

Oak Knoll Books & Press

ABAA Virtual
Book Fair

Bibliography Week Showcase

Wednesday, January 26,
11:00am EST until
Thursday, January 27,
7:00pm EST

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New from AdVenture SA!

HISTORY HAS A FACE

FIGURES OF 1821 IN OTHONIAN GREECE BY THE BELGIAN DIPLOMAT BENJAMIN MARY edited by Charikleia G. Dimacopoulou and translated by Geoffrey Cox

Athens: AdVenture SA and the Sylvia Ioannou Foundation and the Historical and Ethnological Society of Greece, 2021; hardcover, 384 pages. \$130

A special edition for the 200 years after the Greek War of Independence

The publication *History Has a Face - Figures of 1821 in Othonian*

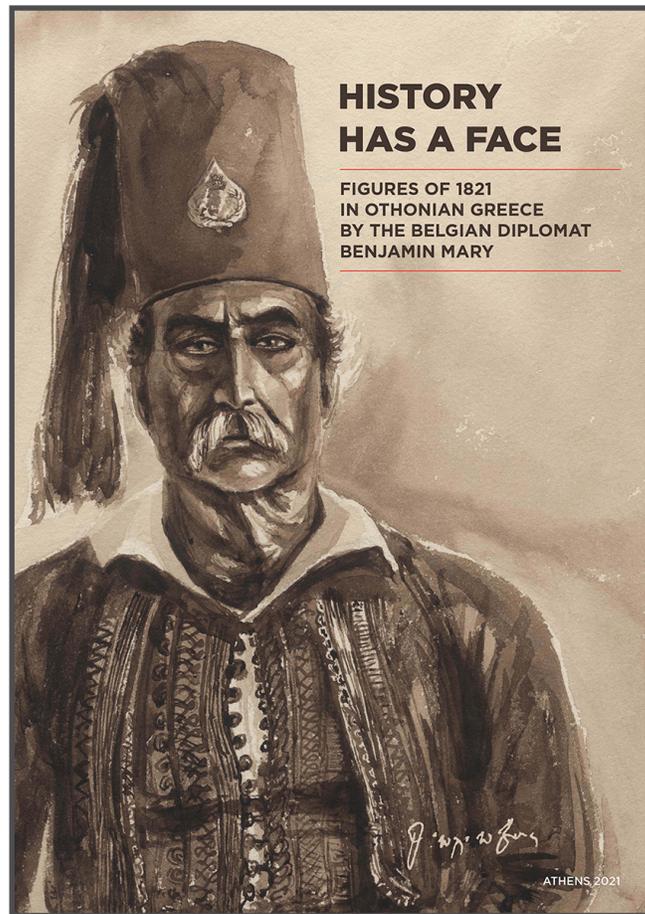
Greece by the Belgian Diplomat Benjamin Mary presents 125 unpublished drawings of 320 exceptional individuals from the album of the Belgian diplomat and artist Benjamin Mary (1792-1846). This volume constitutes

a landmark in the portrayal of fighters, politicians, clergymen and ordinary people, bringing to light previously unknown images that enrich Greek history.

The reader is transported to the Greece of King Otto, about 20 years after the beginning of the Greek War of Independence. There we meet the figures of the time and become spectators of the work undertaken by the National Assembly of 1843-1844, when modern Greece acquired its new constitution after the Revolution of the 3rd of September 1843.

Co-published by the Sylvia Ioannou Foundation and the Historical and Ethnological Society of Greece

Research - Texts: Charikleia G. Dimacopoulou, Dimitra Koukiou, Leonora Navari, Yorgos Tzedopoulos, Iphigenia Vogiatzi, Maria Yiouroukou. [Book # 136675]



HISTORY HAS A FACE

FIGURES OF 1821 IN OTHONIAN GREECE BY THE BELGIAN DIPLOMAT BENJAMIN MARY



Portrait of Christodoulos Hatzipetros, colored (18 x 24.5 cm)



Papa Yiannis, Silyon
[Portrait 40]

The subject's headgear is most unusual, particularly for a priest. It cannot be regarded as a priest's hat, nor does it resemble a

fox, although a short tassel can perhaps be made out on the left. (11)

© Notes [J. Mary or another hand]; Papa Giannis / 1 Silyon / 4° 1843

Hadji
[Portrait 41]

Here Benjamin Mary has portrayed a hadji - a Muslim who has gained this honorific title because he has made his pilgrimage to Mecca. This pilgrimage, one of the five obligations of every follower of Islam, has to be carried out once in the lifetime of every Muslim. He then acquires the title of hadji, which is prefixed to his name and bequeathed to his children.

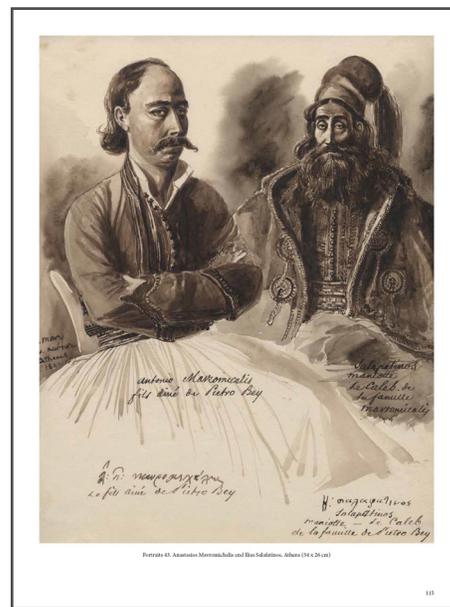
The title is also used in the case of those Christians who have performed a pilgrimage to the Holy Land. The presence of this Muslim in Athens serves as evidence of the transitional phase in Greek society: a considerable number of Ottoman Muslims continued to live in Athens in the Ottoman period. (12)

© Notes [Theodoris Hadji]; Hadji [J. Mary]; d'après nature / 4 Athens / 27.3° 1843

Spyridon G. Karaiskakis
[Portrait 42]

Spyridon was the only son of the renowned military chief Georgios Karaiskakis and Eufrosina Skylitsidou, who came from a family of armurers. He was born during the War of Independence, in 1816, on the island of Kalamos in the Ionian sea, which was at that time under British occupation. Orphaned at the age of seven, he was placed under the protection of some of his father's illustrious servants to the household. Under Otto, he was sent together with 60 other orphans to Munich, where he studied at the Greek Lyceum and the Preparatory Military School. He returned to Greece in 1842 to study at the Epistemon Military Academy in Piraeus, but was expelled in 1844 for participating in a revolt at the school. In 1846, he joined the Opreghiti (Border Guard) and gradually rose in the military hierarchy. In 1854, he took part in the Greek-

Turkish skirmishes which occurred during the Crimean War, and subsequently devoted himself, successfully, to the suppression of banditry. In 1856, he was appointed aide-de-camp to King Otto, whom he followed into exile, remaining with him until the arrival of George I in Greece. Returning to Greece in 1864, he was voted one of the candidates for the post of Commander of the National Guard of Athens - another corps of the Greek army whose purpose was the maintenance of order. At the same time, he became active in politics. He served in 1865 as member of Parliament for Valos, in 1875 for Epirus, and then for Karditsa, after the incorporation of Thessaly by the Royal Decree of 31 March 1881. He was vice-president of Parliament in 1867-1868, and war minister in various governments from 1873 to 1882. In 1884, he resigned from his seat in



Portrait of Anagnostis Marmarouchis and Eleutherios, Athens (14 x 20 cm)



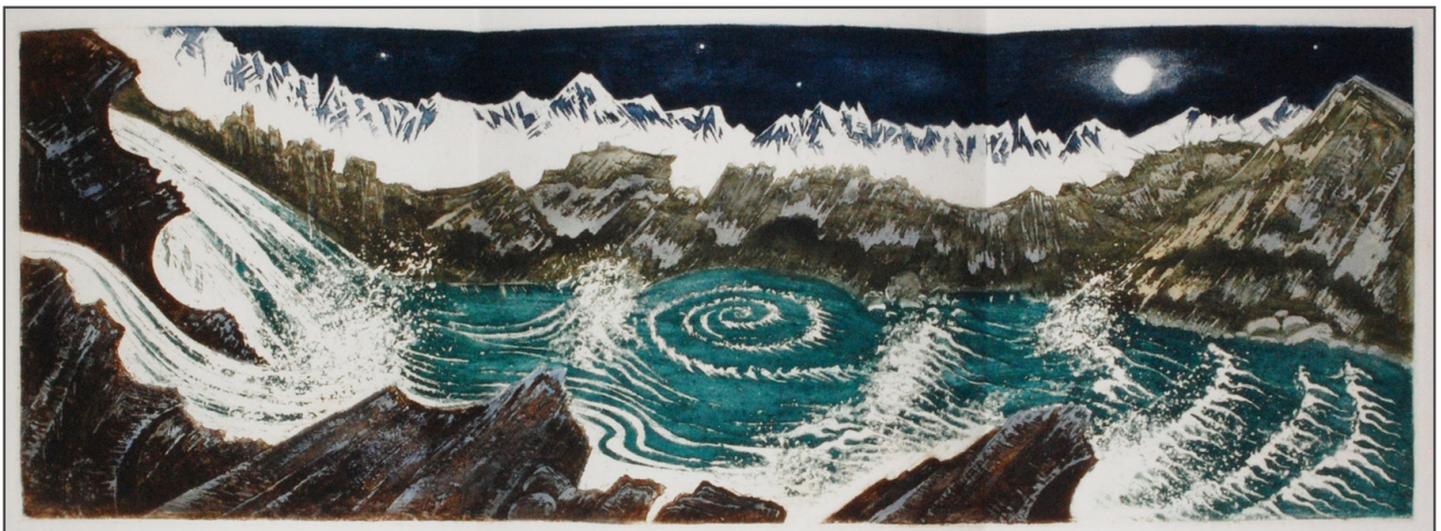
Binding by Coleen Curry

FROM THE SNOWS TO THE SEAS

by Joseph G Lubbock

London: Bertram Rota, 1986; gilt-stamped blue silk after a design by the artist, blue morocco spine, mylar jacket, publisher's slipcase; 14 x 10.5 inches. \$7,500

One of 95 copies only on R.W.S. hand-made paper. Each copy signed by the artist/author. Bound by Coleen Curry. Illustrated with four triple fold-out copperplates worked by etching and aquatint. The colors are printed in intaglio and relief, and additional color is applied to some pages by hand. The typography and printing of the text is by Will Carter at the Rampant Lions Press. The images and thoughts in this book spring from mountains spanning great segments of our sphere to wilds where trusting creatures create an idyll of Eden. Inspired by the Himalayas, the Galapagos Islands and Antarctica, the book captures the grandeur of the planet. With Prints by J.G. Lubbock. Lubbock's previous seven books are out-of-print -- as this soon will be. [Book # 136692]



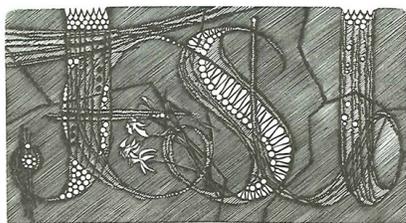
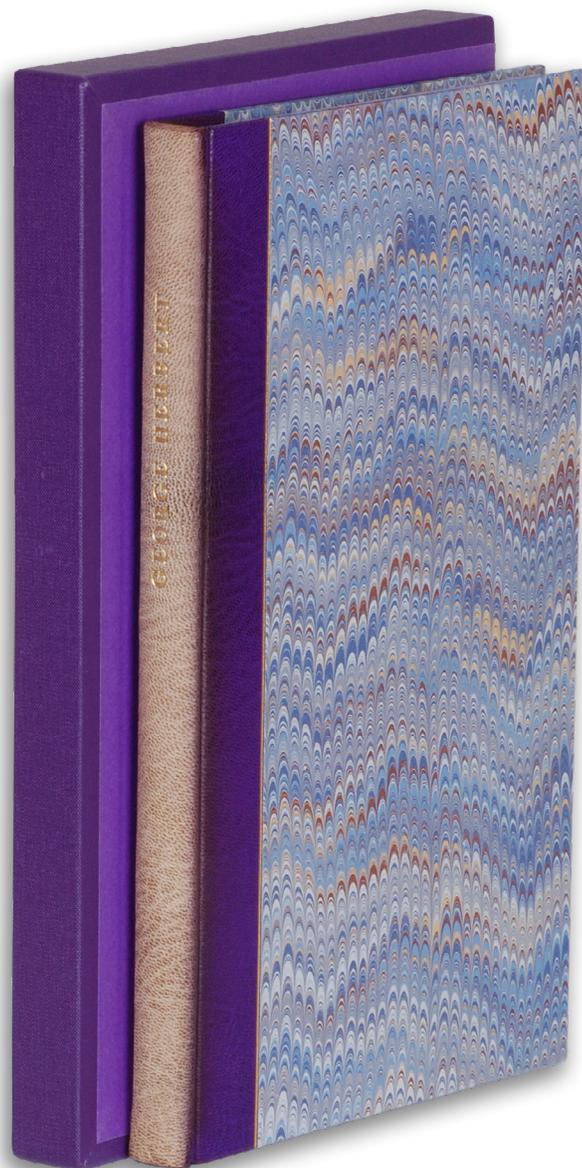
Gwasg Gregynog
SUNDRIE PIECES

A NEW SELECTION OF GEORGE HERBERT'S
POETRY, WITH SAMPLES OF HIS PROSE

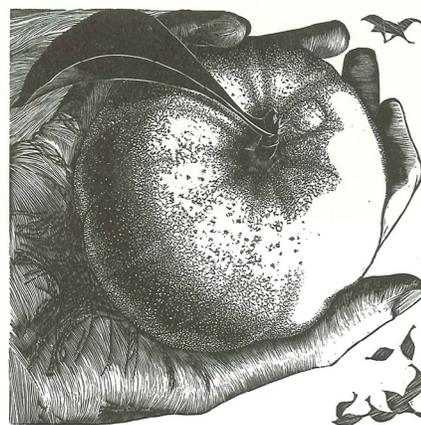
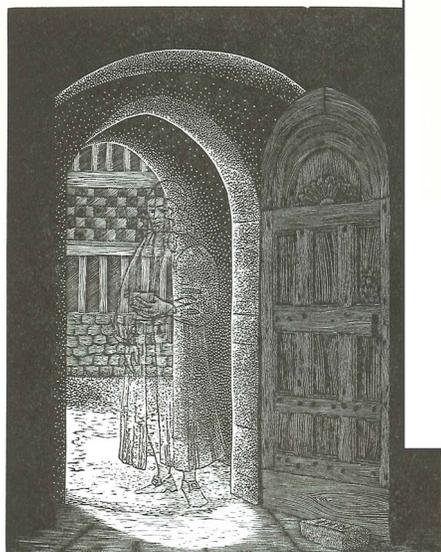
by George Herbert

Newtown, Wales, United Kingdom: Gwasg Gregynog, 2003;
4to., quarter leather over marbled paper covered boards, gilt
on spine, cloth-trim over paper covered boards slipcase; (3), 99
pages. \$600

Limited to 215 copies, of which this is one of 200 numbered copies
bound thus. Leather spine faded. Edges of slipcase lightly faded,
else near fine in near fine slipcase. Van Niekerk's wood engrav-
ings throughout, including frontispiece portrait of Herbert and
a rendering of the Vitruvian Man on the whole of page 36. Edit-
ed, with introduction and notes, by The Earl of Powis. Bound in
quarter-leather by Alan Wood, boards covered in marbled paper by
Victoria Hall. [Book # 136521]

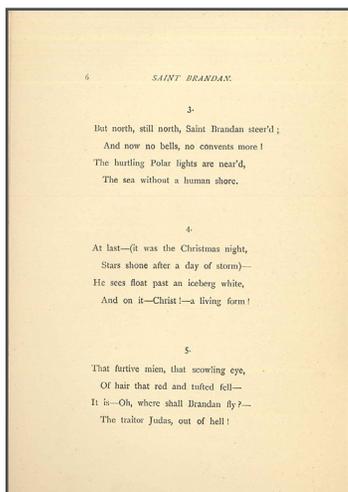


Designed by David Vickers and printed by him on
T. H. Saunders Waterford mould-made paper. Sarah
van Niekerk's wood engravings were printed from the
original blocks. The typeface is 10 and 11 point Mono-
type Bell, cast at Gregynog from spools produced by
Harry McIntosh. The Palace S was printed from a line block. The
Franklin. Limited to two hundred
sale, the edition is presented in
1 to xv in a special binding desi
Julian Thomas; 1 to 200 in a q
designed by Alan Wood and
Press bindery. Victoria Hall pr
paper for the covers of the ord
press device on the title page is
Gregynog Press edition of Her
designed by R. A. Maynard. T
on page 94 is from the manus
Library, Gordon Square, Lond



Thomas J. Wise
SAINT BRANDAN
 by Matthew Arnold

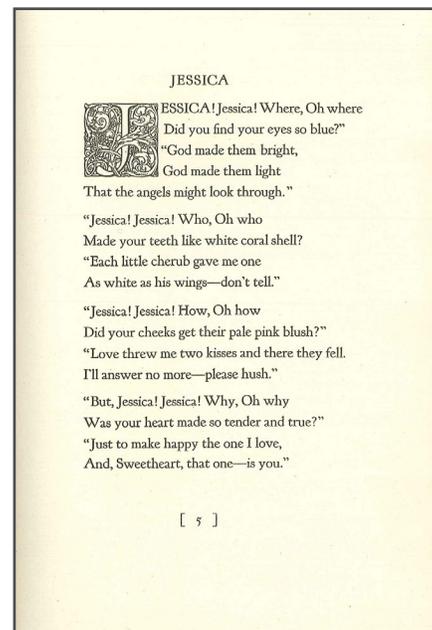
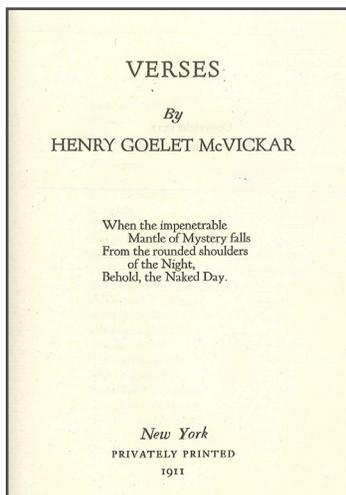
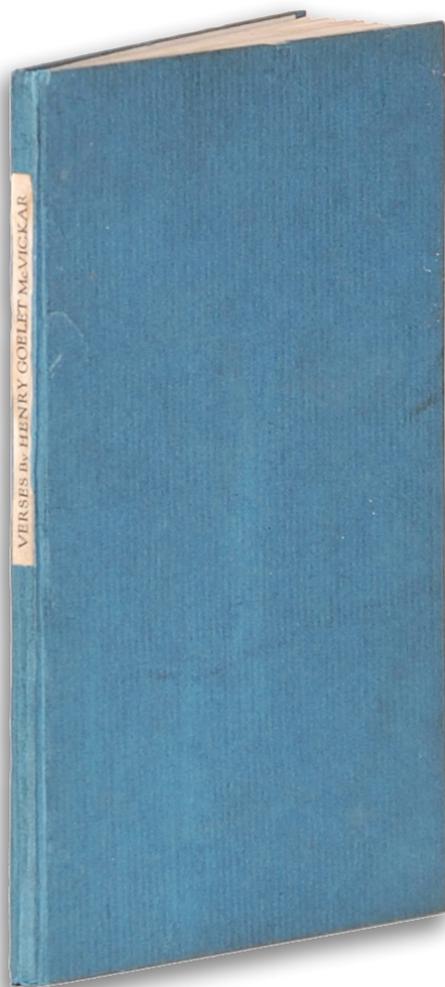
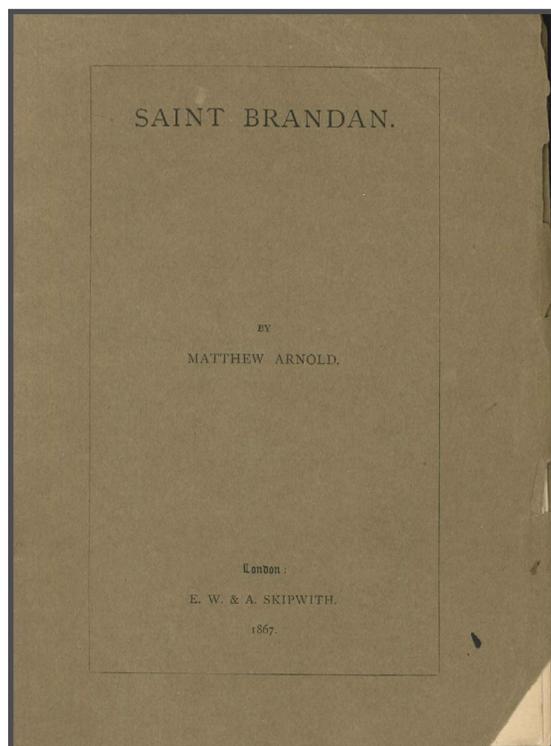
London, United Kingdom: E.W. & A. Skipwith, 1890; 8vo., original brown wrappers; (v), 6-11, (1) pages. \$400



A Thomas Wise Forgery. The poem was first published in Fraser's magazine, July 1860, and afterwards in New Poems, 1867. Carter and Pollard found the text type to be identical with six proved forgeries (Carter and Pollard *An Enquiry*, p. 161).

