Oak Knoll Books & Press

ABAA Virtual Book Fair: California Edition

Saturday, February 12, 9:00am until Monday, February 14, 5:00pm PST

(Image from Sir John Tenniel’s Wood-Engraved Illustrations... from The Rocket Press, here.)
SIR JOHN TENNIEL’S WOOD-ENGRAVED ILLUSTRATIONS TO ‘ALICE’S ADVENTURES IN WONDERLAND’ & ‘THROUGH THE LOOKING GLASS’
by Leo John De Freitas

Macmillan Publishers: London, 1988; small 4to., two original morocco-backed cloth drop-back boxes, gilt labels on spines, together in cloth slip-case with the commentary volume: original cloth with gilt-stamped calf label to upper cover, cloth slipcase. $13,500

One of 250 sets, of which this is number 114. A fine set of the tour de force of Jonathan Stephenson’s The Rocket Press. Ninety-one wood-engraved plates printed from the original wood-blocks engraved by the Dalziel Brothers and 1 electrotype Tenniel. Each plate is loosely inserted into their own respected folder as issued with text describing the plate. Printed from the original boxwood blocks that were used to create the electrotype plates for production. These were discovered in two deed boxes belonging in 1985, in the vaults of the National Westminster Bank where they had lain undisturbed since World War II. Macmillan then commissioned The Rocket Press to produce a limited edition of 250 prints taken directly from the blocks, the first time they had been used to create new complete edition. Previously Macmillan had treated them as masters, only taking them out of storage to cut electrotype copies for each fresh printing. Only the block for ‘Alice & the Dodo’ was missing so Jonathan Stephenson used an electrotype in its place, for completeness. No further sets were commissioned by the The Rocket Press and the woodblocks were eventually deposited in the British Library.

The bindings for the commentary volume, the solander boxes housing the prints, and the slipcase were bound by The Fine Bindery, Wellingborough. [Book # 136242]
Center for Book Arts

WILLEM SANDBERG: FROM THE NETHERLANDS

Center for Book Arts: New York, (1988); square 8vo., stiff paper wrappers; 31+(1) pages. $25

In 1988, The Center for the Book Arts held the first in a series of annual exhibitions focusing on contemporary book artists from Europe and Asia. This exhibition presented the work of the typographer and book designer, William Sandberg (1897-1984). The outstanding characteristic of Sandberg’s design is its vitality. Time has not diminished its impact; we now see more clearly his inventiveness and variety. Sandberg delighted in playing off the severe shapes of type against collage, torn paper and objets trouvé. His pamphlets, books, catalogs and posters combine colors, languages and typefaces in a dazzling display of imagination. In addition to the list of items on display, the catalogue contains a biography of Sandberg along with descriptions and black-and-white illustrations for the books. [Book # 103187]
Center for Book Arts
AL-MUTANABBI STREET STARTS HERE
by Beau Beausoleil and Sarah Bodman

Center for Book Arts: New York, 2013; 6.75 x 10.25 inches, paperback; 104 pages. $30

Al-Mutanabbi Street Starts Here assembles artists’ responses to the tragic loss of a cultural and intellectual hub in Baghdad that occurred as the result of a bomb explosion on March 5, 2007. This important and timely exhibition 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. [Book # 122525]
DREAMING ON THE EDGE
POETS AND BOOK ARTISTS IN CALIFORNIA
by Alastair M. Johnston

Oak Knoll Press: New Castle, Delaware, 2016; 10.5 x 8 inches, cloth, dust jacket; 232 pages. ISBN 9781584563549. $65

California is the Golden State, well-known for its innovators and for attracting writers, artists, and dreamers from all over the world. Where else would you find a magazine devoted to “gourmet bathing” or a back-room Prohibition-era bar (“the Sob Den”) for printers? Where else a print shop on a Los Angeles hillside where composer John Cage popped in to practice piano and Disney artists dropped by to drink beer and sketch from a live model?

