

JOHN HOWELL
 *for Books*

John Howell for Books
From Muir Dawson's Private Collection
June 5, 2018



John Howell for Books

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We actively solicit offers of books to purchase, including estates, collections and consignments. Please inquire.

This list contains 29 items from the private library of Muir Dawson, reflecting his various interests in the history of the book, the book arts, and the technology of human communication.

1 ALIGHIERI, Dante (1265-1321). *The Inferno of Dante Alighieri*. London: Published by J. M. Dent and Co., Aldine House, 1902. 8vo. 6 1/8 x 4 inches. [iv], 401 pp. Title page printed in red and black within decorative border, tissue guard over title page, maps and figures throughout; pencil notations throughout. Navy cloth with an owl vignette embossed on front cover, spine decorated and titled in gilt; binding square and tight, rubbed, extremities showing. Manuscript Map of Hell pasted-in by previous owner over index page in back, pencil notes in rear end-pages. Ownership signature of Carlotta Marjorie Freeman (1891-1973), Marlborough School on front free end-paper. Good.

\$ 15

THIRD EDITION of J. M. Dent's reprint of Dante's *Inferno*, with Italian text on the left and English translation on the right. PROVENANCE: Carlotta Marjorie Freeman attended Marlborough School for four years. In the early 1930s, she joined the staff of the Book Department at Bullocks downtown, then worked at Dawson's Book Shop where she specialized in books on art, science, and early medicine.

2 [Bible] The Workshop of Johannes Grusch [?]. (Johannes Grusch, circa 1200-1299). *75 Leaves from a Medieval Manuscript Pocket Bible*. [Paris: The Workshop of Johannes Grusch, circa 1240-1270 AD?]. 75 Leaves. 4 13/16 x 3 3/8 inches. Latin Vulgate text written double-column, 47 lines per page, red and blue running heads identify the books of the Bible, two-line initials alternating in red and blue indicate the opening of each chapter and some of these with much larger descenders, some pages with red and blue scroll work along the full length of the margins, chapter numbers indicated in alternating red and blue numerals, red rubrications, the text represents 15 books from the Bible, and The Interpretation of Hebrew Names (8 leaves) which was a common text included in many 13th-century Bibles; occasional small holes in the text of the leaves, many of the running heads indicating books of the Bible have been trimmed with loss, many leaves with light water-staining which does not affect the legibility of the text, the upper outer corner of the vellum leaves are rounded with characteristic rodent damage that is seen in other examples of this pocket Bible recorded in American institutions, does not affect text. Very Good.

\$ 7,500

This manuscript was broken by The Foliophiles, Inc. Leaves from this manuscript Bible were included in *Pages from the Past: Original Pages of Great 1st Editions, beautiful medieval illuminated manuscripts, ancient papyrus, the works of famous early printers and artists, and precious incunabula ornamented with rare woodcuts*. The Foliophiles was begun in the 1920s, and issued these types of portfolios from the late 1920s until the late 1960s under 3 different principals; the last being Alfred Wyant Stites (1922-2016) who purchased the operation in the 1960s after successful careers in federal government administration and in theatrical promotion on the east coast. To my knowledge, there have not been any books or articles written about The Foliophiles as there have been studies of the well-known biblioclast Otto Ege. There is, however, a small archive at the Bancroft Library of a collection of research notes assembled by Arthur Lee-Francis Askins which includes correspondence, library and auction catalog descriptions relating to The Foliophiles, Inc. Marketing literature for The Foliophiles portfolios of leaves stated their purpose was "to see placed in libraries and institutions

fine leaves of books that might otherwise be entombed in glass cases where none would have the great tactile sense of holding, feeling, reading, and being inspired by a work in the original, as it was created centuries ago.” This practice is the subject of much opprobrium in the twenty-first century.

Attribution of this leaf to the Johannes Grusch Atelier is based on offerings from Maggs Bros. and research provided by the University of South Carolina Libraries. The Grusch Atelier was active in Paris from the mid 1230s until about 1270, producing some of its finest work in the later decades; its most famous works being the Sorbonne Bible of 1270 and a Bible copied by Frater Johannes Grusch in 1267 and illuminated by the same artist that painted the Sorbonne Bible. A mid-thirteenth-century pocket Bible could contain more than 500 leaves, and be illustrated with hand painted initials at the beginning of each of the biblical books, but this group of leaves does not include any opening texts from books of the Bible and thus contains only the smaller, two-line initials at the heads of chapters. These leaves were written two-columns in a very tiny, precise gothic book hand with 47 lines, red and blue chapter numbers, with 2-line initials incorporating both red or blue colors, with contrasting red or blue pen decorations, often running the full length of the column or beyond. Thirteenth-century pocket bibles underwent a series of changes in northern France; by 1230 there became recognized a genre known as the Paris Bible in which the Bible's books were re-ordered and divided into standardized chapters, and included *The Interpretation of Hebrew Names*, which is represented in this grouping with 8 leaves.

