

Oak Knoll Books & Press

Virtual Brooklyn Antiquarian Book Fair

Thursday, September 22,
12:00pm EDT until
Saturday, September 24
6:00pm EDT

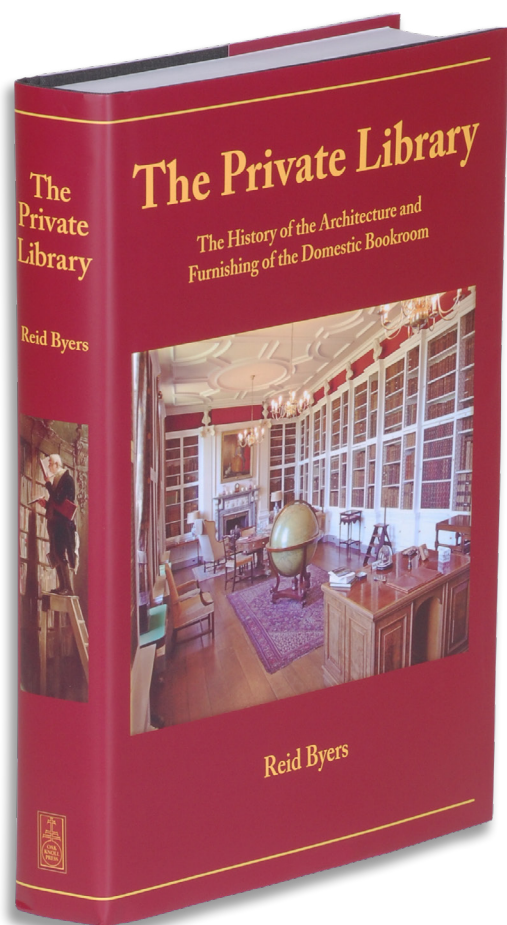
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302-328-7232

www.oakknoll.com

(Background image from *Linear A to Linear Z* by Russell Maret, [here](#).)

Now Available!



FABS Journal

“Reid Byers’ *opus magnum* on private libraries is everything it says in the title, but above all it is about the ways people contrive to have their books about them.”

- Jennifer Larson

The Washington Post

“Beautifully designed, Byers’s 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books.”

- Michael Dirda

The Times Literary Supplement

“After a page or two ... you are hanging on his every word, and enjoying all asides and the joky tone. The shaggy dog has got into the library”

- A.N. Wilson

The New York Times

“... a profusely illustrated, detail-crammed, Latin-strewn and yet remarkably unstuffy book ... goes to the heart of why physical books continue to beguile us.”

- Julie Lasky

THE PRIVATE LIBRARY THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM by Reid Byers

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

First edition, third printing with corrections.

The Private Library is the domestic bookroom: that quiet, book-wrapt 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]



THE TYPOGRAPHIC DESK REFERENCE

by Theodore Rosendorf

Oak Knoll Press: New Castle, Delaware, 2016; 5.5 x 8.5 inches, paperback; 368 pages. ISBN 9781584563112. \$24.95

The Typographic Desk Reference (aka TDR) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include:

- new historical information on letterpress printing, the business of composition, and typographic technologies of the past
- current technologies such as OpenType and web fonts
- expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts
- a much improved scheme for classifying the specimens, which have grown to include more than 80 typefaces
- improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type.

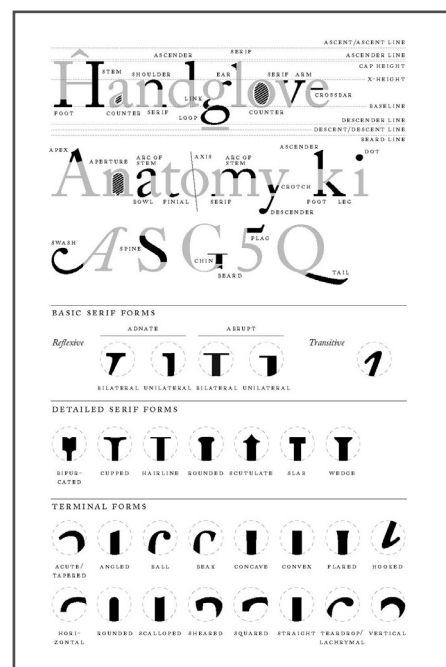
The four main sections

are: Terms -- definitions of format, measurements, practice, standards, tools, and lingo; Glyphs -- the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture; Anatomy & Form

- letter stroke parts and the variations of impression and space; and Classification & Specimens -- a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk.

CUPCAKES & KOALAS
TATTOOED PATTY PARLOR
MOUIÈ-Â-MANQUÉ
HANDGLOVES & FAT CATS
ROYALLY EXCESSIVE

Theodore Rosendorf's career has taken him to clients in the US and abroad for some of the world's most well-known brands. He lives and works in Decatur, GA.
[Book # 108706]



Praise for *TDR*...

"A functional, comprehensive, postmodern approach... This reference source places clearly written, succinct explanations at the reader's fingertips."

- Miriam, Kahn, *SHARP News*

Hardcover edition available on our website [here](#).

ENDBANDS FROM EAST TO WEST HOW TO WORK THEM

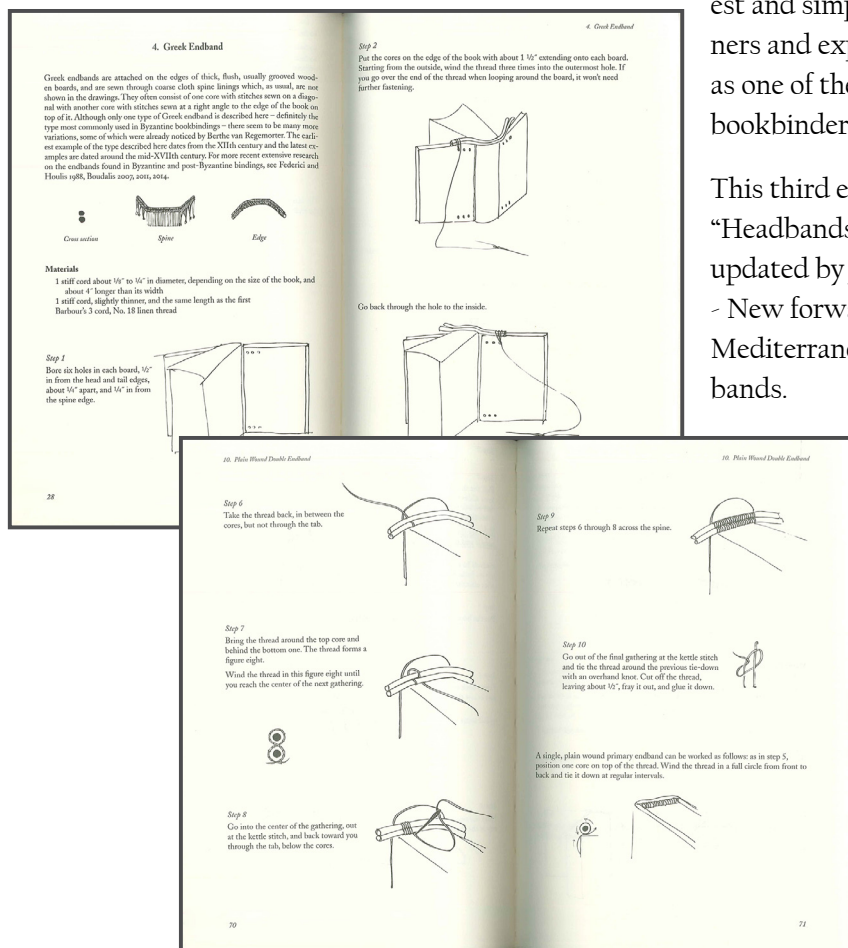
by Jane Greenfield and Jenny Hille

New Castle, Delaware: Oak Knoll Press, 2017; 6 x 9 inches, paper-back; [iv], 100 pages. ISBN 9781584563662. \$18

Most manuals on bookbinding tend to provide an outline of the basic bookbinding techniques, but do little to provide detailed information on specific aspects of the craft. A topic often overlooked is how to create endbands (also called “headbands”), those structural and decorative bands made of plain linen or hemp, silk or cotton thread, that one can see at the head and tail of the spine of a book.

This manual, written by two experienced book conservators, is an easy to use, step-by-step guide showing how to create fourteen different types of historical endbands. Separate chapters are devoted to each, with all the necessary materials listed at the beginning. Among the examples are Coptic, Ethiopian, Islamic, Greek, Armenian, French, Monastic, Renaissance, Italian, German, and modern styles.

Each step is clearly illustrated and all the instructions have been tried out on students of the craft and perfected at the bench, so that the easi-



est and simplest method is presented. Written for both beginners and experienced binders, Endbands has established itself as one of the classic manuals for book conservators and hand bookbinders.

This third edition of the now-classic manual originally titled “Headbands: How to Work Them” has been revised and updated by Jenny Hille. Revisions include:

- New forward by Georgios Boudalis, an expert in Eastern Mediterranean bookbinding structures and especially in endbands.

- Minor corrections and clarifications throughout, based on new scholarship, users' suggestions, and consultation with experts.
- Endbands grouped regionally (Eastern Mediterranean and Western Europe), because the techniques are entirely different.
- The technique for the Armenian endband has been completely revised, with new line drawings for the instructions.
- The bibliography has been updated.

[Book # 129195]

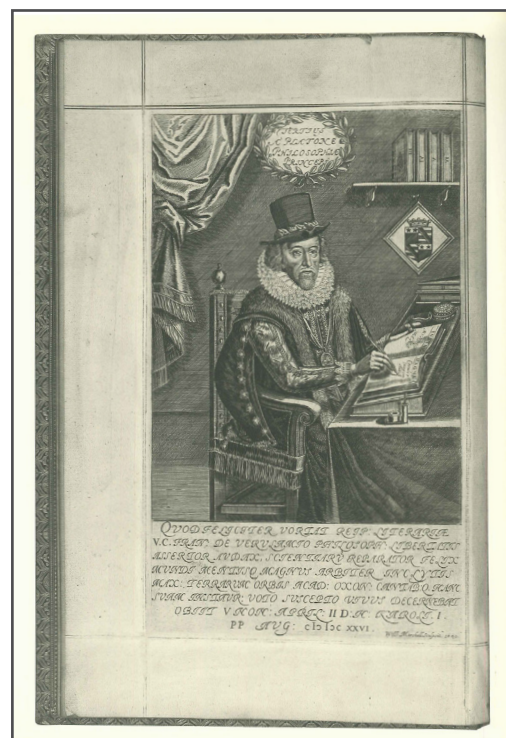
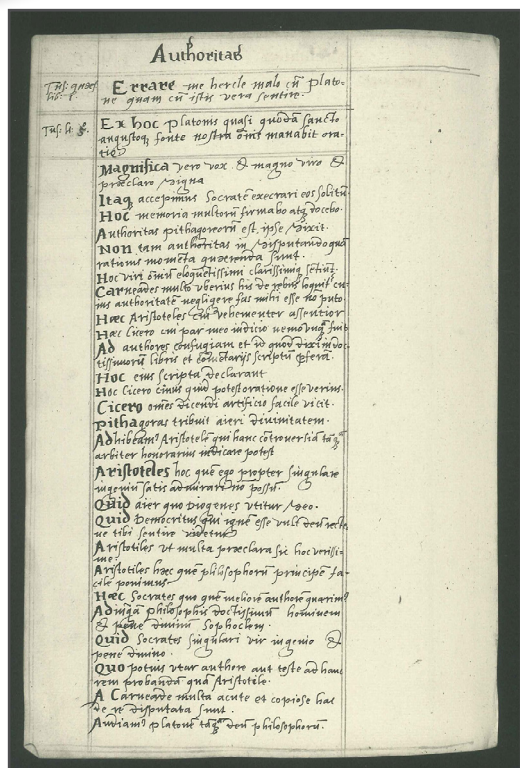
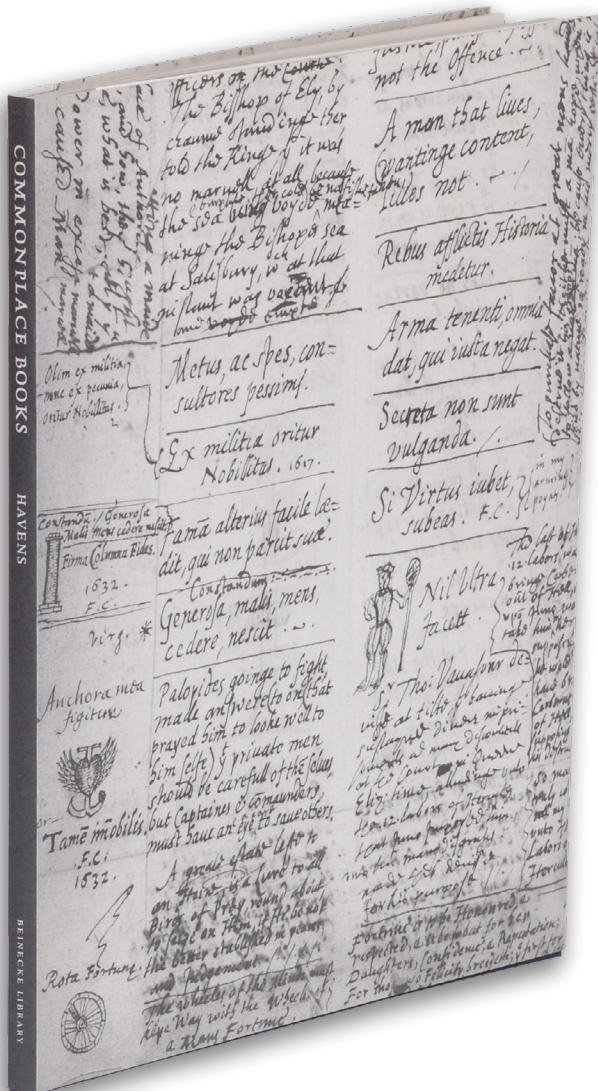
COMMONPLACE BOOKS

