

Oak Knoll Press

Publishers and Distributors of Fine Books about Books since 1978



FALL

2015



OAK KNOLL PRESS

PUBLISHERS AND DISTRIBUTORS OF FINE BOOKS ABOUT BOOKS SINCE 1978

MEMBER, ASSOCIATION OF AMERICAN PUBLISHERS

Welcome to the Fall 2015 publishing catalogue, featuring our new and upcoming titles. We also have over 1,000 books available on our website at www.oakknoll.com/publishing. In addition to the titles we publish, our catalogue includes new works that we distribute for other publishers. Oak Knoll continues to act as the exclusive distributor for many important bibliographical organizations, such as the Bibliographical Society of America, American Antiquarian Society, John Carter Brown Library, the Library of Congress, Caxton Club, Typophiles, Center for Book Arts, and the Grolier Club.

This catalogue will give you insight to Oak Knoll's dedication to the preservation of the written word. We work hard to provide you with the best new titles on bibliography, book collecting, and typography, design and illustration, library history, artists' books, and more. We hope you enjoy this newest catalogue, and we would love to hear from you or have you stop by the shop.

Best wishes,

Robert D. Fleck, Publisher

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Front cover image from *Cinderella of the Arts: A Short History of Sangorski & Sutcliffe*, page 1. (Courtesy S&S Archives)

Back cover: detail of the dust jacket for *Canadian Binders' Tickets and Booksellers' Labels*, page 5.

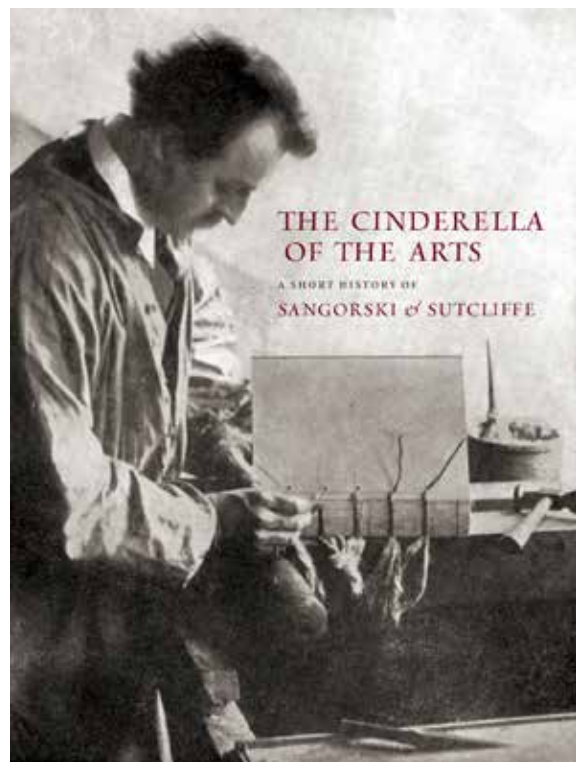
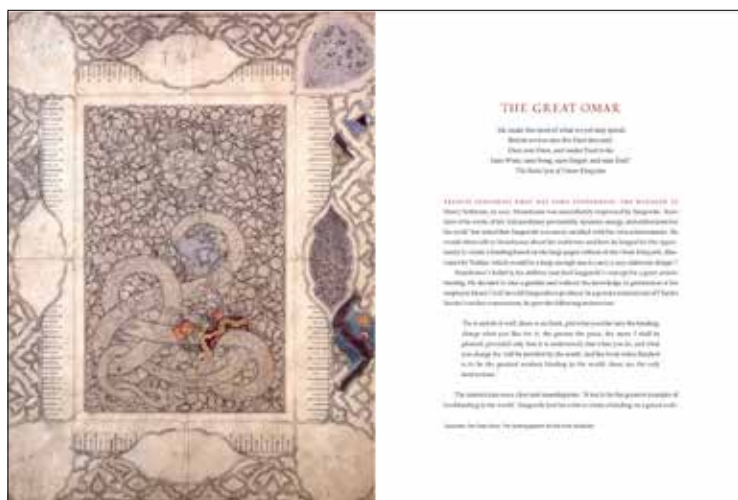
THE CINDERELLA OF THE ARTS

A SHORT HISTORY OF SANGORSKI & SUTCLIFFE

by Rob Shepherd

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 specialising 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.

The firm's greatest achievement from the early years, a binding that was to become known as the Great Omar, was decorated with over a thousand jewels; the story of its creation and subsequent loss on the Titanic has all the mystery and intrigue of a romantic melodrama. This book also includes the dramatic story of the second Great Omar, created during the turbulent years preceding the Second World War.



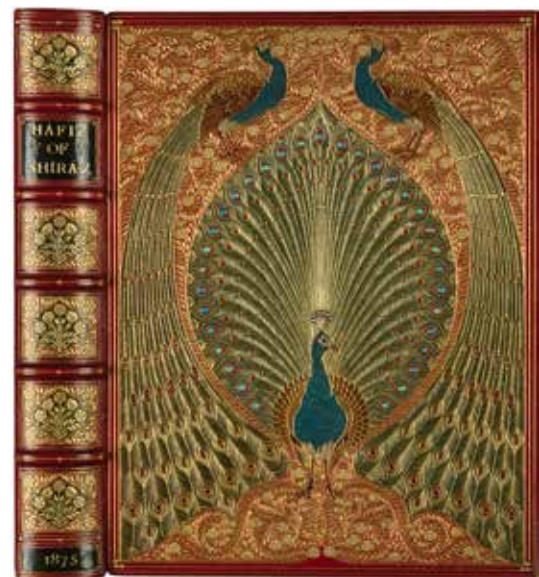
The first fifty years of the company's history was a period which saw many changes in both the bookbinding industry and in the firm's fortunes. There were many notable successes, particularly in the years before and after the First World War, but the financial crash in 1929 and the depression that followed had serious consequences for a business dependent on exports and a luxury market. This is the story, in part, of how a small manufacturing firm adapted to economic pressures in testing times.

The chapter "Gentlemen and Players" looks at the influence the Arts and Crafts movement had on the trade, particularly during Sangorski & Sutcliffe's formative years, and examines the monetary and social conditions which led eventually to the closure of many of the larger firms.

While much has been published about the practical aspects of craft bookbinding and the history of the craft from a design perspective, very little has been written about the commercial binderies that flourished in the 19th and early 20th centuries and the contribution they made to hand-binding at its highest level.

The story of one hand bindery highlights the significant role the professional trade has played in preserving this noble and significant craft, a trade which Sangorski & Sutcliffe continues to this day.

2015, Shepherds (UK) and Oak Knoll Press (USA)
 Size: 275 x 210mm; Cover: 300gsm Silk; Text: 150gsm Silk; 200pp + 8pp
 ISBN 9781584563402, Order No. 123418, \$85.00
 Unstitched signatures with printed endpapers (50 sets available),
 Order No. 126825, \$47.00
 Available December 2015



HIS PLACE FOR STORY

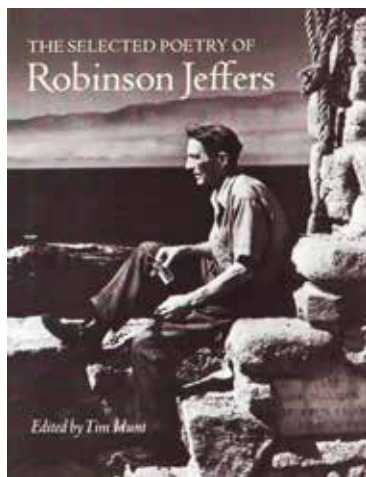
ROBINSON JEFFERS: A DESCRIPTIVE BIBLIOGRAPHY

by Michael Broomfield

From the mid-1920's through the early 1930's, Robinson Jeffers was ranked by many critics as one of America's most important living poets. By the end of the 1930's, however, he was widely thought to have little new to say, and his reputation and readership declined. His anger at mankind's careless destruction of natural resources and his indifference to World War II further reduced his following.

In recent decades, Jeffers has been "rediscovered" as an early critic of the 20th century's offenses against the natural world, and academics and critics again recognize the depth and complexity of his work. In light of this resurgence, it has long frustrated scholars and collectors that no one had carried forward S.S. Alberts's 1933 *A Bibliography of the Works of Robinson Jeffers*. That work provides invaluable material on Jeffers' early work and most productive period, but leaves undocumented his output during his remaining 30 years and since his death in 1962, including books, pamphlets, and broadsides issued by such important small presses as Ward Ritchie, the Grabhorns, and William Everson.

His Place for Story both revisits the years covered by Alberts (correcting errors) and adds full descriptive entries for all known separate Jeffers publications and for selected other publications with Jeffers contributions.



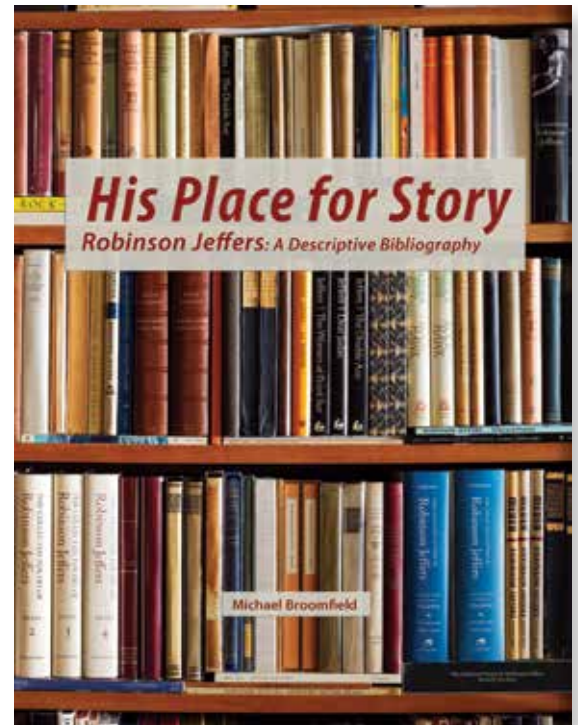
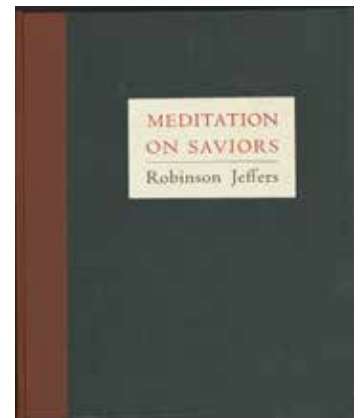
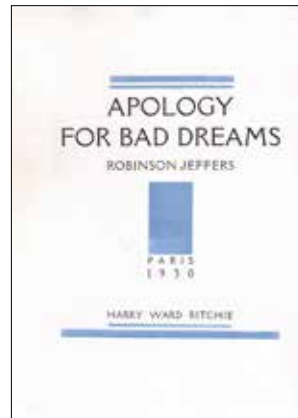
Dana Gioia, a poet and critic and former Chairman of the National Endowment for the Arts, provides a preface and Tim Hunt, editor of Jeffers' *Collected Poetry*, an afterword. Extensive appendices supply additional information on appearances of Jeffers's poetry and prose. Illustrating the text are over 400 images of book covers, jackets, broadsides, and other items, in greyscale in the printed volume and in color on an accompanying CD. This is a guide to Jeffers's work that libraries, researchers, and collectors will find indispensable.

Michael Broomfield has what is likely the most extensive private collection of Jeffers books and broadsides. This is his second book, following a John Updike bibliography co-authored with Jack De Bellis and published by Oak Knoll in 2007.

2015, hardcover, dust jacket, 8.5 x 11 inches, approx. 360 pages, CD

ISBN 9781584563389, Order No. 119716, \$75.00

Available December 2015



"A marvelously comprehensive bibliography of Jeffers that reads like a detective novel and makes me want to peek into every item mentioned and immerse myself in his poetry."

– Charles Simic

FILM BOOKS: A VISUAL HISTORY

by Breixo Viejo

This work covers cinema literature from 1895 until the present day. It comprises a 20-page introduction, 140 brief essays on major film books of the 20th-century, and 360 bibliographical descriptions. The introduction presents a detailed historical analysis of cinema literature, emphasizing the importance of film books in the history of motion pictures. Individual entries examine the relevance of a particular film book, both in content and design, and include one or more illustrations of dust jackets, book covers, page layouts, photographs and film stills.

Film Books: A Visual History is divided into two parts: the first contains 15 chapters on 62 essential film books published before World War II; the second, 19 chapters covering 78 titles from 1946 to 2009. Each chapter focuses on a four or five different books that share the same bibliographical category (typologies include early technical manuals, silent film studies, avant-garde books, directors' monographs, autobiographies and deluxe editions). Entries contain descriptions of the books and evaluate their relevance in terms of historical context, intellectual content. Among the important titles covered are: Auguste and Louis Lumière's *Notice sur le Cinématographe* (1897), Hans Richter's *Filmgegner von Heute* (1929), F. Scott Fitzgerald's *The Last Tycoon* (1941), Siegfried Kracauer's *From Caligari to Hitler* (1947), Kenneth Anger's *Hollywood Babylon* (1959), François Truffaut's *Le Cinéma selon Hitchcock* (1966) and Andrew Sarris' *The American Cinema* (1968).


This work is the first comprehensive study of film books. Some previous works on the subject provide extensive lists but no analysis of history and design, while others are academic textbooks that look at very specialised aspects of film studies. The author's critical, scholarly and well-documented approach reflects his knowledge and expertise, as well as the growing interest in film books at an international level. *Film Books* is written for scholars, film critics, art historians, designers, book collectors, and moviegoers. Any reader interested in cultural studies in general will find it an important and timely work.

Breixo Viejo is Senior Research Associate at the School of European Languages, Culture and Society of University College London, and an avid film book collector.




Film Books
A Visual History
Breixo Viejo


1.2. **Auguste and Louis Lumière**
Notice sur le Cinématographe
Paris: Imprimerie L. Dubrois et Co, 1897
Illustrated by Paris
24 p., 14 illus. 214 x 134 mm.
Softcover




12.2. **Abel Gance**
Napoléon vu par Abel Gance: Épopée cinématographique en cinq époques
Paris: Éditions Plus, 1927
12 x 18 cm., 14 illus. 200 x 130 mm.
Softcover



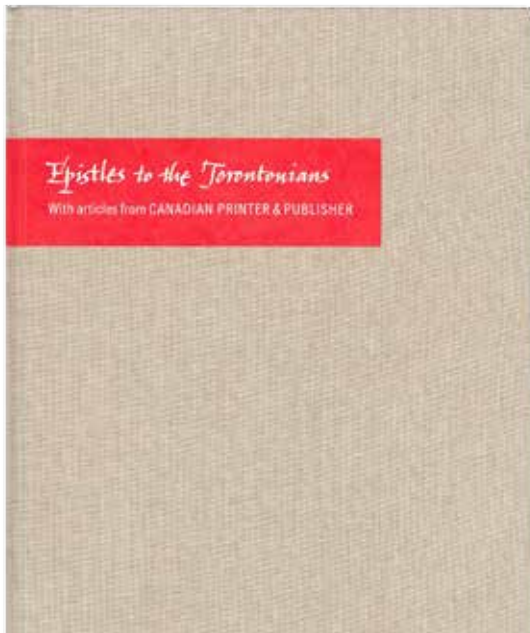
34.2. **Michèle Mancini and Giuseppe Perrillo (editors)**
Michelangelo Antonioni: Architettura della visione
(2 volumes)
Roma: Castelvecchio, 1980
Designed by Loris Capponi
1: 112 p., illus. 167 x 212 mm.
2: 240 p., illus. 117 x 172 mm.
2 Illustrations: 140 photographs
1 Hardcover, no slipcase



2015, hardcover, dust jacket, 9 x 12 inches, 264 pages
ISBN 9781584563433, Order No. 123420, \$75.00
Available Winter 2016



Oh Canada!

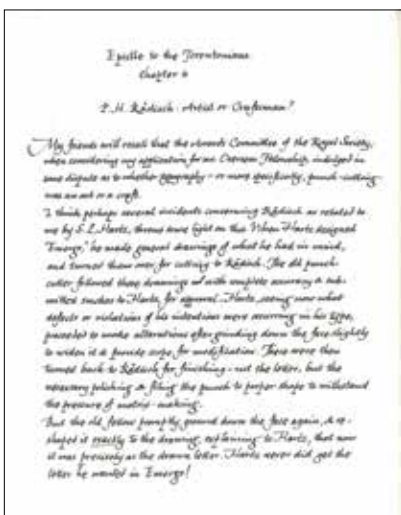


EPISTLES TO THE TORONTONIANS WITH ARTICLES FROM *CANADIAN PRINTER & PUBLISHER* by Carl Dair

First edition, limited to 500 copies. Illustrated in color. With an introduction by William Ross and notes by Rod McDonald.

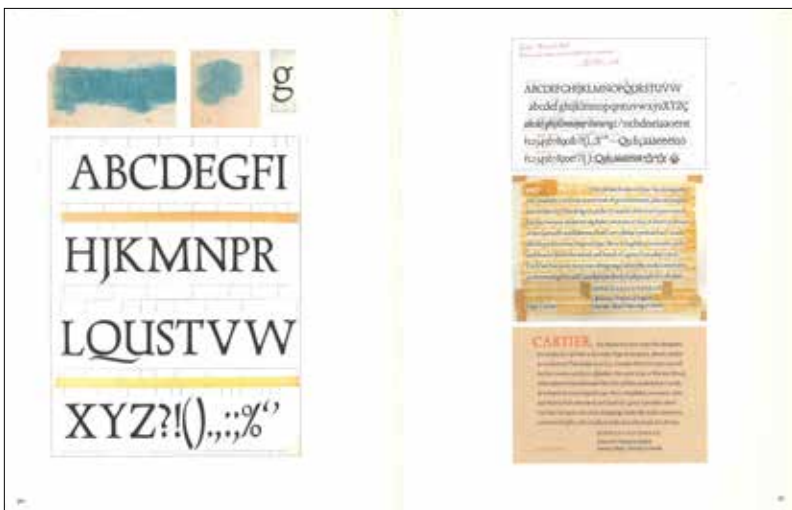


Carl Dair (1912-1967) received a grant from the Royal Society of Canada to apprentice at the famous Enschede type foundry in 1956 under the supervision of Paul Radisch. He wrote back frequently to his friends in Canada telling them of the places he went and the people he saw throughout Europe. These letters were saved and are known as his “Epistles to the Torontonians.” This book reproduces the letters in manuscript form and allows us to see intimate details and comments on the famous typographers of the time — men like Jan Tschichold, Hermann Zapf, Maximilian Vox, Paul Radisch and many others. He provides an inside look at the end of a typographic period. The letters are followed by the articles Dair wrote for typographic journals on the subject of type and especially his development of the first truly Canadian typeface, Cartier.



Of very special interest to the reader is the DVD in the back which is a re-mastering of a film that Dair took in 1956 showing Radisch producing type in the Enschede foundry. *Carl Dair at Enschede: The Last Days of Metal Type* is introduced by Rod McDonald and narrated by Matthew Carter. Radisch retired shortly after this film was produced thus ending an era in metal type production.

2015, Coach House Press with Sheridan College (Canada) and Oak Knoll Press (US)
Hardcover with paper label, 9 x 11.25 inches, 130 pages, DVD
ISBN 9781584563396, Order No. 126777, \$75.00



“The Dair book is elegant, dignified and worthy of its subject—definitely a candidate for next year’s Alcuin show.”

– Will Rueter

“I wish I would have had this book when I was learning about type.”

– Rod McDonald

The Dair book is quite simply perfect, and has brought back memories of fine works and friends.

