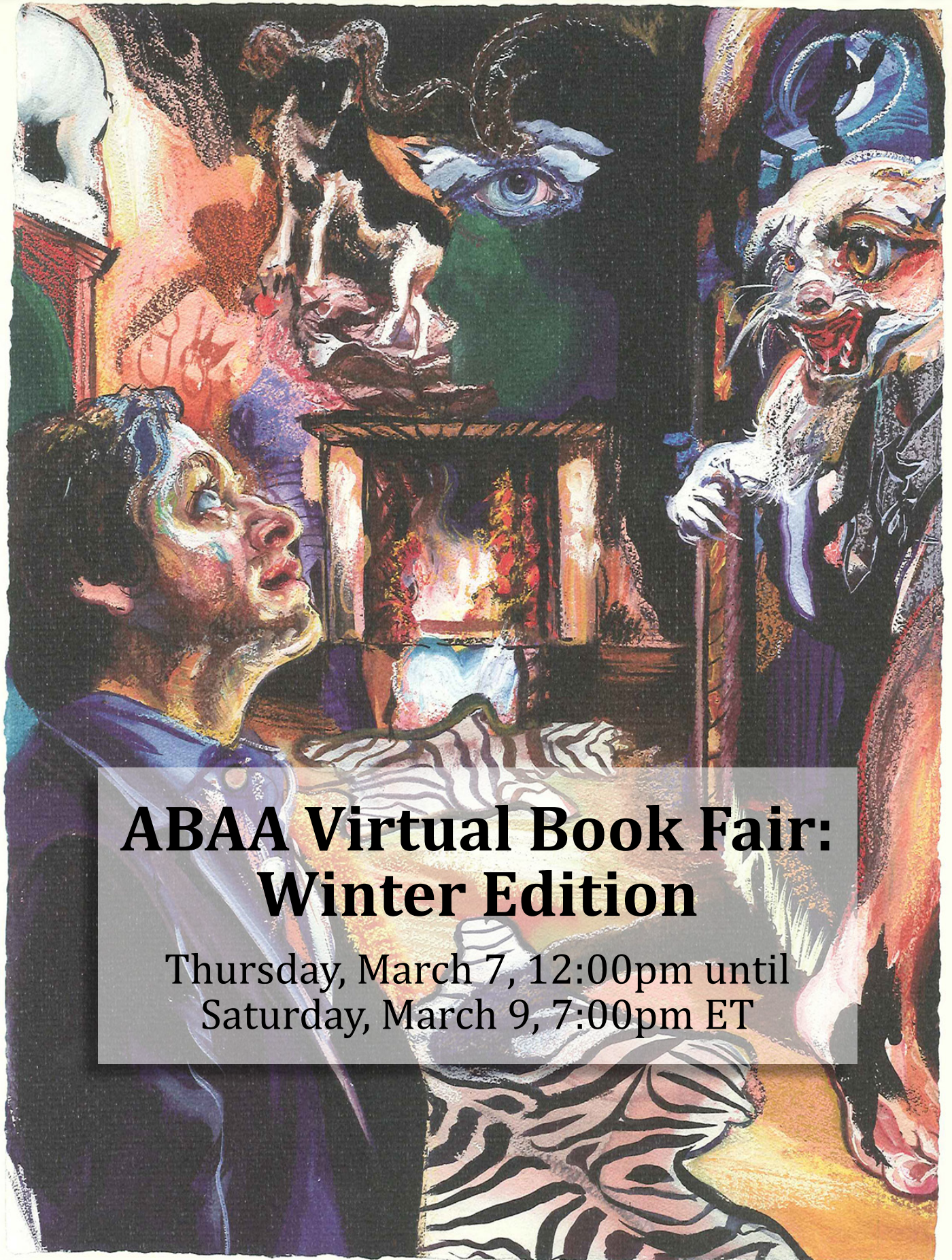


Oak Knoll Books & Press



ABAA Virtual Book Fair: Winter Edition

Thursday, March 7, 12:00pm until
Saturday, March 9, 7:00pm ET

www.oakknoll.com • orders@oakknoll.com • 302-328-7232

(Background image from *The Raven* by Edgar Allan Poe, with artwork by Natalie Frank, published by Arion Press, 2022, [here](#).)

Susan Allix**ON PAINTING**

by Leon Batista Alberti

London: Susan Allix, 1999; square 4to., full leather, clamshell box; 113 pages. \$6,200

Privately printed in an edition of 22 copies, of which this is one of 10 copies printed on Richard de Bas hand made Blanc Narcisse 180 gsm paper and contain an additional watercolor and pencil paintings on Japanese paper between each of the three of Alberti's "Books". Prospectus loosely inserted. A fine copy in fine clamshell box.

All copies have additional sheets of Japanese paper in colors of terracotta, greys and blues. This small limited edition of the famous early Renaissance work is newly translated and abridged from the original Italian. Printed by letterpress, with hand made papers, it includes etchings and other intaglio prints in a rich variety of colors and techniques.

On Painting was composed in 1435 by Leon Battista Alberti, a scholar of wide interests who, upon returning from exile to his native city of Florence and seeing the work of a new generation of Renaissance artists, was inspired to write a highly original work on the art of painting. It was composed originally in Latin and translated into 'Tuscan' (Italian) a year later by Alberti, and was intended for an audience not only of artists but also of educated collectors. It discusses fundamental ideas on the theory and practice of painting, and how each artist can develop his own individual talent.

On Painting is written in a conversational and personal style. Alberti was both an observer of artists and an artist himself whenever he had "leisure from other affairs", becoming so absorbed in his painting that he remarks, "I can hardly believe that three or even four hours have gone by." He divides the work into three parts or "books". The first is "Mathematical", dealing with form and proportion and how they are related in nature. Starting from the single point it continues through planes, space and color, taking in perspective on the way. In the second book Alberti "puts the art into the hands of the artist". He shows the painter how he can use these elements in drawing, composition, the use of light and shade and the placing of tones and colors; all in ways appropriate to the subject matter. Book III is about the artists themselves, their personalities, their gifts, their imagination and how they "may acquire perfection in painting".



This edition contains 28 intaglio prints. They are the result of four years of sketch book observation and drawing, plate-making and reworking the plates. The prints were made from copper, zinc and perspex plates, and contain a wide variety of techniques. There is etching, drypoint and mezzotint, often in combination, and also open bite, aquatint, sand grain and carborundum. The plates have been printed in black and white and color in intaglio, relief and blind. All the inks are made from pure pigments ground in copperplate oil, so interleaving sheets are necessary to stop the plates offsetting. As each plate is hand inked and printed separately, complete uniformity is not possible, so each page is individual. 20 of the prints are in color, 7 in black and white, 1 in blind, and many have extra hand-coloring on the prints or the type.

The typeface is Caslon Old Face Roman, in 22pt and 18pt, with 48pt Roman and 42pt Italic. It was printed letterpress on damp paper on an 1837 Albion hand-press. The page size is 13 x 11 inches (33 x 27 cm). [Book # 139439]



Susan Allix

DAPHNIS AND CHLOE

by Longus

London: Willow Press, 1982; square 4to., full leather, clamshell box; 106 pages. \$3,000

Privately printed in an edition of 55 signed copies. A fine copy in fine clamshell box.

Susan Allix's third book. Twenty etchings in color and sepia on Arches paper, the text hand set and printed letterpress in Centaur. Hand-drawn Greek titles. Full leather artist's binding with onlays, tooling and lettering.

Born in 1934, Susan Allix attended the Royal College of Art to become skilled in bookbinding and typesetting. Her book art is held in many public and private collections worldwide, with the most concentrated collections being held in the UK, at Yale, and at the Smithsonian. [Book # 139465]



Susan Allix**A SOUTH ITALIAN JOURNEY**

by John Arthur Strutt

London: Willow Press, 1985; small square folio, full leather, clam-shell box; 106 pages. \$5,600



Privately printed in an edition of 30 signed copies. Minor bump to the edge of the front board of the clam-shell box, else a fine copy.

Susan Allix's fifth book. Text taken from letters of John Arthur Strutt who, in April 1841, set out with his friend, William Jackson, a poet, on a walking tour that was to take them through southern Italy to Sicily - taking

in the scenery and costumes of this then-wild and unfamiliar part of Italy. Accompanied by 33 intaglio and relief prints (24 in color, 9 in b&w) on Velin Arches Blanc. Text in Baskerville. Full goatskin binding with colored onlays and tooling front and back, blind lettered title on spine; Japanese endpapers. In dropback box, leather title label on spine.

Born in 1934, Susan Allix attended the Royal College of Art to become skilled in bookbinding and typesetting. Her book art is held in many public and private collections worldwide, with the most concentrated collections being held in the UK, at Yale, and at the Smithsonian. [Book # 139466]



The writer of the following pages, in projecting a pedestrian excursion with a friend, in the wilder parts of Calabria, was influenced much more by a desire to make himself acquainted, in his profession as an artist, with the scenery and costumes of that remarkable country, than by any idea of authorship; if so grave a term may be applied to the simple composition of a few letters addressed to his own family, whilst absent from their circle. Finding, however, that his route and mode of travelling gave him an opportunity of becoming familiar with scenes and manners hitherto almost undescribed, he has ventured to lay his observations before the public, in the hope that they may be received with that indulgence which is seldom withheld from an unpretending effort to afford a temporary amusement.

Rome, August 4th. 1842.

*Presentation Copy by Sir William Blackstone's Son***Giambattista Bodoni****THE CASTLE OF OTRANTO, A GOTHIC STORY**

Translated by William Marshal, Gent. From the Original Italian of Onuphrio Muralto, Canon of the Church of

St. Nicholas at Otranto

by Onuphrio Muralto

Parma (Italy) and London: Bodoni for J. Dodsley, 1791; 8vo., full crushed red morocco, gilt bordering to covers, title on black leather spine label in gilt, gilt ornamentation on spine, marbled pastedowns and endpapers; xxxii, 245 pages. \$850

The sixth edition of which this is one of 300 copies printed on paper. Hazen, Walpole, 17, see: pp.56-63 (the watermark F.P. under fleur-de-lys not noted); Summers p.252; Brooks 420; Rothschild 2492. Private bookplate of Gilbert East, with his ownership inscription in ink on the first blank. This copy is also inscribed to Sir William and Lady East, Gilbert East's father and mother, dated 1792, by "Sir Blackstone" (most likely Blackstone's 7th child, William) in honor of Sir William Blackstone (1723-1780). Wear along the front and rear hinges, rubbing to spine ends and edges of the boards. Slight age-darkening to the top edge of the front board and spine. Corners worn through. Regarded as the first Gothic novel, *The Castle of Otranto* gave the genre its name.

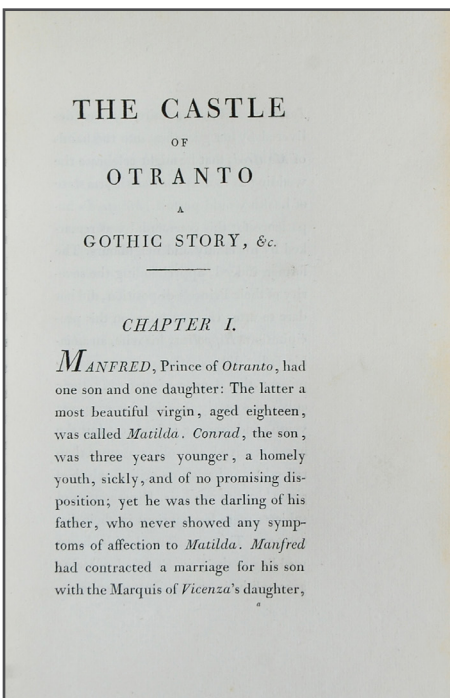
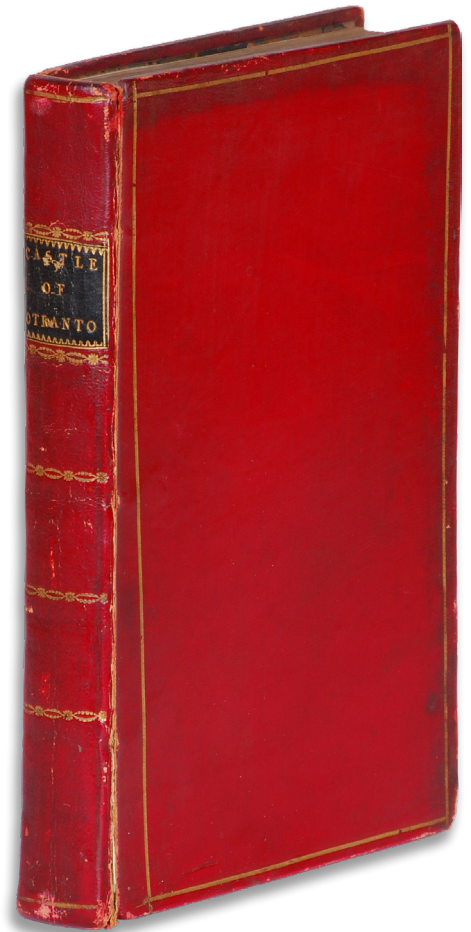
Printed by Giambattista Bodoni (1740-1813) for the London bookseller James Edwards (1756-1816). Bodoni-printed editions in English are quite scarce. The printing of this edition in Italy evokes the fictional Italianate origins of the work as presented by Walpole: translated by William Marshal, gent. from the original Italian of Onuphrio Muralto, canon of the church of St. Nicholas at Otranto. With

the two plates of the castle, in States A and B, the portrait of Lady Mary Coke, and the six plates throughout the text, were engraved by Inigo Barlow after a 1785 drawing (BM: 1927,0712.8) by Willey Reveley (d.1799) depicting the real Castle of Otranto in Puglia. These and the portrait were all published in July 1793. Some copies are on occasion mistakenly described as large paper, however no large paper copies were printed: comparing with the page dimensions listed in Hazen this is as large a cut copy as is possible. It is thought that Edwards the publisher arranged the binding of this and other similar morocco-bound copies.

