



Oak Knoll Books & Press



FIRSTS

O N L I N E
R A R E B O O K F A I R

1 - 6 D e c e m b e r 2 0 2 2

www.oakknoll.com

orders@oakknoll.com

302-328-7232

A LEAF FROM THE GUTENBERG BIBLE

A NOBLE FRAGMENT

BEING A LEAF OF THE GUTENBERG BIBLE, 1450-1455

Gabriel Wells: New York, 1921; folio, (actual leaf 15 1/2 x 11 1/4 inches; 393 x 287 mm.), original full black blindstamped morocco by Stikeman & Co., front cover lettered in gilt. Gilt turn-ins, grey endpapers, original slipcase; [6] pp. of text, with title-page and one initial letter printed in red. \$120,000

With a Bibliographical Essay by A. Edward Newton

Designed by Bruce Rogers and printed by William Edwin Rudge. (Printing and the Mind of Man 1, Goff B-526B, Leaf Book - Chalmers 18, Disbound and Dispersed #7). Literature: BMC I, 17; H 3031*; Bod-inc B-237; BSB-Ink B-408; GW 4201; ISTC ib00526000. Provenance: Christies, June 9, 1993, lot 14; The Estate of John Donnelly.

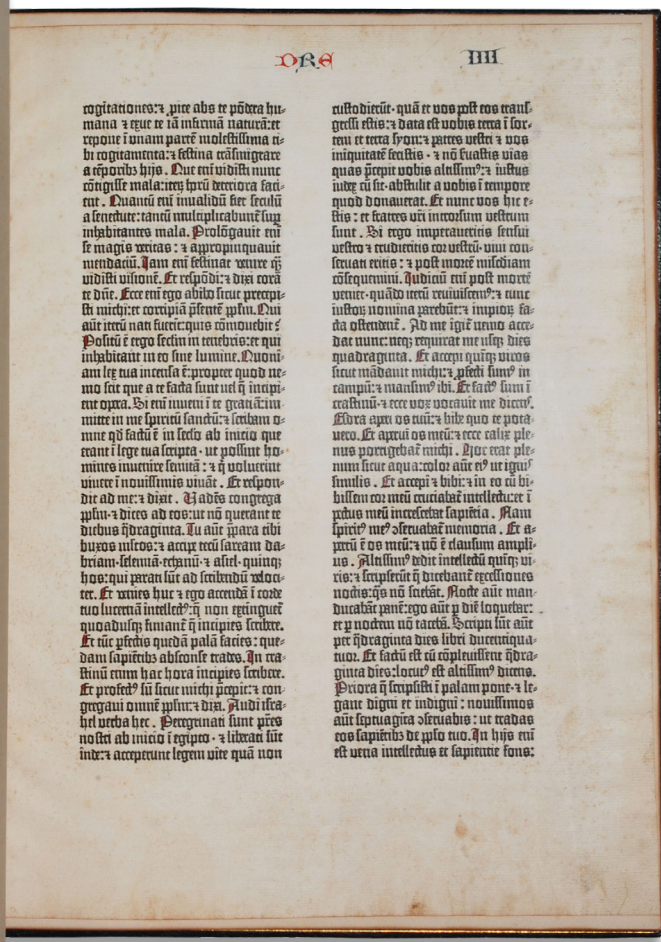
Original unwatermarked paper leaf from the Gutenberg Bible is hinged into a dark blue Morocco leather portfolio and slip-case. The leaf here contains parts of the 2nd Book of Esdras, chapters 14 and 15, with forty-two lines of black ink, double columned, with red and blue Lombardic Capitals. The leaf has minor staining and handling marks, one very small hole in bottom corner, near hinge, type in very good condition. The leaf in this copy is very clean except for minor foxing at edges, with ink that is still very black and

crisp. The morocco cover has some wear to spine and edges, slip-case in poor structural condition, with several seams coming apart. A remarkably fresh and lovely example of the "greatest of all printed books" (PMM).

This "greatest of all printed books," the Gutenberg Bible was the first book printed from movable type in the Western hemisphere (PMM). Only forty-eight copies of it are known, most of which are incomplete. This leaf was removed from the imperfect Mannheim-Zouch-Sabin copy after it was acquired by the New York bookseller Gabriel Wells. Wells broke up the copy in 1921 and offered the leaves separately, bound along with A. Edward Newton's eloquent essay. This "copy contained 593 leaves and, because it lacked 48 leaves, he considered it so imperfect as to reduce considerably its sales potential. He therefore decided to divide the Bible into as many whole books as possible and to sell these, as well as the single leaves remaining to collectors and institutions..." [The 500th Anniversary Pictorial Census of the Gutenberg Bible (Chicago: The Coverdale Press, 1961)].

Every copy, leaf, or fragment of this Bible represents a rare tangible piece of cultural history, and an immense achievement in the art and craft of printing. "Its printers were competing in the market hitherto supplied by the producers of high-class manuscripts. The design of the book and the layout of the book were therefore based on the book-hand and manuscript design of the day, and a very high standard of press-work was required-and obtained-to enable the new mechanical product to compete successfully with its hand-produced rivals. Standards were set in quality of paper and blackness of ink, in design and professional skill, which the printers of later generations have found difficult to maintain" (PMM).

"Wells commissioned A. Edward Newton, who had recently published The Amenities of Book Collecting and Kindred Affections (Boston: Atlantic Monthly Press, 1918), a compilation of enthusiastic essays on the joys of the pursuit and ownership of books, to write an essay to accompany the leaf. Newton's essay, along with an original leaf...and the leaf book, in its now familiar form, was born." (Disbound and Dispersed, page 70, 2005). [Book # 92498]



Book Selling**FRANCOFORDIENSE EMPORIUM, SIVE
FRANCOFORDIENSES NUNDINAE
QUAM VARIA MERCIUM GENERA IN HOC EMPORIO
PROSTENT, PAGINA SEPTIMA INDICABIT**

by Henri Estienne

Self published: Geneva, 1574; small 8vo., recently bound vellum, cloth slip-case; (8), 31, 120 pages. \$16,000

First and only edition of the printer's own laudatory account of the Frankfurt Fair based on his experiences selling books there the previous year. Adams S1768; Renouard Estienne, 139:2; Schreiber Estienne, 189; Simon, Bibliotheca Bacchia II, 235. Collation: *4, a-18, k4, woodcut printer's device to title by Elhen von Wolfhagen, Tilemann (1347-1420), decorative head-pieces and initials. Water-staining to preliminary pages and spotting, lightly browned, British Museum duplicate with ink stamps to verso of title (showing through) and foot of verso of final f.

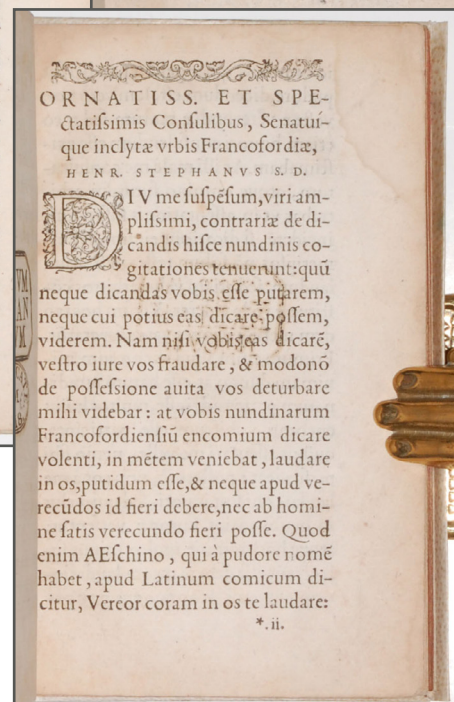
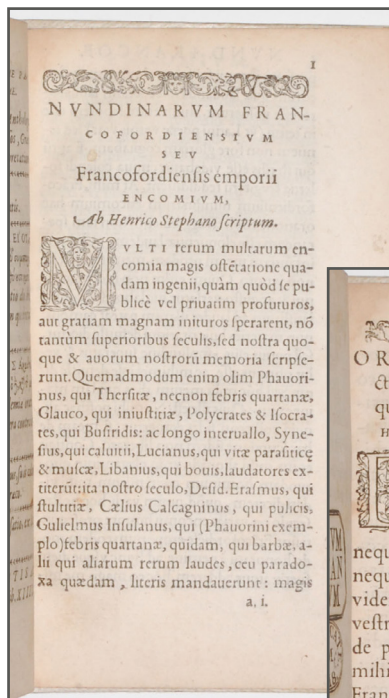
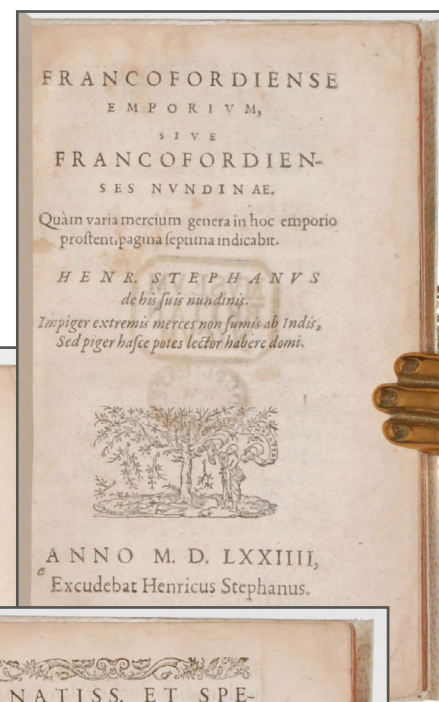
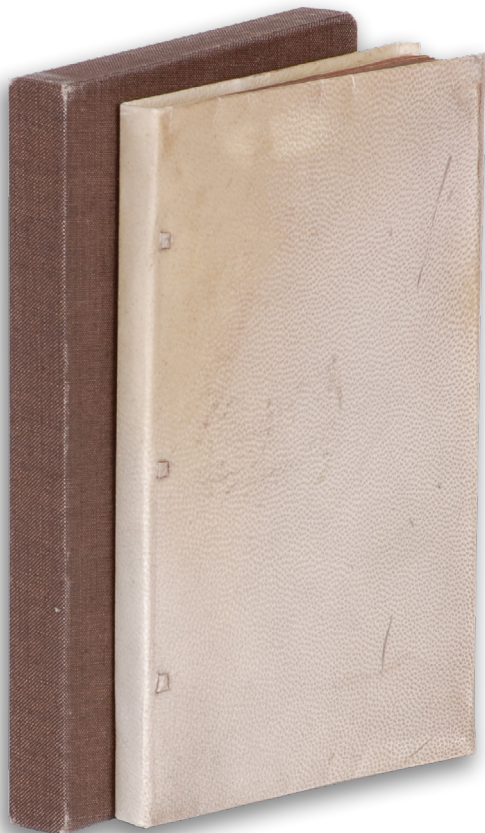
Provenance: British Museum duplicate (stamps); H.P.Kraus (bookplate, his sale, Sotheby's New York, 4 April 2003, lot 226).