Come along on a fantastic trip through 150 years of the book arts in California, from its roots in the late 19th century to the 21st, from Gelett Burgess and The Lark to Mark Head and the Mixlexic Press. Meet a cast of hundreds, from Max Schmidt, a Prussian sailor, to Yone Noguchi, the first Japanese poet to be published in English. Meet Florence Lundborg, muralist and painter, and Idah Strobridge, writer and bookbinder. Encounter Conscientious Objectors like Bill Everson and Clifford Burke and conscripted soldiers like Jack Stauffacher and Arne Wolf, Anarchists from the Rexroth circle, Pacifists like Kenneth Patchen, Hippies, Diggers, Hipsters, Beatniks, and Buddhists. Witness the explosion of art in the 1950s, the small presses of the 1960s and 70s, and the birth of the artists book at the end of the twentieth century as Californians found self-expression using every printed medium from comix to fine press books.

Reflecting the lively writing style, chapter titles include: “Shirtless on Sansome Street,” “Tobacchanalian Revels,” “Conversation at Haywood’s,” “The Laureate of Doomed Youth,” “The Last Gasp of the Checkered Demon,” and “Teetering on the Brink.” Designed by the author, Dreaming on the Edge is lavishly illustrated in color. [Book # 128359]

Praise for Dreaming on the Edge...

“Alastair Johnston’s engaging and all-embracing survey of California printing takes us from its early beginnings in the 1870s (San Francisco’s first type foundry opened in 1874), and covers all the printers we encountered in California, including himself, and a great many others besides.”
- John Randle, Matrix

“Through the lens of Johnson’s expertise, we again see how fine art printing coexists with the design of tinned salmon labels and business cards, or how hand-compositing became simultaneously a mainstay of advertising and a ‘philosophy of design.’”
- Samuel Rogers, MLR
John Peter Zenger

‘MR. ZENGER’S MALICE AND FALSHOOD’

SIX ISSUES OF THE NEW-YORK WEEKLY JOURNAL, 1733-34

edited by Stephen Botein

American Antiquarian Society: Worcester, 1985; 7.25 x 11.5 inches, paperback; 50 pages. ISBN 0912296739. $10

With introduction and afterword by Botein and a facsimile reprint of the six issues. Reproduction of the actual newspaper articles, which led to the famous trial for sedition. [Book # 42175]
THE TYPOGRAPHIC DESK REFERENCE
by Theodore Rosendorf

Oak Knoll Press: New Castle, Delaware, 2016; 5.5 x 8.5 inches, paperback; 368 pages. ISBN 9781584563112. $24.95

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.

(Book # 108706)

Praise for TDR...

“A functional, comprehensive, postmodern approach... This reference source places clearly written, succinct explanations at the reader’s fingertips.”
- Miriam, Kahn, SHARP News

Hardcover edition available on our website here.
BOOKS AS A WAY OF LIFE
by Gordon N. Ray

The Grolier Club and the Pierpont Morgan Library: New York, 1988; 8vo., cloth, dust jacket; xxxiii, 432 pages. $60

Officina Bodoni

THE OFFICINA BODONI
AN ACCOUNT OF THE WORK OF A HAND PRESS, 1923-1977
by Giovanni Mardersteig, edited and translated by Hans Schmoller

Edizioni Valdonega: Verona, 1980; 4to., cloth, cardboard slipcase; lxi, 292 pages. $60

First edition, limited to 1500 copies of which this is one of 500 copies in English. Edited and Translated by Hans Schmoller. The definitive bibliography of the press written by Mardersteig prior to his death, and now translated into English. Prospectus loosely inserted. A fine copy. [Book # 4644]
**Officina Bodoni**

