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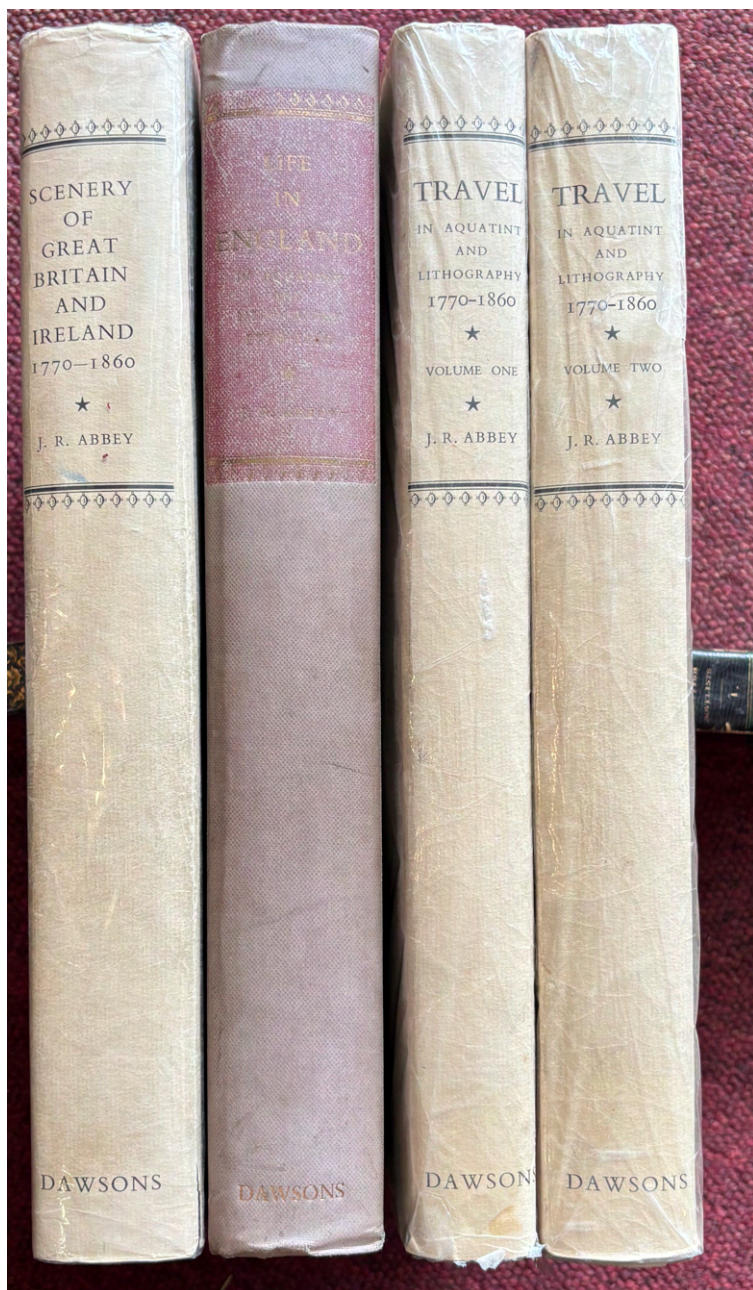
I. [Incunabula].

SINGLE LEAF FROM A MEDICAL WORK.

£200.00

No date, circa 1470, possibly Cologne, p 80/81, folio, 315mm x 435mm, printed in two columns, double-sided, 67 lines, capitals rubricated in red ink, page number in margin in ink.

An extremely good impression in excellent condition, in a style very typical of the German master printers of the 1470s; I have been unable to identify the work from which this leaf was extracted, however, certain key words appear throughout; "Egritudines" - sickness, disease, mental illness; "Morborius" - morbid; "pulmonis" - of the lung; "Ventriculus" - stomach. (See illustration above)



2. [Major J. R. Abbey].

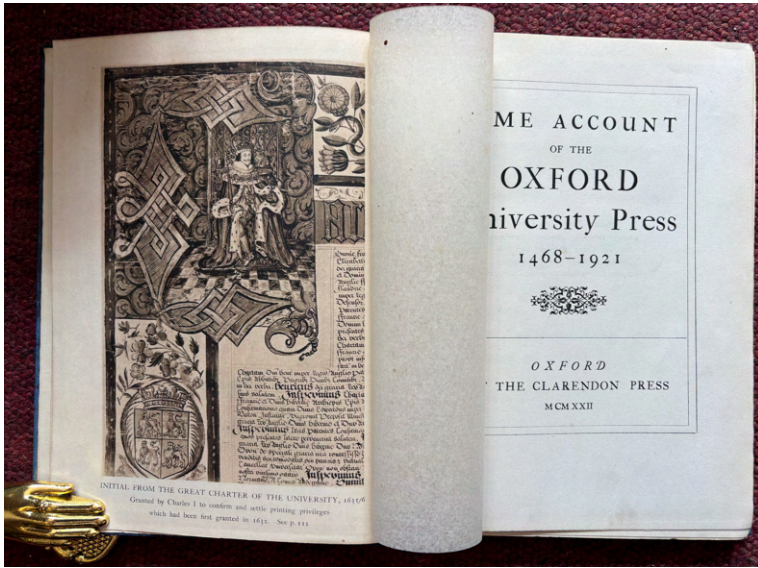
SCENERY OF GREAT BRITAIN AND IRELAND IN AQUATINT AND LITHOGRAPHY 1770-1860 FROM THE LIBRARY OF J.R. ABBEY.

WITH:
TRAVEL IN AQUATINT AND LITHOGRAPHY 1770-1860 FROM THE LIBRARY OF J.R. ABBEY. TWO VOLUMES.

WITH:
LIFE IN ENGLAND IN AQUATINT AND LITHOGRAPHY 1770-1860 FROM THE LIBRARY OF J.R. ABBEY.

The set £350.00

1972, Folkstone, reprinted Dawson's of Pall Mall, four volumes, pp xx + 399; xiii + 299; xiv + 301-675; xxi + 428, colour frontispieces, black and white illustrations, fawn cloth in dustwrappers, Life in England has no dustwrapper. A working set.



3. [Anon].

SOME ACCOUNT OF THE OXFORD UNIVERSITY PRESS 1468-1921. £10.00

1922, Oxford, Clarendon Press, pp 111, sepia frontispiece, black and white illustrations and maps, blue cloth. Damp marks on front corner and back edge, otherwise very good.

A charming brief history, beautifully produced, demonstrating the affection felt for this shrinking establishment.

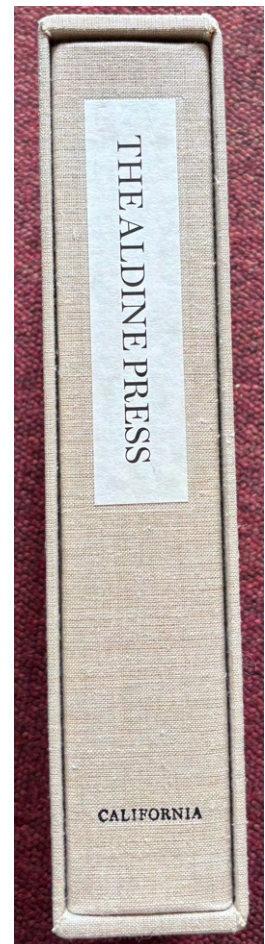
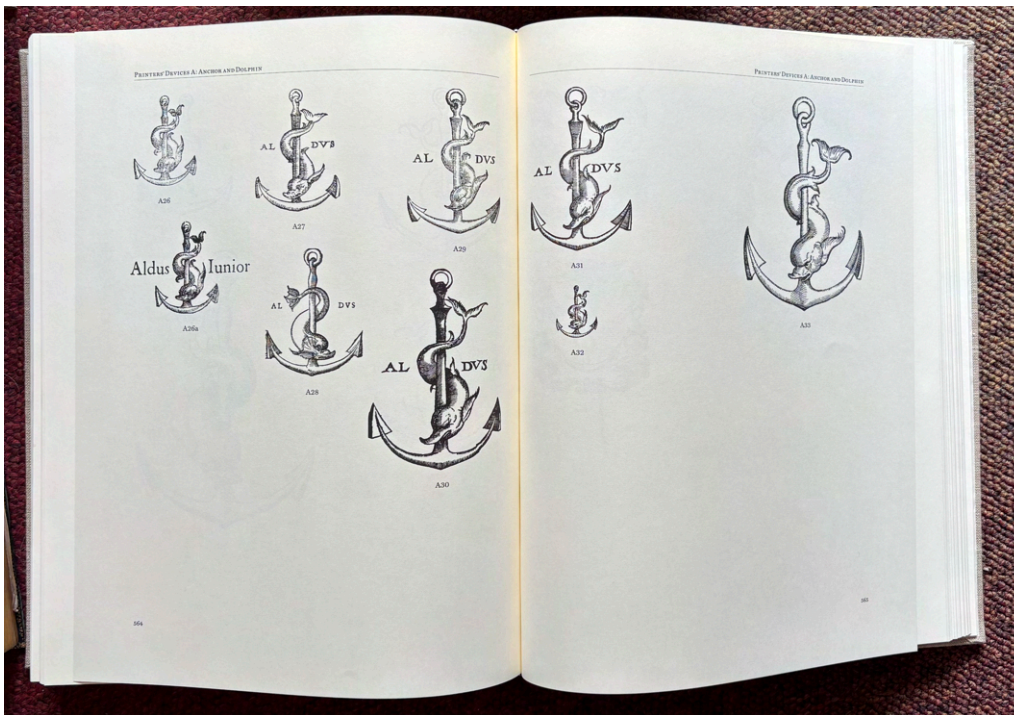
4. Eliseo Trenc Ballester.

