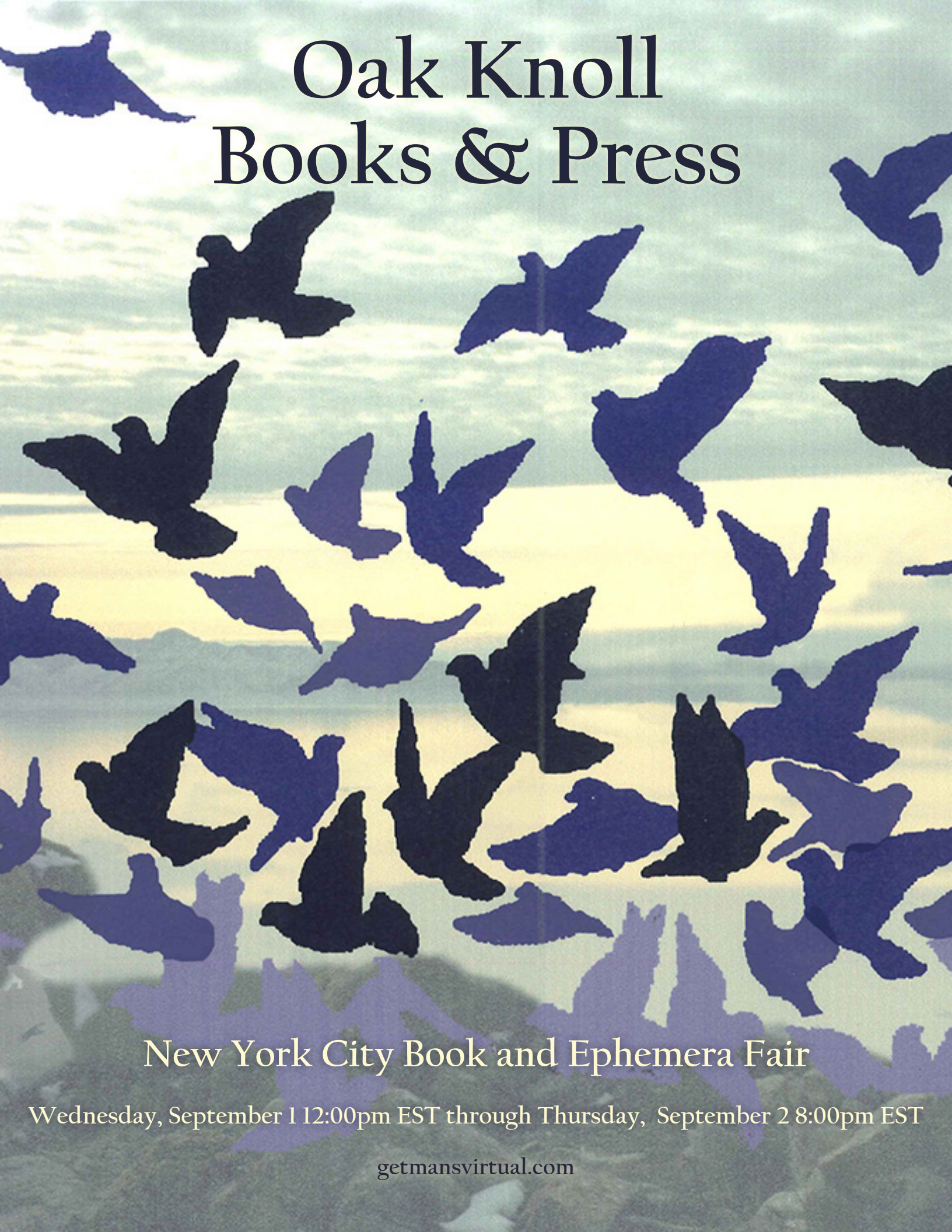




Oak Knoll Books & Press

New York City Book and Ephemera Fair

Wednesday, September 1 12:00pm EST through Thursday, September 2 8:00pm EST

getmansvirtual.com

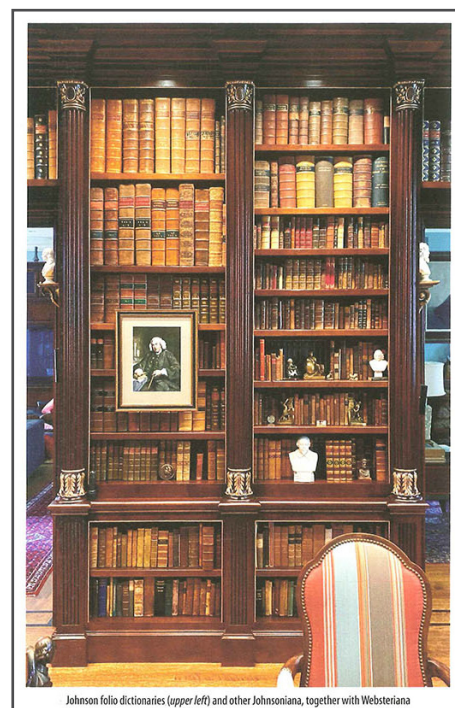
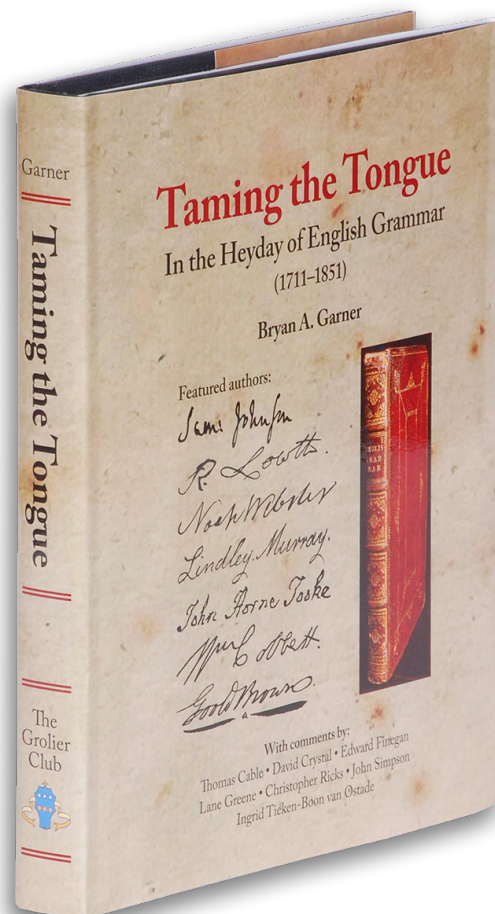
TAMING THE TONGUE IN THE HEYDAY OF ENGLISH GRAMMAR

(1711-1851)

by Bryan A. Garner

New York: The Grolier Club, 2021; 7.375 x 9.25 inches, hardcover, dust jacket; 301 pages. ISBN 9781605830926. \$45

Bryan A. Garner's *Taming the Tongue in the Heyday of English Grammar (1711-1851)* is the companion to the Grolier Club exhibition of the same title (March 3 to May 15, 2021). Featuring 100 items, Garner's book makes the primers of the eighteenth and nineteenth centuries come alive in ways their concerned and idiosyncratic authors might not have envisioned. While Garner makes no mention of duels fought over the parts of speech, he shows that the grammarians of the period were a contentious and opinionated lot. The entries in *Taming the Tongue* are packed with scrupulously recorded information on the content and publication details of the grammars, as well as tantalizing anecdotes from the authors' lives. Commentaries by Thomas Cable, David Crystal, Edward Finegan, Lane Greene, Christopher Ricks, John Simpson, and Ingrid Tieken-Boon van Ostade and three appendices round out this lively book, which will appeal to scholars and aficionados alike. [Book # 135437]



"Taming the Tongue is a joy-giving frolic. It left me feeling that the world is better because Bryan A. Garner is in it, because he has spent a lifetime immersed in grammar, because he wrote this book, and because he secured publication with such beautiful production values."

- Tom Dalzell, Los Angeles Review of Books

THE CELLULOID PAPER TRAIL

IDENTIFICATION AND DESCRIPTION OF TWENTIETH CENTURY FILM SCRIPTS

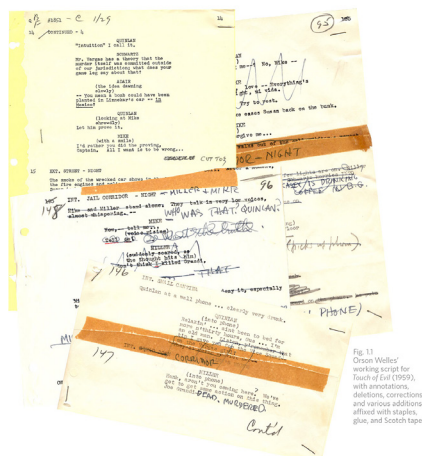
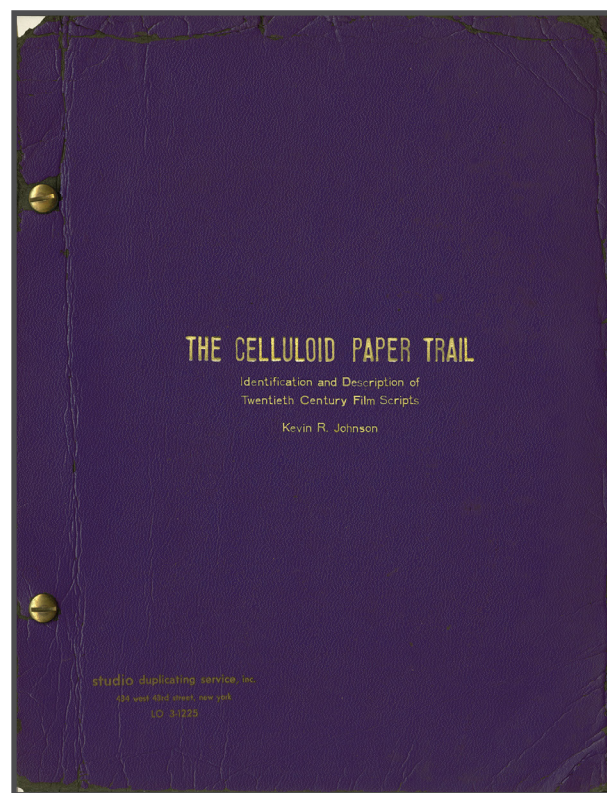
by Kevin R. Johnson

New Castle, DE: Oak Knoll Press, 2019; 8.5.x 11 inches, hardcover, printed paper-covered boards; 232 pages. ISBN 9781584563792 \$65

Foreword by Tony Bill, Academy Award-winning producer (*The Sting*), director and actor.

