



# Oak Knoll Books & Press

## ABAA Virtual Book Fair: Boston Edition

Thursday, November 18, 12:00pm EST until  
Saturday, November 20, 8:00pm EST

[orders@oakknoll.com](mailto:orders@oakknoll.com)

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# THE PRIVATE LIBRARY

## THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM

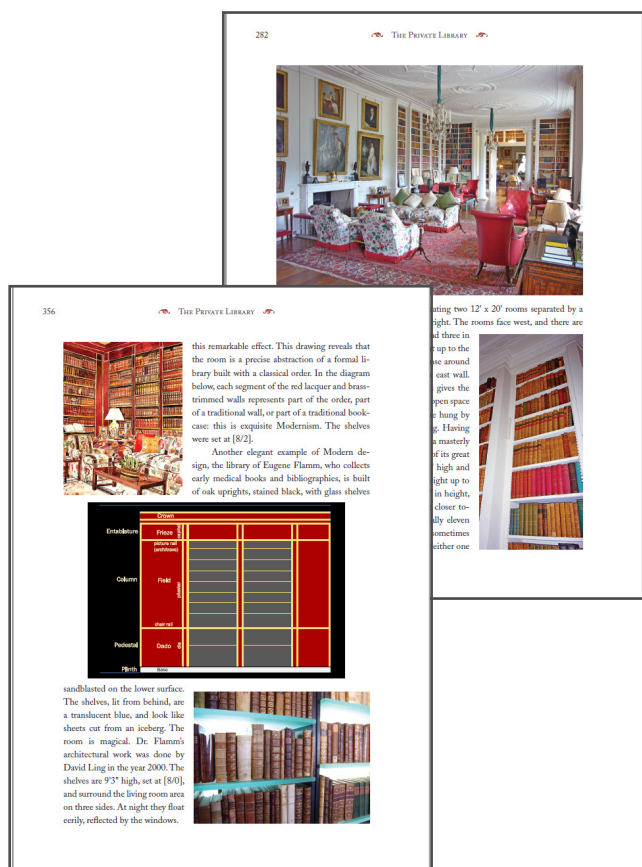
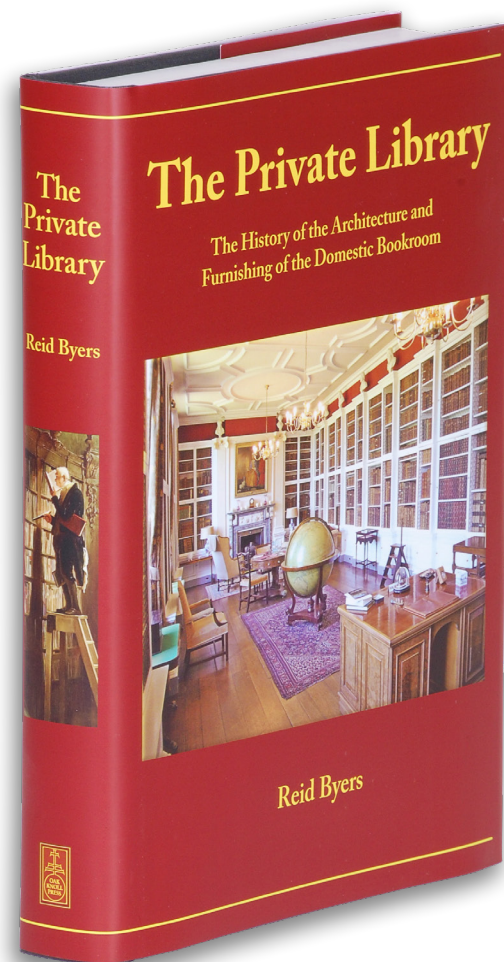
by Reid Byers

New Castle, Delaware: Oak Knoll Press, 2021; cloth with dust jacket, 7 x 10 inches; xii, 540 pages. ISBN 9781584563884. \$85

The Private Library is the domestic bookroom: that quiet, book-wrapped space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, a *procès de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]



### Praise for *The Private Library*...

“The nuts and bolts of private libraries through the centuries is a worthwhile line of cultural inquiry, one that is plumbed thoroughly-and with a flair for context and narrative-by Reid Byers in this lively overview. Layout, design and accouterments of “domestic bookrooms,” as he calls them, are just one component of his engaging examination, making for an excellent addition to the genre. Highly recommended.”

- Nicholas A. Basbanes, NEH Public Scholar and author of *A Gentle Madness*

“A fascinating as well as extremely useful and well-documented study of the history of library design and architecture in all its aspects. Byers places the private library in relation to the individuals and everyday life, as well as the institutional libraries of each age. To my knowledge, this is a unique reference book, dealing with the architecture and layout of the private library from earliest times to the present day. I believe it must become a companion to all book and library historians, as well as scholars of humanistic disciplines overall.”

- Konstantinos Sp. Staikos, architect and author of *The History of the Library in Western Civilization*

# PHOTOGRAPHY AND THE 1851 GREAT EXHIBITION

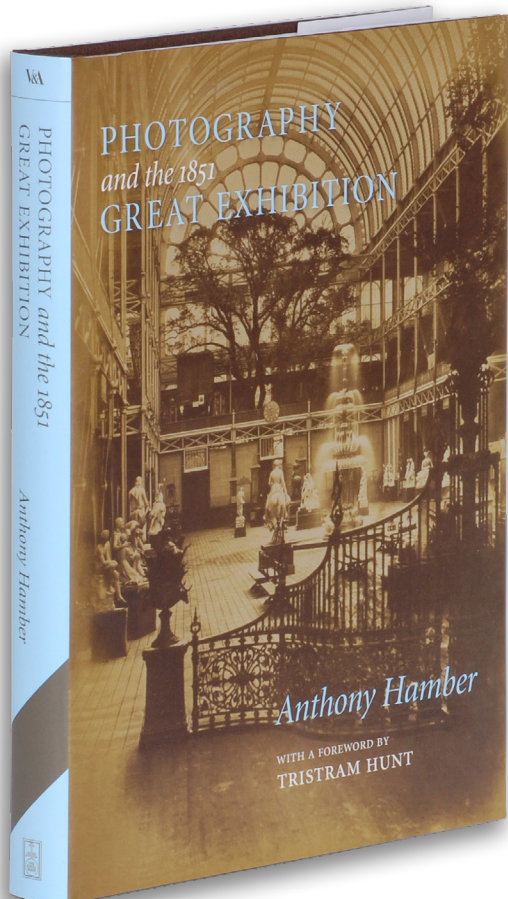
by Anthony Hamber

New Castle, Delaware and London: Oak Knoll Press and V&A Publishing, 2018; 8.75 x 12 inches, cloth, dust jacket; xx, 396 pages, with folding floor plan of the Crystal Palace in pocket at rear. \$95

The Great Exhibition of the Works of Industry of All Nations, held in London from May to October of 1851, was the genesis of the Victoria and Albert Museum. Published to accompany the opening of the V&A Photography Centre, this book makes extensive use of the V&A collections and archival material related to the 1851 Great Exhibition.

This is the first comprehensive study of the seminal gathering of photographs and photographic equipment that marked the global launch of the form. It examines the role and impact of photography at the 1851 Great Exhibition and beyond, drawing together two decades of research to create a broader understanding of the step-change in image making and distribution represented by that event. With a Foreword by Tristram Hunt and an essay on photoscience by Nicholas Burnett.

While the Great Exhibition has received a variety of examinations, its role in exhibiting and furthering the cause and exploitation of photography and its impact on illustration, printing, publishing, and the arts has been largely underappreciated. More broadly, 1851 saw a massive change in information management: in the creation and dissemination of visually based graphic information characterized by images of the building, its contents and their display that collectively constituted the Great Exhibition. Photography played a critical role in this quantum leap.



The scale and scope of photography of the Great Exhibition is made evident through reproductions of images produced by a wide range of amateur and professional photographers who documented the Great Exhibition, some of which are the only known images of now lost works of art. Also shown and examined are prints produced by traditional reprographics and lithographs and the photographic originals from which they were derived.

The result of more than twenty years of research, this study is based on a number of contemporary sources including official publications, the archive of the Royal Commission for the Exhibition of 1851, the correspondence of William Henry Fox Talbot, letters, newspapers, books, and articles in serial and periodical publications, as well as the *Reports by the Juries*, from which all 154 photographic images are reproduced in these pages.

Available in the UK and Ireland from the Victoria and Albert Museum.  
[Book # 129325]

Praise for *Photography and the 1851 Great Exhibition*...

"Any student of early photography - or of the international exposition housed in the famous Crystal Palace in London - will covet this magisterial work of careful scholarship and beautiful bookmaking."

- Michael Dirda, "best books list," *The Washington Post*



*The Ashendene Press***HISTORY OF THE PELOPONNESIAN WAR**

by Thucydides

The Ashendene Press: Shelly House, Chelsea, 1930; folio, full white pigskin with seven raised bands; (ii), 363+ (I) pages.  
\$4,000

Printed in an edition limited to 260 copies by St. John Hornby at the Ashendene Press. (Hornby, no. 37; Franklin, pp.170-173). Spine showing only the slightest hint of age darkening. Tips slightly abraded. An absolutely beautiful copy housed in a lovely custom clamshell box.

Translated from the original Greek by Benjamin Jowett. The last folio format book printed by the Ashendene Press, Thucydides' History of the Peloponnesian War is both a triumphantly imaginative work and one that begins a series of operatic death knells for St. John Hornby's "hobby of [his] leisure hours" (Franklin, Ashendene Press 171).

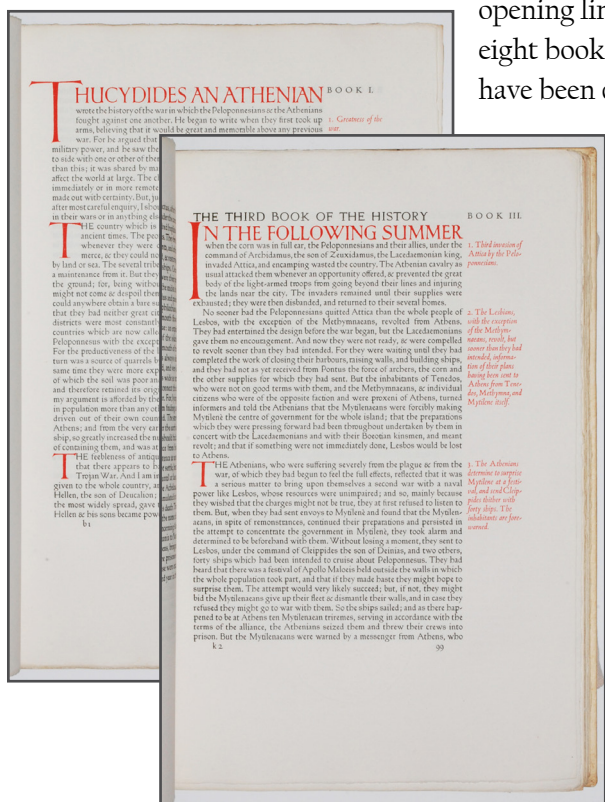
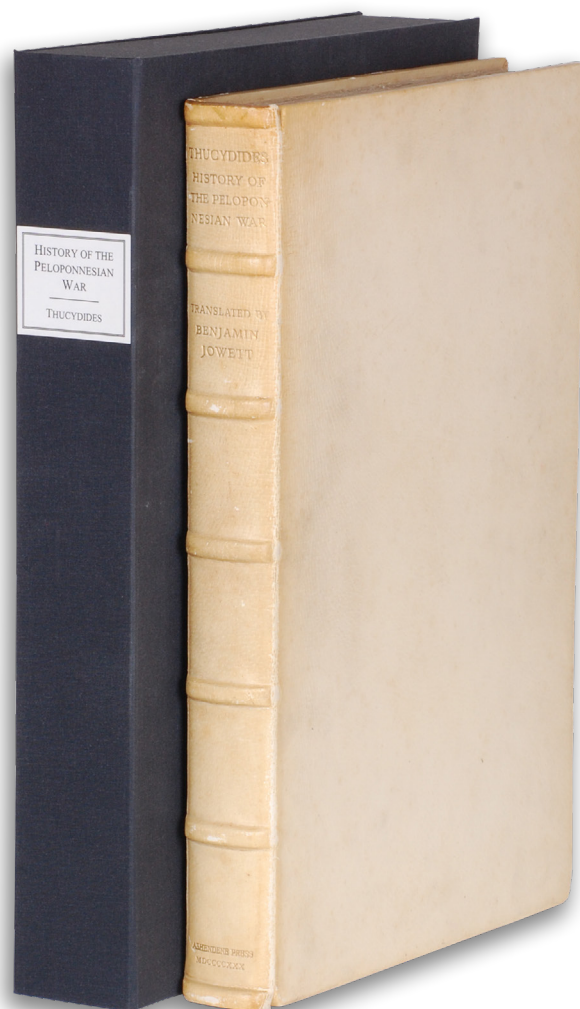
Using four different typographic sources, the design once again demonstrates Hornby's great skill in typography and his penchant for printing books in which he could be creative with the format, including the elaborate marginal notes. This aspect has been, quite rightly, acknowledged as adding additional interest to this volume. Hornby himself states that the majority of the typography is in black Ptolemy type, with the abundant red side-notes printed in Blado Italic, and the three-line red initials beginning each chapter and the

opening lines of each of the eight books from the alphabet designed by Eric Gill for "Utopia." These elements have been described as being done by Graily Hewitt with "habitual finesse"