PROVENANCE: from the private collection of Muir Dawson, of Dawson's Book Shop, Los Angeles, CA. Muir and his brother, Glen, assumed direction of Dawson's from their father, Ernest, in the late 1940s, and ran the shop until their retirement in the 1990s. This group of leaves was housed in a card-board binder with string ties, upon which is written "English 13th century Book of Hours leaves," while closer inspection reveals that these are definitely texts from the Latin Vulgate Bible. I have noticed a number of mis-attributions of leaves handled by the Foliophiles in the past, so such an error does not surprise me. Just how this relatively large group of leaves made it from the Foliophiles into Mr. Dawson's personal collection remains a mystery to your correspondent.

A summary statement of the leaves included in this collection of leaves from a single manuscript may be had upon request. REFERENCE: Gwara: *A History of the Teaching Collection of Early Manuscripts at the University of South Carolina*.

3 BROWNRIGG, Linda L. (b. 1935), editor. *Medieval Book Productions Assessing the Evidence. Proceedings of the Second Conference of The Seminar in the History of the Book to*

1500, Oxford, July 1988. Los Altos Hills, CA: Anderson-Lovelace, The Red Gull Press, 1990. 4to. 12 1/4 x 9 1/4 inches. (xvi), (202) pp. Black-and-white figures throughout, 5 color plates; text clean, unmarked. Blue cloth, spine titled in gilt, dust jacket in archival mylar; binding square and tight. Muir Dawson's copy without distinguishing marks. Fine.

\$ 120

LIMITED EDITION of 750 copies, of which 300 are case-bound, as is this copy. Linda L. Brownrigg has published several books on the production and study of books in the Middle Ages. This volume contains 11 papers A. I. Doyle, Peter Murray Jones, Lynda Dennison, Michael Gullick, Aliza Cohen-Mushlin, R. H. Rouse and M. A. Rouse, Claudine A. Chavannes, Mazel, Margaret M. Smith, Claire Donovan, Adelaide Bennett, and Lucy Freeman Sandler.

4 CATICH, Edward M. (1906-1979). *Reed, Pen, & Brush: Alphabets for Writing and Lettering*. New York: Visual Communication Books, Hasting House Publishers, (1980). Oblong 4to. 8 1/2 x 11 inches. 64 pp. 27 plates, including 16 alphabets; text clean, unmarked. Printed wrappers; binding square and tight, outer corners of front cover curled. Very Good.

\$ 35

Edward Catich was an American calligrapher whose calligraphy and stone work was internationally renowned. This book considers the Roman writing tools - the reed, the brush, and the square-tipped pen. Sixteen suitable alphabets are shown in both upper and lower-case. Instructions on how to write and letter the alphabets are included.

5 William Andrews Clark Memorial Library. *Report of the First Decade, 1934-1944*. Berkeley and Los Angeles: University of California Press, 1946. 8vo. 8 1/4 x 5 1/2 inches. vii, 78 pp. 8 black-and-white plates including frontispiece portrait of Clark, Clark logo on title page and initials printed in red, list of staff as of December 31, 1945; text clean, unmarked. Plain paper wrappers with French-fold printed jacket; binding square and tight, shelf wear and toning. Muir Dawson's copy without distinguishing marks. Very Good.

\$ 30

On the occasion of the retirement of the Clark Memorial Library's first Curator, Cora E. Sanders, the University of California published this book on the history, development, and future of the Library. Contents include: "Introduction" by Lawrence Clark Powell; "The Gift: How It Was Made - I" by Ernest Carroll Moore; "The Gift: How It Was Made - II" by Edward Augustus Dickson; "The Beginnings of the Library" by Cora Edgerton Sanders; "The Building" by Robert D. Farquhar; "The English Drama to 1700" by Hugh G. Dick, "The Age of Dryden" by Sigurd B. Hustvedt; "The Eighteenth Century" by Edward N. Hooker; "Music and Musical Literature" by Walter H. Rubsamen; "The Nineteenth Century" by Franklin P. Rolfe; "Western Americana" by Lindley Bynum; and "Fine Printing" by H. Richard Archer.

6 COBDEN-SANDERSON, Thomas James (1840-1922) and **WALKER, Emery, Sir** (1851-1933), et al. **FRANKLIN, Colin** (b. 1923), editor and introduction. *Doves Press: The Start of a Worry*. Foreword by Michael Hornby. Dallas: The Bridewell Library, 1983. 8vo. 8 1/2 x 6 1/4 inches. 31, [3] pp. Half-title, title page printed in brown and black inks, initials in brown, Foreword by Michael Hornby, Introduction by Colin Franklin, correspondence between Thomas James Cobden-Sanderson, Emery Walker, Charles Harold St John Hornby, and Sydney Carlyle Cockerell; text clean, unmarked. Quarter brown cloth, brown paper over boards, gilt-titled front cover, deckle pages; binding square and tight. Muir Dawson's copy without distinguishing marks. Fine.