Printed in black, front cover neatly detached, short tears to brittle edges; catalogue note and bookseller's label mounted to front wrap verso.

[Book # 135571]



Village Press

VERSES

by Henry Goelet McVickar

New York, NY: Privately Printed (but the Village Press), 1911; 8vo., paper covered boards, paper spine label; 51, (1) pages. \$1,000

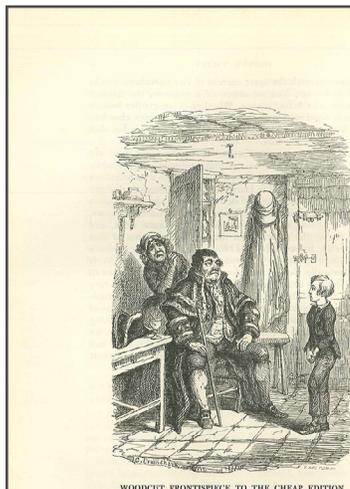
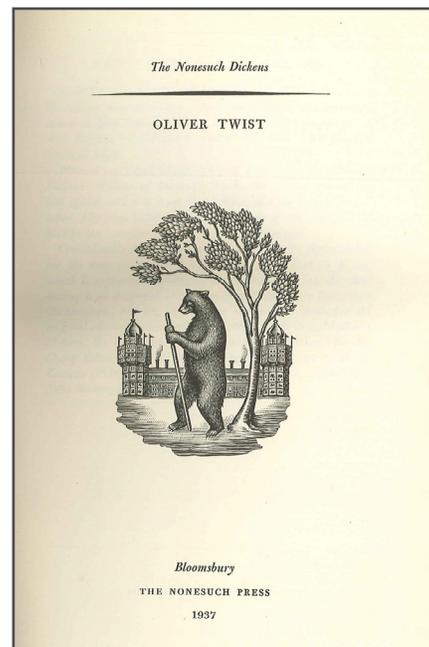
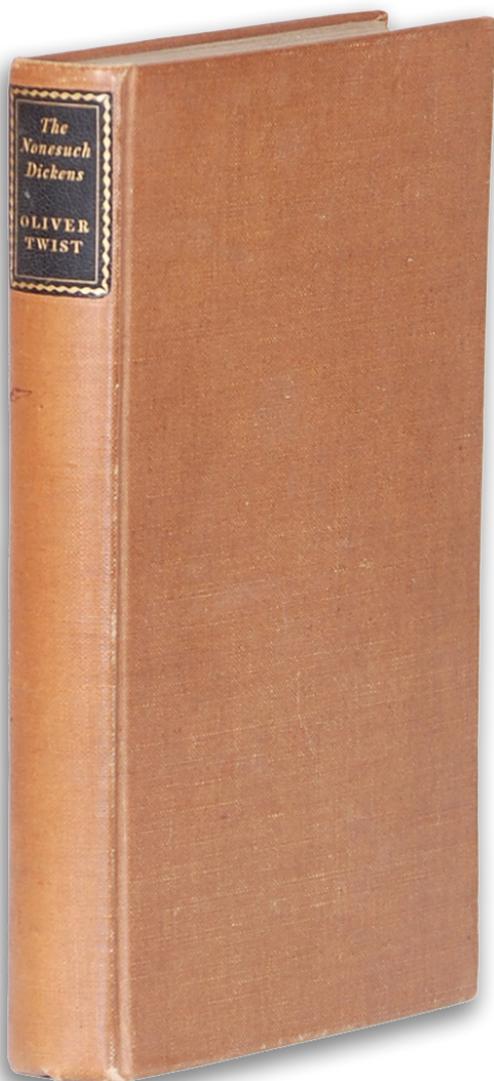
One of 54 unnumbered copies on a Golding Press by Fredric and Bertha Goudy at the Village Press. Inscribed by McVickar on the front free endpaper. Cary 67. [Book # 135404]

Nonesuch Press
OLIVER TWIST
 by Charles Dickens

Bloomsbury, United Kingdom: The Nonesuch Press, 1937; 8vo., cloth, leather spine label; 418 pages. \$495

First edition limited to 877 sets illustrated from the original edition. Printed by R & R Clark Ltd in Monotype Bulmer on laid paper by the Worthy Paper Company. A small 1/2" stain on spine, else near fine condition. Previous ownership inscription in ink on pastedown and free endpaper. Scarce to find without a sunned spine.

[Book # 135386]



WOODCUT FRONTISPICE TO THE CHEAP EDITION

PREFACE TO
 THE FIRST CHEAP EDITION

AT PAGE 367 OF THIS PRESENT EDITION there is a description of "the filthiest, the extraordinary, of the many localities of London." And the name of this place is Eleven or twelve years have elapsed since it was first published. I was as well convinced that nothing effectual can be done for a poor in England, until their dwelling-places and wholesome. I have always been convinced must precede all other Social Reforms; (the way for Education, even for Religion); those classes of the people which increase become so desperate, and be made so in within themselves the certain seeds of community.

The metropolis (of all places under heaven from the provisions of the Public Health Association, with the view of remedying take. The association held its first public mason's Hall, on Wednesday, the sixth of Bishop of London presiding. It happened Jacob's Island, had lately attracted the attention of Health, in consequence of its having cholera; and that the Bishop of London result of an inquiry under the Metropolitan mission, showing, by way of proof of the improvements, an estimate of the probable habitation—which cost, as stated, was a farthings per week per house. The Bill paper, with the moderation and forbearance all his observations, and did me the honor I had described Jacob's Island. When I a few observations myself, I confessed that soft impeachment.

Now, the vestry of Marylebone parish, meeting on the following Saturday, had the honour to be addressed by Sir Peter Lanyon; a gentleman of inflexible authority, of great innate modesty, and of a most sweet humanity. This remarkable

[xiii]

12 OLIVER TWIST

ill they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel *per diem*, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

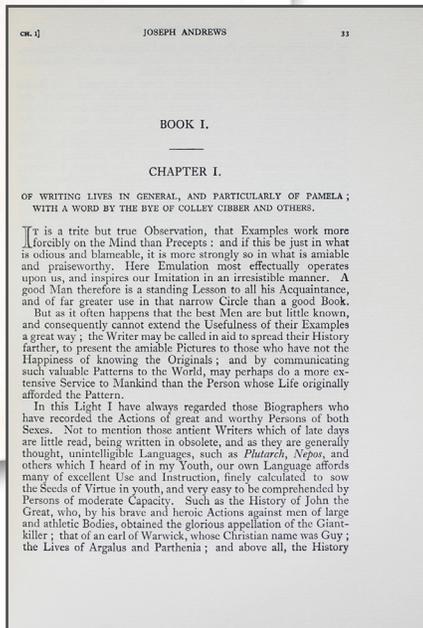
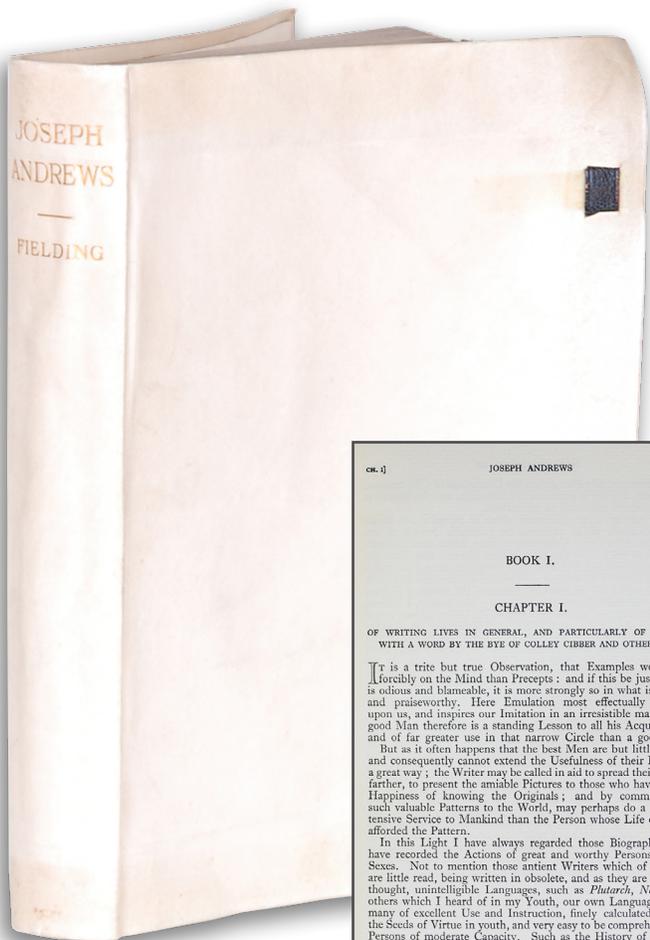
"Please, sir, I want some more."

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

"What!" said the master at length, in a faint voice.
 "Please, sir," replied Oliver, "I want some more."
 The master aimed a blow at Oliver's head with the ladle; pinioned him in his arms; and shrieked aloud for the rascal. The board were sitting in solemn conclave, when Mr. Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said:



Oliver asking for more.



Scholartis Press

THE ADVENTURES OF JOSEPH ANDREWS

by Henry Fielding

London, United Kingdom: Scholartis Press, 1929; 4to., original limp vellum boards, four leather ties; (6), 409, (1) pages. \$750

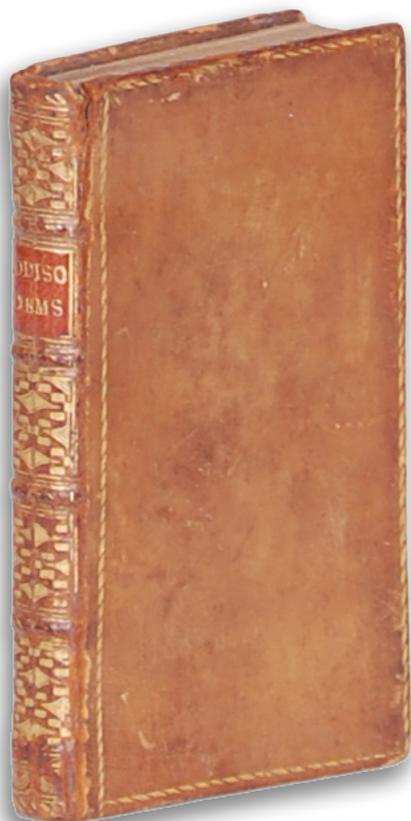
Limited to 840 copies, of which this copy is one of 80 signed and numbered copies on handmade paper (this copy is neither signed or numbered). [Book # 135352]

MACKELLAR, SMITHS AND JORDAN CO. 1885 I/U STOCK CERTIFICATE

Philadelphia, PA: MacKellar, Smiths and Jordan Co, 1885; oblong small 4to., broadside. \$275

100 Shares I/U Capital Stock Certificate, Black text with ornate black border, Trio of historical printing-related men at center. Absolutely pristine condition free from any blemishes. MacKellar, Smiths & Jordan became one of the world's main foundries and spearheaded the big merger in 1892 that created the American Type Founders Company (ATF). Signed by Thomas MacKellar as president and William B. MacKellar as secretary. [Book # 135350]



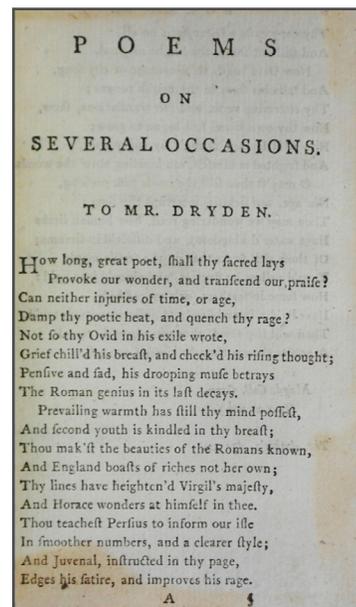


Foulis Press

POEMS ON SEVERAL OCCASIONS

by Joseph Addison

Glasgow, Scotland: Robert & Andrew Foulis, 1775; 12mo., full contemporary calf with gilt border on covers, four raised bands on spine in five compartments decorated in gilt, with a leather spine label with 'ADDISO - POEMS' in the second compartment in gilt over a red morocco label; (4), 199 pages. \$300



First Foulis edition (Gaskell 575). Heavy offsetting of leather to prelims. and title-page, otherwise clean and unmarked. Some rubbing to spine and wear to hinges but holding firm. A nice copy from the famous Foulis Press with a contemporary Glasgow binding.

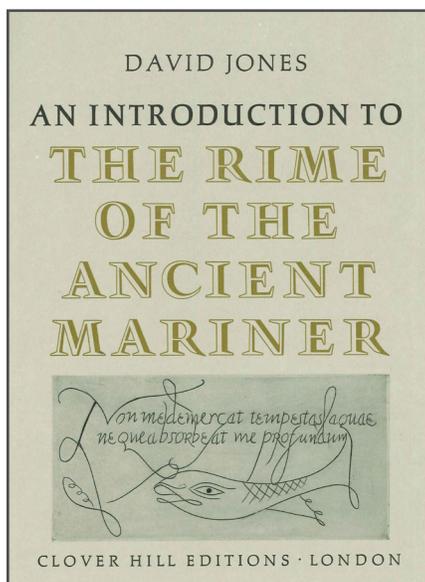
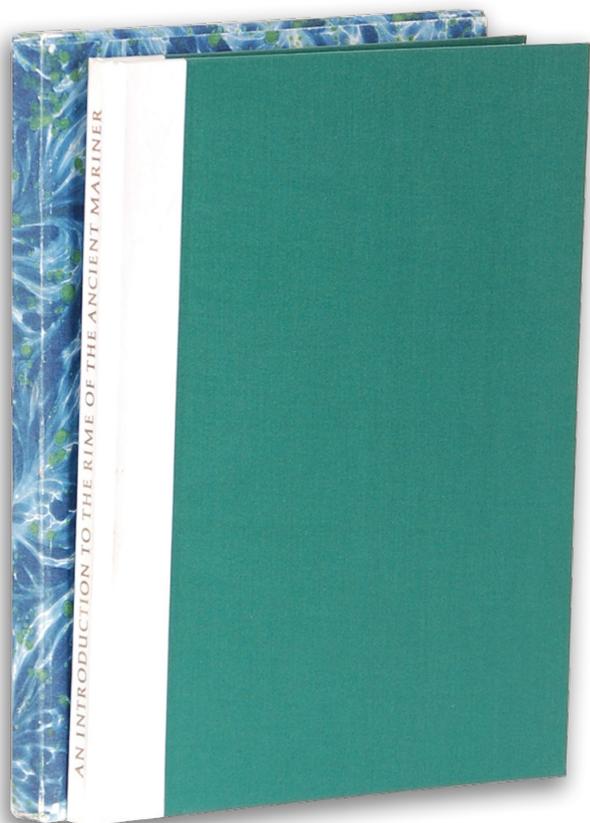
Provenance: Bookplate of James Spence on front pastedown. [Book # 135349]

Rampant Lions Press

AN INTRODUCTION TO THE RIME OF THE ANCIENT MARINER

by David Jones

London: Clover Hill Editions, 1972; 4to., quarter vellum and green cloth covered boards, title in gilt on spine, top edge gilt, slipcase of green and blue marbled paper; (ii), 40 pages. \$1,000



One of 115 numbered roman numeral special copies signed and dated by David Jones in an edition of 330. Designed and printed by Will and Sebastian Carter at the Rampant Lions Press. Set in Monotype Ehrhardt, printed on paper handmade by W. S. Hodgkinson. Title page engraving by David Jones. Slipcase edges every so slightly worn, else fine with the original glassine wrappers. The seventh Clover Hill Edition. The Rampant Lions Press, 46. [Book # 124204]

