

Oak Knoll Books & Press

July Book Fair

Wednesday, July 14

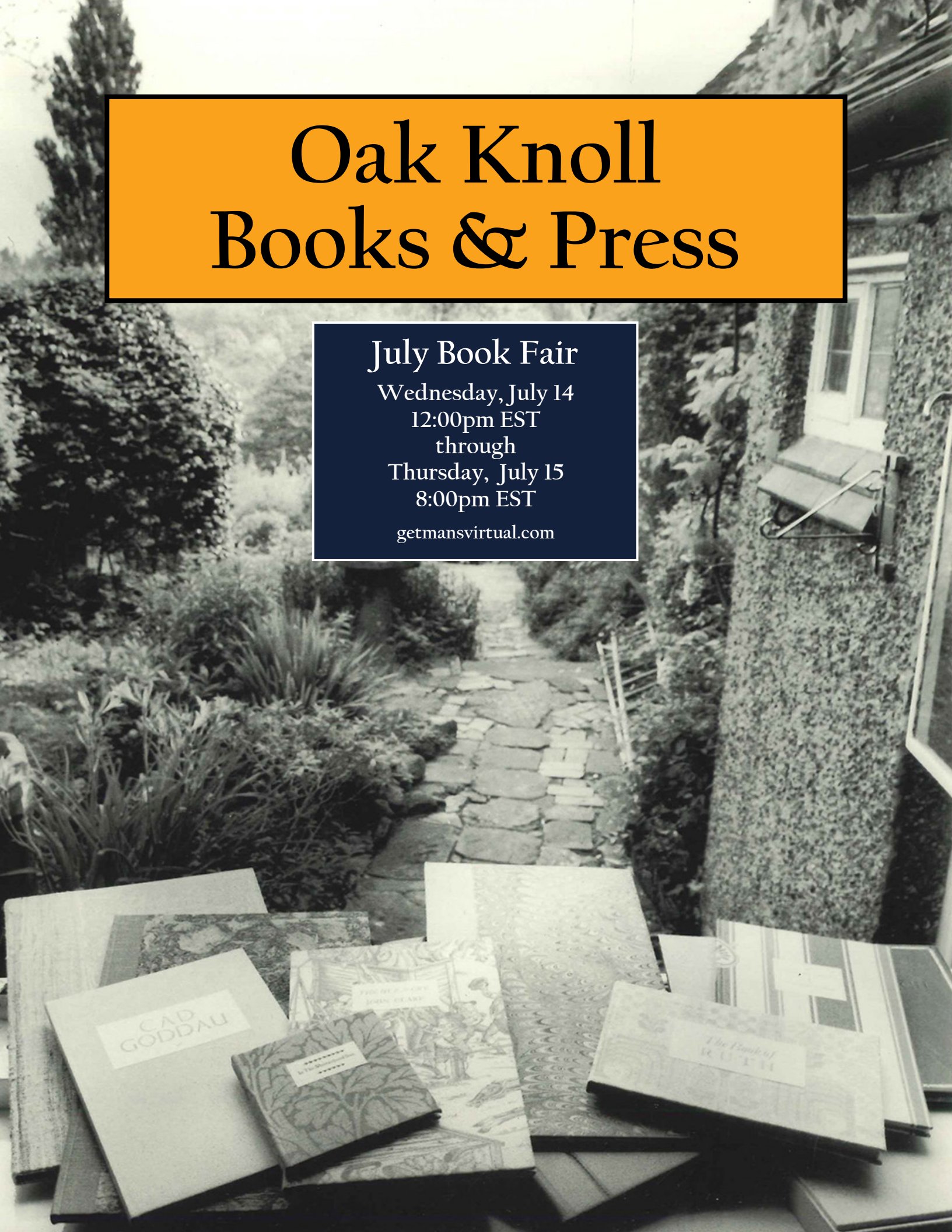
12:00pm EST

through

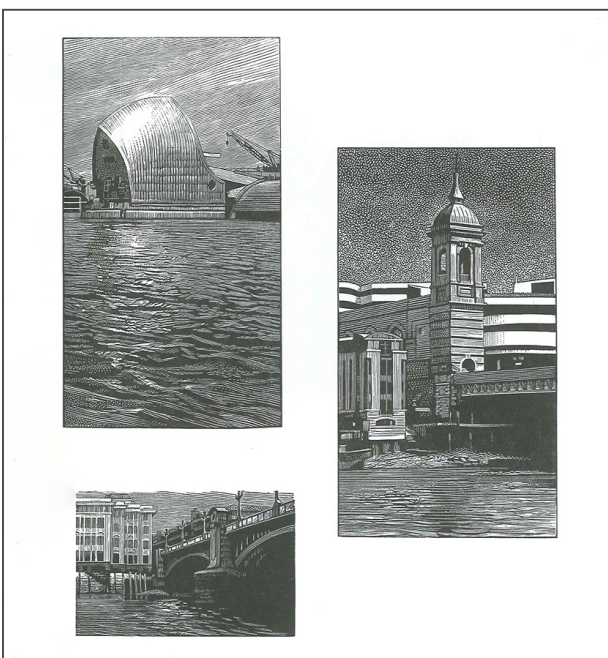
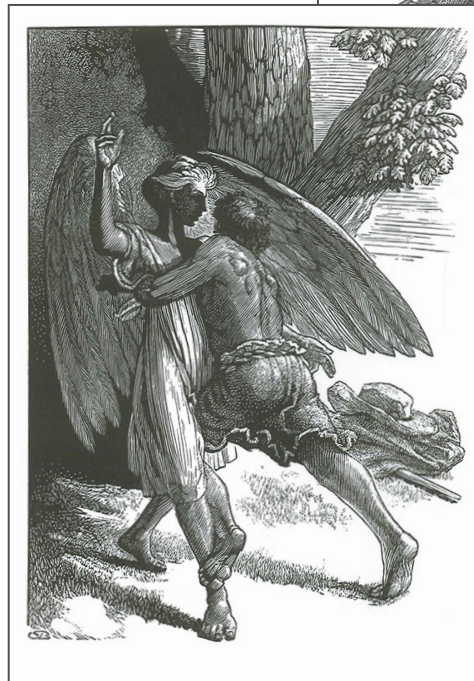
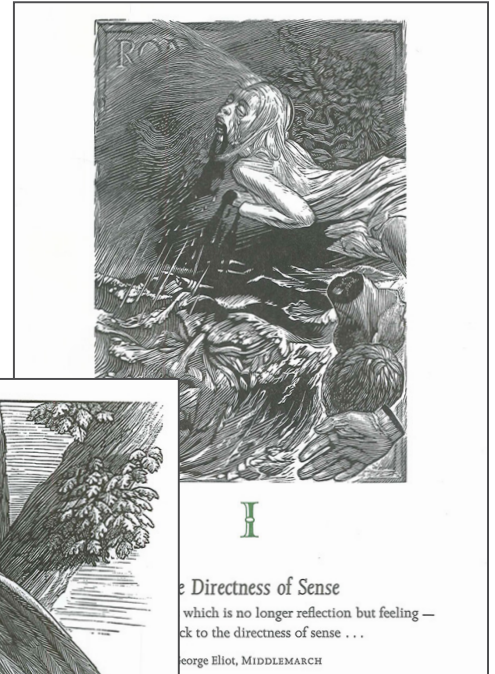
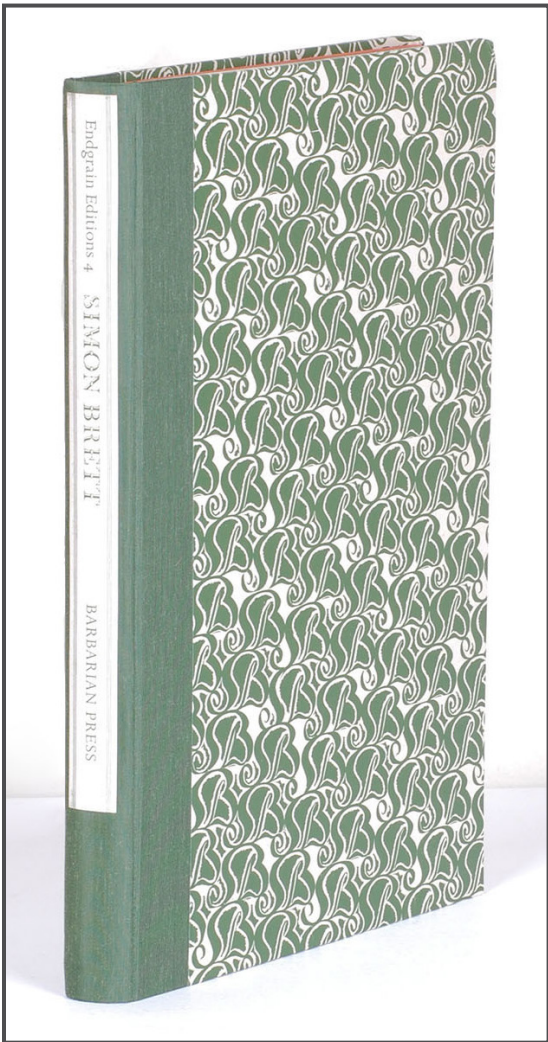
Thursday, July 15

