



# **Oak Knoll Books & Press**

## **New York City Virtual Satellite Book Fair**

**Wednesday, April 20,  
12:00pm EDT until  
Friday April 22,  
8:00pm EDT**

**Tuesday, April 19**

**Advance Preview  
Opens**

**at 12:00pm EDT**

**www.oakknoll.com  
orders@oakknoll.com  
302-328-7232**

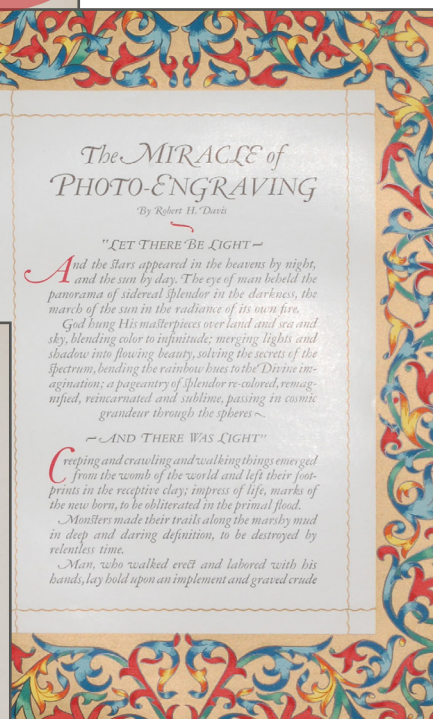
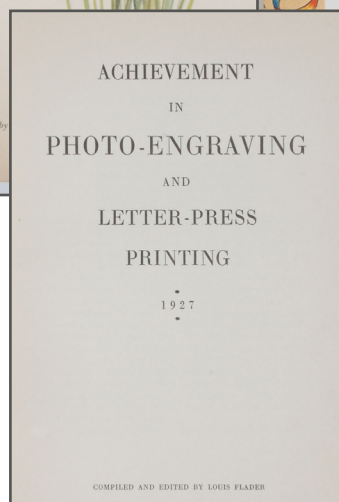
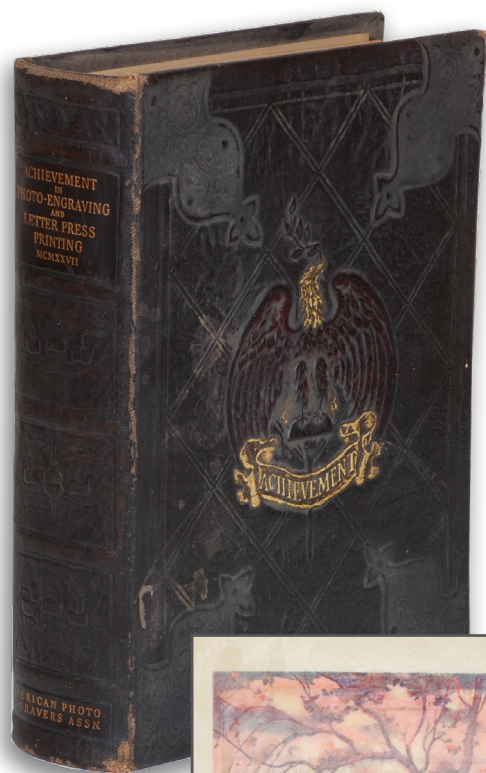


## ACHIEVEMENT IN PHOTO-ENGRAVING AND LETTERPRESS PRINTING

Edited by Louis Flader

American Photo-Engraver's Association: Chicago, 1927; thick 4to., simulated leather decorated in blind and stamped with a red and yellow eagle on the front cover, top edge gilt; 8, xxvii; 488 pages. \$200

First edition. Front hinge broken with spine separated from covers. Some rubbing to the hinges and spine ends, with shelf-wear. Corners worn. Shaken. Devoted to every aspect of the art of photo-engraving and letterpress printing with contributions by James Montgomery Flagg, Elmer Adler, N.A. Altmann and decorated with hundreds of illustrations by such artists as Held, Pyle, Parrish, Schoonover, Wyeth, Homer, Pennell, Rockwell, etc. Filled with examples of the best of color work. [Book # 19673]





**Book Selling****FRANCOFORDIENSE EMPORIUM, SIVE  
FRANCOFORDIENSES NUNDINAE**  
QUAM VARIA MERCIUM GENERA IN HOC EMPORIO PROS-  
TENT, 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-i8, 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

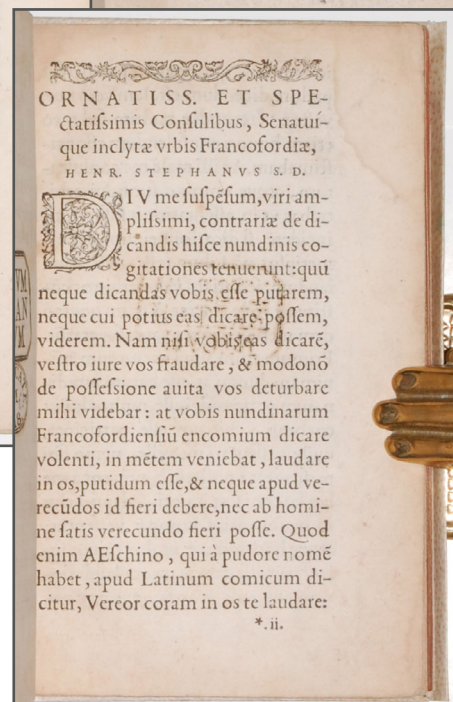
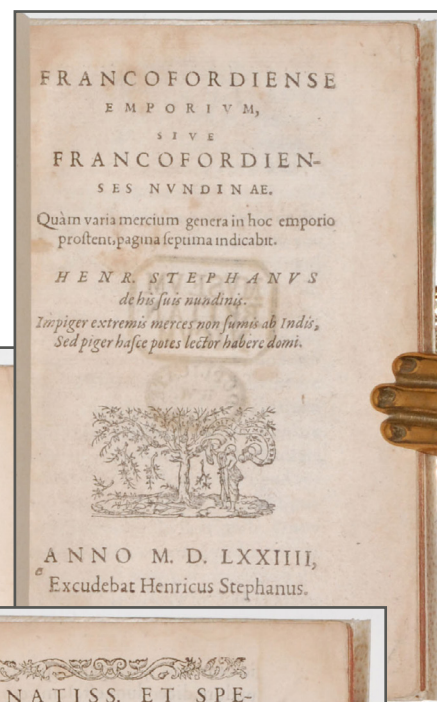
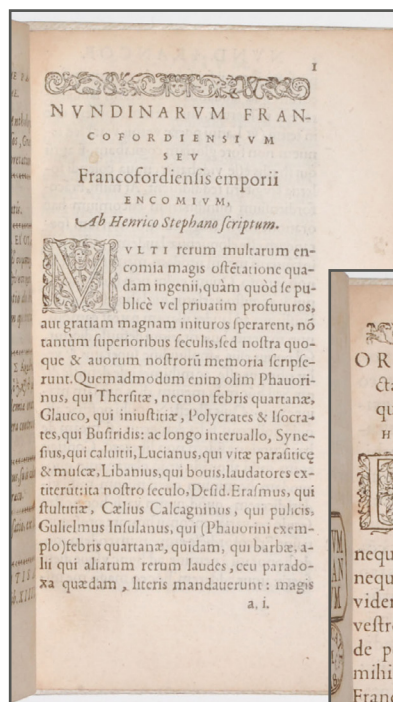
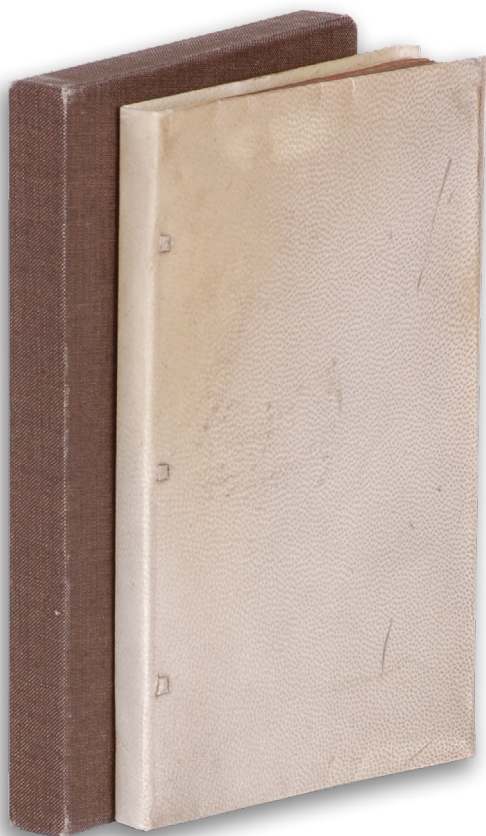
(stamps); H.P.Kraus (bookplate, his sale, Sotheby's New York, 4 April 2003, lot 226).

"Estienne printed the 'Francofurdienſe 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).

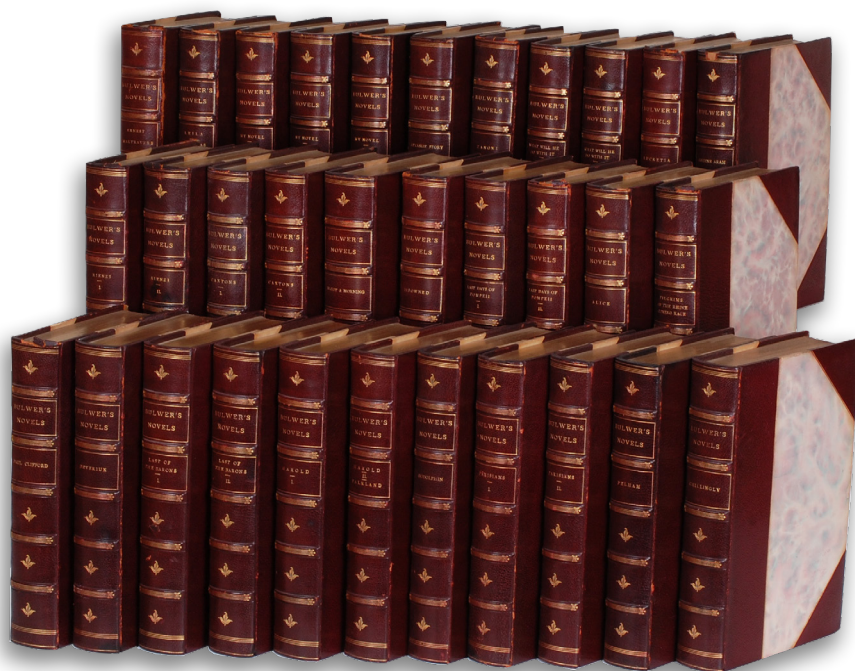
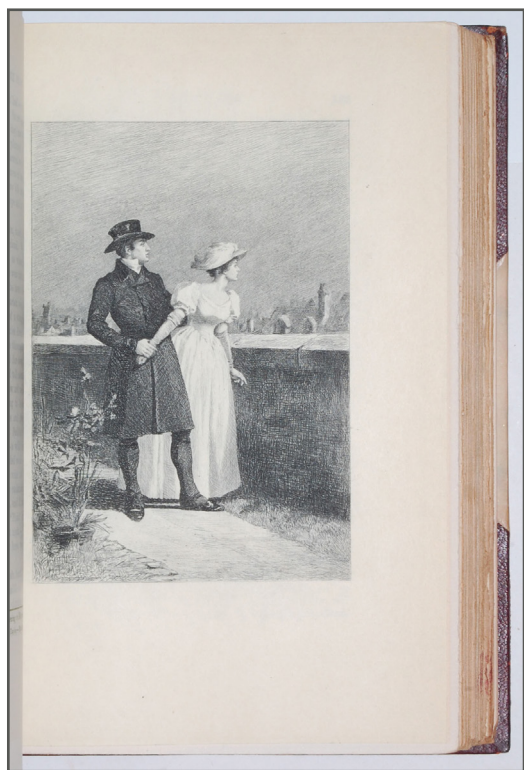
This book is a recollection of the 1573 Frankfurt Book Fair, declaring Frankfurt as a center of the book trade, a trading city, and as a tourist destination. It includes descriptions of the merchandise for sale, including horses, weapons, clothing, and household goods. This main text is followed by Latin 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]







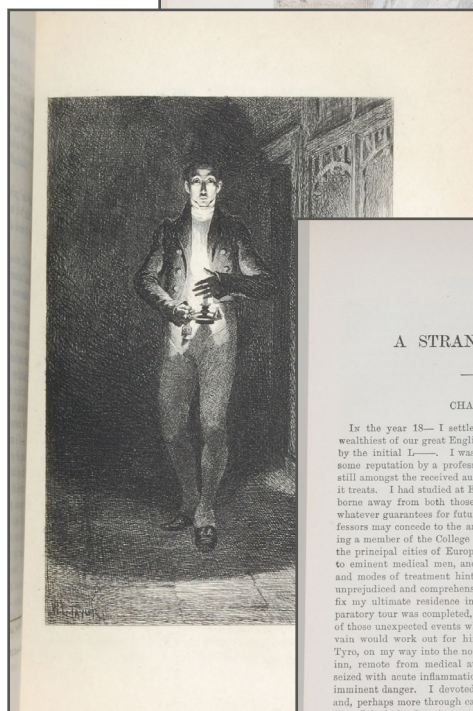
## *A Complete Set* THE WARWICK EDITION OF BULWER'S NOVELS

by Edward Bulwer-Lytton [Lord Lytton]

Dana Estes & Company: Boston, MA, n.d. (c. 1900); 32 volumes, 8vo., finely bound in half contemporary morocco over marbled covered boards, gilt on spines, five raised bands, top edge gilt, marbled pastedowns and endpapers; unpaginated. \$1,800

Limited to 1,000 numbered copies. This scarce edition is complete with 174 plates, each with a protective tissue guard. Spines are bright, evidence of not being exposed to the sun. Scattered chipping to the heads of the spines of about half of the volumes, with scattered rubbing to the raised bands. Else a bright and luxurious set.