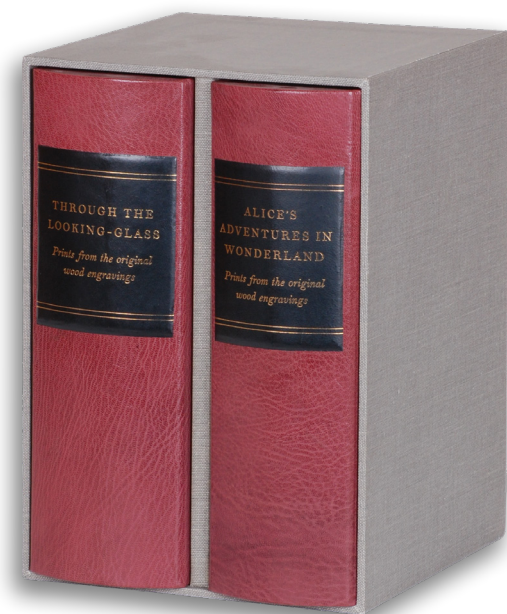
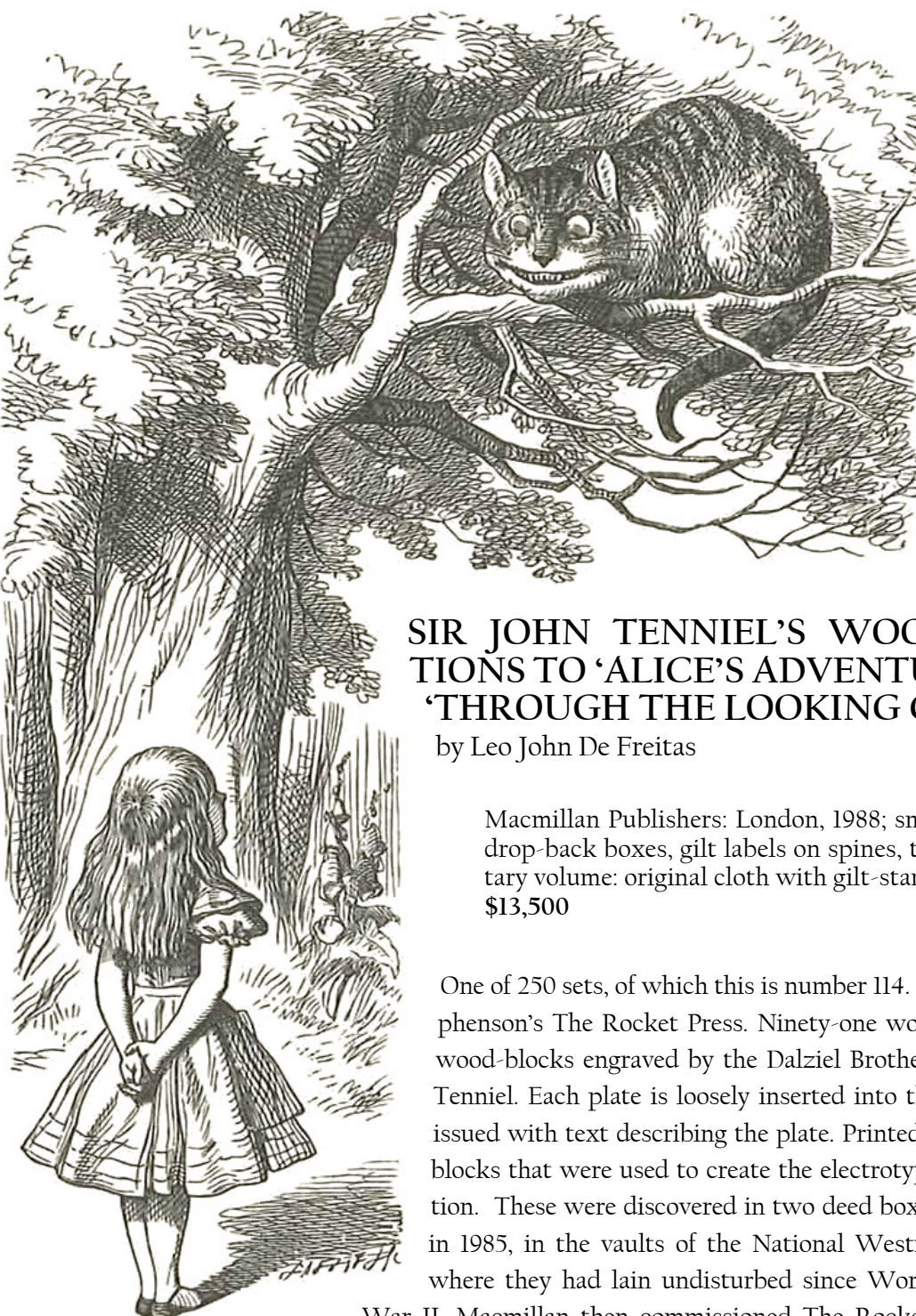
"Estienne printed the 'Francofurdense Emporium' only once, and it was not reprinted for three centuries, consequently becoming an extremely desirable and rare book, which seldom comes on the market" (Schreiber).

This book is a recollection of the 1573 Frankfurt Book Fair, declaring Frankfurt as a center of the book trade, a trading city, and as a tourist destination. It includes descriptions of the merchandise for sale, including horses, weapons, clothing, and household goods. This main text is followed by Latin poems and a Greek text with a Latin translation by Estienne about drinking, including a poem in praise of Bacharach am Rhein, in which Estienne addresses the drinking pleasure of the Germans: ("Germani Gallos superant tantum arte bibendi").

"...with general praise of Germany, especially as the nation who gave the world the art of printing" (Schreiber).

"Throughout this text, there is a sense of pleasure in the mart: strangers are treated kindly, lodgings are good, the merchants are honest, the objects displayed for sale are fascinating and delightful" (J. Considine, *Dictionaries in Early Modern Europe*, Cambridge 2008, p.92). [Book # 136913]





The Rocket Press

SIR JOHN TENNIEL'S WOOD-ENGRAVED ILLUSTRATIONS TO 'ALICE'S ADVENTURES IN WONDERLAND' & 'THROUGH THE LOOKING GLASS'

by Leo John De Freitas

Macmillan Publishers: London, 1988; small 4to., two original morocco-backed cloth drop-back boxes, gilt labels on spines, together in cloth slip-case with the commentary volume: original cloth with gilt-stamped calf label to upper cover, cloth slipcase. \$13,500



One of 250 sets, of which this is number 114. A fine set of the tour de force of Jonathan Stephenson's The Rocket Press. Ninety-one wood-engraved plates printed from the original wood-blocks engraved by the Dalziel Brothers and 1 electrotype plate after Tenniel. Each plate is loosely inserted into their own respective folder as issued with text describing the plate. Printed from the original blocks that were used to create the electrotype plates for the first edition. These were discovered in two deed boxes belonging to Macmillan Bank in 1985, in the vaults of the National Westminster Bank where they had lain undisturbed since World War II. Macmillan then commissioned The Rocket Press to produce a limited edition of 250 prints taken directly from the blocks, the first time they had been used to create new complete edition. Previously Macmillan had treated them as masters, only taking them out of storage to cut electrotype copies for each fresh printing. Only the block for 'Alice & the Dodo' was missing so Jonathan Stephenson used an electrotype in its place, for completeness. No further sets were commissioned by the The Rocket Press and the woodblocks were eventually deposited in the British Library.

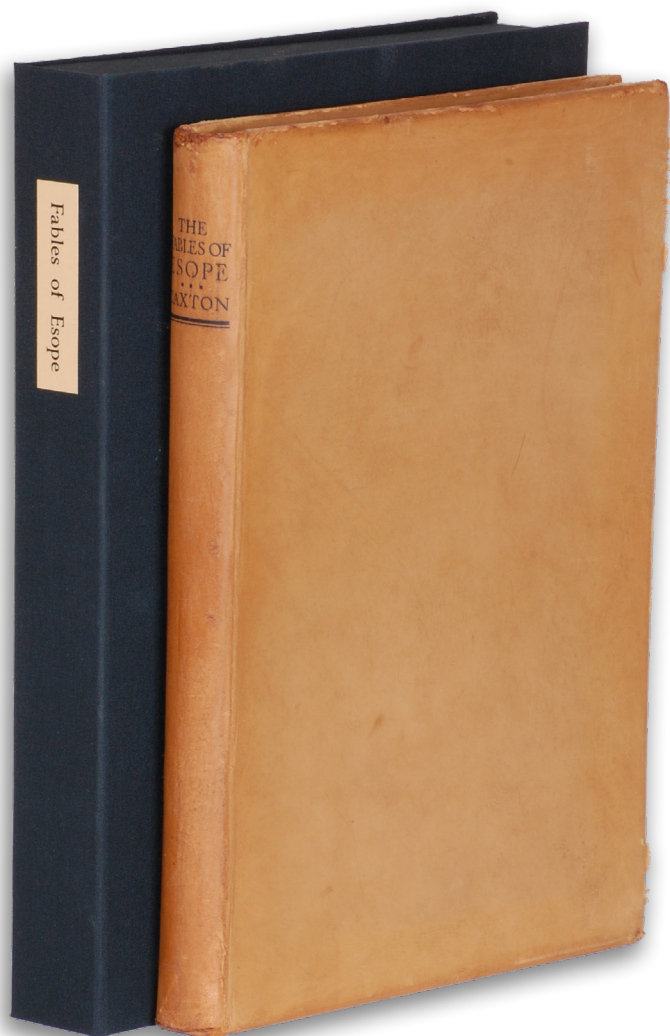


War II. Macmillan then commissioned The Rocket Press to produce a limited edition of 250 prints taken directly from the blocks, the first time they had been used to create new complete edition. Previously Macmillan had treated them as masters, only taking them out of storage to cut electrotype copies for each fresh printing. Only the block for 'Alice & the Dodo' was missing so Jonathan Stephenson used an electrotype in its place, for completeness. No further sets were commissioned by the The Rocket Press and the woodblocks were eventually deposited in the British Library.

The bindings for the commentary volume, the solander boxes housing the prints, and the slipcase were bound by The Fine Bindery, Wellingborough. [Book # 136242]

Gregynog Press
FABLES OF ESOPE

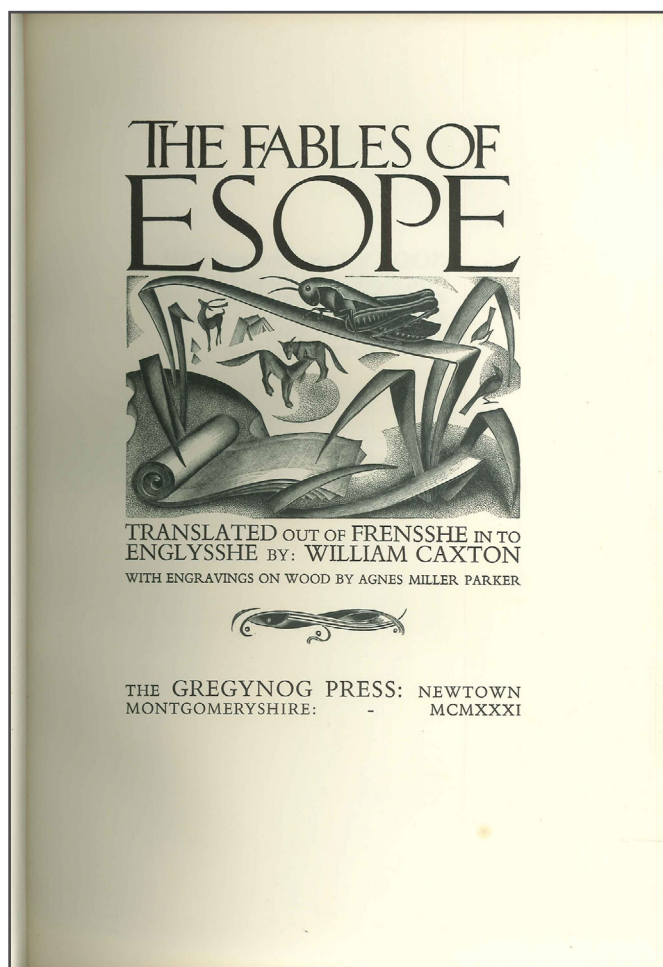
Gregynog Press: Newtown, Montgomeryshire, 1931; 4to., Welsh natural sheepskin, spine titled in black, a signed binding by the Gregynog Press Bindery, later cloth clamshell box with cloth spine label with title printed in black; (viii), 146, (2) pages. \$11,000



Translated out of Frensshe into Englysshe by: William Caxton. With engravings on wood by Agnes Miller Parker.

Limited to 250 numbered copies (Harrop 20). Some light wear and rubbing to the leather along the edges and edges of the covers. Very light toning to the spine. Else an excellent copy in well-preserved condition. Printed in Bembo type on Barcham Green hand-made paper. Contains an engraved title page illustration, 36 wood-engravings in the text by Agnes Miller Parker and wood-engraved initial letters by William MacCance. Some fading of covers along top edge and scuffing of leather at head of spine. Corner bumped. One of the landmark books from this press and the illustrator.

