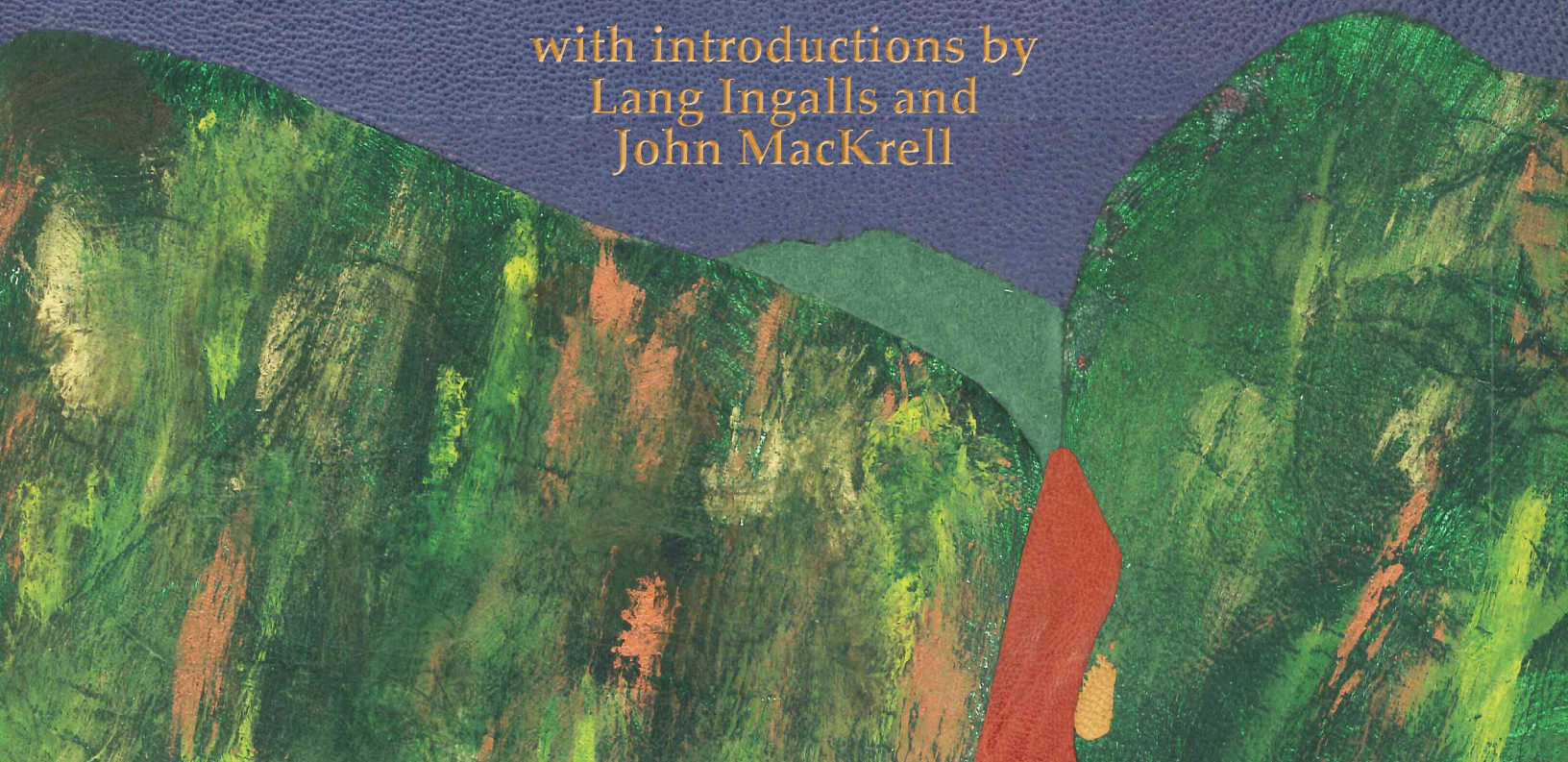


Oak Knoll
Books & Press
presents

Special Catalogue 31

Titles from the Collection of
Monique Lallier &
Don Etherington

with introductions by
Lang Ingalls and
John MacKrell



Don Etherington—Master of an Art

Don Etherington was born in London in 1935. He grew up in London during World War Two, surviving the blitz. His pursuit of a career in bookbinding started very early, when he was just 13 years of age and began his studies at the Central School of Arts and Crafts in Holborn, London. To gain further skill Don also attended evening classes at the Central School. These were very important in those formative years emphasizing high quality work and patience. At the age of sixteen, in 1951, Don began an apprenticeship at one of the largest printing firms in England, Harrison and Sons in St. Martins Lane. He completed the final examinations with Bernard Middleton as the chief examiner for the City and Guilds Institute. In 1970, Don moved to the U.S. to become a member of the newly established Preservation Office at the Library of Congress. During his time in Washington, I was honored to be one of his private students for a number of years (1972-1976). In 1980, Don established a conservation program at the Harry Ransom Humanities Research Center at the University of Texas in Austin.

Monique Lallier and Don met in 1987 at a bookbinding conference in Juva, Finland. They moved to Greensboro where, in 1987, Don established a conservation operation for Information Conservation, Inc. (I.C.I.). Don and Monique were married soon after.

Monique and Don have continued fine binding ever since. It is fascinating to have watched their cross pollination over the years—with Don exercising English craft techniques and Monique primarily French techniques. But the influence, one on the other, has informed the work of both.

Don has executed fine, design bindings since his early years as a binder and won a number of prestigious binding competitions. His bindings are exhibited all over the world. His career spans from what he considers his first significant work (Photo Album of Students Work executed circa 1951 that is in the collection of the Central School, at which Don studied for a number of years in the early 1950s) to very recent bindings completed in the last few years. His bindings also exhibit a number of styles, from geometric patterns to very abstract. Don's fine binding awards include two that are very important. He was the first prize winner in the inaugural years of both The Thomas Harrison Memorial Competition (1957) and The Helen Warren DeGolyer Triennial Exhibition and Competition (1997).

Many of Don's bindings are in private and institutional collections. (However, this catalog gives you an opportunity to acquire a number of his fine, design bindings.) Thanks to Don and Monique for their marvelous contributions to the art.

— John MacKrell



In all things of nature, there is something of the marvelous. - Aristotle

Or, with a slight substitution: In all things Monique, there is something of the marvelous!

Monique Lallier is a name known to many. For over forty years now—she began binding in 1972—she has been making fine bindings, every detail executed by her elegant hands. On the ring finger of her left hand is a wedding band unlike any other, a stack of squares that upon inspection resemble a book. She is married to Don Etherington, conservator and binder, and books is where their love met and matured. They wear identical rings.

Growing up in Montreal, Monique's father was in the book business and at home developed his library. She was encouraged to read, and as an only child, she read often and at length. Later, when she attended her first day of bookbinding instruction at the atelier of Simone Roy, she knew—she just knew—that making books is how she would spend the rest of her life. Throughout her years in the field, she has gained recognition from many of the regional, national and international bookbinding organizations she is a member of; she exhibits regularly. She also is recognized for her years of serving the Guild of Bookworkers, receiving the Laura Young Award in honor of her dozen years of voluntary service.

Monique may be most well known for her teaching, and she has taught many. I met her as Director of the American Academy of Bookbinding, in the early aughts. She opened my eyes to possibility, that I could accomplish my design ideas, no matter the challenge. She introduced me to consideration, of looking at my work with a critical eye and an understanding of aesthetics. She made me laugh, the sparkle in her eye transferring to my own and into belly laughs. She was and is, a generous instructor. When I asked her about teaching, she expanded on how influential students have been to her, how much she has learned from them. She is most happy when she introduces a student to a new technique or method and watches them take it on an unexplored parallel path or to a whole new level, what she calls the "evolution of binding".

There have been highlights for Monique, for recognition of excellence in technique as well as exploration of binding techniques. Early on, she was awarded the Prix Paul Bonet (Ascona), an award given for a non-traditional binding and which she embraced with the use of pewter for covering material. She developed a "panel" on the front board of a binding that, when opened, made further comment on the content of the book, utilizing paper engineering methods. More recently, she learned the Japanese braid technique known as kumihimo, and integrated it into her designs on the book covers. One such binding received a Silver Award from the Designer Bookbinders (United Kingdom).

I'd like to return to the ring: it is a symbol. It is a symbol of her love, of her marriage—but it is a symbol of so much more, of that which has defined her life. Monique wears it always, a book on her finger.

— Lang Ingalls

1. DESIGN BINDINGS: A RETROSPECTIVE

by Don Etherington

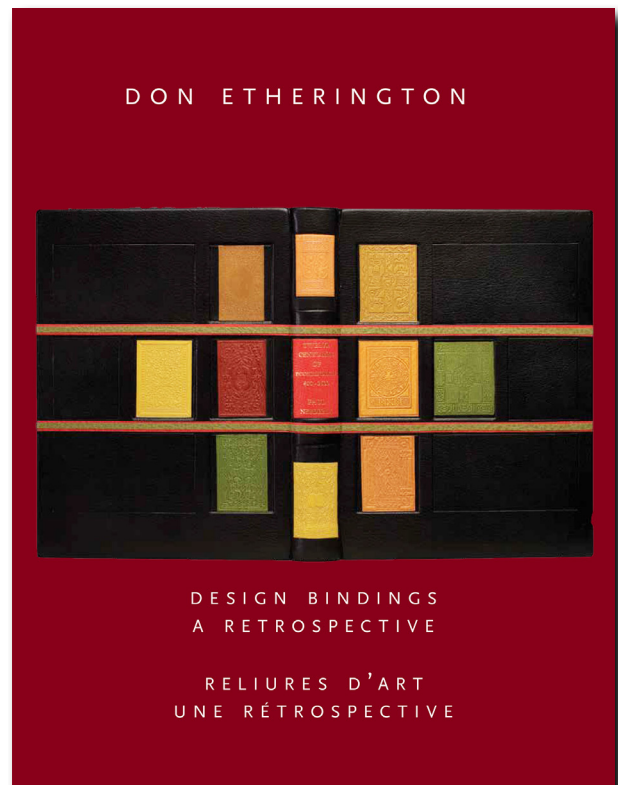
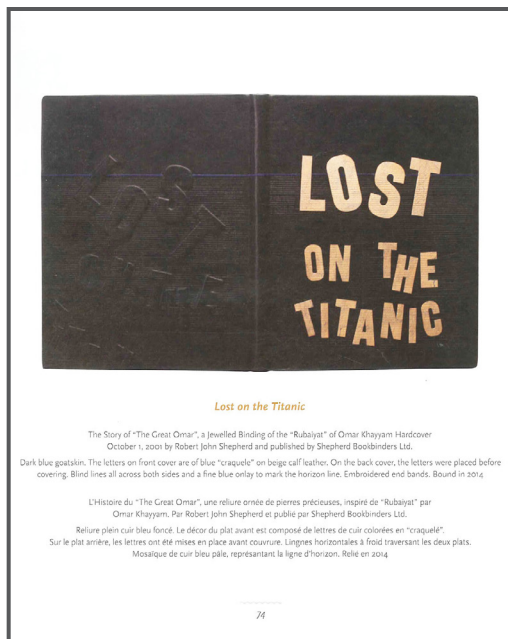
Oak Knoll Press, 2016; 8.5 x 11 inches, paperback; 96 pages.

A catalogue and appreciation of Etherington's achievements over a long and distinguished career, printed for the occasion of a retrospective exhibition at HEC Montreal, May-September 2016.

The book includes introductory words by Don Etherington, Jonathan Tremblay (President of ARA Canada), and Maureen Clapperton (Director, Miriam & J. Robert Ouimet Library, HEC Montreal) and an essay by John MacKrell. In addition to color illustrations and descriptions of the bindings in the exhibition, the catalogue also shows bindings not in the exhibition, as well as custom bindings by friends, students, and colleagues for his earlier book *Book Binding and Conservation: A Sixty Year Odyssey of Art and Craft*. [Book # 127152]



\$30



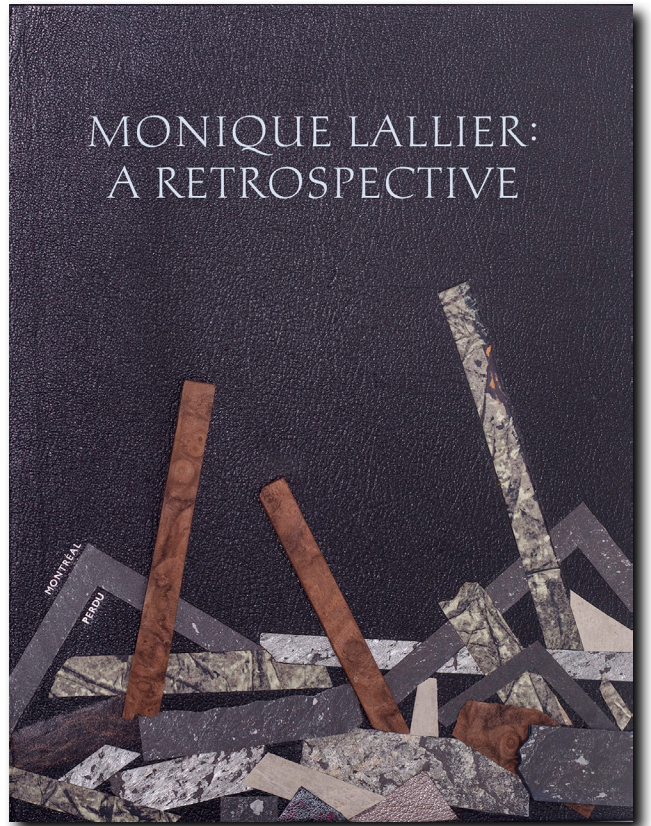
2. MONIQUE LALLIER: A RETROSPECTIVE

by Monique Lallier

Oak Knoll Press and Guilford College Art Gallery,
2018; 8.5 x 11 inches, paperback; 120 pages.

Catalogue for an exhibition at the Guilford College Art Gallery in Greensboro, NC from October 29, 2018 to January 6, 2019, covering 46 years of fine bindings created by Monique Lallier. The exhibition draws from private lenders and institutional collections. With appreciations by Theresa Hammond, Ara Serjoie, Peter Geraty, and Karen Hanmer, and an essay by Lallier herself.

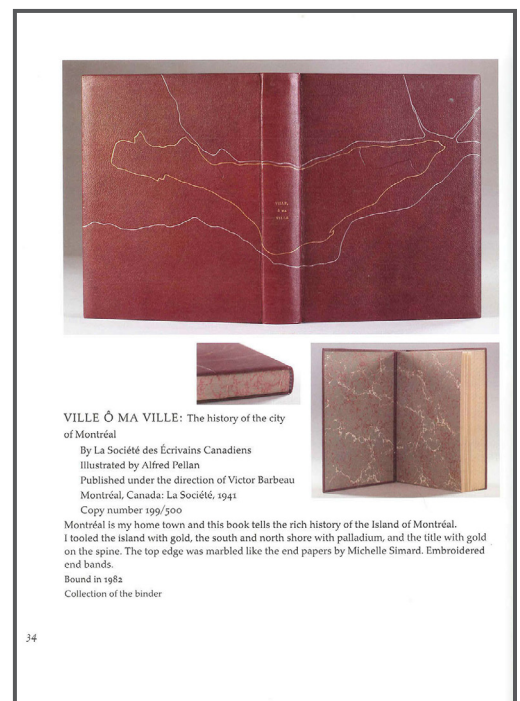
Monique Lallier is known for her creative and thoughtful approaches to the subjects of her binding projects. Her use of unusual materials such as eggshells, pewter, colorful wires, agates, lizard and snake skin -- even her own hair -- and innovative techniques including cutouts, reveals, pop-ups, and moveable parts make her bindings both distinctive and dynamic. Her binding of *My Antonia* by Willa Cather won a Best Binding award in an international exhibition at the Chicago Public Library in 2006. Her 2016 binding of *Pantagruel* was awarded a Silver Prize at the International Competition of Designer Bookbinders.



Lallier supplies entertaining descriptions of the bindings from the maker's perspective, telling brief stories of projects and processes. Each binding is illustrated with expert color photographs, often from several angles and in various states of openness and closure. The variety of design, material, and technique make for a surprise on every page and an extraordinary collective impression.

[Book # 130456]

\$35



Bound by Monique Lallier and Don Etherington

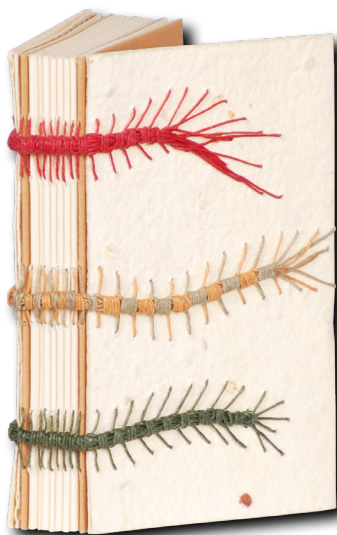


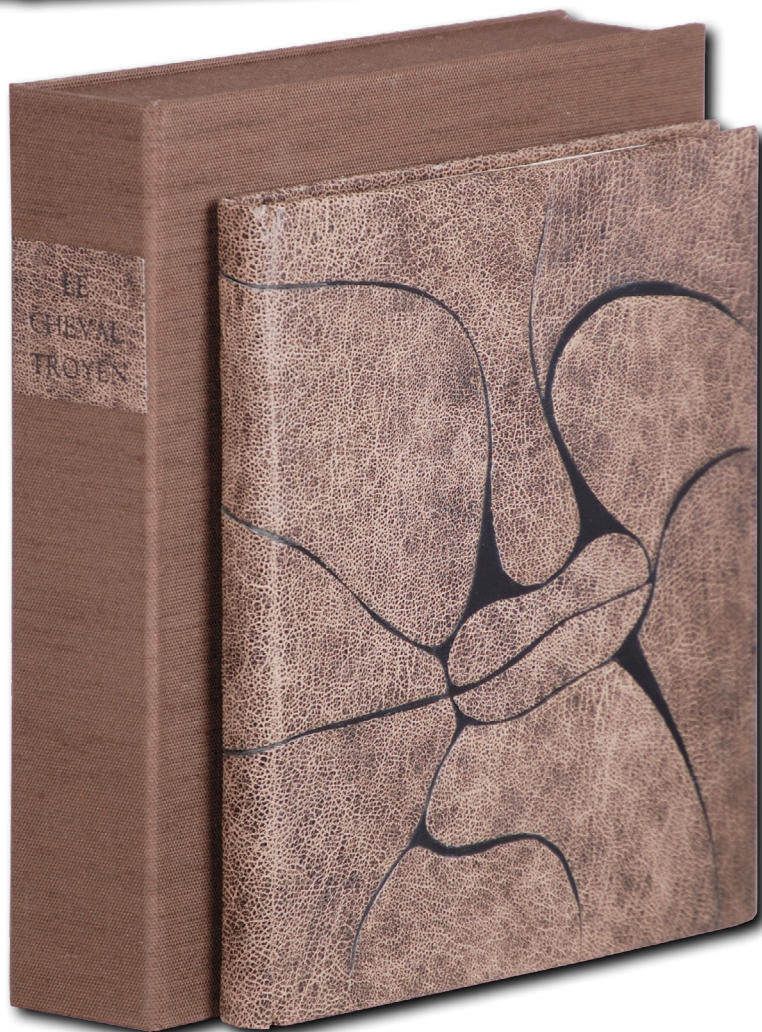
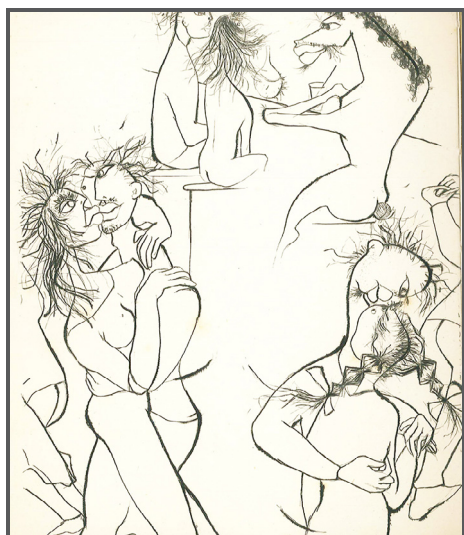
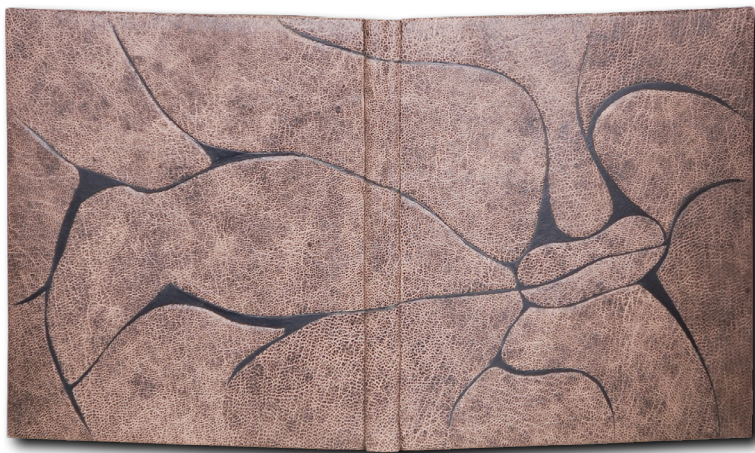
3. BINDING INSTRUCTION COLLECTION by Don Etherington and Monique Lallier

Don Etherington and Monique Lallier, n.d.; 28 volumes, various sizes, variously bound; variously paginated.

A collection of bindings, with no text. The collection includes paper, onlaid and inlaid leather, decorated metal, and vellum bindings. The authors intended the collection to be used for classroom study and instruction, workshops, symposiums, and table discussions. [Book # 134606]

\$1,500





4. **LE CHEVAL TROYEN** by Raymond Queneau

Georges Visat, 1948; 8vo., full leather, leather endpapers, top edge cut, other edges uncut; 52, (6) pages.

Signed binding, 2014, by Monique Lallier, signature on back pastedown. Bound in dark brown calf skin with shapes in the covering leather that resemble horse skin. Doublures and fly leaves with the same leather. Silk embroidery end bands. Text in French. Limited to 225 numbered copies. Twenty dry point etchings, frontispiece and in text, by Christiane Alanore.