Edward Bulwer-Lytton was a British Parliamentarian and author. Bulwer-Lytton served non-consecutive periods as a Member of Parliament, but he wrote consistently throughout his life. While Bulwer-Lytton is not widely remembered today, he was a popular author whose novels *Godolphin* (1822), *The Last Days of Pompeii* (1834), and *Vril* (1871), the last of which is an early and pioneering work of science fiction, were widely read. This finely bound set captures the extent of Bulwer-Lytton's writing career. [Book # 136823]



### A STRANGE STORY.

#### CHAPTER I.

IN the year 18— I settled as a physician at one of the wealthiest of our great English towns, which I will designate by the initial L—. I was yet young, but I had acquired some reputation by a professional work, which is, I believe, still amongst the received authorities on the subject of which it treats. I had studied at Edinburgh and at Paris, and had borne away from both those illustrious schools of medicine whatever guarantees for future distinction the praise of professors may concede to the ambition of students. On becoming a member of the College of Physicians, I made a tour of the principal cities of Europe, taking letters of introduction to eminent medical men, and gathering from many theories and modes of treatment hints to enlarge the foundations of unprejudiced and comprehensive practice. I had resolved to fix my ultimate residence in London. But before this preparatory tour was completed, my resolve was changed by one of those unexpected events which determine the fate man in vain would work out for himself. In passing through the Tyro, on my way into the north of Italy, I found in a small inn, remote from medical attendance, an English traveller seized with acute inflammation of the lungs, and in a state of imminent danger. I devoted myself to him night and day; and, perhaps more through careful nursing than active remedies, I had the happiness to effect his complete recovery. The traveller proved to be Julius Fabry, a physician of great distinction, contented to reside, where he was born, in the provincial city of L—, but whose reputation as a profound



## Calligraphy

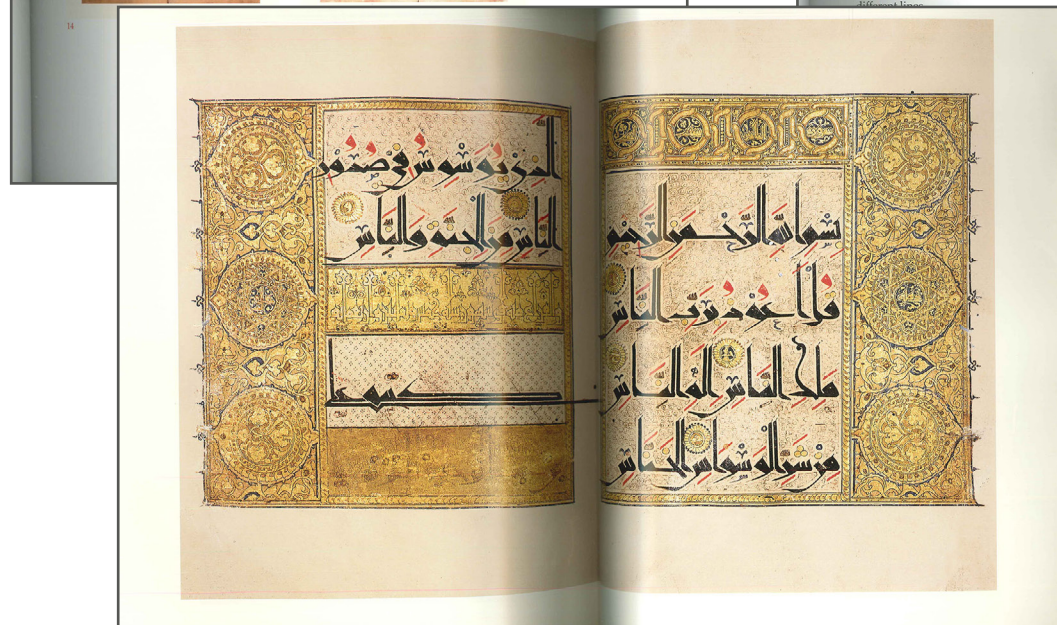
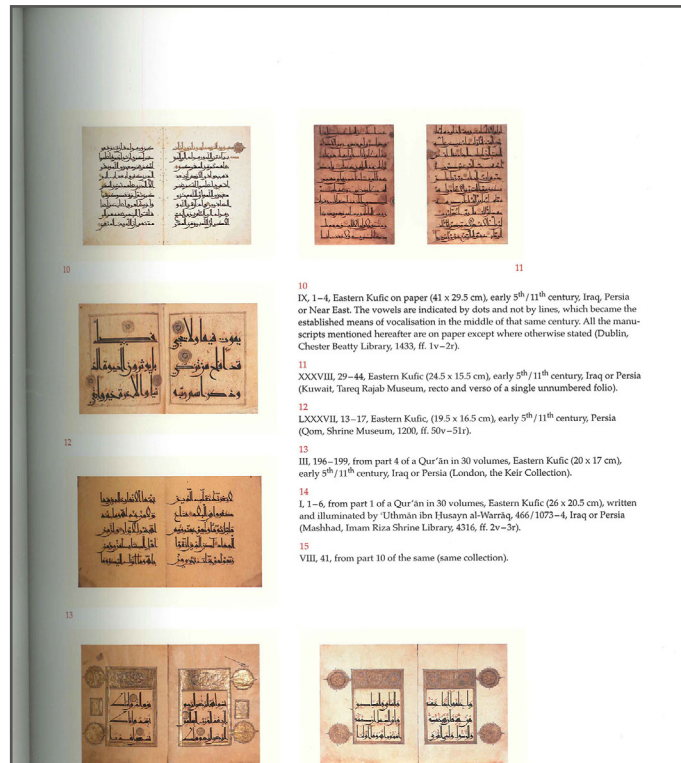
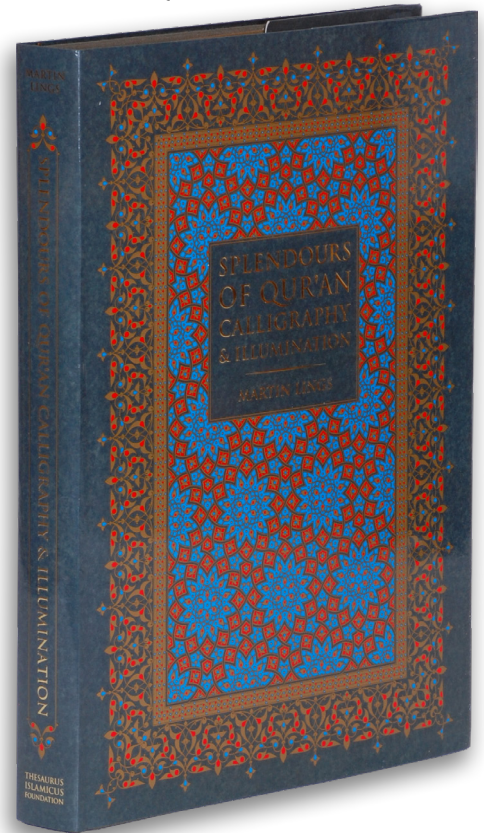
# SPLENDOURS OF QUR'AN CALLIGRAPHY & ILLUMINATIONS

by Martin Lings

Thames & Hudson: Vaduz, Liechtenstein, 1996; large 4to., cloth, dust jacket; 87 pages, followed by 183 leaves. \$450

First edition. A fine copy in fine jacket. Fully illustrated in color.

[Book # 136633]



## Chapter 1

### The Art of Qur'ān Calligraphy

The need to record and hand down to succeeding generations every syllable of the Qur'ān with exactitude made it impossible to rely on anything so fallible as human memory, even though the memories in question were outstanding. But the point to be made here is not that a people ungiven to writing and building should have come to be, through the force of circumstances, both writers and builders. The analogy we are drawing is based on the change from almost nothing to almost everything; and in the case of calligraphy the change is perhaps even more striking than in that of architecture. It might even be said not only that the Arabs have never been surpassed as calligraphers,<sup>5</sup> but also that they have only been equalled by one other people, namely the Chinese, whose art has, however, developed along very

paradox that the civilization of the unlettered to excel in the art of lettering. Even apart from an enterprise uncluttered by previous writing down precious words had no doubt been the basis of Arabic calligraphy. These people and with the beauty of the human language on measure between these two summits of the only available script on the other. The value of values; and in the light of final results the reverse side of an openness to calligraphy. 'Since we have no choice but to write down the record be as powerful an experience for the ear when the verses are spoken or

<sup>5</sup> With the Arabs must be included certain others of those peoples – pre-eminently the Persians and the Turks – for whom Arabic is the liturgical language, but the Arabs themselves were the pioneers.

<sup>6</sup> So Muhammad is named in the Qur'ān (VII, 157–158) and, by extension, in many Islamic litanies.





## FRANCE IN 1829-30

by Lady Sydney (Owenson) Morgan

Saunders and Otley: London, 1979; 2 volumes, 8vo., full crushed black morocco, five raised bands, gilt on boards and spine, author and title stamped in second compartment, volume number for both volumes stamped in third compartment, morocco turn-ins, marbled pastedowns and endpapers; xii, 527, (6); iv, 590, (6) pages. \$2,500

Second edition. Bound by Brentano's, Paris, with bookbinder's stamp on front free endpaper. A handful of the plates have been handcolored. Front and rear boards of both volumes have been very professionally rebaked. A small abrasion, with loss, to the head of the spine of volume one. Only the slightest hint of shelfwear. Interior shows some very minor spotting / foxing, with an occasional moisture stain, else an outstanding set with 86 extra-illustrated plates.

Provenance: This set bares the blue morocco monogram bookplate in both volumes of Annie Burr Jennings (1855-1939) on front pastedown with motto "Otium sine literis mors est" (leisure without literature is death). Jennings was a devoted resident of Fairfield, CT, so much so that her philanthropy as well as her social influence in town earned her the title "First Lady of Fairfield." Annie's sister, Emma Brewster Jennings, had a son named Hugh D. Auchincloss whom was the second husband of Janet Lee Bouvier. Bouvier was the mother of First Lady Jacqueline Kennedy Onassis (wife of President John F. Kennedy).

This book is an amusing and eccentric account of a trip to France by this Irish novelist, best known as the author of 'The Wild Irish Girl' and one of the most talked about literary figures of her generation. Irish writer Sydney Owenson, Lady Morgan, was one of the most vivid and hotly discussed literary figures during the early nineteenth century. Her observations of France under the Bourbon Restoration were attacked with outrageous fury by John Wilson Croker in the "Quarterly Review," -- accusing her of Jacobinism, falsehood, licentiousness and impiety. She took her revenge with a wicked caricature of him in her novel "Florence Macarthy." [Book # 136951]



*The Duodecimos*

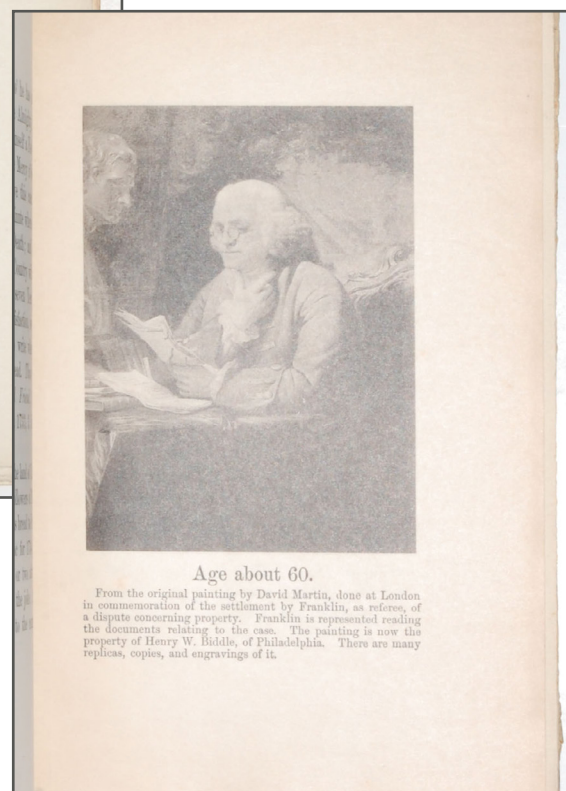
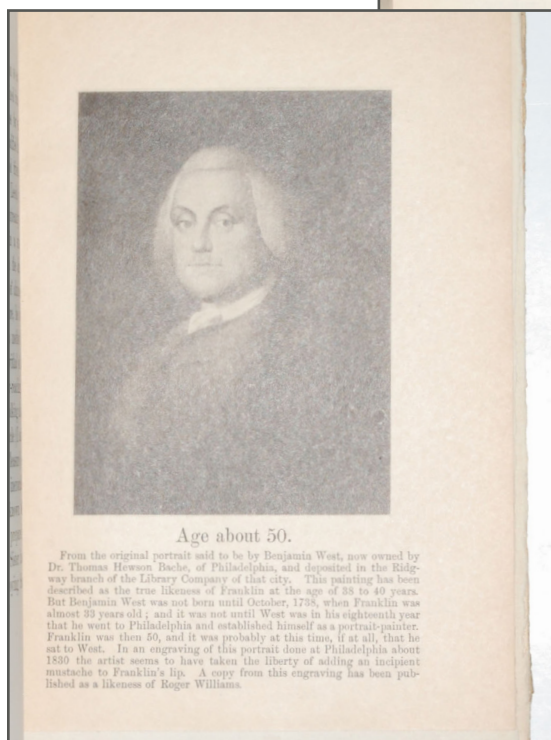
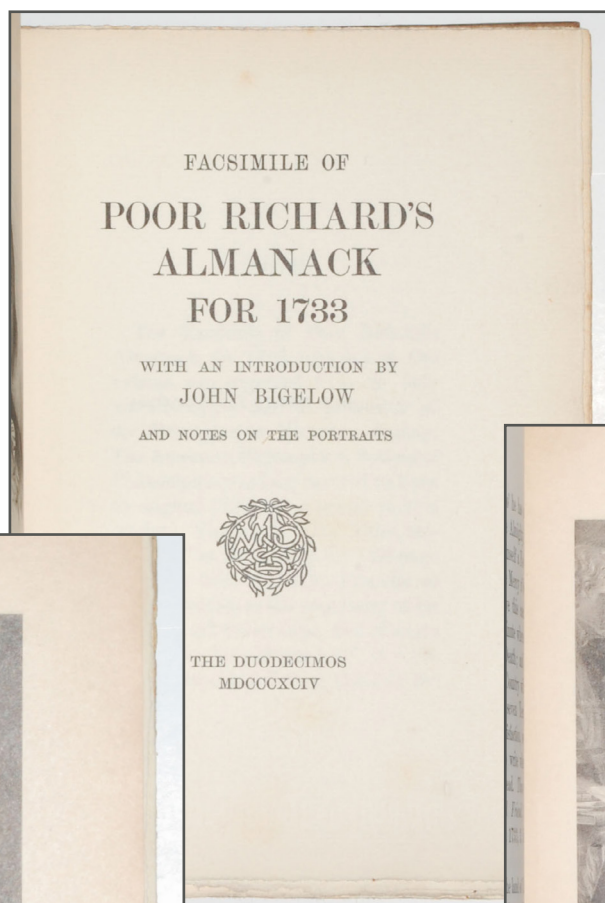
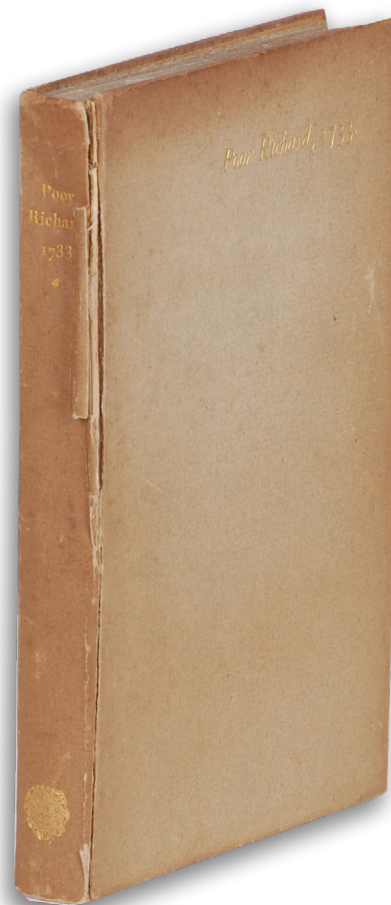
**FACSIMILE OF POOR RICHARD'S  
ALMANACK FOR 1733**

With an introduction by John Bigelow and notes on the portraits.  
by Benjamin Franklin

The Duodecimos: Chicago, IL, 1894; small 8vo., creme boards with gilt lettering on front and spine; 106 pages, plus facsimiles. \$500

First edition limited to 144 numbered copies, of which this is one of 132 copies on hand-made paper. Front hinge cracked along spine. Boards soiled. Internally fine. Gift inscription on front free endpaper. The first publication printed by The Duodecimos publishing house. Signed Frontispiece in pencil by T Johnson. Illustrated with black & white reproductions of portraits of Dr. Franklin.

