

OAK
KNOLL

BOOKS &
PRESS

Transatlantic Book Fair

Thursday, July 22, 12:00pm (eastern) through
Tuesday, July 27, 6:00pm (eastern)

<https://transatlanticbookfair.com/>

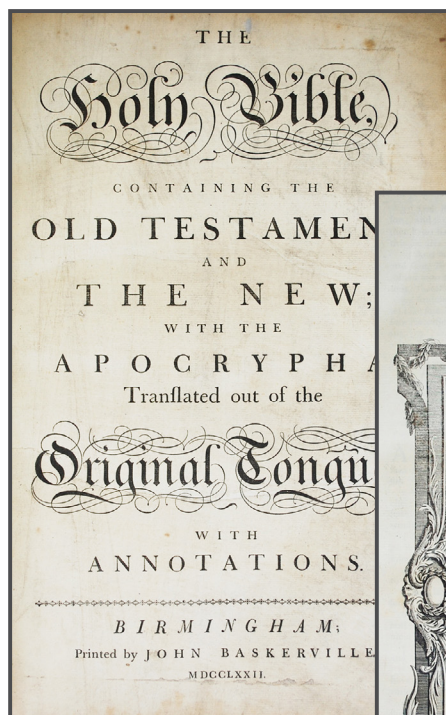
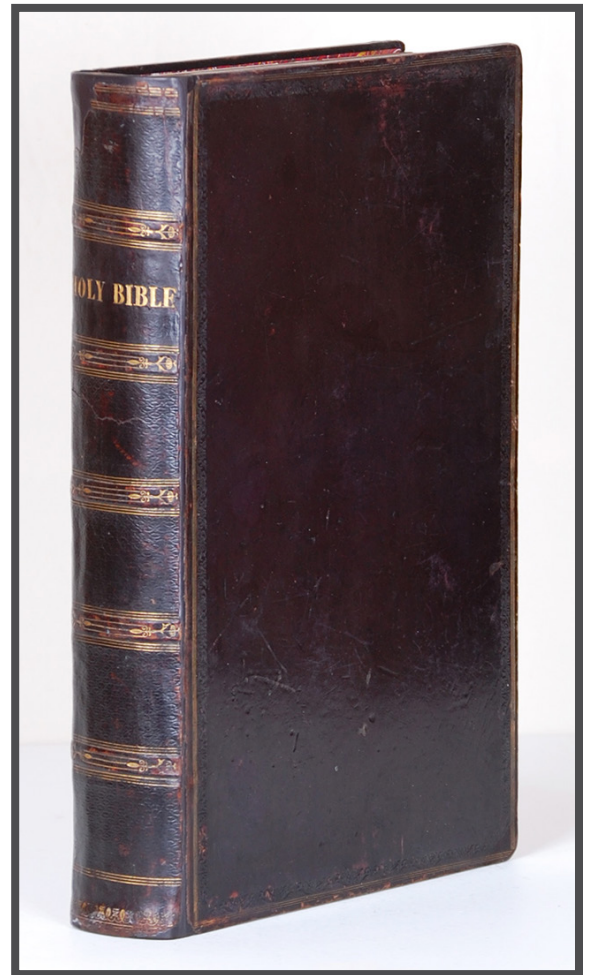


HOLY BIBLE. CONTAINING THE OLD TESTAMENT AND THE NEW; WITH THE APOCRYPHA

TRANSLATED OUT OF THE ORIGINAL TONGUES.
WITH ANNOTATIONS

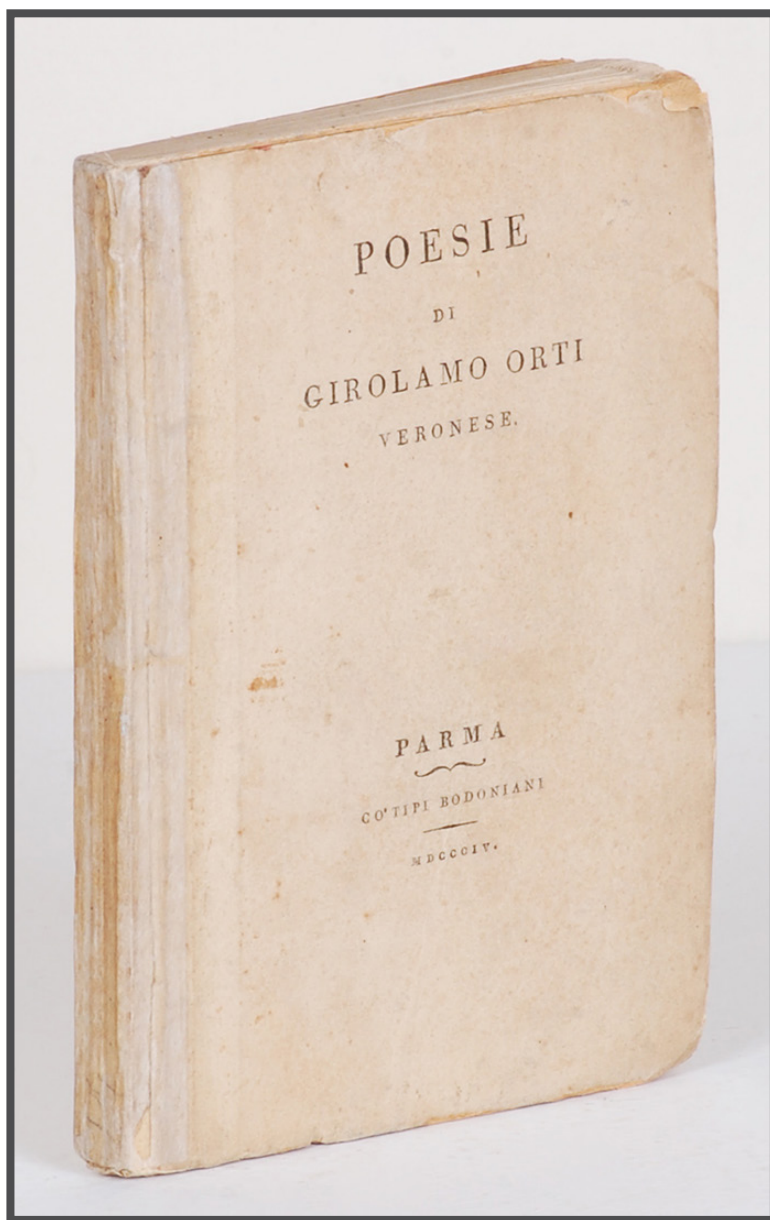
Birmingham: Printed by John Baskerville, 1772; bound in one folio volume (originally issued in parts; title-page to New Testament dated 1771), victorian calf, skillfully rebacked preserving the original spine, new gilt-lettered morocco spine label, all edges gilt; unpaginated, but complete minus two plates. \$4,000

This edition is the second state, with the later '1772' imprint on the title page. "...it was probably reprinted in 1772 for use when the book was sold complete." (Gaskell 35). Baskerville published only two Bibles in his lifetime--The Cambridge Bible (1763) and The Birmingham Bible (1769-1772). The former of the two is a lectern bible for use in churches; the latter is a complete family bible for use at home (F.E. Pardoe, John Baskerville, p. 103-112). Collated in its entirety with all leaves present, minus two plates (the Frontispiece and plate opposite 10Y2). This copy has been rebound with a Victorian binding, with additional restoration including the original spine laid down on newer black calf. New marbled paper endpapers and pastedowns. Text is generally very good with only light soiling and occasional foxing (particularly opposite plates). Worm hole to



first 4 pages. Start size of around 10mm x 5mm then decreasing. Professional two-inch tape repair to the bottom edge of the plate opposite Pp. Very occasional small edge tear to margins. Only the slightest hint of shelfwear, else a very beautiful copy. (Philip Gaskell, Bibliography of John Baskerville, 35). [Book # 59297]



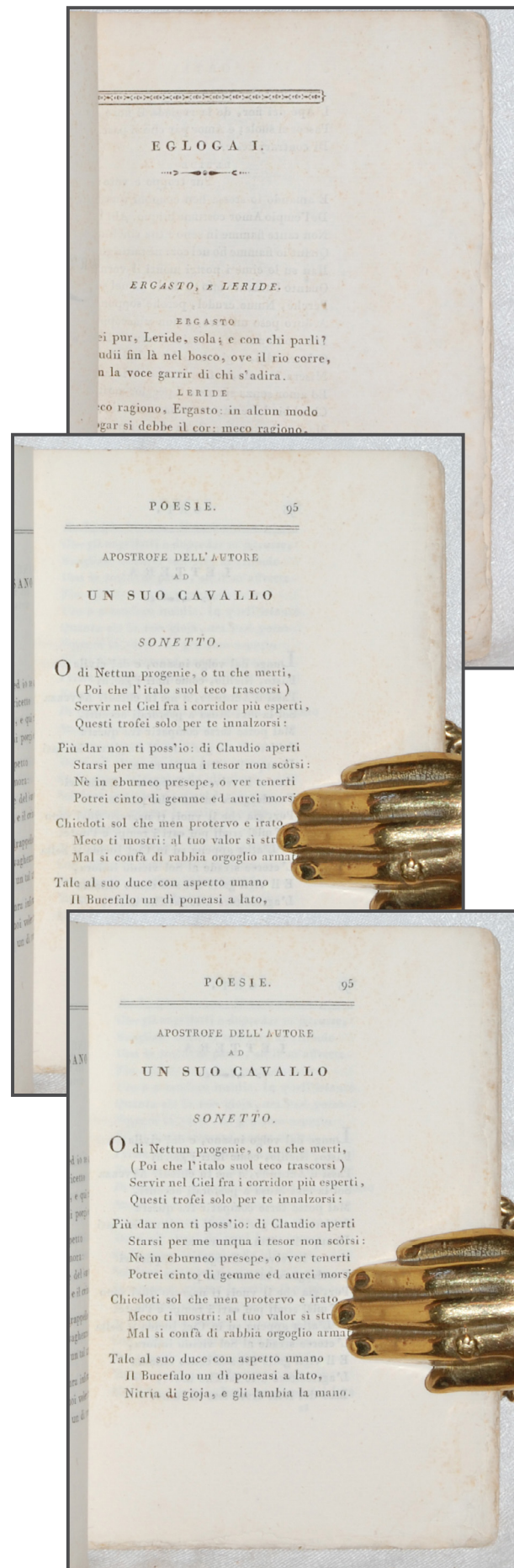


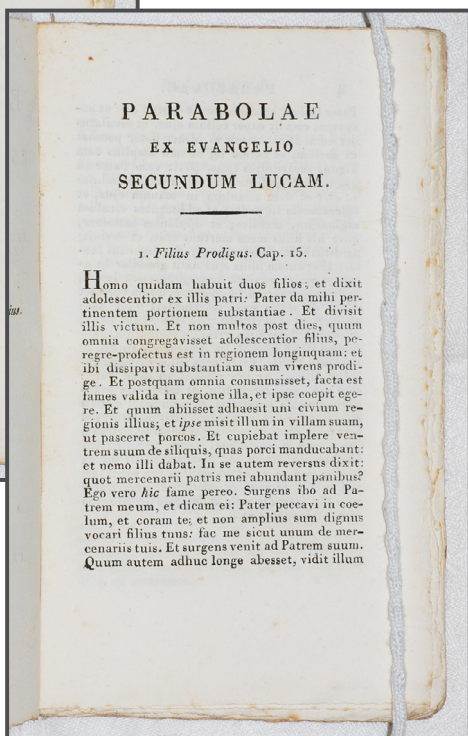
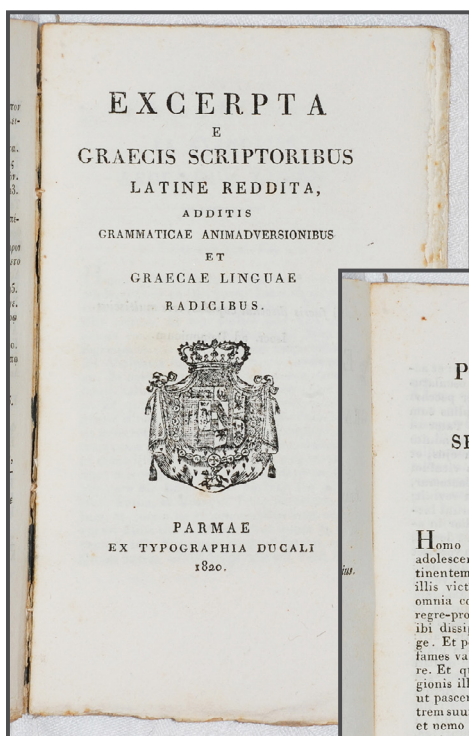
POESIE DI GIROLAMO ORTI VERONESE by Girolamo Orti

Parma, Italy: Co'Tipi Bodonian, 1804; 12mo., original cardstock boards, parchment spine; (4), 145, [7] pages. \$300

First edition. Brooks 927. Anthology of lyrics by the Venetian writer, traveler and archaeologist Giovanni Girolamo Orti Manara (Verona, 1769-1845). Original cardstock boards rebaked using later binder's restoration paper. Corners lightly bumped. Rear board creased, but holding. Scattered spotting to the boards. A very nice copy in the original binding.