8:00pm EST

getmansvirtual.com



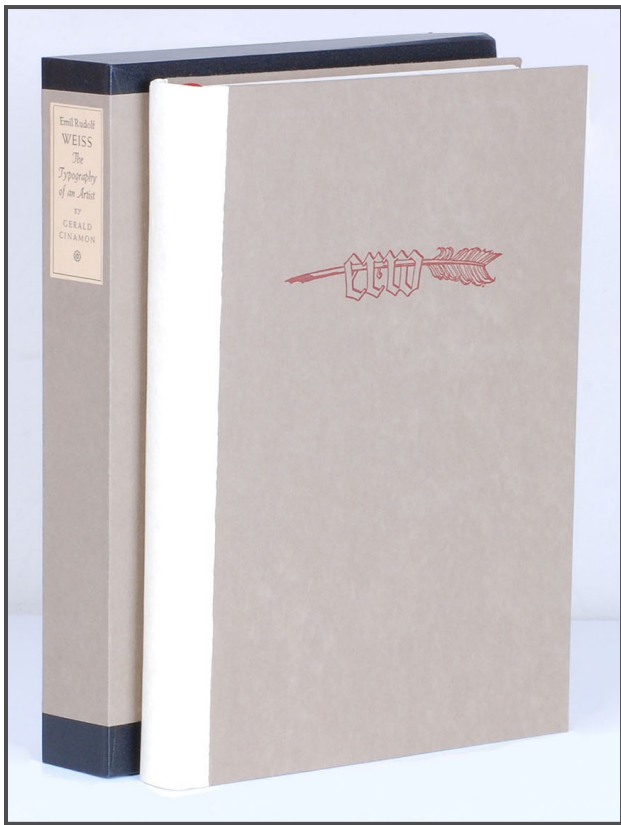
Endgrain Editions #4



SIMON BRETT
AN ENGRAVER'S PROGRESS

(Mission, BC, Canada): The Barbarian Press, The Barbarian Press; folio, quarter Japanese cloth and a patterned paper commissioned from the artist; unpaginated. \$850

This edition one of 175 copies, of which this is one of 120 regular copies bound thus. Endgrain Editions Four. Table of contents, publisher's foreword by Crispin Elsted, introduction by the Brett, Appendices include endnotes, a catalogue of wood engravings 1961-2013, and lists of exhibitions and publications. Tipped in frontispiece and black and white illustrations. Loosely inserted is a presentation card inscribed by hand by Crispin Elsted to a client. Upper corner of the front and rear boards bumped, else a fine copy. [Book # 135839]



E.R. WEISS

THE TYPOGRAPHY OF AN ARTIST

by Gerald Cinamon

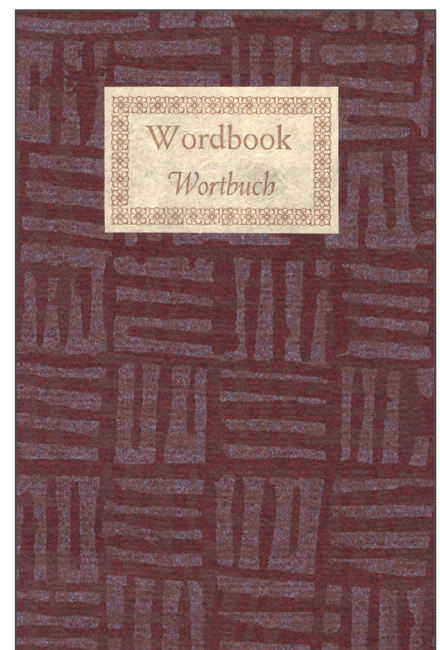
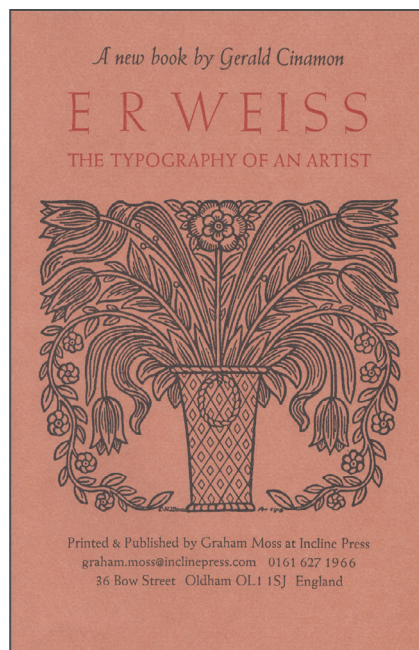
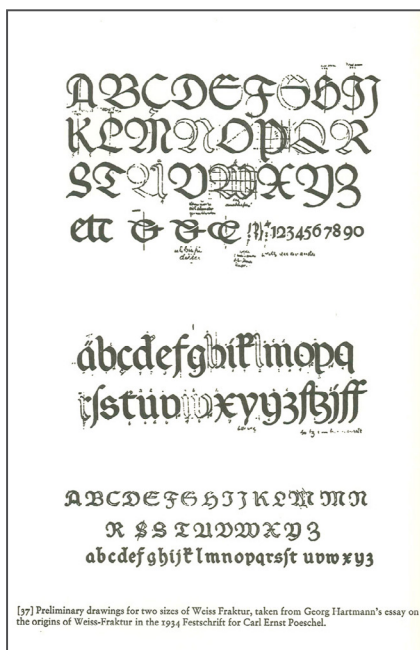
Oldham, England: Incline Press, 2011; 4to., quarter parchment over paper covered boards, slipcase; 178, (4) pages.
\$425

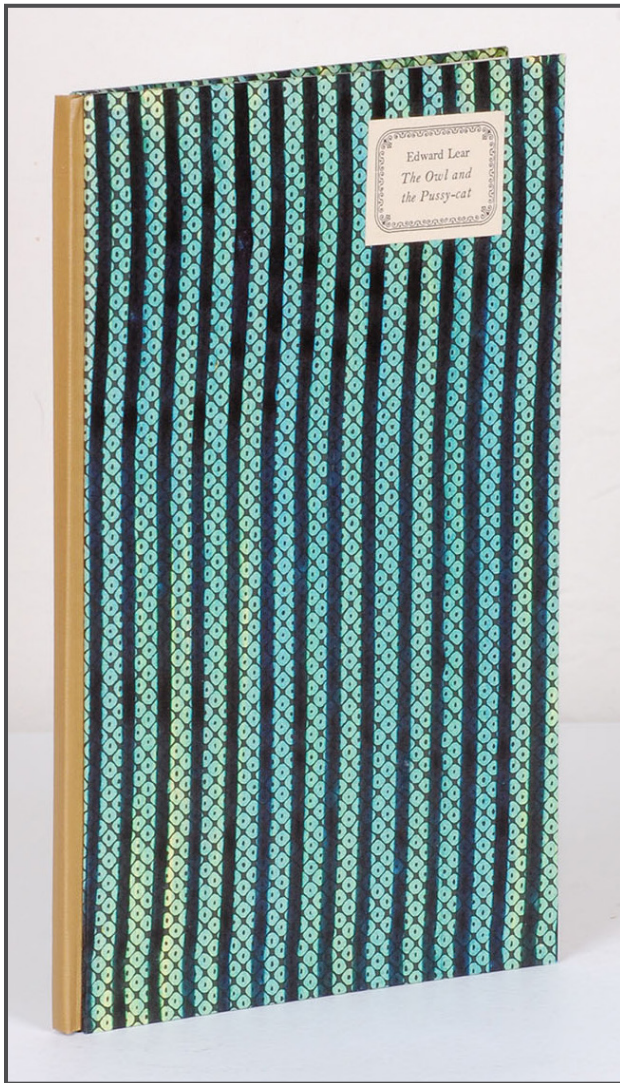
First edition and one of 300 numbered copies. Lovers of beautiful books, elegant design, and clear typography will be thrilled with this new volume about the book artist, Emil Rudolf Weiss.

Weiss stands high in the pantheon of great book artists that includes William Morris, Bruce Rogers and Francis Meynell, among others. However, because his work was mostly in Germany, he tends to be less well known in the English speaking world; certainly not much has been written about him or his work in English since the 1930s. Yet he was sufficiently regarded by Stanley Morison to be a guest designer for an issue of *The Fleuron*; another issue of which included an essay by Morison about Weiss ornaments. His Weiss-Antiqua typeface was particularly popular in the USA, mainly due to the availability for slug casting through Intertype matrices and the publicity work

of the Bauer Type Foundry office in New York. Today, most of us have, perhaps unknowingly, seen the digital version of Weiss roman, if not the original metal version. It remains a popular typeface, particularly in book work where its recent outings include the dust-jacket of the US edition of *The Da Vinci Code* and the UK edition of *Revenge of the Mooncake Vixen*.

