, 2 blank leaves. Cont. red glazed boards. Spine gilt. Covers rubbed.

Not in the St. Bride Catalogue. Bigmore-W. II, 313. Katalog d. Börsenvereins d. dt. Buchhändler 38 and 723. First edition. Quite scarce. "Einer der ersten deutschen Indologen, A. W. von Schlegel (1767–1845), hat sich als Pionier des Sanskrit-Buchdrucks hervorgetan, indem er die ältesten Devanagari-Typen in Deutschland schuf und sein erstes damit gedrucktes Werk im Jahre 1823 sogar selbst setzte" (Siegfried Schmitt in: *Exotische Typen*. Katalog der Staatsbibliothek Berlin N.F. 50, 2006, p. 156). His new Devanagari-types were cut in Paris by Vibert and Lion under his supervision. Printed on thick paper, a broadmargined and fine copy.



19 Exhibited at the 1851 London World's Fair

Schwartz, M(ortiz) G(otthilf). Das alte Aegypten oder Sprache, Geschichte, Religion und Verfassung des alten Aegyptens nach den altägyptischen Original-Schriften und den Mittheilungen der nicht-ägyptischen Schriftsteller. Darstellung und Beurtheilung der vornehmsten Entzifferungs-Systeme der drei altägyptischen Schrift-Arten. Erster Theil worin enthalten Einleitung in das Ganze. Akerblad's, Young's und Champollion's Lehren von der Entzifferung der altägyptischen Schriften. Darstellung und Kritik der exoterischen Hieroglyphen-Texte. Aufstellung und Auseinandersetzung des Koptischen Sprach-Gebäudes mit Rücksicht auf die vergleichende Sprachforschung, als Grundlage zur Kritik der esoterischen Texte der drei altägyptischen Schrift-Arten. (und erster Theil zweite Abtheilung, worin enthalten Aufstellung und Beurtheilung des Koptischen Sprachgebäudes im Vergleiche mit dem Semitischen und Indo-Germanischen Sprachbaue, als Grundlage für die von Champollion und Anderen entzifferten esoterischen Hieroglyphen-Texte). 2 parts in two volumes. Leipzig, Barth 1843. XLVIII, 118, 931 pp.; (6), pp. (931)-2183. With hundreds of hieroglyphic types used throughout the work. Cont. half leather, five raised bands. Two compartments with gilt titles others richly gilt. Signed binding by G. Rüger. Spine ends slightly frayed. Edges rubbed. 4to.



Krieg, MNE II, 228. Graesse VI,1 322. ADB XXXIII, 215-216. Smitskamp, *Typographia hieroglyphica* in *Quaerendo* IX, 1979 pp. 314-316. A marvellous achievement of Egyptological scholarship and hieroglyphic printing. Schwartz (1802-1848) studied philology at Halle and theology and philosophy in Berlin. In 1845 he was appointed extraordinary professor of Coptic at the University of Berlin. The fount used in this book was “the first to be designed more or less systematically. It was cast in about 1835 at the typefoundry of Friedrich Nies at Leipzig. ... Schwartz was well aware of the experimental nature of the whole enterprise. Every day he might see new hieroglyphs in recent publications, and these were then immediately copied. During the setting and printing of his book, ... new types were constantly being cut and old ones modified or replaced, while for the rare and doubtful signs metal types (not punches) were cut individually to be on the safe side” (Smitskamp). With mounted exlibris of the Supreme Council in volume one. On front fly-leaf handwritten annotation: “These two volumes were exhibited in the Crystal Palace in 1851 as an unique specimen of typography. See the official catalogue of the ‚Great exhibition of all nations‘ p. 279. Saxony no. 179. This is the copy which was exhibited. (J. W. Donaldson).” Some minor foxing here and there. Else a charming copy.



20 Printing Poetry

McCreery, John. *The press*, a poem. Published as a specimen of typography. Liverpool, printed by J. McCreery and sold by Cadell and Davies, Strand, London 1803. Woodcut title-vignette, (4), VII (3), 29 (1), 18 (2) pages, five wood-engravings in the text and one plate. Cont. marbled boards. Spine restored. 4to. Rubbed, extremities slightly worn.

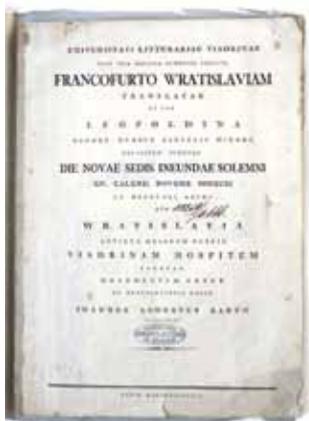


Bigmore/Wyman II, 1. Updike, *Printing types II*, 189. First edition. Uncut copy, margins finger-soiled. "In the same class falls 'The press' ... a beautiful book in quarto, with wood-engravings by Henry Hole, pupil of Bewick, after designs by Thurston. It is set in a charming great primer character cut by Martin, much leaded with arguments set in italic, and was printed with a special ink made by McCreery himself" (Updike, p. 189).

21 Collection of Exotic Types

Barth, Johann August. *Universitati litterariae Viadrinae post tria saecula gloriose peracta Francofurti Wratislaviam translatae et cum Leopoldina sorore duobus saeculis minore feliciter iunctae die novae sedis ineundae solempni XIV. calend. Novemb. MDCCCXI ut benevoli animi quo Wratislavia antiqua musarum nutrix Viadrinam hospitem salutat documentum extet et gratulationis causa.* (Breslau, Barth) 1811. Title, 20 unnumb. leaves, of which 3 with handcoloured borders and gilt initials. Cont. grey wrappers. 4to.

Cat. of the Börsenvereins d. dt. Buchhändler I, 203. Erman-Horn II, 2027. First edition. With various festive poems in Greek, Arabian, Hebraic, Russian and numerous other European languages printed in different types. Two leaves with old stamp, title dust-soiled.





22 Pompous Polyglot

Barth, Johann August. *Pacis annis*

MDCCCXIV et MDCCCXV foederatis armis restitutae monumentum orbis terrarum de fortuna reduce gaudia gentium linguis interpretans. ... Breslau, Barth et Comp. (1816). Woodcut vignette on title, 2 unnn. ll., 48 unnn. plates with various type specimens, framed by letterpress colour printed borders and hand-coloured vignettes, 10 blank leaves. Cont. silk binding with engravings on both covers. Front cover with mounted engraved red book-plate with coat of arms of A. Wengersky. All edges gilt. Large-folio. Some minor wear to covers, spine slightly defective.

Winkler 44. Twyman, *Early lithographed books* p. 129 and Ebert 1690 (also citing the 1818 edition). Graesse I, 300 (describes this edition erroneously as second edition "seconde édition ... qui ne contient que 42 langues et qui n'a pas été mise dans le commerce"). Not in the Katalog d. Börsenvereins d. dt. Buchhändler. Gascoigne, *Milestones in colour printing* pp. 22-25. ADB XLVI, 219. "Polyglottes Prachtwerk ... Hauptwerk Barth's, das seinem Namen auch heute noch in Fachkreisen eine wohlverdiente Berühmtheit verleiht". First edition. A wonderfully pompous piece of propaganda. Published at Breslau it was a celebration of the peace established at the Congress of Vienna in 1814 and 1815. More precisely it blew the trumpet of the three most powerful rulers of continental Europe – the emperors of Austria and Russia and the king of Prussia. This first edition has various borders of relief colour printing and various hand-coloured borders and decorative head- and tail-pieces in the style of the nation whose script is depicted. One plate with silver types on red glazed paper. Three leaves with small tears in front margin. Some offsetting from hand-coloured plates. A very broadmargined copy in a remarkable contemporary engraved silk binding.

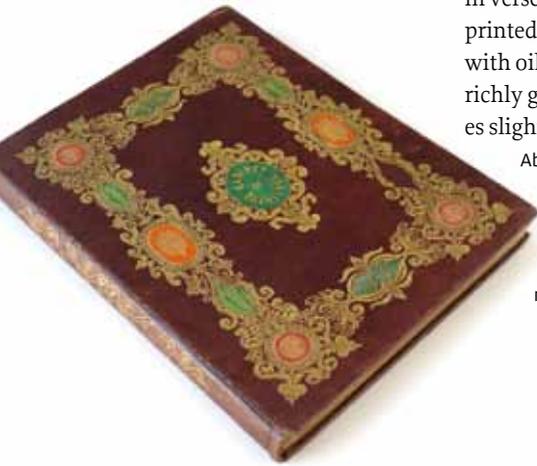




23 Baxter Colour Printing

(Baxter, George). The pictorial album; or cabinet of paintings, for the year 1837. Containing eleven designs, executed in oil-colours by G. Baxter, from the original pictures, with illustrations in verse and prose. London, Chapman & Hall 1837. Colour-printed title heightened with gold, XVI, 71 (1) pages, 11 plates with oilcolour prints by Baxter after various artists. Publisher's richly gilt and decorated morocco. All edges gilt. 4to. Extremities slightly worn.