[Book # 135552]



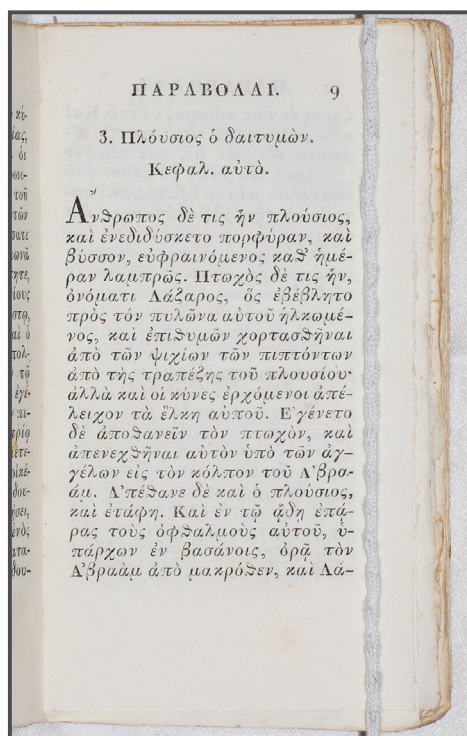


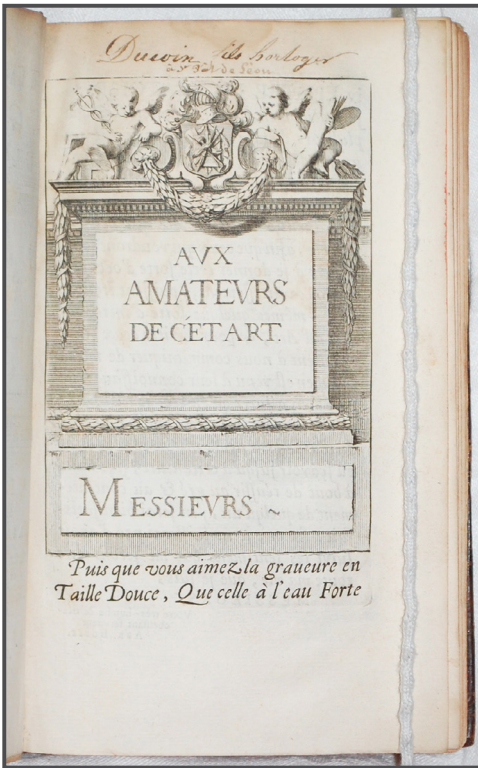
EKLEKTA EX ELLENIKON SYLLRAPHEON [IN GREEK]

EXCERPTA EX GRAECIS SCRIPTORIBUS [bound with]
EXCERPTA E GRAECIS SCRIPTORIBUS LATINE REDDITA,
ADDITIS GRAMMATICAE ANIMADVERSIONIBUS ET
GRAECAE LINGUAE RADICIBUS

Parmae (Parma, Italy): Ex Typographia Ducali [Bodoni], 1820; large
12mo., marbled paper wrappers. (3), 4-132 pages. \$500

Two extremely scarce Bodoni imprints using the Bodoni Greek type-
face featuring excerpts from Greek writers. Not located in Brooks or the
Uppsala Universitetsbibliotek exhibition catalogue. No copies located in
WorldCat. One copy located at the Alexander S. Onassis Public Benefit
Foundation, located in the United States. The second book is the explana-
tion of the text with also a guide to using Greek grammar and linguistics,
all translated into Latin. Original marbled paper wrappers. Three book-
plates on the front pastedown. Book is tight and bright, with some slight
shelfwear. Else a near fine book. [Book # 135522]





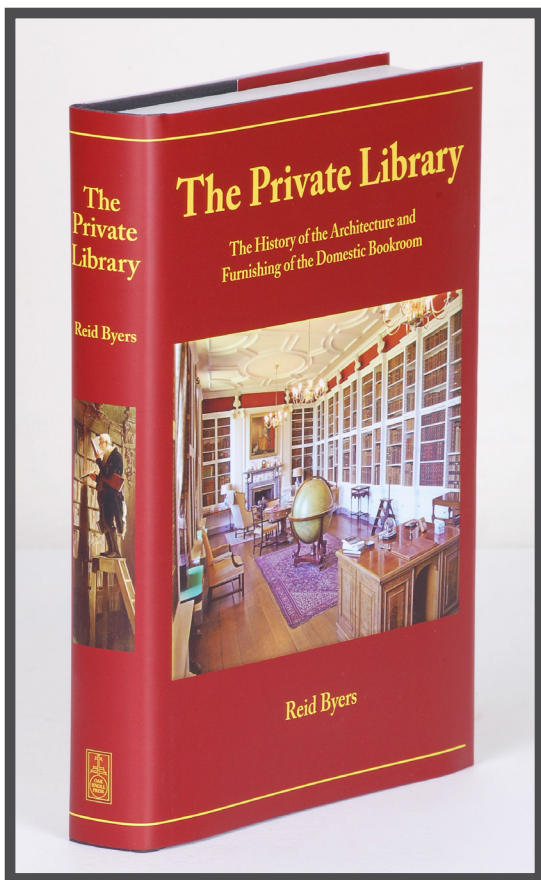
DE LA MANIERE DE GRAVER A L'EAU FORTE ET AU BURIN. ET DE LA GRAVURE EN MANIERE NOIRE

by Abraham Bosse

Paris: Charles-Antoine Jombert, 1758; 8vo., period marbled calf binding, marbled endpapers and paste-downs, five raised bands, all edges stained red; xxxii, 205, (3) pages. \$1,950

The fourth and most extensive edition, expanded from the original edition of 1645 by the noted engraved Cochin. (Cicognara 255. Bigmore / W. 72. Cohen / R. 177). When issued in 1645, the work was "notable for its completeness for the time of its production, and for its plates, which have been reproduced by most subsequent writers on the art." This edition has additions by Jombert and Cochin, of Bosse's classic work. With an engraved frontispiece and 21 foldout plates. The first page of the dedicatory Epistle, entirely engraved in intaglio, is taken from the original 1643 edition. Very light shelfwear to the edges and hinges. Spine rubbed, lacking the leather spine label with title. Some very light dampstaining in the margins. Textblock split between pages 146 and 147. A good copy of this very scarce and rare work. [Book # 135914]





THE PRIVATE LIBRARY

THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM

by Reid Byers

New Castle, Delaware: Oak Knoll Press, 2021; cloth with dust jacket, 7 x 10 inches; xii, 540 pages. ISBN 9781584563884. \$85

The Private Library is the domestic bookroom: that quiet, book-wrap space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, a *procès de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]

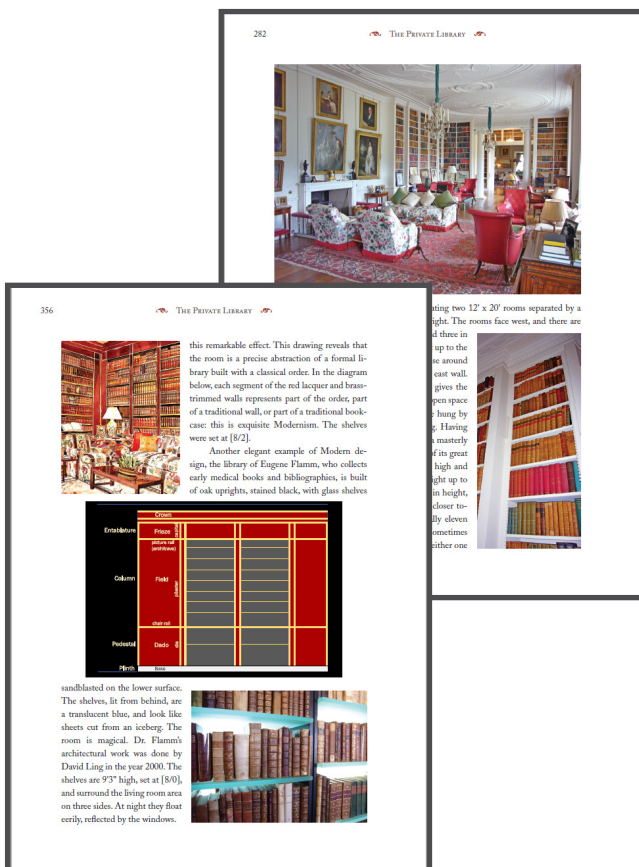
Praise for *The Private Library*...

“The nuts and bolts of private libraries through the centuries is a worthwhile line of cultural inquiry, one that is plumbed thoroughly-and with a flair for context and narrative-by Reid Byers in this lively overview. Layout, design and accouterments of “domestic bookrooms,” as he calls them, are just one component of his engaging examination, making for an excellent addition to the genre. Highly recommended.”

- Nicholas A. Basbanes, NEH Public Scholar and author of *A Gentle Madness*

“A fascinating as well as extremely useful and well-documented study of the history of library design and architecture in all its aspects. Byers places the private library in relation to the individuals and everyday life, as well as the institutional libraries of each age. To my knowledge, this is a unique reference book, dealing with the architecture and layout of the private library from earliest times to the present day. I believe it must become a companion to all book and library historians, as well as scholars of humanistic disciplines overall.”

- Konstantinos Sp. Staikos, architect and author of *The History of the Library in Western Civilization*



Updated and Illustrated!

ABC FOR BOOK COLLECTORS

9TH EDITION

by John Carter, Nicolas Barker & Simran Thadani

New Castle, Delaware: Oak Knoll Press, 2016; 5 x 8 inches, cloth, dust jacket; 264 pages. ISBN 9781584563525. \$29.95

Ninth edition, completely revised and re-set, with additional information and illustrated with line drawings and color photographs.

Shaken, Unsophisticated, Harleian Style, Fingerprint, E-book, Dentelle. Can you define these terms? If not, this is the book for you! John Carter's *ABC for Book Collectors* has long been established as the most enjoyable as well as the most informative reference book on the subject. Here, in over 700 alphabetical entries, ranging in length from a single line to several pages, may be found definition and analysis of the technical terms of book collecting and bibliography, interspersed with salutary comment on such subjects as auctions, condition, facsimiles and fakes, "points", rarity, etc.

