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"Next to talking about books comes the pleasure of reading them, especially books about books. This is an extra category I would recommend to collectors. Regardless of your other interests, no one should be without a hundred or more miscellaneous books about books: biographies of great collectors and booksellers, printers, papermakers, typefounders, publishers, etc. Bibliographies are essential tools, as are catalogues. Actually, good rare book catalogues are often the best possible bedtime reading, and one always learns something from them. But getting back to books about books: I would be hard put to prepare a list of the hundred best - there are so many excellent works in this field." William Targ in his Foreword to *A Miscellany for Bibliophiles*.

"A comprehensive collection of catalogues is the greatest of all bibliographies." Clarence S. Brigham, "History of Book Auctions in America" as the introduction to George L. McKay's *American Book Auction Catalogues 1713 - 1934, A Union List*.

Color Caricatures by Max Beerbohm. Insert Supplements from Vanity Fair

1. BEERBOHM, Max. **A. E. W. Mason. [Caricature]**. Original chromolithograph caricature by Max Beerbohm as it appeared as a supplement in "Vanity Fair" magazine, June 10, 1908. Captioned "Four Feathers." Four Feathers was Mason's most successful novel. 15.75" x 10.5" Wrinkle to one corner, one tiny tear to top edge, else fine. Print will be shipped rolled in a sturdy tube. (16210) \$45.00
2. BEERBOHM, Max. **George Alexander. [Caricature]**. Original colourtype caricature by Max Beerbohm as it

appeared as a supplement in "Vanity Fair" magazine, January 20, 1909. Captioned "The St. James's." Faint mark from paperclip at top edge, else fine. There is a penciled notation, "Max Beerbohm" in the lower blank margin but we do not believe this to be Beerbohm's signature. Print will be shipped rolled in a sturdy tube. (16203) \$65.00

3. BEERBOHM, Max. **George Bernard Shaw. [Caricature].** Original chromolithograph caricature by Max Beerbohm as it appeared as a supplement in "Vanity Fair" magazine, March 9, 1906. Captioned "Magnetic, he has the power to infect almost everyone with the delight that he takes in himself." This caricature is identified as drawn by "Ruth" which was a Beerbohm pseudonym. There is a penciled notation, "Max Beerbohm" in the lower blank margin but we do not believe this to be Beerbohm's signature. 15.75" x 10.5" Print will be shipped rolled in a sturdy tube. Very light dust soiling to margins, else fine. (16207) \$95.00

4. BEERBOHM, Max. **George Meredith. [Caricature].** Original colourtype caricature by Max Beerbohm as it appeared as a supplement in "Vanity Fair" magazine, September 24, 1896. Captioned "Our First Novelist." 15.50" x 10.5" Fine. Print will be shipped rolled in a sturdy tube. (16211) \$50.00



5. BEERBOHM, Max. **John Masfield. [Caricature].** Color caricature by Max Beerbohm as it appeared as a supplement in "Spectator" magazine, April 4, 1931. 12.5" x 8.25" Fine. Print will be shipped rolled in a sturdy tube. (16218) \$65.00

6. BEERBOHM, Max. **Lord Hugh Cecil. [Caricature].** Color caricature by Max Beerbohm as it appeared as a supplement in "Spectator" magazine, February 21, 1931. The print will be shipped, rolled, in a sturdy tube. Fine. (16221) \$35.00

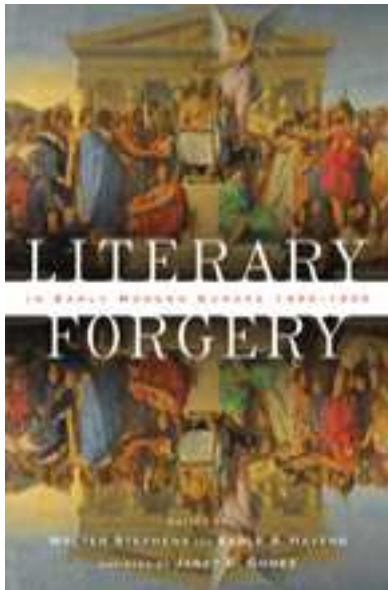
7. BEERBOHM, Max. **Rev. T. B. Clayton. [Caricature].** Color caricature by Max Beerbohm as it appeared as a supplement in "Spectator" magazine, March 28, 1931. Fine. The print will be shipped rolled in a sturdy tube. (16216) \$35.00

8. BEERBOHM, Max. **W. R. Inge. [Caricature].** Color caricature by Max Beerbohm as it appeared as a supplement in "Spectator" magazine, March 14, 1931. Captioned "Dean Inge finding, as ever, sustenance in Plotinus." Fine. 12 5/8" x 8.25" Print will be shipped rolled in a sturdy tube. (16220) \$45.00

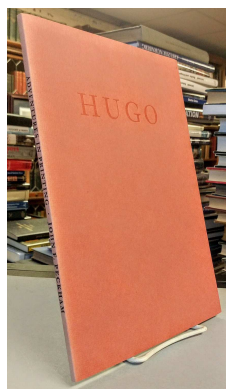
9. (BOOKPLATES). **Seven bookplates and two book labels.** The Elizabeth & Roland Wood bookplates and the Joan Ramsey are Harbor Press items. The other bookplates are Pynson Press. Two book labels included in the lot. (28504) \$115.00

10. (BOOKSELLING). MUIR, Augustus, editor. **The Intimate Thoughts of John Baxter, Bookseller.** London: Methuen, (1942), duodecimo, black cloth stamped in yellow. viii, 166 pp. First Edition. "Although Muir attempted to pass this off as a genuine diary, it quickly becomes obvious from reading it that this is a work of fiction, and Baxter?—? charming, knowledgeable, frustrated, and vaguely incompetent?—?is Muir's parody of the booksellers he encountered in Edinburgh at the time in which he wrote it. Booksellers in fiction appear to conform to one of several stereotypes, and Muir's protagonist certainly conforms to the most obvious; the autodidact who believes that his hard-learned knowledge entitles him to a better life than the lot he has been cast. Despite the inevitable bitterness that accompanies such a character, Baxter is someone to whom it is impossible not to warm as the book unfolds, and his final realization that he is content with his quiet life in a small Scottish bookshop comes as no surprise at the conclusion of the book." Shaun Blythell from his blog "Electric Literature". Outer hinges scuffed, though not worn. Inner hinges solid. (28493) \$45.00

