

Oak Knoll Books & Press

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**Getman's Virtual
Book & Paper Fair**

1st Anniversary Fair

Wednesday, June 16

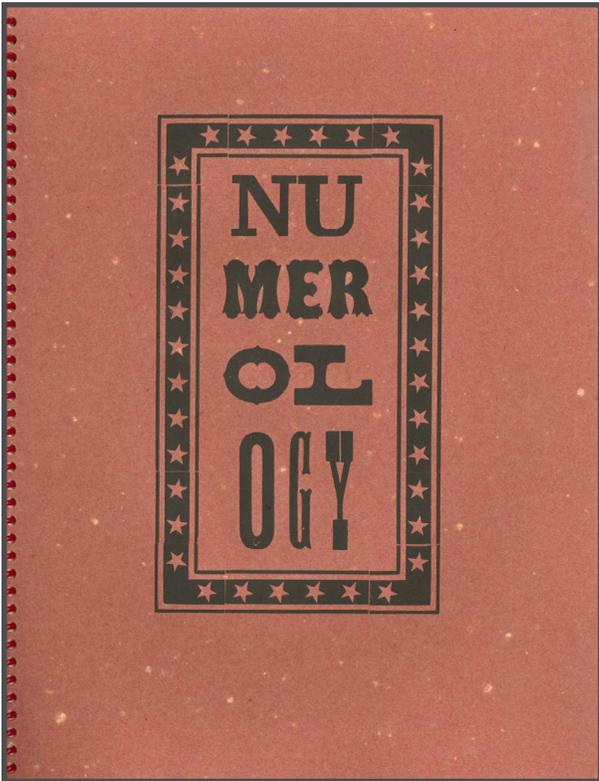
12:00pm EST

through

Thursday, June 17

8:00pm EST

getmansvirtual.com



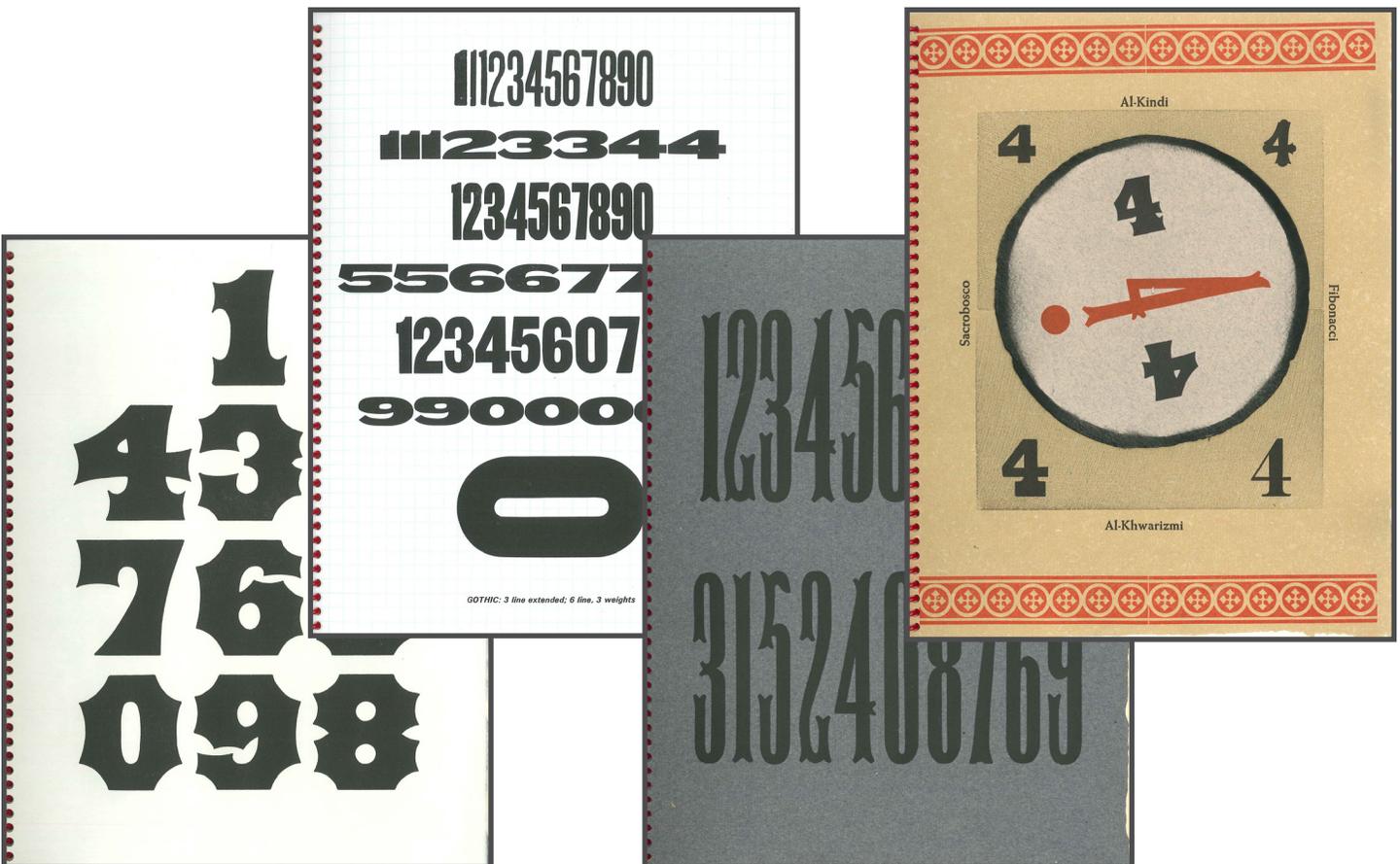
NUMEROLOGY CALYBAN'S WOOD TYPE WHIMSY, VOLUME I