This ninth edition has been thoroughly

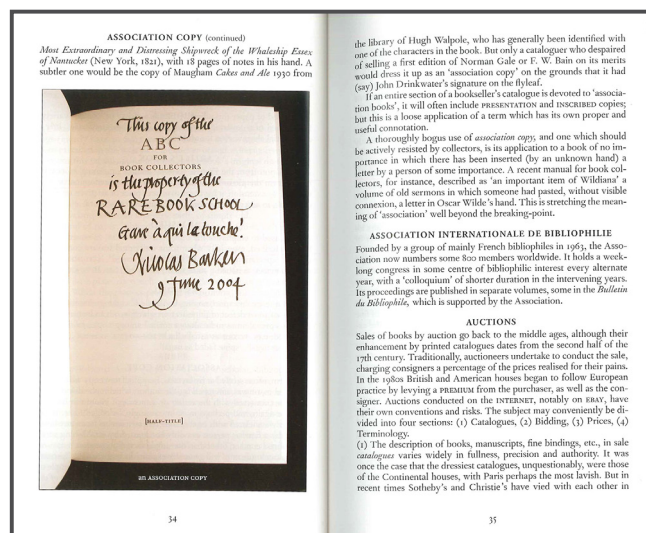
revised and re-edited by Nicolas Barker, former Editor of The Book Collector, and Simran Thadani, Executive Director of Letterform Archive. With a new Introduction, it incorporates new terms, additions and amendments and, for the first time, illustrations in black & white and color. Nicolas Barker worked with his friend John Carter revising the *ABC* up to the latter's death in 1975 and has faithfully preserved the spirit of the original. *ABC for Book Collectors*, while keeping us up-to-date with modern terminology, retains its humorous character and importance as the one indispensable guide to book collecting.

[Book # 120362]

Praise for ABC...

"Not to be missed, both because it is a beautiful material object but also because it holds important new information. The ninth edition of *ABC for Book Collectors* is greatly enhanced by the inclusion of images: some beautiful full-color photographs, others clearly labeled black-and-white reference drawings. I know I will be turning to this reference work for years to come."

- Laura Estill, *Papers of the Bibliographical Society of America*



ONE HUNDRED BOOKS FAMOUS IN CHILDREN'S LITERATURE

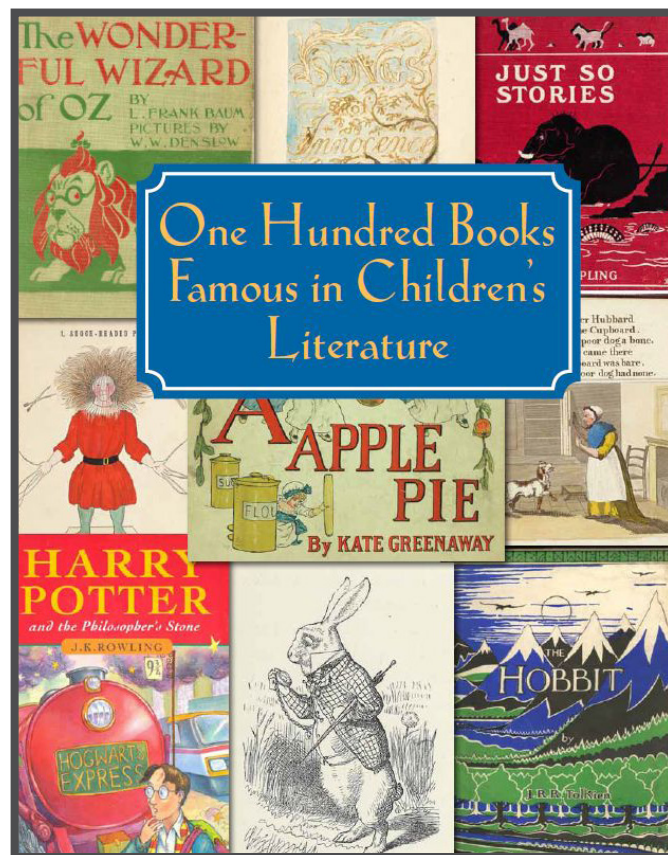
by Chris Loker

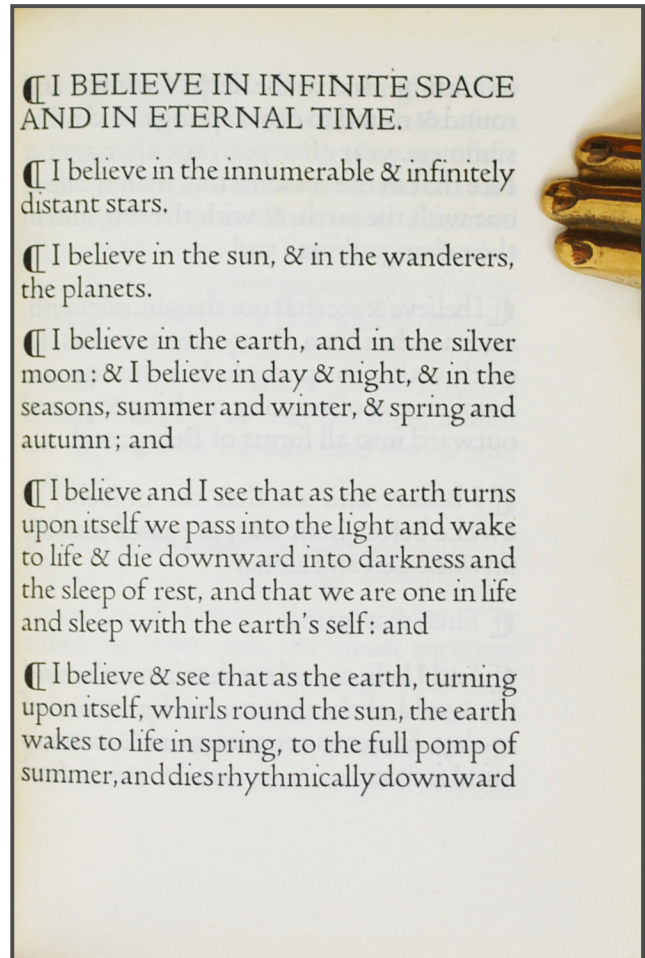
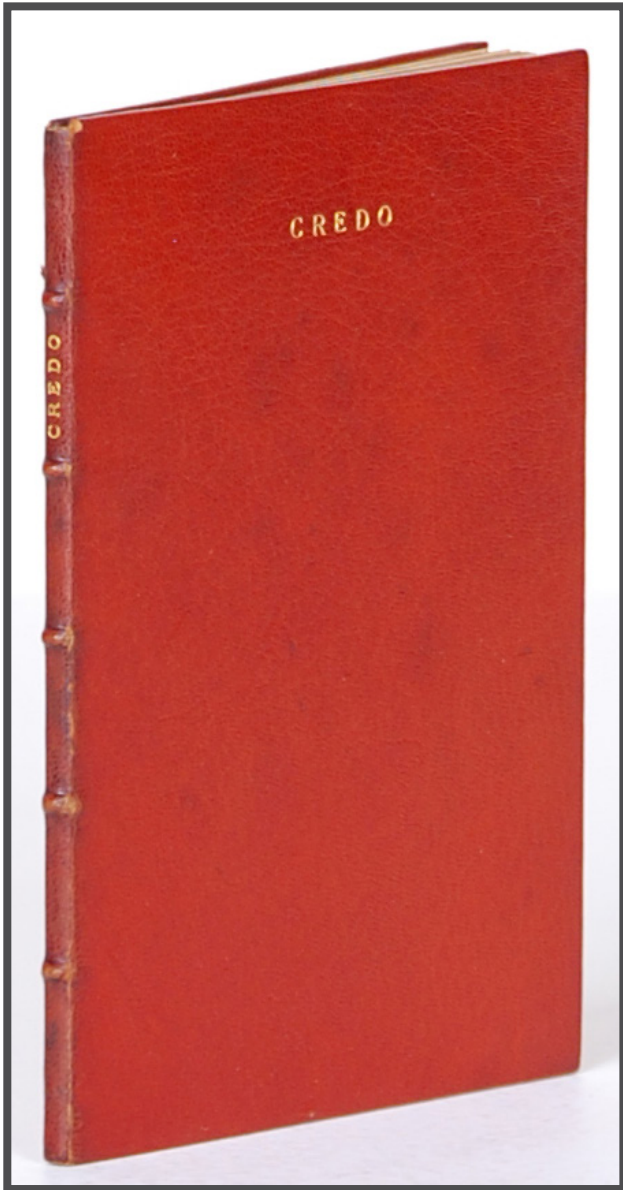
New York: The Grolier Club, 2015; 8.25 x 11 inches, pictorial wrappers with integral flaps; 318, (1) pages. ISBN 9781605830605. \$65

Reprint of the 2014 first edition. Preface by Chris Loker; Bibliophiles in the Nursery: The Gradual Legitimacy of Collecting Rare Children's Books by Justin G. Schiller; "Pity that any Children should be . . . brought up . . . without the Skill of Reading" by Jill Shefrin; Cutting Loose: Productivity and Inventiveness among the Nineteenth-Century Publishers by Brian W. Alderson; Imagination, Invention, and Appropriation in Twentieth-Century Picture-Book Art by Nick Clark; followed by detailed descriptions of one hundred famous children's books and related items

on show at the Grolier Club, December 9 2014–February 7 2015, each item illustrated in color.

One Hundred Books Famous in Children's Literature is the sixth entry in the notable "Grolier Hundred" series of catalogues. Previous "Grolier Hundred" lists have covered English Literature (1903), American Literature (1946), Science (1958), Medicine (1994), and Fine Printed Books (1999), and Typography followed in 2021. These admired works have all set the standard for book collecting and reading enjoyment in their fields. Hightower and Koch Antiqua types. Design and typography by Jerry Kelly. [Book # 126526]





CREDO

PLENI SANT COELI ET TERRA

Hammersmith: The Doves Press, 1908; 12mo., full leather by the Doves Bindery and signed "The Doves Bindery" with the only decoration being the title on the front cover and on the spine, all edges gilt; (8) pages. \$1,250

Limited to 250 copies printed on paper and 12 on vellum of which this is one of those printed on paper (Catalogue Raisonne p.23). Tidcombe describes one Doves Bindery binding on this title. Tidcombe notes that Cobden-Sanderson's bindings on the paper copies of 1908 bear simply the title, without the circular ornamental wreath [Tidcombe DPE 89]. Leather spine is age darkened. Head of spine has small bump. Covers showing the slightest hint of staining to the front boards. Leather turn-ins have caused darkening to the paper on both the front and rear free endpapers. Else a lovely copy. [Book # 41577]

A MORNYNGE REMEMBRAUNCE HAD AT THE MONETH MINDE OF THE NOBLE PRYNCE MARGARETE OF RICHMONDE & DARBYE

by John Fisher, Saint, Cardinal, Bishop of Rochester

London: Essex House Press, 1906; 12mo., full vellum, slipcase;
85, (3) pages. \$350

MODER UNTO KYNGE HENRY THE SEVENTH, &
GRANDAME TO OUR SOVERAIGN LORDE THAT NOW IS
UPON WHOSE SOUL ALMIGHTYE GOD HAVE MERCY