**FELICE FELICIANO VERONESE, ALPHABETUM ROMANUM**

Herausgegeben von G. Mardersteig

by Giovanni Mardersteig

Editiones Officinae Bodoni: Verona, (1960); 8vo., quarter brown oasis morocco with matching Roma paper sides, top edge gilt, slipcase; 137, (3) pages. $700

Limited to 400 numbered copies on Magnani mould-made paper. (Schlosser 121). Prospectus loosely inserted. Spine lightly faded, else a fine copy in near fine slipcase. An English translation by R.H. Boothroyd of the original Italian text in Codex Vaticanus Lat. 6852, which contains Feliciano’s treatise on the geometric construction of the Roman alphabet (circa 1460). With the capitals in facsimile hand-colored in two colors by Ameglio Trivella accompanied by a translation of Mardersteig’s introduction and bibliographical notes. Contains 5 heliogravure plates and text figures. Refer to the Bibliography (pp.108-113) which reprints part of Mardersteig’s interesting article on this Italian 15th century calligrapher and describes the long road of research which led him to do this book. [Book # 24215]
**Bird & Bull Press**

**OLD REAM WRAPPERS**

**AN ESSAY ON EARLY REAM WRAPPERS OF ANTIQUARIAN INTEREST**

by Henk Voorn

Bird & Bull Press: North Hills, 1969; small 4to., leather spine, marbled paper over boards; 111 pages. $175

Taylor A8. One of 375 numbered copies. This was by far the largest Bird & Bull edition to date. It took Mr. Morris thirty weeks just to make the paper used for it. The book was the result of a trip the Morrises took to Europe in 1967. Bound by Kurt Gaebel & Sons, Holland, PA. The separately issued envelope containing two reproductions of a ream wrapper is not present. A fine copy. [Book # 95993]
Plain Wrapper Press

WOOINGS
by Brendan Gill

Plain Wrapper Press: Verona, (1980); 4to., paper-covered boards; 7+(1) pages. $450

Printed in an edition limited to 155 numbered and signed copies. (Plain Wrappers Press 29). A fine copy with errata sheet inserted apologizing for the error on the colophon page. Five poems in English by Brendan Gill. Two of the poems, “Ferragosto” and “Norfolk,” were written especially for this edition. “Easter” was previously published in Harper’s magazine, and “In Wicklow” and “Voices” previously appeared in The New Yorker. Toned parchment substitute wove paper printed damp on a Washington handpress in black and light brown. Covers are glued boards covered with matching Ingres paper screenprinted in black and yellow with a leaf-and-berry pattern. [Book # 57744]
Allen Press
THE BROTHERS
by Terence

(The Allen Press: Kentfield, CA), n.d.; 4to., quarter embroidered cloth, illustrated paper-covered boards, slip-case, top edge cut, other edges uncut; unpaginated. $575

Limited to 140 copies. A fine copy in a near fine slipcase. Translation from the Latin based on the translation by Laurence Echard in 1698. Illustrations by Albrecht Dürer. A Roman play first produced circa 160 B.C. Prospectus laid in. [Book # 131215]
Perishable Press
THE FOREST
by Janet Rodney and Nathaniel Tarn

The Perishable Press: N.P., 1978; 8vo., stiff paper wrappers, top edge cut, other edges uncut; (iv), 11, (3) pages. $175

Limited to 190 numbered copies (Hamady 89). Four collage illustrations by John Digby. Excerpted from a much larger work, Alaska. A work based on the cultures of the northwest Pacific coast. A fine copy. [Book # 129043]

Janet Rodney • Nathaniel Tarn
The Forest,
in part, from a much larger work entitled Alashka. This part based on northwest pacific coast cultures and their recorders. The four collage-illustrations by John Digby. Published Thanksgiving 1978 by The Perishable Press Limited, Minor Confluence.
DISBOUND AND DISPERSED
THE LEAF BOOK CONSIDERED

The Caxton Club: Chicago, 2005; 8.25 x 10.5 inches, hardcover with dust jacket; 160 pages. ISBN 9781584561613. $100

Disbound and Dispersed: The Leaf Book Considered is the first in-depth examination of a bibliophilic phenomenon that began in the early nineteenth century and continues today. A fine copy. A leaf book is a book that contains an original leaf from an imperfect copy of an historic book bound with an essay about the significance of the historic book. As such they provide a unique medium for both learning the history of books while providing the opportunity to inspect (or own) a specimen of the original.