11. (CHARTERS). HART, C. R. **The Early Charters of Northern England and the North Midlands.** Leicester University Press, 1975, octavo, grey cloth in dust jacket. 422 pp. First Edition. Includes an Addenda and Corrigenda for preceding volumes; List of Charters; Index of Places; Index of Persons and Corporate Bodies. First three leaves with the blindstamp of Philip Cronenwett, former Special Collections Librarian at Dartmouth College. Slight musty odor, else a fine, unmarked copy. (28492) \$35.00
12. (CHARTERS). HART, Cyril. **The Early Charters of Essex.** Leicester University Press, 1971, octavo, printed wrappers. 55 pp. Second Edition, Revised. With the blindstamp of Philip Cronenwett, former Special Collections Librarian at Dartmouth College. Slight musty odor, else a fine, unmarked copy. (28495) \$20.00
13. (CHICAGO). TOWNER, Lawrence W. **Chicagoans Collect in the Eighteenth Century.** Chicago: The Newberry Library, 1967, small octavo, printed wrappers. 22 pp. First Edition. "An Exhibition Comprising sundry Enlightening and Handsome Books, Manuscripts, Maps, and Artifacts from the Libraries of Roger W. Barrett, Rudy L. Ruggles, Elsie O. and Philip D. Sang, Hermon Dunlap Smith, William M. Spencer, Herbert R. Strauss." Fine. (28498) \$20.00
14. DE HAMEL, Christopher. **Meetings with Remarkable Manuscripts.** (London): Allan Lane, (2016), octavo, cream cloth in dust jacket. 632 pp. First Edition. "Christopher de Hamel's exploration of medieval manuscripts - a dozen peaks from St Augustine to Chaucer and beyond, gorgeously and copiously illustrated - is itself an extraordinary book, a work of scholarship and history salted with the author's excitement as he conducts us among the great libraries of Western civilization. It is full of delights, as well as surprising reminders of the sifting ground of knowledge." Tom Stoppard. Small scuff to back panel of jacket. Fine. (28413) \$30.00



15. (FORGERY). STEPHENS, Walter Stephens and Earle A. Havens assisted by Janet E. Gomez, editors. **Literary Forgery in Early Modern Europe, 1450–1800.** Johns Hopkins University Press, 2019, octavo, cloth in dust jacket. 312 pp. First Edition. The first comprehensive treatment of literary and historiographical forgery to appear in a quarter of a century, *Literary Forgery in Early Modern Europe, 1450–1800* goes well beyond questions of authorship, spotlighting the imaginative vitality of forgery and its sinister impact on genuine scholarship. This volume demonstrates that early modern forgery was a literary tradition in its own right, with distinctive connections to politics, Greek and Roman classics, religion, philosophy, and modern literature. The thirteen essays draw immediate inspiration from Johns Hopkins University's acquisition of the Bibliotheca Fictiva, the world's premier research collection dedicated exclusively to the subject of literary forgery, which consists of several thousand rare books and unique manuscript materials from the early modern period and beyond. The early modern explosion in forgery of all kinds—particularly in the kindred documentary fields of literary and archaeological falsification—was the most visible symptom of a dramatic shift in attitudes toward historical evidence and in the relation of texts to contemporary society. The authors capture the impact of this evolution within many fundamental cultural transformations, including the rise of print, changing tastes and fortunes of the literary marketplace, and the Protestant and Catholic Reformations. Contributors: Frederic Clark, James Coleman, Richard Cooper, Arthur Freeman, Anthony Grafton, A. Katie Harris, Earle A. Havens, Jack Lynch, Shana D. O'Connell, Ingrid Rowland, Walter Stephens, Ellyp Truitt, Kate Tunstall. With 10 black and white illustrations. New. (28511) \$54.95



16. (HUGO, Harold). PECKHAM, John F. **Adventures In Printing: A Talk on the Career of Harold Hugo Given at The Club of Odd Volumes.** Lunenburg, VT: The Stinehour Press, 1996, large octavo, wrappers. (63) pp. First Edition, Limited to 258 numbered copies. With an Introductory Note by Roderick Stinehour. Spine slightly faded, else a very fine, clean copy. (28497) \$65.00
17. (INCUNABULA). MONGAN, Elizabeth and Edwin Wolf, II. **The First Printers and Their Books. A Catalogue of An Exhibition Commemorating the Five Hundredth Anniversary of the Invention of Printing.** Philadelphia: The Free Library of Philadelphia, 1940, large octavo, printed wrappers with yapp edges. 94 pp. First Edition. Illustrated. This simple and well-designed catalogue claims not to be the result of original research, but "rather a culling of information from already published sources." Borrowing the Widener copy of Gutenberg's Bible, the exhibit contains the works of the major early printers: German, Italian, French, Dutch, Spanish and English. Wrappers sunned and slightly dust

soiled. No writing, no inscriptions in the book. (28501) \$10.00

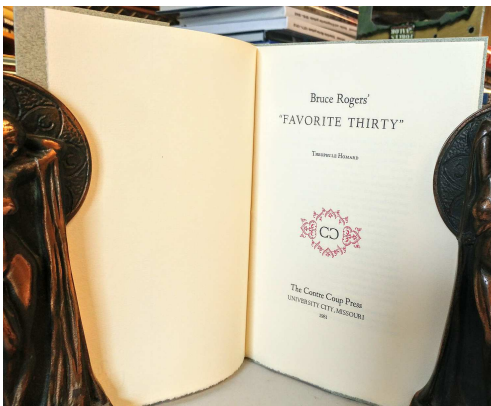
18. IRWIN, Raymond. **The Heritage of the English Library**. London: George Allen & Unwin Ltd, (1964), octavo, red boards in dust jacket. 296 pp. First Edition. Irwin continues his studies of the history of libraries which he started with his "The Origins of the English Library." Contains chapters on The Roman Public Libraries, Classical Bibliography, Richard de Bury, Parish Libraries and more. Spine of jacket slightly faded, though not price clipped. Book very fine and clean. (28494) \$25.00

19. (LIBRARIES). OLDMAN, C.B., W.A. Munford, and Simon Nowell-Smith. **English Libraries 1800-1850**. Three Lectures Delivered at University College London. London: H.K. Lewis & Co., Ltd., (1958), octavo, printed wrappers. 78pp. First Edition, wrappers issue. Each of the lectures presents an outstanding figure in the history of English libraries of the first half of the 19th century: Sir Anthony Panizzi for the British Museum; Dr. George Birkbeck and his interest in the Mechanics' Institutes; and Carlyle and the foundation of the London Library. Fine and clean. (28499) \$15.00

20. (OLD ENGLISH). MALONE, Kemp, editor. **Widsith**. Copenhagen: Rosenkilde and Bagger, 1962, octavo, printed wrappers. 231 pp. Second Edition, Revised and "full of new matter.". Includes a Glossary of Proper Names. Very minor soiling to wrappers. With the blindstamp of Philip Cronenwett, former Special Collections Librarian at Dartmouth College. Fine. (28500) \$75.00