Featured in *Monique Lallier: A Retrospective* (p.100), as well as *Vessel* (Guild of Book Workers, p. 28) [Book # 134376]

\$2,250



5. L'ELOGE DE LA FOLIE by Erasme

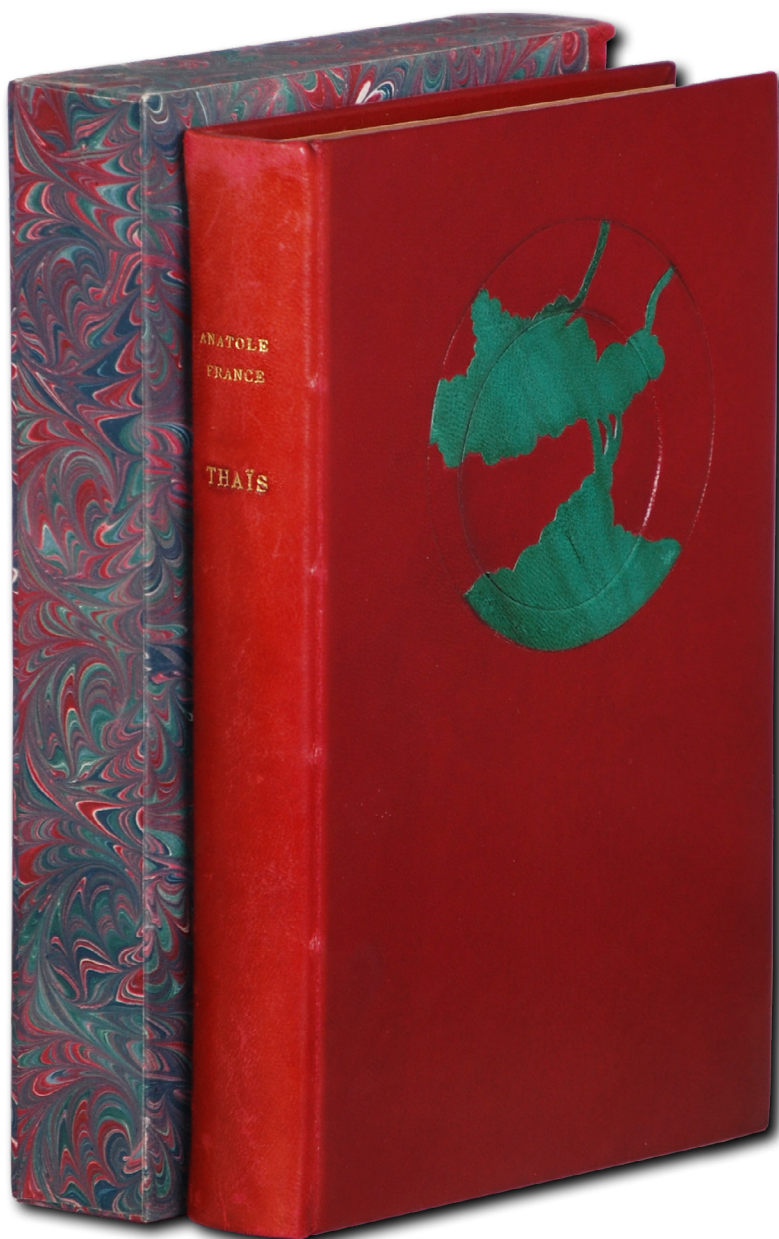
Librairie d'Amateurs, 1951; 8vo., full leather, leather slipcase; (x), 169, ii pages.

Bound in 1974 by Monique Lallier in full orange calf leather, laced in boards technique with two raised bands on the spine. Monique Lallier used her own hair for the monks' hair. Onlays and blind tooling. Title on the spine. Three edges gilt. Embroidered end bands. Lallier's marbled paper as the fly leaves and pastedowns. Lallier states "Dubout's illustrations are very playful, 'osee' (bold, daring) and sarcastic. The two joyful monks on the cover are a perfect example. It is very rare that I use an illustration from the book in my design, but I couldn't resist this one." *Monique Lallier: A Retrospective* (Oak Knoll Press, 2018). The book and slipcase are in fine condition.

First edition thus, limited to 4,500 numbered copies. Illustrations by Albert Dubout. Translated from the French (which was translated from the original Latin). *In Praise of Folly* is an essay written by Desiderius Erasmus of Rotterdam (first printed in 1511). It was known as a superstitious attack on the Western Church and one of the most important works of the Renaissance.

Featured in *Monique Lallier: A Retrospective* (p.27). [Book # 134405]

\$1,750



6. THAÏS: QUINZE COMPOSITIONS DONT UN FRONTISPICE EN COULEURS
by Anatole France

Librairie des Amateurs, 1909; 8vo., leather, marbled endpapers, top edge gilt, other edges uncut; 229, (3) pages.

This copy was bound by Monique Lallier as a member of Les Relieurs Artisans (Quebec, Canada). Text in French. Limited to 1200 numbered copies. List of illustrations follows text. Published under the auspices the Académie Française. Watercolor engravings, including frontispiece, by E. Decisy. Leather bound with green onlay on front cover. Marbled slipcase. Title and author gilt-stamped on spine.

[Book # 134476]

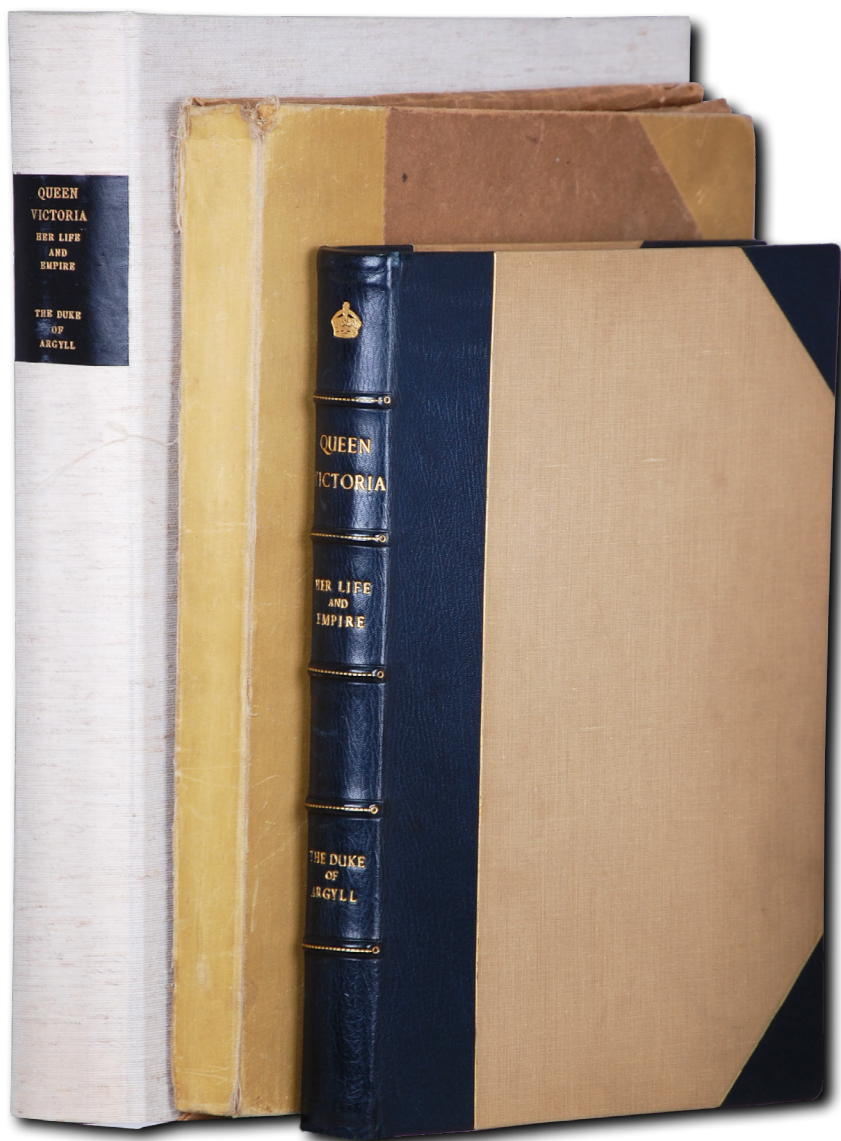
\$800

7. V.R.I. HER LIFE AND EMPIRE by Marquis of Lorne, the Duke of Argyll

Harmsworth Bros., n.d., but circa 1901; folio, half leather, cloth boards, cloth clamshell box; xii, 395+(1) pages.

Signed binding by Don Etherington, half leather, cloth boards, which he completed for his mother at the age of 19. Title and author gilt-stamped, with five gilt-stamped raised bands, on spine. In cloth clamshell box with leather spine label. Preface, index. Color frontispiece portrait of the Queen at four years of age. Black and white illustrations throughout text. A biography of Queen Victoria and the events of her reign. Light soiling on title. [Book # 134458]

\$900



8. ART AND LANGUAGE**THE ILLUSION OF PERMANENCE**

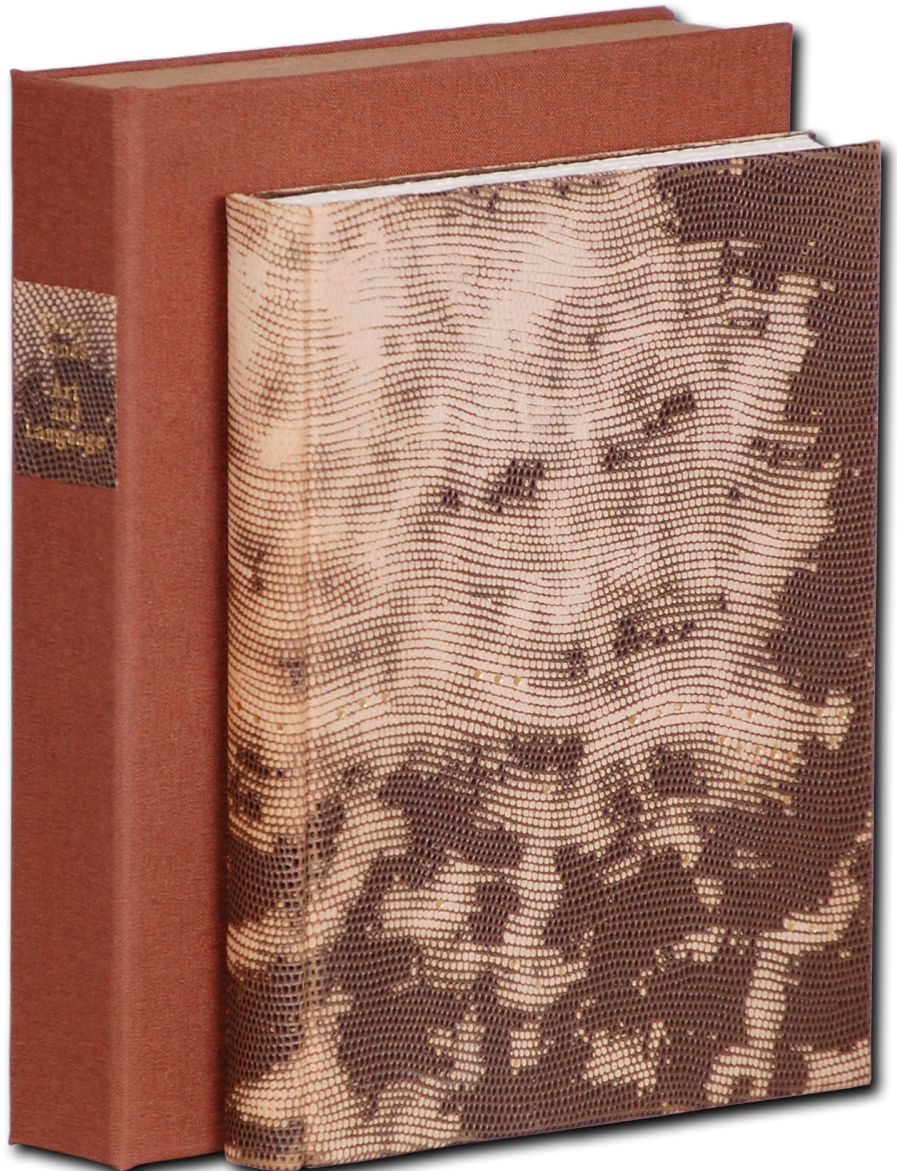
by Alvey Jones

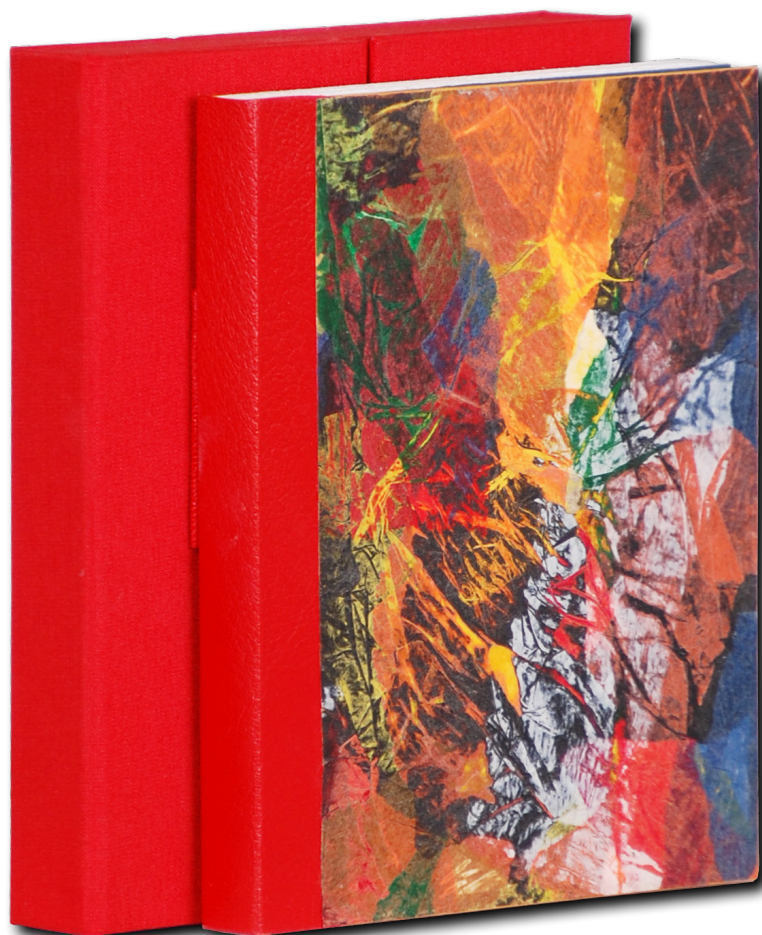
OpenSky Press, 2008; 8vo., cloth, suede endpapers, top edge cut, other edges uncut, cloth clam-shell box; unpaginated.

SOLD

This copy is in a full python binding executed and signed by Monique Lallier. Limited to 25 numbered copies, signed by the author on colophon. Preface by the author, introduction by Jane Brown. Author's note with tipped-in illustration follows text. Most of the illustrations are collages created by the author in the spring of 2008. Other illustrations are the author's drawings, paintings, and photographs. A collection from the author's journals and notebooks.

[Book # 134412]

\$3,000



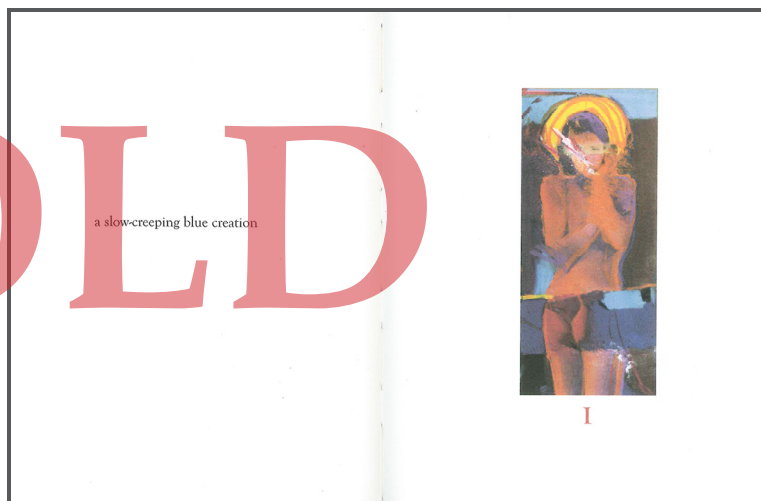
9. THE GATES OF INNOCENCE
UTOPIAN IMPERATIVES AND THE
AESTHETICS OF POSTMODERNISM
by Alvey Jones

OpenSky Press, 2009; 12mo., quarter
leather, paper-covered boards in cloth
clamshell box with leather clasp; unpag-
inated.

Signed binding by Monique Lallier. Bound
with tissue paper over paper, sanded by the
binder "until I was satisfied." Thin yellow
leather applied all around the boards. In box
with cloth with a leather clasp and tissue paper. Limited to 50 numbered copies, signed by the author
on colophon. First edition. Preface by the author. Illustrations throughout text.

Featured in *Monique Lallier: A Retrospective* (p.80). [Book # 134391]

\$1,250



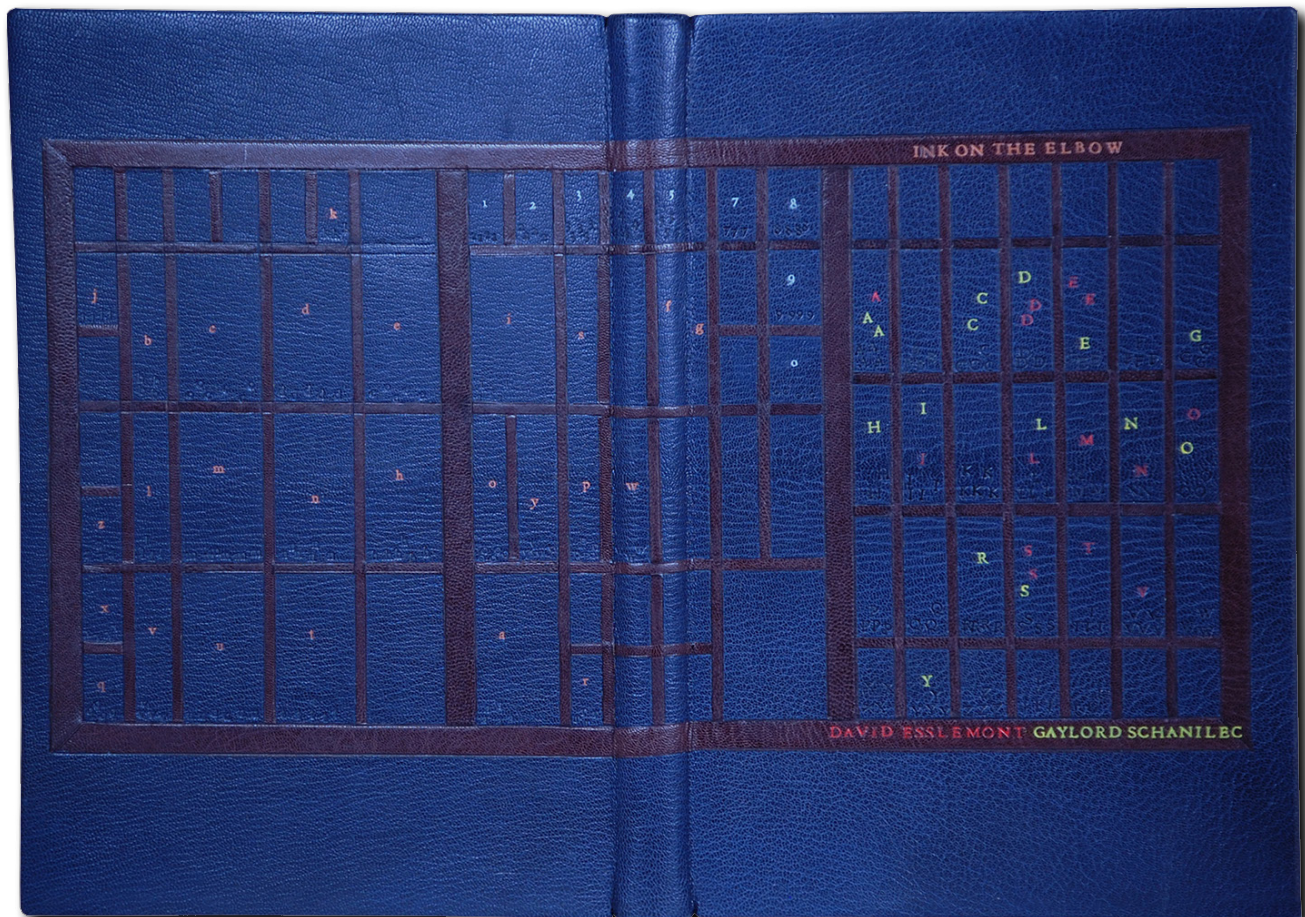
10. INK ON THE ELBOW

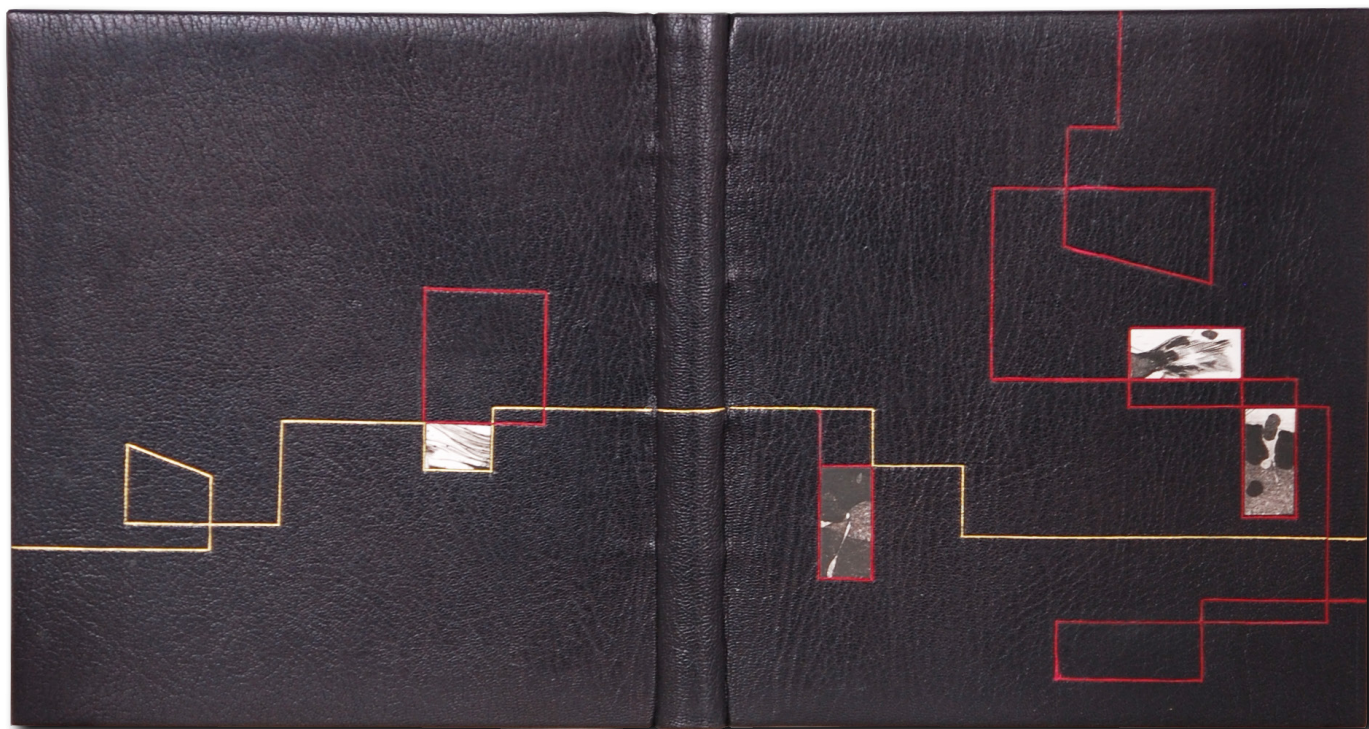
by David Esslemont and Gaylord Schanilec

Midnight Paper Sales and Solmentes Press, 2003; 4to., full leather, cloth clamshell box; 153, (3) pages.

Bound by Don Etherington. Full morocco, with leather onlays in the form of a type case. Title stamped in orange, with Esslemont's and Schanilec's names stamped in red and yellow, respectively. The binding and onlays wrap around the spine to the rear cover, creating a front and rear cover binding. Letters and numbers, representing the alphabet and numbers of a type case, are stamped in the same colors as the title and author names. Numbers are stamped in white foil. Additionally, all of the panels are stamped in black foil of the letters and numbers. Morocco turn-ins, with marbled pastedowns and endpapers. All housed in a lovely silk clamshell box with a leather spine label with title and authors. A fine copy.