[Book # 107211]



Russell Maret

CHARACTER TRAITS

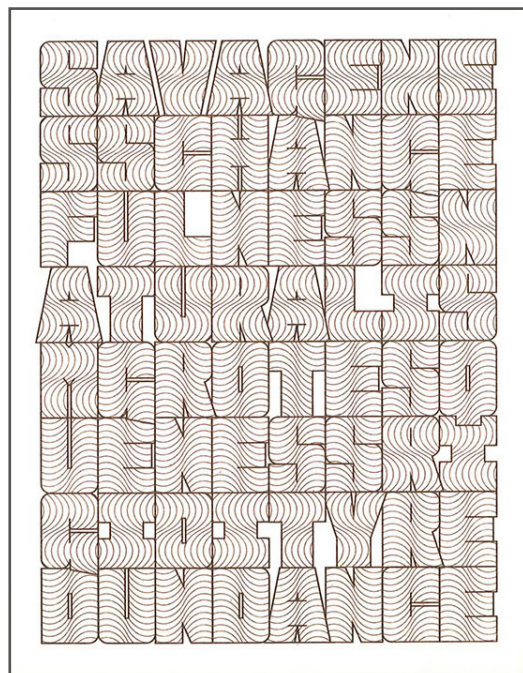
by Russell Maret

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

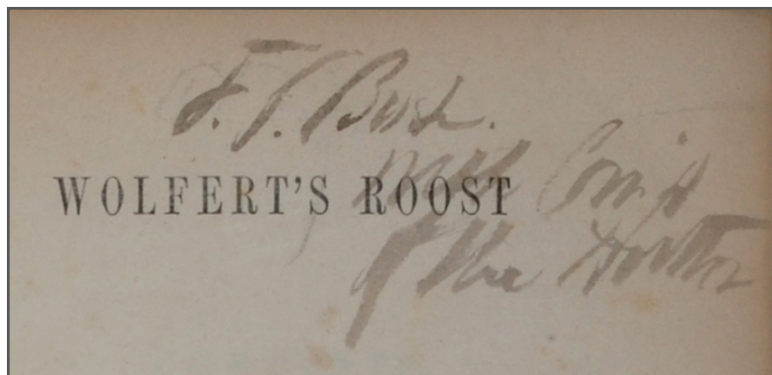
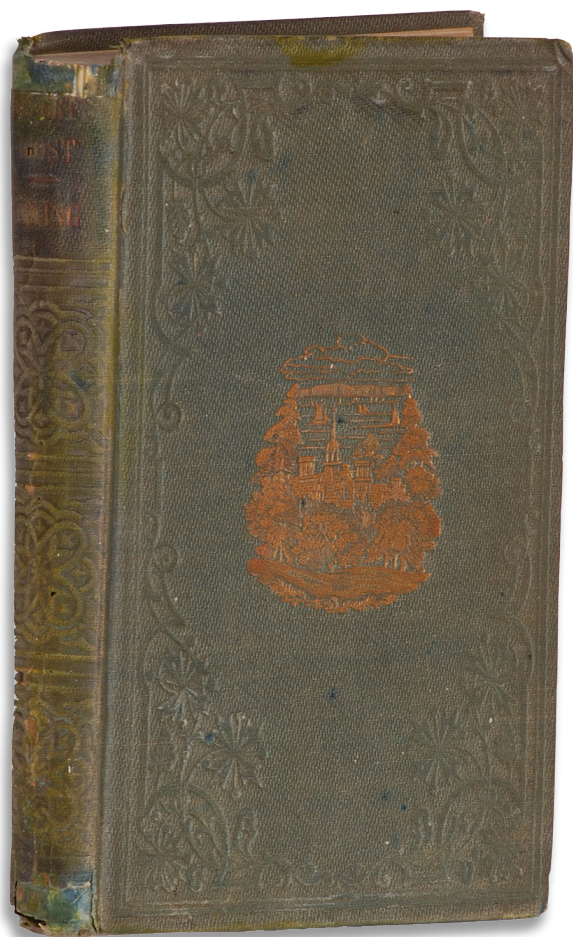
Beautifully printed by hand by Russell Maret in an edition of 80 copies, 60 copies of which are hand number with five being Artist’s Proof copies. This copy is thus, being labeled ‘AP2’. *The Plates* were printed on a Brand New etching press manufactured by Conrad Machine Co; *The Argument* on a Vandercook 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 standard 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]

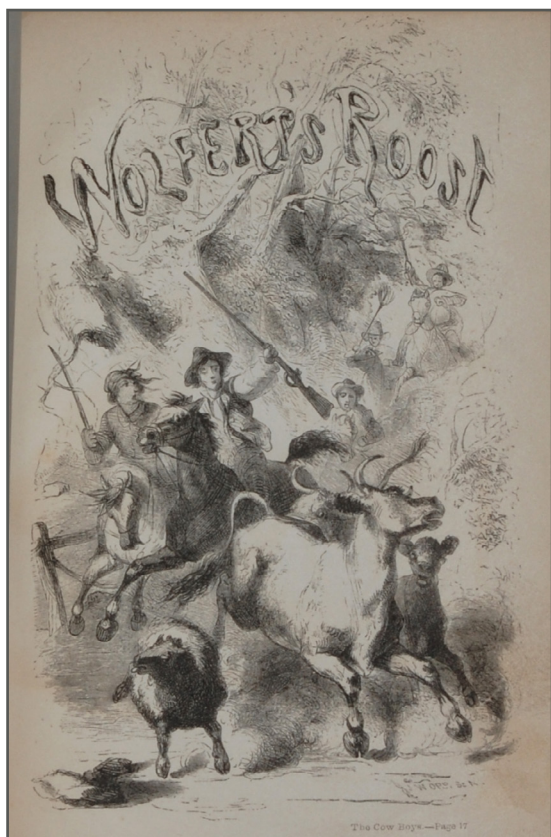


WHAT A WONDERFULLY COMPLEX THING! THIS SIMPLE SEEMING UNITY—THE SELF! WHO CAN TRACE ITS REINTEGRATION AS MORNING AFTER MORNING WE AWAKEN, THE FLUX AND CONFLUENCE OF ITS COUNTLESS FACTORS INTERWEAVING, REBUILDING, THE DIM FIRST STIRRINGS OF THE SOUL, THE GROWTH AND SYNTHESIS OF THE UNCONSCIOUS TO THE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



Inscribed by Washington Irving to F. S. Bush
**WOLFERT'S ROOST,
AND OTHER PAPERS**
NOW FIRST COLLECTED
by Washington Irving

G. P. Putnam & co.: New York, 1855; 8vo., original blind-stamped green cloth, gilt vignette illustration on the front board, yellow coated endpapers; 383, 12 pages. \$8,000



First edition. BAL 10188. This copy is inscribed by Washington Irving on the title-page "F. S. Bush, With comp'd of the Author." Worn at spine ends, with some loss. Front hinge cracked. Very minor bump to front top corner. Ownership inscription on front free endpaper. Engraved frontispiece and pictorial title page by Darley, engraved by J. Worr. Twelve pages of publisher's catalogue at end, dated February, 1855. Dive deep into these hallowed pages for ageless enlightenment; spring forth to share your newfound brilliance with the worth. Inscribed copies of Irving's works are rare. [Book # 137416]



Gaylord Schanilec's 'Magnum Opus'

Midnight Paper Sales

LAC DES PLEURS

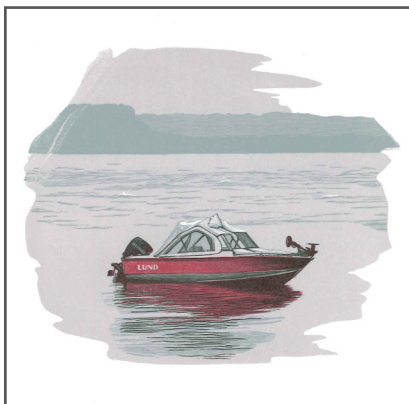
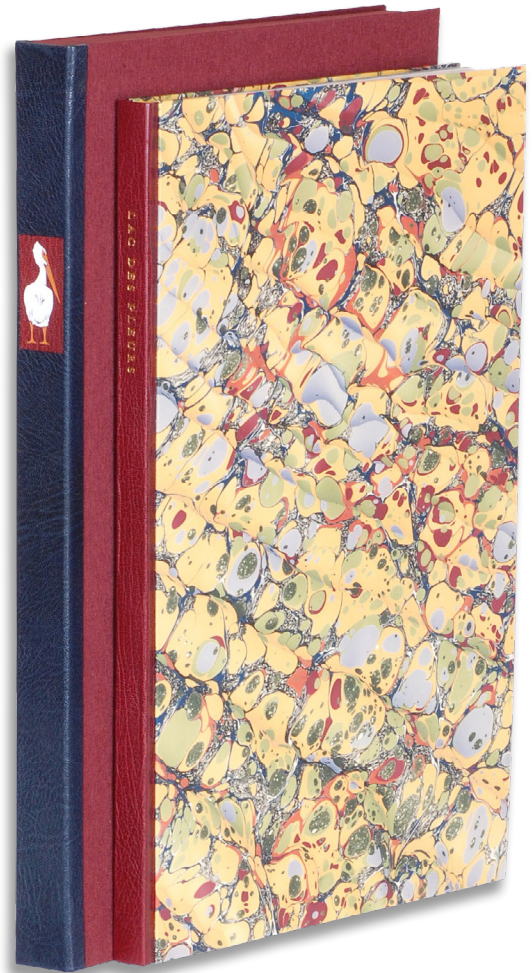
REPORT FROM LAKE PEPIN

by Gaylord Schanilec

Midnight Paper Sales: (Stockholm, WI), 2015; folio, quarter leather marbled paper-covered boards in quarter leather, red cloth clamshell box; top edge cut, other edges uncut; (76) pages. \$7,800

Limited to 100 numbered copies, signed by Gaylord Schanilec on colophon. A fine copy of prestigious book art seven years in the making, winner of the 2015 Judges Choice Award at the Oxford Fine Press Book Fair in Oxford, England. Introduction by Patrick K. Coleman, Senior Curator of the Minnesota Historical Society. Title page typeface based on photographs from pages from Columbia University's copy of the *Hypnerotomachia Poliphili*, printed by Aldus Manutius in 1499, which were traced by Russell Maret, and made into wood type at the Hamilton Wood Type Museum in Two Rivers, Wisconsin. Also with 30 "text figures" of fish from original electrotypes used in the 1920 publication of *Fish and Fish-Like Vertebrates of Minnesota* by Thaddeus Surber. Bound and boxed by Craig and Leigh Ann Jensen at Booklab II in San Marcos, Texas. Cover paper marbled in Wiltshire, England, by Jemma Lewis.