– Frank Newfeld

CANADIAN BINDERS' TICKETS AND BOOKSELLERS' LABELS

by Gayle Garlock

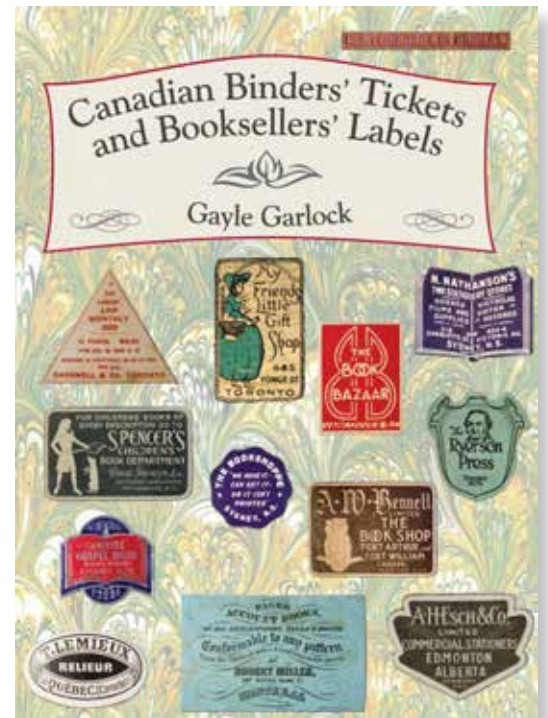
This book and accompanying CD explore the use of binders' tickets and booksellers' labels within the Canadian book trade based on the author's collection of 793 tickets and labels. Binders' tickets document one aspect of the book trade in Canada. Detailed descriptions of the tickets are given and the texts on these tickets are discussed. The first known ticket from the 1790s receives considerable attention. In those instances where tickets are contained within books (signed bindings), the use of leather, cloth, paper and text block decoration is considered.

Booksellers' labels demonstrate geographic trends and advertising methods in the Canadian bookselling business. The types of stores where books were sold, some targeting a specific clientele, and examples of advertising are given. A consideration of images used on tickets and labels leads to an analysis of those elements which make them successful. The methods of printing the tickets and labels, ranging chronologically from letterpress typeset in the 1790s to contemporary methods such as hot-foil stamping and ink jet printing, are described with examples. Very few printers of labels or tickets identified themselves as such, with the exception of Dennison Manufacturing, a dominant company in the field, and their observations on advertising and the printing of labels are discussed.

The enclosed CD contains descriptive lists of all binders' tickets (Catalogue A) and booksellers' labels (Catalogue B). Each entry in these lists contains a recording of the text on the ticket or label, measurements, method of printing, a colour image, and identifiable dates and addresses of the business. For each binder's ticket contained within a book, a detailed description of the binding and a colour image are included.

Gayle Garlock was a librarian at Dalhousie University (1973-1985) and then at the University of Toronto until retiring in 2002. He has spent more than forty years collecting Canadian binders' tickets and booksellers' labels.

2015, hardcover, dust jacket, 7 x 10 inches, 160 pages, CD
 ISBN 9781584563372, Order No. 108702, \$95.00
 Available December 2015



"Highly recommended for those interested in this fascinating and important aspect of book trade history. The range of Canadian tickets and labels is eye-opening."

—Robert Milevski



BOSWELL'S BOOKS

FOUR GENERATIONS OF COLLECTING AND COLLECTORS

by Terry I. Seymour

Since the day in 1791 when *The Life of Johnson* was published, James Boswell has ranked among our greatest authors. With the discovery of Boswell's journals and other papers in the twentieth-century, and their subsequent publication by Yale, armies of scholars have dissected his life, methods and manners. Yet until now, no one has attempted to document the books in his personal library.

Terry Seymour has combed Boswell family inventories, the four Boswell auction sales, evidence from the Boswell papers, and two centuries of auction records and dealer catalogues to provide a remarkably complete reconstruction. The more than 4,500 entries, each one representing a title, document not only James Boswell's library, but also that of his father, grandfather and two sons. The books of these four generations were inherited and shared within the family to such an extent that the Auchinleck library must be studied in its entirety.

The Preface is by James J. Caudle, Associate Editor of the Boswell Editions at Yale. The extensive introduction narrates the history and migration of the Boswell library from the 14th century until the present day. Using forensic methods to study the flow of books held in Edinburgh and London, Seymour breaks new ground that uncovers what happened to these books after Boswell's death. Many of the entries are article-length, describing all known provenance of each book, including stories of stolen and missing books. The entries also contain a complete transcription of Boswell's own handlist of books, the inventory of Auchinleck books prepared by his wife, and the rare Greek and Latin Classics catalogue printed by his son.

Boswell's Books is illustrated with many Boswell ownership inscriptions, all the known bookstamps used by the Boswell family, a family portrait never before published, and bookplates of prominent Boswell collectors and members of his circle. Also included:

- Details of book relationships with Samuel Johnson, David Garrick and others of Boswell's circle;
- The presentation package that Boswell assembled for General Paoli;
- A detailed account of how Boswell planned and executed all the presentation copies of the first and second editions of the *Life*;
- Provenance index, index of titles, and index of Booksellers, publishers and printers.

2015, hardcover, dust jacket, 8.5 x 11 inches, approx. 400 pages

ISBN 9781584563440 Order No. 123417, \$95.00

Available Winter 2016

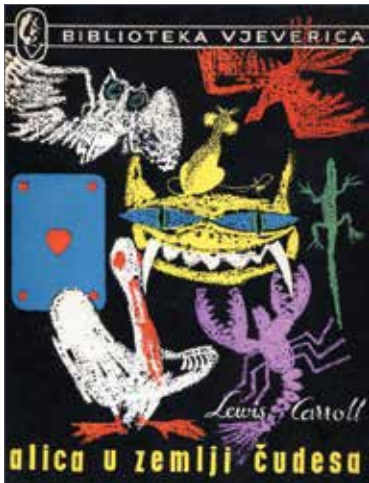
James Boswell
Bought out of the
Circulating Library
at Hilmarnock.



ALICE IN A WORLD OF WONDERLANDS TRANSLATIONS OF LEWIS CARROLL'S MASTERPIECE

by Jon A. Lindseth (general editor)
and Alan Tannenbaum (technical editor)

With the contributions of 251 volunteer writers, *Alice in a World of Wonderlands* is the most extensive analysis ever done of the translations of a single English language novel in so many languages. That novel is *Alice's Adventures in Wonderland*, one of the most quoted books in the world. On October 4, 1866 Lewis Carroll wrote his publisher Macmillan, stating "Friends here [in Oxford] seem to think that the book is untranslatable." But his friends were wrong, as this book shows with translations in 174 languages.



Prof. Zongxin Feng of Tsinghua University in Beijing, who writes about the 463 Chinese editions, says "Of all Western literary masterpieces introduced into China in the twentieth century, no other work has enjoyed such popularity." The first translations were German and French in 1869, just a few years after the first English edition in 1865.

Translations into virtually every European language followed. The book is published in Mongolia, Lao, Tajikistan, and Kazakhstan. Editions exist in Maori (New Zealand) and Pitjantjatjara, an Aboriginal language of Australia. Five Pacific Island languages are represented. There is even one in Brazilian Sign Language. The Indian sub-continent is represented by twelve languages and Africa by eight. There are translations in three Jewish languages and a number from the Middle East.

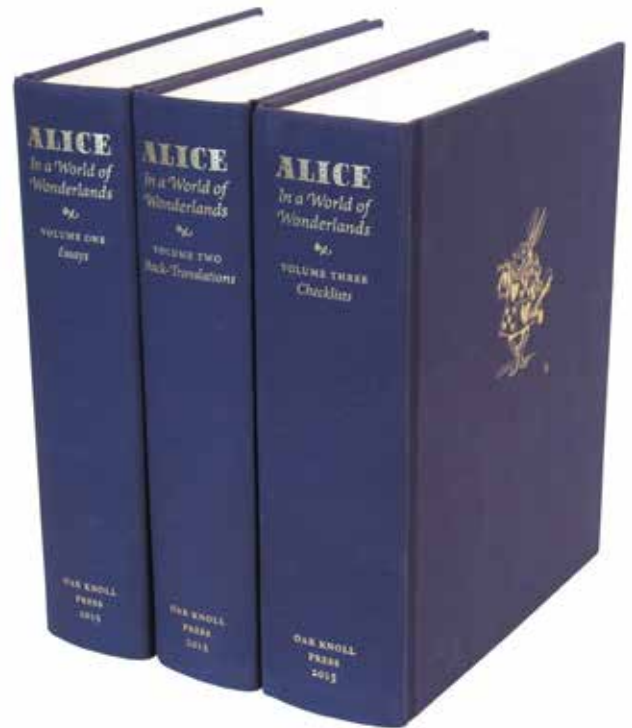
Volume One includes general essays, essays about each language and the translation issues encountered, appendices, a sixteen-page color section of book covers, and an index. The foreword is by David Crystal. Other general essays are by Morton Cohen, author of the definitive biography of Lewis Carroll, and Michael Suarez, SJ, co-editor of *The Oxford Companion to the Book* and director of the Rare Book School at the University of Virginia.

Volume Two contains "back-translations" into English of eight pages from Chapter VII, "A Mad Tea Party," with footnotes explaining how the translators went about dealing with Lewis Carroll's nonsense, homophones, and twists of meaning. Four tables show how certain phrases were translated into the various languages.

Volume Three consists of a bibliographical checklist of more than 7,600 editions of *Alice's Adventures in Wonderland* in 174 languages (some listed as forthcoming) and over 1,500 editions of *Through the Looking-Glass* in 65 languages.

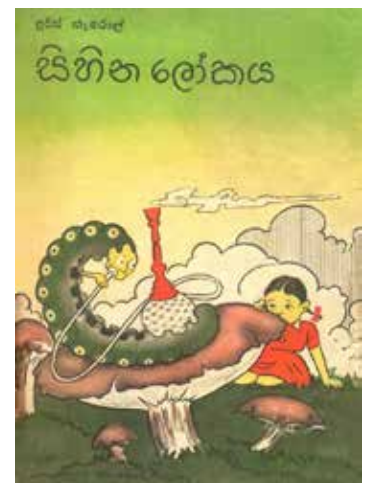
Originally intended as a catalogue for the exhibition of the same title at the Grolier Club, this work was made a featured part of the exhibit, so important is it to Alice scholarship.

2015, hardcover, 8.5 x 11 inches, 3 volumes, 2656 pages
ISBN 9781584563310, Order No. 120410, \$295.00
Now Available!



"A language is not complete if there are no translations of the Bible, Shakespeare, and *Alice in Wonderland*."

– Tiny Mulder, translator of *Alice* into Frisian



TDR: THE TYPOGRAPHIC DESK REFERENCE, 2ND EDITION

by Theo Rosendorf

The Typographic Desk Reference (aka *TDR*) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include:

- new historical information on letterpress printing, the business of composition, and typographic technologies of the past;
- current technologies such as OpenType and web fonts;
- expanded entries on paper and book sizes, including contemporary and historical standards for sheets and fold counts;
- a much improved scheme for classifying the specimens, which have grown to include more than 80 typefaces;
- improved topical placement: for instance, typographical rules exist as form but also physical objects when associated with handset type.

The four main sections are: Terms—definitions of format, measurements, practice, standards, tools, and lingo; Glyphs—the list of standard ISO and extended Latin characters, symbols, diacritics, marks, and various forms of typographic furniture; Anatomy & Form—letter stroke parts and the variations of impression and space; and Classification & Specimens—a historical line with examples of form from blackletter to contemporary sans serif types. Designed for quick consultation, entries are concise and factual, making it handy for the desk.

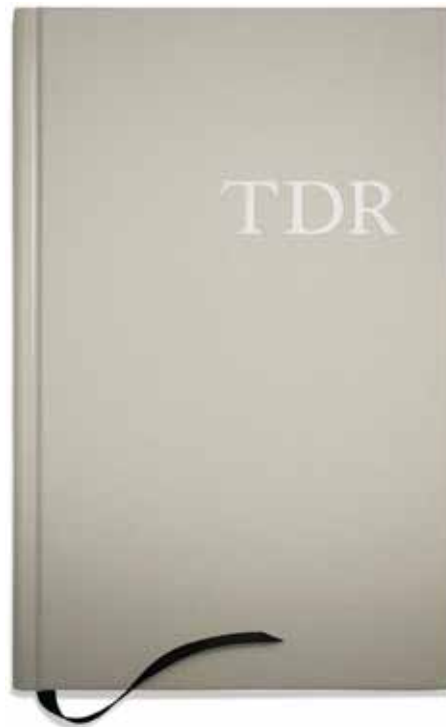
Theodore Rosendorf’s career has taken him to clients in the US and abroad for some of the world’s most well known brands. He lives and works in Decatur, GA.

2015, hardcover, 5.5 x 8.5 inches, approx. 350 pages

Paperback: ISBN 9781584563112, Order No. 108706, \$24.95

Hardcover: ISBN 9781584563129, Order No. 108705, \$45.00

Available Winter 2016



Praise for the First Edition:

“A beautiful book.”
– Erik Spiekermann

“TDR is a fascinating peek into the mind of our art department.”
– Monocle Magazine

“... this is a must to have sitting on your desk at all times.”
– Jason Santa Maria

t **T** **t** with stroke Additional Latin letter used in HavaSupai, Lappi, and Northern Saami. Also called *tedb* or *harred*. [U+0267, U+0266]

ŧ **T** **t**-undercomma Inflected Latin letter *t* used in Livonian and Romanian. See also undercomma. [U+021B, U+021A]

ƚ **T** **t**-underdot Inflected Latin letter *t* used in romanized Arabic, Hebrew, and Sanskrit. See also underdot. [U+1E6D, U+1E6C]

m **m** **thick space** A space measuring ½ the width of an em. Also called *three-em space*, *three-to-em*, or *M/3*. See also em, space; ANATOMY & FORM: spacing. [U+2004]

m **m** **thin space** A space measuring ¼ the width of an em. Also called *five-em space*, *five-to-em*, or *M/5*. See also em, space; ANATOMY & FORM: spacing. [U+2009]

þ **P** **thorn** A letter used in Anglo-Saxon and Icelandic, representing the sound of *th* as in *the* or *think*. [U+007F, U+00DE]

ã **tilde** A diacritic used to soften *n* in Basque, Catalan, and Spanish. In Portuguese, it denotes nasal vowels (ãõ). In Estonian (õ), it denotes a pronunciation between the sounds of *o* and *õ*. In Vietnamese, the tilde is used to specify a steep, glottalized, dipping and rising tone. The tilde is also used in Kikuyu, old Greenlandic, and Twi. See also diacritical mark. [U+0303]

A **antombstone** The black rectangle used in place of the Latin abbreviation *QED* for the phrase *quod erat demonstrandum* (which had to be demonstrated). The Antombstone is also used at the end of magazine articles and in mathematics to denote the end of a proof. Also called *Halston* (after mathematician Paul Halmos), or *end of proof mark*. [U+25A0]

ABC™ **trademark** The symbol representing the intent to legally register a name, phrase, and/or symbol associated with a business

HÄMBÜRGĚFONŠTIV & SKATE

Banco Designed by Roger Excoffon in 1950 and released in 1952, Banco’s sheet metal forms invoke an industrial aesthetic. Lower case and light versions were created by Phill Grimshaw in 1997 and released through International Typeface Corporation (ITC). See also SANS SERIF: NEO GROTESQUE; Antique Olive.

CAFÉ-ESPRESSO

Black Slabserif A black geometric slab serif with hairline counters couched as “*The Heaviest Typeface in the World*.” The appropriately named *Black Slabserif*, designed by Stefan Kjartansson and released by YouWorkForThem in 2007 includes ligatures and alternates which make possible the interlocking of letter pairs and punctuation. See also Armchair Modern.

HämbürgĚfonštiv AQ23 & HämbürgĚfonštiv
HämbürgĚfonštiv AQ123 ¼ ½ ¾ HämbürgĚfonštiv

Dala Floda & Dala Moa These types are rooted in the Renaissance but were drawn uncharacteristically as stencil forms, reducing their thin strokes to ghostly bins. Created first, Dala Floda was inspired by the effects of weathering as seen on gravestones and shipping container typography. Later, Dala Moa took the weathered concept further with the removal of serifs. Dala Moa’s roman forms come directly from Dala Floda while its italic takes an upright humanist approach. Its lighter weights are influenced by Jan Tschichold’s stencil experiments of the 1920s, particularly a display face named *Sakris* released by Schelter & Giesecke. Dala Floda and Dala Moa were designed by Paul Barnes and released through Commercial Type in 2010 and 2013.

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STEAMER STORIES

AN ANNOTATED BIBLIOGRAPHY OF STEAMSHIP FICTION 1845-2012

by Daniel Krummes and Douglas Scott Brookes (editor)

Q: What do Winston Churchill, Steve Allen, John Philip Sousa, Langston Hughes, Marlon Brando, and Jack Kerouac have in common? A: They are all authors of works of fiction in which steamships play a substantial role in the storyline.

Steamer Stories is an annotated bibliography of fiction in English that involves steamships and the men and women who sailed in them. A catalog of novels, novellas, and short stories published from 1845 to 2012, the bibliography includes approximately 3,200 works of fiction in which steamships figure prominently.

The Introduction traces the enormous popularity of fictional shipboard settings as microcosms of society and as temporary venues where social norms could be bent, explores the prejudices of the society that produced these works, and discusses major themes that emerge. The bibliographical annotations (listed alphabetically by author) provide pithy synopses. The first appendix lists Top-Rated Works, while the second appendix provides a Who's Who of Continuing Characters in Steamship Fiction.

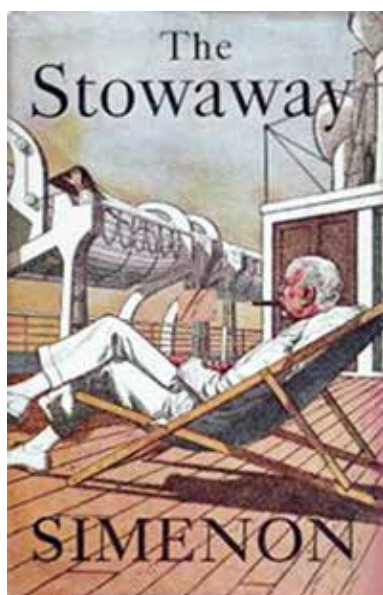
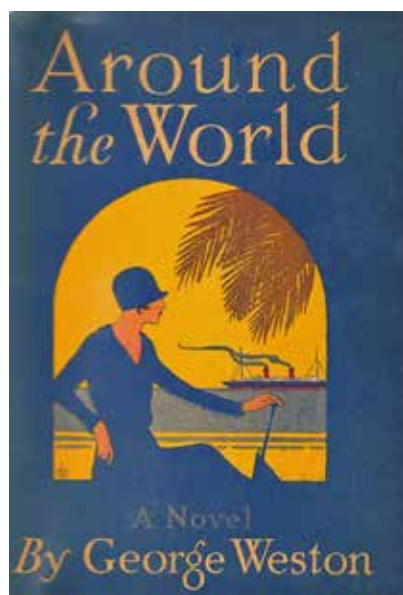
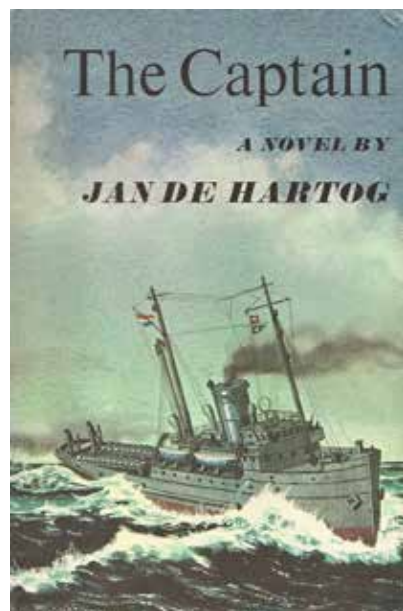
Steamer Stories is the first-ever comprehensive bibliography of ship fiction (whether steamers or sailing ships). The color section of cover art and illustrations from the works cited and the humorous and engaging writing style makes the book a delightful read in and of itself (unexpectedly so, for a bibliography). Readers can use the book to: locate works on a wide array of topics or specific genres (notably whodunits); unearth little-known stories by famed authors; identify works by illustrators; discover the stories that inspired famed Hollywood films. Altogether, *Steamer Stories* greatly expands our understanding of the powerful role that ships have played in the culture of the English-speaking world.