LAS ARTES GRAFICAS DE LA EPOCA MODERNISTA EN BARCELONA. £85.00

1977, Gremio de Industrias Gráficas de Barcelona, folio, ppxvi, 244, colour and black and white illustrations, light tan heavy grain cloth in glassene wrapper and slipcase. A fine copy.

Inscribed by the author, and with a signed autograph letter, to Paul Latcham, with his beautiful bookplate. Issued to commemorate the 500th anniversary of the introduction of printing in Spain, and a tribute to the masters of the arts of the book; printers, engravers, bookbinders, and other graphic professionals.





5. [Nicolas Barker, Sue A. Kaplan, Paul Naiditch, Gerald Lange].

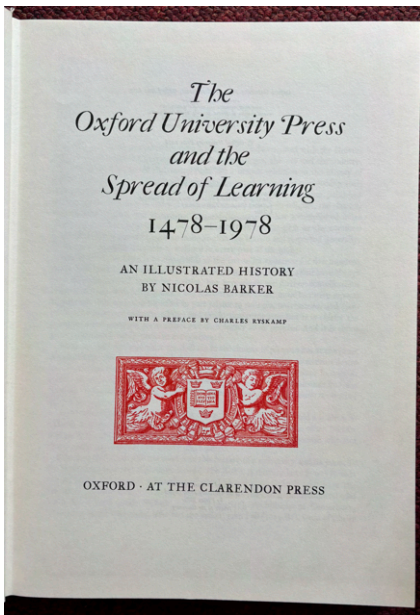
THE ALDINE PRESS. CATALOGUE OF THE AHMANSON-MURPHY COLLECTION OF BOOKS BY OR RELATING TO THE PRESS IN THE LIBRARY OF THE UNIVERSITY OF CALIFORNIA, LOS ANGELES INCORPORATING WORKS RECORDED ELSEWHERE. **£500.00**

2001, Berkeley, University of California Press, folio, pp671, black and white illustrations, cream cloth, paper labels, in slipcase. A near fine copy.

The history of Aldine collecting reaches back to the time of the press itself. In that period, most readers interested themselves less in the form of the publications than in their contents, especially in the new Greek texts which Aldus was energetically publishing. But bibliophilic attention occurred almost from the first. Jean Grolier for example, acquired over two hundred of the press's publications, often having the books elegantly bound and handsomely illuminated. Still, active and general Aldine collecting began only at the close of the seventeenth century, when noble families, in developing their libraries, purposefully included Aldine publications for display on their shelves.

In 1960, Franklin D. Murphy came to UCLA as chancellor, and his tenure marked significant growth for the campus and the library in particular. Until his death in 1994, Dr Murphy fostered the Aldine collection's expansion and encouraged its growth. He was assisted in this endeavour by the Ahmanson Foundation, whose constant support encouraged this growth, and even continued after Dr Murphy's death, even by means of a grant, enabling the production of this catalogue, which includes not only the UCLA holdings, but all the other books that could be traced that came from the press.

At almost 1200 entries, this remains a monumental work.



6. Nicolas Barker.

THE OXFORD UNIVERSITY PRESS AND THE SPREAD OF LEARNING 1478-1978. AN ILLUSTRATED HISTORY BY NICOLAS BARKER WITH A PREFACE BY CHARLES RYSKAMP. **£25.00**

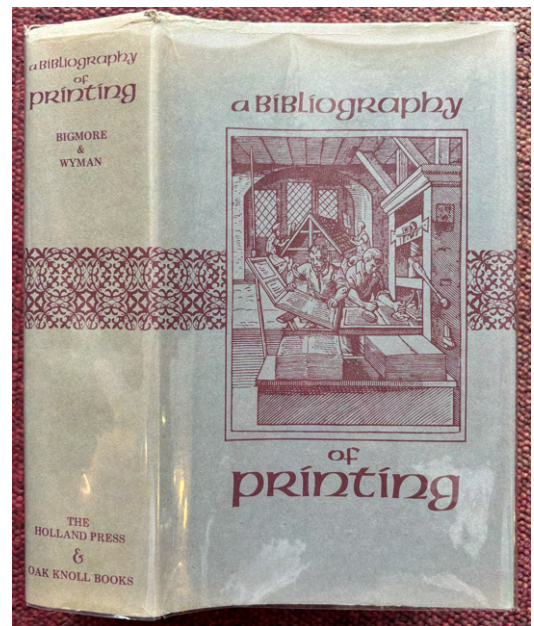
1978, Oxford, Clarendon Press, reprint, 4to, ppxiii + 332, title page with red printed device, colour and black and white illustrations, black cloth, gilt lettering. Very good.

7. F.C. Bigmore and C.W.H. Wyman.

A BIBLIOGRAPHY OF PRINTING, WITH NOTES & ILLUSTRATIONS. **£46.00**

1978, London and Delaware, facsimile reprint published jointly by The Holland Press and Oak Knoll Books, ppxii + 449; vii + 412; vi + 115, black and white illustrations, burgundy cloth in dustwrapper. Very good.

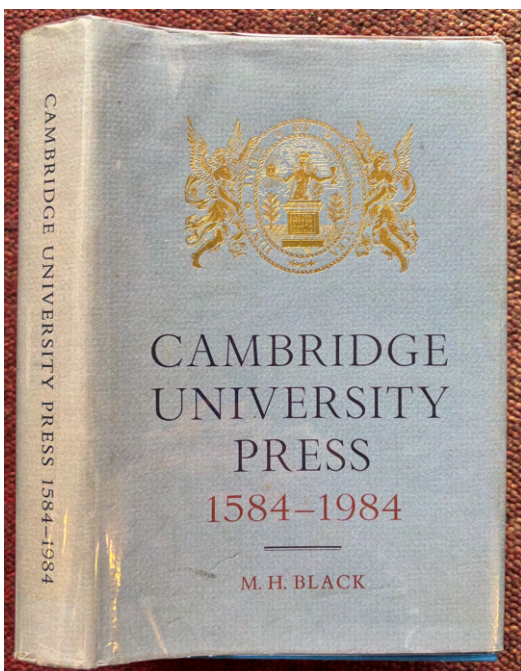
First published in 1880 by Bernard Quaritch.



8. M. H. Black.

CAMBRIDGE UNIVERSITY PRESS 1584-1984. **£20.00**

1984, Cambridge, University Press, ppxvii + 343, black and white illustrations, blue cloth in dustwrapper.

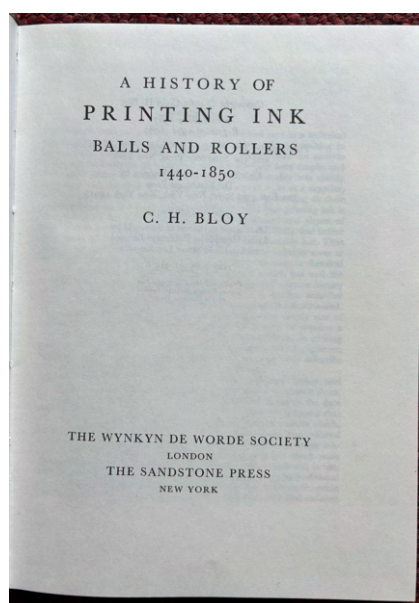
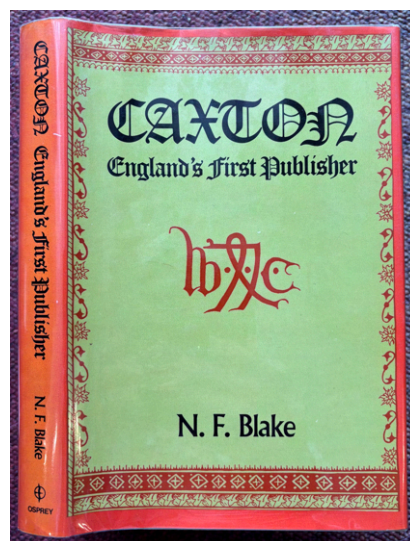


9. N. F. Blake.

CAXTON: ENGLAND'S FIRST PUBLISHER.

£15.00

1976, London, Osprey Publishing, pp(xii) + 220, black and white illustrations, cream cloth in dustwrapper. Very good.



10. C. H. Bloy.

A HISTORY OF PRINTING INK. BALLS AND ROLLERS
1440-1850.

£50.00

1980, London, The Wynkyn De Worde Society, reprint, ppxii + 147, black and white illustrations, brown cloth. Very good.

First appearing in 1967, all books on printing ink are rare. Those who engaged in ink-making in earlier times, whether for their own use or others, were not anxious to divulge their secrets, perhaps even only because they were simple,

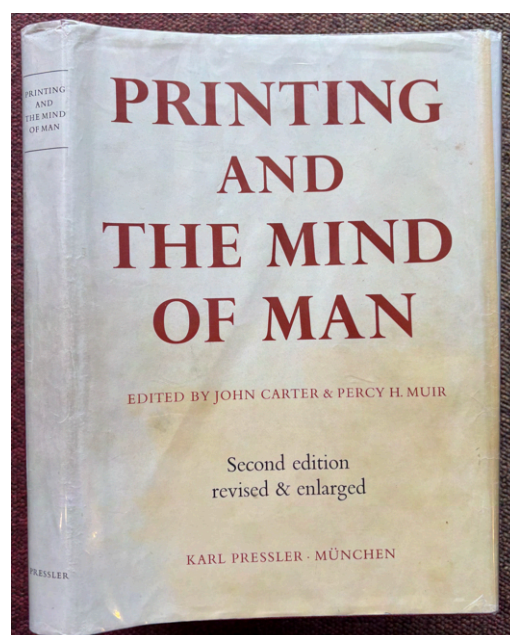
and the results of accident rather than design. Now that printing ink is illuminated by the light of science, the 'dark backward and abysm of time' is even more obscure by contrast, and it appeared likely that before long much of the practice of old times would be irretrievably lost. Step forward Mr Bloy.