The film script is an example of rare book that defies nearly every norm. It is issued, not published, and rather than having a “first edition,” it can be one of many drafts that fit within the development and production of a motion picture. Adding to its complexity is the fact that its method and style of issuance and printing has changed considerably over the course of time.

The Celluloid Paper Trail is the first book published specifically to aid scholars in the identification and description of the 20th century film script. This study is designed to help the rare book scholar ask questions, identify, and comprehend American and British film scripts issued between the 1920s and the 1980s, thus covering the period during which the art of cinema was birthed, developed, and perfected.



Included are:

- An overview of the filmmaking process as it relates to script development.
- Script identification with respect to the different functions in filmmaking.
- Bindings, page types, printing, duplication, identification of reproductions.
- Annotation as a unique record of the making of a film.
- Tools to understand a script from historical, thematic, curatorial perspectives.
- A detailed breakdown of a sample script, using various reference tools.

Illustrated in color with over 130 examples of scripts of well-known films in every genre. With an index that references proper terminology used.

Kevin R. Johnson is a rare-book dealer and a scholar of the nexus of film and literature. He is the author of two previous works published by Oak Knoll Press: *The Dark Page* and *The Dark Page II*. He has curated an exhibition of rare photographs of film directors on the set at the American Film Institute, and has lectured on the subject of film script identification at Yale University and the University of Virginia's Rare Book School. [Book # 130880]

“It’s jam-packed with 130 examples of easily recognized American and British films in nearly every genre, documenting phase after phase of script development. ... landmark research and organization.”

- Kurt Brokaw, *The Independent*





FILM BOOKS A VISUAL HISTORY

by Breixo Viejo

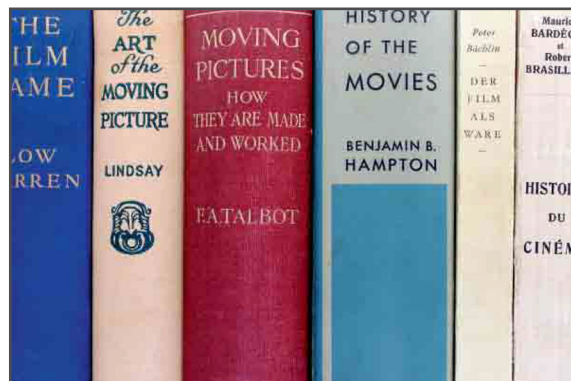
New Castle, DE: Oak Knoll Press, 2016; 9 x 12 inches, hardcover, dust jacket; 264 pages. ISBN 9781584563433. \$75

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 Babylone* (1959), 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]



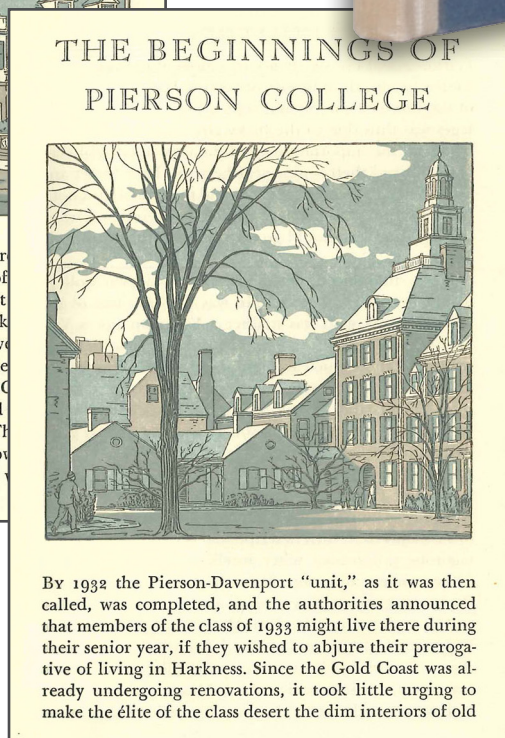
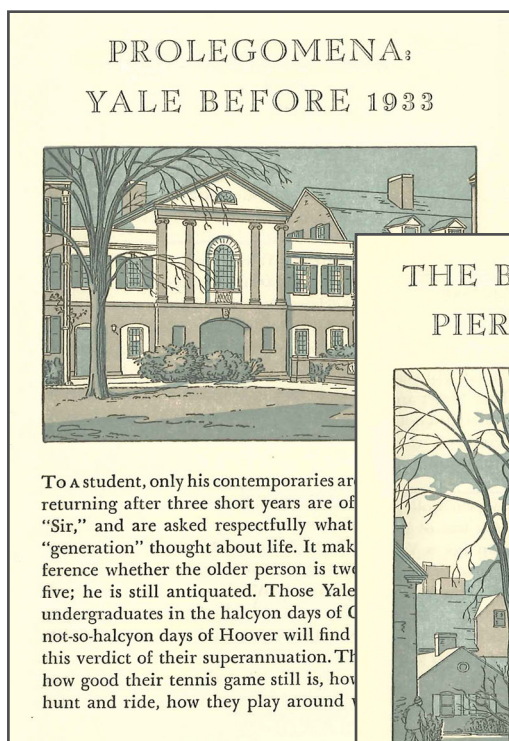
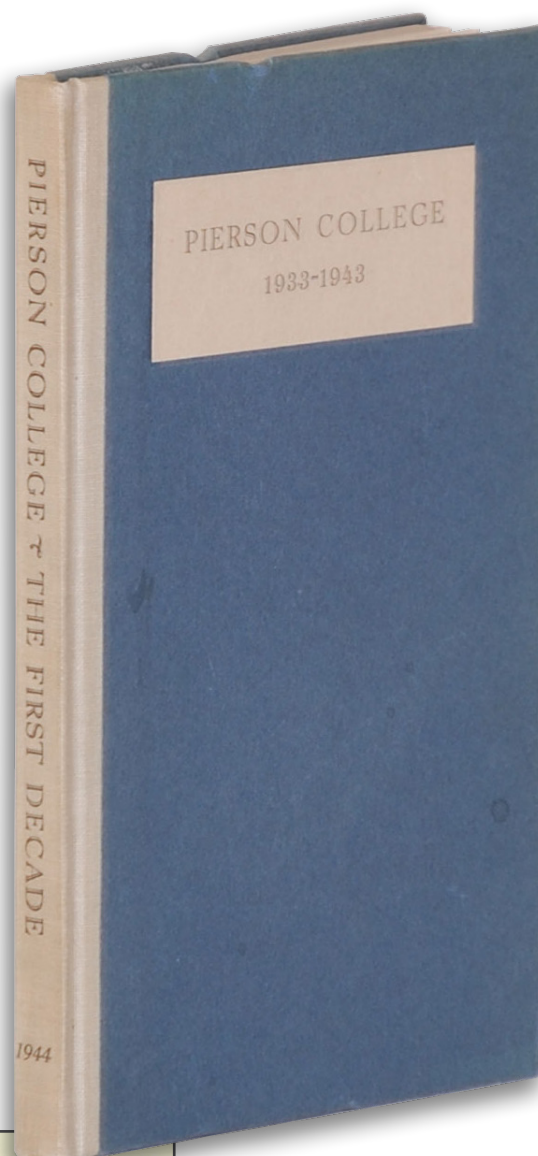
PIERSON COLLEGE, THE FIRST DECADE

1933-1943

by James G. Leyburn

Stamford: Overbrook Press, 1944; small 8vo., quarter cloth with paper-covered boards, paper cover label; (viii), 78, (8) pages. \$110

Printed in an edition limited to 1000 copies set in Linotype Baskerville with Lucian display on W & A All Rag Paper (Cahoon, pp.42-43). Sketches by T.M. Cleland. The establishment of a new college on the Yale campus; it became a Navy College under the V-12 program in WWII, with early morning bugle calls, air raid warnings, and trampled grass in the quadrangle from drilling Marine and Navy platoons. Light bump on front cover, else near fine. [Book # 134985]





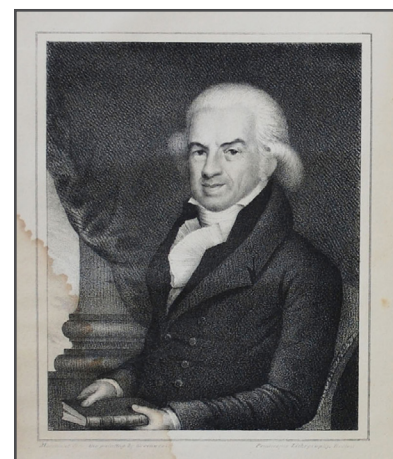
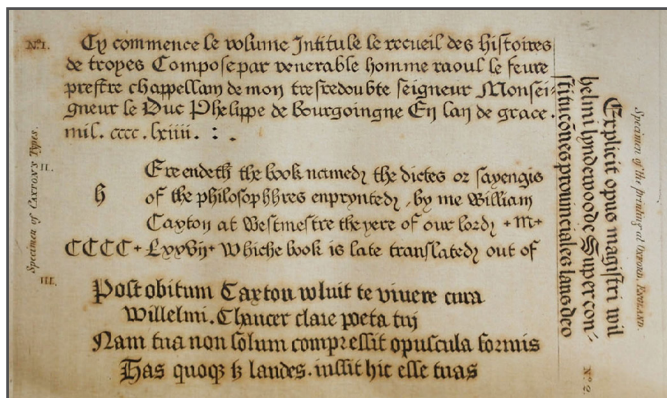
THE HISTORY OF PRINTING IN AMERICA WITH A BIOGRAPHY OF PRINTERS, AND AN ACCOUNT OF NEWSPAPERS by Isaiah Thomas

Worcester, MA: The Press of Isaiah Thomas, Jun., 1810; 8vo., bound in mid-19th century calf, gilt on spine; vi, 7-487+(1); 576 pages. \$3,000

First edition (Howes T-168; Shaw and Shoemaker 21483; Bigmore and Wyman III:9). Dedication, table of contents, preface. Endnotes included in each volume. Appendix and index at end of second volume. Frontispiece illustration of Thomas. Five plates including two foldouts. This is the first published history of printing in the United States. The author was a noted printer, newspaper publisher, and a founder of the

American Antiquarian Society. Rubbing to the bindings. Gutters of both volumes tender. Small waterstain to lower corner of frontispiece effecting

the portrait in the bottom left corner of vol 1. Newspaper clipping glued onto page 37 of vol 2. Toning to the textblock throughout in both volumes. Beautiful exlibris bookplate of the Kennebec Natural History & Antiquarian Society in both volumes on the front pastedown. [Book # 129753]



Type & Press

No. 91 A QUARTERLY JOURNAL OF LETTERPRESS PRINTING Winter, '97

How to Discuss Type Like a Pro

INTRODUCE TWO OR MORE TYPE aficionados to each other and quicker than you can say "typenuts," they will happily be discussing and debating the good and bad points of their favorite typefaces.