21. (RAMPANT LIONS PRESS). CARTER, Sebastian. **A Printer's Dozen**. Cambridge, England: The Rampant Lions Press, 1993, folio, marbled boards and blue cloth in slipcase. First Edition, Limited to 200 numbered copies. . Sample spreads of experimental settings from eleven books: National Proverbs of Arabia; The Four Gospels; the letters of Pliny the Younger and the Emperor Trajan; Aesop's Fables; Dante's Inferno; Philip Sidney's Apology for poetry; Shakespeare's King Lear; Ambrose Bierce's Devil's Dictionary; the Annotated Alice; Arthur Rimbaud's Poem Voyelles, and Malcolm Lowry's novella Through the Panama. All the spreads are in at least two colors, and several are in four or five. Typefaces range from Kelmscott Troy to the Sans-serif Nord italic, and text sizes from 11 pt. to 48 pt. The spreads are on Arches Vélin, and each is enclosed in a folder of Khaki Fabriano Ingres printed with a part-title and a note on the typographic treatment. There is an introduction on the problems of the choice of texts for fine printing and experimental design. Very fine. New. . (17251) \$200.00

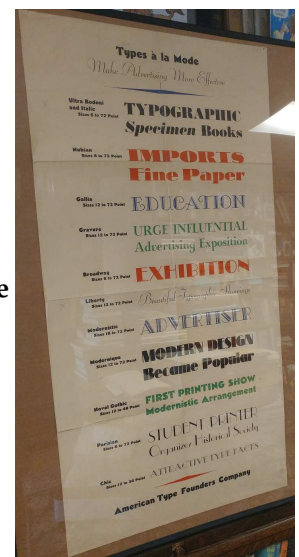


22. (ROGERS, Bruce). [HAWLEY, Timothy] Theophile Homard [pseud.]. **Bruce Rogers' "Favorite Thirty"**. University City, Missouri: The Contre Coup Press, 1981, octavo, Fabriano Pompeii wrappers with printed label, sewn. (14) pp. Limited to 60 copies. A list of Bruce Rogers' favorite thirty books he designed as originally listed in "Paragraphs on Printing" along with some commentary. Printed by Timothy Hawley at his Contre Coup Press for the annual meeting of the Typograpfters in Chicago, using Deepdene typeface and Dresden Ingres as the text paper. Very fine. (28573) \$75.00

23. SHEEHAN, Michael M. **The Will in Medieval England. From the Conversion of the Anglo-Saxons to the End of the Thirteenth Century**. Toronto: Pontifical Institute of Mediaeval Studies, 1963, octavo, printed wrappers. xii, 359 pp. First Edition. A study of the early history of the will in England. Mild bump to one corner, slight musty smell, else a fine, clean copy. (28496) \$60.00

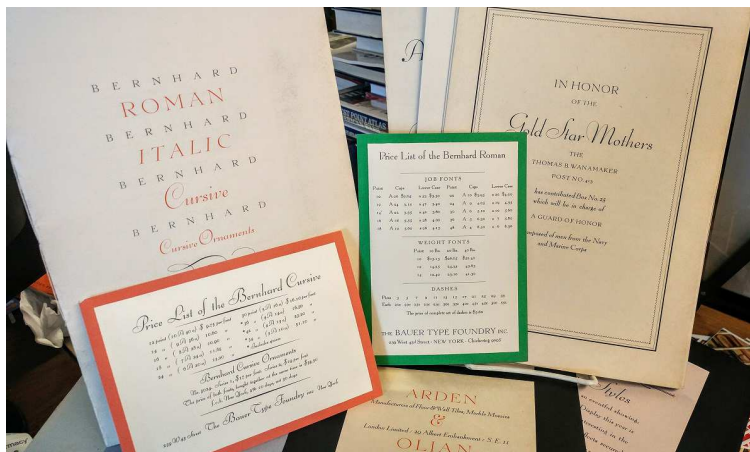
24. (TYPE SPECIMEN - ATF). **American Type Founders Company: Types a la Mode. Make Advertising More Effective. [Poster]**. American Type Founders, 17 1/2" x 34 1/4" Printed in black, green and red. Three horizontal folds. (28516) \$175.00

25. (TYPE SPECIMEN - BAUER TYPE FOUNDRY). **Futura. The Type of Today and Tomorrow**. New York: Bauer Type Foundry, no date (1928), quarto, printed heavy paper wrappers. (32) pp. Printed in black, orange, red, blue, green brown, and gold. First presented by the Bauer Type Foundry in 1928, Futura is commonly considered the major typeface development to come out of the Constructivist orientation of the Bauhaus movement in



Germany. Paul Renner (type designer, painter, author and teacher) sketched the original drawings and based them loosely on the simple forms of circle, triangle and square. The design office at Bauer assisted him in turning these geometric forms into a sturdy, functioning type family, and over time, Renner made changes to make the Futura fonts even more legible. Futura's long ascenders and descenders benefit from generous line spacing. The range of weights and styles make it a versatile family. Futura is timelessly modern; in 1928 it was striking, tasteful, radical — and today it continues to be a popular typographic choice to express strength, elegance, and conceptual clarity. Laid in are two printed leaflets concerning Bauer Futura, one of which is printed in black and blue. Very slight scuffing to edges of wrappers, small bump to top of spine, otherwise a fine, clean copy. (28564) \$85.00

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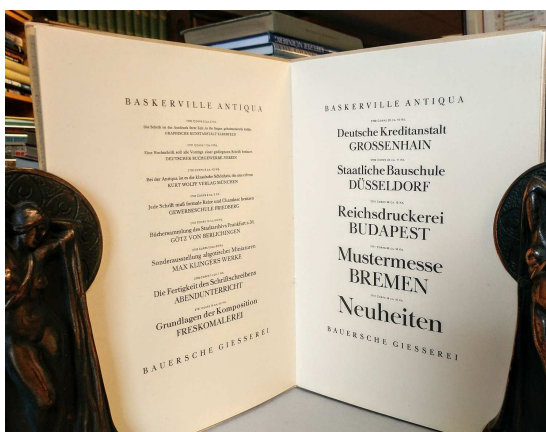
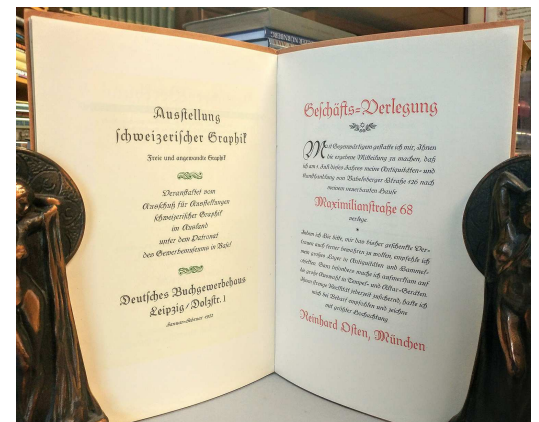


26. (TYPE SPECIMEN - BAUER TYPE FOUNDRY). **Bernhard Types.** (Cover title). The Bauer Type Foundry Inc, (1937), large octavo, printed folder. (12) pp. + 22 examples laid in: single sheet, half sheet a few (4) pp. The folder contains a 12 page type specimen and includes 22 examples of suggested examples of stationery and advertising material using Bernhard types. Folder dusty, contents fine. (28515) \$150.00

27. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Antiqua=Schriften. Brot=, Titel=, Auszeichnungs= und Zier=Schriften...** Frankfurt: Bauersche Giesserei, (1929), large quarto, printed heavy paper wrappers, sewn.