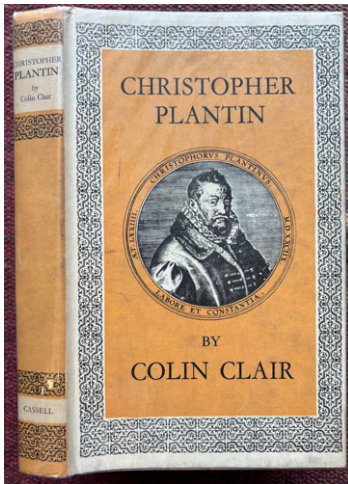
11. John Carter & Percy H. Muir (Edited by).

PRINTING AND THE MIND OF MAN. WITH A
NEW INTRODUCTION BY PERCY H. MUIR,
ADDITIONAL BIBLIOGRAPHIES BY PERTER
AMELUNG, AND A REVISED INDEX. £75.00

1983, München, Karl Pressler, folio, ppxxiv + 280,
black and white illustrations, some in the text, red
cloth in dustwrapper.

Indispensible catalogue illustrating the impact of
print on the evolution of western civilization.





12. Colin Clair.

CHRISTOPHER PLANTIN.

£35.00

1960, London, Cassell & Company Ltd., ppxv + 302, black and white illustrations, tan cloth in dustwrapper. Very good.

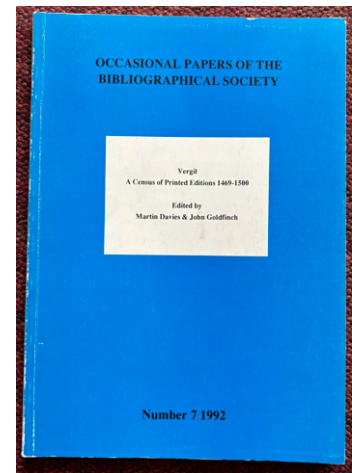
The first book in the English language on one of the most important figures in the history of printing. Plantin's combination of enthusiasm, ambition, hard work and scholarship made Antwerp an intellectual centre of unequalled importance in sixteenth century Europe.

13. Martin Davies & John Goldfinch (Edited by).

OCCASIONAL PAPERS OF THE BIBLIOGRAPHICAL SOCIETY
NUMBER 7. VERGIL; A CENSUS OF PRINTED EDITIONS,
1469-1500. INTRODUCTION BY R.C.ALSTON. FOREWORD
BY LOTTE HELLINGA. A CENTENARY PUBLICATION.

£10.00

1992, London, The Bibliographical Society, 4to, pp124, black and white frontispiece, printed wrappers. Very good.



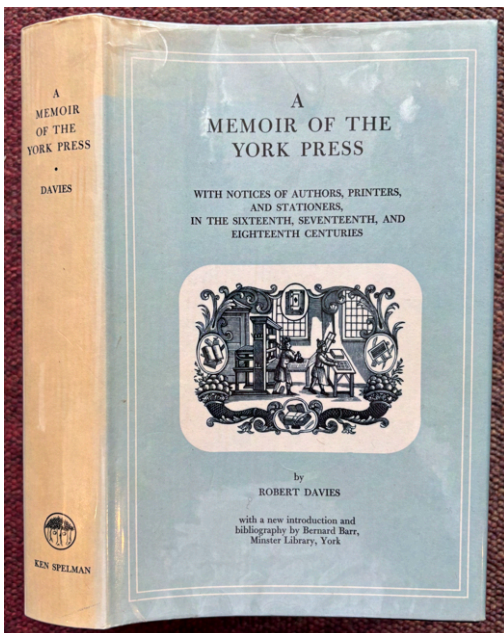
14. Robert Davies.

A MEMOIR OF THE YORK PRESS. WITH NOTICES
OF AUTHORS, PRINTERS, AND STATIONERS, IN
THE SIXTEENTH, SEVENTEENTH, AND
EIGHTEENTH CENTURIES.

£20.00

1988, York, Ken Spelman, Booksellers, ppvi + 397,
blue cloth in dustwrapper. Spine of dustwrapper
faded, otherwise very good.

First published in 1868 in a relatively small edition, it used to be quite hard to find, but this admirable facsimile printing made the work accessible to many. It covers in great detail the authors, printers and stationers working in York in the seventeenth and eighteenth centuries and gives full collations of books, pamphlets and sermons printed there.

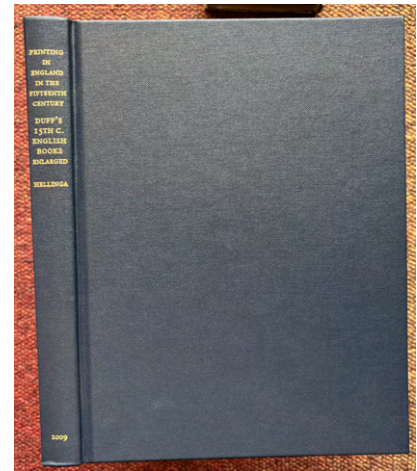


15. E. Gordon Duff.

PRINTING IN ENGLAND IN THE FIFTEENTH CENTURY.
E. GORDON DUFF'S BIBLIOGRAPHY WITH
SUPPLEMENTARY DESCRIPTIONS, CHRONOLOGIES
AND A CENSUS OF COPIES BY LOTTE HELLINGA.

£20.00

2009, London, The Bibliographical Society, The British Library,
ppxvii + 278, blue cloth. Very good.



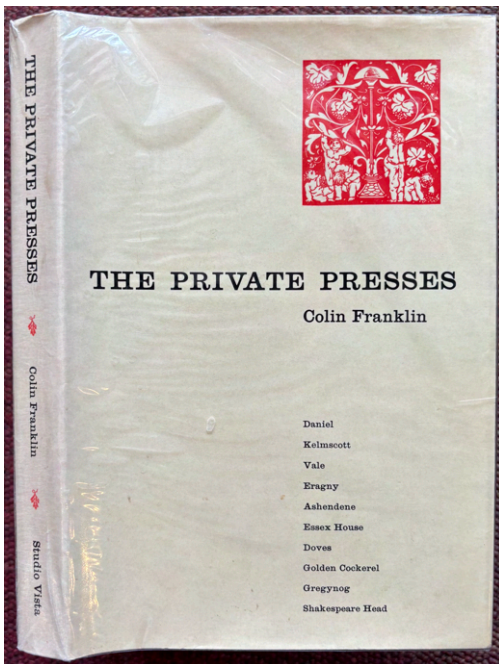
16. Colin Franklin.

THE PRIVATE PRESSES.

£30.00

1969, London, Studio Vista, pp240, beige cloth in
dustwrapper. Very good.

“The first full account of the English Private Press Movement which tells an intriguing story of the search for perfection. The works range from the monumental Kelmscott books of William Morris, through the austerities of Cobden Sanderson and Emery Walker at the Doves Press, to the charm of the Reverend Daniel’s little books, printed so long ago at Worcester College Oxford.”



17. Friedrich Friedl, Nicolaus Ott and Bernard Stein (Edited by).

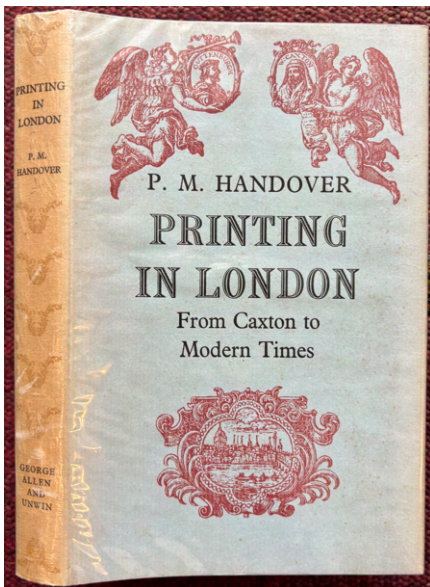
TYPOGRAPHY, WHEN, WHO, HOW.
TYPOGRAPHIE, WANN, WER, WIE.
TYPOGRAPHIE, QUAND, QUI, COMMENT.

£25.00

1998, Köln, Könemann, folio, pp592, colour and black
and white illustrations, black cloth in dustwrapper.
Very good.

Beautifully produced work; the encyclopaedic nature
allows the (possibly) unique occurrence of both
Albrecht Dürer and William Addison Dwiggins on
the same page. This is a very heavy book and will
incur extra postage; prohibitively so overseas.





18. P. M. Handover.

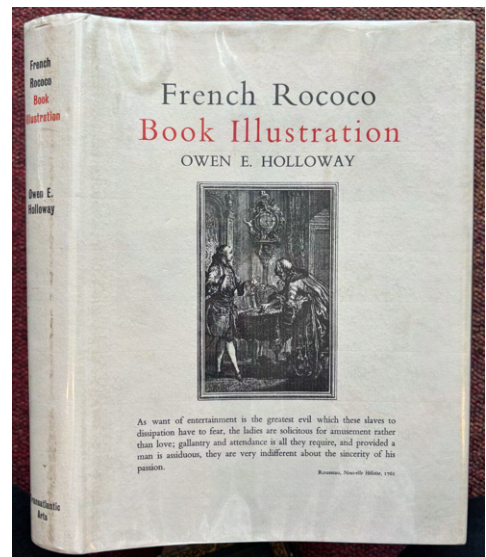
PRINTING IN LONDON FROM 1476 TO MODERN TIMES. COMPETITIVE PRACTICE AND TECHNICAL INVENTION IN THE TRADE OF BOOK AND BIBLE PRINTING, PERIODICAL PRODUCTION, JOBBING & C. **£25.00**

1960, London, Ruskin House, George Allen & Unwin Ltd., pp224, black and white illustrations, blue cloth in dustwrapper. Spine of dustwrapper faded, otherwise very good.