(Franklin, Ashendene Press 171). Hornby himself admitted that the character of the side notes was unique, even within his own oeuvre: "This is the first time since my third book issued in 1896 that I have used for side or shoulder notes a type other than that of the book itself" (Franklin, Ashendene Press 171).

Contemporary correspondents of Hornby lavished their praise on him for the Thucydides, calling the composition and press work "immaculate as usual," and the work as a whole "one of the greatest masterpieces of your Press - a very fine page, the measure not too wide for so large a type and the side notes most beautiful and effective" (Franklin, Ashendene Press 172). Franklin adds his voice to those others, saying "for pleasure in the look of a page, the openings of each Book in the Thucydides are the happiest climax of Ashendene printing" (Franklin, Private Presses 57). Like the copies at the Bridwell Library at Southern Methodist University, "the printer's mark at the end is imperfectly black" (Franklin, Ashendene Press 172).

[Book # 134918]



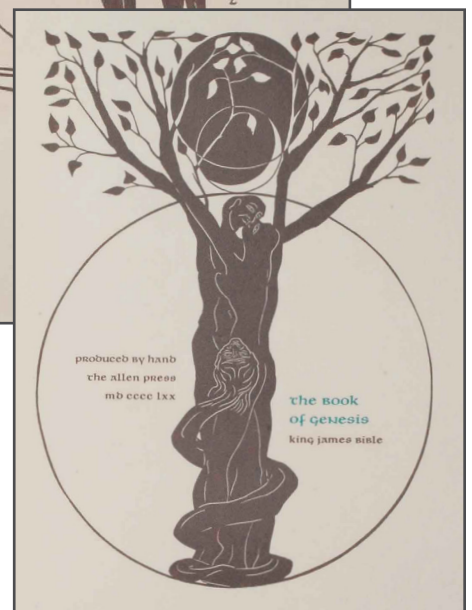
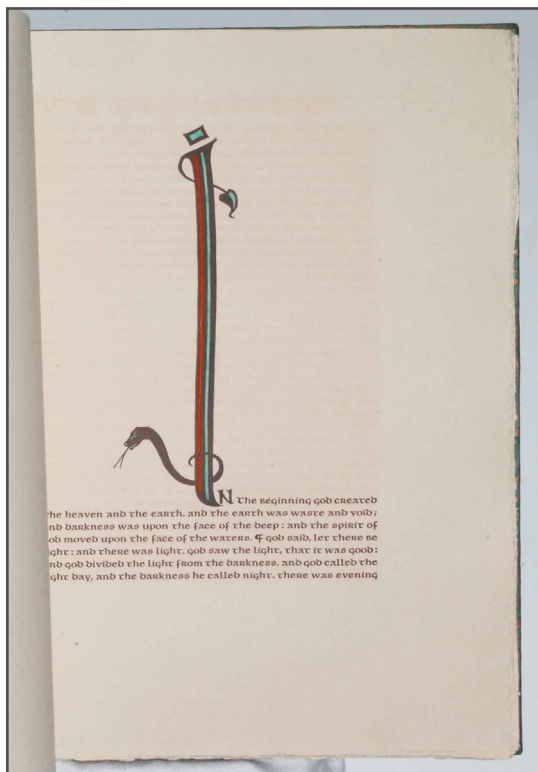
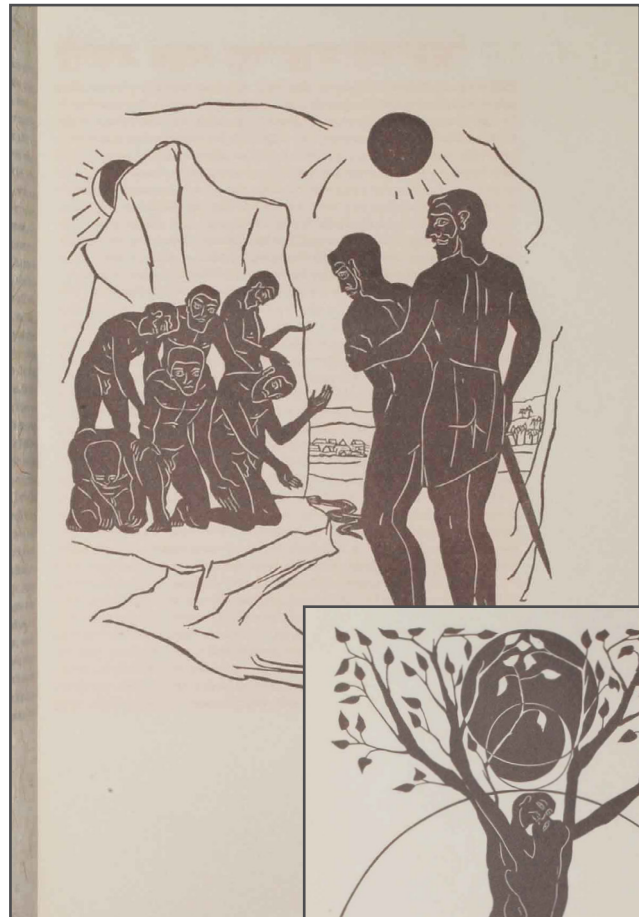
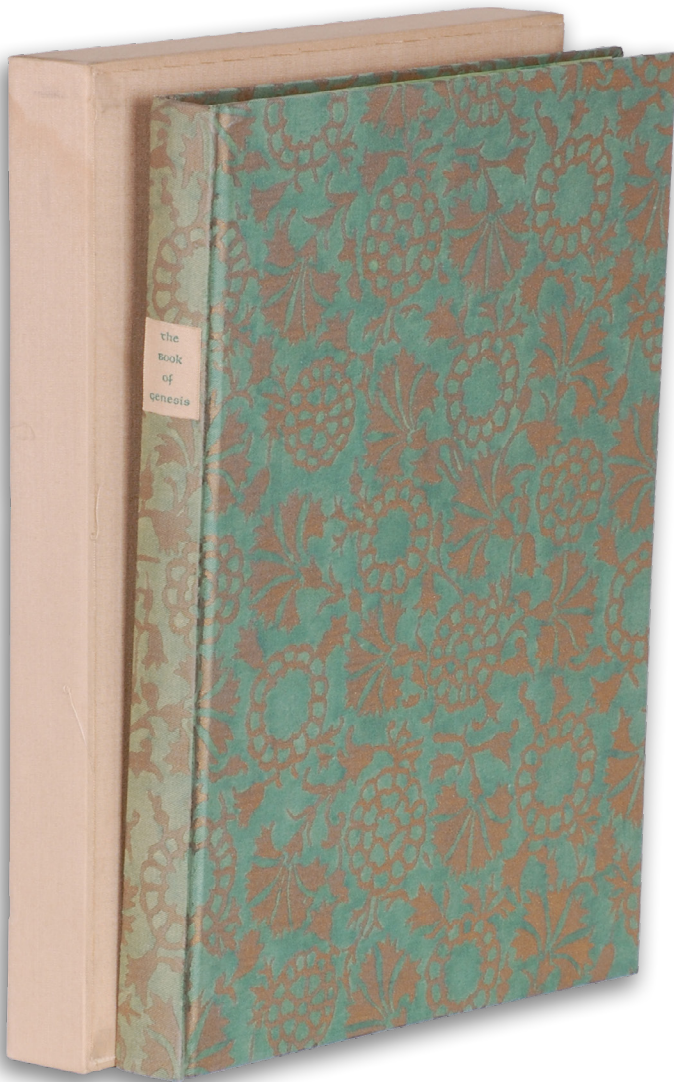


*The Allen Press*

## THE BOOK OF GENESIS

The Allen Press: (Kentfield, CA), 1970; 4to., original decorative green and gold hand-blocked cloth, paper spine label, decorated endpapers, top edge cut, other edges uncut, cloth slipcase; unpaginated. \$2,250

Limited to 140 copies. Spine a bit sunned, some offsetting to pastedowns, some dampstaining to slipcase. Still, a near fine copy. Prospectus loosely inserted. List of engravings precedes text. Illustrated with twenty-four wood engravings by Blair Hughes-Stanton. The King James translation of the Book of Genesis. Designed, printed, and bound by Lewis and Dorothy Allen. Decorative page headings in Hebrew calligraphy. Bound by Fortuny, Venice. [Book # 131216]





*The Perishable Press*

# HAND PAPERMAKING: PAPERMAKING BY HAND

BEING A BOOK OF QUALIFIED SUSPICIONS GATHERED UNWITTINGLY AS AFTEREFFECTS OF THOSE YEARS SO SWIFTLY ELAPSED BETWEEN 1964 & 1981...

by Walter Hamady

The Perishable Press: Perry, WI, 1982; small 4to. cloth. (x), 43, (2) pages and 9 leaves of paper samples. \$2,500

Limited to 200 numbered copies (Hamady 102). A pristine copy. The text simply relates the complex process of producing handmade paper. Attractively illustrated with woodcut drawings by Jim Lee, and some borrowed plates from Diderot. Printed on various papers and set in Hermann Zapf's Stempel Palatino. Zapf also designed the title page. [Book # 20076]

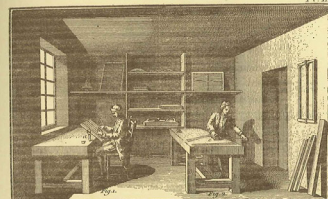
## PAPER- MAKING BY HAND

### A BOOK OF SUSPICIONS BY WALTER HAMADY THE PERISHABLE PRESS LIMITED

#### INTRODUCTION HANDMAKING OF PAPER :: REVISED NOTES

ORIGINALLY IN: AMONG FRIENDS, WINTER 1967-68 ROBERT RUNER, EDITOR. DETROIT PUBLIC LIBRARY

Papermaking is essentially a craft. It can be a highly artistic craft of course, when an artist is making paper. It is a means to an end and can be exquisitely beautiful. It can play an essential part in the total expression of the graphic arts—though, as it is taken so much for granted, too often it does not. Truly, fine papermaking is many things or it is only high-class Kleenex, depending on one's interest and sensitivity to an absolute and critical element. Papermaking by hand need not pose any ominous-mystifying-mumbo-jumbo problem beyond securing the necessary heavy equipment. The manufacture of



handmade paper requires only dexterous love & a willing sacrosplinalis. A great American papermaker is said to have said that "any damn fool can make paper." I take his word for it, because here I am having made some myself.

