

# CATALOGUE 187

## BOOK ARTS - PRINTING HISTORY - RELATED SUBJECTS

ALL NEW ACQUISITIONS (46 ITEMS)



*A book of wood samples - Bookbinding - Book illustration  
Chromolithography - Color printing - Inks - Job printing  
Lithography - Natural Illustration - Paper & papermaking  
Piracy (as in publishing) - Poster types - Type specimens  
Wood engraving and Wood types*



Charles Wood  
Bookseller

P.O. Box 382369 / Cambridge / MA 02238

[[charles@cbwoodbooks.com](mailto:charles@cbwoodbooks.com)]

617-868-1711



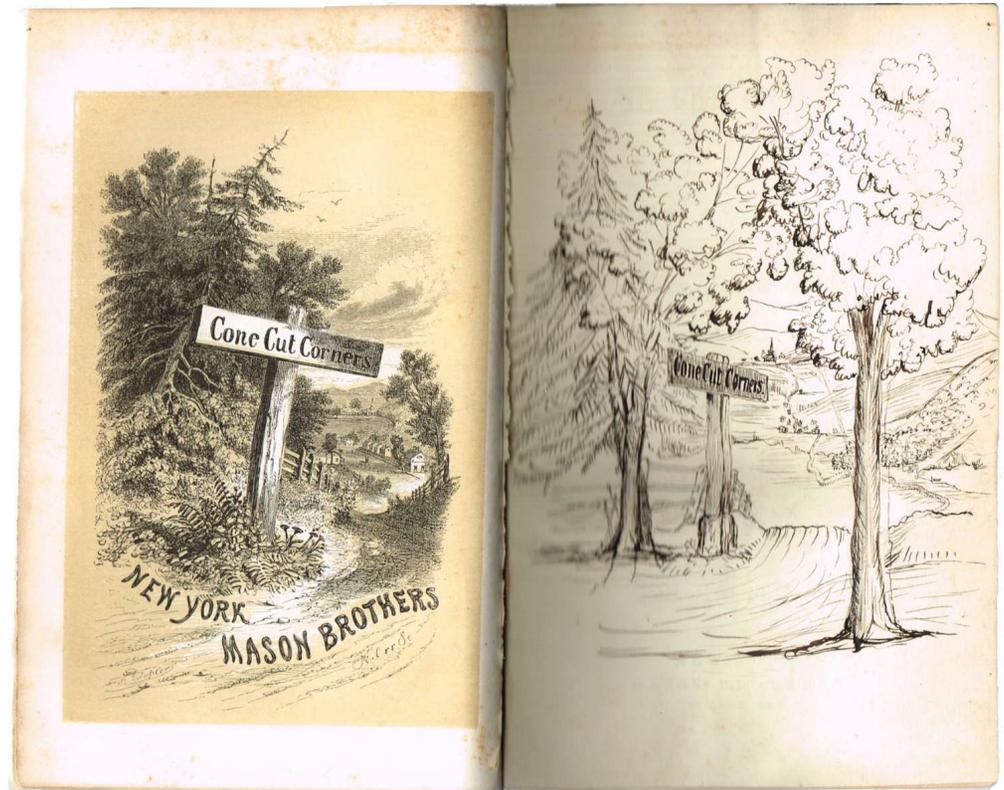
**AN EXTREME RARITY**  
**AUTHOR'S COPY WITH 11 ORIGINAL PEN**  
**& INK SKETCHES BY THE ILLUSTRATOR**  
**CARL DOEPLER TIPPED IN**

1. ABBOTT BROTHERS, BENJAMIN, AUSTIN & LYMAN (BENAULY). *Cone Cut Corners: the experiences of a conservative family in fanatical times.* By Benauly. New York: Mason Brothers, [1855] \$2000.00

In the 55 years I have been an antiquarian bookseller, this is the first time I have had a book such as this - one where the original pen and ink sketches were preserved and tipped in opposite the wood-engraved illustrations. I suspect that a tiny handful of similar books are preserved in rare book libraries but these days they almost never surface in the marketplace.

The novel was written in support of the policy of prohibitory temperance laws.

The artist, Carl Doepler (1824-1905), was born in Warsaw and emigrated to the United States in 1849, after the revolutions which took place all over Europe the previous year. He arrived in New York and quickly was employed as an illustrator by Harper & Brothers and Putnam's. He was known for producing "pleasing illustrations." Doepler was the main illustrator for at least ten novels and produced hundreds of images for stories and poems for the numerous magazines published in New York, Boston and Philadelphia. His sketches were often made into wood engravings by Nathan Orr, who produced the cuts for this novel.



There is a vast literature on 19th century wood engraving but I can find very little on the relationship between the artist's drawing and the engraver's illustration. Those in the present book are fairly free interpretations and fascinating because of this. Sinclair Hailton, *Early American Book Illustrators and Wood Engravers*, I, 700.

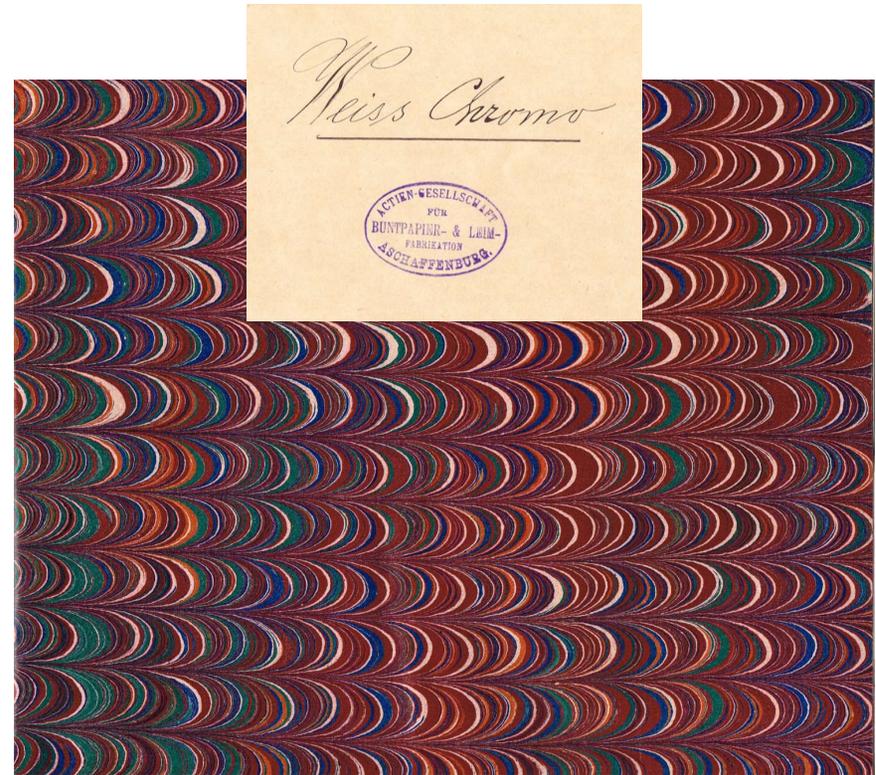
8vo, in a special binding of marbled sides, polished black calf spine (rebacked saving most of the original spine, new leather label). A sound but not very sympathetic restoration. 456 pp with 31 wood-engravings plus 11 orig. drawings tipped in. Signed by Austin Abbott.

**A UNIQUE COLLECTION OF DECORATED  
OR SPECIAL PURPOSE PAPER SAMPLES  
PUT TOGETHER BY THE MANUFACTURER**

2. ACTIEN-GESELLSCHAFT FUR BUNTPAPIER-LEIMFABRIKATION. *A portfolio with about 90 partly large size folio decorated or special purpose paper samples.* Aschaffenburg [Germany], N.d. (ca. 1890-1900) \$4950.00

This remarkable collection was put together by the manufacturer. The portfolio contains five perfect-bound booklets, each with specimens or samples of variously decorated papers in manufacturer's embossed or colored stiff paper wrappers. The wrappers are of brown, blue and black papers, three of them with an attractive overall floral pattern. Contents as follows: I. 6 sheets of dark brown coated and glazed paper samples; II. 14 sheets of combed marbled paper samples; III. 5 sheets of white glazed paper samples imitating moiré silk patterns; IV. 8 sheets of white coated paper samples; V. 16 sheets of white glazed paper samples for color printing. Each booklet is 11  $\frac{3}{4}$  x 9  $\frac{5}{8}$ ", oblong. Also included: 37 large folio sheets of variously colored or decorated paper samples (roughly 20 x 24"; folded twice down to about 12 x 10", to fit into the portfolio) including cocoa marbled papers in various colors, tree root marbled papers, papers with gilt printed ornamental patterns; glazed and glossy papers in various colors and fancy papers with printed patterns; an envelope with numerous coated white sheets of paper produced especially for collotype printing.

The joint-stock company Actien-Gesellschaft fur Buntpapier-Leimfabrikation was founded in 1859. It merged with Alois Dessauer in 1908 doing business under its new



name "Buntpapierfabrik Aschaffenburg" to become one of the world's leading manufacturers of decorated papers. This is an especially valuable source for paper historians as it is so well documented.

Small folio (13 x 10  $\frac{1}{2}$ "). All contents described above are loosely contained in a contemporary half cloth portfolio, black cloth spine, covers of brown cloth with an embossed ornamental design in black on a brown background. Original ties still intact. Most of the sheets with manuscript captions and manufacturer's stamp on versos. A few small clips or cut-outs, some sheets with dust-soiling in margins, but generally in fine condition throughout.

## **“ARTISTIC PRINTING” CHROMOXYLOGRAPHY OR RELIEF COLOR PRINTING**

3. AMERICAN MODEL PRINTER. *Devoted to the Interests of the Typographic art and Kindred trades.* New York: Kelly & Bartholomew, 1879-1882 \$4000.00

Volume one, complete, with 29 color printed trade cards, all examples of “artistic printing” shown on 12 color plates *hors texte* (mostly three cards to a plate). This journal was the ‘Official organ of the International Typographical Union of North America.’ A new form of typographic design was developed in America (primarily Cincinnati) in the 1870s. This was used primarily for everyday work, especially trade cards and jobbing printing, in multiple colors with straight rules in aid of the graphic design. The colors were applied by relief printing from wood blocks, not chromolithography. “Chromoxylography and chromolithography were rival processes, and it was lithography that was to prevail, for engraving in wood was manually more demanding and took longer than the equivalent work on stone.” - G. Hudson, *The Design and Printing of Ephemera* (2008), p. 90. Hudson devotes all of his chapter 6 (pp. 101-116) to Artistic Printing and on his page 109 he reproduces three of the trade cards in the present work in full colors. They are spectacular. They also show why relief color printing and chromolithography have often been confused.

“This was the first technical journal of an artistic character introduced into this country [England], and to the few who were fortunate enough to secure copies it came as a revelation in typographic production; such luxuries in types



and borders as displayed in its pages were unknown, and probably unthought of in these isles...*The American Model Printer* proved to be in advance of the age, and its life was a brief one.” - Joyner, *Fine Printing: its inception, development, and practice*, p. 6.

Folio (14 x 11"), cont. full brown pebble grain cloth; 12 original issues bound into one volume. 160+(iv) pp with a total of 13 color plates which include 29 trade cards (3 to a page) plus several other full-p. color plates. Also issue no. 10 includes the 18th Supplement (12 pp) to Bruce's *Abridged Specimen Book of 1869*. And finally, there is a great full-p color-printed ad for Mather's inks (this is also in issue no. 10). Excellent condition throughout.

## A BOOK MADE OF WOOD OF WOOD SAMPLES

4. ANONYMOUS. *A sample book of 81 actual mounted and identified samples of wood.* N.p., n.d. [Europe, German speaking area, ca. 1830-40?] \$6500.00

A remarkable and unique object, created by a cabinetmaker, or ébéniste, perhaps during his apprenticeship, this stunning sample book is completely made from wood, comprising three "leaves" as well as the front and rear cover and the spine, all fixed to each other with metal hinges. The cover of the binding is decorated with strips of inlay which surround the central motif, an oval paterae (or sunburst) made of contrasting triangular pieces of inlay. This piece of decoration provides a key to the date. As is well known, Federal period American furniture used lots of inlay, and Charles Montgomery in his *American Furniture the Federal Period* devoted six color plates to details of inlays. He illustrates a quite close match to the present paterae on his p. 35; this is a detail of a counting desk made in Hartford Ct., ca. 1790-1800 (his fig. 200 on page 240). The spine of the binding is made from ebony. Both the cover and spine were lacquered.

The mounted wood samples are all neatly labelled by hand in pen and black ink in German on separate paper labels.

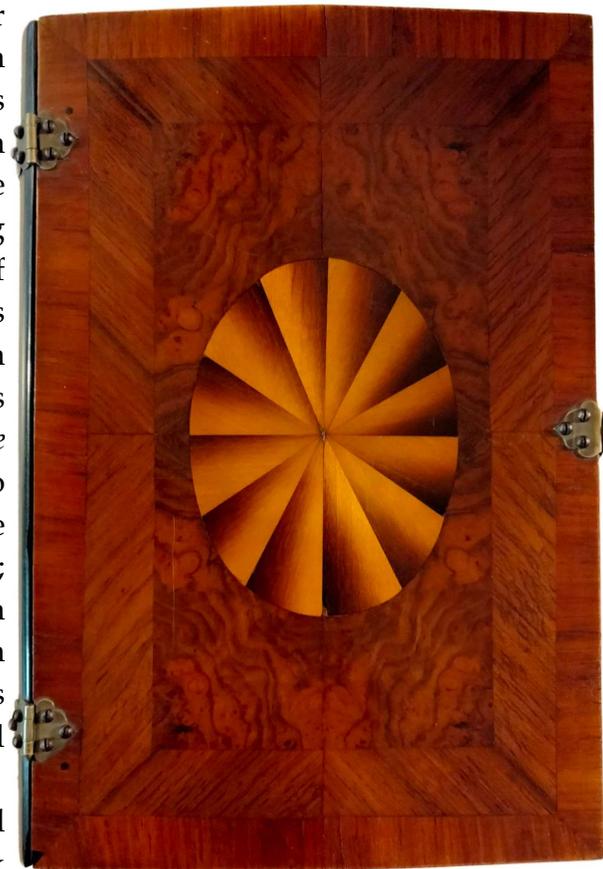
Translated into English, the wood samples include spruce, fir, jaw, lark, lime, alder, white beech, copper beech, maple, cherry, birch, oak, elm, acacia, chestnut, walnut, palisander, brazilwood, plumtree, rowan, mahogany, ebony, bird's eye, rosewood, boxwood, snakewood, European aspen, willow, ash, cedar, syringa, peltogyne, and others. German captions: Fichte, Tanne, Kiefer, Lerche, Linde, Erle, Weiss-Buche, Roth-

Buche, Ahorn, Kirsche, Birke, Eiche, Iime (=Ulme), Agazie (=Akazie), Kastanie, Nussbaum (deutsch, amerikanisch, italienisch, afrikanisch), Bock-Holz, Pflaumenbaum, Apfelbaum, Vogelbaum (=Vogelbeerbaum), Mahogoniholz, Ebenholz, Vogelaug...and others. Most of the wood samples are present in pairs, one treated and the other untreated. The last 'leaf' showcases three larger samples of what look to me like burl walnut (they have no labels). The palmwood sample is lost except for one small piece.

Quite aside from its curiosity appeal, this sample book will be of much value to dendrologists (those who make scientific study and microanalysis of cabinet woods). Many major museums now have these departments.

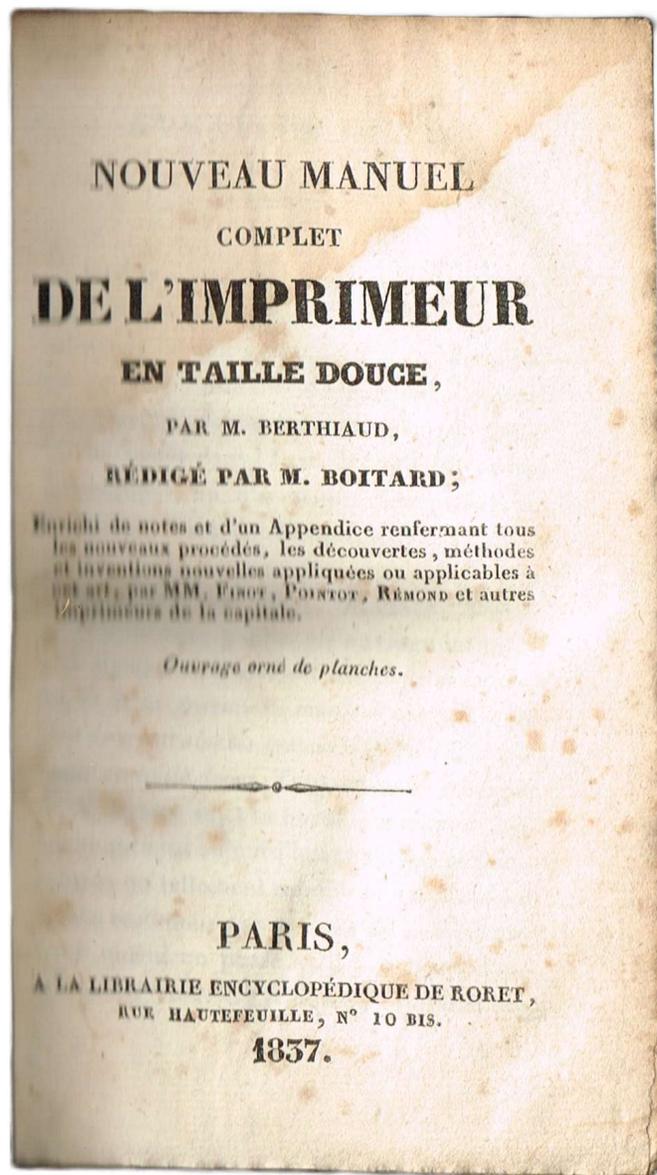
"8vo"- [8 ½ x 6 x 2"]. Front and rear covers plus 3 "leaves". Covers and last "leaf" slightly bent or

warped. Else fine. Preserved in a folding-back box with morocco label.





CHARLES WOOD RARE BOOKS



## **RARE MANUAL ON COPPER-PLATE ENGRAVING**

5. BERTHIAU & BOITARD. *Nouveau manuel complet de l'Imprimeur en taille-douce. Enrichi de notes et d'une appendice renfermant tous les nouveaux procédés, les découvertes, méthodes et inventions nouvelles appliquées ou applicable a cet art.* Paris: Roret, 1837 \$750.00

First edition. As stated in the 'Avertissement' this work is 'entièrement neuf.' I believe it is the first new manual on the subject since the publication in 1645 of the manual by Abraham Bosse (and it is a much rarer book). Includes chapters on presses, oil and its preparation, inks and inking, papers, tirage (the pulling of prints), treatment of plates, and finally a long alphabetical list of terms and definitions. The four folding plates illustrate presses and accessories and all the other requisites of the engraver's atelier. Bigmore & Wyman I, p. 52. St. Bride Catalogue p. 71 cites only a reprint of 1892. OCLC locates twelve copies of this edition in American libraries. This is the first copy I have had in 55 years.

24mo, orig. linen sides, red polished calf spine (iv)+320 pp with 4 fdg engr plates. Scattered old water stains throughout, but a good copy of a rare book.

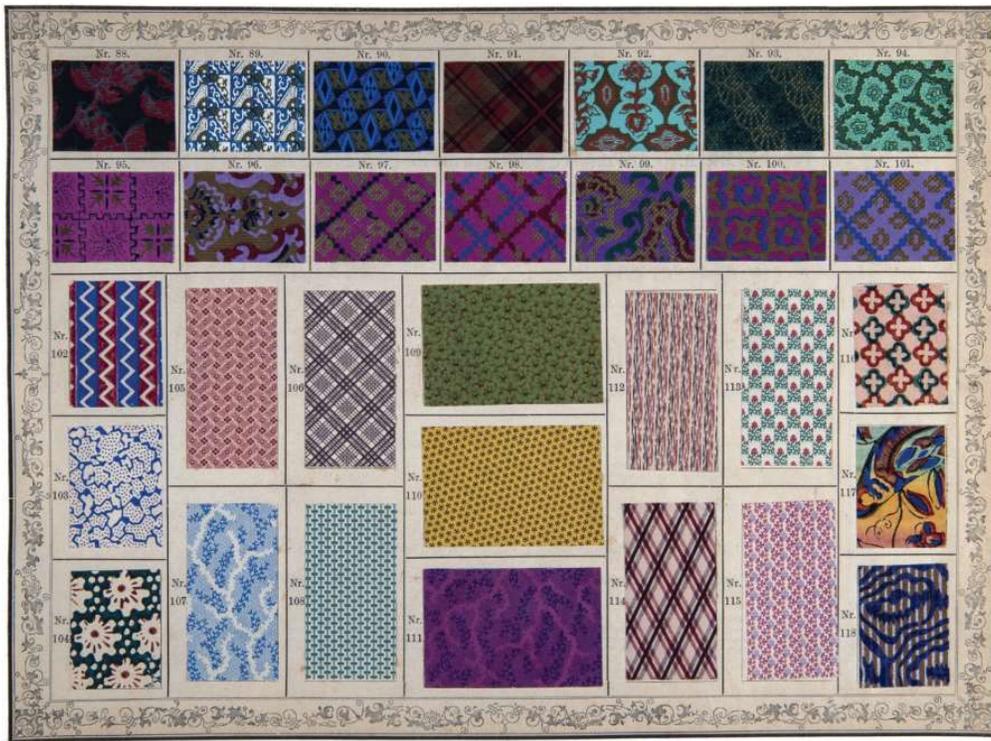
**RARE GERMAN BOOKBINDERS' MANUAL  
COMPLETE WITH THE EVEN RARER  
ATLAS WITH MORE PLATES THAN ANY  
OTHER RECORDED COPY**

6. BRADE, L[UDWIG] & J. R. HERZOG. L. *Brade's Illustriertes Buchbinderbuch...Zweite ganzlich umgearbeite Auflage.* Leipzig: Verlag Otto Spamer, 1868 [WITH] OTTO SPAMER (ed). *Atlas zum illustrierten Buchbinderbuch. Ideen-Magazin... Zweite vermehrte Auflage.* Leipzig: Otto Spamer, 1868 \$5500.00

Originally published in Stuttgart in 1860, this important work contained right from the start a full and important account of paper marbling. Richard Wolfe comments on this; on his p. 140 he states: "I now reproduce a woodcut from the second, 1868 edition of Ludwig Brade's *Illustriertes Buchbinderbuch* (his fig 27; it appears in the present copy on p. 73). This shows a German bookbinder carrying out the same operation (edge marbling) a little more than a century after Diderot (ca. 1765)..." - *Marbled Paper*, pp. 140-41. Mejer 1659. Brade's work had a long life; by 1916 it was into a seventh edition. Right from the start it was intended to accompany the Atlas, as indicated from this statement on the titlepage: "Nebst einem Atlas von Stempel-, Schriften-, Fileten-, und Platten-Mustern, Buntpapier-, Calico-, etc. Proben U.F.W." However, I believe that more copies of the text were printed and circulated than the atlas.