Abbey, Life 196. First edition. "In addition to the book's interest as a fine example of Baxter printing, it is noteworthy for the account in the preface of colour printing, and also as the first example of a popular gift book published in England with illustrations printed in colour" (Abbey p. 134). Four plates with brown spot in upper margin.



24 The First Swedish Printers' Manual

Täubel, Christian Gottlob. Boktryckarekonstens Practiska Handbok för Nybegynnare. Gothenborg, Samuel Norberg, 1823. Two parts in one volume, 8vo, lithograph frontispiece, pp. iv, 209, [3] blank, 169, [3], with 1 folding engraved plate; uncut and partly unopened in the original blue wrappers, small section of spine covering missing, a very good copy.

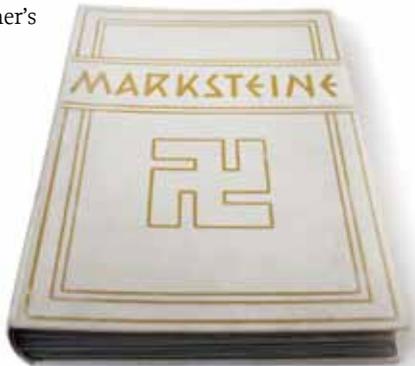
See Bigmore and Wyman, III 2 and Gaskell, Barber & Warrilow G 11 for German edition; not in Jackson Burke. First edition, rare, of the first Swedish printers' manual, in fact the Swedish translation of Täubel's Praktisches Handbuch der Buchdruckerkunst für Anfänger and adapted to Swedish practice. It is surprising to see that the first genuinely Swedish printers' manual was not published until 1853.



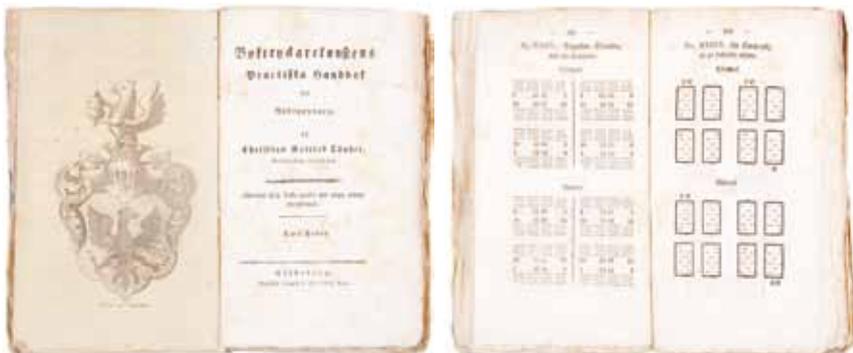
25 One of 30 Copies

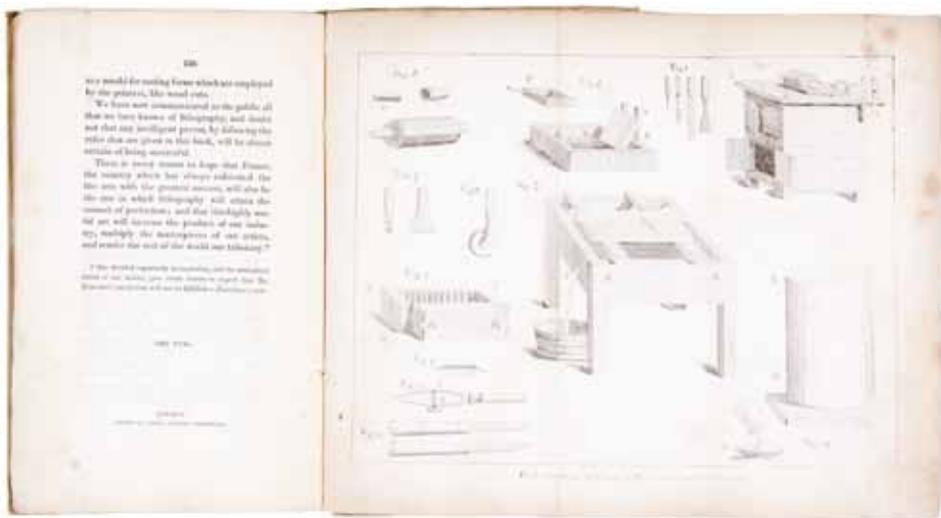
Baensch-Drugulin, Johannes (editor). *Marksteine aus der Weltliteratur in Originalschriften*. Buchschmuck von L. Sütterlin.

Zur Erinnerung an das fünfhundertjährige Geburtsfest des Altmeisters Johannes Gutenberg. Leipzig, W. Drugulin 1902. XIV, (6), 116 pages; V, (3), 108 pages. Each page framed by mostly colour printed borders, sometimes printed in gilt with many handcoloured or colour printed illustrations. Publisher's vellum, richly gilt. Large-folio. Covers minimally rubbed.



Rodenberg, p. 219. One of 30 special copies on heavy cardboard with printed gilt dedication to "Sr. Königliche Hoheit dem Prinzen Chowfa Krom Luang Narisra Nuvatiwongse. Bangkok Juni 1906". A masterpiece of typography and colour printing with important literary texts of all nations and times in appropriate typography and ornamentation. Binding slightly shaken because of the extremely heavy bookblock, else fine.





26 Lithography Explained

(Raucourt de Charleville, Antoine.) *A Manual of Lithography or Memoir on the Lithographical Experiments made in Paris, at the Royal School of the Roads and Bridges; clearly explaining the whole Art, as well as all the Accidents that may happen in printing, and the different Methods of avoiding them.* Translated from the French by C. Hullmandel, Second Edition. London, Rodwell and Martin, 1821. 8vo, pp. xix, 138, 2 folding lithograph plates, [2] advertisements; occasional light foxing, especially in first two signatures; uncut in the original boards, covered in paper; a good copy.

Bigmore & Wyman II, p. 240; Twyman, *Lithography*, pp. 110-114. Second edition in English (first 1820) of this major introduction to lithographic printing in the translation by Hullmandel, who was most influential in the development of lithography in England. Hullmandel's preface contains a brief history of lithographic printing, whereas Raucourt covers the practicalities.

27 Manual

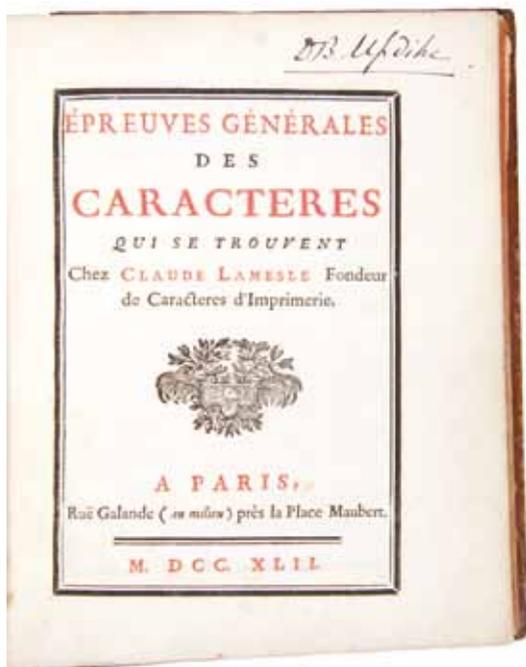
Neubauer, Hermann. *Praktisches Handbuch der Buchdrucker-kunst.* Mit 19 Kupfern und 5 Beilagen. Leipzig, Heinrich Hunger, 1841. 8vo, pp. xvi, 270, [2] advertisement, ll. 19 of engraved plates, 5 colour-printed plates; contemporary cloth-backed marbled boards.

Bigmore & Wyman II, p. 73; Gaskell, *Barber & Warrilow G21*; not in St. Bride or Jackson Burke. First and only edition of this entirely practical introduction into all aspects of printing. Neuburger, who also published an encyclopaedia of printing (1844), and a guide for printers' apprentices (1842), includes sections on composition, format, correction and press-work, with special sections devoted to newspaper printing. Various presses, amongst them the Stanhope and Hager press are described and illustrated in detail. A large section is devoted to colour printing and its inherent problems, and examples are given of different printing colours, security and relief printing.



28 Fine Association Copy: from Updike's Library

Lamesle, Claude. *Épreuves Générales des Caracteres qui se trouvent chez Claude Lamesle Fondeur des Caracteres d'Imprimerie*. Paris, Rue Galande, 1742. Small 4to, ll. 81, title and 80 leaves of type specimens, of which 10 are oblong in size, folded and mounted on guards; title and music specimens printed in red and black; printed throughout within double border; contemporary full panelled calf, joints and corners expertly repaired; from the library of the well-known type historian D.B. Updike, with his ownership inscription in ink to type page; a wide-margined copy.