\$ 60

LIMITED EDITION of 275 copies, this is number 46, printed by the Bird & Bull Press in Newtown, PA, composed by Mackenzie-Harris, binding by E. G. Parrot. This book provides a fascinating insight into the events of the Doves type dispute, in which business partners T. J. Cobden-Sanderson and Emery Walker fought over the rights to their Doves typeface and which culminated in Cobden-Sanderson throwing the matrices, and later the types themselves, into the river Thames. Michael Hornby, the son of Charles Harold St John Hornby, and a family friend of Emery Walker, discovered these letters many decades later in an old cupboard in his family home in Southern England.

7 [Cobden-Sanderson] SCHMIDT-KÜNSEMÜLLER, Friedrich Adolf (1910-1993), **GRAFE, I.**, translator. *T J Cobden-Sanderson as Bookbinder*. Esher, Surrey, England: The Tabard Press, 1966. 4to. 10 x 7 1/2 inches. (viii), (33) pp. 13 black-and-white plates, including frontispiece portrait of Cobden-Sanderson, title printed in black and orange including printer's mark in orange; text clean, unmarked. Gilt-stamped orange cloth, wax-paper dust jacket; binding square and tight, dust jacket chipped. Muir Dawson's copy without distinguishing marks. Near Fine.

\$ 30

LIMITED EDITION, this is number 216 of 290, designed by Philip Kerrigan at the Tabard Press, handset in Monotype Bembo and printed on Basingwerk Parchment and Basingwerk Art papers, bound by Mansell Bookbinders, Ltd. Thomas James Cobden-Sanderson (1840-1922) was an English artist and bookbinder. He founded the Doves Bindery in 1893 and over a period of 30 years produced some of the finest bookbindings ever executed.

8 [Cockerell] BLUNT, Wilfrid (1901-1987). *Cockerell: Sydney Carlyle Cockerell, Friend of Ruskin and William Morris and Director of the Fitzwilliam Museum, Cambridge*. New York: Alfred A. Knopf, 1965. 8vo. 8 1/2 x 6 inches. xviii, (386) pp. Frontispiece, 23 illustrations; text clean, unmarked. Blind-stamped maroon cloth, gilt-decorated spine, top edge stained blue, dust jacket in archival mylar; binding square and tight. Muir Dawson's copy without distinguishing marks. Fine.

\$ 25

FIRST AMERICAN EDITION. A biography of Sir Sydney Carlyle Cockerell (1867-1962), an English museum curator and collector. From 1908 to 1937, Cockerell was director of the Fitzwilliam Museum, Cambridge. As Director of the Fitzwilliam Museum Cockerell built up the Museum's collections of private press books and manuscripts, prints, drawings, paintings, ceramics and antiquities.

9 CRUTCHLEY, Brooke (1907-2003). *Two Men: Walter Lewis and Stanley Morison at Cambridge*. Cambridge: Printed for His Friends by The University Printer, 1968. Series: *Cambridge Christmas Books*. Tall 8vo. 10 1/8 x 6 1/2 inches. vi, (48) pp. Half-title, title page printed in red and black, decorative initial, 14 illustrations (some color), 6 printing specimens tipped-onto stiff blue card stock; text clean, unmarked. Quarter red cloth, patterned paper designed by Reynolds Stone, spine titled in gilt; binding square and tight. Comes with the original slip case; slip case with minor shelf wear. Muir Dawson's copy without distinguishing marks. Fine.

\$ 50

LIMITED EDITION of 500 copies. Written to commemorate Stanley Morison and Walter Lewis and the impact they had on each other, and upon the author. "The royal octavo format suited the selected illustrations, including pages from books produced by Morison and Lewis in partnership - or not produced in the case of the abortive Cambridge type catalogue. It also provided a rare opportunity to showing off the Barbou type which then still existed only in the 'English' size used in the last three volumes of *The Fleuron*." Crutchley and Muir Dawson were friends; Dawson organized visits to Los Angeles and UCLA for lectures by Crutchley. Dawson was an avid student of typography, Morison, Lewis, and Crutchley's efforts as the printer at Cambridge University Press. REFERENCES: Appleton, *The Writings of Stanley Morison*, No. 364; Crutchley, *A Printer's Christmas Books*, p. 34.

10 HAMMER, Carolyn R. (1911-2001), compiler. *Chapters on Writing and Printing*. Lexington, KY: The Anvil Press, 1963. Tall 8vo. 10 1/4 x 6 1/4 inches. [ii], (72) pp. 2 illustrations printed from the original blocks carved by Thomas Bewick, 3 facsimile signatures, figures; text clean, unmarked. Val de Laga (Duna) paper over boards, printed paper spine label, deckle edges, original plastic dust jacket; binding square and tight, jacket wrinkled with small tears. Comes with the original prospectus. Muir Dawson's copy without distinguishing marks. Fine.