The main ingredient for all natural paper is simply CELLULOSE FIBER. Most living plants are made up of this fiber and, properly prepared, can produce some kind of paper. Cellulose fiber is a very complex and interesting subject that we better not get involved with—it is best left to the chemical engineers. At this point let us assume that basic paper ingredients, fiber and water, are abundant, inexpensive, readily at hand and easily obtainable.

It might be interesting to note a few of the many fibers in use around the world: from exotic sounding frijolillo, itiki, bourobali, rambendi, wallaba & wanasoro wiswiskawlie; to fun sounding fiddlewood, crowsilk, licorice roots, peppermint, sassafras, and swampbay; to more familiar sounding barley, milkweed, spruce

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re & Couching. Couching is the correct term used to describe mould to felt. It is a simple enough process, some practice. By the time the Second Sheet is thoroughly agitated there should be enough felt, you can couch it. So then, to work:

- 1) Dump felts work better than dry, so be and pressing them, just as with sheets, felts can be used, of course, the process says as felts, then a heavy piece of sheet and finally two or three empty felts to use felts were sewn together to make a thick make the first, most difficult, couch. The sasham creen, the beginning lara's "pila felt. (Somewhere, perhaps in my image made of closely-fitted slats that could be turnbuckle. This gun would allow the fledgling papermaker to couch the first (in favor of the flat surface.)
- 2) With mould empty, try it on the felts to centered, make guide marks, either one sheet will be couch exactly one upon, will center-up when placed along there with my three smallest fingers between the couching stick. At this point the beg in this new cation of Knowledge can dis this enigmatic procedure with an empty
- 3) When formed sheets are ready, stand right-hand side of the felts in centered position. (Note: couching is done with the motion parallel to the ribs of the mould, never against them.)
- 4) Press the face of the mould onto the felt, firmly & evenly.
- 5) Hold the right side of the mould down hard then with the left hand, push the left side down all the way and—at that moment of complete contact—quickly lift the right-hand side. Remember, the first two sheets are the most difficult to couch because the felts are flat. As more sheets are transferred to the felts, a curvature develops and it is amazing how this makes the couch to cooperative as to be almost automatic.

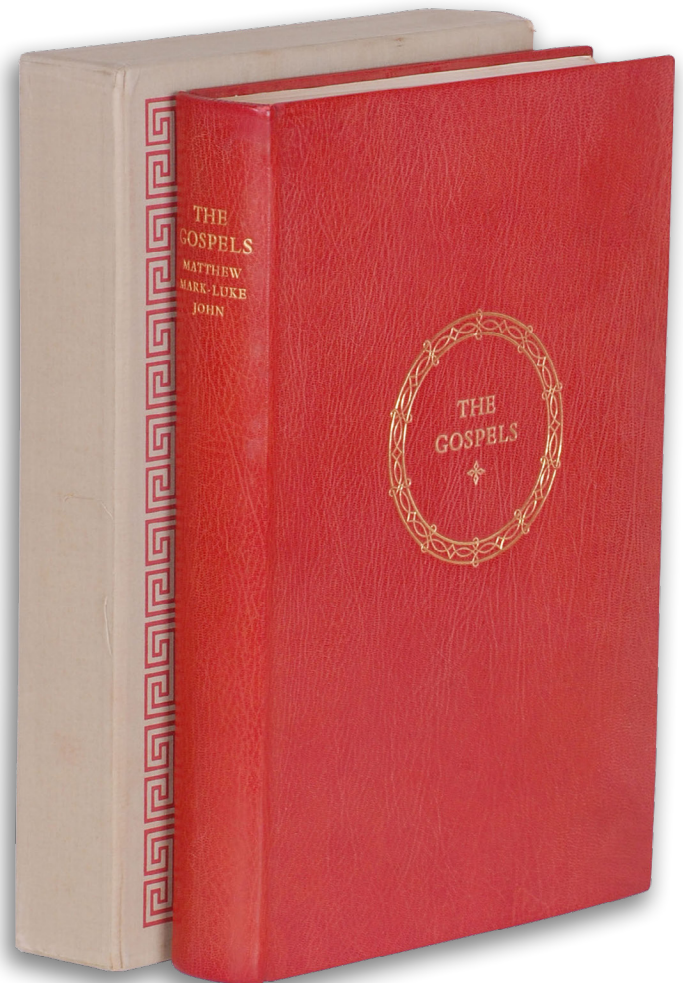
Again, this is another one of those things that when actually seen, is understood at once. Also, at risk of being the broken record, here again the kind of pulp is a very critical influence on behavior of the couch—if beaten too wet (too long and with too much hydration) the sheet will want to slip, making an unmanageable and time-consuming situation—if beaten too short, then the fibers will stick in the face of the mould. Exactness in location of each sheet one upon the other cannot be too often stressed.



**Officina Bodoni****THE HOLY GOSPELS**

Officina Bodoni: Verona, 1962; small folio, original full dark red oasis morocco with title and ornament in gilt, slipcase with patterned paper-covered sides. 372 pages. \$4,800

Printed in an edition limited to 320 numbered copies of which this is one of 155 numbered copies for the United States. Near fine in near fine slipcase. Scarce in this condition. Finely printed in Zeno type on Magnani mould-made paper. (Officina Bodoni no.126). English text from the Authorized, or King James, version of the Bible. Wood-engraved title page by Reynolds Stone and with 114 woodcuts taken from *Epistole et Evangelii* (Florence, 1495) cut for this book by Bruno Bramanti, except for the last eight, which were cut after his death by his pupil Italo Zetti. This was Bramanti's last work for this press. One of the finest productions of the Officina Bodoni. [Book # 43977]

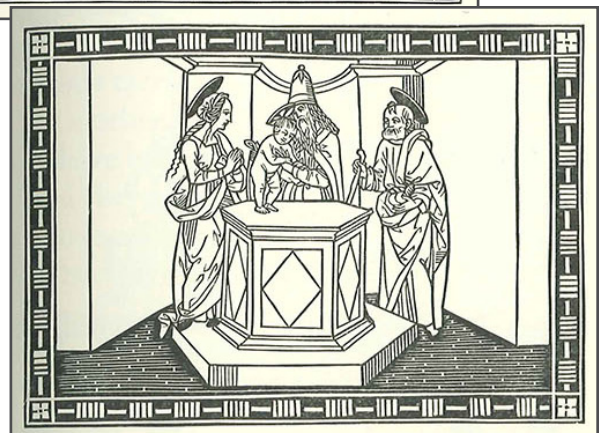
**SAINT MATTHEW**

weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not.

But when Herod was dead, behold, an angel of the Lord appeareth in a dream to Joseph in Egypt, saying, Arise, and take the young child and his mother, and go into the land of Israel: for they are dead which sought the young child's life. And he arose, and took the young child and his mother, and



came into the land of Israel. But when he heard that Archelaus did reign in Judæa in the room of his father Herod, he was afraid to go thither: notwithstanding, being warned of God in a dream, he turned aside into the parts of Galilee: and he came and dwelt in a city called Nazareth: that it might be fulfilled which was spoken by the prophets, He shall be called a Nazarene.







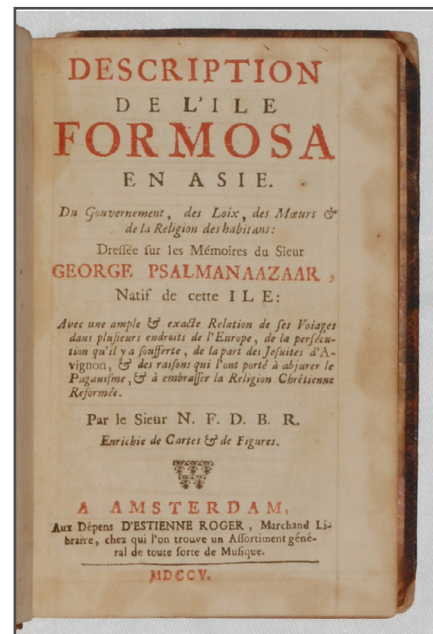
## DESCRIPTION DE L'ILE FORMOSA EN ASIE

DUE GOUVERNEMENT, DES LOIX, DES MOEURS &  
DELLA RELIGION DES HABITANTS...

by George Psalmanazaar (Psalmanazar)

Amsterdam: D'Estienne Roger, 1705; 12mo., brown morocco,  
marbled paper endpapers and pastedowns, five raised bands; xlv,  
406, (4), (22) pages. \$5,000

First edition in French (the true  
first edition was the English  
edition printed by Dan. Brown  
[et al.] in 1704). This copy lacks  
the folded map of Japan and  
part of China as well as two  
of the sixteen engraved plates.  
Wear through the leather of the  
front hinge, as well as the head  
and bottom half of the spine,  
with loss. Corners rubbed. Rear  
board separated, yet present.  
Bookseller's ticket on front  
pastedown. Ownership inscrip-  
tion of George D. Holbrooke, of  
Trinity College, 1866, on first  
blank. Some mild toning



to the edges of the preliminary leaves as well as the rear group of leaves.  
Table of contents in rear.

An early, formidable hoax, fictional travel account of, to contemporary  
Europeans intrigued by exotic exploits and travels, the Island of Formosa.  
-- the author pretending to be a native of the island of noble status. His  
inventions too were exotic, including a Formosan language among other  
imaginative accounts. The real author thought to be N.F.B. Rodes? who  
received a Jesuit education where he may have learned some background  
about Formosa. BRUNET Vol.IV, p.919. LOWNDES, 1989.

In Psalmanazar's posthumously published autobiography, the author  
writes "The Europeans have such obscure and various Notions of Japan, and  
especially of our Island Formosa, that they can believe nothing for Truth that has  
been said of it. But the prevailing Reason for this my Undertaking was, because the Jesuits  
I found have impos'd so many stories, and such gross Fallacies upon the Public, that they  
might the better excuse themselves from those base Actions, which deservedly brought  
upon them that fierce Persecution in Japan: I thought therefore it would not be unaccept-  
able if I publish'd a short Description of the Island Formosa, and told the Reasons by this  
wicked Society, and at last all that profess'd Christianity, were, with them, expell'd that  
Country." [Book # 24769]