Audin, 27; Bigmore & Wyman I, p. 417; Birrell & Garnett 35; see A. F. Johnson, *The Type specimens of Claude Lamesle*, a facsimile edition of the first edition printed at Paris in 1742, Amsterdam 1965; John Dreyfus, *Aspects of French Eighteenth Century Typography*, Cambridge, Roxborough Club, 1982. First edition of Lamesle's first type specimen, a fine association copy of a splendid stock of types, which is of particular interest as it represents various periods, both dating back nearly two centuries and contemporary. This copy comes from the collection of the American printer and historian of typography Updike who was fulsome in his praise: 'This book, both in type and ornaments, I think presents better than any other, the output of French foundries during the last quarter of the XVIIIth and the first half of the XVIIIth century. The collection of types is remarkably fine' (Updike I, p. 270). [Provenance:] From the collection of D.B. Updike, with his ownership inscription in ink to the title.





29 Galvanography

Kobell, Franz von. Die Galvanographie, eine Methode, gemalte Tuschbilder durch galvanische Kupferplatten zu vervielfältigen. Mit Abbildungen des galvanischen Apparates und Abdrücken von acht galvanographischen Platten auf 7 Tafeln. München, Cotta 1842. Title, 18 pp. and 7 engraved plates. Publisher's embossed cloth with gilt title and gilt fleurons on front cover.

4to. Bigmore-W. I, 391. Kat. Börsenverein 75. Saint Bride Cat. 500 (second edition of 1846). First edition. Large paper copy. An interesting treatise on the possibilities to duplicate original artwork by the use of galvanography. The plates with apparatuses and some accomplished examples.

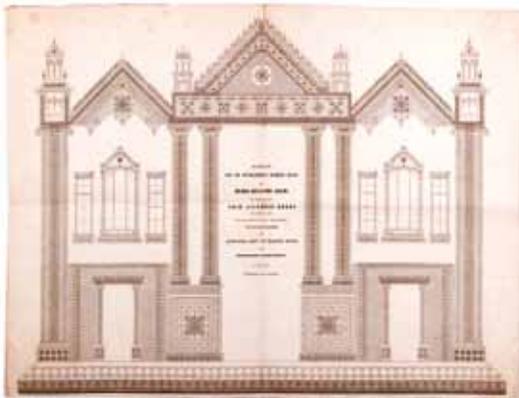


30 The House that Typography built

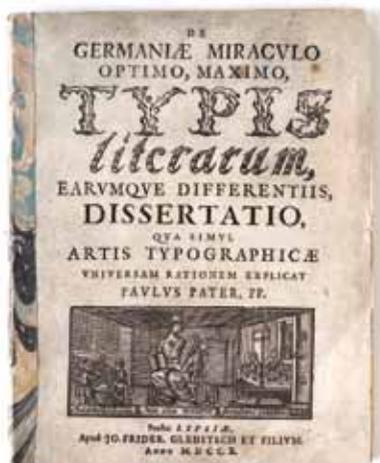
Andreäische Buchdruckerei, Schrift- und Stereotypen-Giesserei. Am Tage des fünf und zwanzigjährigen Hochzeits-Fest dem Herrn Benjamin Krebs und dessen Gemahlin Frau Jacobine Krebs geb. Schmitz de Prée hochachtungsvoll gewidmet von

den Mitgliedern der Buchdruckerei, Schrift- und Stereotypen-Giesserei der Andreäischen Buchhandlung. Frankfurt, privately published 17.

Juli 1838. Broadside printed on recto only using various typographical ornaments and flowers to depict the front of the printing office of Andreä in Frankfurt. Large folio (570 x 750 mm). Evidence of folds, small hole in the middle (without touching text or image).



A very scarce specimen printed by the staff of the printing office of Andreä to celebrate the 25th wedding anniversary of the owner of the printing office Benjamin Krebs and his spouse Jacobine Krebs. A broadmargined copy with only minor browning. A scarce survival.

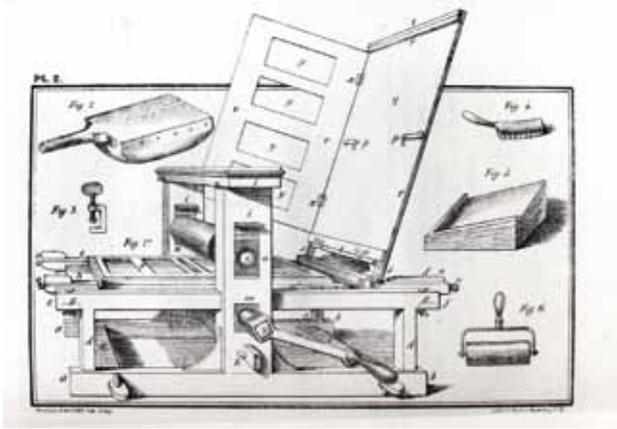


32 Early Tractate on the Typographical Material of a Nation

Pater, P(aulus). De Germaniae miraculo optimo, maximo typis literarum, earumque differentiis, dissertatio, qua simul artis typographicae universam rationem explicat. Leipzig, Gleditsch Sohn 1710. Woodcut vignette on title (inside view of a printing office), 1 leaf with engraved head-piece, 91 pages, 2 engraved plates. Sewn. 4to.

Bigmore-W. II, 148. St. Bride Cat. p. 698. Urdike, Printing Types I, 152 (with three whole-page illustrations). First and only edition. "A very curious work, treating of where and when printing was discovered, the manufacture of types and printing-ink, specimens of various types, early printed books, celebrated printers, the cost of printing and the profit made by printers; ending with debates whether learned men ought to make a profit by

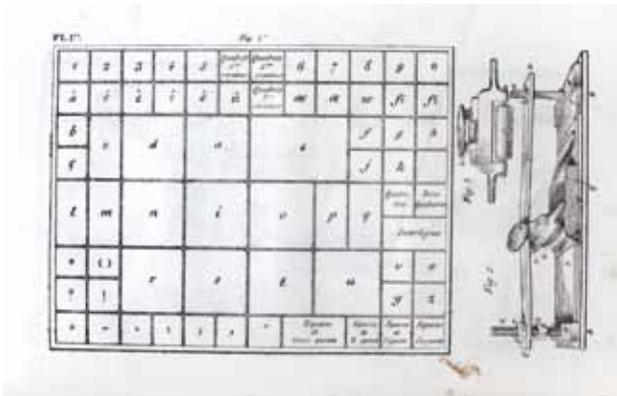
printing, whether a type-founder makes a good printer, and whether all printing-offices should be conducted at the public expense for the public good" (Bigmore-W. S. 148). "The third chapter treats of the different types then in use in Germany and their names, and shows specimens of capitals and lower-case in roman and italic, in various weights, and in sizes from Grosse Missal Versal to Nonpareil. These are followed by a variety of Fraktur and Schwabacher types, Greek, Hebrew, Samaritan, Chaldaic etc. The book is probably one of the earliest tractates on the typographical material of a nation, and gives a characteristic collection of fonts in use in German printing-houses at the end of the seventeenth century ..." (Urdike p. 152).



33 Lithography at Home

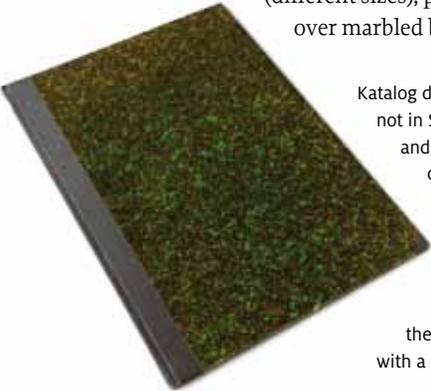
(Lasteurie du Saillant, Charles-Philibert Comte de). Procédé actuel de la lithographie mise a la portée de l'artiste et de l'amateur, ouvrage contenant les différens procédés qu'il est indispensable de suivre pour obtenir un résultat satisfaisant, et à l'aide duquel on peut soi-même, sans le secours de qui que ce soit, mettre au jour toutes sortes de productions utiles, ingénieuses et agréables. Par D***. Paris, chez Delaunay (et) Le Normant 1818. 40 pages, one large folding engraved plate. Cont. blue wrappers. Soiled, spine-ends slightly damaged.

Bigmore-W. II, 223. Grolier Club (editor). Catalogue of an exhibition of a centenary of artistic lithography 1796-1896, p. 14. Gräff, Einführung der Lithographie in Frankreich, p. X. Twyman, Lithography p. 261. First and only edition. Very scarce. "Charles-Philibert de Lasteurie (1759-1849) had taken an interest in lithography almost from the beginning and was one of the most persistent in his attempts to get it established in France ... (but) it was not until the close of 1815 that he finally reached his goal and set up a lithographic press in France. ... The first publication was something of a prestige publication 'Lettres autographes et inédites de Henry IV.' ... At his second press ... lithography prospered and broadened its scope. ... Lasteurie continued to produce the type of commercial work that was the mainstay of German presses and that he himself had started with at the ministry, but he also began to turn more and more to the printing of book illustrations, caricatures, and above all, the drawings of artists and amateurs" (Twyman, Lithography pp. 50-51). The large plate (500 x 390 mm) shows a lithographic press and other tools.