\$ 500

LIMITED EDITION of 134 copies, this is number 72, printed on Japanese Hosho paper. This volume contains 4 chapters contributed by 4 authors: "Calligraphy for the Printer" by Paul Standard; "Digressions on the Roman Letter" by Victor Hammer; "Printing from the Blocks of Thomas Bewick" by R. Hunter Middleton; and "Notes on the Stamperia del Santuccio" by Carolyn R. Hammer. Includes calligraphic charts, proof signatures from early imprints of the Stamperia del Santuccio, and sheets illustrating later uncial types, and 2 Bewick engravings printed from the original blocks. Carolyn Hammer, the printer, was an influential figure in modern fine

printing in the United States along with her husband Victor Hammer. This is the seventh publication of Carolyn Hammer's Anvil Press.

11 International Association of Bibliophiles. *A Bibliophile's Los Angeles: Essays for the International Association of Bibliophiles on the Occasion of its XIVth Congress, 30 September - 11 October 1985.* Los Angeles: William Andrews Clark Memorial Library, 1985. 8vo. 9 1/2 x 6 1/4 inches. (x), (187) pp. Folding map "A Bibliophile's Map of Los Angeles" a "non-navigational map" by Vance Gerry, half-title, title page printed in blue and black inks within a typographic border, title page in decorative blue border, decorative initials, list of contributors, index; text clean, unmarked. Quarter grey cloth, patterned grey paper over boards, printed paper spine label; binding square and tight. Compliments card laid in from the Southern California Planning Committee, Muir Dawson, Chairman. Muir Dawson's copy without distinguishing marks. Fine.

\$ 75

LIMITED EDITION of 350 copies, designed and printed by Patrick Reagh, Printers, in Glendale. A collection of essays by members of the International Association of Bibliophiles, edited by John Bidwell with the assistance of Carol R. Briggs. Articles include "Foreword" by Robert Vosper; "Los Angeles & Chicago: Two Cities, Two Bibliophiles" by Robert Rosenthal; "Early Book Collectors of Southern California" by Tyrus G. Harmsen; "Medieval Manuscripts & Early Printed Books in Los Angeles" by Richard H. Rouse; "Book Collectors' Clubs of Southern California" by Charles L. Heiskell; "A Rush of Memories of Printers Past" by Ward Ritchie; "L. A. Prints" by Ruth E. Fine; "Western Americana in Los Angeles Libraries" by Alan Jutzi; and "Four Founders of Rare Book Libraries" by John Bidwell.

12 [Arthur W. Johnson, binder] PLENDERLEITH, Harold James (1898-1997). *The Conservation of Antiquities and Works of Art: Treatment, Repair, and Restoration.* London: The Oxford University Press, (1957). Large 8vo. 9 3/8 x 6 3/4 inches. xv, (374) pp. Color frontispiece, 53 plates, 2 illustrations, 11 figures, appendices, index; text clean, unmarked. Bound by Arthur W. Johnson in intricately decorated full red leather with black and navy leather onlays and gilt tooling, gilt-titled spine, all edges gilt, pink end-papers, clear plastic dust jacket; binding square and tight, dust jacket ripped at extremities, glue stain on rear end-pages. Housed in a clamshell box of maroon cloth, with felt lining. From Muir Dawson's personal collection, without distinguishing marks. Fine.

\$ 2,000

FIRST EDITION, reprinted. Harold Penderleith was a Scottish art conservator and archaeologist. This book was the official textbook on the conservation of museum objects for the Museums Association in London. This special binding was executed by Arthur W. Johnson (b. 1920), a leading designer bookbinder in Great Britain. Johnson, whose stamp is at the tail of the inside rear cover, is an Honorary Fellow of Designer Bookbinders and an Honorary Fellow of the Institute of Craft Education. He has published several books on the subject of book binding. This is a particularly

lovely example of his work, featuring leather onlays of different colors, and gilt decorations.

13 KNOPF, Alfred A. (1892-1984). *Portrait of a Publisher, 1915-1965*. New York: The Typophiles, 1965. Series: *Typophile Chap Books*, Nos. 42 and 43. Two Volumes. 8vo. 7 1/4 x 4 3/4 inches. (xv), (300) pp.; (xvi), (304) pp. Introductions by Paul A. Bennett, table of contents, portfolio of black-and-white photographs taken by Knopf in both volumes, various Knopf printer's devices open the text of each chapter; text clean, unmarked. Volume 1 quarter red cloth, Volume 2 quarter green cloth, black cloth over boards, titled in gilt, dust jackets designed by Warren Chappell with illustrations by Chappell and Miguel Covarrubias; binding square and tight, light toning to jacket spines, head of front panel of jacket of Vol. II torn, repaired with cellophane tape. Housed in a yellow-paper-covered slipcase with a printed paper spine label; books fit in the slip case quite tightly. Very Good.