The magnificent Atlas was separately published to accompany the second edition of Brade & Herzog's text. It consists mainly of a grouping of samples illustrating various papers, types, vignettes, ornamental stamps, machinery, and designs of bookbindings provided by numerous German





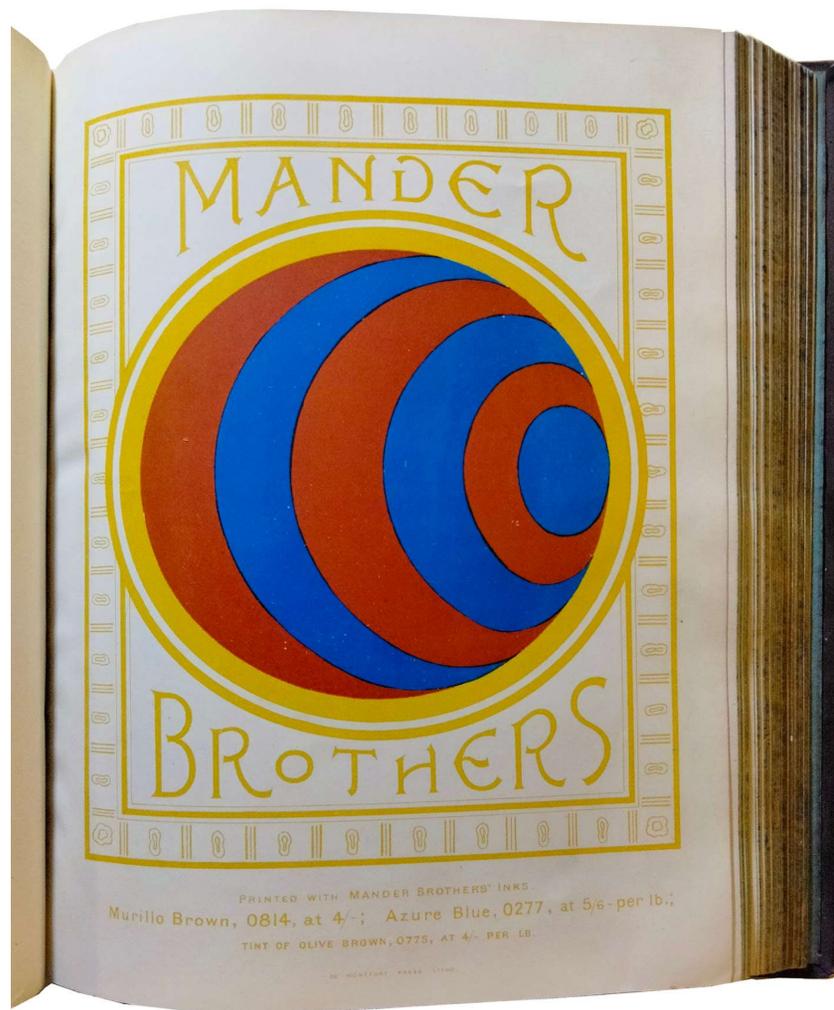
manufacturers. There are descriptions of several other copies, two from OCLC records and one in full detail (Veatchs Arts of the Book, 89:68). The OCLC record of the RIT copy (from Bernard Middleton's collection) has 31 plates. The Veatchs copy also has 31 plates. The OCLC record of the Milwaukee Cnty copy has 33 plates. The copy on offer here has 34 plates. This copy also has a remarkable inscription on the front fly proving its usefulness for the bookbinding trade, tracing the history of this copy from 1907 to 1979.

**Text Volume:** 8vo, cont. half black morocco. xii+420 pp with 117 wood-engr text illus. On pp 332-333 are a number of ornamental display type specimens. Old 19th cent. lib. stamp on t.p.; but an excellent copy. **Atlas Volume:** Oblong folio (11 ¼ x 15"), orig. cloth sides, black morocco spine. T.p. printed on blue paper and mounted; 4 leaves (8 pp) of text & list of plates; 2 columns of text to each page, thus making 16 'columns' or pages. And with 34 plates numb 1-26, 27a, 27b, 28a, 28b, 29a, 29b - 34. 4 plates with 118 numbered and mounted original marbled and fancy paper samples made by Alois Dessauer with a printed price list on the verso of each plate; 1 lg. fdg. plate [an elaborate title page] by the Gravir-Anstalt Falckenberg with descriptive letterpress on verso; a number of plates of specimens of types and ornaments. Final two plates: 1 plate with 8 mounted samples of calico book cloth and final plate with blind-embossed paper bindings. Truly remarkable.

## THE COMPLETE RUN, WITH ALL SUPPLEMENTS PLATES & ADS

7. The BRITISH LITHOGRAPHER. *A journal for lithographers, artists, draughtsmen, phototypers, steel and copper-plate engravers etc.* Vols. I-IV. London: Raithby, Lawrence & Co., 1891-1895 \$3000.00

The complete run of a highly valuable periodical, with an endlessly fascinating series of color plates, specimens, ads, etc. The four volumes contain no less than 52 color plates (or more, depending on how you count), all examples of color printing, and including color charts, many sample and specimen plates of color ink manufacturers, menus, food labels, embossed cards on color stock, trade cards, gold leaf embossing, cheque litho inks, etc. Includes also 8 progressive proofs for a chromolithograph. The countless black and white and monochrome plates include examples of collotype, etching, monotype, "ink photo" process, photochromotype, etc. Includes many articles of American interest including a profile of Louis Prang, the new School of Lithography at Philadelphia, lithographic stone in Arizona, etc. Vol 1 of this set is in the original publisher's binding and contains all the original supplementary advertising leaves. Vols 2, 3 and 4 retain the orig. publisher's covers but have been neatly rebacked; these too have all the original ads. This is a major source for the student and historian of lithography; in his *History of Chromolithography* Michael Twyman makes no less than 14 citations to it. Bridson/Wakeman F13. Not at all common, the *Union List of Serials* locates only 4 complete runs in America. Not in the book auction records.

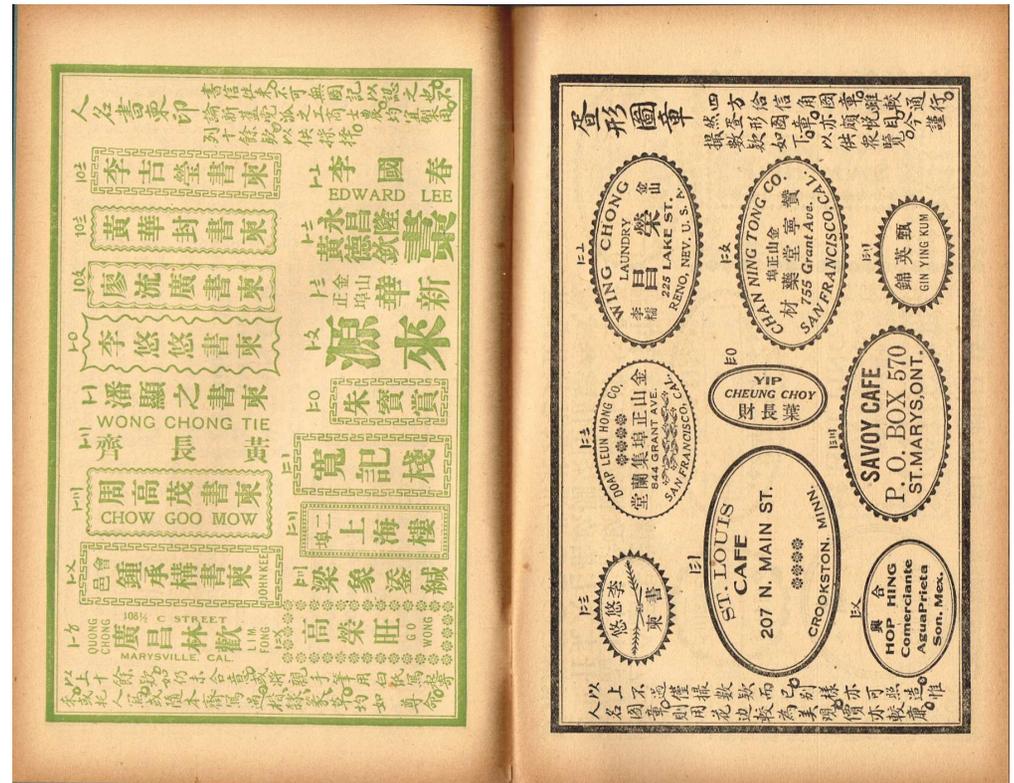


Large 8vo. 4 volumes (24 issues) bound in original publisher's cloth. 52+52+56+56+60+60 pp (first year); 224 pp + ads in each issue, generally 24 pp per issue (second year); 196 pp + ads (third year); and 192 pp + ads (fourth year). With 4 color litho titles (one to each vol) and other plates as above. Fine clean condition throughout.

## TYPE SPECIMEN OF CHINESE CHARACTERS PRINTED IN SAN FRANCISCO

8. CALIFORNIA. SAN FRANCISCO. [Type Specimen].  
Bock Ngar Chy Co., 920 Grant Ave., San Francisco, Calif.  
[1934] \$2000.00

Fine copy of a rare type specimen. OCLC locates one copy only in the Huntington Library. Their note follows: "Specimen type catalogue, printed in black and green. Shows a variety of type faces and stamping products, e.g. (date received, paid, bill due, etc.) for a variety of business needs. Numerous Chinese-owned businesses are represented in sample logos, business cards and stamps. The majority are local to San Francisco, but businesses in Minnesota, Mexico, Denver, Ontario (Canada) and other places are also shown. The publication is undated but one of the stamps shown is dated 1934." Bock Ngar Chy Co. was one of the most prominent printing companies in San Francisco and specialized in printing Chinese and English. Founded by Lee Shew Hung (born 1882), who studied at American schools from 1897 to 1902, returned to China, and then abandoned further studies in 1905 to operate his father's import and export business. Following the 1906 earthquake and fire, he opened the printing and stationery firm Bock Ngar Chy co. World Cat locates one copy at UDel. There is also a copy at Bancroft Library. U of CA's Calisphere (their digital library) contains: "A Historian's Reflections on Chinese-American life in San Francisco, 1919-1991; oral history transcript by Thomas W. Chinn." Includes a discussion of his career in printing.



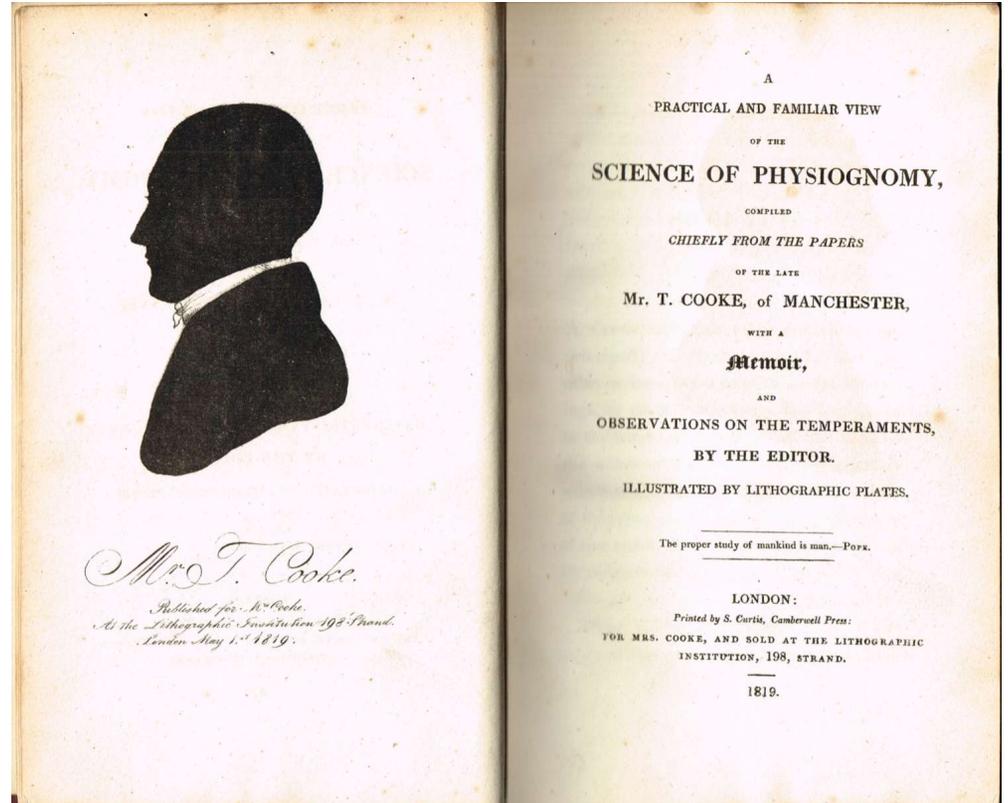
8vo, orig. printed wraps (pale green stock printed in red and dark green). 44 pp (unpaginated). Profusely illus with cuts, printer's ornaments, borders, samples of work done, etc.



## INCUNABLE OF LITHOGRAPHY

10. COOKE, T. *A practical and familiar view of the science of physiognomy, compiled chiefly from the papers of the late Mr. T. Cooke of Manchester, with a memoir...illustrated by lithographic plates.* London: Printed by S. Curtis, Camberwell Press, for Mrs. Cooke, and sold at the Lithographic Institution, 198, Strand, 1819 \$750.00

First edition. "Incunable" as applied to lithography can be defined as anything before 1820. The editor of the present work was not unaware of the novelty and newness of the process: "It may be proper, here, to observe, that the plates in this work are the *first production* of the LONDON LITHOGRAPHIC INSTITUTION (italics and caps his). They are not offered as specimens of what the Lithographic press is capable of producing; for, in fact, the circumstances of the present work would not admit of that delay, which every infant establishment of importance necessarily demands, before it can be said to have approached all the perfection of which it is capable. Accident introduced the editor to an acquaintance with the proprietors of the London Lithographic Institution, at a time when their arrangements for working were hardly formed; but at such a time as admitted no delay in the execution of the plates." - p. viii. The London Lithographic Institute is included in Michael Twyman's *A Directory of London Lithographic Printers 1800-1850* with the comment "Imprints, 1819" (p. 39). It is also included in the St. Bride Catalogue, p. 208. The work is widely held in libraries (primarily as a medical book; OCLC locates 17 copies) but is uncommon in the marketplace (no copy in the book auction records). The plates are linear drawings with no attempt at shading or background.



The frontispiece is a silhouette portrait of Mr. Cooke.

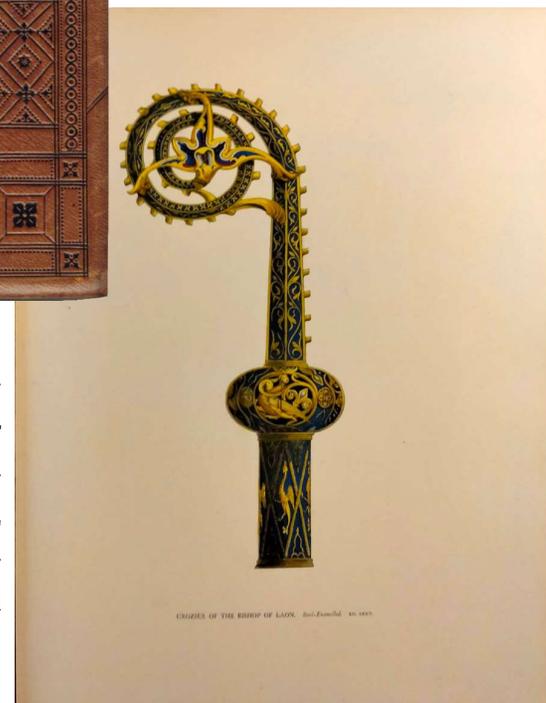
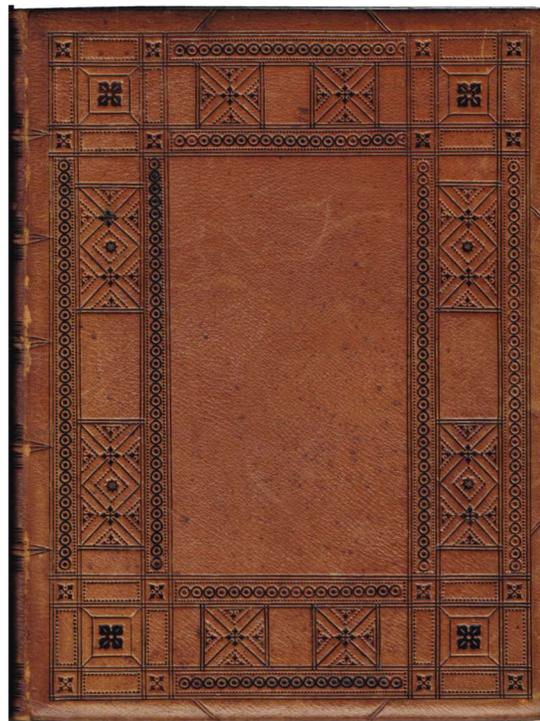
8vo, orig. full diced roan, hinges worn but holding, edges of covers rubbed. xii+328+(xii) with 8 lithographic plates. Bookseller's ticket of Foyles (when they were on Charing Cross Road). Internally fine.

## LARGE PAPER COPY, HAND-COLORED, IN A FULL LEATHER BINDING BY HAYDAY

11. DE LA MOTTE, PHILIP. *Choice examples of art workmanship selected from the exhibition of ancient and mediaeval art at the Society of Arts*. London: Cundall & Addey, 1851 \$2000.00

The contents of this book document an important exhibition which marked the beginning of serious interest in genuine mediaeval decorative arts - as opposed to Gothic Revival copies. But the book is best known for its decorative binding: "Also in 1851 they [Cundall & Addey] published *Choice examples of art workmanship* (selected from the Exhibition of Ancient and Mediaeval Art at the Society of Arts), chiefly remarkable for a splendidly decorative binding design, printed in four colours and black from wood, but unsigned, and provided with four brass knobs on front and back to hold it off the ground if lying flat." - McLean, *Victorian Book Design*, p. 142.

But the book on offer here is not the one described above. It is the very rare large paper edition. It is discussed in Ruari McLean's *Victorian Publishers' Book-bindings in Paper*, p. 35: "The book has no text, but consists only of wood-engraved illustrations. These are mostly uncolored in the 'smaller edition' but are all hand-colored in the large paper copies. This cover design [i.e. the one described above] appears on the 'smaller edition' only; in the large paper edition, normally bound in leather by Hayday, it appears as the last illustration, and is captioned 'a morocco binding having sunk panels in which are embossed arabesques on a gold ground.'" I do not know how many copies of this large-paper edition were produced, but considering the quality of the coloring, it cannot



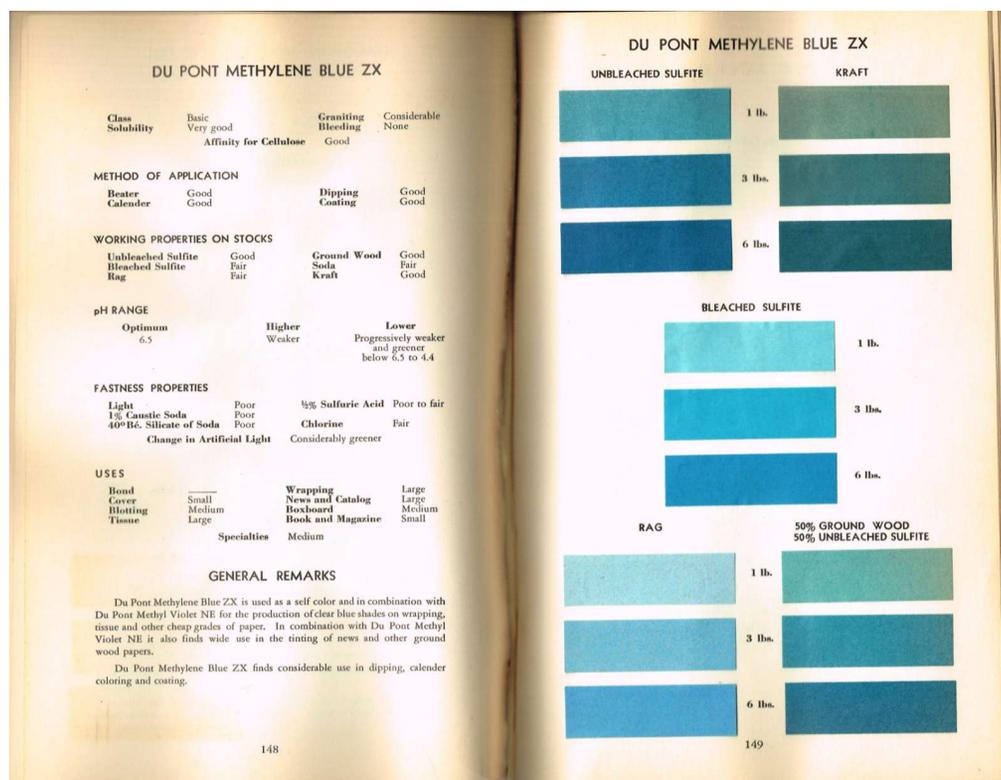
have been many. This copy has an elegant circular armorial bookplate reading "DE PORTAL DE LAYERSTOKE E BIBLIOTHECA MELYILL" and "Armet nos ultio requem."