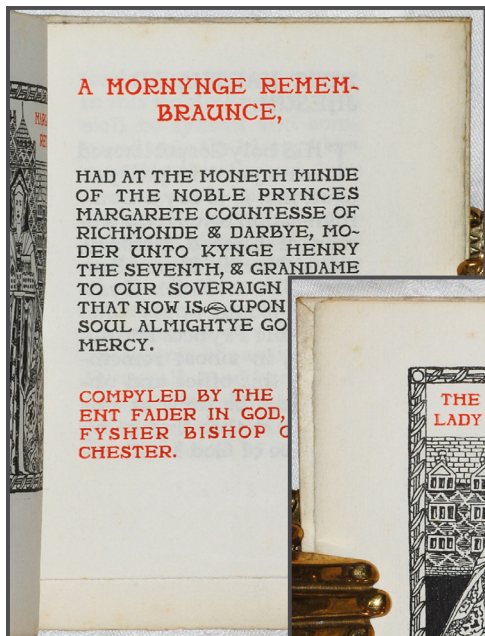
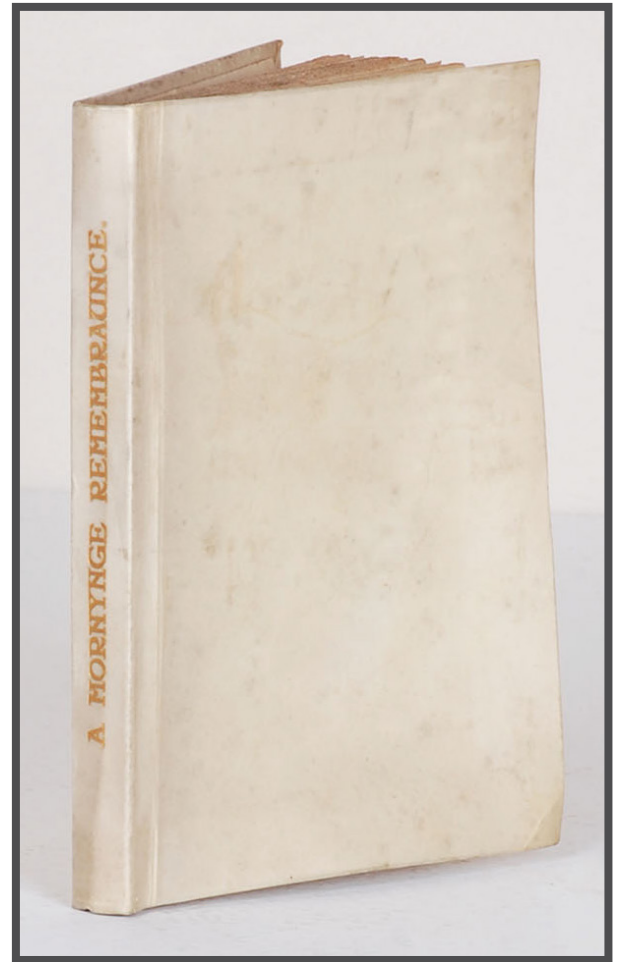
Limited to 125 paper copies of which this copy is one of 118 on paper. There were an additional 7 copies printed on vellum. A few small marks to vellum covers and a couple spots to end-papers otherwise an excellent copy. Contents clean and unmarked. This work first appeared in 1509 in a printing by Wynkyn de Worde. The author, John of Rochester, or John Fisher, Bishop of Rochester (1469-1535) was beheaded in 1535 by the grandson of Margaret of Richmond & Darby, Henry VIII.

The Essex House Press, which produced this edition (cf. Modern British and American Private Presses, 1850-1965; British Museum,

p.66) was started in 1898 by C.R. Ashbee as part of his Guild

of Handicrafts, originally at Essex House, and employed some of the workers from the Kelmscott Press. Roderick Cave, in *The Private Press*, 2nd ed., Bowker, 1983, describes the Essex House Press as "an Arts and Crafts Press

par excellence," but with a touch of Art Nouveau (p.125). The Press did not do well as a business, nor does its version of the Kelmscott style seem to have enjoyed aesthetic success, and the Guild discontinued printing in 1910, although at least one book appeared later under the Essex House imprint. The book is well-printed on paper of somewhat nonuniform sizes and bound in vellum, with the short form of the title stamped in gold on the spine. The unusual typeface, with its occasional flourishes, frequently slanted serifs and rather elaborate upper case letters, was probably designed by Ashbee himself. It is a kind of type which works best with a small page, such as here. The frontispiece is a woodcut by C.R. Ashbee himself. The woodcut, a tailpiece, two fleurons, and an elaborate ampersand constitute the ornamentation. Title page printed in red and black. [Book # 135570]



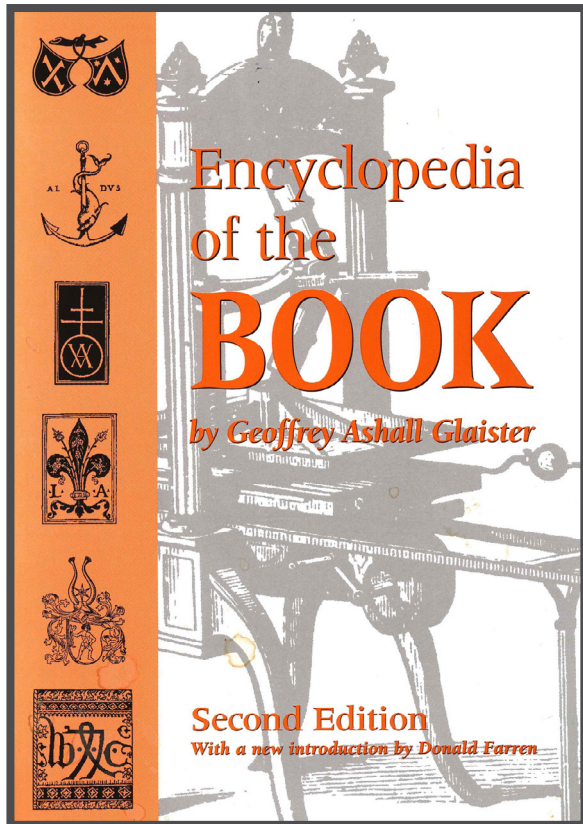
With a new introduction by Donald Farren.

THE ENCYCLOPEDIA OF THE BOOK

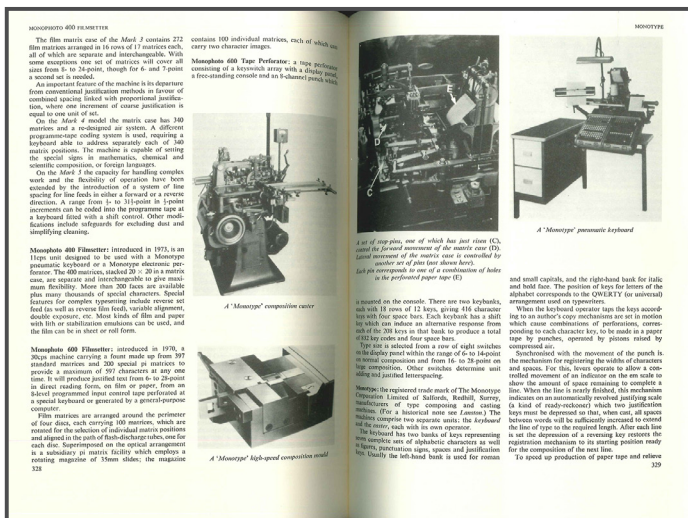
by Geoffrey Ashall Glaister

New Castle: Oak Knoll Press, 2001; small 4to., paperback; 576 pages. ISBN 9781884718144. \$49.95

Paperback edition. Reprint of the 2nd edition of 1979. The breadth of this work is remarkable. *Encyclopedia* contains almost 4,000 terms and definitions used in bookbinding, printing, papermaking and the book trade. Biographical details of printers, authors, bookbinders and bibliophiles are included as well as precise notes on machinery and equipment, famous books, printing societies, book-related organizations, customs of the trade and other related information. This work aims at providing “a reference companion to be constantly available during the study or



processes of bookmaking” and is particularly essential for the “bibliophile, apprentice printer and binder, publisher, bookseller, papermaker or librarian.” However, all those involved in the profession or study of books and publishing will find this book indispensable. *Encyclopedia* is equipped with five appendices, showing type specimens, Latin place names used in the imprints of early-printed books, surveys of contemporary private presses, illustrations of proof correction symbols and a list of the works consulted in the preparation of this book. [Book # 42510]



GOES PRINTERS' HELPS

LITHOGRAPHED CERTIFICATES AND BORDERED BLANKS

Chicago: Goes Lithographing Company, n.d. (20th century); oblong 4to., cloth-backed limp boards; (99) leaves.
\$350



A stock book issued by this bank note and stock certificate printing company to demonstrate over 150 examples of their work. Filled with colorful examples of certificates. The inside front cover has a printed alphabetical guide to the contents. Some of the specimens extend beyond the end of the wrappers and these are chipped at ends. An absolute gem with this many specimens still intact. [Book # 21079]



ENDBANDS FROM EAST TO WEST HOW TO WORK THEM

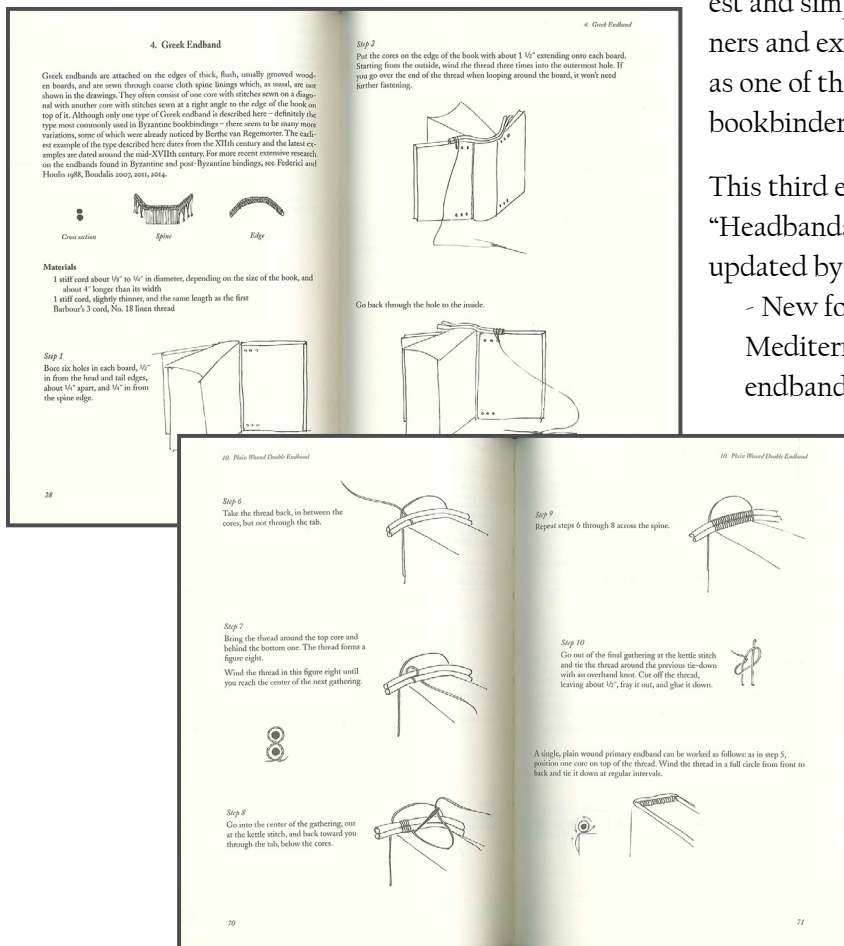
by Jane Greenfield and Jenny Hille

New Castle, Delaware: Oak Knoll Press, 2017; 6 x 9 inches, paper-back; [iv], 100 pages. ISBN 9781584563662. \$18

Most manuals on bookbinding tend to provide an outline of the basic bookbinding techniques, but do little to provide detailed information on specific aspects of the craft. A topic often overlooked is how to create endbands (also called “headbands”), those structural and decorative bands made of plain linen or hemp, silk or cotton thread, that one can see at the head and tail of the spine of a book.

This manual, written by two experienced book conservators, is an easy to use, step-by-step guide showing how to create fourteen different types of historical endbands. Separate chapters are devoted to each, with all the necessary materials listed at the beginning. Among the examples are Coptic, Ethiopian, Islamic, Greek, Armenian, French, Monastic, Renaissance, Italian, German, and modern styles.