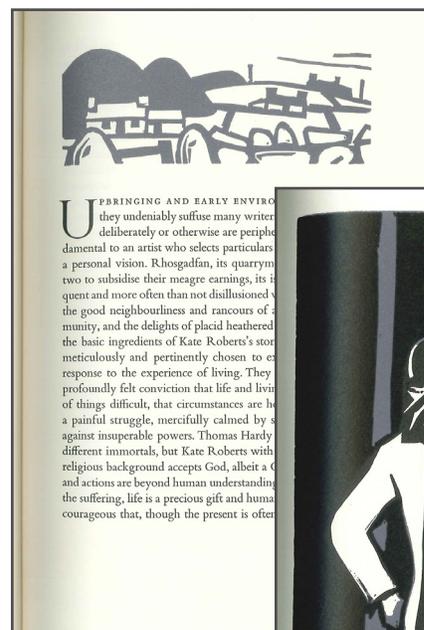
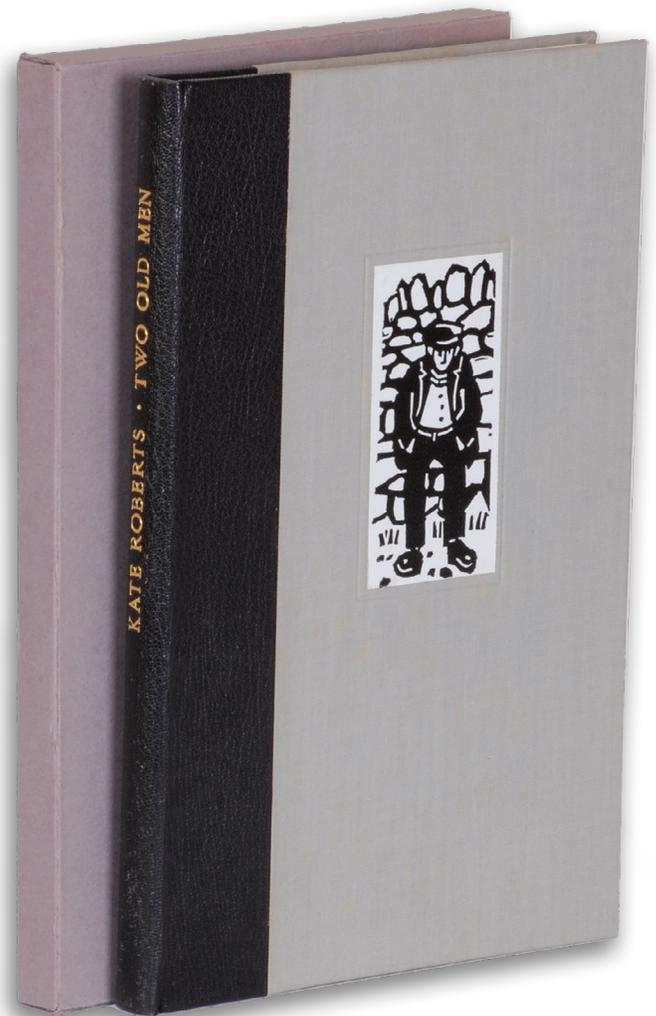
Gwasg Gregynog

TWO OLD MEN AND OTHER STORIES

With an introduction by John Gwilym Jones and illustrated by Kate Roberts
by Kate Roberts

Newtown, Powys: Gwasg Gregynog, 1981; 8vo., quarter leather with cloth over boards, blind embossing on front with cloth printed illustration laid in; xi, 80, (2) pages. \$600

First edition, limited to 265 numbered copies of which this is one of the 250 trade copies. The slightest hint of offsetting to the title page from the frontispiece, else fine in fine slip-case with original glassine wrapper. Designed and printed by letterpress with Bembo type on Zerkall mould made paper by Eric Gee. Contains six short stories by Kate Roberts which have been translated into English by Elan Closs Stephens and Wyn Griffith. Beautifully illustrated with 7 two-color and 18 single-color linocuts. [Book # 29313]



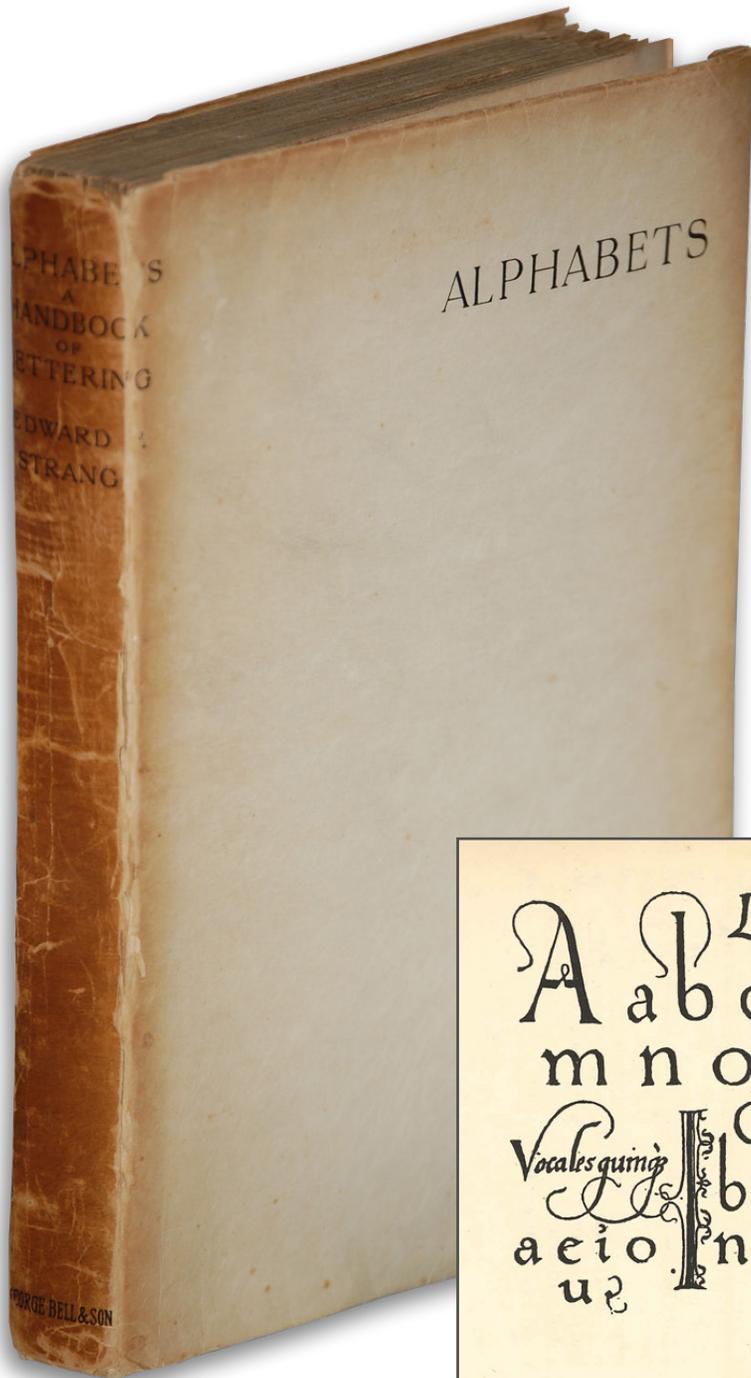
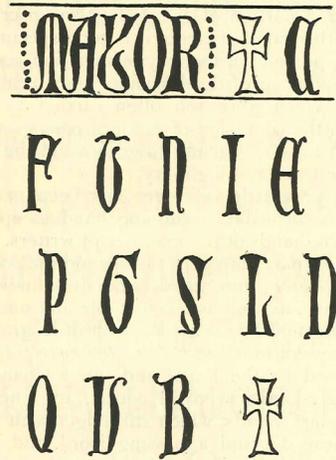


Fig. 31 is an alphabet of capitals from a large seal, dated 1383, of John I. of Leon and Castile, and is shown especially as a good specimen of what is suitable for that purpose. The letters



31. FROM A SPANISH SEAL (1383).

lend themselves easily and gracefully both to the centring necessary in a circular inscription, and to combination with each other; while they are sufficiently bold and well defined to give a clear and unmistakable impression. A feature to be observed, in addition, is the mutual protection ob-



71. ROMAN TEXT (GERMAN).

ALPHABETS

A HANDBOOK OF LETTERING WITH HISTORICAL CRITICAL & PRACTICAL DESCRIPTIONS

by Edward F. Strange

London, England: George Bell & Sons, 1895; 8vo., original stiff paper wrappers, edges uncut, folded paper cover; xxx, 294, (2) pages. \$400

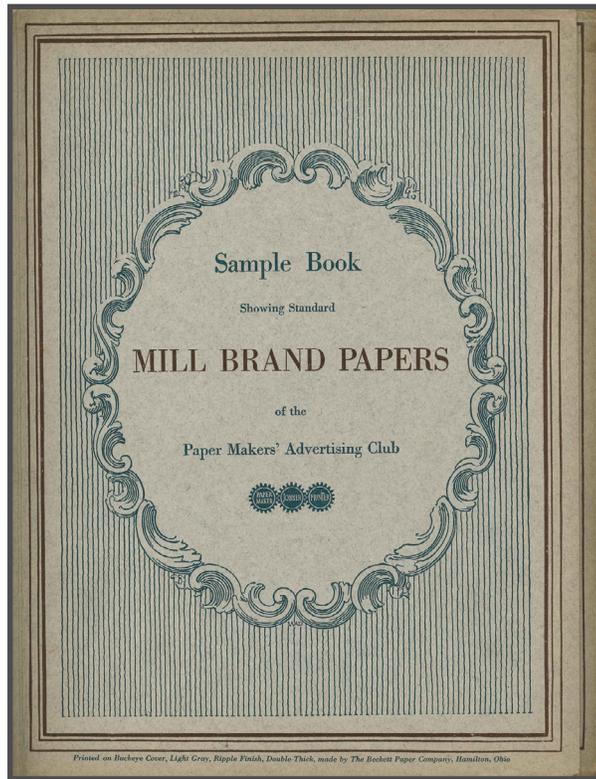
First edition, this being one of 75 numbered copies, printed on "Japanese vellum." A volume in the Ex-Libris Series, edited by Gleeson White. Preface by the author, table of contents, list of illustrations, bibliography, index. Frontispiece and illustrations throughout text. Spine darkened. Edges of spine chipped. Very light tanning, mainly near edges of text.

[Book # 127412]

Portfolio of Monogram Specimens

N.P.: n.p., n.d.; 4to., portfolio; unpaginated. \$250

A portfolio of 350 European monogram specimens illustrated on 23 leaves, most likely French or Belgian. Portfolio lightly worn along spine. Some leaves lightly soiled, mainly at edges. [Book # 132262]



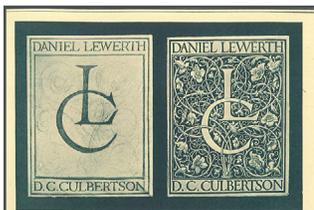
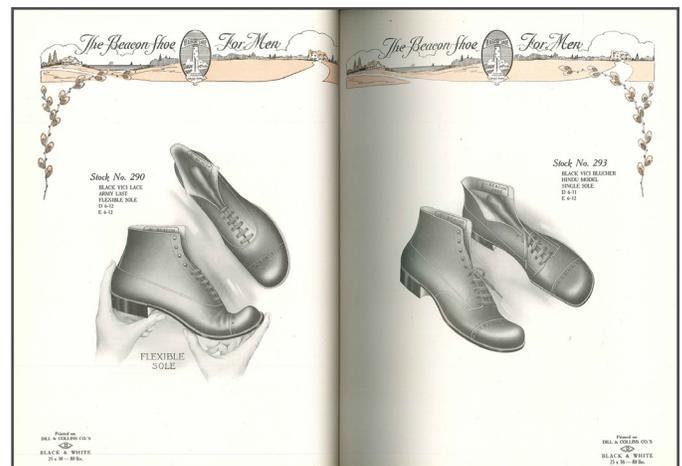
Paper specimens

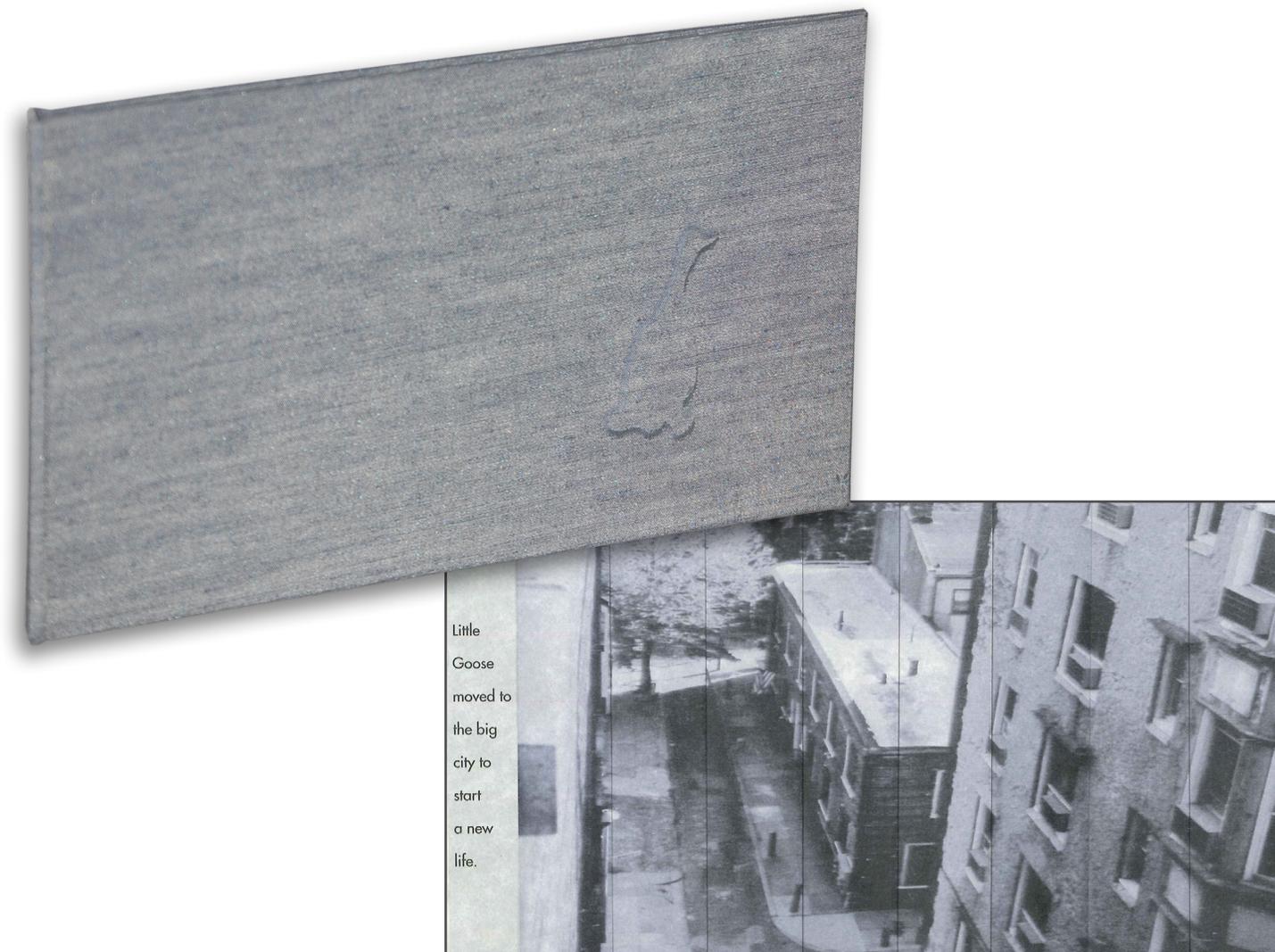
DIRECT ADVERTISING & SAMPLE BOOK OF MILL BRAND PAPERS

edited by Brad Stephens

Boston, MA: Paper Makers' Advertising Club, 1918; 4to., paper portfolio; 32 pages, with unpaginated specimens. \$150

Vol. V, No. 2. Includes articles relevant to the papermaking industry, and a selection of specimens. Listing of members of the Paper Makers' Advertising Club. Torn along spine. Some tanning at edges of covers. [Book # 133598]





Ink Fish Press

THE STORY OF LITTLE GOOSE

by Tara O'Brien

Philadelphia, PA: Ink Fish Press, 2004; oblong 8vo., gray cloth, debossed goose on the front panel; unpaginated. \$150

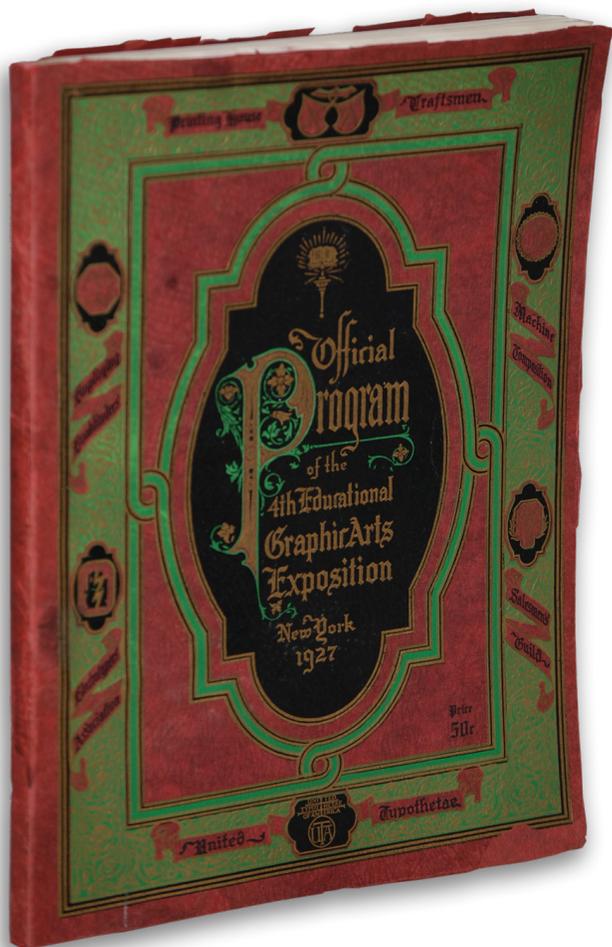
First edition of 100 numbered copies signed by O'Brien. Humorous story of a renter's woes: "*The Story of Little Goose* was inspired by my first landlord experience when moving to Philadelphia from Los Angeles. I had a rough time finding a place to live, and then the apartment I did rent leaked when it rained. The leaking could be defined more accurately as: water-falls down walls, saturated carpets, mold released every time the carpets were re-saturated. I kept asking for the problem to be fixed, but of course nothing happened. After two months I'd had enough and many pieces which made it possible for me to move, fell into place. The actual book originated as an assignment. We pulled two images and two pieces of text from an envelope and were instructed to create a book. I pulled the goose, a postcard with an image of Philadelphia buildings on it, my own writing on rage (directed at my landlord) and a piece on traveling. *The Story of Little Goose* is the final result."