A HISTORY OF MANUSCRIPTS AND PRINTED BOOKS FROM ANTIQUITY TO THE TWENTIETH CENTURY

by Earle Havens

Yale University: (New Haven, CT), 2001; 4to., stiff paper wrappers, dust jacket; 99 pages. \$17.50

Exhibition catalogue portraying the collection of rare books and manuscripts that was displayed at the Beinecke Rare Book and Manuscript Library from late July to September, 2001. The event was presented in two parts: (1) the meaning of "commonplace" and how it developed over the centuries and (2) how manuscripts were used in scholarly studies. *Commonplace Books* contains descriptions from titles such as the first modern history of commonplace books *Polyhistor*, *literarius, philosophicus et practicus*. Foreword by Stephen Parks. [Book # 99718]



FILM BOOKS

A VISUAL HISTORY

by Breixo Viejo

Oak Knoll Books: New Castle, DE, 2016; 9 x 12 inches, hardcover, dust jacket; 264 pages. ISBN 9781584563433. \$75

Film Books: A Visual History covers cinema literature from 1895 until the present day. It comprises a 20-page introduction, 140 brief essays on major film books, 360 bibliographical descriptions, and more than 200 colour illustrations. The introduction presents a detailed historical analysis of cinema literature, emphasizing the importance of film books in the history of motion pictures. As the author writes, “film books are cherished today because they are among the main protagonists of cinema history, not a mere appendix to it. They have in fact played a primordial role in the technical and aesthetic evolution of motion pictures – a role that has been regrettably underestimated.”

Individual entries examine the relevance of a particular film book, both in content and design, and include one or more illustrations of dust jackets, book covers, page layouts, and film stills. Among the books discussed are Auguste and Louis Lumière’s *Notice sur le Cinématographe* (1897), Hans Richter’s *Filmgegner von Heute, Filmfreunde von Morgen* (1929), Francis Scott Fitzgerald’s *The Last Tycoon* (1941), Siegfried Kracauer’s *From Caligari to Hitler* (1947), Kenneth Anger’s *Hollywood Babylon* (1959), François Truffaut’s *Le Cinéma selon Hitchcock* (1966), and Andrew Sarris’ *The American Cinema* (1968), just to name a few.

This work is the first truly comprehensive study of film books and the perfect complement to previous bibliographical listings of cinema literature. The authors approach reflects his knowledge and expertise, as well as the growing interest in film books at an international level. *Film Books: A Visual History* is written for scholars, film critics, art historians, designers, and moviegoers and it will soon become an indispensable tool for film librarians and book collectors worldwide. Any reader interested in cultural studies in general will find it an important and timely work. [Book # 123420]



Film Books
A Visual History
Breixo Viejo



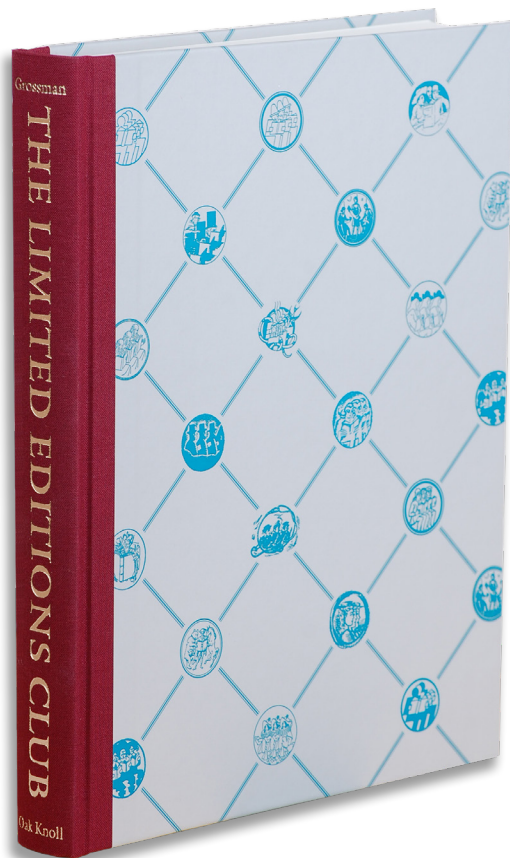
34.2.
Michele Mancini and Giuseppe Perrella
Michelangelo Antonioni: Architetture dell'architettura
(2 volumes)
Rome: Corbaccio, 1996
Design by Lavinia Cristofari
I: 352 p., illus. 117 x 232 mm
II: 246 p., illus. 117 x 232 mm
Filmography: bibliography
Hardcover in slipcase



Architecture daily cinema is a formidable 688-page, bilingual (Italian-English), two-volume large quarto published in limited hardcover and limited case. It is a highly recommended title not only for Antonioni enthusiasts, but also for designers, designers, and architects interested in exploring the hermeneutical possibilities of the cinema book. To explore the intricate "visual architecture" of Antonioni's cinema, Mancini and Perrella devised a grid system with literally thousands of stills, drawings, and captions, and they included a series of illustrations so the reader could make the most of the grid's function. This interactive layout created, according to the authors, "a responsive 'reading machine'".

It is indeed a complex structure, but also a subtle apparatus that leads to a final format of difficult concepts such as "epiphany" or "metaphysical cinema" in Antonioni's cinema. From the introduction (1996) to the introduction of a director (1996). The grid system also gives visibility to archival materials, allowing the reproduction of drawings and sketches never published before. The director's final film is included to describe the multi-dimensional spatial form of the director (1996) and also (1996), while the use of maps reveal the importance of routes and journeys in the director's work (1996) and the director's work (1996).





THE HISTORY OF THE LIMITED EDITIONS CLUB

by Carol Porter Grossman

Oak Knoll Press: New Castle, Delaware, 2017; 8.5 x 11 inches, hard-cover, cloth spine over paper-covered boards; xii, 276 pages. ISBN 9781584563655. \$125

George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now.

Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with

exhibits at the British Museum and the Bibliothèque Nationale, and he was awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts.

After George's death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries.

Author Carol Grossman began collecting the LEC in the 1960s and has been conducting research with this book in mind for many years. In addition to presenting the rich history of the enterprise and the people involved in great detail, she examines the legacy and reputation of the books left to bibliophiles, scholars, booksellers, and collectors.

The History of the Limited Editions Club was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera. [Book # 114346]

Praise for *The History of the LEC*...

"... lively, well illustrated, honest and informative."

- Angus O'Neill, *The Library*

"... a beautiful book about beautiful books."

- Lise Jaillant, *TLS*

"An important brick in the foundation of illustrated literature and book design."

- Steven Heller, *PRINT Magazine*



Title page and frontispiece for *Gulliver's Travels* designed by Bruce Rogers

to talk about "various things" George's notes on the letter demonstrated the breadth of the projects that the two men were working on together at this time: *Gulliver*, *Apocalypse*, Rogers' Bible, something to do with Shakespeare, and a reference to an edition of E. Lawrence's translation of *The Odyssey*, which Rogers had completed in the early 1920s, not to mention *The Idylls*, which had just been completed, and *The Complete Poems of Robert Frost*. It would be published the same year as *Gulliver*.

Rogers was clearly unsure about what type he wanted to use for *Lilliput*. He asked George to hold off ordering the Centaur because he was considering Goudy's *Dever*, which he thought was almost indistinguishable from Centaur and might be easier to use. A few weeks later, he said he had found a new isotype Garamond monotype face that was even better than *Dever*. With that choice, he would now like to have *Lilliput* set at King Typographic Service, with whom he had worked extensively. If so, it would make sense to have Aldus print the book. In December 1946, George agreed to this, and suggested that Kittredge do *Brodingnag*. He would now start getting the texts for the two books.

In early January 1946, very concerned about George's health (he had had the kidney stone surgery), Rogers wrote Helen. He enclosed a letter he had written to George, and asked Helen to hold onto it until she thought George was strong enough to read it and undoubtedly respond to it. He finished

The Complete Set

THE HISTORY OF THE LIBRARY IN WESTERN CIVILIZATION

by Konstantinos Staikos

Oak Knoll Press and HES & DE GRAAF Publishers BV: New Castle, DE, 2004-2013; 6 volumes, small 4to., cloth, dust jacket; (in order of volume): 374, 364, 608, 532, 624, 216 pages. **\$375**

This is the six-volume series addressing the unique role libraries have played in building and preserving Western culture. Included volumes:

- Vol 1 - *From Minos to Cleopatra*
- Vol 2 - *The Roman World - From Cicero to Hadrian*
- Vol 3 - *The Byzantine World - From Constantine the Great to Cardinal Bessarion*
- Vol 4 - *The Medieval World in the West - From Casiodorus to Furnival*
- Vol 5 - *The Renaissance - From Petrarch to Michelangelo*
- Vol 6 - *Epilogue and General Index*

Vol 1 - The first volume reveals the rich history of the early archive libraries from Crete to the famous library of the Ptolemies in Alexandria.

Through well-researched text and many full-color illustrations, the author guides his readers over 1800 years of mankind's struggle to preserve his knowledge by the written word.

Vol 2 - The second volume continues Staikos' brilliant history of the library from the early days of the Roman Republic to the "Golden Age" of Imperial Rome and the Emperor Hadrian. Extensively researched and beautifully illustrated with many rare photographs and drawings. Printed in Athens with careful attention to detail.

Vol 3 - The third volume of *The History of the Library* spans a period of more than a thousand years and covers an area stretching from Alexandria and Trebizond to Calabria and Sicily in the south of Italy. The author explores the end of the ancient world and the closure and destruction of its monumental libraries, and describes the formation of the great monastic libraries, such as St. Catherine's on Mount Sinai, the Monastery of Studius in Constantinople, the group of monasteries on Mount Athos and the famous library in the Monastery of St. John on Patmos. Finally, he examines all the known palace, public, university and private libraries in the whole of the Byzantine Empire, and discusses the book trade as well.

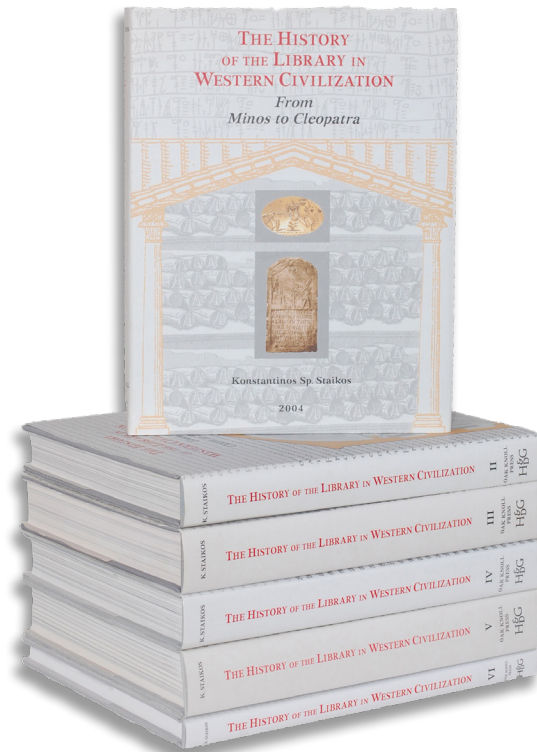
Vol 4 - The fourth volume discusses the publishing procedure for secular and religious writings of late antiquity and the factors that led to the impoverishment of the monumental libraries in Rome. Eight chapters unfold the events that influenced the tradition of libraries in the West beginning when Christianity was imposed as the official religion of the Empire. Christianity, and the nature of the education cultivated in the monastic centres of the period. Mention is also made of the role played by the various local centres in the preservation of ancient literature, and its transfusion by missionaries to Continental Europe from the pre-Carolingian era on.