[Book # 136899]





*One of Lucien Pissarro's most beautiful productions*



### *Eragny Press*

## HISTOIRE DE LA REINE DU MATIN ET DE SOLIMAN, PRINCE DE GENIES

by Gérard de Nerval

Eragny Press pour la Société des Cent Bibliophiles: The Brook, Hammett, United Kingdom, 1909; 8vo. (222 x 144 mm), supple gray calfskin, repeated golden floral ornaments on the sides, smooth spine, leather lining of the same skin, later marbled paper covered boards slipcase with leather fore-edge; [87 leaves (including blanks); pp. 159, (i). \$13,000

The beautiful Eragny Press edition limited to 130 numbered copies printed on Arches with watermark 'Les Cent Bibliophiles', of which this copy is numbered 31 for nominatif being for 'De scamps-Scrive'. From the René De scamps-Scrive library (1925, vol III, n°244). The smallest

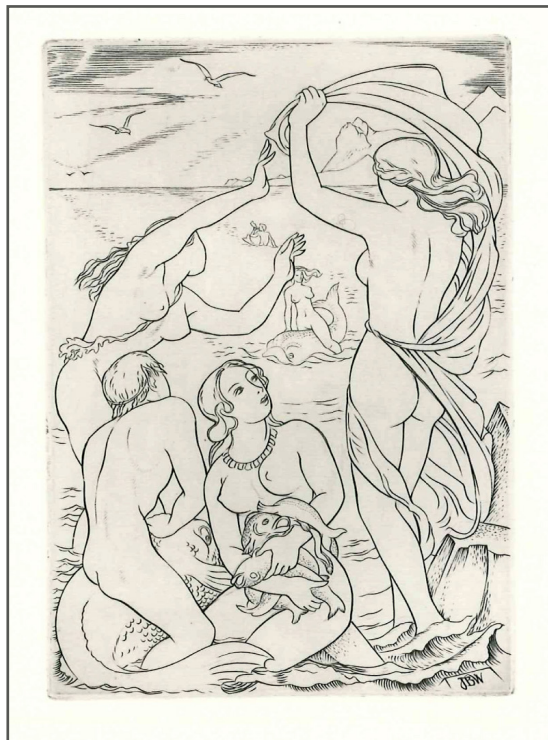
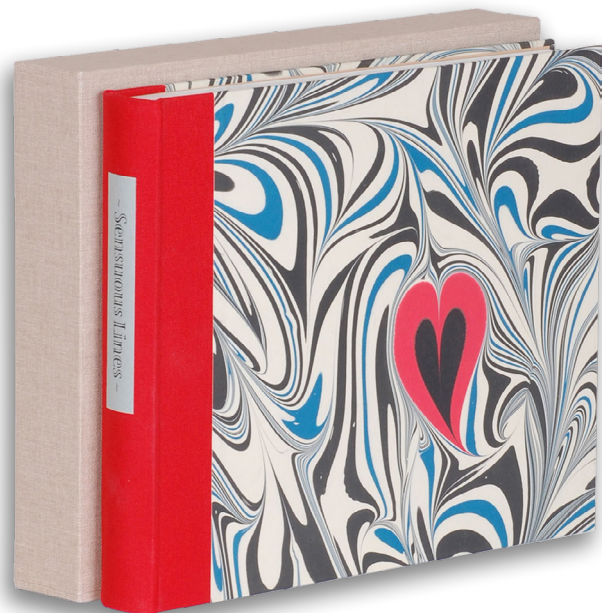
hint of discoloration to the spine, else a fine copy. M. Rene Descamps-Scrive (1853-1924) was a well-known bibliophile and philanthropist that collected titles in publishing, bookbinding, and illustration history.

Illustrated edition of compositions drawn by Lucien Pissarro, engraved on wood by him and his wife Esther. Leaf with half-title recto and limitation verso, leaf with pictorial title in blue and black with vignette and gilt highlighting verso, opening leaf with elaborate colour border, colour vignette and 6-line colour historiated initial with gilt heightening and de Nerval's text illustrated with 14 monochrome text vignettes, 5 tail-pieces and a head-piece all in blue, the head-piece with additional highlighting in gilt, 11 11-line historiated initials in colour and with gilt heightening, text in black with foliate ornaments throughout, foot-notes in red, final leaf with colophon with Eragny Press vignette verso.

Also included is the three-volume set BIBLIOTHÈQUE DE M. RÉNE DESCAMPS-SCRIVE (1925, Leopold Carteret and Lille: Émile Raoust-Leleu, Paris). The complete set of this important auction sale. Filled with tipped-in plates showing many of the fine bindings in the collection. The plates for volumes two and three are loosely inserted in separate paper portfolios as issued. Wrappers worn; pages fine. Spine mostly missing on volume one, but complete. Volume 1 covers ancient books, original editions and illustrated books of the 15th through 17th centuries, with 245 lots described. Volume 2 covers books of the Romantic period, illustrated books of the 19th century, original editions, and very ornate bindings, with 575 lots described. Volume 3 covers original editions, contemporary authors, and beautiful modern books (of which this book is no. 244) with beautiful illustrations, with 738 lots described. A monumental set and a pleasure to peruse. 4to., stiff paper wrappers, (iv),vi,98,(4); (iv),203,(7); (iv),vi,247,(7) pages. Blogie II, 300. (3). [Book # 136849]







*The Fleece Press*

## SENSUOUS LINES

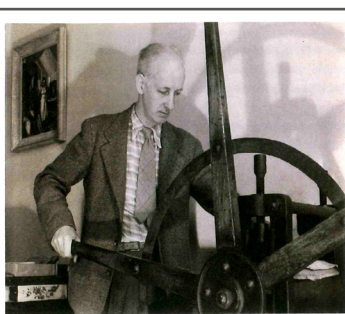
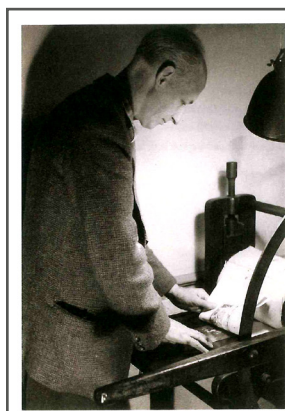
A CATALOGUE RAISONNÉ OF THE INTAGLIO  
PRINTS OF JOHN BUCKLAND WRIGHT

Compiled by Christopher Buckland Wright

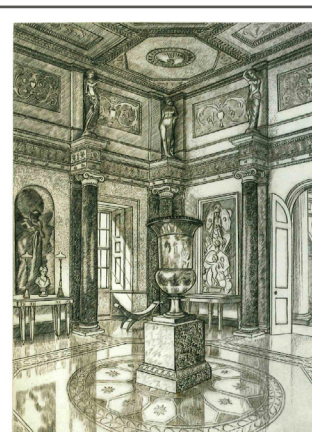
The Fleece Press: Upper Denby, England, 2014; oblong 8vo., quarter cloth, marbled paper-covered boards, label on spine, cloth slipcase; 278, (4) pages. \$550

Limited to 360 copies. This is the special edition, one of 220 bound in quarter cloth and marbled paper-covered boards and with a tipped-in copper engraving printed by Anthony Dyson at his Black Star Press as frontispiece. Preface by Christopher Buckland Wright and Simon Lawrence, introduction with endnotes. The sixth volume published by Fleece Press about John Buckland Wright, an illustrated catalogue raisonné of all prints Wright produced from metal plates including drypoint, copper engraving, and the intaglio process, beginning in 1927. Introduction includes a biographical sketch of Wright and explanatory information about the catalogue with illustrations of Buckland through the course of his career. Over 400 plates illustrated, some tipped in and one foldout. Errata tipped in on front pastedown. A fine copy.

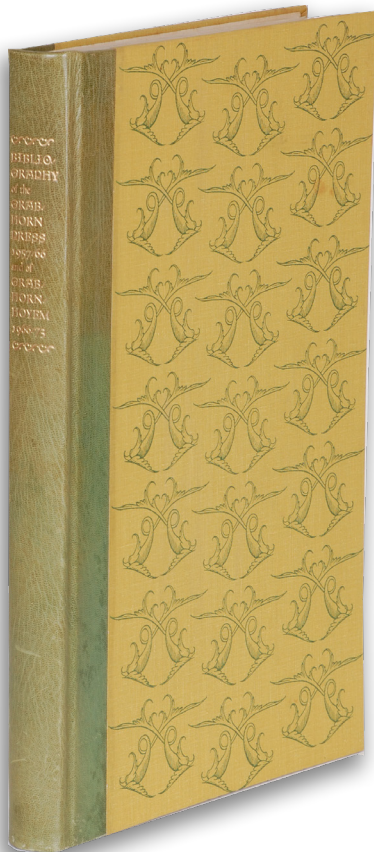
[Book # 121869]



Plates 1 and 2. JBW printing a copper plate in his studio at 10 Nevinn Mansions, London, and pulling a print from the plate, both 1949. The print is from Homer's *The Odyssey*, 'The kidnapping of Eumæus', (cat. no. M253-48.B).





**Grabhorn Press****BIBLIOGRAPHY OF THE GRABHORN PRESS  
1957-1966 & GRABHORN-HOYEM 1966-1973**


With a Check-List 1916-1956 and a Complete Specimen of Types  
Edited by Robert D. Harlan


Grabhorn Press: San Francisco, 1977; folio., quarter green leather with decorated cloth-covered boards as issued; xxix, 117, (5) pages. \$500

Limited to 225 copies printed by Andrew Hoeym with the help of Lage Carlson, Polly Christensen, Leigh McLellan, George Shakespear and Glenn Todd (Not in Leaf Book - Chalmers). Spine showing the slightest hint of fading, with very minor spotting to the leather. A hint of shelfwear to the bottom edge of the boards. Interior fine. The third and final volume of the Grabhorn bibliography. With original leaves from Grabhorn Press books bound-in.

Provenance: bookplate of Clarence B. Hanson, Jr. (1908-1983), former publisher at The Birmingham News and member of the Board of Trustees at Birmingham Museum of Art. [Book # 18951]

## {1957}

584. THE RIVER ROAD | BY LINDSEY SIGHT [decoration] | PRINTED BY THE SILVERADO SQUATTERS FOR OUR CAPTAIN, ARTHUR H. KENT, FEBRUARY 21, 1957  
14 x 10. 4 pp. consisting of: title (1), verso blank; text (3), verso blank.  
 Bohemian Club insignia on title in gold. Type Lutetia, handset. Daper machine made. Bound in self cover, center sewn, in blue/green portfolio. 400 copies printed for the Silverado Squatters Camp, in February, 1957.

585. [decoration] ANECDOTÆ SCOWAH NUMBER TWO [decoration] | [decoration] THE LEGEND OF JOE MILLER | BY EVAN ES [decoration] | A DREESTORY FRAGMENT | WITH | JOE MILLERIAN | SELECTIONS FROM JOHN MOTTLEY ORIGINAL EDITION | TABLES OF JESTBOOKS AND BIBLIOGRAPHY | BY NAT SCHMULOWITZ | [decoration] PRIVATELY PRINTED FOR MEMBERS OF | THE RIVERBURG CLUB OF SAN FRANCISCO | APRIL 1, 1957  
13 1/4 x 9. 32 pp. consisting of: frontispiece; title (1); copyright notice quotation (3), verso blank; text 5/7 (8) 9/24; appendix (25/26) 27/30; colophon (31), verso blank.  
 Title and headings of text in red and black. Rule frame and caption frontispiece in black. Type Garamond, Goudy Text, handset. Daper machine made. Bound in white wrappers, center sewn, title in red and black on cover. 300 copies privately printed for Nat Schmulowitz in April, 1957.

586. BIBLIOGRAPHY OF THE GRABHORN PRESS | BY DAVID MAGEE | [within the border of printer's device] 1940/1956 | [WITH A CHECKLIST, 1916/1956] SAN FRANCISCO - CALIFORNIA - MCMLVII  
Introduction by Elmer Adler.  
14 x 10. 154 pp. consisting of: title (i), verso blank; dedication (iii), verso blank; contents (v-vi); preface vii-ix; blank (x); introduction xi-xvi; check-list xvii-xxix; blank (xxx); section title (xxxi), verso blank; text 1/106; section title (107); indexes 108/119; colophon (120).

[ 15 ]



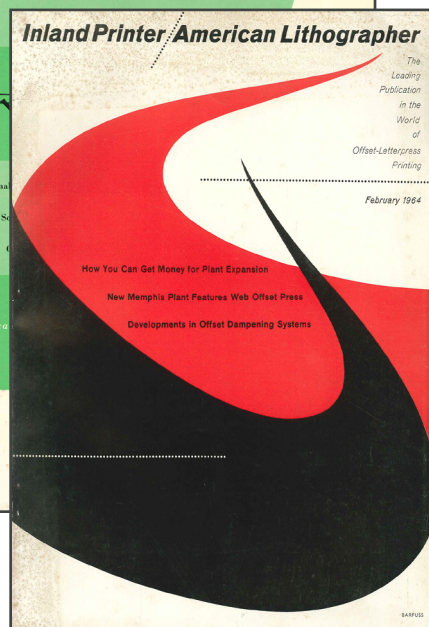
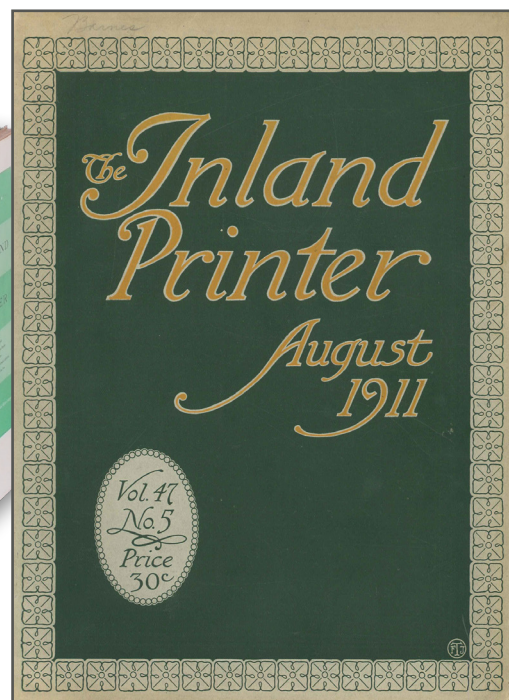
[Number 319, original]



All Hands

[Number 25, original sheet]





**INLAND PRINTER. A LARGE RUN**  
A LEADING TRADE JOURNAL DEVOTED TO THE ART OF  
PRINTING (through 1958)  
(After 1959) THE INLAND AND AMERICAN  
PRINTER AND LITHOGRAPHER

Inland Printer: Chicago, IL, 1894; 193 volumes,  
4to., paper wrappers; unpaginated. \$1,500