Daniel C. Krummes (1949-2012) was Director of the Institute of Transportation Studies Library at the University of California, Berkeley, where he was honored with the Distinguished Librarian Award.

2015, hardcover, dust jacket, 8.5 x 11 inches, approx. 560 pages

ISBN 9781584563457, Order No. 126364, \$95.00

Available Winter 2016



ALDUS MANUTIUS: A LEGACY MORE LASTING THAN BRONZE

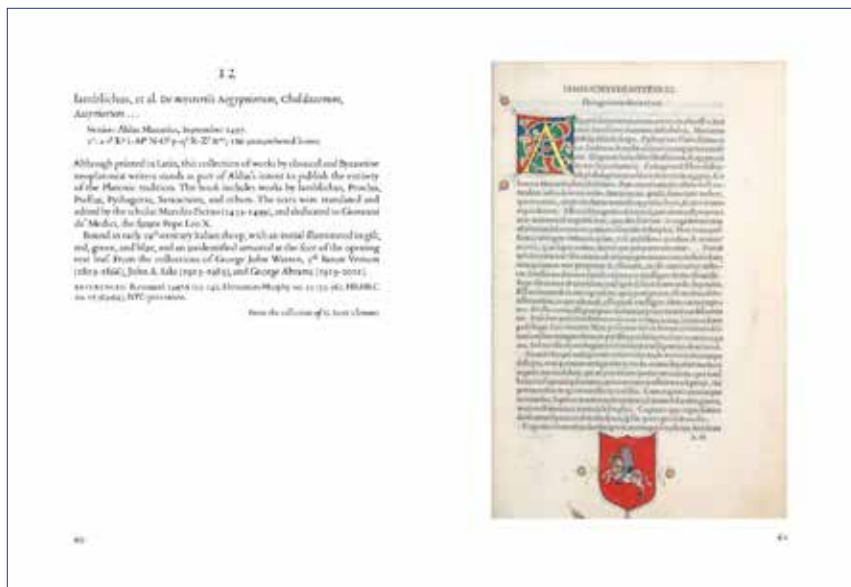
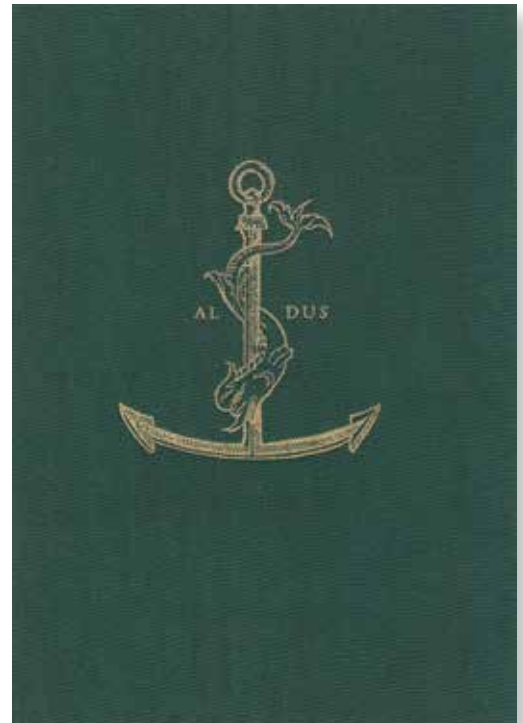
by G. Scott Clemons and H. George Fletcher

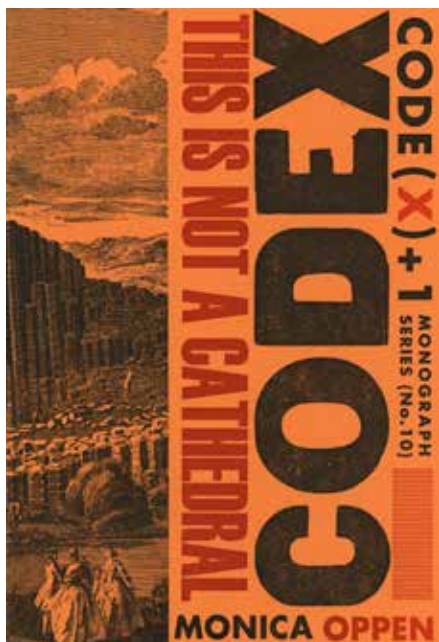
Edition of 500 copies, designed by Jerry Kelly, typeset in a new version of the seminal Aldine roman typeface of 1495, interpreted by Jerry Kelly. Nearly 150 illustrations in full color. Preface, two essays on Aldus by H. George Fletcher, followed by detailed descriptions of the 141 items on show at the Grolier Club, 25 February-25 April, 2015. Contents include essays, a revised and expanded catalogue, bibliography, and indices. Substantively advances the scope of the exhibition, with new scholarship, including the publication of a long-unlocated and exceedingly rare Aldine Virgil, printed on blue paper, that belonged to Jean Grolier. Dark green cloth, titled in gilt, and with Aldus device in gilt on the upper cover.

Aldus Manutius (1455-1515) was the greatest printer of the Italian Renaissance. Active in Venice from 1494 through his death in 1515, Aldus was the first to print the canon of Greek classics, the first to print in italic type, and the first to publish books in a portable format, thereby making great literature available to a mass audience for the first time in history. In commemoration of the quincentennial of his death, the exhibition catalogue explores each of these “firsts,” and considers the enduring influence of Aldus Manutius on the way in which we capture, preserve and transmit knowledge to this day. More than 140 books published by the Aldine Press, mostly from private collections and not previously exhibited, were selected by G. Scott Clemons, a private collector of the Aldine Press and president of the Grolier Club, and H. George Fletcher, retired curator of rare books at the Morgan Library and New York Public Library.

G. Scott Clemons, the current president of The Grolier Club, is a major private collector of the Aldine Press (1495-1597), a musician, and a businessman who regularly publishes commentaries on the world economy. H. George Fletcher is a former Astor Curator of Printed Books and Bindings at The Pierpont Morgan Library and the retired Brooke Russell Astor Director for Special Collections at The New York Public Library. Over the past three decades he has been the author or co-author of three books and the author of a dozen articles on Aldus and the Aldine Press.

2015, cloth, 8.5 x 11 inches, approx. 351+(1) pages
 ISBN 9781605830612, Order No. 126651, \$95.00
 Distributed for the Grolier Club





THIS IS NOT A CATHEDRAL

by Monica Oppen

Number 10 in the CODE(X)+1 monograph series published by The Codex Foundation Monica Oppen is owner and curator of an unusual private library dedicated to the contemporary artist's book. The collection, Bibliotheca Librorum apud Artificem, is situated in her home in Sydney, Australia where she welcomes students, scholars and artists who wish to use the library. She writes about the origins, purpose, and her evolving curatorial practice with passion and candor.

From the website www.bibliotheca.org.au:

“The Bibliotheca Librorum apud Artificem is a private collection of books made by printmakers, photographers, photomonteurs, painters, writers and poets. The collection focuses on books made in Australia but also includes works from overseas.”

2015, pamphlet, 5.5 x 7.5 inches, 24 pages
ISBN 97809962184054, Order No. 126794, \$25.00

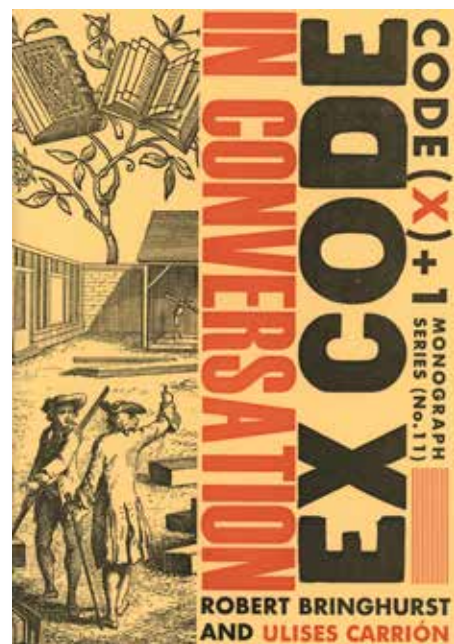
THE TIMELESS ART OF ALLOWING BOOKS TO THRIVE

by Robert Bringhurst *in conversation with* Ulises Carrióna

Number 11 in the CODE(X)+1 monograph series published by The Codex Foundation. *The Timeless Art of Allowing Books to Thrive* is a dialogue between two theoretically and existentially divergent proponents of reading—executed in the manner of a conversation. Ulises Carrión's ground-breaking 1975 manifesto “The new art of making books” is here presented with interleaved remarks composed 40 years later by enowned scholar, poet and typographer Robert Bringhurst.

“Carrión's kind of art has not lacked for proponents and exponents in the academy or in the art world, but much that has been written along these lines is intellectually murky and burdened with pompous jargon. Carrión himself, by contrast, was plain-spoken and full of real ideas. My own predilections are different from his, and so we disagree on many fronts, yet he is lucid and articulate – and therefore someone I can talk to, dead or alive.” —from the preface by Robert Bringhurst

2015, pamphlet, 5.5 x 7.5 inches, 28 pages
ISBN 9780996218412, Order No. 126795, \$25.00



THE MECHANICAL WORD

by Karen Bleitz

Number nine of the CODE(X)+1 Monograph Series. *The Mechanical Word* is an extended essay on the eponymous five volume artwork by the London based artist Karen Bleitz, a founding member of the ARC collaborative that grew out of Ron King's legendary Circle Press. It is illustrated throughout in black, white, and red, and contains four pages of full color photographs.

2015, pamphlet, 5.5 x 7.5 inches, 24 pages
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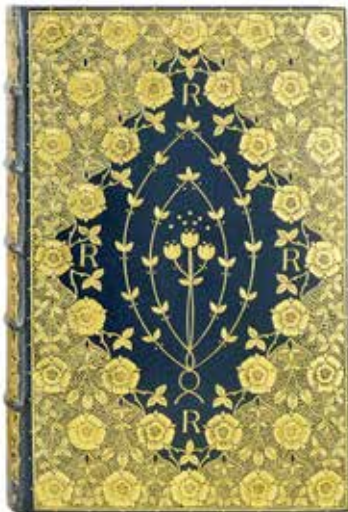
AESTHETIC TRACTS

INNOVATION IN LATE-NINETEENTH-CENTURY BOOK DESIGN

by Ellen Mazur Thomson

In the late nineteenth century, writers, artists, and bibliophiles expended great thought and energy on books as a category of things that might be made to express, by their very physical appearance, aesthetic ideals and personal visions. Books, like other artifacts produced in the then new industrial system, implicitly raised questions about their cultural status as objects and the role of aesthetics in designing them. *Aesthetic Tracts* takes its title from a phrase used in a lecture by Sarah Wyman Whitman, the prolific Boston book cover designer. In 1894 Whitman asserted that designers ought to accept the challenge posed by mass-produced books and transform them into physical manifestos.

The present volume, drawing on examples from France, Great Britain, and the United States, shows how designers, ranging from poets like Gabriel Dante Rossetti and Stephane Mallarme, from artists like James McNeil Whistler and Eugene Grasset, and from binders like T.J. Cobden-Sanderson and Marius Michel, sought to craft book designs that were beautiful but also eloquent expressions of individual artistry.

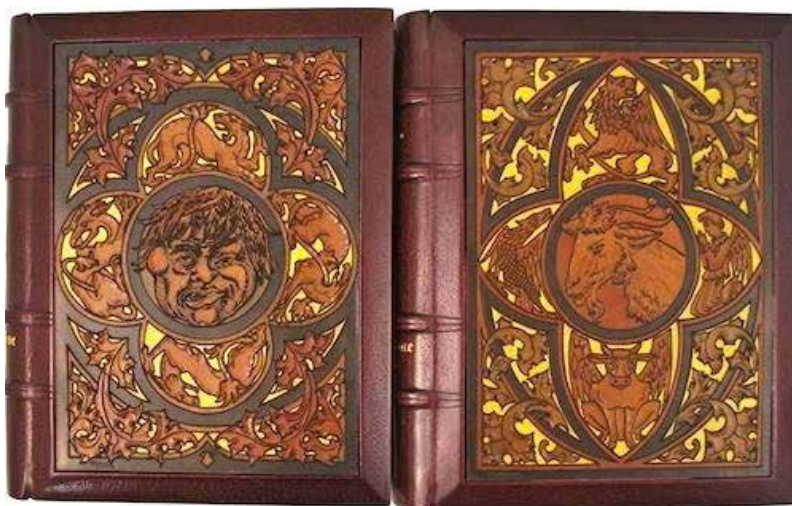
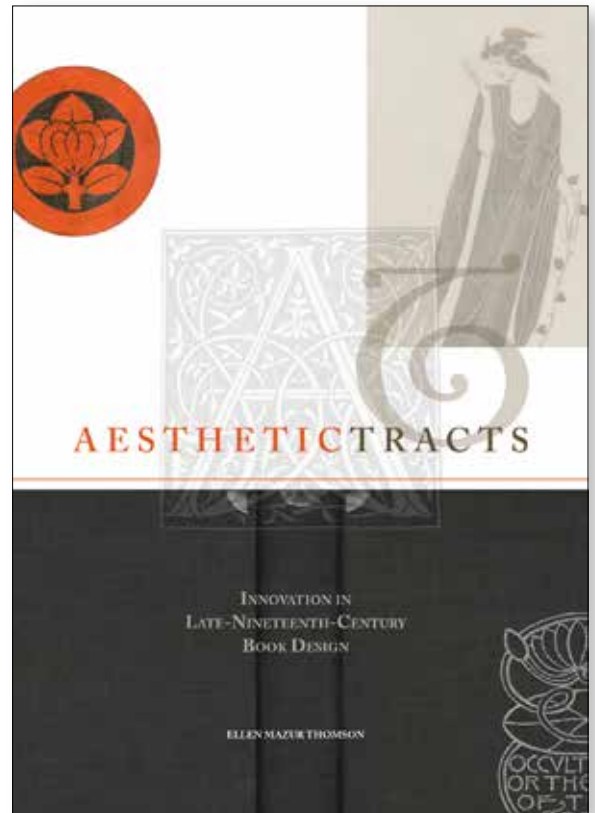


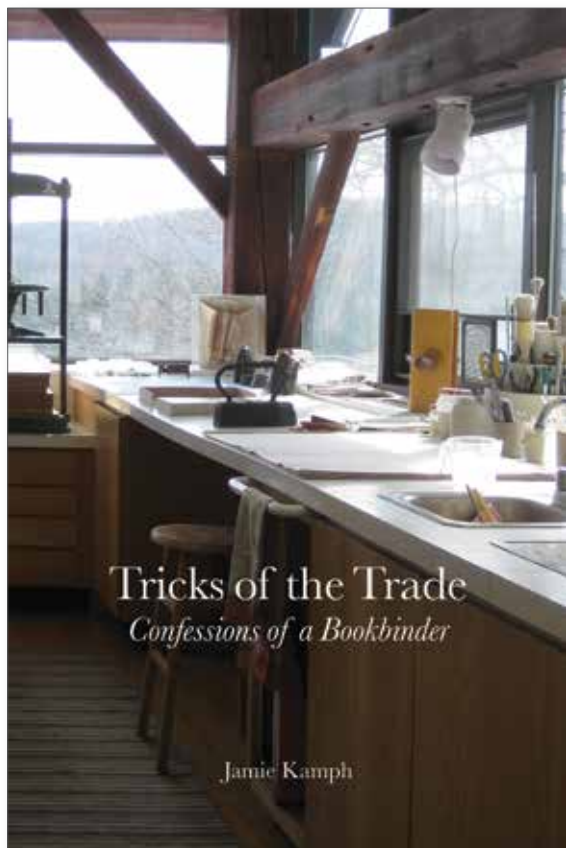
Although many bibliophiles decried the deterioration of book produc-

tion and some joined the “revival of printing” movement, not all designers wished to create books as objects of material beauty. Printer-publishers Edouard Pelletan, Walter Biggar Blaikie, and Theodore Low De Vinne insisted instead on the preeminence of the text.

Aesthetic Tracts shows how new theories of design, including the introduction of Japanese artistic principles, new printing technology, the emergence of the consumer society, the transformation in the publishing industry, and the influence of international expositions, worked to change the idea of the book at the fin de siecle. With 16 color plates, 50 black-and-white illustrations, bibliography, and index.

2015, hardcover, 7 x 10 inches, 208 pages
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TRICKS OF THE TRADE

CONFESSIONS OF A BOOKBINDER

by Jamie Kamph

Tricks of the Trade considers what is not taught—but probably should be—about binding and rebinding books. Written for competent binders and knowledgeable collectors, it brings quirky but effective binding techniques out of obscurity and into the professional repertory.

Using photographs of her own bindings as illustrations, Jamie Kamph discusses decorative techniques, sources for design ideas, engineering concerns, and ways to both correct and avoid common mistakes. In addition to providing practical solutions, Kamph's advice delves into the grey area between technical discipline and artistic invention.

The author's design bindings are in many private collections and such institutions as Princeton University Library, The Metropolitan Museum of Art's Thomas J. Watson Library, The Pierpont Morgan Library, the New York Public Library, and the Bridwell Library at the University of Texas in Austin.

2015, 6 x 9 inches, 144 pages

Paperback: ISBN 9781584563341, Order No. 122913, \$24.95

Hardcover: ISBN 9781584563327, Order No. 122161, \$39.95

BOUND TO BE MODERN

PUBLISHERS' CLOTH BINDINGS AND THE MATERIAL CULTURE OF THE BOOK, 1840–1914

by Kristina Lundblad

translated from Swedish by Alan Crozier

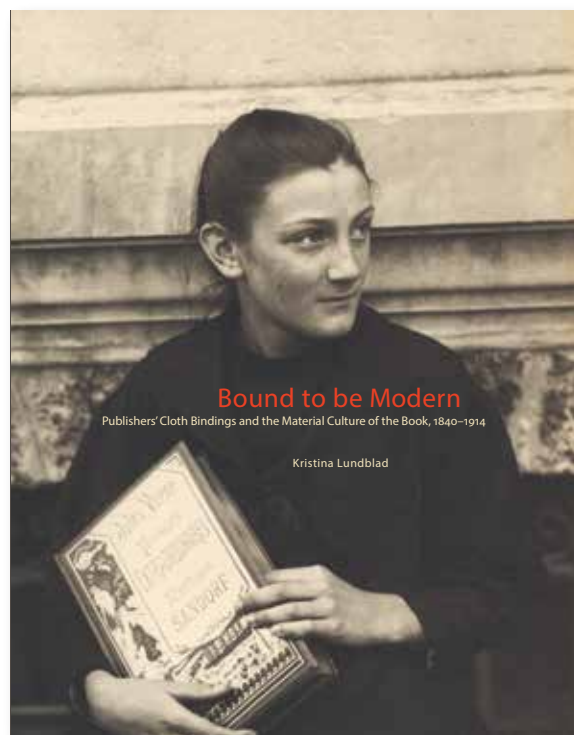
Bound to Be Modern is the most comprehensive study to date on the emergence and function of publishers' cloth bindings. It brings together issues of aesthetics, technique, economy, and social change in order to explain why publishers in the 19th century began to have their books bound, and why decorated clothbindings were so successful as the Western world transitioned into modernity.



This study traces the history of publishers' bindings in a Swedish context, but also makes clear that edition binding was an international affair, with machines, designs, and ideas crossing borders. The illustrations show not only a wide range of bindings, but also publishers' catalogues, machinery, the interiors of binderies, book stores from different time periods, and commercial graphics.