They will be proclaiming the relative contrasts between the thick and thin strokes of the axis, indications of stress, style of serifs, the relationship of the x-height to the ascenders, and descenders and other variables.

When talking about type, using the correct nomenclature is important. Parts of a character should not be referred to as that "thingamajig" or that "watchamacallit." There are only a few terms to learn and most have simple and obvious meanings. By using the correct terms you too can discuss type like a "pro."

Contrary to most typographic terms, the parts of a character can appear to have somewhat arbitrary names. The ear of a g could just as well be called a "knob" or "handle." The names of the different parts of a character have a long and well-documented history. Reams of paper have probably been consumed in describing and identifying the various parts of the letterform. The following is a condensed version of these lists.

ARM—A horizontal stroke that is free on one end.

ASCENDER—The part of the lowercase letters b, d, f, h, k, l, and t that extend above the height of the lowercase x.

BALL TERMINAL—A round form found at the ends of the arms in letters such as a, c, j, r, and y.

BAR—The horizontal stroke in the A, H, e, and similar letters. Most horizontal bars on the lowercase e are straight and provide a generous counter. A few type designs have this bar high up and tilted. This may result in an ink trap being formed.

BASELINE—There are four invisible lines in the alphabet. Topline is the one reached by the ascenders. Midline marks the tops of the letters without ascenders. The baseline is the one on which all the characters rest. The headline is the one reached by the descenders. The capline is the tops of the uppercase letters.

BOWL—A curved stroke which makes an enclosed space within a character. The bump on a cap P is a bowl.

CONTRAST—This refers to the degree of contrast between the thick and thin elements of a certain letter.

COUNTER—The fully or partially enclosed space within a character. The term comes from the days when old-time craftsmen, to save time in cutting punches for letters containing enclosed interior spaces such as B, O, Q, a, g, p, and others, engraved a "counter" punch to the shape of the interior area of the letter. This counter was then driven into the actual type punch and then the

[CONTINUED NEXT PAGE]

NOMENCLATURE OF TYPE CHARACTERS



Issue No. 35

Type & Press

For the Letterpress Printer

WINTER 1983

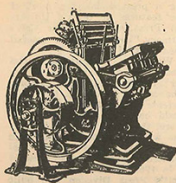
The Great Colt's Armory War!

Printing's lustrous past was punctuated by disputes between individuals, manufacturers and typefounders. The fights ranged from petty jealousies to legal battles over prices, copyright violations, patent infringements, etc. None of these battles were more furious than the war that erupted about 1885 between the promoters of the Colt's Armory and the Universal presses.

In spite of the fact that Merritt Gally and John Thomson worked on the Universal press together, they had a burning hatred for each other most of their lives. The death of Gally did not end the feud. After the older man died in 1916, Thomson continued to relate in blistering terms of how he hated his ex-partner.

Merritt Gally, undoubtedly an inventive genius, was born in 1836. When only 11 years old he went to work for a printing firm in Rochester, N.Y. After becoming a journeyman, he acquired additional skills in the art of cutting wood blocks and the machine's trade. Later he joined his brother who operated a weekly newspaper. During his lifetime he was issued over 500 patent claims in the U.S. alone!

After attending a theological seminary, he was ordained in the Presbyterian Church. While here, John Thomson, a Scottish emigrant lad, was taken by his partner



THE UNIVERSAL PRESS

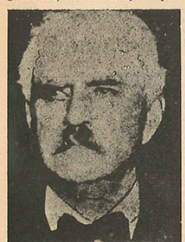
ents to hear the Reverend Gally preach. For some unknown reason, it was hate at first sight!

The minister assisted a paragon in building a hand press in the village blacksmith shop and while so engaged, developed the principles of a press that became later known as the Universal.

Prior to the invention of Gally's press, most job presses were made with either hinged platens (clam-shells) or beds hinged at the lower ends of long supporting legs (Gordons) so that when the bed met the platen, the two may not have been exactly parallel. This was rectified by adjustment of the platen or by changing the amount of tympan packing used. But printers realized that for the finest kind of work, parallel impression was superior.

The platen of the Universal Press rolled up until it became vertical when about an inch from the form. From this position it was pulled directly parallel with and toward the form. The platen rested on rockers, its movement being controlled by heavy side arms connected to eccentric cams. Instead of the customary ink disk, rollers were supplied directly by a fountain and the cylindrical ink distribution system was located directly above the type form.

The Universal was heavier, slower and more costly than the clam-shell or Gordon presses, but with its superior ink distribution and parallel impression, it was capable of a tremendously powerful and rugged impression.



JOHN THOMSON

Eventually the reverend's voice failed, forcing him to give up the ministry. About 1873 he put the finishing touches on his press and opened a sales room in New York City to exhibit his parallel impression machine. Patents had been granted in 1869.

Without any important changes in design his Universal press was sold over the years by various builders under the names: Colt's Armory, Victoria, Hartford, National and Laureate.

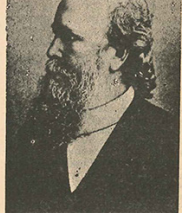
Rev. Gally was never a manufacturer but employed various sales agents and machine shops for distribution, sales and manufacture of his jobber.

The ex-minister at first licensed the firm of Hamilton and McNeal to arrange for the building of their press. After about 500 of them were made, the company failed and E. V. Haughwout of New York City took over the license. They had about 350 Universals made before they too, became financially distressed. Both of these firms had subcontracted the actual manufacture to the Colt's Patent Firearms Mfg. Co., of Hartford, Conn.

As a result, Rev. Gally himself contracted with Colt's to build his press and he acted as his own sales agent.

The Universal press was en-

[CONTINUED NEXT PAGE]



REV. MERRITT GALLY

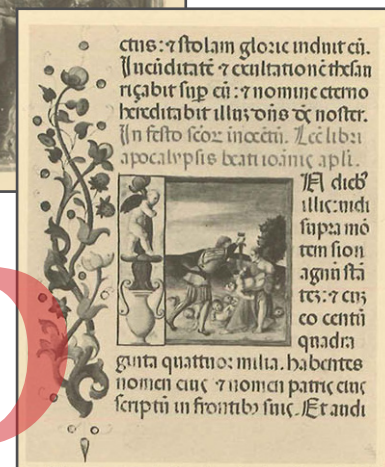
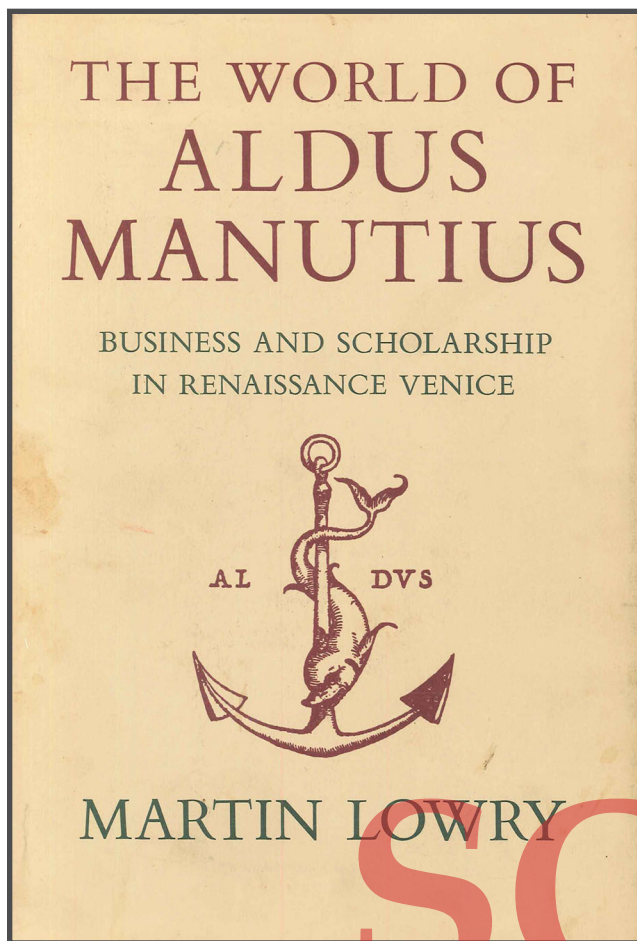


TYPE & PRESS

A JOURNAL DEDICATED TO THE PRESERVATION OF THE ART

Hayward, CA: Fred C. Williams, 1992-2000;
61 issues, tall 8vo., self paper wrappers. \$100

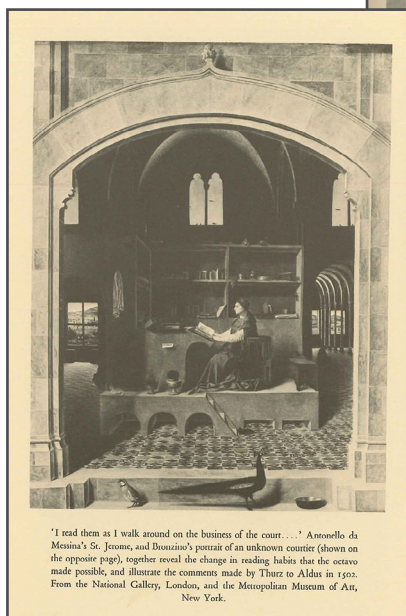
lled with interesting information about printing history. Run includes 17, 35, 39-68, 70-71, 73-79, 81-99. The following issues are photocopies: 70, 77, and 95. [Book # 58824]