A large run of 194 issues of The Inland Printer. Some normal rubbing to all issues in varying degrees of condition notes, however most are in Very Good+. Issues include the following volumes and numbers: 47, 5; 48, 4; 54, 4; 55, 3; 60, 6; 61, 4-5; 62, 4-5; 63, 1-2, 4-6; 64, 2-3; 65, 1, 6; 66, 1-4, 6; 67, 1, 5-6; 68, 1, 3-6; 69, 1-4, 6; 70, 1-2, 4, 6; 71, 2-6; 72, 1, 5; 74, 4-5, 75, 1-2, 4; 77, 2, 5; 78, 3-4; 79, 3, 5; 81, 4; 82, 4; 83, 1-2, 4; 86, 4, 6; 88, 1-3, 5; 90, 5; 91, 1; 92, 2, 4-5; 93, 1-6; 94, 1-3; 97, 1; 98, 4; 99, 5-6, 100, 1-3, 5; 101, 6; 102, 6; 103, 1, 4-6; 104, 4; 108, 3; 109, 6; 112, 4-5; 113, 5; 114, 2-3; 117, 4; 118, 3; 119, 2-4; 120, 4; 121, 5; 126, 5-6; 127, 2, 4-6; 128, 1-2, 4-5; 129, 1, 3, 5-6; 130, 1-6; 131, 1-4, 6; 132, 1-6, 133, 1-6; 134, 1-6; 135, 1-6; 136, 1-6; 137, 5; 138, 1; 139, 6; 140, 5; 142, 6; 143, 6; 145, 6; 146, 5; 147, 1-6; 148, 1-3, 5-6; 149, 6; 150, 2, 5; 151, 2-3, 5; 152, 1-3, 5. A total of 193 issues. [Book # 136780]



# THE HARLEIAN MISCELLANY OR A COLLECTION OF SCARCE, CURIOUS AND ENTERTAINING PAMPHLETS AND TRACTS AS WELL IN MANUSCRIPT AS IN PRINT FOUND IN THE LATE EARL OF OXFORDS LIBRARY INTERSPERSED WITH HISTORICAL, POLITICAL AND CRITICAL NOTES

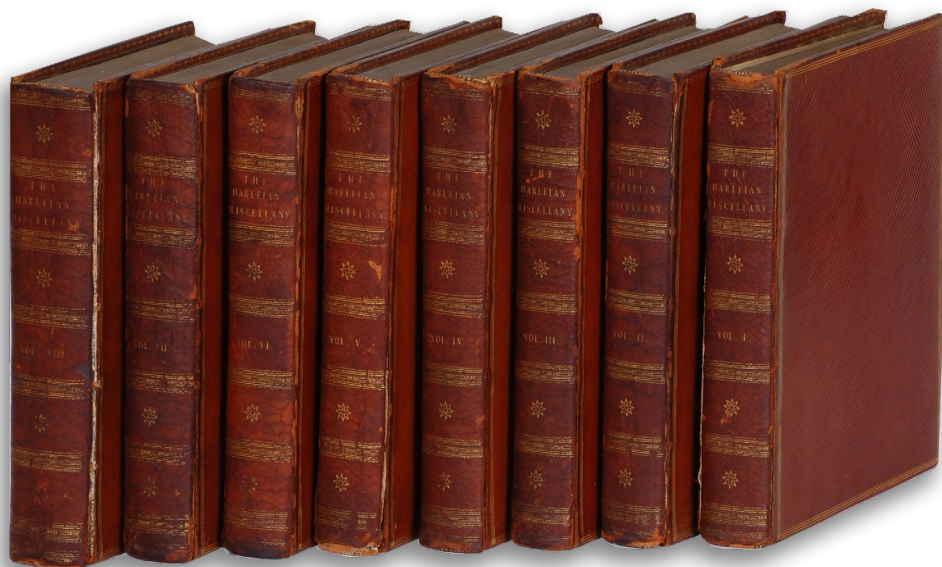
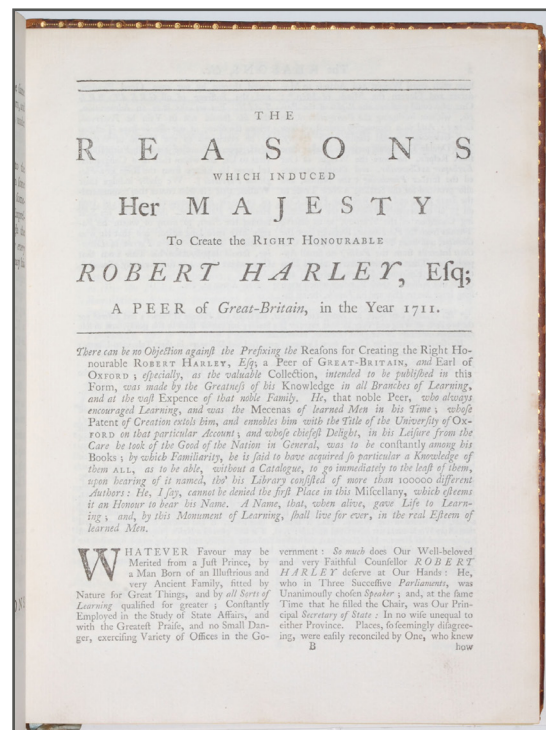
Edited by Samuel Johnson

T. Osborne: London, 1744-1746; 8 volumes, 4to., full morocco, gilt on spine, all edges stained yellow, marbled pastedowns and endpapers; xvi, 608; xii, 612; xii, 556; xii, 572; xii, 574; xii, 584; xii, 608; xii, 612, followed by the Pamphlets section of 168 pages. \$1,250

First edition. Some wear to the edges of the boards, with severe wear to the hinges. Nearly all hinges cracked of all eight volumes. Spines show some leather deteriorating at spine ends. Lower headband of volume five separated yet present. Interior fresh with only the slightest bit of occasional foxing and age darkening. Overall a good set in eighteenth-century calf bindings of this classic literary collection which could benefit from restoration.

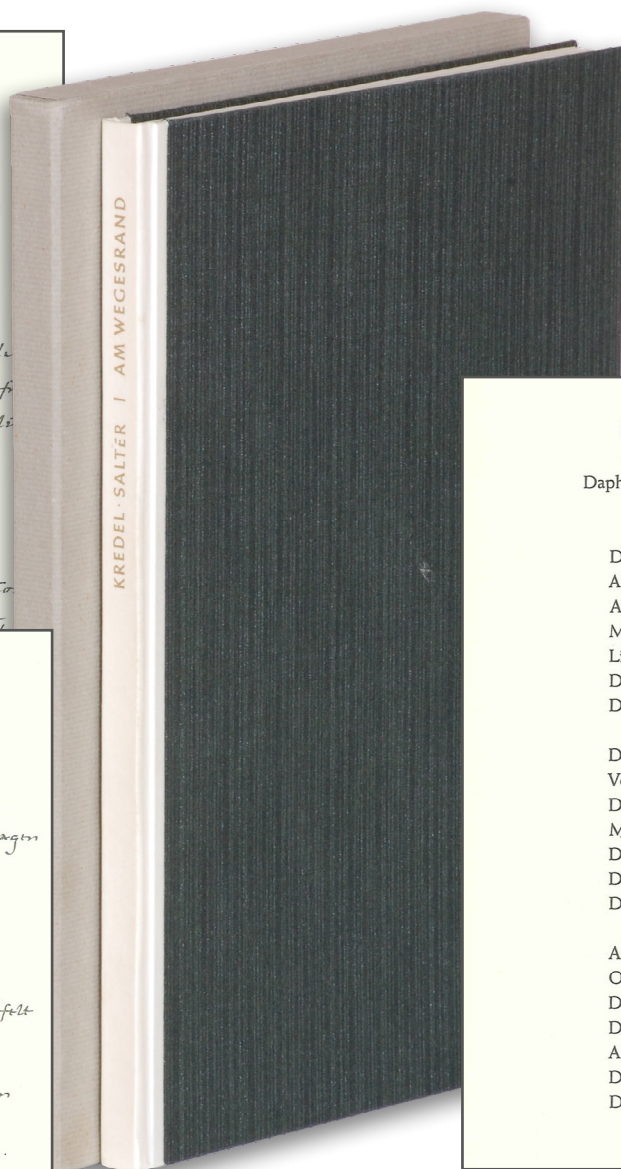
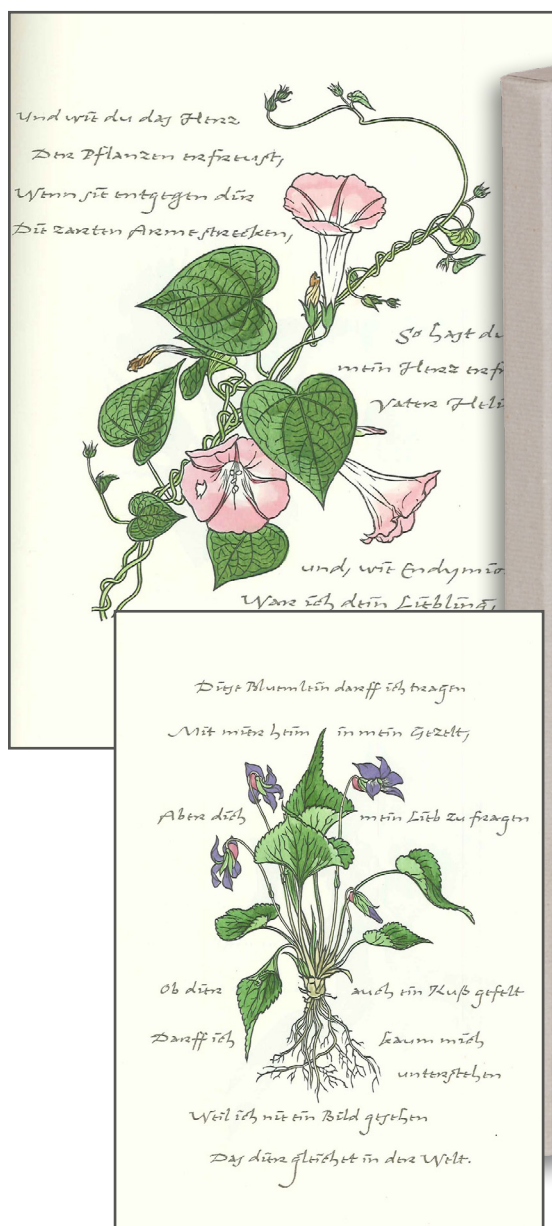
Provenance: bookplate of Matthew Lewis Esq. (1750-1812), pasted inside on front pastedown, Lewis was a chief clerk and deputy secretary at the War Office, he also owned a slave plantation in Jamaica. A second bookplate 'CC Panshanger' which was the country estate of the Earls of Cowper; the library was dispersed in 1953.

Edited by Samuel Johnson as a young man, a decade before he would establish his reputation with the Dictionary of 1755. Johnson was originally employed by the publisher to help catalogue the second Earl of Oxford, Edward Harley's impressive library, which later became a foundation collection of the British Museum library. Publisher and editor both saw the need to publish Harley's extensive collection in a more lasting and accessible form, and later generations have been thankful for their recognition of the ephemeral nature of much of the collection: "it has been for a long time a very just complaint, among the learned, that a multitude of valuable productions, published in small pamphlets, or in single sheets, are in a short time, too often by accidents, or negligence, destroyed, and entirely lost; and that those authors, whose reverence for the public has hindered them from swelling their works with



repetition, or encumbering them with superfluities, and who, therefore, deserve the praise and gratitude of posterity, are forgotten, for the very reason for which they might expect to be remembered... The obvious method of preventing these losses... is to unite these scattered pieces into volumes...". The resulting texts have preserved a host of fascinating seventeenth century social and literary commentary, both pious and impious, and the collection is of great value to English historical and political history of this period. [Book # 136930]





#### FRÜHLINGS-GEDICHT

Daphnis wünschet / Daß seine Galathee  
möchte eine Blume werden.

Daphnis wolte Blumen brechen  
Als der Mertz den Frühling bracht' /  
Ach (sagt' Er) wer kan aussprechen  
Meiner bittren Liebe Macht /  
Liebe die mich hat bewogen /  
Daß ich bin ümbher gezogen  
Durch die Wiesen Tag und Nacht.

Diß sind ja die ersten Früchte  
Von den Blumen dieser Zeit /  
Da der Vogel Kling-Gedichte  
Menschen / Vieh und Feld erfreut  
Diß sind zwar die ersten Gaben  
Die wir von den Wiesen haben  
Durch des Himmels Cütigkeit.

Aber / wenn werd' ich erlangen  
O mein Blümlein Galathee!  
Dich wie andre zu ümbfangen  
Die ich itzt für Augen seh' /  
Ach wenn werd ich doch berühren  
Dich / die du mich pflegst zu führen  
Durch den Regen / Reiff und Schnee.

## AM WEGESRAND

by Fritz and George Salter Kredel

Der Goldene Brunnen: Frankfurt a.M., (1961); tall 8vo., quarter vellum over pastepaper-covered boards, slipcase; (viii), 33, (5) pages. \$1,100

Limited to 150 numbered copies and signed by both Kredel and Salter. A fine copy. A beautifully designed and printed book in which a series of famous poems have been reproduced from the calligraphic text by George Salter and accompanied by 24 hand-colored designs of flowers and plants cut by Fritz Kredel on wood. Bookplate on front pastedown. Head of spine bumped. [Book # 35635]

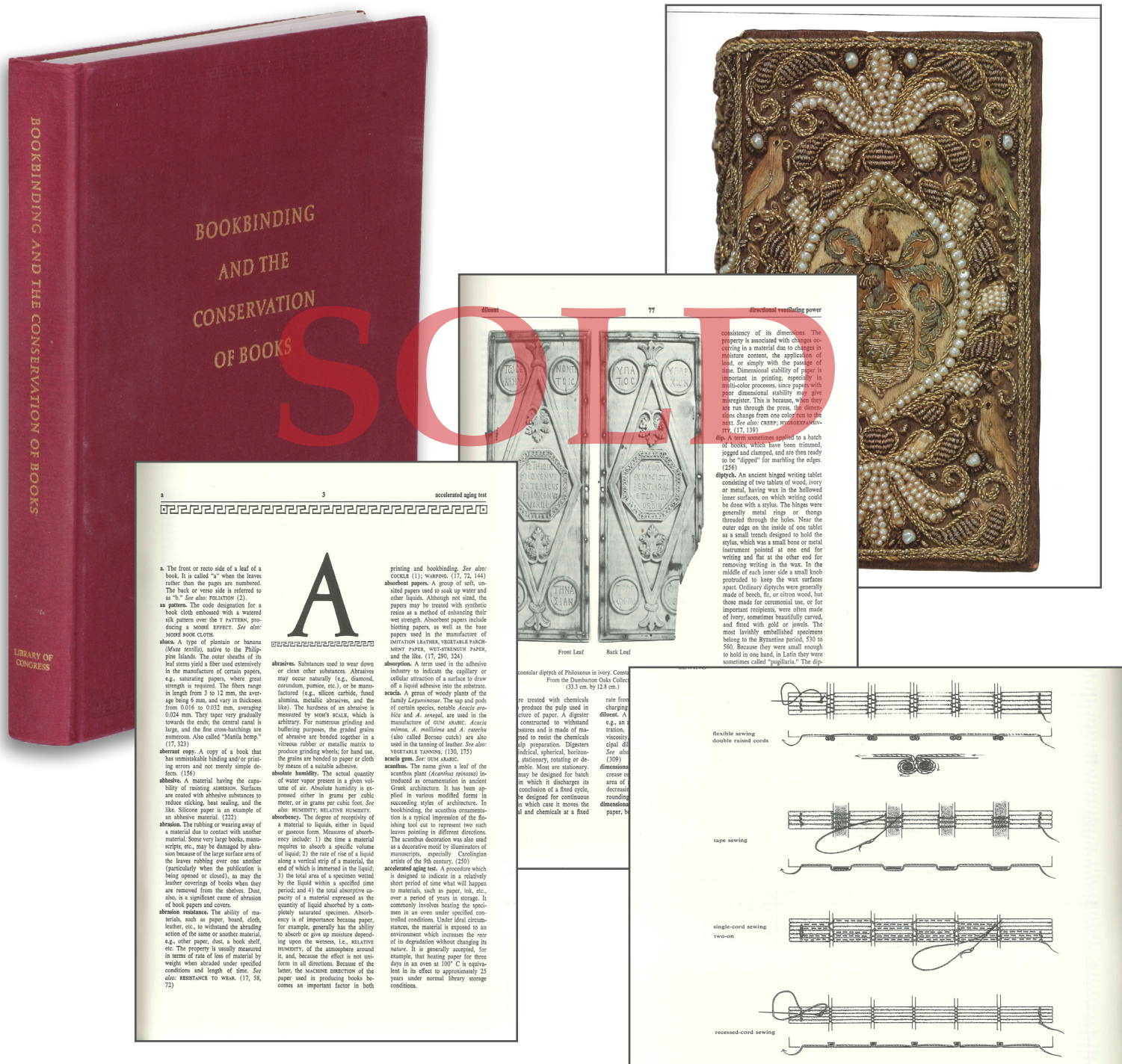


**Bookbinding****BOOKBINDING AND THE CONSERVATION OF BOOKS, A DICTIONARY OF DESCRIPTIVE TERMINOLOGY**

by Matt T. Roberts and Don Etherington

Library of Congress: Washington, 1982; 4to., cloth; x, 297 pages. \$120

S-K 353. With foreword by Frederick R. Goff. Contains thousands of terms and definitions which deal with the binding, care, and repair of books. With a bibliography listing 373 related sources. Illustrated. Near fine. [Book # 35805]