Vol 5 - This fifth and final volume of *The History of the Library in Western Civilization* contains eight chapters giving a comprehensive account of the transition from the Middle Ages to the Renaissance and the effects of the revival of interest in the Greco-Roman tradition on the European cultural scene, at both the secular and religious level.

Vol 6 - This extensive index identifies proper names, places, and subjects covered in this comprehensive series.

Order all five volumes of *The History of the Library in Western Civilization* series at one time and get the Index volume for free.

Co-published with HES & DE GRAAF Publishers BV and Kotinos Publications. Sales Rights: worldwide except EU. All included volumes are also available for individual purchase. [Book # 125904]



Russell Maret**CHARACTER TRAITS**

by Russell Maret

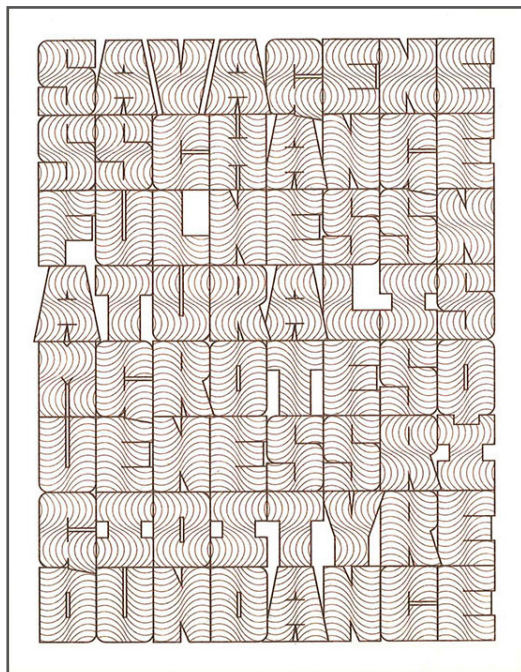
Russell Maret: New York, NY, 2019; 4to, marbled paper covered boards, cloth spine, custom slipcase bound with a lid and a folding “lip”; pagination. \$9,000

Beautifully printed by hand by Russell Maret in an edition of 80 copies, 60 copies of which are hand number with five being Artist’s Proof copies. This copy is thus, being labeled ‘AP2’. *The Plates* were printed on a Brand New etching press manufactured by Conrad Machine Co; *The Argument* on a Vandercook Universal III and an FAG Control 405. The text is set in Pisolino and Sans Pisolino, both of which were designed by Russell Maret. The text and plate papers were made specially for the book by Travis Becker at Twinrocker Handmade Paper. The sumi-nagashi paper used on the stan-

dard edition binding was made by Tadao Fukuda; the marbled paper on the deluxe binding by Stephen Pittelkow. The Kelmscott Crown & Sceptre paper used in the color studies volume was made in 1923 by J. Batchelor & Sons. The text was proofread by Nann Parrett and Susan Schlechter. Nancy Loeber assisted in the printing and production. Amy Borezo designed and executed the binding at Shelter Bookworks. Annie Schlechter inspired and advised the project.

“*Character Traits*, draws inspiration from the tradition of writing manuals and calligraphic model books, in which various lettering styles are displayed in short, epigrammatic texts. The title was chosen to evoke the two primary motivations of the book: to explore the traits of alphabetical characters that are digitally native and thus free from the technological limitations of typographic lettering (i.e. metal type), and to do so in a series of texts that are chosen because they illuminate various human character traits.” -Russell Maret

Russell Maret is a book artist, author, and alphabet designer working in New York City. He has produced over fifty books and manuscripts, most of which deal with alphabetical form, geometry, and color theory. His alphabetical works play with the gray area between legibility and abstraction, exploring the relationship between alphabetical form and textual content. His books are represented in public and private collections throughout the world, including the Metropolitan Museum of Art, the Library of Congress, the Victoria & Albert Museum, the Bodleian Library, the Meermann Museum, and the Herzog August Bibliothek. [Book # 133724]



WHAT A WONDERFULLY COMPLEX THING! THIS
SIMPLE SEEMING UNITY—THE SELF! WHO CAN
TRACE ITS REINTEGRATION AS MORNING AFTER
MORNING WE AWAKEN. THE FLUX AND CONFLU-
ENCE OF ITS COUNTLESS FACTORS INTERWEAVING,
REBUILDING, THE DIM FIRST STIRRINGS OF THE
SOUL, THE GROWTH AND SYNTHESIS OF THE
UNCONSCIOUS TO THE SUB-CONSCIOUS, THE
SUB-CONSCIOUS TO DAWNING CONSCIOUSNESS,
UNTIL AT LAST WE RECOGNISE OURSELVES AGAIN.

The First 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

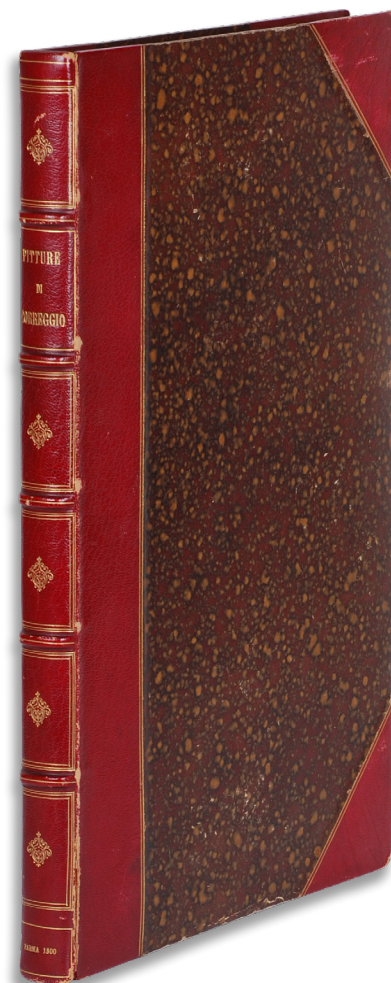
Nel Regal Palazzo, Co' Tipi Bodoniani (Bodoni for Regal Palazzo): Parma, Italy, 1800; Folio, later red half morocco over marbled boards, spine gilt in compartments; 8, xxvii; 14, xliii; 11, xxxiii pages, followed by 35 plates, one folding. \$15,000

First folio edition, which was considered the sumptuous deluxe edition in folio, with the text printed in three parts: Italian (by De Rossi), French (by De Lama), and Spanish (by Baroni and Arteaga). Recorded by Giani as "rarissima e preziose" and was limited to 200 copies. French title *PEINTURES D'ANTONIO ALLEGRI SURNOMMÉ LE CORREGGIO 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. Extremities rubbed, upper joint cracked at foot. Some light foxing throughout. Rebound by the Zaehnesdorf Company, with the bookbinder's ticket stamped verso on the front free endpaper.



Contains thirty-five engraved plates reproducing frescoes by the famed Renaissance painter Correggio executed in 1519 at the Monastero de San Paolo in Parma. Folding engraved plate showing placement of frescos. 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.

Provenance: The resultant work is an exceptional one and this copy comes from the distinguished collection of Robert Hoe, with his bookplate and that of his son Arthur. Robert Hoe apparently had two copies of the book, of which this one was sold in his sale part IV, 11 November 1912, lot 825 bound in half calf, later sold at Swann Galleries, 16 April 1998, lot 28. [Book # 136914]



The First Quarto Edition

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

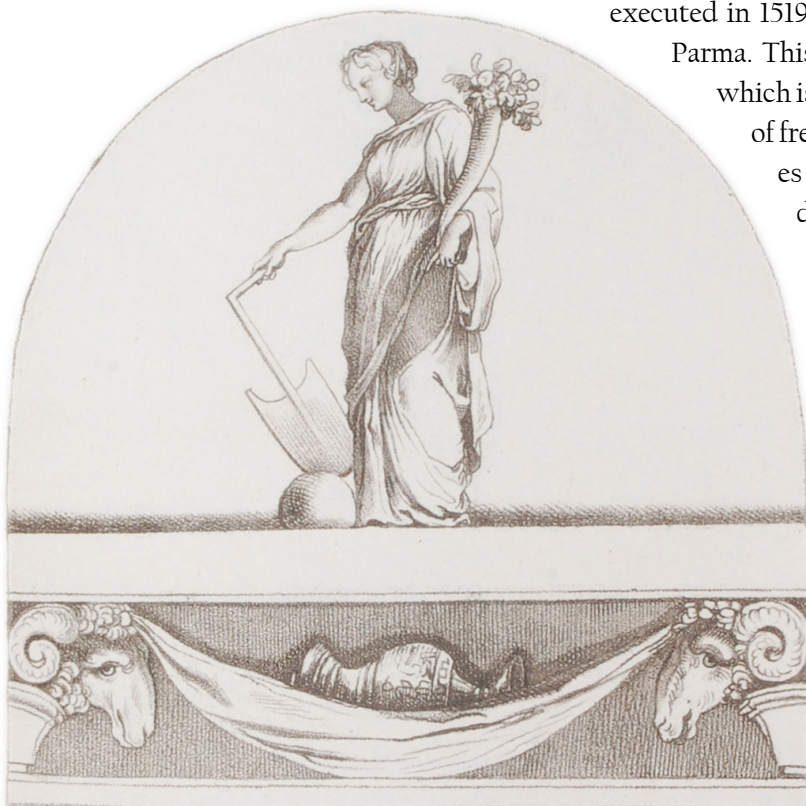
by Giovanni Gherardo De Rossi

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 CORREGGIO 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 some shelfwear along edges. Scattered rubbing to the marbled paper covered boards. Very 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]



Marbling

DIE FORTSCHRITTE DER MARMORIERKUNST

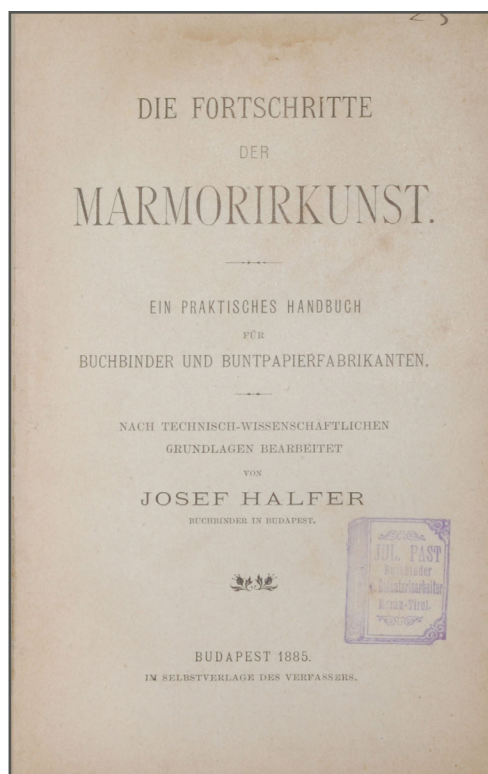
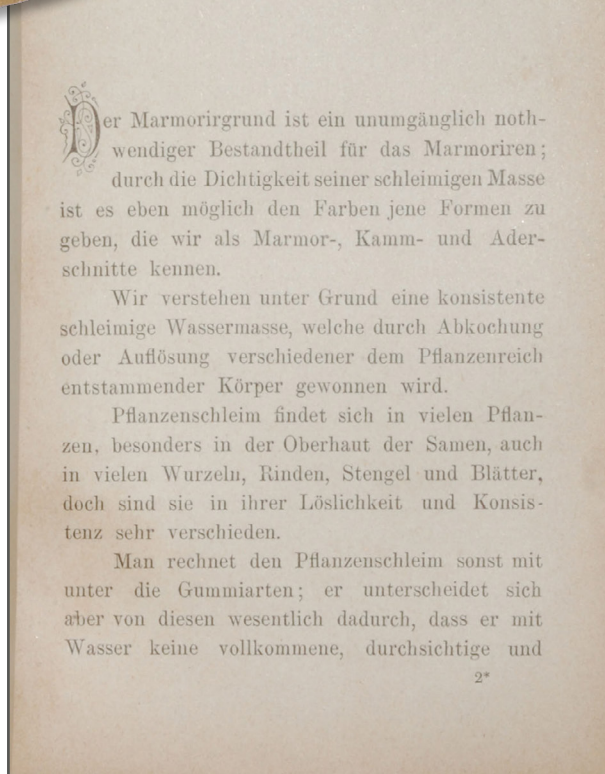
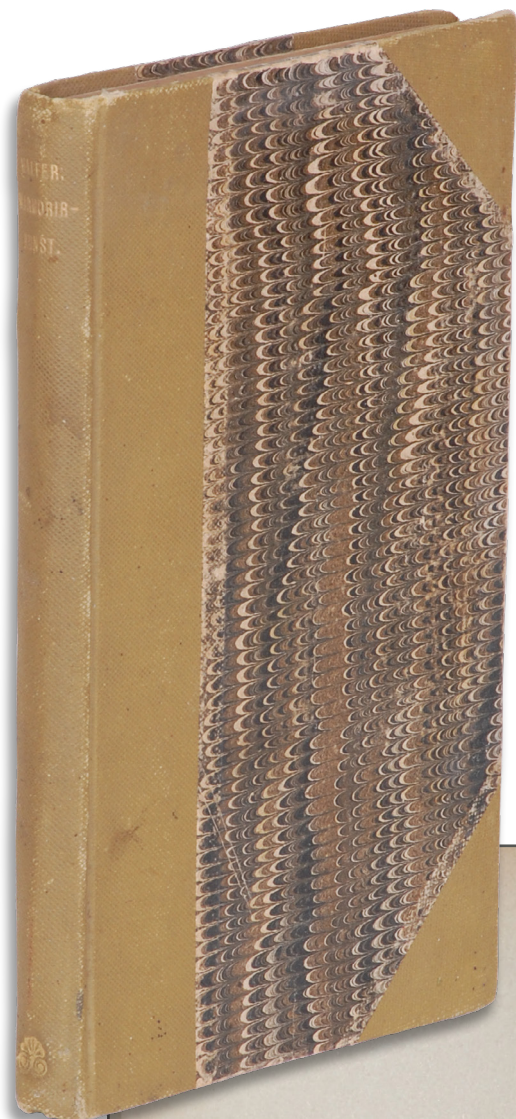
by Josef Halfer