This book, however, displeased Walpole: in a letter to Mary Berry in 1790 he said "I am glad you did not get a Parmesan Otranto. A copy is come so full of faults that it is not fit to be sold here". His concerns delayed publication and required many corrections, some but not all made on cancelled leaves. Furthermore, this edition was delayed multiple times as Bodoni was always editing errors.

Sir William East (1738-1819) was the First Baronet of High Place, Maidenhead (England) and Sir Gilbert East (1764-1828) was the Second Baronet of High Place, Maidenhead and was also appointed High Sheriff of Berkshire in 1822.

[Book # 139754]



The First Quarto Edition of this Magnificent Work

PITTURE DI ANTONIO ALLEGRI DETTO IL CORREGGIO ESISTENTI IN PARMA NEL MONISTERO DI SAN PAOLO

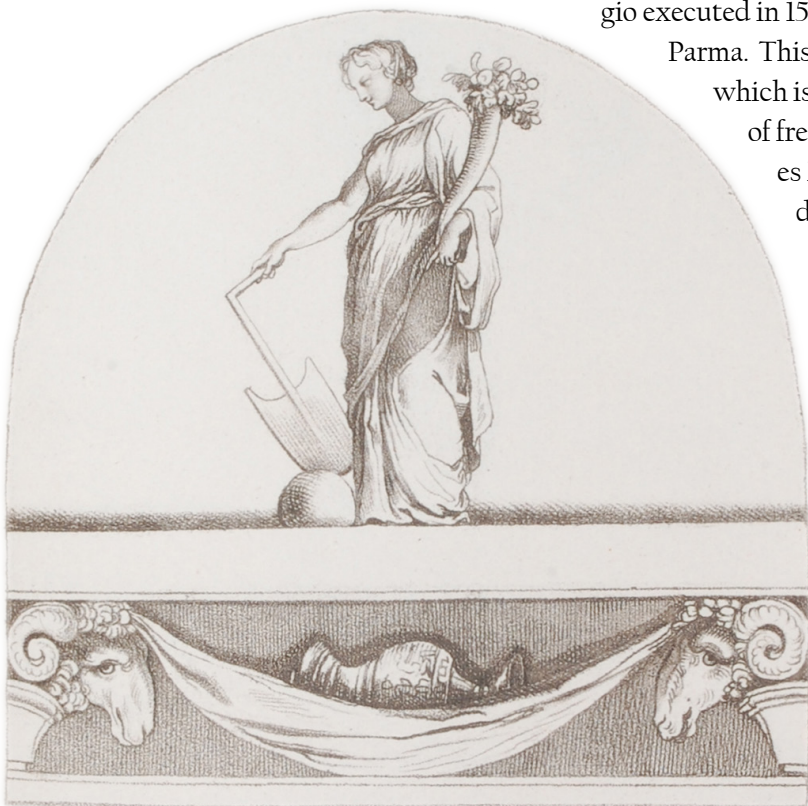
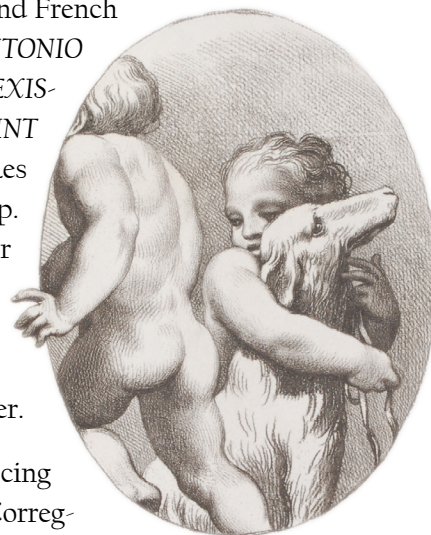
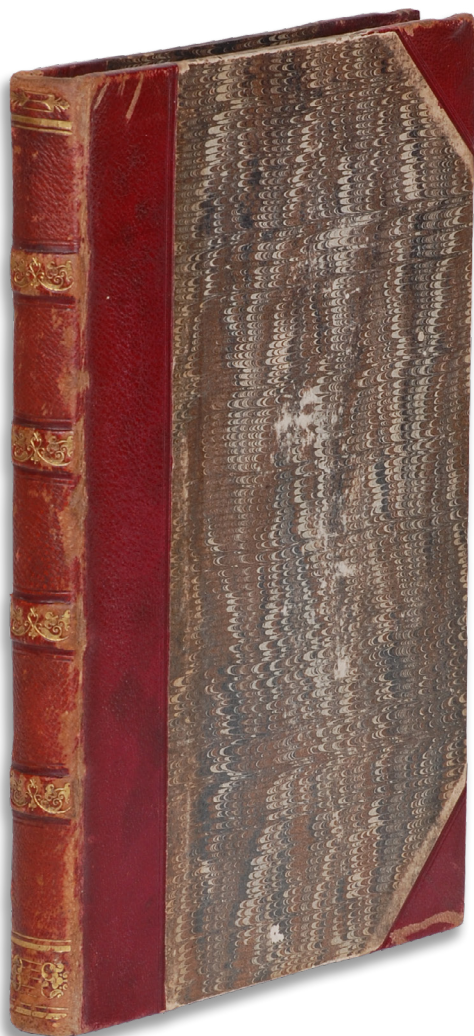
by Giovanni Gherardo De Rossi

Nel Regal Palazzo, Co' Tipi Bodoniani (Bodoni for Regal Palazzo): Parma, Italy, 1800; 4to., contemporary half morocco over marbled paper covered boards, four raised bands, gilt ornamentation on spine; 2 blanks, (ii), (I)-XXXVIII, 2 blanks, followed by the french translation with same pagination, followed by 34 stipple-engraved plates (one folding). \$8,000

First Quarto edition, with the text printed in two parts (of three, lacking the Spanish translation): Italian (by De Rossi) and French (by De Lama). French title *PEINTURES D'ANTONIO ALLEGRI SURNOMMÉ LE CORREGE QUI EXISTENT A PARME DANS LE COUVENT DE SAINT PAUL* (A Parme Dans Le Palais Royal, Avec Les Caracteres de Bodoni). Brooks 775; Lester, pp. 133-134. Rubbed along hinges, with shelfwear along edges. Scattered rubbing to the marbled paper covered boards. Minor foxing throughout. A small bump to the fore-edge of the front and rear boards near the top corner.

Contains thirty-four engraved plates reproducing frescoes by the famed Renaissance painter Correggio executed in 1519 at the Monastero de San Paolo in

Parma. This particular copy contains non-stipple printed engravings, which is particularly scarce. Folding engraving showing placement of frescos (of which in this copy the plate is bound between pages XXX and XXXI of the Italian section). The engravings were done by Francesco Rosaspina after the Portuguese artist Francisco Vieira. Dedicated to the recently married Louis of Bourbon-Parma and the Infanta Maria Luisa of Spain. Although the Duke of Parma first approved the project in 1790, the artists were not allowed into the Camera di San Paolo until 1795. They spent one full day in the room recording the frescoes. The drawings were to have been sent to Rome for engraving by Raffaello Sanzio Morghen. Much to the dissatisfaction of Bodoni's patron, Morghen could not take on the project. Bodoni instead selected his friend Francesco Rosaspina, who had been one of the artists allowed into the Camera in 1795. Despite the disparaging comments of his patron, Bodoni's choice was a wise one- the finished result is beautiful. One of Bodoni's most sophisticated and exceptional works. [Book # 136819]



Brooding Heron Press

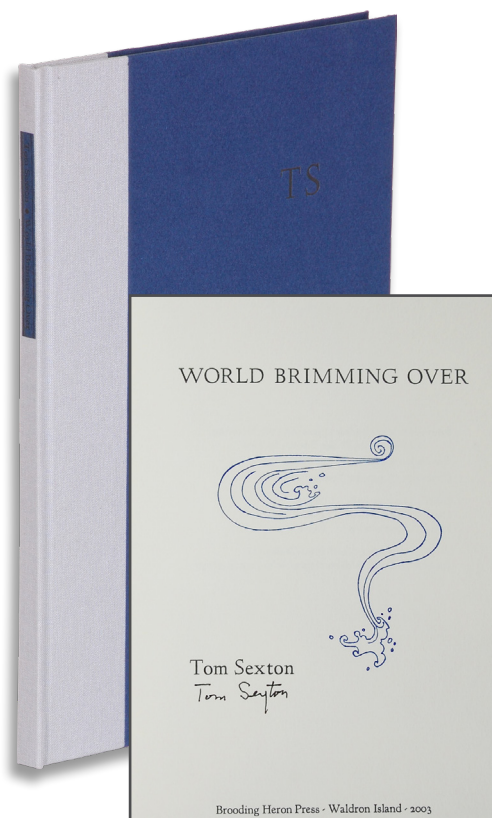
WORLD BRIMMING OVER

by Tom Sexton

Waldron Island, WA: Brooding Heron Press, 2003; 8vo., half cloth, paper-covered boards, label on spine, top and bottom edge cut; unpaginated. \$500

Limited to 300 copies, of which this is one of 26 lettered copies bound thus and signed by the printer and binder. A fine copy.

Printed on a 1920 treadle-operated C&P platen press. The typeface is Kennerley, cast by Christ Stern, at Stern & Faye on the banks of the upper Skagit River. Display type is Deepden. This deluxe edition was printed on Domestic Etching, and signed by the author on the title-page and the printer and binder on the colophon page. Bound by hand into cloth & paper over boards. Title page art is an adaptation of traditional Japanese water motifs. The process of setting type by hand began in the winter, after the publishers' return from a teaching semester in Rock Springs, WY. Production then dragged on, slow as an Alaska winter, with the last pages finally fed through the press a month after fall equinox. [Book # 139432]



.....

Greenwood Press

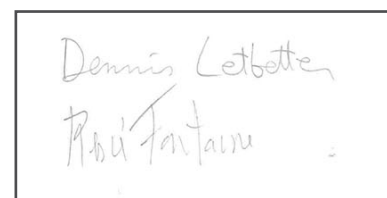
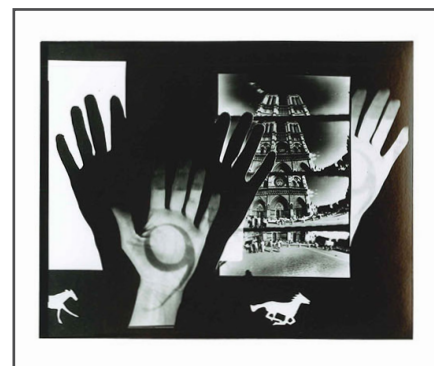
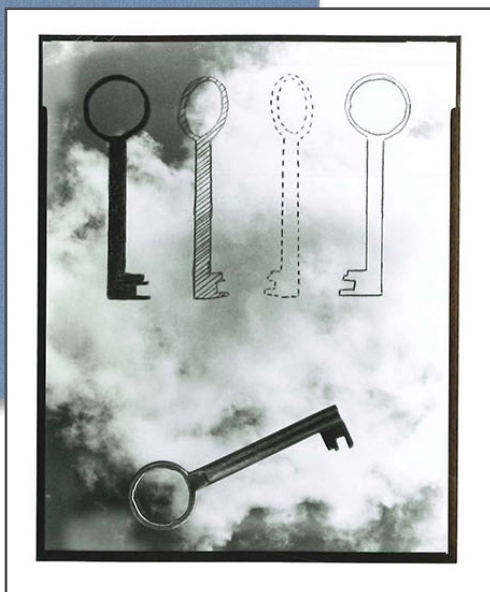
THIS BOOK IS AN OBJECT

by René Fontaine, photographs by Dennis Letbetter

San Francisco, CA: Greenwood Press, 1989; 4to., paper wrappers, slipcase; (44) pages. \$625

First edition, one of 115 copies printed

by Jack Stauffacher. Paper wrappers with integral dust jacket, printed label on spine, publisher's slipcase. Spine mildly sunned and inevitably a bit creased, else fine. Signed by the author and photographer at the colophon, as issued, and additionally inscribed by Letbetter on the front free endpaper. Includes stereo viewer in mounted envelope to view one of the photographs three-dimensionally. An attractive and uncommon Greenwood Press title in fine condition. [Book # 132229]