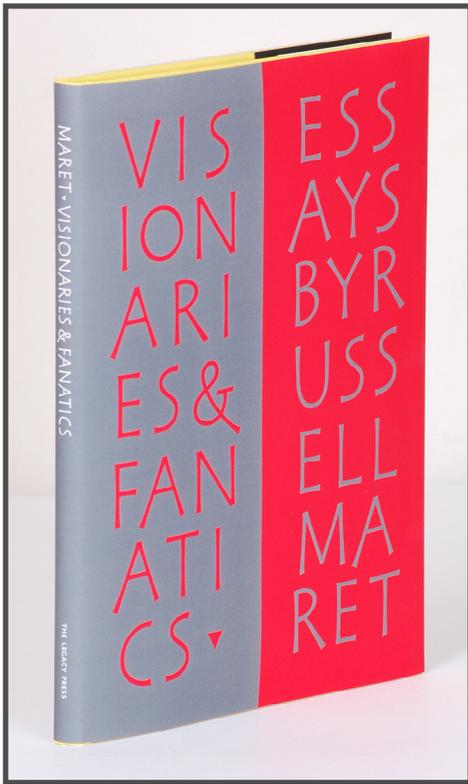
compiled by Mark McMurray

New York: Caliban Press, 2020; large 8vo., semi-stiff red hand-made paper covers, titled in black, spiral-bound, (44) leaves. \$325

Limited to 100 numbered and signed copies. Printed with black, silver and red inks from Southern Ink Company on found, left over, and scrap papers that have accumulated at Caliban Press over time. Japan, China, Nepal, India, Spain, France, Germany, England, Canada, Mexico, are all represented - including Papeterie St-Armand, Montreal. The numerals are taken from fonts of wood types at Caliban Press. Decorated with the inevitable volvelle and much else. From the prospectus: "Initially conceived as a way to document a growing collection of wood type which eventually filled some 53 cases with some 75 fonts. Then realizing that there was too much type (not a bad thing), for a single

volume showing alphabets, figures, punctuation marks, as well as whole words, I decided to devote the first volume to figures—which is what printers generally call numerals or numbers. Volume 2 is planned to be complete alphabets, with volume 3 for words, phrases, and declarations." [Book # 135843]





VISIONARIES & FANATICS AND OTHER ESSAYS ON TYPE DESIGN, TECHNOLOGY, & THE PRIVATE PRESS

by Russell Maret

Ann Arbor, MI: The Legacy Press, 2021; 10 x 7 inches, cloth, sewn, dust jacket, 144 pages. **\$70**

Hardback edition with an additional specimen of type and ornaments, privately printed by Russell Maret loosely inserted.

The late 19th and early 20th centuries saw a great flowering of typographic activity, resulting in a corpus of typographic literature that continues to hold sway over contemporary type design and practices. But are the precepts and motivations of late-Industrial typography still relevant in the digital era, or are they the product of the time and technological landscape in which they were written? If we assume the latter, what does the technology of our time suggest as a forward pathway for the private press? The essays in *Visionaries & Fanatics* explore these ideas by examining a number of interlocking themes: the differences in motivation between the “Fine Press” and the “Private Press”; the impact and legacy of late-Industrial type production on contemporary type design; the reappraisal of the typographic canon; and potential uses of digital technology in 21st century private-press books.

Also available in paperback.
Book # 135915. **\$35**

Contents include:

- Visionaries & Fanatics: Type Design and the Private Press
- Smashing the Crystal Goblet
- Time, Technology, and the Shapes of Letters
- Hungry Dutch: A Typographical Adventure
- A Flexible Matrix: An Analysis of the Typeface Used in the Theuerdank, 1517
- Character Traits; or, Can the 20th Century Please End?
- The Non-Aldine Book
- Color in Private-Press Books
- The Post-Typographic Private Press?

Russell Maret is a letter designer and letterpress printer working in New York City. He began printing in San Francisco as a teenager before apprenticing with Peter Koch in Berkeley and Firefly Press in Somerville, Massachusetts. He set up his own press at the Center for Book Arts, New York City, in 1993 and has been printing and publishing ever since. In 2011, he began working to convert some of his type designs into new metal typefaces for letterpress. Since then he has produced four metal typefaces and four suites of metal ornaments. He is a Master Lecturer in the MFA Book Arts & Printmaking Department of University of the Arts in Philadelphia and a board member of the Fine Press Book Association. [Book # 135912]



2020 VISION

compiled and introduced by Nigel Hamway

(nr Cheltenham, Glos, United Kingdom): Nomad Letterpress & The Society of Wood Engravers, 2020; small folio, quarter Oasis leather & printed decorated paper covered boards, cloth and paper covered boards slipcase, (100) pages. \$1,100