\$ 50

LIMITED EDITION of 2,000 copies. This set contains two volumes, Volume I: *Reminiscences and Reflections by Alfred A. Knopf*, and Volume 2: *Alfred A. Knopf and the Borzoi Imprint: Recollections and Appreciations*. Alfred A. Knopf was an American publisher. His eponymous publishing house was known in the twentieth century for its elegant designs and its translation and publication of European writings.

14 LAMB, C. M., editor. *The Calligrapher's Handbook: Essays by M. C. Oliver* [and others]. London: Faber & Faber Limited, [1956]. 8vo. 8 3/4 x 5 3/4 inches. 252 pp. 52 figures, 50 plates, tables, appendices, bibliography, index, 50 plates; text clean, unmarked. Blue cloth, spine titled in gilt, dust jacket in archival mylar; binding square and tight, top edge lightly dust-soiled, end-papers offset, 1 1/2 inch piece missing from tail of dust jacket spine. Muir Dawson's copy with "Muir" in pencil on the upper corner of the front free end-paper. Very Good.

\$ 15

FIRST EDITION. "This book of essays on various aspects of calligraphy and illumination has been prepared by members of the Society of Scribes and Illuminators. ... Each of the subjects is thoroughly treated — practically and to some extent historically where traditional methods are still being used nowadays. *The Calligrapher's Handbook* is a comprehensive and useful book for anybody interested to work in this field of lettering, formal calligraphy and illumination." Dust jacket.

15 LISTER, Raymond (1919-2001). *Hammer and Hand: An Essay on the Ironwork of Cambridge, with Drawings by Richard Bawden*. Cambridge: Printed for his Friends by the University Printer, 1969. Oblong 4to. 8 5/8 x 10 1/8 inches. [vi], (42) pp. Half-title, frontispiece illustration, 20 captioned illustrations telling where in the city the objects depicted stand; text clean, unmarked. Quarter dark tan morocco, illustrated paper over boards, spine titled in gilt; binding square and tight, LACKS the dust-jacket, spine faded. Muir Dawson's copy without distinguishing marks. Very Good.

\$ 40

LIMITED EDITION of 500 copies, printed on laid, watermarked Abbey Mills, Greenfield paper. A selected guide to ironwork throughout the city of Cambridge. “The decision to use a deeply toned paper was not an arbitrary one. It was found to be necessary to provide this stronger background to give the book cohesion; on a white paper the text pages and the drawings seemed unconnected.” Crutchley. Raymond Lister was an English blacksmith-ironworker, author, artist, and the leading authority on Samuel Palmer, the British landscape painter, etcher and printmaker. During his career, Lister made the artistic ironwork for many buildings, including King’s College Chapel, Cambridge, and founded the publishing company, The Golden Head Press. Crutchley, *A Printer’s Christmas Books*, pp. 34-37.

16 MORRIS, William (1834-1896). *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society*. London: Kelmscott Press, 1893. Sextodecimo. 5 3/4 x 4 1/4 inches. [ii], 68 pp. Decorative initials, red text in margins, printed on paper; text clean, unmarked. Quarter tan cloth, gray paper over boards; binding square and tight, light toning to covers and spine. Muir Dawson’s copy, without distinguishing marks. Very Good.

\$ 500

LIMITED EDITION of 1,500 copies, SECOND OR THIRD PRINTING, each printing consisted of 500 copies. There were 45 copies printed on vellum. First published in 1893 with spelling errors on pages 41 and 45, this is one of the later printings in the same year that corrected the spelling errors. Unable to determine the printing number of this copy. This is the first use of the four-line initials that embellish the text and also the first book Morris printed in the sextodecimo format. “This paper, first spoken as a lecture at the New Gallery, for the Arts & Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1892. Sold by William Morris...” pg. 68. This book was printed in public as a “moving exhibit” during the 1893 Arts and Crafts Exhibition held in the New Gallery. William Morris was an English textile designer and writer. He was a part of the British Arts and Crafts Movement and was important in the revival of traditional British textile arts. The Kelmscott Press was founded in 1891 at Kelmscott House, No. 16 Upper Mall, Hammersmith. The press was devoted to the production of beautiful books which were influenced by the illustrated manuscripts and early printed books of medieval and early modern Europe.

17 PETRARCA, Francesco (1304-1374). *Lettera a Giovanni Anchiseo. [Lo Inacarica di Procurargli Libri]*. Milan: (Carlo Alberto Chiesa, printed at the Stamperia Valdona, Verona), 1967. 8vo. 9 3/4 x 6 1/4 inches. (37) pp. Text in Latin, Italian, and English; text clean, unmarked. Plain white wrappers with French-fold printed jacket; binding square and tight. Housed in a brown paper slipcase. INSCRIBED to Agnes and Muir Dawson by Carlo Alberto Chiesa, rare book dealer in Milan, and publisher of this volume, September 12, 1986. Fine.