Lg 4to, (13 x 10 1/2"; 33.5 x 26 cm). Bound in full brown pigskin (?) signed by HAYDAY tooled in a geometric pattern; all edges gilt. (x) pp + 14 pp of descriptions of the plates at the end. With 60 ff of hand-colored plates plus hand-colored vignette on t.p. Scattered foxing on the first few and the last few leaves; the plates are clean and bright. Very rare.

## AN ASTONISHING PRODUCTION - WITH 1128 MOUNTED DYED PAPER SAMPLES

12. DU PONT DE NEMOURS & CO, E. I. *The dyeing of paper.*  
[Wilmington, Del., N.d. (ca. 1924-5)] \$750.00

As is well known, the Du Pont Company was a major manufacturer of dyestuffs. This book was intended for "managers, superintendents, chemists, foremen, beatermen, students and others connected with the paper industry." But it is also today of interest to paper historians and conservators. The present book contains 1128 mounted dyed paper samples and must have been a nightmare to produce. After all 200 pages were printed, the 1158 small strips would have had to be matched to their text and pasted in. The pages have integral tabs and are sewn together in groups. The book discusses basic dyes, acid dyes, direct dyes, and pigment dyes; also, the kinds of paper and colors suggested for each: bond; writing and envelope; book and magazine; wrapping and bag; cover; board; newsprint and catalogue; blotting; tissue; soap wrapper and granite. Though the author is not indicated it was presumably John R. Roberts, whose name is given on shorter versions of this same book. This copy was presented by Du Pont to Charles W. Phinney.



8vo, orig. printed boards, cloth spine. 200+1 pp with 1128 mounted dyed paper samples. Very fine copy.

## "JUSTLY FAMOUS FOR ITS BEAUTY..."

13. EARHART, JOHN F. *The color printer. A treatise on the use of colors in typographic printing.* Cincinnati: Earhart & Richardson, 1892 \$2000.00

First and only edition, a fine copy. "The Art-printer most skilled in his use of colour was John Earhardt, whose specimens had Andrew Tuer "lost in admiration and amazement." In 1884 Earhardt embarked on a project aimed at demonstrating the use of colour by practical example, but it was not until 1892 that *The Color Printer* was finally completed...Receiving a copy of the *Color Printer*, Hilton described it as the richest typographic feast he had ever had." - G. Hudson, *The Design and Printing of Ephemera in Britain & America*, p. 128.

Indeed, this is one of my favorite books in the whole range of 19th century color printing. "Justly famous for its beauty and utility...in marvelous plates often hinting of Art Nouveau, Earhart offered demonstrations of color-mixing, color-harmonies, and color printing in its various phases and recorded the actual proportions of inks used. Vignettes, letters, designs, and a whole variety of plates are rendered in most of the common color processes, and some of them are embossed." - Herbert, *Yale Lib. Gazette*, July 1974, p. 16. "[Earhart's] book, over which he laboured for more than four years, was intended "as a practical guide to all printers who desire to obtain the most artistic results in ornamental Colour Printing by the least amount of labour and expense"...The greater part of the colour plates (which required 625 formes and 1,625,000 impressions for their production in a small edition) are used to demonstrate



347

Card showing thirty-seven colors produced by six impressions. The colors were printed in the following order: Gold, Red, Blue, Yellow, Gray and Black. (See Plate 64).

tints of varying strength and their combination with other tints...all the plates, which included specimens of embossing, printing in gold, rainbow printing, map printing, impressions from emery paper and various woods, were meticulously printed." - Vivian Ridler, "Artistic printing: a search for principles," *Alphabet & Image*, 6. Wurmfeld, *Color documents*, 37. Birren Collection 213. The work was well known to printers in England and is one of the few American manuals included in Bridson/Wakeman (C117). Reese, *Stamped with a National Character*, no. 111.

4to, orig. dec. cloth with splendid gilt die stamp on upper cover. 137 pp with 90 plates printed in color with 403 different examples of printing. Signed by the author. This is a book which depends for its sensual appeal on its condition; this is a very fine copy.

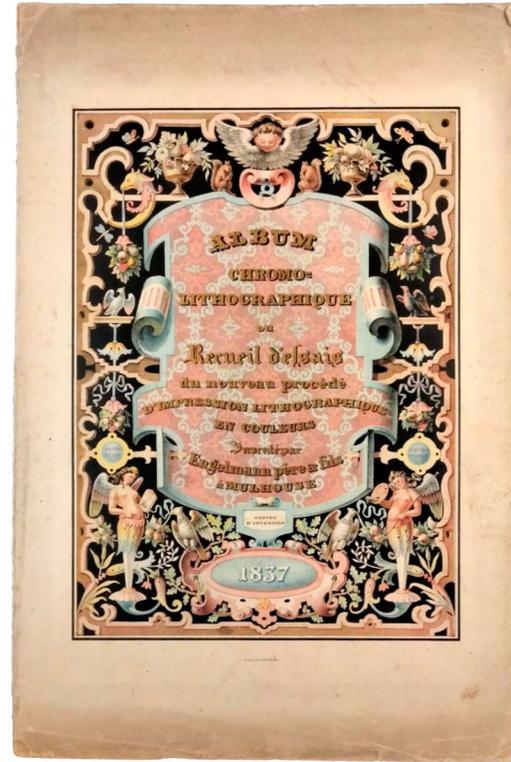
## CHROMOLITHOGRAPHIC PROOFS FROM ENGELMANN (MULHOUSE)

14. ENGELMANN pere et fils. *A good group of 37 sheets of chromolithographic proofs from Engelmann pere et fils.* [Mulhouse, France, ca. 1837-mid 1840s] \$4000.00

A remarkable survival, a group of 37 sheets, of varying sizes, 33 of which are proofs, all color images, printed in chromolithography, a process which Engelmann more or less invented. With these are four additional sheets of Alsatian views (6 small views to each sheet) which, as far as I can tell, are early chromolithographs which have been touched up or overpainted with watercolors. The legends on these read: "Dessiné d'après nature et sur pierre par Rothmuller...Litho de Englemann." One is dated on the stone 1826.

The proofs were for different uses - advertisements, labels, book covers, title pages, package labels, calendars, and the like. About seven years ago, in 2013 or 2014, a series of three very large folio volumes of similar Engelmann ephemera turned up in France, probably in eastern France in or around Mulhouse, the city where the Engelmann firm was based. They are now at Princeton. The present group of material turned up a few months ago at a provincial auction also near Mulhouse. They may well have come from the same consignor. Needless to say, this material is of the greatest rarity. A list with brief descriptions of each of the 37 sheets can be sent upon request.

To the best of my knowledge there is no monograph on the Engelmanns; the best source of information on them, by far, is Michael Twyman's majestic *A History of chromolithography* (London: British Library & Oak knoll Press, 2013).



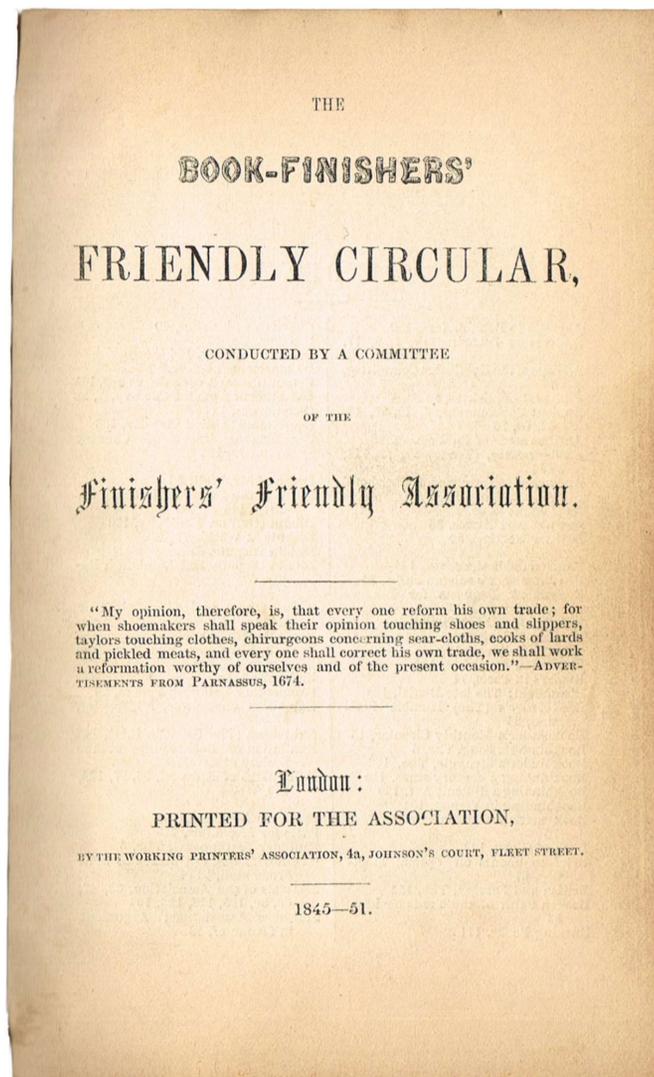
37 loose sheets ranging in size (in inches) from 5 x 6 ½" up to 17 ¼ x 22 ½". Edges of some are dog eared and a few are slightly soiled. But in general they are in good condition and a few are bright and clean on sparkling white paper. A very rare survival.



## RARE & EARLY INSIGHT INTO THE LONDON BOOKBINDERS' UNIONS AND THE EARLY HISTORY OF THE TRADE IN LONDON

15. FINISHERS' FRIENDLY ASSOCIATION. *The book-finishers' friendly circular, conducted by a committee of the Finishers' Friendly Association.* London: Printed by the Working Printers' Association, 1845-51 \$3500.00

A rare little work, of much value for the light it shines on the London bookbinders' unions, from their development in the late 18th century, chronicling the strikes and internal strifes of the binders' unions as well as printing articles on the practical side of bookbinding. John Jaffray (1811-69) was the main editor of the *Circular* and it is believed he wrote much of it. Jaffray's fascination with the early bookbinders' unions led him to write to and obtain information from Mr. Hall who came to London in 1781 as a Journeyman Bookbinder. He belonged to the Society of Journeymen Bookbinders and helped organize the strike of 1786. His letters and those of William Faulkner who campaigned for the reduction of one hour in 1794, form the basis of the *Notices of the early history of the Journeymen Bookbinders' Trade Society* (all present here). In many cases the *Circular* provides the only printed record of events. No original copy of the *Notices* survives and the text in the *Circular* is the only source. Also present in this copy is the *Rules &c of the Finishers' Friendly Association* which was founded in 1844 (it is pages 1-8 at the very end). Finally, toward the end of this copy are "Illustrations of the styles of Finishing by the Finisher's Friendly Association" (16 pp., with 9 illus. of binding styles).



Middleton (RIT) catalogue 21. OCLC locates 6 copies in America: Columbia, UGa, UKs, Newberry, Grolier, RIT. I have owned one other copy of this book in the past 55 years.

12mo, orig. dark green spine and corners, marbled sides, title in gilt on spine. iv+166+(2)+15+8 pp. including 9 illus of binding styles. Text contains Numbers 1-19 plus part XX as called for. Excellent copy.

# NIGHTMARES FOR BOOK CONSERVATORS

16. GAYLORD BROS. INC. *Library Supplies and equipment.*  
*Catalogue no. 32. 1928. Syracuse, N.Y., 1929* \$425.00

A wonderful glimpse into the past, ninety-two years ago, to see and feel the minutiae of library treatment of books. Includes 10 mounted samples of colored mounting paper; 9 ditto of book cloth in various colors; 9 ditto of imitation recasing leather; 6 ditto of cloth samples for binding children's scrap books; 4 mounted samples of printed labels; 4 mounted samples of gummed labels; and one each of the following: embossing stamp; gray end-paper; double stitched binder; success binder; thin cloth binder; star binder; adhesive thincloth; perforated adhesive cloth; perforated adhesive thincloth; adhesive cloth; silk finish adhesive cloth; transparent adhesive cloth;

transparent adhesive parchment paper; transparent adhesive tape; Japanese mending tissue, and margin paper. Plus 17 actual samples and order blanks in a pocket inside the rear cover. I know it is tedious to read all of the above but it is the only way to really describe this remarkable trade catalogue.

A goldmine for the book conservator trying to understand how and why libraries ruined so many books some ninety years ago. These catalogues are not common; OCLC locates 15 copies between 1921 and 1973, mostly in one copy only.

Quarto (11 x 8 1/2"), orig. stiff printed wrappers. 64 pp with hundreds of halftones and mounted samples of all the items listed above. Excellent absolutely complete copy.

36 GAYLORD BROS., INC.

**MENDING AND REPAIRING BOOKS**

**The Toronto Method of Book Repairing**

Liberators are constantly facing the problem of what to do with books which have become loose in their covers or the backs of which have become worn or the pages torn. The Toronto Method is an inexpensive, quick, and scientific way of repairing such books.

Cheap editions, which it would not pay to have rebound, can be saved for longer library service. Books, which are in such great demand that they cannot be spared to be sent to the bindery for a month or even longer, can be mended and ready for use the following day.

The Toronto Method is so very well known and in use in so many progressive libraries in the United States and Canada that it is unnecessary to describe it further here. An illustrated pamphlet explaining the Toronto Method in detail will be sent on request.

**Gaylo**

**For General Use as well as for Book Repairing**

Here's a perfect adhesive with delicate and valuable over the ordinary paste or glue. It dries quickly, but you will find that it really sticks.

Gaylo has solved the paste problem for many libraries. It is the one of the most important of the supplies used in book repairing.

Gaylo comes in a concentrated ad form, and is smooth and creamy in consistency. You lay the adhesive flat on the water. Add that when needed. As time of use, thin to consistency desired by merely adding water.

Packed in specially lined rust-proof cans of either quart or gallon capacity. Easy to store until ready for use.

	Price Per Quart	Price Per Gallon
14 Cans	1.00	8.00
3 Cans	.25	Express Paid 2.00
6 Cans	.50	Express Paid 2.20
12 Cans	1.00	Express Paid 2.20

37 GAYLORD BROS., INC.

**MENDING AND REPAIRING BOOKS**

**MENDING AND REPAIRING BOOKS**

**Gray End-Paper**

This tough kraft stock, cut with the grain, is found most satisfactory for the endpapers that are sewed to the front and back of the contents of the book before it is replaced in the cover.

Supplied in sheets of two sizes: 9 x 12 inches and 10 x 12 inches. 100 sheets to a package.

	64 in. Roll in
1 Package	30 \$ .25
3 Packages	30 1.00
6 Packages	1.80 2.50
12 Packages	2.50 4.50

*Put or Express Paid*

**Book Cloth**

Either for mending old covers or making new ones. This cloth has been selected as most satisfactory combining strength and appearance with ease of handling.

Furnished by the yard, unmounted, in sheets 24 inches wide, in eleven colors: (see samples) yellow, gray, light brown, dark brown, light red, dark red, light blue, dark blue, light green, dark green and black.

Not less than one yard of one color sold. Assorted colors supplied if desired.

1 to 3 Yards: 20 cts. per Yard  
 3 to 6 Yards: 40 cts. per Yard  
 6 to 12 Yards: 60 cts. per Yard  
 12 Yards or more: 80 cts. per Yard

*Put or Express Paid*

**Paste Cloths**

A very convenient accessory in book repairing to wipe off surplus adhesive.

Clean, selected dress-cloth cut in 12-inch squares, 20 squares to the package.

1 Package	40 cts. each	20 Packages	34 cts. each
3 Packages	30 cts. each	40 Packages	32 cts. each
10 Packages	1.00 each	All Packages	

*Put or Express Paid*

**Double Stitched Binder**

This binder offers a simple but permanent way of refastening the contents of a book to its cover.

The two strips of gummed cloth, one gray to match the End-Paper already attached and the other white, are attached in two parallel lines. The space between the stitching should correspond with the thickness of the contents of the book. The gummed side of one strip is pasted to the contents, the gummed side of the other to the cover. Both strips are of combine of exceptional strength, the best material for that purpose that you can find. Test its strength for yourself.

In ordering, be sure to specify the width between stitching that corresponds with the width of the contents of the books to be repaired.

Unless otherwise specified, orders for Double Stitched Binders are filled with binder having 1/4 inch space between the stitchings, which is the thickness of books most generally used.

**Recasing Leather (Imitation)**

An imitation leather, artificially grained, that looks longer than leather itself and is as attractive in appearance. For recasing backs of books, waterproof. Surfaces can be lettered or labeled. Furnished in 26-inch squares and in rolls of three widths. The extra large rolls are the most economical where much is used.

Colors—Gold, light blue, dark blue, tan, brown, green, gray, red, black or silver.

36-inch Squares		24-inch Squares	
1 Square	\$1.65	6 Squares	\$1.55 each
3 Squares	4.00 each	12 Squares	1.50 each

**Standard Size Rolls**

2 x 58 inches		4 x 57 inches	
1 Roll	\$ .35	3 Dns. Rolls	\$2.55 per Doz.
3 Rolls	.90	6 Dns. Rolls	2.75 per Doz.
6 Rolls	1.50	12 Dns. Rolls	2.70 per Doz.
12 Rolls	2.60		

**Extra Large Rolls—25 yards long**

2 inch		3 inch		4 inch	
1 Roll	\$2.20	3 inch	\$3.00	4 inch	\$3.90
3 Rolls	2.10 each	2 inch	2.90 each	3 inch	3.80 each
6 Rolls	2.05 each	2 inch	2.85 each	3 inch	3.75 each
12 Rolls	2.00 each	2 inch	2.80 each	3 inch	3.70 each

*Put or Express Paid*

**Success Binder**

Where a book is in good condition save for one or two loose sections and you do not wish to rebind it, the form of binder can be used effectively to hold these sections in place. Also useful for attaching pamphlets to covers.

Made of two strips of white gummed cloth, attached through the center, making a hinge which allows the pages to turn freely. Furnished by this roll in four widths. Be sure to specify size desired. Colors otherwise specified. 1/2 inch width is best.

**Standard Size Rolls**

1/2 inch x 15 feet		1 inch x 15 feet		1 1/2 inch x 15 feet	
1 Roll	\$ .30	1 Roll	\$ .35	1 Roll	\$ .40
3 Rolls	.90	3 Rolls	1.05	3 Rolls	1.20
6 Rolls	1.80	6 Rolls	2.10	6 Rolls	2.40
12 Rolls	3.60	12 Rolls	4.20	12 Rolls	4.80

**Extra Large Rolls**

50 yards long		50 yards long	
1/2 inch width	\$1.40 each	1 1/2 inch width	\$1.60 each
1 inch width	1.80 each	2 inch width	2.75 each
1 1/2 inch width	2.75 each	2 inch width	3.75 each

*Put or Express Paid*

## THE BIRTH OF 'ARTISTIC PRINTING'

17. HARPEL, OSCAR H. *Harpel's typograph or book of specimens containing useful information, suggestions and a collection of examples of letterpress job printing, arranged for the assistance of master printers, amateurs, apprentices and others.* Cincinnati: the author, 1870 \$3350.00

Only edition of this most important book. "It was not in England, but in the United States, that 'artistic printing', the first conscious attempt to create a style in jobbing layout, was born. The movement is usually taken back to the publication of Harpel's *Typograph* in Cincinnati in 1870. This was intended as a practical handbook and guide to the printer; it contains principles and instructions and specimens of the author's work." - (N. Gray, *19th cent ornamented typefaces*, p. 146). It took 476,000 impressions to print less than 3000 copies of the work, states Harpel in the closing notes. The frontispiece, which Harpel calls the "Typographic Arms of Germany" appeared in the first ten editions of MacKellar's *American Printer* as the emblem for Chas. E. Johnson & Co's printing inks. The addenda contain color printed advertisements for many of the suppliers of material going into the making of the *Typograph*. Indeed, the skillful use of color is one of the highlights of this wonderful book; it contains many pages using two or more colors and 15 plates *hors texte* in colors, some with gold and some on coated paper. Berry & Poole, *Annals of printing*, p. 248: "This was the first of many printers' specimen books in America published to show a firm's achievements in the new style of design for tickets, labels, letterheads, and all kinds of ephemeral printing which introduced borders, combination ornaments, bent-rule work and other decoration - often in

several colors." Bigmore & Wyman, I, 306. St. Bride Catalogue, p. 412. G. Hudson, *The Design and printing of Ephemera*: "The *Typograph* was the first printers' manual to devote itself wholly to matters of typographic design, with specimen settings a major feature." It is one of the most desirable and pleasing of 19th century printing books.

8vo, orig. dec. cloth, all edges red; neatly rebacked, orig. spine lettering piece preserved. Col pr half-title, col pr frontisp., col pr t.p. and 252 pp with 24 unnumb leaves inserted (some printed on both sides and some printed on color; some fdg); also at the end are 7 leaves (14 pp) of color printed ads. An excellent very clean copy.





**A BOOK WHICH DEPENDS FOR ITS  
APPEAL ON ITS CONDITION  
THIS COPY IS VERY FINE**

18. [HOWARD, MARY MATILDA]. *Wild Flowers and their Teachings*. Bath: Binns & Goodwin; London: Simpkin, Marshall & Co., 1845 \$800.00

Originally published earlier in the same year; this copy is the enlarged [second] edition. It is a fine example of what is known as 'natural illustration;' books which were illustrated by actual examples of dried and mounted plant specimens. There is a short explanation of these books in Geoffrey Wakeman's *Victorian Book Illustration* (1973), pp. 64-67. Wakeman states: "The great drawback of this method of illustration was the immense labor involved...the results rarely justified the effort, since the plants were difficult to fix securely into the books, were often fragile, and prevented the book from closing properly, even when they were guarded in." The flowers and plants used in these books had a tendency to dry out and crack and bits and pieces would fall off or get lost. This copy is in remarkably fine condition; only one or two of the specimens have any damage and that is minor. The binding is also fine and bright.