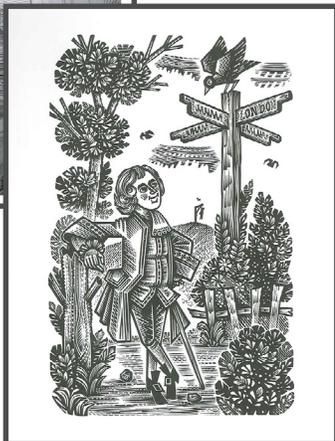
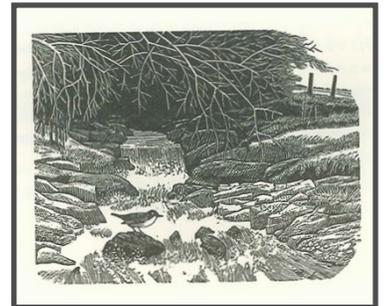
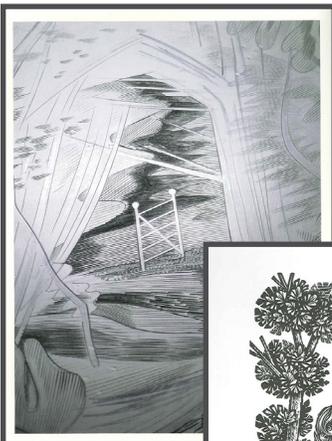
Limited to 340 numbered copies, of which this is one of 30 'B' copies bound thus with an additional portfolio containing both sets of engravings. Printed on Zerkall mould-made paper using Monotype Perpetua (Series 239) cast by Neil Winter at the Whittington Press.

Twenty years ago Nigel Hamway wandered into the SWE annual exhibition in Oxford. Hilary Paynter and Pete Lawrence were invigilating. By the end of the day he was not only Treasurer of the Society, but he had established friendships which are growing to this day. For *2020 Vision*, Nigel has asked 19 of his favourite engravers to choose

a major artistic influence, write an introduction about why they feel this way and, wherever possible, to work on a new engraving which sits side-by-side in the book with an engraving or illustration by their inspirer. The result, printed by Nomad Letterpress at the Whittington Press, places the engravings of twentieth century greats -

John Farleigh, John Nash, Monica Poole, Geoffrey Wales, Gertrude Hermes et al. - alongside today's artists and presents the viewer with a snapshot of the changing nature of the engravers craft. Patrick Randle has written a Preface about the challenges of working with the engravings and the different approaches to wood, make-ready and inking required for each block.

Published in 2020 to mark the Centenary of the Society of Wood Engravers, this is a unique collection which has relied heavily on the generosity of loanees, both private and institutions from across the world. A year on press, this book links past with present, and provides a fitting tribute to the skills of the engravers and the part played by the Society in the history of wood engraving. A list of featured artists is available in the online listing here. [Book # 135933]

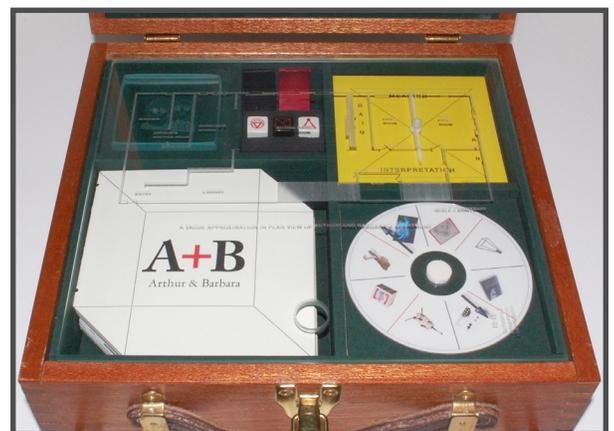
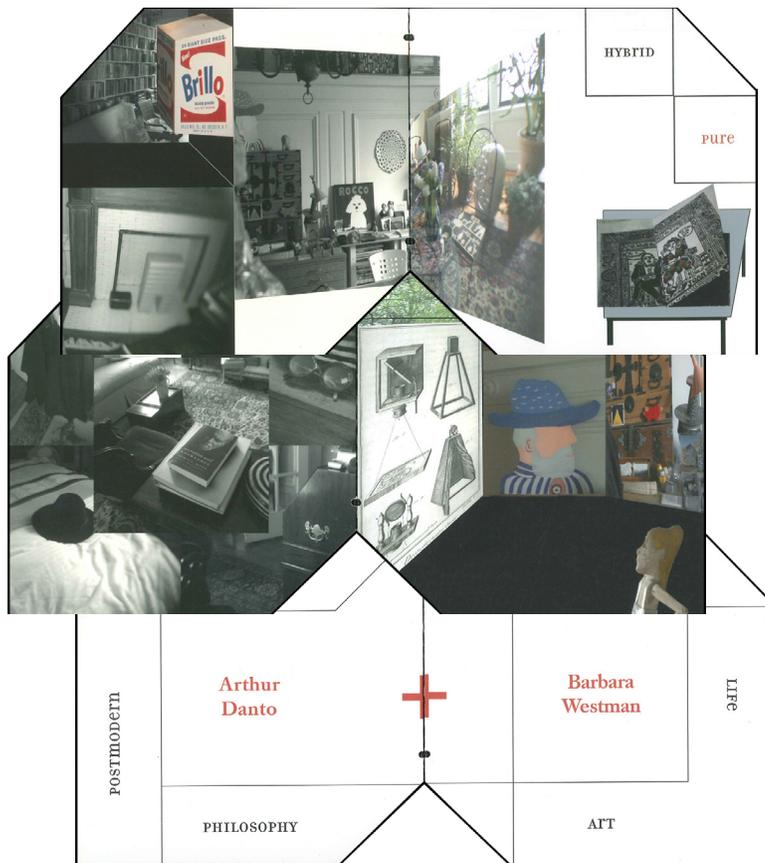