Printed in an edition of 200 copies of which this is one of an undisclosed amount of copies issued in sheets (Leaf Book - Chalmers 227). Finely illustrated with wood engravings by Schanilec, including a magnificent fold-out panorama of the Welsh countryside, and color linocuts by David Esslemont. There are also original leaves from books produced by each press tipped-in throughout. A record of email correspondence between David Esslemont and Gaylord Schanilec, with additional notes and illustrations. With introductions by J. Andrew Armacost and David Chambers. Officially published at Oak Knoll Fest X. [Book # 75258]

\$1,600



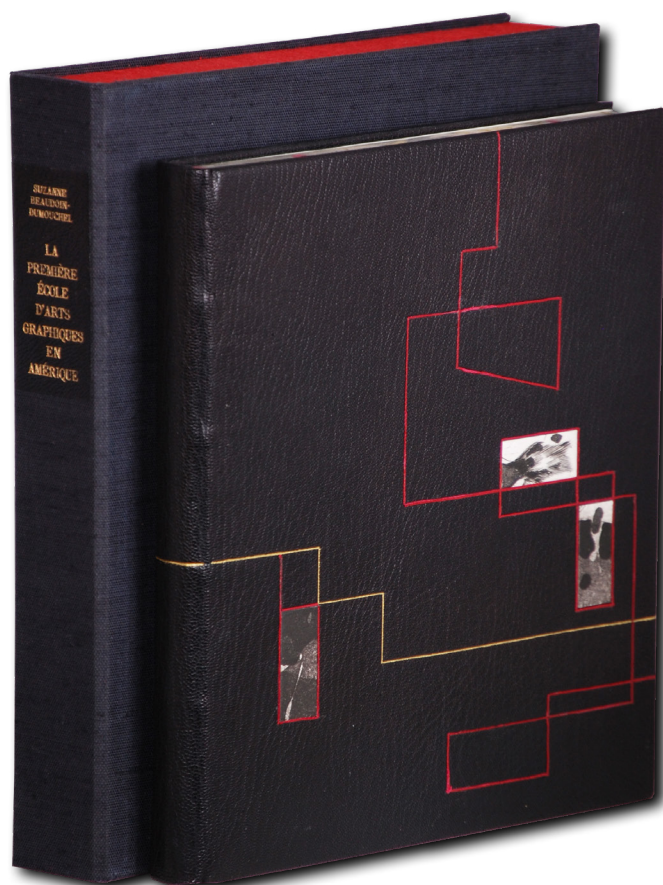
**11. LA PREMIÈRE ÉCOLE D'ARTS
GRAPHIQUES EN AMÉRIQUE**

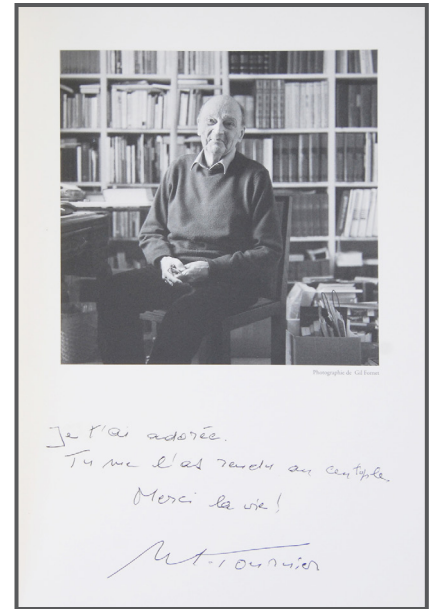
by Suzanne Beaudoin-Dumouchel

M. A. Thesis, Concordia University, 1975;
4to., leather, clamshell box, top edge mar-
bled; xxvi, 143, (3) pages.

Signed binding by Monique Lallier. Leather
binding with gilt and red stamping and onlaid
illustrations on both covers and pastedowns.
With cloth clamshell box. Text in French.
Foreword, summary, acknowledgments, pref-
ace, introduction, bibliography, table of con-
tents. Frontispiece, illustrations in text.
[Book # 134444]

\$2,000





12. VENDREDI OU LA VIE SAUVAGE
by Michel Tournier

Biennales Mondiales de la Reliure d'Art, (2014); 4to., goatskin with multicolored tooling, painted top edge, in cloth clamshell box with leather spine label; 160, (4) pages.

Signed binding by Monique Lallier in green goatskin with onlays and inlays in differing shades of green. Tooling of dots in different colors. Edge-to-edge leather doublures with onlays. Panel on the front cover opens to reveal a leather cutting of leaves silhouetted against gold leather. Embroidered silk thread endbands. Text in French. Limited to 800 numbered copies. Affectionate preliminary inscription in French by the author, beneath his photograph. Illustrations by Claire Illouz, photography by Gil Fornet.

This book was inspired by Daniel Defoe's *Robinson Crusoe*, a tale of a man stranded on a deserted island, seeking to survive. The binder desired to reflect the wild nature of the main character's surroundings.

This binding was exhibited at the Biennale de la Reliure in France with a group of students and graduates of the American Academy of Bookbinding, where it won second place.

Featured in *Monique Lallier: A Retrospective* (p.106). [Book # 134388]

\$3,000



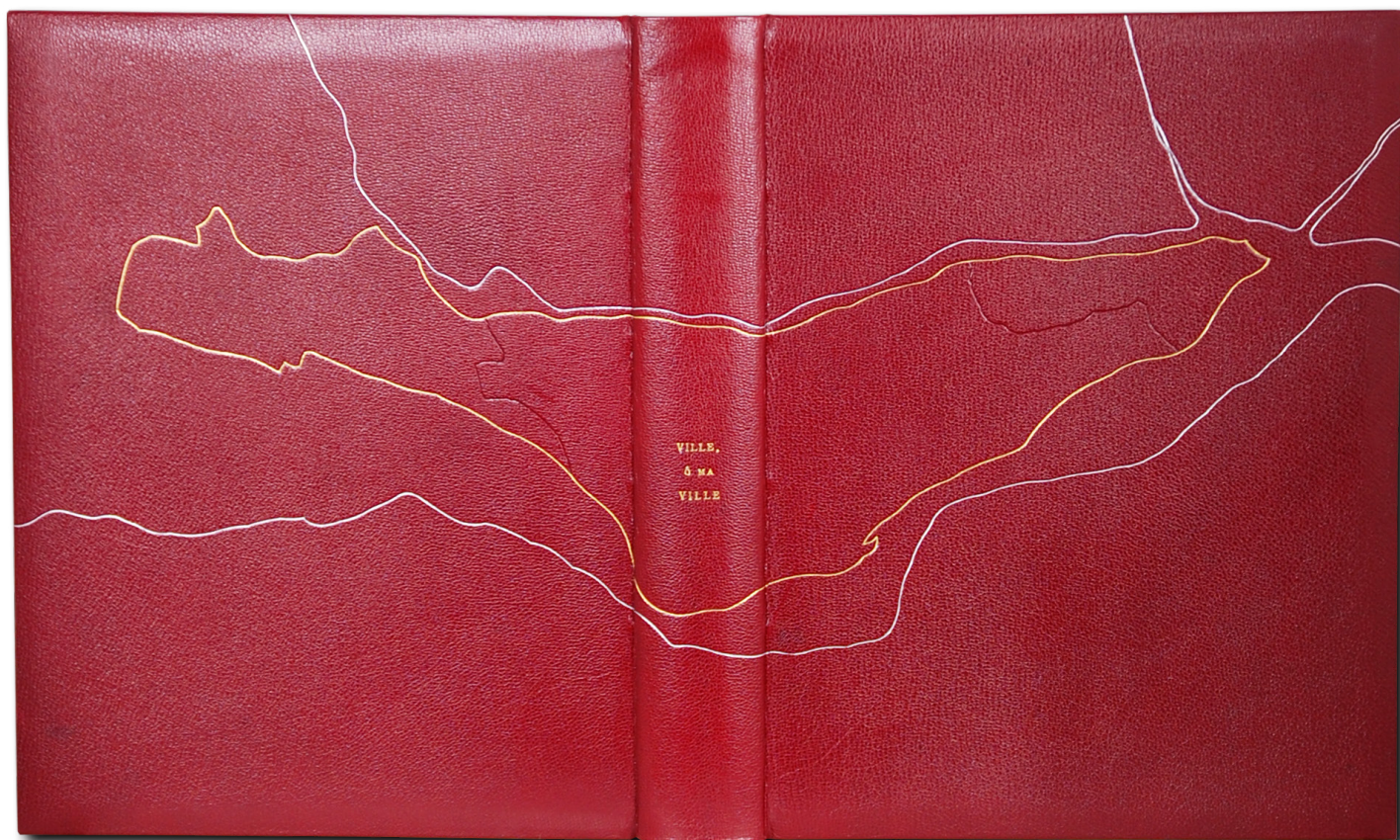
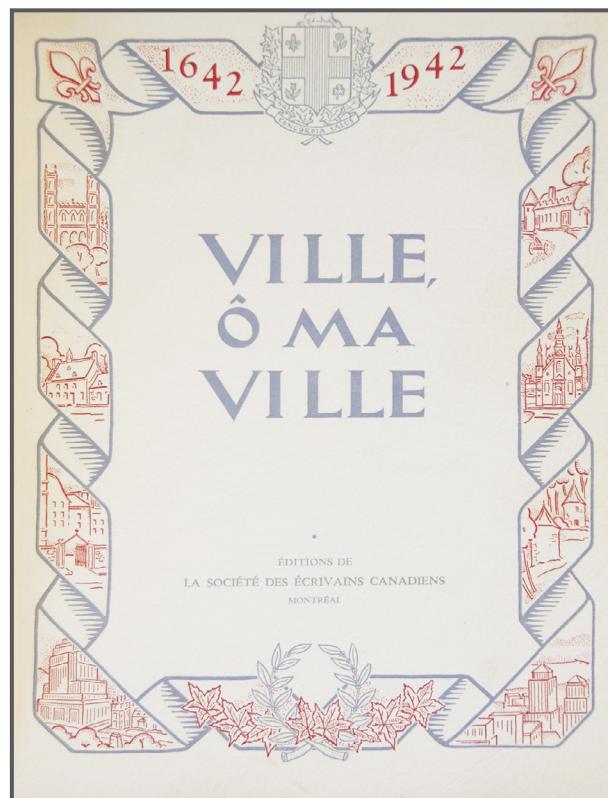
13. VILLE, Ô MA VILLE

La Société des Écrivains Canadiens, (1941); 4to., gilt and palladium-stamped leather, top edge marbled, other edges uncut, in cloth clamshell box; 405+(1) pages.

Signed binding by Monique Lallier. Leather with an outline of Montreal Island in gilt and the south and north shores in palladium tooling. Title gilt-stamped on spine. Top edge and endpapers marbled by Michelle Simard. Embroidered end bands. Text in French. Limited to 500 numbered copies. Biographical sketches of contributors, membership list of The Society of Canadian Writers. Table of contents follows text. Illustrations by Alfred Pellán.

Featured in *Monique Lallier: A Retrospective* (p.34). [Book # 134373]

\$1,500





14. MAESTRI RILEGATORI PER L'INFINITO

PRIMA MOSTRA INTERNAZIONALE DI RILEGATURA D'ARTE IN ITALIA, MACERATA, 12 SETTEMBRE-30 OTTOBRE 1998

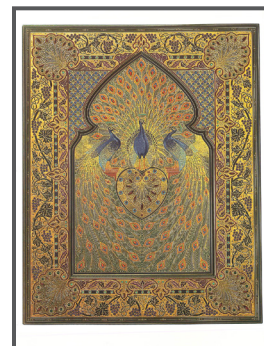
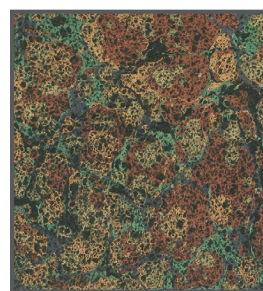
by Sauro Pigliapoco, Giuseppe Guzzini, Antonio Toccaceli, Michel Wittock, et al.

Fondazione Cassa di Risparmio della Provincia di Macerata, 1998; 4to., full decorated leather, clam-shell box; 578, (14) pages.

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. First edition. The catalogue of an international bookbinding competition and exhibition organized by the Provincia di Macerata. Competitors were asked to design bindings for the poem *L'Infinito* by Italian poet Giacomo Leopardi (1798-1837).

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. The catalogue has a section for the 125 bindings that formed the exhibition and are considered the best of the entries submitted. Each has an image of the binding, as well as a description in one of the five languages represented in the catalogue. The remaining 475 submissions are divided by national school and reproduced without commentary. The reproductions are executed in full color. [Book # 134374]

\$1,500



15. LOST ON THE TITANIC by Rob Shepherd

Shepherds Sangorski & Sutcliffe and Zaehnsdorf, 2001; 4to., leather, cloth clamshell box, leather spine label with title and author in gilt; x, 60, (2) pages.

This particular copy is bound in full goatskin, with marbled leather onlays spelling out the title on the front cover on top of 'ribbed' textured leather grids, in blind, by Don Etherington. The rear cover shows the same title, but the leather is moulded over the lettering, creating a smoother pattern. The endpapers and pastedowns are marbled in a metallic ink. The cloth clamshell box with marbled pastedowns protect this remarkable binding. Limited to 750 numbered copies, of which this was one of the unnumbered copies set aside in sheets for bookbinders. An absolutely fine copy. Table of contents, preface, bibliography.

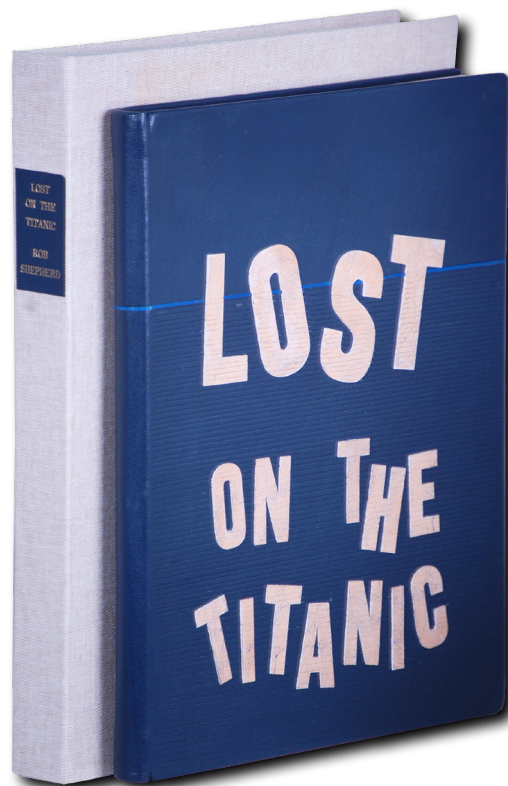
Bound by Sangorski & Sutcliffe in 1911, the *Great Omar* was, at the time, known as the most extravagant binding ever issued. Just as the title, taken from a newspaper clipping from 1912, proclaims, the *Great Omar* was lost during the sinking of the RMS Titanic.

Tipped-in color frontispiece and tipped-in color illustrations in text. Black and white illustrations throughout text. Lacks poster which accompanied this book.

Featured in *Design Bindings: A Retrospective* (p.74).

[Book # 134363]

\$3,000





16. CHEMINS DE TRAVERSE

by Luc Bureau

Editions les Giboulées, 2017; 8vo., full leather, cloth clamshell box with leather spine label with publisher, title, and author; (48) pages.

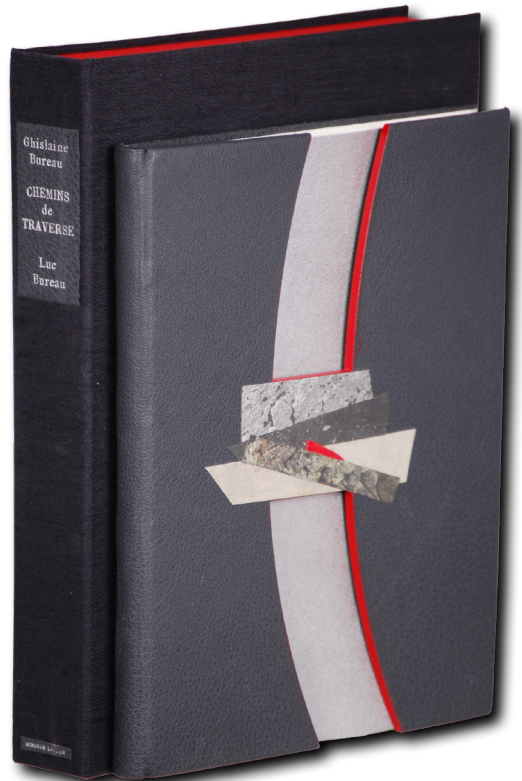
This particular copy is bound in 2018 by Monique Lallier in full gray Buffalo leather with cut-out on the front and back cover. The edges of the boards are painted red and onlays of stone veneer mark the cross roads with small red onlays on the front and back. Edge-to-edge doublures of gray buffalo and fly leaves of silver leather. The book is sewn on stubs. Lallier states, "This is a beautiful book printed on handmade paper. The concept by Ghislaine Bureau, and ARA Canada," *Monique Lallier: A Retrospective* (Oak Knoll Press, 2018). Limited to 45 numbered copies signed by the author and illustrator, of which this is number 1. Illustrated by Ghislaine Bureau.

The text is shaped poetry (in French) by Luc Bureau. The design, featuring different typefaces and sizes, with intentional differences in leading, is a delight. This is shaped poetry taken to a new level - intriguing and provocative. Poems are about Canada, country and people. The five illustrations are printed letterpress in black and white with red and/or silver gilt embellishments. The grey and white subtlety of this book requires close reading and is worth the effort.

Featured in *Monique Lallier: A Retrospective* (p. 117).

[Book # 134406]

\$3,400

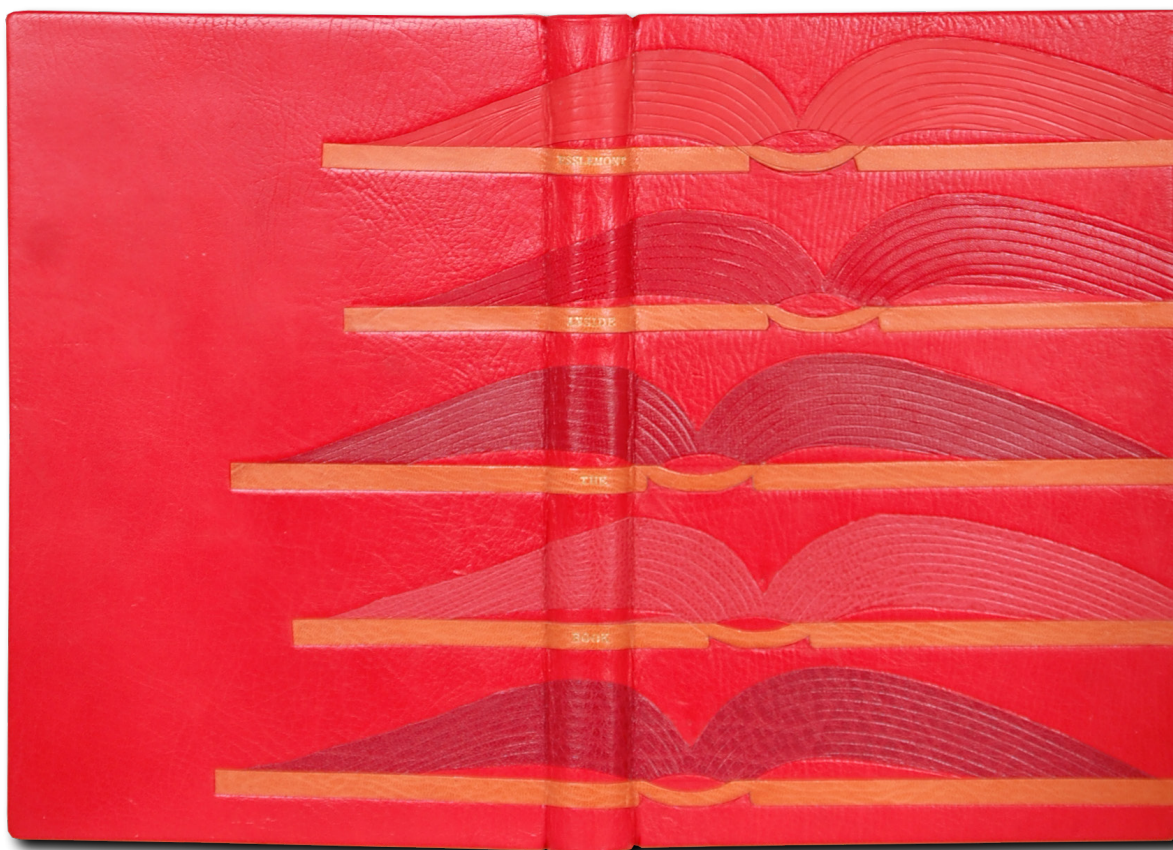


17. INSIDE THE BOOK

by David Esslemont

Solmentes Press, 2002; 8vo., cloth, cloth-covered slipcase; 133, (2) pages.

This particular copy is bound by Don Etherington in a full inlay and onlay leather binding as a part of the *Open-Set* bookbinding competition held in 2017 by the American Academy of Bookbinding (AAB). Printed in an edition limited to 250 numbered copies. Intended as a *Printing for Pleasure* for a new generation, this work contains chapters on all aspects of book production. Chapters include: you have an idea, text and illustrations, equipment, paper and ink, typefaces, design, typography, printing, binding, marketing and sales, and others. A valuable resource for any who think they might like to produce a fine book or for any who want to know more about how such books come into being. Illustrated and indexed. Written by the master printer David Esslemont, who produced some of the finest work of Gwasg Gregynog. This is the first book published under the imprint Solmentes Press. [Book # 134366]

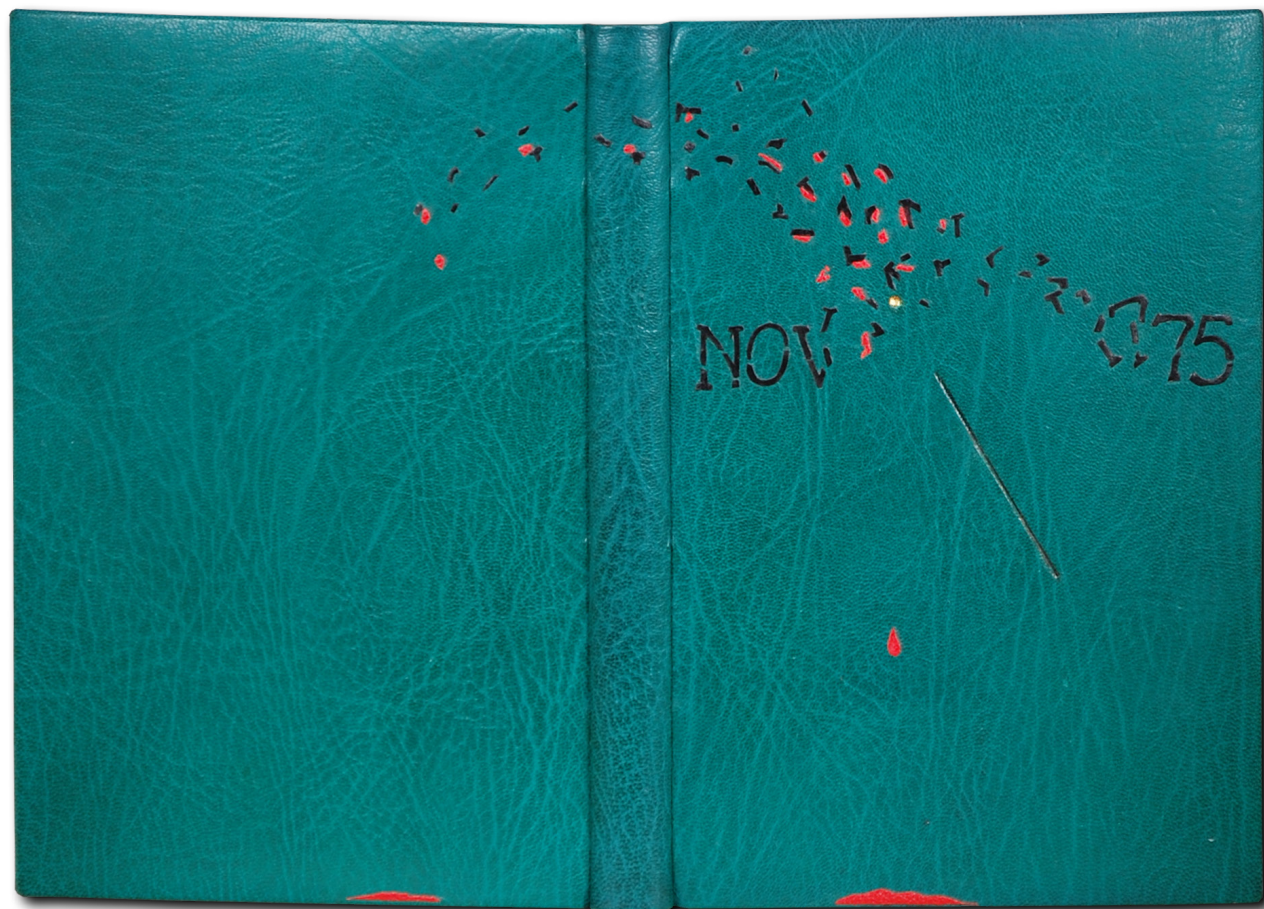
**\$2,000**

18. NOVEMBRE 1775 NOUVELLE
by Gérard Morisset

(Les Presses de Charrier & Dugal),
1948; 8vo., leather in leather clam-
shell box, top edge gilt, other edges
uncut; 109, (3) pages.