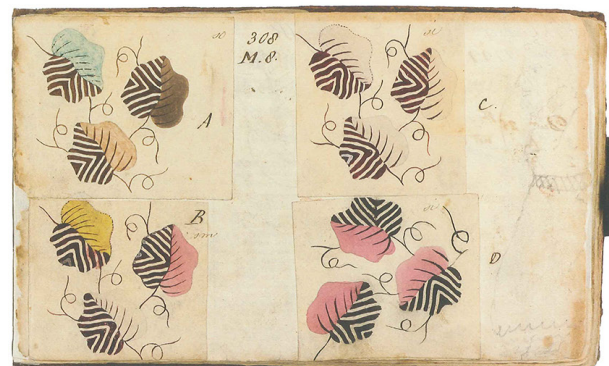
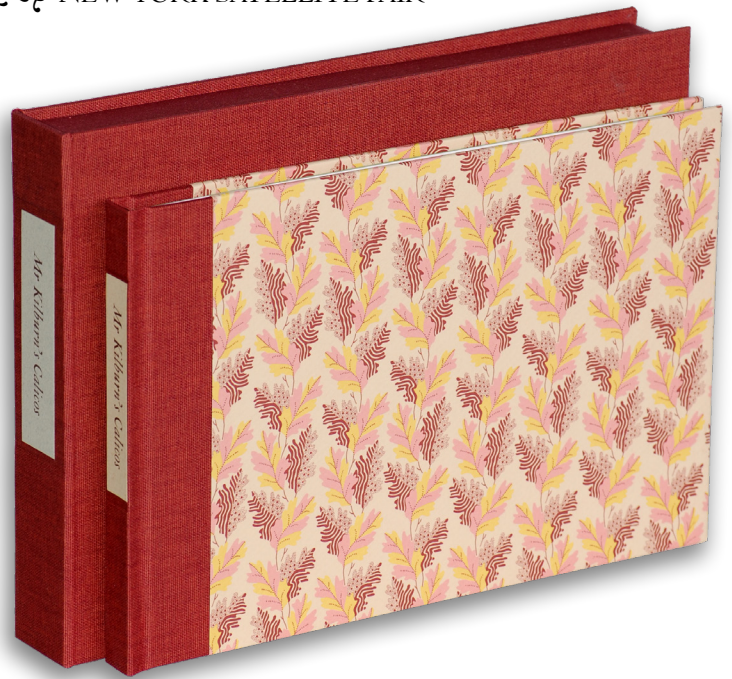


*The Fleece Press***MR KILBURN'S CALICOS**

by Gabriel Sempill and Simon Lawrence

The Fleece Press: (Upper Denby, Huddersfield, West Yorkshire, England), 2014; oblong 12mo., quarter cloth and paper-covered boards; stiff paper wrappers; both in clamshell box with paper label on spine; unpaginated. \$250

Limited to 300 copies. The work of fabric designer William Kilburn (1745-1818), known mainly for his chintz designs. This book reproduces Kilburn's 1800 pocket book, which includes 62 basic units for repeating patterns. The album was later used as a scrapbook by his grandson, which ensured its survival. Introductory text with references. Tipped-in frontispiece and specimens in text. Color illustrations. Accompanied by a booklet, bound in stiff paper wrappers, of sixteen patterns, made by Sholto Drumlanrig from Kilburn's original units. A fine copy. [Book # 122991]







## Old School

### PALLADIO'S HOMES

Old School Press: Bath, 2009; 4to., cloth & paper covered boards, cloth chamise with paper spine label; unpaginated. \$400

One of 170 copies. Fine copy is cloth chamise.

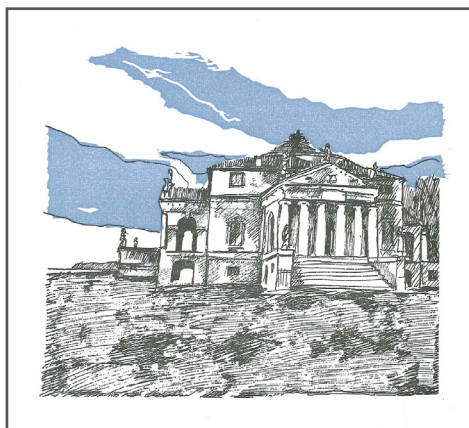
From the Printer: "We have had a keenness for the domestic architecture of Andrea Palladio for some time - if one can refer to the villas he built for, say, the Venetian nobility as just 'domestic'. Anyway, we can say that he designed houses for people to live in as well as civic buildings.

Palladio designed about thirty domestic villas of which about nineteen survive (the exact numbers depending on how you count them). His influence on subsequent architecture in the UK and USA was considerable and remains to this day, and 'Palladianism' entered the vocabulary of architects world-wide. He left not only a legacy of fine buildings, but also a detailed exposition of his ideas in his *I Quattro Libri dell'Architettura* ('The Four Books of Architecture'), first published in 1570. Palladio prefaced his descriptions of his villa designs in

*I Quattro Libri* with chapters laying out his general principles for the placing and design of villas. This new title, *Palladio's Homes*, reprints those chapters in the original Italian together with a parallel translation by the English architect Isaac Ware who in 1738 provided, unlike previous translators, a faithful translation as well as accurate reproductions of Palladio's numerous original plates.

*I Quattro Libri* was considered so important by later architects that they would travel to Italy to see Palladio's work for themselves, scribbling their own views in the margins of their copies. This new title includes these and other reflections - not always complimentary - alongside Palladio's descriptions of his work. Amongst those quoted are architects Inigo Jones and Sir Edward Lovett Pearce, Goethe, sixteenth-century power-walker Thomas Coryat (of *Coryat's Crudities* fame), and a more recent visitor, Witold Rybczynski, Professor of Urbanism at the University of Pennsylvania, who recorded his own visits in the 1990s in *The Perfect House*. Professor Rybczynski has written a new essay on Palladio and his legacy for *Palladio's Homes*.

The texts present a wonderful opportunity to celebrate Italian printing as well as one of its greatest architects. We have printed the text on an Amatruda paper hand-made in Amalfi using Giovanni Mardersteig's Dante typeface in the 14D size. Italian artist Signor Carlo Rapp has prepared illustrations for seven of the thirteen villas covered, using linocuts and pen and ink drawings. The book is 36.5cm tall by 26.5cm wide (14 3/8 in. by 10 3/8 in.), has 112 pages, and is quarter-bound in dark grey cloth. The boards are covered with a splendid three-pulp paper by Cave Paper of Minneapolis called 'Cloudy Sky', and the book is presented in a robust wrap of board covered in the same cloth as the spine by Ludlow Bookbinders Ltd. Both book and wrap carry a spine label." [Book # 102514]



#### VILLA PISANI

*This looks wonderfully well and much understood - Ye design ought not to have been shaded as there is no portico, but half pillars. Ye pillars in ye Hall have same effect as crowding and did not please, but ye whole as not having been finished is going to ruin - of brick.*

Sir Edward Lovett Pearce

*Rusticated Doric frontispiece to a deep recessed loggia The capitals bases and impostes wrought - The entablature light and pretty - the architrave as usual too low and with 2 faces. Metopes plain and much better so The Pediment too high, arms in Tympanum - Loggia with circular ends and semicircular vaults springing from architrave. - Bad effect of blocking upon Pediment*

Sir Charles Barry





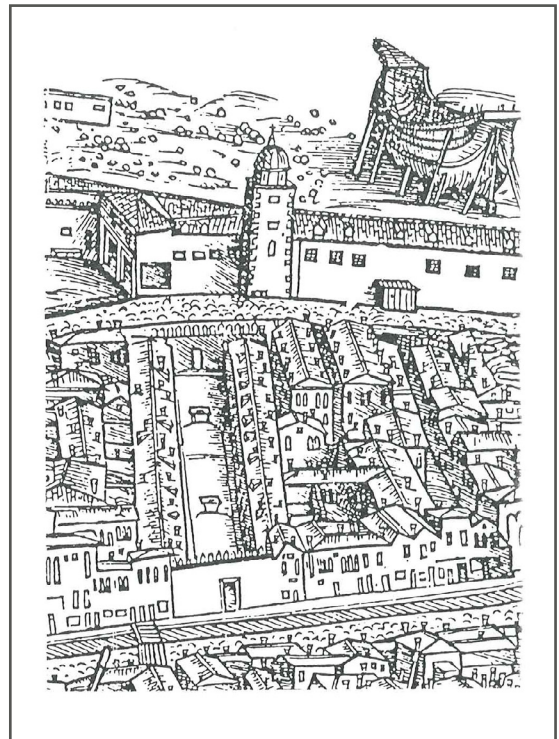
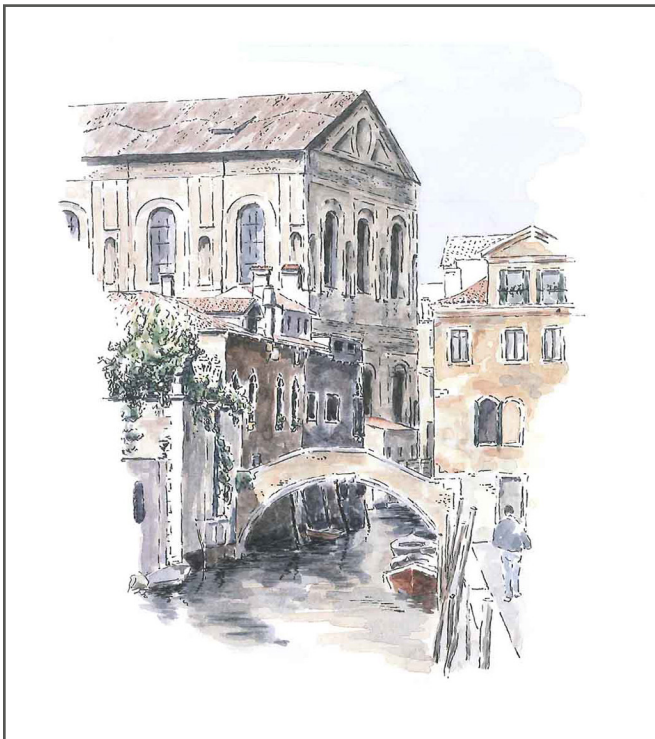
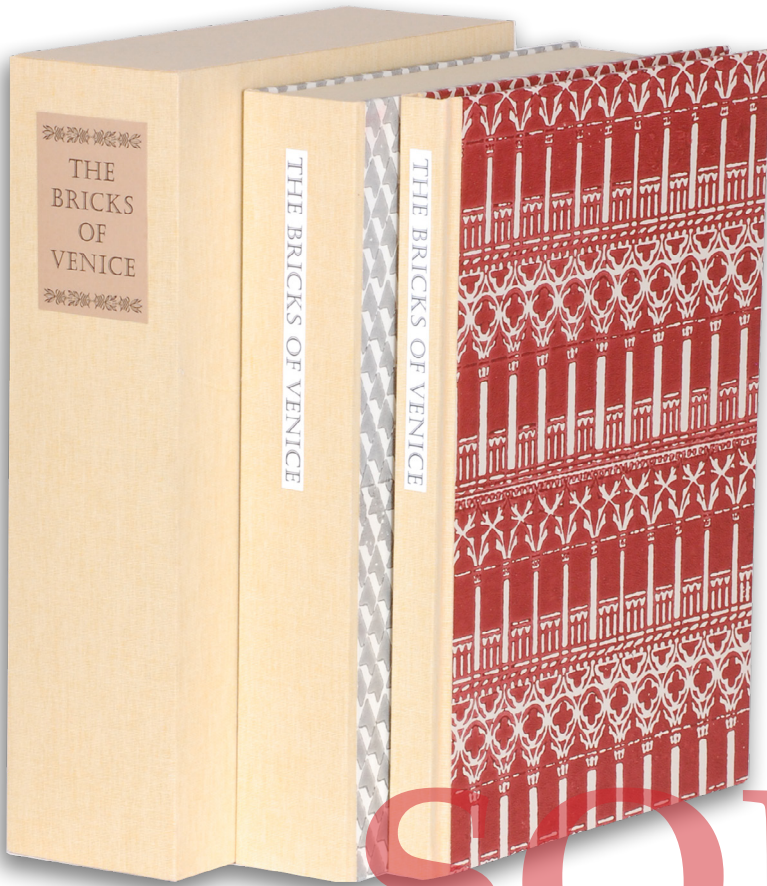
*Old School Press*

## THE BRICKS OF VENICE

by Peter Harris

Old School Press: Bath, 2005; large 4to., cloth spine, patterned paper-covered boards, clam-shell box with cloth spine and patterned paper-covered boards both housed in a cloth-covered slipcase; (vi), 94 + (2) pages, 72 images on loose leaves in box. \$650

Limited to an edition of 150, it was printed on Magnani paper on a Western proof press. Fine in fine slipcase. The images were printed on Somerset Enhanced Radiant White Velvet using an Epson 2100 printer and pigment-based inks. The images are separated into sections and numbered according to the book. The boards are covered with paper hand-blocked by Alberto Valese in Venice. Peter Harris lived and worked in Venice for seven years, with enough leisure to study in depth the architecture of Venice and to read extensively about the city. *The Bricks of Venice* was years in writing and in research, and is a memorial to his great love of the city. [Book # 89136]





# GENERAL HISTORY OF PRINTING, FROM ITS FIRST INVENTION IN THE CITY OF MENTZ, TO ITS FIRST PROGRESS AND PROPAGATION THRO THE MOST CELEBRATED CITIES IN EUROPE

Particularly, its Introduction, Rise and Progress here in England, the Character of the Most Celebrated Printers...  
by S. Palmer

S. Palmer: London, 1732; 4to., half 19th century half calf over marbled paper boards; vii, (v), 400 pages. \$7,000

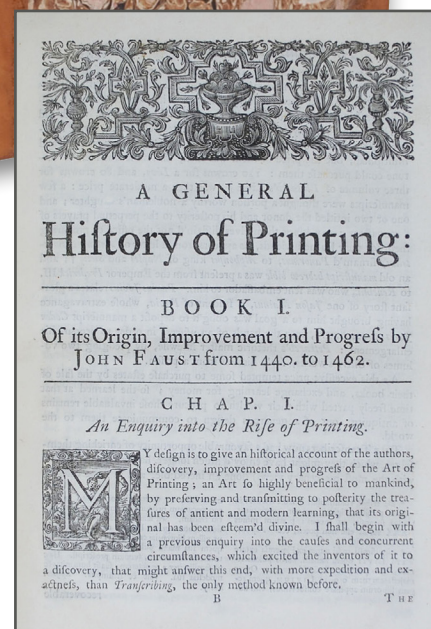
First edition (Bigmore & Wyman II, 110). Bigmore and Wyman state that George Psalmanazar had much to do with the writing of this book, and he added a brief 3-page biographical note on Palmer (who had died in 1732) at the end of the book, which is lacking in this copy. The historical facts presented by Palmer are not too accurate; a second volume on the technique of printing, a subject that Palmer could have handled well, was never completed because of the opposition of his fellow printers.