Jerry Cinamon studied graphic design at the Yale School of Art & Architecture and first came across Weiss Initials while working in New York in the early 1960s. He had a long and successful career working at Penguin books, learning German after his retirement to produce his excellent biography of Rudolf Koch (Oak Knoll, 2000). A fine copy. [Book # 106295]





THE OWL AND THE PUSSY-CAT went to sea
 In a beautiful pea-green boat,
 They took some honey, and plenty of money,
 Wrapped up in a five-pound note.
 The Owl looked up to the stars above,
 And sang to a small guitar,
 'O lovely Pussy! O Pussy, my love,
 'What a beautiful Pussy you are,
 'You are,
 'You are!
 'What a beautiful Pussy you are!'



'Dear Pig, are you willing to sell for one shilling
 'Your ring?' Said the Piggy, 'I will.'
 So they took it away, and were married next day
 By the Turkey who lives on the hill.
 They dined on mince, and slices of quince,
 Which they ate with a runcible spoon;
 And hand in hand, on the edge of the sand,
 They danced by the light of the moon,
 The moon,
 The moon,
 They danced by the light of the moon.

THE OWL AND THE PUSSY-CAT

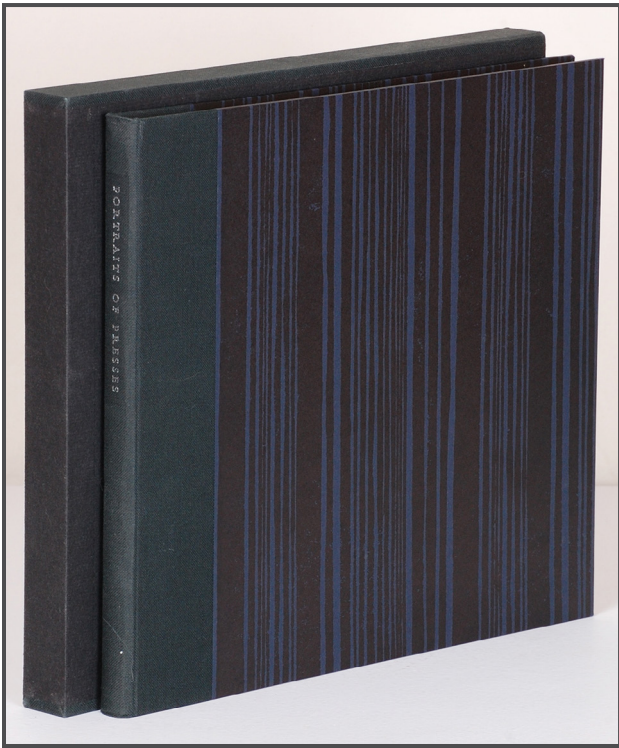
by Edward Lear

(Oldham): Incline Press, 2009; tall 8vo., cloth spine over pastepaper covered boards, paper label on front cover; unpaginated. \$100

This poem is set in 18pt Bulmer, newly cast by Theo Rehak at his Dale Guild Type Foundry in New Jersey. The title page also uses Venetian Outline with a scattering of Eric Gill's designs.

The book was typeset by Pippa Kate Bridle, who also cut the lino illustrations after Lear's original line drawings while studying at the Incline Press. The book was machined by Graham Moss, and the decorated paper made by Bill Severson who also hand coloured the cuts.

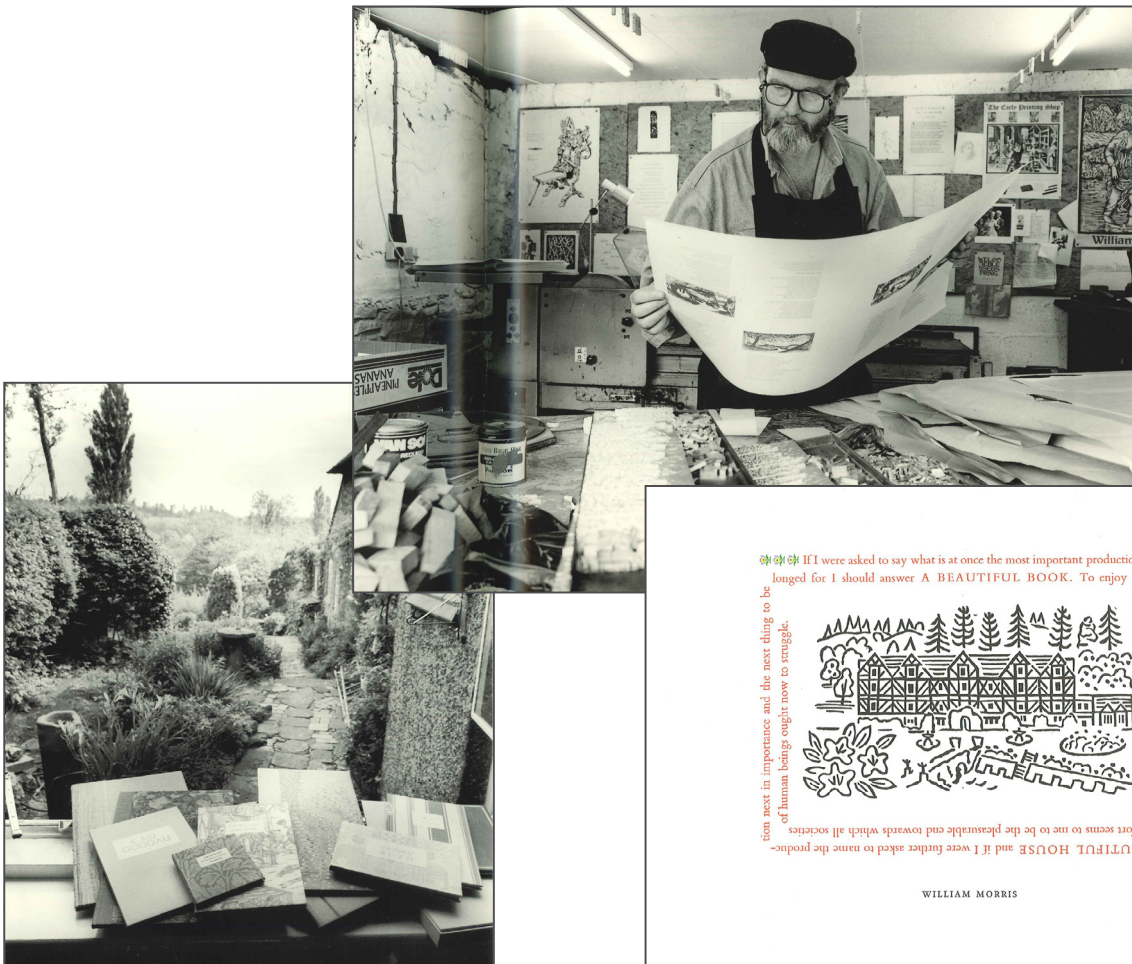
Limited to 180 copies. [Book # 104137]



PORTRAITS OF PRESSES

Leominster: Whittington Press, (1997); oblong small 4to., quarter cloth, patterned paper-covered boards, slipcase; xii, 53+(1) pages and 35 leaves of photographs. Also present are tipped-in examples of the work of the presses. **\$175**

Limited to 500 numbered copies, of which only 350 were offered for sale (Not in Leaf Book - Chalmers). A fine copy. A survey of contemporary British private presses with chapters on the Fleece Press, Gregynog Press, I.M. Imprimis, Old Stile, Rampant Lions, Rocket, Tern, Whittington, and CTD. Each press has a textual passage by the printer often giving some history and philosophy of the press, a specimen of work done by the press, and a series of finely produced photographic images by Ski Harrison. Introduction by John Randle. A wonderful survey of some of the best English private presses. [Book # 50290]



IF I were asked to say what is at once the most important production of Art
longed for I should answer A BEAUTIFUL BOOK. To enjoy good
houses and good books in self respect and decent
comfort seems to me to be the pleasurable end towards which all societies
of human beings ought now to struggle.

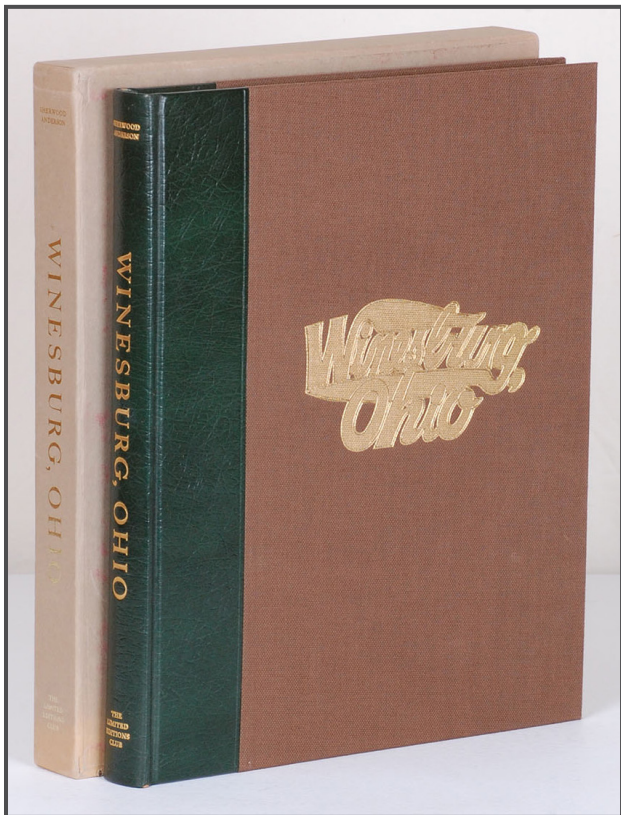
A BEAUTIFUL HOUSE and if I were further asked to name the produc-
tion next in importance and the next thing to be
longed for I should answer



WILLIAM MORRIS

Printed at Gregynog • May 1997 • Linocut by Peter Allen

With an Introduction by Malcolm Cowley and Illustrations by Ben F. Stahl.