Signed binding by Monique Lallier,
green leather with black and red onlays
and gilt stamp representing a bullet.
In leather clamshell with onlaid label
on spine and blind stamp on front of
clamshell. With wood block for front
of clamshell. Text in French. Limited
to 270 numbered copies, this copy with
presentation by the author on front free
endpaper. Color engraved plates in text.
[Book # 134410]

\$2,000



19. THE THREAD THAT BINDS
 INTERVIEWS WITH PRIVATE
 PRACTICE BOOKBINDERS
 by Pamela Train Leutz

Oak Knoll Press, 2010; 6 x 9 inches;
 later snake binding, folding clam-
 shell box; 352 pages.

First edition, in a lovely signed Monique Lallier binding. Full snakeskin binding with pastepaper pastedowns and endpapers. Housed in a magnetic clamshell box with a strip of snakeskin laid down on the folding flap. Box has leather spine label with author and title stamped in Palladium.



Comprised of 21 interviews of independent bookbinders, *The Thread That Binds* documents Pamela Leutz's quest to learn about the lives of representatives of this field. Each chapter tells a different story as Leutz discovers the challenges, successes, and "common threads" among each of the binders. Includes images offering a closer look at these bookbinders' studios, as well as photographs of the bookbinders themselves. All introductions are by Pamela Leutz, and also included is a special interview with bookbinder Don Etherington. An excellent pick for those considering working on their own in the field of bookbinding or for those simply interested in its history. [Book # 134378]

\$1,250



20. **FORGER L'EFFROI**

by Michaël LaChance

La Griffe D'Acier (1987); 4to., leather with nested Lacunose, top edge cut, other edges uncut, in cloth clamshell box with leather spine label; unpaginated.



Signed binding by Monique Lallier, russet goat skin. Pieces of Lacunose nested in the front cover encircled with onlays of green leather. Onlays of lacunose on the back cover. Text in French. Limited to 38 numbered copies. Engravings by Louis-Pierre Bougie. Text by Gaston Miron. Signed by the author and engraver on colophon.

Lallier describes this work as “most exquisite” with “wonderful engravings.” Each engraving is signed and numbered by the engraver. This is the third of three bindings that Lallier did for this work.

Featured in *Monique Lallier: A Retrospective* (p.44). [Book # 134389]

\$4,000



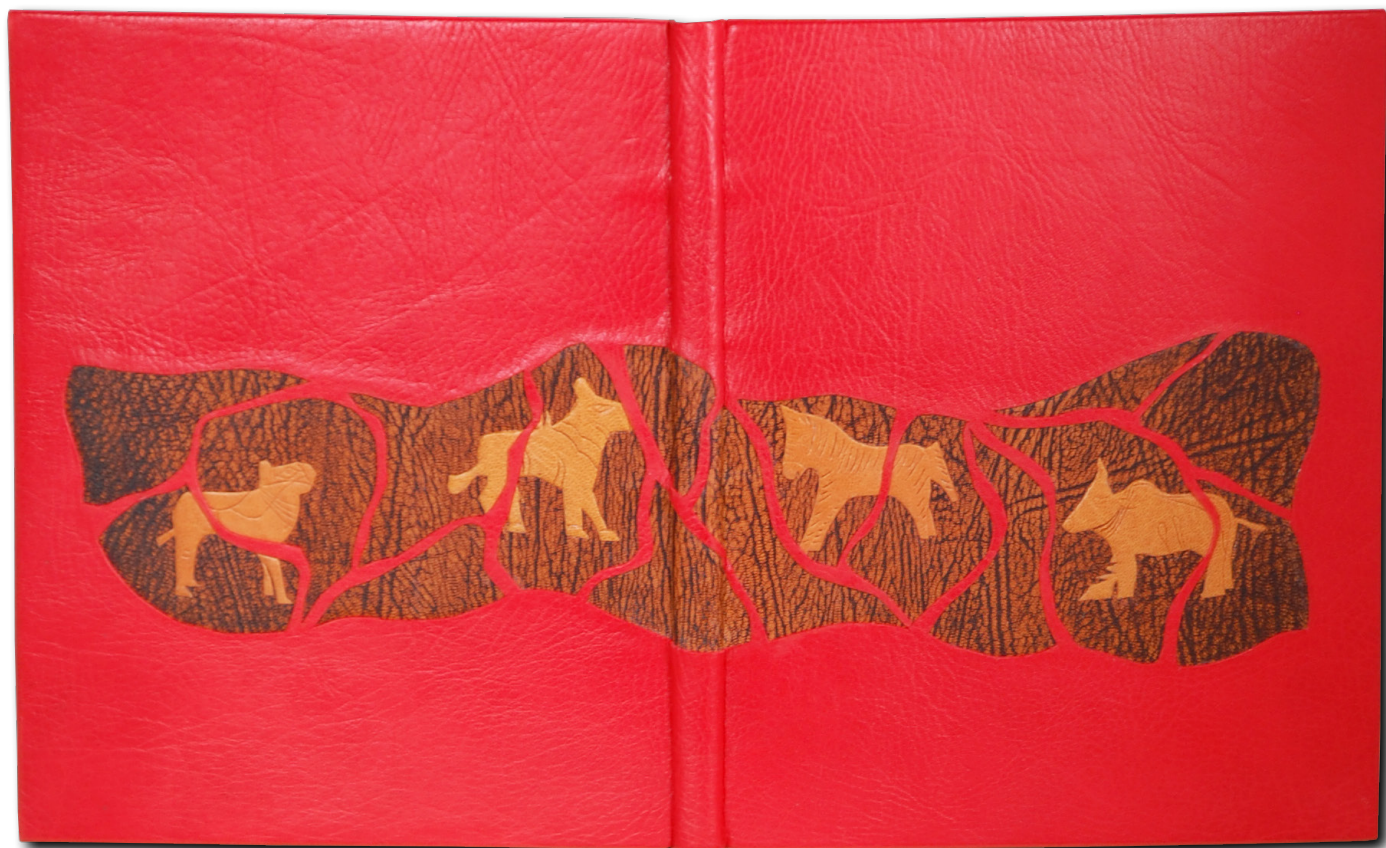
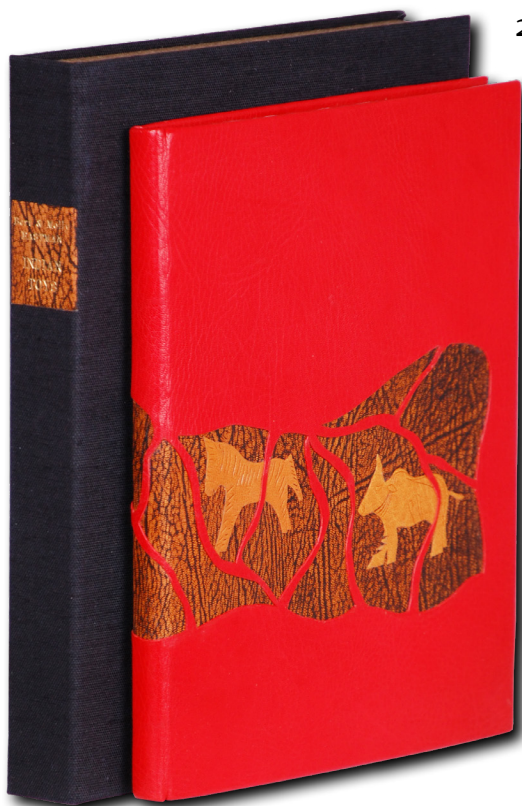
21. THEIR BOOK OF TOYS FROM INDIA

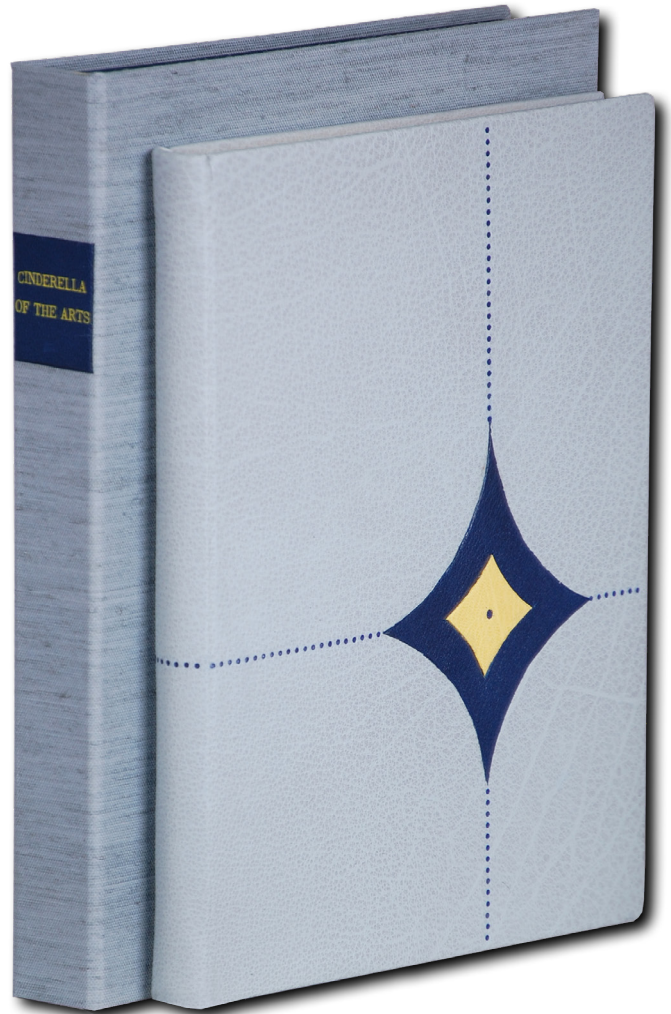
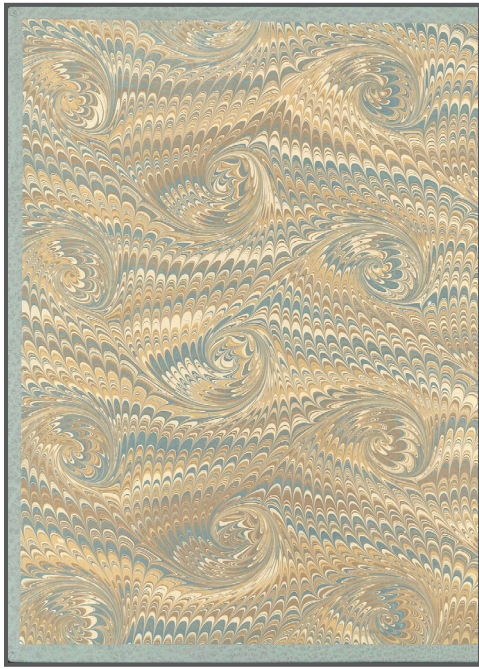
by Bert & Molly Eastman

Incline Press, 2002; 4to., leather, decorated endpapers, cloth clamshell box, top edge cut, other edges uncut; 27+(1) pages.

Signed binding by Monique Lallier, red leather, with inlaid illustrations of animals with natural background on both front and back. Turn-ins with decorated endpapers. Limited to 200 numbered copies, signed by the authors on colophon. Preface, corrigendum. Color illustrations, two tipped-in illustrations precede text, two tipped-in illustrations in text. [Book # 134443]

\$2,500





22. THE CINDERELLA OF THE ARTS
 A SHORT HISTORY OF SANGORSKI & SUTCLIFF,
 A LONDON BOOKBINDING FIRM ESTABLISHED
 IN 1901
 by Rob Shepherd

Shepherds and Oak Knoll Press, 2015; 275 x 210 mm, full leather, clamshell box; 200 + 8 pages.

First edition of this lovely title bound in full leather by Don Etherington. Full morocco with leather onlays, dots stamped in blue. Marbled pastedowns and endpapers. Signed by Etherington on lower rear pastedown. Housed in a lovely cloth clamshell box with a leather spine label with the title stamped in yellow.

This book charts the history of one of the most important craft bookbinding workshops of the twentieth century. Sangorski & Sutcliffe was founded in 1901. The founding partners, Francis Sangorski and George Sutcliffe, established a business specializing in only the finest quality work and within a few years, the workshop had grown into the most important hand bindery of the Edwardian era. This is the story, in part, of how a small manufacturing firm adapted to economic pressures in testing times. The story of one hand bindery highlights the significant role the professional trade has played in preserving this noble, significant craft, a trade which Sangorski & Sutcliffe continues to this day. [Book # 134375]

\$750

23. BORDUAS

by Guy Robert

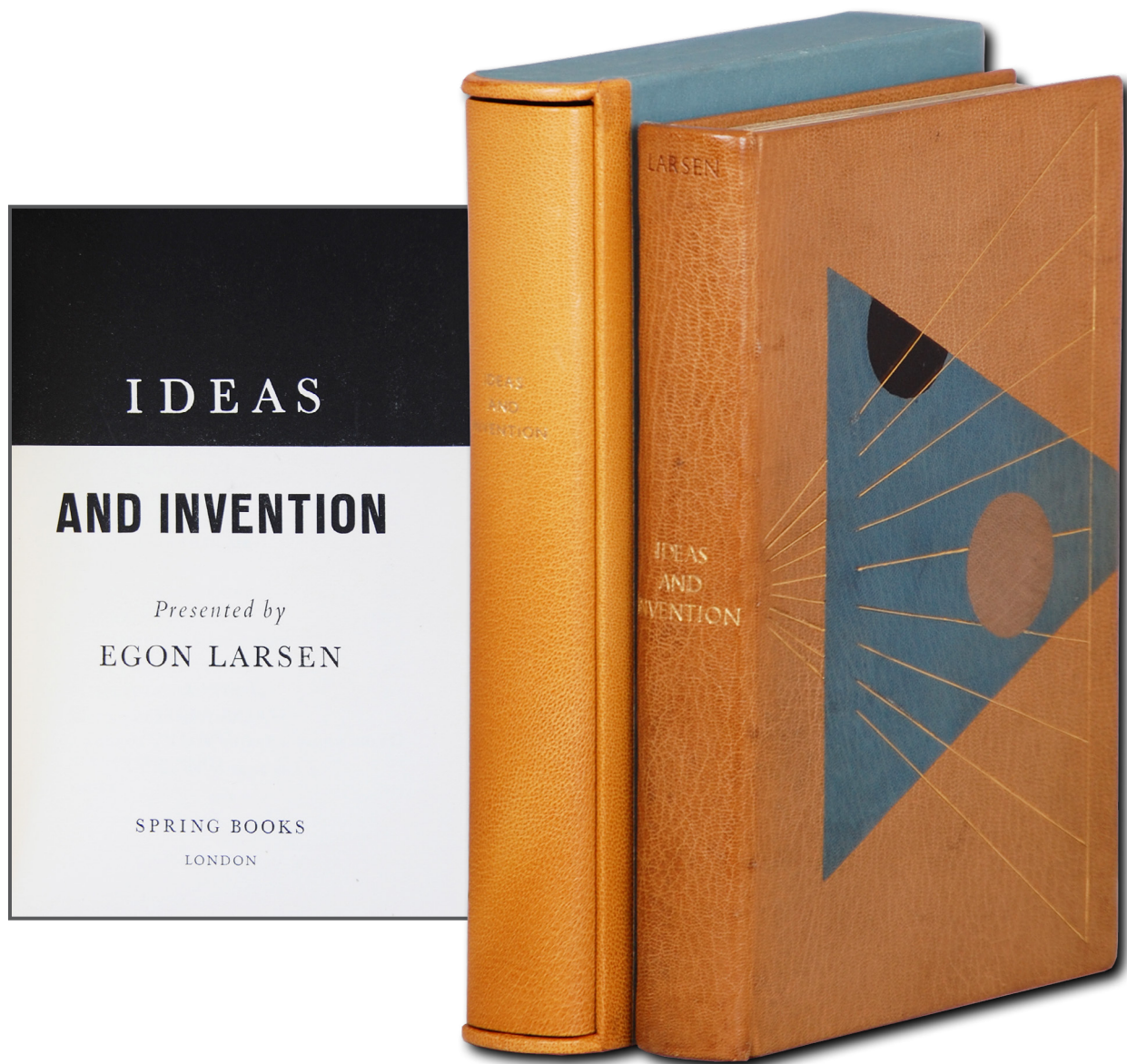
Les Presses de L'Université du Québec, (1972); 8vo., full leather, leather clamshell box, top edge silver; 340 pages.

Signed binding, 2008, by Monique Lallier. White goat skin binding of laced-in technique with shapes of lacunose. Leather endpapers. Top edge decoratively stamped silver. In leather clamshell box with magnetic onlay leather clasps and onlay on spine with title and author gilt-stamped. Text in French. Bibliography, index, table of contents, list of books by the author. The author was a famous artist in Québec in the 1940s and 1950s; he was also influential in the art world of his time. He was known for painting shapes of colors over a painted white canvas, an inspiration to Lallier.

Featured in *Monique Lallier: A Retrospective* (p.75). [Book # 134380]

\$1,250





24. IDEAS AND INVENTION
by Egon Larson

Spring Books, (1960); 8vo., full leather, gilt stamped, all edges gilt, slipcase; 383+(1) pages.

SOLD

Signed binding by Don Etherington. Full leather with three leather onlays, one large triangle and two small circles. Cover stamped in gilt, nine lines radiating from spine. Title gilt-stamped on spine, author blind-stamped on spine. Leather turn-in on endpapers. Table of contents, introduction, acknowledgments, indices of subjects and persons. Black and white plates and illustrations. Endpapers discolored. [Book # 134371]

\$1,250



25. QUÉBEC 1800
A 19th CENTURY ROMANTIC SKETCH OF QUÉBEC

Éditions de l'Homme/Habitem, 1968; oblong small 4to., full leather, quarter leather over paper covered boards chemise, paper covered boards slipcase with leather fore-edges; 103 pages.

First edition. This particular copy is bound by Monique Lallier in 1979 with full leather accompanied by leather onlays and tooling in blind. The spine has the title and author tooled in gilt. From Lallier, "I bound this book in Montreal before I went to Paris to work with Roger Arnoult in 1978. The goal was to learn tooling: gold, blind, and onlays, the French way. I did this drawing of maple leaves. When Mr. Arnoult saw the drawing, he chuckled because all the points would have to be tucked in the covering leather. But I liked the design and didn't want to change it. I first tooled the drawing onto my cover, then, beveled each leaf, pasted it, tucked the points and tooled all around with 'filet cheveux' (hair thin gouges) to give it this neat finish. I then blind tooled the double lines to wrap up the design. Many wonderful memories are tied to this binding. I loved my time in Paris," *Monique Lallier: A Retrospective* (Oak Knoll Press, 2018).

Featured in *Monique Lallier: A Retrospective* (p.29).
[Book # 134407]

\$2,000



26. PÊCHEUR D'ISLANDE

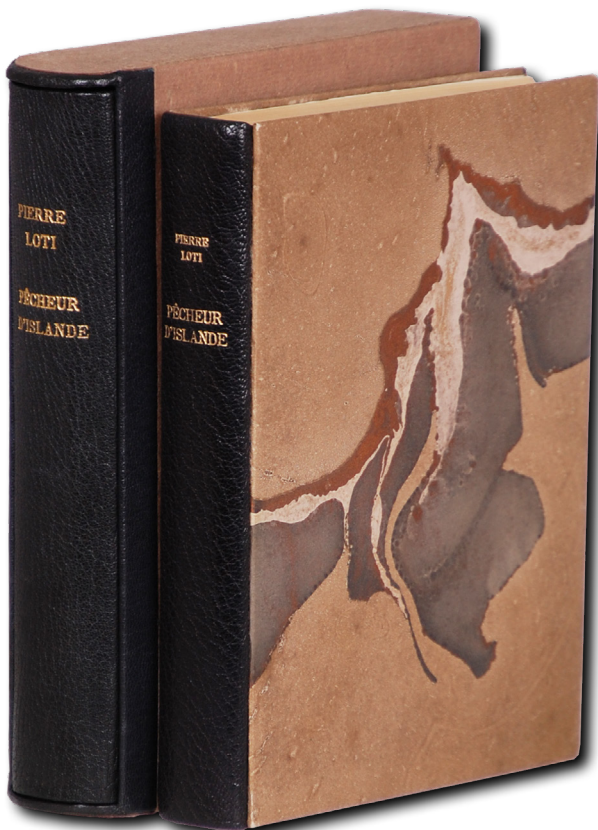
by Pierre Loti

Éditions de la Banderole, 1922; 8vo; quarter leather, top edge cut, other edges uncut, quarter leather slipcase; 239, (3) pages.

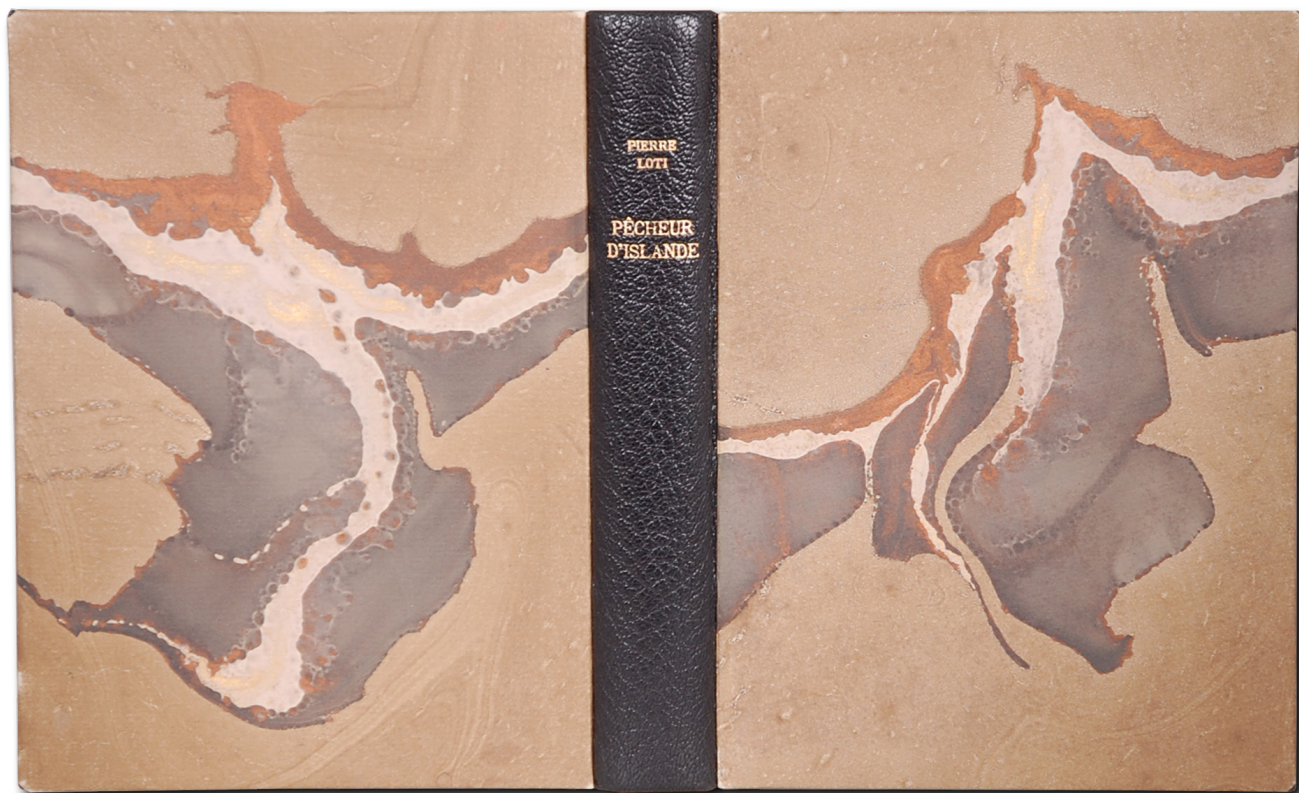
Signed Monique Lallier binding. Non-traditional marbled paper-covered boards (by Lallier), leather spine with title and author gilt-stamped. In quarter leather, cardboard dust jacket. Text in French. Limited to 1,025 numbered copies. Copper engravings by Daragnès. Pages 17 through 32 out of sequence. Light foxing on endpapers and in text.