"The text-- commentary of passage through the lake by Louis Hennepin, George Featherstonhaugh, Henry Schoolcraft, George Catlin, Jonathan Carver, Zebulon Montgomery Pike, Charles Latrobe, Henry David Thoreau, and Oliver Gibbs, Jr., with related excerpts from Harriet Bell Carlander, George Wagner, Robert E. Coker, C. A. Lesueur, Thaddeus Surber, Paul Harder, and Mark Twain; image captions and an epilogue by Gaylord Schanilec--has been hand set in metal type, and printed by hand on vintage Barcham Greene and Wookey Hole Papers. The images--specimen prints engraved by Gaylord Schanilec including the American White Pelican, Shorthead Redhorse, White Bass, Sheepshead, Lake Peepin Mucket, Threehorn Wartyback, and Giant Floater, along with two vignettes--were all printed on Zerkall paper. Map printed on Kiraku Kozo handmade paper." [Book # 123994]



An extra-illustrated copy of the special 1/20 limited edition signed by the author

Guild of Women-Binders

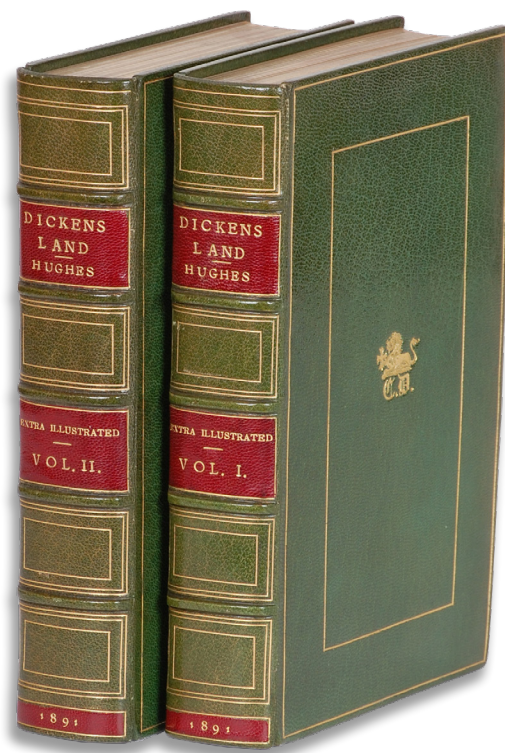
**A WEEK'S TRAMP IN DICKENS-LAND
TOGETHER WITH PERSONAL REMINISCENCES OF
THE 'INIMITABLE BOZ' THERIN COLLECTED**

by William R. Hughes

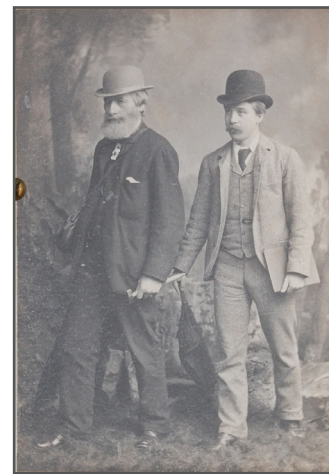
Chapman & Hall: London, United Kingdom, 1891; 8vo., leather, five raised bands, chamise, half leather and cloth slipcase with five raised bands; xx, 160; [1], iii, 161-432 pages. \$7,500

First edition, of which this is one of twenty limited edition copies with over a 130 extra illustrations (many india proofs, steel plate engravings & etchings), 16 of which are hand-colored, five illustrations of the author and Kitton, and signed by the author William R. Hughes. Additionally, this copy is inscribed by the author to Dickens' publisher, Frederick Chapman, as well as comes extra adorned with 7 A.L.s. by George Augustus Sala, Douglas Jerrold, George Hogarth, Dante G. Rossetti, Charles Roach Smith, Mark Lemon, and John Ruskin. Also adorned is a CDV signed by Rev. Dr. Wordsworth, Bishop of London.

Although the binder is unknown, this copy is expertly bound in a signed Guild of Women-Binders' binding in full green morocco with stamped borders in gilt, with Charles Dickens' bookplate design of a lion holding a star stamped in gilt on the front cover above 'C.D.' Five raised bands with gilt borders in all six compartments, with the second, fourth, and sixth compartments having red morocco under the title, author, and date in gilt of both volumes. Leather turn-ins over marbled paper pastedowns, Guild of Women-Binders stamp on the lower turn-in of both volumes. Marbled free endpapers. Purple cloth covered boards chamise housed in half-morocco and purple cloth covered boards slipcasses with cloth pull-tags.



raised bands with gilt borders in all six compartments, with the second, fourth, and sixth compartments having red morocco under the title, author, and date in gilt of both volumes. Leather turn-ins over marbled paper pastedowns, Guild of Women-Binders stamp on the lower turn-in of both volumes. Marbled free endpapers. Purple cloth covered boards chamise housed in half-morocco and purple cloth covered boards slipcasses with cloth pull-tags.



Five raised bands along spine, with the title, volume number, author, 'extra illustrated', place of publication, and date stamped in gilt. Books are tight and bright, with the edges of the morocco boards showing the slightest hint of wear, which proves that the chamise and slipcasse really did an outstanding job of protecting the books. The chamises and slipcasses are in good condition, with some sunning, scuffs, and wear to the spines.

Incredibly well-written account of travels by the author and fellow Dickensian, Frederic George Kitton, through areas of Kent (UK) that inspired and shaped Dickens and his writings. [Book # 134409]

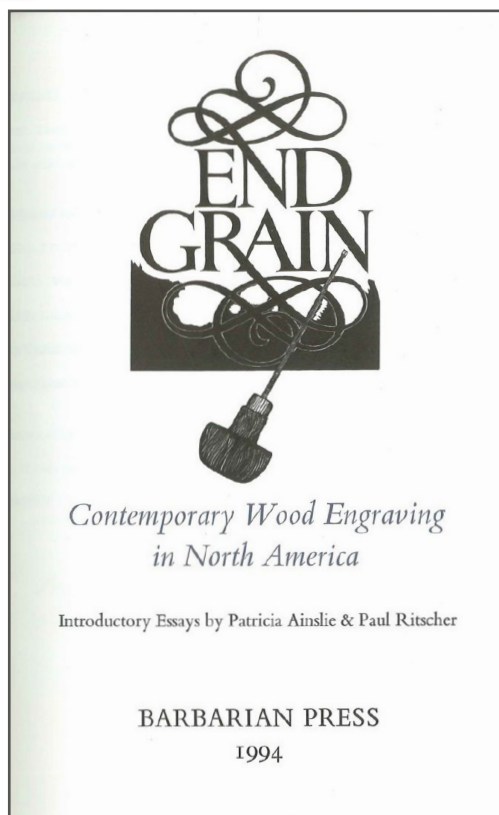
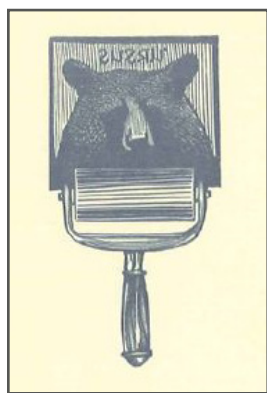
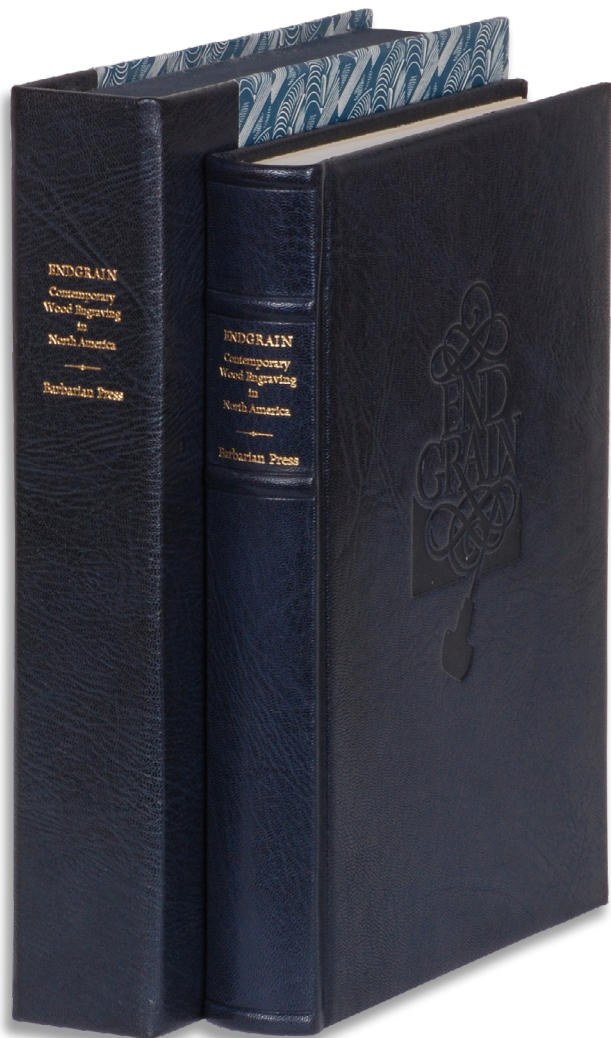
Barbarian Press - Special Copy

ENDGRAIN

CONTEMPORARY WOOD ENGRAVING IN
NORTH AMERICA

Barbarian Press: Mission, Canada, 1994; thick 4to., full blue leather, with patterned endpapers and contained in a drop-back box; unpaginated (but approximately 340 pages). \$7,000

First edition, limited to 430 copies of which this copy is one of 50 special copies bound thus and containing a signed, tipped-in frontispiece by Rosemary Kilbourn. Contains an astounding 121 wood engravings chosen by the artists and printed directly from the blocks onto individual leaves. Printed and published by Crispin and Jan Elstead at the Barbarian Press in British Columbia. Printed on Zerkall mould-made white wove and ivory laid paper. Includes a new press device by Barry Moser, a specially cut frontispiece by Rosemary Kilbourn, and a title page designed by Ted Staunton. With introductory essays on Canadian and American wood engraving by Patricia Ainslie and Paul Ritscher, bibliography, and brief biographies of the artists. [Book # 49989]



Bound by Jan Sobota

Essex House Press

THE MASQUE OF THE EDWARDS OF ENGLAND

BEING A CORONATION PAGEANT TO CELEBRATE THE CROWNING OF THE KING. LONDON

by C. R. Ashbee and Edith Harwood

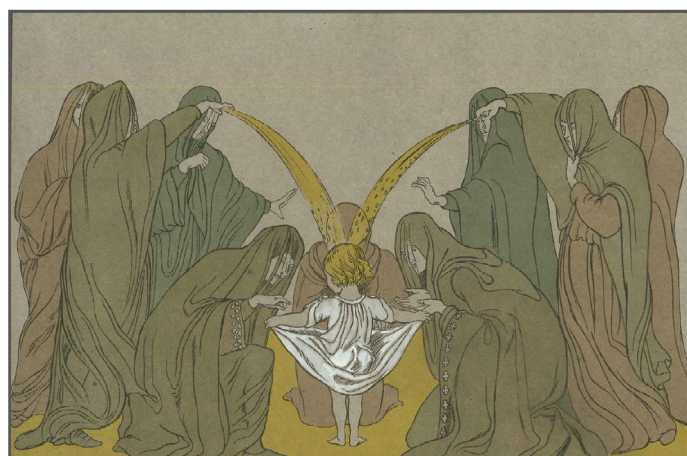
Essex House Press: (London, England, 1902); oblong folio, rebound by Jan Sobota in illustrated, four-color vellum, in marbled paper-covered boards slipcase; 45, [3] pages. \$6,000



Limited to 320 copies, of which this is one of 300 numbered copies printed on paper. Essex House Press Bibliography, page 71. This particular copy has been rebound by Jan Sobota in full vellum with various inlays featuring the crowned King Edward VIII. The drawings are by Edith Harwood, and have been in part printed from stones by Messrs. Sprague & Co., and in part touched by hand...The Book is folio, printed in the 'Endeavour' type..., on grey O.W. paper, L3 3s. The subjects of the hand-colored illustrations respectively, are:

- 1) The Prolocutor and the veiled centuries flinging the seed into the lap of the little Twentieth Century.
- 2) The Crowning of Edward the Confessor.
- 3) The Crowning of Edward the First.
- 4) The Crowning of Edward the Second.
- 5) The Crowning of Edward the Third.
- 6) The Crowning of Edward the Fourth.
- 7) The Crowning of Edward the Fifth.
- 8) The Crowning of Edward the Sixth.
- 9) The Crowning of Edward the Seventh.

Written by C.R.Ashbee as a pageant for the time of the crowning of the king [Edward VII], and printed...at the Press of the Guild of Handicraft at Essex House. [Book # 137923]



Illuminated Manuscripts**LA BIBBIA DEI CROCIATI**

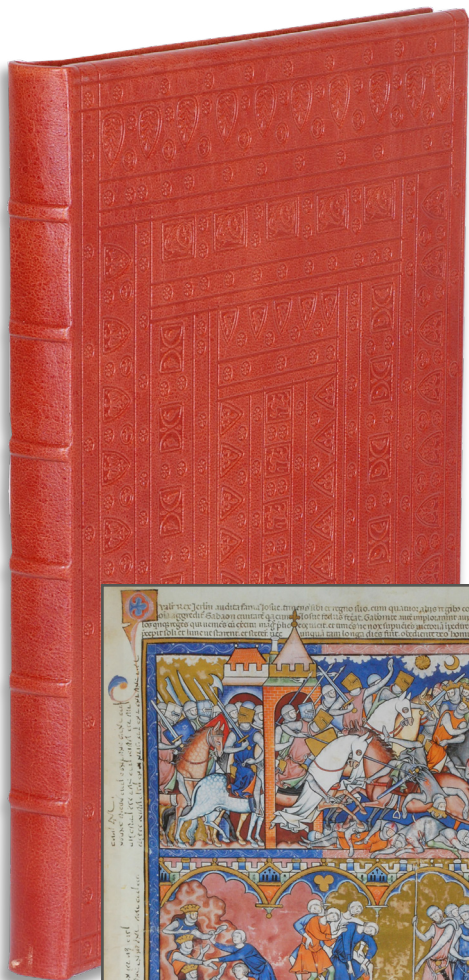
Salerno Editrice: Rome, 1998; folio, full stamped leather boards, acrylic slipcase; (92) leaves. **\$5,500**

Limited to 980 copies, of which this is one of 250 copies reserved for Salerno Editrice in Italian. Lacking the commentary volume. The bottom edge of the slipcase has been separated, but is present. Else in near fine condition.