Im Selbstverlage des Verfassers: Budapest, Hungary, 1885; 8vo., later cloth over marbled paper covered boards; (ii), 202, (4) pages. \$3,000

Ein Praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest.

First edition of this seminal work on marbling by the Budapest based bookbinder and marbler Josef Halfer. Very minor moisture staining along top edge of preliminary pages. Minor shelfwear. Ownership stamp of "Jul. Past, Buchbinder, Galanteriearbeiter, Meran-Tirol" on title page. A lovely copy of this scarce book.

This edition was first published without specimen papers; the second edition of 1891 had specimens. "The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling" (Easton, *Marbling, a history*, pp. 78-9). See also R. Wolfe, *Marbled Paper*, 1990, pp. 124-30. [Book # 137873]



Type Specimens

Large Collection of Eastern Corporation Type Specimen Sheets by Eastern Corporation

Eastern Corporation: Bangor, ME, n.d.; 4to., loose leaves; 25 folio leaves, 24 quarto explanatory cards, one issue of 'Let's Talk Type' (1989, New series, No. 1). \$2,000

A collection of 24 type specimens produced by the Eastern Corporation of Bangor, Maine. Includes the preliminary broadside titled *Eastern Corporation Presents a series of Letterhead Portfolios of Unusual Interest*. Each large folio broadside is accompanied by their respected companion card containing historical background and biographical information about the designers. Very minor toning to the edges of some of the specimens. A few specimens have tears, albeit minor. A near fine set of this scarce production.

Also included is the 1989 New series, No. 1 *Let's Talk Type* periodical, produced by Mac McGrew. In it, McGrew gives more information on this project by Eastern Corporation. "In March 1947, Eastern Corporation, manufacture of Atlantic Bond and other printing papers, began publication of a series of typographic broadsides which have become collectors' items. Each month a new broadside featured a different typeface or family of faces, and each was created by a different, well known designer.

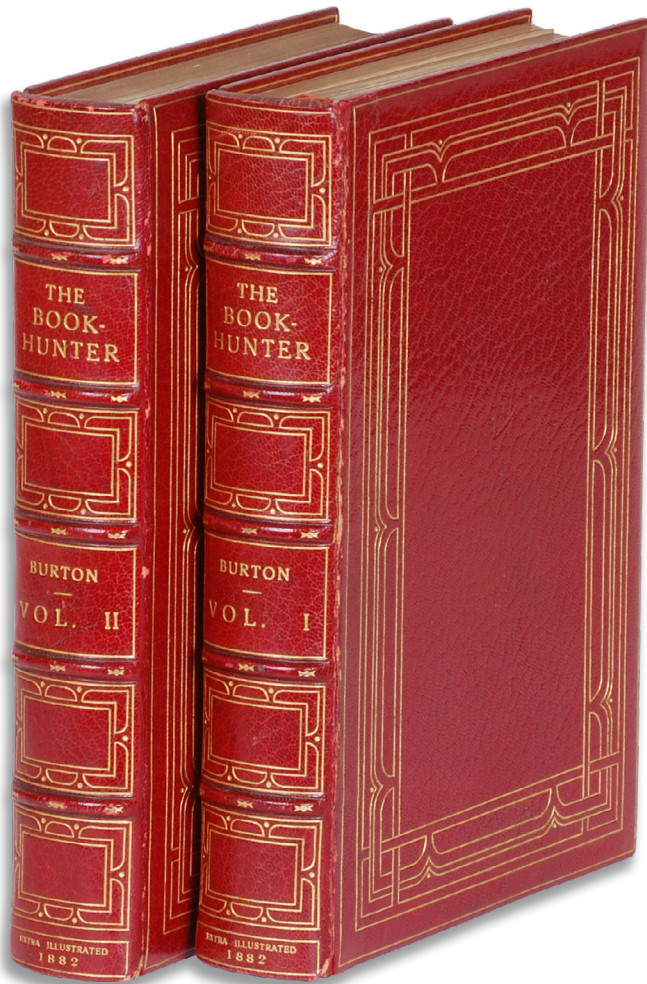
The broadsides were 17x22 inches, printed on one side and folded twice. Each was accompanied by an 8 1/2x11-inch card identifying the designer and telling something about him and the featured typeface, and serving as a stiffener.

A few of the broadsides were lithographed, but most were printed letterpress, usually in two colors. They were not numbered or dated; our numbers are only to indicate sequence. The dates in our list are of *The Inland Printer* containing a related ad announcing the broadside. The magazines normally were delivered early in the month of date, and presumably the broadsides were mailed out about the same time.

The printshop in which I was working at the time had the order to print the first of these sheets. As assistant production manager, I handled some of the routine details, but had no part in the actual production. As I recall, locked-up forms were received from the typesetter; these may have been relocked to go on our flat bed presses. A number of press proofs were pulled in advance on another brand of paper, while awaiting Eastern's shipment of Atlantic Bond. Of course I appreciated this as an interesting job at the time, but didn't anticipate the variety of sheets to follow, or their lasting value.

Some time later a few of the sheets were reprinted. A new sheet on Times Roman was planned (and perhaps other faces), but I have found no evidence of its production. At this time I offered a layout, titled *The Family of Basic American Gothics*. Eastern was interested, but before arrangements could be completed a new advertising manager took over and the project was dropped. (I later reworked my layout for another Pittsburgh typographer.)" [Book # 131390]





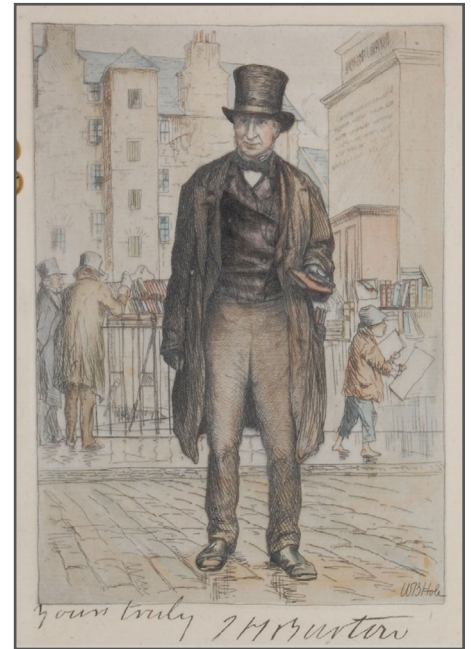
Extra Illustrated with 64 Additional Plates
THE BOOK-HUNTER, ETC.

by John Hill Burton

William Blackwood and Sons: Edinburgh, 1882; 2 volumes, thick 8vo., full red morocco, gilt borders on cover and spine compartments, all edges gilt, leather turn-ins with gilt, marbled paper pastedowns and endpapers; civ, 427 pages. \$2,000

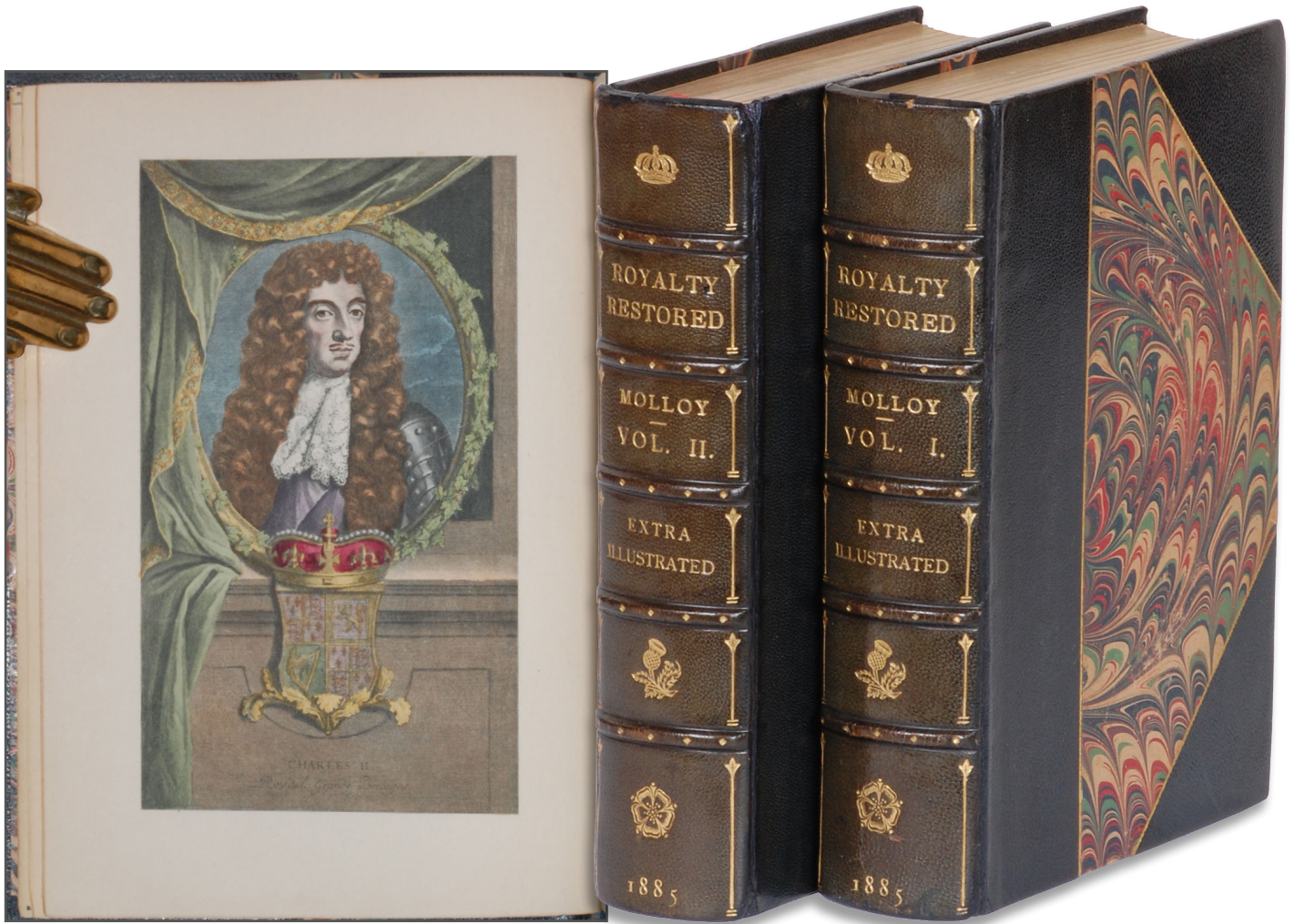
A New Edition with a Memoir of the Author.