\$ 50

“The letter published here [which deals book hunting in the fourteenth-century] is the eighteenth of Book III of the *Lettere Familiari* and is addressed to Giovanni Anchiseo of Incisa, a Dominican friar and perhaps a relative of Petrarch. It was written about 1346 at Valchiusa, at the time when Petrarch made frequent journeys to Italy.” Page 35.

18 [Poole] WILLIAMS, Graham. *Printing Monica Poole's Wood Engravings* [Cover Title]. Biddenden, Kent, England: The Florin Press, 1985. Folio Pamphlet. 14 1/2 x 9 7/8 inches. [9-15] pp., starts on page 9. 4 wood engravings by Monica Poole, excerpted from the special edition of *Monica Poole: Wood Engraver*, text clean, unmarked. Brown wrappers, stitched; binding square and tight, minor shelf wear. Muir Dawson's copy without distinguishing marks. INSCRIBED by the printer and author, Graham Williams, on the last blank leaf, and numbered No. 36. Very Good.

\$ 50

LIMITED EDITION, number 36 of 50. This piece contains an essay, “Printing the Engravings” by Graham Williams that was included in George Mackley's *Monica Poole: Wood Engraver*. Poole (1921-2003) was an English wood-engraver whose style was characterized by delicate details and fine white lines to create a sense of depth. Graham Williams, who printed the wood engravings in Mackley's *Monica Poole*, is also a wood engraver and fine printer. Here Williams offers a brief treatise on the process of printing wood blocks, and especially the technique that he applied in printing Poole's blocks.

19 REED, Ronald (1921-1991). *The Nature and Making of Parchment*. Leeds: The Elmete Press, 1975. 4to. 11 3/8 x 8 1/16 inches. [x], (102) pp. Half-title, title page printed within brown typographic border, typographic ornaments throughout, decorative initials, 14 illustrations, printer's device on title page and colophon, tailpieces; text clean, unmarked. Quarter parchment, brown buckram over boards, brown leather spine label title in gilt, gilt decorations on boards, top edge gilt, illustrated end-papers, glassine dust-jacket; binding square and tight, jacket chipped and spine of jacket toned. Muir Dawson's copy without distinguishing marks. Fine copy in Very Good jacket, there is no slip case.

\$ 175

LIMITED EDITION of 450 copies, this is one of 425 copies quarter-bound in Classic vellum with buckram sides, edited and designed by A. S. Money who supervised its printing on Clan mold-made rag paper made by Wookey Hole Mill, text set in 12 point Garamond type, and typographic decorations by Terence Fowler. Ronald Reed was a Professor at the University of Leeds; he was respected internationally for his scientific work on ancient leathers and parchment, particularly for his optical and electron microscopic studies. This volume explains the role of parchment

throughout western history, and especially its role in conserving the records of homo sapiens' cultural knowledge.

20 [Rogers] WALTON, Izaak (1593-1683). *The Compleat Angler; or, The Contemplative Man's Recreation*. Cambridge, MA: The Riverside Press, 1909. 8vo. 6 1/2 x 4 1/2 inches. [xviii], (303) pp. Illustrated title page, first 30 pages opened, rest of volume unopened; text clean, unmarked. Decorative brown paper over boards, paper spine label, extra spine label bound-in inside rear cover; binding square and tight, edges of spine roughed-up and fraying. Housed in a black paper-covered slipcase; slip case worn. Very Good.

\$ 100

LIMITED EDITION of 450 copies, this is number 301. Izaak Walton's *The Compleat Angler*, first published in 1653, is one of the most reprinted books in the English language. This edition was designed by Bruce Rogers, one of America's greatest book designers of the twentieth century. This book was published during his time at Riverside Press, at the beginning of his career.

21 RUMMONDS, Richard-Gabriel (b. 1931). *Printing on the Iron Handpress*. London: Oak Knoll Press and the British Library, 1998. 4to. 11 1/4 x 8 1/4 inches. xxiv, 470 pp. Table of contents, 37 black-and-white photographs, illustrations, bibliography, index; text clean, unmarked. Blue cloth, dust jacket in archival mylar, decorative end papers; binding square and tight. Comes with partial printout from author's website, where he addresses questions and corrections to the book and provides new information not found in the book. INSCRIBED by the author, "Muir - Thanks for all your help. -Gabriel, 05-10-98." From Muir Dawson's personal collection. Fine.

\$ 125

FIRST EDITION. Richard-Gabriel Rummonds is one of the foremost handpress printers of the late twentieth century. This book is a well-recognized reference book on the history and use of the iron handpress. "*Printing on the Iron Handpress* is the most comprehensive book ever published on the subject. Never before has a master printer written with such authority about the secrets of his craft. ... [It] belongs on the reference shelf of every printer, printing historian, and private press collector who wants to understand more about the demanding craft of fine printing on the handpress." Dust jacket.