One of the masterpieces of French Gothic illumination, the Morgan Bible is an impressive reminder of the importance of biblical history for the ideology of the crusade. Also known as the Maciejowki Bible, the Shah Abbas Bible, the Morgan Crusader Bible, and the Morgan Picture Bible, this sumptuous picture book was created in a Parisian workshop for the Capetian king Louis IX in the decade around the Seventh Crusade. Its forty-six leaves, fully illuminated on the recto and verso, feature a vividly expressive Old Testament cycle enriched with abundant use of shimmering gold and costly ultramarine.

Visual History of Holy War

Composed of 346 individual scenes divided among ninety-two illuminated pages, the Old Testament cycle is one of the most extensive to have been produced in the Middle Ages. The miniatures are skillfully painted. Up to seven painters contributed to the illuminations, but the program is consistent throughout. The book is known for the compelling and naturalistic battle scenes that spill out beyond the border of the pictorial space into the margins; with their attention to gore and technically accurate depictions of armor and weapons, these scenes suggest first-hand observation of the brutalities of war.

**Sacred Stories in Translation**

The margins of the manuscript are inscribed with explicative captions in Latin, in Persian, and in Judeo-Persian. The Latin inscriptions are in a fourteenth-century Bolognese script and include gold initials on colored ground. All these much later additions attest to the fascination that the book held for its subsequent owners across religious and cultural divides.

A Series of Illustrious Hands

The Morgan Bible did not remain long in France. The book was in Italy by the early fourteenth century, where it received its Latin captions. At the beginning of the seventeenth century it was in the collection of Bernard Maciejowski, who sent the book as a diplomatic gift to Shah Abbas the Great of Persia in 1608, and the Persian captions were added. Soon after the manuscript arrived to Isfahan three leaves were removed: two leaves were eventually given to the Bibliothèque nationale de France in Paris in 1891, and the third leaf was purchased by Sydney Cockerel in 1910 and Peter and Irene Ludwig in 1956 before entering the J. Paul Getty Museum collection in Los Angeles in 1983. In 1722 Isfahan was sacked by Afghan forces, and the Morgan Bible eventually came into the hands of a Persian-speaking Jew who had the Judeo-Persian inscriptions added. Eventually, the book was purchased in Cairo by John d'Athanasi and sold at Sothebys in 1833 to book dealers Payne and Foss, who in turn sold it to book collector Sir Thomas Philips. It was eventually inherited by Phillips grandson, Thomas Fenwick, who offered it for sale to Belle DaCosta Greene, librarian at the Morgan, in 1916. The first major manuscript purchase of John Pierpont Morgan Jr., the Morgan Bible marked a turning point in the history of the collection. [Book # 137063]

Donald Glaister

COMPLETE INSTRUCTIONS

Excerpted from the Preface of *Leaves of Grass*,
1855 Edition, First Printing.

by Donald Glaister

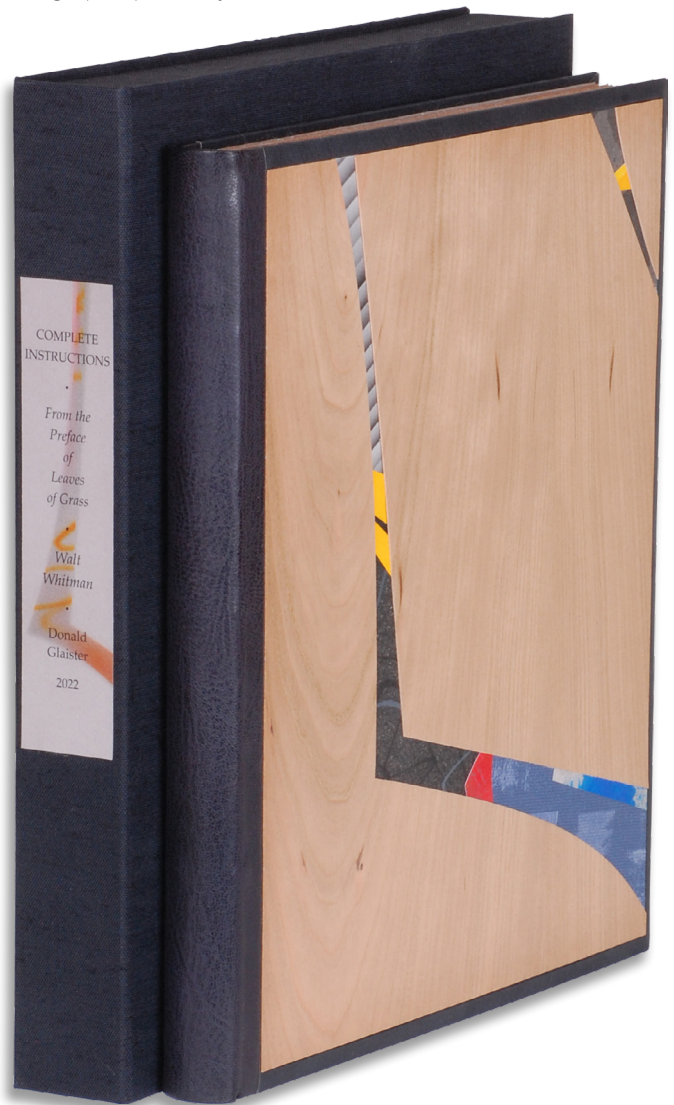
Foolsgold Studios: Tucson, AZ, 2022; square 4to., half leather with cherry veneer applied to the boards, cloth clamshell box; 42 pages. \$5,000

Limited to 15 numbered copies, 1 deluxe artists proof variant, 1 prototype and 1 variant saved for fine binding, each signed by the author/publisher on colophon.

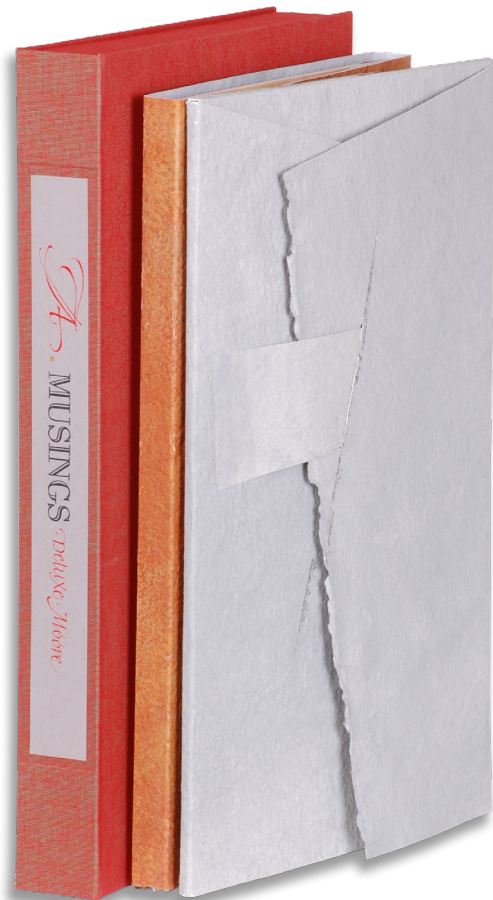
Complete Instructions is conceived, edited and produced as a response to social and political American life in the early 21st century, with guidance by Walt Whitman from the middle of the 19th century. The visual concepts, materials and techniques developed and employed in the edition are primarily of our time, while acknowledging the time, vision, genius and humanity of Whitman.

Each page of text is followed by a page spread which visually relates to that text, then the next page of text, visual page spread and so on. The books pages are primarily made of cherry veneer with cut-outs revealing collages of metals, plastics and painted paper. These pages are interspersed with letterpress printed pages on which Whitmans text appears. The binding is half leather with cherry veneer applied to the boards. The front cover veneer is cut to reveal collages of paper and other materials.

Complete Instructions is designed and produced by Donald Glaister. Letterpress printing was done by Jessica Spring at Springtide Press, the abaca paper was made by Tom Balbo at the Morgan Conservatory. Suzanne Moore gave invaluable consultation and guidance and Camille Botelho offered her skilled hands and eyes. [Book # 138150]



Deluxe Edition
A.MUSINGS
 by Suzanne Moore



Suzanne Moore: Vashon Island, WA, 2015; 38 cm by 28.5 cm, painted maize colored Magnani Paper, with the letter "A" tooled by Suzanne, in silver and gold tooling on front panel, rather abstract as if assemblage of bamboo, paper portfolio to house book, clamshell box; 20 pages, with separate portfolio of specimens. \$3,300

Limited to 26 unique copies signed and dated by the artist on the colophon, of which this is one of three DELUXE copies. The deluxe copy includes project history, annotated "in progress" work and original process materials, all enclosed in a clamshell box with the book. This book explores some of the variations of the "vanguard of letters." Executed on Rives BFK paper and Revere papers.

The title page extends across two pages and features a large script A, debossed, followed by a smaller, printed MUSINGS (Bodoni Outline) separated by tooled dot. Design, lettering design, painting, and collage, with extensive hand work in gouache and gold leaf, with a hand-colored monotype "finale" piece by the artist. Hand-set type composition and letterpress printings by Jessica Spring at Springtide Press, Tacoma, WA. Bound by Gabby Cooksey.

Each page is an original composition capable of standing on its own. Yet, there is a narrative clearly evident in *A.MUSINGS*, the reader / viewer is compelled to turn the page to find new images of the first letter.

The beginning of the written word is no small subject; Ms. Moore has explored it in a previous unique book and here again rises to the challenge. With great subtlety and her usual sureness of technique, she explores historic forms of the letter, visually and textually. For any lover of language and art, *A.MUSINGS* speaks directly and will resonate long after the pages are closed.

The shaped printed page in Optima, which contains selected definitions and connotations of the letter "A", is beautifully constructed and printed by Jessica Spring.

The backdrop for this translucent page is a drawing, alluding to the geometric roots of classical Roman letterforms. The ending words, "Tops. First. Crème de la crème. Aleph" certainly apply to this book - as well as the letter A. *A.MUSINGS* final page is on a black painted ground with a plethora of vividly colored letter forms, all of the letter A. These A-forms (all but one of African origin), jostling up against one another, create a page of intense visual energy. This is in direct contrast to the previous pages of A's on white grounds, in black, highlighted with multi-color designs and gold gilt which are concrete and placid - suiting perfectly as these are representative of the Greek letter forms based on geometric shapes. A truly beautiful ode to the "vanguard" of letter forms

Suzanne Moore is a Lettering Artist and Designer who combines contemporary vision with traditional scribal techniques on manuscript books, broadsides, graphic design and architectural interiors. Prior to relocating to Vashon Island, Suzanne led a team of 12 Lettering Artists at American Greetings in Cleveland, Ohio.

Subjects of Suzanne's work include Sequoyah and the Cherokee writing system, mazes, the history and spirituality of gardening, non-Latin alphabets and the writing of artists on art and the creative process.