Each step is clearly illustrated and all the instructions have been tried out on students of the craft and perfected at the bench, so that the easi-

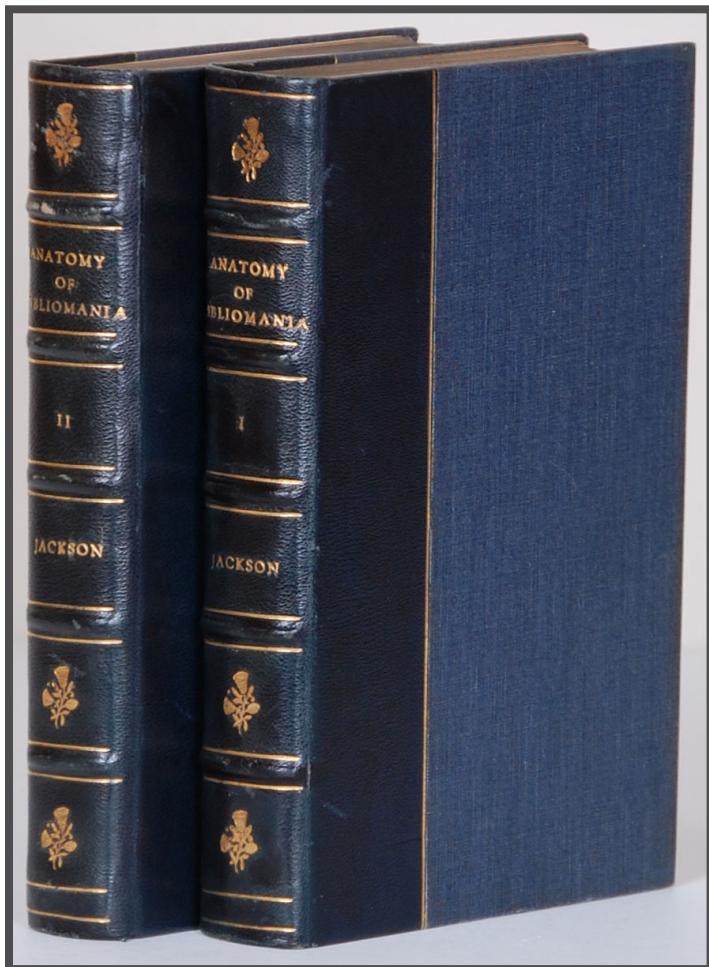


est and simplest method is presented. Written for both beginners and experienced binders, Endbands has established itself as one of the classic manuals for book conservators and hand bookbinders.

This third edition of the now-classic manual originally titled “Headbands: How to Work Them” has been revised and updated by Jenny Hille. Revisions include:

- New forward by Georgios Boudalis, an expert in Eastern Mediterranean bookbinding structures and especially in endbands.
- Minor corrections and clarifications throughout, based on new scholarship, users' suggestions, and consultation with experts.
- Endbands grouped regionally (Eastern Mediterranean and Western Europe), because the techniques are entirely different.
- The technique for the Armenian endband has been completely revised, with new line drawings for the instructions.
- The bibliography has been updated.

[Book # 129195]



PART I
OF BOOKS IN GENERAL

I. OF BOOKS AND THEIR MOST EXCELLENT
QUALITIES

Books, the most excellent and noble creations of Man, are, saith one,¹ for company, the best Friends; in doubts Counsellours; in Damps Comforters; Time's Prospective, the home Traveller's Ship, or Horse, the busie man's best Recreation, the Opiate of Idle Weariness, the Mindes best Ordinary, Nature's Garden and Seed-plot of Immortality. He would have that Books are not only more than riches, but that they challenge Pre-eminence above the World's admired fine things:² they are the Glasse of Counsel to dress ourselves by; and summing up their benefits he well adds, Books are Life's best business: vocation to these hath more Emolument coming in, than all the other busy terms of life. They are feeless counsellors, no delaying Patrons, of easy access, and kind expedition, never sending away empty any Client, or Petitioner, nor by delay, making their *δωπα ἀδωπα*, Courtesies injurious.³

Achieving, as they do, so much in the economy of life, it is no surprise to learn from Richard de Bury that their origin is divine: all the glory of the world would be buried in oblivion, unless God had provided mortals with the remedy of books;⁴ and in many other parts of the same dissertation this most notable authority apostrophizes books in terms which outrance praise and exalt them beyond most mortal things, which I shall have occasion to cite. In the meantime let him relate how they are masters who instruct us without rod or ferule, without angry words, without clothes or money, and that if you come to them they are not asleep; if you ask them they answer, if you leave them they themselves; they do not die.

¹ Richard Whiloe

⁴ Philobiblon. Trans

This the First Edition of *The Anatomy of Bibliomania* is limited to 1000 copies numbered 1-1000, and 48 special copies signed by the Author and printed on J. Barcham Green's hand-made paper numbered 1 to XLVIII. This is number XLII.

Holbrook Jackson

THE ANATOMY OF BIBLIOMANIA

by Holbrook Jackson

London: The Soncino Press, 1932; two volumes, 8vo., half morocco over cloth boards, top edges gilt; ix, 419+(1); xi, 434; x pages. \$950

First editions, limited to 1,048 copies, of which this set is one of 48 numbered copies signed by Jackson and in the special binding and printed on J. Barcham Green's handmade paper. (Webber p.80). A. Edward Newton has said the following about this book: "Of all the books in praise of books ever written this is the most exhaustive and the best. It would seem that no man's reading could have been so exhaustive." The FEAR OF BOOKS was written as a sequel to THE ANATOMY. Broken down into such parts as "The Pleasures of Books," "The Art of Reading," "Of Bookfellowship," "Of the Uses of Books," "Of the Bibliophagi or Bookeaters," etc. The spines show only the slightest hint of rubbing. Front gutter after the front free endpaper is cracked of volume 1. Prospectus loosely inserted. Previous owner bookplate on the front pastedown of both volumes. A classic book about books in the best possible format. [Book # 19076]

EMERY WALKER

ARTS, CRAFTS, AND A WORLD IN MOTION

by Simon Loxley

Oak Knoll Press: New Castle, Delaware, 2019; 7.125 x 9.25 inches, hardcover, dust jacket; 216 pages. ISBN 9781584563839. \$95

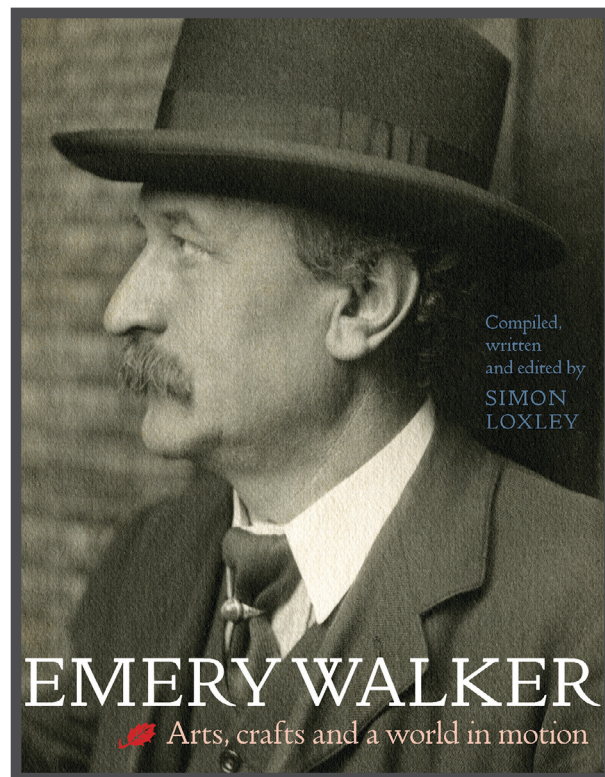
This book is an attempt to give a comprehensive sense of Emery Walker as a person, along with his career and achievements, in part through correspondence with important people in his life. Biographies of the correspondents and essays that examine the key stages and achievements of Walker's career accompany the letters.

Walker was a key figure in the world of design, typography and printing, in the teaching and dissemination of those crafts, and in the cultural landscape of late nineteenth and early twentieth century Britain. But the effects of his contributions also spread to the United States and mainland Europe, and the ripple of their influence helped determine the design ethos of the twentieth century and beyond. He was called the "Universal Samaritan," his help and advice likened to a vital amenity like water, and free of charge.

In spite of his enormous influence, Walker himself has largely remained in the shadows, low-key even in the most notorious dispute in typographic history over the rights to the Doves Press type—the pronouncements and self-justifications of his former partner Thomas Cobden-Sanderson dominated the affair. Simon Loxley's category-defying and highly accessible curation of Walker's life presents him in all his dimensions. His career is highlighted in separate features: the Kelmscott Press, the Doves Press, the Ashendene and Cranach Presses, and his collaborations with Bruce Rogers: the short-lived Mall Press, and the aesthetic triumph of *The Odyssey of Homer*. His contributions to two Greek typefaces,

Selwyn Image's Macmillan Greek and Robert Proctor's Otter Type, are also examined.

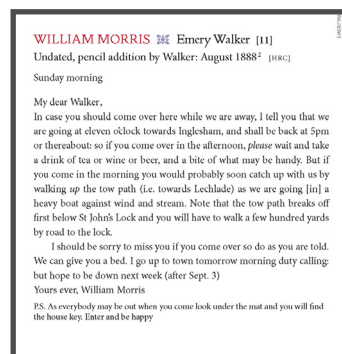
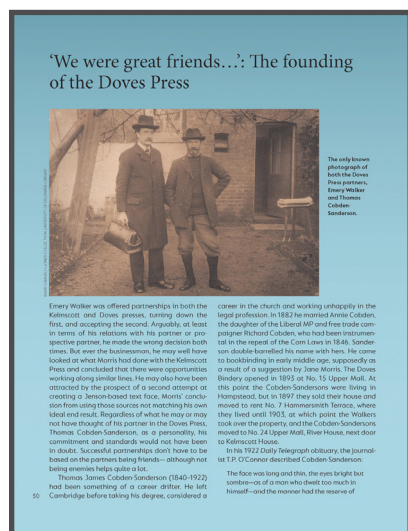
Interwoven with these is a selection of 143 letters spanning 60 years, most never previously published, that give us a picture of Walker the man in both his professional and personal life. He seemed to "know everyone," and short biographies of the principal correspondents help contextualize the letters. The result is a fascinating picture of Walker, his family and friends, the people he knew and the times he lived in: times of aesthetic vision, social revolution, and world war, culminating in a symbolic, poignant valediction to Arts and Crafts as the shadow of another conflict loomed. The texts are accompanied by over 140 images, many never before published. [Book #133470]



Praise for Emery Walker...

"Simon Loxley invites the reader to get to know Emery Walker through letters to and from family and friends, political comrades, artists, poets, authors and fellow businessmen.... In full colour and illustrated with photos and other reproductions on nearly every page, the book represents an accessible account of the short-lived but vibrant private press era of Emery Walker and its social and political context."

- David Farey, *Forum: the Journal of Letter Exchange*



MORRIS & COMPANY**ESSAYS ON FINE PRINTING**

by William S. Peterson

New Castle, Delaware: Oak Knoll Press, 2020; 6.25 x 9.375 inches, cloth with dust jacket; 320 pages plus 8 pages of color plates. ISBN 9781584563853. \$85

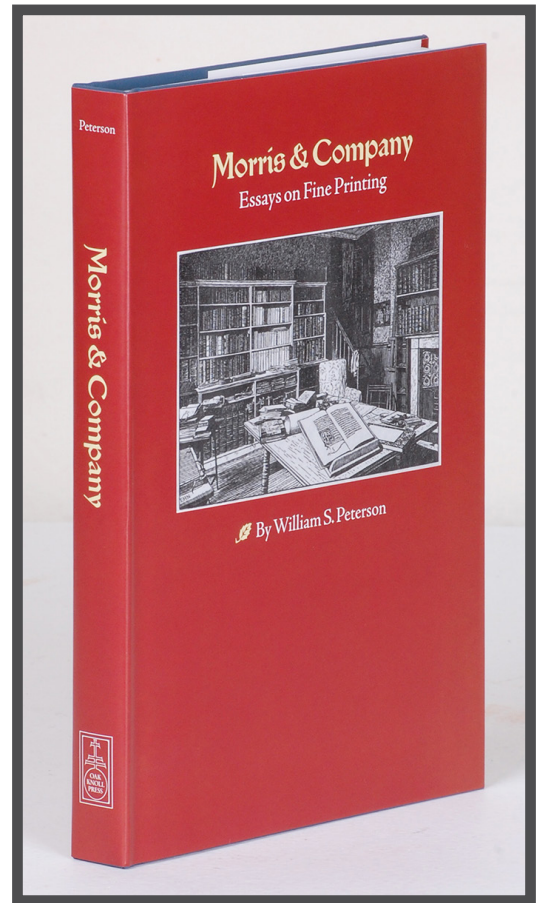
The founding by William Morris of the Kelmscott Press in 1891 was the major episode in the Victorian revival of fine printing but also the culmination of a prolonged attempt to recover the high typographical standards of the fifteenth and sixteenth centuries. Though it is tempting to see Morris, a figure of remarkable energy and influence, as a solitary genius in his attempt to redefine the underlying principles of book design, in fact he was working within a tradition of aesthetic renewal that can be traced throughout the nineteenth and twentieth centuries.