New edition, limited to 1000 numbered copies. Contains five engraved plates. (Webber p.43). In addition to the five engraved plates present in all copies, this copy has been extensively extra-illustrated with 64 extra plates, of which 18 are in color. In a lovely full morocco binding by "Bayn-



tun, Bindery, Bath, Eng", with their binder's ticket stamped on leather turn-in on front pastedown. Minor rubbing to the hinges of both volumes, else a fine set. This second edition has an index, illustrations and a memoir of the author written by his widow, all of which are not in the first edition. Chapters on The Book Hunter; His Nature, His Functions, His Club, and Book-Club Literature. [Book # 964]





Extra-illustrated

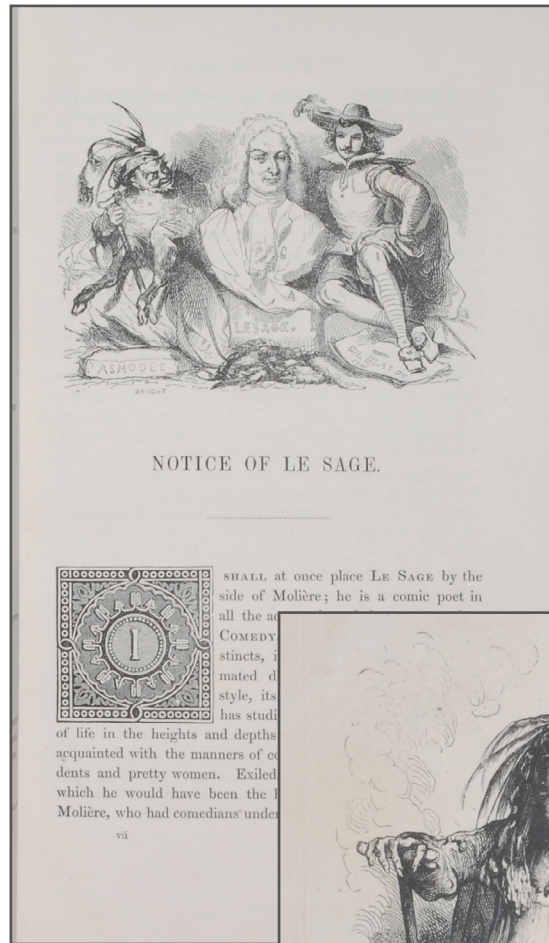
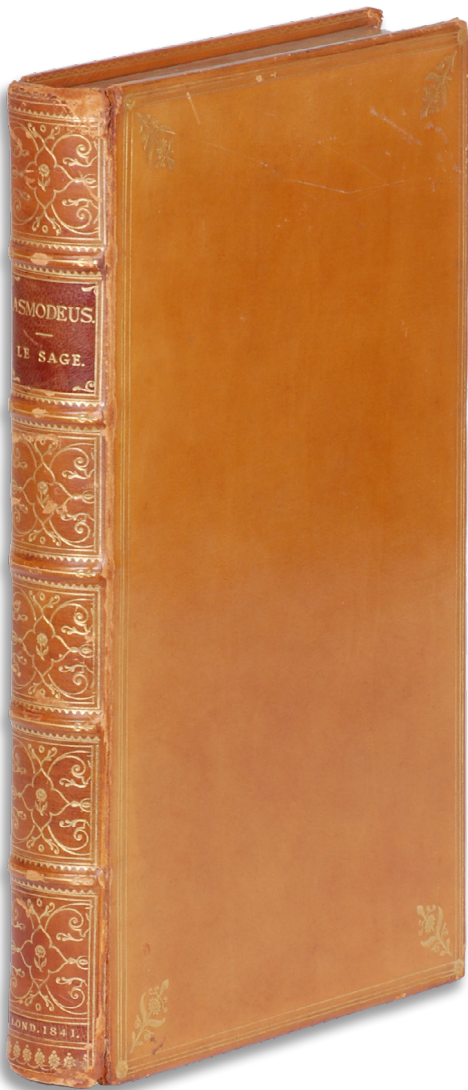
ROYALTY RESTORED OR LONDON UNDER CHARLES II

by J. FitzGerald Molloy

Ward & Downey: London, England, 1885; 2 volumes, 8vo., half crushed black morocco over marbled paper covered boards, five raised bands, gilt on spine, tope edge gilt, marbled pastedowns and endpapers; 309, 311 pages. \$1,600

First edition. Both volumes have been rebacked, else a fine set. In a lovely custom binding by 'Root, London, England', with their binder's ticket on the front pastedown. This set is illustrated with volume one having a frontispiece and five additional illustrations, with a further 57 extra-illustrated plates, 18 of which have been fully colored. Volume two has a frontispiece and five additional illustrations, with a further 63 extra-illustrated plates, 13 of which have been fully colored. [Book # 137869]





Tony Johannot
ASMODEUS
 OR, THE DEVIL ON TWO STICKS
 by Alain René Le Sage

Joseph Thomas, Finch Lane, Cornhill: London, England, 1841; 8vo, tan calf, gilt ornaments on boards and spine, title in gilt in second compartment on brown spine label, five raised bands, marbled pastedowns and endpapers; xx, 401, (3) pages. \$1,500

With a biographical notice of the author, by Jules Janin. Translated by Joseph Thomas. Illustrated by Tony Johannot.

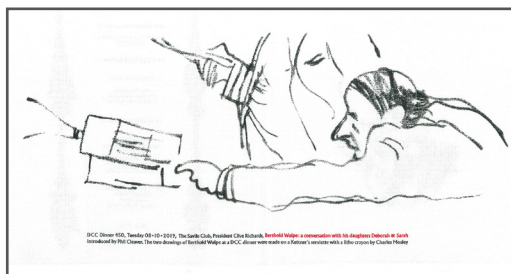
First edition. Rubbing to spine ends, minor rubbing to hinges and corners. Very minor abrasions to upper panel of front board. A lovely copy. In a lovely binding by 'Root & Son'. Printed by Baker and Darby. Contains lovely steel illustrations by Tony Johannot throughout. Preface by the translator. Table of contents. Publisher's catalogue at rear. [Book # 137872]



*Impress***BERTHOLD WOLPE****THE TOTAL MAN**

by Phil Cleaver

Impress: London, England, (2018); 4to., digital printed paper covered boards, separate portfolio with eight letterpress prints, cloth clamshell box; 136 pages. **\$1,500**



Limited to 24 un-numbered copies. The folder included within the Limited Edition contains a set of seven black and white 330mm x 250mm letterpress prints

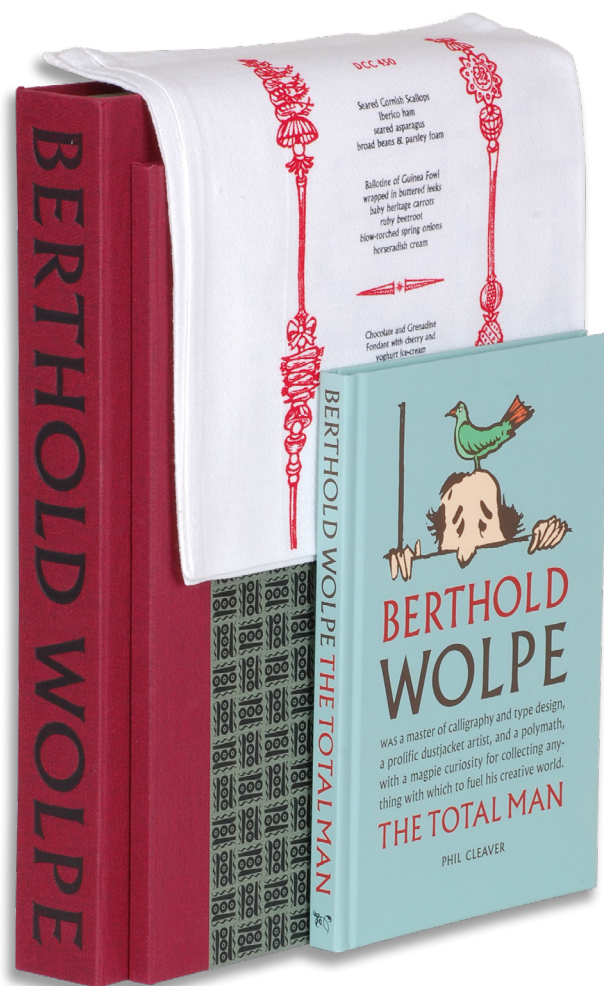
and one two-colour 500mm x 330mm letterpress print. These are formed from the rare and original 1930-60s metal printing blocks made from Bertholds hand drawn artworks. The blocks themselves were lent by Deborah Wolpe & Francis Atterbury and printed by Pat Randle for Impress. As authentic recreations of Wolpes original work, these prints physically capture and display his attention to detail as well as his typographic and illustrative expertise.

This book is a celebration of Berthold Wolpe and brings to life his story through anecdotes from friends and family giving us graphic insight into what it was like to know this larger than life character. Bertholds work has been reproduced extensively, especially many of the 1,500

front-cover book designs he created at Faber & Faber. However what has not been shown before is all his lettering, hand drawn on scraps of paper with white correcting paint refining the hand drawn black lettering. They show the process of creating the energetic and strong letter forms which he made his own.

These artworks open up a bygone era of design and will hopefully inspire young designers to close their laptops and get messy with paper and ink, producing work which carries their own DNA and not that of the computer.

[Book # 137119]



SHORT ESSAYS

by Francis Bacon et al.

The Hill Press: Baltimore, 1998; large 8vo., quarter cloth with paper-covered boards, paper cover and spine label; (vi), 73+(1) pages. \$300

Printed in an edition limited to 125 numbered copies each signed by the printer Stephen Heaver. A fine copy. This is one of the one hundred copies bound in cloth and paper. Finely illustrated with nine wood engravings by Gaylord Schanilec, which were printed from the original blocks. A collection of provocative and philosophical essays from the seventeenth, eighteenth and nineteenth centuries, written by Francis Bacon, Thomas Fuller, Jonathan Swift, Samuel Johnson, Thomas Paine, Charles Lamb, Henry David Thoreau, John Ruskin, and Thomas Henry Huxley. [Book # 58865]

SHORT ESSAYS

WHAT IS TRUTH

Francis Bacon, 1561-1626

WHAT IS TRUTH?" said jesting Pilate; and would not stay for an answer. (1) Certainly there be that delight in giddiness, (2) and count it a bondage to fix a belief; affecting free-will in thinking, as well as in acting. And though the sects of philosophers of that kind (3) be gone, yet there remain certain discoursing wits, which are of the same veins, though there be not so much blood in them as was in those of the ancients. But it is not only the difficulty & labour which men take in finding out of truth; nor again, that when it is found, it imposeth upon (4) men's thoughts, that doth bring lies in favour; but a natural though corrupt love of the lie itself. One of the later school of the Grecians examineth the matter, & is at a stand to think what should be in it, that men should love lies; where neither they make for pleasure, as with poets; nor for advantage, as with the merchant, but for the lie's sake.

¶ But I cannot tell: (5) this same truth is a naked & open daylight, that doth not show the masks & mummeries and triumphs of the world half so stately & daintily as candle lights. Truth may perhaps come to the price of a pearl, that showeth best by day, but it will not rise to the price of a diamond or carbuncle, (6) that showeth best in varied lights. A mixture of a lie doth ever add pleasure. Doth any man doubt that if there were taken out of men's minds vain