THE WORLD OF ALDUS MANUTIUS
BUSINESS AND SCHOLARSHIP IN RENAISSANCE VENICE
by Martin Lowry

N.P.: Cornell University Press, (1979); 8vo.,
cloth, dust jacket; (viii), 250 pages. \$ 100

First U.S. edition. Centers on the life of Aldus Manutius (1450-1515), Italian printer and man of letters. Minor soiling to dust jacket, else fine.
[Book # 31737]





OLDE TYPE FACES AT TRI-ARTS PRESS

... FROM THE FREDERIC NELSON PHILLIPS COLLECTION OF ANTIQUE, EXOTIC, ANCIENT TYPE FACES by Tri-Arts Press

New York: Tri-Arts Press, (1971); square 8vo., stiff paper wrappers; (74) pages. \$100

Printed on different colored papers.
Covers soiled. [Book # 29847]

OLDE
TYPE
FACES
AT TRI-ARTS PRESS, INC.
831 EAST 88 ST.
NEW YORK 16, N.Y.
FROM THE
FREDERIC NELSON PHILLIPS
COLLECTION OF
ANTIQU
EXOTIC
ANCIENT
TYPE
FACES
MURR"EE" HILL 6-4242



STANLEY MORISON
ON CONVENTIONS OF LETTER-DESIGN AND
TYPOGRAPHICAL DISCIPLINE FROM HIS INTRODUCTION TO
THE TYPOGRAPHIC BOOK
1450-1935

While access to skill and judgement in letter-design are of vital importance to the production of the fine book, no satisfactory, ecumenical, definition of the type best suited to the text in hand is forthcoming. Few printers wish to be limited to one type only. Fewer wish to change the type in every book they print. The creation of a new type is always an arduous and expensive undertaking, but the task has been achieved in the past and even recently, in both kinds of letter, that is the old 'gothic' and the modern 'roman'. The medieval, heavy, narrow, pointed letter rightly called 'black' is certainly more homogeneous as a design and presents itself more majestically on the page than the modern or renaissance, light, round, roman letter. Yet the economy, elasticity and versatility of the roman letter makes a general return to 'gothic' impossible. Today only in Germany could a few editions be composed in a form of black-letter. In default of an

that a 'good' type is one that, lion, authority, elegance, and

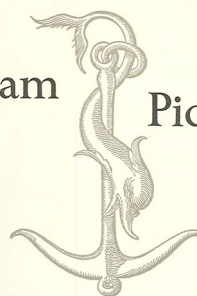
ambitious to produce a fine in type to be used. In the past and the number of founts now Golden and Troy types. But the e nineteenth century, lovers of vate' requirements. Thus, the red this plan, cut new types for ificant and international. Even the problems inherent in their fact in some cases, the types of

HOMAGE TO THE BOOK

N.P.: Westvaco, (1968); 4to.,
16 folders loosely inserted in a
cloth box. \$125

Foreword by Frederick B. Adams, Jr. Sixteen designers each contributed a section to this book to express their thoughts on book design. Included are Joseph Blumenthal, Giovanni Mardersteig, Hermann Zapf, Jan Tschichold, Georg Trumpp, Leonard Baskin, Bert Clarke and many others. Beautifully illustrated. Fine in a near fine box. [Book # 24210]

William Pickering



IF I were asked to name the few designers and printers who have had the greatest impact on twentieth century bookmaking, I would for a variety of reasons choose William Morris, Francis Meynell, Daniel Berkeley Updike, and Bruce Rogers, with Alfred A. Knopf as the single most conspicuous American publisher. But they, in turn, all owed a variety of debts to their typographic progenitor, William Pickering, one of the most important figures in the history of English book production.

William Pickering was born in 1796. We are told that "his father was a book-loving earl and his mother a lady of title." The infant was placed with a tailor and his wife, named Pickering, who reared him into boyhood. At fourteen years of age he was apprenticed to a bookseller/publisher where he apparently learned quickly and well. Perhaps his natural inheritance included a love of books. In any event,



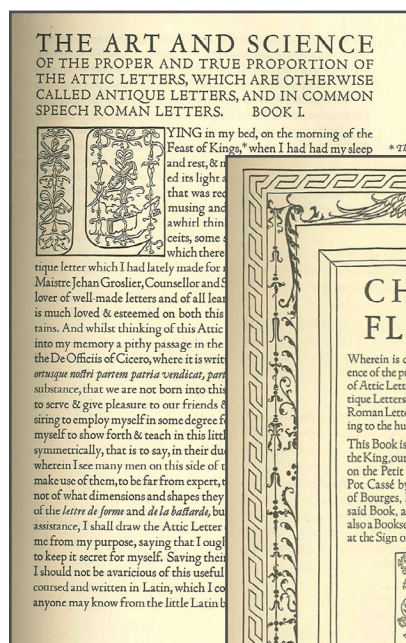
CHAMP FLEURYTRANSLATED INTO ENGLISH AND ANNOTATED
BY GEORGE B. IVES

by Geofroy Tory

New York: The Grolier Club, 1927; 4to., quarter vellum over paste-paper-covered boards, top edge gilt; xxiii, 208, (2) pages. \$850

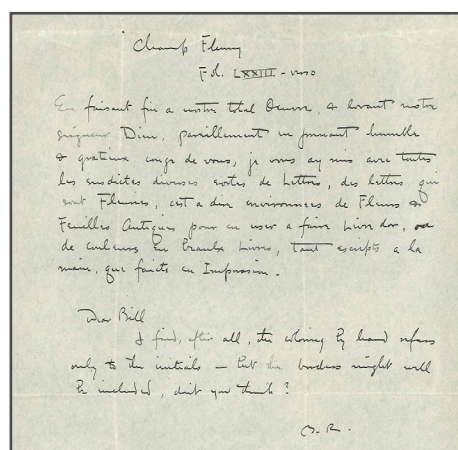
First edition thus, limited to 390 copies. (Ransom no.17, Haas 143; AIGA 361). Designed by Bruce Rogers and printed by William Edwin Rudge. First edition in English of this landmark 16th century book on the formation of letters presented in a beautiful illustrated format by Bruce Rogers. With three different sections: Reform of the French Language, Treatise on Letter Proportions and Letter Designs Based on the Human Face and Body, and Abcedaire on the Construction of Letters. Includes type specimens of other letter styles as a supplement. This is one of the most important examples of the design work of Rogers and he considered it one of his favorite "30". One of only ten books to use the Centaur type designed by Bruce Rogers.

Slight toning to spine, else a fine copy in a plain brown dust-wrapper. Housed in the original slipcase, which is somewhat soiled and chipped at the corners. Includes the prospectus. A significant association copy of an important Bruce Rogers work. Fine.



Provenance: This copy was formerly owned by William Ivins Jr., curator of prints at New York's Metropolitan Museum of Art until 1946, and bears his signature on the inside front cover. Laid in is an A.L.s., with the addressed envelope, from Bruce

Rogers to Ivins. The letter apparently refers to the French version of Champ Fleury, as Rogers has transcribed an excerpt in French and follows it with the comment: "Dear Bill, I find, after all, the coloring by hand refers only to the initials -- but the borders might well be included, don't you think?" [Book # 21509]



GUTENBERG AND THE STRASBOURG DOCUMENTS OF 1439

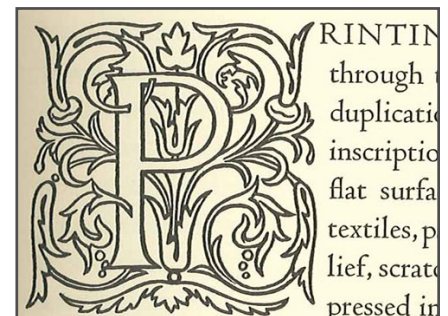
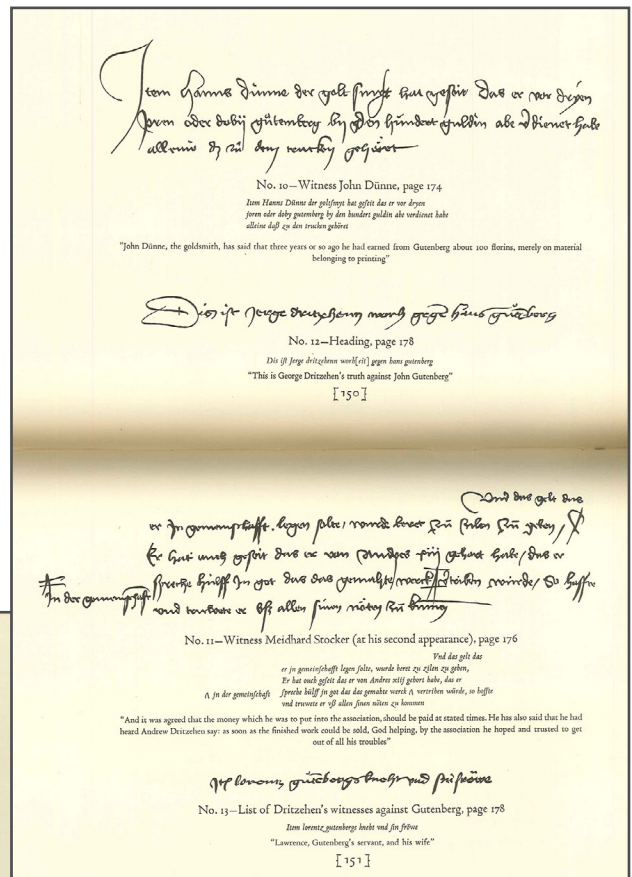
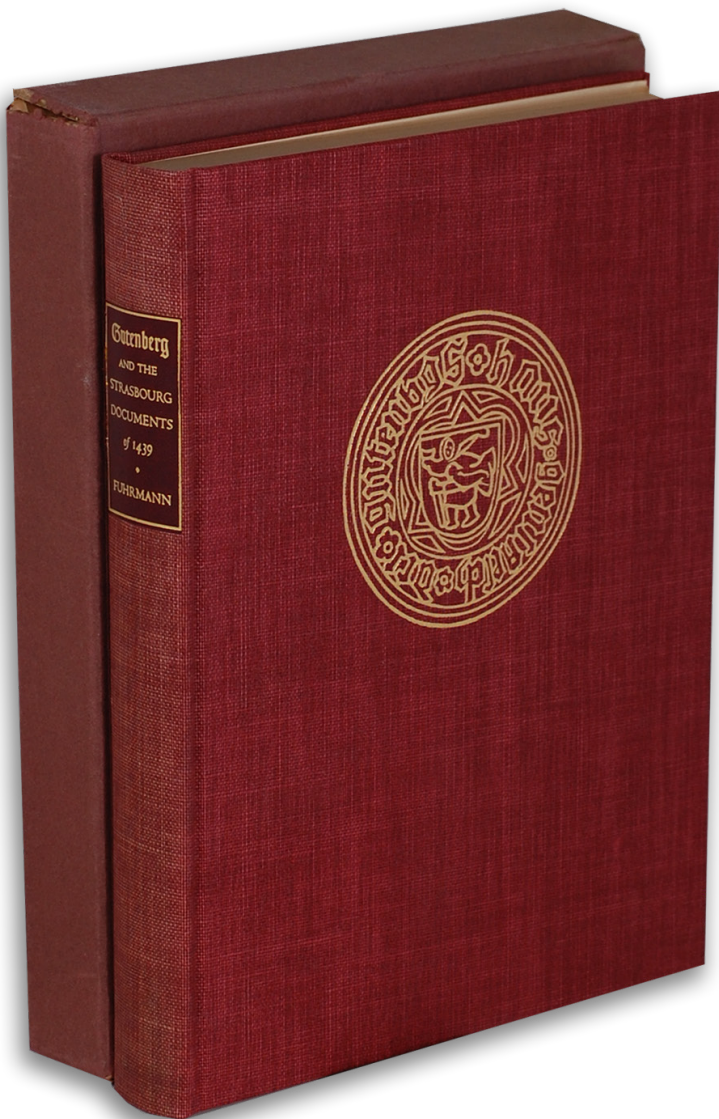
AN INTERPRETATION