Featured in *Monique Lallier: A Retrospective* (p.43).

[Book # 134462]



\$2,000



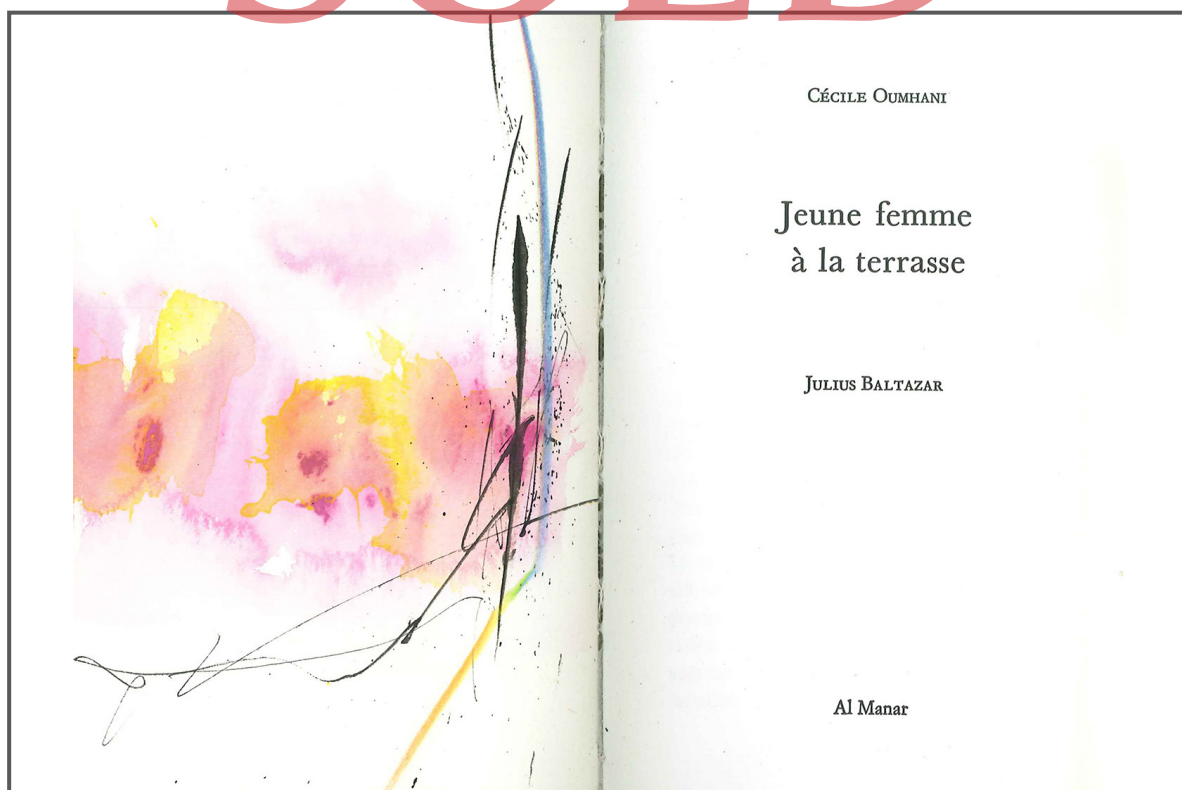
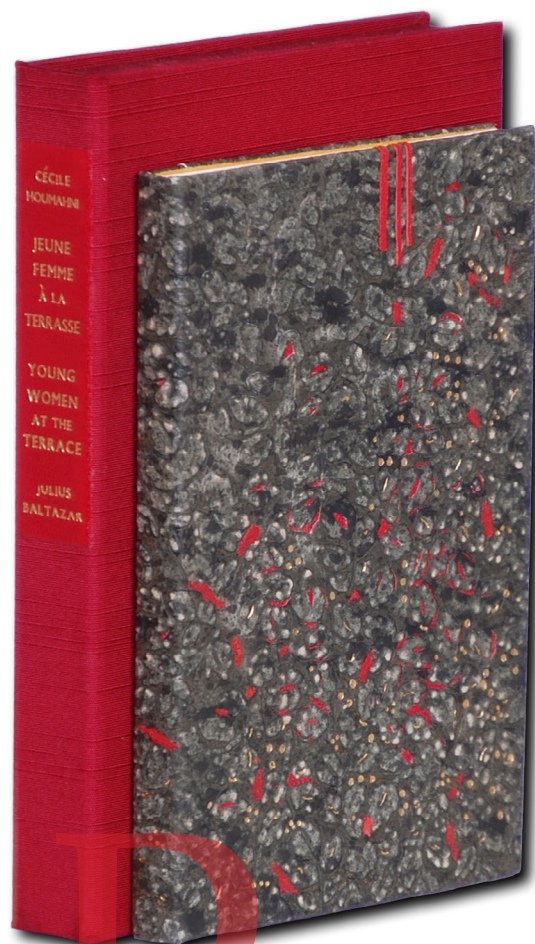
27. JEUNE FEMME À LA TERRASSE

by Cécile Oumhani

Éditions Al Manar, (2009); 8vo., onlays of red leather on embossed green leather in cloth clam-shell box with leather spine label; unpaginated.

Signed binding by Monique Lallier, originally exhibited at the Wittrockiana Museum in Brussels in the ARA Belgica exhibition. Cover of embossed green leather with a pattern of leaves. Onlays of red leather go over the edge, on to the doublures of yellow suede and fly leaves. Text in French with English translation. Limited to 20 copies, 16 with Arabic numbers, 4 with Roman numerals, signed by the author and illustrator Julius Baltazar on colophon. This copy 7/16. Three original illustrations by Baltazar. First published in *ToTopos: Poetry International* in 2003. Printed by S.A.I.G. at L'Hay-les-Roses.

Featured in *Monique Lallier: A Retrospective* (p.112).
[Book # 134370]

\$1,200

28. LA PETITE POULE D'EAU

by Gabrielle Roy

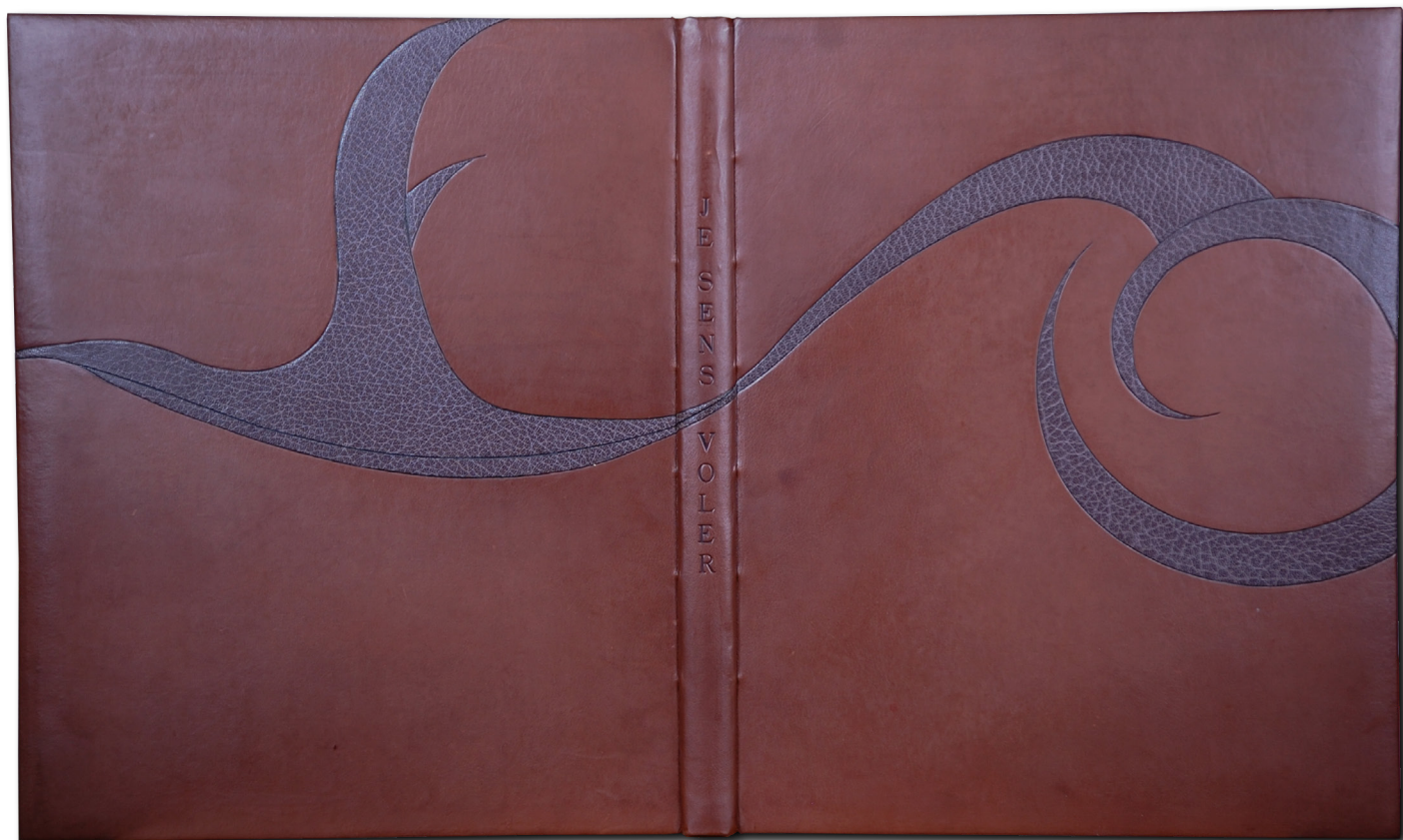
Beauchemin, 1957; 8vo., full leather, clam-shell box; (10), 272, (i) pages.

“Edition Definitive”. With a signed leather binding from 2008 by Monique Lallier. From Lallier, “The title is the name of the village in the wilds of Manitoba Province in Canada, and the story is about a family that lives there, isolated. I use lacunose to represent the four seasons and everything that happens in family life. Blind lines. Title on the spine. Top edge colored. Embroidered double end bands. Green paste paper doublures and fly leaves by Clude Delpierre, Paris. Leather box with lacunose.” With the original covers bound in.

Featured in *Monique Lallier: A Retrospective* (p.76). [Book # 134408]

\$1,000





29. JE SENS VOLER

n.p., (1977); folio, leather, suede clamshell box, bottom edge uncut; unpaginated.

Signed binding by Monique Lallier. Leather binding with leather onlay on both covers and spine. Title stamped on spine. In suede clamshell box. Text in French. Limited to 35 numbered copies, signed by artist Louis Pelletier on colophon. Each copy with nine water color illustrations and one engraving by Pelletier. Each illustration is also signed and numbered, with handwritten descriptive text. Type by Jean Demers on the press of Service Typographique of Montreal. A collection of poetry. [Book # 134480]

\$2,500



30. EUROPEAN HAND PAPERMAKING

TRADITIONS, TOOLS, TECHNIQUES

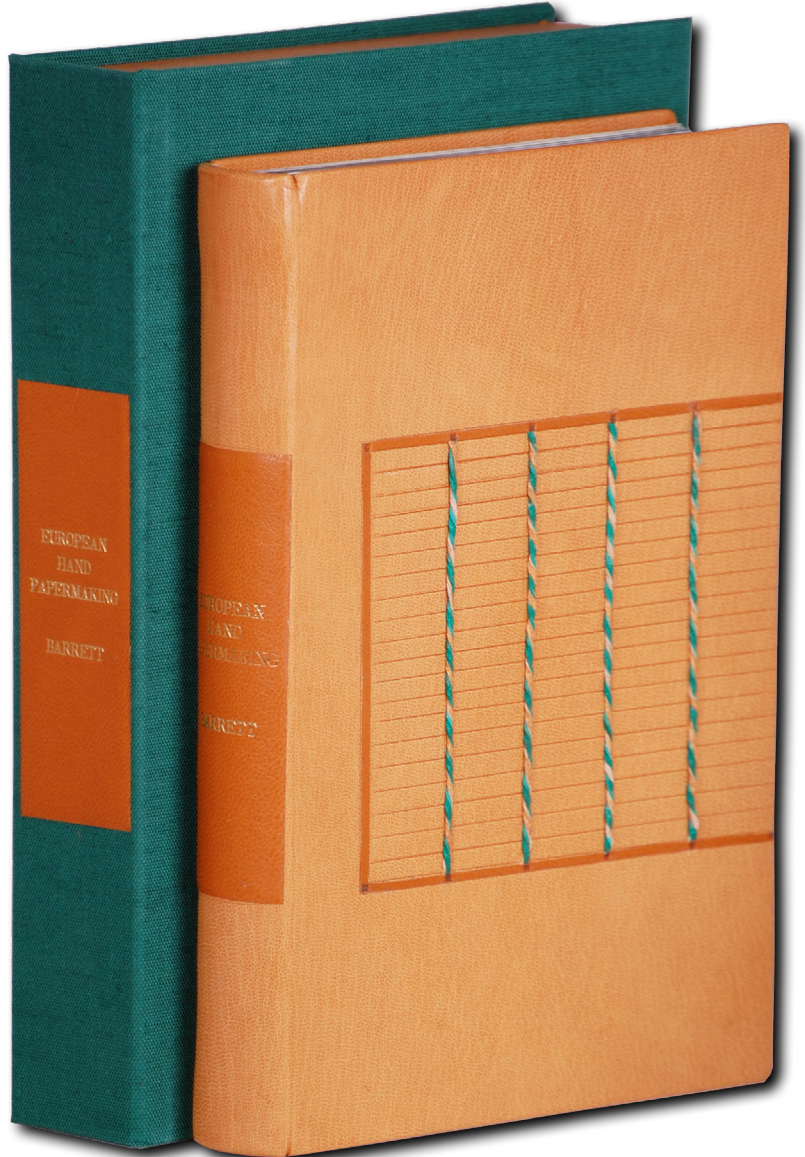
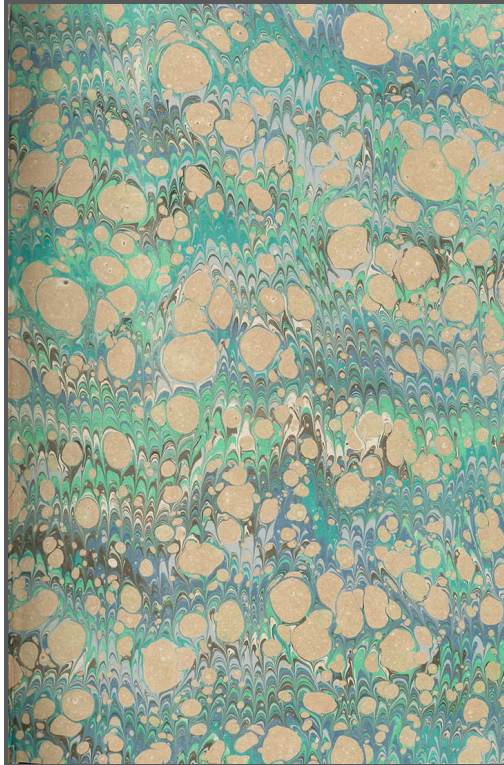
by Timothy D. Barrett

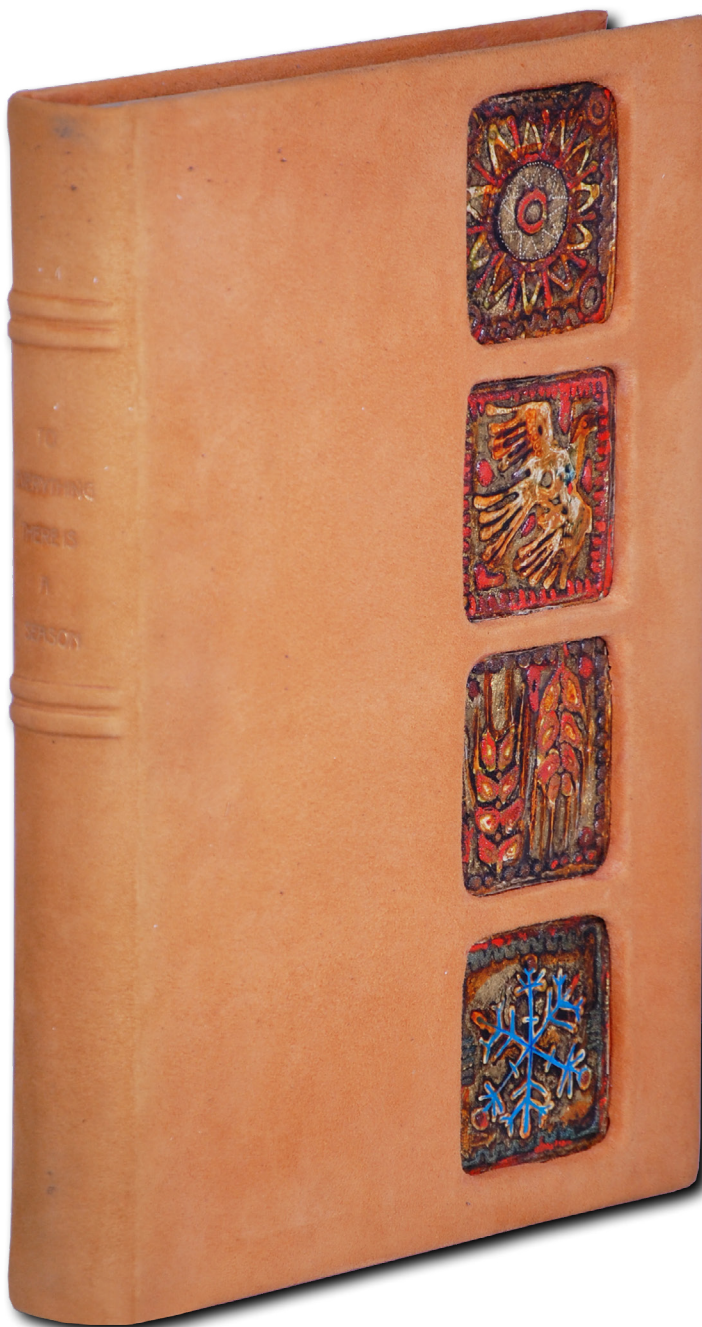
Legacy Press, 2018; 8vo., leather, clamshell box; 352 pages.

First edition in a lovely signed Don Etherington binding. Full tan morocco, with leather onlays stamped in blind to create a grid. Tan and green leather strips are intertwined to complete the grid of what would be a paper mould on the front cover. The rear cover is also patterned as a paper mould with leather onlays. Leather spine label with title and author stamped in gilt. Marbled pastedowns and endpapers. Housed in a lovely cloth clamshell box with a leather spine label with the title and author stamped in gilt.

The first comprehensive how-to book about traditional European hand papermaking since Dard Hunter's renowned reference, this book, which includes an appendix on mould and deckle construction by Timothy Moore, is aimed at a variety of audiences. The first 500 hardcover copies include paper specimens.

[Book # 134377]

\$750



31. **TO EVERYTHING THERE IS A SEASON**

edited by Milton Wilson

Longman's Canada, n.d., but circa 1967; small folio, suede, suede and designed paper endpapers; variously paginated.

Signed binding by Monique Lallier, suede leather with four inlaid dried clay designs near fore-edge of front cover. Two double raised bands and gilt-stamped title on spine. Designed paper endpapers. Index. Published to commemorate the centennial of Canadian independence in 1967. Designed and photographed by Roloff Beny. Foreword by Beny, preface by Pierre Dupuy, acknowledgments, closing comments by Marshall McLuhan. A collection of poems and journals selected by the editor. Fifty-six pages in full color, 144 pages in photogravure, ten maps and line drawings. Prospectus laid in.

[Book # 134452]

\$1,000



32. THEN FROM ALL THE STONES

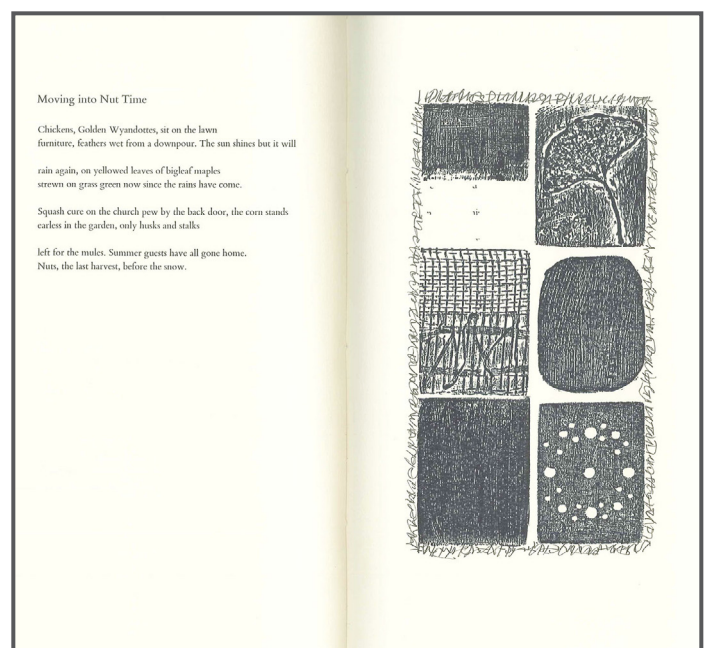
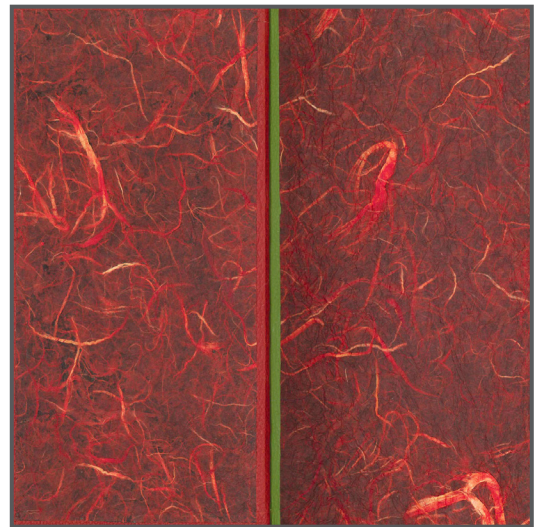
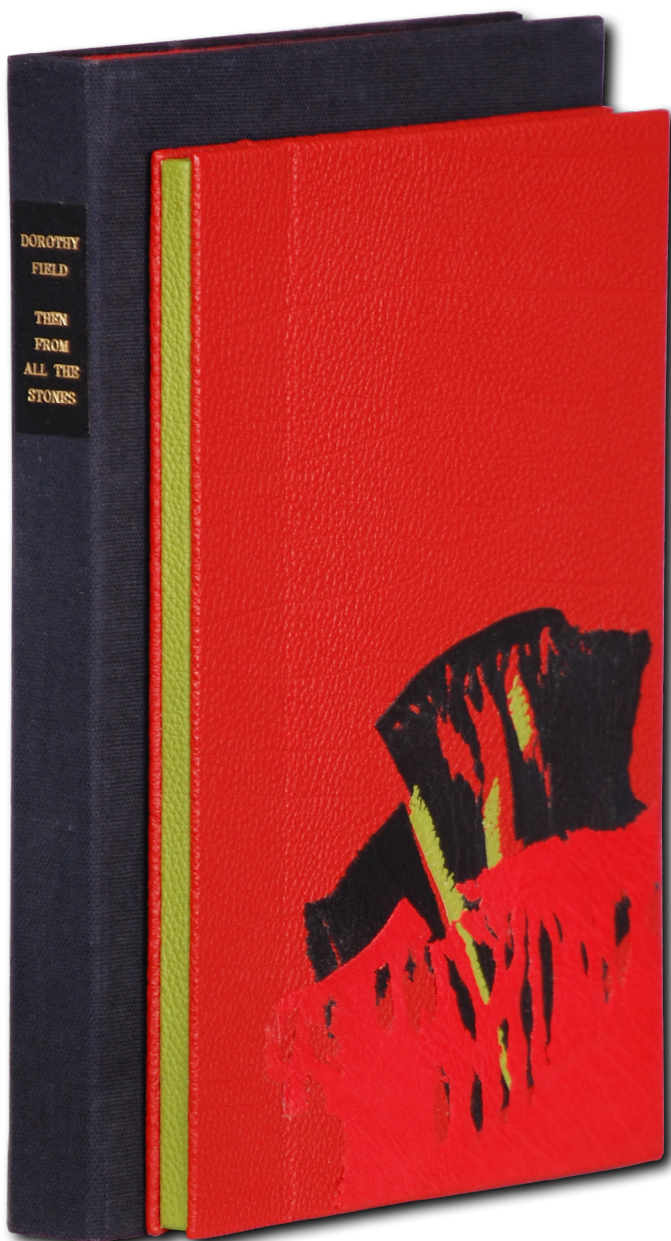
by Dorothy Field

Oeoco Press, (2003); 8vo., full leather in cloth clamshell box with leather spine label; unpaginated.