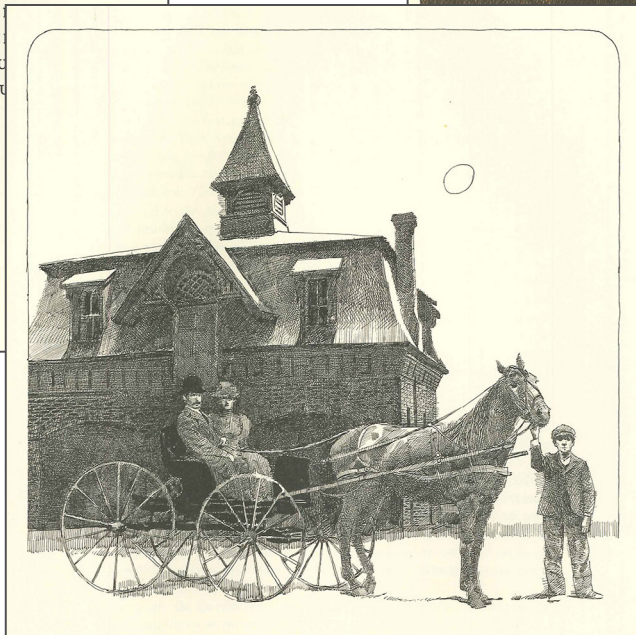
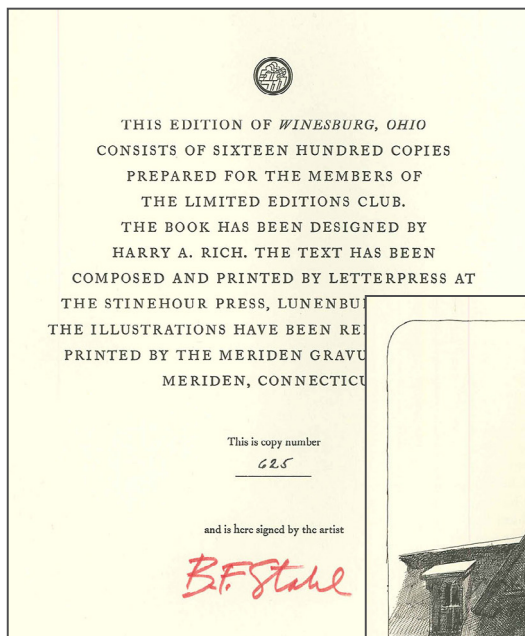
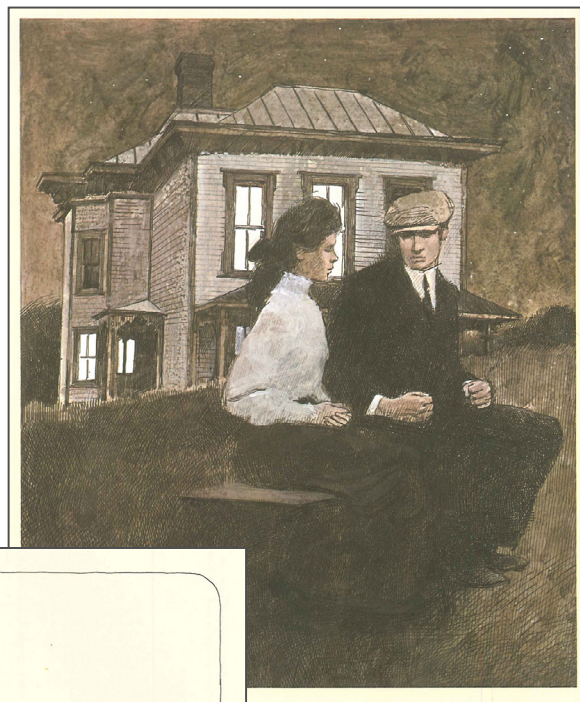


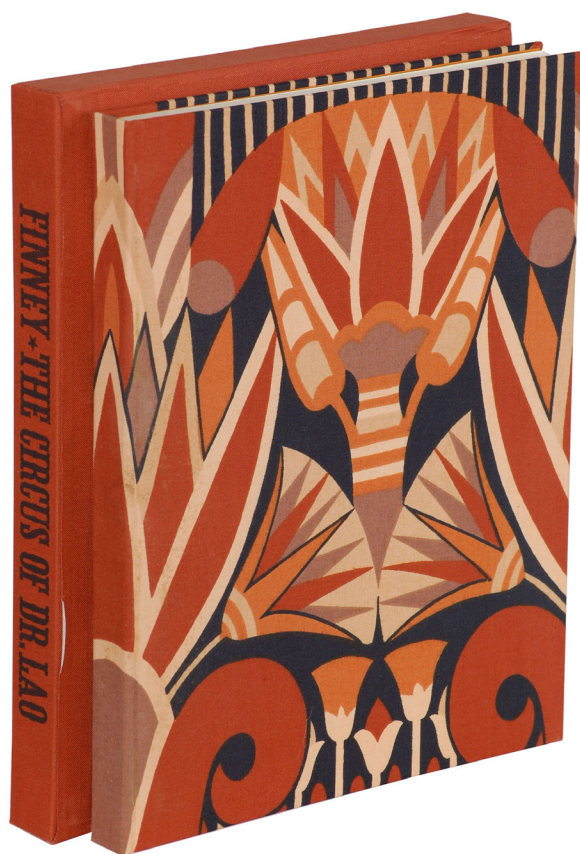
WINESBURG, OHIO

by Sherwood Anderson

New York: The Limited Editions Club, 1978; 4to., quarter leather, slipcase; xix, 152, (2) pages. \$50

Limited to 1600 numbered copies signed by Stahl (LEC 502). Printed at The Stinehour Press and designed by Harry A. Rich. Illustrations reproduced and printed by the Meriden Gravure Co. With Monthly Letter / prospectus loosely inserted. Slipcase shows some fading around the edges, else a near fine copy. [Book # 23291]



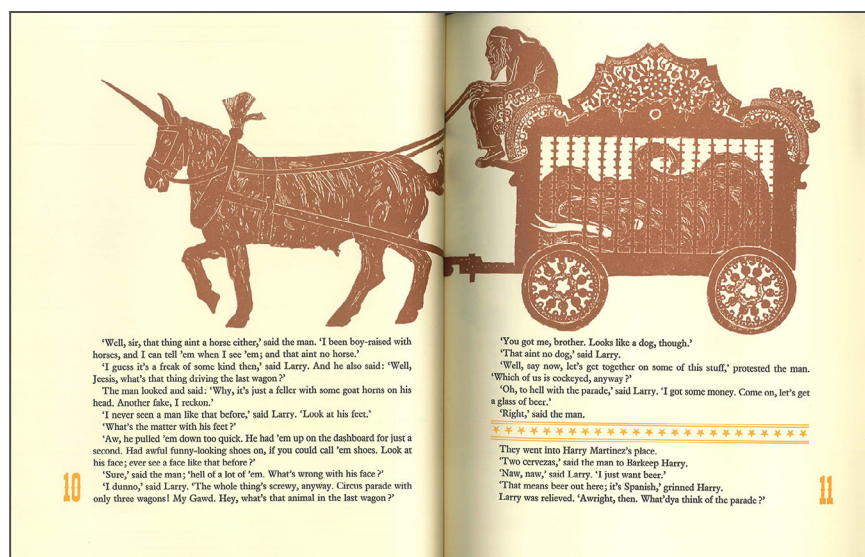
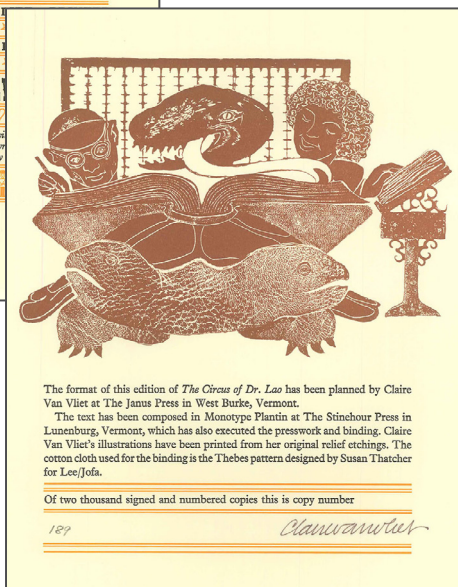
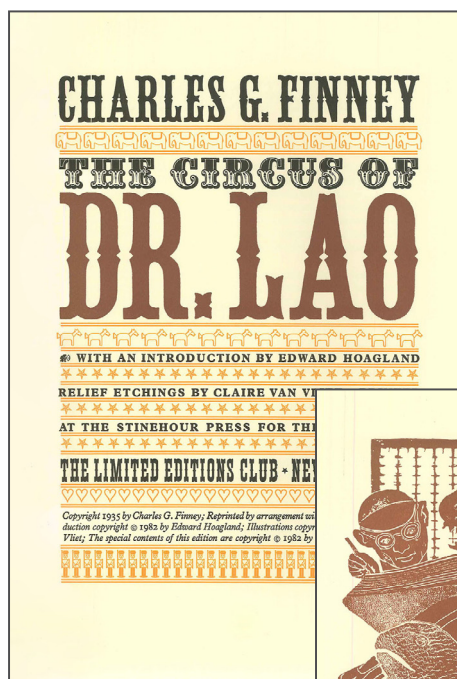