by Otto W. Fuhrmann

New York: Press of the Woolly Whale, 1940; 4to., cloth, leather spine label, slipcase; xii, 260 pages.

\$140

Limited to 660 copies. Handset in Bruce Rogers' 14 point Centaur by George W. Van Vechten Jr. and printed by George C. Montgomery. Contains illustrations by Fritz Kredel. A scholarly work, handsomely printed. Crack along top hinge of slipcase. Spine slightly faded. [Book # 14485]



THE ANATOMY OF BIBLIOMANIA

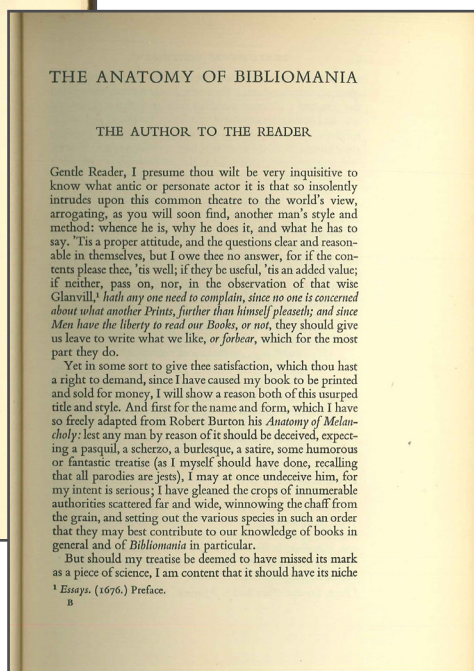
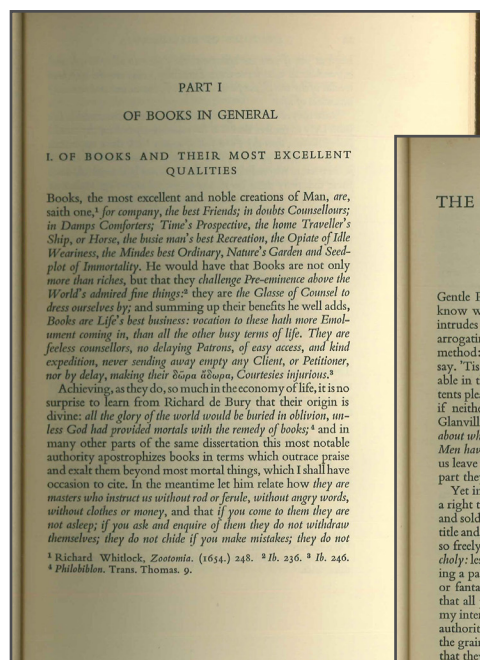
by Holbrook Jackson

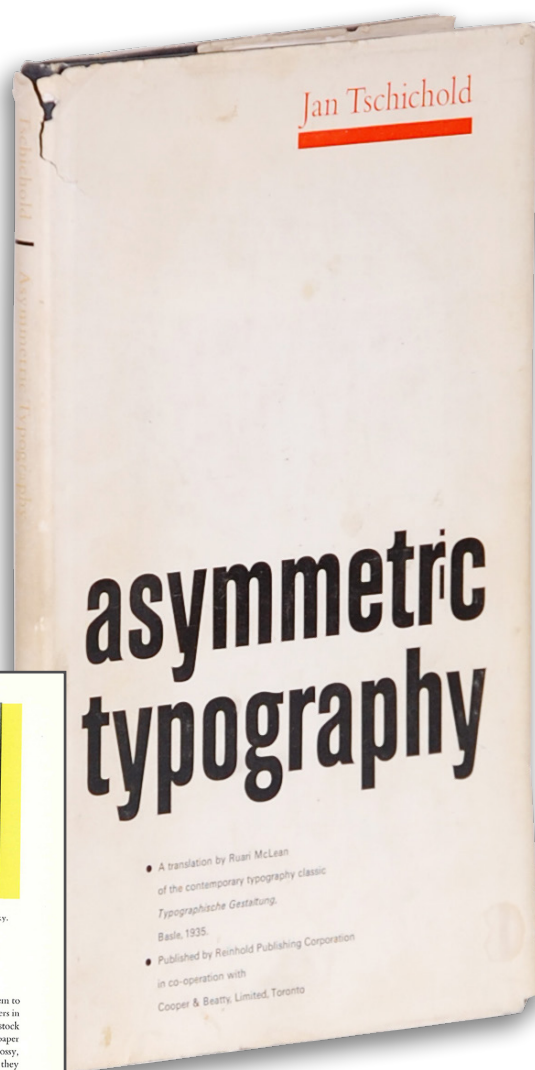
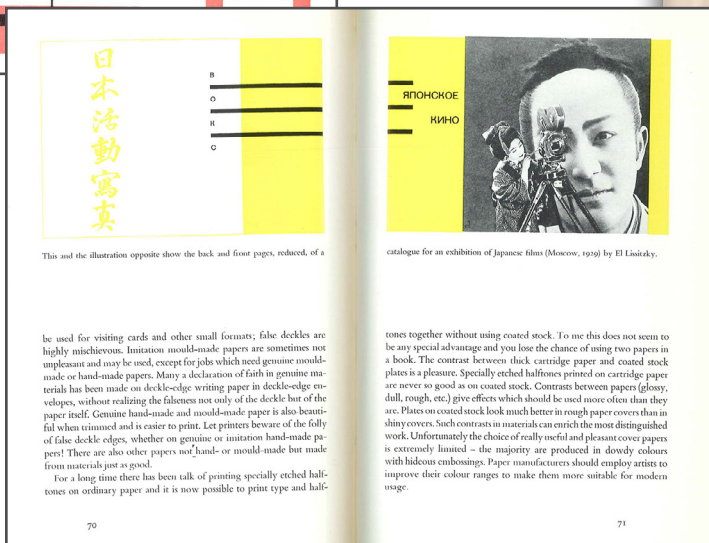
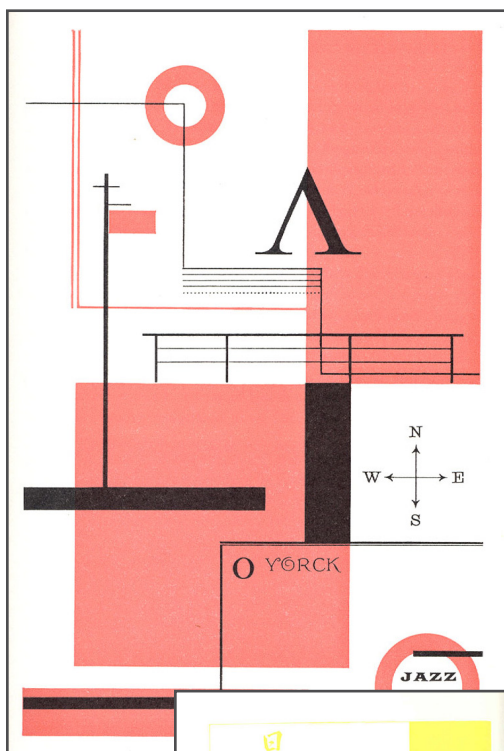
New York: Charles Scribner's Sons, 1931; thick 8vo., later half leather with marbled paper-covered sides, four raised bands, spine gilt and with red leather labels, top edges gilt; xi,420; xi,434 pages. \$300

First U.S. edition. (Weber p.80). A. Edward Newton has said the following about this book, "Of all the books in praise of books ever written this is the most exhaustive and the best. One wonders if Jackson be a man or a whole regiment of men. It would seem that no man's reading could have been so exhaustive."

Rebound in half leather over marbled paper-covered boards. An unusually nice set.