Offset printed, with an inventive structure based on a design by Heidi Kyle. A fine copy. [Book # 133695]

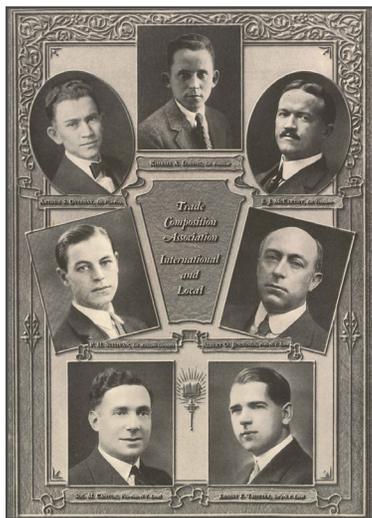
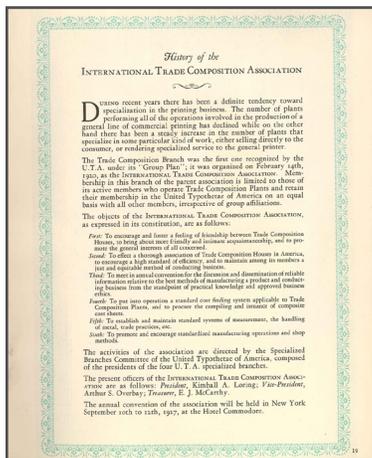
Printing

**SOUVENIROF
THE FOURTH
EDUCATIONAL
GRAPHIC ARTS
EXPOSITION**

New York, NY: United
Typothetae of America,
1927. decorated stiff paper
wrappers. Printing. 4to.
decorated stiff paper
wrappers. 142 pages. \$250



Lovely program of the 4th Educational Graphic Arts Exposition, which took place in the Grand Central Palace from September 5th through 17th, 1927. Advertisements, printing examples, essays, and program information, among other items of interest, scattered throughout the program. Beautiful typography. Near-fine. [Book # 133698]



Paper Specimens

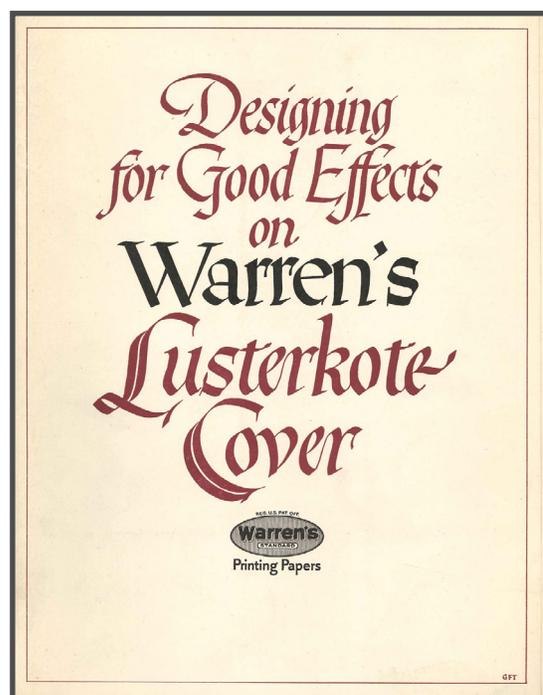
DESIGNING FOR GOOD EFFECTS ON WARREN'S LUSTERKOTE COVER

(Boston, MA): S.D. Warren Company,
(1951); 4to., folder; unpaginated. \$75

Five specimens of the Lusterkote product released by the S.D. Warren Company.

Folder slightly worn near edges.

[Book # 133788]

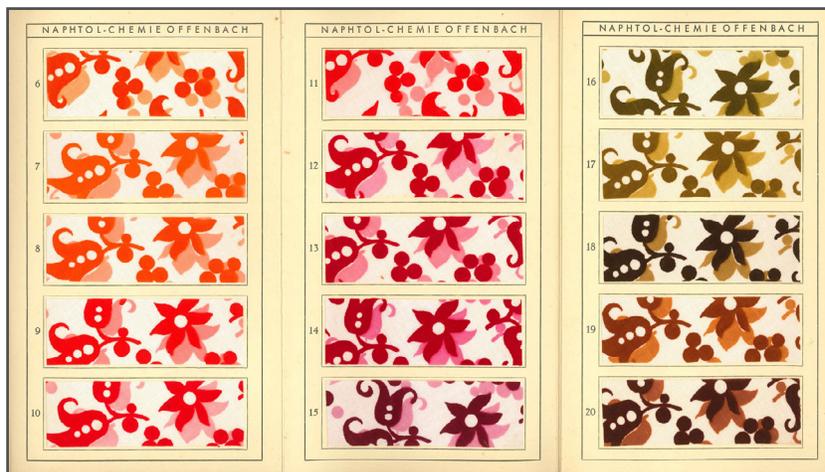


Ink

RAPID FAST COLOURS AND RAPIDAZOLS IN FILM PRINTING

Offenbach (Main), Germany: Naphtol-Chemie Offenbach, 1950; 8vo., stiff paper wrappers; unpaginated. \$125

Six panels featuring 30 printing specimens of various inks on textiles (cloth & silk) used for screen printing. [Book # 133701]

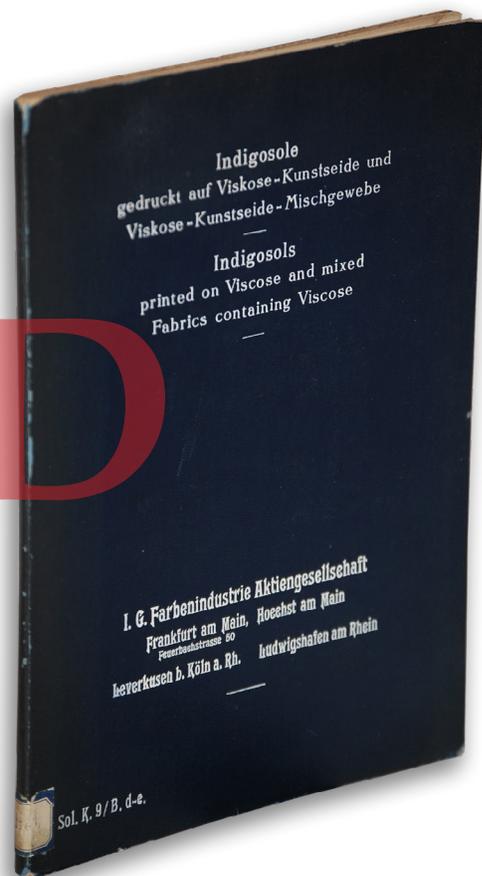
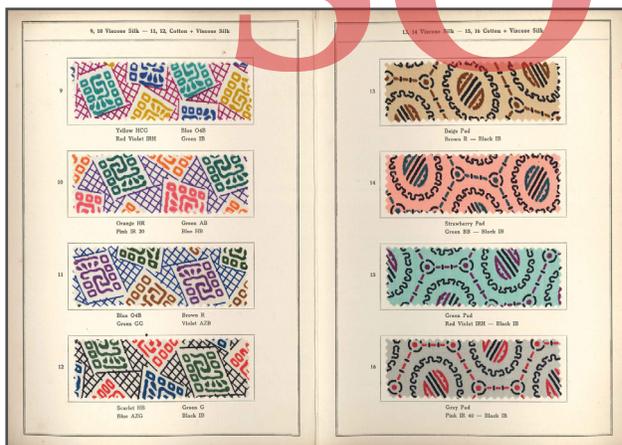


Ink

INDIGOSOLE GEDRUCKT AUF VISKOSE - KUNSTSEIDE UND VISKOSE - KUNSTSEIDE - MISCHGEWEBE

Frankfurt am Main, Germany: I. G. Farbenindustrie Aktiengesellschaft, 1950; 8vo., paper covered boards, unpaginated. \$125

English translation: Indigosols printed on Viscose and mixed Fabrics containing Viscose. Five panels featuring 20 examples of various printing inks on textiles (cloth & silk). Incredibly rare. [Book # 133704]



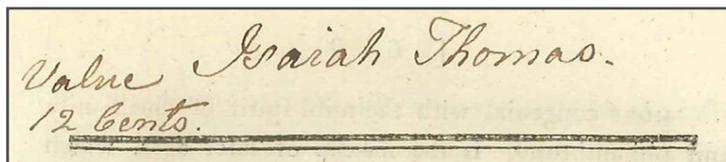
Signed by *Isaiah Thomas**Isaiah Thomas*

AN EULOGY ON THE HONOURABLE THOMAS RUSSELL, ESQ

by John Warren

Boston, MA: Printed By Benjamin Sweetser, 1796; 8vo., loose signatures; 3l, (1), 3, (3) pages. \$1,000

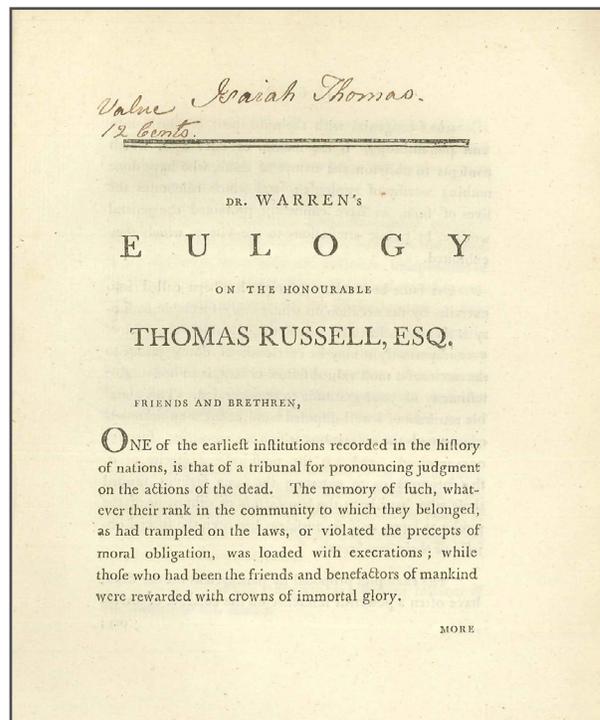
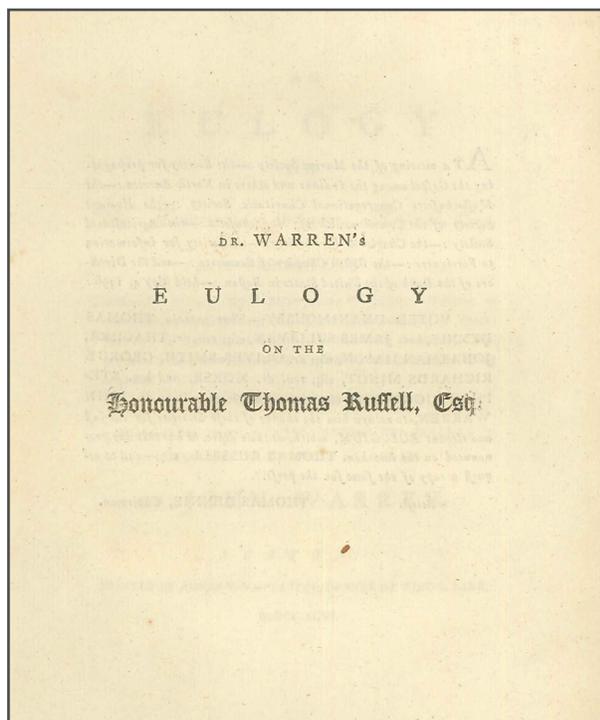
Half-title. "Late President of the Society for Propagating the Gospel among the Indians and Others, in North America; the Humane Society of the Commonwealth of Massachusetts; the Agricultural Society; the Society for the Advice of Immigrants; the Boston Chamber of Commerce; and the National Bank in Boston. Who Died at Boston, April 8, 1796. Delivered, May 4, 1796, before the several societies to which he belonged." He was a shipowner/trader who several times lost his fortune and rebuilt it. He was noteworthy as being the first private individual of the United States to send a trading ship to Russia. He did quite a bit of trade with the West Indies.



Also bound with "A Monody on the Death of The Honourable Thomas Russell, Esq. Sung after the Eulogy of Doctor John Warren...." Ref.: Evans, 31522; Sabin, 101470

This copy is additionally signed by Isaiah Thomas (1749-1831), colonial printer (the foremost of his day), publisher, helped Paul Revere warn of the British approach to Boston and served as a Minuteman. He was also the founder of the American Antiquarian Society and was Worcester (Masachusetts) first postmaster.

John Warren was the leading surgeon of Boston and closely involved in the establishment of Harvard Medical School. According to tradition he took an active part in the Boston Tea Party. His brother was Joseph Warren, physician, president pro-temp of the Provincial Congress and well known patriot who died at the battle of Breed's Hill. [Book # 135360]



THE LEADER OF
THE PEOPLE

John Steinbeck

Louisville
Contre Coup
2016

ON SATURDAY AFTERNOON Billy Buck, the ranch-hand, raked together the last of the old year's haystack and pitched small forkfuls over the wire fence to a few mildly interested cattle. High in the air small clouds like puffs of cannon smoke were driven eastward by the March wind. The wind could be heard whishing in the brush on the ridge crests, but no breath of it penetrated down into the ranch-cup.

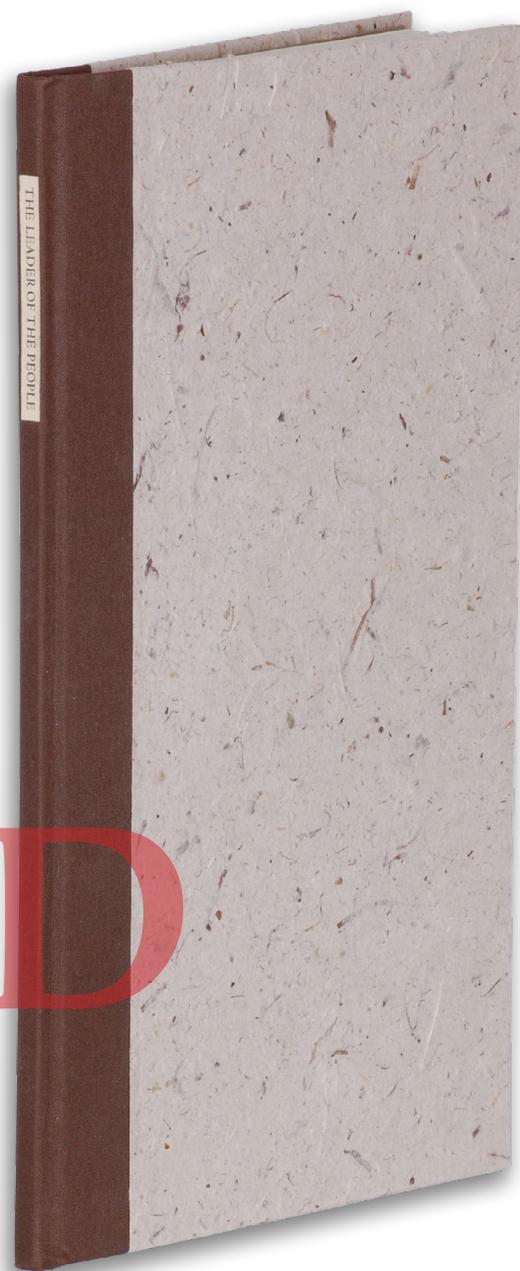
The little boy, Jody, emerged from the house eating a thick piece of buttered bread. He saw Billy working on the last of the haystack. Jody tramped down scuffing his shoes in a way he had been told was destructive to good shoe-leather. A flock of white pigeons flew out of the black cypress tree as Jody passed, and circled the tree and landed again. A half-grown tortoise-shell cat leaped from the bunk-house porch, galloped on stiff legs across the road, whirled and galloped back again. Jody picked up a stone to help the game along, but he was too late, for the cat was under the porch before the stone could be discharged. He threw the stone into the cypress tree and started the pigeons on another whirling flight.

Arriving at the used-up haystack, the boy leaned against the barbed wire fence. "Will that be all of it, do you think?" he asked.

The middle-aged ranch-hand stopped his careful raking and stuck his fork into the ground. He took off his black hat and smoothed down his hair. "Nothing left of it that isn't soggy from ground moisture," he said. He replaced his hat and rubbed his dry leathery hands together.

"Ought to be plenty mice," Jody suggested.

"Lousy with them," said Billy. "Just crawling with mice."