William S. Peterson -- in this collection of essays and lectures originally published over a twenty-six-year span -- argues that Morris's adventures in the book world can best be understood by placing him in this larger context. While the attempt by Morris to reinvigorate the book beautiful (as some of his contemporaries called it) was connected in his mind with Marxist theories about the equitable distribution of goods, the reality is that the Kelmscott Press printed elegant volumes that could only be afforded by prosperous collectors. At a deeper level,

however, the Victorian revival of the aesthetics of book production was also linked with the renewal of Anglo-Catholicism in mid-nineteenth-century England and a growing admiration for the Middle Ages.

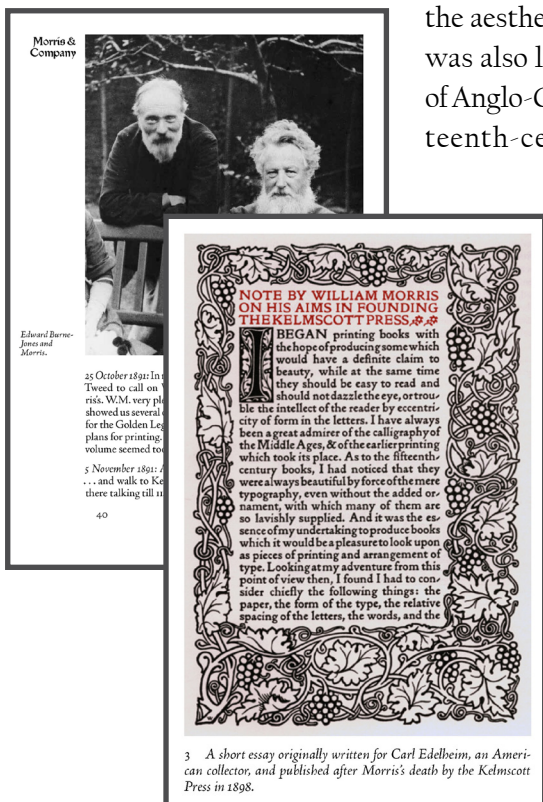
Morris's remarkable achievement was to blend this widespread Victorian nostalgia for the distant past with a theory of bookmaking that still has powerful appeal today. The other figures who appear in this volume, such as Emery Walker, Sydney Cockerell, Daniel Berkeley Updike, William Pickering, and Henry and Emily Daniel, remind us that Morris was not alone in envisioning the renewal of the book arts as the key to an understanding of our modern world.

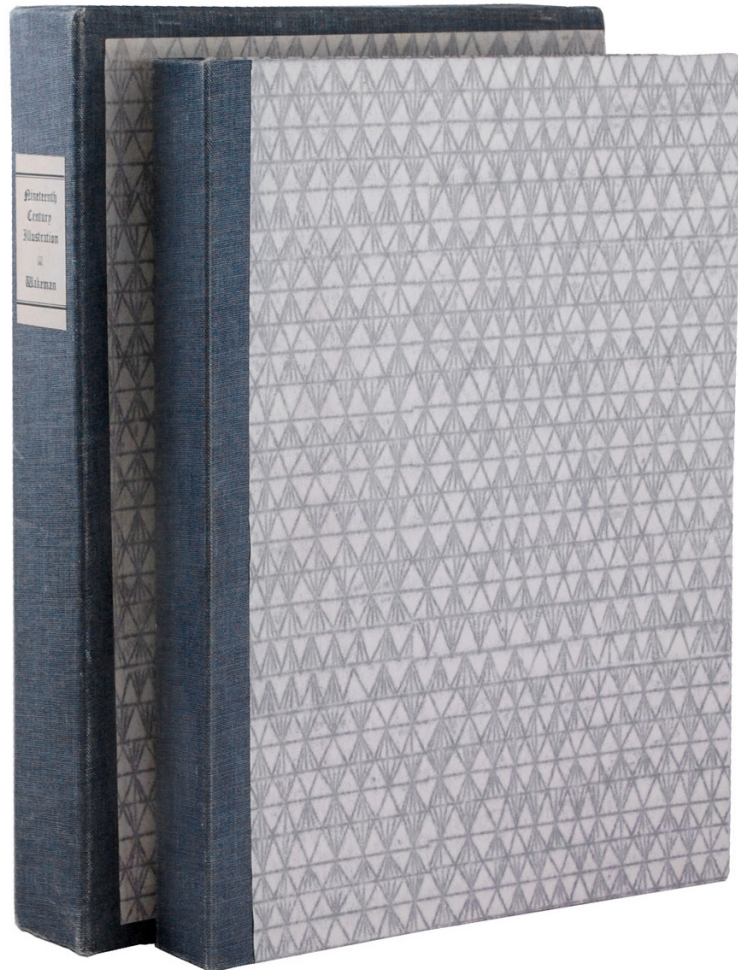
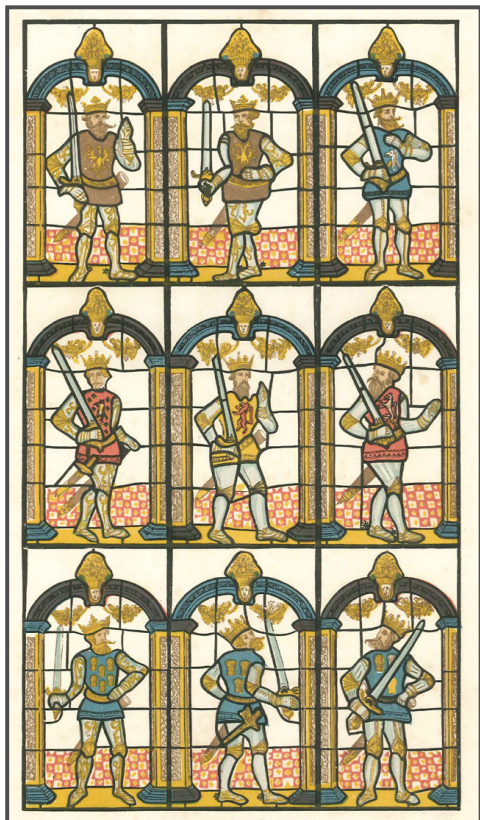
William S. Peterson (Professor Emeritus of English, University of Maryland) has written extensively about the Kelmscott Press and other aspects of fine printing in Britain and America. He has also edited three journals -- *Browning Institute Studies*, *Papers of the Bibliographical Society of America*, and *Printing History* -- and has designed many books (including this one). [Book # 133471]

Praise for *Morris & Company*...

"In *Morris & Company* (Oak Knoll), William S. Peterson assembles 11 learned and entertaining essays that cast new light on several British and American champions of the 'ideal book.' ... When the black printing ink used by Morris's company starts to leave mysterious yellow stains, the resulting horror is palpable and the hunt for an explanation nearly as gripping as a *Detection Club* mystery."

- Michael Dirda, *The Washington Post*

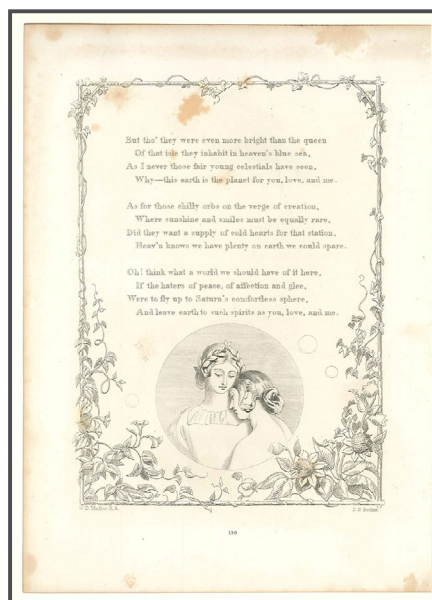




XIX CENTURY ILLUSTRATION SOME METHODS USED IN ENGLISH BOOKS by Geoffrey Wakeman

Loughborough, (England): The Plough Press, 1970; folio, quarter cloth portfolio with paper-covered boards, slipcase; (16) cord-tied portfolios. \$1,500

Printed in an edition limited to only 75 numbered copies, of which this is copy #2 (Bibliography of the Plough Press, p.8). Includes descriptions and actual period examples laid in for 16 different printing processes utilized during the

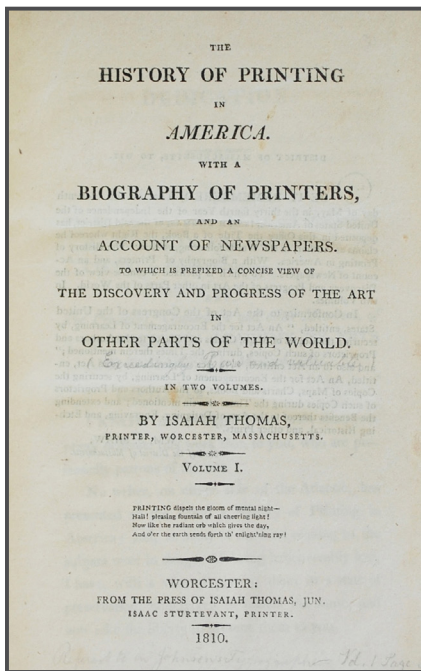
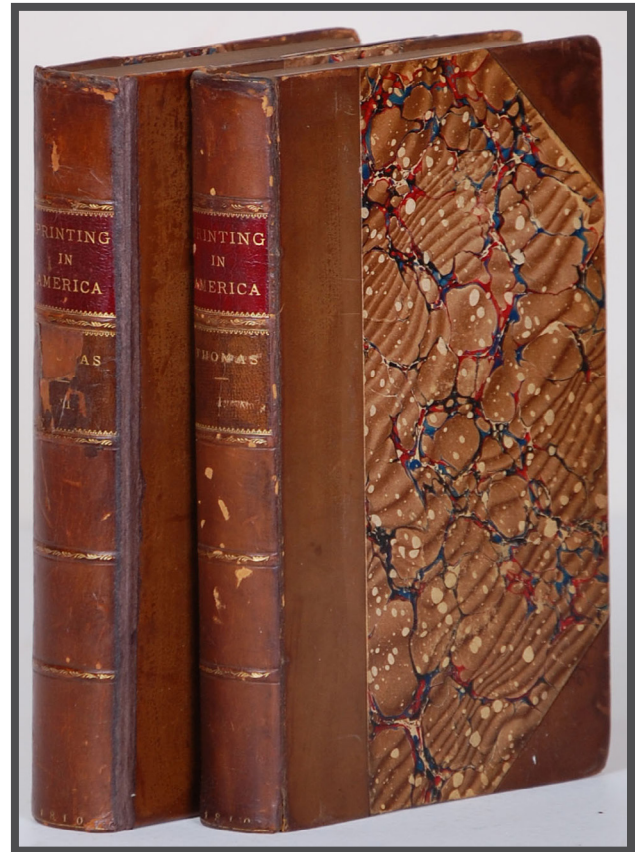


nineteenth century. Included are familiar processes such as wood engraving, copper and steel engraving, lithography, and aquatint, as well as less familiar processes such as omnigraphy and anastatic printing. An early book from this fine English press. Useful as a teaching tool because of the examples of the different processes which are present. This copy has been supplemented by a number of additional samples of the various processes, and there is a note in pencil stating that "This is an extra-illustrated copy." Slipcase rubbed and faded along edges. [Book # 42839]