22 [Schmied] VAILLAT, Léandre (1878-1952). *L'Hôtel-Dieu de Beaune*. Paris: chez L. Carteret and et chez F.-L. Schmied, 1921. 8vo. 7 1/2 x 5 1/2 inches. Unpaginated. [52] pp. Half-title, limitation page, frontispiece, title page printed in red and black inks with printer's device in blue, 5 large multi-colored wood engravings by François-Louis Schmied throughout; text clean, unmarked, faint offsetting from engravings on opposing pages. Plain white wrappers with printed jacket folded over the wraps; binding square and tight, jacket toned along with the spine which is cracked vertically, inner hinge cracked at pages [46-47], covers soiled. Muir Dawson's copy without distinguishing marks. SCARCE. Good.

\$ 300

LIMITED EDITION of 225 copies, printed in July 1921 at the atelier of François-Louis Schmied, Pierre Bouchet, pressman. Léandre Vaillat was a French writer and critic. Hôtel-Dieu de Beaune is a former charitable almshouse in Beaune, France. It was founded in 1443 as a hospital for the poor. The text in this volume tells of the founding and development of this distinguished exemplar of French fifteenth-century architecture, which is now a museum. François-Louis Schmied was a major Art Deco artist who was recognized for his work in publishing for bibliophiles. His wood engravings in this book are notable for their intricacy of colors - all have at least seven color layers, with some exceeding ten. Schmied was the inspiration for Ward Ritchie becoming a printer; Ritchie spent a year in Paris in the 1930s, working in Schmied's atelier.

23 STONEBACK, Harry Robert (b. 1941). *Cartographers of the Deus Loci: The Mill House*. North Hills, PA: The Bird and Bull Press, 1982. 8vo. 10 1/4 x 6 5/8 inches. Unpaginated. [24] pp. Illustrations throughout in brown ink by William Osborne, Card Hunter Dog watermark reproduced on the colophon; text clean, unmarked. Quarter vellum spine, paste paper over boards with a William Osborne illustration on the front cover, spine titled in gilt, plain white dust-jacket; binding square and tight. Muir Dawson's copy without distinguishing marks. Fine.

\$ 50

FIRST EDITION, thus, LIMITED to 240 copies, this is number 142, printed by the Bird and Bull press in Van Dijk types composed by Mackenzie-Harris and printed on Hard Hunter's Lime Rock paper and bound by Pam and Don Rash. The poem in this volume was written for an audience who knew little about The Mill House as an old-fashioned set-piece. The entire volume was part of a fund-raising effort to preserve The Mill House as a living museum. The Mill House, located in Marlborough, New York, is where Dard Hunter first made paper in America and began his life-long career in pursuit of the history and techniques of early paper making, thus launching the current revival of interest in hand paper making. This volume is printed on Hunter's "Dog" watermark paper handmade by Hunter in 1930, "probably the first paper made in the Lime Rock Mill." Harry Robert Stoneback is an American academic, poet, and folk singer. In the early 1960s Stoneback collaborated with Jerry Jeff Walker and played with Bob Dylan at Gerde's Folk City shortly after Dylan's arrival in New York. Subsequently, Stoneback became a scholar on the religious and folkloric undertones of Modernist regional literatures and a recognized scholar of Faulkner and Hemingway.

24 TAYLOR, W. Thomas and **MORRIS, Henry**. *Twenty-one Years of Bird & Bull, A Bibliography, 1958-1979*. North Hills, PA: W. Thomas Taylor and Bird & Bull Press, 1980. 8vo. 9 3/4 x 6 5/8 inches. (110) pp. Half-title, title page printed in 3 colors with bird and bull's head vignettes, includes a list of articles about Henry Morris, index; text clean, unmarked.

Quarter brown morocco, bird and bull patterned paper over boards, spine titled in gilt, morocco tips. Muir Dawson's copy without distinguishing marks. Fine.

\$ 135

LIMITED EDITION of 350 copies, this is number 245, printed on Handmade Roma V. E. paper at the Bird and Bull Press, composed in Van Dijck types by Mackenzie-Harris, printed, binding by E. G. Parrot using paper designed by Fritz Eberhardt for the boards. This bibliography is distinctive because it contains the commentaries of Henry Morris and therefore amounts to a history of his life as a writer and papermaker, which sets this book apart from many bibliographies that simply document the technical aspects of the books they describe.

25 TEISER, Ruth (1915-1994) and **HARROUN, Catherine**, editors. *Printing as a Performing Art*. San Francisco: The Book Club of California, 1970. Series: *Book Club of California Publication*, No. 134. 8vo. 7 5/8 x 5 3/4 inches. (147) pp. Illustrated title page, illustrated table of contents, illustrations throughout in gold by Peggy Conahan, text in black and red; text clean, unmarked. Yellow cloth, gilt-titled spine; binding square and tight, LACKS a dust-jacket. Muir Dawson's copy, with "Muir's" in pencil on the front free end-paper. Very Good.