34 The Inventor of Chemitype

Piil, C(hristian). Die Chemitypie oder die Kunst, eine auf einer Metallplatte in gewöhnlicher Weise ausgeführte Radirung oder Gravirung in einen erhabenen Stempel zu verwandeln, der sich auf der Buchdruckerpresse, wie ein Holzschnitt, im Text oder allein abdrucken lässt. Erfunden und beschrieben von C. Piil. Mit acht Chemitypien. [bound with:] Graphische Anstalt von G. H. Friedlein unter Direction von C. Piil. Advertising Brochure for Chemitypography. Leipzig, 1846. Leipzig, [Brockhaus], 1846. Two works in one volume, large 4to, pp. 7, [1] contents, ll. 8 plates (different sizes); pp. [iv] including two blank; late nineteenth century half cloth over marbled boards, original printed paper wrappers bound in; a fine copy.



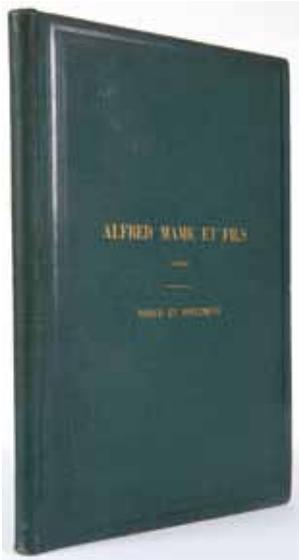
Katalog des Börsenvereins des deutschen Buchhandels I, 76; Bigmore & Wyman II, 203, not in St. Bride Catalogue; very rare, OCLC BL, Danish National Library, Amsterdam, and Berlin; no copy listed in American libraries. First edition of this first account of the innovative chemitype printing process, invented by the Dane Christian Piil; the specimens given in the above pamphlet were executed in Friedlein's graphic establishment in Leipzig. (Bigmore & Wyman p. 203). Chemitype was a method used in the 19th century to transform an intaglio plate into a relief block for the convenience of printing illustrations simultaneously with type. Bound with it is Piil's advertising brochure for chemitype, outlining the advantages of the process for particular types of book illustration together with a price list.

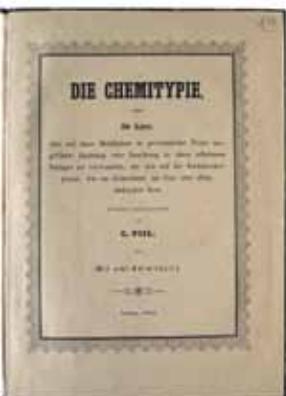


35 Printing on an Industrial Scale

Mame, Alfred. Imprimerie, Librairie, Reliure. Alfred Mame et Fils a Tours, Notice et Spécimens. Tours, Alfred Mame, 1867. Folio (397 x 274 mm), pp. [iv], 16 with 8 plates, ll. 55 sample pages of their publications; original publisher's green pebble-grain cloth; lettered in gilt; foot of spine expertly repaired.

Bigmore & Wyman II p. 16 (mistakenly dating it 1862). First edition of this volume celebrating the innovative printing works of Alfred Mame, who was the first to unite under one roof all industries relevant to producing books. Printing, binding, selling and forwarding books - all were achieved within the Mame works, on an industrial scale. In the first part the various buildings of the establishment are illustrated, giving inside views of the composition room, press room, printed paper storeroom, binding room and showroom and an overview of the huge factory grounds, the second part shows sample pages of their publications.





36 One of 26 Large Paper Copies

O'Connor, Charles. *Rerum Hibernicarum scriptores veteres*. 4 volumes (=all published). Buckingham, J. Seeley and London, Payne 1814-1825-1824-1826. With 14 (5 folding) engraved plates. Publisher's boards, printed title labels to spine. Large- 4to. Spine-ends slightly damaged. Volume I spine restored with new label.

Graesse V, 8. Brunet IV, 155. Lowndes 1165. Martin, Privately printed books 216-219. First and only edition. One of 26 large paper copies with additional plates and leaves. Vol. I: With one additional cancelled title page with variant text and publishing date of 1813. A second plate to the *Codex Hibernici* after page 174. Vol. II: Five additional cancelled leaves printed on rectos only and one additional plate. Vol. III: Title-page with variant text. "This laborious and useful work was undertaken at the expense of the first Duke of Buckingham and Chandos. ... About two hundred sets were made complete of the four volumes. Twenty six volumes were printed on large paper. ... They contain Latin translations from the original Ibero-Celtic MSS. in the library at Stowe. (Now in the collection of the Earl of Ashburnham). The most important and interesting works illustrative of the history and antiquities of Ireland were selected, and these volumes embody no article ever before printed or, it might be almost added, ever before known to the literary world, excepting perhaps by name. ... This work must always be deemed essential to any literary collection professing to have the history of Ireland among its objects, as well for the rich mine of curious matter contained in Dr. O'Connor's notes, as for the original texts. ... Ms. note by Sheffield Grace. Stowe Library Catalogue No. 3847. In the same catalogue No. 6138 was a set of the cancelled sheets in the four volumes. Rare, being the only copy preserved, the rest being all destroyed" (Martin 219). A broadmargined, mainly unopened and uncut copy. Volume IV with slight damp-staining here and there. Else a fine set.





37 Hoffmeister Type Specimen

Schriftgiesserei Heinrich Hoffmeister, Leipzig. Modernes Accidenz-Material. Erstes Heft. Leipzig, gedruckt von Breitkopf & Härtel (ca 1900 ?). 36 unnumb. leaves (including title) printed on one side only. Publisher's cloth, gilt title to front cover. 4to (295 x 225 mm).

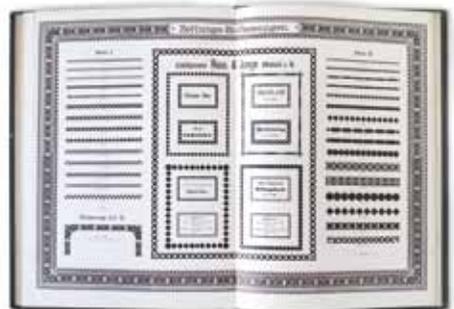
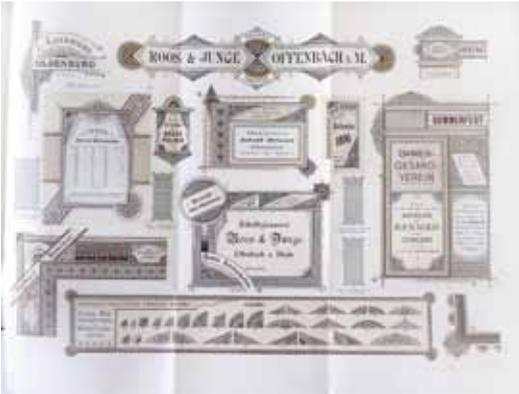
Covers slightly soiled. Cf. Jolles, Dt. Schriftgiesserei 224 (variant title no date). Not in the Katalog d. Börsenvereins d. dt. Buchhändler. Not in the St. Bride Catalogue. A rare type specimen book. Fine.



38 Roos Type Specimen

Schriftgiesserei Roos & Junge, Offenbach a. Main. (Type specimen book). Offenbach, privately published around 1900 and (gedruckt in Leipzig bei C. G. Naumann). 23 unnumb. leaves printed on one side only, 33 unnumb. leaves (of which 30 double-page or multiple folding; 17 chromolithographed). Publisher's cloth, gilt title to front cover. 4to (350 x 260 mm). Spine restored. Covers slightly soiled.

Cf. Jolles, Dt. Schriftgiesserei p. 244. Not in the Katalog d. Börsenvereins d. dt. Buchhändler. Not in the St. Bride Catalogue. A scarce German type specimen book, beautifully printed in colours and mostly devoted to ephemera printing.



39 Reyher Type Specimen

Buchdruckerei Reyher. Schriftproben aus der Reyherschen Buchdruckerei in Gotha. Gotha, Reyher no date (1818). 16 unnumb. leaves printed on rectos only (including title). Cont. green wrappers. Slightly soiled.

Not in Bigmore-W.; in St. Bride Catalogue and in the Katalog des Börsenvereins d. dt. Buchhandels. Very rare German type specimen book with 62 numb. types on 15 leaves. Dated after a contemporary manuscript entry on title. KVK locates one copy (Universitätsbibliothek Gotha). A nice copy.



40 Reyher 1823

Buchdruckerei Reyher. Schriftproben aus der Reyherschen Buchdruckerei in Gotha. Gotha, Reyher 1823. 28 unnumb. leaves printed recto only. Publisher's printed stiff wrappers. Spine-ends slightly damaged.