19. Owen E. Holloway

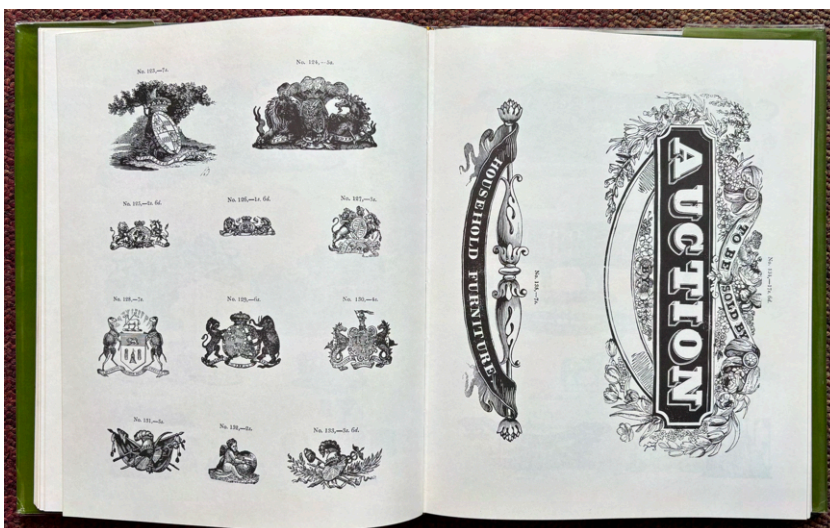
FRENCH ROCOCO BOOK ILLUSTRATION. **£30.00**

1969, New York, quarto, pp vi + 115 + 283 black and white illustrations, blue cloth in dust wrapper. Very good.



20. Peter Isaac.

WILLIAM DAVISON'S NEW SPECIMEN OF CAST-METAL ORNAMENTS AND WOOD TYPES INTRODUCED WITH AN ACCOUNT OF HIS ACTIVITIES AS PHARMACIST AND PRINTER IN ALNWICK, 1780-1858. **£20.00**



1990, London, Printing Historical Society, 4to, pp39 + black and white plates, green cloth in dustwrapper. Very good.

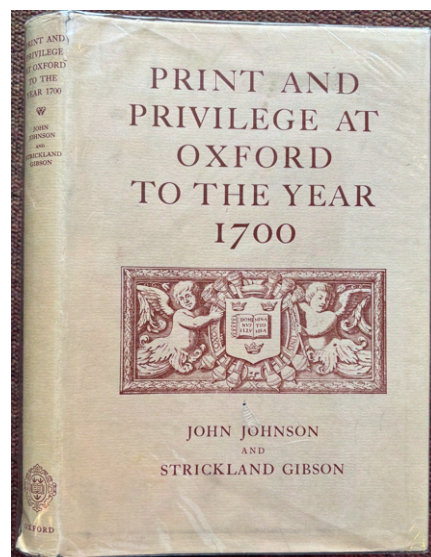
A reproduction of a fascinating specimen book featuring over 1000 devices.

21. John Johnson and Strickland Gibson.

PRINT AND PRIVILEGE AT OXFORD TO THE YEAR 1700.
£15.00

1966, Oxford University Press, 4to, reprinted lithographically from the 1946 edition, pp xii + 212, black and white illustrations, black cloth in dustwrapper. Wrapper slightly torn at the top and bottom with minimal loss.

The story of the early years of printing in Oxford.



22. Jill Kraye and Paolo Sacchi (Edited by).

THE AFTERLIFE OF ALDUS. POSTHUMOUS FAME, COLLECTORS AND THE BOOK TRADE. **£25.00**

2018, London, The Warburg Institute Colloquia 32, pp xiii + 220 + (iv), colour and black and white illustrations, printed wrappers.

On 6th February 2015, the Warburg Institute marked the 500th anniversary of Aldus Manutius's death with a one-day colloquium on his extraordinary legacy. Rather than examining his own output, the focus was on far less studied topics related to his later fame and reputation. This book presents revised versions of six papers from the colloquium, together with three additional contributions.

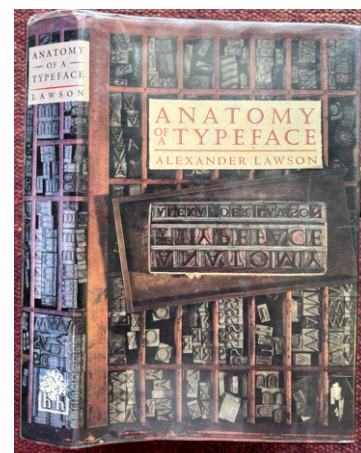


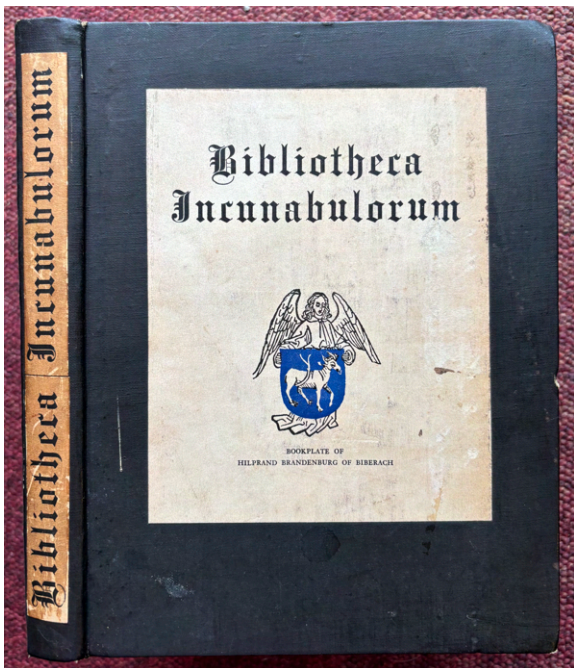
23. Alexander Lawson.

ANATOMY OF A TYPEFACE. **£40.00**

1990, London, Hamish Hamilton, pp 428, black and white illustrations, burgundy cloth in dustwrapper. Very good.

Written for the layman but containing exhaustive historical research, illustrations, drawings and synopses of typefaces, this book is an essential addition to the library of anyone who uses type or simply has an interest in it. It is, as Lawson states, "not written for the printer convinced that there are already too many typefaces, but rather for that curious part of the population that believes the opposite; that the subtleties of refinement as applied to roman and cursive letters have yet to be fully investigated and that the production of the perfect typeface remains a goal to be as much desired by present as by future type designers."





24. [Maggs Bros. Ltd.].

NO. 656. BIBLIOTHECA INCUNABULORUM. A COLLECTION OF BOOKS PRINTED IN THE FIFTEENTH CENTURY FROM OVER 250 PRESSES IN GERMANY, ITALY, SWITZERLAND, FRANCE, THE NETHERLANDS, AUSTRIA, SPAIN, ENGLAND, CZECHO-SLOVAKIA, AND PORTUGAL. WITH INDEXES. **£150.00**

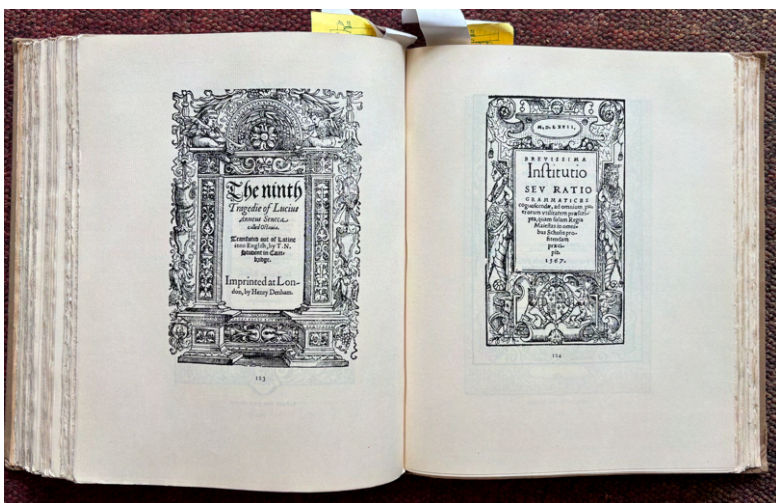
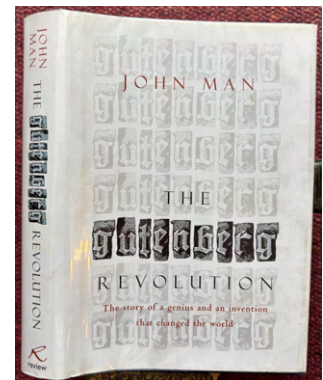
1938, London, Maggs Bros. Ltd., small 4to, pp264 + (xiv), black and white illustrations, black cloth, paper label on spine and front cover.

25. John Man.

THE GUTENBERG REVOLUTION. THE STORY OF A GENIUS AND AN INVENTION THAT CHANGED THE WORLD.