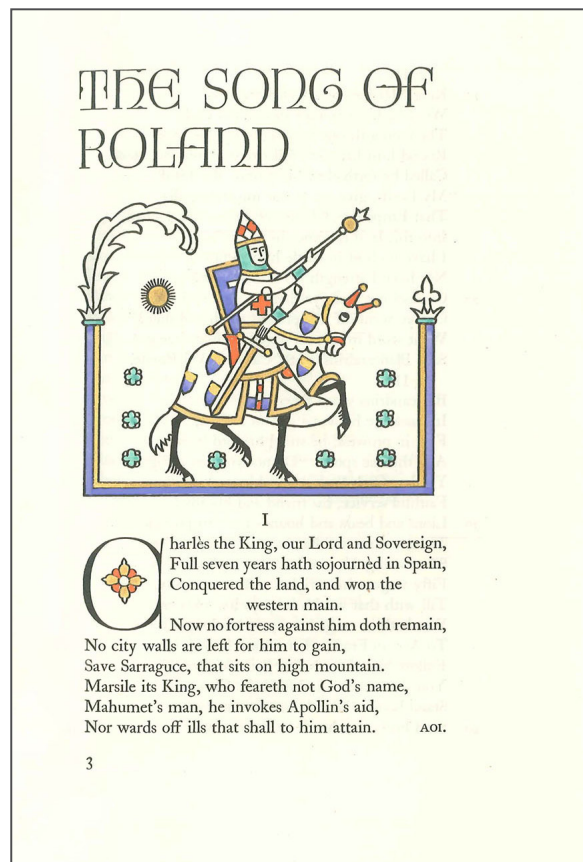
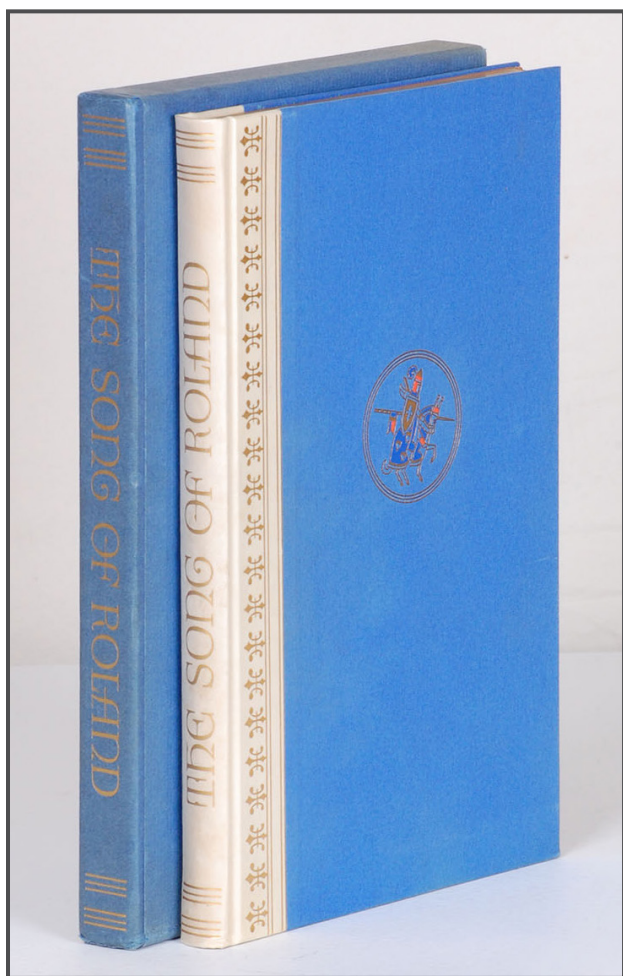
THE CIRCUS OF DR. LAO

by Charles G. Finney

New York: The Limited Editions Club, 1982; 4to., patterned cloth-covered boards, cloth-covered slipcase; (iv), vi, (ii), 122, (4) pages. \$75

Printed in an edition limited to 2000 numbered copies signed by the designer and illustrator, Claire Van Vliet of the Janus Press. (LEC 520). Includes a new introduction by Edward Hoagland. Illustrated with relief etchings and printed at the Stinehour Press in three colors. Monthly Letter / prospectus loosely inserted. Fine in fine slipcase. [Book # 54332]





THE SONG OF ROLAND

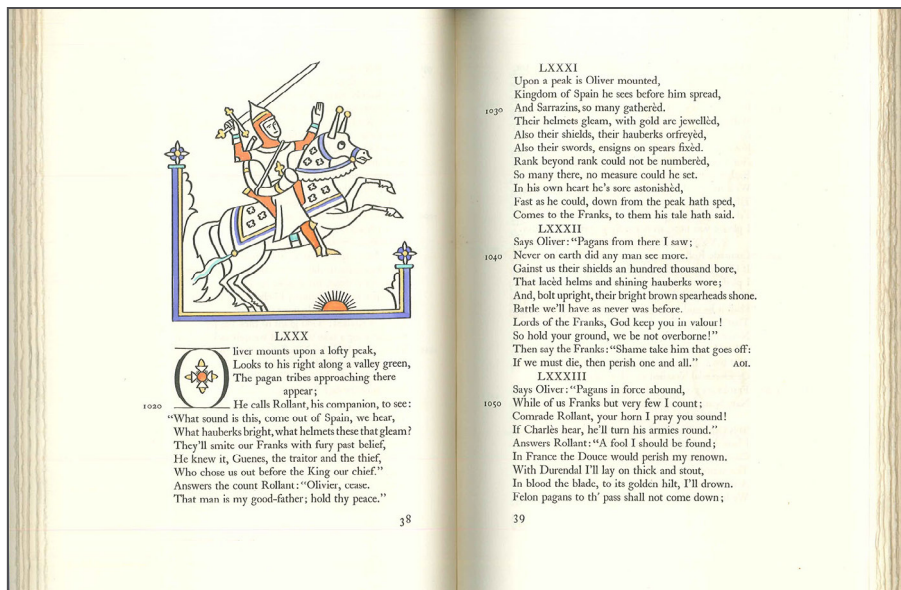
DONE INTO ENGLISH IN THE ORIGINAL MEASURE BY CHARLES SCOTT MONCRIEFF

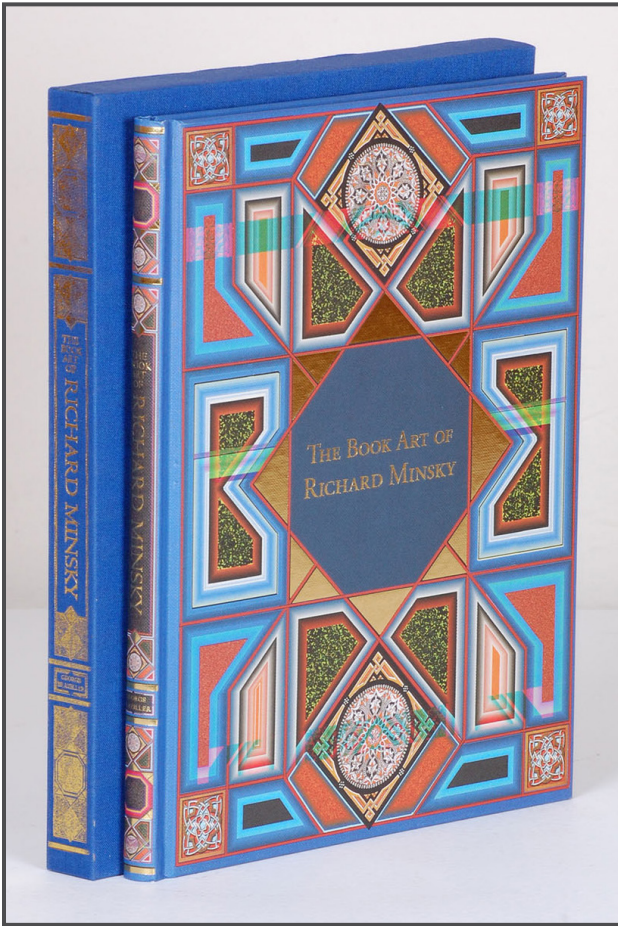
by Charles Scott Moncrieff

New York: The Limited Editions Club, 1938; tall 8vo., quarter parchment over blue boards, parchment stamped in gilt and boards with color decoration by Valenti Angelo, top edge gilt, others uncut, slipcase; xiii, 138, (2) pages.