Contre Coup Press

LEADER OF THE PEOPLE

by John Steinbeck

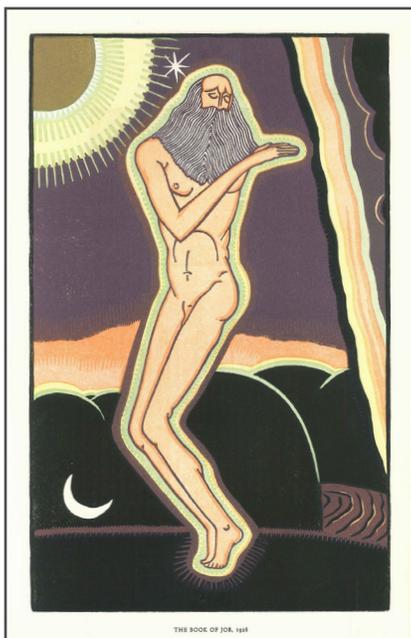
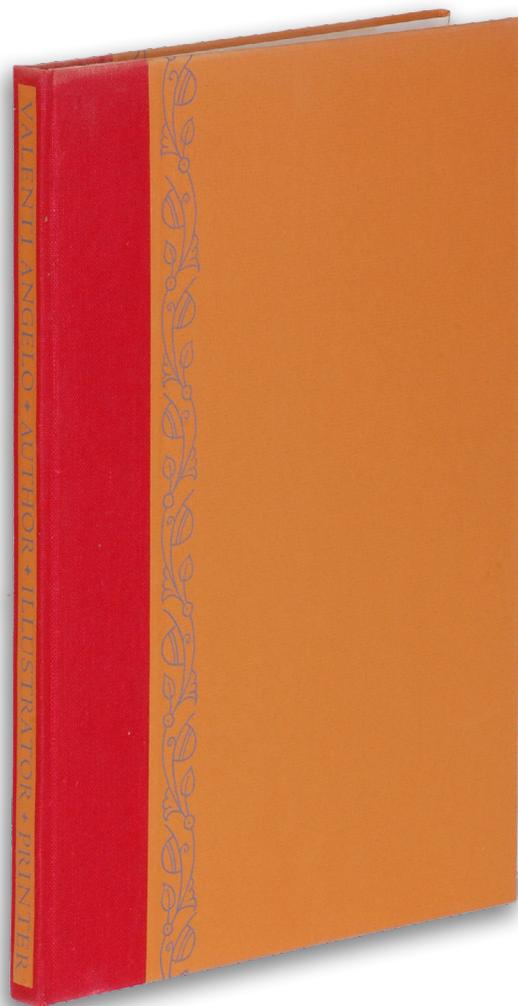
Louisville: Contre Coup Press, 1996; 8vo., quarter cloth spine, handmade paper-covered boards; 23, (2) pages. \$1,250

Limited to 17 copies. A fine copy. This book was set by hand in Centaur type and printed on Fabriano CMF Ingres paper using a Vandercook SP20 proof press. The book was bound by the Campbell-Logan Bindery. There were seventeen copies printed (Colophon). [Book # 136571]

Book Club of California

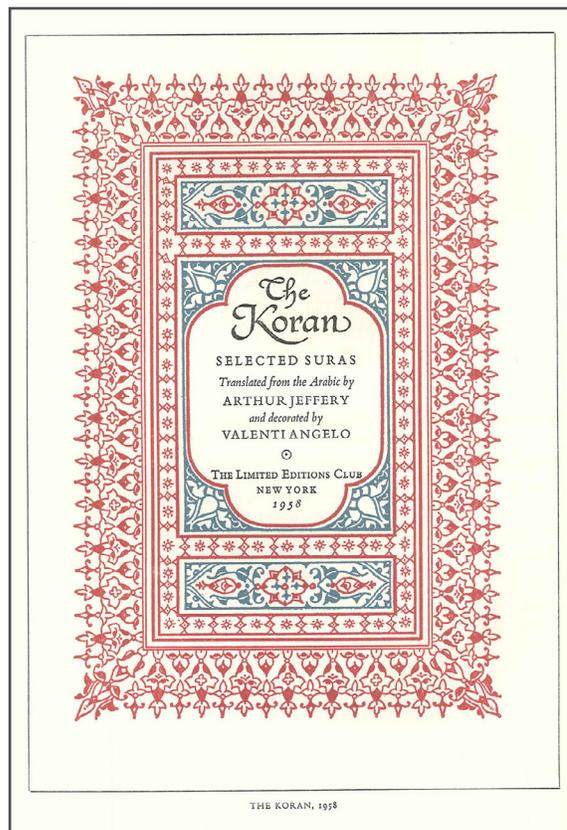
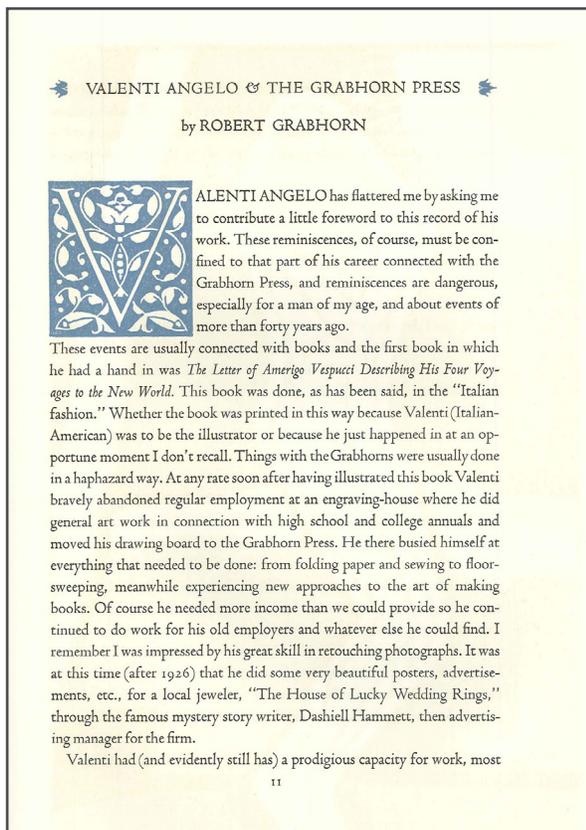
**VALENTI ANGELO, AUTHOR
ILLUSTRATOR PRINTER**

San Francisco: Book Club of California, 1976; folio, half cloth over boards, plain paper dust jacket; 97, (3) pages. \$200



First edition, limited to 400 copies printed by Andrew Hoyem. The plain paper dust jacket is lightly chipped with some moisture staining near spine. Design of title page and decorations throughout book by Angelo who has also added colors and gold by hand. Signed by Angelo. Chapters by Oscar Lewis, Robert Grabhorn, Sherwood Anderson, Annis Duff, and an autobiography by Angelo. Followed by a bibliography of his illustrated work. Contains 43

specimen pages, in color, of Valenti Angelo's work. [Book # 232]

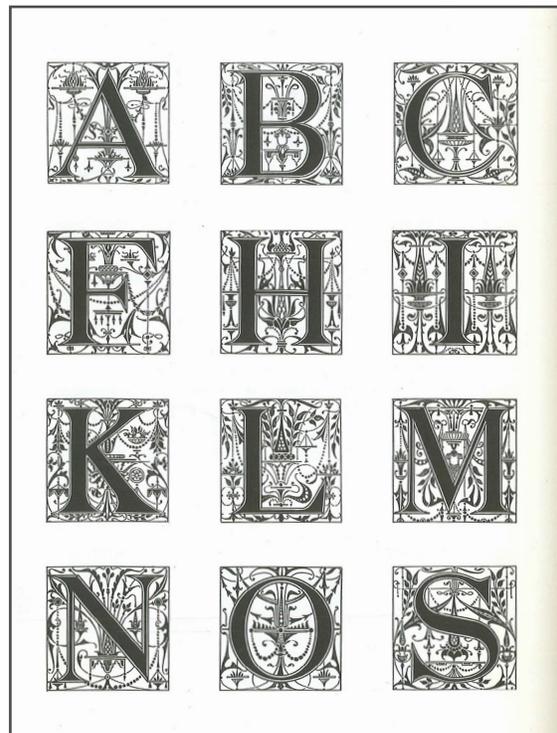
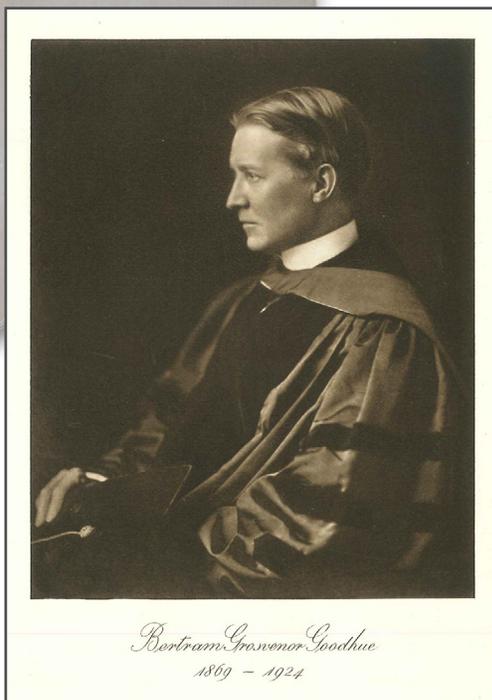
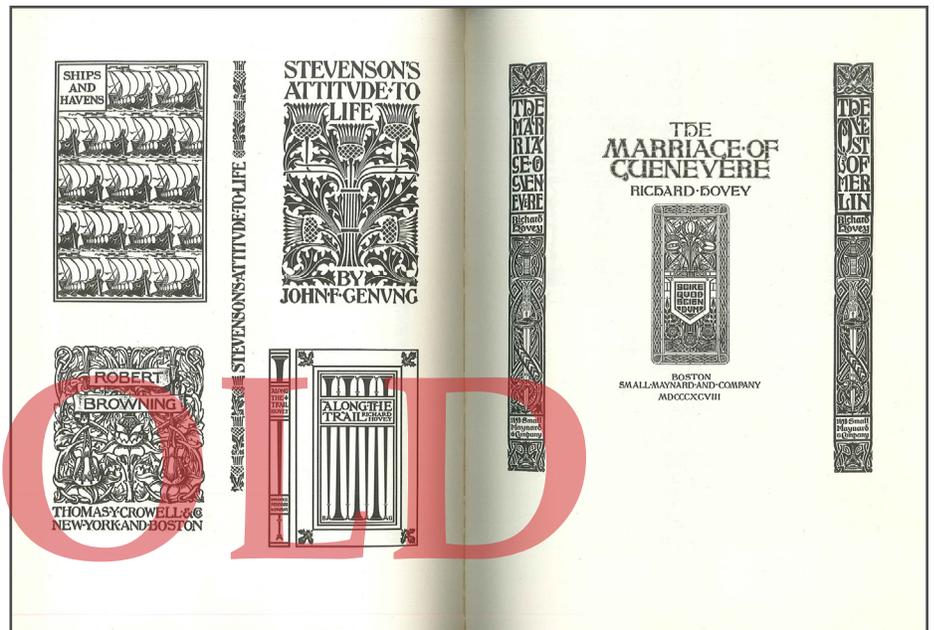
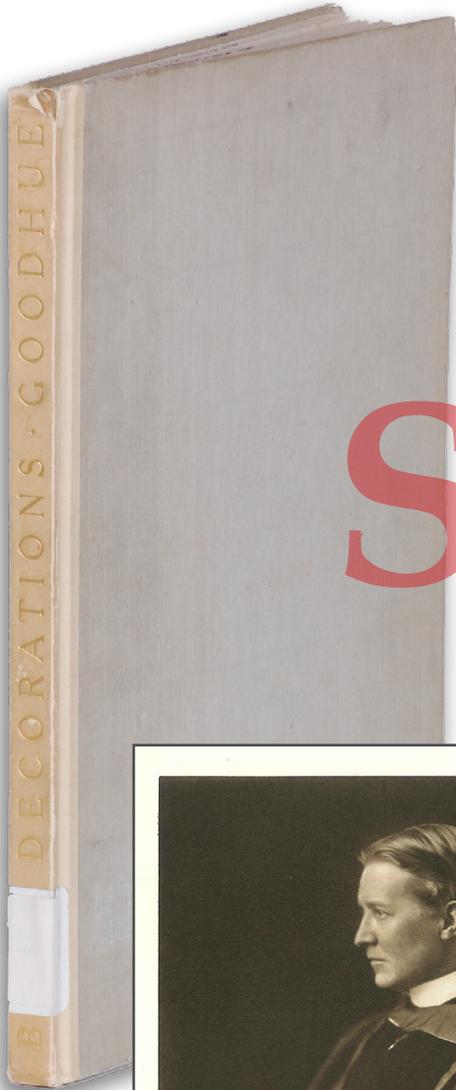


BOOK DECORATIONS

by Bertram Grosvenor Goodhue

New York: The Grolier Club, 1931; 4to., parchment spine, boards; (82) pages. \$125

First edition, limited to 400 copies (Asaf 97). Ex-library with markings. Corners and spine ends lightly worn. A very scarce book. Beautifully produced book describing Goodhue's design work including borders, covers, bookplates, printers' marks and seals, printing types, initials and miscellaneous decorations. Consists of mostly reproductions of his work with some text. [Book # 293]



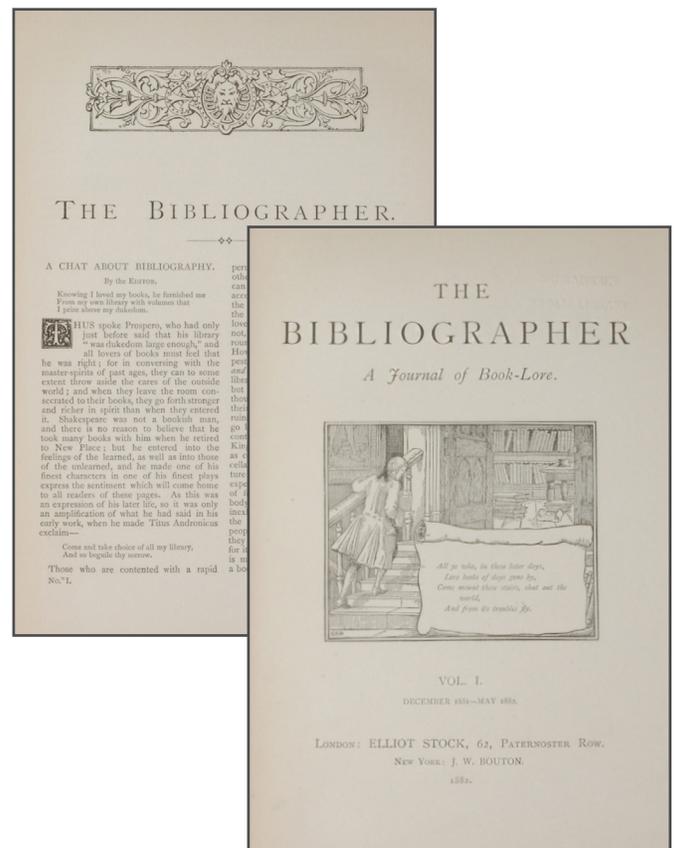
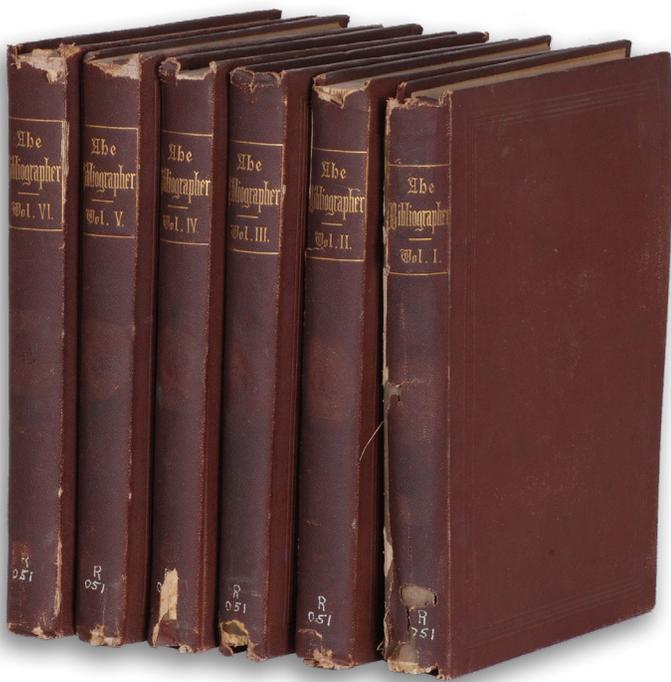
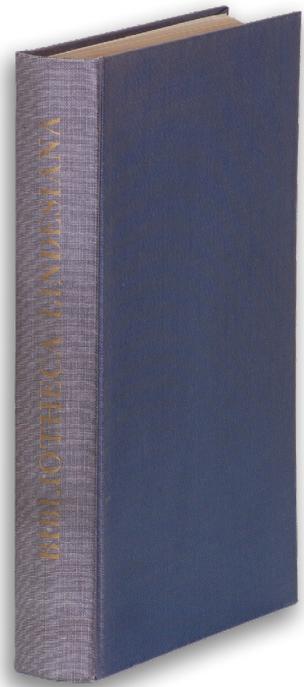
BIBLIOTHECA LINDESIANA

THE LIVES AND COLLECTIONS OF ALEXANDER WILLIAM, 25TH EARL OF CRAWFORD AND 8TH EARL OF BALCARRES, AND JAMES LUDOVIC, 26TH EARL OF CRAWFORD AND 9TH EARL OF BALCARRES

by Nicolas Barker

London: Printed for presentation to the Roxburghe Club and published by Bernard Quaritch, 1977; thick tall 8vo., blue cloth, top edge gilt; xviii, 415 pages. \$70

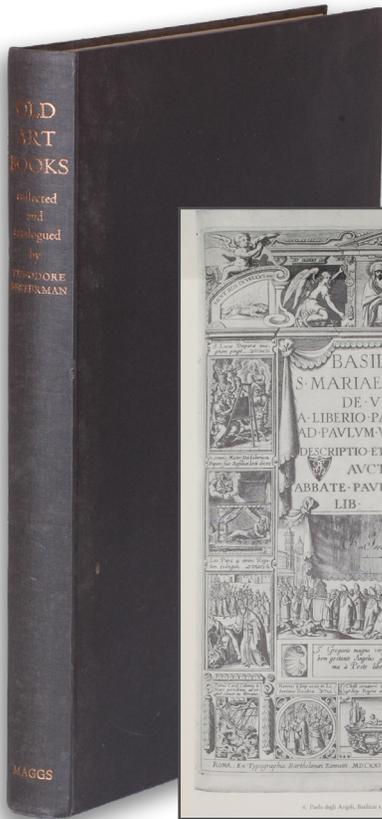
First edition. Spine faded. With 24 plates. Fascinating book on a book collecting family. The lives and collections of Alexander William and James Ludovic, the 25th and 26th Earl of Crawford. [Book # 347]



THE BIBLIOGRAPHER A JOURNAL OF BOOK-LORE

London: Elliot Stock, 1884; 4to., original pebbled cloth, gilt on spine; various paginations. \$250

Volumes 1-6, the complete set. Hundreds of articles on bookselling, printing, collections, and bibliography. (Ulrich & Kup p.146). This magazine was continued as Book Lore. Ex library with library number on spine and other marks. Boards of volume one are detached, yet present. All volumes have chipping at spine ends, with some minor loss. [Book # 429]



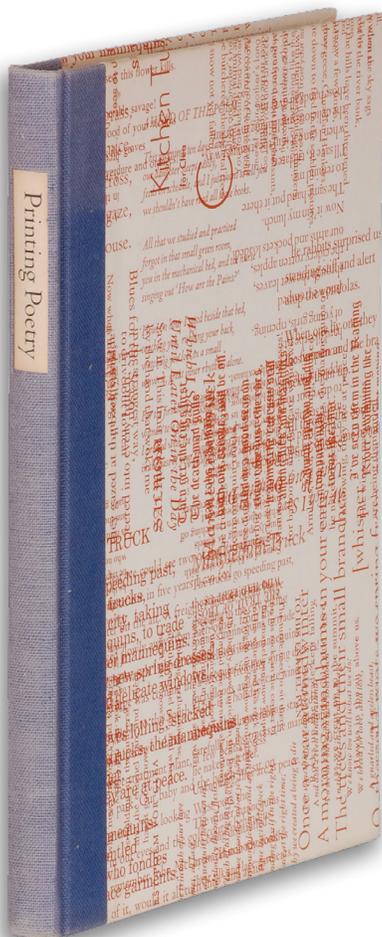
OLD ART BOOKS

by Theodore Besterman

London, England: Maggs Bros, 1975; folio, cloth; xiv, 118, (2) pages. 149 plates (including two fold-out plates and one double fold-out). \$110



One of 300 numbered copies signed by the author. Spine soiled, else very good. Being a bibliography of Mr. Besterman's excellent collection of books "illustrative of the arts" limited to those composed before 1700 with the aim to identify the printed sources of Western art. Medical books, military texts, and other diverse subject areas are included. Each entry is meticulously catalogued with full collations and appropriate and interesting remarks as to its printing history and reasons for inclusion. [Book # 573]



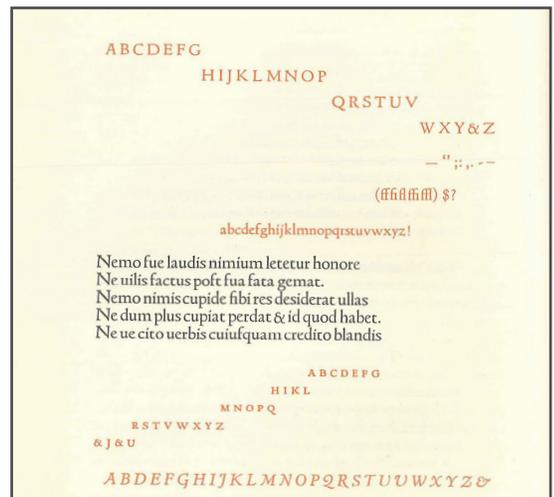
PRINTING POETRY

by Clifford Burke

San Francisco: Scarab Press, 1980; small 4to., cloth spine with decorated paper-covered boards, dust jacket; xvi, 150 pages. \$150

First edition. A handbook discussing tools, type design, printing, binding, etc. used to produce a finely printed book of poetry. Lacking the dust jacket. Spine faded. Introduction by William Everson. [Book # 954]

Tandem aliquando!
speaking an out-
landish tongue
gibberish xerox,
anhilantem
a dozen jokes
wasted:
favorite cacophony
Quirites!