Signed binding by Monique Lallier. Bound in red leather, with green leather spine, with irregular shaped onlays in black, green, and red on front cover. Limited to 50 numbered copies, signed by illustrator Mary Ann Sampson on colophon. Plates for the illustrations made from gauze, landscape cloth, materials found from nature, and paper. Hand-colored by the illustrator. A collection of poetry.

[Book # 134382]

\$1,000



33. **CINQ SAISONS DANS LA VIE
D'UN PEINTRE/FIVE SEASONS
IN THE LIFE OF A PAINTER
CLAUDE LE SAUTEUR**

by Georges Dor

Art Global, (1981); oblong 8vo., leather,
dust jacket, slipcase, fore-edge uncut; 102,
(6) pages.

Signed binding by Monique Lallier. Red
leather with blind stamped stripes on front
cover. Raised gilt and green stripes on both
covers. Dust jacket, endpapers, and slipcase
in matching decorated paper. Text in French
and English. Signed by the author and Le
Sateur on front free endpaper. Translated
from the French by Sheila Fischman.
Numerous color plates of Le Sateur's paint-
ings. Lacks original lithograph.
[Book # 134461]

\$950



SOLD

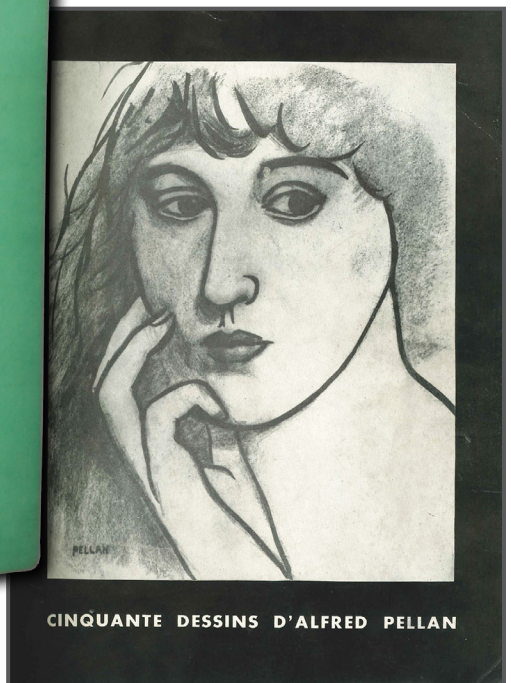


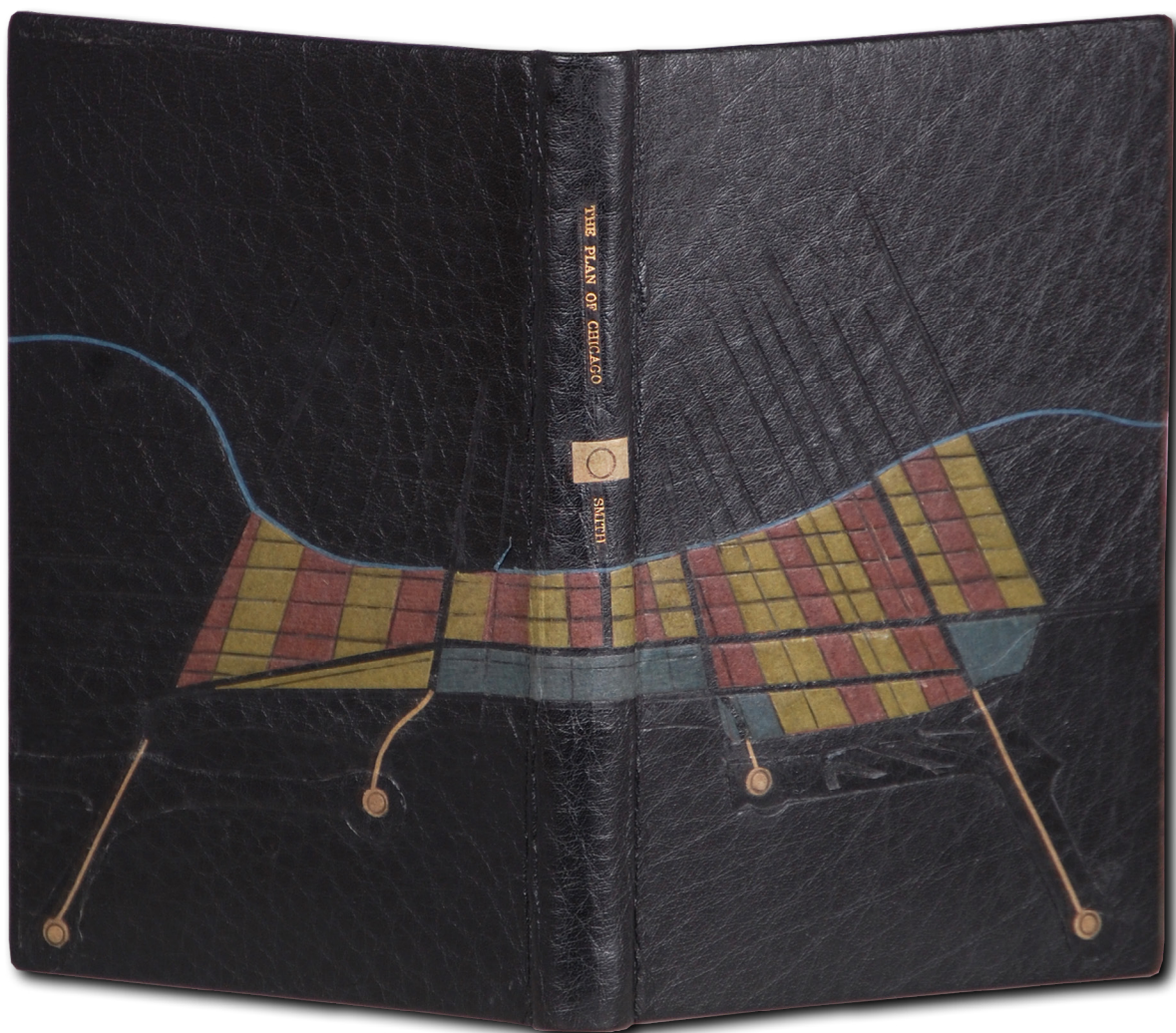
34. CINQUANT DESSINS

by Alfred Pellán

Éditions Lucien Parizeau, (1945); 4to., leather, dust jacket, slipcase; unpaginated.

Leather signed binding by Monique Lallier with inlaid depiction of one of the author's works of art, suede endpapers. From Lallier, "I wrote 'Pellán' following the lines of one of his drawings and had a plate made and stamped the plate." With half leather, marbled paper-covered dust jacket in marbled paper-covered slipcase. Text in French, Spanish, and English. Foreword by Éloi de Grandmont, table of contents. A catalogue of fifty art works by Alfred Pellán. The first volume in the publisher's "Les Cahiers Noirs" series. [Book # 134447]

\$850



35. THE PLAN OF CHICAGO

DANIEL BURNHAM AND THE REMAKING OF AN AMERICAN CITY

by Carl Smith

The University of Chicago Press, (2006); 8vo., gilt and blind stamped leather, marbled endpapers; xviii, 183+(1) pages.

Signed binding by Don Etherington. Bound in dark green leather with onlaid leather in geometric patterns. Front and back covers blind stamped. Title and author gilt stamped on spine. Marbled endpapers.

A volume in the "Chicago Visions and Revisions" series. Table of contents, list of illustrations, acknowledgments, introduction, bibliographical essay, index. Black and white illustrations throughout. [Book # 134392]

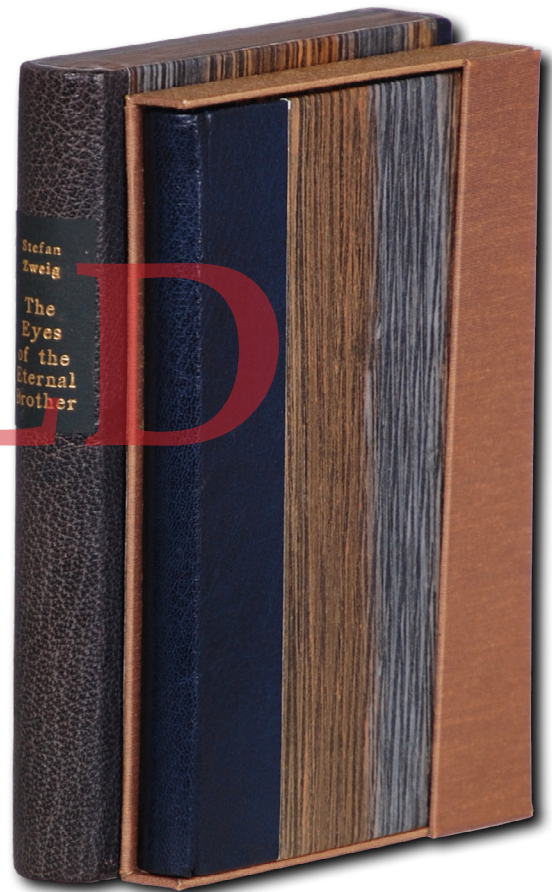
\$950

36. THE EYES OF THE ETERNAL BROTHER
by Stefan Zweig

Press Intermezzo, 2003; 8vo., half leather, paper-covered boards, painted top edge, other edges uncut, in cloth cradle, slipcase; (iv), 74+(1) pages.

Signed binding by Monique Lallier. Half leather with gilt and silver paper-covered boards in slipcase, likewise bound. Translated from German by Andreas Ruthenberg. Illustrated by Ilse Buchert Nesbitt. [Book # 134426]

\$750



37. GUILD OF BOOK WORKERS 100TH ANNIVERSARY EXHIBITION

Guild of Book Workers, (2006); 4to., leather, paste paper endpapers, paper-covered clam-shell box; 105, (5) pages.

Signed binding by Monique Lallier, inlaid and onlaid leather. Modified sewn binding, New Oriental technique. Paste paper endpapers. List of donors, president's remarks, advertisements follow text. Color illustrations and descriptions of each item. [Book # 134454]

\$650





38. BASIC DESIGN

THE DYNAMICS OF VISUAL FORM

by Maurice de Sausmarez

Studio Vista, 1964; 12mo., quarter leather, paper-covered boards; 96 pages.

Signed binding by Monique Lallier, quarter leather using the “drop spine” technique. Uses a magazine paper collage as a covering material. Magazine papers were cut with “fancy edge” scissors then overlapped onto a piece of paper, pressed, dried, and sanded. Table of contents, bibliography, acknowledgments, introduction. Color and black and white illustrations throughout.

Featured in *Monique Lallier: A Retrospective* (p.64).
[Book # 134372]

\$500

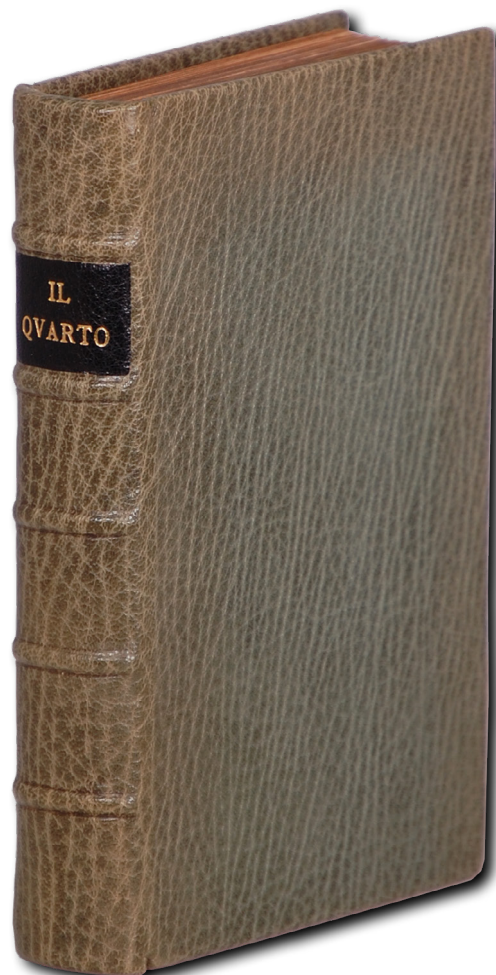
39. IL QUARTO LIBRO DE LE LETTERE

by M. Pietro Aretino

Appresso Matio il Mastro, 1608; 16mo., leather, five raised bands on spine; (xiv), 296 pages.

Unsigned Don Etherington binding, leather with five raised bands on spine. Text in Italian. Prefatory comments, table of contents. Aretino (1492-1556) was an Italian playwright, author, poet, and satirist. Text tanned. [Book # 134467]

\$300



40. MARIE UGUAY

LA VIE LA POÉSIE

by Jean Royer

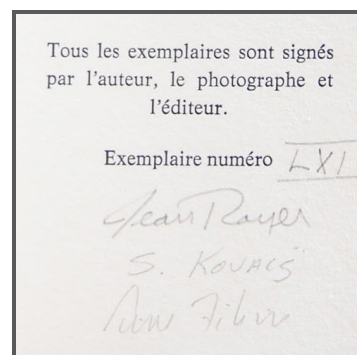
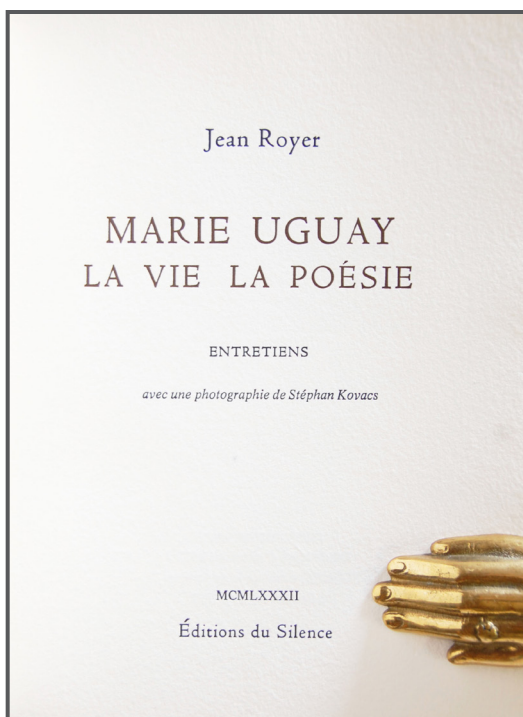
Éditions du Silence, 1982; 8vo., full limp vellum with three vellum strips; 36, (4) pages.

Bound by Monique Lallier in limp vellum with three decorative vellum strips interwoven through front and rear covers. Text in French. Limited to 100 copies numbered in Roman numerals, on paper handmade by the Papeterie St.-Armand of Montreal. Signed on colophon by the author and photographer Stéphan Kovacs. Uguay (1955-1981), a poet, died of cancer at the age of twenty-six. Text based on interviews in September 1981 for a film produced by Jean-Claude Labrecque.

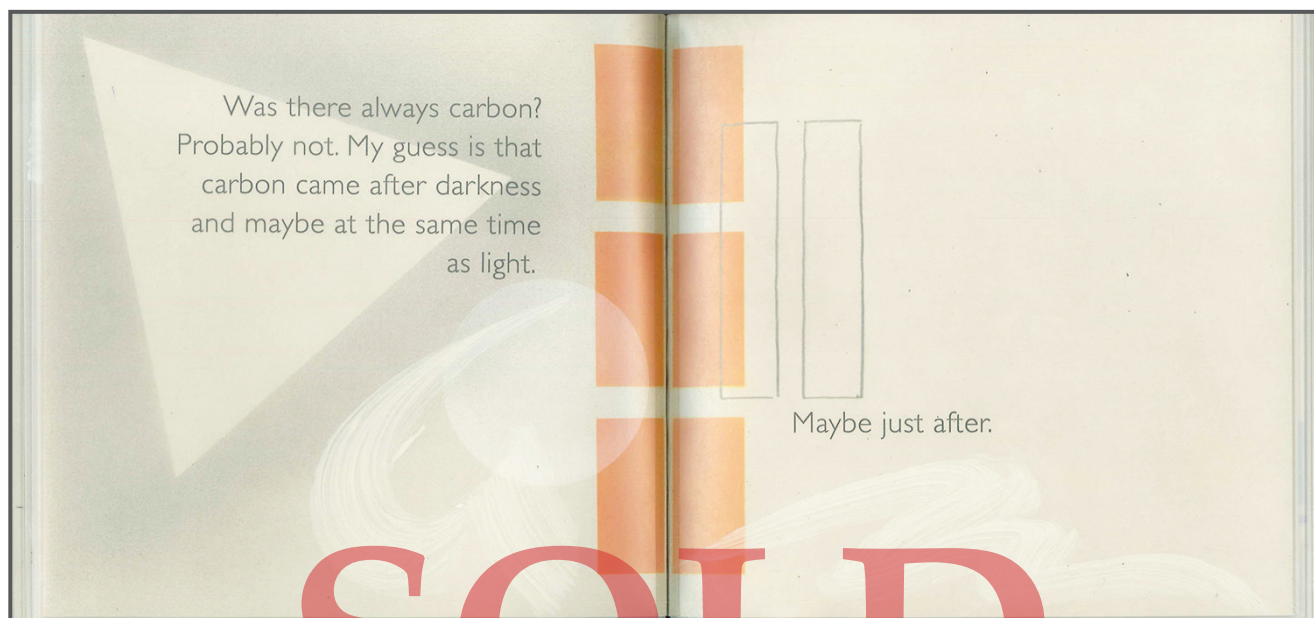
[Book # 134413]

\$750

SOLD



From the Collection of Monique Lallier and Don Etherington



41. A FEW QUESTIONS

by Donald Glaister

Donald Glaister, Foolsgold Studios, 2009; 8vo., polyester film over paper in cloth clamshell box with paper spine label; unpaginated.

Limited to twelve numbered copies, including two artist's proofs, signed by the author/publisher on colophon. An informal, illustrated exploration of the nature of matter, existence, and time. Polyester film and paper binding. "A progression of sanded polyester film encapsulations, similar to those used in document conservation," bound with paper hinges. Produces "an effect of depth and space within each page." [Book # 134436]

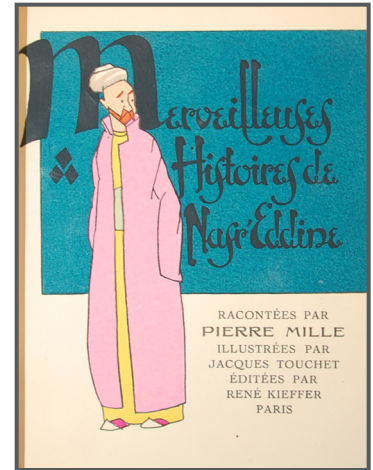
\$3,500



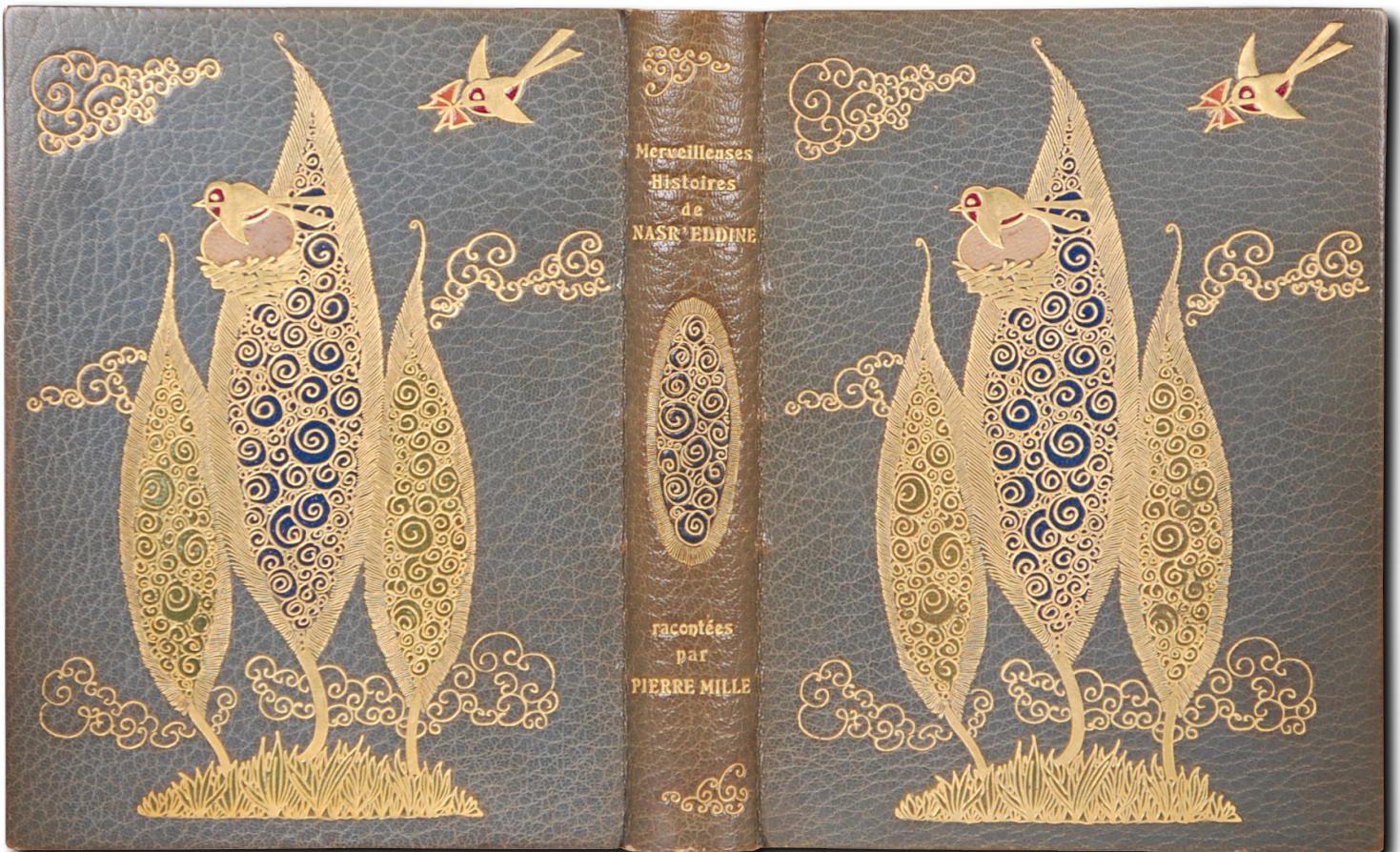
42. MERVEILLEUSES HISTOIRES DE NASR' EDDINE
by Pierre Mille

René Kieffer, (1924); 8vo., stamped leather, suede clam-shell box with leather spine label; (x), 183, (3), illustrations.