*Unique Manuscript**Cheloniidae Press***A FOWL ALPHABET**

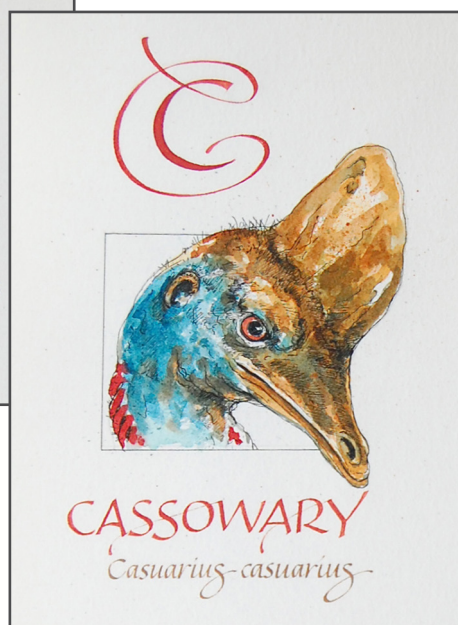
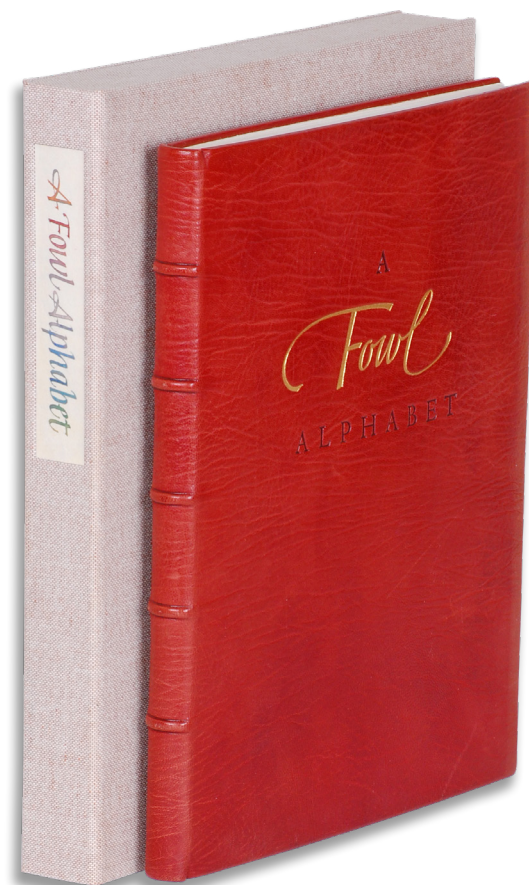
by Alan James Robinson & Suzanne Moore

Easthampton, MA: Cheloniidae Press, 1986; large 8vo., full red morocco, clamshell box; 54 pages. \$9,500

An unique manuscript edition of *A Fowl Alphabet* made after the initial run of 231 copies printed in the fall of 1986. Signed by Alan James Robinson and Suzanne Moore on the colophon. Fine in fine clamshell box. This manuscript was created in December 1986.

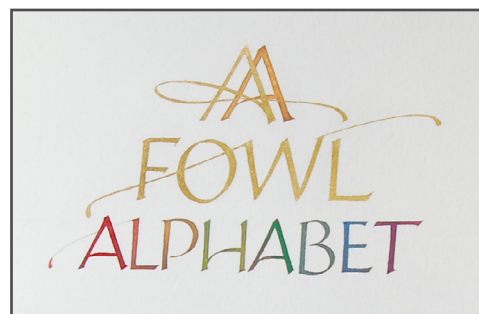
This copy is a collection of twenty-six original watercolors hand-painted by Alan James Robinson and a newly designed alphabet by Suzanne Moore. For the lettering, Suzanne Moore used a variety of inks and gilt to create stunning imagery and feel. The binding is a unique full-leather artists binding by Daniel Kelm in red morocco, title tooled on front cover in blind and gilt. The bound manuscript is about 40% larger than the first edition. The paper is vintage handmade.

Text from **ANIMATE CREATION** written by Rev. J.G. Wood in 1885. The illustrations are each accompanied by an initial letter and the common and latin names of the bird. A visual feast for bird lovers and abecedary enthusiasts alike. *Considers "the most bizarre and diverse examples of beaks through bird portraiture," ranging from the Auk to the Zigzag Heron, and not forgetting the Dodo (Raphus cucullatus)."*



From the introduction of *Cheloniidae Press Books: In association with ABCedary Productions*; "The Cheloniidae Press was founded by Alan James Robinson and Joel Ginsburg in 1979. The finest craftsman and the highest quality materials are sought out to create works of the utmost integrity and beauty. Most of the work is done by artisans living in Western Massachusetts. The books

are produced as they might have been one hundred or more years ago, using handmade inks and papers, hand-set type, and hand-sewn bindings. The works are printed by Harold P. McGrath, a master printer for 40 years who has worked with names such as Fritz Eichenberg, Leonard Baskin, and Barry Moser." [Book # 139463]



*Cranach Presse***DIE ODYSSEE**

Neu ins Deutsche übertragen von Rudolfe Alexander Schröder. Erster bis zwölfter Gesang. Des Gesamtwerkes erste Abteilung
by Homer

(Leipzig, Germany): Insel Verlag, 1907-1910 (1911); 2 volumes, 285 x 215 mm, half vellum binding, the boards are covered with paper designed by Eric Gill after an old Mycenaean motif; 178, (2); 4, (2), 169, (1) pages. \$1,750

First edition limited to 425 copies, of which this is one of 350 numbered copies available for sale from the printer. (Brinks 29, 30. Sarkowski 784. Müller-Krumbach 17 and 17 a). Text in German. Some soiling to the spines and decorated paper-covered boards, a small black ink mark along the top edge of the front board of volume 2, some shelfwear and rubbing. Preliminary

pages have some minor foxing to both volumes. Offsetting from the private bookplate of Albert M. Ramsay-Cohn to the opposite front free endpaper of both volumes.

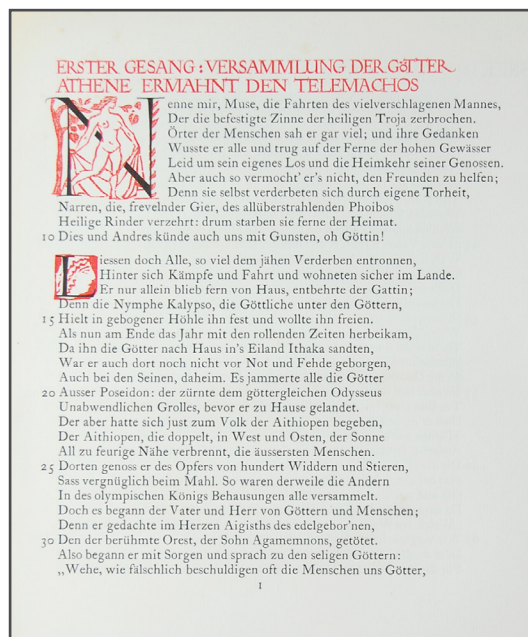
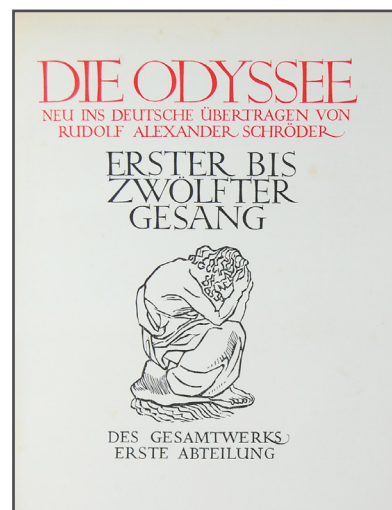
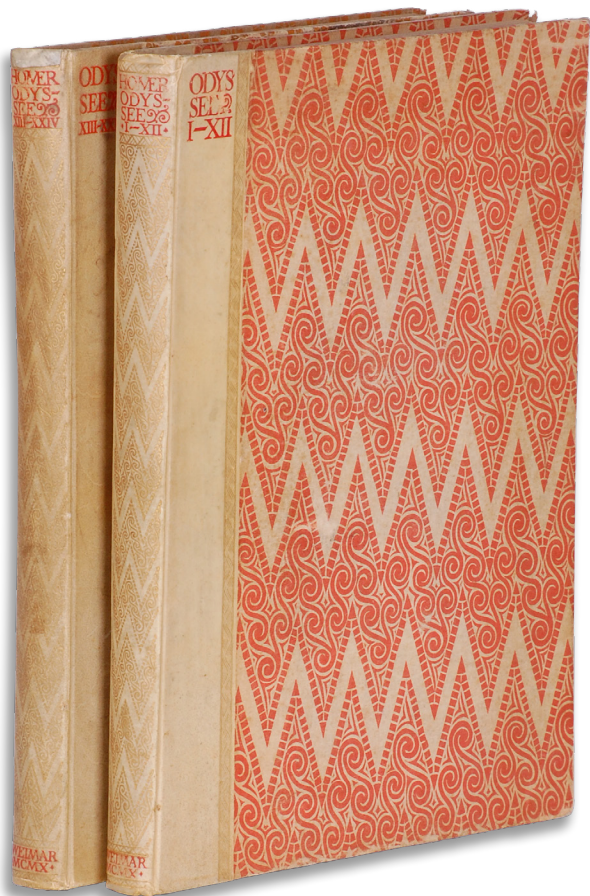
Translated by Rudolf Alexander Schröder. With two woodcuts by Aristide Maillol. The title-page, headings for the cantos, and the initials were designed by Eric Gill. One initial was ornamented by Maillol. Printed in Caslon Old Face roman in red and black by R. Wagner Sohn in Weimar under the direction of Count Harry Kessler.

This is the famous work of art, printed under the direction of Count Harry Graf Kessler (later founding the Cranach Presse), of Schröder's well-known 20th century translation of *The Odyssey* into German. Printed under the direction of Harry Graf Kessler in 1907-10 on the presses of R. Wagner Sohn in Weimar.

The project began with a letter from Kessler to Schröder on 28 June, 1901 in which Kessler shares his love of the Greek Classics. "This letter is of particular interest because it contains all the core elements of the partnership between Kessler and Schröder that was established soon after ..." (Brink, page 45). It wasn't until "...December 1904 Kessler had received from Schröder a taste of what was to come." (Brink, page 51). He later commissioned Aristide Maillol to design two woodcuts for the book and coresponded with Eric Gill on designing the title page and initials.

Truly one of the most important works of Count Harry Kessler.

[Book # 139722]