2015, hardcover, dust jacket, 7.5 x 9.7 inches, 336 pages

ISBN 9781584563136, Order No. 108701, \$95.00



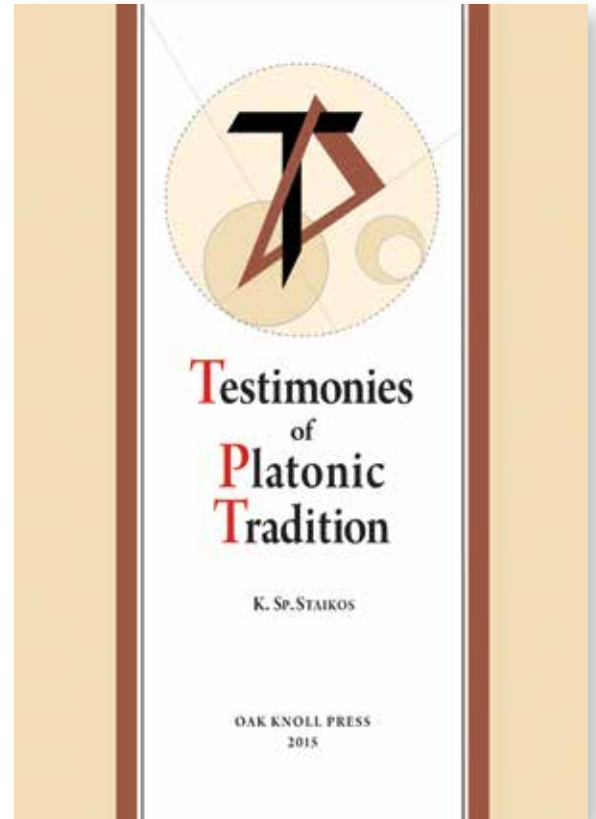
TESTIMONIES OF PLATONIC TRADITION FROM THE 4TH BCE TO THE 16TH CENTURY

by Konstantinos Sp. Staikos

Testimonies of Platonic Tradition is, in a way, a continuation of Konstantinos Staikos' recent publication *Books and Ideas* (2013). It deals with questions of transmission and classification of Plato's *Dialogues* from the philosopher's own age down to the 16th century, that is, with the fate of the Platonic corpus. As the chronicle of this journey unfolds, readers will be able to follow the foundation of philosophical schools whose teachings were based on Platonic theories and concepts, in East and West. They will also obtain an overview of the works of commentary and annotation of Plato's works, composed by Greek, Roman, Byzantine, Latin, and Arab authors in order to elucidate the philosopher's thought. The book makes clear the importance of *Timaeus* from antiquity onwards, as this work became the bible of Platonism ever since Chalcidius paraphrased the dialogue in Latin and offered a classification of its subjects into categories. In addition, mention is made of the translation of *Timaeus* and *Parmenides* into Latin by the Greeks Henry Aristippus and George of Trebizond; the publication of the Latin translation of the philosopher's *Complete Works* by Marsilio Ficino and the part played by the Platonic Academy of Florence in further transmitting the philosophy of Plato. The text also describes how Marcus Musurus prepared his *editio princeps* of Plato's complete works and finally deals with the historical period when the debate over the primacy of Plato or Aristotle broke out.

2015, hardcover, dust jacket, 6.75 x 9.5 inches, 345 pages
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Also by Konstantinos Sp. Staikos

BOOKS AND IDEAS

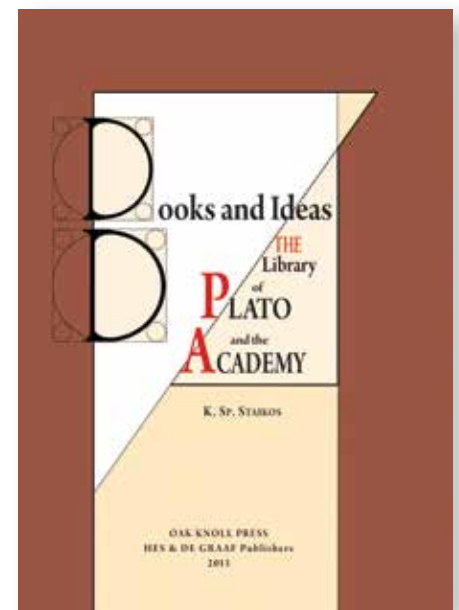
THE LIBRARY OF PLATO AND THE ACADEMY

by Konstantinos Sp. Staikos

This publication examines the papyrus books collected by Plato himself, a habit which began when he was still “studying” under Socrates and continued throughout his years of teaching in the Academy. The book deals extensively with the works of the Ionian and Eleatic Natural Philosophers, as well as of the Pythagoreans, which informed the composition of Plato's *Dialogues*. Furthermore, through this process the fabric of Sophistic literature composed at Athens is unfolded and the pioneers who introduced the study of Mathematics in the Academy are discussed in brief. Finally, a large chapter in the book deals with the architecture of the Academy, including topographical surveys and scale plans which reveal interesting facts about the ideas that went into its design, and the use of its facilities.

2013, hardcover, dust jacket, 6.75 x 9.5 inches, 304 pages
ISBN 9781584563242, Order No. 118704, \$55.00

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THE HISTORY OF THE LIBRARY IN WESTERN CIVILIZATION

THE COMPLETE SET

by Konstantinos Sp. Staikos

With the publication of *Volume VI: Epilogue and General Index*, Oak Knoll's *The History of the Library in Western Civilization* series has finally been completed. All volumes from this series are now available to purchase individually or as a set at a reduced price. This remarkable work addresses the unique role libraries have played in building and preserving Western culture, from the early archive libraries of Crete to the creation of public libraries during the Renaissance. Each volume includes beautiful color illustrations to accompany the text, and chapter outlines to guide the reader.

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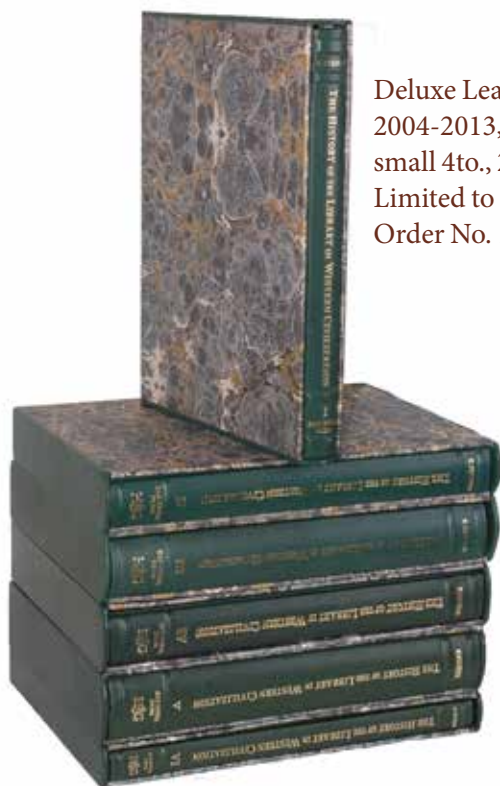
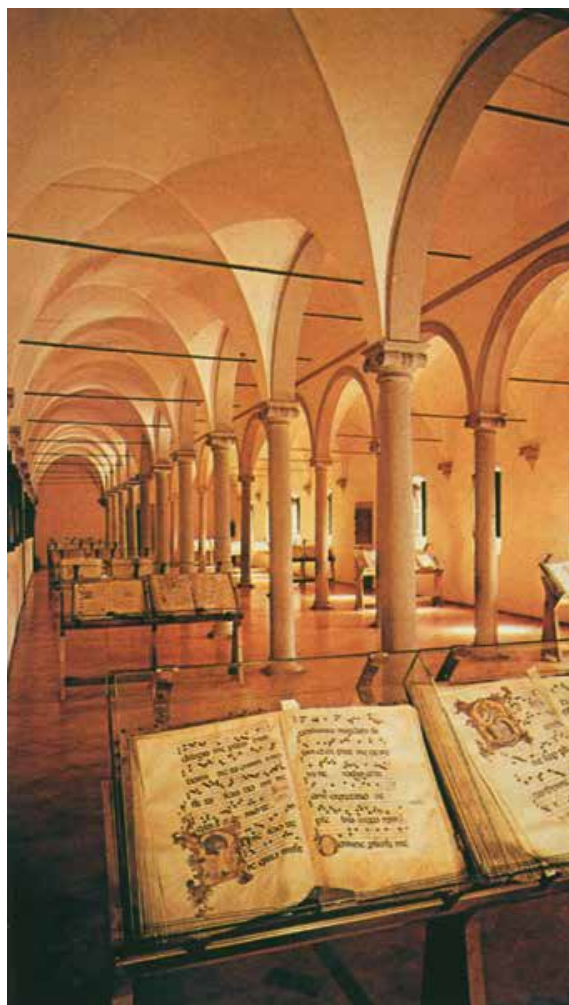
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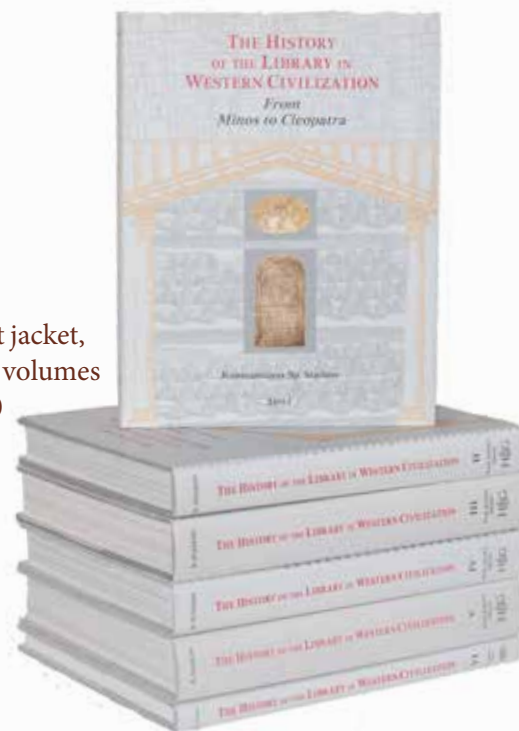
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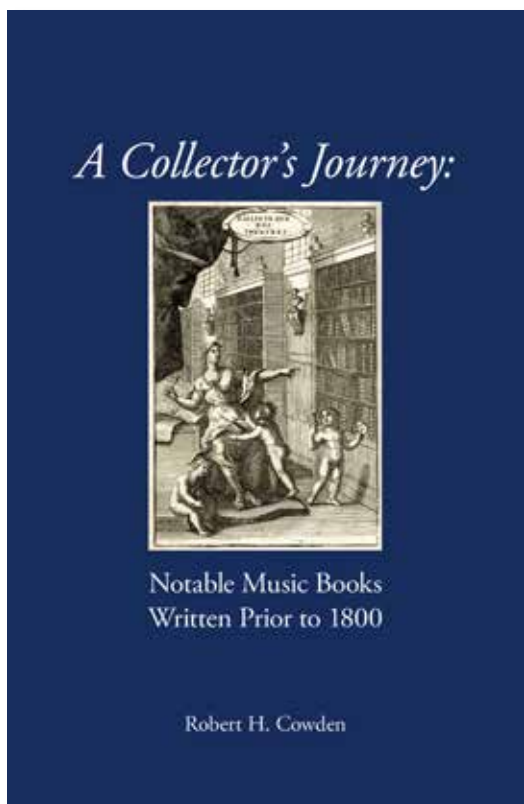
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A COLLECTOR'S JOURNEY

NOTABLE MUSIC BOOKS WRITTEN PRIOR TO 1800

by Robert H. Cowden

English collector James E. Matthew's *The Literature of Music* (1896) was one of the earliest attempts at identifying the most useful, interesting, and influential books on Western music. With the benefit of a historical perspective, Dr. Robert H. Cowden follows in Matthew's tradition, assembling a list of 122 significant works in music history, aesthetics, performance practice, instrument construction, theory, and pedagogy. Cowden is an Emeritus Professor of Music at San José State University and the author of eight books on musical institutions and performers, as well as an avid collector of music bibliography. In this book, he employs a combination of scholarly awareness and collector's passion to provide insightful commentary on these original sources of Western music literature. Each entry also includes a physical description and indicates the number of copies held in libraries worldwide. A sixteen-page color section shows title pages and illustrations from several of the books discussed. Most of these incredibly influential titles are largely underplayed in current music history texts, and yet they form the basis of various music traditions as they have evolved over the centuries.

2015, hardcover, dust jacket, 6 x 9 inches, 176 pages
ISBN 9781584563334, Order No. 122024, \$75.00

TICKETS TO THE HEALING ARTS

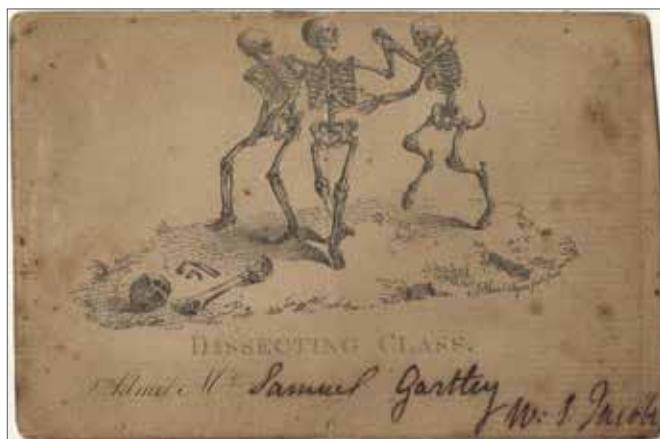
MEDICAL LECTURE TICKETS OF THE
18TH AND 19TH CENTURIES

by Caroline Benenson Perloff and Daniel M. Albert

For more than the first century of formal medical education in America, medical schools were proprietary in nature. Medical faculty ran the medical schools, controlling admissions, curriculum, and graduation standards. They collected fees from students and, in return, issued tickets for admission to their course of lectures. Professors and medical students were individuals of diverse backgrounds and accomplishments. This catalogue unfolds nearly 200 of their stories from 100 tickets dating back to the 1760s, selected from the vast collection of the University of Pennsylvania Archives and Records Center.

Tickets to the Healing Arts, divided into three sections, begins with a narrative exploring the provenance of the University Archives' medical lecture ticket collection. The second section, the core of the catalogue, consists of photographs and text for 100 tickets organized alphabetically by institution. The third section functions as a comprehensive index of the 1,150 tickets in the University Archives collection.

Oak Knoll Press and University of Pennsylvania Archives
2015, hardcover, 6 x 9 inches, 364 pages
ISBN 9781584563297, Order No. 118577, \$45.00



Reprint of the 2014 First Edition, Now in Paperback!

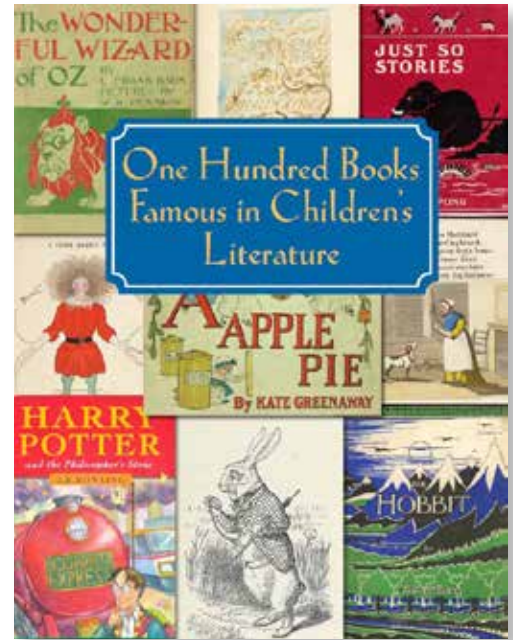
ONE HUNDRED BOOKS FAMOUS IN CHILDREN'S LITERATURE

curated by Chris Loker, edited by Jill Shefrin

This milestone catalogue showcases one hundred enduring classics of children's literature, each printed between 1600 and 2000. It contains brief but informative descriptions and color photographs of one hundred famous children's books as well as provenance for each copy shown. The books are organized chronologically, which allows readers to see the variety and growth of genres of literature for children. An appendix lists historic artifacts, including original illustrations, autograph letters, manuscript drafts, antique hornbooks, ivory alphabet discs, toys, dolls, and games, in order to demonstrate the interrelationships between children's books and the culture of their times.

Four scholarly essays address various aspects of children and their books during different historical eras. The essays explore children's literacy and education in the seventeenth and eighteenth centuries, the impact of technological developments on design, production, and marketing in the nineteenth century, and the evolution of the picture book genre in the context of art and illustration movements in the twentieth century, together with a two-century history of children's book collectors, many of whose books are found in this catalogue.

2015, Paperback, 8.5 x 11 inches, 320 pages
ISBN 9781605830605, Order No. 126526, \$65.00
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Second Printing: Winner of the 2011 Historic Preservation Book Prize

LINE, SHADE AND SHADOW

THE FABRICATION AND PRESERVATION OF ARCHITECTURAL DRAWINGS

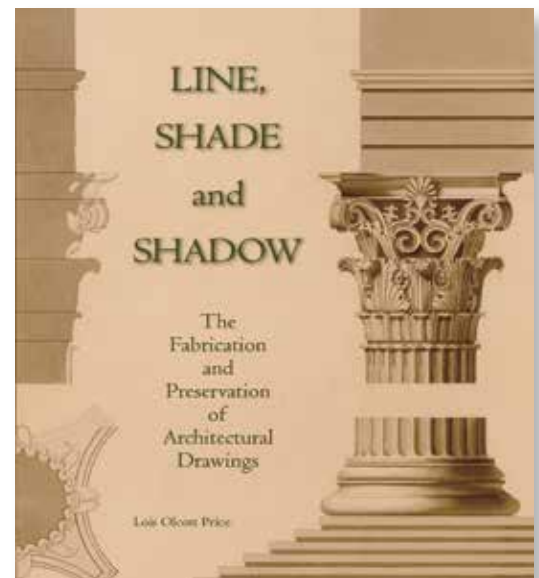
by Lois Olcott Price

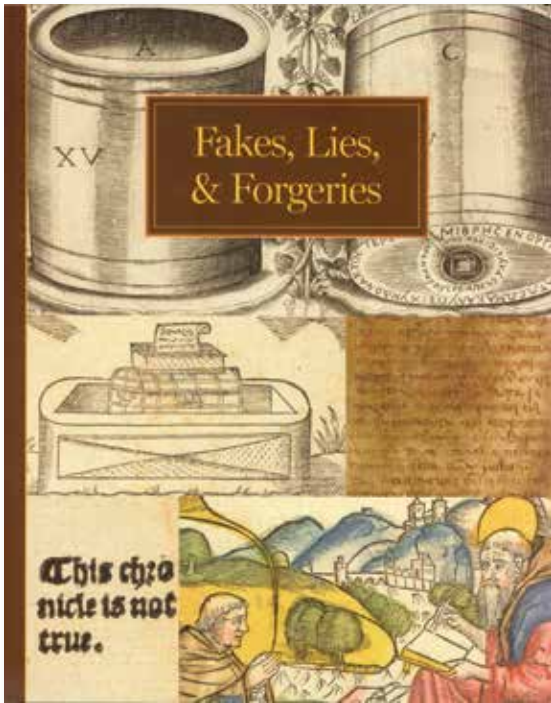
This book explores the materials and techniques used in the fabrication of architectural drawings while illustrating their evolution from the eighteenth through the twentieth century. It also contributes to an understanding of the development of architectural design, the architectural profession, and the manufacturers that served its drafting and reprographic needs.

Because architectural drawings survive in large, often unstable formats, preservation and access issues present major challenges for institutions. This book provides a comprehensive look at problems and solutions, illustrated with examples from major collections.

The first three chapters discuss: the development of drafting-specific drawing, detail, and tracing papers and cloths; the changing media and techniques used in drafting, rendering, and mounting drawings; the use of drawing instruments and correction and copying methods; and the introduction, development, and identification of blueprints and other photo-reproduction processes. The fourth and final chapter includes: an introduction to preservation, collection management, storage, and exhibition specifically for architectural drawings and photo-reproductions; and descriptions of specific conservation treatments.