Her work is exhibited widely and her manuscript books have been acquired for major public and private collections in the United States and Europe, including the Pierpont Morgan Library, New York, the Library of Congress, The Houghton Library at Harvard University, and the James S. Copley Library, La Jolla, California. [Book # 138153]



Beautifully designed with 23k gold leaf
by Suzanne Moore

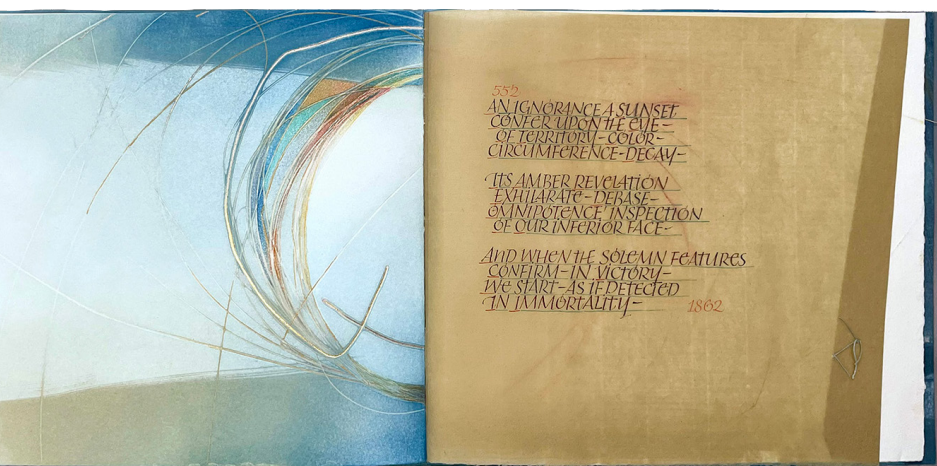
AMBER REVELATION

by Emily Dickinson

Suzanne Moore: Tucson, AZ, 2022; 25.45 cm by 29 cm, pamphlet-sewn, layered painted and monoprint cover, painted monoprint lead-in, Layered and hand-colored mono prints on Rives BFK, with sized Matsuo Kozo interleaved pages carrying the hand-lettered Dickinson poems written in gouache. 23k gold leaf, edge-stitching with silk twist; 2 signatures, 25 pages. \$3,500



An unique artists' book featuring calligraphy and decorations by Suzanne Moore. Housed in a Cave Paper portfolio wrapper. Seven Emily Dickinson poems around the theme of "circumference" and infinity are hand-lettered on sized Tosa Ushishi papers in warm white and subtle colors, interleaved into folios of hand-colored monoprints created with grasses, wire and various fibers. Dickinson's powerful poems about things greater than we can fathom give us a glimpse of her rich mind, through poems shimmering with insight, mystery and energy



Artist Statement: This on one manuscript in a series, created over 10 years (and counting) of books of various sizes and lengths, and employing a range of techniques, presenting Dickinson's less "flowery" poems. After getting a commission to create a book of 10 Dickinson poems, I have never stopped reading, researching and re-reading Ms. Dickinson's work, curious to see what might "illumination" might occur in the process.

Emily Dickinson lived in a turbulent time, and she was a troubadour of her time, much as Bob Dylan was 100 years later. The subjects of Dickinson's work include social issues, question of

love, loss and passion, war and death. The most expansive ideas are presented in the compact structure of her poems, which feel expansive, even considering her economy of words. Simultaneously mysterious and universal, Ms. Emily's poems continue to challenge and intrigue me. These poems were chosen to present some of the timeless and timely existential questions she considers.

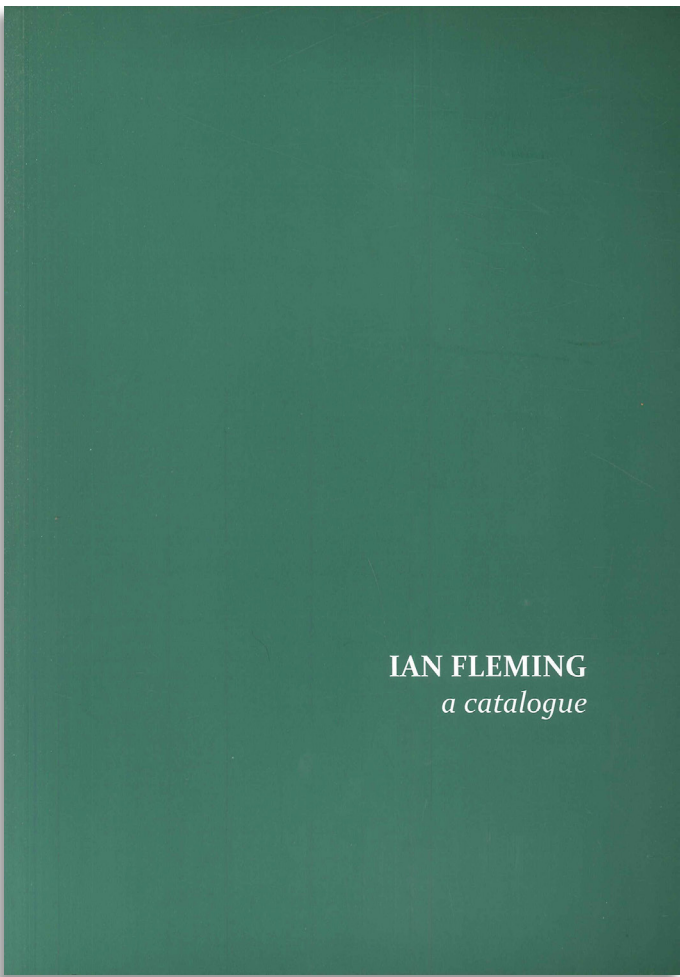
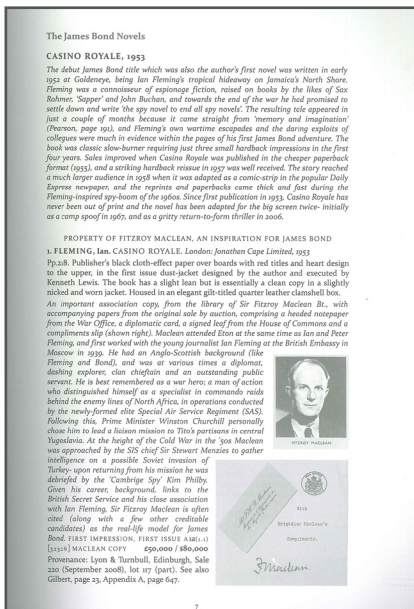
Suzanne Moore is a Lettering Artist and Designer who combines contemporary vision with traditional scribal techniques on manuscript books, broadsides, graphic design and architectural interiors. Prior to relocating to Vashon Island, Suzanne led a team of 12 Lettering Artists at American Greetings in Cleveland, Ohio.

Subjects of Suzanne's work include Sequoyah and the Cherokee writing system, mazes, the history and spirituality of gardening, non-Latin alphabets and the writing of artists on art and the creative process.

Her work is exhibited widely and her manuscript books have been acquired for major public and private collections in the United States and Europe, including the Pierpont Morgan Library, New York, the Library of Congress, The Houghton Library at Harvard University, and the James S. Copley Library, La Jolla, California.

[Book # 138151]





IAN FLEMING: A CATALOGUE

compiled by Jon Gilbert

Adrian Harrington: London, England, 2013; 4to., paper wrappers, 79 pages. \$110

A bookseller's catalogue of Ian Fleming material. A fine copy of this rare catalogue. [Book # 138168]



Marbling

MARBLED WATER LILIES

With Six Original Samples of Marbled Water Lilies

by Nedim Sönmez

Self published: Izmir, Turkey, 2022; 24 cm x 34 cm, Japanese bound in linen over marbled paper covered boards. \$800

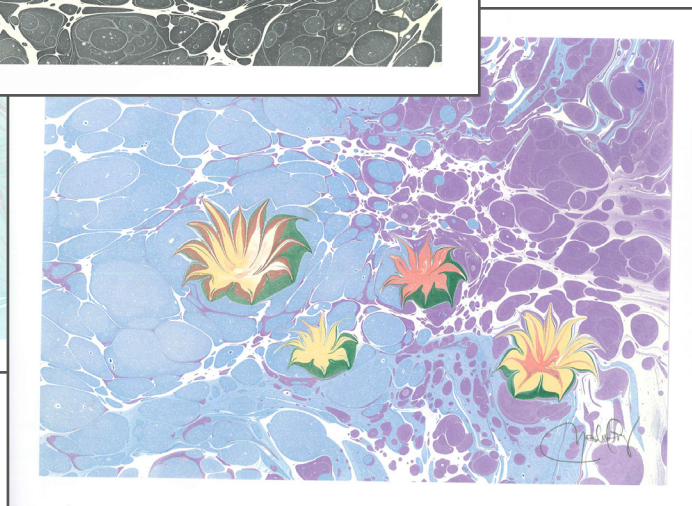
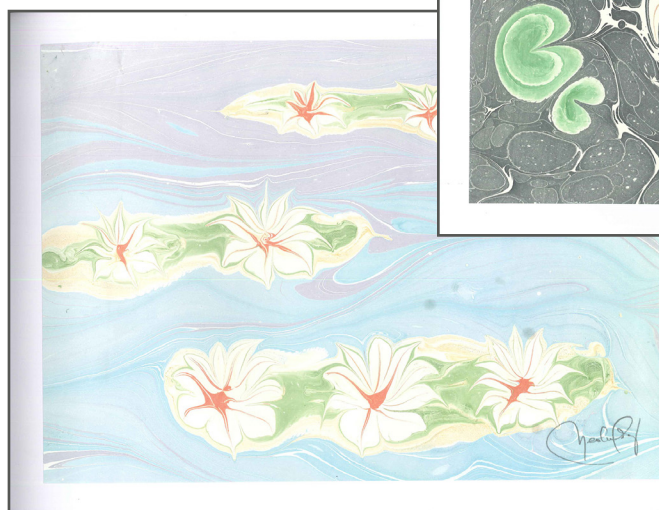
First edition limited to 33 signed and numbered copies. This book contains 6 original tipped-in samples of marbled water lilies produced by Nedim Sönmez.

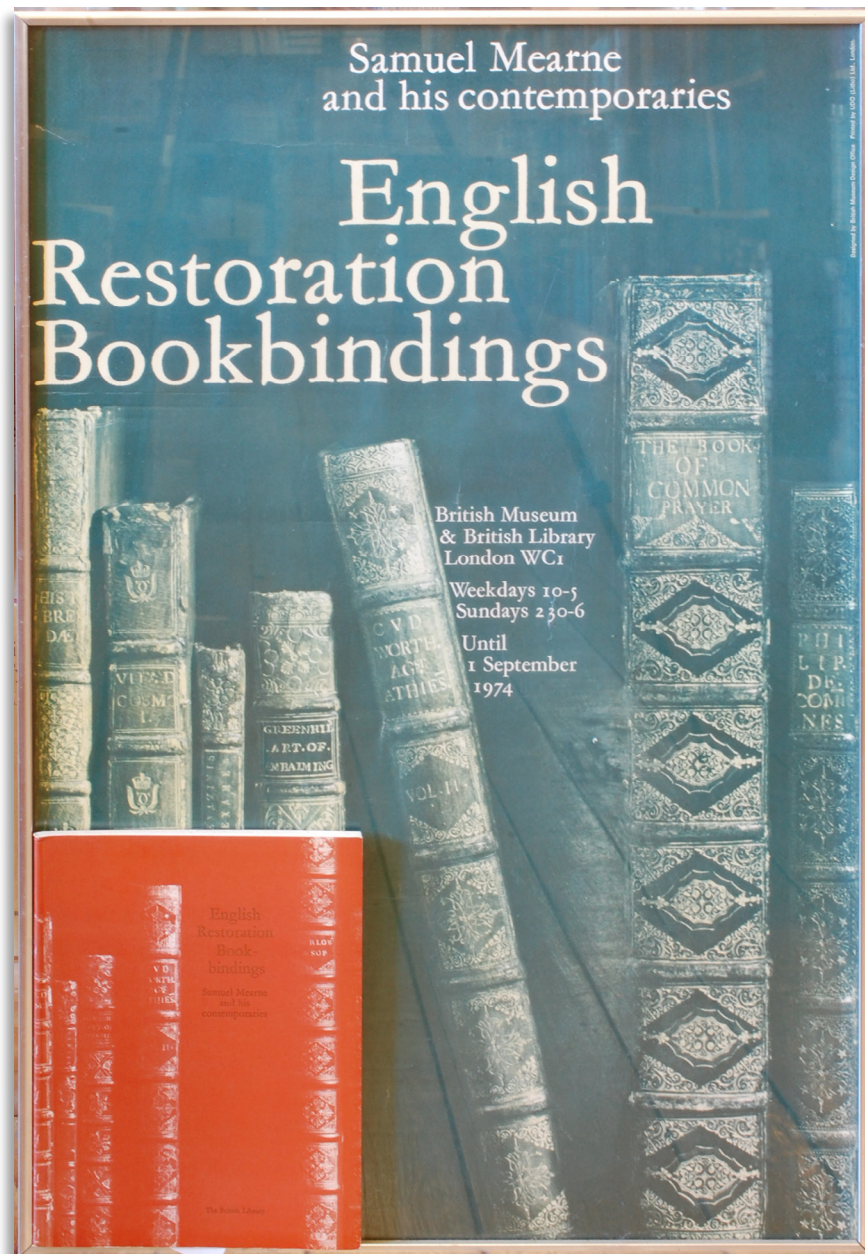
From “DIVERSELY INTERWOVEN IN PATTERNS... The marbled paintings of Nedim Sönmez.”