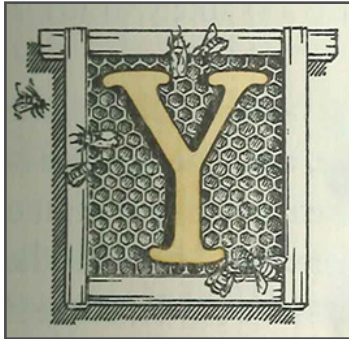


Full Artists' Leather Binding by Don Etherington

ESSENCE OF BEEING

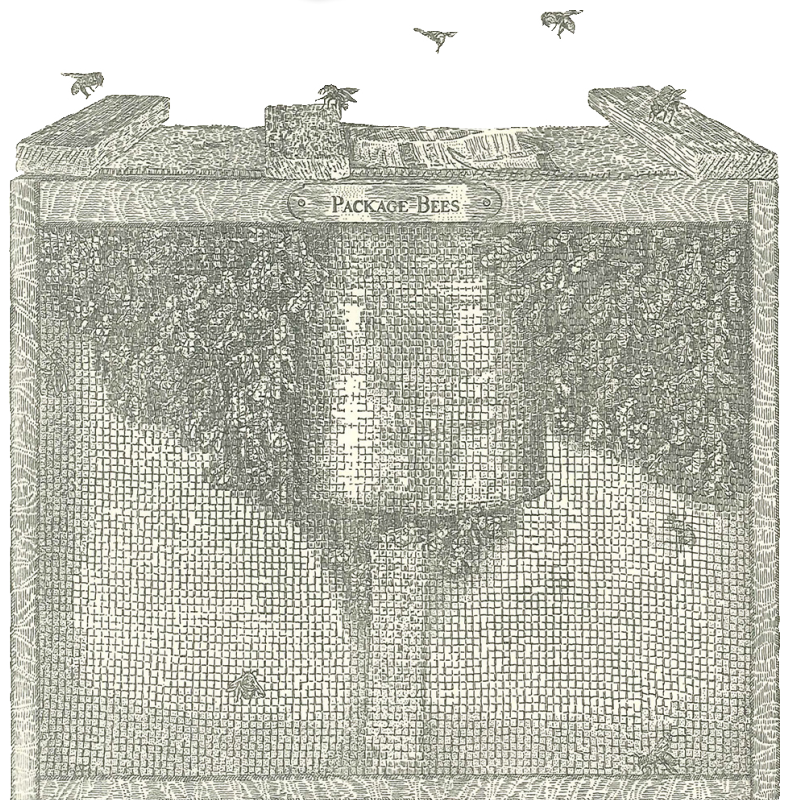
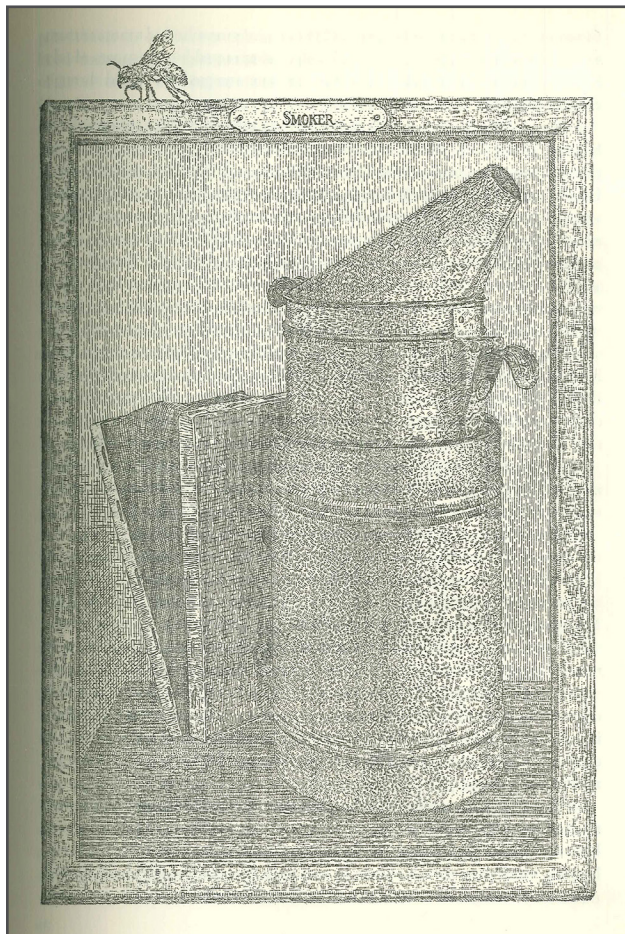
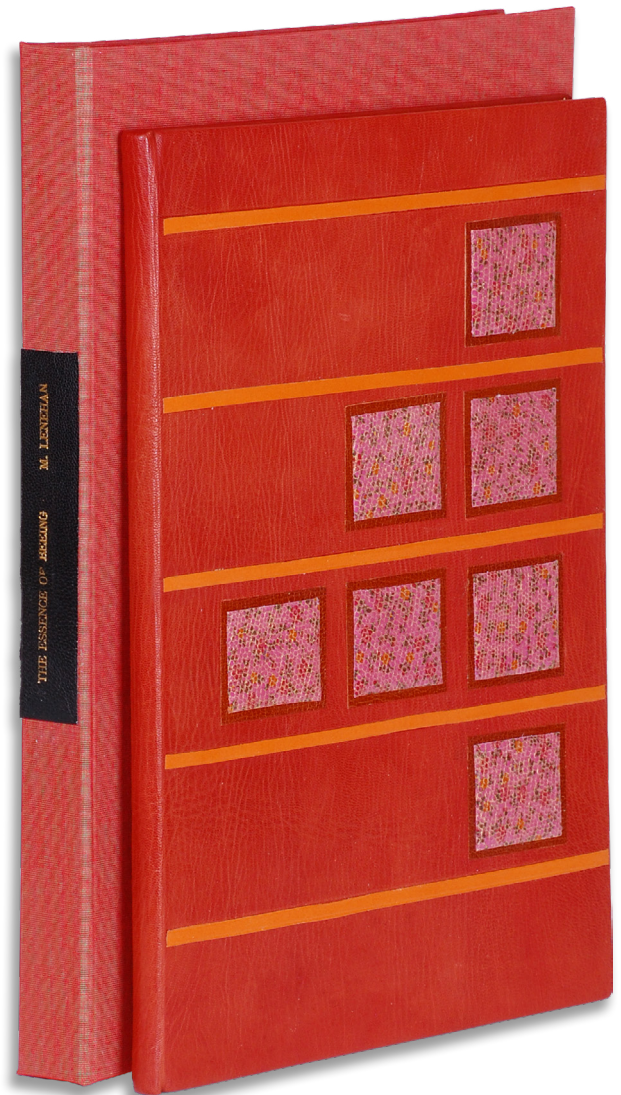
by Michael Lenehan

Chicago: The Sherwin Beach Press, 1992; large 4to., full leather binding, clamshell box with leather spine label; (vi), 45+(1) pages. \$1,500



Limited to 200 numbered copies. This copy has been bound in full red crushed morocco with morocco, calf, and python leather onlays representing honeycombs. The pastedowns and endsheets are a handmade pastepaper.

An account of two beekeepers, with some history and explanations of beekeeping. Six full-page illustrations by Alice Brown-Wagner, who also set most of the pages, with "bee" fleurons and decorated initials by Albert Richardson. Set in Cooper Oldstyle and printed on Fabriano Roma. The plain dust jacket is blind-stamped with a honeycomb pattern. Prospectus laid in. [Book # 139921]



Full Artists' Binding by Don Etherington

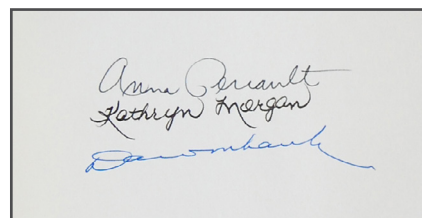
NATURE CLASSICS

A CATALOGUE OF THE E.A. MCILHENNY NATURAL HISTORY COLLECTION AT LOUISIANA STATE UNIVERSITY

edited by Ann H. Perrault

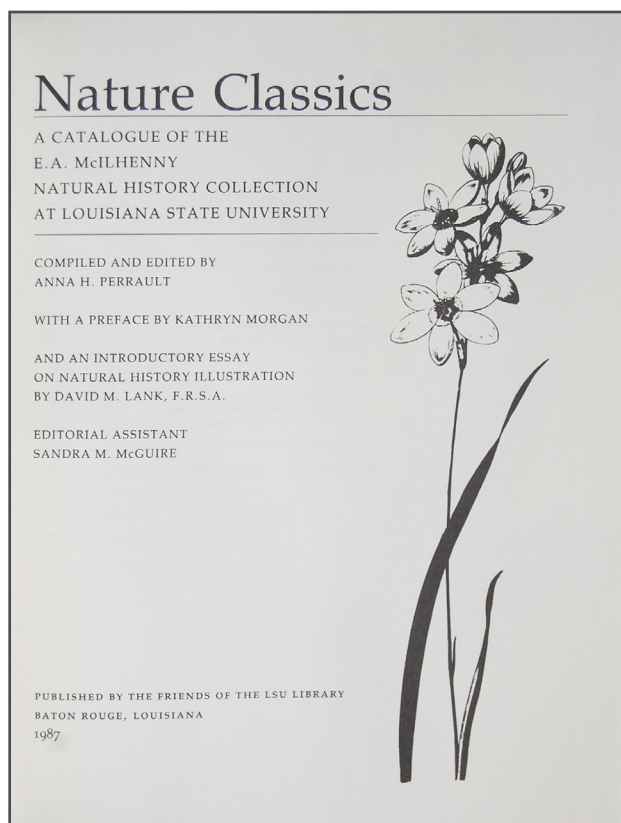
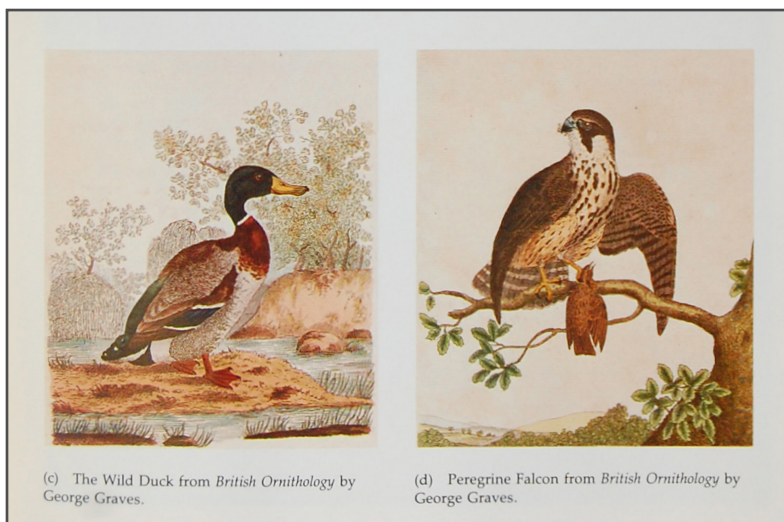
Baton Rouge: Published by the Friends of the LSU Library, 1987; small 4to., full leather binding housed in a cloth clamshell box with leather spine label; xvi, 280 pages with xvi pages of plates. \$1,500

A catalogue of the Mcilhen-ny natural history collection which describes 1388 items. A fine copy in fine clam-shell box. Signed in ink by the compiler, author of the preface, and author of the introduction on the half-title page. This particular copy has been bound in a full leather artists' binding by Don Etherington (which is unsigned). The binding is full olive green calf with green, navy blue, white, brown, dark blue, tan, olive, red, and purple leather on-lays, with the title stamped in black. Handmade metallic pastepaper pastedowns and endpapers.



The collection which consists of art and books about nature was

formed as a result of a gift from the descendants of Mcilhen-ny of Avery Island in Louisiana, owned by the family since 1813. It is illustrated with 16 pages of beautiful color plates and several black-and-white plates and drawing throughout. Indexed. A fine copy. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 139920]



Gehenna Press**SIBYLS**

A BOOK OF POEMS

by Ruth Fainlight

Searsmont, ME: The Gehenna Press, 1991; folio, dark green linen backed and edged in grey morocco, green gilt lettering on the spine, in cloth folding box made by Gray Parrot; text with 14 mounted colored woodblocks by Leonard Baskin. \$9,500

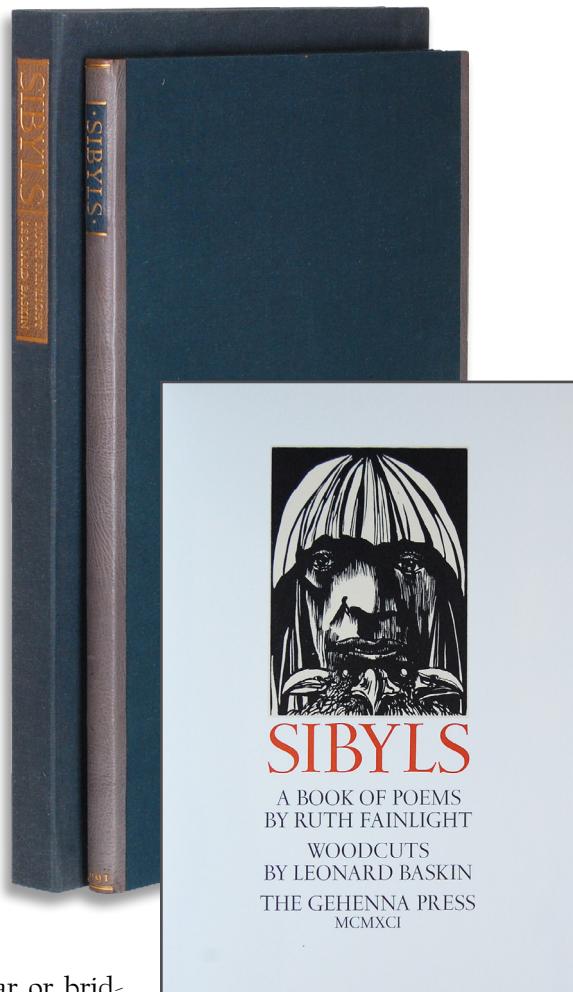
Limited to 26 numbered copies and signed by Baskin and Fainlight, of which this is one of 16 regular editions numbered 9-26. Prospectus loosely inserted. Fine in fine clamshell box.

Baskin “displays each sibyl with an owl-like bird or wearing a tri-beaked headgear or bird-like, befeathered. The dense rich color in the woodcuts is printed from a variety of colorblocks.” Printed on heavy French paper in van Krimpen’s Spectrum with the prints printed on two Japanese papers. Each of the prints are also signed and numbered by Baskin.

Sibyls is a book of twelve colored woodblocks by Leonard Baskin to which the poet Ruth Fainlight has responded with twelve brilliant poems. To emphasize their antiquity, their austerity & their remoteness, Baskin displays each sibyl with an owl-like bird or wearing a

tri-beaked headgear or bird-like, befeathered. The dense rich color in the woodcuts is printed from a variety of colorblocks. Fainlight’s poems provide a splendid poetic concomitant to the sibylline presences. They extend, explore & speculate at the variousness of these primal female prophets.

The text of *Sibyls* is printed in van Krimpen’s elegant Spectrum type on a beautiful heavy French paper. The prints are printed on two Japanese papers & are mounted into the text paper & are numbered & signed by the artist. There was also a separate edition of the woodcuts, limited to twenty copies, and bear the Roman numerals I-XX. [Book # 39369]



One of ten Deluxe Editions

Gehenna Press

MOKOMAKI

Thirteen etchings of shrunken and tattooed Maori heads by Leonard Baskin

by Ted Hughes

Leeds, MA: Eremite Press, 1985; folio, full-leather with a colored leather onlay reflective of a Maori design, separate vellum portfolio containing the prints, clamshell box; unpaginated. \$10,000

Limited to 50 copies, of which this is one of 10 deluxe signed and numbered copies containing a second set of the etchings, printed on different papers & in varied colors & contain an original drawing & one of the cancelled etching plates, bound thus. Contains a watercolor of a tattooed skull. A small 8-page catalogue is loosely inserted. Very light wear to leather spine and hinges of the clamshell box, else fine.