Introduction by Christopher de Hamel; Catalogue by Joel Silver; Contributions by John P. Chalmers, Daniel W. Mosser and Michael Thompson. In this book, which accompanies a traveling exhibition of the same title, the noted scholar Christopher de Hamel (Corpus Christi College, Cambridge University) provides an entertaining overview of this fascinating, if arcane, chapter in the history of books. Joel Silver (Lilly Library, Indiana University) focuses on 46 examples from some of the great rare-book libraries in the United States, as well as from outstanding private collections. The leaf specimens range from the Middle Ages to the modern era; from Europe, the American colonies, and Mexico, to Hawaii and the Far East.

Like a detective, Daniel Mosser (Virginia Tech) pieces together the story of the Caxton Club of Chicago’s 1905 leaf book, which involved breaking up an incomplete copy of Chaucer’s Canterbury Tales, the first book printed in England, by William Caxton. In tracing the history of this leaf book, Mosser illuminates the consequences for scholarship resulting from the “cannibalizing” of old books to make “complete” volumes and the breaking up of these to make leaf books. This process raises a number of historical, ethical, and legal issues, which attorney and leaf-book collector Michael Thompson examines here.

The book concludes with a checklist of 242 leaf books, as many as are currently known to the compiler, John Chalmers, based on previous bibliographies and new research. Indexed. Contains 41 images, many in [Book # 98661]
A HISTORY & BIBLIOGRAPHY OF THE GIUNTI (JUNTA) PRINTING FAMILY IN SPAIN 1526 - 1628
COVERING THE JUNTA (GIUNTI) PRESS AND THE IMPRENTA REAL IN BURGOS, SALAMANCA & MADRID WITH A BRIEF HISTORY OF THE SEVERAL GIUNTI PRESSES IN VENICE, FLORENCE AND LYON AND A BIBLIOGRAPHY OF THE PRESS OF JUAN BAUTISTA VARESIO IN BURGOS, VALLADOLID & LERMA
by William Pettas

Oak Knoll Press: New Castle, DE, 2004; 8.5 x 11 inches, cloth, hardcover; 1086 pages. $200

The first edition of this monumental work opens with a 170 page history of the Giunti publishing family that covers their achievements in Italy, Spain and France from 1489 to 1628. As the great rivals of the Aldine Press, the Giunti aggressively captured large portions of the lucrative governmental and Church’s printing business. From their base in Florence and Venice, family members set up printing presses in Burgos, Salamanca, Madrid, Valladolid, Lerma and Lyons. In Spain they became printers to the most powerful King in the world and established “The Imprenta Real,” changing their name to “Junta.” The comprehensive, 700 page bibliography of the books they published while in Spain is annotated with more than 148 wood cuts of their ornate title page art, imprints, and other identifying ornaments. The text also features the genealogical charts of the family, library holdings, and a documentary chronology.

The author, William Pettas, has researched this early printing family for over twenty years, and this is his second work on this important clan. A very readable and valuable contribution to the history of the book and an important bibliography and reference work. [Book # 77561]
DICTIONARY OF AMERICAN BOOK COLLECTORS
by Donald C. Dickinson

Greenwood Press: Westport, CT, (1986); thick 8vo., cloth; xvi, 383 pages. $100

**Circle Press**

**BLUEBEARD’S CASTLE**
by Roy Fisher

Surrey: Circle Press, 1972; small 4to., eleven folded cardstock folders housed in a cardstock housing, all contained in perspex tray with clear lid; not paginated. $2,750