Signed binding by René Kieffer. Leather with gilt, green, blue, red, and oranges tamping on both covers. A touch of humor in the depictions of birds, three trees, and grass on the covers. Spine gilt stamped with title, author, and decorations. Gilt decorated turn-ins with plaid cloth endpapers. A second set of endpapers marbled. Text in French. Table of contents. Illustrations by Jacques Touchet.
[Book # 134441]



\$3,500



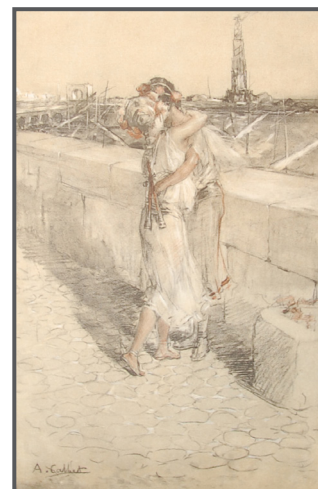
43. APHRODITE MOEURS ANTIQUES

by Pierre Louÿs

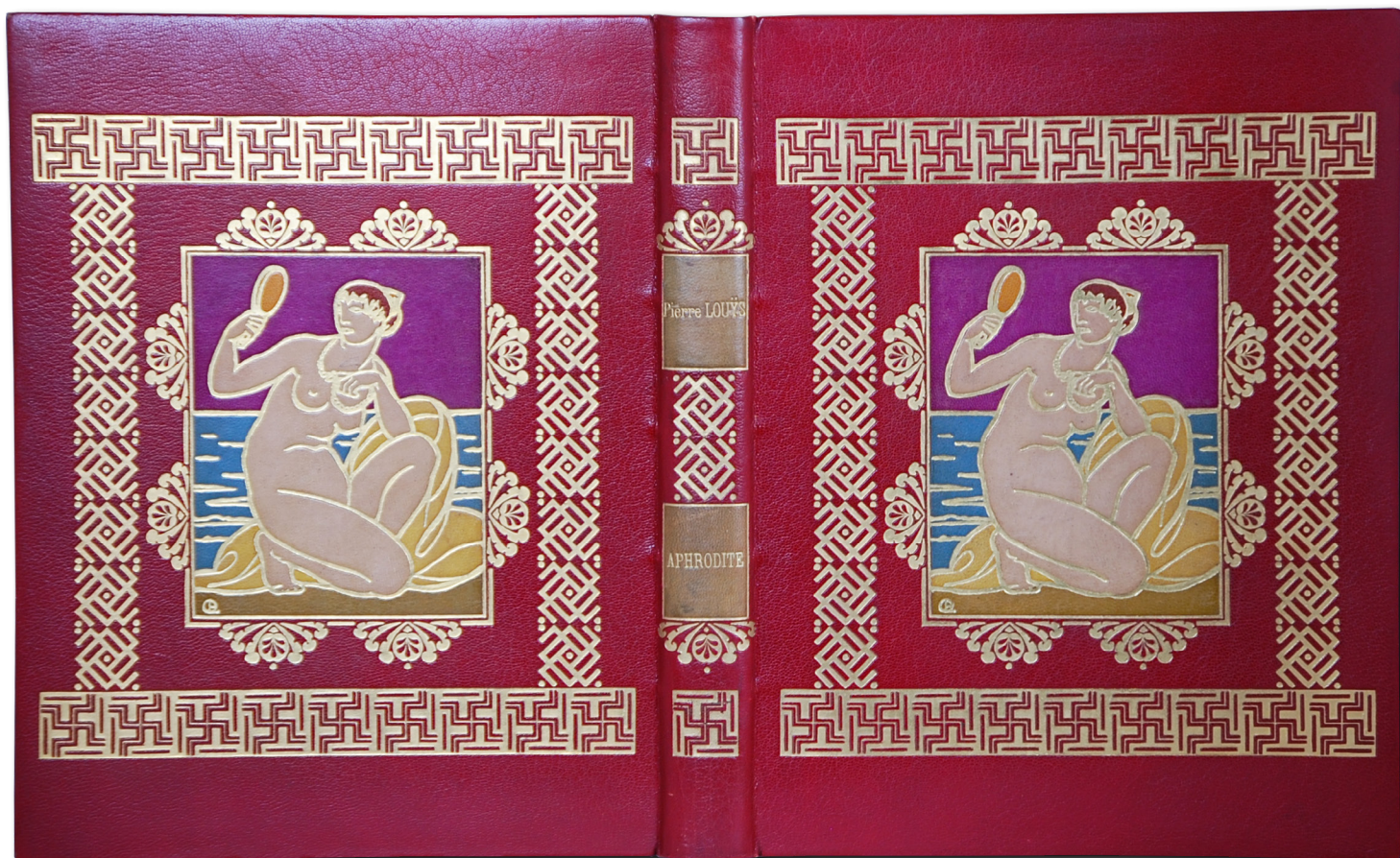
Albin Michel, n.d.; small folio, leather, slipcase, top edge gilt, other edges uncut; (iv), 217, (5) pages.

Signed binding by René Kieffer. Red leather with gilt stamping, leather inlays in three colors on both covers. Spine gilt-stamped with leather inlay with author and title gilt-stamped. Decorated paper doublures and free endpapers with gilt-stamped turn-ins. Marbled paper-covered slipcase. Limited to 500 numbered copies.

Preface by the author, appendix, table of contents. Frontispiece. Illustrated with 75 original designs by Antoine Calbet. Slipcase rubbed and scuffed at edges. [Book # 134456]



\$2,500

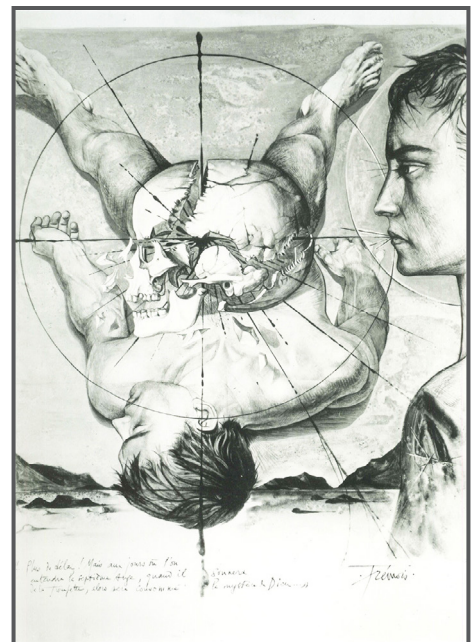
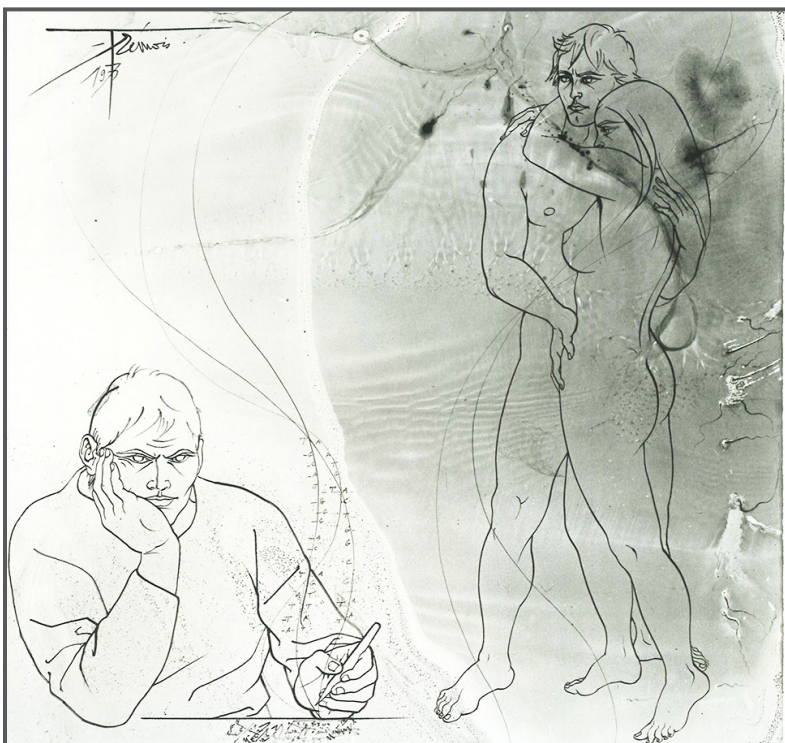


44. RENCONTRE by Rostand Trémois

Éditions Michele Trinckvel, 1977; folio, test loosely inserted in stiff paper wrappers, clamshell box; 155+(1) pages.

Text in French. Limited to 1000 numbered copies. A catalogue of the works of Pierre-Yves Trémois with black and white illustrations, many foldouts. Citations, list of illustrations, acknowledgments. Accompanied by a bronze sculpture signed by Trémois. Includes a clamshell box, with clear opening, that houses both the sculpture and the text. [Book # 134481]

\$1,200



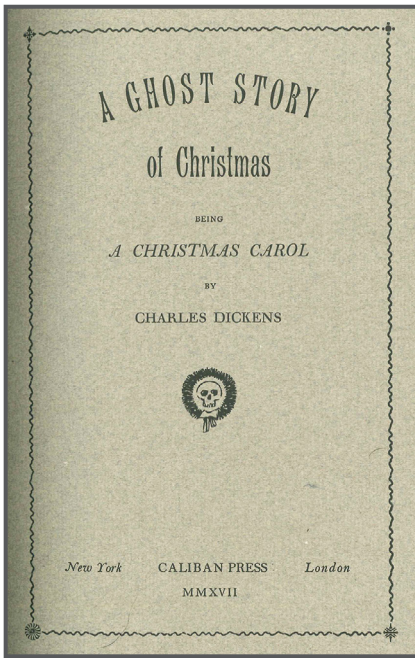
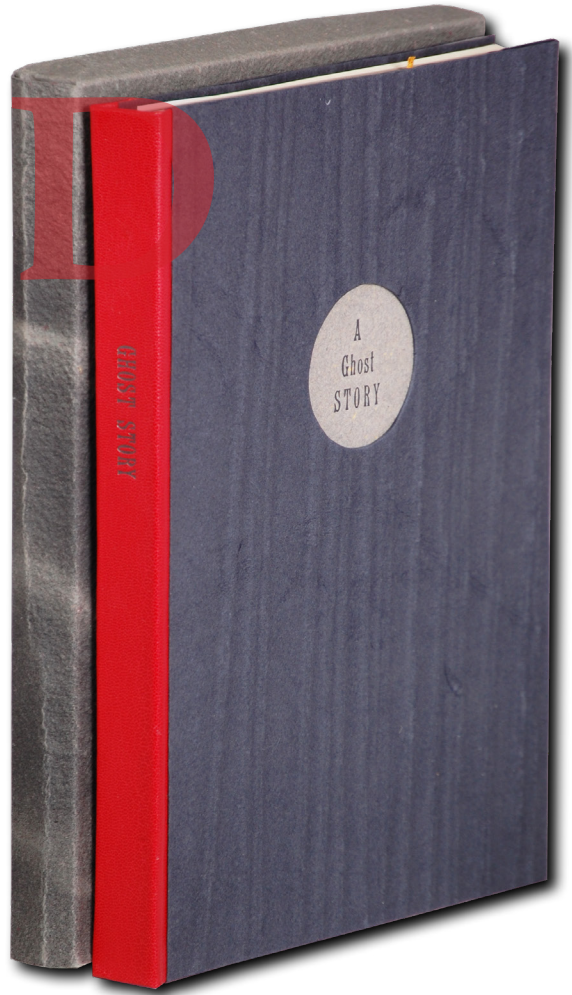
45. A GHOST STORY OF CHRISTMAS

BEING A CHRISTMAS CAROL

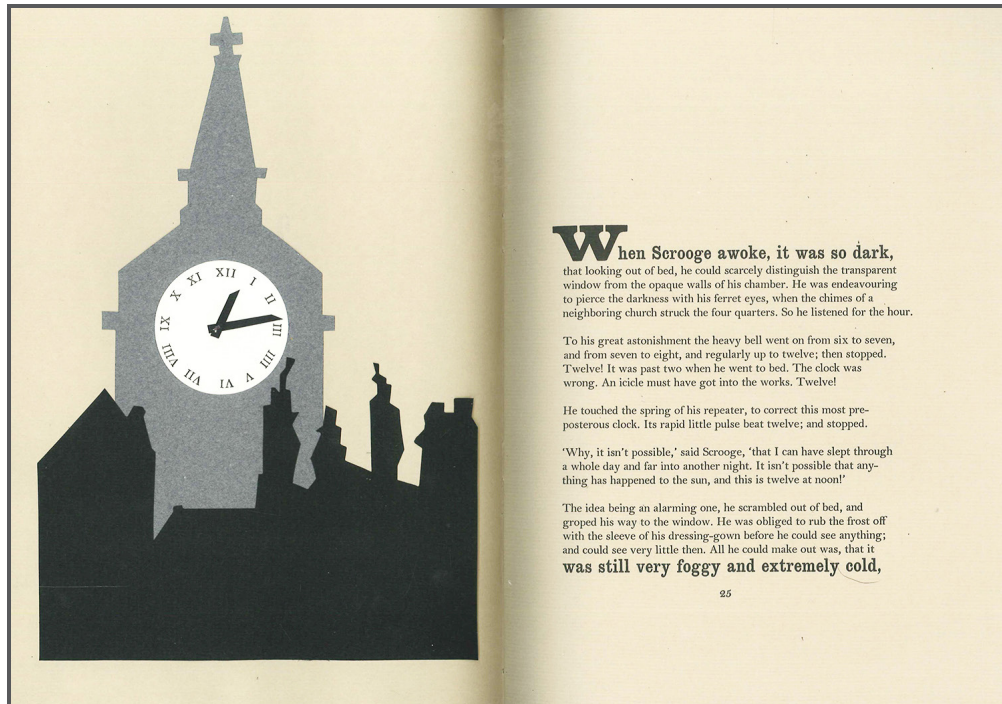
by Charles Dickens

Caliban Press, 2017; 4to., limp paper-covered boards, leather stamped spine, paper-covered slipcase, top edge cut, other edges uncut; (x), 107, (3) pages.

SOLD



Limited to 110 numbered copies, signed by printer Mark McMurray on colophon. Paper cutout illustrations by Guy Berard, Greg Lago, Melissa Schulenberg, and Gregory McMurray using various media, including pochoir, collage, wood engraving, and relief blocks. Printed on a variety of handmade and mould-made papers. Text based on the original edition of 1843. Errata tipped in. [Book # 134439]

\$700

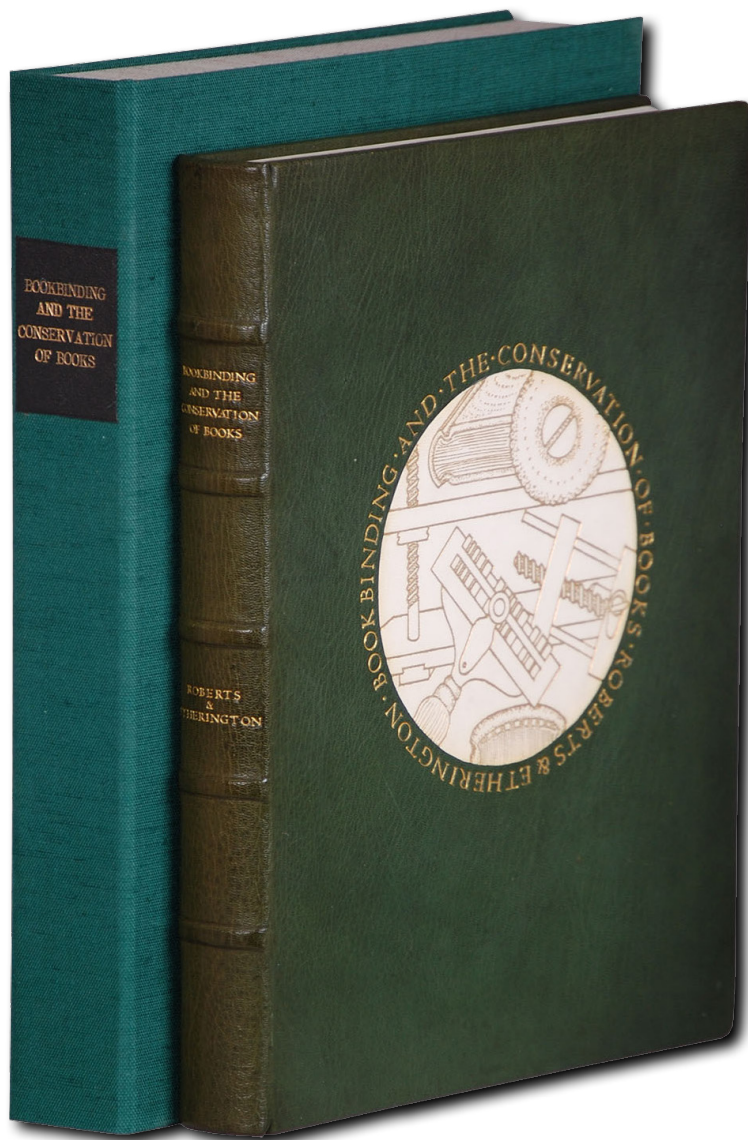
46. PAPERMAKING AT HAYLE MILL 1808-1987

by Maureen Green

Janus Press, 2008; 2 volumes, large 8vo., stiff paper wrappers, accordion fold map, two portfolios all housed in a clamshell box; 68 pages, plus map and portfolios.

Limited to 200 numbered copies. This edition was printed on Finale, the last paper made at Hayle Mill. This is both a readable and technical survey of the 180 years during which the Green family made handmade paper at Hayle Mill. The chapters are: Historical Overview, Renaissance Range of Papers, Cairo/Egyptian Trial Papers, and The Closing of the Mill. In the book there are five illustrations, fourteen tipped-in paper samples, and seventeen watermarks, from as early as 1817 to the one that was made for the last paper made at the mill. As well as the book, there is a map showing the 12 water-powered mills that were on the Loose Steam in 1865. The map is printed in two colors letterpress and is three feet wide. A portfolio of 12 Barcham Green papers measuring 7 x 10 enclosed in an India Office paper wrapper, and a portfolio of 19 historic photographs from 1870 to 1977 of the mill and the processes of hand papermaking. Except for the photographs and the mill diagram, all the papers used in this project were handmade by Barcham Green at Hayle Mill. Prospectus laid-in. [Book # 100300]

\$700**SOLD**



47. BOOKBINDING AND THE CONSERVATION OF BOOKS
 A DICTIONARY OF DESCRIPTIVE TERMINOLOGY
 by Matt T. Roberts and Don Etherington

Library of Congress, 1982; 4to., leather, clamshell box; x, 297 pages.

This copy is beautifully bound by Mary Baughman of the conservation department at the Harry Ransom Center at the University of Texas, Austin. Full green morocco with a circular leather onlay on the front cover depicting binding tools & equipment stamped in gilt. The title and last names of the authors surround the onlay in a circular pattern. Five raised bands with the title and authors stamped in gilt. Housed in a lovely cloth clamshell box with the title stamped in gilt on a leather spine label. 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.
 [Book # 126271]

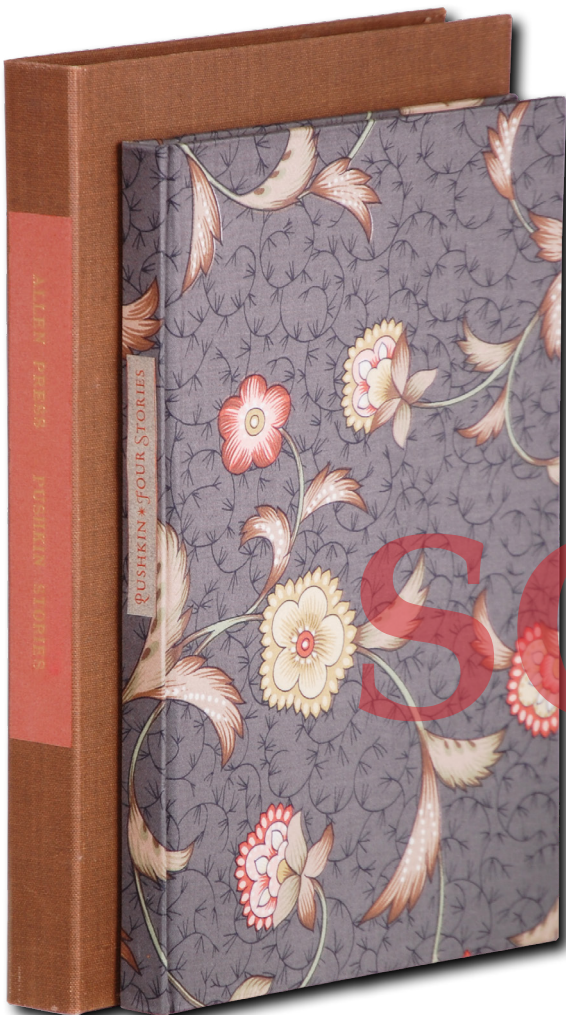
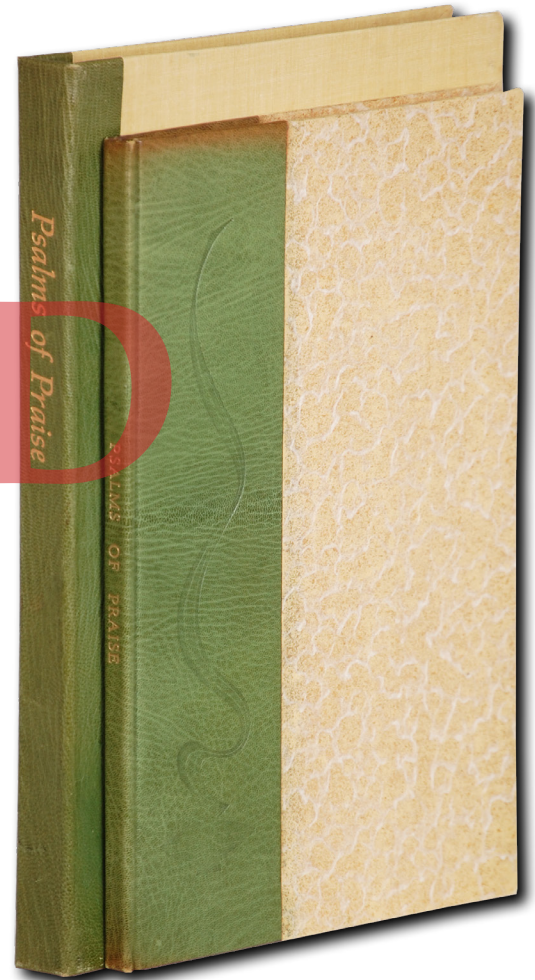
\$650

48. PSALMS OF PRAISE

St. Teresa's Press, (1967); 4to., half leather, paper-covered boards, clamshell box; unpaginated.

Limited to 100 numbered copies. Dedication to Pope Paul VI. A collection of biblical psalms, each with decorated capitals. Half leather, gilt paper-covered boards in later quarter leather, cloth clamshell box. Top edge of book is lightly sunned, else fine. [Book # 134446]

\$600



49. FOUR STORIES by Alexander Pushkin

The Allen Press, 1987; 4to., decorated cloth, top edge cut, other edges uncut, clamshell box; 98 pages.