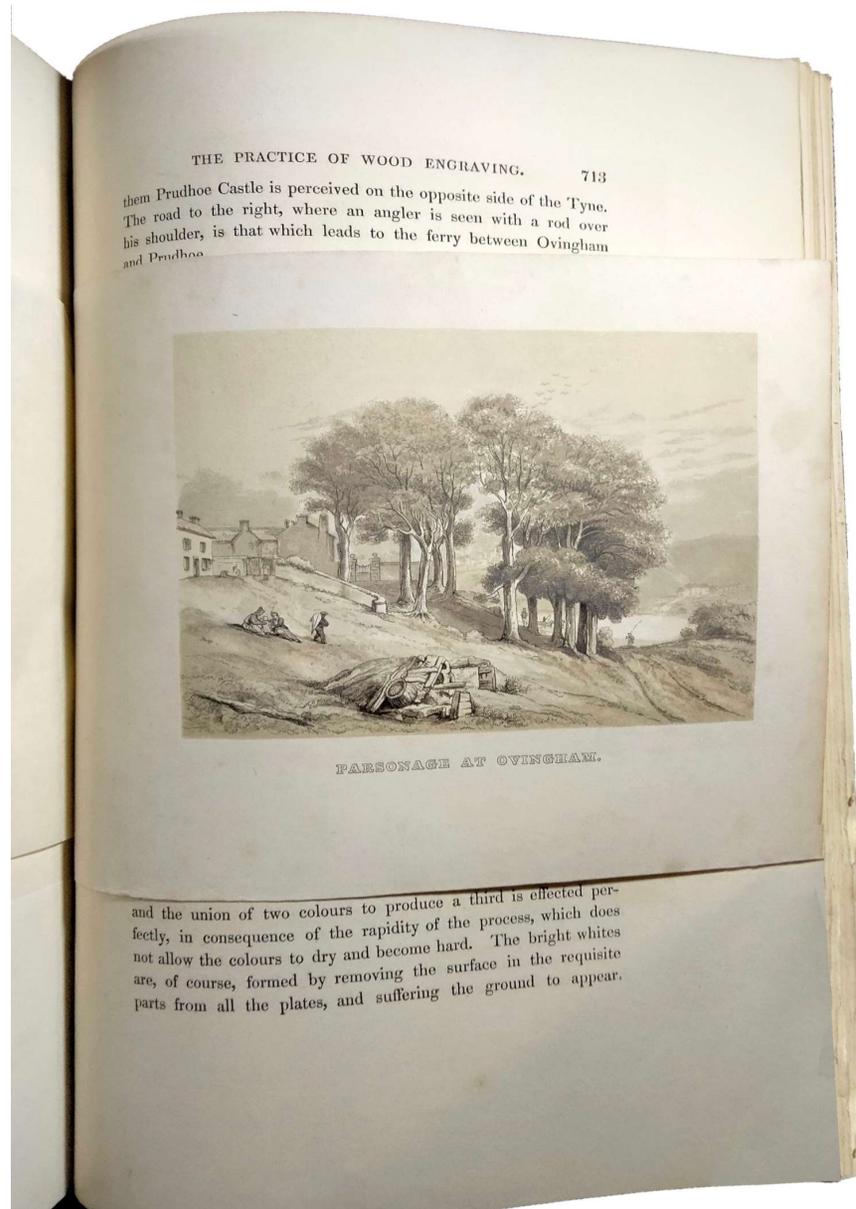
8vo, orig. publisher's gilt and blind stamped cloth. ix+92+(iv) pp with 36 plates (37 counting frontispiece). Scattered light spots of foxing here and there, but still, a very fine copy. Rare thus.

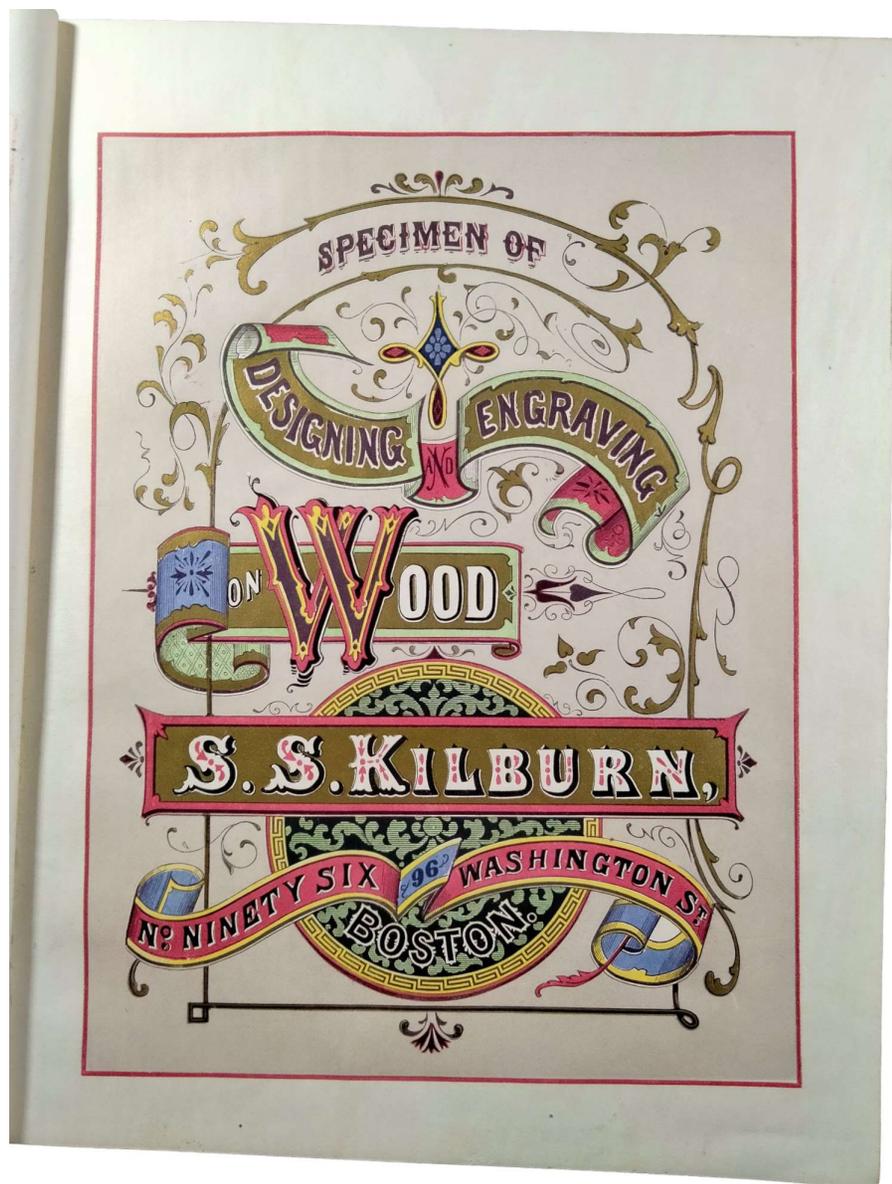
## THE STANDARD WORK ON THE SUBJECT FOR MUCH OF THE NINETEENTH CENTURY

19. JACKSON, JOHN. *A treatise on wood engraving, historical and practical. With upwards of three hundred illustrations, engraved on wood.* London: Charles Knight & Co., 1839 \$750.00

Fine copy of the first edition, "the standard work on the subject for much of the nineteenth century". - Friedman. The text was completed by W. A. Chatto. The plates include original examples of Knight's and Baxter's colour printing processes. These two plates are sometime lacking. Bigmore & Wyman, I, p. 131: "the standard work in English on wood engraving". Friedman, *Color printing*, no. 60 and 61. Given a good note in the Bridson and Wakeman bibliography (C2): "The authors explain not only the basics of wood engraving but also methods of lowering the block, of repairing errors by plugging the block, and the effects of adapting engraving technique to take account of the rigours of early machine printing. Incl. mention of the newest developments in alternative methods for metallic relief engraving, touching on the processes of Lizars, Hancock, Woone, and Collins". See also the excellent note in Levis, *Descriptive Bibliography...of the Art & History of Engraving*, pp. 143-144. A very nice copy in the original binding, expertly rebacked.

4to, orig. half black morocco spine & corners, marbled sides; expertly rebacked. T.e.g. xvi+749 pp. with 7 plates (2 col. 1 printed in tints by Baxter) and 346 wood-engr. illus. Included with this volume is a modern reprint of the "Third Preface to A Treatise on Wood Engraving".





## ENGRAVER'S SPECIMEN

20. KILBURN, S. S. *Specimen of designing and engraving on wood*. Boston, no. 96 Washington Street, n.d. [ca. 1865-70]  
\$2500.00

Fine copy of a handsome and rare work showing Kilburn's talent for the production of book illustration, machine drawing, photoengraving, architectural work, labels and "chromoxylography, or wood-engraving in colors." The splendid engraved title in full colors and gold is a fine example of this latter process. Engravers' specimens are very uncommon, particularly in comparison to printers' specimens, which still exist in reasonable numbers. Much is known about Kilburn's career; a good reference is Diana Korzenic, *Drawn to art*, (Univ. Press of N.E., 1985). But the present work is rare. This is only the second copy I have had in 55 years. Romaine, p. 291.

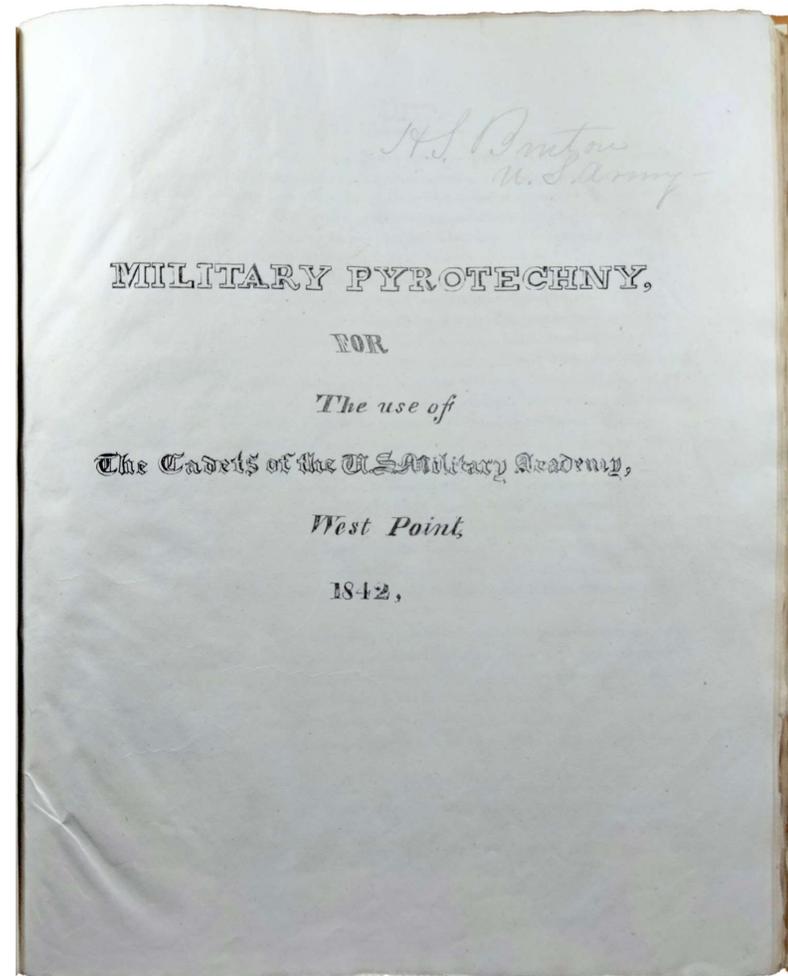
8vo, orig. green cloth, gilt blocked device of Kilburn on cover. Color printed t.p., 4 ff of text, 43 specimen plates each with a red line border and 2 final letterpress leaves of references.

## EXTREMELY RARE EARLY AMERICAN LITHOGRAPHED MILITARY MANUAL

21. [KNOWLTON, MINER]. *Military pyrotechny for the use of the cadets at the United States Military Academy, West Point.* [West Point, N.Y.], 1842 \$4500.00

As far as I can determine this was the first lithographed military manual produced at West Point; it was first printed in 1832. The present copy is the second edition. This press produced about eight further manuals till 1842, all of them in very small editions for use by the cadets, all printed lithographically.

The first edition, referred to above, has a colophon of sorts; at the end of the text, p. 55, there is the statement "Lithographed by J. C. Poortermans, West Point Military Academy, 1831." The name of the author, Knowlton, is supplied by the OCLC entry for the West Point copy. For the present copy (the 1842 edition), again according to the OCLC note, the plates were lithographed by George Aspinwall, and each plate in the present copy is signed lower right with the initials "G.A." I can find nothing about Poortermans, nor Aspinwall, nor can I find anything about the lithographic press at West Point. It is well known that military manuals were produced at lithographic presses in Chatham (U.K.) and Metz (France) in the 1820s and early 1830s (see M. Twyman, *Early lithographed books*, pp. 60-75). There have been a number of studies of early American lithography and they continue to appear, but none to my knowledge discuss the work at West Point. It would be a good subject for a scholarly article. In the present work, as in them all, both the text and the plates are hand drawn directly on the lithographic stones. The present



edition is very rare indeed; OCLC locates just one copy: West Point. [I owned a copy of the 1832 edition in 2012 which I sold for \$9500].

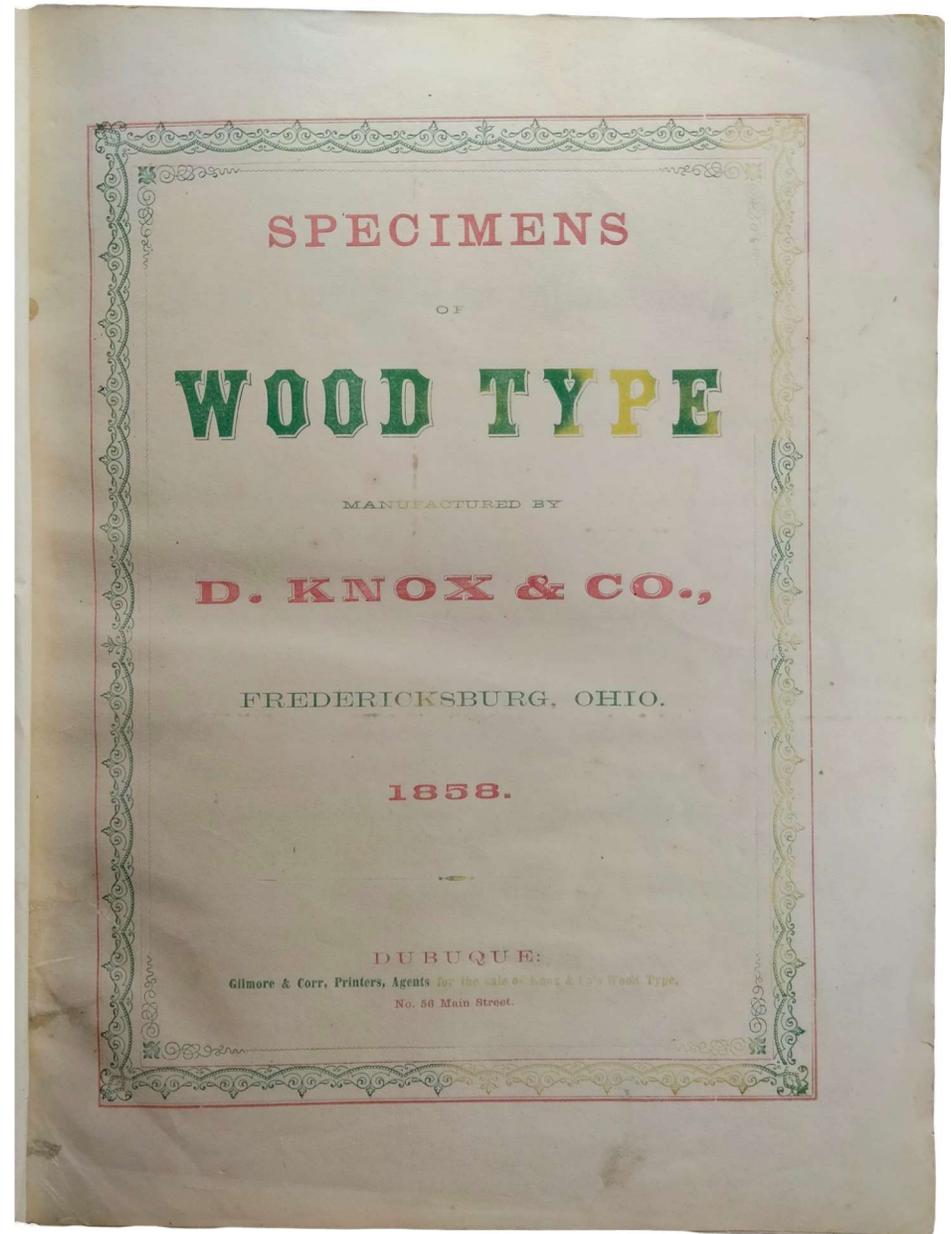
Small folio (12 ½ x 10"), recently rebound in full calf with title stamped in gilt on cover. Litho t.p. and 41 pp of text and litho plates each signed in the margin "G.A.". Pencil ownership inscription of "H. S. Binton, U.S. Army" on upper margin of t.p.; also, with the original paper label "Notes on Pyrotechny by Lt. M. Knowlton U.S. Military" pasted down on front endpaper. Old light water stains on the final few plates but a very good copy.

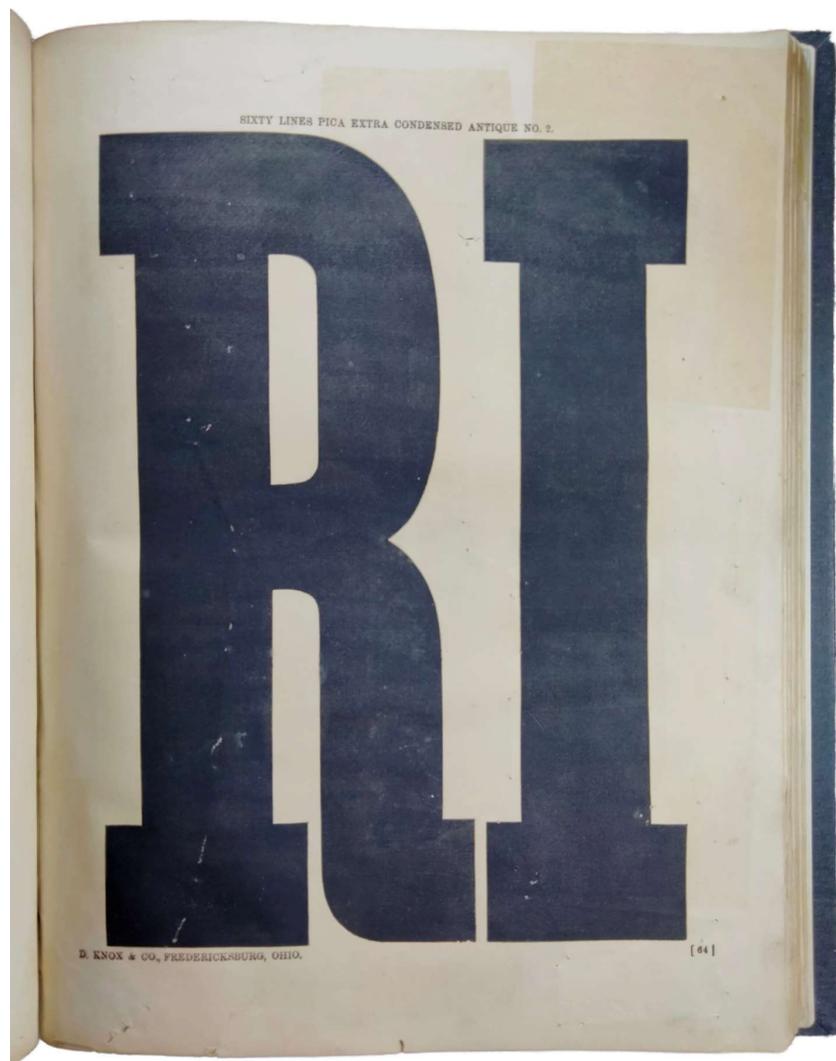
## EARLY SPECIMEN OF WOOD TYPE MADE IN OHIO AND DISTRIBUTED IN IOWA

22. KNOX, D. & CO. *Specimens of Wood Type manufactured by D. Knox & Co., Fredericksburg, Ohio.* Dubuque: Gillmore & Corr, Agents for the sale of Knox & Co. Wood Type, No. 58 Mai St., [Dubuque, Iowa], 1858 \$6000.00

In the mid-nineteenth century it was common for typefounders to serve as distributors for the products of wood type manufacturers. For interesting details on this matter see Rob Roy Kelly, *American Wood Type 1828-1900* (1969), pp. 63-4. He states: "D. Knox & Company of Fredericksburg, Ohio, listed a dealer in Dubuque, Iowa, in 1858, Gillmore & Corr, Printers" [as agents to sell their wood types]. The introduction to the present [Knox] volume states: "At the urgent solicitation of our friends in the West, we have undertaken the difficult effort of making such a Specimen Book as would do credit to ourselves and honor to Western Enterprise. It depends upon a universally discriminating class, the Printers of the West, to determine as to our success." Kelly gives a thorough discussion of several of these early 1850s catalogues and states on his page 73: "There are no known surviving catalogues of the W. T. & S. D. Day & Co. The only clue to their productions is in the one specimen book of D. Knox & Co. in 1858." He says in another place (his p. 68) that there is only one known copy of the present 1858 Knox catalogue - but that is clearly not true as OCLC locates three copies of this catalogue: A.Linlcoln PresLiby, Newberry and Dartmouth.

What is not said in all of the above is the tremendous graphic punch, eye appeal and witticisms that one finds in these early wood type catalogues. Another writer has,





however, covered this ground: Alastair Johnson, *Alphabets to Order, the literature of nineteenth century typefounders' specimens* (2000). Johnson writes: "Playing both with words and with the graphic shapes of the letter forms, these nameless pioneers (the workmen who set the type for the catalogues) trod paths later explored by concrete poets, book artists, Dadaists, performance artists, and other experimenters with literary form."

Folio (13 x 10") recent full sturdy linen. T.p. (printed in 3 colors), leaf of intro ('Frederickburg Type Manufactory'), one leaf of prices and 132 leaves printed on rectos only. This copy was, at some point in the past, made into a scrapbook; 14 leaves have had old clippings removed with many traces still visible. All the others leaves are in excellent condition. Pagination is slightly erratic: p. 21 occurs twice; pp. 72-79 were never bound in; pp. 90 & 91 were never bound in. Restored by Green Dragon Bindery.