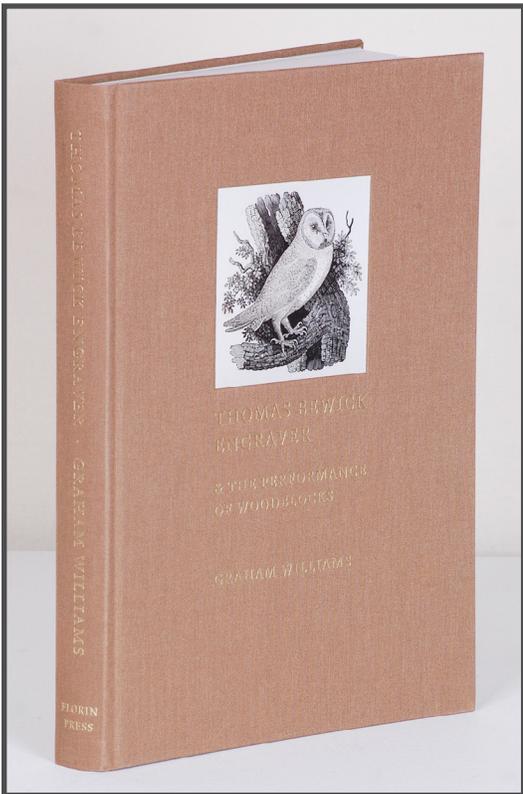
ARTHUR & BARBARA

by Thomas Rose; Wilber H. "Chip" Schilling

Minneapolis, MN: Indulgence Press, 2011; 13 x 12 x 7 inches, wooden box with lifting lid, sliding drawer with two brass knobs, brass latch, leather handle, glass. \$1,500

Fine. One of 20 copies. *Arthur & Barbara* is a portrait of art critic/philosopher Arthur Danto and artist Barbara Westman as seen reflected in the space of their New York City apartment on Riverside Drive. This book embodies their life and work in symbolic forms of thoughtful play. *Arthur & Barbara* is a collection of simple objects, images and "games" referring to both Duchamp's Boîte-en-valise and to Fluxus Collections. The box contains laser-etched glass with a plan view of the apartment. Beneath the glass, separated spaces hold a DVD with images of Arthur, Barbara and their apartment, a hand-bound codex filled with photographic illustrations and brief text, a glass block laser-etched with an illustration by Barbara Westman, two chairs, handmade dice, and a spinner. A drawer holds a folio of letters written by Sean Scully, Shirin Neshat and Barbara Westman, and an introduction by David Carrier. A fascinating way of documenting the lives and personalities of this interesting couple. [Book # 135844]





THOMAS BEWICK ENGRAVER & THE PERFORMANCE OF WOODBLOCKS

by Graham Williams

Kent, United Kingdom: Florin Press, 2021; 4to., cloth, engraving on front board, gilt on cover and spine, 286 pages, 437 illustrations. \$185

Includes a loose hand printed leaf with at least one Bewick engraving printed by hand from the original woodblock by Graham Williams. With a preface by Simon Lawrence.

This book is not a biography of the man but an account of how his talent evolved and how his blocks can still perform their magic. It shows the development of Bewick's engraving, beginning with his first learning exercises; some of them have survived and are included, one never published before. The great variety of work he carried out when he became a journeyman is revealed.

His toolbox and most of its contents are illustrated and described individually. Twenty of Bewick's original blocks are illustrated, with proofs that reveal the surface engraving and lowering, and some of the drawings that relate to them are included.

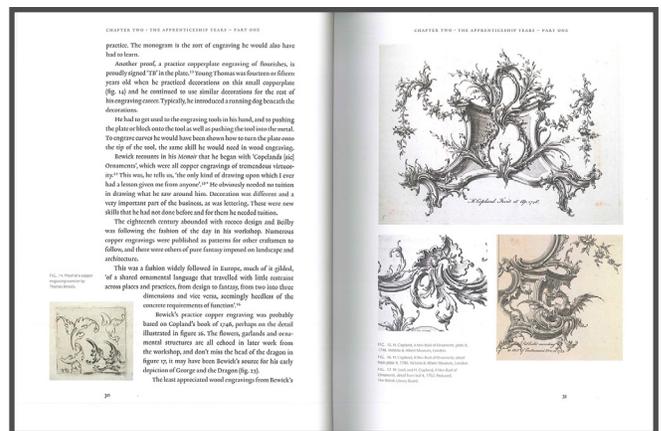
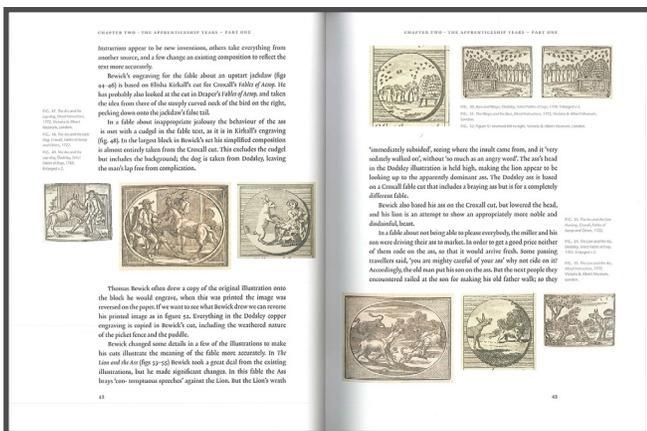
To appreciate Bewick's engraving fully, it helps to be familiar with how they were printed. The text presents a brief history of hand printing, papermaking and printing ink up to current times.