“Water-lilies are another prominent subject. Nedim Sönmez alludes openly to Monets paintings, which he has seen as originals. He approaches this difficult motif in large-scale compositions. Yet unlike Monets paintings, his flower pieces are shaped by patterns. They are works of restrained vigour and tenderness. Intricately designed areas of water contrast with large blossoms that have a certain staged looked. Monets impression of nature served as the point of departure for his multiply reflected representation. Ebru, the marbling art employed here, heightens the artistic challenge posed by Monets water-lilies by virtue of its limited repertoire of patterns and the difficult process involved in creating form. But here as well, Nedim Sönmez proves a master of his art.”

- Dr. Barbara LIPS-KANT, Art Historian, Tübingen/Germany

[Book # 138156]





Bookbinding

ENGLISH RESTORATION BOOKBINDINGS

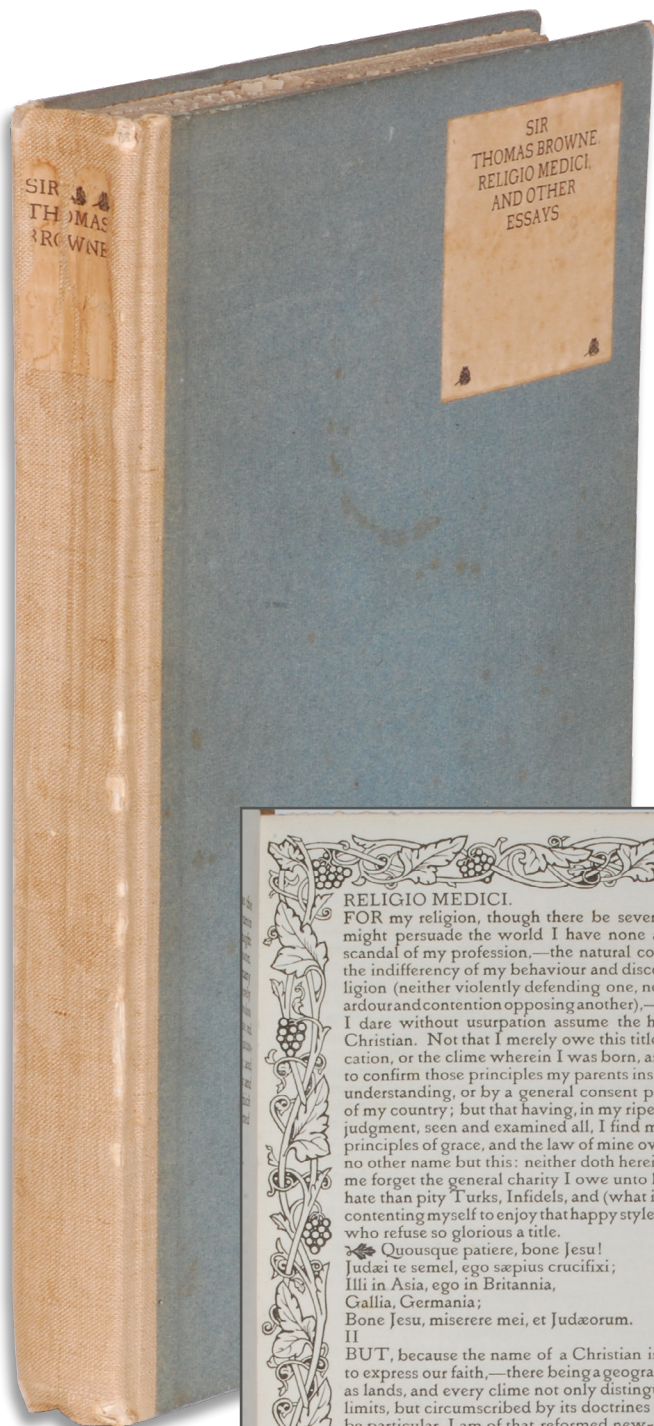
THE FRAMED EXHIBITION POSTER & ACCOMPANYING CATALOGUE

by Howard M. Nixon

The British Library: London, 1974; folio, small 4to., framed poster under glass, stiff paper wrappers; 48 pages and 1 full-page color plate. \$200

Samuel Mearne and his Contemporaries

First edition but with only one illustration (Brenni 853). This framed broadside is the poster for this exhibition. Also accompanying the framed poster is the first edition of the exhibition catalogue (with only one illustrated frontispiece in color). An unusual exhibition catalogue with a long running essay supplemented by specific exhibit entries described in the margins of the text. 126 items are thus described. S-K 4775. [Book # 138145]



Vale Press

RELIGIO MEDICI, URN BURIAL, CHRISTIAN MORALS, AND OTHER ESSAYS

by Thomas Browne

Hacon and Ricketts; London, 1902; 4to., quarter bound in cloth over paper covered boards w/ paper title labels to upper board and spine; 198 pages. \$500

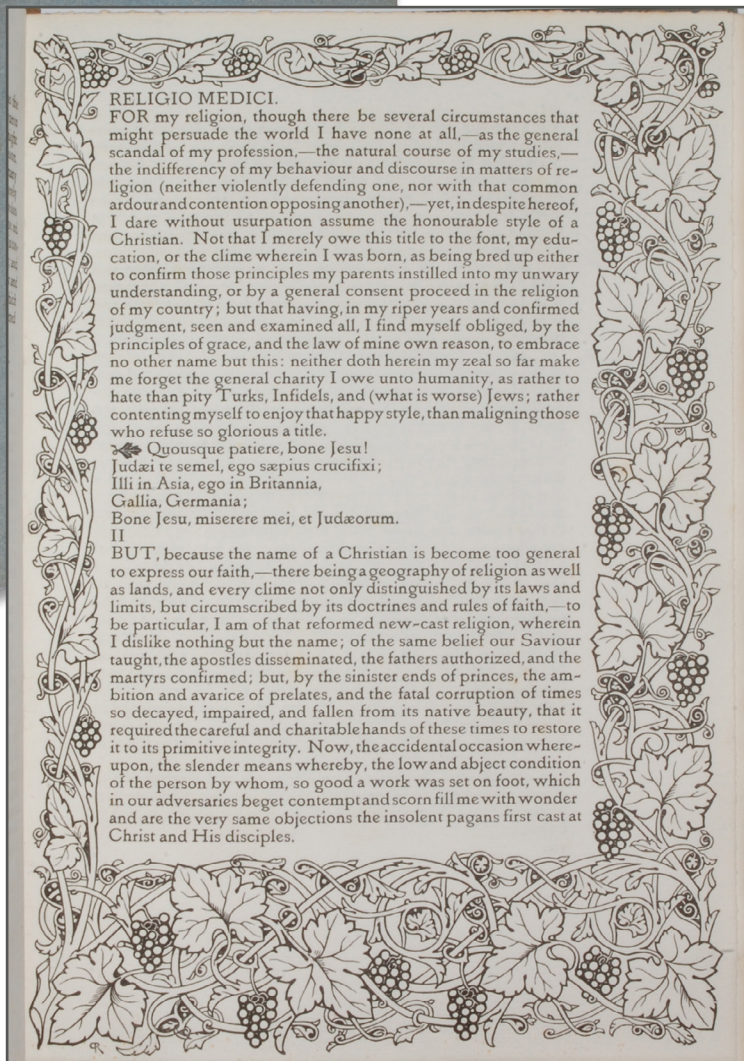
Edited by Sir Charles John Holmes. Printed by Charles S. Ricketts.

First Vale Press edition limited to 310 copies. Watry, B35. Edged bumped; partially unopened. A very good copy. With book label, "From the Library of John Masefield, O.M., Poet Laureate."

The decorations were designed by Charles Ricketts (1866-1931), a publisher, designer, and wood engraver who readily embraced the printing revival

which propagated the ideals of the arts-and-crafts movement: "The novelty of a book, made during the recent revival, lies in the fact that it shows design in each portion of it, from type to paper, and from 'build' to decoration. Therein lies the difference between a book so understood and any other modern book printed before 1891." Franklin, p. 81; Ransom, p. 437.

The Ricketts' designs were engraved by C. E. Keates. In addition to the works listed on the title-page, the Vale Press edition also includes the 'Letter to a Friend' and the fragment 'On Dreams'. *Religio Medici* is prefaced with Browne's note 'to the reader', written for the first authorised edition of 1643; similarly, the title for 'Urn Burial' takes the form of the first edition of 1658. [Book # 138103]