(2015), hardcover, 9 x 11 inches, 384 pages
ISBN 9781584562375, Order No. 96676, \$95.00
Co-published with the Winterthur Museum





FAKES, LIES, AND FORGERIES

RARE BOOKS AND MANUSCRIPTS FROM THE ARTHUR AND JANET FREEMAN BIBLIOTHECA FICTIVA COLLECTION

edited by Earle Havens

First edition. In addition to providing a checklist of 70 treasures from the Arthur and Janet Freeman Bibliotheca Fictiva Collection, this beautifully-illustrated volume includes five essays that explore the phenomenon of forgery as a creative literary form.

The Bibliotheca Fictiva Collection is the largest collection of books and manuscripts of forgery in the world. Highlights include editions of Jesus' posthumous "Letter from Heaven," eyewitness accounts of the Fall of Troy, annotated books from Shakespeare's personal library, Alpine inscriptions recording Noah's settlement of Vienna after the Flood, and a first-hand account of the discovery of Homer's tomb. Assembled over a 50-year period, the collection was acquired by the Sheridan Libraries of Johns Hopkins University in 2011.

2014, paperback, 9.2 x 11.625 inches, 140 pages

ISBN 9780983808664, Order No. 123085, \$35.00

Distributed for The Sheridan Libraries, Johns Hopkins University.

PORTRAITS AND REVIEWS

by G. Thomas Tanselle

This volume brings together a selection of the biographical sketches and reviews that G. Thomas Tanselle has written since 1959. Because the pieces gathered here cover major figures and landmark works, along with those lesser known, the collection provides a picture of what was going on in the scholarly book world of the past half-century. The author has known many of the people whose lives and works he discusses.

The twenty-eight portraits comprise accounts of, or tributes to, collectors, booksellers, librarians, scholarly editors, publishers, bibliographical scholars, literary and historical scholars, and authors. Figures represented by substantial essays are Fredson Bowers, John Carter, Floyd Dell, Nancy Hale, Harrison Horblit, Vera Lawrence, Ruth Mortimer, and Gordon Ray; among the other people commented on are Harrison Hayford, Mary Hyde, Alfred Kazin, William Matheson, William Scheide, and Carl Woodring.

The "Reviews" section consists of forty-two pieces, mostly book reviews but also including some responses to essays, introductions to anthologies, and retrospective assessments. There are discussions of bibliographical classics by Fredson Bowers, Philip Gaskell, D. F. McKenzie, Paul Needham, Allan Stevenson, and David Vander Meulen, as well as of titles by other major scholars, such as Roger Chartier, Robert Darnton, Anthony Grafton, and David McKitterick. Also treated are books by William A. Jackson, Larry McMurtry, and Nicholson Baker, plus several bibliographies, bibliographical reference works, books on book collecting, and scholarly editions. Other items involve bookcloth, Blake's printmaking, textual theory, book preservation, and the antiquarian book trade.

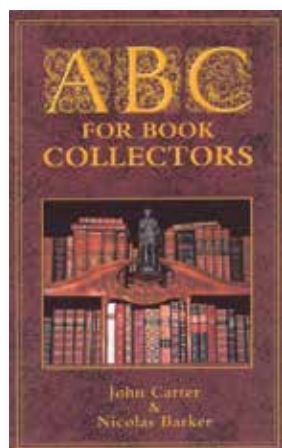
2015, hardcover, dust jacket, 6 x 9.25 inches, 500 pages

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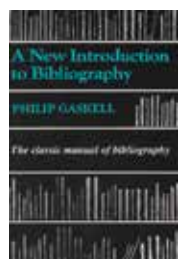
ABC FOR BOOK COLLECTORS

by John Carter and Nicolas Barker

Eighth edition, revised and re-set with additional information and an introduction by Nicolas Barker. Can you define: shaken, unsophisticated, Harleian style, fingerprint, and dentelle? John Carter's *ABC for Book Collectors* has long been established as the most enjoyable and most informative reference book on the subject. 490 alphabetical entries, ranging in length from a single line to several pages, define and ana-

lyze the terms used in book collecting and bibliography. Salutory comments on such subjects as auctions, condition, facsimiles and fakes, and rarity are included. This indispensable guide retains its humorous character while keeping us up-to-date with current terminology.

(2013), hardcover, dust jacket, 5 x 8 inches, 232 pages
ISBN 9781584561125, Order No. 75338, \$29.95



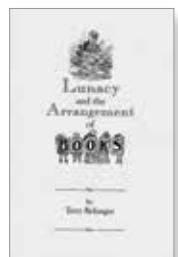
A NEW INTRODUCTION TO BIBLIOGRAPHY

by Philip Gaskell

In this book, Gaskell updates and improves upon Ronald McKerrow's *Introduction to Bibliography* on the history of printing technology of the hand-press period. He breaks new ground by providing a general description of the printing practices of the machine-press period, as well as

addressing the increasing interest in the textual problems of the eighteenth through twentieth centuries. An essential title for students and practitioners of bibliography.

(2012), 6 x 9 inches, 462 pages
Hardcover: ISBN 9781584560364, Order No. 60423, \$65.00
Paperback: ISBN 9781884718137, Order No. 42436, \$39.95



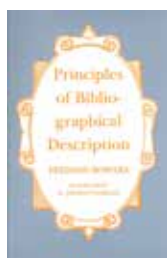
LUNACY AND THE ARRANGEMENT OF BOOKS

by Terry Belanger

A humorous and poignant essay on the idiosyncrasies of book arrangements by collectors over the centuries. Professor Belanger treats the reader to some of the idiotic methods of categorizing and shelving books. One gem from an etiquette book of 1863 decreed that a perfect hostess will see to it

that the works of male and female authors be properly segregated on her book shelves. Their proximity, unless they happen to be married, should not be tolerated. This book will bring a smile to the face of any bibliophile.

2003, paperback, 6 x 9 inches, 25 pages
ISBN 9781584560999, Order No. 14014, \$10.00

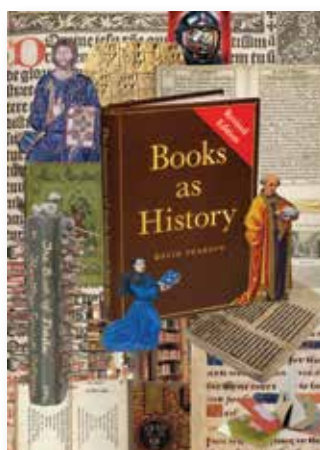


PRINCIPLES OF BIBLIOGRAPHICAL DESCRIPTION

by Fredson Bowers

One of the indisputable classics of twentieth-century scholarship, Bowers' work is one of the standard guides on the subject, providing a comprehensive manual for the description of printed books as physical objects.

(2012), paperback, 6 x 9 inches, 521 pages
ISBN 9781884718007, Order No. 40520, \$39.95



BOOKS AS HISTORY

THE IMPORTANCE OF BOOKS BEYOND THEIR TEXT

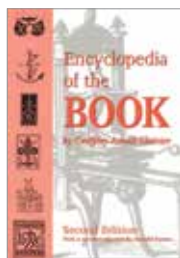
by David Pearson

This third edition of David Pearson's *Books as History* includes a new foreword, an updated list of further reading, and various other additions and updates.

Books have been hugely important in human civilization as instruments for communicating information and ideas. People usually think of books in

terms of their contexts or texts, but books possess many interesting qualities beyond the words within the pages, deriving from the ways in which they were printed, bound, beautified, and defaced. In this book, David Pearson uses many examples of books from the Middle Ages to the present day to show why books are interesting beyond their texts. It raises awareness of an important aspect of the life of books in the context of the ongoing debate about their future. Extensively illustrated with a wide range of images, it is not only approachable but also thought-provoking.

2012, paperback, 7.25 x 10 inches, 208 pages
ISBN 9781584563150, Order No. 109790, \$29.95
Available outside North and South America from The British Library



THE ENCYCLOPEDIA OF THE BOOK

by Geoffrey Ashall Glaister

A well-illustrated reprint of the 1979 second edition, this extensive work defines almost 4,000 terms used in the book trades. Includes information on printers, authors, bookbinders, bibliophiles, equipment, famous books, printing societies, customs of the trade, and more.

2001, paperback, 7 x 10 inches, 576 pages
ISBN 9781884718144, Order No. 42510, \$49.95
Available in the UK from The British Library

Book Production Manuals



LETTERPRESS PRINTING A MANUAL FOR MODERN FINE PRESS PRINTERS

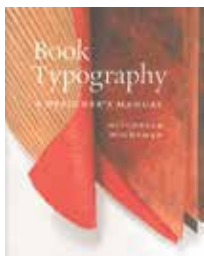
by Paul Marvelas

Using clear explanations and more than 80 illustrations, this manual describes presses, ink, paper, press operation, type and photopolymer plates. It also provides instruction on how to equip a new letterpress shop, how to plan and design projects, how to move presses and equipment, and how to use lead and solvents safely. Includes glossaries of terms relating to paper and printing.

(2014), 8.5 x 11 inches, 220 pages

Hardcover, dust jacket: ISBN 9781584561675, Order No. 88731, \$65.00

Paperback: ISBN 9781584561743, Order No. 88733, \$24.95



BOOK TYPOGRAPHY A DESIGNER'S MANUAL

by Michael Mitchell and Susan Wightman

A comprehensive guide to typography and typesetting for books in all their different forms. Over 1,000 examples and illustrations show typographic principles put into practice – from the smallest detail of punctuation to flat plans of entire books. The samples come from published

works and each is labelled with the font used, its size, and leading.

2005, paperback, 7.25 x 9.25 inches, 434 pages

ISBN 0948021667, Order No. 92771, \$69.95

Available in Europe and the UK from Libanus Press



HEADBANDS HOW TO WORK THEM

by Jane Greenfield and Jenny Hille

A topic that is often overlooked is how to create headbands—those decorative bands of silk or cotton which can be found fastened inside the top of the spine of a book. Two experienced hand bookbinders have produced an easy to use, step-by-step guide on how to create fourteen different styles of headbands.

Written for both beginners and experienced binders alike, this book has become one of the classic manuals for the hand bookbinder.

(2013), paperback, 6 x 9 inches, 96 pages

ISBN 9780938768517, Order No. 43018, \$14.95



REPAIR OF CLOTH BINDINGS by Arthur W. Johnson

Designer bookbinder Arthur Johnson provides a reference manual for the repair and reconstruction of cloth bindings. Each process is explained in precise detail with clear text and accompanying illustrations. Included in this work is a brief but comprehensive history of cloth as a binding material from its early use in handwork to complete automation.

(2013), paperback, 6 x 9 inches, 140 pages

ISBN 9781584560784, Order No. 115658, \$25.00



BOOKBINDING & CONSERVATION BY HAND

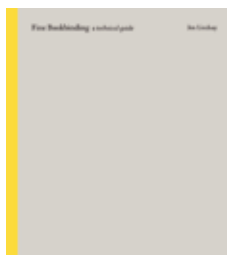
A WORKING GUIDE

by Laura S. Young

This book is designed as a practical manual for beginning bookbinders as well as a ready reference for experienced binders, book collectors, and librarians. The techniques described follow the conventions of the German school of bookbinding, practices which appear here for the first time in English. A list of materials precedes the step-by-step instructions for each section.

(2012), paperback, 7 x 10 inches, 288 pages

ISBN 9781884718113, Order No. 42513, \$24.95



FINE BOOKBINDING A TECHNICAL GUIDE

by Jen Lindsay

Meant for both novice and experienced bookmakers, this book guides the reader through the sequence of operations involved in creating a book bound in leather, or a "fine binding." Each of its sixteen sections includes numbered instructions so that the user can find his or her place in the sequence of operations and have a reference for which step is next. The work includes almost 300 black-and-white illustrations, four appendices, and a bibliography.

2009, paperback, 9 x 9.75 inches, 216 pages

ISBN 9781584562689, Order No. 102152, \$59.95

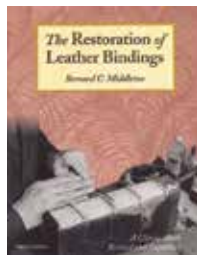


ABC OF LEATHER BOOKBINDING by Edward R. Lhotka

This work is an illustrated manual that shows step-by-step the art and science of fine leather bookbinding. The author learned the ancient craft from one of England's foremost binders, Alfred de Sauty. In this important work, he takes the reader through the intricacies of traditional leather binding.

2005, paperback, 7 x 10 inches, 142 pages

ISBN 9781584561637, Order No. 79690, \$19.95



THE RESTORATION OF LEATHER BINDINGS

by Bernard C. Middleton

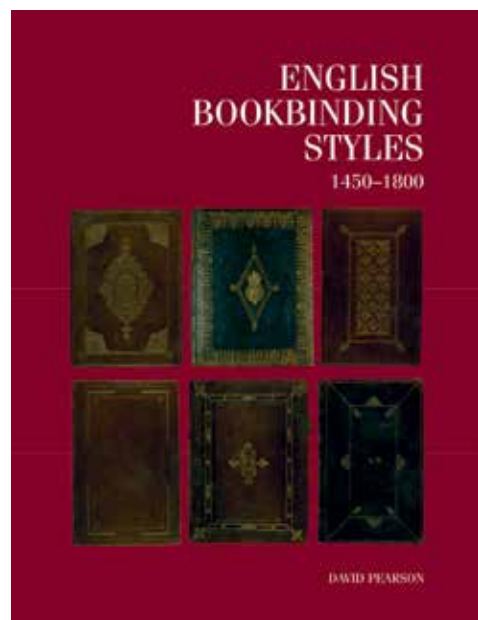
Fourth edition, revised and expanded from the 1998 edition. A welcome new addition in this book is a full-color section for the identification of leather and marbled papers. This classic in the field of bookbinding is a practical guide to the restoration of leather bindings, designed to be a comprehensive handbook for practitioner and student alike when formal training in restorative techniques are unavailable. With numerous photographs and line drawings. Also included is an updated listing of binders' suppliers.

2003, hardcover, 8.5 x 11 inches, 334 pages

ISBN 9781584561194, Order No. 75328, \$45.00

Co-published with the British Library

Books about Bookbinding



ENGLISH BOOKBINDING STYLES 1450–1800

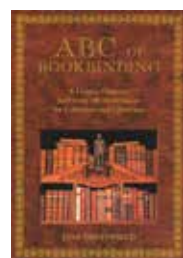
by David Pearson

This well-regarded work provides guidance on recognizing and dating English bindings of the handpress period, from the middle of the fifteenth century to the beginning of the nineteenth. *English Bookbinding Styles* deals not only with the luxury end of the market (where so many binding studies have concentrated) but with the whole spectrum of binding options, the cheap and temporary with the permanent, the plain and middling, as well as the fine. In addition to providing practical help in placing particular bindings within their time and place, the book encourages a new approach to historic binding, concentrating not so much on binders and workshop attributes as on what a binding can tell us about previous owners and their approach to books.

Illustrated with over 250 photographs, this second printing of David Pearson's *English Bookbinding Styles 1450–1800* includes a new introduction and a number of additional references and relevant points that have come to light since the book was first published in 2005.

2014, hardcover, dust jacket, 8.5 x 11 inches, 240 pages

ISBN 9781584561408, Order No. 120363, \$65.00



ABC OF BOOKBINDING

A UNIQUE GLOSSARY WITH OVER 700 ILLUSTRATIONS FOR COLLECTORS AND LIBRARIANS

by Jane Greenfield

Jane Greenfield provides a unique glossary of terms, styles, structures, and names related to conservation and bookbinding illustrated with over 700 line drawings. This book makes it easy to

locate accurate descriptions of bookbindings from various periods. A great reference for those who work with rare and antiquarian books, especially conservators, librarians, and book collectors.

2002, hardcover, dust jacket, 8.5 x 11 inches, 180 pages

ISBN 9781884718410, Order No. 49915, \$49.95



A HISTORY OF ENGLISH CRAFT BOOKBINDING TECHNIQUE

by Bernard C. Middleton

Fourth edition. This is a classic reference work on decorative and commercial English bookbinding techniques. Each chapter covers the history of a particular aspect of bookbinding, i.e. endpapers or headbands. The book also includes appendices on the bookbinding trade, the growth of binderies,

book-edge gilding, and the Arts & Crafts movement, a summary of bookbinding innovations through the ages, and supplementary material. Illustrated in black and white.

(2008), hardcover, 5.75 x 9 inches, 386 pages

ISBN 9781884718281, Order No. 44862, \$65.00

Co-published with the British Library



BEAUTIFUL BOOKBINDINGS

A THOUSAND YEARS OF THE BOOKBINDER'S ART

by P.J.M. Marks

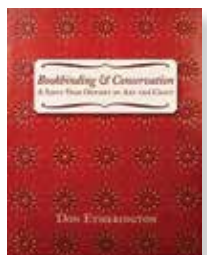
Fully illustrated in color, *Beautiful Bookbindings* celebrates over 100 of the most beautiful bookbindings of the last 1,000 years. This book focuses on the craft of hand-bookbinding that existed until the Victorian

era when mass-produced trade bindings took over. The introduction provides an engaging overview of the history and techniques of the craft and of its most important practitioners.

2011, hardcover, dust jacket, 8.5 x 11 inches, 190 pages

ISBN 9781584562931, Order No. 105519, \$49.95

Available outside North and South America from the British Library



BOOKBINDING & CONSERVATION

A SIXTY-YEAR ODYSSEY OF ART AND CRAFT

by Don Etherington

This autobiography by renowned bookbinder Don Etherington takes the reader through his lifelong journey of bookbinding and conservation. Numerous personal photographs richly illustrate his story. The autobiography is fol-

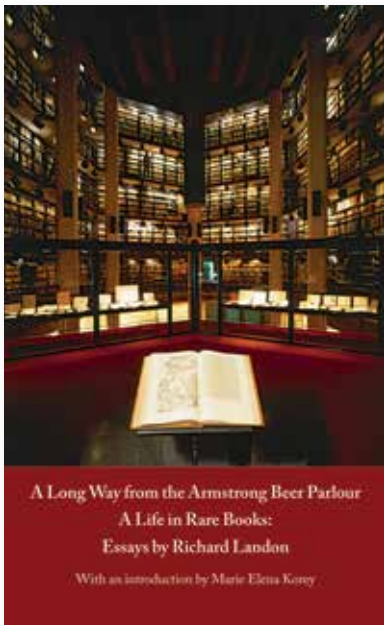
lowed by a pictorial catalogue of many of Etherington's fine bindings.

2010, 8.5 x 11 inches, 180 pages

Hardcover, dust jacket: ISBN 9781584562771, Order No. 102815, \$49.95

Unbound sheets: Order No. 104070, \$24.95

Books about Book Collecting and Book Selling



A LONG WAY FROM THE ARMSTRONG BEER PARLOUR A LIFE IN RARE BOOKS: ESSAYS BY RICHARD LANDON

edited by Marie Elena Korey

In 1967 Richard Landon (1942–2011) joined the Department of Rare Books and Special Collections (later the Thomas Fisher Rare Book Library) at the University of Toronto, soon establishing his reputation as both an institutional and private collector. This volume brings together a selection of his writings chosen and edited by Marie Elena Korey, Richard's wife and partner in his "Life in Rare Books."

The first section forms a sort of autobiography, including contributions to *The Halcyon*, memoirs of colleagues and friends, and a celebration of the fiftieth anniversary of the Department of Rare Books and Special Collections. The sections "Bibliography and Book History" and "Collecting and the Antiquarian Book Trade" include essays on a wide range of subjects by this most inquiring and erudite of librarians and collectors.

2014, hardcover, dust jacket, 5.5 x 8.5 inches, 440 pages

ISBN 9781584563303, Order No. 122162, \$49.95

Co-published with *The Thomas Fisher Rare Book Library*



OTHER PEOPLE'S BOOKS

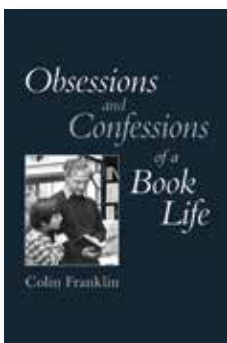
ASSOCIATION COPIES AND
THE STORIES THEY TELL

Containing 112 illustrations, this lively historical account describes how fifty-two presentation copies, twenty-four from institutional collections and twenty-eight from private hands, from 1470 to 1986 came to be inscribed, and highlights the current owners of these volumes.