[Book # 12624]



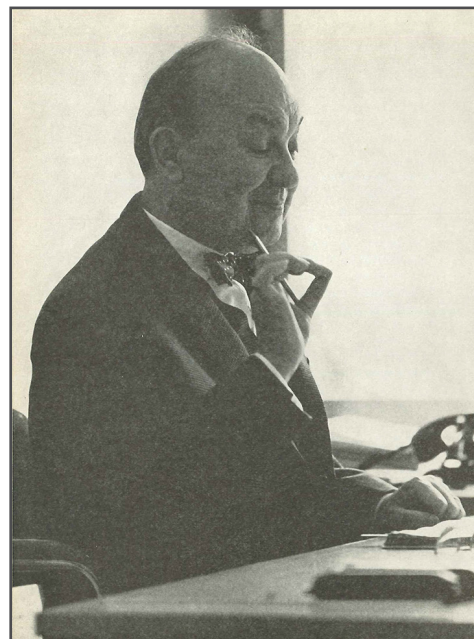


ASYMMETRIC TYPOGRAPHY

by Jan Tschichold

London: Faber & Faber, (1967); 8vo., cloth, dust jacket; 94 pages. \$150

First edition, translated from the German by Ruari McLean. A landmark book in typographic design in which Tschichold advanced his ideas on asymmetric typography. He later recognized that there were two approaches to design problems and asymmetric was not necessarily the best. Well illustrated with some in color. Jacket shows minor soiling and light fading to the spine. [Book # 5228]



An' vertch

Yes gué Sirem amen jamanag aiys
plouré na il arantz in aiys tzangué
vor ir Caghatni nail vatz he mey gorm.
Hesha horizonin khorenen an' tine.
Nailvadzen ay nabiche, yes ghervagayem
an' vertchanali medatz mounhé un'sahmann
khakhakhe leroutine an' tchapéli our
im Serdisse Vakhe yef hovine Tzaiyre
pouille seroun metch.
Yes khe pakhtadem aisse
aghmoukhé an' vertchanali
Le routine gue ver hichem darirére
havidéragann loussa hohin' ou nergan
Aiys daradzoutiane medatsmounhess
ou gorouste aiys karhtser dzovoun
metch.

Traduit en Arménien par Garabet et Penny Atmadjian, 1998



L'INFINITO IN TUTTE LE LINGUE CHE L'HANNO SAPUTO PRONUNCIARE

by Giacomo Leopardi

Urbino: Edizioni I.S.A, 1997; 4to., full decorated leather, clamshell box; 578, (14) pages. \$3,000

First edition. This book was the focus of an international exhibition of the bindings of a single work, L'infinito, by Giacomo Leopardi, held at Chiesa di San Paolo, Macerata, Italy, Sept. 12-Oct. 30, 1998. Competitors were asked to design bindings for the poem L'Infinito by Italian poet Giacomo Leopardi (1798-1837). This particular copy is bound in full morocco by Monique Lallier. The covers are leather and suede onlays depicting an oceanic view of a setting sun over a vast blue ocean. With decorated pastepapers for the pastedowns and endpapers.



The full range of Leopardi's scholarship in philosophy and the classics is considered outstanding, and his poetry superb. Formally imitative of Dante and Petrarch but motivated by a genuine sadness and preoccupation with death owing to his physical deformity, the cool detachment of his parents, and his many unattainable and lost loves, Leopardi's poems, and especially L'Infinito, seemed the perfect subject for a binding competition designed to exercise the imaginative capacity of its participants. Prefatory remarks are in Italian, French, English, German, and Spanish. There was also a catalogue issued for this competition which has a section for the 125 bindings that formed the exhibition and are considered the best of the entries submitted (not included).

[Book # 134374]

无 限

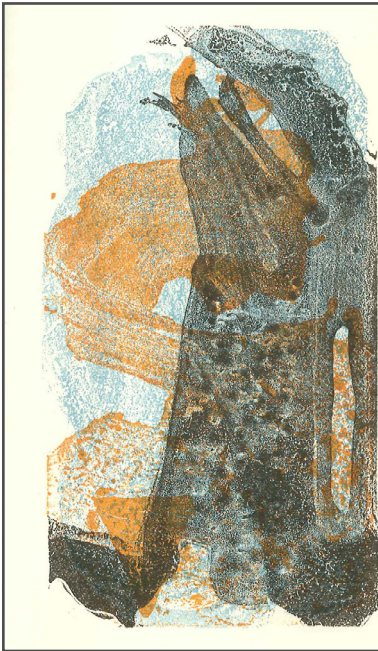
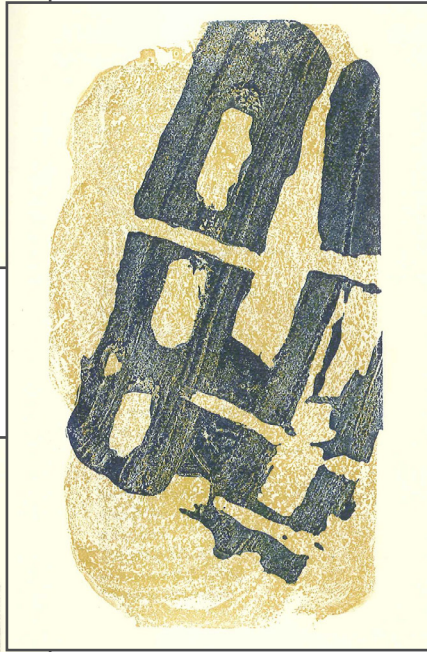
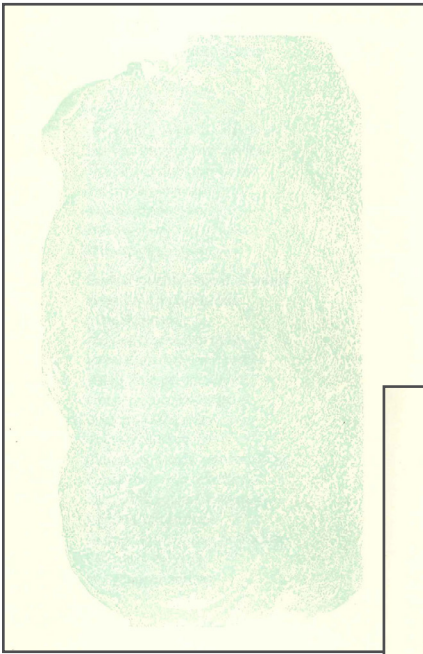
莱奥帕尔迪
吕同六译

这荒僻的山岗，
对于我总是那么亲切，
篱笆遮住我的目光
使我难以望尽遥远的地平线。

我安坐在山岗
从鹰背上眺望无限的空间，
坠落超越尘世的寂静
与无比深沉的安宁，
在这里，我的心再也不用担惊受怕
倾听草木间微风娓娓细诉
这幽微的风声
生气盎然的时令，它的乐音
同那逝去的季节，
同那逝去的永恒，
一起在我的脑中盘桓。
我的思绪就这样
沉溺在这无穷无尽的天宇；
在这无限的海洋中沉没
该是多么甜蜜。

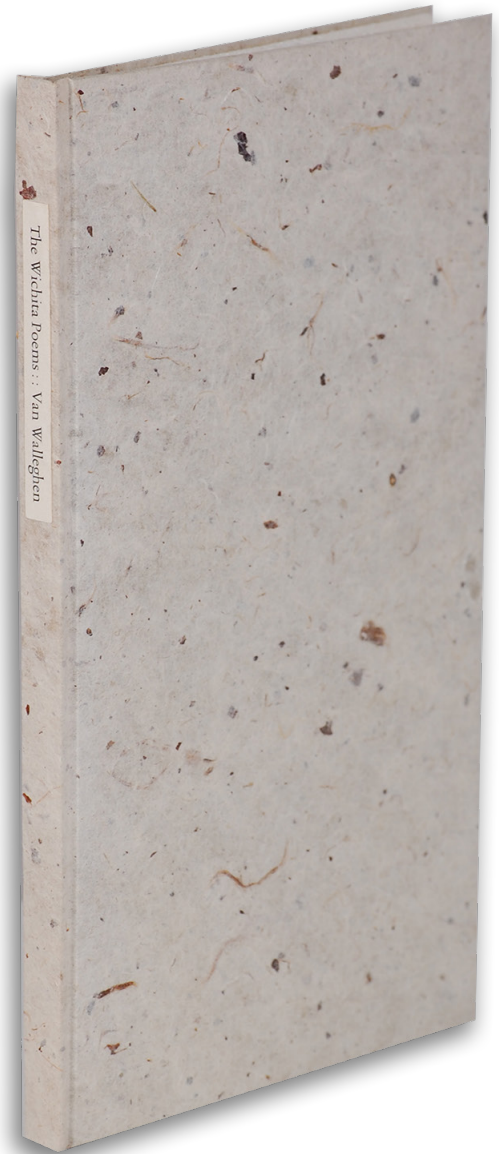
Lu Tong Liu

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The Light

On a cloudy day
on a day the clouds
the lake the late
small sun seem stopped
and the gray birds
dive like stones
or drift high
petrified and small
against the light
against that symbol, metaphor
and old analogy
to which the heart
perpetually aspires,
on such a day,
even Icarus
might have turned
and walked into the marsh,
noticed by tall birds stalking
and the glittering fishes
that, cloud-like,
move away.