First Edition. 4to. Later half calf over marbled paper boards. Rubbed with considerable worming mainly confined to the tail and inner margins but affecting the text from 2L3 to 2N3, paper fault in C1, small hole in 2D4, several headlines lightly shaved.

Collation: (vii), [5], 312, [1], 122-144, 337-400, pp. The last leaf entitled 'Explicit liber quartus Dialogorum Gegorii,' which was prepared by George Psalmanazar, is present.

Provenance: The book was sold as a duplicate of the British Museum in 1787. Coat of arms for The Right Honble Charles Bathurst, Sydney Park on front paste down. Latin Motto: Tien Ta Foy. Bathurst was a British politician in the early 19th century and was a member of parliament (for various counties) for over 30 years.

"PALMER (Samuel). *The General History of Printing from its first invention in the City of Mentz to its first Progress and Propagation thro' the most celebrated cities in Europe. Particularly its introduction, rise, and progress, here in England. The Character of the most celebrated Printers, from the first Inventors of the Art to the years 1520 and 1550. With an account of their Works and of the most considerable improvements which they made to it during that Interval Printed by the Author, and sold by his Widow at his late printing-house in Bartholomew Close; also by J Roberts in Warwick Lane and by most booksellers in town and country. 1732. 4to. Preface and contents, xii pp 400. The work is entirely historical and little value being very inaccurate even for the time in which it was written. Had the author lived he intended to printed another volume upon the Mechanics of the Art which, as he was practical man and an excellent printer, would probably have been a worthy production Palmer died in 1732 when work was all but completed. It received its finishing touches from Psalmanazar, who was generally credited with a much larger share in the production of the entire volume than its nominal author He died in 1763. The last sheet in Book II, having been kept hack for some additions, Psalnanazar wrote an "Address" to fill up the last two pages in which will be found a short account of Palmer's death and other matters signed "G. P." Daunou speaks of it as an esteemed work, in which the author (a printer) was assisted by that singular but learned character George Psalmanazar. Palmer considers Fust and Scheffer as the inventors of printing, and fixes the origin of printing to the year 1440, and the invention of types between the years 1440 and 1450."... The part already published embraced subjects with which Palmer was not conversant, and he at first employed a worthless fellow who wasted away the time; until three months before the book was promised to be published no part of the copy was prepared. He then applied to Psalmanazar, who entered upon it with vigor, and issued some portions of the book, but had not proceeded far when Palmer became bankrupt, and soon after died. The Earl of Pembroke hearing of the state of the case liberally supplied money to complete he publication, and assisted the compiler with the loan of books out of his own library..." (Bigmore & Wyman III, pp. 110-111.) [Book # 4597]*





GUILLEM DE POITOU  
HIS ELEVEN EXTANT POEMS TRANSLATED BY  
PAUL BLACKBURN



THE PERISHABLE PRESS LIMITED / MT HOREB

Vida

9

Guillem, VII count of Poitou, IX duke of Aquitaine, the first troubadour of record. He succeeded his father, Guillem VI, in 1086 and so at the age of fifteen came into control of lands more extensive than those of the king of France. Almost 60 years later, with his granddaughter's second marriage, these lands were to form the southern base of the Plantagenet empire.

His wife, Phillipa, was the sole daughter of Guillem IV count of Toulouse. It was his son, Guillem X, called le Toulousain who fathered this duchess of Aquitaine, but I do not find anywhere that her mother was the duchess of Normandy.

When our Guillem returned from his disastrous crusade early in the 12th C., he found Phillipa absorbed with some religious revival. Not being in much of a mood for spiritual restoratives, he abandoned Phillipa and, according to William of Malmesbury, made off with the countess of Châtelleraut. By her previous marriage, the new countess had had a daughter, Anor. It was this girl the old troubadour married to his own heir, and the first-born of this union was named Alianor, who was to be duchess of Aquitaine, countess of Poitou, queen of France in her first marriage, and queen of England in her second to Henry, duke of Normandy, not yet Henry II of England. By this marriage she was to be mother of the young king Henry, Richard Coeur de Lion, Geoffrey of Brittany, and the completely disastrous John Lackland who would oversee the end of the Angevin empire.

Companho, faray un vers...covenen

11

mesclatz : the word is preserved in modern Spanish (mesclado) and in modern Catalan and Mallorquin (mesclat), as well as the contemporary dialects of Occitan. Translated within the line.

*Perishable Press*

GUILLEM DE POITOU  
HIS ELEVEN EXTANT POEMS

Translated by Guillem & Paul Blackburn De Poitou

Perishable Press: Mt Horeb, WI, 1976; 4to., quarter morocco over marbled paper covered boards, Sewn booklet in a pocket at rear of volume; 31, (2) pages. \$450

One of 165 numbered copies of which this copy is one of 135 numbered copies. A fine copy. [Book # 136258]



Ben vuell que sapchon li pluzor

I would like it if people knew this song,  
a lot of them, if it prove to be okay  
when I bring it in from my atelier, all  
fine and shining:  
for I surpass the flower of this business,  
it's the truth, and I'll  
produce the vers as witness  
when I've bound it in rhyme.

Good sense? I know, and foolishness,  
and disgrace and domain: I've  
known panic and all of valor. But  
give me a tenso on love, I'm no such fool  
that I cannot choose the better side  
against the ill.

I know who they are who use a spate  
of fine words to me,  
who, when they turn their backs, make signs  
for my ill-luck: likewise  
I differentiate who it is mocks me in secret,  
and who takes honest pleasure in my company.  
So as a matter of course I ought to choose  
whether I work for their end, or their repose.

O, bless them who brought me up and fit me  
for such fine business!  
for never have I had bad success with any.  
I know how to play on top of pillows at  
any throw, and I  
have it on the best assurances  
that none of my neighbors  
has anywhere near my talent.

23

I praise St. Julian and God, I've  
learned this gentle sport so well  
(and I have a good hand for it, I tell  
you), that I'm an expert twice.  
Whoever asks my counsel will not be refused  
or leave without carrying off some advice.

For I have earned the name of "Old Infalible":  
never a mistress who had me one night  
didn't want me again in the morning.  
I've been so well taught in this business  
(I'm bragging here)  
that thanks to that I can earn my bread  
at any market.

Don't think I'm joking now, but I  
was not put out, the other day, laying  
large stakes at hazard.  
They did too well giving me the first play,  
I went down on the table.  
My turn to watch—I saw no one beat my score,  
in fact, all of 'em crapped out.

But then she reproached me:

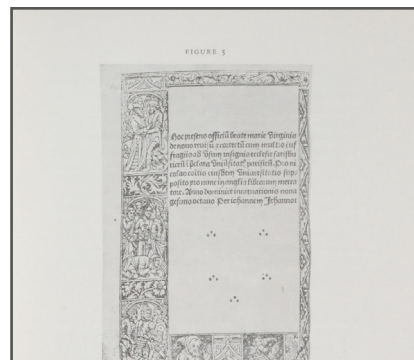
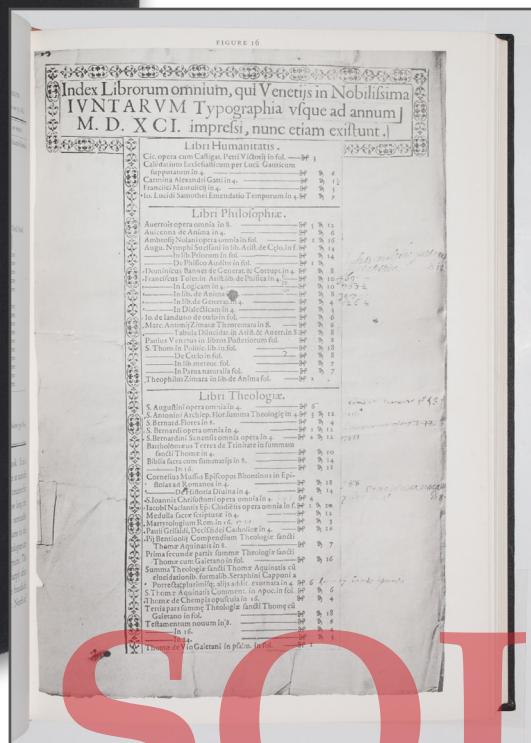
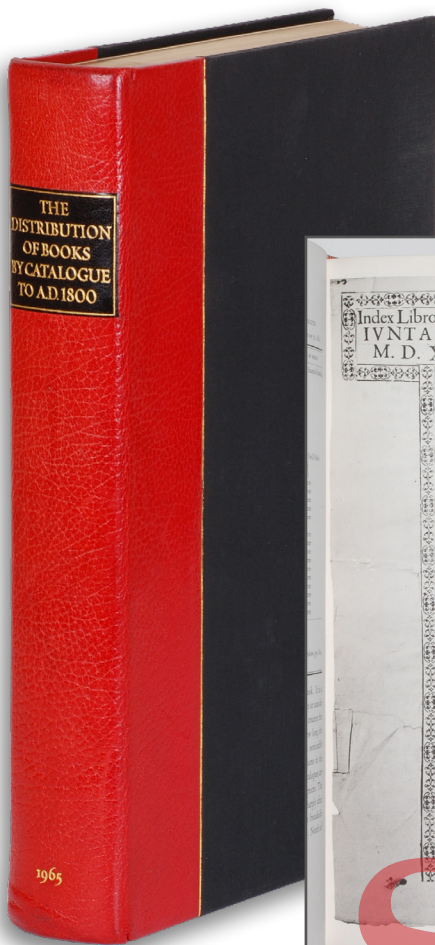
"Sir  
your dice were too light  
and I hid you at doubles."

"I wouldn't turn that down," said I  
"if they gave me Montpellier."  
I palmed the dice  
and lifted her gaming table a bit  
with both my arms.

And when I had lifted the table, I  
made my throw with the dice:  
two of them straddled the line, and the third  
went plumb down the center.

And I made the stroke into the table strong  
and cried,  
"GAME!"





Caston adapted this from the colophon of the Paris 1498 for Nicolas I of the University of Paris purpose of selling books. It is able to find; his place of Sign of St Nicolas'. Of abroad for the English one three for Lecomte; half a



others for St Augustine on John, St Augustine on the City of God with commentary, fifty copies of each, and Holliot. He signs his letters with a mark which he also used later on his bindings; it can be seen in fig. 4 at the top left of the border between the words TUDUM and ecce; this binding covers a book printed in Paris in 1512. Ruwe also asked for other works by St Augustine recently printed, or by Ambrose or Gregory or Bernard; further he asks for six copies of the Codes, six of

\* J. B. Oulton, *Bind Pools of English Binders* (Cambridge, 1955), p. 9.

## THE DISTRIBUTION OF BOOKS BY CATALOGUE FROM THE INVENTION OF PRINTING TO A.D. 1800

Based on Material in the Broxbourne Library

by Graham Pollard & Albert Ehrman

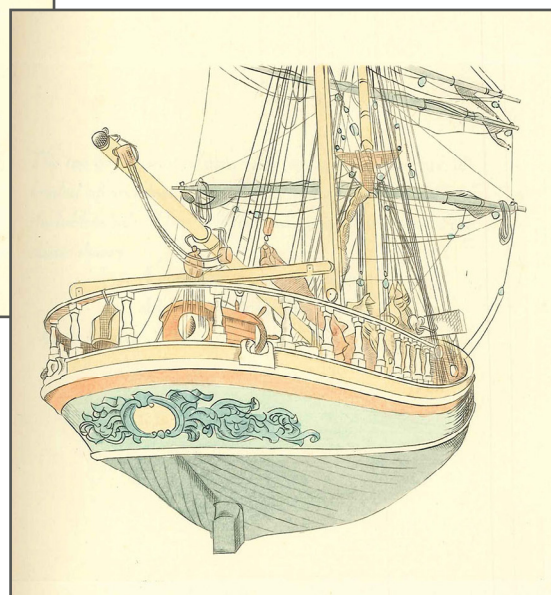
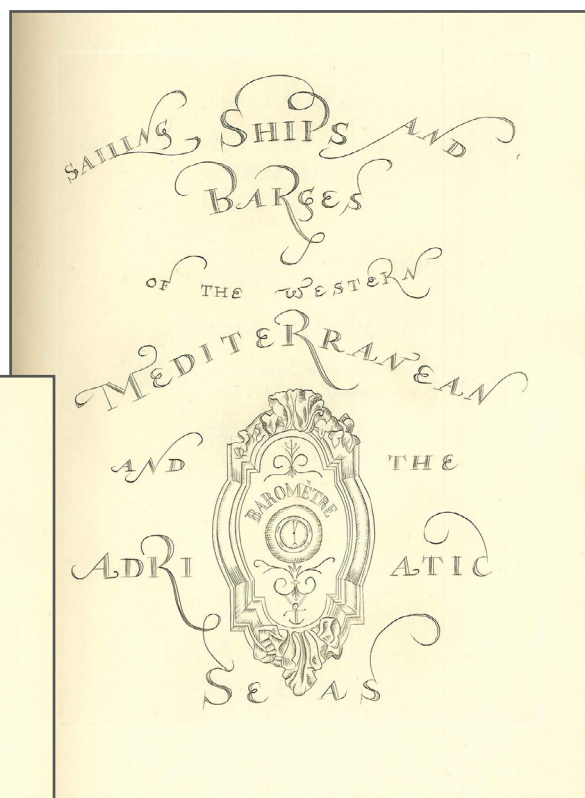
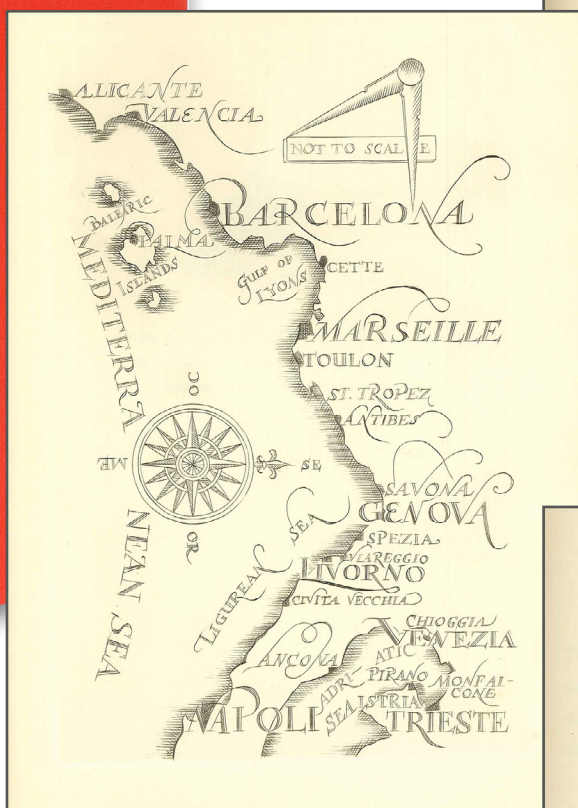
Printed for Presentation to the Members of The Roxbourgh Club: Cambridge, 1965; 4to. (323 x 224 mm), quarter red morocco over black cloth covered boards, black morocco gilt lettering piece on spine, top edges gilt; (2) blanks, (viii), ix-xxiv, 426, (1) pages, (2) blanks. **\$15,500**

First edition limited to 150 copies. Corrigenda leaf loosely inserted. A near fine copy with only the slightest hint of shelf-wear to the bottom edge of the boards. Numerous illustrations throughout.