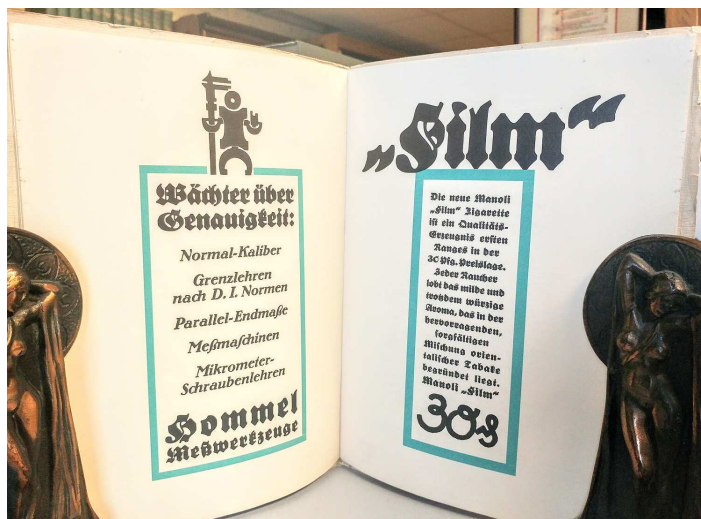
(68)pp. Wrappers lightly worn and with a few stain spots, spine is worn with several small chips. Lacking leaf 49/50. Binding weak. (28568) \$45.00

28. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Fraktur = Kursiv Lichte Weiss = Fraktur.** Frankfurt am Main: Bauersche Giesserei, 1924, quarto, printed heavy paper wrappers. (24)pp., sewn. This font was designed by E. R. Weiss. Printed in black, red, green, cream, and gold. A near very fine copy, thread loose from sewing. (28574) \$65.00



29. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Baskerville Antiqua und Kursiv.** Frankfurt am Main: Bauersche Giesserei, 1924, quarto, printed heavy paper wrappers. (24)pp., sewn. Printed in black, cream, red, green, tan, and blue. Printed postcard from publisher laid in. Very tiny spot to back wrapper, otherwise a very fine, clean copy. (28559) \$65.00

30. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Die Extrafette Bernhard Kursiv.** Frankfurt am Main: Bauersche Giesserei, no date (c. 1924), quarto, printed heavy paper wrappers. (16) unnumbered pp., stapled. Printed in black, red, and blue. A very fine, bright copy. (28548) \$45.00



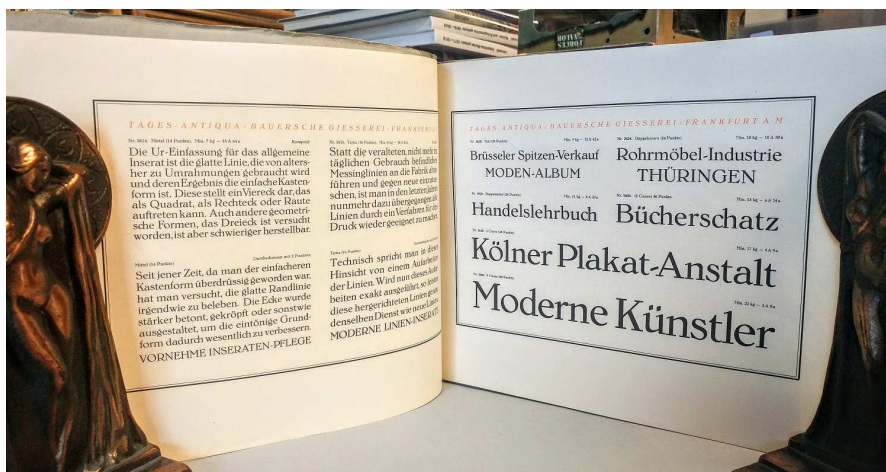
31. (TYPE SPECIMEN - BAUERSCHE GIESSEREI).

Extrafette Bernhard-Fraktur. Frankfurt am Main: Bauersche Giesserei, no date (c. 1923), large quarto, printed heavy paper wrappers. (20)pp., stapled. Printed in black, green, yellow, orange, blue, and pink. Wrappers have small chips and folds to fore-edge, otherwise a fine, clean copy. (28577) \$55.00

32. (TYPE SPECIMEN - BAUERSCHE GIESSEREI).

Zentenar=Fraktur von Professor F. H. Ernst Schneider, Stuttgart. Frankfurt am Main: Bauersche Giesserei, (1937), quarto, printed heavy paper wrappers. (28) unnumbered pp. Printed in black, red, and green. One small printed "note" tipped-in. Published in celebration of the 100th anniversary of Bauersche Giesserei in 1937. A very fine, clean copy. (28555) \$45.00

33. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Extrafette Bern Hard Antiqua.** Frankfurt am Main: Bauersche Giesserei, no date (c. 1924), quarto, pictorial heavy paper wrappers. (12) unnumbered pp., sewn. Printed in black, burnt orange, blue, yellow, and red. Thread at spine broken, wrappers secure. A very fine, clean copy. (28549) \$45.00



34. (TYPE SPECIMEN - BAUERSCHE GIESSEREI). **Tages - Antiqua.** Frankfurt am Main: Bauersche Giesserei, no date (c. 1922), oblong quarto, printed heavy paper wrappers. (32)pp., stapled. Printed in black, orange, tan, pink, and green. Slight shelf wear to wrappers. Still a near fine, clean copy. (28571) \$55.00



35. (TYPE SPECIMEN - BAUERSCHEN GIESSEREI). **Satzkunst mit Ehmcke-Antiqua der Bauerschen Giesserei und Schriftgiesserei Flinsch in Frankfurt Main.** Frankfurt am Main: Bauerschen Giesserei / Schriftgiesserei Flinsch, no date [c. 1921], large quarto, printed heavy paper wrappers. (32) pp., stapled. Printed in black, red, green, tan, gold, blue, brown and rust. Laid in is a (4) page, quarto flyer of Ehmcke Kursiv fonts, printed in black and red. Wrappers slightly dusty, and with one tiny ding and a very small chip to back of spine at fold. 1 1/2 inch split at fold. Insert is mint. (28537) \$125.00