THE WICHITA POEMS

by Michael Van Walleghen

Iowa City, IA: The Stone Wall Press, 1973; small 4to., decorated paper-covered boards, paper spine label; 54, (2) pages. \$100

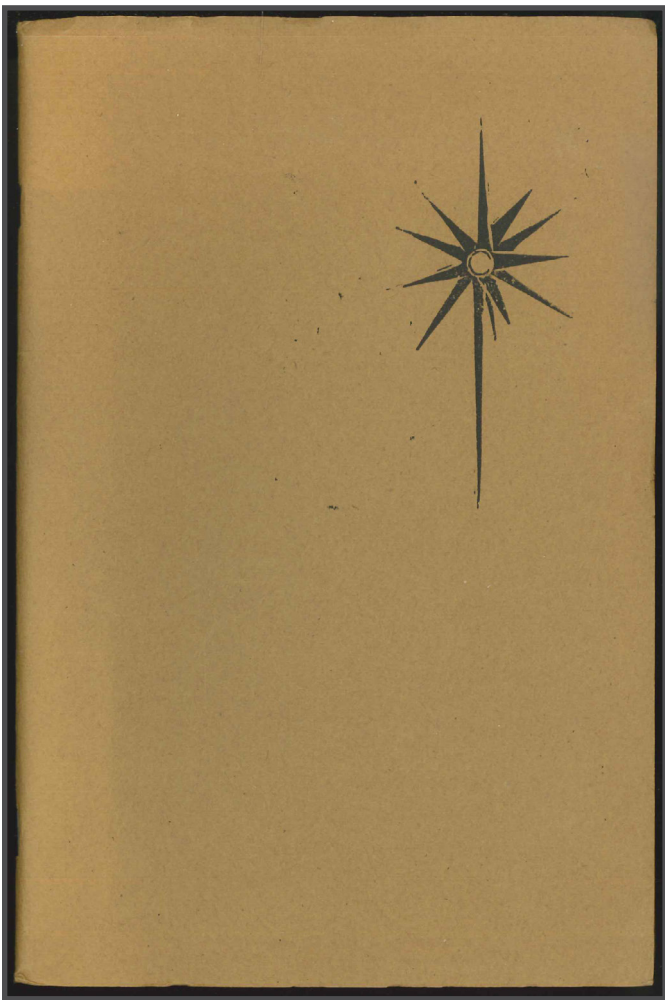
Limited to 250 copies. Table of contents. Color prints by William Kough. A collection of poetry. A tight, bright, and unmarred copy. [Book # 131321]

LIGHT OF THE WORLD

by Carol Cunningham

San Diego, CA: Sunflower Press, 1963; 8vo., stiff paper wrappers; unpaginated. \$300

Limited to 50 numbered copies, signed by the author. A collection of scripture quotations, accompanied by tipped in illustrations on tissue. Many illustrations unattached with stains from adhesive, else a near fine copy of a very early and scarce Cunningham imprint. [Book # 118897]



PRAISE YE THE LORD,
PRAISE GOD IN HIS TEMPLE:
PRAISE YE THE LORD,
IN THE FIRMAMENT OF HIS POWER,
PRAISE HIM FOR HIS MIGHT,
AND THE GREATNESS OF HIS WONDERS
PRAISE YE THE LORD,
ACCORDING TO HIS MAJESTY.

PRAISE THE LORD, PRAISE THE LORD
WITH THE SOUND OF THE TRUMPET,
PRAISE THE LORD, PRAISE THE LORD
WITH THE LUTE AND THE HARP,
PRAISE THE LORD WITH THE TIMBREL,
PRAISE THE LORD WITH THE DANCE;
PRAISE HIM WITH THE ORGAN,
AND INSTRUMENTS OF STRINGS.

LET EVERYTHING THAT HATH BREATH
PRAISE THE LORD;
PRAISE YE THE LORD.



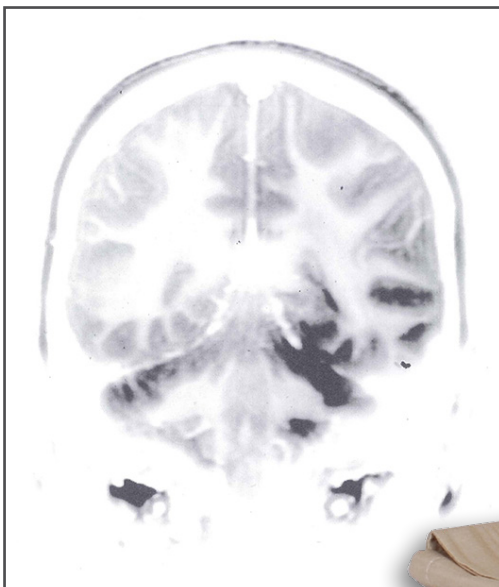
LABYRINTHS OF THE MIND, BOOK I

AN EVOLVING STUDY

by Anna Campbell Bliss

Salt Lake City, UT: Book Arts Program; J. Willard Marriott Library; University of Utah, 2000; large 8vo., wooden boards, accordion fold, cloth bag, in original cardboard shipping box; unpaginated. **\$1,000**

Limited edition of 50 signed and numbered copies. A Japanese fold book bound in baltic plywood boards, designed by the artist and printed with the assistance of Celestia Carson and Tiffin West, involving mixed media (painting, screen-printing, and digital printing). Housed in a cloth bag. In the publisher's box, with some light soiling and a small edge split. Book and cloth bag are in fine condition. Text and photographs by the artist and the following among others: Susan Sontag, Tanizaki, R. Buckminster Fuller, Josef Albers, and Alinari. [Book # 135960]



Ode to Machinery

for Ruth Stone

A small plane floats overhead,
banks toward the airfield,
but delicately, like an alpine
moth, like Williams' definition
of a poem, 'a machine made
of words.' Simple canvas,
wood, engine, lifted into the sky
by a throttle and a prayer.
A machine a person can understand.
A machine a person can fix.
A machine a person can make.
Like your old typewriter, Ruth,
the Oliver, that ran on a wound cord,
in perpetuity, it seemed.
Yes, I've been thinking of you,
my old red-headed friend,
here, on my afternoon walk,
you and your letter of this morning,
its revolutionary announcement:

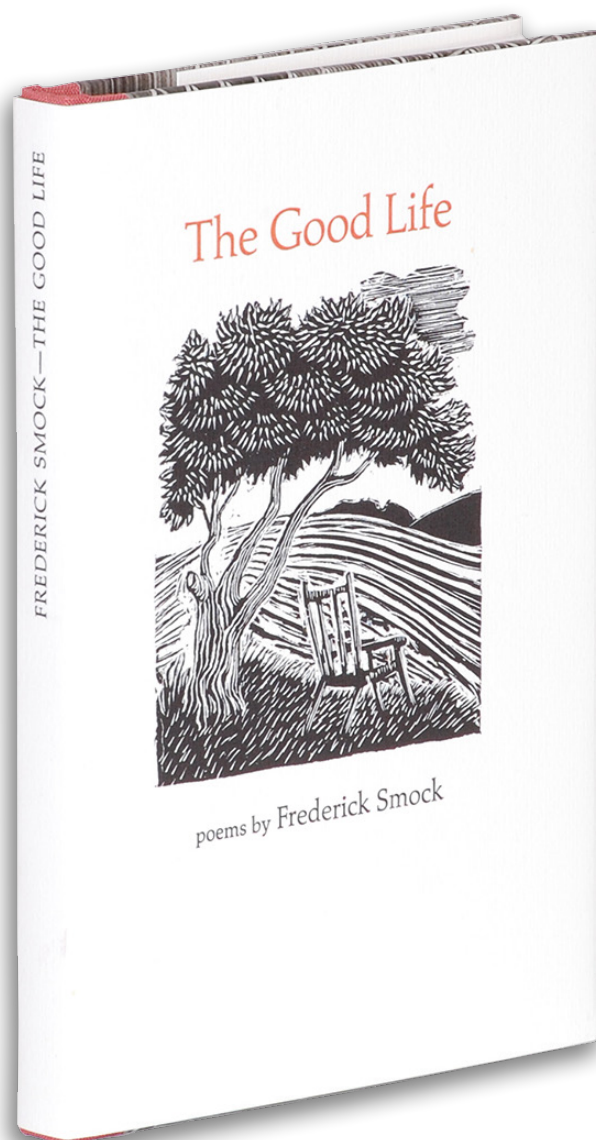
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The Good Life



poems by Frederick Smock

Larkspur Press: 2000



THE GOOD LIFE

by Frederick Smock

Monterey, KY: Larkspur Press, 2000; small
8vo., quarter cloth over pastepaper covered
boards, dust jacket; 32, (2) pages. \$100