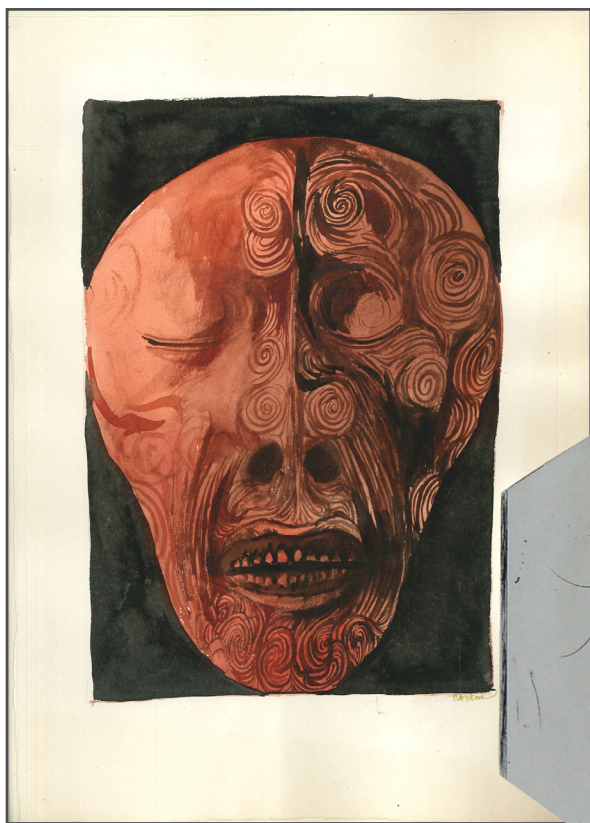
From the colophon: "The etchings were printed from the original plates by Bruce Chandler. The type matter was printed photo-lithographically by Gail Alt and Lou Banister at Amherst."

From the prospectus: "The second book of the Eremite Press, *Mokomaki* affirms Ermité's intention of issuing books of a more private & arcane nature. *Mokomaki* consists of fourteen etchings by Baskin of the Venerated, several heads of tattooed Maori warriors.

To delineate the heads' expressiveness use was made of colored papers, a variety of inks, hues & overlays, of chine-collés, acquatints & the occasional roll of the roulette.

Three poems by Ted Hughes, form a prelude & enlarging concomitant to the etchings."

[Book # 139462]



ANGELIQUE AND THE PEARL NECKLACE

AN HOMAGE TO SAIL

by Donald Glaister

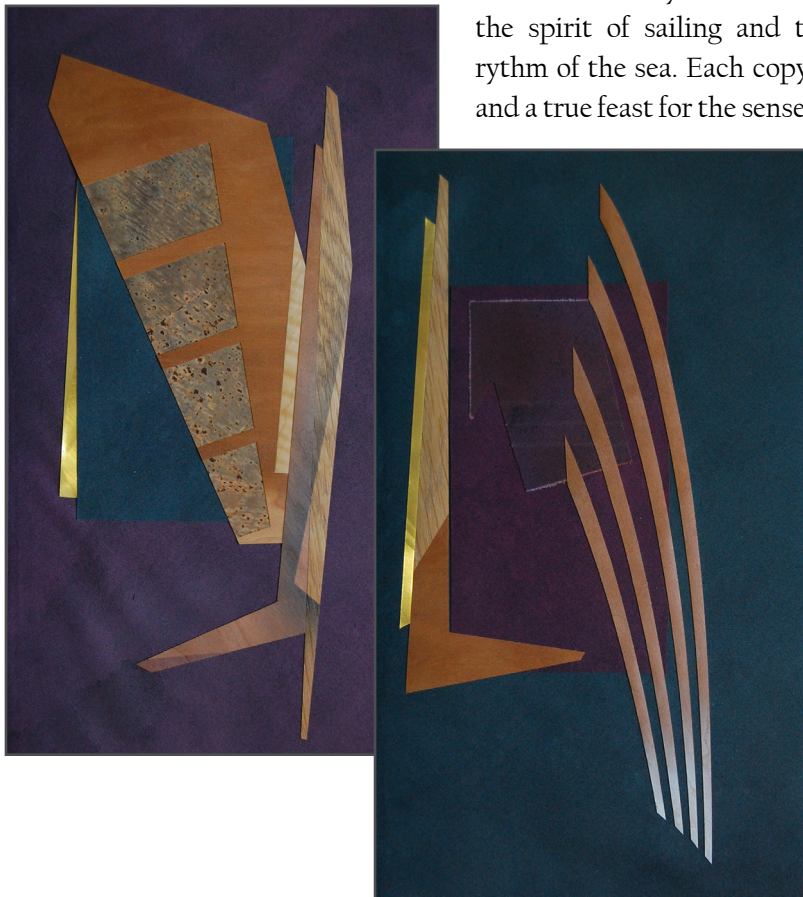
Vashon Island, WA: Donald Glaister, Foolsgold Studios, 2007; small folio, handbound by Donald Glaister in quarter Nigerian goatskin, wood veneer and cloth over boards, housed in a drop spine box made at BookLab II; (40) pages. \$4,500

An artist's book of abstract constructions and poetry that celebrates the essence, wonder and beauty of the fine sailing craft.

Limited to 60 copies (fifty signed and ten hors commerce), of which this is signed and numbered by the printer, Donald Glaister. A small bump to the head of the clamshell box, paper spine label lightly faded, else a fine copy in fine clamshell box.

Hand made wooden sailboats are a wonder of custom craftsmanship, exotic materials and a balance of wild adventure and the need to survive it all. The happy combination of these elements results in a beautiful contradiction: a craft that is serenely graceful yet brutally sound. This book is an homage to the material and spiritual grace of these boats and to sailing.

Angelique and the Pearl Necklace combines a two part poem with studies of the materiality of sail boats, the spirit of sailing and the rhythm of the sea. Each copy of this uniquely designed book is an original variant and a true feast for the senses. Most of the book's pages are of painted stiffened fabric on which dimensional constructions are mounted. These are made of painted cloth, wood veneer, brass, cor, linen thread and acrylic paint. The poem is a two-part poem with studies of the materials used to make sail boats, the spirit of sailing, and the rhythm of the sea. The text is printed letterpress in Scala Sans by Jessica Spring at Springtide Press on shaped dimensional pages of Zerkall Frankfurt paper.



These are made of painted cloth, wood veneer, brass, cor, linen thread and acrylic paint. The poem is a two-part poem with studies of the materials used to make sail boats, the spirit of sailing, and the rhythm of the sea. The text is printed letterpress in Scala Sans by Jessica Spring at Springtide Press on shaped dimensional pages of Zerkall Frankfurt paper.

The perfections of Mr. Glaister's book construction, not to mention the overwhelming beauty of each page on which a variety of materials are organized and manipulated to make an astonishingly original work of art, directly correspond to the beauty and exacting skill necessary to build a wood sail boat. By deconstructing the idea a "boat" - as well as the very notion of navigating on water - Mr. Glaister has constructed a perfect book. The book is dedicated to Suzanne Moore. [Book # 139876]

BROOKLYN BRIDGE: A LOVE SONG

by Donald Glaister

Cleveland, OH: Donald Glaister, Foolsgold Studios, 2002; small square folio, handbound by Donald Glaister in quarter gray Nigerian goatskin over frosted aluminum, with aluminum onlays on the covers, stored in an elegant aluminum case; unpaginated. \$8,500

Limited to 60 copies (fifty signed and ten out-of-series), of which this is signed and numbered by the printer, Donald Glaister. A fine copy in fine clamshell box of this Avant Garde style production.

Printed on 0.25mm aluminum sheets and set with paper hinges for ease of opening. Endpapers of coarse black textured paper. The book is housed in a felt-lined aluminum box. There are collages of the Brooklyn Bridge, both in construction and in its entirety. The median is silkscreen printing as well as paint with acrylics on sanded aluminum, bound with wire aluminum tape, laminated polyester film and sand. Selected for inclusion in Wellesley College exhibition and catalogue *RESONANCE AND RESPONSE* (2005).

The Brooklyn Bridge has, since its opening in 1883, inspired many writers and artists. The bridge was the first Steel Cable Suspension Bridge, the longest suspension bridge in the world, and the first major bridge to use multiple pneumatic caissons. It was designed by John Roebling and completed by his son, Washington Roebling. Before this production, Donald Glaister, one of the world's pre-eminent designer bookbinders, focused on unique Artists' Books. This production, *Brooklyn Bridge*, is his first multi-edition work, and it is a beauty. In materials that are not what one would expect for a book - but completely in keeping with the subject of the book - it is contemporary book art of the very highest quality.

The text of *Brooklyn Bridge*:

The Bridge spans.

Brooklyn to Manhattan. Ancient to modern.

Heavy mass to lacy space.

Stone to steel.

The Bridge moves.

Vertical to horizontal to diagonal,
joined in a dizzying dance by sweeping lines
inspired by natural grace.

The Bridge defines.

Bold and practical. A vital invention.

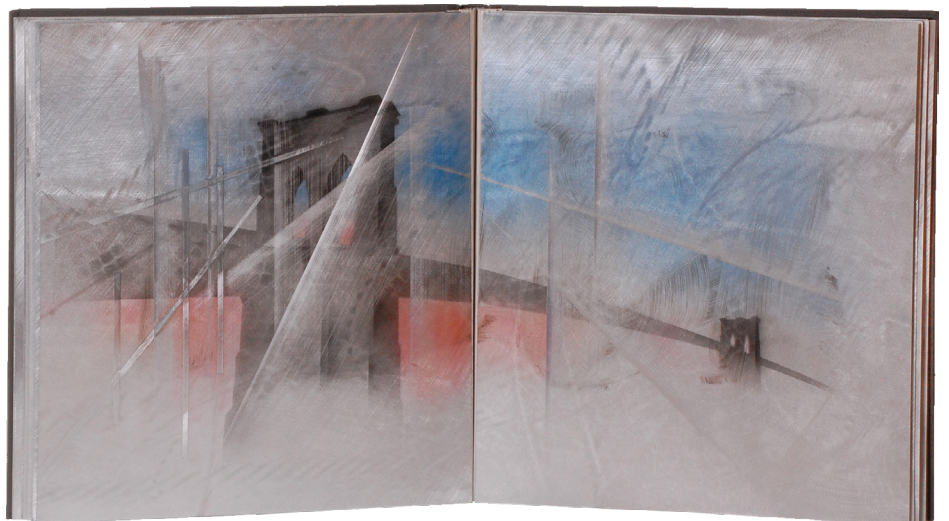
An icon for the nation, built by dreamers.

The Bridge endures.

She has seen it all. Peace and war,
plenty and need, vice and honor,
the sublime and the horrific.

She stands watch and does not yield.

The gracious lady stands in the river
and does not yield.



[Book # 139856]

*Bound by Monique Lallier***MONIQUE LALLIER: A RETROSPECTIVE**

by Monique Lallier

New Castle, DE and Greensboro, NC: Oak Knoll Press and Guilford College Art Gallery, 2018; 8.5 x 11 inches, full leather, clamshell box; 120 pages. **\$2,150**

This copy is bound in a full artist-binding by Monique Lallier herself. The binding is a full crushed green moracco with leather and silk onlays to create an uppercase 'M'. Decorated headbands. The front pastedowns and endpapers are hand-made pastepapers. Binder's stamp '2023 Monique Lallier' on rear pastedown. The book is housed in a silk clamshell box with a leather spine label. Title stamped in black.

Catalogue for an exhibition at the Guilford College Art Gallery in Greensboro, NC from October 29, 2018 to January 6, 2019, covering 46 years of fine bindings created by Monique Lallier. The exhibition draws from private lenders and institutional collections. With appreciations by Theresa Hammond, Ara Serjoie, Peter Geraty, and Karen Hanmer.

Monique Lallier is known for her creative and thoughtful approaches to the subjects of her binding projects. Her use of unusual materials such as eggshells, pewter, colorful wires, agates, lizard and snake skin -- even her own hair -- and innovative techniques including cutouts, reveals, pop-ups, and moveable parts make her bindings distinctive and dynamic. Her binding of *My Antonia* by Willa Cather won a Best Binding award in an international exhibition at the Chicago Public Library in 2006. Her 2016 binding of *Pantagruel* was awarded a Silver Prize at the International Competition of Designer Bookbinders.

Lallier supplies entertaining descriptions of the bindings from the maker's perspective, telling brief stories of projects and processes. Each binding is illustrated with expert color photographs, often from several angles and in various states of openness and closure. The variety of design, material, and technique make for a surprise on every page and an extraordinary collective impression.

Monique Lallier has served as director of the American Academy of Bookbinding and president of the Association des Relieurs du Quebec. In 2010 the Guild of Book Workers (New York) presented her with the Laura Young award for service as Chair of the Standards of Excellence annual conference from 1988 to 2000. She is married to the British binder and conservator Don Etherington.