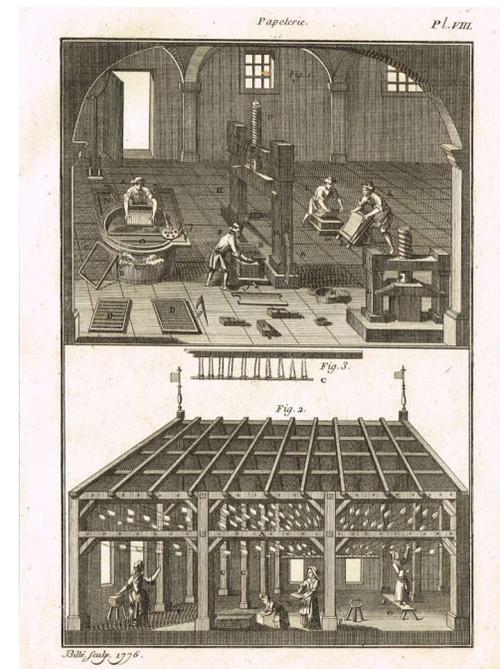
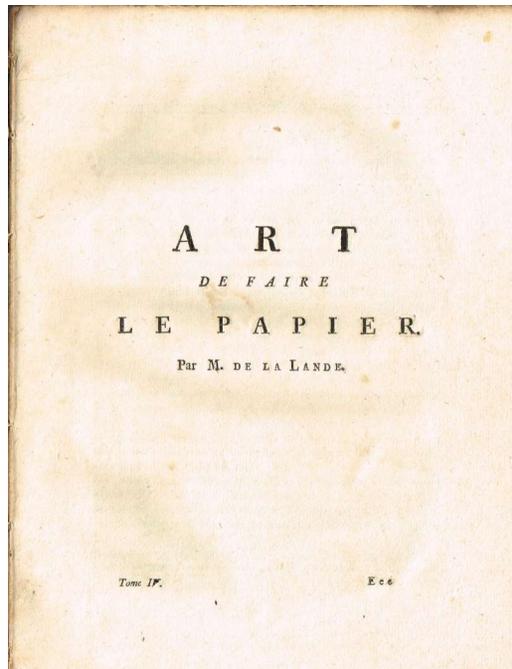
## 'THE FIRST GREAT TECHNICAL WORK ON PAPERMAKING'

23. LA LANDE, [J. J. LE FRANCAIS DE]. *Art de faire le papier*. [Paris, (1776)] \$975.00

A fine untrimmed copy in original boards. Originally published 1761 in folio as part of the *Description des Arts & Metiers*, vol IV. Our item is extracted from a later (1776) reprint of the *Description*, but it was done at the date of publication, not in modern times. It is given a good note by Leonard Schlosser: "This large work...is the first great technical work on papermaking. Approximately contemporary with Diderot, it deals in far greater detail with the process and the materials used for paper in which connection mention is made of the work of Guetard (sic) and Seba. Its wide use is evidenced by its

translation into German (1762), Spanish (1768) and Dutch (1792). Eight of the plates, it is interesting to note, are up-dated versions of a set made in 1698 for the Académie Royale des Sciences, but the descriptive matter is new." - *Exhib of books on papermaking*, no. 14. Hunter, *The lit. of papermaking*, p. 33: "This is one of the most important technical works of the eighteenth century on papermaking and is more complete than any book of the period." Bidwell, "Paper & papermaking: 100 sources," no. 34 with a good note. Of this edition OCLC locates just two copies: Harvard and Yale (the Yale copy came from me in 1999).

4to, original mottled paper boards, untrimmed. T.p.+[403-578] pp with 9 engr plates signed "Billé, 1776." Orig. paper spine has perished but I am leaving the volume as is as it shows the sewing and structure.

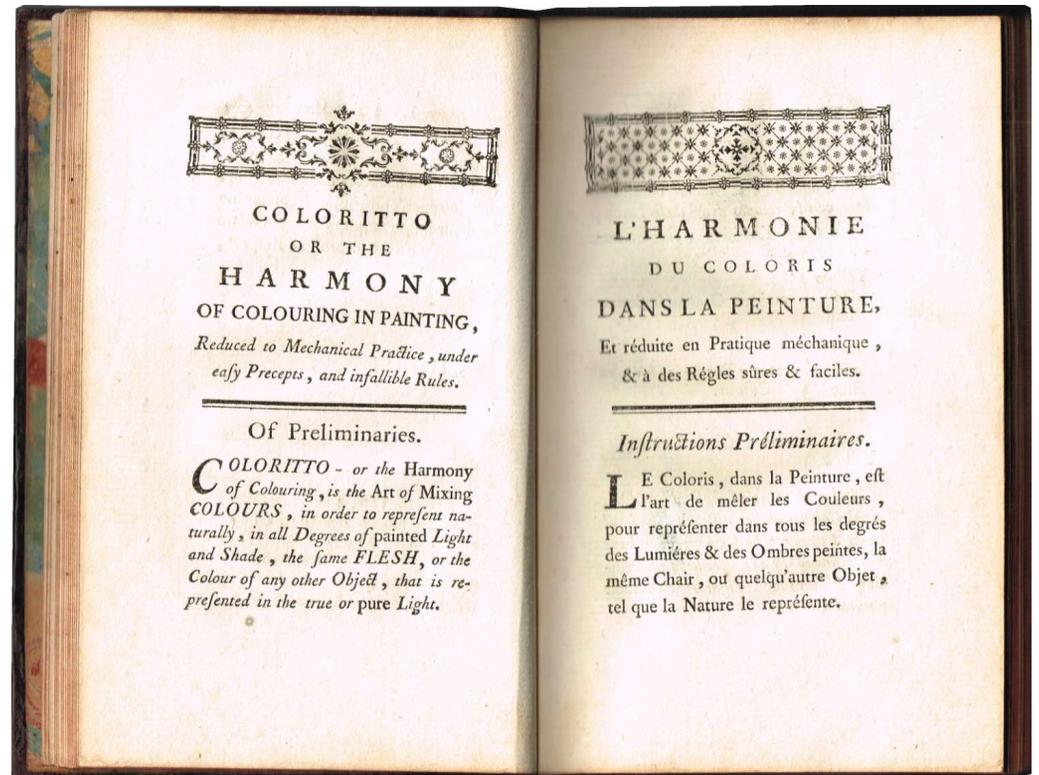


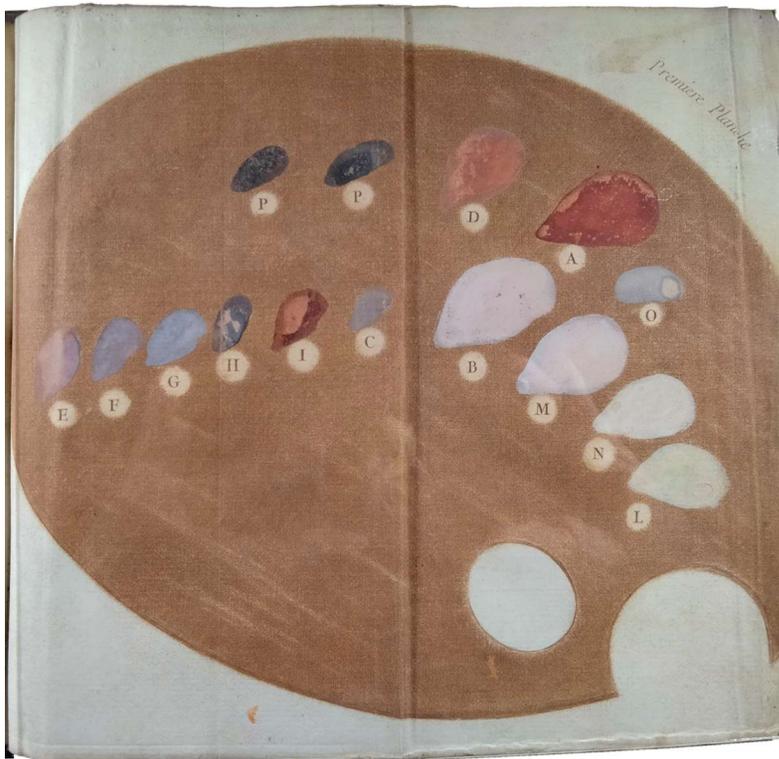
## A KEY TEXT IN THE DEVELOPMENT OF COLOR PRINTING

24. LE BLON, J[ACQUES] C[HRISTOPHE]. *L'art d'imprimer les tableaux. Traité d'après les écrits, les opérations & les instructions verbales.* Paris: P. G. Lemercier; Jean-Lucnyon; Michel Lambert, 1756 \$7500.00

A rare and important book. "The *Coloritto* of J. C. Le Blon is one of the rarest and most fascinating works in the literature of color. Le Blon was the discoverer and developer of the red-yellow-blue theory, and he gave dramatic evidence of his invention with scores of full color prints in the early part of the eighteenth century. The original *Coloritto* was published in London around 1723-26. The present edition, however, smaller in page size, is dated 1756 and was printed in France. It is preferred as a historical record of Le Blon's remarkable work for several reasons. First, the text of the two editions, both with facing pages in English and French, is precisely the same. In addition, the present volume includes the description of a red-yellow-blue palette using *pigments* to achieve full color paintings. It mentions the earlier patent awarded to Le Blon in England, and the later patent awarded in France." - Faber Birren, 1988.

Robert Herbert also comments on the book: "Of the eighteenth century books, the very rare Le Blon stands out. The major publication of the work of Jacques Christophe Le Blon (1670-1741), this 1756 publication incorporated the author's famous *Coloritto* and the anonymous editor's long account of Le Blon's method of three color printing. It reproduces the undated first edition's bilingual text..." (*Yale Library Gazette*, July 1974, p. 12). The first plate of Le Blon's book, a color





mezzotint of a palette, is especially notable. Berlin Catalogue 4654. Birren Catalogue 409. Color Documents 1. See also Joan Friedman, *Color Printing in England*, no. 13.

8vo, orig. calf, gilt spine, dark red lettering piece (faded). xxiv+25-180+(vi+vi) pp. with 3 fdg engr. plates (the first is the famous folding plate of an artist's palette in sepia mezzotint hand colored; followed by two regular engr fdg plates). Professionally rehinged, original spine preserved (a superlative job).

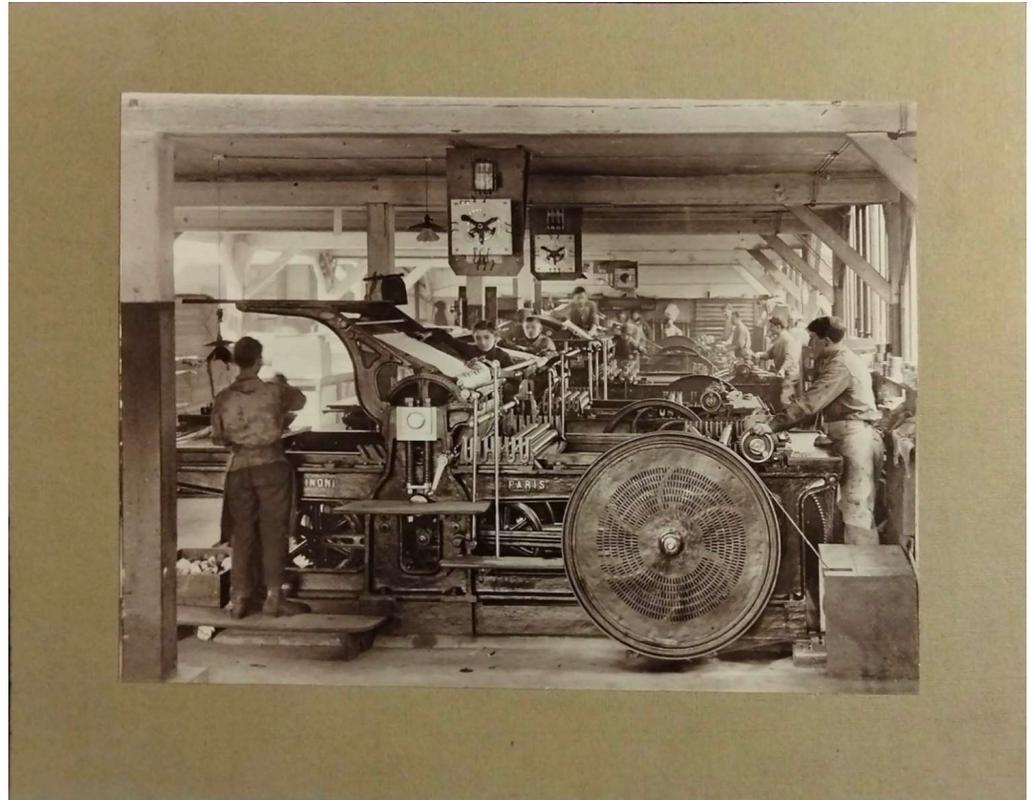
## PHOTOGRAPHIC RECORD OF A TURN- OF-THE-CENTURY LITHOGRAPHY SHOP

25. (LITHOGRAPHY - IMPRIMERIE G. ROUCHET). *Fine album of 18 original photographs documenting the Paris lithography shop of Imprimerie G. Rouchet.* [ca. 1900-1910] \$3950.00

A wonderful photo album in perfect condition. It contains 18 large (6 ½ x 9") silver prints. It takes the viewer on a 'virtual tour' through the shop. The first photo is an exterior view from the street; the second shows the inner courtyard and entrance. Once in the building we see people at work in the various departments, men, women and boys (this was long before child labor laws). The first view shows women grading or sorting paper and in the background men and women setting type by hand. The next view shows men polishing lithographic stones. Other views show men and boys working the lithographic presses, and one or two views of Marinoni rotary presses. Still other views show huge paper-cutting machines, stockrooms and other aspects of the business. The firm of G. Rouchet was located in Paris at 97 rue Vieille du Temple. They seem to have specialized in printing labels.

The thing about this album which is most appealing (to me) is that it shows the craft of stone lithography as it would have been carried out in the last few decades of the 19th century, not the early 20th. Photographic documentation of this sort is extremely rare. I have never seen or heard of another album of this sort.

Oblong lg. quarto (9 ¾ x 14"), bound in pebble grain dark red cloth; with 25 stiff card leaves bound on stubs of which 18 have mounted photos. They are in excellent condition, very sharp, with no fading.

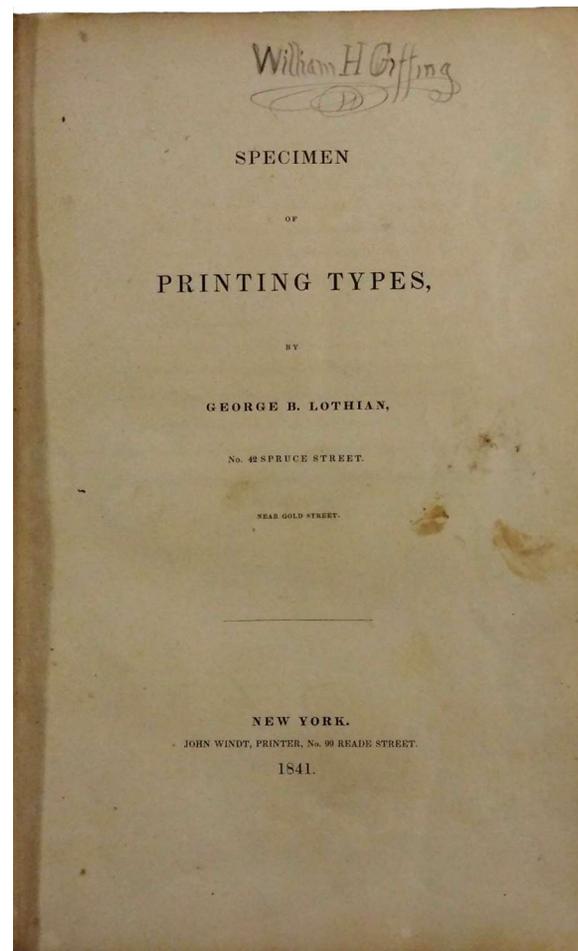


## "A SCREWBALL BUT A GENIUS"

26. LOTHIAN, GEORGE B. *Specimen of printing types*. New-York: John Windt, Printer, 1841 \$5000.00

First and only edition of a rare and important specimen, the only one ever issued by Lothian. Lothian, though an eccentric and disturbed man, was an excellent typefounder. Annenberg comments: "...there is one established fact: he was one of the best type founders of the era. His product was good, and although he had a constant array of arguments with the Harper Brothers, one of his largest users of type, they continued to use his product until he closed his last foundry. He developed a method of kerning type by one operation and a machine for rubbing or smoothing type. He was recognized as a master of typography and good taste in the use of type; a screwball but a genius..." (*Type foundries of America*, pp. 177-178). The first leaf contains an *Advertisement-1832*, presumably the basis for the erroneous assumption that there was an 1832 edition of this book.

This is a wide-ranging specimen showing brass rule, music type, black letter, script, poster type, job type, ornamental borders, vignettes, and so forth. Lothian started his foundry in 1829 after several aborted involvements in the industry. After a short partnership with Hagar in 1840 this specimen was issued and he closed his foundry in 1842. Annenberg states that the equipment of the plant was purchased by Peter Croluis Cortelyou in 1850 and kept in operation until 1869. It was then sold to the Bruce and Conner type foundries who divided the machinery and mats between them. For accounts of Lothian see Silver, *Typefounding in America 1787-1825*, pp. 47-50 and Annenberg, as cited above.



OCLC locates six copies: Columbia, NYPL, Yale, AAS, Huntington & U of Delaware. The latter described its copy as one of the rarest of American specimens. Provenance: William H. Giffing, Printer, Spruce Street, New York (his name is inscribed in pencil on the title page).

8vo, old and probably original mottled paper sides, spine taped; both hinges broken but covers present. Advertisement leaf, title leaf and 79 leaves printed on rectos only. Appears to lack one leaf; priced accordingly. Preserved in a morocco-backed clamshell case.

## A BOOK WHICH WAS THE SUBJECT OF PIRACY - TWO COPIES OFFERED TOGETHER: THE ORIGINAL AND THE PIRATED COPY

27. LUGAR, [ROBERT]. *Architectural sketches for cottages, rural dwellings, and villas in the Grecian, Gothic, and fancy styles, with plans*. London: J. Taylor, 1823 (WITH) CORDIER, *Recueil de cottages, loges...etc.*, Paris: Salman, n. [ca. 1830s]

for the pair: \$2250.00

First published in 1805, this was Lugar's first book. The designs here were "suitable to persons of genteel life and moderate fortune. Preceded by some observations on scenery and character proper for picturesque buildings." *Abbey, Life*, 30 (uncolored copy). Colvin, p. 526. Berlin Catalogue 2314. Archer 192.3. RIBA, *Early printed books*, 1968 (edition of 1815).

This book exists in a pirated edition published in Paris about 1830. The French edition is given to a mysterious author named 'Cordier' - after a fair amount of research this seems like a fictional name. The French title is: "Recueil de cottages, loges, hermitages, et maisons de campagnes; comprenant diverses compositions d'architecture rustique, gothique, etc." It was published in Paris by Salman, *Marchand d'oeuvres sur les Beaux-Arts, rue de Seine, 39* [no date]. The publisher had Lugar's aquatint plates copied on to copper plates at the same time translating into French the titles and written details; however, Lugar's original text is omitted and there is no mention of his name. For the sake of comparison, we offer a copy of the Cordier with the Lugar.



John Carter's *ABC for Book Collectors* (1973) defines piracy or a pirated edition as "a term commonly applied (sometimes with, sometimes without, legal accuracy) to an edition produced and marketed without the authority of, or payment to, the author." This subject has recently come into much sharper focus with the publication of Robert Darnton's *Pirating and Publishing: the Book trade in the Age of Enlightenment* (Oxford, 2021). Darnton is concerned primarily with works by popular writers such as Rousseau, Voltaire, and Diderot; architectural books were much less frequently pirated. He does not have an entry for 'architecture' or 'architectural book' in his index. And in that sense, they are in a rare category of special interest.

1. LUGAR: Large 4to (12 ½ x 10"), orig. tan paper boards, a large untrimmed copy. (iv)+28 pp with 38 aquatint plates. Neatly respined. A fine, clean, untrimmed copy. 2. CORDIER: Large 4to (13 x 10 ½"), contemporary decorated paper boards, rebaked. Litho t.p. with vignette & 38 engr. plates of plans & elevations. Gift inscription dated 1950 across upper margin of t.p.

## A SPECTACULAR TRADE CARD

28. MARTIN, R. *A specimen of Ink Lithography from R. Martin's, 124 High Holborn.* [London, n.d. (1830)] \$1250.00



A famous trade card and a *tour-de-force*. It is in the form of a montage or medley - a jumble of pictures, busts, statues, architectural fragments, etc. Inscribed in small letters on a small tablet in the center of the composition is the title: "A specimen of ink lithography from R. Martin's, 124 High Holborn." Michael Twyman has written an illuminating article about this card ("Robert Martin's specimen of 'superior lithography'" in *The Ephemerist*, Summer 2014): "It is one of the best-known pieces of early lithographic ephemera produced in Britain and appears to have survived in unusually large numbers. It was produced...to demonstrate the skills of their trade. In this case Martin set out to show how ink-drawn lithography could compete with intaglio printing, its direct competitor in the field of decorative work. The survival of the specimen can be explained in part by the exceptional quality of its execution, which was recognized in its day (the early 1830s), but mainly by Robert Martin's use of it as the spearhead of a highly successful advertising campaign for his press."