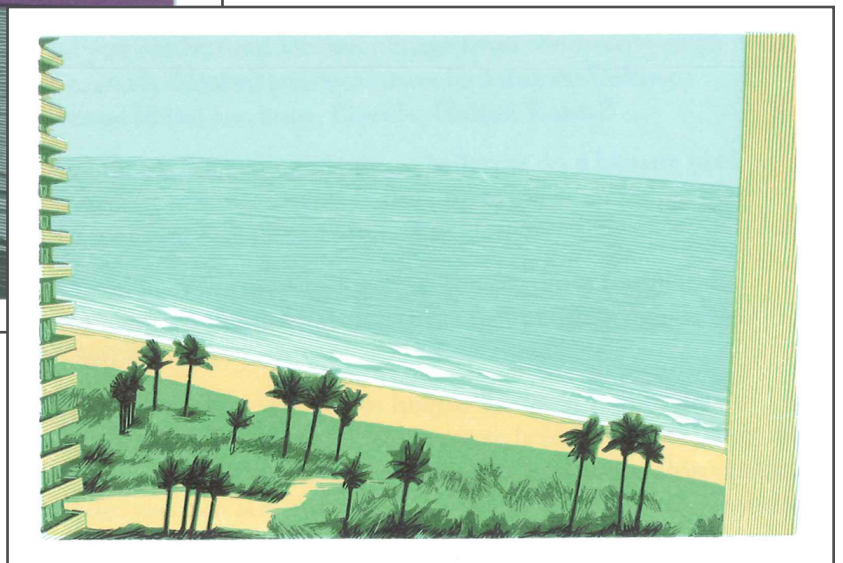
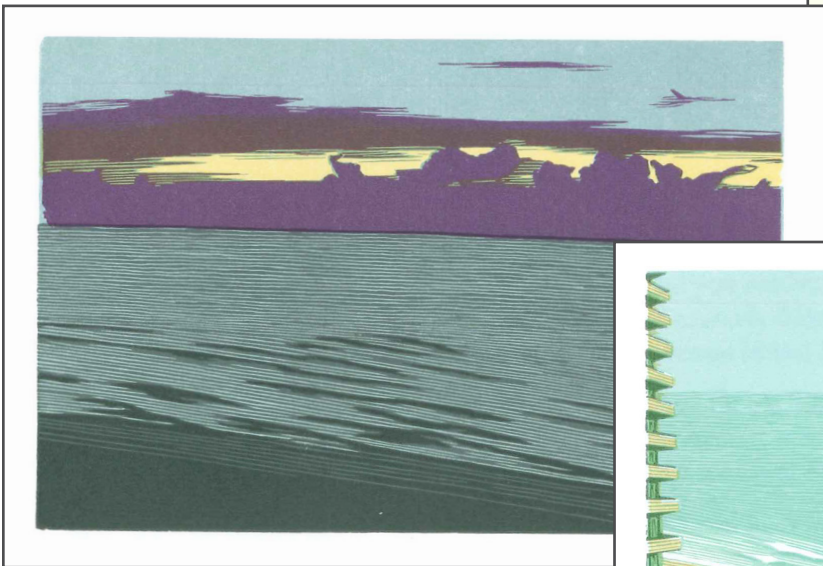
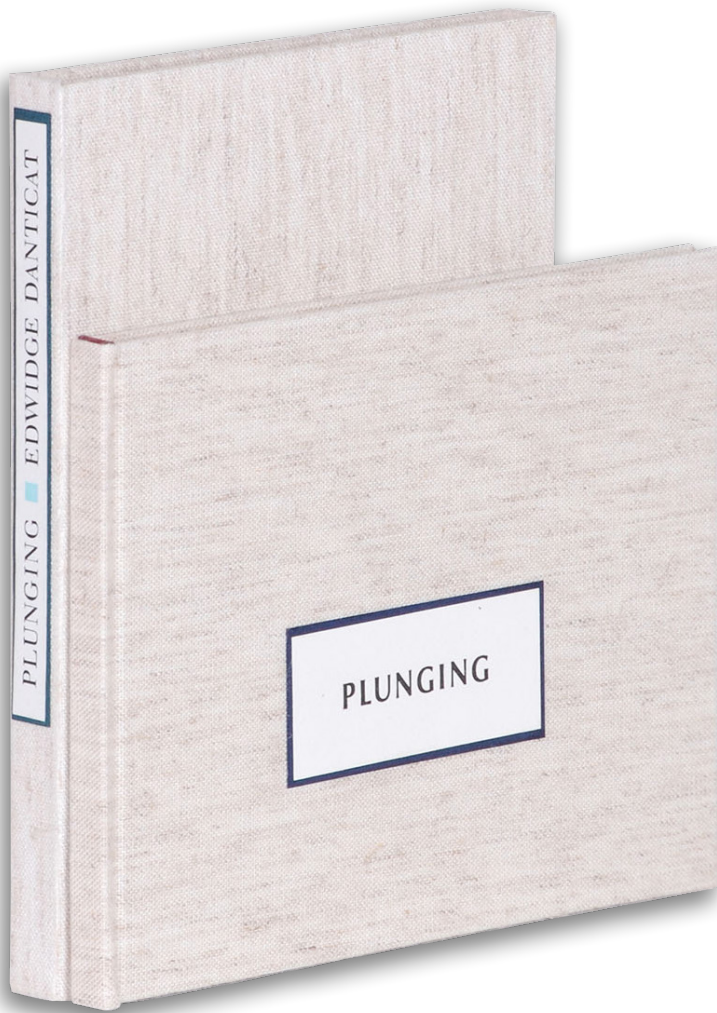
Deluxe edition. Limited to 492 copies, of which
this is one of 42 copies printed on dampened
Schiller paper and handbound by Carolyn
Whitesel, numbered and signed by the illus-
trator and printer. Illustrated by Laura Lee
Cundiff. A fine copy. [Book # 135852]

PLUNGING

by Edwidge Danticat

Stockholm: Midnight Paper Sales, 2009; small oblong 8vo., cloth covered boards, cloth slipcase; 4 pages, 2 illustrations. \$145

One of 115 numbered copies. Poem by Edwidge Danticat. Printed and published by Gaylord Schanilec and Mary Ellen Niedenfuer. Paper label on cover and slipcase. Two illustrations by Schanilec. [Book # 102528]

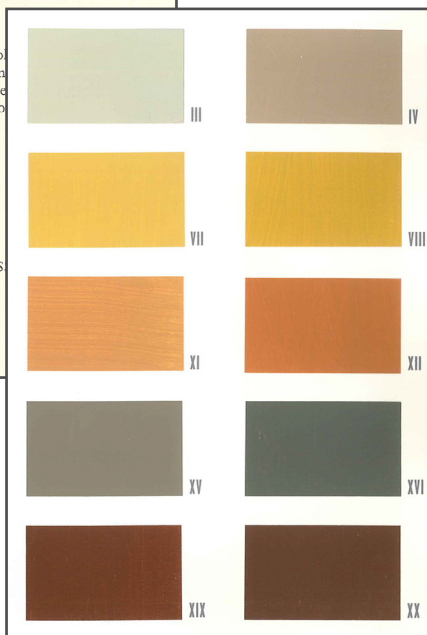
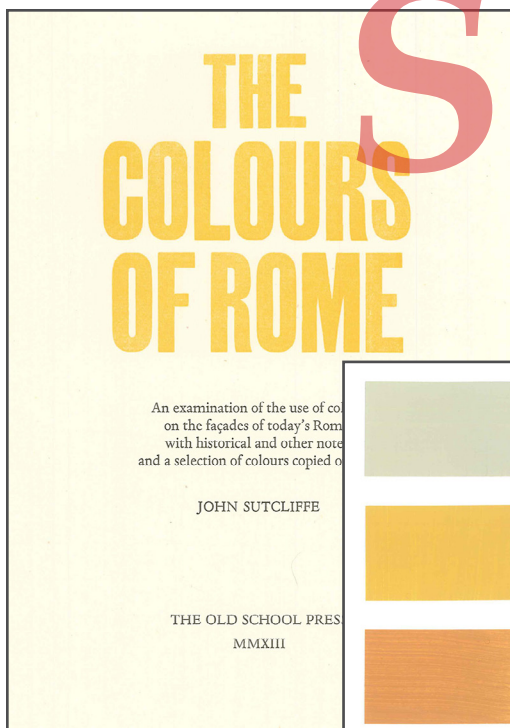


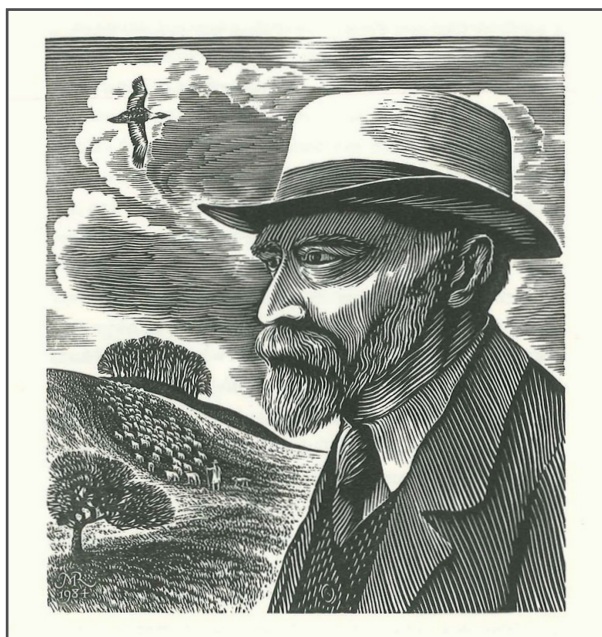
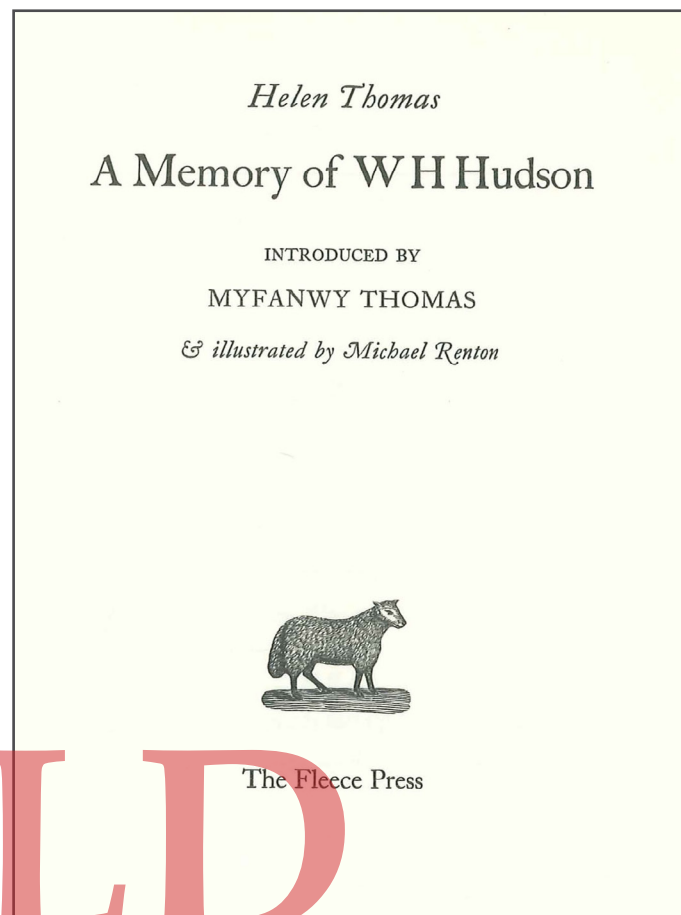
THE COLOURS OF ROME

by John Sutcliffe

(Bath, England): The Old School Press, 2013; 4to., cloth, cased sleeve with wallet that holds color sheets and swatch card, decorated endpaper, bottom edge uncut, other edges cut, label on sleeve; 31+(1) pages.
\$400

Limited to 25 deluxe and 99 standard copies. This is a standard copy in fine condition. Signed by the author on colophon. Preface, discussion of Mediterranean colors, historical information, afterword. Examines the colors on the façades of modern Rome. The author is a decorative painter and former regional curator of the National Trust. With historical notes and a selection of colors copied on site in text. Also with 20 sheets of colors copied from the buildings of Rome, housed in a wallet in the cased sleeve that holds the book. Also included is a swatch card of the 20 colors. [Book # 121872]





A MEMORY OF W.H. HUDSON
by Helen Thomas

(Wakefield, West Yorkshire, England): The Fleece Press, (1984); 8vo., quarter cloth, patterned paper-covered boards, paper spine label; unpaginated. \$250

First edition. Limited to 40 numbered copies (Rogerson 7). Signed by Myfanwy Thomas, who wrote the foreword, on colophon. With a wood engraved portrait of Hudson by Michael Renson. Patterned paper on boards designed by Edwina Ellis. Note on the limitation (150 copies, plus 40 in paper over boards; instead of the 300 and 40 copies called for on the colophon) tipped in. A fine copy.
[Book # 123047]