Bookbinding

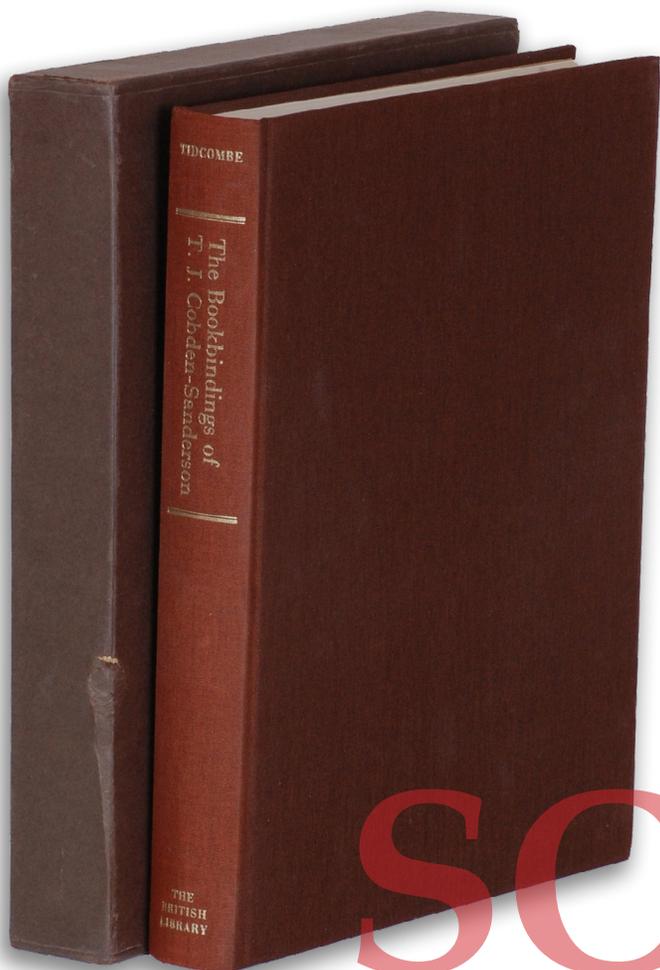
THE BOOKBINDINGS OF T.J. COBDEN-SANDERSON

A STUDY OF HIS WORK, 1884-1893, BASED ON HIS TIME BOOK

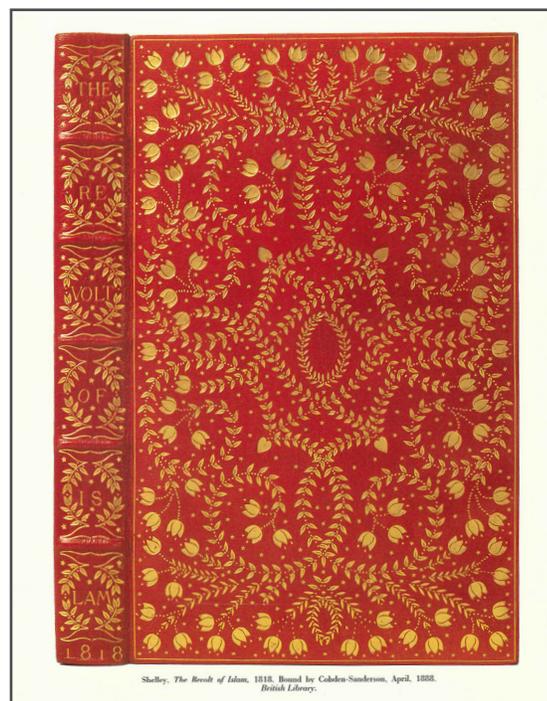
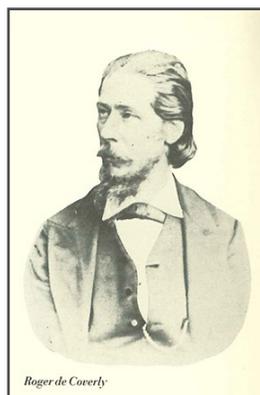
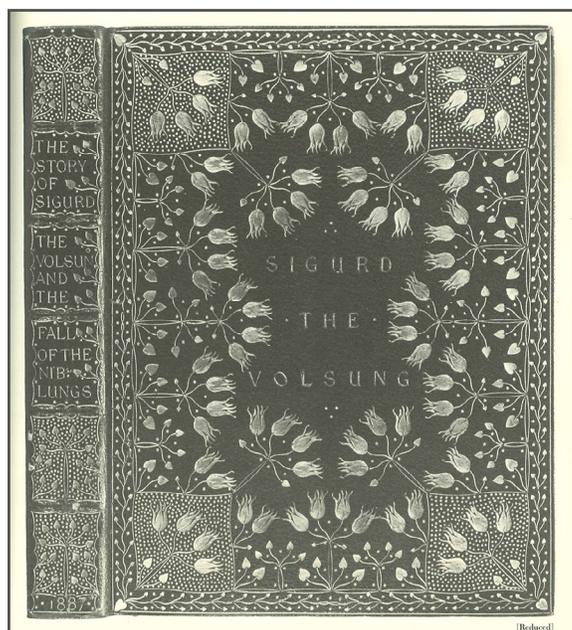
by Marianne Tidcombe

London: The British Library, 1984; 4to., cloth, slipcase; xii, 407 pages. \$125

First edition limited to 1,000 unnumbered copies. With a foreword by John Dreyfus. Bookplate of Stuart B. Schimmel on front pastedown. Spine faded, else fine in near fine slipcase. An excellent analytical study of this founder of modern bookbinding. This work is based on Cobden-Sanderson's Time Book, in which he recorded the volumes he bound between 1884 and 1893. However, it has been greatly expanded and updated to include full bibliographical descriptions of all known bindings. There is also a biographical introduction and interesting chapters on the features of Cobden-Sanderson's bindings and his notes on bookbinding. The appendices contain drawings, designs, a list of Cobden-Sanderson's tools, and major exhibitions of his bindings. A very important and magnificently produced book. Illustrated with 200 black-and-white photographs and a colored frontispiece. [Book # 1310]



SOLO



T-CROSSED. #3

by Laura Wait

Denver, CO: Laura Wait, 2007; 8vo., leather spine over handpainted paper boards, gilt on spine, cloth clamshell box with paper spine label; 20 paper leaves, 8 pages of mylar. \$2,500



Limited to seven numbered copies. A fine copy. An artist's book by Laura Wait. Part of a series of seven unique books on the intertwined symbols of 'T' and the cross. No. 3 of 7 variants on the intertwined symbols of "T" and the cross. Colophon handwritten and signed by the artist.

Etchings, letterpress, handwriting and painting. Manuscript handwritten on the half title and repeated throughout the book. The pages and the Mylar sheets were first printed

with wooden type on an etching press, and the paper versos were printed with etchings. Paste-painting completed on both sides of all paper in many layers.

Handwriting on many pages. Sewn onto a concertina with linen thread. Spine of brown Harmatan leather with a gold "T" handtooled at the top. Boards are aircraft plywood covered in etchings printed on Japanese paper. Multiple layers of acrylic paint and varnish were applied to the covers. Brown endpapers of Walnut dyed Cave paper. Black cloth drop-back box lined with brown painted paper; paper title label on spine.

From the artist's website: "Technical: The manuscript is handwritten on the half title and repeated throughout the book.

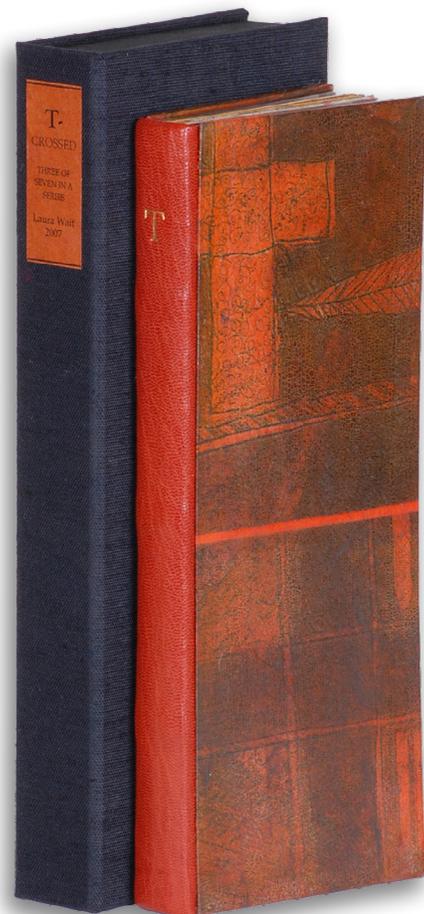


The pages and the Mylar sheets were first printed letterpress with wooden type on an etching press, and the paper versos were printed with etchings. Paste-painting was completed on both sides of all paper in many layers. The calligraphy finished the book pages.

The pages are sewn onto a concertina with linen thread. The spine is Harmatan leather with a gold 'T' hand-tooled on the spine. The boards are aircraft plywood covered in etchings printed on Japanese paper. Multiple layers of acrylic paint and varnish were applied to the covers. The endpapers are Walnut dyed Cave paper. The box was made by the artist and Jill Bergman, who also assisted with the printing."

Crossed-T text: "Crucifixion of murderers, fiery cross of hate, witches pyre, tool of suppression / Sign of the world, death penalty, tree of life, oak crucifix / Blood of Christ, axis mundi, Greek Theos / Tau, a mark, a plus sign, old testament cross, / X and T the same in Semitic language, Greeks crossed T since they had X / Thor's hammer, worldwide symbol of flags."

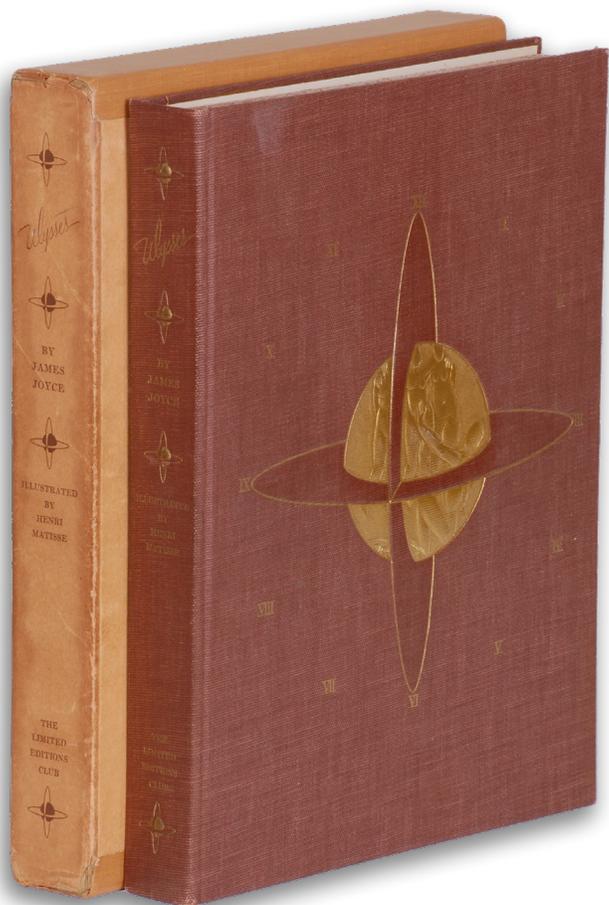
[Book # 136231]



THE MATISSE ULYSSES**Limited Editions Club****ULYSSES**

by James Joyce

New York: The Limited Editions Club, 1935; 4to., brown cloth with an abstract design including Matisse's Nausicaa stamped in gold on the front cover, spine stamped in gold with a miniature repeat of the cover design, original slipcase, later half-leather over cloth boards clamshell box; (xviii), 365 pages. \$3,750



Printed in an edition limited to 1500 numbered copies signed by the artist. (Quarto-Millenary no.71; LEC 71, The Artist and the Book 197. Slocum & Cahoon 22). Hinges starting, publisher's slipcase reinforced at upper and lower panels, custom morocco backed folding clamshell box made by Tom Hadrill of Book Works. Interior in fine condition. Bookplates of both Paul and Ruth Bishop and Robin Satinsky on front paste-down. Printed in two colors, with page numbers and title in margins in brown ink. Six etchings by Matisse, with 20 reproductions of preliminary sketches by Matisse bound in. Designed by George Macy and printed at the Limited Editions Club printing-office.



A fine collaboration between two of the great literary and artistic figures

of the twentieth century and a masterpiece of 20th-century book design and illustration. In the opinion of art publisher Monroe Wheeler, "it was a great idea to bring [Joyce and Matisse] together" since they were "celebrities of the same generation, of similar virtuosity." Newman says that this work and the Limited Editions Club "Lysistrata" "stand as landmarks in the history of the illustrated book," and that "Ulysses" is almost certainly the most famous work among LEC publications designed by George Macy. Curiously, Matisse based his drawings on Homer's *Odyssey*, leading to speculation he never read the book he was supposed to illustrate. Reportedly, Joyce was so incensed that he stopped signing the edition, making the copies signed by both exceedingly rare. However, it's likely that the story is apocryphal, as the contract Joyce signed was to sign 250 copies, all that his poor eyesight would allow him to manage. [Book # 121061]



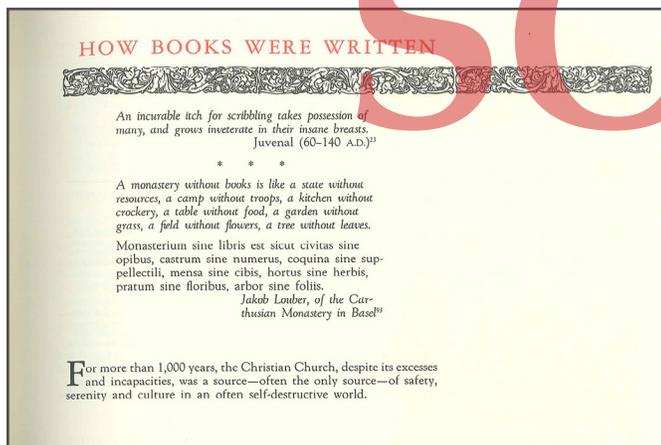
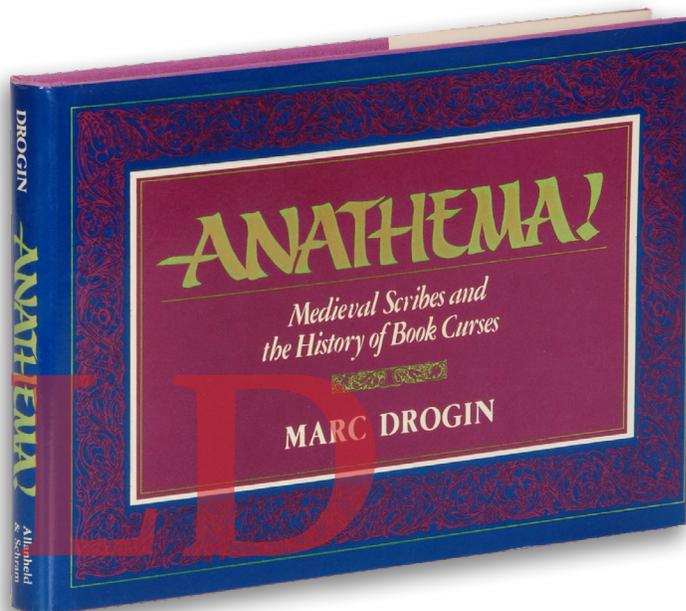
ANATHEMA!