£10.00

2002, London, Review, pp312, colour and black and white illustrations, black and white map, black cloth in dustwrapper.



26. R. B. McKerrow & F. S. Ferguson.

TITLE-PAGE BORDERS USED IN ENGLAND & SCOTLAND

1485-1640.

£85.00

1932 (for 1931), London, printed for The Bibliographical Society at The Oxford University Press, 4to, ppxlvii + 234, title page printed in red and black, black and white facsimile illustrations, cream buckram spine over boards.

The Bibliographical Society Illustrated Monograph No. XXI, packed with facsimile title pages.

27. Ronald B. McKerrow.

**PRINTERS' & PUBLISHERS' DEVICES
IN ENGLAND & SCOTLAND
1485-1640. £85.00**

1949, London, The Bibliographical Society, 4to, pp1iv + 216, title page printed in red and black, black and white facsimile illustrations, cream cloth spine over boards.



The Bibliographical Society Illustrated Monograph No. XVI.



28. James Moran.

STANLEY MORISON. HIS TYPOGRAPHIC ACHIEVEMENT. £20.00

1971, London, Lund Humphries, 4to, pp184, black and white illustrations, some colour, black cloth in dustwrapper.

Stanley Morison was one of the major figures in the history of typography, as a provider of distinguished book typefaces and as one who, in the first half of the twentieth century, did most to raise the study of typography to a scholarly level. Although this book makes no pretence to being a full-blooded biography, it does consider among other matters Morison's role in the launching of the Gollancz book-jackets,

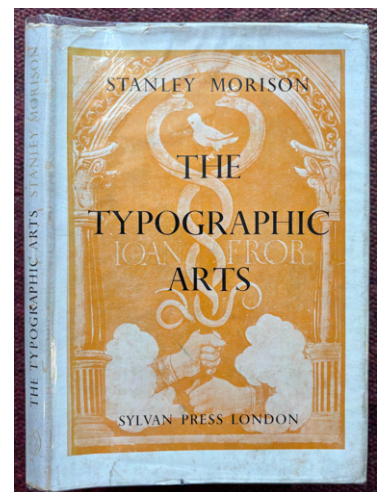
his editorship of the Times Literary Supplement, his relationship with The Times, and his friendship with Lord Beaverbrook.

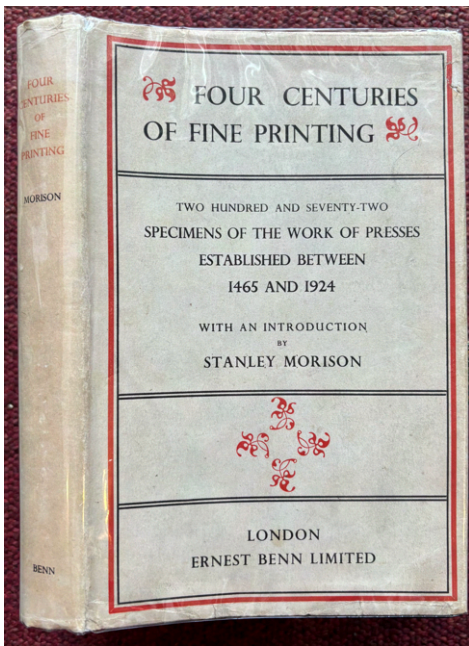
29. Stanley Morison.

THE TYPOGRAPHIC ARTS. TWO LECTURES. £50.00

1949, London, The Sylvan Press, pp106, white cloth in dustwrapper. Dustwrapper has small tears, top of front cover slightly browned, otherwise very good.

Bringing together two essays, the first is an inquiry into the reasons for the decline in standards of book production since the fifteenth century, ending with an appraisal of the work of William Morris, which allies with Mr Morison's own principles. The second considers the properties and purposes peculiar to printing by investigating its calligraphical and inscriptional antecedents, and by considering its nature as revealed in its process.





30. Stanley Morison (Introduction by).

FOUR CENTURIES OF FINE PRINTING. TWO HUNDRED AND SEVENTY-TWO EXAMPLES OF THE WORK OF PRESSES ESTABLISHED BETWEEN 1465 AND 1924. **£25.00**

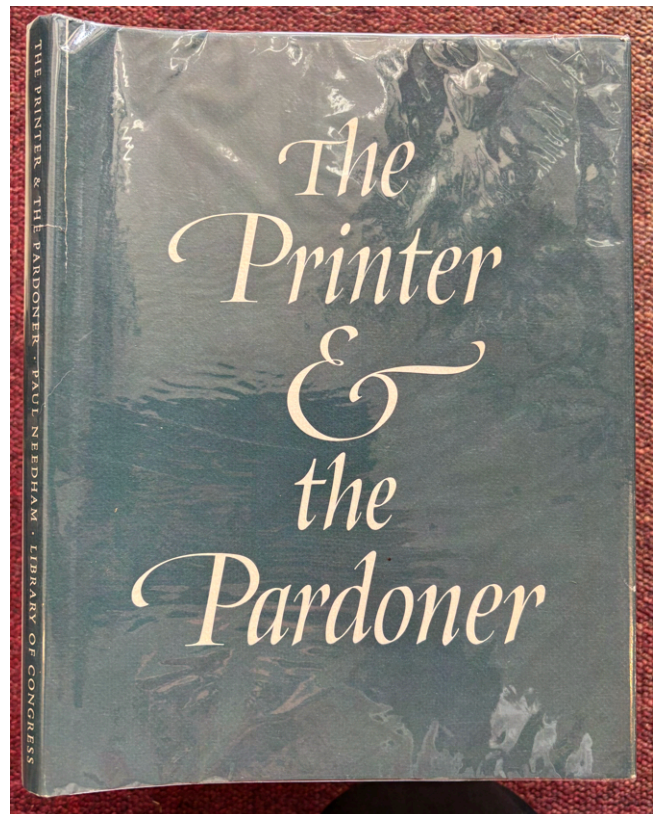
1949, London, Ernest Benn Limited, second (revised, octavo) edition, pp342, black cloth in dustwrapper.

31. Paul Needham.

THE PRINTER & THE PARDONER. AN UNRECORDED INDULGENCE PRINTED BY WILLIAM CAXTON FOR THE HOSPITAL OF ST. MARY ROUNCEVAL, CHARING CROSS.

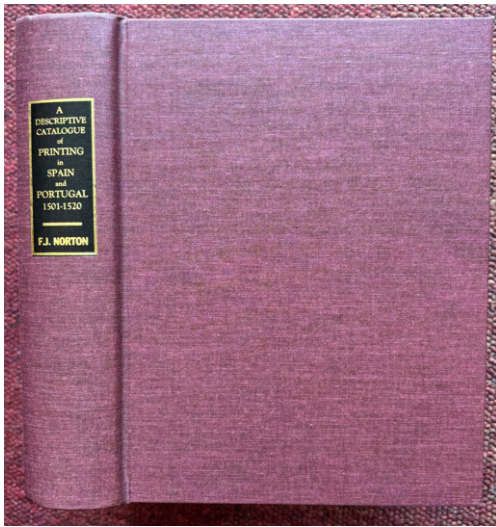
£25.00

1986, Washington, Library of Congress, 4to, pp101, black and white illustrations, green cloth in dustwrapper. Small marks on back of dustwrapper, otherwise very good.



Sometime in the early 1480s a customer visited Caxton's shop at Westminster and selected four folio editions and placed an order for them to be bound together. In 1980, Paul Needham, curator of printed books and bindings at the Pierpont Morgan Library, was examining the paper stocks in the volume, and discovered in the binding joining these imprints twelve printed strips of vellum. They were strips from leftover copies of a confraternity letter that Caxton had completed a short time earlier for the neighbouring hospital of St. Mary Rounceval, a previously unknown piece of Caxton's printing.

This work is Needham's weaving together of the story, and includes an updated checklist of all Caxton's printing, and the text of the indulgence.



32. F. J. Norton.

A DESCRIPTIVE CATALOGUE OF PRINTING IN SPAIN AND PORTUGAL 1501-1520. **£50.00**

1999, Martino Publishing, Mansfield Centre, facsimile of the original 1978 edition published by Cambridge University Press, ppxxiii + 581, burgundy cloth, black label, gilt lettering. Very good.

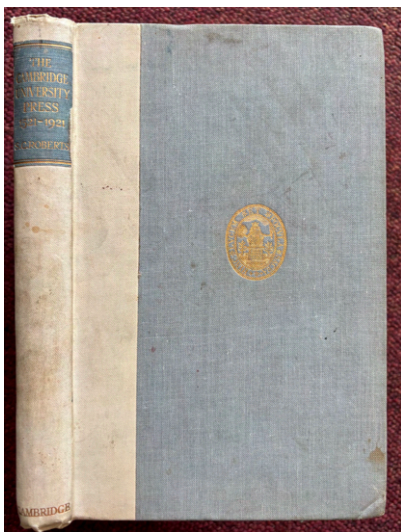
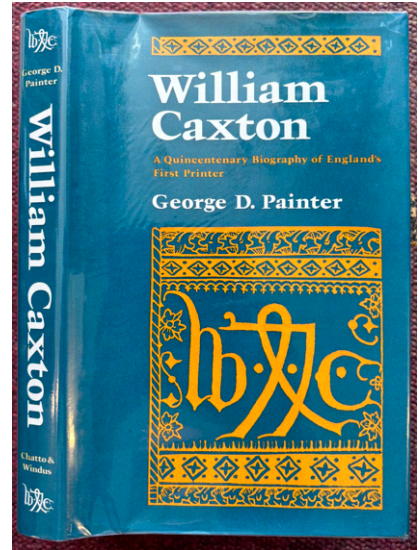
Almost 1500 entries.