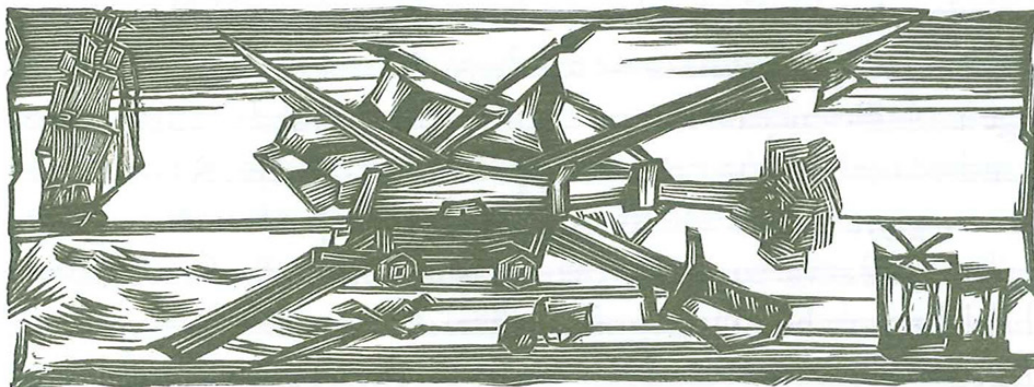


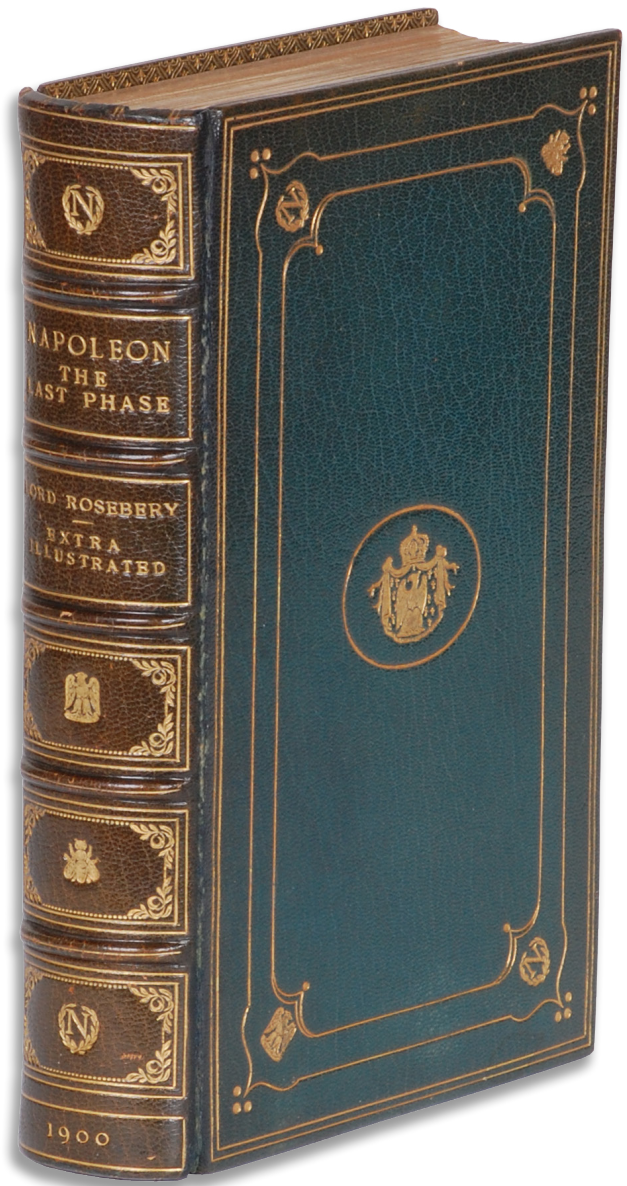
oaks & sand cherry, blueberry & groundnut. Near the end of May, the sand cherry (*Cerasus pumila*) adorned the sides of the path with its delicate flowers arranged in umbels cylindrically about its



short stems, which last, in the fall, weighed down with good-sized and handsome cherries, fell over in wreaths like rays on every side. I tasted them out of compliment to Nature, though they were scarcely palatable. The sumach (*Rhus glabra*) grew luxuriantly about the house, pushing up thru the embankment which I had made, & growing five or six feet the first season. Its broad pinnate tropical leaf was pleasant though strange to look on. The large buds, suddenly pushing out late in the spring from dry sticks which had seemed to be dead, developed themselves as by magic into graceful green & tender boughs, an inch in diameter; and sometimes, as I sat at my window, so heedlessly did they grow and tax their weak joints, I heard a fresh & tender bough suddenly fall like a fan to the ground, when there was not a breath of air stirring, broken off by its own weight. In August, the large masses of berries, which, when in flower, had attracted many wild bees, gradually assumed their bright velvety crimson hue, and by their weight again bent down and broke the tender limbs.

¶ As I sit at my window this summer afternoon, hawks are circling about my clearing; the tativity of wild pigeons, flying by twos and threes athwart my view, or perching restless on the white pine boughs behind my house, gives a voice to the air; a fish hawk dimples the glassy surface of the pond and brings up a fish; a mink steals out of the marsh before my door & seizes a frog by the shore;



Extra-illustrated

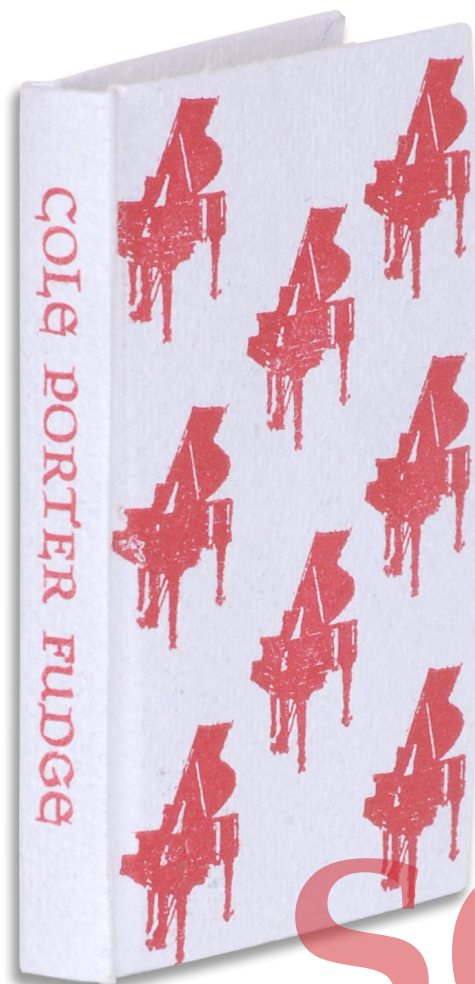
NAPOLEON THE LAST PHASE

by Lord Rosebery

Arthur L. Humphreys: London, England, 1900; large 8vo., Exquisite Blue Full crushed morocco, gilt borders on front and rear boards, spine in gilt, five raised bands, leather turn-ins with gilt, decorated endbands, marbled ; vi, 261, (1) pages. \$1,250

Extra illustrated with 34 additional steel and copper engravings. Spine lightly faded, else a fine copy. Bound by 'Morrell, Binder, London', with their binder's ticket stamped at the foot of the leather turn-in at front pastedown. Bookplate of Walter Edwin Frew on front pastedown. Table of contents. Index. Napoleon's final years, much of it confined on St Helena. Rosebery critiques the literature--including Gourgaud, Monthon, Las Cases, and others. A fascinating account. [Book # 137867]



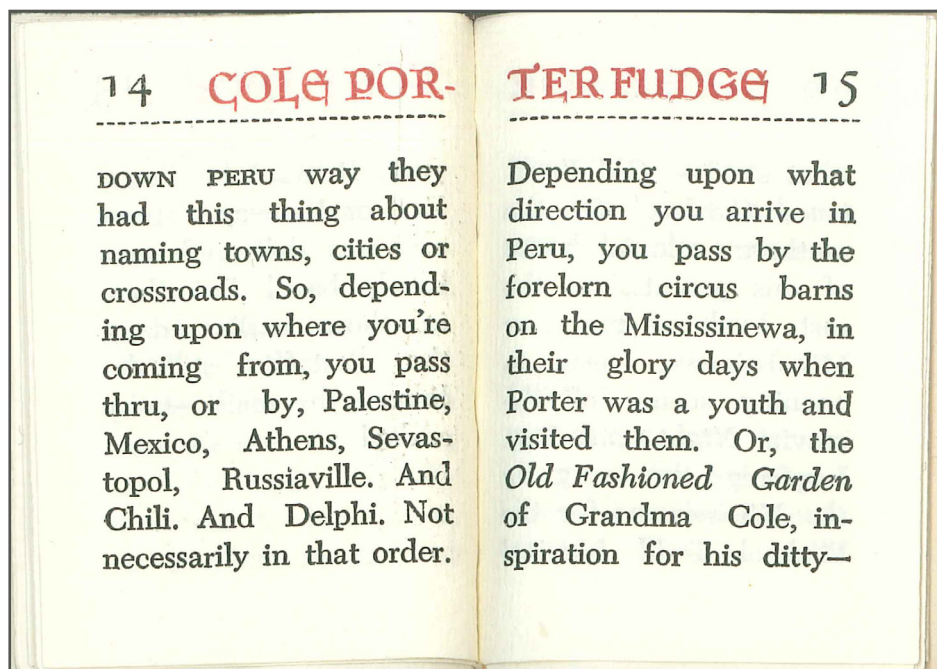
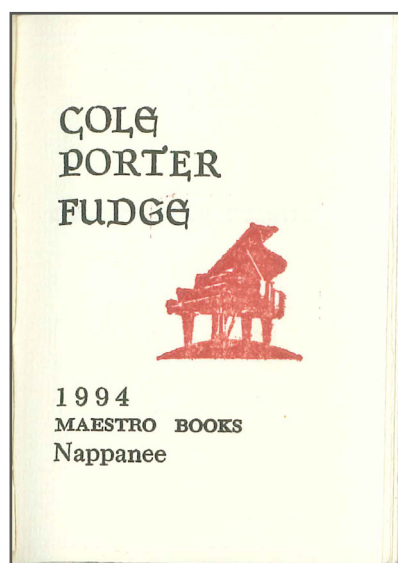


Miniature Book

COLE PORTER FUDGE

Maestro Books: Nappanee, IN, 1994; miniature book (7 x 5 cm), illustrated paper-covered boards, title stamped on spine, top edge cut, other edges uncut; (x), 25, (11) pages. \$175

Limited to 35 copies (Bradbury, Indiana Kid 23). A fine copy. United States postage stamp of Cole Porter tipped in. One fold-out page. Illustrated. [Book # 117358]



Russell Maret**LINEAR A TO LINEAR Z**

TWENTY-SIX LINOLEUM CUTS BY RUSSELL MARET

Russell Maret: New York, NY, 2015; 4to., paper wrappers; unpaginated. \$1,250

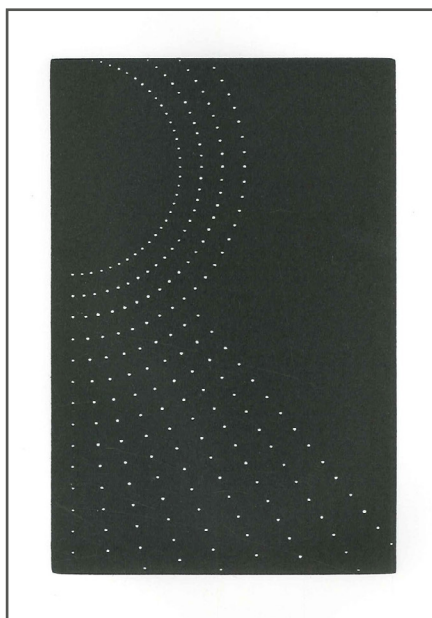
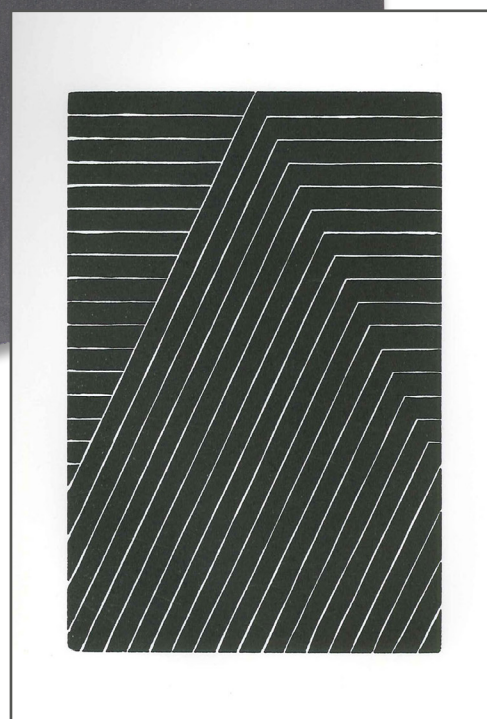
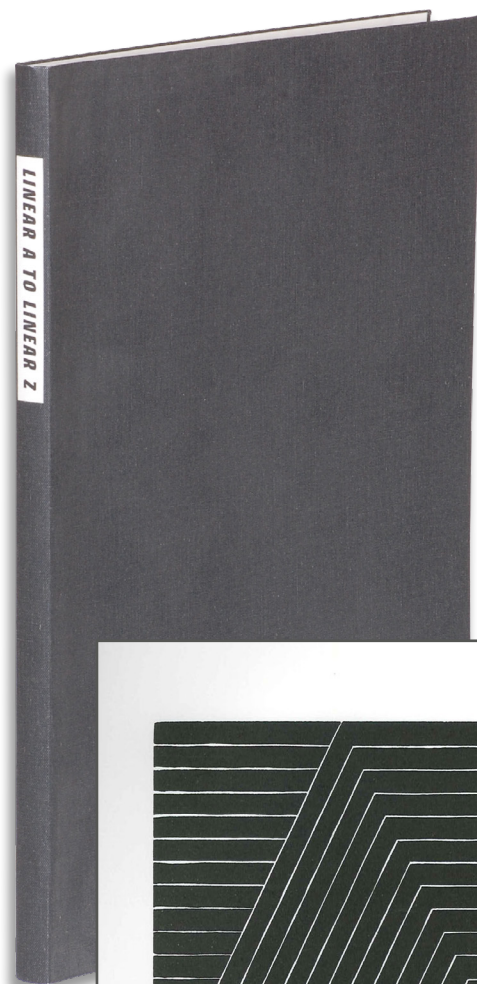
Limited to 90 copies, of which this is one of 70 signed copies bound in paper wrappers by Nancy Loeber. *Linear A to Linear Z* was a project that started with a daydream and ended with a creative approach to the western alphabet. Utilizing all twenty-six letters, Maret used precise measurements to create an 'alphabet of lines', which are printed using linoleum blocks and white ink. Most of the letters are as linear as one would imagine, however others (including the 'O', for example) required much more in the ways of imagination.