\$175

Limited to 1500 numbered copies signed by the illustrator, Valenti Angelo. (LEC 102; Angelo Biblio. p.58). With an Introduction by Hamish Miles, Illustrated & Hand-illuminated by Valenti Angelo. Contains six illustrations and six initials hand-colored in red, blue and gold by Angelo. Printed by Edmund Thompson at his Hawthorn House. Only the slightest hint of light fading of fore-edge to slipcase, else an absolutely pristine copy. [Book # 86892]



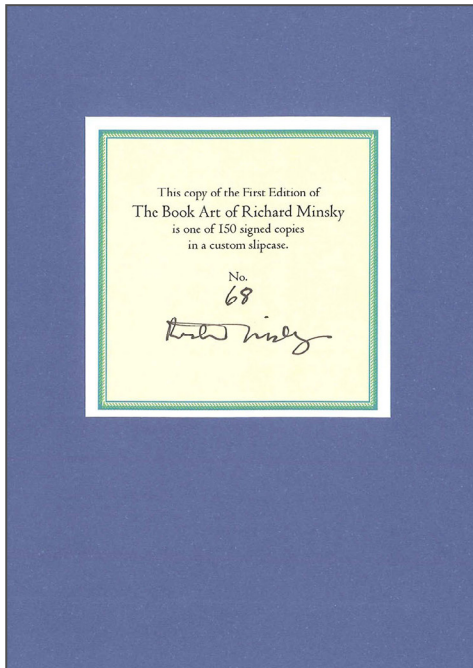


THE BOOK ART OF RICHARD MINSKY MY LIFE IN BOOK ART

by Richard Minsky

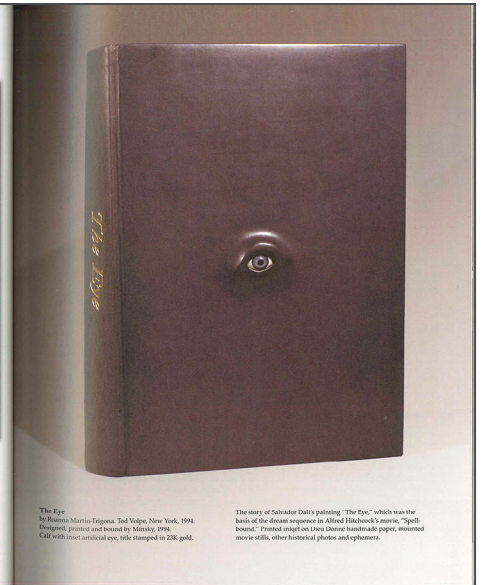
New York, NY: George Braziller, Inc., 2011; 4to., decorated cloth covered boards, slipcase; 134 pages. \$175

Limited to 150 signed and numbered copies, with this copy being additionally signed on the half-title page. Fully illustrated catalogue of some of Minsky's work. A fine copy. [Book # 135842]



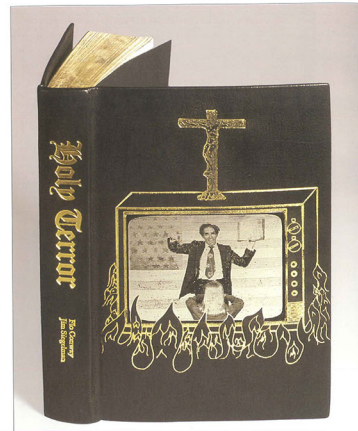
Eating At The Y: Paragraphics by C. Bille
Designed by Charles Bille, 1900.
Binding by Minsky, 1978, 140 x 140.
Padded satin, foil stamped title on leather label. In order to read the title it is necessary to insert one's fingers in the recess and move the satin folds aside.
Private collection, New York.

30



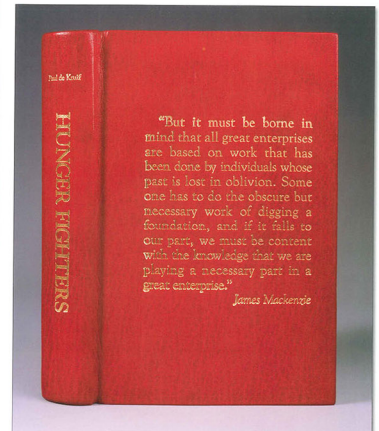
The Eye
By Roanna Martin Triguera, Ted Vayne, New York, 1994.
Designed, printed and bound by Minsky, 1994.
Call with inset artificial eye, title stamped in 23K gold.

The story of Salvador Dalí's painting "The Eye," which was the basis of the dream sequence in Alfred Hitchcock's movie, "Spellbound." Printed edge on U.S. Letter laminate paper, mounted movie stills, other historical photos and ephemera.



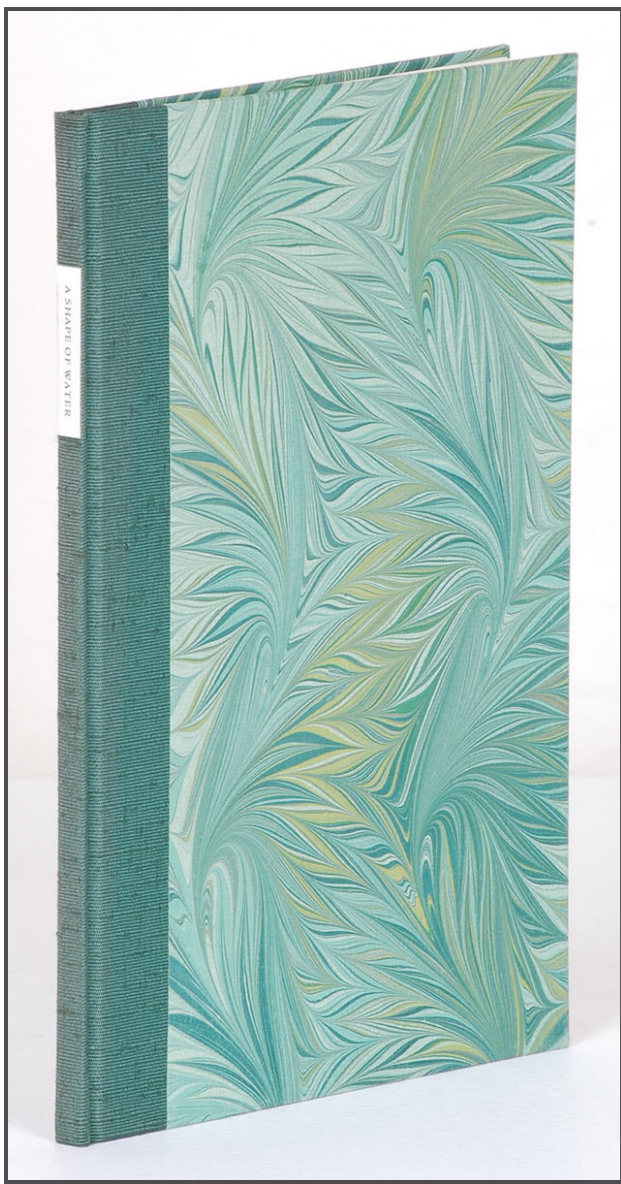
Holy Terror
The Fundamentalist War on America's Frontiers in Politics, Religion and Our Private Lives
By Eliezer and Jim Siegelman, Doubleday, New York, 1982.
Binding by Minsky, 1988, 9 x 6.
Nigerian goat and horse hair, gold and white metal hot tool stamping.
Collection of Clare Stone, New York.

114



Hunger Fighters
By Paul de Koff, Harcourt, Brace and Company, New York, 1928.
Binding by Minsky, 1988, 9 x 6.
Gambian stamped in 23K gold.
Private Collection, New York.