Wood engraving is very much alive today and all those involved in engraving, printing, appreciating, conserving or collecting will find this an informative and readable text with a wealth of illustrations, many published for the first time. For those with a greater interest in



printing from woodblocks the additional information in the notes will be particularly useful.

For more information on this title, please see our online listing here. [Book # 135705]

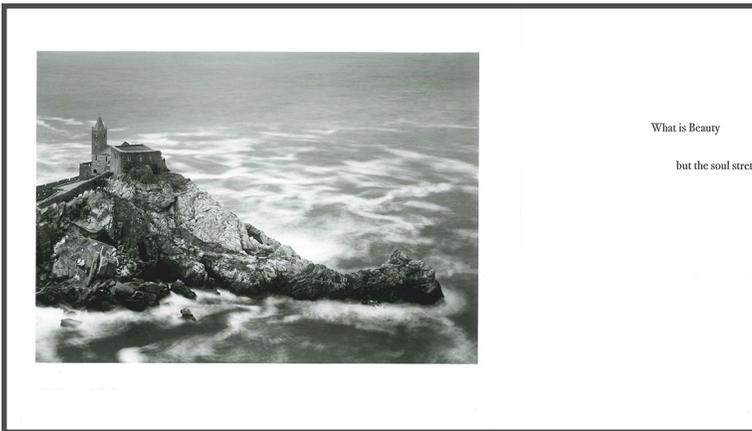
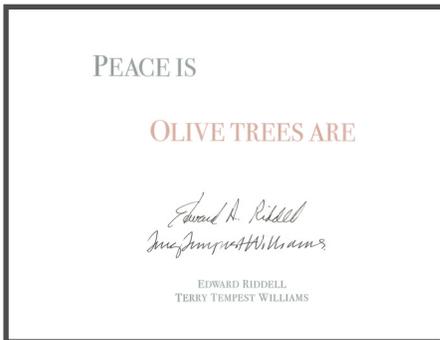
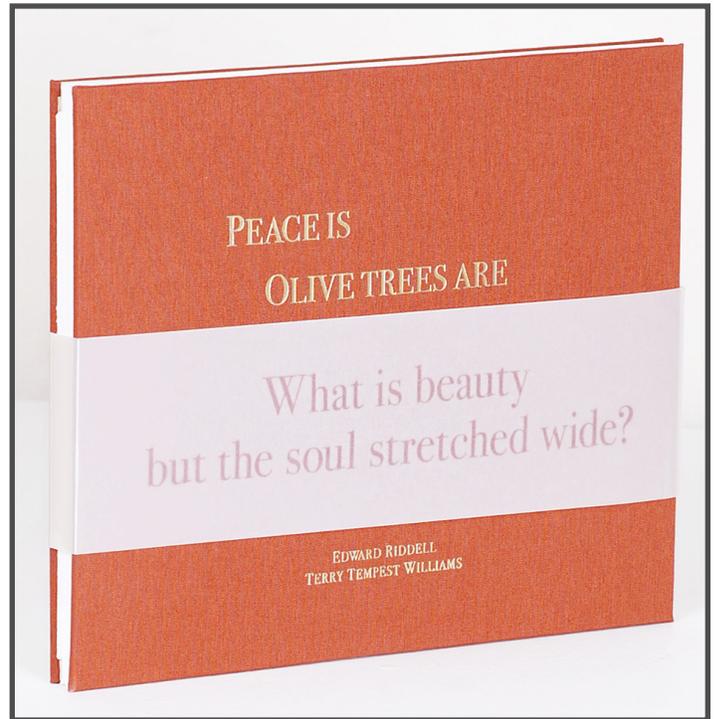


PEACE IS, OLIVE TREES ARE

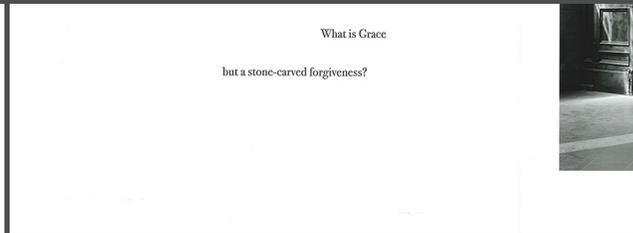
by Edward Riddell and Terry Tempest Williams

Wilson, WY: R & R Fine Arts (Riddell Fine Arts), 2013; oblong 4to., Japanese fold binding, with gold-foil-stamped covers on boards hand-wrapped with imported Italian linen, and hand-marbled paper endsheets imported from Italy, unpaginated. **\$1,500**