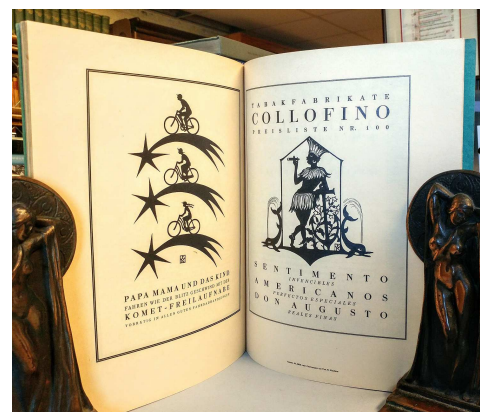
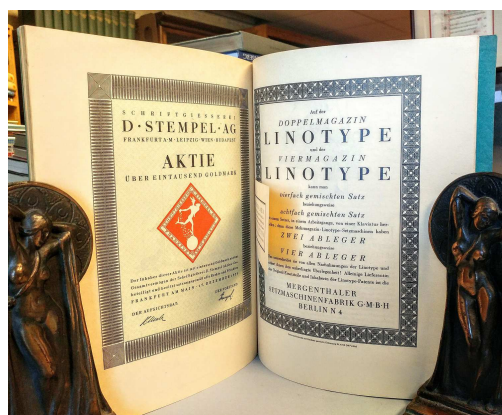
36. (TYPE SPECIMEN - BODONI). **Bodoni.** Amsterdam: Typefoundary Amsterdam, no date (c.1960), quarto, printed paper wrappers. single sheet folded and stapled into wrappers. Large sheet folds out to form a "broadside" showing numerous fonts of Boboni typefaces. A stunning item, printed in black, gold, red, and blue. A very fine, clean copy.

(28561) \$40.00

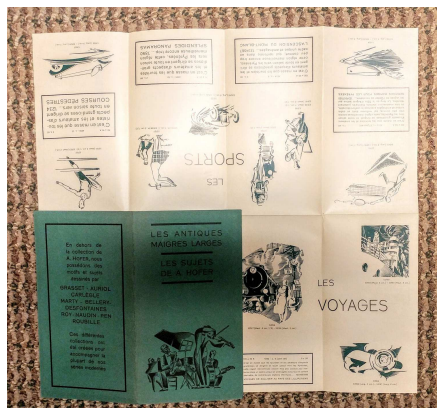


37. (TYPE SPECIMEN - CURWEN PRESS). **Type Faces in Use at the Curwen Press.** (Cover title). Plaistow, London: Curwen Press, (1951), octavo, printed wrappers, sewn. (12) pp. Printed in black and red. Very fine. (28513) \$95.00

38. (TYPE SPECIMEN - D. STEMPEL). **Girder.** New York: Continental Typefounders Association[D. Stempel], (1930), large oblong octavo, printed heavy paper wrappers. (24)pp. Printed in black, orange, blue, and yellow. Classic slab serif typeface family, designed by Dr. Rudolf Wolf during the early 20th century at the D. Stempel AG in Frankfurt am Main, Germany. This typeface was offered by Stempel as "Memphis" and renamed "Girder" by Continental Typefounders Association for the American market. Very minor dust soiling to wrappers, else fine. (28563) \$50.00



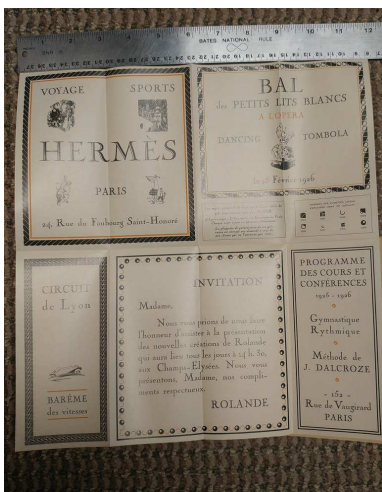
39. (TYPE SPECIMEN - D. STEMPEL). **Ratio-Latein Halbfette. Ratio-Latein Kursive. Ratio-Latein. Gezeichnet von Prof. F. Kleukens.** Frankfurt am Main: D. Stempel, no date (c. 1924), large quarto, printed heavy paper wrappers. (40) pp. Printed in black and burnt orange. With two printed "notes" tipped-in. With insert laid in: "Fette Ratio=Latein", one large quarto sheet, printed in black and burnt orange showing various fonts (folded once, a bit dusty). Specimen book in fine, clean condition. (28550) \$85.00



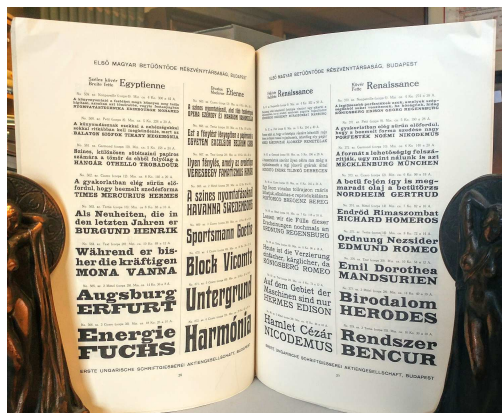
40. (TYPE SPECIMEN - DEBERNY & PEIGNOT). **Les Antiques Maigres Larges. Les Sujets de A. Hofer.** (Paris: Deberny & Peignot, 1924), 3 1/4" x 6 1/4" with fold-out measuring 12" x 12 1/2" printed wrappers. fold-out creating 16 pp. (1 page glued to page [3] of wrapper). Printed in black and dark green. Fine and clean. (28540) \$65.00



41. (TYPE SPECIMEN - DEBERNY & PEIGNOT). **Le Cochin, le Moreau-le-Jeune, le Fournier-le-Jeune.** (Paris: Deberny & Peignot, 1923), 3 1/4" x 6 1/4" with fold-out measuring 12" x 12 1/2" printed wrappers. fold-out creating 16 pp. (1 page glued to page [3] of wrapper). Fine and clean. (28543) \$65.00