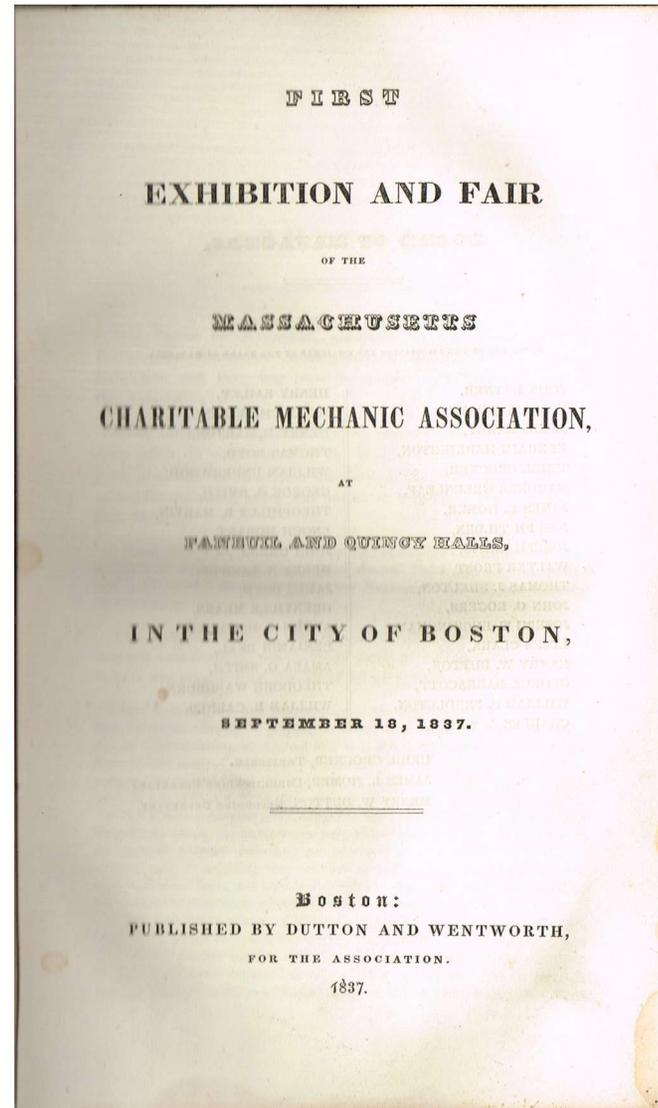
I would take issue with only one of Professor Twyman's statements, that it has survived in "unusually large numbers." I have had it only once before in 55 years and it is and always has been difficult to find in the marketplace.

7 ¼ x 9 ⅝" printed on India paper. Twyman states that it was printed on India paper mounted on thin card during the course of printing. A good impression.

## **THE FIRST THREE EXHIBITION CATALOGUES OF THE MASS CHARITABLE MECHANICS ASSOCIATION**

29. MASSACHUSETTS. *First [and second] [and third] Exhibition and Fair of the Massachusetts Charitable Mechanics Association...in the City of Boston.* Boston: Dutton & Wentworth, 1837; 1839 and 1841. \$1500.00

The MCMA was the Boston equivalent of the American Institute of the City of New York or the Franklin Institute of Philadelphia; they were all sponsoring and underwriting exhibitions of American-made industrial goods. In this respect these organizations and the fairs they sponsored were the equivalent of the French and other European industrial exhibitions of the same period. For the historian of material culture of the periods covered these are of immeasurable value. They include but are not limited to scientific instruments, mechanical inventions, **printing, graphic arts and the book arts** generally; handicrafts (including sections of items made by women), fine arts and much, much more. One entry of special note in the third exhibition of 1841 is no. 880: "A. S. Southworth & Co., Twenty-two Daguerreotype Miniatures, The Best Exhibited." Also, there are a few entries by prominent architects, e.g. third exhibition, no 955, Isaiah Rogers, Cylindrical Bridge; also in the third exhibition, no. 272, Drawing by Alexander Parris, one drawing of a cast-iron beacon, with the note: "We believe that very few (particularly in architectural design) can excel him." Each catalogue is followed by a separately paginated address by one of the judges or principals (see collation below). All of these catalogues are rare. Of the first (1837) OCLC locates 8 copies; of



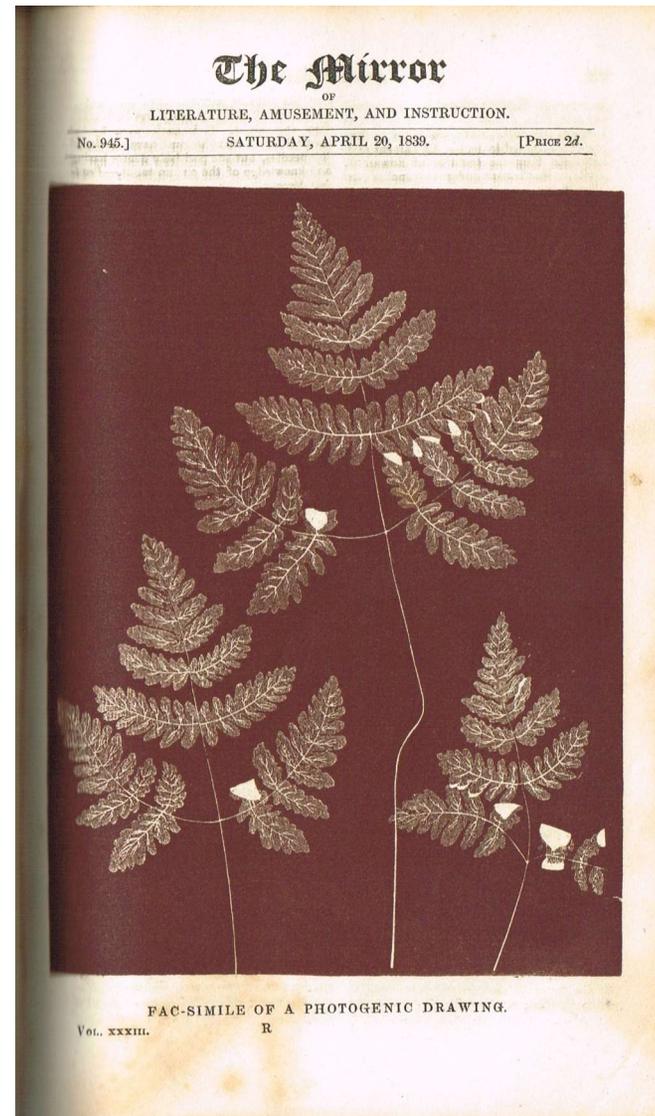
the second (1839) 5 copies and of the third (1841) 3 copies. In 55 years I have owned one copy of the first, and no copies of the second and third.

8vo, three works in one volume. Orig half roan, marbled sides, spine rubbed but a very good copy. 106+24+(viii)+134+36+140 pp.

## AN ICONIC IMAGE IN THE HISTORY OF PHOTOGRAPHY - "THE FIRST FACSIMILE WOODCUT OF A PHOTOGENIC DRAWING" - GERNSHEIM

30. *THE MIRROR of Literature, Amusement and Instruction. Volume XXXIII.* January 5, 1839-June 29, 1839 [no. 945, Sat. April 20, 1839, pp. 241 ff] \$3750.00

This image and the accompanying article by Dr. Golding Bird, "A treatise on photogenic drawing" has been reproduced in many histories of the early years of photography. As has the wonderful image of the ferns against the dark chocolate background. "Photogenic drawing, the original name for Talbot's invention, created photographic images by superposition. An object, such as a fern leaf, was laid on a piece of sensitized paper in a printing frame, and then exposed to light. The resulting paper negative was then used for the production of positive prints. The article, by Dr. Golding Bird, which accompanied the facsimile gave details of the process..." - [John Wilson], *Photography & the Printed Page* (Oxford: Bodleian), 2001, Cat. no. 6 (**Illus**). Gernsheim, *Incunabula*, 1047, "the first facsimile woodcut of a photogenic drawing." HARVARD, HOUGHTON LIB., *Salts of Silver, toned with Gold* (1999), entry no. 7, **Illus**, and with good note. GEORGE EASTMAN HOUSE, *Imagining Paradise*, 2007, p. 162 (**Illus**), and note on p. 164 ("a seminal article"). David Hanson, *Checklist of Photomechanical Processes* (2017), p. 105 and **Illus** and with a good explanatory note. There are doubtless many other illustrations of this iconic image. Quite aside from its technical and historical importance I have always found this image of



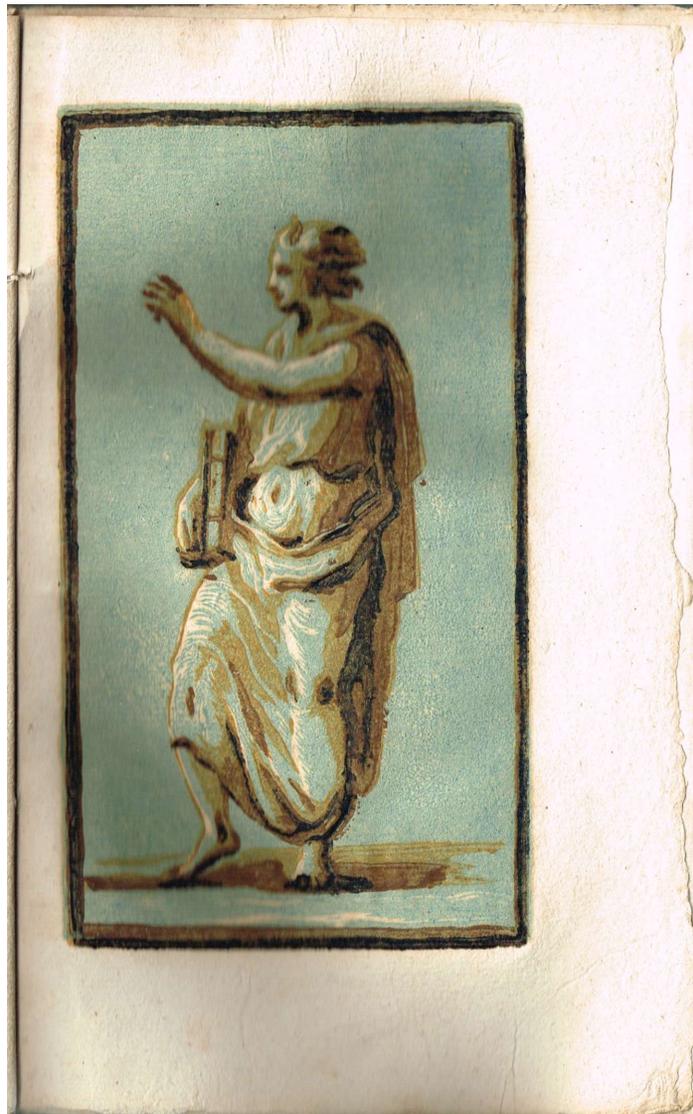
great aesthetic appeal. Offered here is the complete Volume XXXIII.

8vo, orig. marbled sides, polished calf spine, highly tooled and gilt spine. The image is found on p. 241 and Golding Bird's article in five parts: 1. 243-4; 2. 262-3; 3. 282-283; 4. 317-318; and 5. 333-225. Fine copy.

## THE CHIAROSCURO WOODCUT

31. PAPILLON, J[EAN] M[ICHEL]. *Traité historique et pratique de la gravure en bois*. Paris: Pierre Guillaume Simon, 1766 \$4600.00

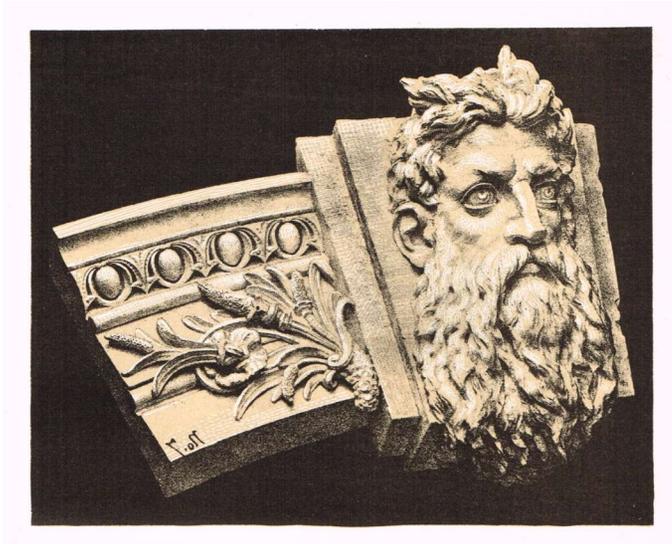
First edition of a standard and classic work, the first treatise on, and history of wood engraving, a large untrimmed copy in the original pink wrappers. It is notable especially for the plates of a chiaroscuro woodcut; these have been noted by Burch: "In the second volume is a progressive series of five plates, illustrating the steps necessary in the production of a print in chiaroscuro; first there is the green ground, with the lights engraved out, next an impression from a yellow-brown block, followed by one in red-brown, after which is the black outline block, a copy of the finished print completing the series. Here we can study a chiaroscuro print in the making, an advantage seldom offered by examples in collections." (*Colour printing and colour printers*, p. 77-78). Papillon was the official wood-engraver for the Imprimerie Royale and a sought-after illustrator for other leading Parisian printing houses. "He belonged to a family of wood-engravers who had worked throughout the seventeenth century, making funeral



invitations and wall papers. He was more of an artist than the rest of them, in addition he was a theorist and an historian, and his *Histoire de la gravure sur bois* (1766) is still well-known and extremely useful, since it gives a great many names otherwise unknown (he began working on it in 1734)." - Adhemar, *Graphic art of the 18th century*, p. 59. Adhemar goes on to give

further fascinating commentary on Papillon. The first volume deals with the history of printing and illustration and is not highly regarded for accuracy; the second volume is devoted to the practice of wood engraving and is very well illustrated and highly regarded. Volume III, the supplement, is autobiographical and is not present here. Levis, p. 139. Bigmore & Wyman, II, p. 116. Brunet, IV, 352. Jackson Burke Catalogue 1034. Lewine, p. 403. See also J. Kainen, *John Baptist Jackson*, pp. 18-21 for a discussion of the fascinating relationship between Papillon and Jackson.

2 vols. 8vo, orig. pink wrappers with hand written paper spine labels; untrimmed; a nice set. xxxii+540 pp with frontisp. portrait of the author, 1 chiaroscuro plate facing p. 369 and numerous woodcut head and tail pieces; xvi+388; with 15+1 woodcut "plates" plus many wood-engr. text illus, some full-page, and proofs for 5 blocks for a color chiaroscuro plate. Vol. I has slight marginal worming in the inner blank margins of pp 393-444; it comes and goes and does not affect the letterpress. Priced accordingly.



Large 8vo, orig. printed wraps. 64 pp. with 2+4+10 photomechanical plates. This is an ex-library copy but still it is a fine copy; it has just two library markings: 'Philadelphia' written in pen and ink across the top of the cover and a very faded old library rubberstamp on the title page. It was clearly never read. (I love 19th century books in this condition).

## EXEMPLARS OF PHOTO-ELECTROTYPES, PHOTO-ZINCOGRAPHS, & PHOTOLITHOGRAPHS

32. PHILADELPHIA. *Proceedings at the laying of the corner stone of the new Public Buildings on Penn Square in the city of Philadelphia. July 4, 1874. Printed for the Commissioners. Philadelphia: Henry E. Ashmead, Printer], 1874* \$400.00

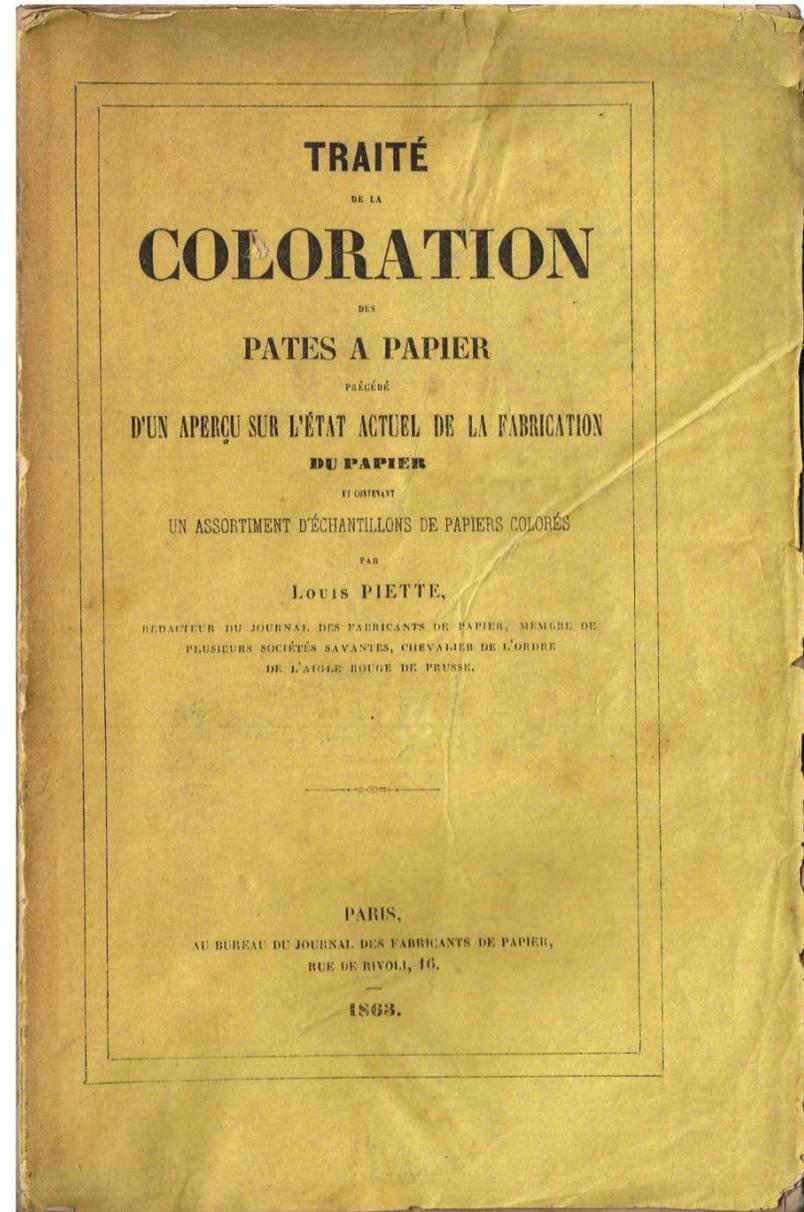
Excellent copy of a book which incorporated three different photomechanical processes. It is included in the *David A. Hanson Collection of the History of Photomechanical Printing* (2000), 1874:16 which states: "2 **Photo-Electrotypes** of architectural drawings; 4 **Photo-Zincographs** of floor plans; 10 **Photolithographs** of plaster models of architectural ornaments credited to F. A. Wendroth & Co., 1328 Chestnut Street. This book establishes Wendroth's work as a photomechanical printer as well as a professional photographer. The photolithographs in this example are typical of the retouched work that appears in many government reports during this time." Wendroth is also listed in Gary Edwards, *Internat guide to 19th cent photographers*, p. 564 (which does not mention his photomechanical work).

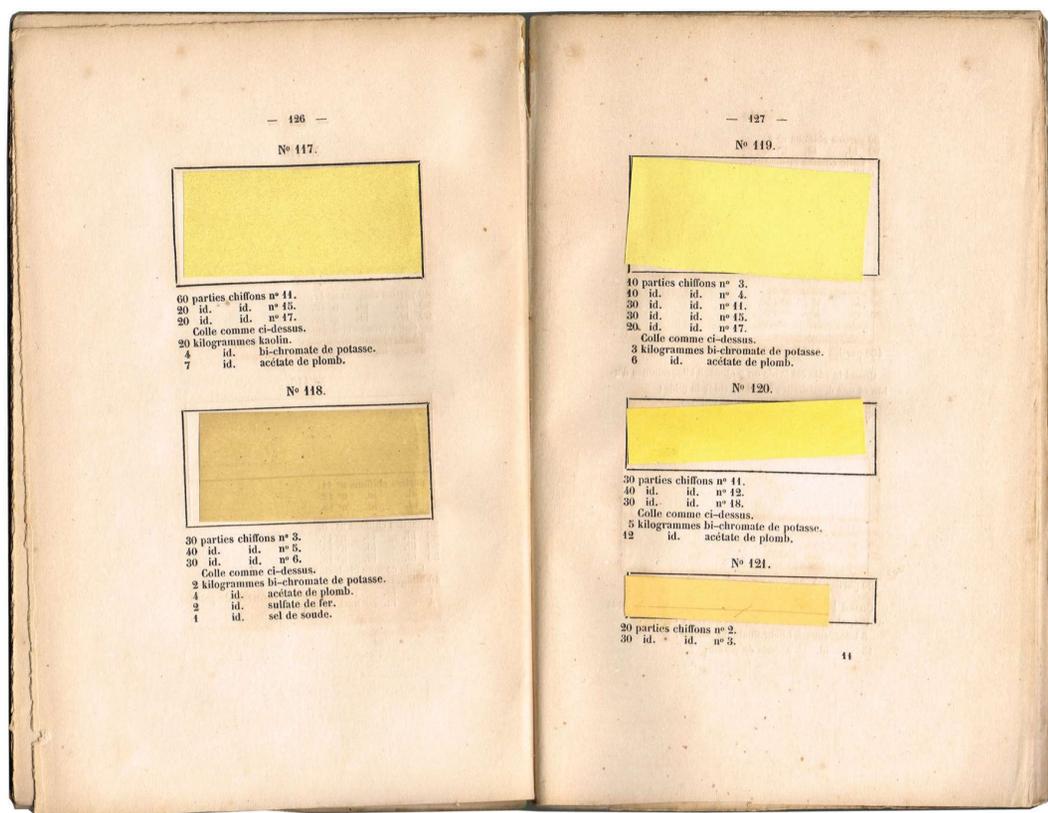
The book is also important in the literature of 19th century Philadelphia architecture. John McArthur Jr (1823-1890) is noted especially for his designs for the 'Public Buildings' (see the *MacMillan Encyclopedia*). The present work includes a 5-page description of the building. Not in Hitchcock but see his no. 935 which is a variant.