"...for many types of catalogue it remains the most useful work of reference, while it is probably also the best-written and most wide-ranging study of the book trade in early modern Europe to have been published in English . . . [it] has attained the status of a classic text of historical bibliography"--Mandelbrote, "A New Edition of The Distribution of Book by Catalogue: Problems and Prospects," in PBSA 89:4 (1999), pages 399-408.

This book "remains unsurpassed, particularly for the period to 1700, its scope including catalogues from printers, book-sellers and auctioneers, fair catalogues from Frankfurt and Leipzig, prospectuses, publishers' and others' catalogues in books, inventories of private, trade, and institutional collections, and printed catalogues of private and institutional libraries. Few books that have dealt with the history of catalogues have been more influential, and in many respects it remains to be fully exploited." McKitterick, "Book Catalogues: Their Varieties and Uses" in *The Book Encompassed. Studies in Twentieth-Century Bibliography* (1992, ed. by Peter Davison) p. 164. [Book # 136912]





*Edward Wadsworth*

## SAILING-SHIPS AND BARGES OF THE WESTERN MEDITERRANEAN AND THE ADRIATIC SEAS

A series of copper plates engraved in the line manner by Edward Wadsworth. And coloured by hand, with an Introduction and Brief Descriptions by Bernard Windeler.

Frederick Etchells & Hugh MacDonald: London, 1926; 4to., quarter cloth over paper covered boards, gilt on front board and spine, paper covered boards slipcase with printed paper cover label; xv, 79, (7) pages. \$575

Limited to 450 numbered copies. Printed at the Curwen Press. Copper-plate engravings printed by A. Alexander & Sons. Set in Rudolf Kochs Kursiv, printed on Zanders handmade paper at the Curwen Press. Slipcase rubbed and spotted. Bottom hinge of slipcase cracked. Some soiling to slipcase. Else near fine. [Book # 124172]



*Incline Press*

# A PAPER SNOWSTORM

Tony Savage and the Leicester Broadsheets

by Derek Deadman and Rigby Graham

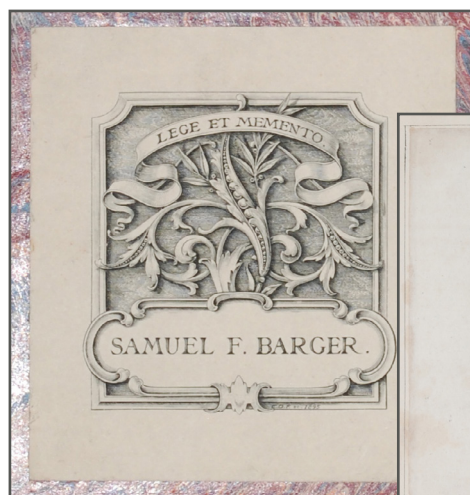
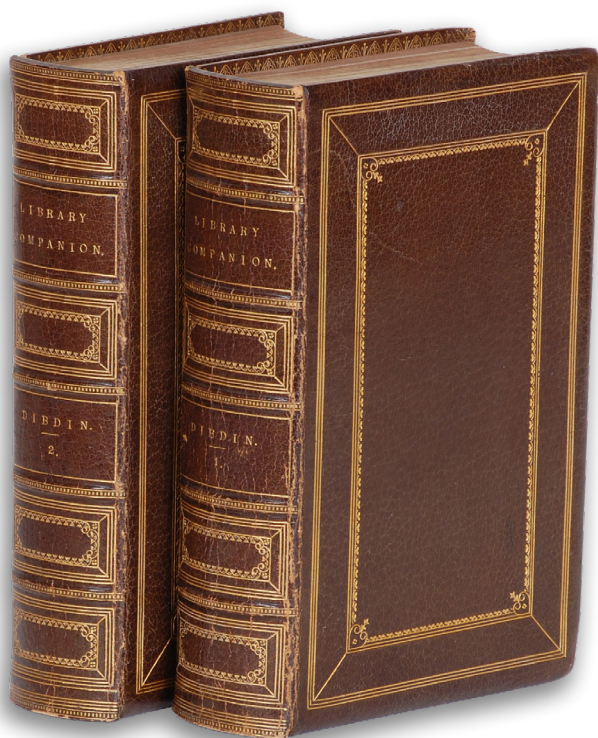
Incline Press: Oldham, 2005; folio, cloth spine, paper-covered boards, stiff paper portfolio, slipcase; (v), 73, (2) pages. \$350

Limited to an edition of 200 copies. The ten sheets in the folder are genuine. However, the tipped-in sheets (as explained in the Acknowledgements) were all forged at the Incline Press. All of the forgeries differ from the original in some major respect: typeface, paper and use of color in paper or ink. Signed on the colophon by Rigby Graham and Derek Deadman. Minor water staining on front cover of both the cloth portfolio and the stiff paper portfolio. [Book # 133162]





*Extra-illustrated copy with 212 plates*



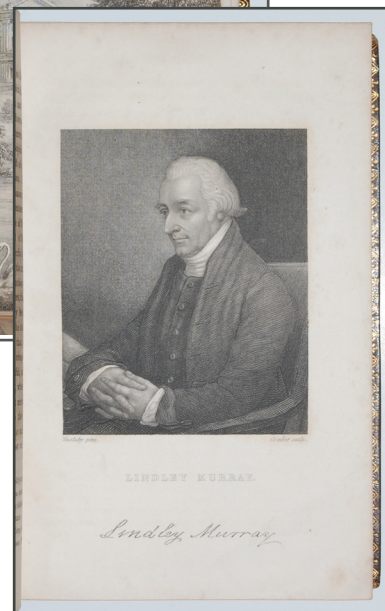
**THE LIBRARY  
COMPANION**  
OR, THE YOUNG  
MAN'S GUIDE, AND THE OLD MAN'S COMFORT,  
IN THE CHOICE OF A LIBRARY  
by T.F. Dibdin

Harding, Triphook, and Lepard; and J. Major: London, England, 1825; 2 volumes, 8vo., full crushed brown morocco, gilt ornamentation on front and rear boards as well as the spines, five raised bands, title in gilt in second compartment, author and volume number in fourth compartment, leather turn-ins have gilt ornamentation around the circumference, marbled pastedowns and endpapers; 1, 448; (ii), 449-899+(1) pages. \$2,000

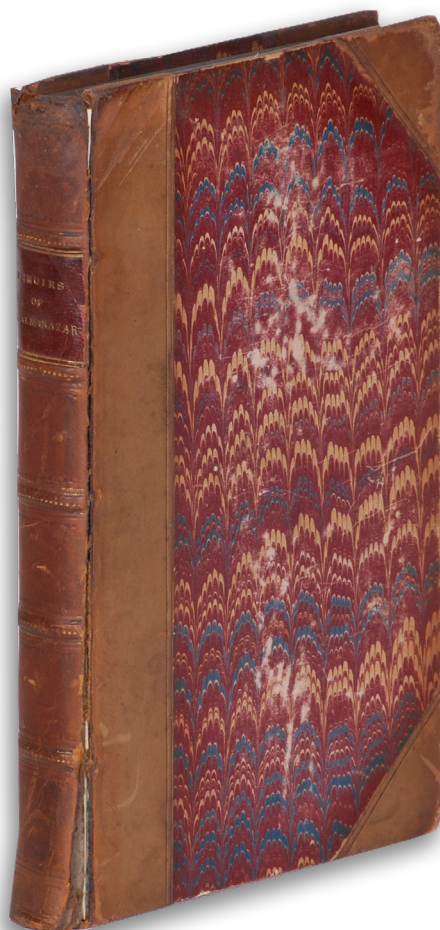
Second edition. (Windle and Pippin, A50b). This copy is extra-illustrated with 212 total plates. Some rubbing to the hinges and corners of the bindings. Corners lightly bumped. Only the slightest hint of foxing and occasional small moisture stain. Some off-setting from some of the plates onto the opposite leaf. Overall a beautiful set.

Provenance: Bookplate of the railroad financier Samuel F. Barger (1832-1914).

Dedication to Thomas Payne, advertisement to the second edition, preface, synoptical table of subjects and authors, introduction. index. Intended as a guide to libraries for persons of all ages. [Book # 130788]





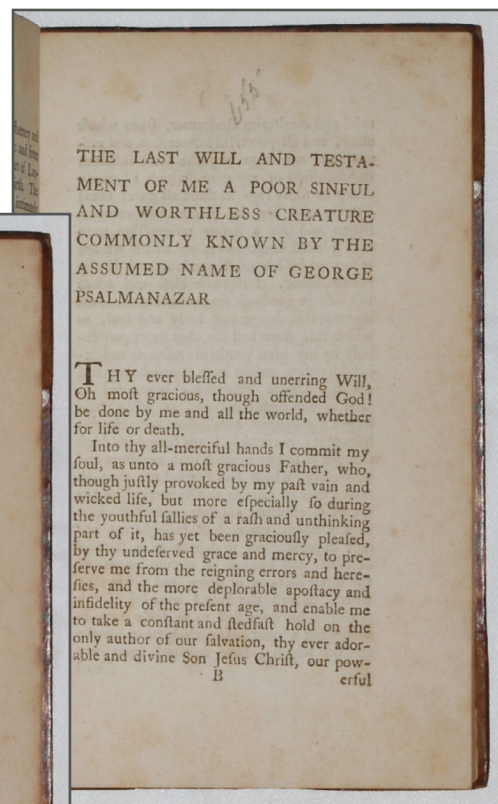
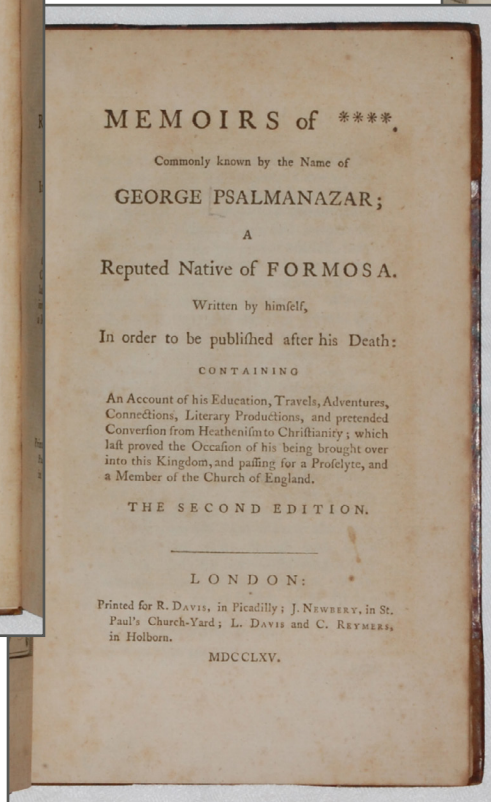


**MEMOIRS OF \*\*\*\*. COMMONLY KNOWN BY THE NAME OF GEORGE PSALMANAZAR**  
A REPUTED NATIVE OF FORMOSA. WRITTEN BY HIMSELF  
IN ORDER TO BE PUBLISHED AFTER HIS DEATH  
by George Psalmanazar

Printed for R. Davis; J. Newbery; L. Davis and C. Reymers: London, England, 1765; large 12mo., quarter leather over marbled paper covered boards, top edge stained black, five raised bands, red leather spine label; Frontispiece, (ii), ii, 307 pages. \$800

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

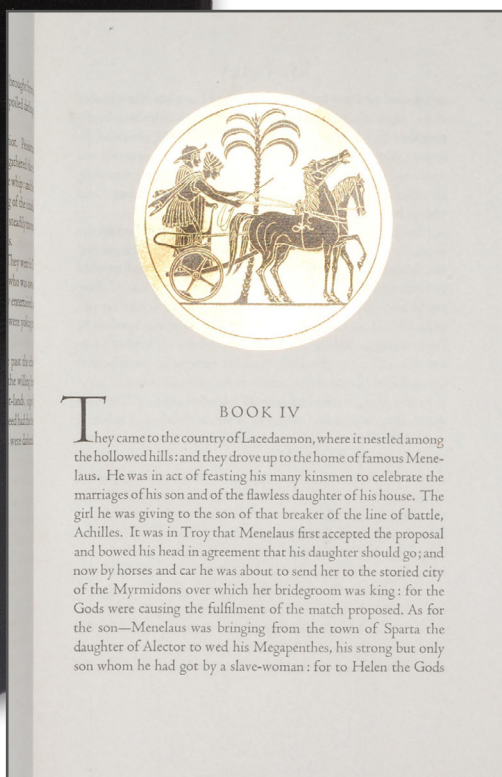
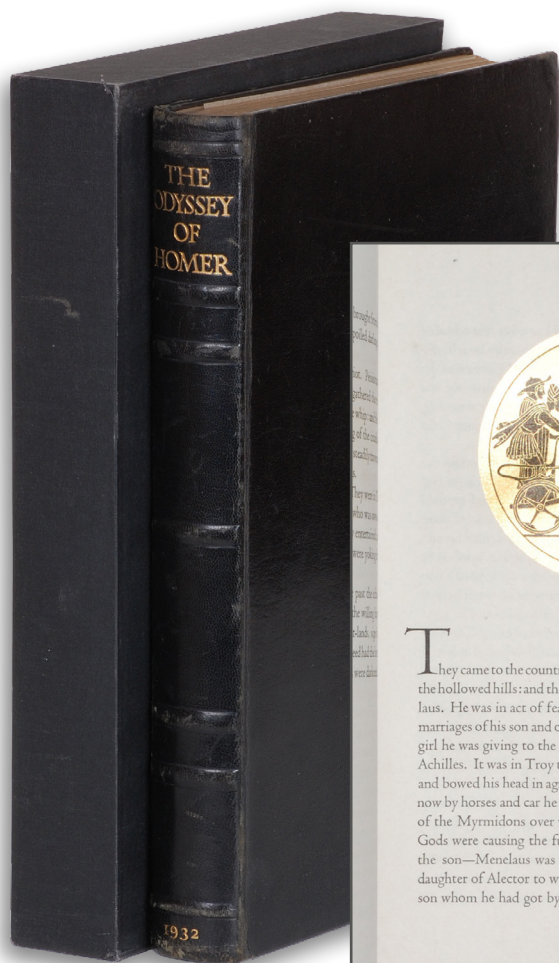
Second edition. Front hinge almost completely broken. Wear along head and tail of spine, with general shelfwear along all edges. Very light, scattered foxing throughout the textblock. An autobiographical account, whereby the place of birth and the identity of the parents have been omitted. The Last Will and Testament have been prefixed to serve as an introduction. [Book # 136506]