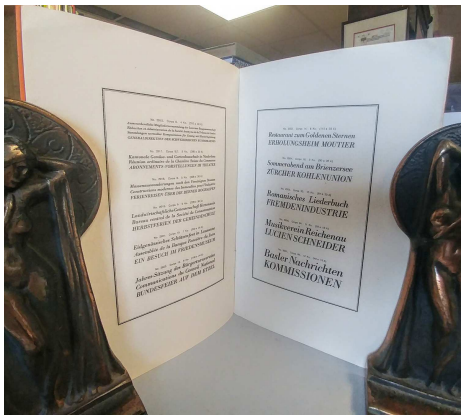
42. (TYPE SPECIMEN - DEBERNY & PEIGNOT). **Le Mercure (Nicolas-Cochin éclairé).** (Paris: Deberny & Peignot, 1926), 3 1/4" x 6 1/4" with fold-out measuring 12" x 12 1/2" printed wrappers. fold-out creating 16 pp. (1 page glued to page [3] of wrapper). Printed in red and black. Fine and clean. (28546) \$65.00



43. (TYPE SPECIMEN - Elso Magyar Betuöntöde Részvénytársaság). **Elso Magyar betuöntöde Rt.** Budapest, Hungary: Elso Magyar Betuöntöde Részvénytársaság, no date, quarto, printed wrappers. 48 pp. A catalogue from this Hungarian foundry. Covers detached, though present. (28586) \$50.00

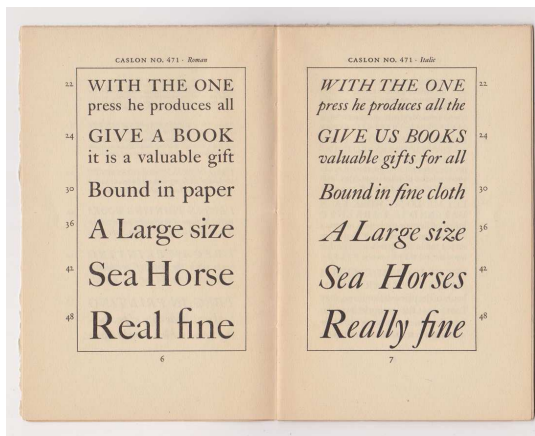
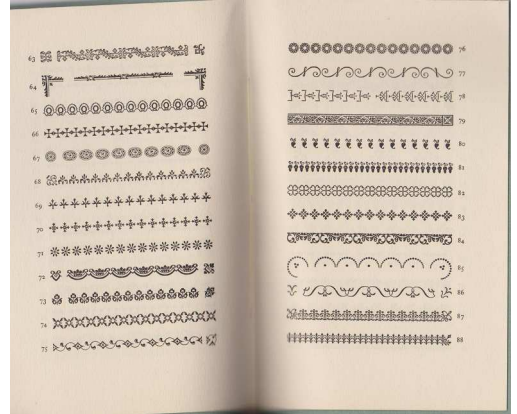


44. (TYPE SPECIMEN - ENSCHEDE EN ZONEN). **Romaansch. Romein. Cursief. Vette. Verlengde.** Haarlem: Joh. Enschede en Zonen, no date (c. 1920), large quarto, printed heavy paper wrappers. 24pp., sewn. Printed in black, tan, and purple. Printed price list tipped inside back wrapper. One inch chip at base of spine, slight wear to spine, otherwise a very nice, clean copy. (28570) \$55.00

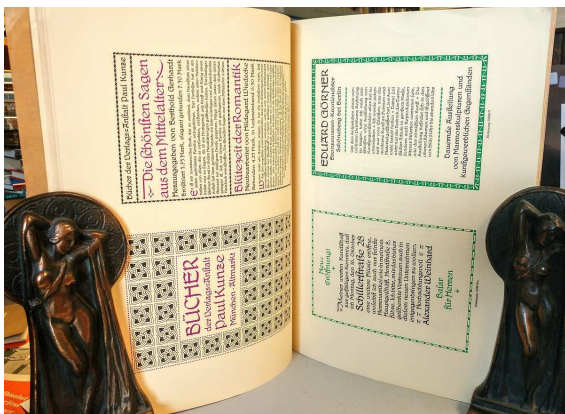


45. (TYPE SPECIMEN - HAAS'SCHE). **Bodoni Antiqua-Kursiv.** Munchenstein bei Basel: Haas'sche Schriftgiesserei, 1924, octavo, heavy paper wrappers with printed paper label on front wrapper. (16)pp., sewn. Laid in is the pamphlet, *Geleitwort zur Bodoni*, by Karl J. Luthi. Munchenstein: Haas'sche, 1924, octavo, printed paper wrappers, (12)pp., sewn. Also laid in is: *Bodoni Kopfleisten und Vignetten*. One octavo sheet folded once to make (4)pp. of Haas'sche Giesserei vignettes. All in very fine condition. (28560) \$75.00

46. (TYPE SPECIMEN - HARBOR PRESS). **The Harbor Press List of Borders** (Cover title). (New York: Harbor Press), no date, circa 1930, duodecimo, pictorial wrappers, sewn. (8) pp. . First Edition. Blue-green wrappers printed in a deeper blue-green ink and featuring the Harbor Press iconic seahorse printed in a deep pink ink. All 8 pages contain examples of borders. Laid in is a small broadside with the poem, "Lullaby for a Young Seahorse" by Alfred B. Stanford printed in black and with an elaborate border printed in green. Minor soiling to wrappers, tear to top and bottom of spine fold but unworn at the center where held by the sewing. With the charming, chapbook style bookplate of Elizabeth and Roland Wood. Both Elizabeth and Roland were partners in The Harbor Press with John Fass. (27419) \$175.00

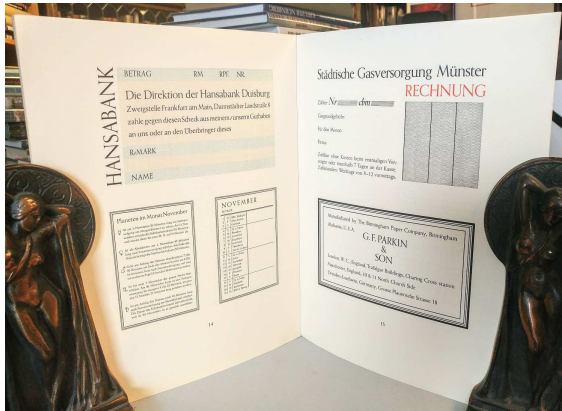


47. (TYPE SPECIMEN - HARBOR PRESS). **A Specimen of the Types in Use at the Harbor Press Incorporated 142 East 32nd Street.** New York: (Harbor Press), no date [circa 1927], duodecimo, black wrappers, sewn. 30 pp. First Edition. Contains examples of Caslon, Garamond, Goudy Open, Forum, Lutetia and more in use by this much admired printer and publisher of fine books active from 1925 to 1938. Roland Wood, Elizabeth Wood and John S. Fass (Fass later printing as The Hammer Creek Press) designed and printed books for The Limited Editions Club, The Grolier Club, The Typophiles and interesting vanity press titles. The printed cover label is lacking and the edges of the wrappers have minor chipping, wrappers detached at spine fold. Very scarce. (27557) \$250.00