[Book # 139972]



Bound by Monique Lallier

LIGNES

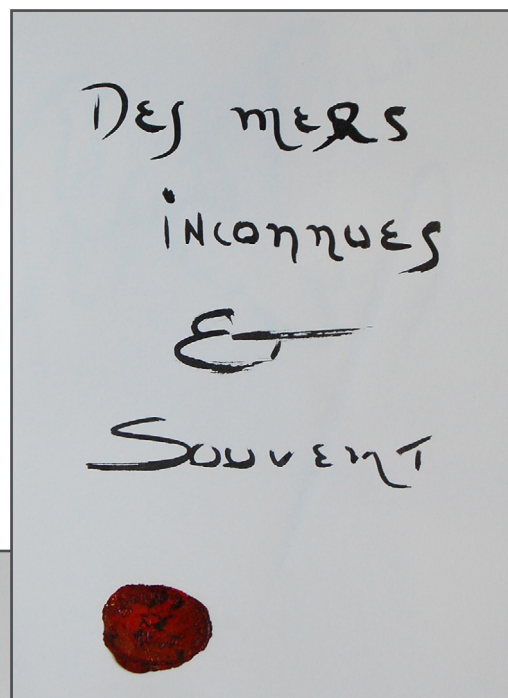
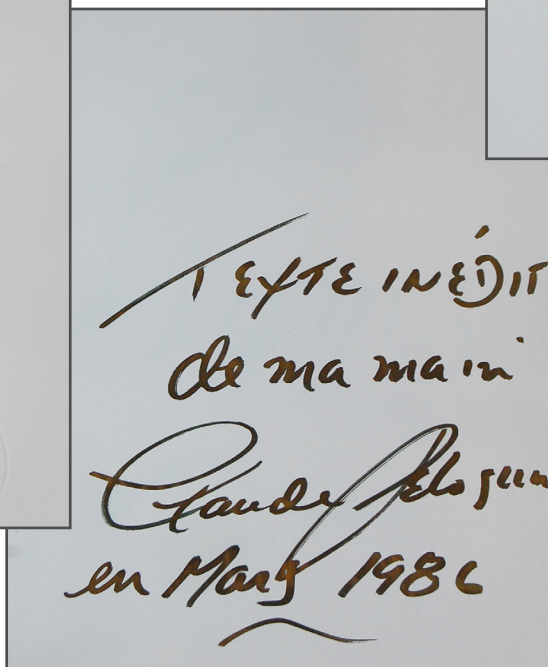
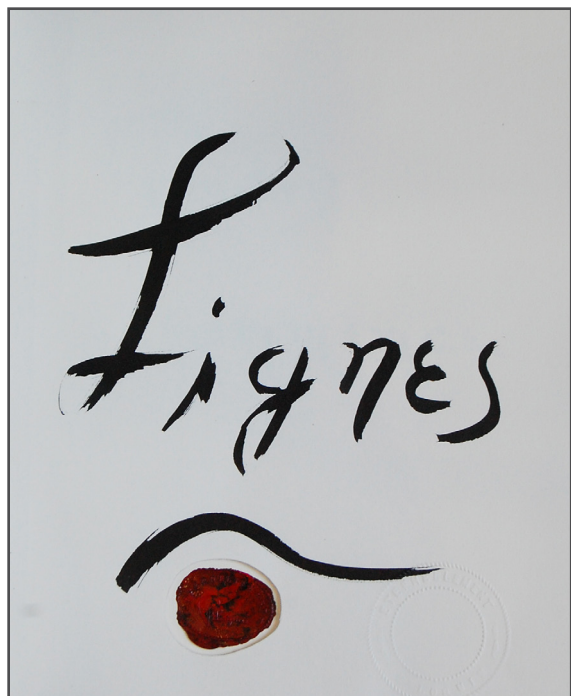
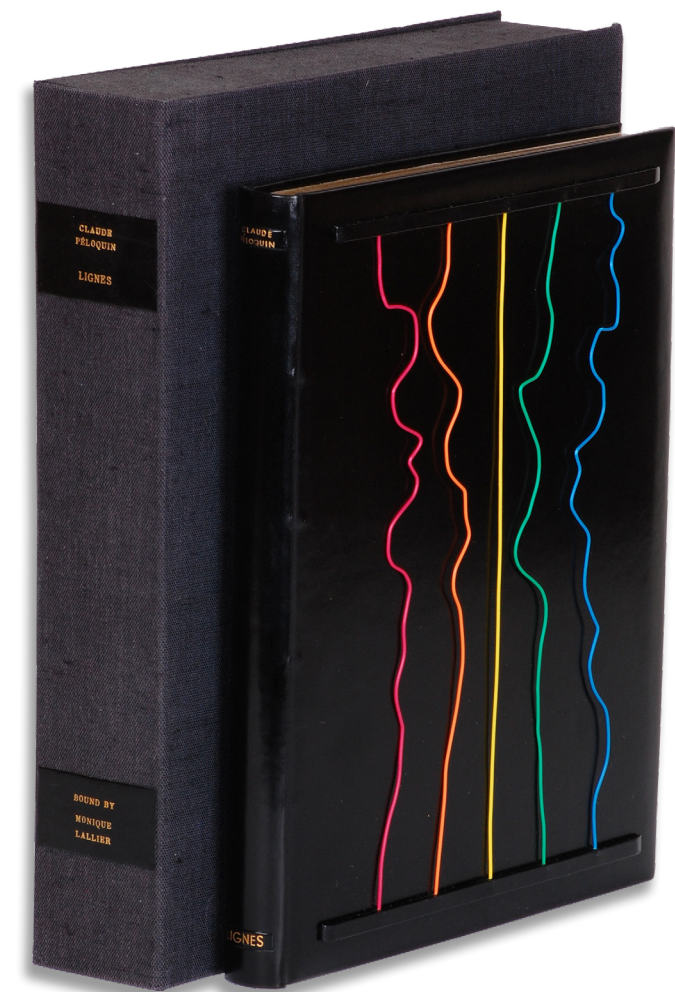
by Claude Péloquin

N.P.: n.p., 1986; 4to., full leather, clamshell box; unpaginated.
\$4,300

A unique book. Fine in fine clamshell box. This manuscript by Claude Péloquin was written in 1986 for Monique Lallier and was for an exhibition in Montreal. The Organizers of the exhibition asked artists from different disciplines to produce something with "lines" in mind. "So I contacted my friend Claude Péloquin to write in the blank book that I was making and he was happy to do so." -Monique Lallier (*A Retrospective*, Oak Knoll Press, p. 39). The median is different pens and pencils on the subject of lines.

The book is covered in box calf with telephone wires on the front cover fixed at end and tail. Embroidered endbands. Edge gilding. Doublures and fly leaves in box calf.

Laid in the clamshell box with an acrylic sliding tray with felt. [Book # 139969]



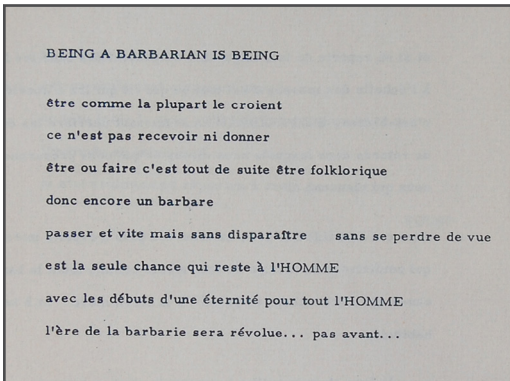
Bound by Monique Lallier

POUR LA GRANDEUR DE L'HOMME

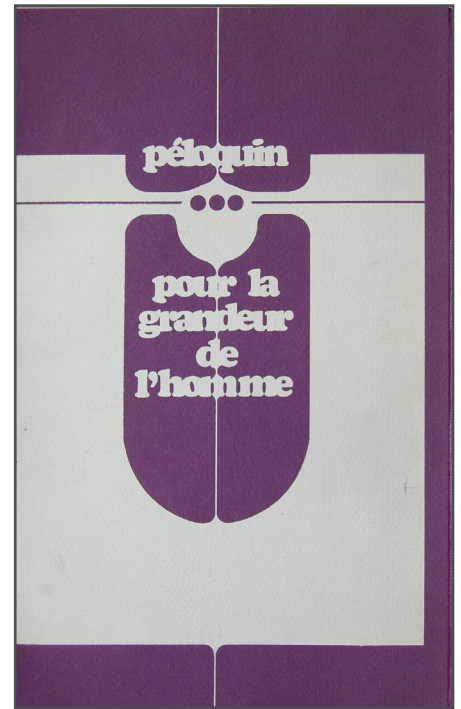
by Claude Péloquin

Montreal, Quebec: privately printed, 1969; tall 4to., full leather, clamshell box; unpaginated, but 178 hand-numbered pages. \$4,300

First edition, first printing, and limited to 200 numbered copies signed by the author, of which this copy is #1 and bound in a lovely full-leather artists' binding by Monique Lallier. Fine in fine clamshell box.



The white and purple covers with the colours reversed for the lettering have been preserved in a lovely later binding by Monique Lallier. Bound in full purple crushed morocco with green leather onlays, handmade paper onlays, and twine, with the title stamped in green. Purple crushed morocco doublures, suede end sheets. Housed in a lovely cloth clamshell box with a leather spine label.



The text is printed on a buff coloured laid paper. From page 3: "Edition originale. 200 copies numérotées et signées par l'auteur". [Book #139970]



In a full leather Artist Binding by Monique Lallier

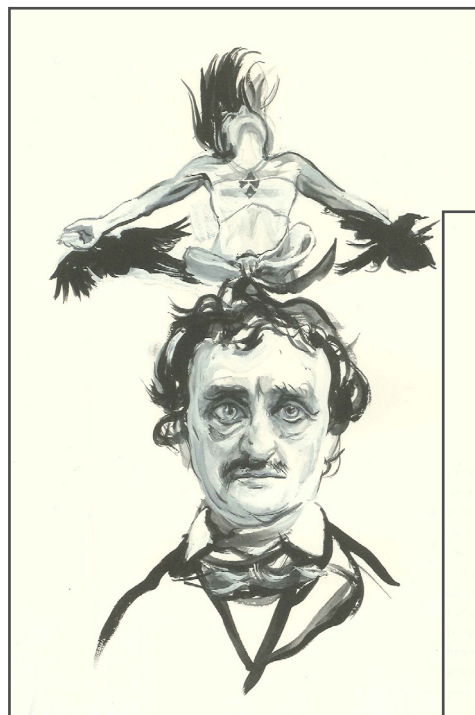
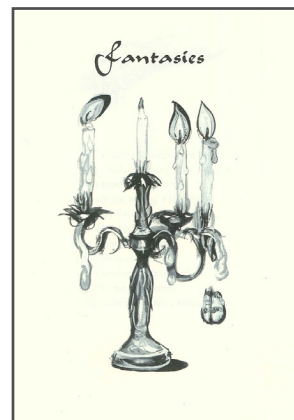
POE'S PHANTASIA

With artwork by Natalie Frank
by Edgar Allan Poe

San Francisco, CA: Arion Press, 2022; 4to., full leather bindings, clamshell box; 176 pages. \$2,850

One of 300 numbered copies, signed by the artist. This copy has been expertly bound by Monique Lallier in a full-leather artist binding. A fine copy in fine clamshell box.

The binding is a full crushed black morocco with onlays of black stingray and gray calf. The title is stamped in red in the center. The rear panel also has black stingray and gray calf onlays. Full leather doublures, suede flyleaves.



A Dream Within A Dream



TAKE this kiss upon the brow!
And, in parting from you now,
Thus much let me avow—
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less *gone*?
All that we see or seem
Is but a dream within a dream.

Images for both volumes printed by offset lithography onto 90 gsm mouldmade Magnani Ingres with handset and composition metal types subsequently overprinted by letterpress.

From the printer's website: "The great master of the macabre, Edgar Allan Poe, earned his living writing stories for American magazines between 1830 and his death at the age of 40 in 1849. In his short lifetime he became the pre-eminent chronicler of the unquiet mind. Fourteen of these unnerving tales and four poems are collected in Arion's presentation. The set is composed of *Poe's Phantasia* and the companion volume *The Raven*. The former contains three sections: "Fantasies," "Fantasias," and "Fever Dreams," each of which is introduced by a celebrated poem. *The Raven* companion volume features seven brilliant gouache-and-chalk

pastel drawings by Natalie Frank which bring into focus Lenore, the flesh-and-blood woman whose loss inspired one of the most famous refrains in English literature: *Nevermore*."

From the prospectus: "The two-volume edition features Natalie Franks inimitable drawings throughout: the main volume with a full-page frontispiece portrait of Poe and 16 images rendered in black-and-white gouache, reminiscent of Victorian-era vignettes; the second, *The Raven*, a bravura treatment of one of the most translated poems in history with 7 full-page drawings specially printed in five colors." [Book # 139918]

*In a full leather Artist Binding by Monique Lallier***THE RAVEN**

With artwork by Natalie Frank
by Edgar Allan Poe

San Francisco, CA: Arion Press,
2022; 4to., full leather binding, clam-
shell box; 32 pages. \$2,850

One of 300 numbered copies, signed
by the artist. This copy has been ex-
pertly bound by Monique Lallier in a
full-leather artist binding. A fine copy
in fine clamshell box.