T.E. Lawrence *Odyssey* designed by Bruce Rogers**Bruce Rogers****THE ODYSSEY OF HOMER**

(translated by T.E. Shaw)



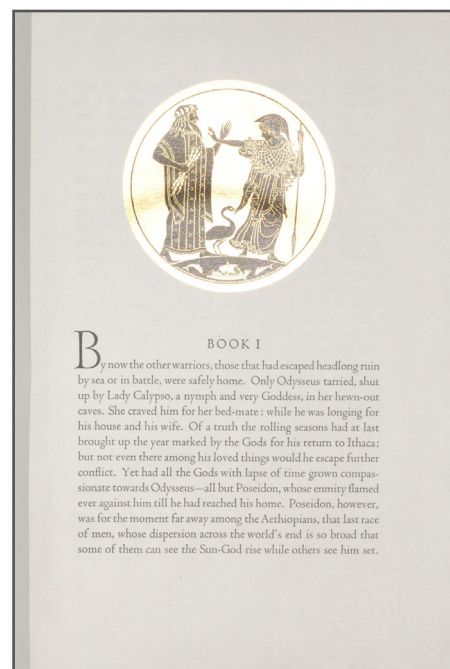
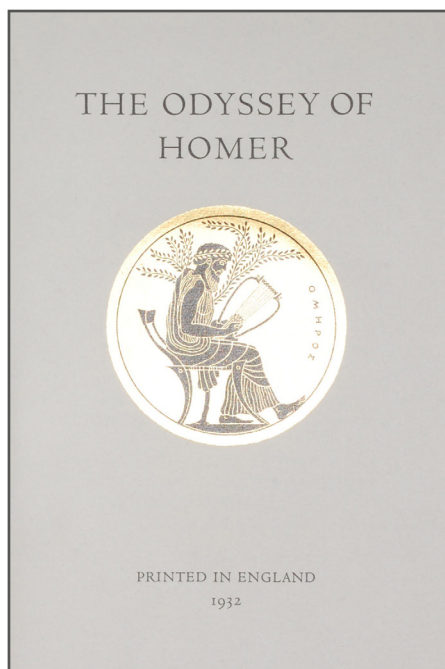
(Printed and published by Sir Emery Walker, Wilfred Merton and Bruce Rogers): Printed in England (London), 1932; 4to., full black morocco as issued, top edge gilt, eight raised bands on spine, title in gilt in second compartment, publication date in gilt in last compartment, original cloth slipcase; unpaginated. \$8,000

One of 530 copies of one of Bruce Rogers' most famous works. Very minor rubbing to spine and hinges. Minor shelfwear to edges. Small bump to top corner of front board. Cloth on slipcase has a small bubble along the bottom edge of the rear board. Near fine in near fine slipcase. Scarce in this condition, especially so with the rare slipcase.

Blumenthal ranks this as one of the most beautiful books of all time. (Blumenthal, *Art of the Printed Book* pp.50-51; Haas no.157; *A Century for a Century* 32). The translation used was by

T.E. Lawrence. First use of the Monotype version of Rogers' Centaur type. Each book is introduced with a gold medallion decorated in black with a design derived from Greek vases and drawn by Rogers. To ensure both their beauty and their durability, seven separate impressions were required for each medallion. Rogers commissioned a special grey toned paper from the J. Barcham Green mill, with a custom watermark of a Greek galley with the mill's initials on the sail.

Rogers had been a long-time admirer of Lawrence's writings, and believed that he could produce an exceptional translation of *The Odyssey*. Although he had never met Lawrence, he was able to work through mutual acquaintances to suggest the project. One of Lawrence's favorite books, a Greek copy of *The Odyssey* travelled everywhere with him. At first, he was doubtful that he could do the work justice, and was further awed by having his translation printed by Rogers, whom he had long admired. 'Lawrence of Arabia' insisted that his name not appear in the book at all. As it turned out, the two became good friends while collaborating on the production of this book. [Book # 46065]





Deluxe Edition

# TRAITÉ D'ENLUMINURE D'ART AU POCHOIR

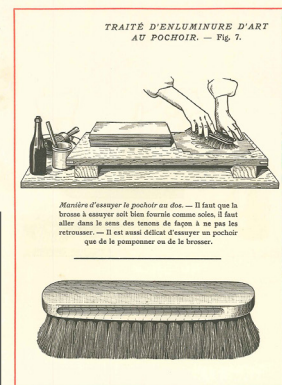
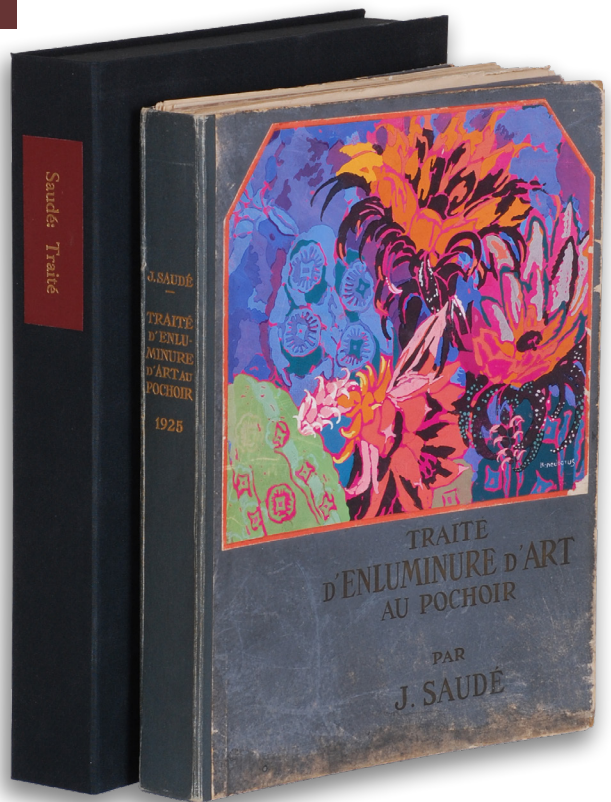
by Jean Saudé

Editions de l'Ibis: Paris, France, 1925; 4to., illustrated chamis cover, custom cloth clamshell box with cloth label with the author and title in gilt, loose signatures, as issued; xxv, 75 pages, 20 plates. \$12,500

One of 500 numbered copies, of which this is one of 60 copies, signed by Saudé. Also included are the three supplements and subscribers 'prospectus' sheet, as well as proofs on heavier blue paper of the front and rear cover illustrations. Additional loosely inserted are four proofs of the pochoir decorated pastedowns of the chemise. Rubbing along the edges, spine, and hinges of the chemise. All-in-all, a spectacular copy of the deluxe edition with additional material loosely inserted.

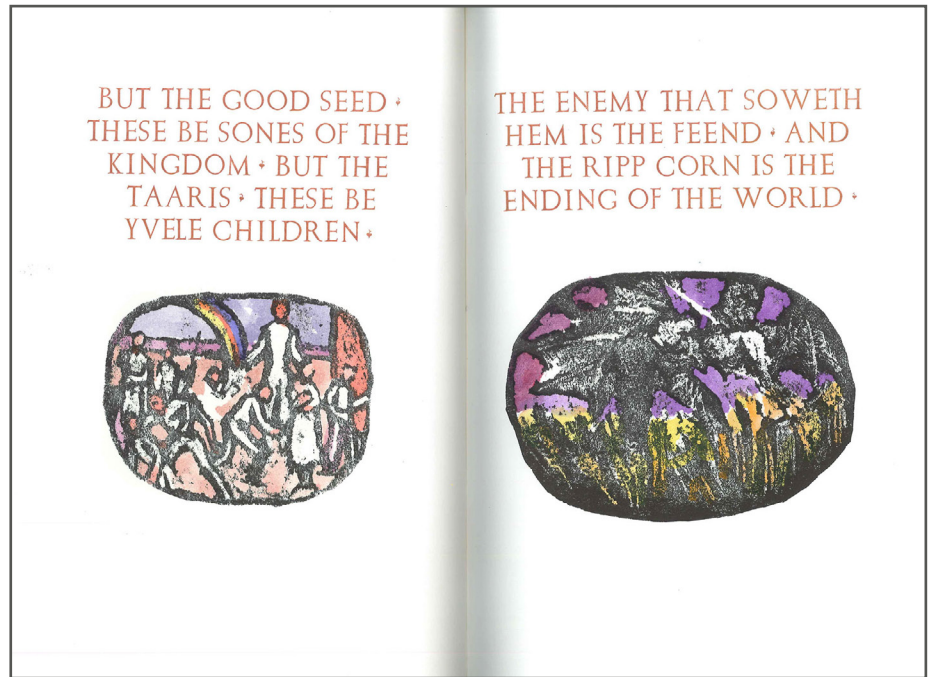
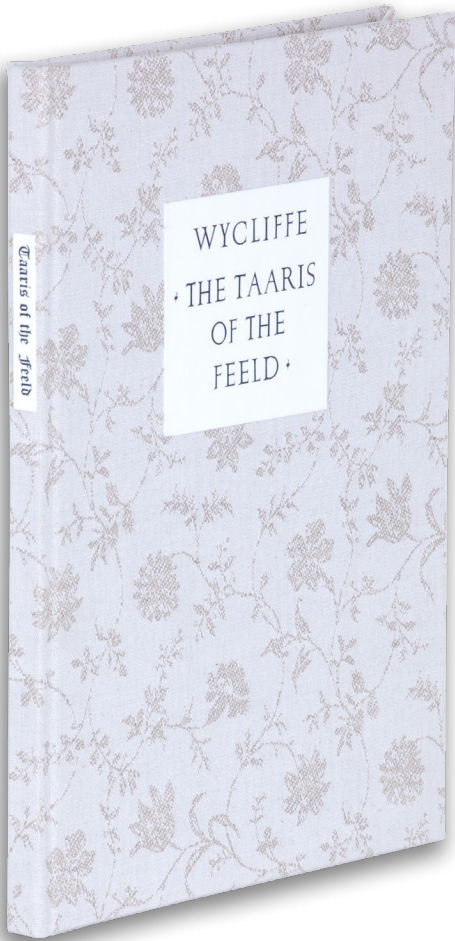
The plates include work by Lepape, Rodin, Albert Besnard, Andre-Morisset and others. The text on the technique of pochoir printing is by Antoine Bourdelle, Lucien Descanves and Sem. "Jean Saudé took over the Ibis studios in Paris and set up the Editions de l'Ibis as a publishing art. Saudé specialized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

Twenty-five pochoir plates (in thirty-five states), plus illustrations, some color, in the text by Benedictus, Brunetta, & Chapuis. Unsewn as issued in folder with pochoir by Benedictus, pochoir endpapers by Chapuis. Scarce with the three supplements and prospectus. [Book # 134580]



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***Tern Press***

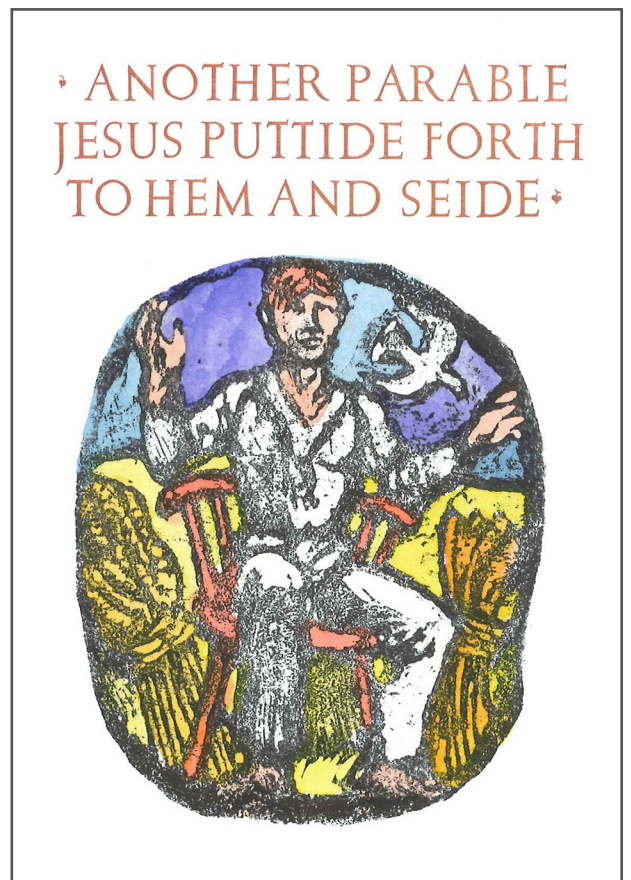
## **MATHEU. THE TAARIS OF THE FEELD**

by John Wycliffe

Tern Press: (Market Drayton), (2005); 4to., jacquard cloth, paper labels on top board and spine; unpaginated. \$500

Limited to an edition of 25 numbered copies signed by Nicholas and Mary Parry. A fine copy of this extremely scarce publication. The parable of the tares in Wycliffe's translation with modern illustrations on each page. A beautiful new setting of the old text.

[Book # 91836]





## VIEWS FROM THE ISLAND

by Charles E. Wadsworth

David R. Godine: Boston, MA, 1970; small folio, quarter vellum over decorated paper covered boards, cloth slipcase; 73, (2) pages. \$700

Limited to 110 numbered copies, of which this is one of XXV numbered copies signed by the author / artist, containing one additional plate, and bound in quarter vellum spine protected by a slipcase by Ivan Ruzicka. Vellum lightly discolored yellow and the slipcase is lightly foxed. Else a pristine copy. Printed in 18 point Centaur and Arrighi on Nideggen paper. The plates, printed by hand by Mr. Wadsworth on German Copperplate Deluxe, are examples of the collograph-intaglio process.

A note on the Prints: "The print medium employed in this book is relatively new and only partially explored. It relates to all the other intaglio mediums such as etching, drypoint, aquatint and engraving. The essential difference between it and the other mediums is that the plate is both built up (using a

variety of polymer glues and aggregates) and incised, thus arriving at a very right and varied texture and embossment. The plate is produced in much the same way as a collage, which is suggested by its name, collograph-intaglio. In some instances the prints in color were produced by using two plates but for the most part they were inked and wiped in one color and then rolled with another color. As is true of all intaglio mediums it is less easily controlled than relief mediums such as wood-engraving or wood-cut. In compensation it has an enormous range and seems peculiarly suited to a person whose bent and training is that of a painter." [Book # 136241]