# MEMOIRS OF \*\*\*\*. COMMONLY KNOWN BY THE NAME OF GEORGE PSALMANAZAR; A REPUTED NATIVE OF FORMOSA

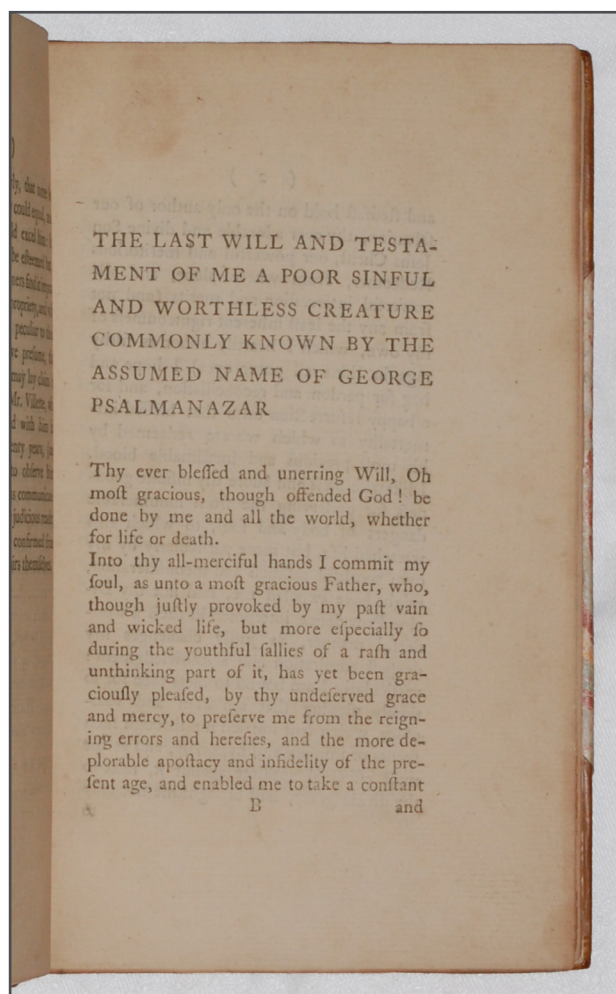
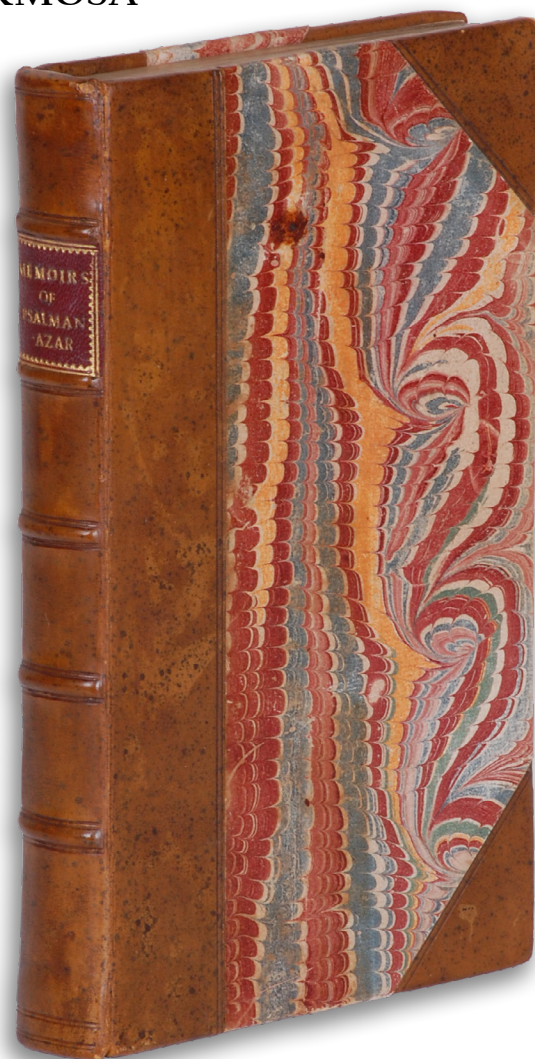
WRITTEN BY HIMSELF IN ORDER TO BE PUBLISHED AFTER HIS DEATH

by George Psalmanazar

Printed for the Executrix; Printed for R. Davis; J. Newbery; L. Davis and C. Reymers: London, 1764; large 12mo., half leather with marbled paper-covered boards, 5 raised bands, top edge gilt, red leather spine label; frontispiece, (ii), ii, 364 pages. \$2,000

*Containing an Account of his Education, Travels, Adventures, Connections, Literary Productions, and pretended Conversion from Heathenism to Christianity; which last proved the Occasion of his being brought over into this Kingdom, and passing for a Proselyte, and a Member of the Church of England.*

First edition. Advertisement page / page ii expertly repaired. Some scattered spotting and foxing throughout the textblock. A beautiful copy of the rare and scarce first edition. An autobiographical account, whereby the place of birth and the identity of the parents have been omitted. The Last Will and Testament have been prefixed to serve as an introduction. [Book # 55676]





*Chris Burke Illustrates Charles Dickens' Most Beloved Story*

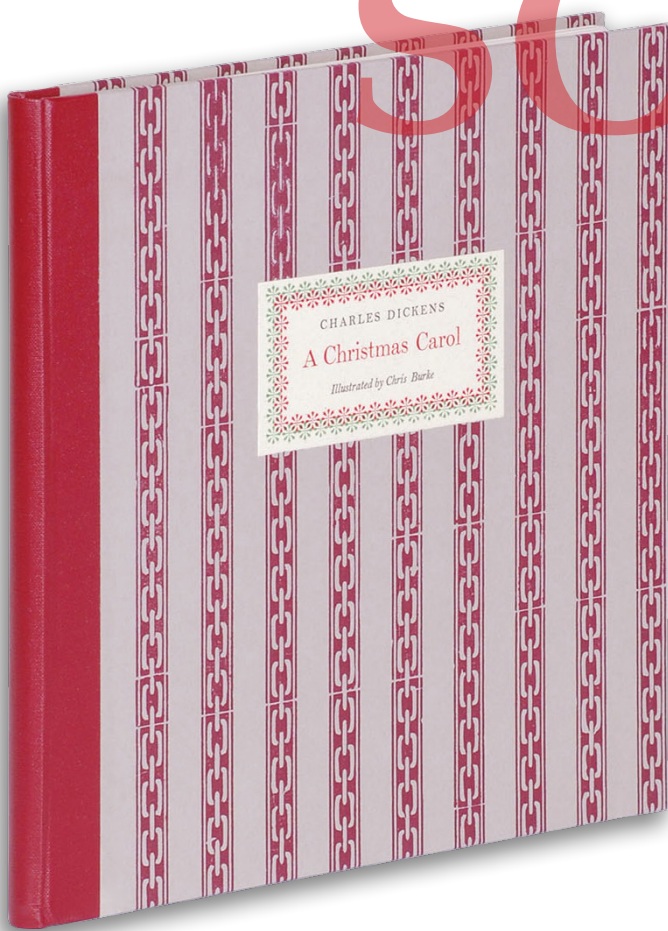
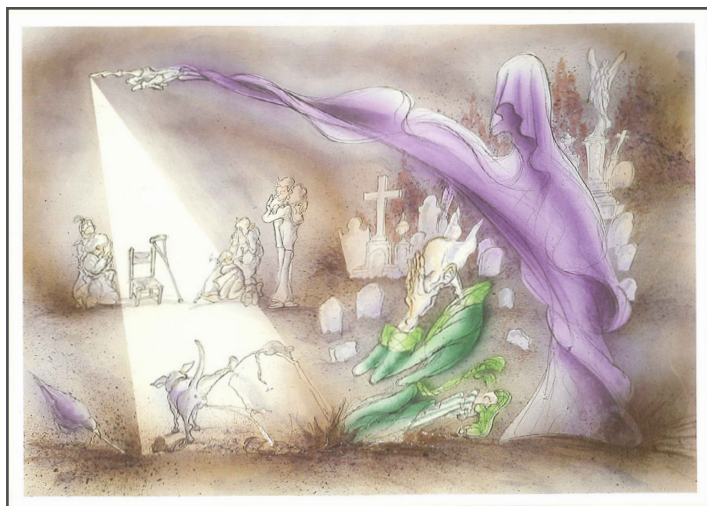
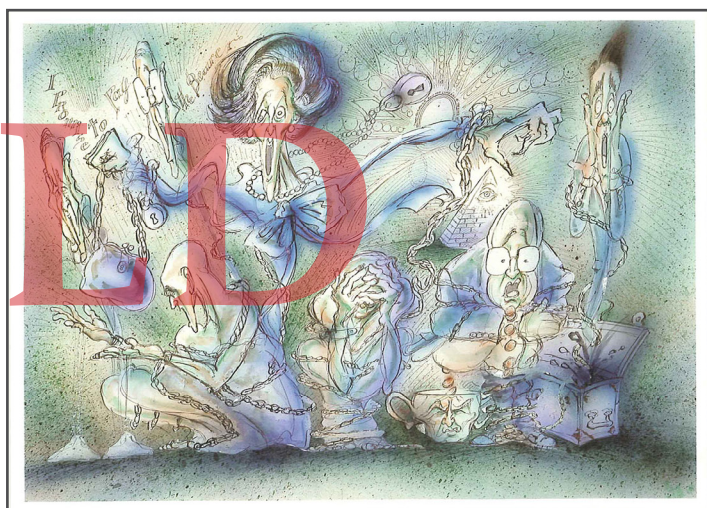
***Incline Press***

**A CHRISTMAS CAROL**

by Charles Dickens

Incline Press: Oldham, 2005; small 4to., cloth spine and decorated paper-covered boards, slip-case; not paginated. \$175

Limited to an edition of 200 copies, each numbered, contains an original sketch made while planning the illustrations, signed by Chris Burke. Burke is well-known for his covers for The Sunday Times Books section, as well as many other special commissions and book jackets. This however, is his first illustrated book. There are four full color plates and four more in black and white. The text of *A Christmas Carol* is that of the first issue, published in 1843. Prospectus loosely inserted. Tail of spine ever-so-slightly bumped, else a fine copy. [Book # 89147]





*Gwasg Gregynog*

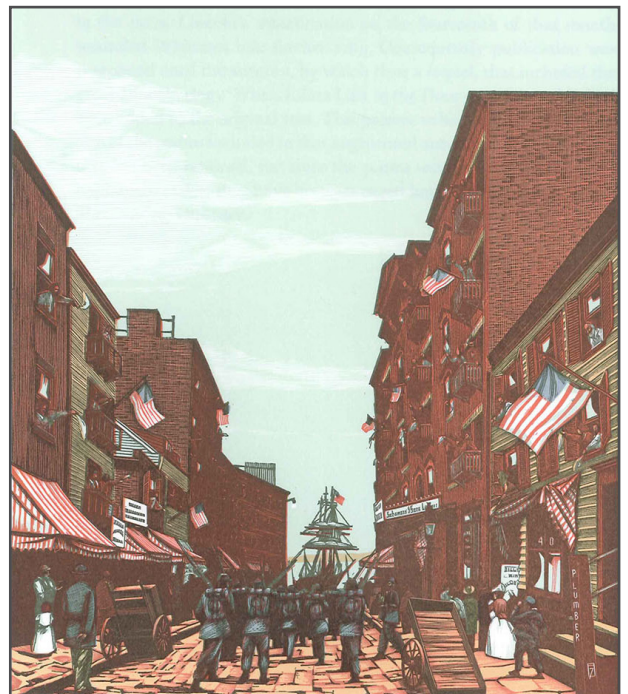
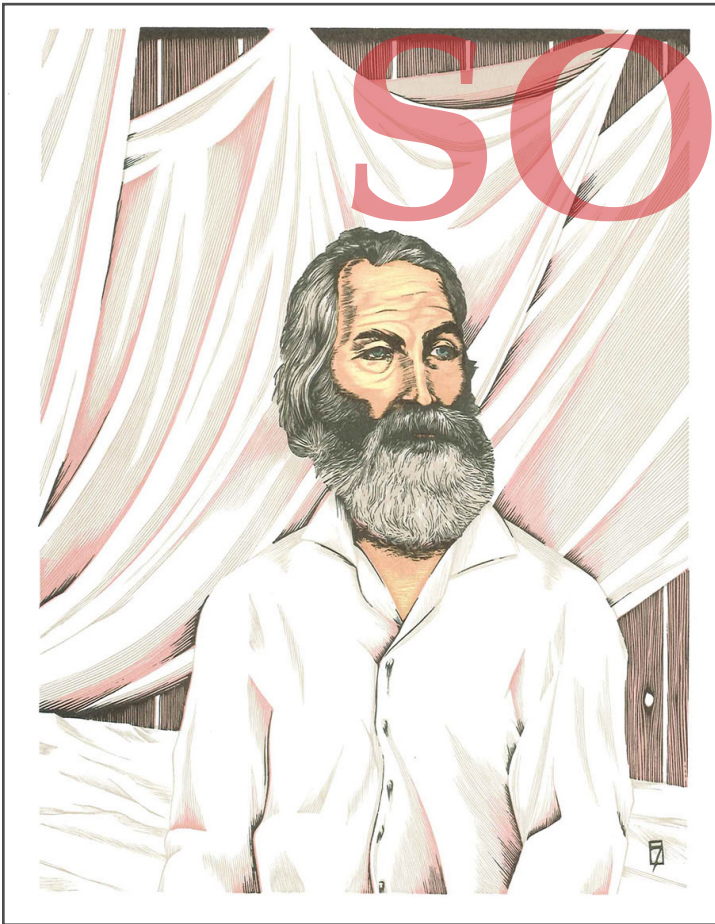
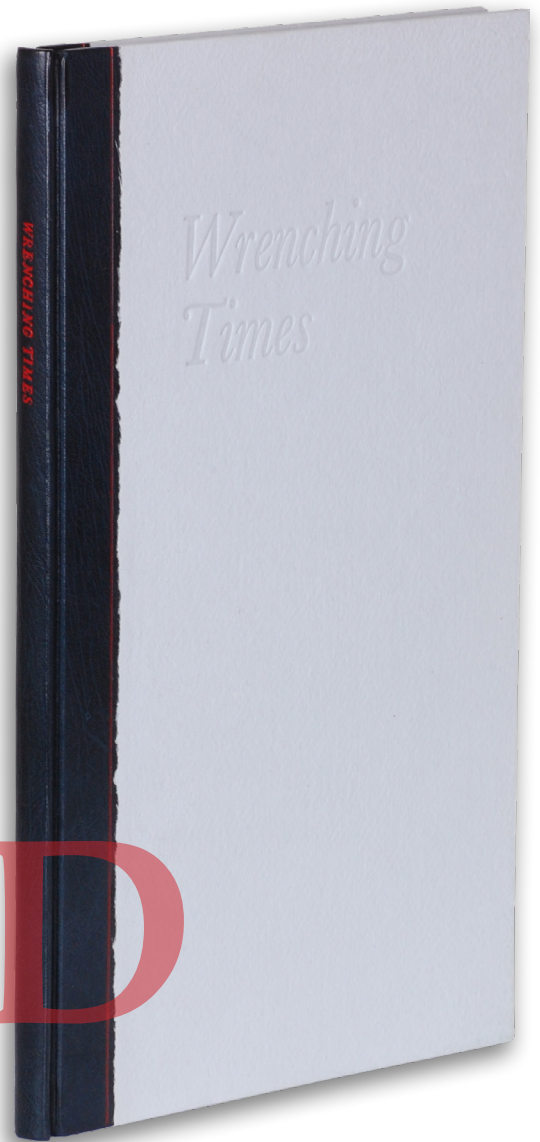
## WRENCHING TIMES, POEMS FROM DRUM-TAPS