48. (TYPE SPECIMEN - JULIUS KLINKHARDT). **Delitzsch-Antiqua: eine künstlerische Schriftgarnitur mit Initialen und Schmuck für zeitgemäße Buchausstattung.** Julius Klinkhardt, (1915), quarto, printed wrappers. (62) pp. Printed in black, red, blue, green, purple and gilt. Lower corner buped, top and bottom of spine chipped, wrappers darkened at edges. Contents clean and unmarked. (28514) \$110.00

50. (TYPE SPECIMEN - KLINGSPOR). **Kabel-Schriften. Nach Zeichnung von Rudolf Koch.** Offenbach am Main: Klingspor, [1927], oblong small octavo, printed wrappers, sewn. 28 pp. Printed in black, blue and brown. Wrappers partially separated at spine fold. (28572) \$55.00

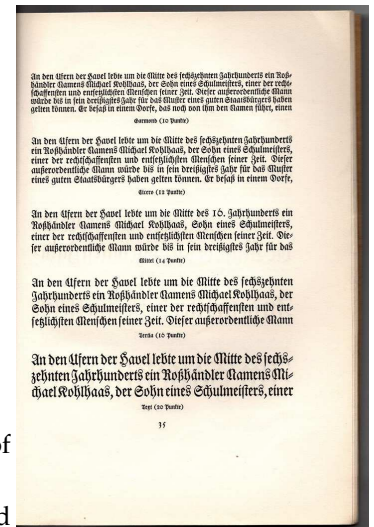


51. (TYPE SPECIMEN - KLINGSPOR). **Orpheus.** Gezeichnet von Walter Tiemann. (Cover title). Offenbach am Main: Klingspor, [1928], quarto, printed wrappers, sewn. 20 pp. Printed in black and two shades of red. Very fine. (28517) \$125.00

52. (TYPE SPECIMEN - LAMBERT SCHNEIDER). **Ehmcke=Fraktur Ehmcke=Schwabacher.** Berlin: Lambert Schneider, 1925, quarto, heavy paper wrappers with printed paper label on front cover. 48pp. Neue Deutsche Druckschriften. Illustrated with numerous examples of type fonts. A very fine, clean copy. (28528) \$75.00

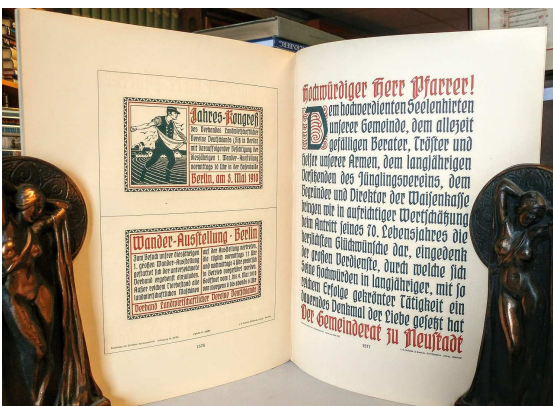
53. (TYPE SPECIMEN - LAMBERT SCHNEIDER). **Ehmcke-Kursiv.** Berlin: Lambert Schneider, 1925, small octavo, heavy paper wrappers with printed paper label on front cover. (16)pp., stapled. Neue Deutsche Druckschriften. Illustrated with numerous examples of type fonts in red and black. A very fine, clean copy. (28529) \$45.00

54. (TYPE SPECIMEN - LANSTON MONOTYPE). **Specimens of Monotype Bembo Series Number 405.** Philadelphia: Lanston Monotype Machine Company, circa (1940), octavo, self wrappers, one quarto sheet folded once. (4)pp. First Edition. "The parentage of this handsome letter can be traced back to 15th century Venice. The design was reproduced through arrangement with the Monotype Corporation Limited of London and is a faithful copy of their series of the same name.". Very fine copy. (26777) \$12.50



55. (TYPE SPECIMEN - MERGANTHALER LINOTYPE). **One-Line Specimens of Linotype Faces.** Brooklyn: Mergenthaler Linotype Company, (1950), large octavo, recased in decorated boards and cloth. (232) pp. With the signature of typographer John Schappler on half-title. Fingerprint soiling to some pages. (27756) \$45.00

56. (TYPE SPECIMEN - NV LETTERGIETERIJ "AMSTERDAM"). **Egmont. Boek- en fantasieletter voor het betere werk ontworpen door S. H. de Roos.** Voorlopige proef. Amsterdam: Lettergieterij "Amsterdam" voorheen N. Tetterode, (1936), large quarto, heavy paper wrappers with print label on front cover. (32)pp., sewn. A very attractive type specimen book, printed in black, red, grey, and blue. A near fine, clean copy. (28538) \$75.00



58. (TYPE SPECIMEN - SCHELTER & GIESECKE). **Salzmannschrift Halbfette u. schmale.** Leipzig: J. G. Schelter & Giesecke, (1910), large quarto, printed heavy paper wrappers, stapled. (44)pp. Printed in black, gold, red, green, purple and tan. Wrappers very slightly dusty but still a very fine, clean copy. (28569) \$95.00

59. (TYPE SPECIMEN - SCHRIFTGUSS). **Die Bander. Original-Erzeugnis. Gesetzlich Geschützt.** Dresden: Schriftguss A.-G., no date (c. 1924), quarto, printed heavy paper wrappers. (8)pp., stapled. Printed in black, red, yellow, and blue. Specimens of borders and ornaments. A very fine, clean copy. (28585) \$45.00

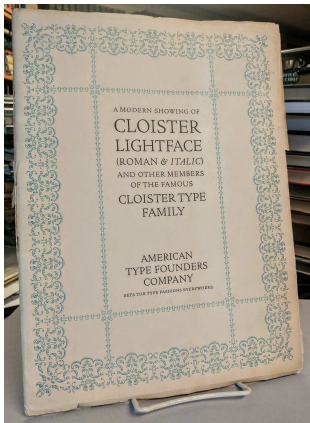
60. (TYPE SPECIMEN - SCHRIFTGUSS). **Druckhaus-Antiqua. Eine Hervorragende Gebrauchsschrift für Gute Akzisen- und Buchausstattung** Geschnitten in Fünf Garnituren Mager

Halbfett, Schmal fett Fett Sowie Kursiv. Dresden: Schriftguss, no date (c. 1922), quarto, printed heavy paper wrappers. (56)pp., stapled. Printed in black, brown, green, gold, orange, and blue. Folding insert tipped-in inside back wrapper. A small, printed label noting the change in companies from "Schriftgiesserei C. E. Webber, Stuttgart" to "Schriftguss A.-G. vormals Bruder Butter, Dresden-N.6" has been affixed over the previous name on front wrapper and the title page. A very fine, clean copy. (28567) \$75.00