A HISTORY OF PRINTING IN AMERICA WITH A BIOGRAPHY OF PRINTERS AND AN ACCOUNT OF NEWSPAPERS, TO WHICH IS PREFIXED A CONCISE VIEW OF THE DISCOVERY AND PROGRESS OF THE ART IN OTHER PARTS OF THE WORLD

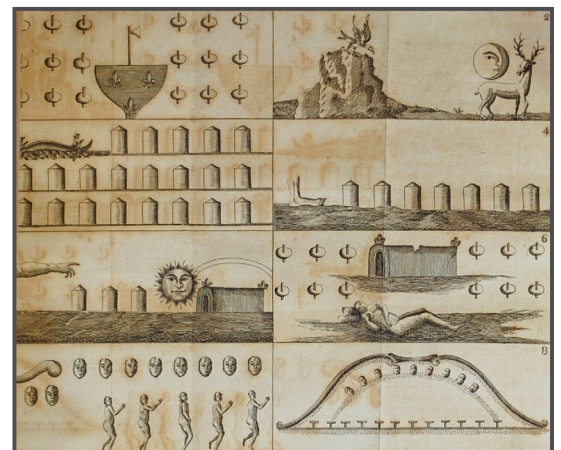
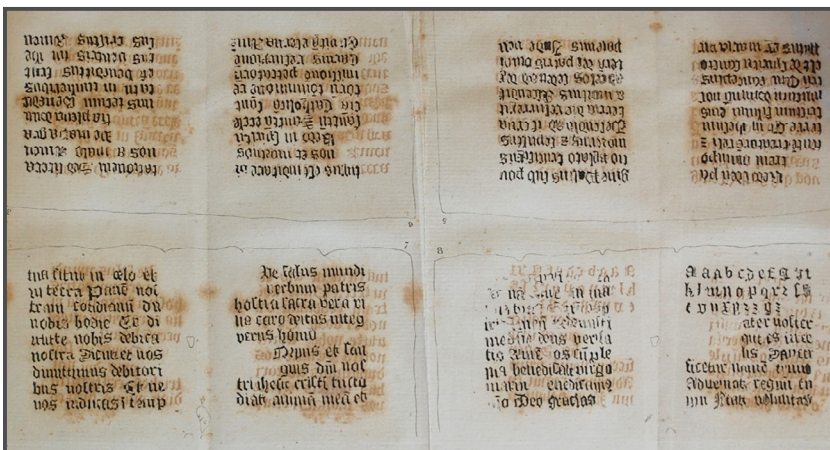
by Isaiah Thomas

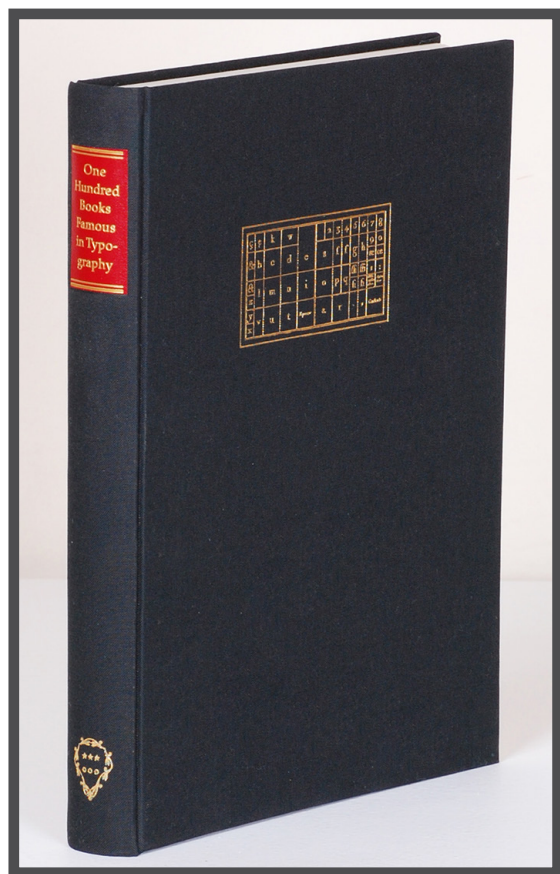
Worcester: Isaiah Thomas, 1810; two volumes, small 8vo.,
later half leather over marbled paper covered boards, five
raised bands, gilt on spine, leather spine label; 487, 576 pages.
\$3,500



First edition. (Bigmore & Wyman III, 9; S-K 3602 for binding references, Howes T168, Sabin 95405, Streeter 4176). All five plates are present (though bound in different locations than called for in some cases). An invaluable book to the student of American printing and certainly the cornerstone in any collection of books on U.S. printing and publishing history. Also has information on newspapers and publishing. Thomas was the right person to write this title as he was one of the most important American publishers/booksellers of this early American period. His comments on his friends in the field and the beginnings of printing in different locations in the country based on personal knowledge make this a primary source.

Bound in a lovely half-leather binding over marbled paper covered boards stamped MacDonald - N.Y. on the front free endpaper. Marbled pastedowns and endpapers. Some loss of leather to the spines, with volume II having some loss over the author and volume II. Light shelfwear. The front and rear board of volume II has been reattached professionally. The interior is in near-fine condition, which is very uncommon. Some light staining to the leather. [Book # 42058]





ONE HUNDRED BOOKS FAMOUS IN TYPOGRAPHY

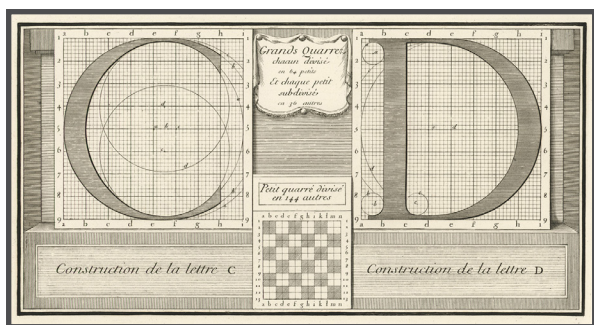
by Jerry Kelly

New York: The Grolier Club, 2021; 8.5 x 11 inches, cloth; 336 pages. ISBN 9781605830940. \$95

Companion catalogue to the Grolier Club exhibition on view May 12, 2021 through July 31, 2021.

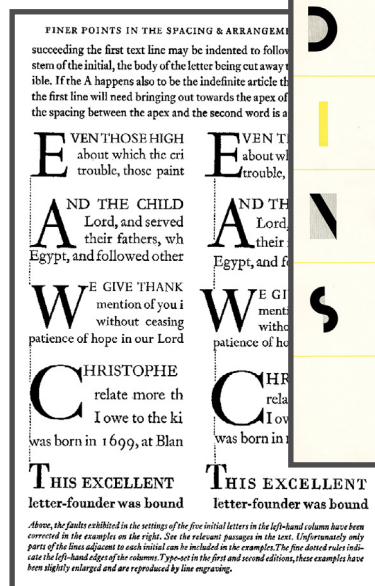
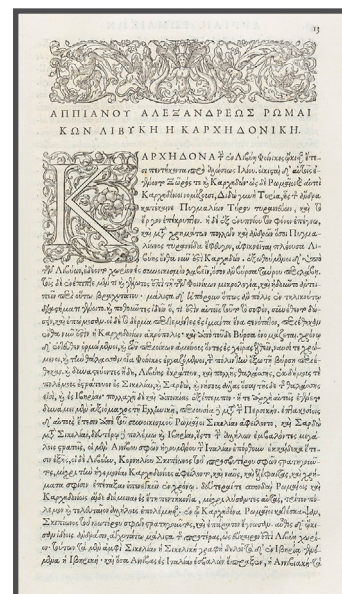
Any English student knows the name *Gutenberg* and the words *moveable type* go together. That same student may have encountered *Garamond*, *Baskerville*, and *Bodoni* only in Word's font menu, not realizing that they were named for punchcutters and type designers, who raised the essential work of typography to the level of art. *One Hundred Books Famous in Typography*, the latest entry in the Grolier Club's prestigious Grolier Hundred series, might be

described as the tale of art and technology in harmony with each other, from Gutenberg's ingenious development of a system for reproducing texts through new technologies (hot-metal line casting, phototype, and the digitally generated type of today).



Jerry Kelly brings the rigor of a historian, the vision of an artist, and the passion of a collector to this project. Informed by his years of research and scholarly acumen, *One Hundred Books Famous in Typography* highlights the most important and influential books on typography writ large, with particular attention to the impact each volume has had on subsequent work in the field, including type design, typographic practice, and the study of the art. Included are a rich trove of volumes relating to the study of typography, among them such classics as Joseph Moxon's *Mechanick Exercises*, Daniel Berkeley Updike's *Printing Types*, and Stanley Morison's *Four Centuries of Fine Printing*. Accessibly written, with over 200 full-color illustrations, it is destined to become the standard reference work in the field.

[Book # 135653]



A CONVERSATION LARGER THAN THE UNIVERSE

READINGS IN SCIENCE FICTION AND THE FANTASTIC 1762-2017

by Henry Wessells

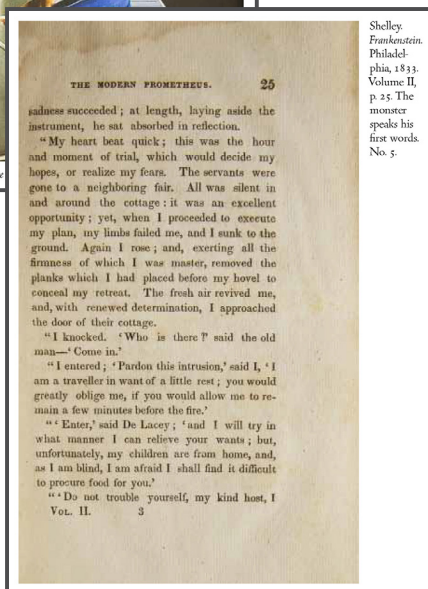
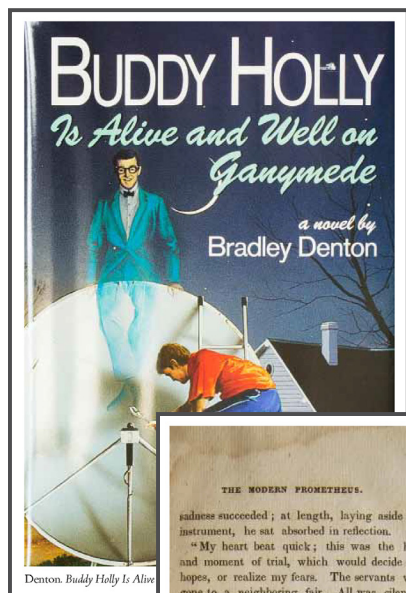
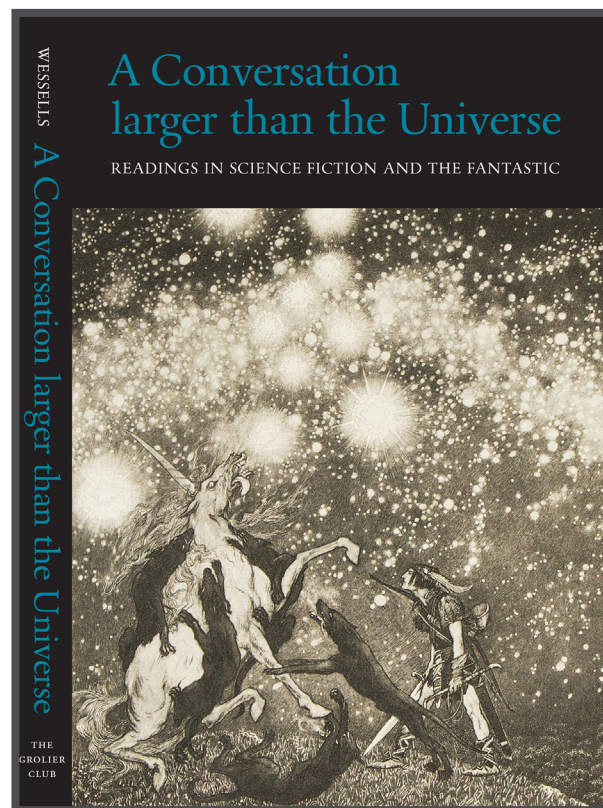
New York: The Grolier Club, 2018; 6 x 9 inches, paperback with French flaps; 288 pages. ISBN 9780996135948. \$35