Selected by M. Wynn Thomas.

by Walt Whitman

Gwasg Gregynog: Newtown, Powys, 1991; folio, quarter leather,  
paper-covered boards; 72 pages. \$650

Limited to 450 numbered copies, this being one of 400 copies bound  
thus. A fine copy. Designed and printed by David Esslemont with Hugh  
Willmer using Monotype Baskerville. Illustrated with 8 multi-colored  
wood engravings executed by the American artist, Gaylord Schanilec,  
during his residency at the Gregynog Press and printed from the original  
wood-blocks. Contains 16 poems selected from Whitman's collection,  
*Drum-Taps* which was a poetic account of men at war and influenced  
by his work with wounded soldiers at a volunteer hospital during the  
American Civil War. [Book # 34382]

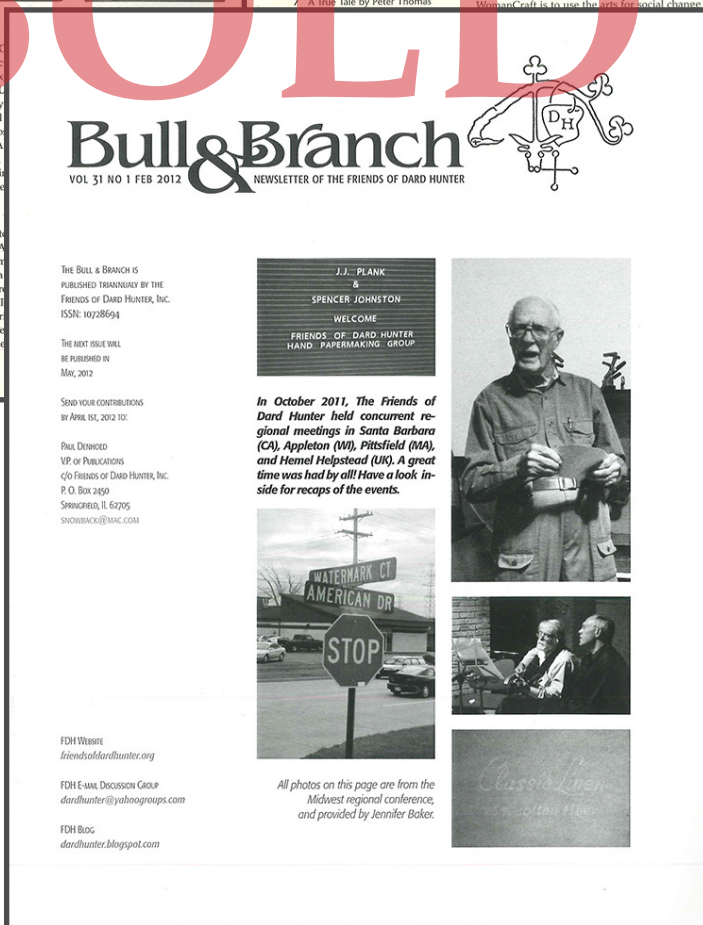
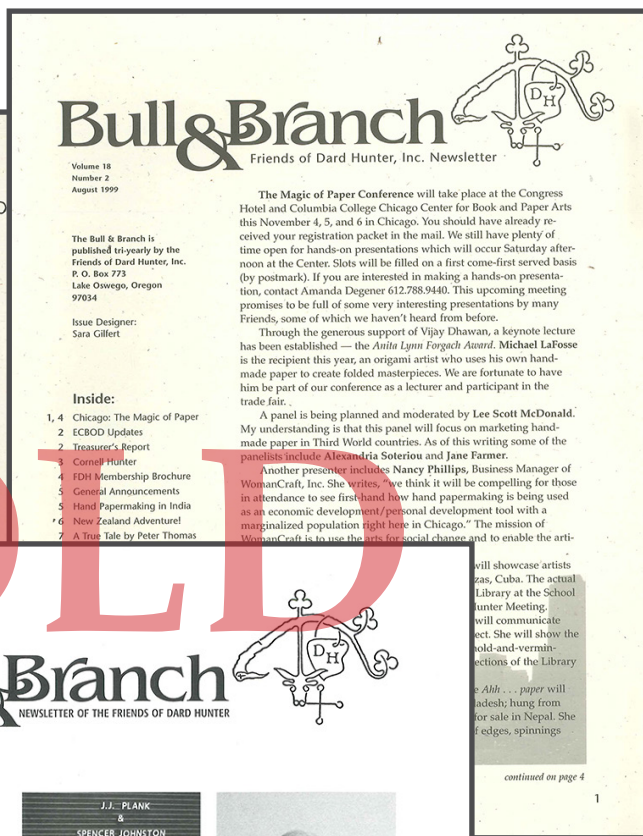




BULL & BRANCH. FRIENDS OF DARD HUNTER, INC. NEWSLETTER

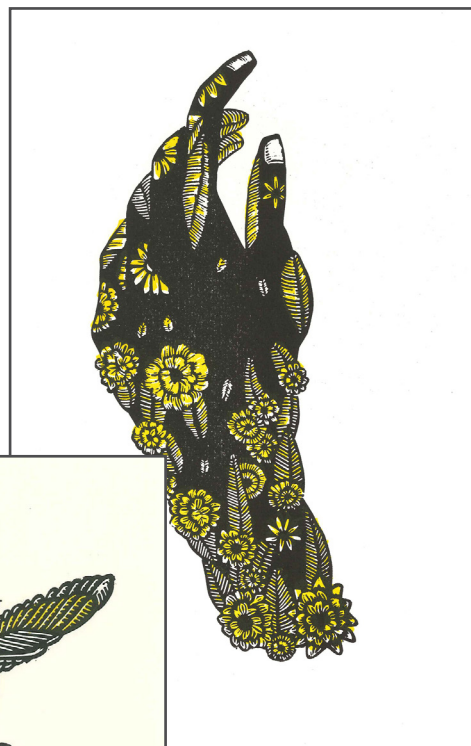
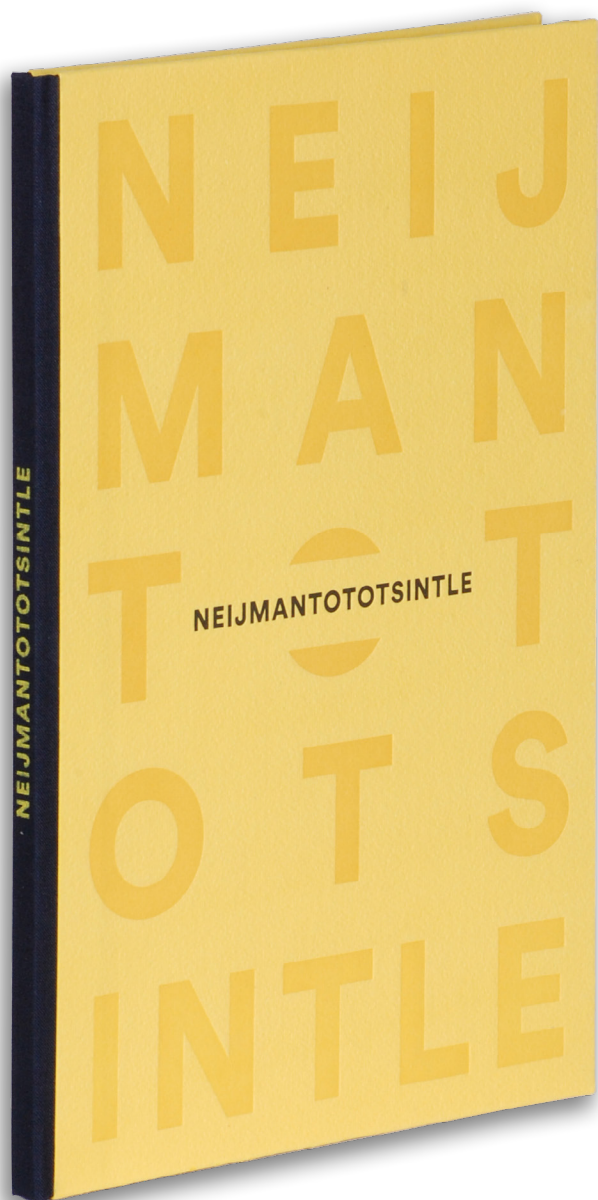
Friends of Dard Hunter, Inc.: Lake Oswego, OR and Springfield, IL, 2014; 4to., paper wrappers. \$100

This is a partial run of the incredibly scarce Bull & Branch newsletter which is published by the Friends of Dard Hunter, Inc. The eleven issues are: V.18, #2; V. 21, #1; V. 21, #2; V. 22, #2; V. 23, #1; V. 23, #3; V. 24, #3; V. 25, #2; V. 30, #1; V. 31, #1; and V. 33, #1. Near fine. [Book # 135521]





*Prize winner at the 2018 FPBA Oxford Book Fair*



*Elies Plana*

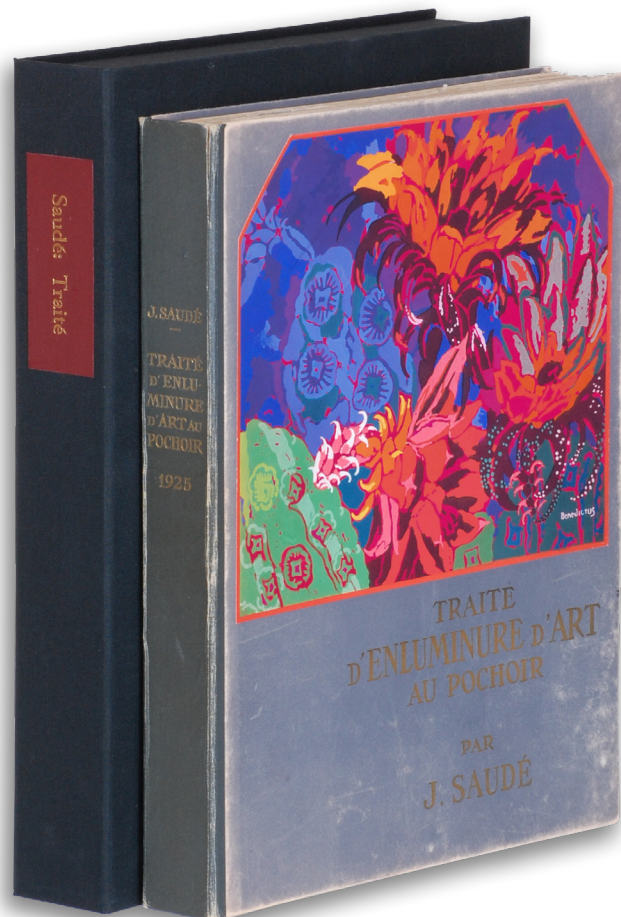
## NEIJMANTOTOTSINTLE

by Ateri Miyawatl

Elies Plana: Barcelona, Spain, 2018; 4to., quarter cloth, decorated paper covered boards; unpaginated. \$450