\$ 35

LIMITED EDITION of 450 copies designed by Arlen Philpott and printed by Arlen and Clare Philpott at their press in Fairfax, Marin County, CA. "Based on the University of California Regional Oral History Office's series on fine printing in the San Francisco Bay Area, this selection includes interviews with Edwin Grabhorn, Robert Grabhorn, Lawton Kennedy, Lewis and Dorothy Allen, Jack Werner Stauffacher, William Everson, Adrian Wilson, and Mallette Dean." Harland. REFERENCE: Harlan, *The 200th Book*, No. 134.

26 THOMSON, S. Harrison (1895-1975). *Latin Bookhands of the Later Middle Ages, 1100-1500*. Cambridge: Cambridge University Press, 1969. Folio. 14 1/8 x 10 inches. Unpaginated. [254] pp. Half-title, title page, Introduction, table of contents, photographic reproductions of manuscripts, along with a short description and transcription on facing page; text clean, unmarked. Green cloth, spine titled in gilt, dust jacket in archival mylar; binding square and tight, dust jacket chipped. Muir Dawson's copy without distinguishing marks. Very Good.

\$ 60

FIRST EDITION. S. Harrison Thomson was professor emeritus at the University of Colorado. He specialized in medieval history and published several books on the subject. This book is a survey of Latin manuscripts from the later middle ages, with reproductions of their pages. It is a useful resource for learning how to recognize and decipher scripts in the Middle Ages.

27 [Updike] WALTON, Izaak (1593-1683). *The Complete Angler, or, The Contemplative Man's Recreation*. Boston: C. E. Goodspeed & Co., 1928. 8vo. 7 1/8 x 4 7/8 inches. (xxxii), (325) pp. Introduction by Bliss Perry, decorations by William Addison Dwiggins; text clean,

unmarked. Quarter black cloth, decorative paper over boards, spine decorated and titled in gilt, top edge stained green; binding square and tight, edges soiled. Very Good.

\$ 75

LIMITED EDITION of 600 copies printed by D. B. Updike of the Merrymount Press, Boston. Izaak Walton's *The Compleat Angler*, first published in 1653, is one of the most reprinted books in the English language. This particular volume was designed by Daniel Berkeley Updike, an American printer and designer. He and his Merrymount Press were known for their clean and beautiful designs, and set the standard for both commercial and fine printing in twentieth-century America.

28 WOLFE, Richard J. *Jacob Bigelow's American Medical Botany, 1817-1821. An examination of the origin, printing, binding and distribution of America's first color plate book. With special emphasis on the manner of making and printing its colored plates.* North Hills, PA; Boston, MA: Bird & Bull Press; Boston Medical Library, 1979. 8vo. 10 x 6 1/2 inches. 121, [3] pp. Title page with a decorative border in 2 colors by Fritz Eberhardt, 2 original (1 hand-colored) engraved plates of *Sanguinaria Canadensis* (Bloodroot) produced for the first edition of Jacob Bigelow's *American Medical Botany*; text clean, unmarked, minor foxing to margins of original plate. Quarter brown morocco, decorative paper over boards, spine titled in gilt, morocco tips; binding square and tight, spine with a whiff of fading. Muir Dawson's copy without distinguishing marks. Fine.

\$ 175

LIMITED EDITION, of approximately 300 copies, this is number 325, composed in Baskerville types, binding by E. G. Parrot II, cover papers are a reproduction of an early nineteenth-century woodblock paper. This is an important contribution to the literature of printing and publishing history, being an examination of the production of America's first color plate book. At the time of this publication, Richard J. Wolfe was Joseph Garland Librarian at the Boston Medical Library and Curator of Rare Books and Manuscripts in the Francis A. Countway Library of Medicine. REFERENCE: Taylor and Morris, *Twenty-One Years of Bird & Bull*, A21.

29 WOLFE, Richard J., and McKENNA, Paul. *Louis Herman Kinder and Fine Bookbinding in America: A Chapter in the History of the Roycroft Shop.* Newtown, PA: Bird & Bull Press, 1985. 8vo. 10 x 6 1/2 inches. 161, [3] pp. Title page printed in black and purple, 18 black-and-white illustrations and 14 color plates, catalog of Kinder's bookbinding tools, index; text clean, unmarked. Quarter black morocco, gilt-decorated red paper over boards, red leather spine label titled in gilt, morocco tips; binding square and tight. Includes original prospectus. Muir Dawson's copy without distinguishing marks. Fine.

\$ 150

LIMITED EDITION, of 325 copies, this is number 103, set in Van Dijck types on Arches text mold-made paper, bound by E. G. Parrot. Louis Herman Kinder (1866-1938) was a German bookbinder who worked at Roycroft from 1897 to late 1911. During this time Kinder produced a great number of outstanding bindings

which Elbert Hubbard described as unsurpassed; includes 14 color illustrations of bindings created by Kinder. In 1901, Kinder began publication of a small magazine consisting of practical information for fellow-binders. Wolfe and McKenna's account is based on letters and unpublished material that sheds light on Kinder, Hubbard, and the role of Roycroft in the production of fine bindings.