115

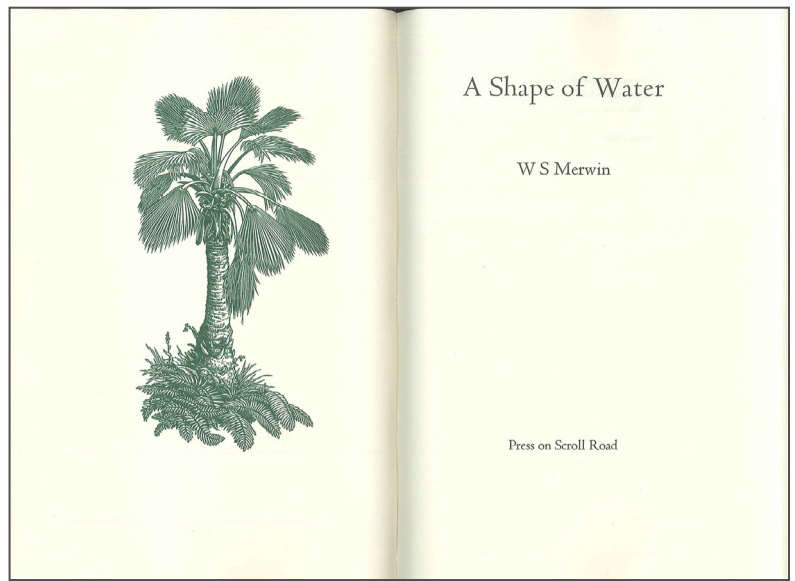


A SHAPE OF WATER

by W. S. Merwin

(Carrollton, OH): Press on Scroll Road, 2014;
8vo., quarter cloth, marbled paper-covered
boards, paper spine label; (24) pages. \$250

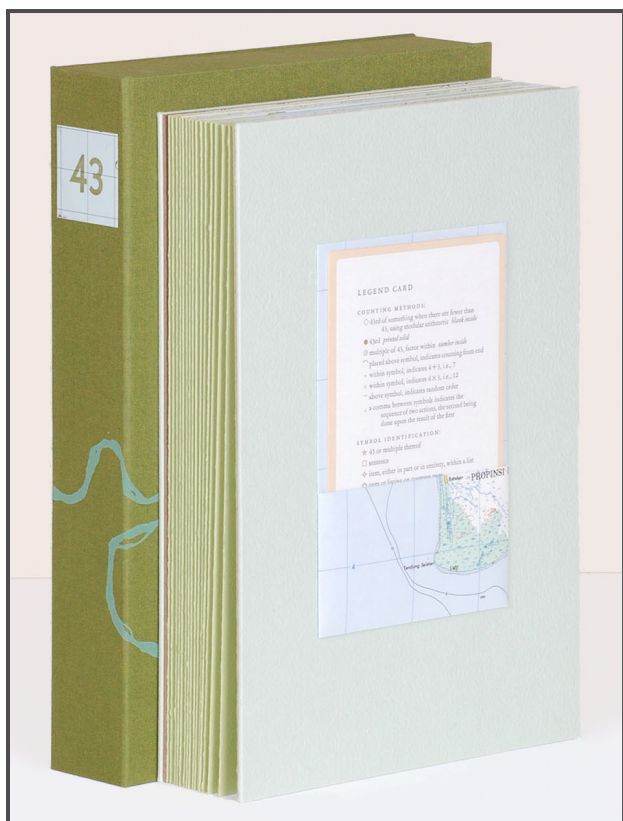
Limited to 70 numbered copies. Quotation of Aldo Leopold precedes text. Engraved frontispiece and illustrations in text by Abigail Rorer. Binding by Priscilla Spitler. A.L.s. from Robert (Bob) Baris to a client loosely inserted. A fine copy. [Book # 131008]



is reduced to a single tree in the wild). Most of the species now exist in the garden, and growing them from seed led to a fascination with palms from elsewhere, and with cycads and other flora of the world's increasingly menaced tropics, and an attempt to make a situation where they might be able to live as though they belonged together, here in this part of this valley.

A visitor to a garden sees the successes, usually. The gardener remembers mistakes and losses, some for a long time, and imagines the garden in a year, and in an unimaginable future. There are young trees in the ground. The days are much too short, they go by too fast, and we wish for rain and the sound of water among the rocks.



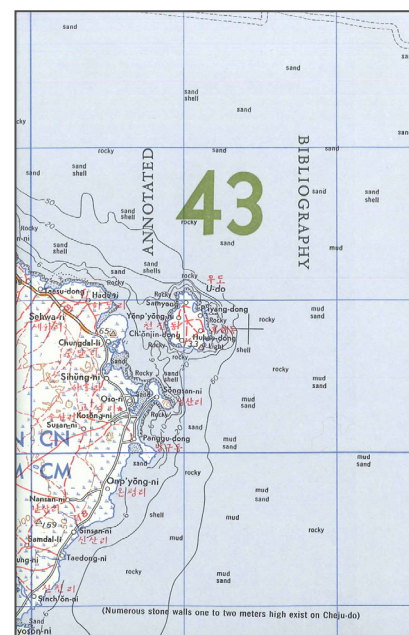
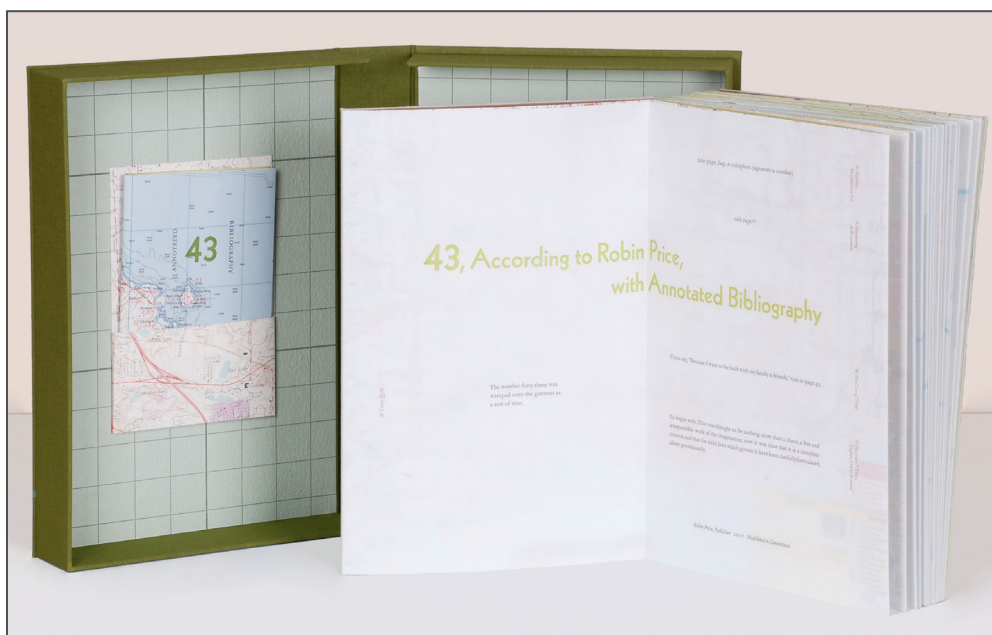
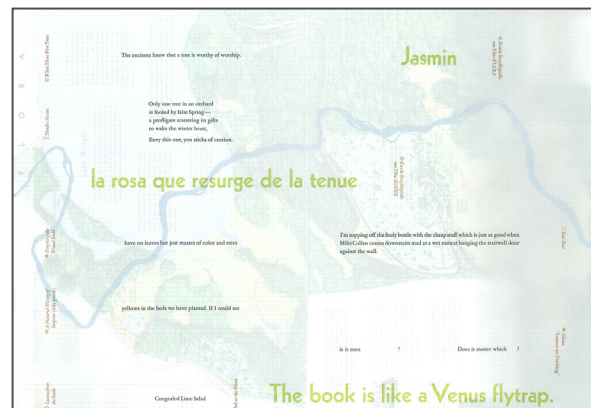


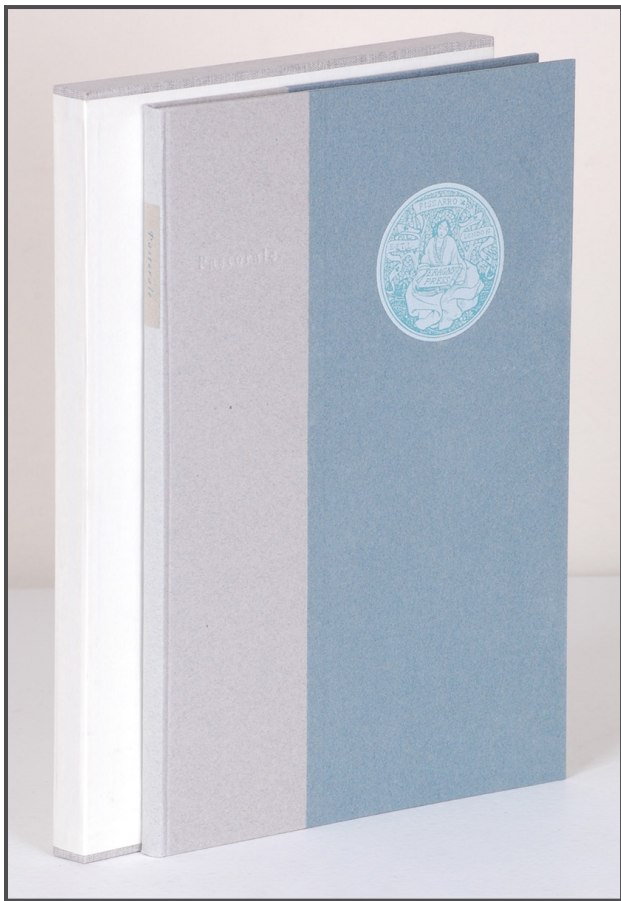
43 ACCORDING TO ROBIN PRICE WITH ANNOTATED BIBLIOGRAPHY by Robin Price