Limited to 72 copies, of which this is one of 50 regular numbered copies. Illustrations by Francisco Villa. This book was awarded one of the prize winners of the FPBA Oxford Book Fair in 2018. [Book # 133212]





## TRAITÉ D'ENLUMINURE D'ART AU POCHOIR

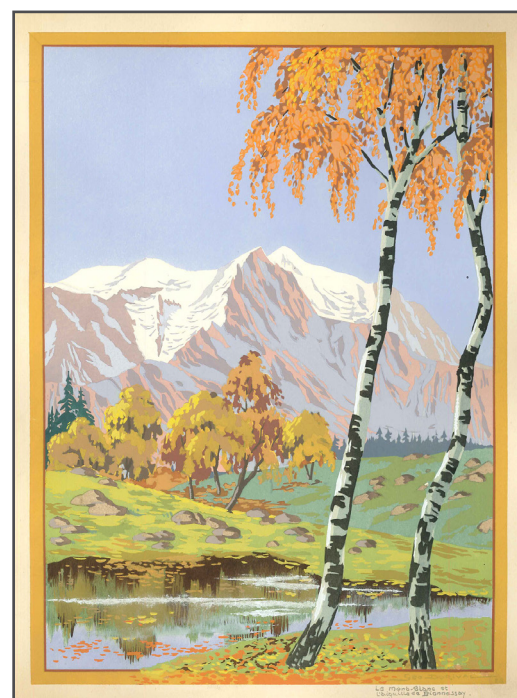
by Jean Saudé

Editions de l'Ibis: Paris, France, 1925; 4to., illustrated chamis cover, custom cloth clamshell box with cloth label with the author and title in gilt; xxv, 75 pages, 20 plates. \$7,000

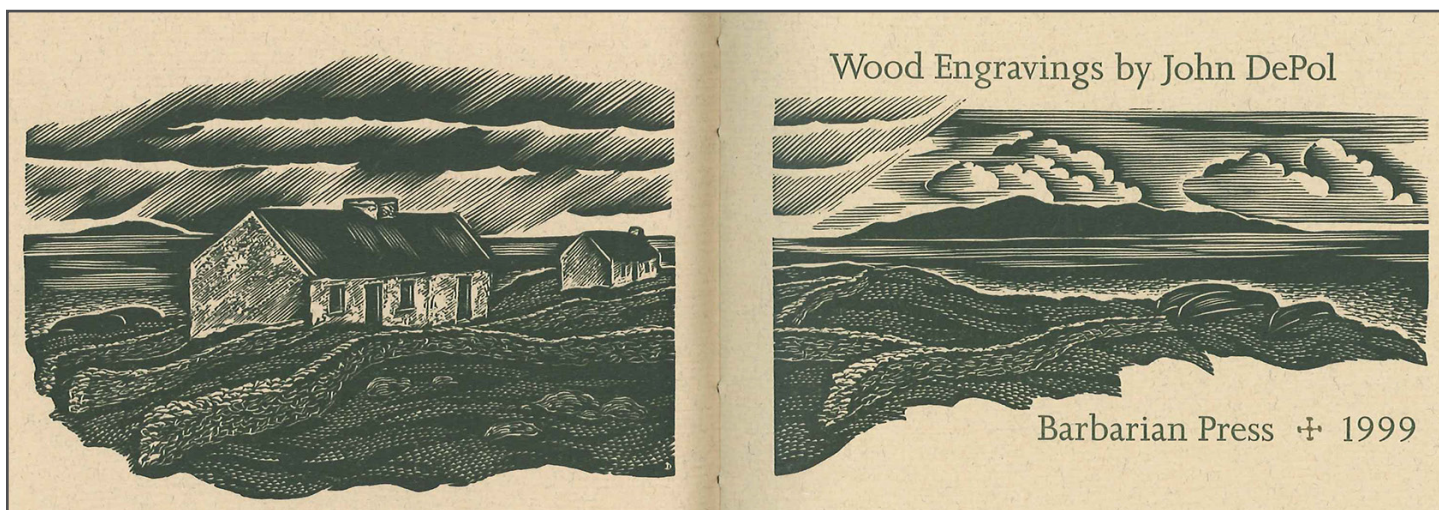
One of 500 numbered copies, of which this is one of 415 copies numbered and signed by the author. Portfolio somewhat faded and rubbed, the pochoir cover illustrations remain bright. Three owner's bookplates on a front blank. Else a well preserved copy housed in a later cloth clamshell box.

The plates include work by Lepape, Rodin, Albert Besnard, Halouze, Andre-Morisset and others. The introductory remarks on the technique of pochoir printing are by Antoine Bourdelle, Lucien Descanves and Sem. "Jean Saudé took over the Ibis studios in Paris and set up the Editions de l'Ibis as a publishing art. Saudé specialized in fine illustrated books and collector's pieces. Above all he is remembered for his *Traité d'Enluminure*, an illustrated manual and historical treatise on the art of pochoir, which is the hand coloring of illustrations through stencils. This was, in fact, the only published work of any length on the subject. Printed in an edition limited to five hundred copies and lavishly illustrated, the *Traité* is now a rare and valuable work" (Elizabeth Harris, "Pochoir," *Smithsonian*, 1977, p.3).

Twenty pochoir plates (in thirty states), plus illustrations, some color, in the text by Benedictus, Brunetta, & Chapuis. Unsewn as issued in folder with pochoir by Benedictus, pochoir endpapers by Chapuis. A wide range of applications are shown, including a hand-colored facsimile of a Rodin watercolor and a watercolor by Bourdelle on a violet lithographic base. [Book # 136240]

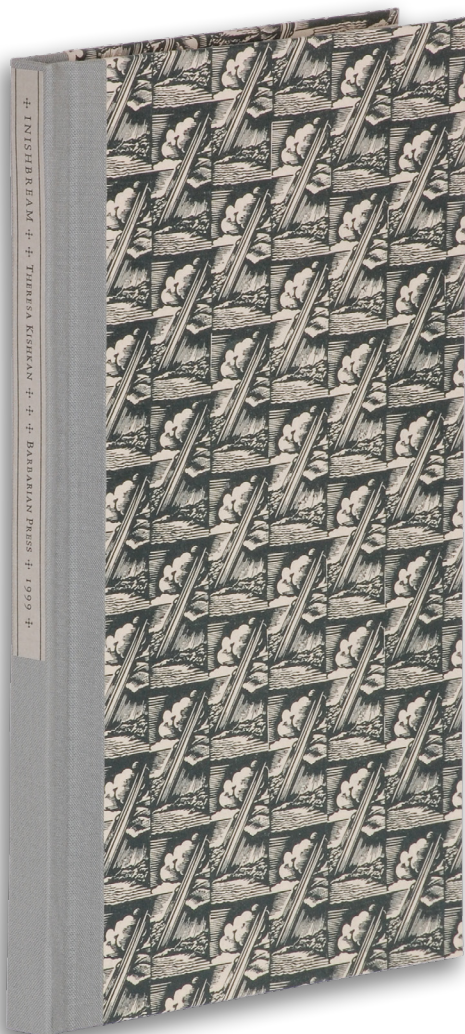




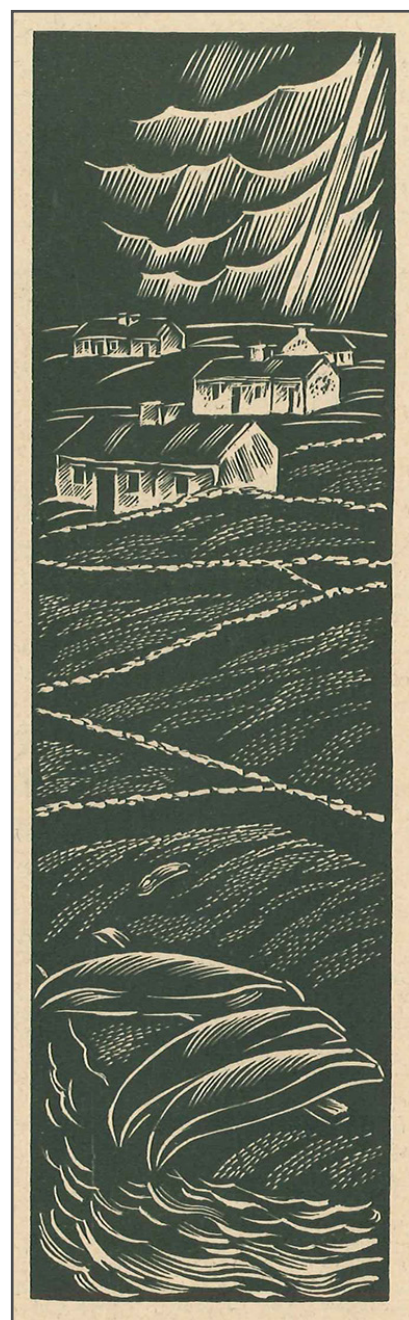
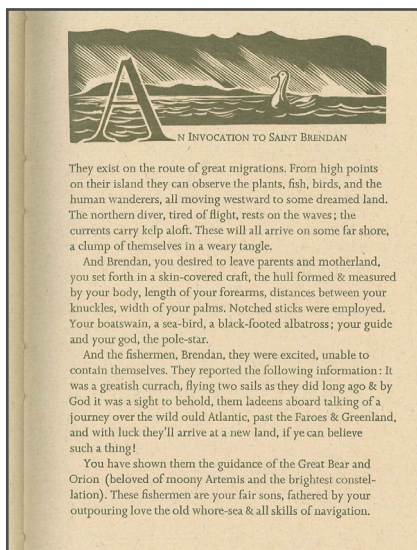


**Barbarian Press**  
**INISHBREAM**  
 by Theresa Kishkan

Barbarian Press: Mission, BC, 1999; tall 8vo., quarter Japanese silk with printed patterned paper-covered boards, paper spine label, top edge cut, fore and bottom edges deckled; 84 pages followed by 3 leaves. **\$1,000**

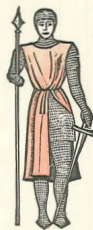


Printed in an edition limited to 240 numbered and signed copies, this copy being from a series of 175 finely printed on Zerkall Silurian paper bound thus. Illustrated throughout with twenty-one wood engravings by John DePol. A fictional account of the authors experience of a year spent in the 1970s on a small island off the coast of Ireland. A lively novella that tells its story through conversations, scraps of song and storytelling. [Book # 55165]





HERE BEGINNETH THE STORIE OF THE NOBLE RIGHT VALIAUNT & WORTHY KNIGHT PARIS AND OF THE FAIR VIENNE THE DAULPHINS DOUGHTER OF VIENNOIS, THE WHICHE SUFFRED MANY ADVERSITEES BECAUSE OF THEIR TRUE LOVE BEFORE THEY COUDE ENJOYE THE EFFECT THEROF ON ECHE OTHER.