33. George D. Painter.

WILLIAM CAXTON. A QUINCENTENARY BIOGRAPHY OF ENGLAND'S FIRST PRINTER.

£20.00

1976, London, Chatto & Windus, ppxi + 227, black and white illustrations, blue cloth in dustwrapper. Very good.



34. S. C. Roberts.

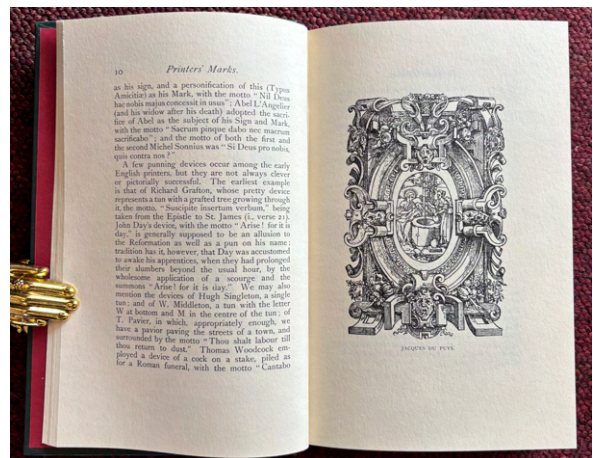
A HISTORY OF THE CAMBRIDGE UNIVERSITY PRESS 1521-1921. **£35.00**

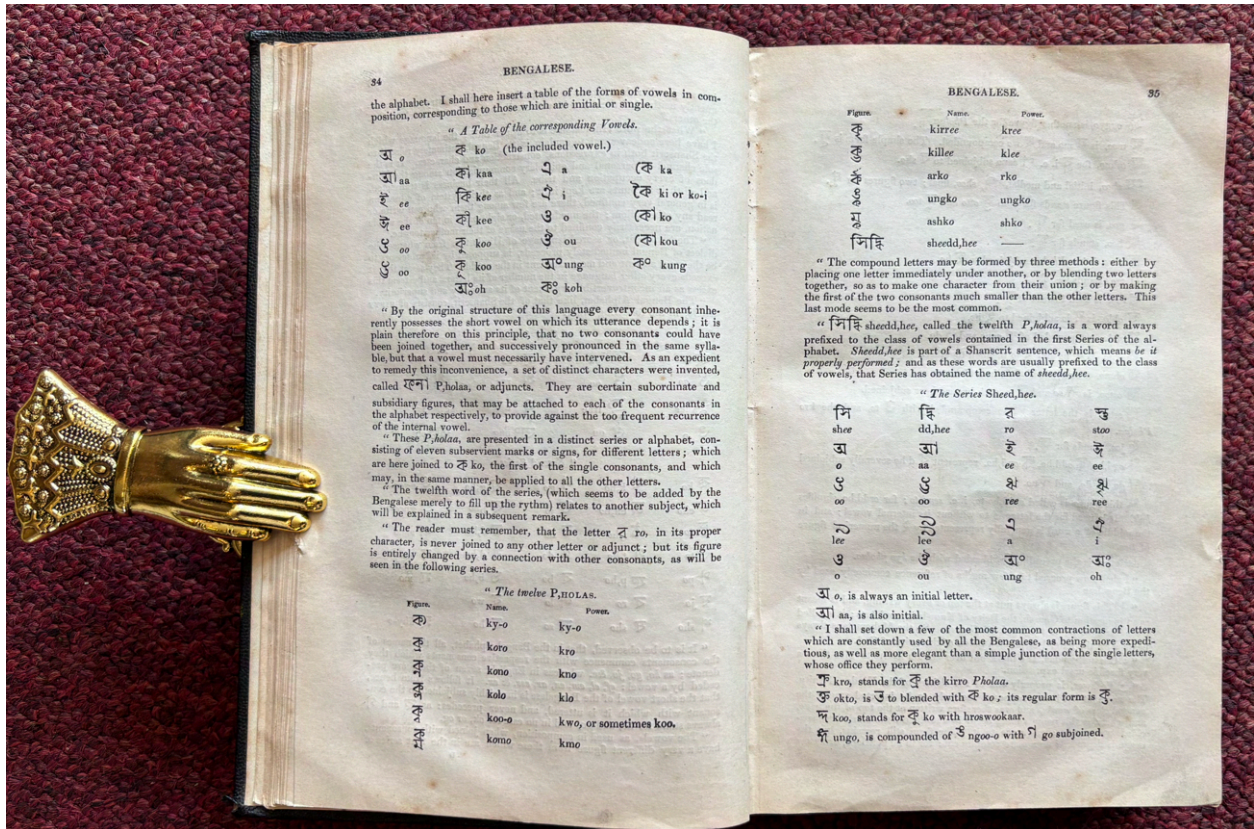
1921, Cambridge, University Press, ppxv + 190, black and white illustrations, cream cloth spine over blue boards.

35. William Roberts.

PRINTERS' MARKS. A CHAPTER IN THE HISTORY OF TYPOGRAPHY. **£20.00**

1998, Bristol and Japan, co-published by Thoemmes Press and Kinokuniya Company Ltd., facsimile reprint of the 1893 edition, ppxv + 261, black and white illustrations, green cloth, red label, gilt lettering.





36. William Savage.

A DICTIONARY OF THE ART OF PRINTING.

£100.00

1841, London, Longman, Brown, Green, and Longmans, ppviii + 815, black and white charts, tables, alphabets and samples reproduced in the text, black cloth. Front hinge slightly split but holding, otherwise good. [We also stock new brass hands in two sizes]

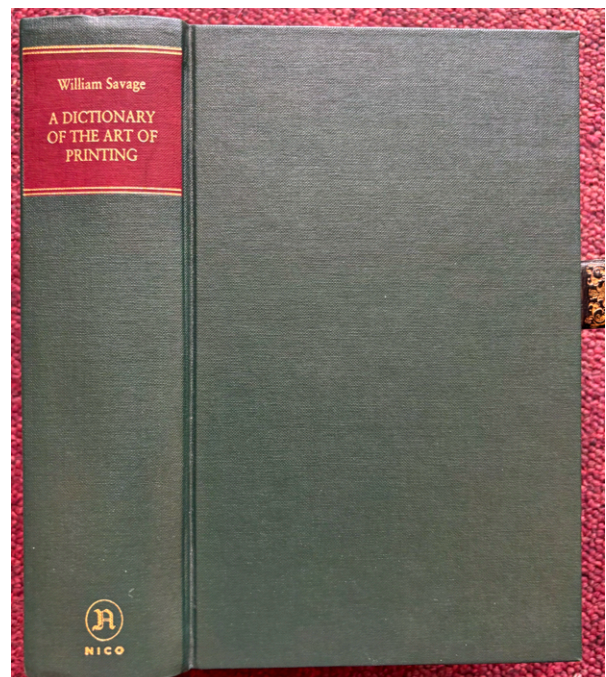
37. William Savage.

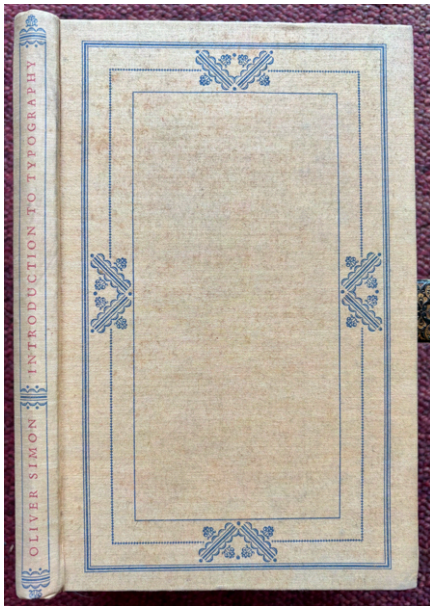
A DICTIONARY OF THE ART OF PRINTING.

£40.00

1998, Bristol and Japan, co-published by Thoemmes Press and Kinokuniya Company Ltd., facsimile reprint of the 1841 edition, ppviii + 815, green cloth, red label, gilt lettering. Very good.

The facsimile reprint of item 36.





38. Oliver Simon.

INTRODUCTION TO TYPOGRAPHY. **£20.00**

1945, London, Faber and Faber, pp(xiii) + 137, black and white illustrations, beige cloth, blue decoration.

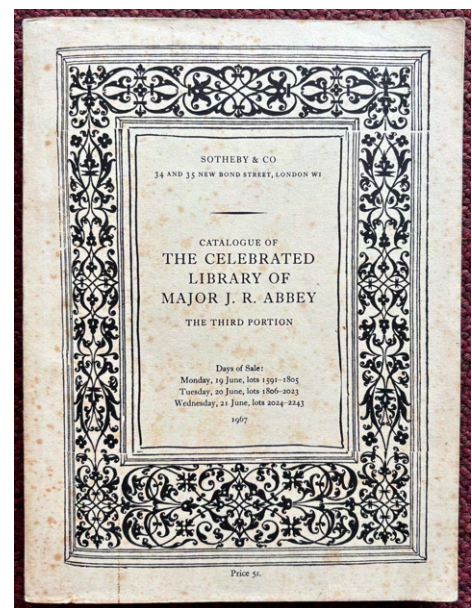
First class introductory study clearly setting out the demands of the profession, and what separates a typographer from 'merely a printer'. Needless to say the typography is without fault.

39. [Sotheby's Auction Catalogue].