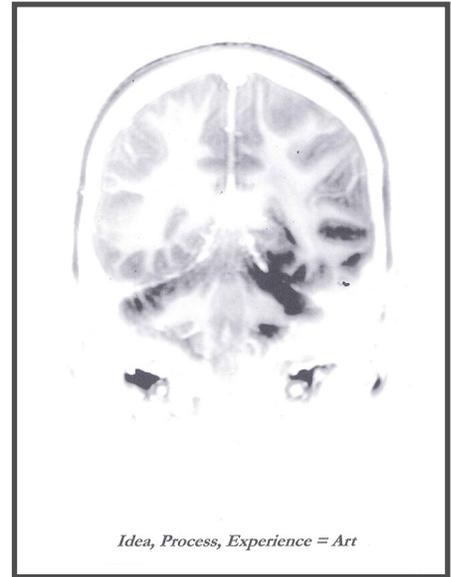
Limited to 50 numbered copies signed by the photographer and author. Letterpress typography added by hand feeding trimmed photo pages sheet-by-sheet through an antique letterpress. A limited edition hand-made book featuring original photographs of the landscapes and people of Tuscany by Edward Riddell, and a prose poem by Terry Tempest Williams. 9 original photographic prints printed on oversized, 100% cotton rag paper imported from Europe. [Book # 135962]



What is Beauty
but the soul stretched wide?



What is Grace
but a stone-carved forgiveness?

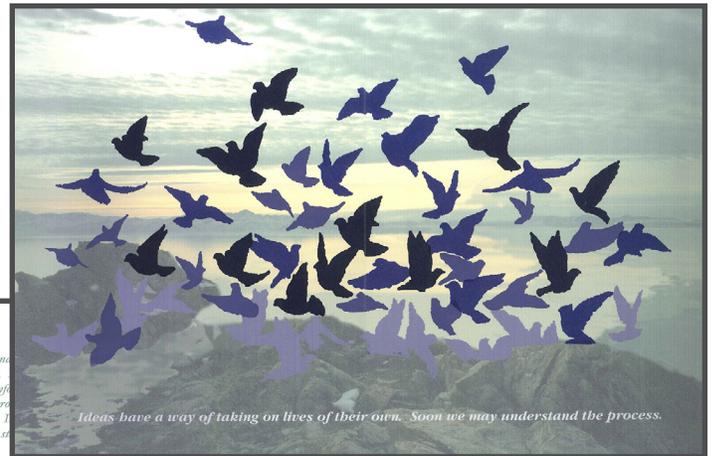


LABYRINTHS OF THE MIND, BOOK I AN EVOLVING STUDY

by Anna Campbell Bliss

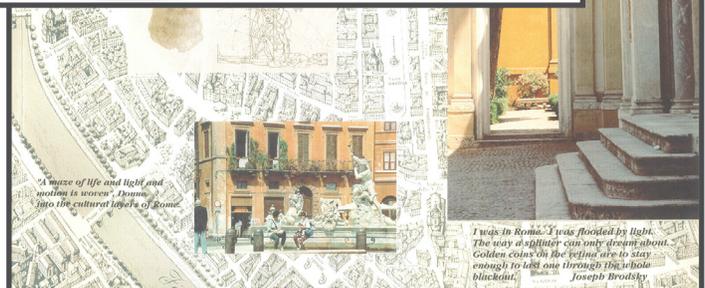
Salt Lake City, UT: Book Arts Program; J. Willard Marriott Library; University of Utah, 2000; large 8vo., wooden boards, accordion fold, decorated cloth bag, in original cardboard shipping box, unpaginated. **\$1,000**

Limited edition of 50 signed and numbered copies, of which this copy is not numbered. A Japanese fold book bound in baltic plywood boards, designed by the artist and printed with the assistance of Celestia Carson and Tiffin West, involving mixed media (painting, screenprinting, and digital printing). Housed in a cloth bag. In the publisher's box, with some light soiling and a small edge split. Book and cloth bag are in fine condition. Text and photographs by the artist and the following among others: Susan Sontag, Tanizaki, R. Buckminster Fuller, Josef Albers, and Alinari. [Book # 135961]



I often think of the mind cultivated for a lifetime. has been a place of comfort world has a way of encountering refuge and inspiration. I emerge.

Ideas have a way of taking on lives of their own. Soon we may understand the process.





THREE CONSTITUTIONS

by Russell Maret

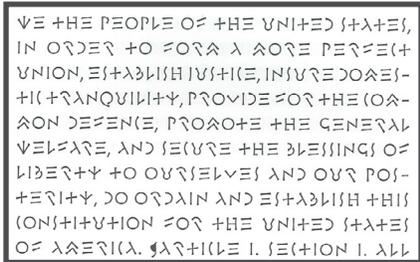
New York, NY: Russell Maret, 2021; folio, two volumes are bound in cloth covered boards, with the third volume bound in stiff paper with an exposed sewn spine. The clamshell houses the two similar volumes under a magnetic cover that holds the books in place while the third volume is housed under an acrylic see-through cover, unpaginated. **\$4,250**

Limited to 90 copies of which 87 copies are numbered. This copy is thus. Prospectus loosely inserted. All of the typefaces were designed by Russell Maret. The papers are Zerkall Book and Twinrocker Handmade. Amy Borezo designed and executed the binding at Shelter Bookworks.