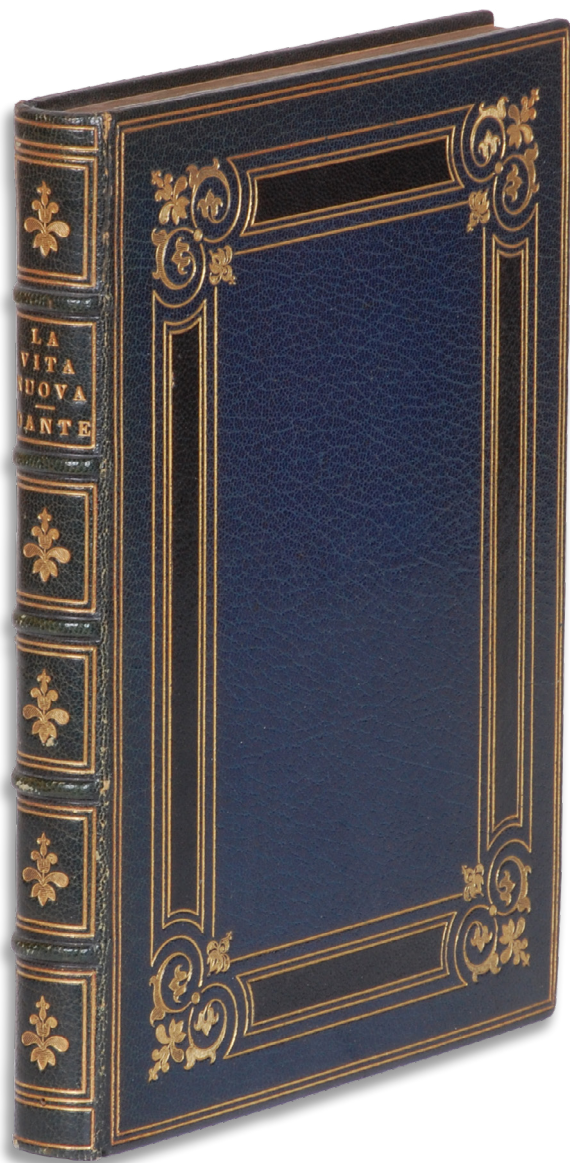
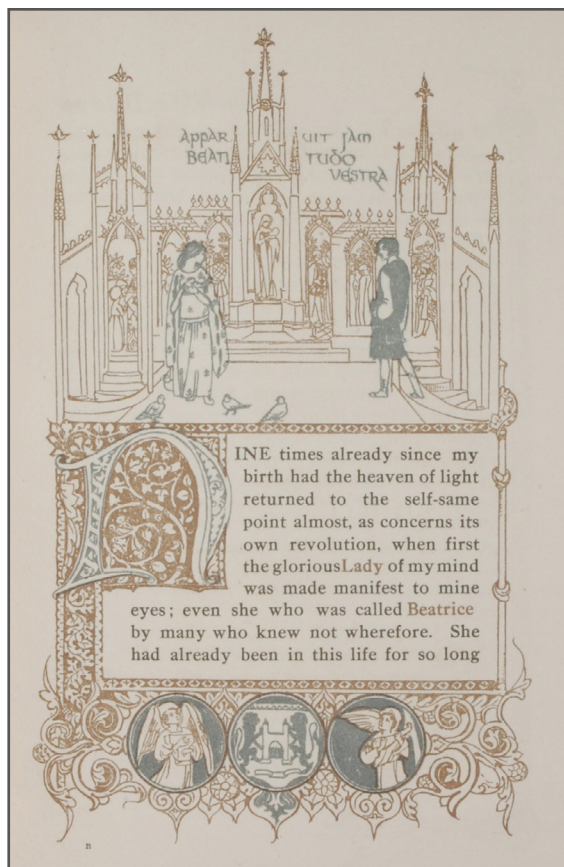
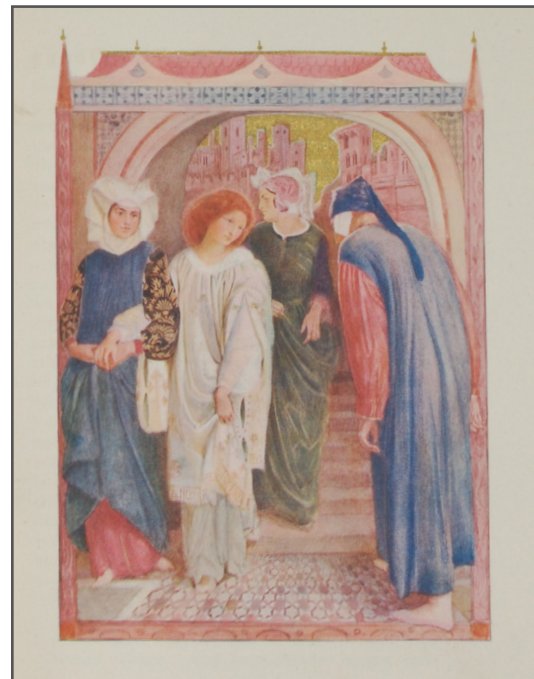
THE NEW LIFE

by Dante Alighieri

Harrap: London, 1915; small 4to., bound in full blue leather with decorative gilt borders, five raised bands, decorative gilt panels, gilt spine title, top edge gilt; 161, (8) pages. \$1,000

Designed by Dante Gabriel Rossetti, with typography by Evelyn Paul, Camperfield Presse, Gheylesmore Presse, and W. W. Curtis.

First edition. With bookplate, "Ex Libris Dr. M. P. Motto." T.L.s. by John T. Zubal, of Zubal Books in Cleveland, loosely inserted. The slightest hint of fading to the spine. Very light rubbing to hinges, else a fine copy in a stunning binding by 'The Booklovers Shop Cleveland', with their binder's ticket at foot of front leather turn-in. A very scarce book. Color frontispiece and full-page plates throughout by Dante Gabriel Rossetti. With 16 chromolithographs, ten as plates, six mounted in the text, and lavish book decorations, partly printed in colors and gold. Printed at the Cheylesmore Press in Coventry. - Evelyn Maude Blanche Paul (1883-1963) was best known for her book illustrations, which were influenced by medieval manuscripts. She combined Gothic style elements with those of Art Nouveau and thus acted in the spirit of the Arts and Crafts movement. The Pre-Raphaelite Dante Gabriel Rossetti had a great influence on her. [Book #138095]



World's End Press

THE WORD ACCOMPLISHED

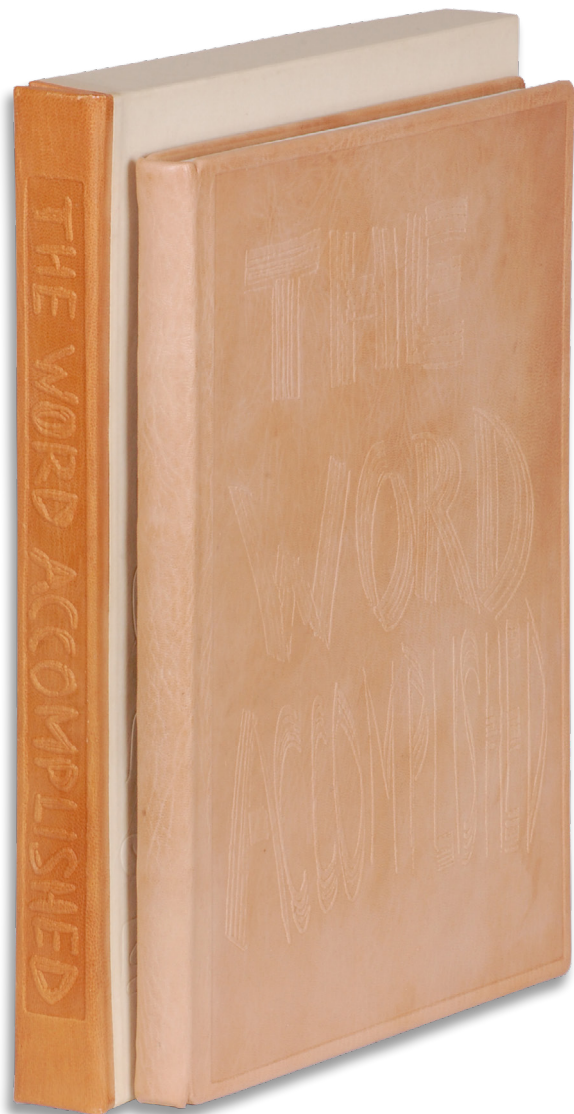
by A. B. Christopher

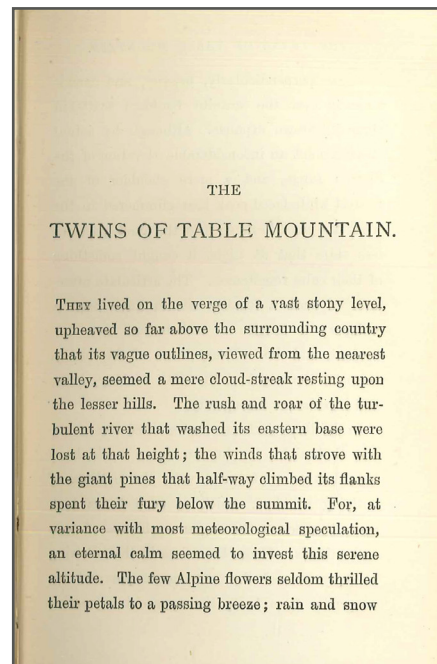
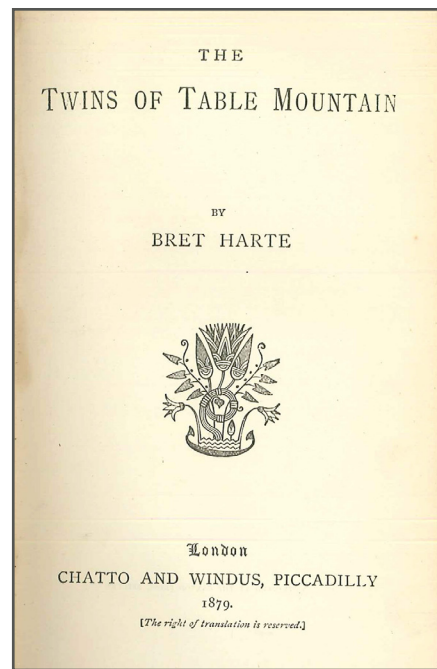
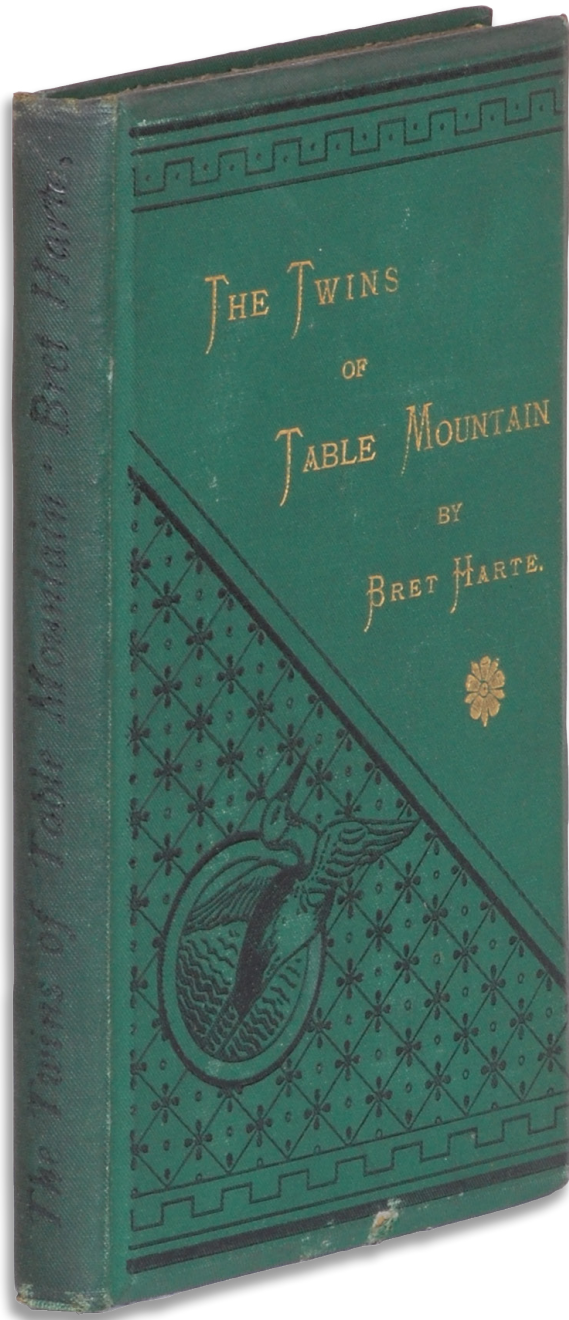
World's End Press: London, 1974; 4to., bound in full, tan goatskin leather with an embossed design on the front cover; with a similar embossed design title on the tan leather spine of the drop-back box; (17) pages, with 17 etchings. \$1,500

Illustrated by Natalie d'Arbeloff.

Limited to 75 copies signed by author and artist, of which this is one of 25 copies bound in full leather by Paul Collet. Bookplate inside front cover. Fine in fine clamshell box. Illustrated by 17 etchings (16 full-page, color etchings numbered and signed by d' Arbeloff, except for 11 & 17 which are present but not signed or numbered). Book designed and hand-printed by Natalie d'Arbeloff. The text, set in Monotype 18 pt Garamond, was printed on a Lion Hand Press, on Barcham Green mould-made paper. The etchings were also printed by the artist.

[Partial Colophon]: "This book was designed and hand-printed by Natalie d'Arbeloff. The text, set in Monotype 18 pt. Garamond, was printed on a Lion Hand Press, on Barcham Green mould-made paper. The etchings were also printed by the artist. This edition consists of 75 copies, signed by author and artist [-]" "Copies number 51-75 are hand-bound by Paul Collet in full natural Oasis goatskin with an intaglio design on the front cover, by Natalie d'Arbeloff; the dropback box is covered in Charing Ivory Vellum and with a quarter leather spine, with an embossed design by Natalie d'Arbeloff." [Book # 138080]





THE TWINS OF TABLE MOUNTAIN

by Bret Harte

Chatto & Windus: London, 1879; 8vo., bound in original pictorial green cloth stamped in black and gilt; 123 pages. **\$175**

First English edition. BAL 7308. Library stamp on front free endpaper, else a near fine copy. [Book # 138064]