Limited to 175 numbered copies signed by the author and by the artist/designer, Ronald King (although the press’ history states only 125 were made). Aside from a crack to the plastic container lid to one corner and some light wear to the opposite corner of the lid, a fine copy. Accompanied by eleven individual folders illustrated with nine pop-up designs screenprinted in 75 printings with typesetting by Walter Taylor. Inspired by the Bartok/Maeterlinck operatic telling of the famous Bluebeard tale with the constructed images made to symbolize each of the scenes represented by the secret rooms. Each constructed image is accompanied by the verse of the story. The multi-color pop-ups created a surprise on each leaf and incorporate various reflective materials. Considered one of the most important works by Ronald King at his Circle Press. [Book # 107174]
The Florin Press: Biddenden, 1984; tall 4to., quarter leather over cloth-covered boards, gilt lettering on spine, clamshell box, paper label and illustration on front panel; (iv), 19, (3) pages. $2,000

Limited to 300 numbered copies, of which this copy is one of 50 containing fourteen additional engravings and bound in quarter leather over cloth boards. A fine copy. Contains 35 woodcuts by Poole and text printed by hand by Graham Williams at the Florin Press and signed by him. Also contains a one page note by Monica Poole commenting on the death of George Mackley before the finish of the book. This statement has been signed by her in pencil. Prospectus loosely inserted.
THE TRUE HISTORIE OF LUCIAN THE SAMOSATENIAN

The Golden Cockerel Press: London, 1927; 4to., quarter leather, cloth, top edge gilt; (iv), 43, (2) pages. $1,800

Limited to 275 numbered copies. (Chanticleer 53). Previous ownership inscription on front free endpaper. The smallest touch of fading to the leather spine, else a beautiful copy. Bound by Sangorski and Sutcliffe. In his True History, which begins by warning the reader that its events are completely untrue and impossible, Lucian describes a voyage that starts on the sea, continues in the skies, and includes visits to the belly of a whale and to the Elysian fields. The tale is a satirical parody of ancient traveler’s tales that strain human credulity. This edition includes a translation from Greek into English by Francis Hickes. Printed together with the Greek and decorated with wood engravings by Robert Gibbings. The text of the Greek, set with the assistance of the Oxford University Press, is that of the Jacobitz edition (1852). The English is taken from the first edition (1634) in the British Museum. One of the finest of Robert Gibbings works with 55 wood engravings, some viewed at the time as extremely erotic. David Jones designed the decorated cock. With an introduction by J.S. Phillimore. [Book # 136233]
**Trianon Press**

**A TRAVERS LE TROPOSCOPE**  
[THROUGH THE TROPOSCOPE]

by Peter Kendall Bushe

Trianon Press: London and Paris, 1966; small folio, vellum covered folder, loosely inserted into a blue morocco binding with marbled endpapers, and gilt stamped spine, blue cloth portfolio with ties, clamshell box with marbled papers, and a blue-green morocco spine with gilt stamping; 16 pages with 12 color plates, with additional set of 9 collotype proofs, 18 progressive color state plates, and an original guide-sheet and stencil. **$1,500**

Produced in an edition of 112 copies, of which this is one of 10 deluxe copies numbered in Roman numerals. Leather spine of box faded, with small stain along top rear. Clamshell shows some minor shelfwear. Bookplate on the front pastedown of the blue morocco binding of Robin Satinsky. Overall a beautiful copy.