Russell Maret, traditionally known for his many different typefaces and the beautifully produced books that are filled by them, has taken a different direction in *Three Constitutions*. *Three Constitutions* was created between November 2020 and

February 2021, specifically around the 2020 United States presidential election. The surrounding events created much turmoil in the United States, so much so that Maret sought to collect his thoughts and create this book as his interpretation of the current political climate. The following is from the artist's website:

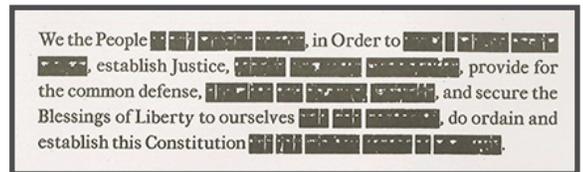
"Three Constitutions is my response to these events [from November 2020 to February 2021] and the culture that bred them.



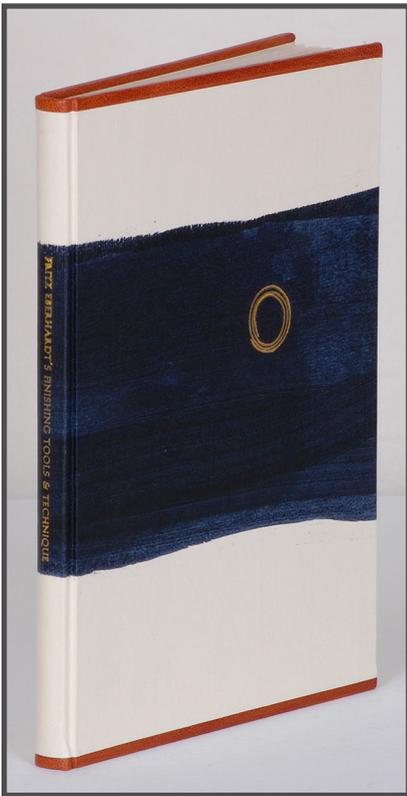
It consists of three volumes. The largest contains the full text of the Constitution and its twenty-seven amendments. It is set in a typeface that, though difficult to read, is legible once one becomes accustomed to its forms. It is housed in a vitrine as if it were an immutable relic rather than a living, adaptable document. The texts of the two smaller volumes were arrived at via the most prevalent modes of constitutional interpretation: selective redaction and algorithmic skewing. The volume titled Constitution is set in my metal typeface, Hungry Dutch, and subsequently redacted by physically turning key words and phrases over and printing the underside of the type. The resulting text is not the hopeful re-write I might propose; it is intended to reflect the cynical, ineffectual state of political discourse in the United States. The text of the volume titled Constitution. United States. was arrived at by feeding the Constitution and amendments through Google Translate. The text was first translated from English into Esperanto, then from Esperanto into Russian, Russian into Chinese, and Chinese back into English. Esperanto was chosen to represent the Utopian ideals of Americas founders; Russian and Chinese to reference two of the primary disseminators of the internet-borne disinformation that has taken such firm root among Trump loyalists. When taken as a whole, the books in Three Constitutions are intended to embody the fractured state of political discourse in America." [Book # 135963]

CONSTITUTION, REDACTED

New York, NY: Russell Maret, 2021; folio, individual signatures, four leaves, folded in envelope. **\$10**



Limited to 1,000 copies. From the artist's website: "Its a bird! Its a plane! Its a...zine?! Yep, thats right. *The United States Constitution and Amendments, Redacted* contains the text of the redacted volume from *Three Constitutions* printed on four newsprint broadsides. Each broadside measures 22.75 x 28 inches when unfolded, roughly the size of the parchments on which the original Constitution manuscript was written in 1787." [Book # 135964]



FRITZ EBERHARDT'S FINISHING TOOLS & TECHNIQUE

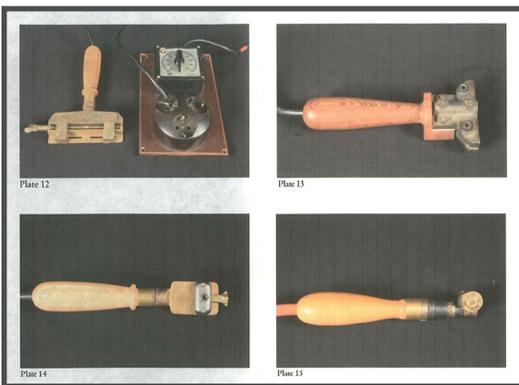
by Don Rash

Plains, PA: Boss Dog Press, 2020; 8vo., decorative paper and leather binding, 50, (2) pages. \$375

One of 80 copies, of which this is one of 50 numbered copies. The sixth book from the Press and the third volume in the series *Eberhardtiana*. The goal of this series is to preserve the writings and art of fine hand bookbinders Fritz Eberhardt (1917-1997) and his wife Trudi (1921 -2004). In addition to being two of the finest binders of the twentieth century, Fritz and Trudi were teachers, mentors and good friends to many practitioners of the book arts, and their work and lives deserve to be remembered and celebrated. It has been the honor of the Press to do this in a small way.