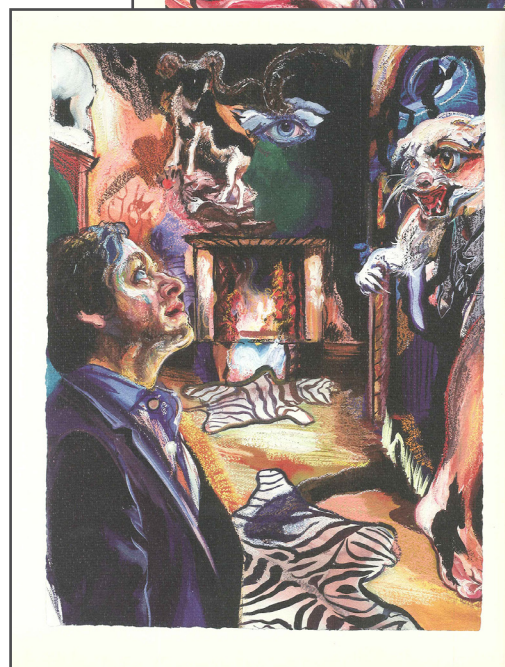
Full stamped leather, which was then
lightly painted, with black leather
onlays representing a raven on the
front board with the title stamped in
red ink. The rear panel also with black leather onlays with the author's
name stamped in red. Full leather doublures, handmade paper as the
endsheets.

Images for both volumes printed by offset lithography onto 90 gsm
mouldmade Magnani Ingres with handset and composition metal
types subsequently overprinted by letterpress.

From the printer's website: "The great master of the macabre, Edgar
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of Victorian-era vignettes; the second, *The Raven*, a bravura
treatment of one of the most translated poems in history with
7 full-page drawings specially printed in five colors."

[Book # 139917]



Signed by Robert Frost



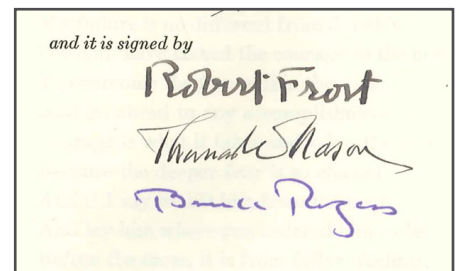
Limited Editions Club

THE COMPLETE POEMS OF ROBERT FROST

by Robert Frost

New York, NY: The Limited Editions Club, 1950; 2 volumes, small 4to., cloth, leather spine labels, slipcase; xlv,308; (iv),309-608,(2) pages. **\$1,500**

Limited to 1500 numbered copies and signed by Frost and Nason and the designer, Bruce Rogers (LEC 208). Monthly newsletter / prospectus loosely inserted. Slipcase rubbed around edges, else absolute fine condition. With a Preface by the Author, an Appreciation by Louis Untermeyer and Wood-Engravings by Thomas W. Nason. The most beautiful of the several issues of this great poet's complete works. Over 600 pages of poetry from Robert Frost, including the poems from Frost's first ten books, as well as three additional poems. The set was printed by Bruce Rogers at The Marchbanks Press.. [Book # 16571]



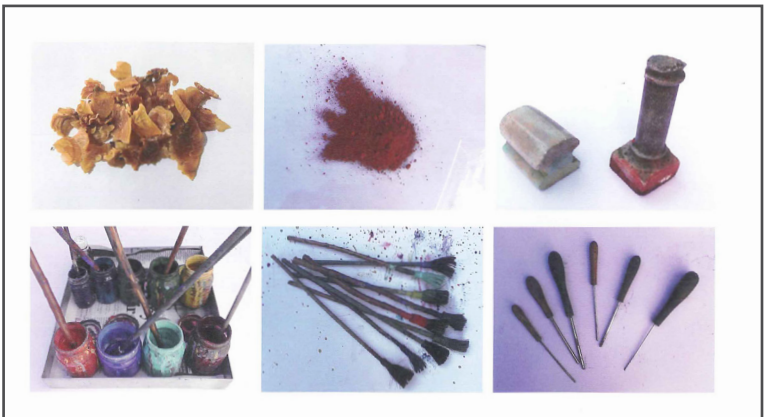
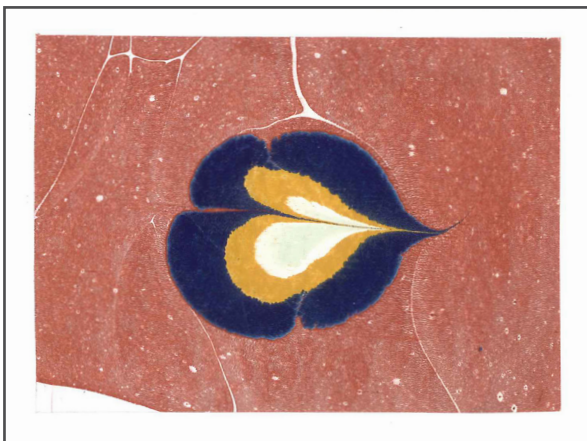
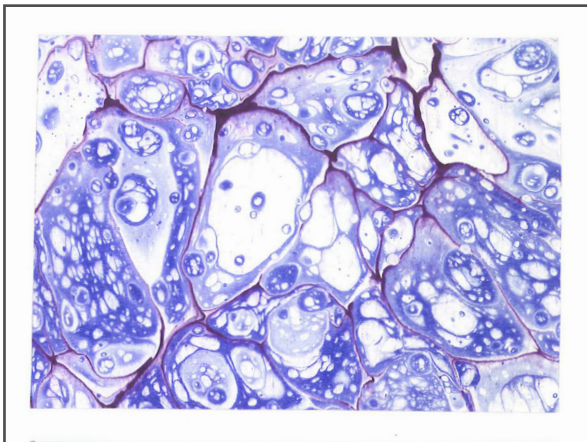
*Marbling***2 MASTERS FROM TURKEY**

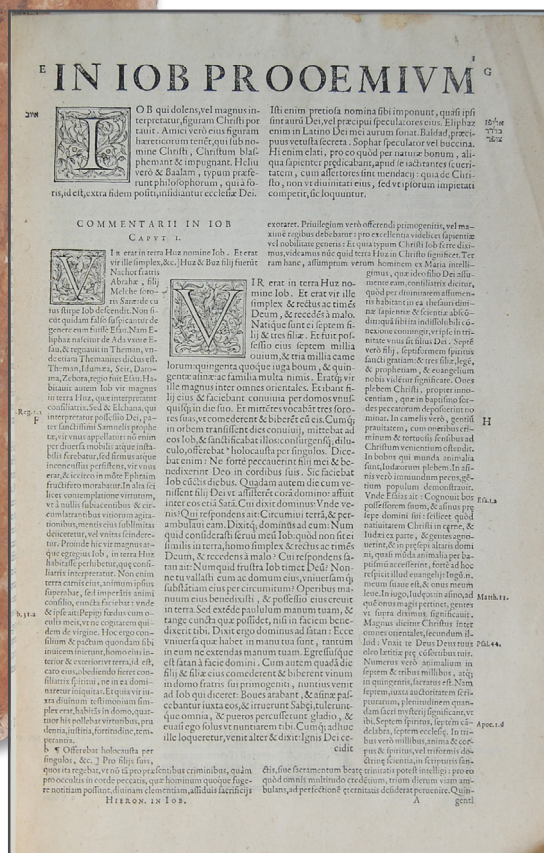
The Work of Nedim Sönmez & Nuri Pinar Yildirim. With 'A History and Technik of Marbling in Turkey' by Nedim Sönmez

Izmir: Nedim Sönmez, 2024; oblong folio, marbled paper boards, green cloth japanese sewn binding, paper cover label; unpaginated. \$995

Limited edition of only 60 numbered copies signed by the author. A fine copy.

Includes a Foreword by Dr. Seda Agirbas, Art Historia, Ege University / Izmir. The book contains 51 actual marbled paper specimens split between Nedim Sönmez and Nuri Pinar Yildirim. Each book is bound by Sönmez at his workshop in Izmir, Turkey. Also included is a step-by-step process, with color photographs, on how to execute standard Turkish marbling methods, or Ebru, and how they apply to paper. [Book # 139822]





Christopher Plantin

OPERA DIVI HIERONYMI STRIDONIENSIS, ECCLESIAE DOCTORIS

by Saint Jerome, Marianus Victorius, Jan Sadeler (Engraver), Crispijn van de Passe (Illustrator), Christophe Plantin (Printer), Plantijnsche Drukkerij (Printer)

Antuerpiae (Antwerp), Belgium: Ex officina Christophori Plantini, 1579; 2 volumes, small folio, paper-covered boards; variously paginated, but hundreds of pages. \$500

Volumes 5-10 (lacking volumes 1-4) of this early work on Theology. Boards of both volumes with severe damage to the fore-edges, as well as the preliminary pages of both volumes. Lacking the spines. Generally poor condition on the outside, however the interior is in generally very good condition. Volumes 6-8 dated 1578; vols 5 & 9 dated 1579.

Volume 5-6 with title: 'Tomus V. [-VI.] operum D. Hieronymi, a Mariano Victorio Reatoni, canonico, et sacrae theologiae professore; ...'; with woodcut printer's device on title pages. Volume 7 with title: 'Tomus VII. commentariorum D. Hieronymi, super Psalmos; ...'; woodcut printer's device on title page. Volume 8 with title: 'Tomus VIII. commentariorum D. Hieronymi adscriptorum ...'; woodcut printer's device on title page. Volume 9 with title: 'Tomus IX epistolarum D. Hieronymi falso adscriptarum ...'; woodcut printer's device on title page. Volume 10 (Index) with title: 'Index locupletissimus in omnes tomos operum D. Hieronymi, quammaxima diligentia collectus. ...'; title page with woodcut device; printed in 3 columns; unpaginated. With printed marginalia. Includes indexes. [Book # 139623]

One of 10 copies on Bachelor Hand-made paper

Bruce Rogers

MEN OF LETTERS OF THE BRITISH ISLES
 PORTRAIT MEDALLIONS FROM THE LIFE BY THEODORE SPICER-SIMSON WITH CRITICAL ESSAYS BY STUART P. SHERMAN AND A PREFACE BY G.F. HILL
 by Stuart P. Sherman

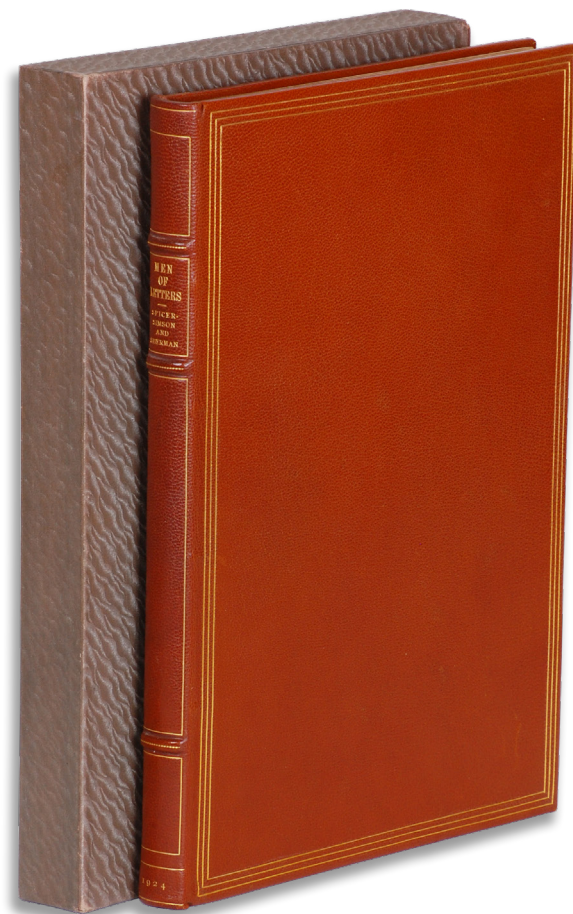
New York: William Edwin Rudge, 1924; 4to., full crushed brown morocco, three gilt borders on the front and rear boards, three raised bands, gilt on spine, top edge gilt, slipcase; frontispiece, 133+(1) pages. \$1,500

Limited to 530 numbered copies, of which this is one of 10 copies printed on Bachelor handmade paper. Designed by Bruce Rogers (Warde 188; Work of Bruce Rogers, 341). This copy has been signed by Theodore Spicer-Simson on the frontispiece. Fine in near fine slipcase. Includes such authors as Joseph Conrad, Thomas Hardy, James Joyce and H.G. Wells. With 15 plates throughout. A very scarce edition of this book.

Theodore Spicer-Simson (1871-1959) was a French sculptor and medallist.