CATALOGUE OF THE CELEBRATED LIBRARY, THE PROPERTY OF MAJOR J.R. ABBEY. PART III. WHICH WILL BE SOLD BY AUCTION BY MESSRS. SOTHEBY & CO., AT THEIR GALLERIES, 34 & 35 NEW BOND STREET, W1. **£20.00**

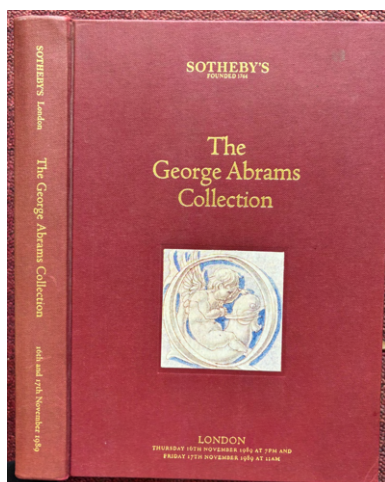
1967, London, Messrs. Sotheby & Co., pp(viii) + 233 + (x index), printed wrappers. Wrappers slightly foxed, otherwise good.

This third section of the sale concentrates mainly on French bindings.



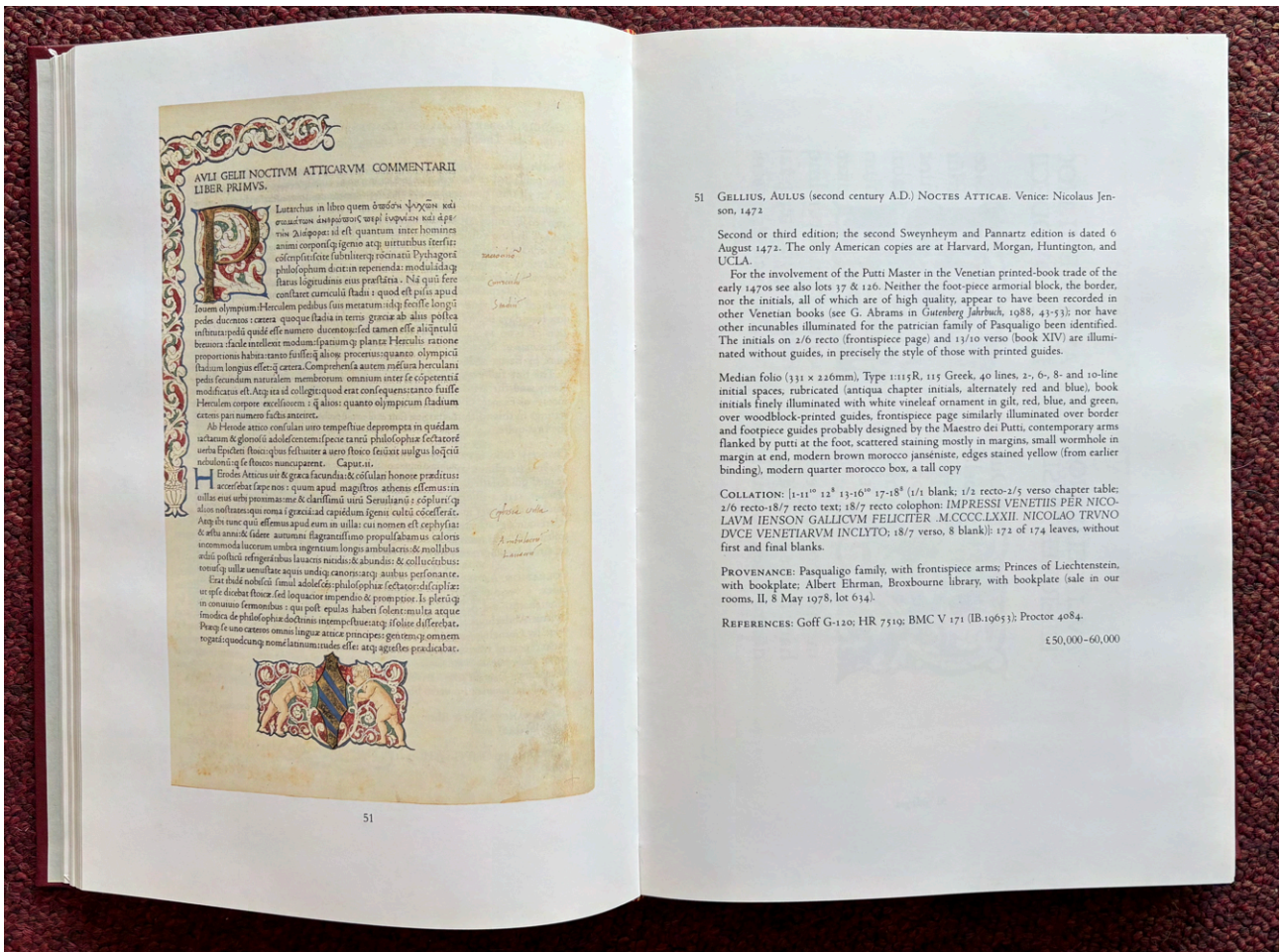
40. [Sotheby's Auction Catalogue].

THE GEORGE ABRAMS COLLECTION. DAYS OF SALE. THURSDAY 16TH NOVEMBER 1989 AT 7.00P.M. AND FRIDAY 17TH NOVEMBER 1989 AT 11.00A.M. IN THE GROSVENOR GALLERY, BLOOMFIELD PLACE, NEW BOND STREET, LONDON, W.1. **£35.00**



1989, London, Sotheby's, 4to, no pagination, burgundy cloth, gilt lettering. Very good.

George Abrams was a calligrapher and graphic designer who was able to put together a fantastic collection of printed books from the fifteenth and sixteenth centuries; often his copies bettered those already known in institutions, and this catalogue presents the fruit of his collection.



51 GELLIUS, AULUS (second century A.D.) NOCTES ATTICAE. Venice: Nicolaus Jenson, 1472

Second or third edition; the second Sweynheym and Pannartz edition is dated 6 August 1472. The only American copies are at Harvard, Morgan, Huntington, and UCLA.

For the involvement of the Putti Master in the Venetian printed-book trade of the early 1470s see also lots 17 & 116. Neither the four-piece armorial block, the border, nor the initials, all of which are of high quality, appear to have been recorded in other Venetian books (see G. Abrams in *Gutenberg Jahrbuch*, 1988, 43-53); nor have other incunables illuminated for the patrician family of Pasqualigo been identified. The initials on 2/6 recto (frontispiece page) and 13/10 verso (book XIV) are illuminated without guides, in precisely the style of those with printed guides.

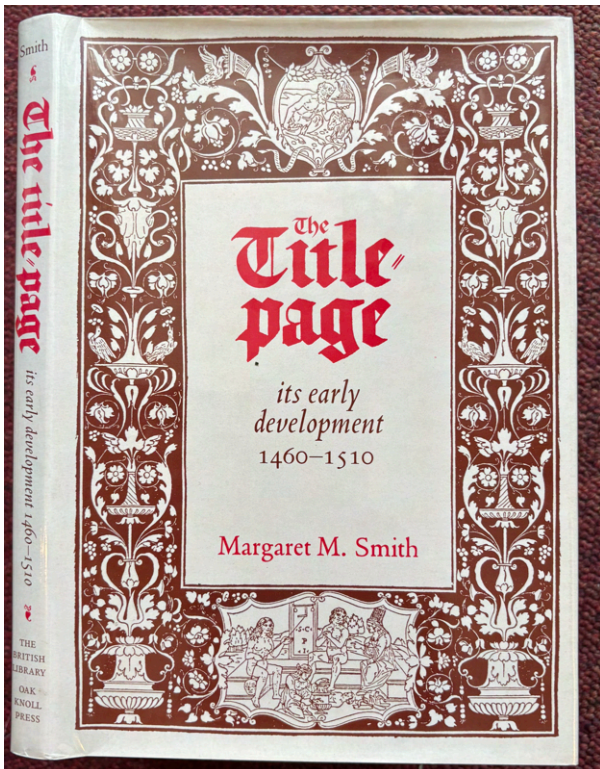
Median folio (331 x 226mm). Type 1115R, 115 Greek, 40 lines, 2-, 6-, 8- and 10-line initial spaces, rubricated (antiqua chapter initials, alternately red and blue), book initials finely illuminated with white vineleaf ornament in gilt, red, blue, and green, and footpiece guides probably designed by the Maestro dei Putti, contemporary arms flanked by putti at the foot, scattered staining mostly in margins, small wormhole in margin at end, modern brown morocco janséniste, edges stained yellow (from earlier binding), modern quarter morocco box, a tall copy

COLLATION: [1-11^o 12^o 13-16^o 17-18^o (1/1 blank; 1/2 recto-2/5 verso chapter table; 2/6 recto-18/7 recto text; 18/7 recto colophon; IMPRESSI VENETIIS PER NICOLAVM IENSON GALICVM FELICITER. M.CCCC.LXXII. NICOLAIO TRVNO DVCE VENETIARVM INCLVTO; 18/7 verso, 8 blank)]; 172 of 174 leaves, without first and final blanks.

PROVENANCE: Pasqualigo family, with frontispiece arms; Princes of Liechtenstein, with bookplate; Albert Ehrman, Broxbourne library, with bookplate (sale in our rooms, II, 8 May 1978, lot 614).

REFERENCES: Goff G-120; HR 7510; BMC V 171 (IB:19653); Proctor 4084.

£50,000-60,000



41. Margaret M. Smith.

THE TITLE-PAGE. ITS EARLY DEVELOPMENT. 1460-1510.

£50.00

2000, London, The British Library, Oak Knoll Press, pp160, black and white illustrations, black cloth in dustwrapper. Very good.