Not in Bigmore-W.; in St. Bride Catalogue and in the Katalog des Börsenvereins d. dt. Buchhandels. Very rare German type specimen book with 75 numbered types on 17 leaves and borders and flowers, ornamental dashes, rules and braces on 11 leaves. No copy traced on KVK. A beautiful copy.



41 Reyher 1826

Engelhard-Reyher'sche Buchdruckerei. Schrift-Proben aus der Engelhard-Reyher'schen Buchdruckerei in Gotha. Gotha, Engelhard-Reyher'sche Buchdruckerei 1826. 32 unnumb. leaves printed on rectos only. Publisher's printed stiff wrappers. Rear wrapper with brown spot.

Not in Bigmore-W.; in St. Bride Catalogue and in the Katalog des Börsenvereins d. dt. Buchhandels. Very rare German type specimen book with 104 numbered variant types on 21 leaves, 11 leaves with borders and flowers, ornamental dashes, rules and braces. No copy traced on KVK. A beautiful copy.





42 Colour Printing

Album. England, no date but around 1864. 4 blank leaves, 46 unnumb. leaves with 58 mounted porcelain cards by J. T. Wood, London of which 42 with lithographed views of London, 16 with lithographed views elsewhere in Britain; 7 porcelain cards by J. Menzies, Edinburgh with lithographed views of Scotland. 27 mounted Baxter prints of which 10 by Baxter with his crowned stamp on mount; 13 by Le Blond of which four with his numbering on mount; 2 by J. Mansell; one by Gilbert and 1 not traceable for me. Cont. well preserved green morocco, gilt title on front cover "Album". All edges gilt. 4to. Covers slightly rubbed, else nice.

A most well preserved collection with only minor foxing and dust-soiling to mounts. All cards mounted recto only. The majority of the oil-colour-prints are on original mounts with elaborately gold-printed or embossed frames, most of them with views of various English places, four of them showing the Exhibition Hall of 1862.



43 Ephemera Printing

Grebner, C. An des Durchlauchtigsten Erbprinzen Herrn Heinrich Reuss Taufstage den Durchlauchtigsten Eltern in tiefster Unterthänigkeit gewidmet. (Greiz), privately published 1846. 2 ll. recto coated and lithographed only. Ornate calligraphic title lithographed in gold framed by floral border lithographed in silver, adorned with putti and handcoloured flowers. Upper margin with handcoloured coat of arms. Green fancy paper covered boards with a stamped flower design. Yellow glazed endpapers. 4to. Some minor rubbing to covers.

A most intriguing piece of ephemera-printing celebrating the anniversary of the christening of prince Heinrich Reuss. The artist and lithographer of this artistic piece of vanity printing C. Grebner was probably based in Greiz. Internally crisp and clean.





44 Huge Collection of New Year's Greetings Cards

(Förster & Bär). (Sample book with new year's greetings cards. Zwickau, Förster & Bär 1890-1918). With over 1100 mounted mostly coloured samples of greetings cards in various techniques (chromolithography, relief colour printing, coloured autotypes etc.), partly with gold-and relief-printing, embossing and some of them with movable parts. Most of them rectangular single sheets, but also folding sheets and cut-out sheets. Mounted on 174 leaves of brown paper. Cont. half cloth. 4to (340 x 258 mm). A rich store-house of designs mirroring the changes of popular aesthetic taste within a period of almost 30 years. All cards with printed numbers, some of them with date. A few samples removed. Nice overall condition.





45 Printing and Marriage

Hofbauer, M. Ein kleines Opfer zu dem grossen Feste der Trauung des wohladelgebornen Herrn Karl Gerold. K. K. Universitäts Buchdrucker und Buchhändler mit Fräulein Franziska Kaltenbrunner. Im Namen des sämtlichen Buchdruckerey-Personals ehrfurchtsvoll dargebracht. Wien, (Gerold) 1808. Title printed in black and gold, (6) pages each framed by typographical border. Goldbrocade wrappers. Large 4to. Slightly soiled.

Not in Mayer, Bibliotheca Viennensis. Cf. Mayer, Wiens Buchdrucker-Geschichte II, p. 188f. (for Gerold, important Austrian printer and publisher of the 19th century). Rare ephemera printing celebrating the wedding ceremony of Karl Gerold and Franziska Kaltenbrunner.

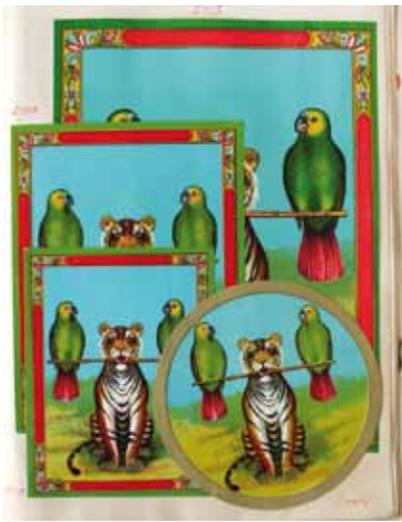


46 Agent's Sample Book

Stevens Brothers. Agent's sample book. Northford, Connecticut around 1885. 24 unnumb. leaves with 63 mount. mostly chromolithogr. greetings cards, a few of them with movable parts, partly cut-out and with relief-printing. Each sample with handwritten number and price. Cont. cloth, gilt title to front cover "Agent's sample book, from Stevens Bro's Northford, Conn." 8vo (175x120 mm). Foot of spine with small tear.

A nice sample book of a provincial American printing office, founded in 1880 by the brothers David and Henry Stevens in Northford which failed in 1899. A scarce survival.



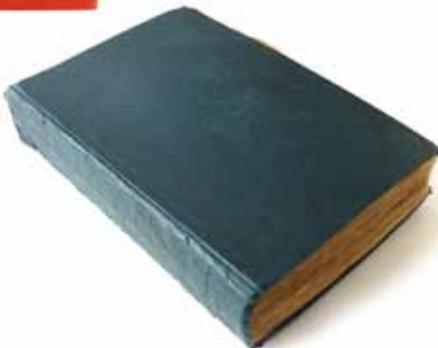


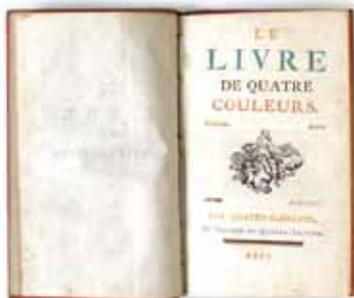
47 Chromo Tickets for the Indian Market.

Norbury, Snow & Co Cheetham and Norbury, Natzio & Co. Colour and general printers. Stock tickets (Title on front cover). 2 volumes. Manchester and London, privately published no date (ca 1910). 155 leaves (of which 18 blank); 50 leaves. With hundreds of chromolithographed samples, samples with elaborate gold and embossed printing and cut-out specimens, mounted variously on verso and recto of leaves. Many of them with handwritten captions with prices and sizes. Cont. red cloth with gilt name stamped on front cover and green plain cloth with stamped name on front paste-down. Folio.



A magnificent collection of chromo-specimens by this English printing house. A few specimens glued together, with minor loss, a few loosely laid in. A special feature of this printer's specimen collection is its vast variety of tickets with designs for the Indian market. A particularly interesting collection.





48 Colour Printing

Caraccioli, L(ouis)-A(ntoine) de. Le livre de quatre couleurs aux quatre-éléments, de l'imprimerie des quatre-saisons 4444. (Paris, Duchesne 1760). (4), with woodcut-vignette and title in four different colours, XXIV, 114 Seiten. Later red boards, gilt label to spine.

Graesse II, 44. Brunet III, 1122. Barbier II, 1327. Lipperheide, Kostümbibl. Xa 71. First edition. Imprint at the end of the text: A Paris, ce 3 Aolis 1757. The text is printed in four different colours – yellow, blue, brown and red. A fresh and broadmargined copy of this curious colourprinting item.



49 Catalogue of Printing Medaillons

Jehne, Paul. Über Buchdruck-Medaillen. Nach einem älteren Werke beschrieben, vervollständigt und neu geordnet. Dip-poldiswalde, Selbstverlag des Verfassers 1907. XXII, 199 pages. Colour printed publisher's wrappers with cloth spine. First edition.

A privately published much expanded translation of William Blades: Numismata typographica; or the medalllic history of printing. London 1883. Contains the description of 419 medallions. Without the supplement published in 1913. Fine.

50 Numismata Typographica

Numismata typographica. Bronze medaillon to commemorate the 400th anniversary of Gutenberg's invention. Berlin, 1840.

Obverse: The bust of Gutenberg to the left, around the legend: Iohann Gaensfleisch gen. Gutenberg. Geb. z. Mainz zwischen 1393-1400. Reverse: Gutenberg in his printing office, which is represented as a grand vaulted chamber, with rich columns. Beneath which is a legend: Vierte Jubelf. d. Erfindung d. Buchdruckerkunst. Berlin d. 25. u. 26. Sept. 1840. Ps. 18 V. 123. Diameter: 40 mm. Cf. Blades, Numismata typographica No. 11 (Variant date).