2011, hardcover, 8 x 11 inches, 214 pages

ISBN 9780940550100, Order No. 105527, \$75.00

Distributed for *The Caxton Club*



OBSESSIONS AND CONFESSIONS OF A BOOK LIFE

by Colin Franklin

The reminiscences of an author, bookseller, and publisher, written at the age of eighty-eight, Colin Franklin's newest book is perhaps his most entertaining. It wanders freely through themes which have absorbed him—a lost world of publishing, adventures in bookselling, and the irreplaceable scholarly eccentrics who dominated that world a generation

ago. The anecdotal and narrative style throughout makes this an entirely enjoyable work. Richly illustrated.

2012, hardcover, dust jacket, 6 x 9 inches, 296 pages

ISBN 9781584563044, Order No. 108511, \$49.95

Available in Australia from *Books of Kells*

Available in the UK from *Bernard Quaritch, Ltd.*



ON TEN NEW GROLIERS

JEAN GROLIER'S FIRST LIBRARY AND
HIS OWNERSHIP MARKS BEFORE 1540

by Isabelle de Conihout

In this transcript of a talk given in connection with the 2012 Grolier Club exhibition *Printing for Kingdom, Empire & Republic: Treasure of the Imprimerie Nationale*. Dr. de Conihout explains how she was able to add "ten new Groliers" to the list of books owned by one of the

greatest book collectors of all time. Illustrated in color.

2013, paperback, 6 x 9 inches, 62 pages

ISBN 9781605830469, Order No. 118561, \$25.00

Distributed for *the Grolier Club*



DR. ROSENBACH AND MR. LILLY

BOOK COLLECTING IN A
GOLDEN AGE

by Joel Silver

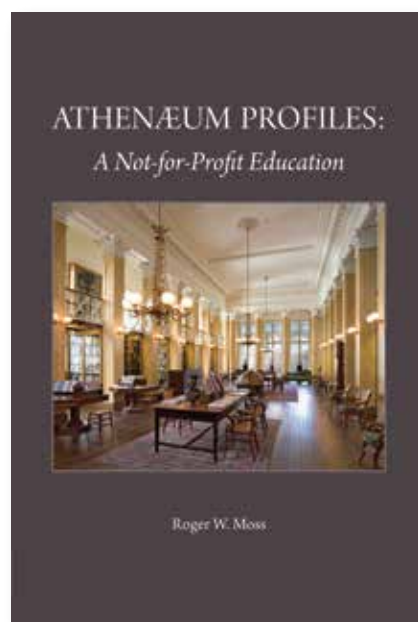
This story of Josiah Kirby Lilly, Jr., and the books and manuscripts he bought from Dr. A. S. W. Rosenbach is told through the many letters they exchanged. This book focuses on the two men and their business relationship from the 1920s through the 1940s. It is

a microcosm of a great age of book collecting, in which choices made by booksellers and collectors alike shaped the contents of some of the greatest research libraries of our own day.

2011, hardcover, dust jacket, 6 x 9 inches, 176 pages

ISBN 9781584562955, Order No. 105704, \$49.95

Books about Libraries



ATHENÆUM PROFILES A NOT-FOR-PROFIT EDUCATION

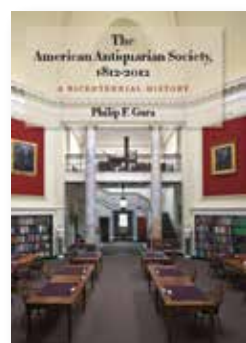
by Roger W. Moss

Prepared for the bicentennial celebration of The Athenæum of Philadelphia, *Athenæum Profiles* consists of biographical essays covering twelve significant individuals who influenced the future of one of America's oldest cultural institutions. During the author's forty-year tenure as executive director of the Athenæum (1968–2008), he learned on the job from these men how to manage a not-for-profit special collections library. With their guidance, he resuscitated this previously moribund institution by acquiring nationally significant collections, attracting substantial funding, embracing modern technology, and creating a research website visited by thousands of researchers from around the globe. This captivating personal narrative pays tribute to the people who pulled the Athenæum back from the brink of collapse, and provides practical lessons for any curator or director facing a similar situation.

Profiled here are George B. Tatum, Ph.D., FSAH; Robert C. Smith, Ph.D.; Charles E. Peterson, FAIA, FSAH; Robert L. McNeil, Jr., D.Sc.; George Vaux, RSA; Nathaniel Burt, FPAT; Henry J. Magaziner, FAIA, FAPT; Robert B. Ennis, MA; Walter Muir Whitehill,

Ph.D.; Clay Lancaster, MA; Samuel J. Dornsife, DF; and Ian Grant, FRIBA. Dozens of other interesting characters—many of whom readers will recognize—make cameo appearances.

2014, hardcover, dust jacket, 6 x 9 inches, 176 pages
ISBN 9781584563280, Order No. 120345, \$55.00



THE AMERICAN ANTIQUARIAN SOCIETY, 1812–2012

A BICENTENNIAL HISTORY

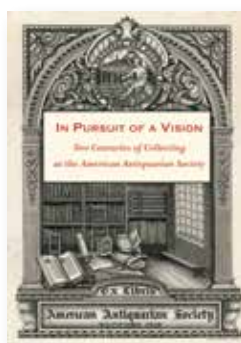
by Philip F. Gura

Revised edition. Over the past two centuries, this learned society has become widely recognized as a national treasure. Published on the occasion of the Society's bicentennial, this unique, illustrated history is scholarly in purpose, rich in probing insight, and brimming with narrative detail. This

volume traces the development of the American Antiquarian Society library and the role its librarians have played as collectors, scholars of American writing and publishing, and stewards of the nation's history. Readers will meet founder Isaiah Thomas and his successors at the Society's helm. Each has moved the Society forward by deftly matching the institution's needs with local and national developments. The author's guiding approach is finely focused on the Society's intellectual development as a cultural repository of extraordinary consequence, with careful attention given to the people who have shaped and nurtured it into the twenty-first century.

2012, hardcover, dust jacket, 6.75 x 10 inches, 454 pages
ISBN 9781929545650, Order No. 117114, \$60.00

Distributed for the American Antiquarian Society



IN PURSUIT OF A VISION

TWO CENTURIES OF COLLECTING
AT THE AMERICAN ANTIQUARIAN
SOCIETY

This generously illustrated catalogue accompanied a fall 2012 exhibition at the Grolier Club in New York celebrating the American Antiquarian Society's bicentennial year. The collections of the Society, founded in Worcester, Massachusetts, in 1812, have grown from Isaiah Thomas's initial gift to over four million items. It would be dif-

icult to truly represent the full breadth and depth of the Society's extraordinary holdings in a single publication, so a different approach was taken here. *In Pursuit of a Vision* introduces nearly thirty of the scholars, donors, librarians, members, and book dealers who have helped to build this independent institution into a national treasure. This generously illustrated catalogue chronicles the individual stories of almost two hundred objects, with eighteen essays addressing major aspects of the Society's collecting history: laying the foundation, late nineteenth-century benefactors, collecting in the twentieth century, bibliographic initiatives, collection development, and responsible stewardship.

2012, 7.5 x 10.5 inches, 222 pages

Hardcover, ISBN 9781929545681, Order No. 110055, \$55.00

Paperback, ISBN 9781929545698, Order No. 109945, \$35.00

Distributed for the American Antiquarian Society

Books about Book Illustration and Design



PUBLISHING AND BOOK DESIGN IN LATVIA 1919-1940

A RE-DISCOVERY

by James H. Fraser

Using over 700 color images of illustrated book covers and wrappers, this book presents a fascinating view of the remarkable, and as yet unheralded, creativity which characterized publishing and book design in Latvia between the World Wars.

This visual exploration of a rapidly vanishing chapter in 20th century publishing history is given context by an overview of the historic book culture of interwar Latvia, giving special attention to company histories, the often colorful careers of prominent designers, artists, and publishers, as well as how the political situation in Latvia dominated and influenced much of what was published. The work is divided into four sections, each covering one of the major language groups in Latvia: Latvian, Russian, German and Yiddish.



The book also features the personal reminiscences of the author, showing how he gained his longtime appreciation for the creativity and richness of Latvian publishing and book design, and explaining why he found the subject so compelling and important that he devoted the last years of his life to this work.

2014, paperback, 9 x 11 inches, 336 pages
ISBN 9789934512186, Order No. 120366, \$65.00

Distributed for Neputns



THOMAS BEWICK THE COMPLETE ILLUSTRATIVE WORK

by Nigel Tattersfield

Generously illustrated and arranged alphabetically, this three-volume work details some 750 titles, over 450 of which are unrecorded in earlier bibliographies. In addition, it provides information on newspaper mastheads, book cover designs, copy-book covers, maps, and large single prints. Whether appealing to the Bewick aficionado, book historian, art historian, provincial printing enthusiast, or admirer

of engraving, this is an indispensable work.

2011, hardcover, slipcase, 7.5 x 10.75 inches, 3 volumes, 1580 pages
ISBN 9781584562733, Order No. 102274, \$265.00

Available outside North and South America from The British Library

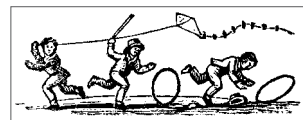


ALEXANDER ANDERSON'S NEW YORK CITY DIARY 1793-1799

by Jane R. Pomeroy

This work presents the complete transcription of the diary of the father of wood engraving in America, Alexander Anderson (1775-1870). It starts at the beginning of his career and covers almost six years of daily entries. Comprehensive footnotes identify the books he illustrated during those years

(included in a checklist), literature he sought to help him in engraving techniques, his earnings from commissions, and more. Ten chapters from author Jane R. Pomeroy explore themes apparent in the Diary: the places and persons he mentioned and the social climate and urban history that he experienced. An appendix lists some 300 books that he mentioned reading.



The engravings mentioned in his Diary are from the beginning of his work, only a few of the over 9,000 images he produced in his ninety-five years. He

mostly devised his skills for himself, initially inspired by the great English wood engraver, Thomas Bewick. Anderson is often named as the first American illustrator who cut on the end grain of boxwood, which both allowed a resilient commercially practical woodblock and one with a wide artistic range.

2013, hardcover, 8.5 x 11 inches, 2 volumes, 688 pages
ISBN 9781584563259, Order No. 114714, \$125.00

Co-published with The American Antiquarian Society

ALEXANDER ANDERSON, 1775-1870, WOOD ENGRAVER AND ILLUSTRATOR

AN ANNOTATED BIBLIOGRAPHY

by Jane R. Pomeroy

By the early nineteenth century, Alexander Anderson was recognized as the United States's preeminent illustrator. Called the father of wood engraving in America, his prodigious work filled publications of every kind. Beginning with a biography of Anderson, this major

study contains over 2,322 bibliographical entries, illustrated with over 1,000 reproductions of Anderson's engravings. There are three indices provided, one of authors and titles, a second of printers, publishers and booksellers, and a third of artists and engravers.

2005, hardcover, 8.5 x 11 inches, 3 volumes, 2616 pages
ISBN 9781584561620, Order No. 88121, \$350.00

Co-published with The American Antiquarian Society





THE BEAUTIFUL POSTER LADY
A LIFE OF ETHEL REED

by William S. Peterson

Ethel Reed (1874–1912) is one of the most elusive figures in the history of American graphic design and a striking example of an early media celebrity. Newspapers of the day described her as “the beautiful poster lady,” claiming that she was the most famous woman artist in America. But in 1896 she sailed to Europe, contributed to the two final issues of *The Yellow Book*, and then vanished. Now William S.

Peterson, through meticulous archival research, has at last been able to reconstruct the story of her life in England. This is the only book-length treatment of her work as a designer—and the first successful attempt to recover Ethel Reed’s enigmatic, hidden life. It includes 16 color plates of her posters and 47 black-and-white illustrations.

2013, hardcover, dust jacket, 6 x 9 inches, 160 pages
ISBN 9781584563174, Order No. 110254, \$39.95



THE TREVELYON MISCELLANY OF 1608
A FACSIMILE OF FOLGER SHAKESPEARE LIBRARY MS V.B.232
edited by Heather Wolfe

This massive volume provides a snapshot of the passions, concerns, and everyday interests of a highly talented London commoner. Thomas Trevelyan was a skilled scribe who had access to a stunning variety of woodcuts, engravings, broadsides, almanacs, and more, which he transformed from small monochrome images into large, colorful feasts for the eyes, which continue to delight modern audiences.

2007, hardcover, dust jacket, 10.75 x 17 inches, 594 pages
ISBN 029598659X, Order No. 108908, \$295.00

THE TREVELYON MISCELLANY OF 1608
AN INTRODUCTION TO FOLGER SHAKESPEARE LIBRARY MS V.B.232.

A paperback binding of the first 60 pages of the facsimile, which also includes thumbnails of every page of Trevelyan’s miscellany.

2007, paperback, 10.75 x 17 inches, 60 pages
Order No. 108907, \$35.00

Distributed for The Folger Shakespeare Library

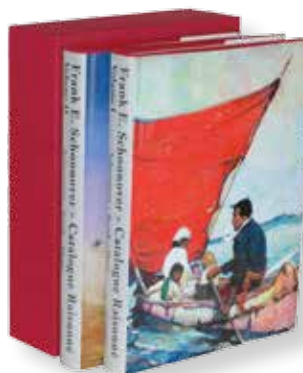
CHICAGO UNDER WRAPS
DUST JACKETS FROM 1920 TO 1950



A catalogue published to coincide with an exhibition on the same topic at the Ryerson and Burnham Libraries at The Art Institute of Chicago. The comprehensive text, written by Victor Margolin, is illustrated with color images of the dust jackets themselves. Contains a list for further reading and a checklist that reflects the exhibition.

[1999], paperback, 4to, 12 pages
Order No. 126797, \$15.00

Distributed for the Caxton Club



FRANK SCHOONOVER
CATALOGUE RAISONNÉ
by John Schoonover and Louise Schoonover-Smith with LeeAnn Dean

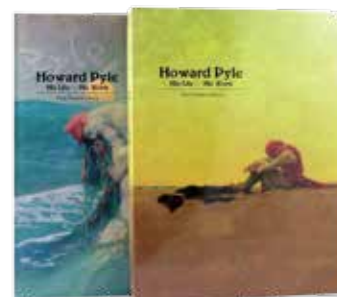
This two-volume set provides a comprehensive record of Schoonover’s (1877–1972) entire oeuvre, from his earliest sketches to his last easel paintings. Included are over 3,000 images, most in full color, a detailed biography, information about his models and

students, lists of exhibitions and magazine illustrations, two additional bibliographies, and three indices.

2009, hardcover with slipcase, 9 x 12 inches, 2 volumes, 846 pages
ISBN 9781584562382, Order No. 96681, \$195.00

HOWARD PYLE
HIS LIFE—HIS WORK
by Paul Preston Davis

This book represents the complete record of works by America’s foremost illustrator. The two volumes are well indexed and illustrated with over 3,300 thumbnail images, hundreds of which had not been reproduced since their original publication over 100 years ago.



2004, hardcover, 9 x 12 inches, 2 volumes, 906 pages
ISBN 9781584561330, Order No. 75317, \$149.95
Co-published with The Delaware Art Museum

Museum Edition, limited to 60 numbered and signed sets, specially bound and with an extra eight-page signature.

2004, quarter morocco with Japanese cloth
Order No. 87133, \$425.00

Books about Fine Press and Artists' Books



THE RAMPANT LIONS PRESS A NARRATIVE CATALOGUE by Sebastian Carter

Founded by Will Carter in 1924, the Rampant Lions Press in Cambridge, England, established itself as one of the leading letterpress workshops in the decades after the Second World War. Will was joined by his son Sebastian in the 1960s, and the business became known worldwide for its craftsmanship and design

skills. It was not strictly a private press, but rather a small publisher of fine editions and a printer for other publishers. The broad scope of its activities led to working on books by a wide range of authors and artists.

This Catalogue describes all 321 titles printed by the Press. There is a detailed description of each book, including its title page, typefaces, papers and bindings, together with any binding variants, and details of any prospectuses produced. There are 130 black-and-white illustrations and 16 pages of color illustrations. In addition, the Catalogue is divided into four sections covering the main periods of the Press' history, and each section is prefaced with the story of that period, so that the book is in effect a history of the Press. There are also appendices devoted to the pressmarks, types and papers used by the Press, and the publicity materials produced.

2013, hardcover, dust jacket, 8.5 x 11 inches, 208 pages
ISBN 9781584563211, Order No. 114713, \$65.00

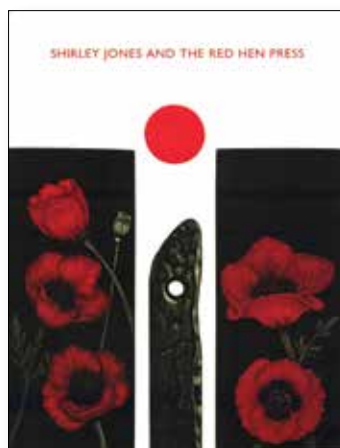


THE KELMSCOTT CHAUCER A CENSUS by William S. Peterson and Sylvia Holton Peterson

Even at the time of its publication, *The Works of Geoffrey Chaucer* was recognized as the most ambitious and remarkable book of its time. This census locates and describes as many of the books as possible, reconstructing their complicated history of ownership by supplying a narrative of each

known copy and including new information about unlocated copies, copies sold by book dealers and auction houses, and binders who have rebound many of the copies. A sixteen-page section of color plates is included.

2011, hardcover, dust jacket, 8.5 x 11 inches, 280 pages
ISBN 9781584562894, Order No. 103887, \$95.00



SHIRLEY JONES AND THE RED HEN PRESS A BIBLIOGRAPHY BY RONALD D. PATKUS WITH COMMENTARY BY THE ARTIST by Ronald D. Patkus

This bibliography covers all books produced by Shirley Jones at the Red Hen Press. Each entry consists of collation data, a list of contents, typographical data, the paper used, binding type, and is accompanied by a full color illustration. The entries are

all preceded by notes written by Shirley Jones, which discuss various aspects of the production of individual editions and offer the artist's unique perspective on three decades of bookmaking. As a book artist and printmaker, Shirley Jones certainly merits more critical notice than she has received. Indeed, in almost every account of her work one finds a remark to the effect that the Red Hen Press is not as recognized as it ought to be. In this sense, the well-kept secret is as true today as was in the 1980s, even though her books may be found in more than fifty collections worldwide.

2013, paperback, 8.5 x 11 inches, 80 pages
ISBN 9780615732435 Order No. 115659, \$24.95
Distributed for Vassar College

*Winner of the 2012 Independent Publisher Book Awards
Gold Medal in Writing/Publishing*



THE SILENT SCREAM POLITICAL AND SOCIAL COMMENT IN BOOKS BY ARTISTS edited by Monica Oppen and Peter Lysiotis

The Silent Scream provides insights into 77 influential books and works presented in book form in the past 90 years—those that have been banned, censored, and even burned in an effort to prevent their contents from spreading. The

catalogue is sectioned chronologically, beginning in 1918 and extending to today, with an additional category for those works that stand on the periphery of the blurred line defining "artists' books." With over 200 color illustrations, this book is beautiful and formatted in an original style.

2011, paperback, 8 x 9.5 inches, 190 pages
ISBN 9780987160652, Order No. 108927, \$45.00
Available in Australia from Ant Press



EDGE

by Sara Wallace

The manuscript for this book won the 2014 Poetry Chapbook Competition at The Center for Book Arts, judged by Sharon Dolin and David St. John. Printed on Touche, Stardream, and Canaletto at the Swamp Press using Joanna, Deepdene, and Lutetia, all cast in-house. Presswork on a Windmill and Vandercook. Illustrated by Barbara Henry. Limited edition of 100.