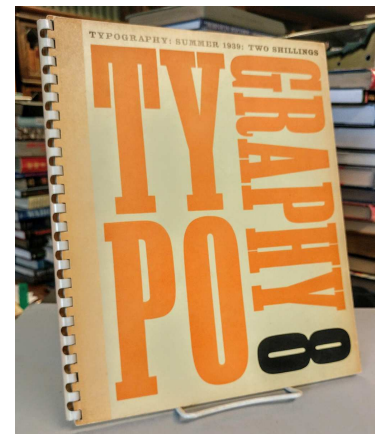
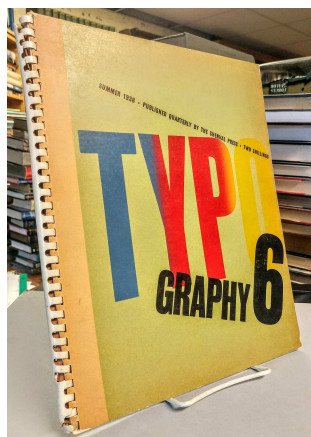
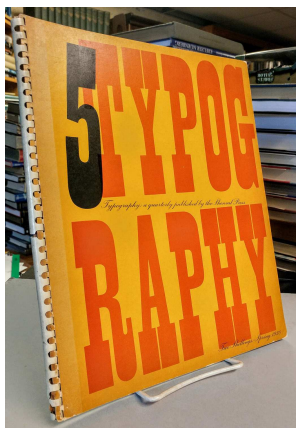
61. (TYPE SPECIMEN - STINEHOUR PRESS). **The Stinehour Press. A List of Type.** [Lunenburg, VT: Stinehour Press, no date], 9" x 15" Broadside, printed recto and verso, head to foot. Printed in blue and black listing foundry type, embellished with typographic thoughts from D. B. Upike, Eric Gill and Carl Purington Rollins. A selection of borders is included. Very handsome. Clean and unmarked. (27751) \$50.00

62. (TYPE SPECIMEN - WILHELM WOELLMER). **Halbfette Senats-Antiqua.** Berlin: Wilhelm Woellmer, no date (c. 1924), quarto, decorated heavy paper wrappers with printed paper label on front wrapper. (18) unnumbered pp. Printed in black, green, brown, and tan. A very fine, clean copy. (28544) \$50.00

63. (TYPE SPECIMEN - WILHELM WOELLMER). **Messing Erzeugnisse. Alle Arten Messinglinien, Ecken, Einfassungen, Zierlinien, Klammern, Kreise, Ovale usw.** Berlin: Wilhelm Woellmer, no date (c. 1924), large quarto, printed flexible boards and cloth. (82) pp. A catalogue of brass rules and ornaments. Printed in black, green, brown, blue. Mild bump to top of spine. Very slight shelf wear, small water stain to upper right corner of text block which shows on first nine leaves, otherwise an attractive, clean copy. (28542) \$65.00



64. (TYPE SPECIMEN - AMERICAN TYPE FOUNDERS). **The Beautiful Cloister Lightface. Made in Twelve Sizes from Six to Forty-Eight Point Inclusive.** Also included in this pamphlet is a showing of Cloister Lightface Italic... (Chicago): American Type Founders, no date (c. 1927), large quarto, printed heavy paper wrappers. (32)pp., sewn. Printed in black, light blue, and tan. Yapp edges of wrappers a bit chipped, otherwise an attractive, clean copy. (28584) \$65.00



65. (TYPOGRAPHY). HARLING, Robert, editor. **Typography 5.** London: Shenval Press, 1938, quarto, plastic comb binding. (64) pp. "In presentation and comment of typographical problems and facts the editors are 'neither atavistic nor avant garde, neither traditionalists nor traducers of tradition,' They are quite simply, contemporary, Special feature: specimens of printing and advertising." Ulrich & Kup, pp. 49-50. Contents: Eric Gill on The Work of Denis Tegetmeier; Konrad Bauer on The Bauer Typefoundry; Harry Carter, Updike's Printing Types; John Gloag, A Paul Nash Portfolio, and more. Near fine, break in plastic comb. (28580) \$65.00

66. (TYPOGRAPHY). HARLING, Robert, editor. **Typography 6**. London: Shenval Press, 1938, quarto, plastic comb binding. 60 pp. "In presentation and comment of typographical problems and facts the editors are 'neither atavistic nor avant garde, neither traditionalists nor traducers of tradition,' They are quite simply, contemporary, Special feature: specimens of printing and advertising." Ulrich & Kup, pp. 49-50. Articles by Imre Reiner, An Autobiographical Fragment; A. F. Johnson, Notes on Some Seventeenth Century English Types; John Betjeman, Ecclesiastical Typography, and more. Break in plastic comb binding, near fine. (28582) \$65.00

67. (TYPOGRAPHY). HARLING, Robert, editor. **Typography 8**. London: Shenval Press, 1939, quarto, plastic comb binding. 58 pp. "In presentation and comment of typographical problems and facts the editors are 'neither atavistic nor avant garde, neither traditionalists nor traducers of tradition,' They are quite simply, contemporary, Special feature: specimens of printing and advertising." Ulrich & Kup, pp. 49-50. Articles by R. S. Hutchings; Noel Carrington on Victorian Street Ballads; Denis Peck on The Typography of Children's Comics; Robert Harling; Edith Olivier on Rex Whistler's Book Decorations. Near fine. (28581) \$55.00

68. (TYPOGRAPHY). PANKOW, David, (editor). **American Proprietary Typefaces**. (New York): American Printing History Association, (1998), octavo, blue cloth. 176, (4) pages plus 38 plates. First Edition, one of 600 copies printed. Designed by Jerry Kelly and printed letterpress, with 38 plates by offset lithography, at the Stinehour Press. A fascinating survey of American "private press" typefaces, featuring contributions by Susan Otis Thompson, American Arts & Crafts Typefaces; Martin Hutner, Type of the Merrymount Press; Herbert Johnson, Montaigne and Centaur Types of Bruce Rogers; Cathleen Baker, Typefaces of Dard Hunter, Senior & Junior; Mark Argetsinger, Frederic Warde, Stanley Morison, and the Arrighi Type; Jerry Kelly, Joseph Blumenthal's Spiral/Emerson Type; Dwight Anger, Frederic Goudy's Kaatskill Type; W. Gay Reading, Victor Hammer's Uncial Types; John Kristensen, The Experimental Types of W.A. Dwiggins. Gilt stamping on spine very slightly flaked, else fine. (28491) \$30.00

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