A Conversation larger than the Universe is the catalogue of an exhibition at The Grolier Club in New York City from 25 January through 10 March 2018. *A Conversation larger than the Universe* is a history of science fiction in seventy literary artifacts and a highly personal tour through the bookshelves of Henry Wessells. The books (many signed or inscribed by their authors), magazines, manuscripts, letters, and artwork date from the mid-eighteenth century to the present and will allow the viewer to explore the ideas and people that have defined the literatures of the fantastic, from Mary Shelley and H. G. Wells to Philip K. Dick, Joanna Russ, James Tiptree, Jr., and William Gibson, as well as works by W. H. Hudson, Richard Jefferies, and others not so widely known today. Beginning with the

origins of science fiction in the

Gothic, this Conversation contemplates topics such as the End of the World (and After), Imaginary Voyages, Dystopia, Women Authors, Literary Innovation, Humor, the Sixties, Rock n Roll, Cyberpunk, Steampunk, and what's happening in science fiction and the fantastic right now. The exhibition adopts a broad description of Science Fiction encompassing Fantasy and Horror as well as bibliography and scholarship in the field. Foreword by John Crowley.

Henry Wessells is an antiquarian bookseller in New York City and author of *Another green world* (2003) and *Extended Range* (2015). A frequent contributor to *The New York Review of Science Fiction*, his work has appeared in *Nature*, *Lady Churchills Rosebud Wristlet*, *Wormwood*, *Interzone*, *The Washington Post Book World*, and other publications. He is also editor and bibliographer of American science fiction author Avram Davidson. [Book # 131951]



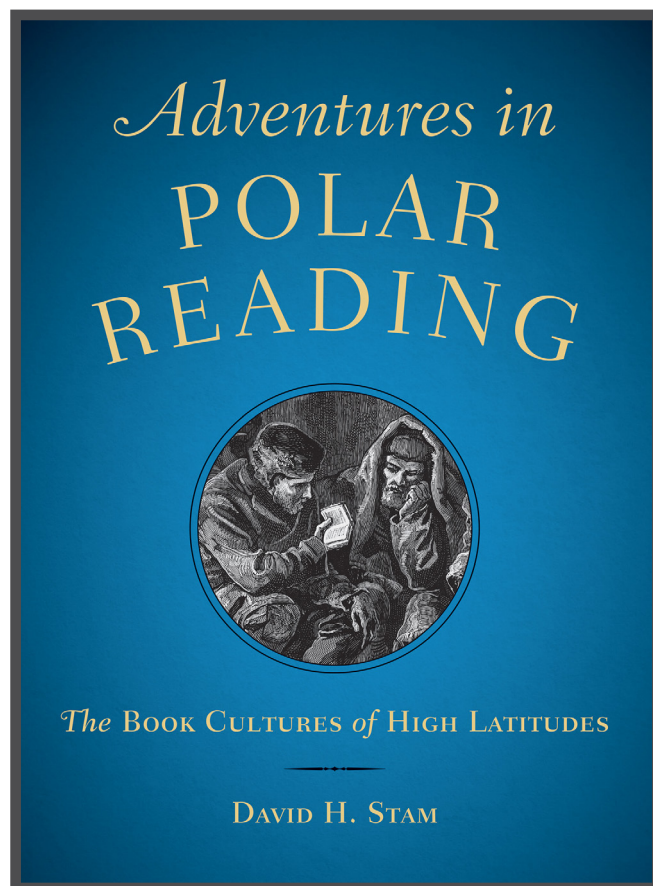
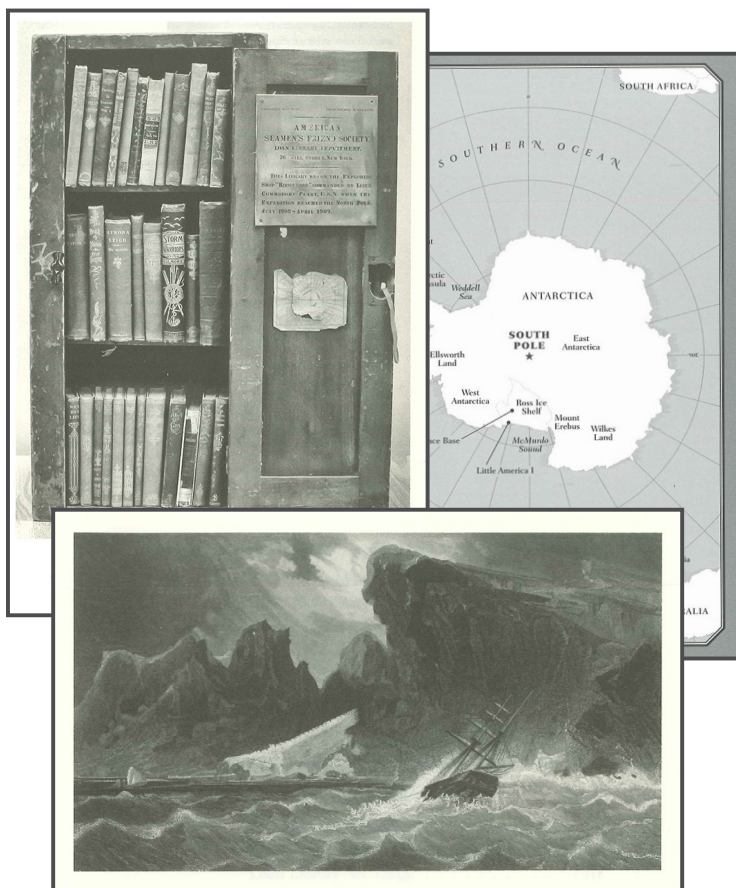
Praise for *A Conversation Larger than the Universe*.

"Even if you somehow miss the Grolier Club exhibition, you might still want to pick up Wessells's affection-packed monograph and, as they say on the radio, join the conversation - in this case, 'a conversation larger than the universe.' To infinity and beyond!"

- Michael Dirda, *The Washington Post*

"erudite and altogether fascinating . . . In the year of *Frankenstein's* bicentennial, this is essential reading."

- *Publishers Weekly*

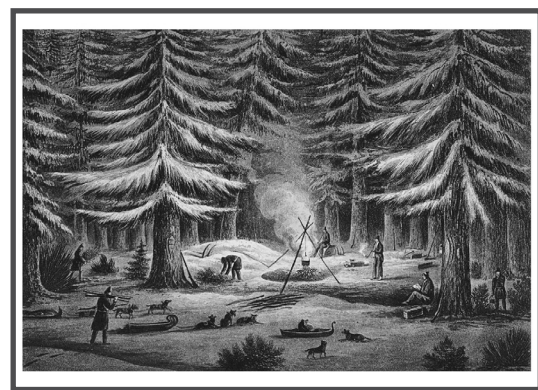


ADVENTURES IN POLAR READING

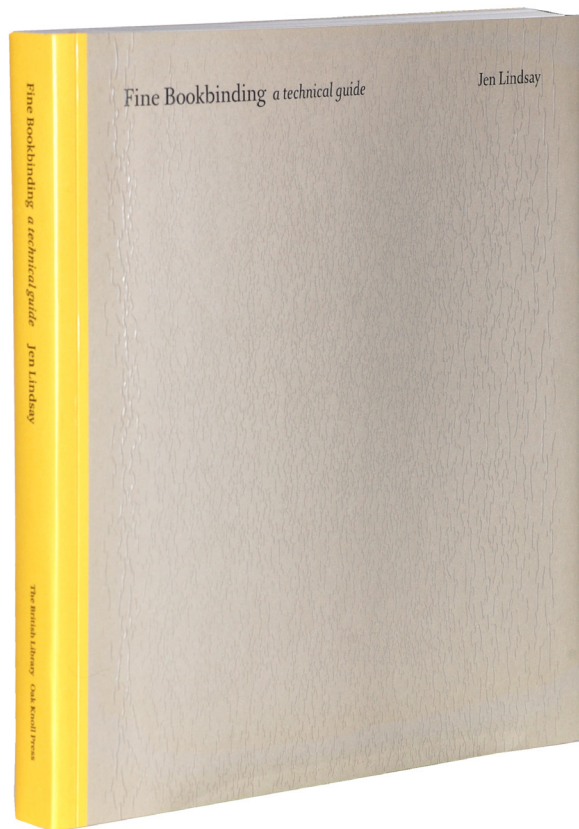
by David H. Stam

Grolier Club: New York, 2019; 7 x 9.5 inches, cloth with dust jacket; 256 pages. ISBN 9781605830841. \$40

Based in part on his own naval experience and informed by extensive archival and secondary research, David Stam's book examines the printed needs of several polar expeditions, including those of Adolphus Greely in the International Polar Year 1881-83 in northernmost Canada. Stam's study also includes analysis of shipboard- and expedition-based periodicals throughout the so-called Heroic Age of exploration (ca. 1880-1921); a definitive essay on the enduring books of Ernest Shackleton's legendary journey aboard the *Endurance*; a parallel study of the primarily religious literature distributed as Loan Libraries of the American Seamen's Friend Society; and, finally, an account of the three libraries assembled by Richard Evelyn Byrd for the successive bases at Little America (1929-41). The volume is bookended by chapters that provide an autobiographical account of how *Adventures in Polar Reading* came to be written and suggestions pointing the way to topics of research that Stam's methodology might enable for other scholars.



12 figures plus 12 decorative illustrations. Designed by Thomas Eykemans and set in Fairfield by Integrated Composition Systems. [Book # 134216]



FINE BOOKBINDING A TECHNICAL GUIDE

by Jen Lindsay

New Castle, Delaware, and London: Oak Knoll Press and The British Library, 2009; 9 x 9.75 inches, paperback; 216 pages.
ISBN 9781584562689. \$50

The purpose of this book is to guide the reader through the sequence of operations involved in creating a book bound in leather, or a "fine binding." The author defines a fine binding as a book fully covered in leather, with leather-jointed endpapers, gilt edges, and leather doublures. Although a basic knowledge of bookbinding terms and techniques is assumed, this book is meant for both novice and experienced bookmakers.

The book is intended to be used as an active guide during the process of fine binding. It is arranged into sixteen sections,

listing the sequence of operations, beginning with preliminary work and ending with preparing and putting in leather doublures. Each section includes appropriately numbered instructions allowing the user to find his or her place in the sequence of operations with a reference for what step is next. There are also numbered explanatory sections that include a rationale (why you do it) and technique (how you do it). The work includes close to 300 black and white illustrations, four appendices, and a bibliography.

The laminated covers are bubbled but this doesn't really effect the book in a negative way. However, the price is now reduced from the published price.

Jen Lindsay is a bookbinder with extensive experience in teaching, lecturing, and writing on bookbinding and the history of the book. She first studied bookbinding at Camberwell School of Art and Crafts, London (1977-1979), and then worked as a freelance bookbinder. She was a bookbinding tutor and Program Convener for the BA Bookbinding and BA Calligraphy programs at Roehampton Institute, West London (1983-2001) and then bookbinding tutor at The City Literary Institute, London (2001-2005). [Book # 127801]