2014, paperback, 7 x 10 inches, 28 pages
Order No. 123946, \$75.00
Distributed for the Center for Book Arts



UNTITLED

by David St. John

This untitled collection of poetry by David St. John, judge of the 2014 Center for Book Arts Chapbook Competition, contains the poems "The One Who Should Write My Elegy Is Dead," "Where He Came Down," and "The Way It Is." It was designed by Amber McMillan of Post Editions and produced in an edition of 100.

The text was hand-set in Grotesque No. 18 and

printed on Zerkall Book Vellum. The illustration was printed from hand processed polymer plates onto Gampi paper.

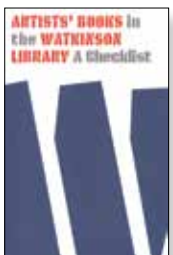
2014, paperback pamphlet, 7.75 x 10.5 inches, 8 pages
Order No. 123947, \$75.00
Distributed for the Center for Book Arts



CENTER BROADSIDES 2013 READING SERIES

Twelve broadsides, each representing the work of an individual poet who gave a reading at the Center for Book Arts. As part of the Broadside Reading Series, each author creates a broadside of one of their poems that captures the essence of the verse and the story they are telling.

2014, top opening portfolio
15.25 x 13.25 inches, 12 broadsides of various sizes
Order No. 122531, \$500.00
Distributed for the Center for Book Arts



ARTISTS' BOOKS IN THE WATKINSON LIBRARY

A CHECKLIST

by Sally S. Dickinson

This checklist of contemporary artists' books at the Watkinson Library comprises a collection of roughly 300 titles spanning from the 1970s to the present. Entries are arranged by artist within categories relating to production methods, and include

a short bibliographic description. With 12 color illustrations. Limited edition of 250 copies designed by Michael Russem at Kat Ran Press.

2014, paperback, 6 x 9 inches, 64 pages
Order No. 122544, \$25.00
Distributed for the Watkinson Library, Trinity College



MULTIPLE, LIMITED, UNIQUE

SELECTIONS FROM THE PERMANENT COLLECTION OF THE CENTER FOR BOOK ARTS

by Alexander Campos and Jen Larson

Multiple, Limited, Unique offers an overview of the history and development of book arts over the past 40 years, and examines the role of the Center in both nurturing and promoting innovative artists and preserving traditional artistic practices.

2011, paperback, 8.5 x 11 inches, 144 pages
Order No. 108980, \$40.00
Distributed for the Center for Book Arts



AL-MUTANABBI STREET STARTS HERE

by Beau Beausoleil and Sarah Bodman

Al-Mutanabbi Street Starts Here assembles artists' responses to the tragic loss of a cultural and intellectual hub in Baghdad that occurred as a result of a bomb explosion on March 5, 2007. This important and timely exhibition and catalogue features approximately 250 artists' books and 50 broadside (prints) by artists from around the world, and was co-organized by Beau Beausoleil, Founder of the

Al-Mutanabbi Street Coalition, and Sarah Bodman, Senior Research Fellow at the Center for Fine Print Research in Bristol, UK.

2013, paperback, 6.75 x 10.25 inches, 104 pages
Order No. 122525, \$30.00
Distributed for the Center for Book Arts



ZINES+ AND THE WORLD OF ABC NO RIO

by Jason Lujan

By straddling the line between functional brochure and works of art realized in book form, the zine has retained its popularity even as the internet has largely become the preferred method

of self-publishing. *Zines+ and The World of ABC No Rio* presents and explains a range of these self-same printed materials, mixing both artists' original creations with items from the ABC No Rio zine library archives, covering subject matter from arts-community history to political commentary.

2014, paperback, 8.5 x 5.25 inches, 90 pages
Order No. 122528, \$20.00
Distributed for the Center for Book Arts



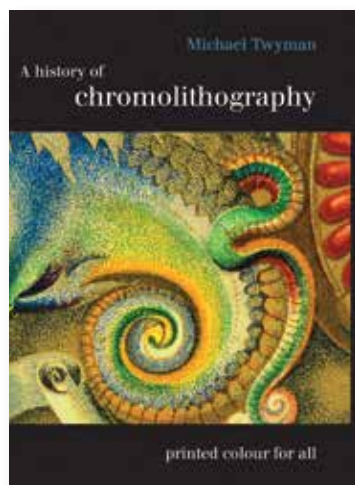
BROKEN GLISH

by Harryette Mullen

Broken Glish by Harryette Mullen, judge of The Center for Book Arts 2013 Poetry Chapbook Competition, was designed and letterpress printed by Delphi Basilicato in the summer of 2013 at The Center for Book Arts, NYC. Limited edition of 100 copies.

2013, paperback
6.75 x 6.75 inches (closed) 13.5 x 6.75 inches (open), 8 pages
Order No. 122529, \$250.00
Distributed for the Center for Book Arts

Books about Printing



A HISTORY OF CHROMOLITHOGRAPHY PRINTED COLOUR FOR ALL

by Michael Twyman

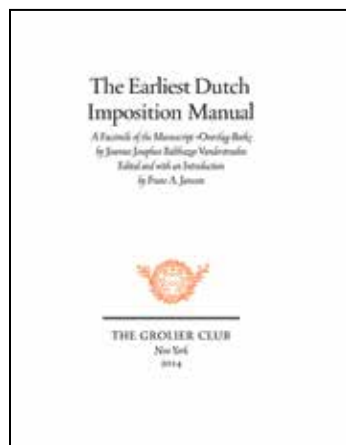
The first book since the process was in its heyday to offer a detailed account of how chromolithographs were made, tracing the evolution of this hand-drawn color-printing process. This is also the first book to consider chromolithography from a global standpoint. It gives particular attention to the movement of artists, printers, equipment, materials, products, and ideas across national boundaries, and contextualizes all this with respect to the development of the lithographic trade and its organization.

At one end of the market chromolithography met a voracious demand for color printing in everyday life; at the other, it was applied to work of real quality: illustrations (for science, art, architecture, and design), reproductions of famous and popular paintings, maps and atlases, facsimiles of manuscripts, book covers, posters, and high-end product catalogues. All are discussed in the context of other color processes and illustrated with 850 color images drawn from a dozen or so countries.

2013, hardcover, dust jacket, 9 x 12 inches, 728 pages

ISBN 9781584563204, Order No. 118671, \$130.00

Available outside North and South America from *The British Library*



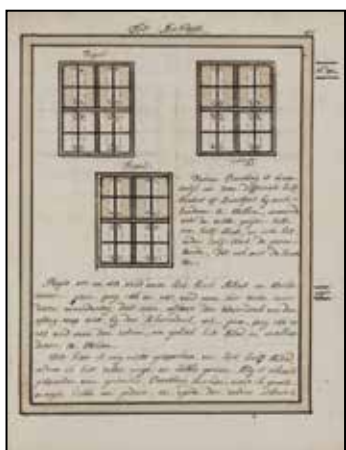
THE EARLIEST DUTCH IMPOSITION MANUAL A FACSIMILE OF THE MANUSCRIPT «OVERSLAG-BOEK» BY JOANNES JOSEPHUS BALTHAZAR VANDERSTRAELEN edited by Frans A. Janssen

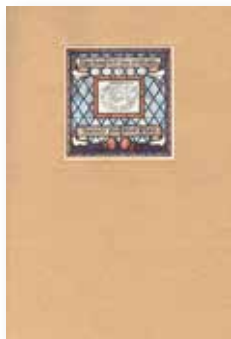
Although “imposition manuals”—instructions on the proper layout of typeset pages for the press—have always been useful tools of the printing trade, surviving examples are rare. The present volume has been reproduced from a unique manuscript in the collection of the Grolier Club Library. Entitled *Overslag-Boek, zeer nuttig voor alle Liefhebbers der Edele Boekdruk-konste* (“Imposition Manual, very useful for all Practitioners of the Noble Art of Printing”), it was compiled in the years 1794–1795 by printer Joannes Josephus Balthazar Vanderstraelen, a native of Antwerp. Vanderstraelen’s manuscript illustrates, through a series of diagrams in ink and watercolor, the correct position of composed pages, arranged so that they would appear in the correct order after having been printed and folded. All the common printing formats are presented in order of size, from folio to 64mo. The elements of standard printing “furniture”—the chase, quoins, wedges, etc.—are delicately rendered in various shades of watercolor wash, providing remarkably clear visual instructions on the proper arrangement of formes of type on the press. These diagrams are reproduced here in their entirety, and in full color, complemented and enhanced by Frans Janssen’s detailed introduction and notes. The book also includes a foreword by Eugene S. Flamm, a description of the original manuscript held at the Grolier Club, an index, and English translations of the table of contents, headings, and text of the manual. Designed by Jerry Kelly.

2014, hardcover, 8.5 x 11 inches, 210 pages

ISBN 9781605830537, Order No. 121734, \$75.00

Distributed for the *Grolier Club*





THE DEAN OF AMERICAN PRINTERS

THEODORE LOW DE VINNE AND THE ART PRESERVATIVE OF ALL ARTS

by Irene Tichenor and Michael Koenig

Foreword by Matthew Carter, followed by a detailed checklist of over 160 items on show at the Grolier Club. Theodore Low De Vinne (1828–1914) was one of the most important American figures of the 19th century book world and the exhibition honors him on the centenary of his death. De Vinne was a founding member

of the Grolier Club, and his De Vinne Press was responsible for most of the important Grolier Club works published during his lifetime. Additionally, he was a leader in his profession (particularly in the development and adoption of new printing technology), a committed scholar in the history of printing, and an accomplished author of works on the origins and history of printing. The catalogue surveys books, manuscripts, letters, photographs, and other objects illustrating De Vinne's life and accomplishments, many drawn from the Grolier Club's own collections. With numerous color illustrations.

2014, paperback, 6 x 9 inches

ISBN 9781605830488, Order No. 120090, \$35.00

Distributed for the Grolier Club



THE DIASPORA OF ARMENIAN PRINTING 1512–2012

by John A. Lane

This first international publication in English and Armenian on the history of Armenian printing commemorates five centuries of printers, their books, and their printing types.

For technical and political reasons, until 1771 all Armenian books were printed outside Armenia in major centres like Venice, Constantinople, and Amsterdam. The book describes the diaspora of Armenian printing, highlighting the role of Amsterdam. With its plentiful color illustrations, it takes the reader on a typographic odyssey through time and space.

2012, paperback, 6.75 x 9.5 inches, 224 pages

ISBN 9789081926409, Order No. 109505, \$49.95

Distributed for the Special Collections of the University of Amsterdam



JACOB BIGELOW'S AMERICAN MEDICAL BOTANY, 1817–1821

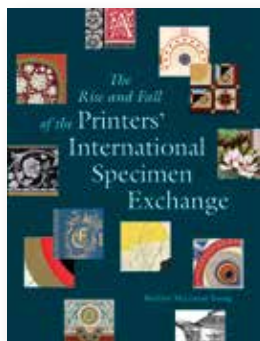
AN EXAMINATION OF THE ORIGIN, PRINTING, BINDING AND DISTRIBUTION OF AMERICA'S FIRST COLOR PLATE BOOK, WITH SPECIAL EMPHASIS ON THE MANNER OF MAKING AND PRINTING ITS COLORED PLATES

by Richard J. Wolfe

Of all the books published in the United States before the mid-nineteenth century introduction of chromolithography, Jacob Bigelow's *American Medical Botany* was the only one to have its plates mechanically printed in color, not colored by hand in the usual manner of the day. Wolfe's investigation of the origin, printing, binding, and distribution of this landmark work also constitutes an important case study of the production, of a significant book of that early period. This second edition contains, tipped in, two of Bigelow's original plates, one left uncolored and one colored by hand.

2012, hardcover, 6 x 9 inches, 128 pages, two tipped-in plates

ISBN 9781584563037, Order No. 108936, \$95.00



THE RISE AND FALL OF THE PRINTERS' INTERNATIONAL SPECIMEN EXCHANGE

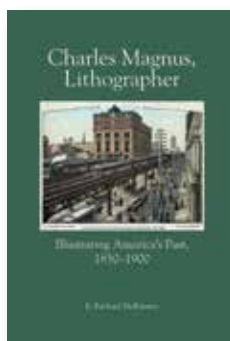
by Matthew McLennan Young

This is the first in-depth study of an international institution whose goal was nothing less than a renaissance of fine printing at a time when quantity mattered far more than quality. Founded in 1880, *The Exchange* is a record of a remarkable period in letterpress and lithographic printing.

Its history involves the development of new machinery and printing techniques, "Old Style" vs. "Artistic" printing, the histories of the two innovative printing houses that managed the *Exchange*, cooperation and conflict among outside personalities, and the extraordinary efforts of a few talented and dedicated people. This book also reproduces 81 full-page specimens submitted to the *Exchange*, many never seen before outside the *Exchange's* original 16 volumes. The selected specimens showcase a wide range of styles from many countries.

2012, hardcover, dust jacket, 8.5 x 11 inches, 160 pages

ISBN 9781584563099, Order No. 108704, \$59.95



CHARLES MAGNUS, LITHOGRAPHER

ILLUSTRATING AMERICA'S PAST, 1850–1900

by E. Richard McKinstry

Charles Magnus was one of the most prolific American printers of ephemera during the late nineteenth century. The book first examines Magnus as a person, then details the various kind of items he published such as songsheets, illustrated stationary, bird's eye view maps, board games, puzzles and greeting cards.

Throughout the book are over 100 color illustrations of Magnus' work and portraits of him and his family. An appendix lists the items mentioned by title in the book and records where at least one copy of each can be located. A comprehensive index completes the volume.

2013, hardcover, dust jacket, 7 x 10 inches, 200 pages

ISBN 9781584563198, Order No. 110132, \$59.95

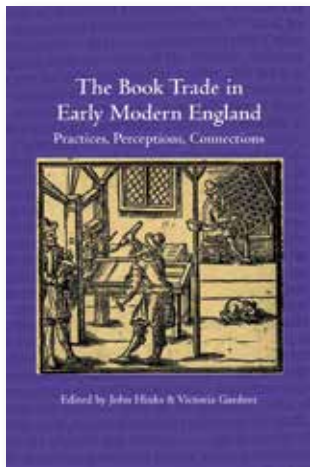
Co-published with Winterthur Museum, Garden, and Library

Books about Publishing

THE BOOK TRADE IN EARLY MODERN ENGLAND PRACTICES, PERCEPTIONS, CONNECTIONS

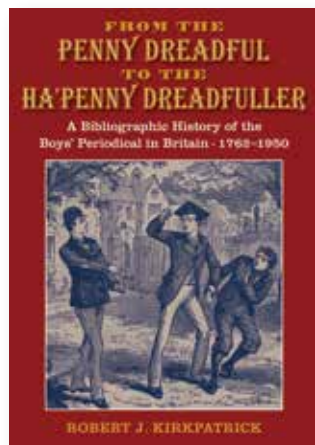
edited by John Hinks and Victoria Gardener

This volume comprises a range of papers from 'Print Networks' conferences on the early modern book trade. Collectively, they explore the practices and perceptions of print production, and the circulation of texts and connections between book-trade personnel in Britain and Europe between the late fifteenth and early eighteenth centuries. Each essay offers insights, specific to era and location, into the ways in which book-trade actors ultimately shaped the meaning of the texts that they produced.



The volume is divided into two sections. Part One, 'Practices and Perceptions' offers chapters that examine the practices of authors, translators, producers and collectors, and the perceptions of book-trade personnel. Part Two, 'Connections,' explores the shifting geographical networks across the trade over the early modern period and their implications for readers.

2014, hardcover, dust jacket, 6 x 9 inches, 256 pages
ISBN 9781584563273, Order No. 118821, \$55.00
Available in the UK from The British Library



FROM THE PENNY DREADFUL TO THE HA'PENNY DREADFULLER A BIBLIOGRAPHIC HISTORY OF THE BRITISH BOYS' PERIODICAL 1762-1950 by Robert J. Kirkpatrick

Winner of the Children's Book History Society's 2012-2013 Harvey Darton Award, this book tells, for the first time, the full history of the British boys' periodical, from its origins in the second half of the 18th century to its decline after the Second

World War. Beginning with educational and religious magazines, it follows the trail through the violent and sensational 'penny blood,' which thrived around 1830 to 1870, to early attempts to entertain as well as educate boys through monthly magazines and the ground-breaking weekly story papers and 'penny dreadfuls' of Edwin J. Brett. Includes a comprehensive checklist, giving publication details of over 600 periodicals.

2013, hardcover, dust jacket, 6.75 x 9.5 inches, 586 pages
ISBN 9781584563181, Order No. 108513, \$85.00
Available outside North and South America from The British Library

THE CAXTON CLUB 1895-1985

CELEBRATING A CENTURY OF THE BOOK IN CHICAGO

by Frank Piehl

The Caxton Club was founded in Chicago in 1895 by fifteen bibliophiles. Its objective was the "literary study and promotion of the arts pertaining to the production of books" and "the occasional publishing of books designed to illustrate, promote and encourage these arts." One century later, the Club remains dedicated to this objective. It brings together a community of individuals who share the love of books and provides them a forum to educate one another on their content and design; and about the joys of reading.



Caxton Club historian Frank J. Piehl offers a taste of the artistic, intellectual and literary atmosphere of Chicago from which the Caxton Club merged. In its 100 years, the Club has published 60 books distinguished by their content and design. Nineteen are important historical works, sixteen describe the history of printing and bookbindings, and seven relate to book collecting. Limited to 1,000 numbered and signed copies of which 900 are offered for sale.

1995, Hardcover, 7.5 x 10.5 inches, 224 pages
ISBN 0940550091, Order No. 41478, \$75.00
Distributed for the Caxton Club



TO PUT ASUNDER THE LAWS OF MATRIMONIAL STRIFE by Lawrence H. Stotter

Richly illustrated in full color, beautifully designed, and including more than one hundred pages of bibliographic sources, this book examines court proceedings, policies of church and state, scholarly literature, and the anger of unhappy spouses to reveal the path of domestic relations laws

adopted in Western civilization. Stotter clarifies the philosophy and goals behind the development of divorce laws in biblical times, the influences of early Greeks and Romans, the impact of the Reformation, and the modifications brought about by the founders of Colonial America to make clear the reasons for our current divorce provisions.

2011, hardcover, dust jacket, 8.25 x 10 inches, 416 pages
ISBN 9781587902109, Order No. 106293, \$95.00

INLAND PRINTERS

THE FINE PRESS MOVEMENT IN CHICAGO, 1920-1945

edited by Susan F. Rossen



This volume comprises a range of papers from a full color catalogue written for the Caxton Club exhibition *Inland Printers: The Fine-Press Movement in Chicago, 1920-45*, held at Columbia College in Chicago, January 15, 2003. Features writings of 12 Caxtonians including: John P. Chalmers, Robert A. Cotner, Kim Coventry, Celia Hilliard, Thomas J. Joyce, Arthur H. Miller, Frank J. Piehl, Susan F. Rossen, Michael Thompson, and James M. Wells. An Introductory essay written by Paul F.

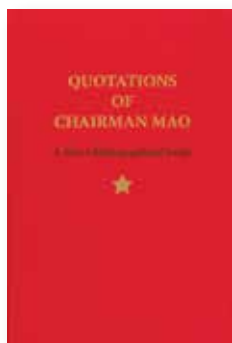
Gehl. Over 40 Illustrations detailing the history of the private fine-press movement in Chicago. Includes information on the Private Press of Will Ransom, the Trovillion Private Press, and the Pony Barn Press.

2003, Paperback, 8.5 x 11 inches, 40 pages
 ISBN 9781584561019, Order No. 72548, \$15.00
 Distributed for the Caxton Club

QUOTATIONS OF CHAIRMAN MAO

1964-2014

by Justin G. Schiller



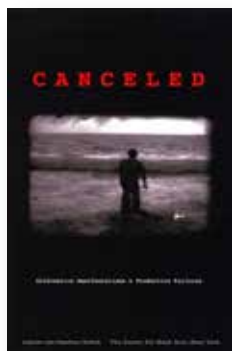
A short bibliographical study published on the occasion of the fiftieth anniversary of Mao Zedong's Little Red Book. The book is illustrated in colour and includes an introduction followed by chapters on important aspects of the first three editions of the Little Red Book and its translations. Published in connection

with the Grolier Club Members Exhibition, November 13, 2014–January 10, 2015.