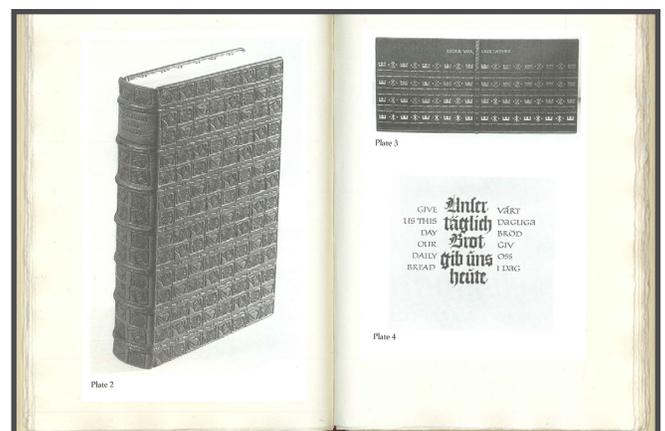


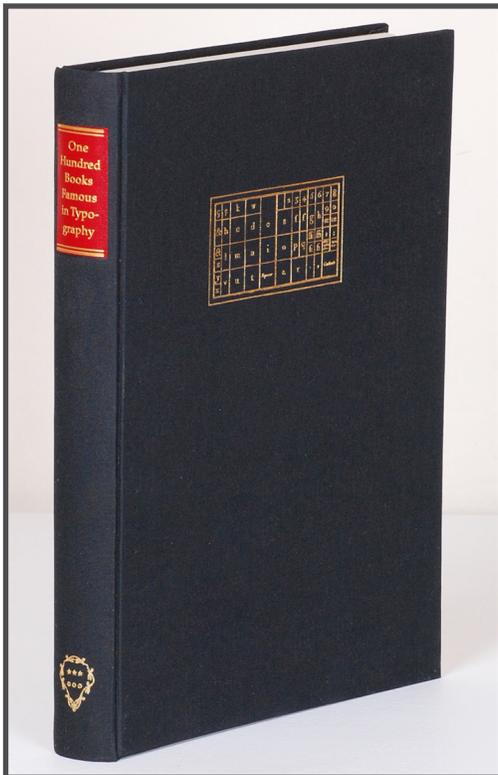
Finishing Tools follows 2004s *Rules for Bookbinders* and 2014s *Three Lectures*. It catalogs 94 unique finishing tools which Fritz fabricated for tooling in blind and gold on his design bindings. Each tool is represented by a description, measurements, and a scanned image of the tools impression. There will also be digital photographs of the tools, of the electric tooling station that Fritz used, and of a paper tooling pattern used on Fritzs design binding of Gordon Craigs Paris Diary. The catalog proper is preceded by two essays dealing with Fritzs work, one by Professor Hans Halbey and one by Fritz himself. The essays were published together in the March 1990 issue of the German bibliophile journal *Philobiblon*.



From the colophon: "This is the third volume of EBERHARDTIANA. It was compiled, designed and executed by

Don Rash, with the ongoing support of Elaine Rash. Types used are digital versions of Herman Zapf's Aldus for the text and Michaelangelo for the titling. The book was composed in Adobe InDes1gn. Boxcar Press supplied the polymer plates for printing. The paper was made at the University of Iowa Center for the Book by Tim Barrett and student co-workers, and as printed damp on the BDP Washington handpress. Inks are Graphic Chemical Albion Matte Black and Hanco Leaf Brown. The tool impressions in the catalog were done by scanning smoke proofs, converting them to printable images in Adobe Illustrator and printing them with the text. All photographic images are digitally printed onto 48 gram Asuka paper. [Book # 135701]





ONE HUNDRED BOOKS FAMOUS IN TYPOGRAPHY

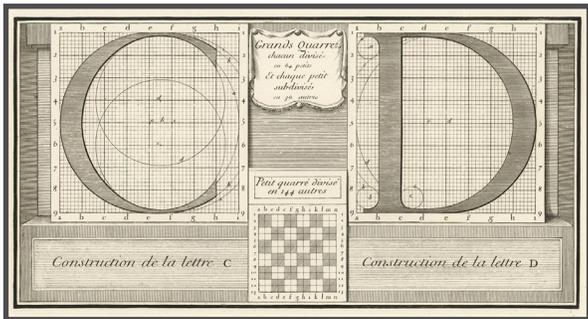
by Jerry Kelly

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

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

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

Hundred Books Famous in Typography, the latest entry in the Grolier Club's prestigious Grolier Hundred series, might be described as the tale of art and technology in harmony with each other, from Gutenberg's ingenious development of a system for reproducing texts through



new technologies (hot-metal line casting, phototype, and the digitally generated type of today).

Jerry Kelly brings the rigor of a historian, the vision of an artist, and the passion of a collector to this project. Informed by his years of research and scholarly acumen, *One Hundred Books Famous in Typography* highlights the most important and influential books on typography written large, with particular attention to the impact each volume has had on subsequent work in the field, including type design, typographic practice, and the study of the art. Included are a rich trove of volumes relating to the study of typography, among them such classics as Joseph Moxon's *Mechanick Exercises*, Daniel Berkeley Updike's *Printing Types*, and Stanley Morison's *Four Centuries of Fine Printing*. Accessibly written, with over 200 full-color illustrations, it is destined to become the standard reference work in the field.[Book # 135653]