The Noble Knight Paris



And the Fair Vienné

III

IN the time of kinge Charles of fraunce, the yere of our lord Jhesu Crist MCCCxxi, was in the londe of viennois a riche baron daulphin and lord of the londe that was named Sir Godefroy of alaunson and was of the kinges kinrede, the whiche daulphin was right mighty and a grete lord, and was a right wise man, in so moche that for his grete wisdom he was moche made of, bothe of the kinge of fraunce and of al the lordes and barons of his courte, soo that noo thinge was doon in the said realm but that he was called therto. He had to his wif a moche faire lady named dame Diane whiche was of so grete beaulte that she was wel worthy to be named after that faire star which men calle diane, that appiereth a litel afore the day, and also she was replenished of all noblnes & gentilnes that a lady may or ought to have. The said daulphin thenne and this noble lady Diane were vii yere to gider withoute issue that moche they desired to have, and prayed our lord bothe night & day that they might have children plaisaunt and redy to his devine service, and our lord through his benignite herde their prayer, and after his plaisir gaf unto them the viii yere of their mariage a right fair daughter for



*The Allen Press*

## THE NOBLE KNIGHT PARIS & THE FAIR VIENNE

The Allen Press: Kentfield, 1956; small 4to., gray-white French paper over boards, with the small engravings on spine, with slipcase in matching paper; unpaginated. \$300

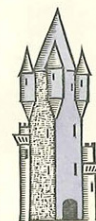
Printed in an edition limited to 130 copies. A fine copy in near fine slipcase. Difficult to find in this condition. This is a romance of thirteenth-century France, and was regarded as the most popular story of medieval times. The only known copy is in the British Museum, and the present edition is based on that copy. It is translated from French to English by William Caxton. To reflect the ambiance of this tale, Mallette Dean was commissioned to engrave in wood eight small figures for the margins of the right hand pages, and long floral decorations for margins of left-hand pages. They were then colored by hand in a series of nine hues by Dorothy Allen. The paper is Val de Laga, from a French mill which has been producing paper since 1326. [Book # 57750]



## THE NOBLE KNIGHT PARIS & THE FAIR VIENNE



The Noble Knight Paris



And the Fair Vienné XII



**Bookplates****C. 1870 PRODUCTION, REN-  
DITION OF PAUL REVERE'S  
ENGRAVED BOOK PLATE**

engraved by Sidney Lawton Smith

3.25 x 4.75 inches; small 12mo bookplate.

\$550

Isaiah Thomas altered to "Isaac Rand Thomas" as indicated on the plate itself. Faint notation below 'TUS' in NEC-ELATUS reads, "S.L.S after P.R." Printed on early watermarked laid paper. Exceptional eye appeal and workmanship. The printer was Sidney Lawton Smith (1845-1929). Smith was an American designer, etcher, engraver, illustrator, and bookplate artist. This bookplate for Isaiah Thomas was first engraved by Paul Revere and subsequently name altered by Sidney L. Smith, Boston engraver noted for his re-engravings of Paul Revere's originals.

Sidney Lawton Smith (1845-1929) was an American designer, etcher, engraver, illustrator, and bookplate artist. Smith was born in Foxborough, Massachusetts to Lawton and Lucy Thompson

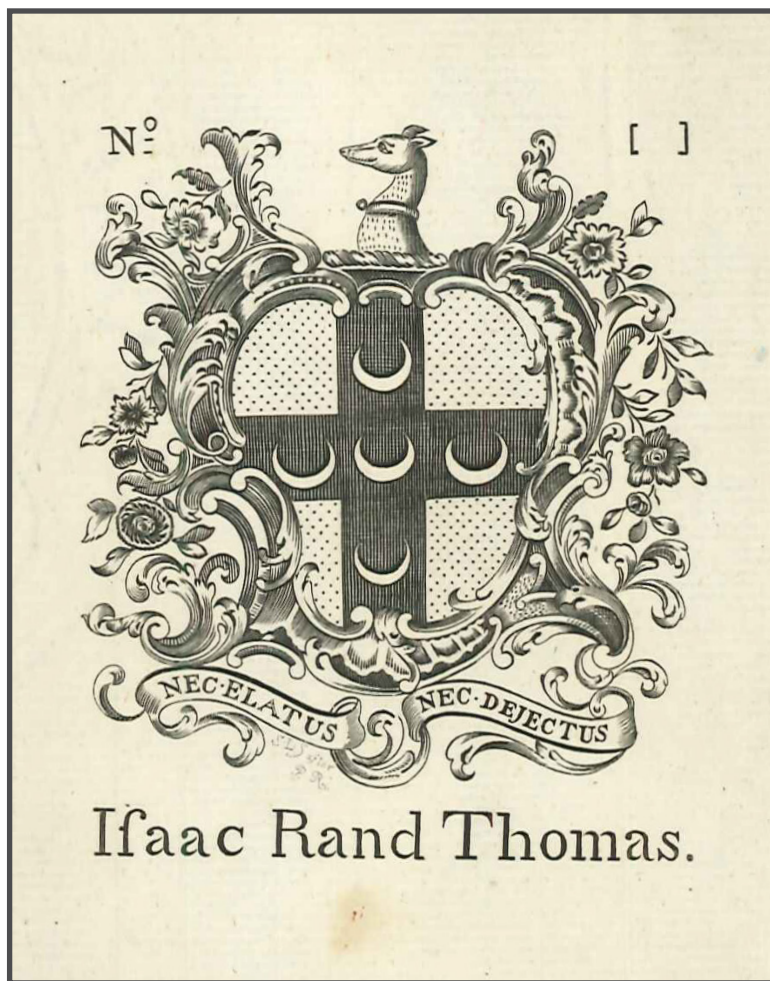
Smith on June 15, 1845. He was the third of three sons. In 1847, his family moved to Canton, Massachusetts, where he was educated in the public school system. Smith showed an interest and aptitude in artistic efforts from a young age, and in 1863, his parents sent him to apprentice to Reuben Carpenter in Boston to learn steel engraving. Although his mother admonished him to stay in his apprenticeship, in 1864 Smith enlisted with the Union Army and saw active service at the end of the Civil War.

In 1865, Smith returned to Carpenter's engraving shop, but moved on to the shop of Joseph Andrews in 1867. There, he worked on reproductions of the original etchings and woodcuts that had been issued in England with an edition of Dickens's works.

Smith began his own engraving establishment in Canton, Massachusetts. He worked on government notes for the American Bank Note Company and on book illustrations for the publisher Riverside Press. In 1877, Smith became an assistant to John LaFarge in the decoration of Trinity Church in Boston. He continued to work with LaFarge on stained glass work and decorative projects that came through LaFarge's studio in New York, until 1887.

In 1893, Smith moved his family and business to Boston. During this period, Smith worked primarily as an etcher and engraver, and a designer of bookplates. Smith's bookplate clients included notable book and engravings collectors, college and public libraries, historical and research societies, publishing houses, bookstores, and collector's clubs.

Smith died in 1929. The American Antiquarian Society holds his papers and other materials, including several bookplate drawings and engravings, copper bookplates, photographs, and his engraving tools. [Book # 135358]





## TATE ADAMS: TROPICAL WOOD-ENGRAVINGS

Zimmer: Melbourne, Australia, 1997; square small folio., black paper wrappers, title in gilt, six loosely inserted wood-engravings, decorated patterned paper covered boards clamshell box; (iv), 15, (1) pages. \$4,950

Limited to 15 numbered copies signed by Tate Adams, of which this portfolio is unnumbered on the colophon. The five included plates are each numbered #6 of 15. A fine copy in fine clamshell box. Four full-spread and one smaller plate wood-engravings by Adams. The text was set by Julia Mosbauer and hand screen-printed by Larry Rawling at his Workshop. The binding is executed by Norbert Herold. Book design and introductions are by Jenny Zimmer. The text is composed of two short essays. The first essay, by Jenny Zimmer, is titled *Tate Adams: Wood Engraver, Book Designer & Teacher*. The second essay is by Tate Adams himself, titled *The Lyre Bird Speaks*.

Tate Adams was born in Ireland, but migrated to Australia to spend a career in the book arts as both an artist and teacher. Adams founded the artist print department at the Royal Melbourne Institute of Technology in 1960 and taught there until his departure. He founded the Lyre Bird Press in 1977 which focused on 'Livre D'Artist' publications. Upon his retirement, he merged the Lyre Bird Press with the Department of Art and Design at James Cook University in Townsville, Queensland. Tate Adams passed away in 2018. [Book # 136522]





*The Wood Lea Press*

**THE GRAPHIC WORK OF EDWARD WADSWORTH**

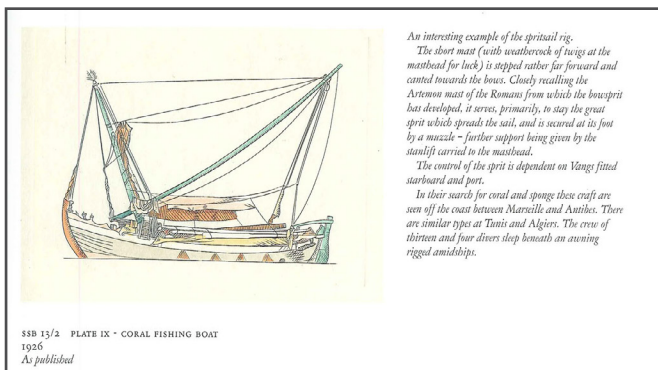
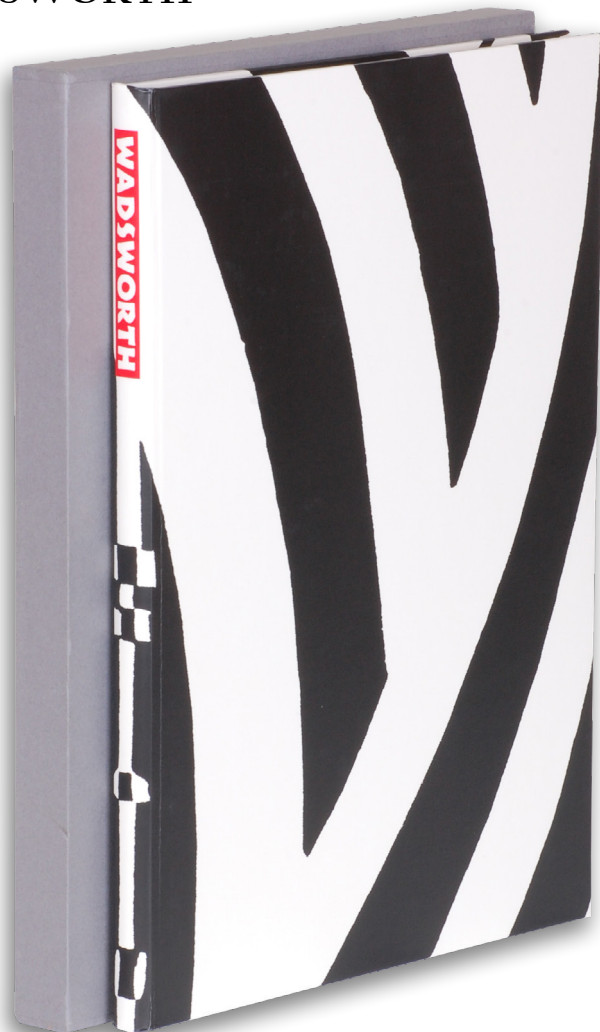
WITH AN INTRODUCTION BY RICHARD CORK

by Jeremy Greenwood

The Wood Lea Press: Woodbridge Suffolk, 2002; small folio., bound in paper covered boards with an overall design based on a Wadsworth woodcut, publisher's paper covered boards slipcase; 112 pages. \$200

One of 450 copies, of which this is one of 400 copies printed on Gardapat Paper. As new in slip case. Lavishly illustrated throughout with fifty monochrome and 109 colour illustrations of the artist's work. With an extended essay on the artist by Richard Cork and a catalogue raisonne by Jeremy Greenwood. Beautifully produced by The Wood Lea Press.