## WITH 229 TIPPED-IN SAMPLES OF COLORED PAPERS

33. PIETTE, LOUIS. *Traité de la Coloration des Pates a Papier précédé d'un aperçu sur l'état actuel de la fabrication du papier et contenant un assortiment d'échantillons de papiers colorés.* Paris: Au Bureau du Journal des Fabricants de Papier, 1863 \$7950.00

Originally published in 1853 with a slightly different title: *Essais sur la Coloration des Pates à Papier*. On offer here is a fine untrimmed copy of the second edition in the original printed wrappers and complete with all 229 mounted colored paper samples. The introduction states that the author "avait consacré plusieurs années de sa vie" to this work. Indeed, he was a busy man and hard worker all his life. Wikipedia gives a good sketch of his life: "He studied law in Metz, Strasbourg and Paris, but while still in his twenties he took over the management of his father's paper mill in Dilligen, Germany. He and his brother introduced a new method of manufacturing paper using a separate method for sizing and in 1830 they processed waste paper as a sort of precursor to recycling. In 1837 they received a Prussian patent on the production of cardboard covers. They invented various machines for the industrial production of paper, for example a ball rotation cooker and a strainer (1848). They had great success; by 1844 the family business was transformed into a public company. In 1848 the two brothers separated and Louis went to Arlon, Belgium. There he helped Baron d'Hoffschmidt in the establishment and management of a paper mill in Pont d'Oye, but in 1857 the business relationship ended. Beginning in 1854 Piette began the publication of the *Journal des fabricants de papier*. In 1858 he moved to Paris, where he continued his publication and served





as a consultant. He edited this until his death in 1864; it was later continued by his widow."

Piette begins the present work with an introductory section where he discusses the materials of paper. This is followed by the major section which deals with coloring substances. They are both traditional natural substances used by dyers for centuries and modern chemical products. Indeed, according to P. F. Tschudin, *Grundzuge der Papiergeschichte* (2002) Piette's work was the first papermaking manual which deals with the chemistry of paper as a fundamental constituent of papermaking. OCLC locates five copies in American libraries: UPenn, NYPL, Newberry, Harvard & Johns Hopkins.

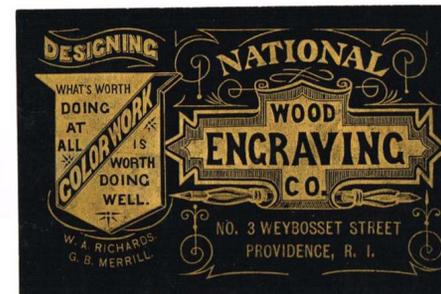
Large 8vo, orig. printed yellow wrappers, untrimmed copy. xvii+xxxiv+189 pp with 229 large tipped-in samples of colored papers each with the recipe for their making. Preserved in a splendid lift-cover box with gilt and leather spine label.



## A FINE SMALL COLLECTION OF 19TH CENTURY AMERICAN PRINTING EPHEMERA

35. PRINTING EPHEMERA. A collection of 17 trade cards, 3 printed receipts, 2 billheads and 1 letterhead from a printer. All American, all 2nd half of the 19th century \$1850.00

The majority of the trade cards are color printed; all date before 1900. It is tedious to read through but the best way to describe these it to list them by company and city: **TRADE CARDS:** ECONOMY PRINTING CO., Newburyport, MA; L. G. GATES PRINTING, Boston, MA; WM DENYSE, Stereotyper & Electrotyper, NY, NY; GOODWILLIE, WYMAN & CO., Printers' Supplies, Boston, MA; GUNN, CURTIS & CO., Color Printers, Boston, MA; GEO. H. KELLOGG, Book, Job & Card Printer, Athol, MA; MAJOR & KNAPP, Lithographic Co., NY, NY; MAYDWELL & THOMPSON, Book & Job Printers, Baltimore, MD; H. BERNASCONI, Designing & Photo-engraving, NY, NY; FORBES LITH. MFG. CO., Litho, Type & Block Printers, Boston, MA; NATIONAL WOOD ENGRAVING CO., Providence, RI; H. K. SANDERSON & CO., Mercantile Job Printing, Lynn, MA; LUTHER C. PARKER, Practical Printer, Lynn, MA; H. BUFFORD, Lithographer, Boston, MA; BUFFORD'S SONS, Lithographers, Boston, MA; WALKER & MCCLARY, Alterable Sign Printers, Windsor, VT; and D. BRISCOE, Engraver, Boston, MA. **PRINTED RECEIPTS:** Globe Paper Co. [Receipt for payment], Rutland, VT; LAMOILLE NEWSDEALER, [Receipt for payment], Lamoille, VT; LAMOILLE NEWSDEALER, [A different receipt for payment], Lamoille, VT. **BILLHEADS:** Dutton & Wentworth, Book & Job Printer, Boston, MA; ORANGE CO.



PUBLISHING CO., [Bill for printing], Bradford, VT. **LETTER-HEAD:** F. M. Howell & Co., Printers, [Ltr discussing a print job], Elmira, NY.

In addition to the above there are three European printers' trade cards, all pre. 1900 or ca. 1900.

All preserved in a loose-leaf binder with clear plastic sleeves. All in excellent condition.

## PLATES BY THE LEADING WOMAN LITHOGRAPHER OF THE 19TH CENTURY

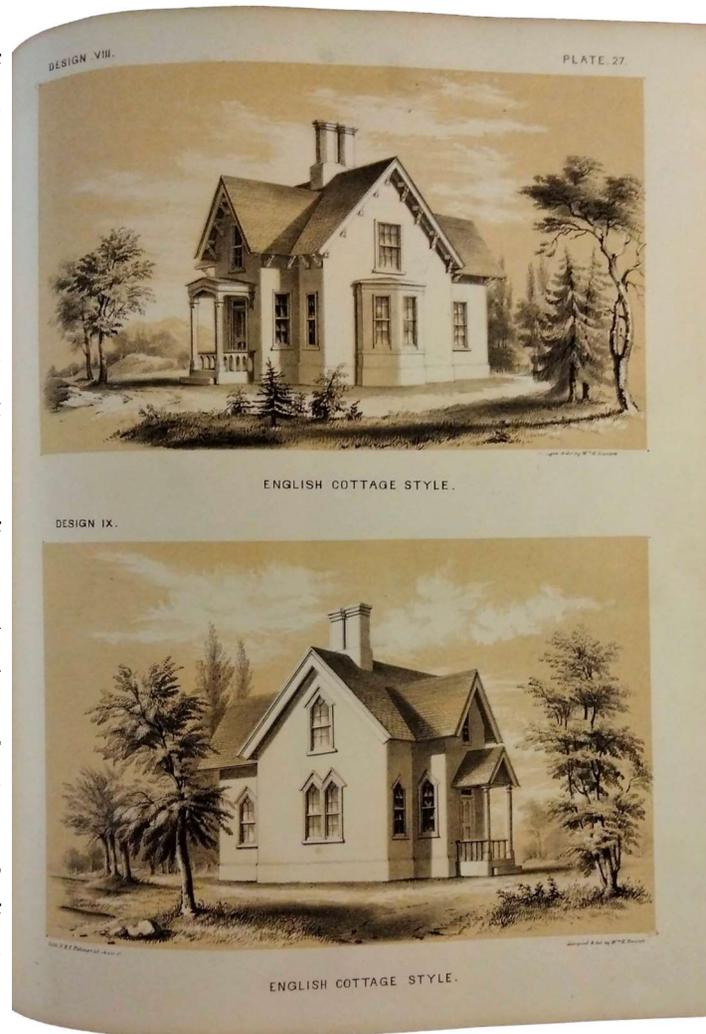
36. RANLETT, WILLIAM H. *The architect, a series of original designs for domestic and ornamental cottages and villas, connected with landscape gardening, adapted to the United States. Vol I.* New York: William H. Graham, 1847 (**WITH**) Vol. II. New York: Dewitt & Davenport, 1853 \$2000.00

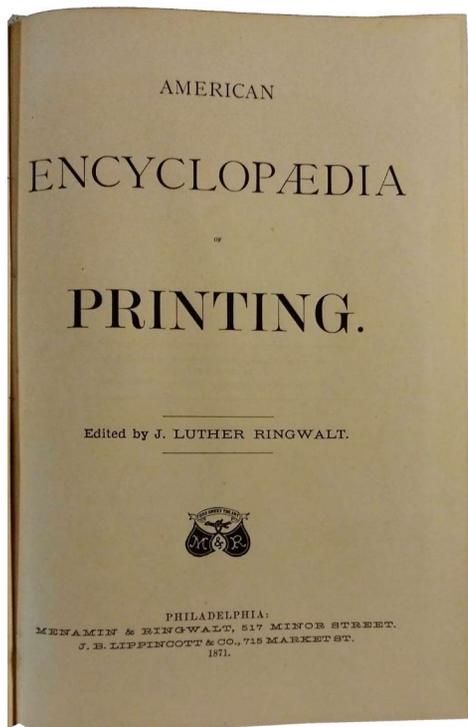
First edition of vol I; second (or third) issue of vol II. Ranlett's designs typify the mid-nineteenth century approach to categorised eclecticism; he presents, here "twenty one original designs...exemplifying twelve different styles of architecture". (English, Anglo-Italian, Anglo Grecian, Grecian, Tudor, Egyptian, etc.) The publishing history is complex; Hitchcock 971 makes a start at unscrambling it. As vols one and two were issued two years apart they were sold separately right from the beginning; most of the Hitchcock locations are for single volumes, one or the other. As is usual with this book, there is some light foxing in both volumes, mostly on the letterpress leaves. The plates are printed on heavier and higher quality paper than the text; in this set only three of the 60 plates are noticeably foxed. Still, priced accordingly. (I have only ever had one set which was completely free of foxing which I sold for \$2750 about twenty years ago).

The plates in this book are particularly well done and I have always admired them, especially the tinted plates which incorporate landscapes. They were done by Frances "Fanny" Palmer (1812-1876), the leading American woman lithographer of the nineteenth century. They all bear the imprint of F. & S.

Palmer & Co., or F. & S. Palmer's Lith., with various New York City addresses on Ann Street and later Nassau Street. Fanny Palmer drew the original designs directly on stone. The plates in this two-volume work represent Palmer's major lithographic commission prior to the failure of her firm in 1851. This would have been a significant commission for any lithographer of the time. After 1851 she became the principal lithographic artist for Currier and Ives. See Groce & Wallace; see also C. Zigrosser, *Prints*; see also Karpel, index under F. Palmer.

2 vols, folio, both bound in matching contemporary bindings (contemp. half dark brown sheep, all edges gilt). With ownership stamp on both covers of J. P. Prall (a New York city printer). I. Dec. litho t.p., (ii)+82 pp of text with 60 litho plates of which 20 are in tint. II. Litho author's portrait, litho t.p. with 86+(ii) pp and 60 litho plates of which 21 are in tint. Vol II contains an extra un-numbered plate (an ad for Walker's Improved Hot Air Furnace). Plate 29 mis-numbered 24. A handsome set.





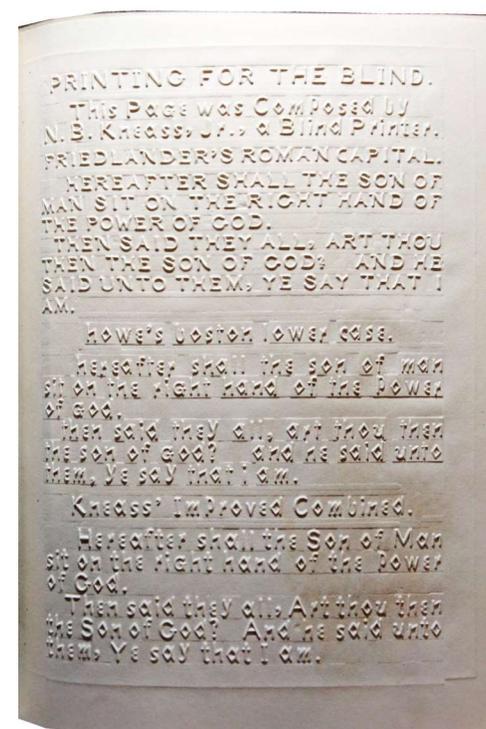
## **FINE COPY OF A STANDARD REFERENCE WORK**

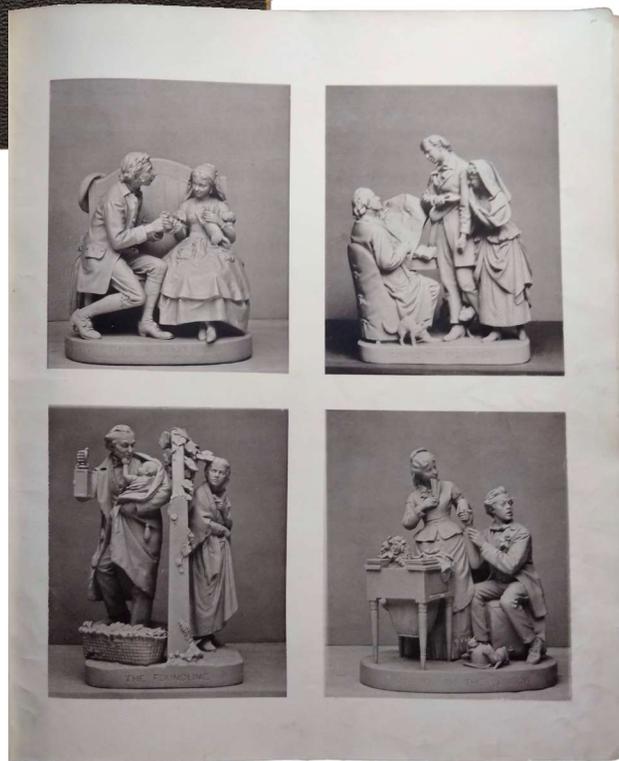
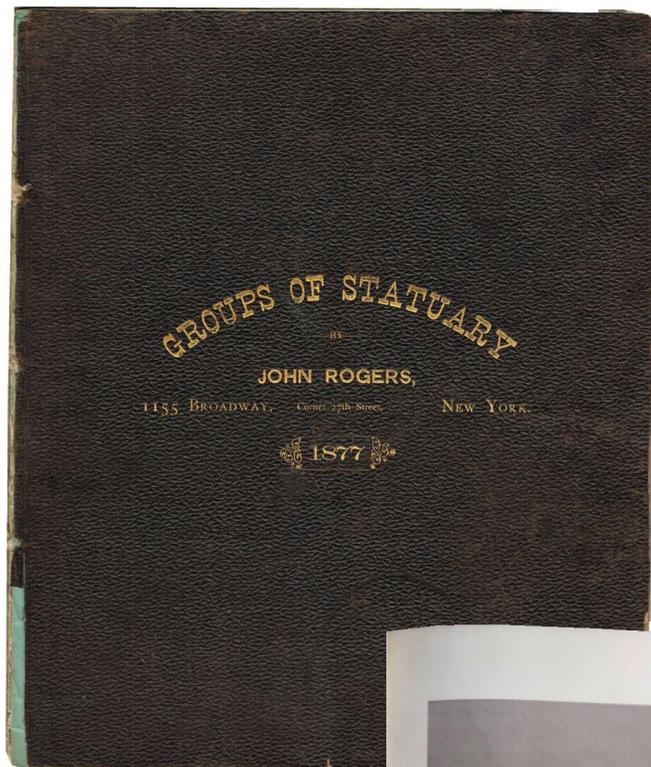
37. RINGWALT, J. LUTHER (ed). *American encyclopedia of printing*. Philadelphia: Menamin & Ringwalt, 1871 \$650.00

First edition. The first American encyclopedia devoted solely to printing. "Especially useful for its short biographical notices and its brief, often illustrated descriptions of printing machinery, Ringwalt also has full-length articles on book-binding, lithography, paper, type, wood engraving, etc. There are approximately 1700 entries in all. The preface is quick to point out that "special attention has been given to the inventors, implements, history, statistics, and processes of printing in the United States." - John Bidwell. Bigmore & Wyman, II, p. 259 - "a fine volume."

One entry deserves specific mention: the entry on Printing for the Blind (pp. 63-66) with a fine specimen plate of raised letter printing. The entry was written and the plate printed by Napoleon B. Kneass Jr., a blind printer from Philadelphia.

4to, orig. publisher's green cloth, covers with bevelled edges, large gilt stamped panel on front cover and spine. 512 pp. with chromo-litho frontisp., several hundred wood-engr. text illus and 12 litho plates, 2 plates in colors (1 double-p), 3 leaves of specially watermarked paper and 1 leaf of raised letter printing. All of these special illustrative features are of course not present in the modern reprint.





## **"ROGERS GROUPS" A RARE TRADE CATALOGUE WITH PLATES IN THE ALBERTYPE PROCESS**

38. ROGERS, JOHN. *Groups of Statuary by John Rogers*. 1155 Broadway, New York, 1877. Photographed and printed in Permanent Ink by the Albertype Process by E. Bierstadt, New York, 1877 \$1150.00

The introduction is brief but full of interest; I quote it here:  
"As many inquiries come from people living at a distance, who wish to see something better than a wood-cut, to enable them to make a selection of a group, Mr. Rogers has taken advantage of the process of printing photographs with printers' ink, called the "Albertype Process," to reproduce his designs. Nearly all that he has published, except the earlier ones, are shown in these pages. He proposes to make separate prints when new designs are published, and these will be forwarded to any one owning the book and can be attached to the stubs left in it for the purpose."

John Rogers (1829-1904) was a hugely successful sculptor of small genre and "literary" groups. During the 35 years of his active career, he produced over 80 groups, casts of which achieved an estimated total sale of 80,000. Groce & Wallace, *Dictionary of Artists in America*, give a good brief account of him. OCLC has entries for 47 Rogers catalogues but only four locations for the present one: NYHist Soc (which also owns Rogers's papers); Trinity Coll., Smithsonian and Winterthur.

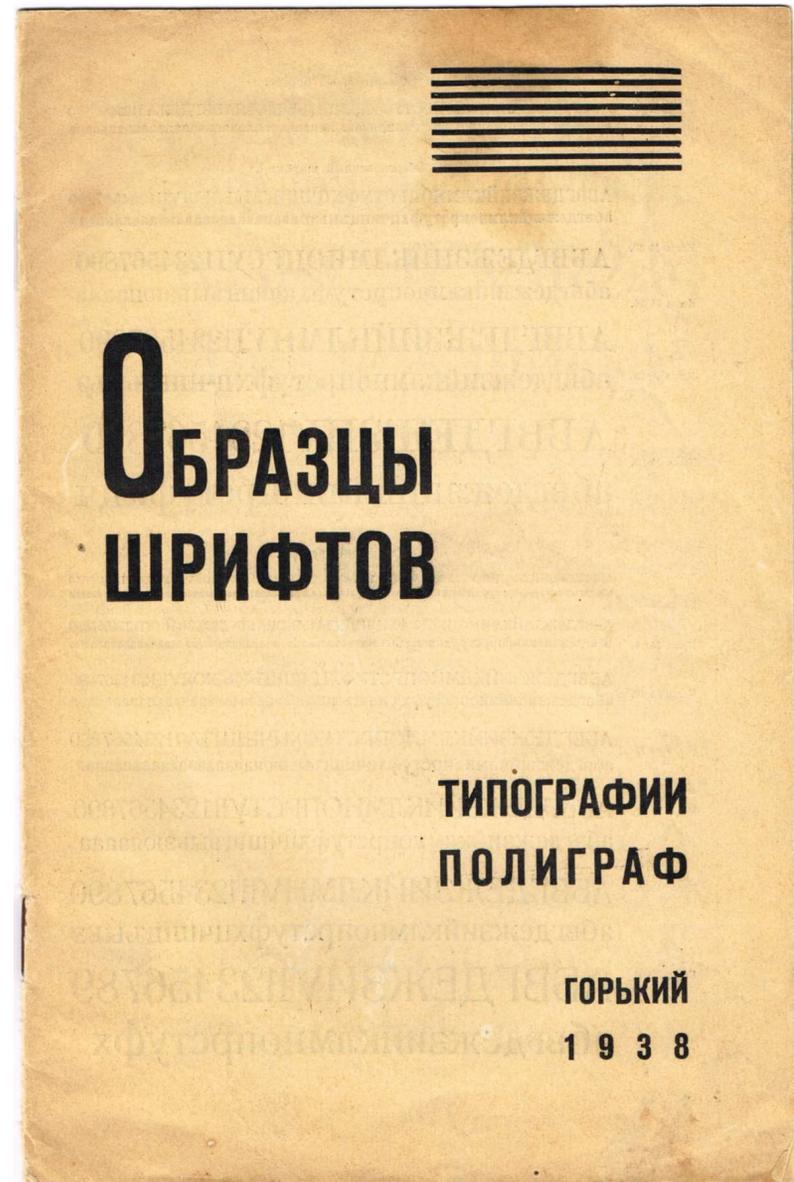
Quarto (11 3/4 x 10"); orig. pebble grain cloth, title in gilt on cover. T.p., brief text (quoted above) and 18 leaves of which 9 show a total of 36 images in Albertype). Final leaf gives directions for unpacking the groups.

## UNRECORDED RUSSIAN TYPE SPECIMEN

39. [RUSSIAN TYPE SPECIMEN]. *Obraztsy Shriftov tipografii Poligraf* [i.e. *Type Specimen of Polygraf Printing Shop*]. Gor'ky [Nizhny Novgorod], 1938 \$950.00

According to the imprint at the bottom of the rear cover, this is one of 150 copies. Extremely rare with no copies in Worldcat. A thin brochure completely filled with typefaces and with four small typographic ornaments at the end. Nizhpolygraf was a fairly large printing shop located in Nizhny Novgorod (Gor'ky City in 1932-1990). The organization was founded in 1922, uniting small printing shops, lithographic studios, and bookbinderies. Machinery was brought from nationalized Suvorin's printing shop (the printer of the newspaper 'Novoe vremia'). During the constructivist period, Nizhpolygraf rose up from a provincial printer to the pinnacle of the printing art and was comparable to Moscow and Leningrad publishing houses. Several people were responsible for this, primarily Nikolai Ilyin (1894-1954). In 1916 he graduated from the architectural department of the Moscow School of Painting, Sculpture and Architecture where he studied at the workshops of A. Shchusev and F. Gornostaev. Ilyin had been involved in the printing business since he was a student and soon after that joined the Nizhpolygraf firm. He gained attention with "some thoughts about typeset cover art" and he became a book artist and constructivist. He saw to the art education of workers, studied all stages of book printing, designed numerous books and ephemera. In 1931 Ilyin moved to Moscow and became involved with several major publishing houses of the Soviet Union.