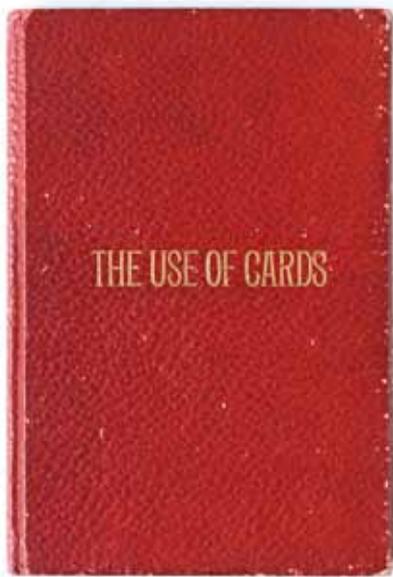


51 Typographical Manual

Vincard, B. *L'Art du Typographe, Ouvrage utile à MM. les Hommes de Lettres, Bibliographes, et Typographes; Contenant par chapitres et sommaires les détails de chacune des deux parties de cet Art, la designation et les models des caractères des langues mortes et des langues vivantes, les proportions et l'alignement des vers, un vocabulaire typographique, une table des homonyms, une méthode simplifiée pour la correction des épreuves; un traité sur les objets dont on tire une substance propre à faire le papiers, les échantillons; des avantages du mécanisme de la press; les lois et décrets relatifs à la propriété et à l'impression des ouvrages, etc., etc.* Paris, Vinçard, 1806. 8vo in 8s and 4s, pp. [xii] including engraved frontispiece, 218, [ll. 4] five ll. printed in colour, 219-246, with 17 engraved plates bound in, and 2 extra printed leaves, one of them folding; ll. 8 are printed on coloured stock; illustrated throughout; some faint browning, due to paper stock; contemporary sheep-backed paste-paper boards, expertly repaired; with faint illegible stamp to front free endpaper and half-title; a good copy.

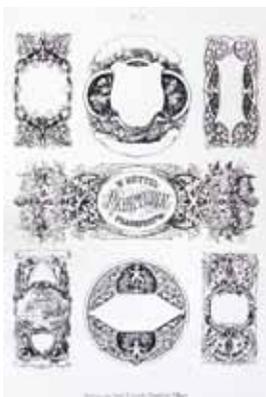
G. Barber, p. 16; Bigmore & Wyman III 51; Gaskell, Barber & Warrilow F8; JPHS, F8; Jackson Burke 990. First edition of this attractive and well-illustrated comprehensive printing manual. Vincard, describing himself as a 'typographe', also includes a printing vocabulary, and numerous type specimens, eight full-page examples of printing on coloured stock, and five examples of printing with coloured inks.





52 Catalogue

Cobb's Library Co. The use of cards (gilt title on front cover). Chicago, Cobb's Library Co no date (ca 1883). 28 unnumb. leaves (first blank), with various types, frames, vignettes. Four leaves with embossed and coloured scripts, partly heightened in gilt. Publisher's boards, gilt title to front cover. Covers slightly rubbed. A very nice and special type specimen catalogue. The type faces specially designed for business and private cards. A very unusual item.



53

Klimsch, F(erdinand) C(arl). Die Etiquettir-Kunst. Reiche Auswahl neuer Etiquetten für alle Zwecke. Frankfurt, Klimsch (1873). Lithogr. title, 72 lithogr. plates. Publisher's half cloth, printed title on front cover within decorative borders. Small- folio. Corners bumped, covers a bit dust-soiled.

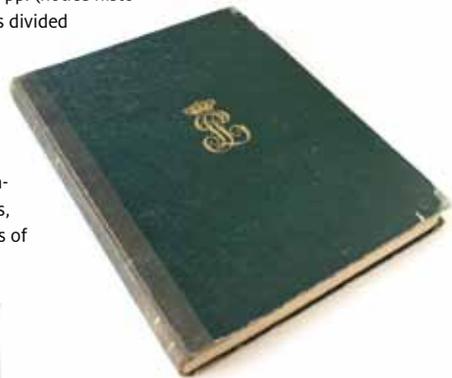
Not in Bigmore-W.; in the Katalog d. Börsenvereins d. dt. Buchhandels; Jolles, dt. Schriftgiesserei and in the Bride-catalogue. UCBA III, 341 cites a French edition. First edition. I could trace only an edition with French title of this scarce specimen of various advertising material. Back of plates a bit foxed, else nice.



54 One of 100 Numbered Copies

Dupont, Charles. *Essais pratiques d'imprimerie précédés d'une notice historique*. Typographie - Lithographie. Paris, Dupont 1849. With 145 plates of which 38 are printed or lithographed in colours. Cont. half cloth, gilt title to spine, gilt initials on front cover. Folio. Extremities slightly worn. Some scattered foxing else a nice copy. Bigmore-W. I, 190. Barber, French letterpress printing p. 21 (with only 141 plates).

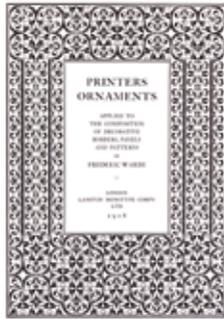
St. Bride Cat. p. 278. One of 100 numbered copies. Collation: (10) pp., 60 pp. (notice historique sur l'imprimerie), 5 leaves (correction and table). The plate section is divided into two main parts. A. Typography: Main title printed in 7 different colours. I. Half-title, + 19 numb. leaves. II. Half-title, + 23 numb. leaves. III. Half-title, + 15 numb. leaves. IV. Half-title printed in two colours, +3, +6, +8, +2, +8, +4, +3, +3 leaves. B. Lithography: Main title lithographed in 12 different colours. Three lithogr. half-titles in two colours, +40 leaves. Rare to find complete. Splendid examples of 19th century decorative printing, including specimens of stock certificates, cheques, trade cards etc. printed in colours. The half-titles are outstanding examples of colour work in typography and lithography.



55 Stockmar Type Specimen

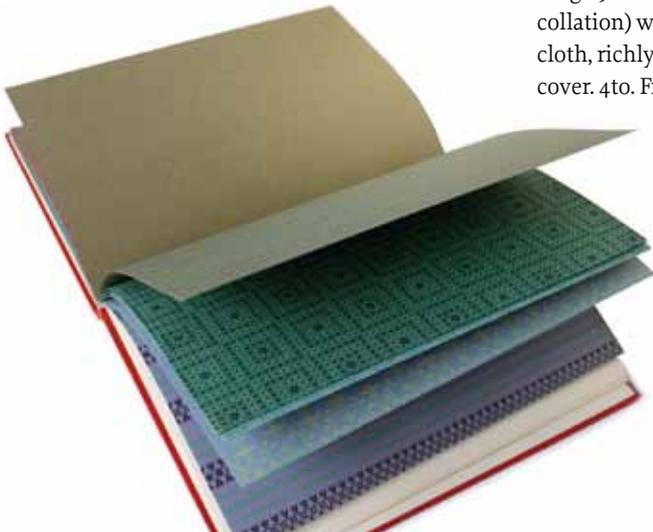
(Stockmar, Georg.) Schriftproben aus der Buchdruckerei von Georg Stockmar. Frankfurt, Stockmar 1833. 8vo, ll. 18 (including title), printed on one side only; green glazed paper wrappers, extremities a little rubbed, internally very clean and crisp.

Not in St. Bride Catalogue, Bigmore & Wyman, Jolles; not in Katalog des Börsenvereins des deutschen Buchhandels; not mentioned in Bauer, Chronik der dt. Schriftgiessereien, or Lübbecke, Fünfhundert Jahre Buch und Druck in Frankfurt am Main. Fine type specimen, very rare, with fourteen leaves of text and display types, and fifteen decorative borders on three pages.



56 Typography and Paper

Warde, Frederic. Printers ornaments applied to the composition of decorative borders, panels and patterns. London, Lanston Monotype Corp. LTD 1928. 114 pages with numerous borders, vignettes, and beautiful types finely composed on each page, including 19 various coloured paper specimens (within collation) with colour printed designs. Publisher's red cloth, richly gilt spine, and gilt ornaments on front cover. 4to. First edition. Fine copy.





57 Mergenthal Type Specimen

Mergenthaler Linotype Company. Specimen book of type styles. Mergenthaler Linotype Company, New York 1915. (2), XIV, 1078 pages, 80 numb. examples of colour printing printed on verso and recto of 40 leaves. Publisher's cloth gilt title to spine and front cover. Oblong-folio. Covers rubbed, extremities slightly worn.



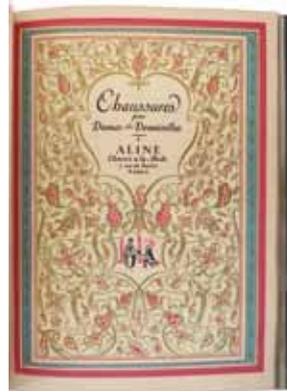
Pagination jumps from 567 to 705, but these pages also omitted in the detailed index. With various extra-pages numbered a-b-c. A printed price-list dated 1916 loosely laid in. A nice and complete copy.