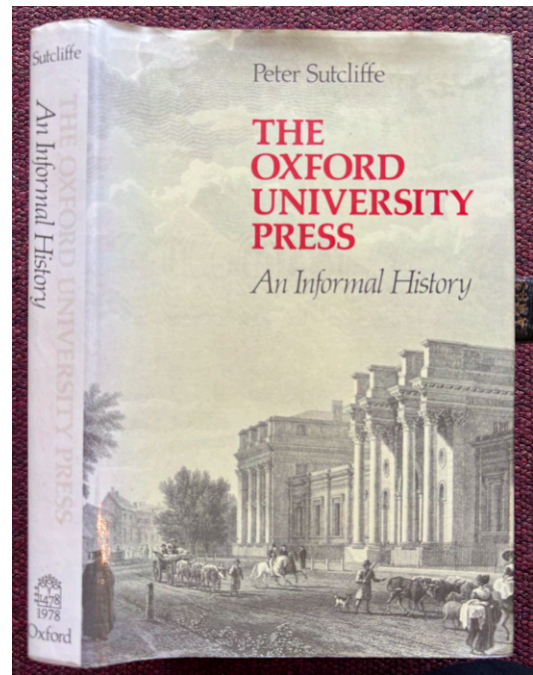
Superb facsimile title pages reproduced by photo lithography.

42. Peter Sutcliffe.

THE OXFORD UNIVERSITY PRESS. AN INFORMAL HISTORY. £15.00

1978, Oxford University Press, pp xxviii + 303, black and white illustrations, black cloth in dustwrapper. Spine of wrapper faded.

Published in the year celebrating 500 years of the OUP, this book deals mostly with the period after 1860 up to the 1970s.



43. Charles Thomas-Stanford.

EARLY EDITIONS OF EUCLID'S ELEMENTS.

£85.00

1926, London, printed for The Bibliographical Society, 4to, ppvii + 67 + xii black and white plates, title page printed in red and black, cream cloth spine over boards. Very good.

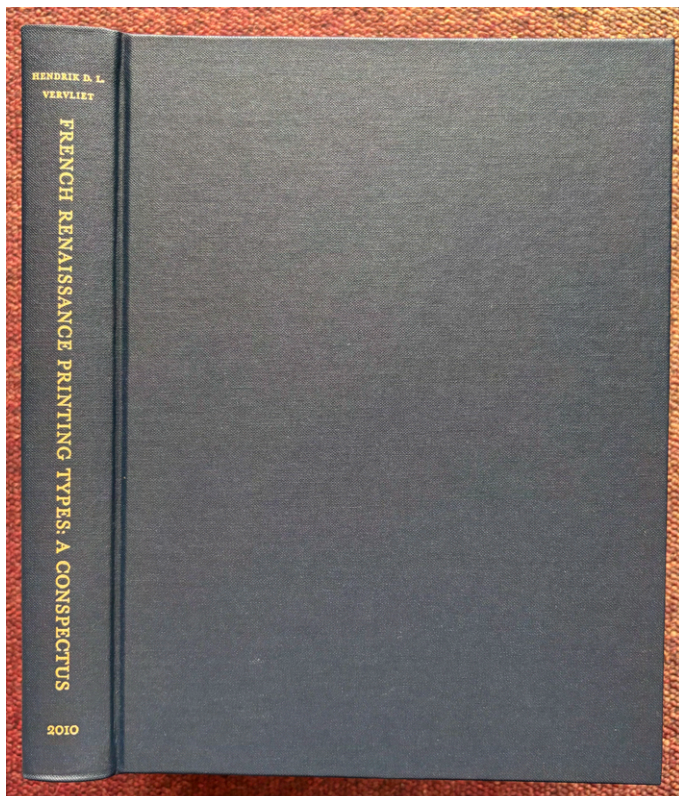
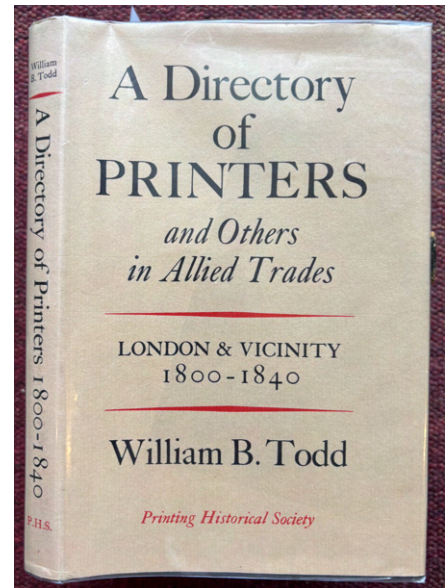
The Bibliographical Society Illustrated Monograph No. XX, the facsimiles beautifully reproduced, in red and black where required, by lithography.

44. William B. Todd (Compiled by).

A DIRECTORY OF PRINTERS AND OTHERS IN ALLIED TRADES. LONDON AND VICINITY 1800-1840.

£18.00

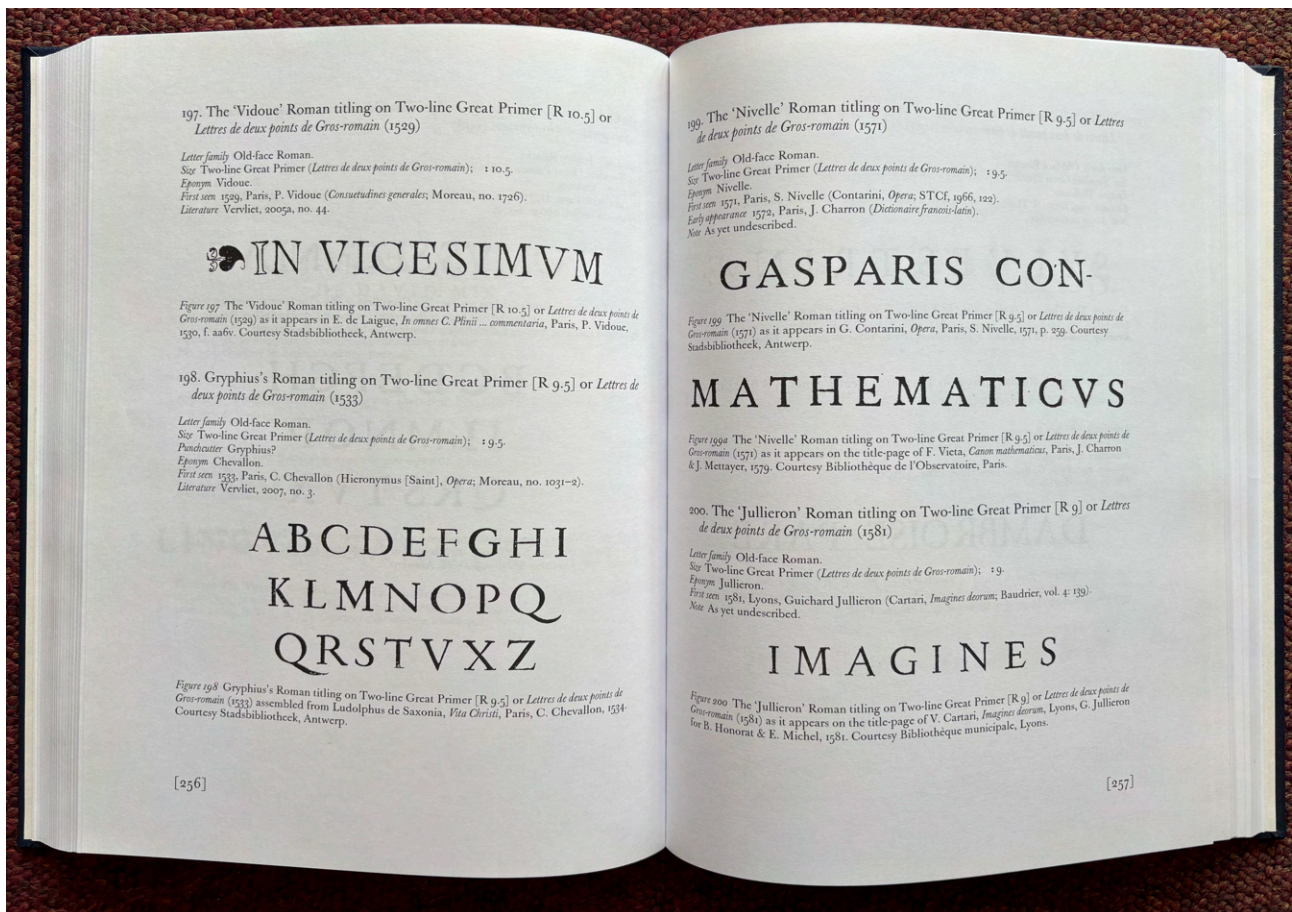
1972, London, Printing Historical Society, ppxxvii + 234, blue cloth in dustwrapper. Very good.



45. Hendrik D. L. Vervliet.

FRENCH RENAISSANCE PRINTING TYPES: A CONSPECTUS. **£50.00**

2010, London, The Bibliographical Society, The Printing Historical Society, Oak Knoll Press, 4to, pp471, black and white facsimiles, black cloth. Very good.



“The present publication is the outcome of a project at the Plantin-Moretus Museum, Antwerp, which began in the summer of 1953 mainly at the instigation of Charles Beatty, the Printer to the University of Oxford, and Stanley Morison, then finalizing his great book on the Fell types. Along the lines of the Oxford example, the Antwerp project involved the sorting of the huge collection of the Museum’s historical matrices and punches, some twenty thousand in total, which centuries of disuse and two world wars had left in confusion and disorder, and cataloguing them on a scholarly basis.

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