2014, paperback, 4.5 x 6.75 inches, 64 pages
 ISBN 9781605830568, Order No. 123376, \$15.00
 Distributed for The Grolier Club

CANCELED: ALTERNATIVE MANIFESTATIONS AND PRODUCTIVE FAILURES

by Laura van Haften-Schick

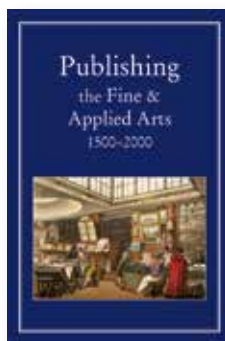


This catalogue presents a selection of canceled or prohibited exhibitions that now exist in other formats. Each entry is accompanied by a short history of the exhibition, the reason for its cancellation, the steps taken to preserve and share its message, and pictures, excerpts, or ephemera from or about the exhibition.

2012, 6.7 x 9.25 inches, paperback, 54 pages
 Order No. 109480, \$25.00
 Distributed for the Center for Book Arts

PUBLISHING THE FINE & APPLIED ARTS 1500-2000

edited by Robin Myers, Michael Harris, and Giles Mandelbrote



This most recent addition to the Publishing Pathways series examines aspects of the relationship between the business of print and the practice of art and design across five centuries. Leading specialists explore the role played by the book trade in the diffusion of artistic and architectural theory, fashion, and practice. Among the topics discussed are the evolution of drawing manuals in seventeenth-century England, the library formed by the architect Sir John Soane, developments in nineteenth-century art publishing, and the role of printed catalogues in documenting the acquisitions made by English collectors of paintings, sculpture and antiquities. The book is illustrated in color and black and white.

2012, hardcover, dust jacket, 6 x 9 inches, 224 pages
 ISBN 9781584562993, Order No. 104084, \$55.00
 Available in the UK from The British Library

2012, hardcover, dust jacket, 6 x 9 inches, 224 pages
 ISBN 9781584562993, Order No. 104084, \$55.00
 Available in the UK from The British Library

THE GIUNTI OF FLORENCE A RENAISSANCE PRINTING AND PUBLISHING FAMILY

by William A. Pettas



This ambitious project explores in detail the history and output of the Giunti Press in Florence, covering the firm from its beginnings in 1497 to its end in 1625, and providing descriptions of each Giunti book published with extensive indication of the libraries holding copies of each edition.

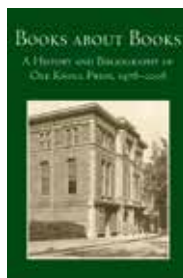
Part I of the book covers all aspects of the Giunti family and the press, the nature of its output, and related topics. The catalogue in Part II provides a basic description of all known editions, as well as some unsigned editions have been attributed to the Giunti. In addition, the book provides Giunti images, genealogical tables, a chronological list of editions by language, and a list of works cited.

2012, hardcover, 8.5 x 11 inches, 1096 pages
 ISBN 9781584563068, Order No. 105520, \$195.00

BOOKS ABOUT BOOKS

A HISTORY AND BIBLIOGRAPHY OF OAK KNOLL PRESS, 1978-2008

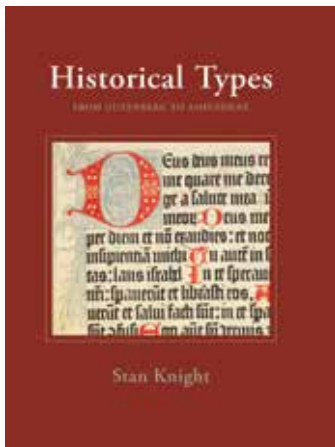
by Robert D. Fleck



A comprehensive look at the history and output of Oak Knoll Press, *Books about Books* was written to mark our 30th anniversary in publishing. Both the narrative and bibliography are illustrated in black and white.

2008, 6 x 9 inches, 238 pages
 Hardcover: ISBN 9781584562498, Order No. 99582, \$45.00
 Paperback: ISBN 9781584562481, Order No. 99583, \$25.00

Books about Typography



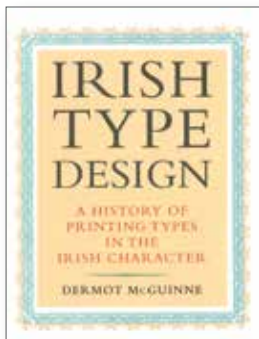
HISTORICAL TYPES FROM GUTENBERG TO ASHENDENE

by Stan Knight

Historical Types begins in 1454 with Gutenberg's experiments with moveable type and reaches as far as the Fine Press movement at the beginning of the twentieth century. Every entry in this survey is the result of hand-engraved punches, hand-set type, and hand-printed pages. The book explores every major development in the design of type

and includes some previously lesser-known designers whose type designs made significant contributions to the craft. Each entry consists of a detailed but concise written commentary and three-fold photographic reproductions of the relevant types—a whole page of the book to show context, an actual-size sample to show scale, and a detailed enlargement to show a closer view of the type. *Historical Types* stands a step above other books on the history of type because of the size and quality of its reproductions and its straightforward and clear exposition.

2012, hardcover, dust jacket, 9 x 12 inches, 104 pages
ISBN 9781584562986, Order No. 105522, \$39.95



IRISH TYPE DESIGN

A HISTORY OF PRINTING TYPES IN
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by Dermot McGuinne

The designing of special type for printing Irish language texts began in the late sixteenth century and lasted into our own day, attracting the attention of many leading political and religious figures and scholars. Irish typography came after the demise of the late Graeco-Roman uncials and

semi-uncials, preceded by late Gothic, Roman, Italic, and Greek types. More recently, internationally renowned designers Stanley Morison, Victor Hammer, and Eric Gill have made significant contributions to Irish type design. This book's eleven chapters provide a comprehensive account of every Irish font from over four centuries—each in its cultural, religious, and political context—including 150 illustrations. This expanded second edition includes a new foreword by Hendrik D.L. Vervliet and a new chapter on Louvain Irish type.

2010, 7.5 x 9.5 inches, 236 pages
Hardcover: ISBN 9780954379957, Order No. 104562, \$55.00
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Available outside North and South America from the National Print Museum, Dublin.



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by Daniel Berkeley Updike

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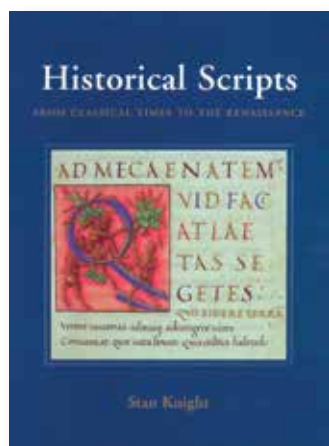
VINE LEAF ORNAMENTS IN RENAISSANCE TYPOGRAPHY A SURVEY

by Hendrik D.L. Vervliet

This new study provides a useful tool for identifying and dating books without an imprint. The main part of this book is a comprehensive catalogue of all sixteenth-century type-cast vine leaf designs. It provides a descriptive notice of each fleuron. Illustrated with leaves throughout, the book details punchcutter, size, first and early appearances, and notes. A list of leaves in order of ascending width and a list by punchcutter or eponym are also included.

2012, hardcover, 5 x 7 inches, 416 pages
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Books about Writing and Calligraphy



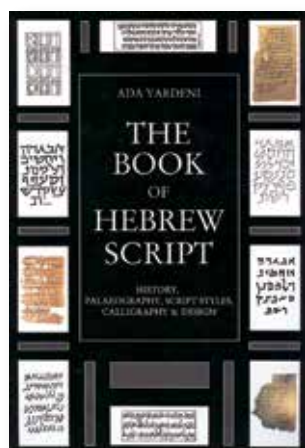
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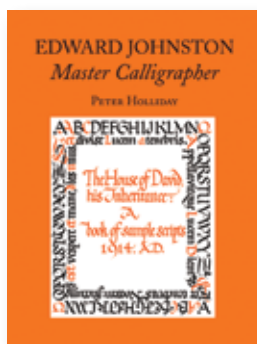
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by William E. Henning
edited by Paul Melzer

Guides the reader through the careers of some of the most important American penmen, including Rogers Spencer and his gifted student George A. Gaskell, whose books and periodicals reached thousands of students in the second half of the 1800s. Paul

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(2012), hardcover, dust jacket, 8.5 x 11 inches, 320 pages
ISBN 9781584560678, Order No. 68991, \$59.95

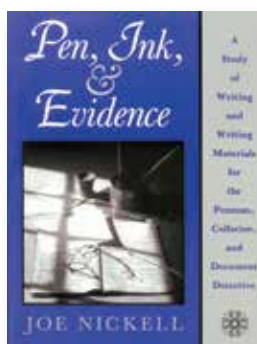


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This book looks afresh at the work and legacy of calligrapher, type designer, and teacher Edward Johnston (1872–1944). It considers his friendships, his philosophy, the people he worked with, and the influence he had on them. It also details the birth and growth of the craft community at Ditchling in Sussex.

2007, hardcover, dust jacket, 8.5 x 11 inches, 412 pages
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by Joe Nickell

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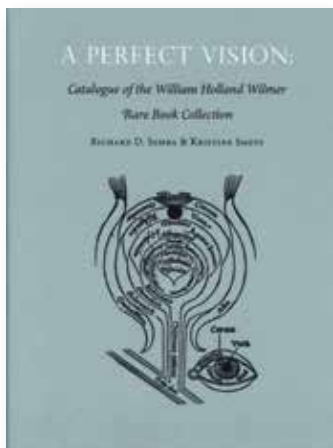
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2013, paperback, 8 x 11 inches, 184 pages
ISBN 978160583047X, Order No. 118562, \$35.00
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Kristine Smets

A Perfect Vision presents over four hundred rare books on the eye, vision, optics, and medicine collected by William Holland Wilmer, M.D., founder and first director of the Wilmer Eye Institute in Baltimore, Maryland. Wilmer's collection includes thirteen incunabula, forty-four 16th century

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2013, hardcover, dust jacket, 8.5 x 11 inches, 616 pages
ISBN 9780615717401, Order No. 118157, \$130.00
Distributed for The Johns Hopkins University School of Medicine



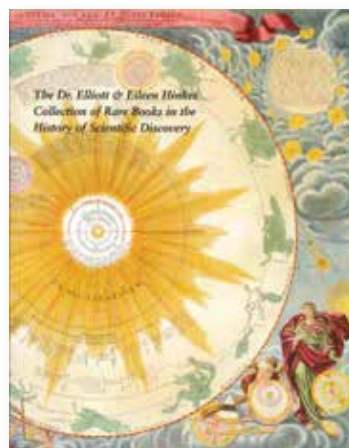
THE WAY OF A SHIP AN ESSAY ON THE LITERATURE OF NAVIGATION SCIENCE

by Lawrence C. Wroth

This new edition of *The Way of a Ship*, the foundational bibliographic essay on the literature of navigation science, also contains a reprint of *Some American Contributions to the Art of Navigation, 1519–1802*. Professor John B. Hattendorf has pieced together Wroth's manuscript notes and corrections to the original text

to create this edition. Hattendorf has added an index, a list of the books on navigation that are cited in the text, and a new foreword. Reproductions of illustrations and title pages from the collection of the John Carter Brown Library are distributed throughout the volume.

2011, hardcover, 6.25 x 10 inches, 204 pages
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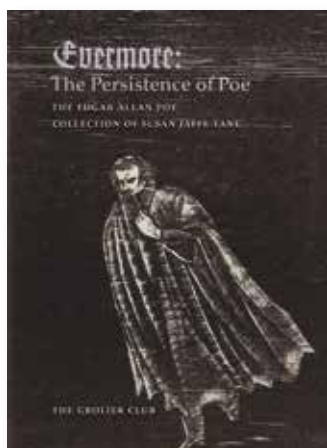
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Gabriel McKee

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AMERICA'S HOUSES,
1775–2000

by Richard Cheek

The evolution of the house design book in the United States is a long, complicated story, filled with architectural creativity and banality, commercial genius and excess, egalitarian and humanitarian ideals, literary and social ambition, can-do individual-

ism, faith in progress and invention, and endless energy. All of these quintessential American traits are bound within the pages of builder's guides, pattern books, catalogues, and other forms of architectural literature. This survey—illustrated with over 600 examples—highlights the more visually arresting and socially compelling examples of these materials, focusing on books that reveal the character of our country as much as they do the style of our houses. An appendix lists several hundred additional items.

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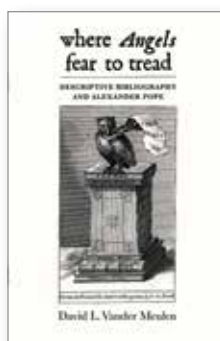
SEAMUS HEANEY A LIFE WELL WRITTEN

by Rand Brandes

This exhibition of highlights from the work of one of Ireland's greatest contemporary poets was originally planned as a survey of "A Life Well Lived," to mark the Nobel Laureate's 75th birthday in 2014. With the unexpected passing of Seamus Heaney in August 2013, the curators determined to recast the show as an appreciation of the poet's life in print, as a testament to the ongoing power of his poetry. A foreword by

Ward & Carolyn Smith and an introduction by Rand Brandes are followed by detailed descriptions of the more than fifty items on show. Among the visual highlights of the catalogue are a number of beautiful *livres d'artistes* and broadsides that Heaney created in collaboration with various artists. Well-illustrated in color.

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WHERE ANGELS FEAR TO TREAD

DESCRIPTIVE BIBLIOGRAPHY AND
ALEXANDER POPE

by David Vander Meulen

David L. Vander Meulen's *Where Angels Fear to Tread: Descriptive Bibliography and Alexander Pope* has come to be regarded as a classic statement of the purposes and methods of descriptive bibliography. Initially presented as the 1987 Engelhard Lecture and subsequently published by the Library of

Congress, *Where Angels Fear to Tread* is now published in a new edition with an introduction by G. Thomas Tanselle, president of the Bibliographical Society of the University of Virginia.

Vander Meulen recounts the series of decisions that are involved in creating a descriptive bibliography. There is no clearer introductory account of that process, or one more likely to promote sympathetic understanding of the field. In doing so, Vander Meulen's Engelhard lecture displays the human side of scholarship and clarifies the essential place of bibliography in the humanities.

2014, paperback, 6 x 9 inches, 27 pages
ISBN 9781883631154, Order No. 122511, \$10.00
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Bibliography



NICOLAS BARKER AT EIGHTY

A LIST OF HIS PUBLICATIONS TO MARK HIS 80TH BIRTHDAY IN 2012

by **A. S. G. Edwards**

Published in celebration of Nicolas Barker's eightieth birthday, this bibliography serves both as a collection of his writings and as a tribute to one who has inspired so wide and deep affection in so many.

Barker has written extensively for more than fifty years for the *Times Literary Supplement* and for

the Roxburghe Club. He has been a prolific obituarist, chiefly, but by no means only, for the *Independent*. The range of topics that has engaged him in other books and articles is astonishingly wide: medieval manuscripts, calligraphy, forgery, the book trade, typography, bibliophily, and more. The cumulated record of his publications represents an achievement of extraordinary scope.

2013, paperback, 5.5 x 8.75 inches, 96 pages
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by **Jack W.C. Hagstrom and Joshua S. Odell**

This book includes a preliminary update of *Thom Gunn: A Bibliography, 1940-1978* that was originally published in the *Bulletin of Bibliography*, and it completes the listing of Gunn's published work, as well as lists additional translations, inter-

views, reviews of his work, critical material, and more. Each section of the update is divided into two sections: "emendations," the collective term for additions and correction, and "additions," the chronological listing of all items published since 1979. Notes that add detail are used liberally throughout this book.

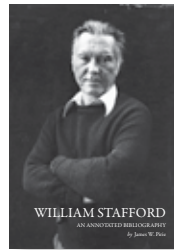
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THOM GUNN A BIBLIOGRAPHY, 1940-1978

by **Jack W.C. Hagstrom and George Bixby**

First Edition, Second Impression. This is a descriptive bibliography of Thom Gunn's writings, with full collations of first editions and details of reprints and new editions. It also includes works edited by him, first book appearances of his poetry and prose, contributions to periodicals and newspapers, translations of his books, interviews, and recordings of readings. Gunn contributed an autobiographical essay, "My Life Up To Now," to this bibliography.

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WILLIAM STAFFORD AN ANNOTATED BIBLIOGRAPHY

by **James W. Pirie**

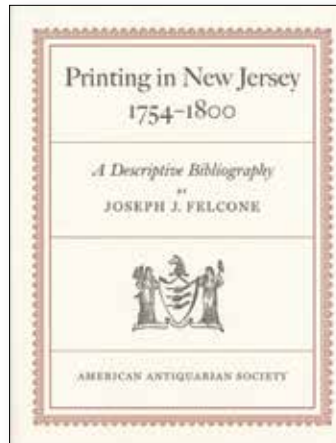
William Stafford (1914-1993) was one of the most prolific and important American poets of the last half of the twentieth century. During his lifetime, Stafford wrote over sixty books of poetry that still resonate with a wide range of readers.

Stafford's perspectives on peace, the environment, and education serve as some of the most articulate dialogues by a modern American writer. This bibliography is built on the foundations of William Stafford's own careful cataloguing of his prose and poetry, and Lewis & Clark College Library Director James Pirie's impressive preliminary bibliography in an unpublished 1980 typescript. It is organized by format (book, periodical, anthology), with four appendices that collect materials according to genre: prose, interviews, translation, and photographs. It is illustrated in black and white, and contains an index.

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Co-published with Lewis & Clark College

Winner of the Bibliographical Society of America's
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PRINTING IN NEW JERSEY 1754-1800

A DESCRIPTIVE
BIBLIOGRAPHY

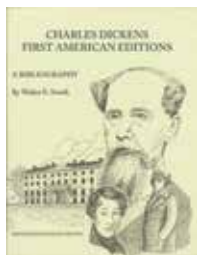
by **Joseph J. Felcone**

Printing in New Jersey is a descriptive bibliography of all known publications produced by every eighteenth-century New Jersey press. Of the 1,265 books, pamphlets, periodicals, newspapers, and broadsides included, almost a quarter are recorded here for the first time. Every entry provides full collations, identifies paper

and type, describes contemporary bindings, and records newspaper advertisements. Extensive notes identify anonymous authors, provide biographical and historical contexts, attribute unsigned printings, and establish press runs. The first appendix lists the distribution of printing offices in eighteenth-century New Jersey. Another is a register of the New Jersey book trade that records printers, publishers, booksellers, and others engaged in any aspect of the book trade in New Jersey from 1754 through 1800. *Printing in New Jersey* concludes with an index of printers and publishers, an index of provenance, and a comprehensive general index.

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A BIBLIOGRAPHY OF HIS FIRST
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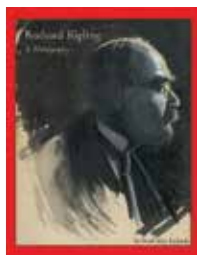
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This significant work identifies the first and early American editions of Charles Dickens's novels and *Sketches by Boz* and traces their publishing history from 1836 to 1870. Each entry provides detailed textual data and binding

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by **Craig Kallendorf**

This book is a short-title catalogue of all early printed editions of the Roman poet Virgil. It is also the first complete record of the diffusion of Virgil's three major poems. Each entry contains information on the printer, place of publication,

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AUN APRENDO
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by **David J. Bromer**

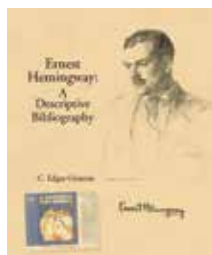
With over 2,000 novels, essays, short stories, poems, and more, *Aun Aprendo* identifies many of Huxley's previously unrecorded contributions to books, pamphlets, and periodicals. The book includes 13 full-color, full-page illustrations and

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