From the introduction: "A letterform is a spatial disturbance; an act of interference on an otherwise passive grid." For me, the path was clear: show the passive grid and a letterform disturbing it. The grid is blind tooled but the letterform is in gold, catching the eye and leaving the grid in the background. The letterform is that of the "V" print taken from the book, placed asymmetrically onto the cover so that it transverses the spine." [artist statement] "Linear A is the oldest known Aegean script, discovered by Sir Arthur Evans while excavating in Crete. Used by the Minoans in the early second millennium BCE, Linear A shares many characters in common with the later Linear B script of the Mycenaeans but, unlike Linear B, Linear A remains undeciphered. As the Mycenaeans succeeded the Minoans as the region's dominant culture, it is logical to search for a link between the two scripts, but attempts to apply character values from Linear B to the same Linear A characters results in gibberish. That a familiar form can have multiple meanings, or be legible in one instance and inaccessible in another, offers an

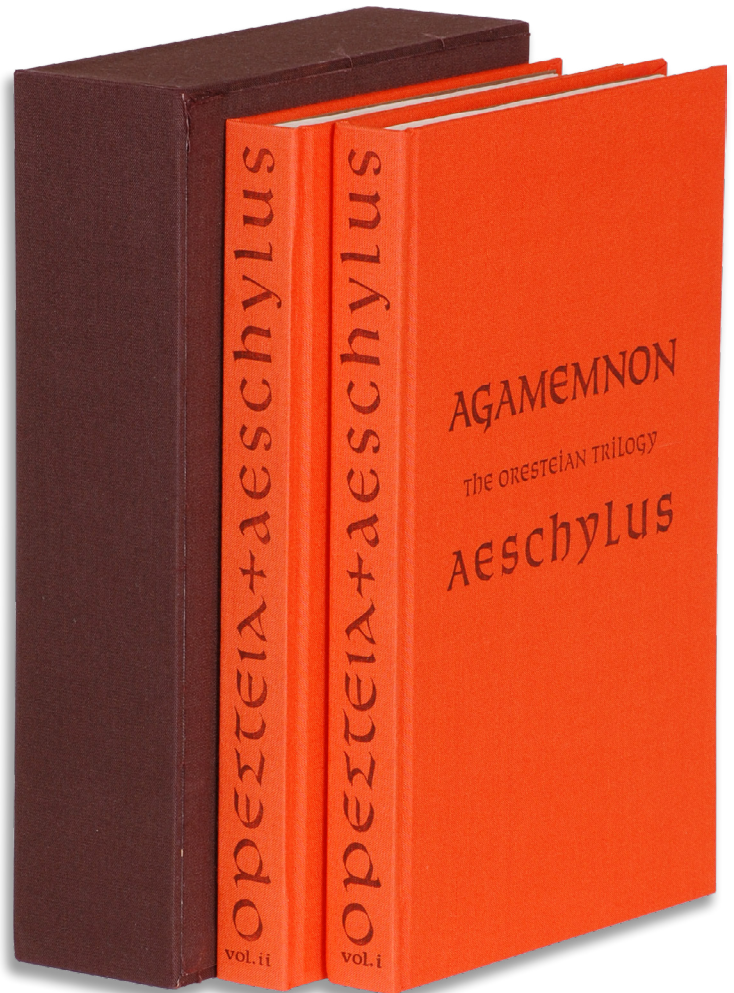
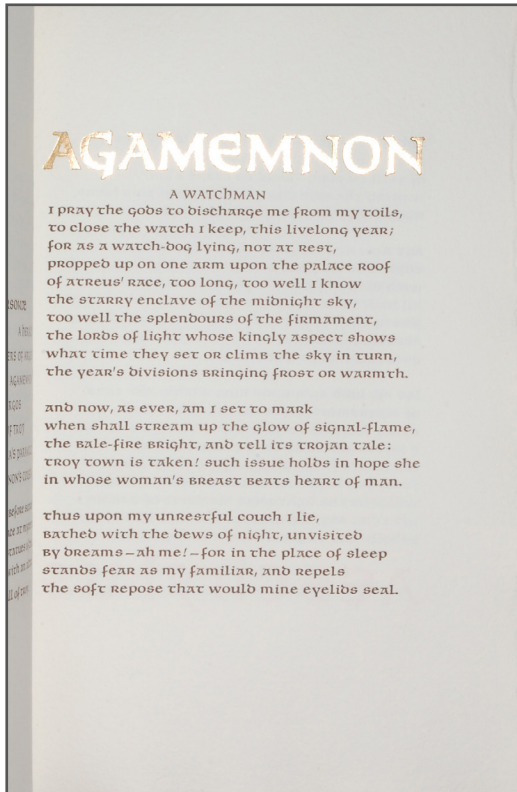
illuminating insight into the struggle of mark making in general, and letter design in particular. It is also a model for the blocks I cut for the book; they are not meant to be immediately recognizable as the A, B, Cs we commonly use, but as forms and shapes that evoke the Roman capital letters. They are meant to be A, B, Cs that can also be something else entirely."

Russell Maret is a book artist, author, and alphabet designer working in New York City. He has produced over fifty books and manuscripts, most of which deal with alphabetical form, geometry, and color theory. His alphabetical works play with the gray area between legibility and abstraction, exploring the relationship between alphabetical form and textual content. His books are represented in public and private collections throughout the world, including the Metropolitan Museum of Art, the Library of Congress, the Victoria & Albert Museum, the Bodleian Library, the Meermann Museum, and the Herzog August Bibliothek.

[Book # 127031]



AGAMEMNON



Allen Press

THE ORESTEIAN TRILOGY

by Aeschylus

The Allen Press: Greenbrae, CA, 1982,1983; large 8vo., cloth with a cloth-covered slipcase; unpaginated. \$1,000

Printed in an edition limited to 140 copies each of what is considered the scarest publication(s) from The Allen Press. Designed, hand-printed and bound by Lewis & Dorothy Allen. This is a complete Greek tragic trilogy in which Aeschylus won his thirteenth first prize at the annual Dramatic Contest at Athens, 458 B.C. It is considered on of the supreme productions in all literature, with this being the only deluxe edition in English, and produced entirely by hand. The typography for both volumes is similar, and black-brown ink is used for the text, with flame color ink for display lines. It is illustrated with 23 carat gold illuminations. The first volume is titled *Volume One, Drama One: Agamemnon* and the second volume is titled *Volume Two: Choephoroi, The Libation Bearers and Eumenides, The Furies*. [Book # 57751]



REMINISCENCES OF A LITERARY LIFE

by Thomas Frognall Dibdin

John Major: London, 1836; 2 volumes, tall 8vo., contemporary half calf with spine gilt over marbled paper-covered boards, top edge gilt; xxxvi, 556 and (ii), 557-982, 44 pages. \$900

With Anecdotes of Books, and of Book Collectors. 2 Volumes.

Only edition (Windle A62; Jackson no.86). Present with the scarce index. No errata slips inserted. Very minor shelfwear to extremities and hinges, foxing to preliminary pages. Very small library stamp of "California State Library" on rear blank near the gutter. Else a fine set in a lovely binding. Windle notes this regular edition was printed in an edition of 1250 copies. This autobiography contains a wealth of information on bookselling and collecting at the beginning of the nineteenth century but precious few details on the life of the man himself. With a portrait

of Dibdin as frontispiece, and nine additional plates throughout. [Book # 6616]



John Mytton

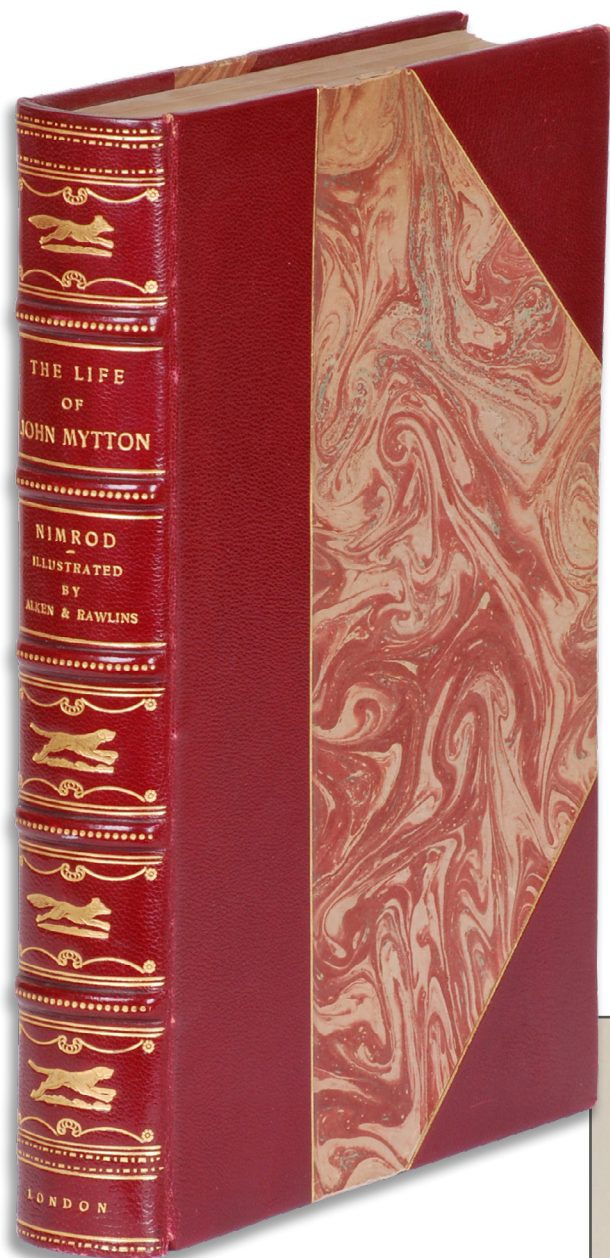
MEMOIRS OF THE LIFE OF THE LATE JOHN MYTTON, ESQ.

by Nimrod (Charles James Apperley)

Kegan Paul, Trench, Trubner & Co.: London, n.d. (but circa 1869-1877); 4to., half bound in brown leather over marbled paper covered boards, gilt on spine, five raised bands, top edge gilt, marbled endpapers and pastedowns; xiv, 234, (1) pages. \$750

Later edition. Very minor rubbing to corners, else a pristine copy. Illustrated with 20 color plates by Alken and Rawlins, plus and additional engraved color plate. The biography of an eccentric and exceptionally enthusiastic sportsman, who squandered his fortune and died young. Includes fox and otter hunting, fishing, shooting, coaching, waterfowling, racing, etc.

"He lived his life at full speed (his nickname was 'Mad Jack'), and constantly attempted feats that seemed suicidal. He was an ardent foxhunter and Master of Foxhounds, had owned a reported 2,000 hounds over his lifetime. He ran through his fortune and died destitute in King's Bench Prison of the delirium tremens at the age of 38" -Biscotti. [Book # 137870]



Extra-illustrated with 16 plates.