Middletown, CT: Robin Price, 2007; 4to., accordion folded (20 ft long), separate bibliography / Legend Card placed in paper pockets, all housed in an olive green cloth covered clamshell box with a river section printed in blue, map-paper spine label; (32) pages, with bibliography of (32) pages.
\$2,250

One of 98 copies of which this copy is one of 86 numbered copies signed by the printer / author. This very unusual book exhibits all of the personal interests of Robin Price using the number '43'. This book is particularly personal, as well as complex and mysterious. Ms. Price says that "Text excerpts from 86 books significant to me - mostly other artist's books - were gathered using formulas based on the number 43, which was my age at the genesis of the project." In her announcement for this book, she says that

simple formulas, using modular arithmetic with the number 43, were applied to categories such as page number, paragraph, sentence, line of poetry, etc. The text is grouped by subject matter into sixteen page spreads. Titles of spreads include "Water," "Counting," and "Flora." Paper maps from locations along the 43rd parallels are bound in an accordion that structurally supports the main text, which is printed on graph paper and also hinged together as an accordion. A Legend Card and supplemental Annotated Bibliography are included. A fine copy. [Book # 135838]





PASTORALE, WOOD-ENGRAVINGS BY LUCIEN PISSARRO

WITH AN INTRODUCTION BY JOHN BIDWELL, &
A MEMOIR BY MIRIAM MACGREGOR

by Lucien Pissarro

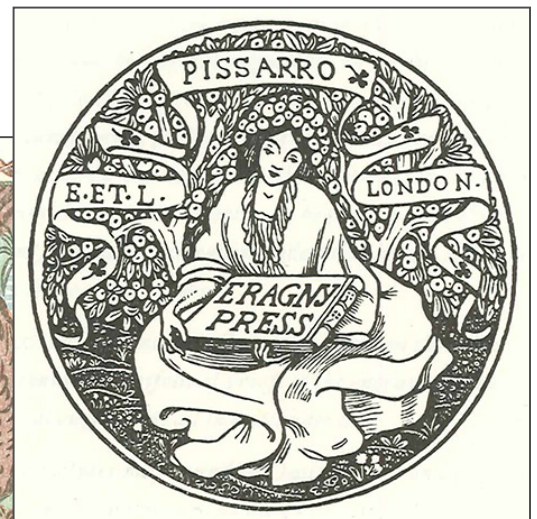
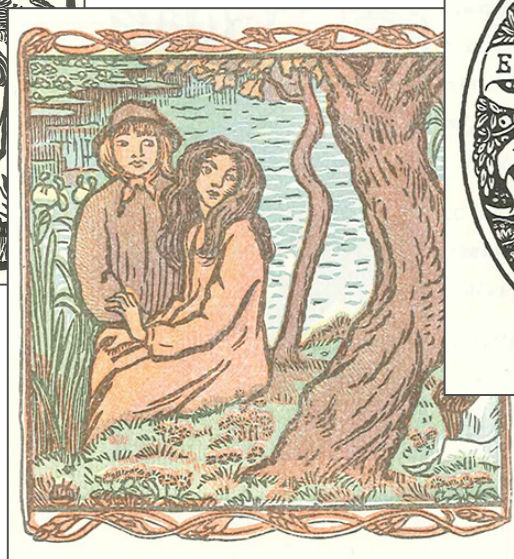
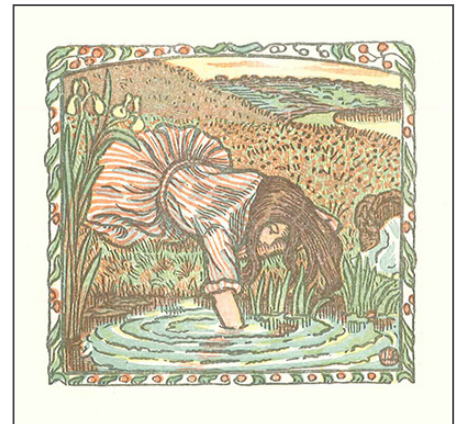
(Lower Marston Farm, Risbury): Whittington Press, 2011;
8vo., quarter cloth, paper-covered boards; 24 pages. \$500

One of 160 copies made on Batchelors Crown and Sceptre paper, quarter-bound in pre-war Fabriano Ingres printed sides, in a slipcase.

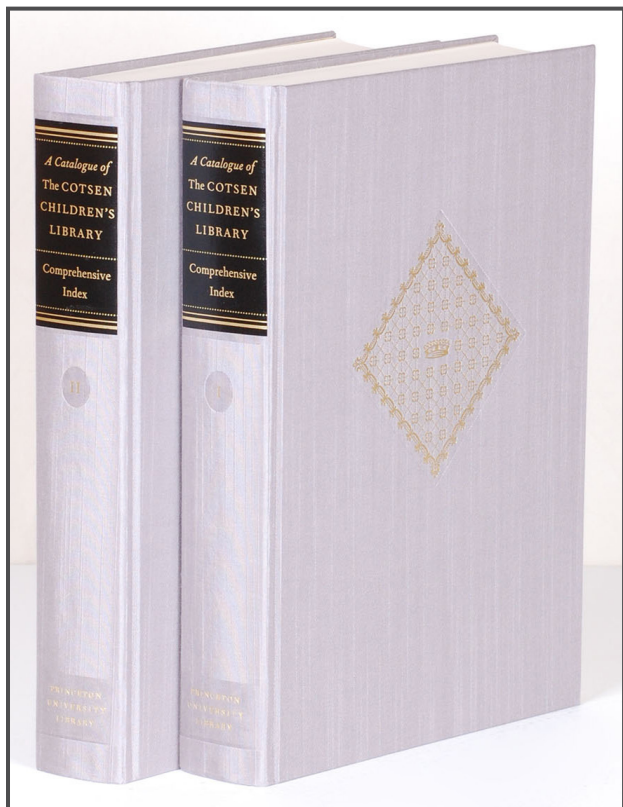
A fine copy. In 1965, Orovida, the daughter of Lucien Pissarro who started the Eragny Press with his wife Esther in 1894, presented most

of her father's wood-engravings, and his book of proofs, to the Ashmolean Museum in Oxford. This edition of some of Lucien's

finest engravings was printed at the Whittington Press from the original blocks and was issued to mark an exhibition of the work of the Eragny Press at the Ashmolean in early 2011. Four engravings are printed in colour using a technique pioneered by Lucien using pale and subdued colours to build up images of great charm and subtlety. A unique memento of a much loved and collected early private press, whose small editions are increasingly hard to find. [Book # 107017]



The Final Volumes in the Catalogue of the Cotsen Children's Library Series



A CATALOGUE OF THE COTSEN CHILDREN'S LIBRARY COMPREHENSIVE INDEX

Princeton, New Jersey: Princeton University Library, 2021;
2 Volumes, 12.375 x 9 inches, light gray Japanese cloth with
front covers stamped in gold, with illustrated endpapers;
[xiii], 622, [2]; [6], 623-1252, [2]. ISBN 0878110631. \$125

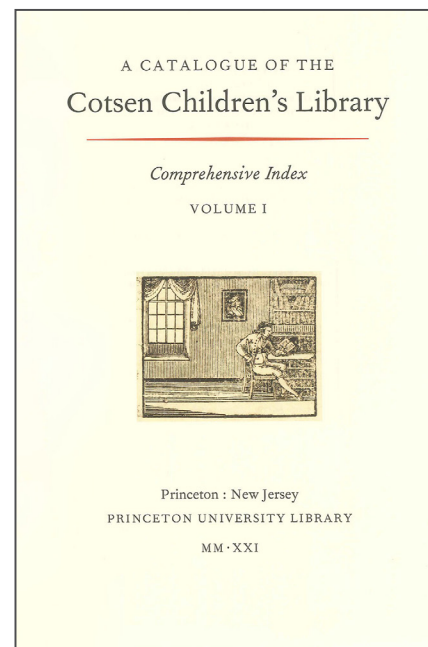
The *Comprehensive Index* volumes cover all 20,082 descriptive entries published in the previous six volumes, all well illustrated: Twentieth Century (2 vol.: 12,403 entries, v.1 issued in 2000 and v.2 issued in 2003), Nineteenth Century (2 vol.: 6,370 entries, issued in 2019) and Pre-1801 Imprints (2 vol.: 1,309 entries issued in 2020). The final volumes, totaling more than 1250 pages, include indexes for the following categories of information: Author, Title, Illustrator, Publisher, Series, General & Subject, Owner & Collector, and Chronological.

Designed by Mark Argetsinger, and uniform in format of the preceding volumes, the *Index* volumes are printed on Mohawk Superfine paper and include seven illustrations. The volumes are

bound in light gray Japanese cloth with the front covers stamped in gold and with illustrated endpapers.

Steve Ferguson, together with co-editor Mark Argetsinger, both conducted and oversaw production of the indexes. They were assisted by Kirstin Ohrt.

[Book # 136109]



For information on all *Catalogue of the Cotsen Children's Library* volumes, see our website here.