Limited to 145 copies. Includes "The Squire's Daughter," "The Queen of Spades," "The Blizzard," and "The Shot." Wood engravings by John DePol. Binding cloth an 18th century design printed by the silk-screen process in Switzerland. Prospectus laid in. Introductory biographical sketch of Pushkin. [Book # 134450]

\$500

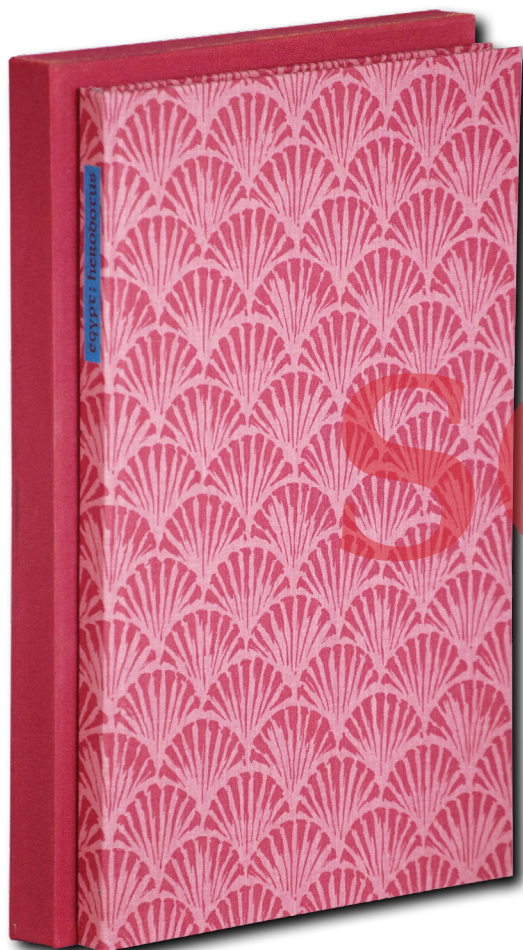
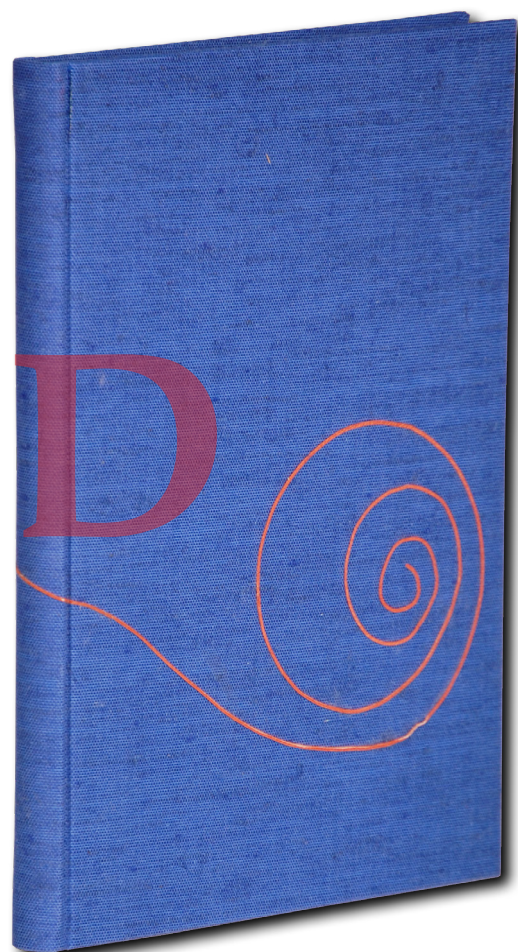
50. A SELECTION OF POEMS ON THE THEME OF WATER

Incline Press, 2008; 4to., cloth with onlaid thin leather strip, top edge cut, other edges uncut; unpaginated

Limited to 550 copies for Designer Bookbinders for its international competition. This copy is one of 150 by the Incline Press. Acknowledgments, suggestions for further reading. A collection of poetry. Original prints by Clare Curtis, Bert Eastman, Rigby Graham, Victoria Hall, Eric Hasse, Paul Kershaw, and Ann Muir. Blue cloth binding with onlaid thin leather strip.

[Book # 134440]

\$500



51. EGYPT
by Herodotus

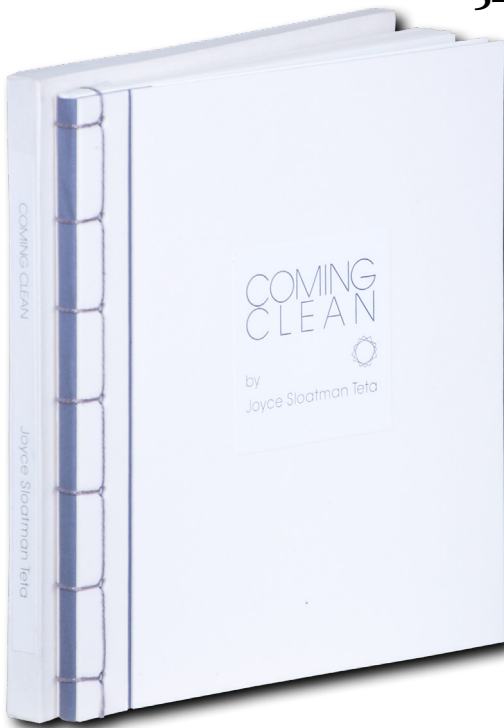
The Allen Press, 1989; 4to., decorated cloth, cloth slip-case, top edge cut, other edges uncut; unpaginated.

Limited to 121 copies. Bound by Carboza-James Binding Co. Hand-produced by Lewis and Dorothy Allen.

[Book # 134449]

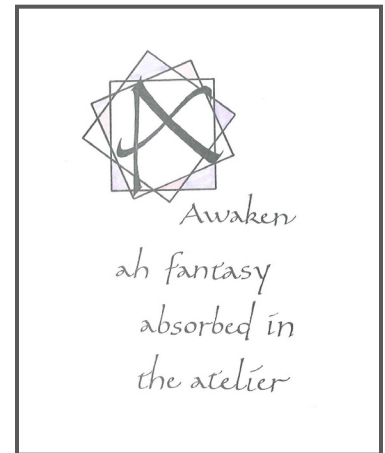
\$300

52. COMING CLEAN
by Joyce Sloatman Teta



Studio One, 1987; 8vo., paper-covered boards, slipcase; unpaginated.

Limited to 400 numbered copies, signed by the author, designer Cate Parrish, and binder Anne Cowie on colophon. Foreword by the author, biographical sketches of the author, designer, and binder. Paper-covered boards, string bound, with paper front cover label. In a cardboard slipcase with paper labels on front cover and spine. Printed on recto only.
[Book # 134437]

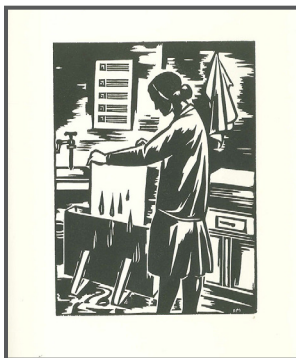


\$250

53. THE MAKING OF A BOOK AT THE OFFICINA BODONI

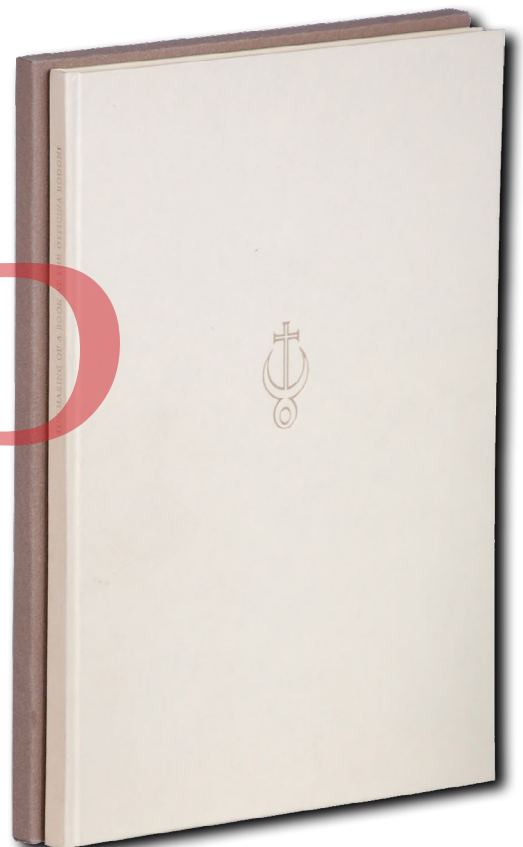
TWELVE WOOD CUTS BY FRANS MASEREEL WITH A NOTE BY GIOVANNI MARDERSTEIG

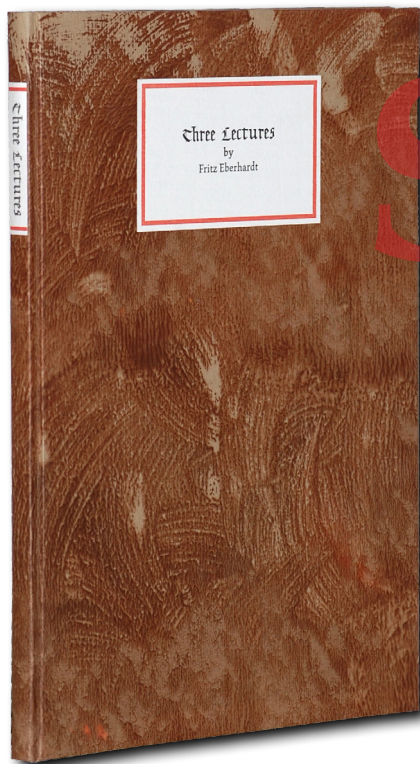
Officina Bodoni, 1973; tall 8vo., paper covered boards, slipcase, gilt on cover and spine; (34) pages.



SOLD
Fine in original plain slipcase. Presentation inscription by Mardersteig dated 1976. One of 300 copies printed to celebrate the 50th anniversary of the press, reprinting the 1929 series of woodcuts by Masereel from *The Officina Bodoni, the Operation of a Hand Press*.
[Book # 27086]

\$250





54. THREE LECTURES

by Fritz Eberhardt

Boss Dog Press, 2014; 8vo., paper-covered boards, labels on spine and front cover, top edge cut, other edges uncut; iv, 39+(1) pages.

Limited to 100 numbered copies, 70 numbered and signed by Don Rash, writer of the introduction and designer of this work. Moku hanga woodblock print color frontispiece after a photograph by A. Pierce Bounds. Three lectures on bookbinding by a noted artist, bookbinder, and calligrapher. [Book # 122981]

\$225



55. THE CAGED BIRD'S FLING

Pegasus Press, 1996; 32mo., stiff paper wrappers in illustrated paper folder, with wooden gilt-tipped rod; unpaginated.

Limited to 50 numbered copies, initialled by the unnamed author. The premier edition of the Pegasus Press. Illustrations drawn with permanent marker, copied onto Tuscan Terra cover stock, each individually watercolored. Molded bird inside accordion fold leaves. [Book # 134422]

\$200



56. SHAKESPEARE: MAN OF PROPERTY

by Jan Kellett



De Walden Press, 2000; miniature book (7.1 x 6.9 cm), full calf lined with hand made paper, fastened with a strap and brass buckle, sewn and laced into the cover with vellum strips; (xii), 72, (2) pages.

Limited to 49 numbered copies, signed by the author. A study of Shakespeare's acquisition of property with bibliography. Frontispiece Royal Mail postage stamp, illustrating the Globe theater in 1614, tipped in. Screen-printed illustrations from pen and ink drawings by the author and hand colored with watercolors. Four double page spreads mounted on guards to be seen without sewing thread at the middle of the page. Binding inspired by cartularies in the archives of the Shakespeare Birthplace Trust. [Book # 117095]

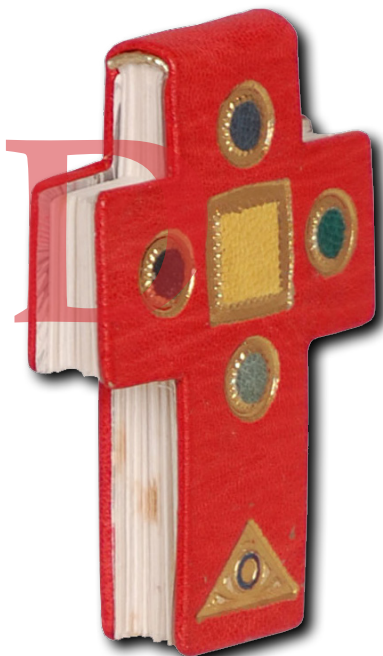
\$450

57. DECALOGUS

Jan and Jarmila Sobota, 1999; miniature book (7.3 x 5.2 cm), leather, decorative onlays on front cover, marbled boards; unpaginated.

Text in ten languages. Limited to 100 numbered copies, signed on colophon by the publishers. The Decalogue (Ten Commandments) printed in a cross-shaped format on handmade paper. Gilt text and illustrations. Fine condition. [Book # 117250]

\$225



58. THE DRUNKEN BOAT

by Arthur Rimbaud

Jon & Jarmilla Sobota, 2004; miniature book (5.35 by 5.35 cm.), full leather, aluminum sculpture on front cover, leather clamshell box with marbled paper spine, leather spine label; (ii), 25, (5) pages.

Limited to 20 numbered copies, signed by publishers on colophon. A collection of poetry. [Book # 128070]

\$350



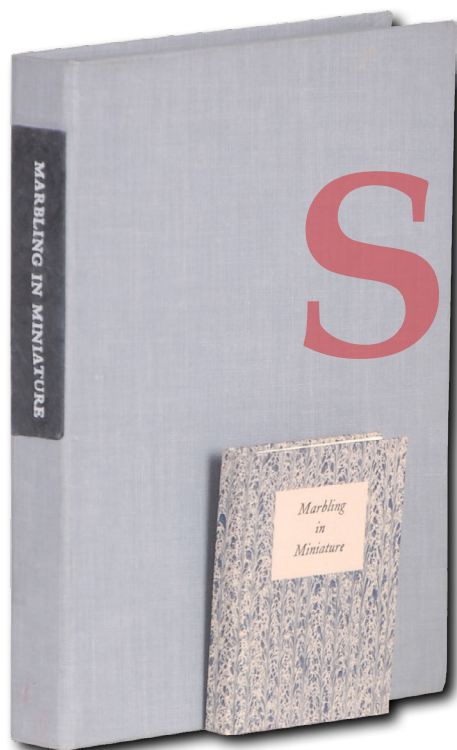
59. MARBLING IN MINIATURE

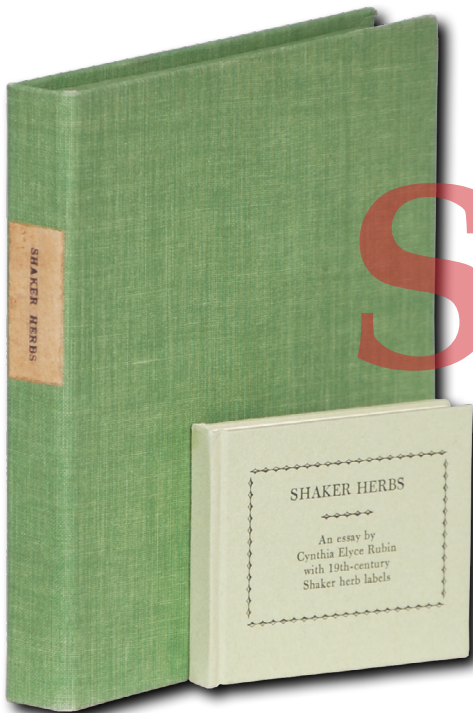
by Christopher Weiman

Dawson's Bookshop, 1980; miniature book (7.5 x 5.7 cm.), marbled paper-covered boards, paper cover label, later clamshell box; (12) pages of text followed by 11 specimens of marbled paper, also has a frontispiece specimen of marbled paper.

First edition, one of 350 signed copies (Bradbury, Dawson's 65). This book is a result of experimentation by Weiman in creating marbled paper for miniature books. The patterns are necessarily smaller for miniature books, requiring new techniques that are outlined in this book. Housed in a beautifully later produced clamshell box. Fine condition. [Book # 118434]

\$200





60. SHAKER HERBS

AN ESSAY BY CYNTHIA ELICE RUBIN WITH 19TH CENTURY SHAKER HERB LABELS

Catawba Press, 1984; oblong miniature book (7.2 x 6.2 cm), paper-covered boards, later clamshell box; 37, (3) pages.

Limited to 155 numbered copies (Bradbury, Catawba, 1). Surveys the origins of the Shaker religious community and their production and marketing of various medicinal herbs. Contains descriptions of those herbs and their supposed medicinal benefits. An excerpt from "Shaker Industries" in *The Clarion* (Fall 1979), reprinted with the permission of the Museum of American Folk Art. Labels tipped in frontispiece and in the text. [Book # 134364]

\$175

61. SON OF THE BOOKBINDER

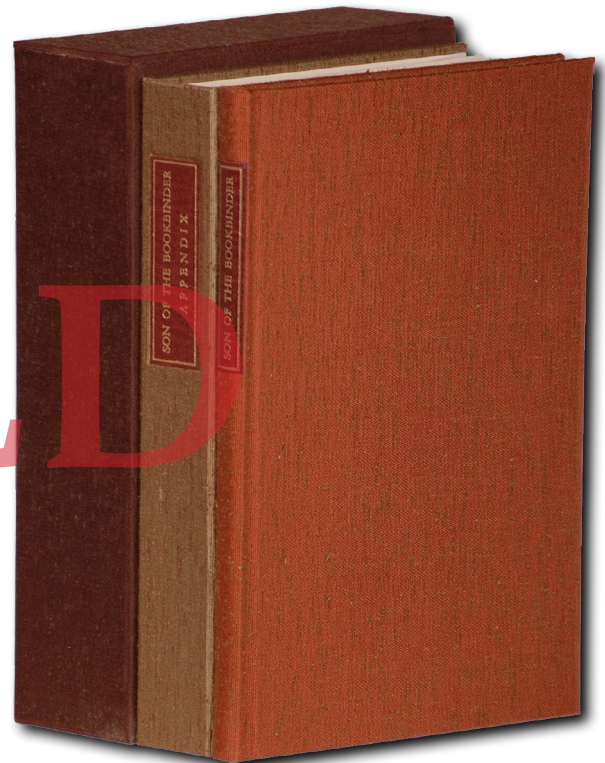
WITH AN APPENDIX SHOWING SAMPLES OF SOME OF THE FINEST BOOKCLOTHS MANUFACTURED TODAY

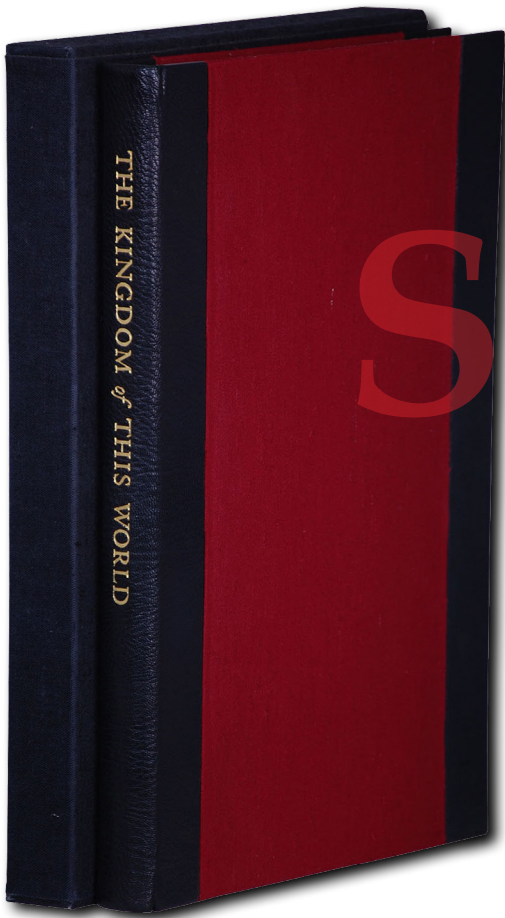
by Gregor R. Campbell

Bird & Bull Press, 2004; 8vo., full cloth imported from Japan, leather spine label with the appendix volume containing the cloth samples bound in a different fine cloth, both enclosed in a cloth-covered slipcase; 81, (3) pages, five heavy board leaves with mounted samples.

Limited to only 170 numbered copies printed on Frankfurt Mouldmade paper in Bell types composed by Michael and Winifred Bixler, bound by the Campbell-Logan Bindery and printed by hand by Henry Morris at his Bird & Bull Press. The fascinating story of edition binding in America seen through the eyes of the son and eventual owner of Allan Campbell's bookbinding business. Greg describes how the library binding and edition binding business has changed over the last 50 years through the mechanization of a business that had changed very little since the times of Gutenberg. The appendix volume contains 60 actual samples of these cloths imported from Japan, Holland, Germany and Italy. The appendix offers a rare look at a collection of some of the finest book cloths made today. [Book # 75980]

\$250





62. THE KINGDOM OF THIS WORLD

by Alejo Carpentier

The Limited Editions Club, n.d. (but 1988); folio, half morocco, with cloth-covered boards, slipcase; xiv, 104, (2) pages.

Letterpress printed in an edition limited to 750 numbered copies signed by the illustrator Roberto Juarez and author of the introduction John Hersey. Richly illustrated with original etchings printed on hand-made Japanese tissue. Hand sewn and bound by Carol Joyce. Printed in Monotype Jansen designed by Bruce Rogers. Bound at the Garthegaat Bindery. A beautiful copy. [Book # 45732]

\$200

63. FOR JEAN GROLIER & HIS FRIENDS

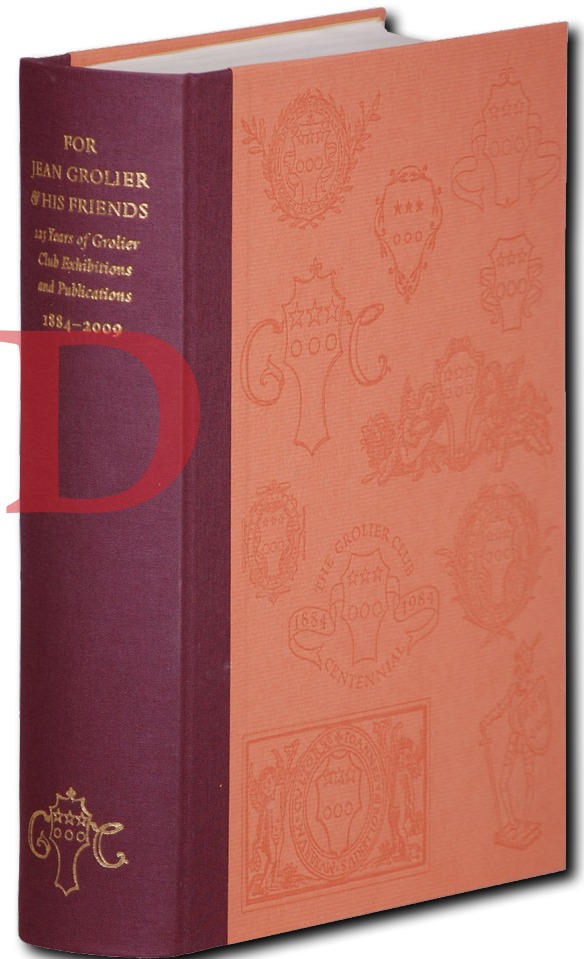
125 YEARS OF GROLIER CLUB EXHIBITIONS & PUBLICATIONS, 1884-2008

by George Ong

The Grolier Club, 2009; 8.5 x 11 inches, hardcover; 500 pages.

Produced to accompany the Grolier Club exhibition held December 2008 to February 2009, this volume explores the history of the Grolier through its ground-breaking program of exhibitions, and its long and distinguished series of publications. It provides, for the first time in a single volume, comprehensive and detailed lists of Grolier Club exhibitions and publications, as well as histories of these activities at the Club. One of only 300 copies on mould-made Hahnemuhle paper, this is a publication in the highest Grolier Club tradition, one of a series marking the 125th anniversary of the founding of the Grolier Club in 1884. There are over 200 illustrations, many in color, some tipped in. [Book # 106682]

\$300





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