MEDIEVAL SCRIBES AND THE HISTORY OF BOOK CURSES

by Marc Drogin

Montclair: Allanheld & Schram, 1983; oblong 8vo., cloth, dust jacket; xxi, 137 pages. \$130

First edition. Well illustrated and annotated. A fine copy in fine jacket. [Book # 2189]

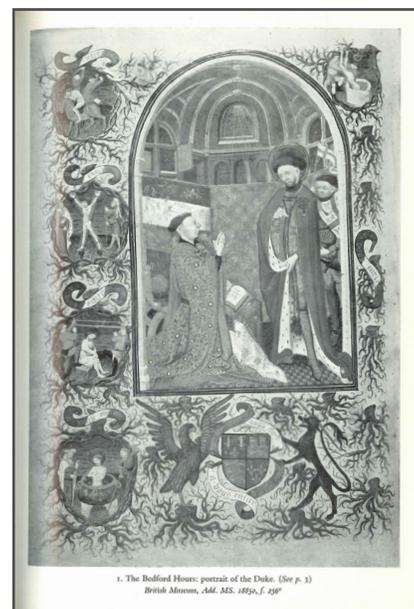
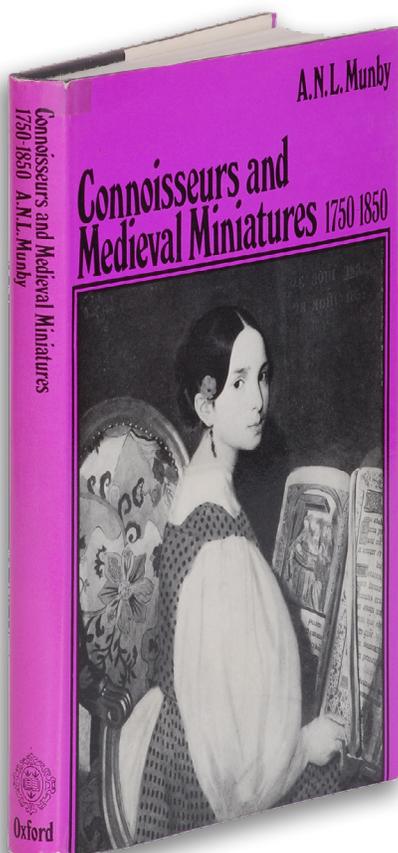


CONNOISSEURS AND MEDIEVAL MINIATURES, 1750-1850

by A.N.L. Munby

Oxford: Clarendon Press, 1972; tall 8vo., cloth, dust jacket; x, 170 pages. \$175

First edition. Fine in fine jacket. "Deals with a hitherto unexplored aspect of the Gothic revival, the awakening interest by connoisseurs in medieval miniatures as works of art." Much on the collectors of the period. A scarce and rare book. [Book # 2441]



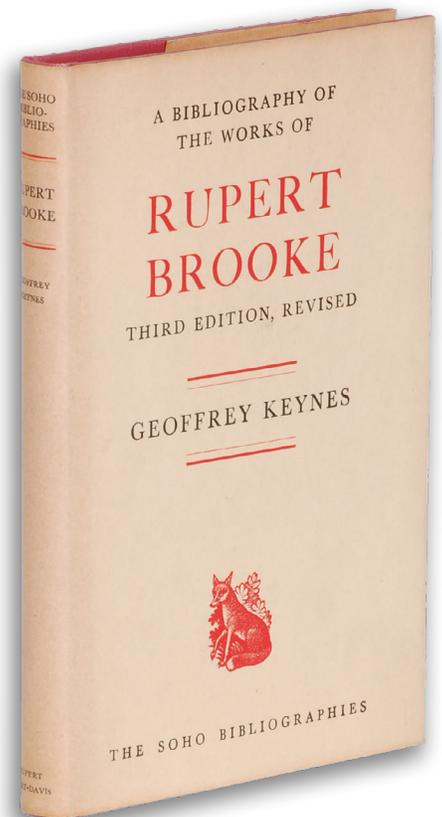
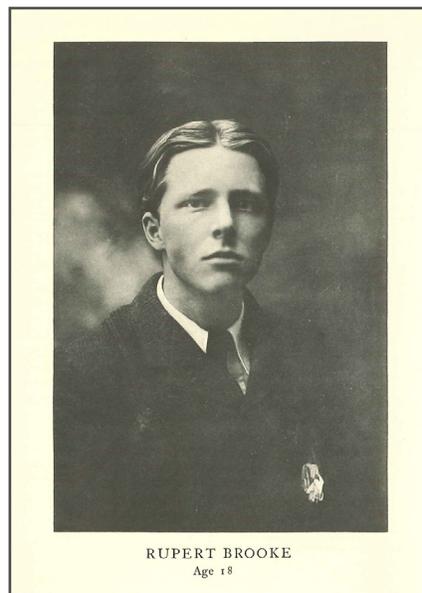
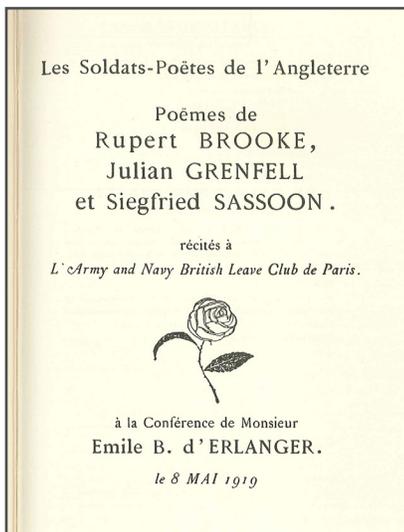
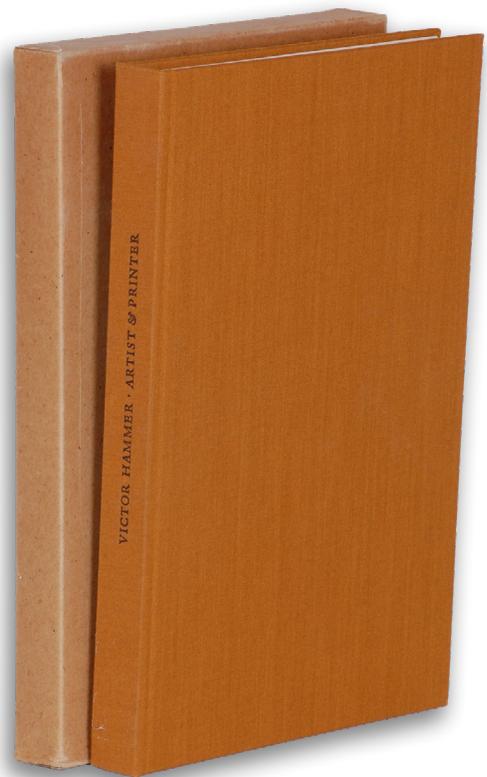
1. The Bedford Hours: portrait of the Duke. (See p. 1)
British Museum, Add. MS. 18296, f. 250^v

Victor Hammer

VICTOR HAMMER, ARTIST AND PRINTER

Lexington: The Anvil Press, 1981; small 4to., cloth, cardboard slipcase; (x), 213, (2) pages. \$80

One of 500 numbered copies of a total edition of 550 copies. Near fine in near fine slipcase. The book was designed by Martino Mardersteig in Dante type and printed at the Stamperia Valdonega in Verona. The book contains an essay "Who is Victor Hammer?" by Rudolf Koch; a review of Hammer's mezzotints by Ulrich Middeldorf; chapters on "Engraving and Woodcuts" and "Inscriptions & Symbols" by Carolyn Hammer; a chapter on uncial type faces by R. Hunter Middleton and other essays by such people as Hermann Zapf and a bibliography by David Farrell. Illustrated. [Book # 2535]



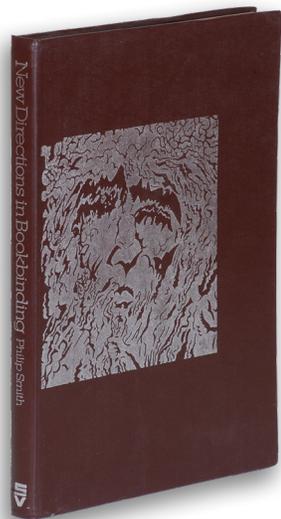
Rupert Brooke

BIBLIOGRAPHY OF RUPERT BROOKE

compiled by Geoffrey Keynes

London: Rupert Hart-Davis, 1964; 8vo., cloth, dust jacket; 158 pages. \$125

Third edition, revised. Some minor corrections were made by Keynes to his 1959 second edition. Near fine in near fine price-clipped jacket. [Book # 2683]



Bookbinding

NEW DIRECTIONS IN BOOKBINDING

by Philip Smith

London: Studio Vista, 1974; 4to., cloth; 208 pages. \$90

First edition. Lacking the dust jacket, else near fine. (Brenni no.443). Introduction by Edgar Mansfield and foreword by Emilio Brugalla. With many illustrations of modern bindings, binding techniques and photos of binding shops. Some of the binding plates are in full color. [Book # 2756]

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

by Abraham Bosse

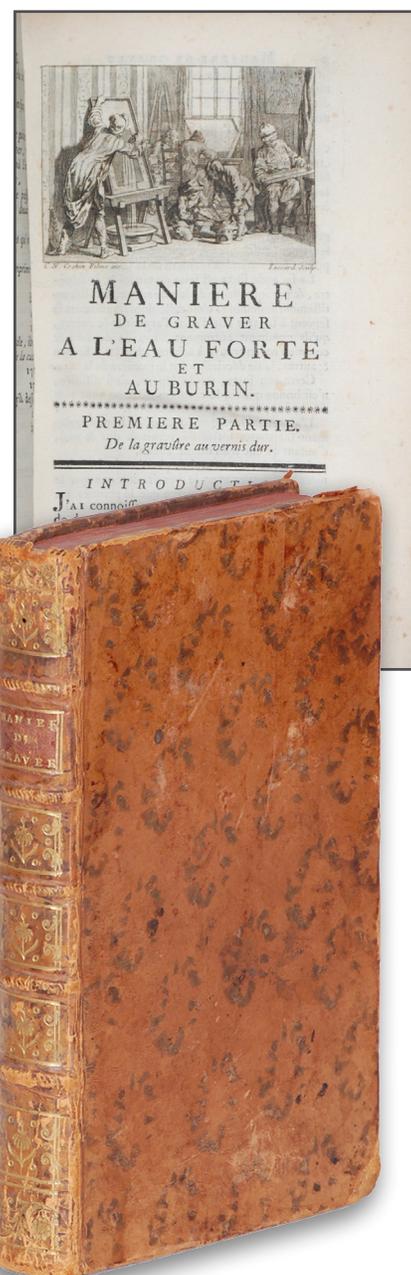
Paris: Charles-Antoine Jombert, 1758; 8vo., period calf binding, marbled endpapers and pastedowns, gilt ornamentation to six spine compartments, five raised bands, title in gilt in second compartment; xxxii, 205, (3) pages. \$1,950



The fourth and most extensive edition, expanded from the original edition of 1645 by the noted engraver Cochin. (Cicognara 255. Bigmore / W. 72. Cohen / R. 177). When issued in 1645, the work was “notable for its completeness for the time of its production, and for its plates, which have been reproduced by most subsequent



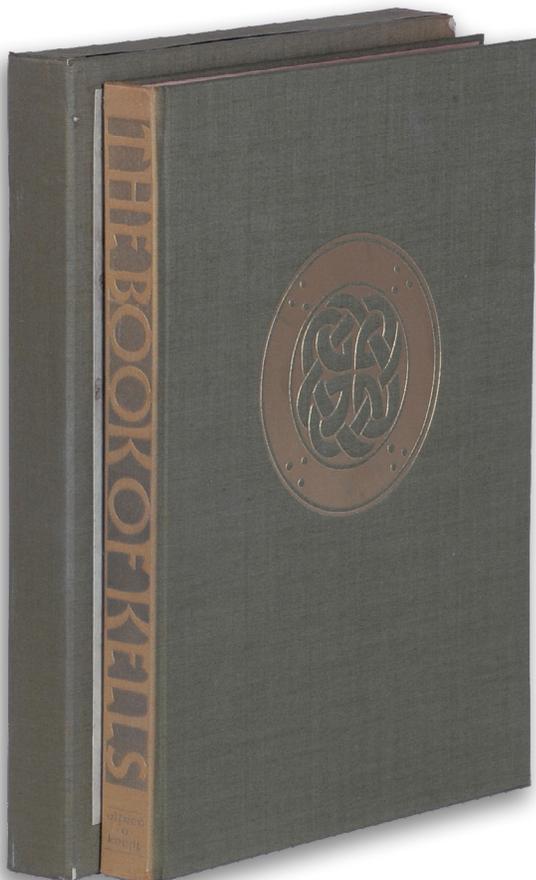
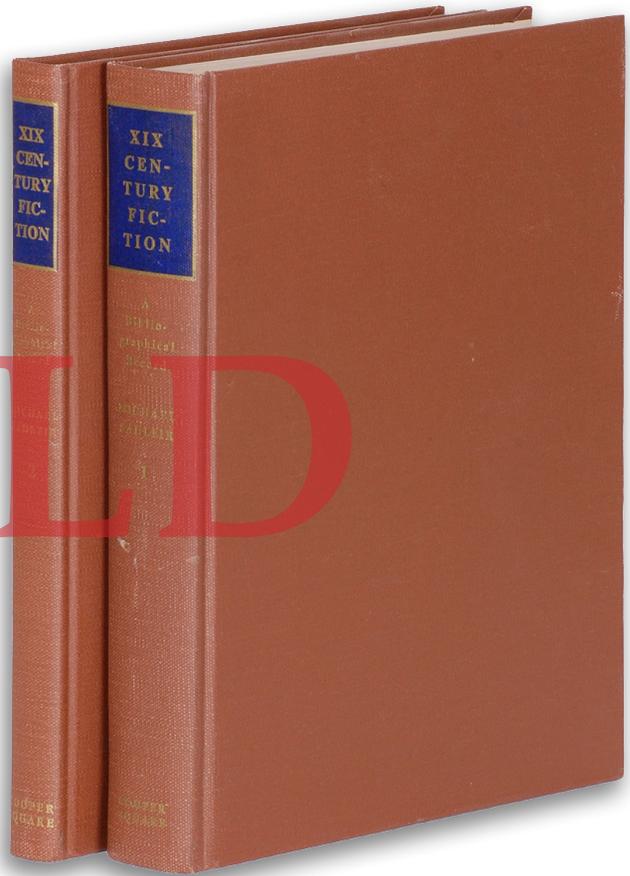
writers on the art.” this edition has additions by Jombert and Cochin, of Bosse’s classic work. With an engraved frontispiece and 21 foldout plates. Shelfwear, as well as wear to the spines. Else a near fine copy of this very scarce and rare work. [Book # 135740]



XIX CENTURY FICTION
A BIBLIOGRAPHICAL RECORD BASED
ON HIS OWN COLLECTION BY
MICHAEL SADLEIR
by Michael Sadleir

New York: Cooper Square Publishers, 1969; 2 volumes, 4to., cloth; xxxiv,399; (viii),195 pages. \$100

Reprint of the scarce 1951 first edition. Excellent reference set on English 19th century authors including Trollope, Brontes, Dickens, Gissing, Hardy, Thackeray and many others. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 2931]



Illuminated Manuscripts

THE BOOK OF KELLS REPRODUCTIONS FROM THE MANUSCRIPT IN TRINITY COLLEGE, DUBLIN

by Françoise Henry

New York: Alfred A. Knopf, 1974; 4to., cloth, slipcase; 226, (4) pages. \$75

126 color plates and 75 monochrome illustrations. Includes a study of the book and its decoration. Many believe that this ancient manuscript is the most beautifully executed book in the world. Spine of book faded, as well as fore-edge of slipcase. [Book # 3129]

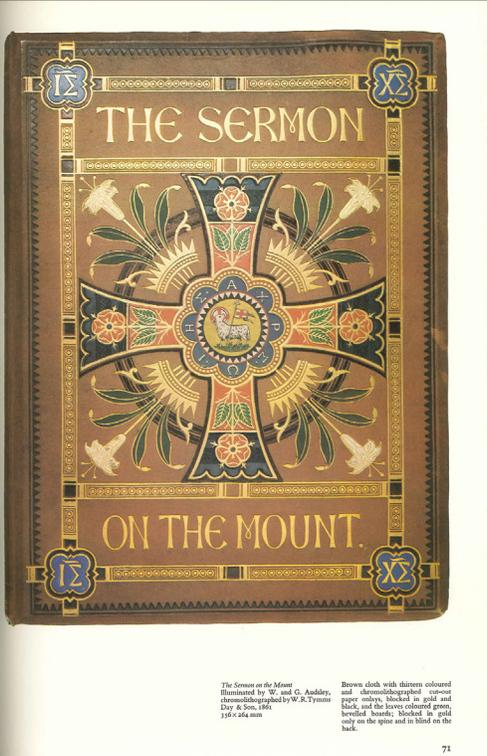
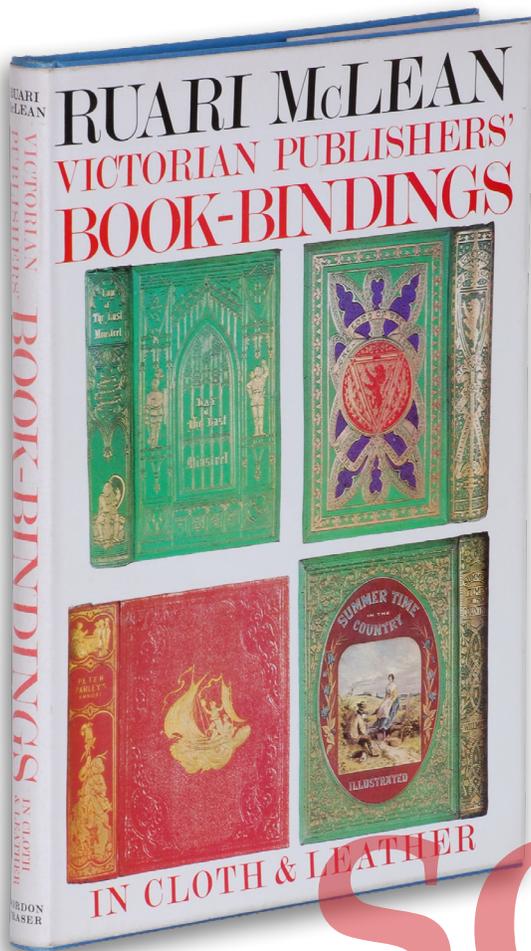
Bookbinding

VICTORIAN PUBLISHERS' BOOKBINDINGS IN CLOTH AND LEATHER

by Ruari McLean

London: Gordon Fraser, 1974; 4to., cloth, dust jacket; 160 pages. \$300

First edition. Near fine in very lightly soiled jacket. Very scarce. With 200 plates, 25 of which are in color. The standard reference book on the subject. McLean traces the art of binding from paper printed wrappers to the heyday of gold and colored blockings of the 1880s and on to the end of the Victorian period. [Book # 3224]



An Anecdotal Memoir of... the Princess Royal of England, etc. (Aerial)
By Lady Hamilton & Weylin, 1834
Depth of design 75 mm
Blockings in gold on blue head-grain cloth.
Collection Flanesh Laury

The Sermon
Linnæus Thomson
7 1/2 x 9 1/2
187 x 66 mm
Red-brown hatch-grained cloth blocked in gold, identical design front and back, and on spine.
This is a very early example of gold blocking on cloth.
Collection Dr. de Rossmont



8

generosity of Robin de Beaumont, Christopher Dobson, Don Parkinson, John Pinner and Faithful Lavery in their response. It is perhaps worth saying here that copies of Victorian publishers' bindings in fine condition are now extremely rare, particularly those in the more fragile materials like silk, velvet and paper; and they are least of all to be found in the great public collections such as the British Museum or the Victoria and Albert Museum Libraries, where for ages the original covers of books were thrown away in re-binding and repair, and only in recent years has it been acknowledged that the original physical cover of a book is also a document and possibly a work of art.

For unflinching courtesy and helpfulness in answering my frequent questions on technical matters, I am deeply indebted to Howard Nixon of the British Museum, Mr John Middleton. For most useful information on textiles used in nineteenth century bookbinding, I am indebted to Mrs Barbara Morris of the Victoria and Albert Museum. I am indebted to Mr Stephen Morris of the Victoria and Albert Museum. I am indebted to Mr Stephen Morris and his wife, for their patience in taking all the new photographs and white-line, required for this volume.

I. The technique

During the nineteenth century the old world of mass production was being set up by hand, and were printed on half-century; but a steam-driven rotary press *Times* from 1814 - it enabled the newspapers on sale in the streets so much more quickly.