Peter Kendall Bushe was Arnold Fawcus’s partner in the Trianon Press before Bushe’s untimely death at the age of thirty in 1960, just after he completed his work on producing the watercolor drawings for this book. Fawcus continued with it and finally completed the edition six years later. This deluxe copy, containing as it does progressive drawings of both the stencil work and the collotype printing, is a wonderful opportunity to examine Arnold Fawcus’s elaborate production methods. The addition of an original guide sheet and stencil is a delightful bonus. A rare and lovely example of pochoir printing at its finest by what is surely the most under-appreciated press of the 20th century. See the UC Santa Cruz digital exhibit, “Songs of Labor and Transcendence: The Trianon Press Archive” (www.exhibits.library.ucsc.edu). [Book # 136798]
**Gregynog Press**

**THE CELEBRATED ROMANCE OF THE STEALING OF THE MARE**
by William Scawen Blunt & Lady Anne

The Gregynog Press: Newtown, 1930; tall 4to., quarter calf backed patterned paper covered boards, spine lettered in gilt, later cloth clamshell box with cloth label with title printed in gilt; 73, (1) pages. $1,100

One of 275 numbered copies. Exlibris bookplate on front pastedown. Spine lightly age darkened, else fine in a fine cloth clamshell box. Wood engraved frontispiece and 13 decorated initials designed and engraved by R.A. Maynard, all hand coloured and illuminated with gold. Printed in Garamond type on Japanese vellum. [Book # 136254]

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**IN THE NAME OF GOD**

**THE MERCIFUL, THE COMPASSIONATE!**

**JABER AND HIS MARE. AND OF ALL THAT BEFEILD HIM AND HIS PEOPLE. FOR THIS IS A STORY OF WONDERFUL ADVENTURE AND MARVELLOUS STRATAGEMS, & A TALE WHICH WHEN ONE HEARETH HE DESIRETH TO HAVE IT EVERMORE IN REMEMBRANCE AS A DELIGHT TASTED ONCE BY HIM & NOT FORGOTTEN.**

And the telling of it is this:

The Emir Abu Zeyd the Helali Salame was sitting one morning in his tent with the Arabs of the Beni Helal and the Lords of the tribe. And so, there appeared before them in the desert the figure of one wandering to and fro alone. And this was Glaaniineh. And the Emir Abu Zeyd said to his slave Abul Komsan, “Go forth thou, and read me the eiread of this fair Lady & bring me word again.” And Abul Komsan went forth as he was hidden, and presently returned to them with a smiling countenance, and he said, “O my Lord, there is the best of news for thee, for this is one that hath come a guest to thee, and she desireth something of thee, for she hath oppressed her and troubles sore are on her head. And she hath told me all her story and the reason of her coming, and that it is from her great sorrow of mind; for she had once an husband, and his name was Dagher abul Jad, a great one of the Arabs. And to them was born a son named Amed ibn el Keran, and the boy’s uncle’s name was En Naaman. And when the
ISLAMIC CALLIGRAPHY
by Sheila Blair

The American University in Cairo Press: Cairo, Egypt, 2006; small 4to., cloth, dust jacket; 682 pages. $100

First edition. A very scarce book. This stunning book is an important contribution to a key area of non-western art, being the first reference work on art of beautiful writing in Arabic script. The extensive use of writing is a hallmark of Islamic civilization. Calligraphy, the art of beautiful writing, became one of the main methods of artistic expression from the seventh century to the present in almost all regions from the far Maghrib, or Islamic West, to India and beyond. Arabic script was adopted for other languages from Persian and Turkish to Kanembu and Malay. Sheila Blair’s groundbreaking book explains this art form to modern readers and shows them how to identify, understand and appreciate its varied styles and modes.

The book is designed to offer a standardized terminology for identifying and describing various styles of Islamic calligraphy, and to help Westerners appreciate why calligraphy has long been so important in Islamic civilization. The argument is enhanced by the inclusion of more than 150 colour illustrations, as well as over 100 black-and-white details that highlight the salient features of the individual scripts and hands. Examples are chosen from dated or datable examples with secure provenance, for the problem of forgeries and copies (both medieval and modern) is rampant. The illustrations are accompanied by detailed analyses telling the reader what to look for in determining both style and quality of script. This beautiful book is an ideal reference for anyone with an interest in Islamic art. [Book # 136663]