SHELLEY MEMORIALS

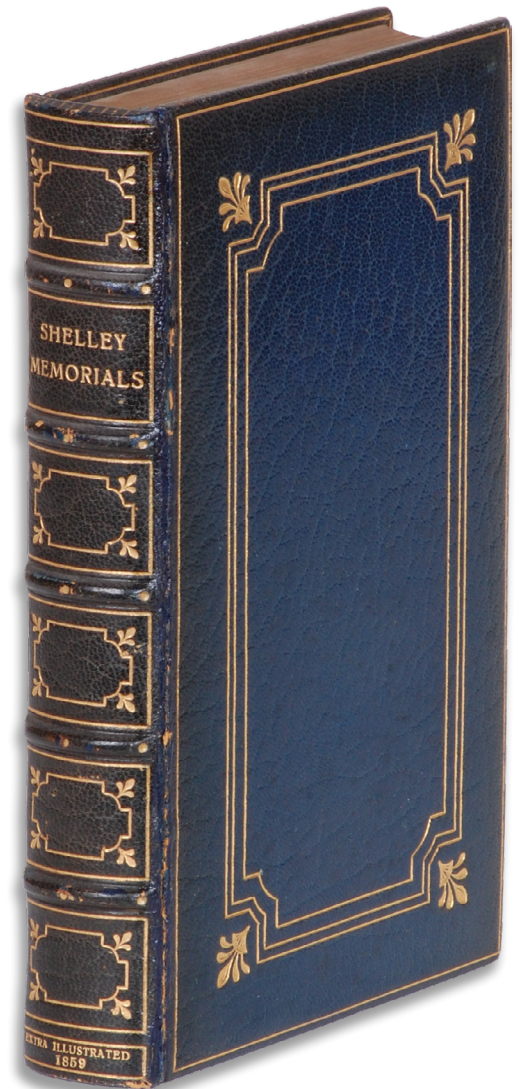
by Percy Bysshe Shelley

Smith, Elder and Co.; London, 1859; 8vo., full blue crushed morocco, gilt borders and ornamentation on boards, five raised bands, gilt on spine, all edges gilt; 290, (1) pages, with 16 extra engravings. \$750



Edited by Lady Shelley.

First edition, of which this copy is extra-illustrated. A near fine copy. This copy has been bound in a lovely full crushed blue morocco by 'Bayntun, Binder, Bath, Eng', with their ticket on the front free endpaper. Illustrated with a hand-colored frontispiece, and sixteen additional plates. The book was published in response to Thomas Jefferson Hogg's unreliable 1858 biography of the celebrated poet. [Book # 137868]



Miniature Book

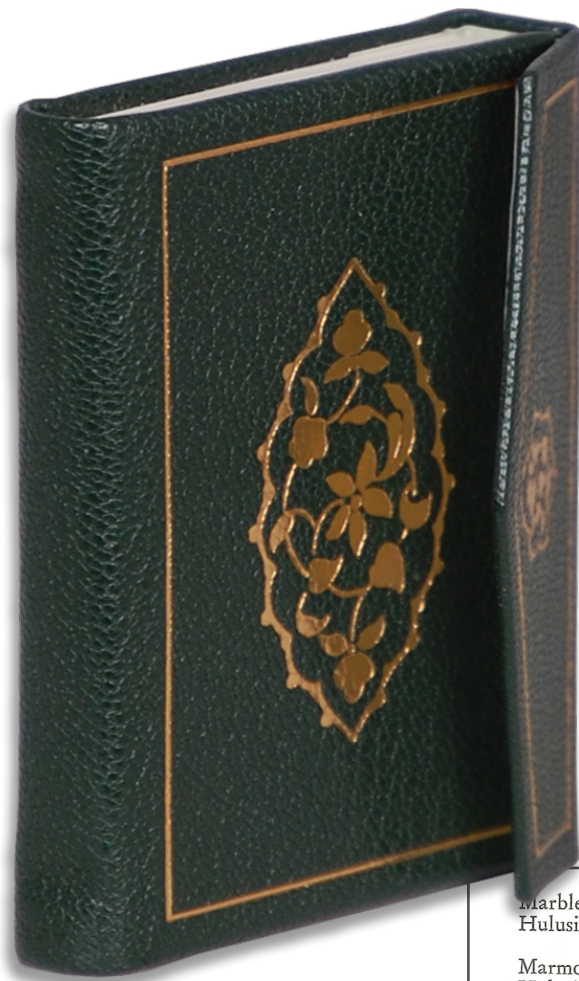
TURCKISCH PAPIR

A SHORT HISTORY OF MARBLING IN THE ORIENT
AND IN GERMANY

by Nedim Sönmez

Jäckle-Sönmez: Tübingen, 1995; miniature, full leather with gilt decorations in the wallet style; (viii), 75+(1) pages. \$650

Limited to an edition of 210, this is one of the 70 copies bound in full leather with marbled endpapers. A fine copy. Signed by the marbler on the colophon. Hand-bound with 10 marbled specimens following the text which is in English and German. The appreciation of Turkish marbled papers in Europe dates back to the late 1500s when Istanbul became a favored destination. It was only earlier in the same century that ebru, as the technique is known, began to be practiced throughout Turkey as an art form. Originally, the paper was used mainly by calligraphers, but quickly became popular for bookbinding. Sönmez is one of the foremost practitioners of the art in the late 20th & early 21st centuries. [Book # 86843]



Marbled calligraphy based on
Hulusi Efendi (1869–1940)

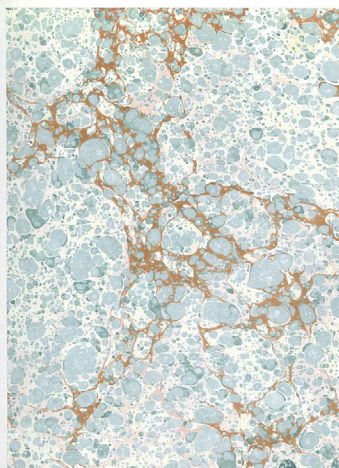
Marmorierte Kalligraphie nach
Hulusi Efendi (1869–1940)

„Meded Hag“
(Hilf oh Gott/Help oh God)



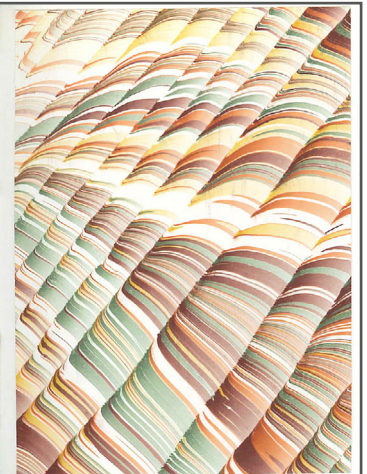
Stone pattern/Stein-Muster

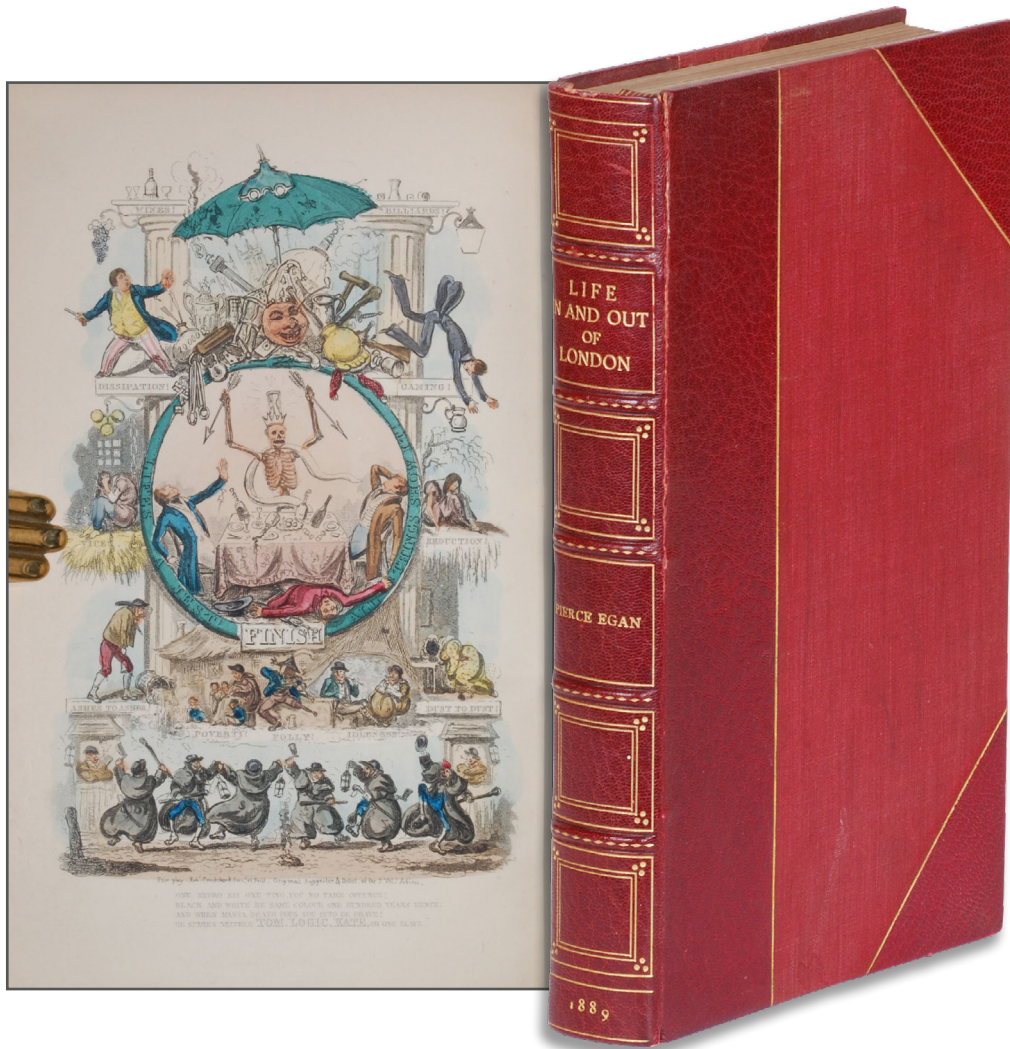
56



Wave pattern/Wellen-Muster

72





Robert Cruikshank

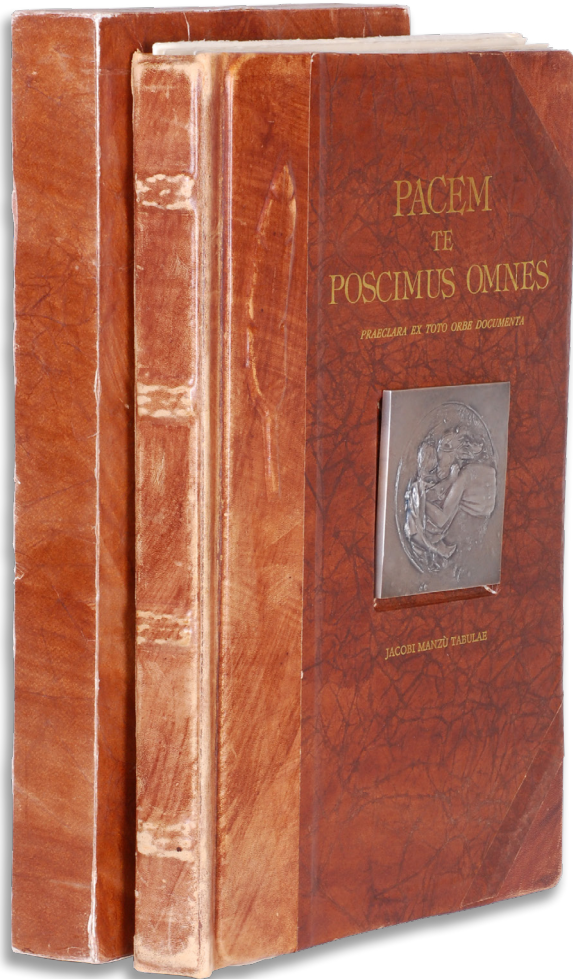
THE FINISH TO THE ADVENTURES OF TOM, JERRY, AND LOGIC IN THEIR PURSUITS THROUGH LIFE IN AND OUT OF LONDON

With numerous illustrations by Robert Cruikshank
by Pierce Egan

Reeves and Turner: London, 1889; 4to., half crush morocco over cloth covered boards, gilt on spine, five raised bands, top edge gilt, marbled pastedowns and endpapers; 321 pages. \$600

First edition sequel to the *Life in London* (1821). Only the slightest hint of rubbing to hinges and corners, else a fine copy. In a lovely binding by 'Bayntum, Binder, Bath, Lon', with their binder's ticket on the front free endpaper. Illustrated with a hand-colored title-vignette, with a further 35 hand-colored plates throughout. Printed by Ballantyne, Hanson, and Co. [Book # 137871]





PACEM TE POSCIMUS OMNES
PRAEDARA EX TOTO ORBE DOCUMENTA JACOBI
MANZU TABULAE
 illustrated by Giacomo Manzu

Stamperia D'Arte IL Cigno of Rome: Rome, 1988; folio, half morocco with bas relief metal sculpture affixed to front cover in matching brown slipcase; unbound signatures, unpaginated. \$550

Limited to 250 unnumbered copies. Our copy lacks the called-for bas-relief print by Manzu. Some minor rubbing to the spine and edges. Slip-case with a bump to the lower corner and minor shelfwear. Overall a lovely copy. Printed on a special filagreed water-marked paper for etching using the acquatinta process and hand presses, with Manzu's drawings printed as a type of lithography. Accompanying the illustrations are texts by Ronald Reagan, Pope John Paul II, and Mikael Gorbachev, Mother Teresa and many others. [Book # 137064]