A catalogue of the graphic work of the Yorkshire-born artist (1889-1949). Wadsworth studied engraving in Munich and was a student at Bradford School of Art and the Slade. He worked briefly with the Omega Workshops before breaking away with Wyndham Lewis to contribute to the Rebel Arts Centre. He signed the Vorticist manifesto. In 1943 he was elected ARA. A memorial exhibition was held for his work at the Tate Gallery. [Book # 136255]





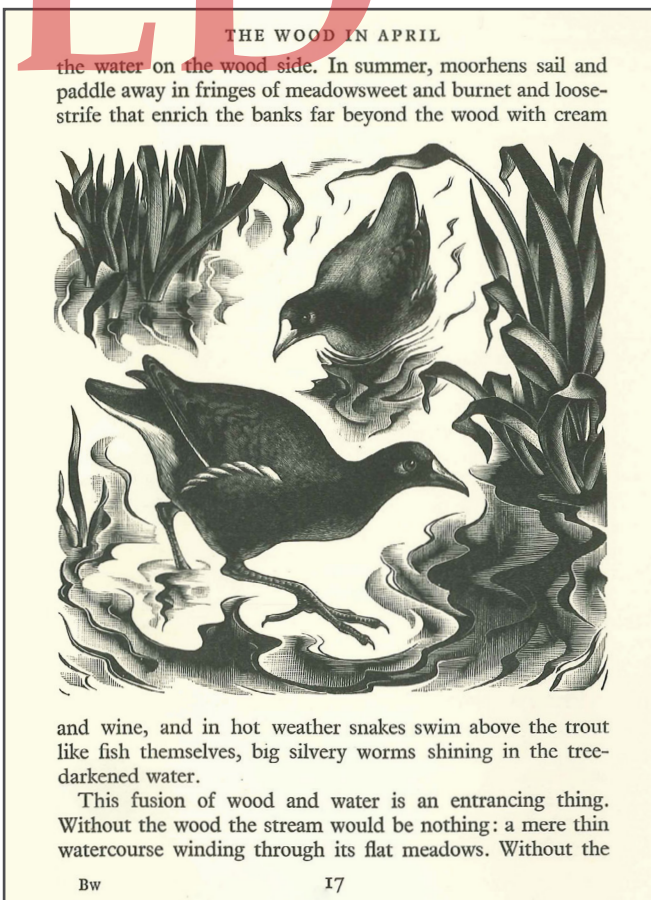
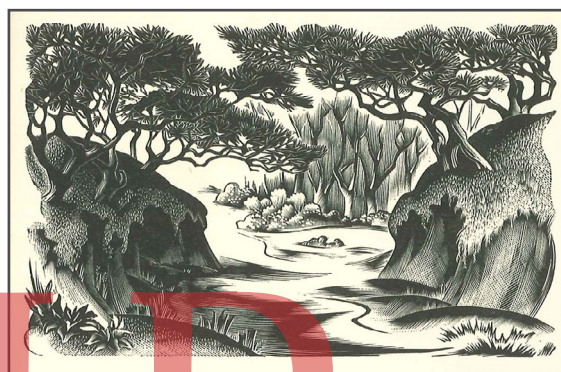
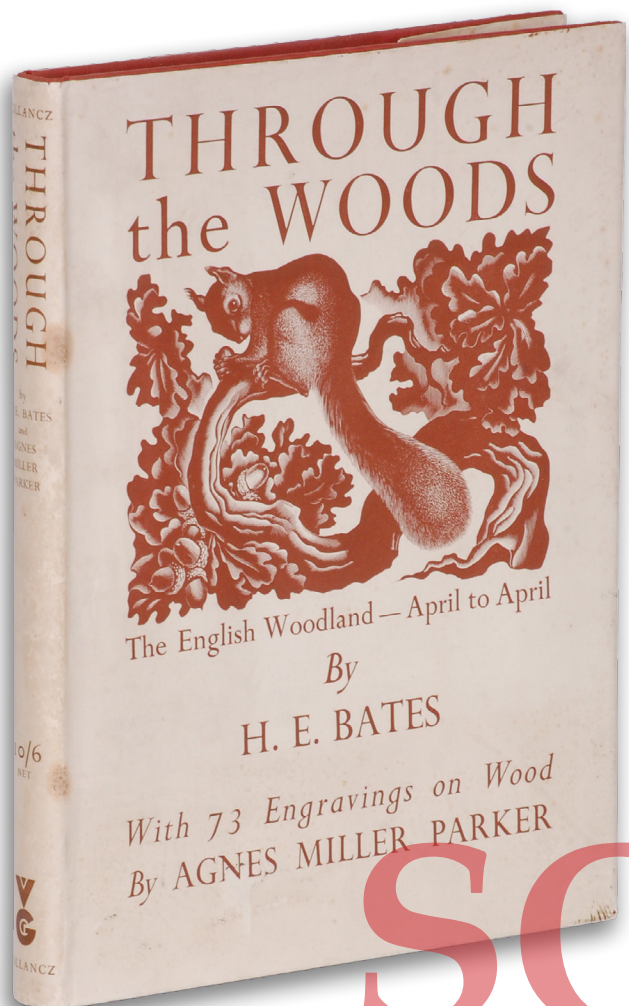
*Agnes Miller Parker*

# THROUGH THE WOODS, THE ENGLISH WOODLAND - APRIL TO APRIL

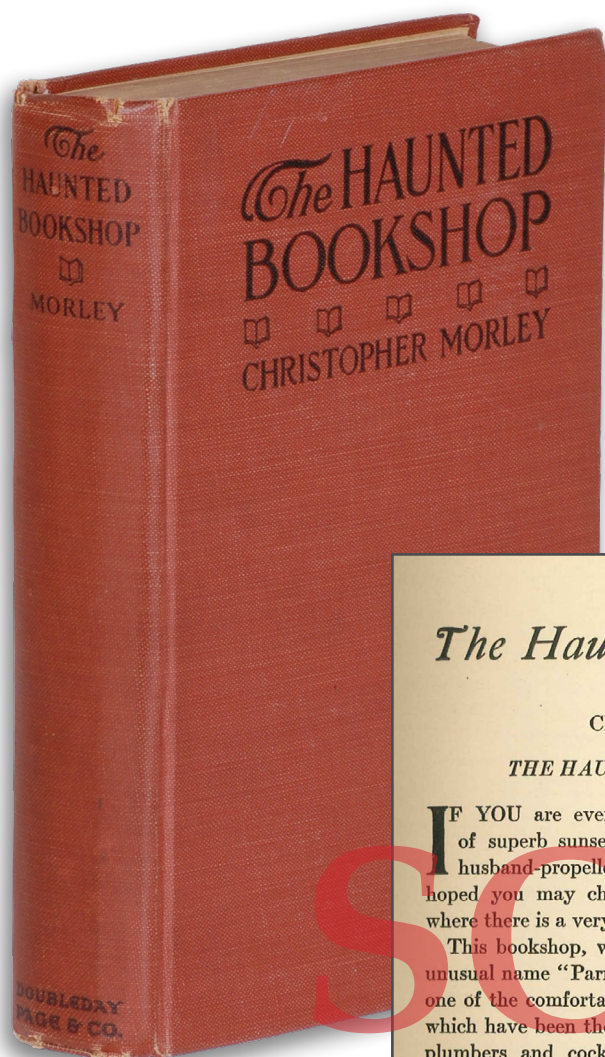
With 73 Engravings on Wood by Agnes Miller Parker  
by H.E. Bates

Victor Gollancz Ltd.: Covent Garden, 1936; small 4to., rust colored cloth wrapped boards, gilt lettering to spine, dust jacket. 141+(1) pages. \$125

First English edition (Eads A27b). Light spotting to dust jacket around edges and spine. Else a near fine copy in the scarce near fine dust jacket. [Book # 136277]







Signed for  
Lulu Slocum Teeter  
with all homage from  
Roger Mifflin - and  
Christopher Morley  
1933

## *The Haunted Bookshop*

### CHAPTER I

#### THE HAUNTED BOOKSHOP

IF YOU are ever in Brooklyn, that borough of superb sunsets and magnificent vistas of husband-propelled baby-carriages, it is to be hoped you may chance upon a quiet by-street where there is a very remarkable bookshop.

This bookshop, which does business under the unusual name "Parnassus at Home," is housed in one of the comfortable old brown-stone dwellings which have been the joy of several generations of plumbers and cockroaches. The owner of the business has been at pains to remodel the house to make it a more suitable shrine for his trade, which deals entirely in second-hand volumes. There is no second-hand bookshop in the world more worthy of respect.

It was about six o'clock of a cold November evening, with gusts of rain splattering upon the

3

to look at shop windows as though doubtful of his way. At the warm and shining face of a French pâtisserie he halted to compare the number enamelled on the transom with a memorandum in his hand. Then he pushed on for a few minutes, at last reaching the address he sought. Over the entrance his eye was caught by the sign:

PARNASSUS AT HOME  
R. AND H. MIFFLIN  
BOOKLOVERS WELCOME!  
THIS SHOP IS HAUNTED

He stumbled down the three steps that led into the dwelling of the muses, lowered his overcoat collar, and looked about.

It was very different from such bookstores as he had been accustomed to patronize. Two stories of the old house had been thrown into one; the lower space was divided into little alcoves; above, a gallery ran round the wall, which carried books to the ceiling. The air was heavy with the delightful fragrance of mellowed paper and leather surcharged with a strong bouquet of tobacco. In

### *Detective Fiction*

## THE HAUNTED BOOKSHOP

by Christopher Morley

Garden City, NY: Doubleday, Page & Company, 1919. cloth, dust jacket. Detective Fiction. 8vo. cloth, dust jacket. viii, 289+(1) pages. \$400

Lee 9. First edition, third state with "Burroughs" bruised on p.76, last line and 76 beneath "Bu"; page 100, line 1, "Styx" is correct. Mystery, bomb plots and great bookselling scenes occur in this bookshop mystery. One of the best of the genre. One Of The Best Rare Presentation Copy."Signed for Lulu Slocum Teeter with homage from Roger Mifflin and Christopher Morley." Table of contents. Front hinge repaired. Only the slightest hint of wear to the head and tail of spine. Lacking the dust jacket. [Book # 132228]



by Marianne Tidcombe



## Midnight Paper Sales

### INK ON THE ELBOW

by David Esslemont and Gaylord Schanilec

Midnight Paper Sales and Solmentes Press: N.P., 2003; 4to., half cloth, with paste paper-covered boards, paper spine label, cloth slipcase; 153, (3) pages. \$450



Printed in an edition of 200 copies of which this is one of 100 copies issued in the American binding. Finely illustrated with wood engravings by Schanilec, including a magnificent foldout panorama of the Welsh countryside, and color linocuts by David Esslemont. There are also tipped-in original leaves throughout from books produced by each press. A record of email correspondence between David Esslemont and Gaylord Schanilec with additional notes and illustrations. "In one way, the correspondence of Gaylord and David is a daybook chron-



MY FATHER WAS A FARMER of no great property, and with no other learning than what he had acquired at a charity-school; but my mother being dead, and I an only child, he determined to give me that advantage, which he fancied would have made him happy, viz. a learned education. I was sent to a country grammar-school, and from thence to the University, with a view of qualifying for holy orders. Here, having but a small allowance from my father, and being naturally of a timid and bashful disposition, I had no opportunity of rubbing off that native awkwardness, which is the fatal cause of all my unhappiness, and which I now begin to fear can never be amended. You must know, that in my person I am tall and thin, with a fair complexion, and light flaxen hair; but of such extreme susceptibility of shame, that, on the smallest subject of confusion, my blood all rushes into my cheeks, and I appear a full-blown rose. The consciousness of this unhappy failing made me avoid society, and I became

[ 5 ]

icling the seasons of the year in Wisconsin and Wales. In another way, it is a diary, with production notes, of editing, printing, and producing some important books. It is also a log of two personal journeys, a record of the writers' struggles to manage personal lives and professional lives in the midst of children, book fairs, accolades, and calamities. Still another important story is Gaylord and David's continuing dialogue about their current printing projects and the implications of their individual printing decisions. These conversations raise a number of interesting issues," (introduction). With introductions by J. Andrew Armacost and David Chambers. Officially published at Oak Knoll Fest X. [Book # 75259]