58 Imprimerie Nationale

(Imprimerie Nationale.) Spécimen des Types Divers de l'Imprimerie Nationale. I. types Français. Paris, Imprimerie Nationale, December 1870. 4to (290 x 215mm), pp. [vi], 201; with 12 section titles (not part of the collation) and 118 supplementary leaves; mostly printed on recto only; recently bound in half blue calf over boards, spine lettered in gilt.

Bigmore & Wyman I 357 (for 1878 edition); not in Birrell & Garnett, not in Jammes; not found in St. Bride catalogue. OCLC lists just the McGill copy outside of France. A comprehensive type specimen of the Imprimerie Nationale, published to coincide with its final name change from Royal and Imperial to National Printing Office.

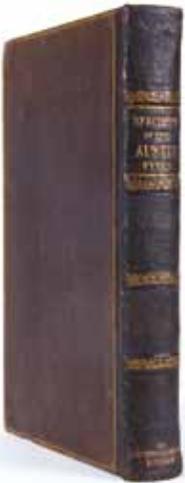




59 Paper and Bookdesign

District of Columbia Paper Manufacturing Company. (editor). Designs & typography for cover paper. Washington DC, composed at the printing house of William Edwin Rudge 1924. 8 unnumbered leaves (of which 3 blank) with decorated borders, vignettes and typographical design by Bruce Rogers, 17 leaves with designs for title-pages, mostly colourprinting, a few embossed printed on variously tinted paper stock; supplemented by 17 leaves of paper of the same quality and colour with added colour samples.

17 letter-press leaves with detailed explanations of the paper qualities used. The designs are by the following artists: Mary McKinnon, Louis A. Braverman, W. A. Dwiggin, C. B. Falls, George Trenholm, Walter D. Teague and Hal Marchbanks. 1 leaf addresses, 2 leaves 'Color Index of cover papers' with many mounted samples of variously coloured papers. Publisher's half cloth, mounted title label to front cover. Large- 4to (310 x235 mm). Corners slightly bumped, else fine. Not in the *der Internationalen Bibliographie zur Papiergeschichte (IBP)*. A splendidly illustrated trade catalogue.



60 Austin Foundry

(Wood & Sharwoods.) The specimen book of types cast at the Austin Foundry, by Wood & Sharwoods. London, Wood & Sharwoods, 1839. 4to, ll. 140 printed on one side only, and 5 double-page plates; some browning and spotting, one type specimen with small cut-out from German type face; original roan-backed cloth; spine lettered in gilt; a good copy.

Bigmore & Wyman, III, p. 98; not in St. Bride; Birrell & Garnett 102. First edition of the comprehensive type specimen by the well-known foundry of Richard Austin issued under the new owners Wood and Sharwoods. The foundry had been in operation since 1815 and continued until 1872. Included are text type, poster and display type, and an extensive section on ornamented type. The final 34 leaves show ornamental dashes, decorated borders and corners.





61 Fine Writing and Calligraphy

Schirmer, Johann Michael. *Geöffnete Schreib-Schule, oder, Deutsche, lateinische, und französische Vorschriften: darinnen die Anfangsgründe einer gesetzten Handschrift deutlich gezeigt, nützliche Exempeln zur Übung gegeben.* [Frankfurt, the Author, 1760.] Oblong 4to (200 x 264 mm); engraved title, pp. [vi], 54 numbered engraved plates (Hen. Cöntgen. sculpsit Mogunt), [1] advertisement; contemporary half vellum over gilt Brokatpaper binding; title page a little dust-soiled, else fine. – sold –

Doede 176; Bonacini 1634; Berlin catalogue 4917. First edition of this handsome writing manual for the young, a thorough introduction to calligraphy, published by popular demand by the author and writing-master himself. After a brief (letterpress printed) introduction on the preparation of inks, including gilt ink, the cutting of the quill, and the posture of the writer, Schirmer explains and illustrates the various strokes. On the fully engraved plates specimens of individual letters and words, are followed by increasingly elaborate decorative initials, in a variety of German, Latin, italic scripts.





62 Large Paper Copy

Auer, Alois. Das Raumverhältniss der Buchstaben. Vorgelesen in der philosophisch-historischen Classe der kaiserlichen Akademie der Wissenschaften am 12. April 1848 und abgedruckt in ihrem I. Bande der Denkschriften, Seite 51-112. Wien, kaiserlich-königliche Hof- und Staatsdruckerei 1849. (2), 62 pages of which one page with gold printing. Cont. dark green morocco, richly gilt spine. Front cover with gilt title framed by gilt borders. All edges gilt. Doublure. Endpapers covered with watered silk. 4to.

Bigmore-W. I, 23. Large paper copy in a most lavishly decorated presentation binding.

63 Swiss Type Specimen

Zürcher & Furrer Buchdruckerei. Schrift-Proben (and: Noten-druckprobe). 2 parts in 1 volume. Zürich, privately published no date (around 1866). Title framed by typographical border, 77 unnn. leaves printed on rectos only (2 ll. printed verso and recto); 3 ll. with various specimens of musical notation. Publisher's half cloth with printed title on front cover. 4to. Extremeties slightly worn.

Not in Bruckner; Bigmore-W.; Kat. d. Börsenvereins d. deutschen Buchhandels; St. Bride Foundation Cat.; and ATFC Cat. First edition. A few brown spots. Rare Swiss type specimen.



Berechnung der Ausschlagung oder hohen Räume.

Concordanz - Berechnung.

Hilfsconcordanz - Berechnung.

Concordanz - Berechnung in zwei Hilfsconcordanzen.

Gewicht - Berechnung an Concordanzen.

Halbgewicht - Berechnung an Concordanzen.

Vergleichung von Gewicht und Halbgewicht.

Anschluss.

Stempel.

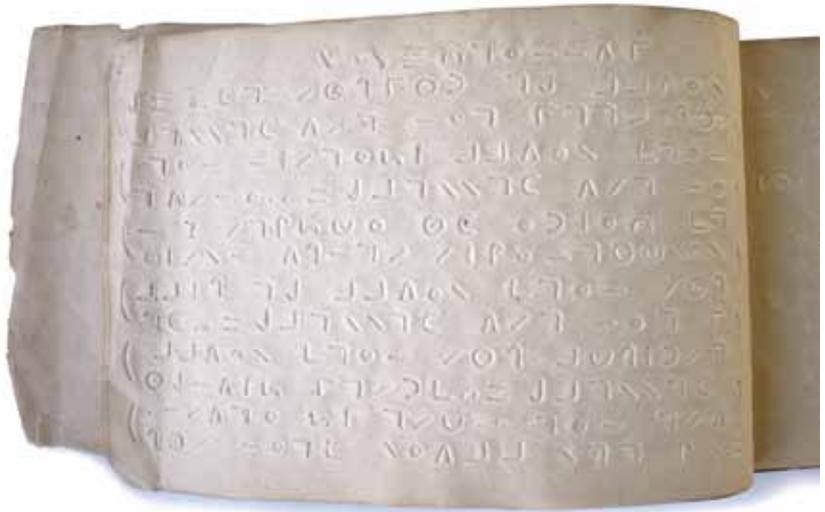


64 Easy Sign Maker

Gutenberg. The easy sign marker 'Gutenberg'. Selbstdruckvorrichtung. München, Schlumprecht no date (ca 1910). Printing device with a complete set of letters, numbers and signs in three sizes, together with two ink pads. Loosely contained in original wooden box (190 x 480 mm). Printed instruction sheet pasted to inner side of hinged lid. Munich, Schlumprecht (ca 1910).

An original printing device for professional ephemera printing. Box slightly rubbed else nice.

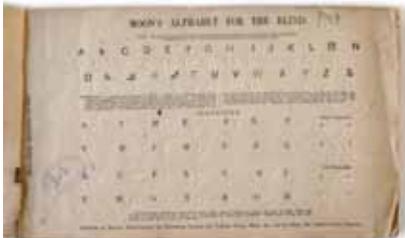
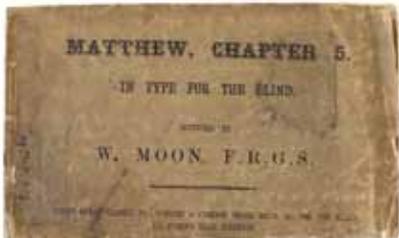




65 Type for the Blind

Moon, W(illiam). Matthew, Chapter 5, in type for the blind. Brighton, Moon no date (ca 1860 ?) 23 unn. leaves with embossed printing for the blind. Original printed wrappers. Wrappers dust-soiled and edges slightly frayed.