The typography is by the notable American book designer Bruce Rogers (1870-1957), who "was appreciated in his lifetime. In addition to several honorary degrees, in 1948 he was awarded a gold medal from

the American Academy of Arts and Letters for distinction in the graphic arts. Over decades of accomplishment in which he designed approximately 500 books... Rogers literally defined the profession of book designing in the United States" (ANB). [Book # 34438]



THE CHRISTIAN CHURCH AND WOMEN

by Mrs. E. Cady Stanton

Boston?, MA: N.p., n.d. (but c. 1885-1890); 4to., self paper wrappers; 7 pages.
\$4,500

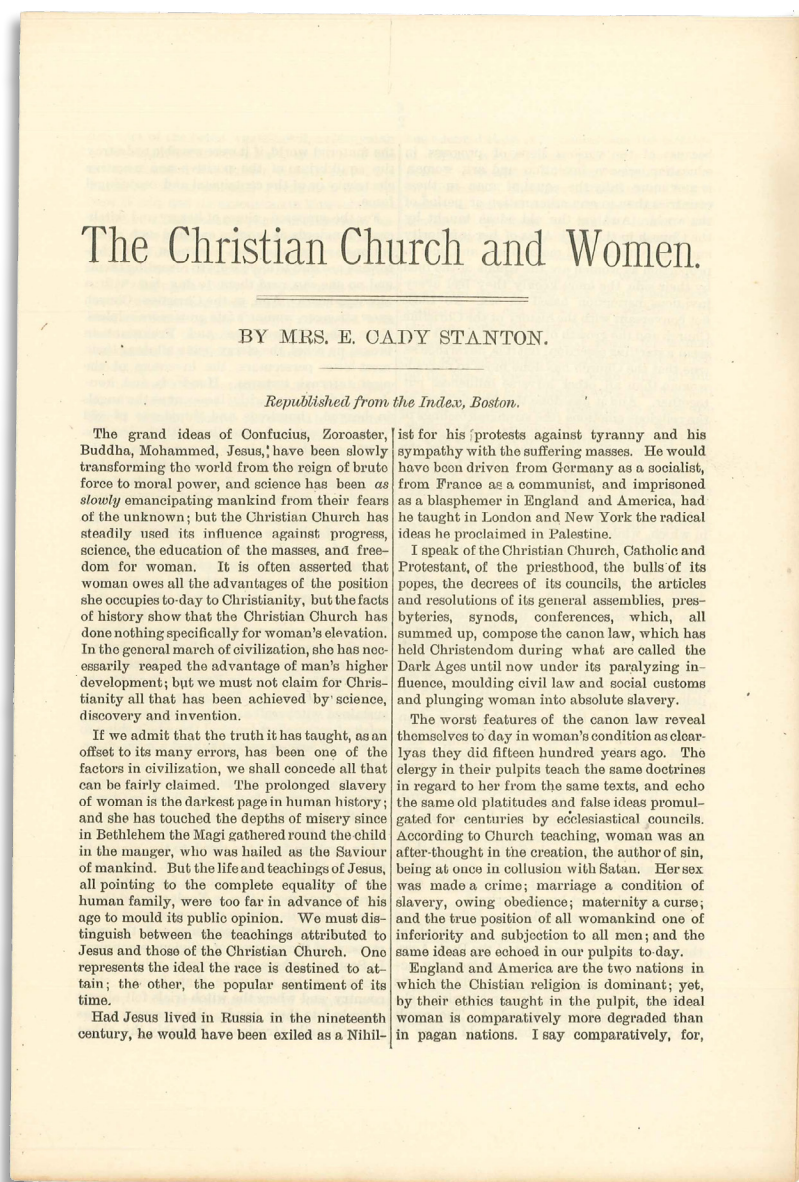
Republished from the Index, Boston. Caption title, text presented in two columns; unopened and in fine condition.

The only separate printing of this essay, which first appeared in the Boston periodical, the *Index*, 1885. In it, Stanton concludes:

"We do not burn the bodies of women to-day; but we humiliate them in a thousand ways, and chiefly by our theologies. So long as the pulpits teach woman's inferiority and subjection, she can never command that honor and respect of the ignorant classes needed for her safety and protection. There is nothing more pathetic in all history than the hopeless resignation of woman to the outrages she has been taught to believe are ordained by God."

OCLC locates copies at just two institutions (New York Historical Society; Wisconsin Historical Society; OCLC 6898449). Not in LCOC, or Schlesinger Library online catalogue.

Stanton's *The Woman's Bible*, first published in 1895 (and of which far more copies are recorded than Stanton's *Christian Church and Women*) is now considered a landmark document in the history of woman's rights. At the time of its publication, however, the National American Woman Suffrage Association (of which Stanton had served as its first president), after active debate at its annual convention, distanced itself from both the work and its author, and adopted a resolution that, *"This association is non-sectarian, being composed of persons of all shades of religious opinion, and has no official connection with the so-called 'Woman's Bible' or any theological publication."* This resulted in Stanton becoming marginalized in the woman's rights movement for the remainder of her life. [Book # 134691]



Aldine Press**HYPNEROTOMACHIA POLIPHILI**

by Francesco Colonna

Venice: Aldus Manutius (for Leonardus Crassus), (December 1499); folio (308 x 212 mm), early limp vellum, yap edges, paper spine label with title and date; a-y8, z10, A-E8, F3. **\$250,000**

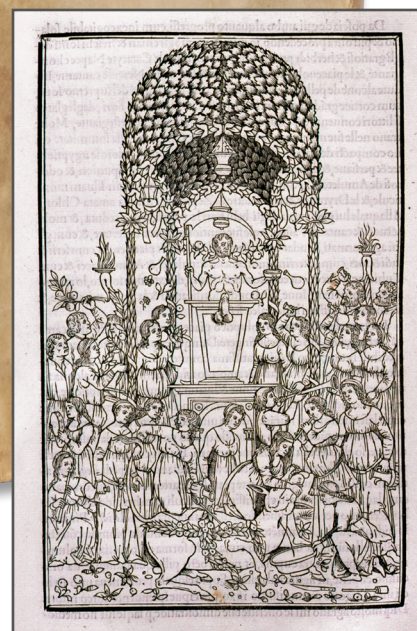
First edition of one of the most celebrated incunables, considered by many to be the most beautiful of all printed Venetian books of the Renaissance. The presumed author, Francesco Colonna, was a Dominican monk of the Zattere at Venice. The *Hypnerotomachia Poliphili* was printed in Venice by Aldus Manutius in his re-cut Bembo type, which was cast by Francesco Griffo of Bologna. The book has become extremely rare in recent years and is a highly desired “masterpiece of integrated text and design, and influences designers to this day.” -G. Scott Clemens.

This copy is in the original setting as called for by Neil Harris (*Gutenberg Jarbuch*, 2006), except the last few leaves which were substituted for the 2nd edition (E1-F3). Hand-corrected letters “AM” in the second title (alr). (Saneque en Sanequam). The phallic woodcuts ‘Sacrifice to Priapus’ on m6r and the woodcut on x8v, are not mutilated in this folio, unlike the majority of copies. Vellum binding lightly age-darkened, with minor spotting to the rear cover. Natural creasing to the vellum covers. The textblock has separated along the front hinge but is still attached along the spine. Rear hinge cracked between the rear cover and F3. Paper spine label chipped with some loss. Lacking the front pastedown. Title page (A1) has become separated from the textblock, but is present in this copy. The last eleven (11) leaves in this copy are from the 2nd edition (1545, France), substituted most likely during the 16th century. There are 34 (of 39) woodcut initials present, as the last five were in the last eleven leaves of the first edition. Lacking the last leaf (errata and colophon). Very minor spotting / foxing to preliminary pages. Spotting / minor dampstaining to the very top edge of q8v-r4r. Dampstaining only affecting leaves C8-D8. A small ink-spot affecting the edges of the pages around r4-r6. The preserved state of the textblock, which contains the revolutionary typography and visually-stunning wood engravings, is remarkable.

Considered the “masterpiece of the classic style in Venetian illustration” (Albert Ilg, *Ueber den Kunsthistorischen Werth der H. P.*, 1872), the tome was printed with 172 remarkable woodcuts commonly attributed to the Paduan miniature painter Benedetto Berdone (c.1455/6 - 1530).

The book is written a Latinized version of Italian, offering a unique challenge to readers, as one must be near fluent in both Latin and Italian. Also contained in the text are various examples of Greek, which Manutius was very fond of, as well as early examples of Hebrew. One of the earliest documented cases of COMPLETE words in Arabic published in the entire world which can be found on the illustrated wood engraving of the three doors of the realm of Queen Telosia (h8r), perhaps one of the most important aspects about the *Hypnerotomachia*. This precedes the first book printed entirely in Arabic, *The Kitab Salat al i* (1514, Fano, Italy).

The book contains two main stories in the text: one from our hero, Poliphilo, written around 1490, and one from his lover, Polia, which was written c.1467. There are numerous passages in Hebrew, Arabic, Greek, and Egyptian hieroglyphics, as well as mathematical notes, geometric and architectural construction plans, and more, perhaps inspired by Colonna’s teachings of rhetoric at Treviso and Padua. A second edition published in France appeared in 1545. [Book # 138928]

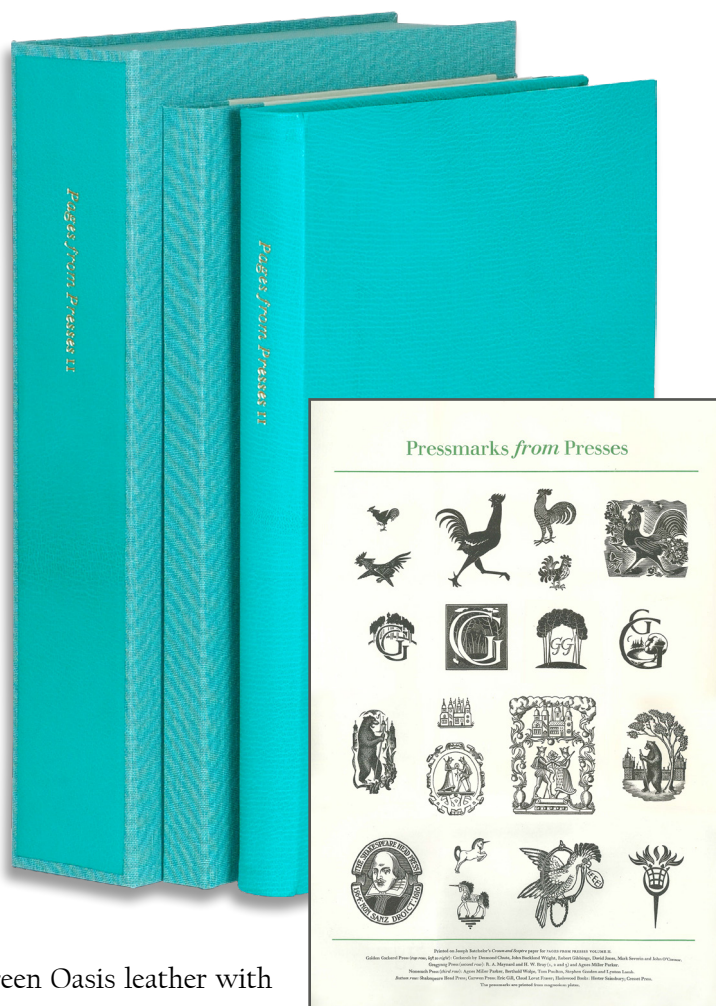


*Super Deluxe 'A' Edition**Whittington Press***PAGES FROM PRESSES
VOLUME II**GOLDEN COCKEREL, GREGYNOG, SHAKE-
SPEARE HEAD, CURWEN, NONESUCH,
HASLEWOOD BOOKS & CRESSET

by David Butcher

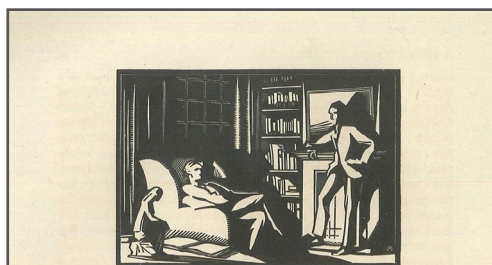
Lower Marston Farm, Risbury, Herefordshire: The Whittington Press, 2022; folio (15 x 11½ ins), Bound in full green Oasis leather with marbled endpapers by Christopher Rowlatt, with the separate portfolio of leaves, in a solander box; 153 pages. \$5,000

Printed in an edition limited to 180 copies, of which this copy is one of of 45 'A' copies featuring 27 original specimen leaves from the seven Presses. Many of the leaves specially selected for the A edition have wood-engravings, stencil-coloured illustrations and copper-engravings and are double leaves, showing four pages. Three leaves show typefaces specially designed for those presses that continued the tradition of having a proprietary typeface. Copies of the book are accompanied by a portfolio of additional leaves from the presses, chosen specially for this edition.



Bound in full green Oasis leather with marbled endpapers by Christopher Rowlatt, with the separate portfolio of leaves, in a solander box.

Accompanied by David's informative and authoritative commentary, each leaf offers a first-hand look into the printing quality and typographical genius accomplished by each printer. When paired with *Pages from Presses* (2006, Whittington Press), they cover perhaps the epitome of fifty years of the British private press movement from Kelmscott on. *Pages from Presses II* offers a unique opportunity to acquire original leaves from a selection of the books of the major British fine presses that flourished after the First World War. Each volume is designed to be generous in format to show the largest leaves from the Presses without folding. The type used is an elegant 14-Didot size of Walbaum for which the Press owns one of the rare sets of matrices [a change from Volume One which was printed from the smaller 14-point]. The paper is a special making of Czech Losin hand-made [also used in the prospectus] which features the Whittington Press pressmark for the only time. It is likely that this will be the last letterpress printed book published by the Whittington Press. For a full list of leaves, see the online listing [here](#). [Book # 138473]



—IX—
A COLLOQUY IN
PERSONA
Some Men; Many Books

THE moon rose amid the comforts
in darkness, and it was near the
dreams in a kind of mental euthanasia
mere sleep as dining is to eating. If
such a chair as roused Evelyn's wondrous
dreams were invented, "a concocted
stretched out, with hooks, & pieces
or shorter." In the absolutely windless
palpitation or fretting, more awful than
of pure nothingness gradually overcame
Burton. I laid aside the book...