8vo (10 x 6 3/4"). Printed self-wraps (cover serves also as the title page). 16 pp. One or two pale light spots on cover, else a very good copy. Very rare.



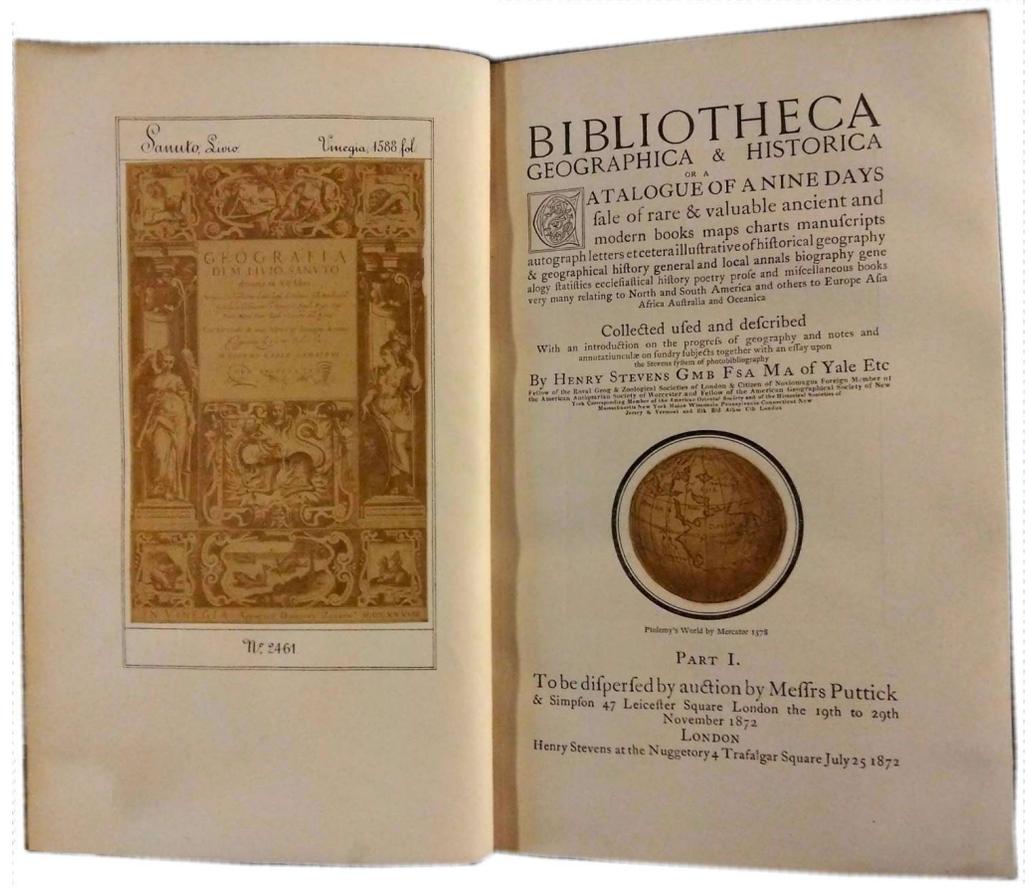


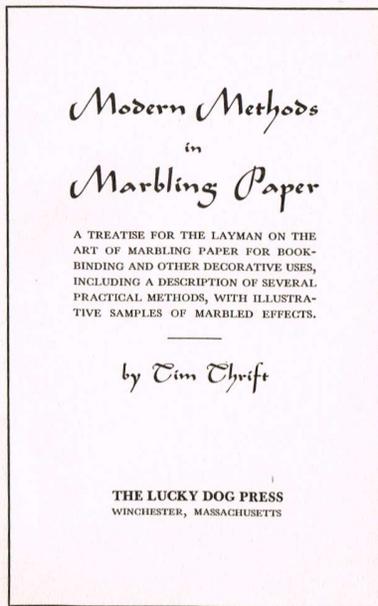
## "A NEW APPLICATION OF PHOTOGRAPHY TO BIBLIOGRAPHY"

41. STEVENS, HENRY. *Bibliotheca geographica & historica... with an essay on the Stevens system of photobibliography*. London: Henry Stevens at the Nuggetory, 1872 \$500.00

Part I [all published]. This is the first published appearance of this essay; it occupies the first 14 pages of the *Bibliotheca*. Stevens went on to publish an enlarged version as an independent monograph in 1878. His idea was to establish a central file of photographically reproduced title pages of old books, reduced to one uniform scale. As he stated, this is "a new application of photography to bibliography." He called these reduced photos "photograms." They were then to be mounted on 4 x 7-inch cards; additional information was added in manuscript or letterpress and then they went to the printer who reproduced them by an electro block or some other permanent process. He claimed to have initiated this system in his own collection as he notes that "one shelf eight feet long will hold the negatives of 10,000 titles, as we know by experience." The frontispiece to the present item is an example of these photograms. See: *Photography and the printed page in the 19th century* (Oxford U ex-cat, 2001), no. 88 with note.

8vo, orig. stiff printed wrappers, untrimmed; bound in half dark red roan (spine faded). (iv)+361 pp with 2 mounted albumen photographs (frontisp., example of a 'photogram'; and small circular vignette photo (of Ptolemy's World map by Mercator, 1578) mounted on the title page. Excellent copy.





## "THE FIRST NATIVE AMERICAN MARBLING MANUAL"

42. THRIFT, TIM [TIMOTHY BURR]. *Modern methods of Marbling Paper. A treatise for the layman on the art of marbling paper for bookbinding and other decorative uses, including a description of several practical methods, with illustrative samples of marbled effects.* Winchester, MA: The Lucky Dog Press, 1945 \$475.00

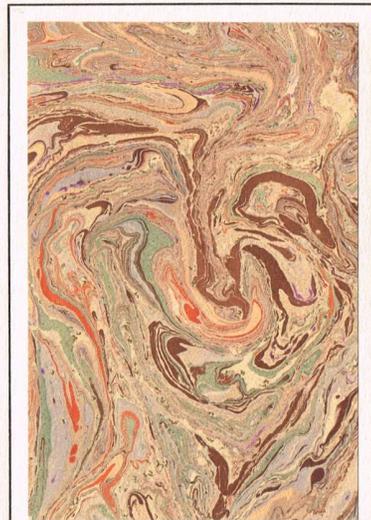


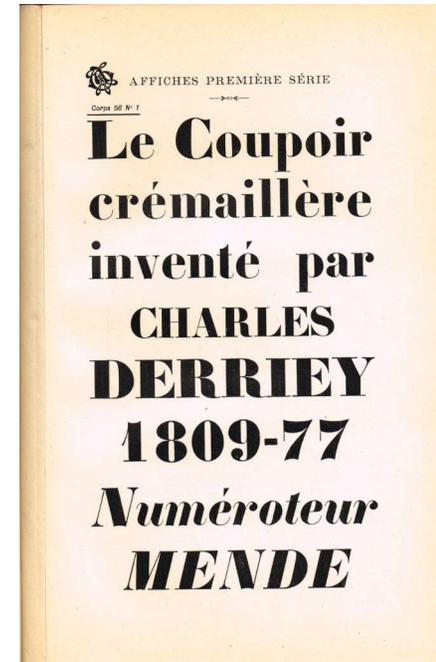
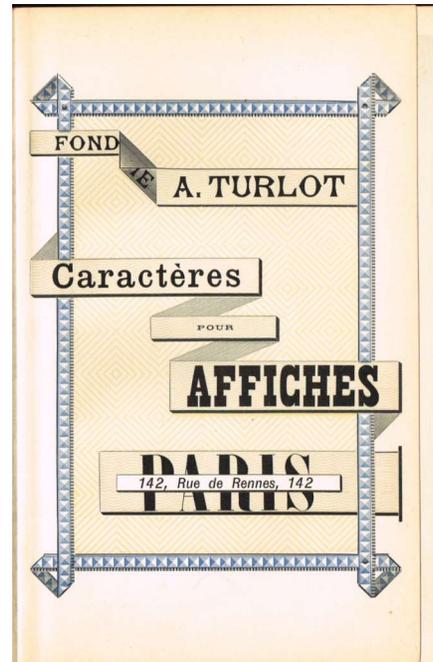
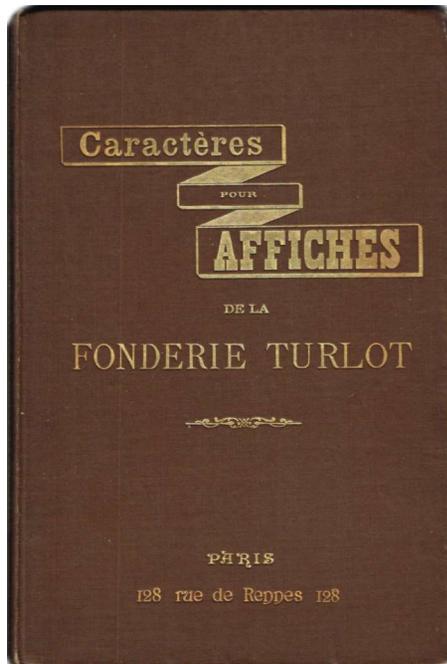
EXHIBIT II

— 25 —

First and only edition, one of 225 copies. Richard Wolfe had this to say: "The only manual I know of devoted exclusively to this method of paper decoration [oil marbling] was produced in 1945 by Tim Thrift at his Lucky Dog Press...interestingly, it is the first native American marbling manual...It was printed, bound and illustrated (with original marbled samples) by its author. Thrift intended it as an instruction book for the amateur marbler who wanted decorated paper that could be quickly and simply produced. He advocated the use of thinned-down gum size, water alone, or water slightly stiffened with melted flexible glue, with artists' oil colors serving as the coloring medium." - *Marbled Paper* (1990), p. 135. Easton, *Marbling a History and a Bibliography* (1983), p. 82. This is a very scarce book; this is the first copy I have had in 55 years.

12mo, orig. marbled boards, printed paper label on front cover, tan linen spine. 38 pp with 7 large marbled paper samples. Fine copy.

## SPECIMENS OF POSTER TYPES



43. TURLOT, FONDERIE A. *Caracteres pour affiches*. Paris, 142 Rue de Rennes, [1889] \$1500.00

Fine copy of a rare specimen of poster types; OCLC locates just three copies in America (Columbia, Newberry, UC Santa Barbara) and one copy in Canada. This specimen is nicely designed with a handsome gilt-blocked cover design and a splendid title page in black with two added colors. There is one thing about this specimen which, to me, is curious. I have always thought poster types were made from wood, but these all appear to have been cast from type metal. Other than the copies located in OCLC, I can find only one other in bibliographies - St. Bride catalogue 8601. Not in Bullen; not in

Birrell & Garnett. A brief history of the Fonderie Turlot can be found online: "In 1880 they had acquired the Fonderie Charles Derrieu. The major specimen book, *Specimen general de la fonderie Turlot, Henri Chaix, gendre et cie successeurs* (1910) seems to indicate that the foundry was sold to Henri Chaix in 1910." -[luc.devroye.org/fonts-40484.html](http://luc.devroye.org/fonts-40484.html). Finally, in his magisterial work *Collection des specimens de caracteres 1517-2004* (Paris, 2006) André Jammes does not include a copy of the present specimen but he does include two others by Turlot and he states: "Turlot, apres l'acquisition d'autres fonderies, publiera en 1912 une catalogue générale" (p.225).

8vo, orig brown cloth with red edges, and gilt blocked cover design. T.p. in colors, price list printed in red and 40 unnumbered leaves. Fine copy.

## A REALLY AMAZING BINDING 'PROTO-POP'

44. UZANNE, OCTAVE. *Vingt jours dans le Nouveau monde*.  
175 dessins. Paris: May & Motteroz, [1894] \$650.00

A truly wonderful publisher's decorated cloth binding of the last decade of the 19th century. I have seen this once before; it was in the Grolier Club exhibition of Publisher's Bookbindings 1815-1915 (2000) - it was one of my favorite bindings in the whole exhibition. I found the present copy in Paris. It is illustrated in the Levin-Morris catalogue, no 236: "Art Nouveau designs, such as those for *Amsterdam Oud en Nieuw* (cat no. 239) and *Las Capitales del Mundo* (cat. no. 240) were considered state of the art in the last decade of the century. Viewed in retrospect, however, other turn-of-the century designs seem even more presciently modern, from the abstraction of *Pisne Kosmicke* (cat no. 237) and *Son of the Wolf* (cat no 238) to the 'proto-pop' of *Vingt Jours* (cat no. 236)." In very good condition with just the slightest fading of the silver printing. Some idea of the esteem in which this binding was held is given by the fact that it is one of the four bindings selected for color reproduction in the prospectus for the Grolier catalogue.

Oblong 8vo. I quote here the description from the Levin-Morris catalogue: "Red diagonal fine-ribbed cloth; front cover with silver and slate stamped full-color American flag design, & silver stamped titling 'Vingt Jours dans le nouveau monde' '175 dessins' 'de Paris et Chicago'; rear cover without decoration; spine with silver stamped titling 'Guide-Album du Touriste'."

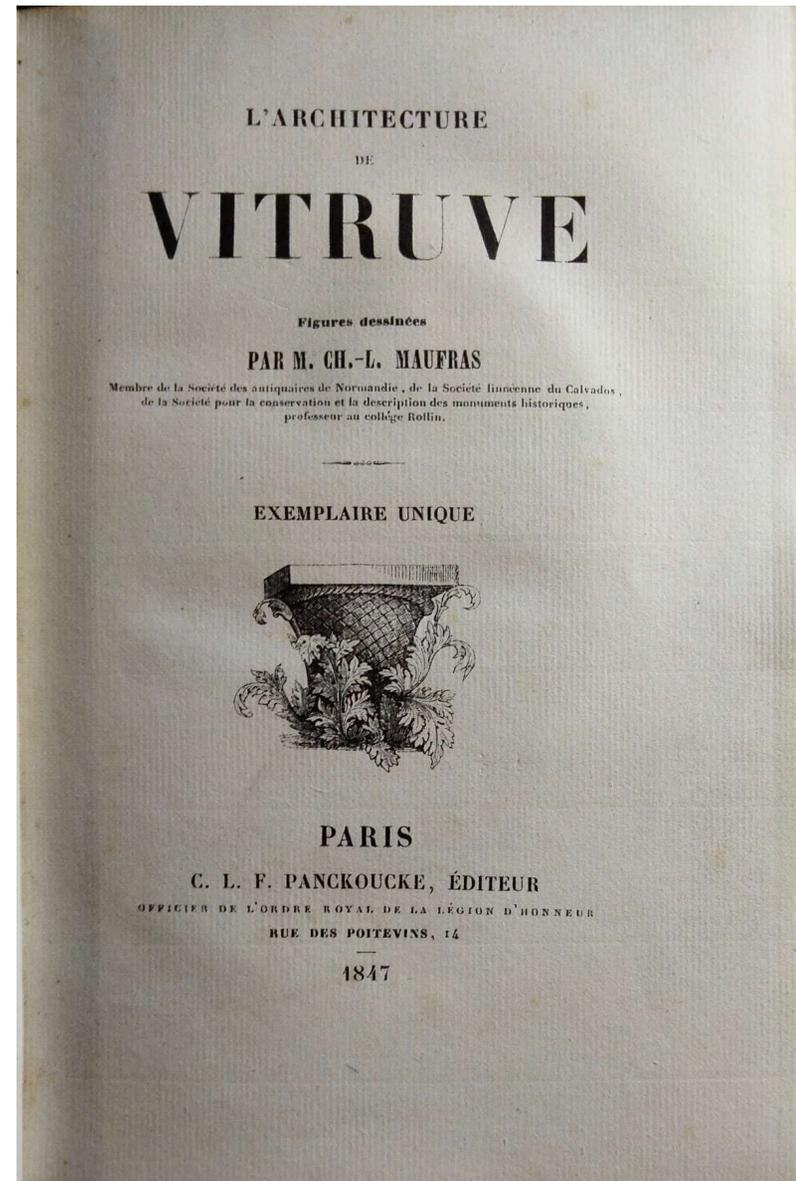


**“EXEMPLAIRE UNIQUE”  
A ‘LIVRE PRECIEUX’ AND COLLECTOR’S CONCEIT  
A SPOOF ON THE LIMITED EDITION**

45. VITRUVIUS. *L'Architecture de Vitruve. Figures dessinées par M. Y.-L. MaufRAS. Exemplaire Unique.* Paris: C. F. Panckoucke, 1847 \$1650.00

A tongue-in-cheek nod to the fashion for Limited Edition books and an illustrative oddity. The volume comprises 116 India paper proofs mounted on sheets of Papier de Hollande of MaufRAS's illustrations (engraved by Belhette) to the Panckoucke edition of Vitruvius, with a specially printed title page and long preface signed J. C. (the author, bibliographer and book collector J. Chenu). Chenu's affectionate parody of the book, "Il n'existe que 25 exemplaires de cette pièce, de cette facétie, de cette lai, de ce roman!" elevates the mundane to the desirable that is the [extreme] Limited Edition. In actual fact, it would appear that there were not 25 copies, not at all, only this one unique copy.

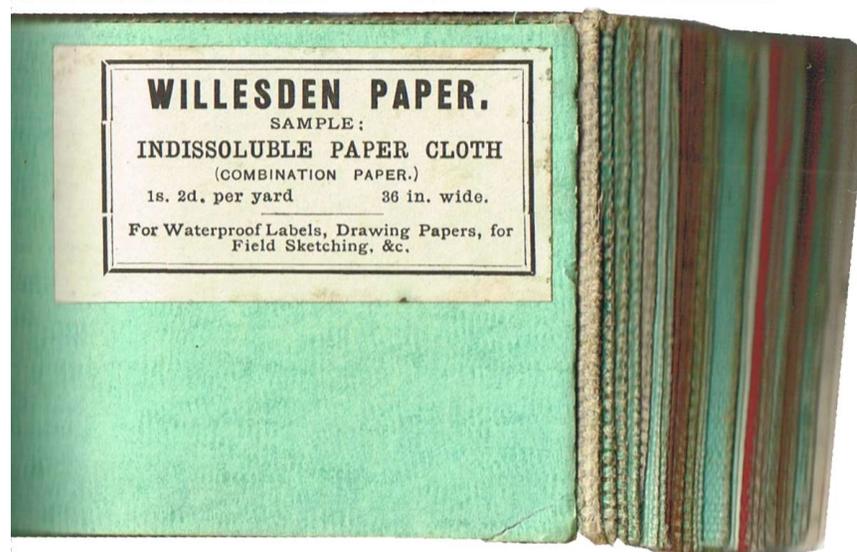
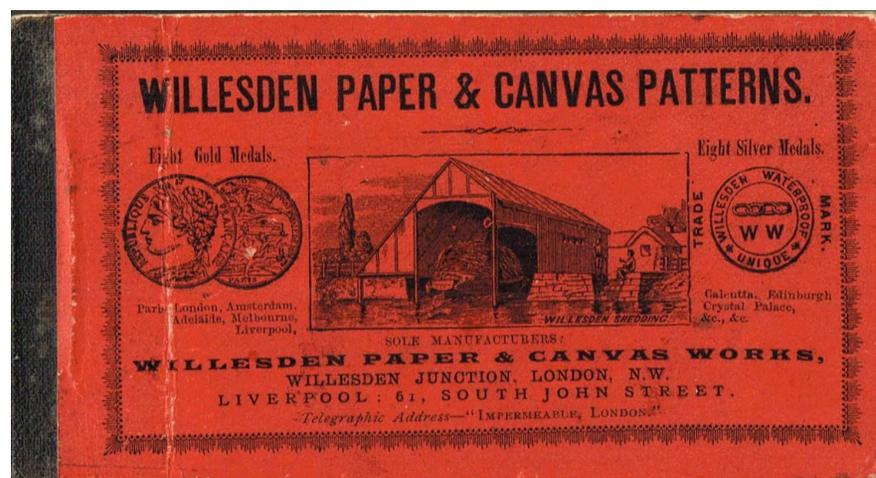
8vo, a fine copy in contemporary red crushed half Morocco gilt and red marbled boards, richly gilt spine, and lettered at the foot "Exemplaire Unique." 2ff (title page and Preface) and 116 wood engraved plates mounted on sheets of Papier de Hollande, untrimmed and with a gilt top edge.



## UNRECORDED SAMPLE BOOK OF BUILDING PAPERS AND CANVASES

46. WILLEDEN PAPER AND CANVAS WORKS.  
*Willesden Paper and Canvas Patterns.* Willesden Junction,  
London, and Liverpool, 61, So. John St., N.d. [ca. 1890] \$375.00

Fine copy, absolutely complete with no clips, of an unrecorded paper and canvas sample book. The samples are as follows: Paper: 11; Canvas: 17; Blind material (a form of canvas): 6; Shading (scrim): 3; Roofing canvas: 1. The papers were building purposes, for underslating slates, tiles and iron buildings of every description. They were said to be water-proof and rot-proof and were to be laid between the roof rafters. Samples include 1-ply, 2-ply and 4-ply. Also included is one sample of Willesden 'indissoluble paper cloth' for waterproof labels, drawing papers for field sketching, etc. The canvas samples were intended for boat sails, awning, cart covers, etc. The blind materials were for sun blinds. The shading material (or scrim) was used by the Royal Botanical Society for shading greenhouses, ferneries, etc. The penultimate page includes a glowing endorsement of rot-proof tent canvas by H. M. Stanley, no less, drawn from his recently published "In Darkest Africa" (1890). For a brief history of the company see [https://www.gracesguide.co.uk/Willesden\\_Paper\\_and\\_Canvas\\_Works](https://www.gracesguide.co.uk/Willesden_Paper_and_Canvas_Works). See also: *The Romance of Willesden Dux...*[A history of the Willesden Paper and Canvas Works (1941). OCLC locates one copy of the "Romance" book (BL); no copies at all of the sample book. The Company eventually became the Dux Chemical Solutions Company.



Oblong 24mo (2 5/8 x 5 x 1"); orig. stiff card printed covers. With 4 leaves (8 pp) of letterpress and 38 leaves of samples, each with a printed label identification. Fine copy, absolutely complete.