Not in Bigmore-W. Cf. PMM p. 536. "Mit einem speziellen Aspekt des Problems befaßte sich William Moon, der 1840 mit zweiundzwanzig Jahren völlig erblindete. Daher wußte er genau, wie schwierig es für verhältnismäßig spät Erblindete ist, mit der ungewohnten Fingerspitzenmethode ein neues Alphabet zu erlernen. Aufbauend auf dem normalen Alphabet entwickelte er zur Erleichterung des ‚Tastlesens‘ vereinfachte Buchstabe. Er übernahm das rückläufige Zeilensystem und fügte dem Ende einer jeden Zeile eine erhabene Klammer hinzu, die zur nächsten Zeile führte. Als erstes stellte Moon das Werk "The Last Days of Polycarp" her, das am 1. Juni 1847 erschien. Viele ziehen sein System dem Brailles vor, besonders Menschen, die in späteren Lebensjahren erblinden." Moon invented a new system of printing for the blind which was easier to learn than the Braille system. He first published a specimen in 1847. This is an early example of his work and quite rare. I could not trace a copy in OCLC and KVK.





66 Graphic Arts Academy Leipzig

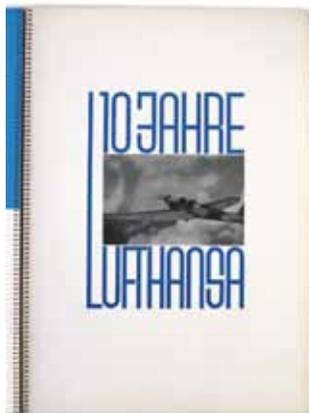
Meisterschule für das graphische Gewerbe zu Leipzig. Arbeiten der Werkklassen aus den Semestern 1930-31. Leipzig, privately published 1931. 61 unnumb. leaves with numerous partly full-page colour printed designs for posters, of which 3 double-pages. Publisher's spiral-bound illustr. wrappers. Large-folio (420 x 300 mm). Front cover slightly sunned. A remarkable collection of designs by this famous graphic school. Fine.



67 The Italian State Printing House for Cartography

(Istituto Geografico.) Campionario dei Caratteri. Istituto Geografico Militare. Florence, 1934. Tall 8vo, ll. [60], type specimen printed in black within decorative border printed in sienna; original printed limp boards, a little spotted, else fine.

First edition of this type specimen showing all the type faces, ornaments, borders etc. produced for the Italian Military Geographic Institute (Istituto Geografico Militare), the major state printing house for cartography. Not found in KVK or OCLC.





68 Heidelberg Presses

Heidelberger Druckmaschinen (ed.). 100 Jahre Heidelberger Druckmaschinen 1850-1950. Heidelberg. (privately published) 1950. 31 unnumb. leaves with numerous mounted original photographs (silver prints, various sizes 345 x 200 mm and smaller). Together with: Commemorative publication in rear pocket: Festprogramm. 8 unnumb. leaves with mounted colour printed illustrations. Publisher's printed wrappers. 4to. Publisher's cloth with brass medaillon on front cover. Folio. (460 x 445 mm).

A sumptuous anniversary volume of this famous German producer of printing machines. Fine.



69 Buchdruckerei Vorwärts

Buchdruckerei Vorwärts. Den Freunden der Vorwärts Buchdruckerei. Berlin, Vorwärts 1927. 33 unnumb. double leaves with numerous photogravure and colour printed illustrations in the text, two mounted specimens of bookbinding designs. Text within gilt frames. Publisher's cloth, with embossed ornamentation. Folio.



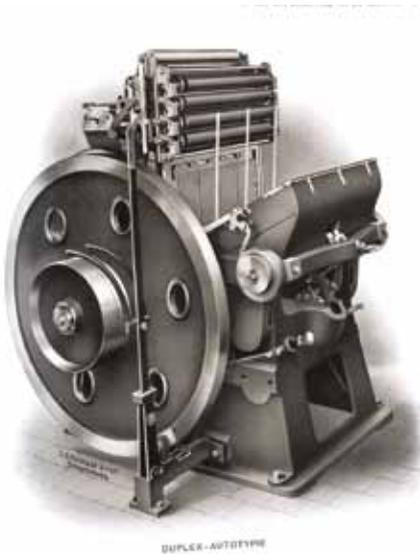
Commemorative volume, sumptuously produced by this typefoundry owned by the Social Democratic Party of Germany, to celebrate its 25th anniversary. The photogravure-illustrations mostly with interior views and portraits of employees. Fine.



70 Paper and Typography

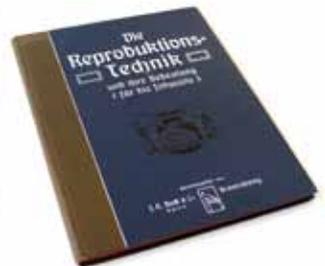
Süs, Fr(iedrich) Wilhelm. Das Handlungshaus Ferdinand Flinsch. Gedenkbuch zu dessen Fünfzigjähriger Jubelfeier am 20. April 1869. Frankfurt, Mahlau & Waldschmidt 1869. (8), 96 pages, framed by typographical borders with numerous half-page text-illustrations. 4 full-page woodcut-illustrations, one large folding plate with a woodcut family tree by G(ustav) S(üs), and one mount. original composite photograph after a design by Süs with portraits of family members (280 x 200 mm). Publisher's red cloth, gilt title to front board. All edges gilt. 4to. Both lower left corners of covers heavily bumped.

Kat. der Bibliothek d. Börsenvereins I, 19. First edition. A richly illustrated commemorative publication of this German paper manufacturer and typefoundry. Partially heavily browned in margins.



71 Repro

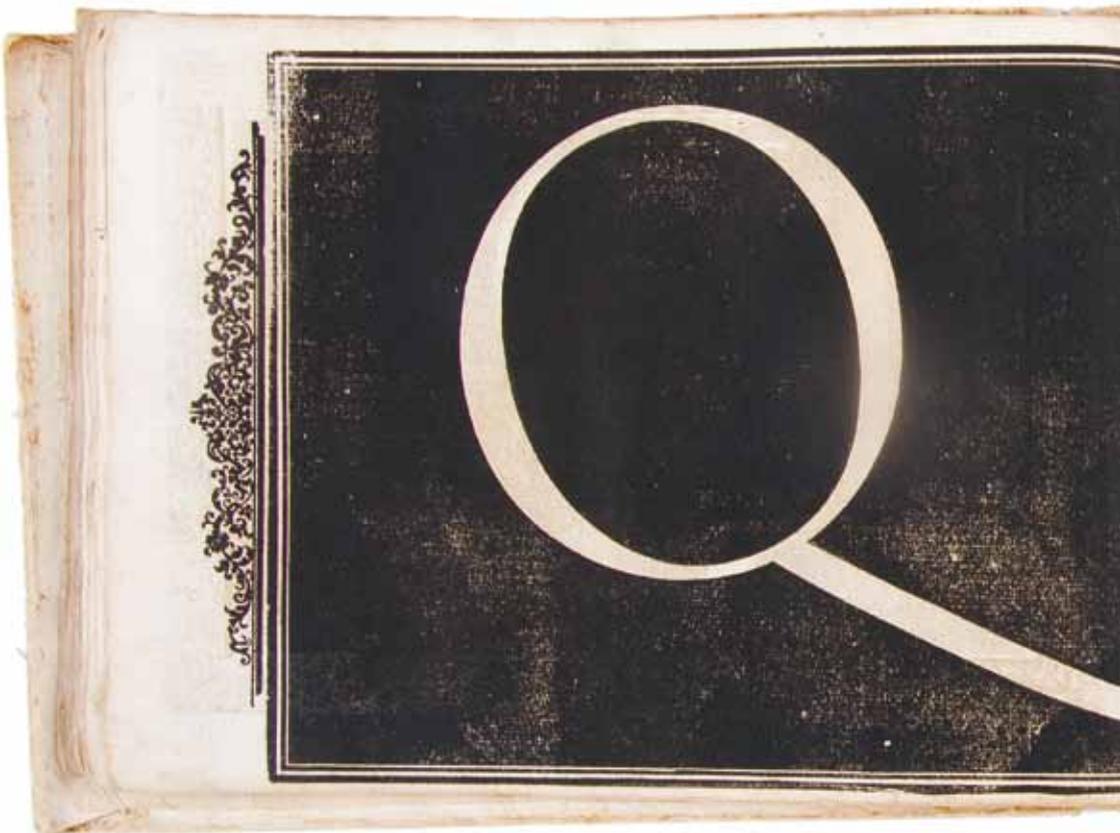
Huch, J. G. & Co (ed.). Die Reproduktions-Technik und ihre Bedeutung für die Industrie. Braunschweig, J. G. Huch & Co (1911). 192 pages with illustrated title and numerous partly whole-page and partly coloured illustrations, 22 (2 folding) partly coloured plates in various techniques. Publisher's cloth, title on front board. Decorative fancy endpapers. All edges red. 4to. First edition. Fine.





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