The way books were bound changed with the new class of book buyers appeared, in every-thing, most people who bought books could in leather, in a style of their own choosing. Howard Nixon, the leading authority on the subject described the situation in the following way: "The book was sold in stiffened paper wrappers on boards, with the edges of the leaves untrimmed, bearing the author's name and the title. It was acknowledged that some buyers of the book in this state, but that 'boards-and-edges' were not originally been conceived for the shelves until they were suitably bound at the expense of the owner of the volume."¹

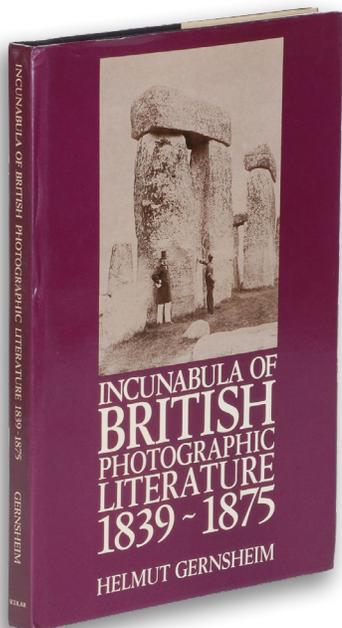
It was William Pickering, in 1820 aged the most design-conscious publisher in London, who was a growing number of customers for better than temporary paper boards, but with

¹The Regency Period, The Commissioner Period Guild

binding on the same book. Both blocked in gold on paper pasted chromolitho-graphy in gold and colours in suit-able boards.
Collection Flanesh Laury

The Sermon on the Mount
Illuminated by W. and G. Audley,
chromolithographed by W. & T. Young,
Day & Son, 1864
135 x 64 mm
Brown cloth with thirteen coloured and chromolithographed cut-out paper covers, blocked in gold and black, and the leaves coloured green, bevelled boards, blocked in gold only on the spine and in blind on the back.

71



Photography

INCUNABULA OF BRITISH PHOTOGRAPHIC LITERATURE

A BIBLIOGRAPHY OF BRITISH PHOTOGRAPHIC LITERATURE 1839-75 AND BRITISH BOOKS ILLUSTRATED WITH ORIGINAL PHOTOGRAPHS

by Helmut Gernsheim

London: Scolar Press, (1984); 4to., cloth, dust jacket; 159 pages. \$90

First edition. A fine copy. Divided into three parts; Books and Newspapers illustrated with original photographs, Early Photographic Literature, and Journals on Photographs. [Book # 3387]

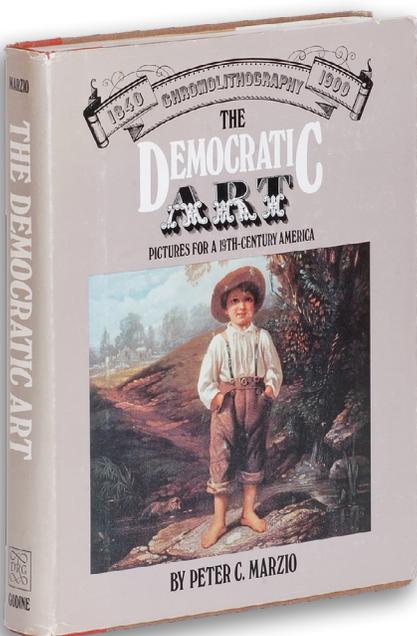
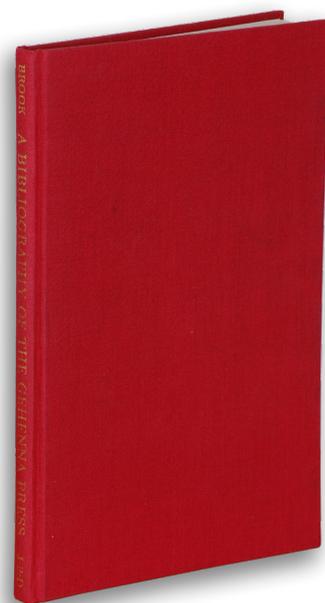
Gehenna Press

A BIBLIOGRAPHY OF THE GEHENNA PRESS, 1942-1975

by Stephen Brook

Northampton: J.P. Dwyer, 1976; 8vo., cloth; xvi, 77, (3) pages. \$60

Limited to 400 numbered copies, of which this is one of 450 copies bound in cloth. A fine copy. Biographical and bibliographical information. Includes the separate strike of the Baskin portrait by Barry Moser loosely inserted. [Book # 3525]



Chromolithography

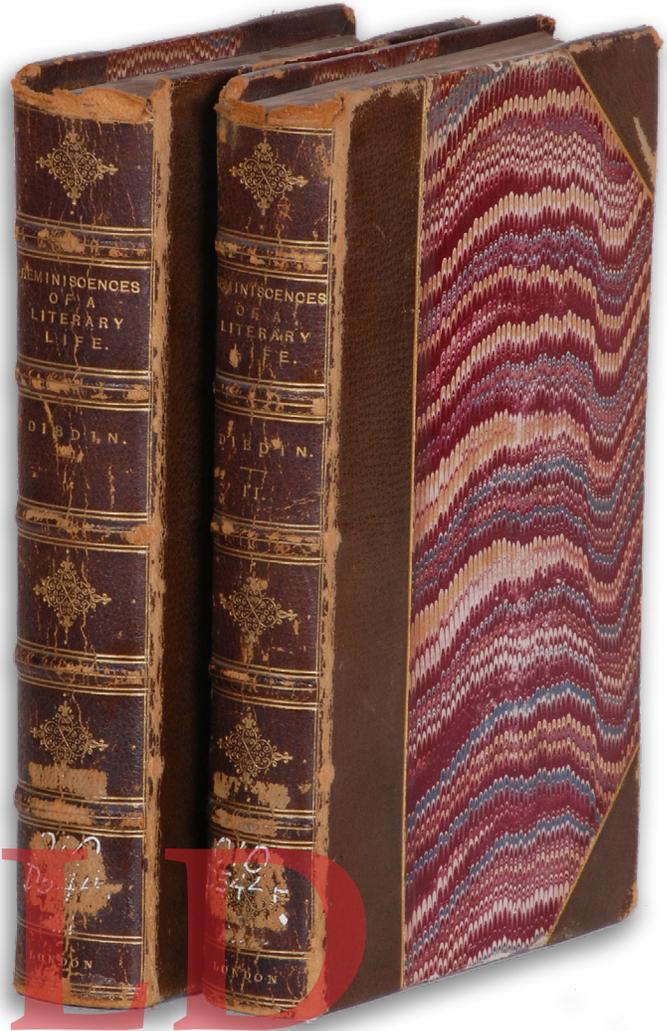
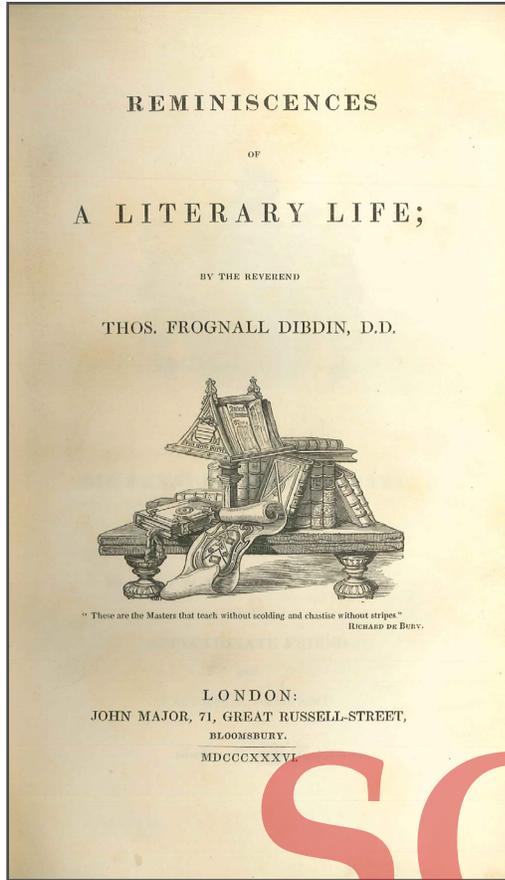
THE DEMOCRATIC ART, CHROMOLITHOGRAPHY 1840-1900

PICTURES FOR A 19TH-CENTURY AMERICA

by Peter C. Marzio

Boston: David R. Godine, 1979; 4to., cloth, dust jacket; xvi, 657 pages. \$50

First edition. Near fine. An excellent account of this specialized type of printing in 19th century America. With many textual illustrations and 128 plates, most of which are in full color. Also has a 12 page bibliography. [Book # 4475]



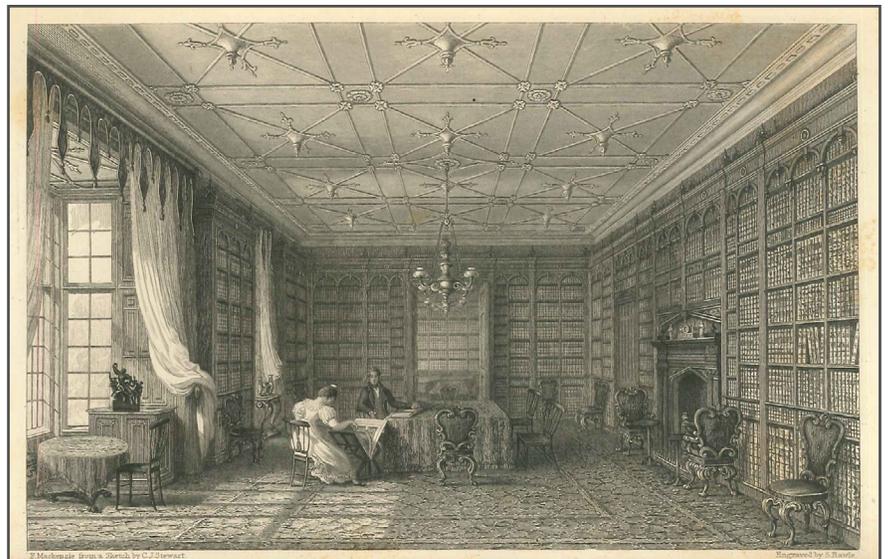
SOLO

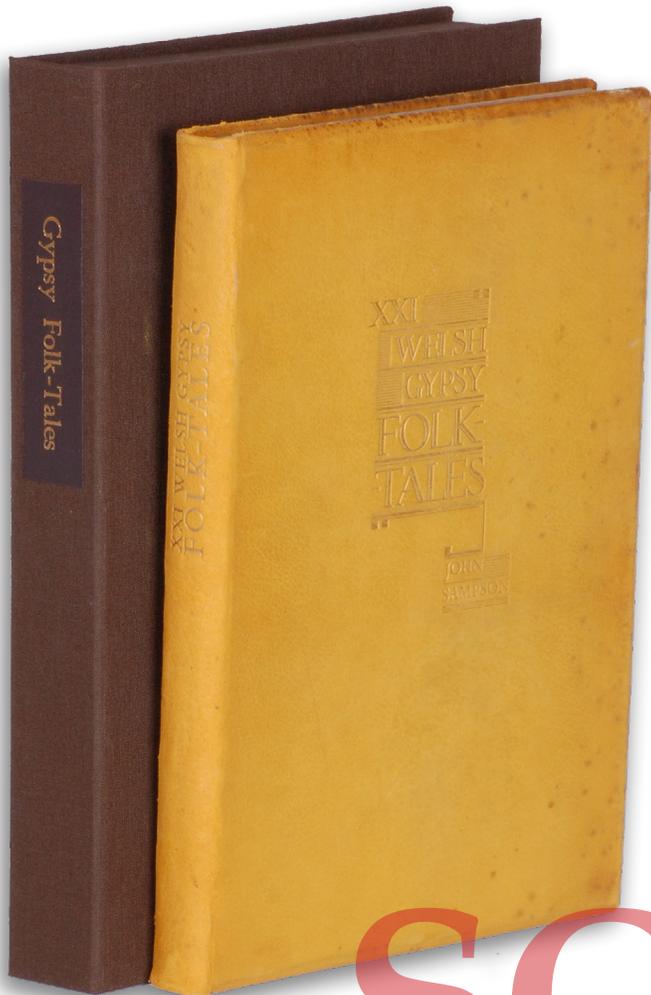
REMINISCENCES OF A LITERARY LIFE

by Thomas Frognall Dibdin

London: John Major, 1836; 2 volumes, tall 8vo., contemporary half calf with spine gilt over marbled paper-covered boards, all edges marbled; xxxvi,556; (ii),557-982 pages. \$250

Only edition (Windle A62; Jackson no.86). Exlibrary with markings. Rubbing on the entire binding, particularly spine ends, edges, and spine. Front hinge tender on volume one. This set was bound by Mansell Successor to Hayday. Windle notes this regular edition was printed in an edition of 1250 copies. This autobiography contains a wealth of information on bookselling and collecting at the beginning of the nineteenth century but precious few details on the life of the man himself. With a portrait of Dibdin as frontispiece, and nine additional plates throughout. [Book # 6616]





Gregynog Press

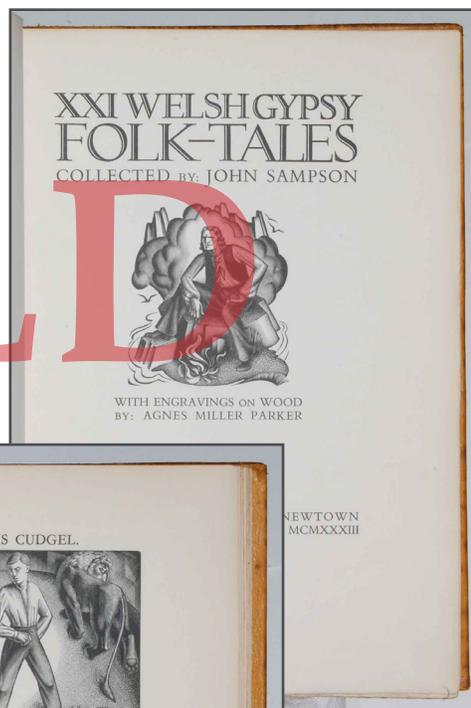
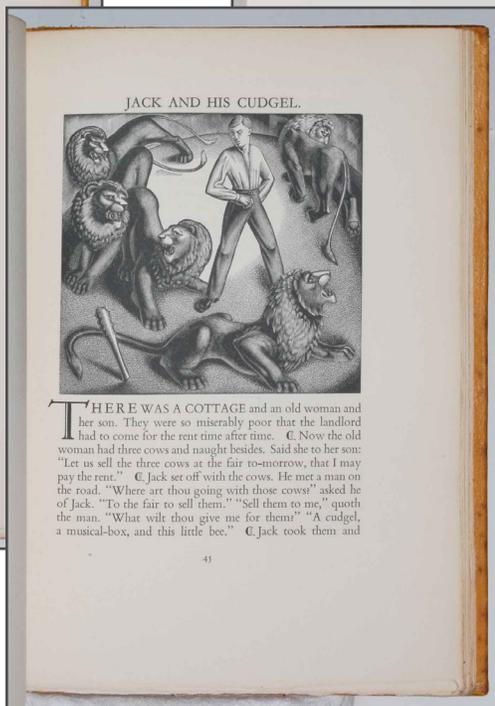
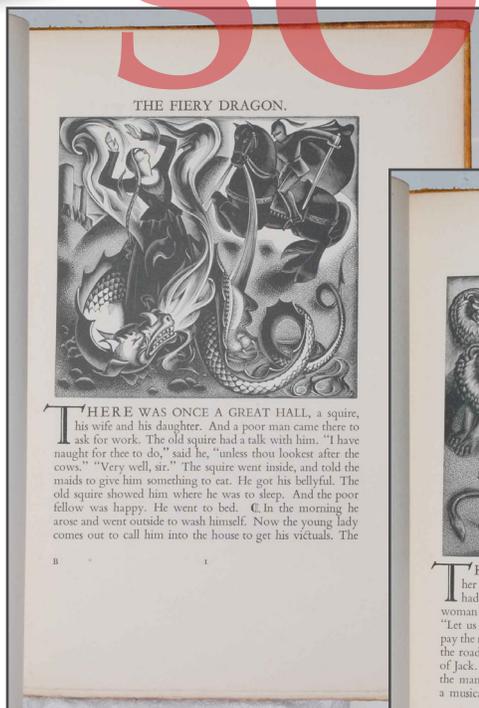
XXI WELSH GYPSY FOLK-TALES

With Engravings on Wood by Agnes Miller Parker
by John Sampson

Newtown: The Gregynog Press, 1933; small 4to., original citron sheepskin, gilt on front panel and spine, later cloth clamshell box with cloth spine label with the title printed in gilt; xi, 108, (4) pages. \$1,800

Limited to 250 numbered copies, of which this copy is one of 235 copies bound thus. Covers lightly worn and spotted, with some toning to the endpapers from the leather turn-ins. Else a fine copy. Housed in a lovely custom cloth clamshell box. Bound by the Gregynog Press Bindery. Seven wood engravings by Agnes Miller-Parker, additional title-page engraving. Printed on handmade paper. [Book # 16971]

SOLD



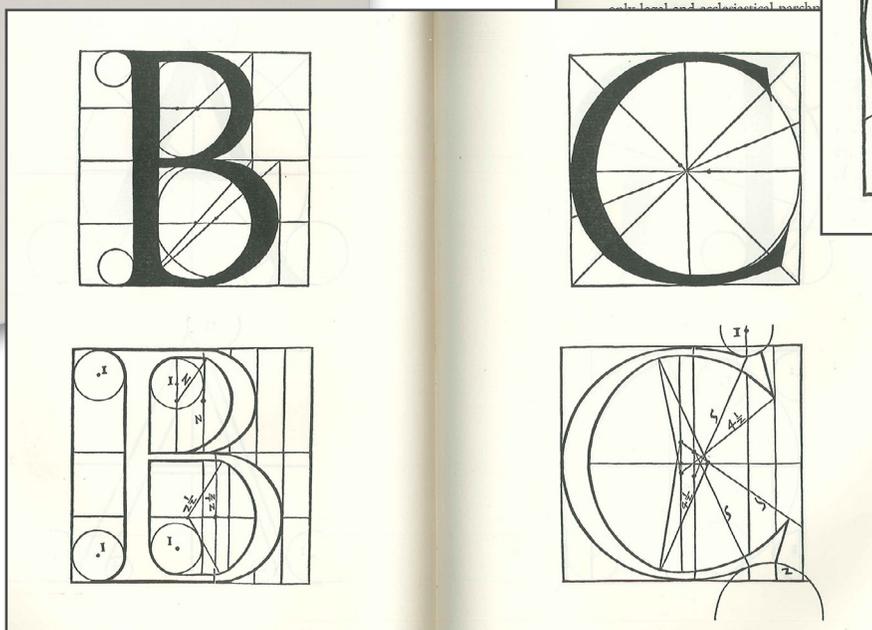
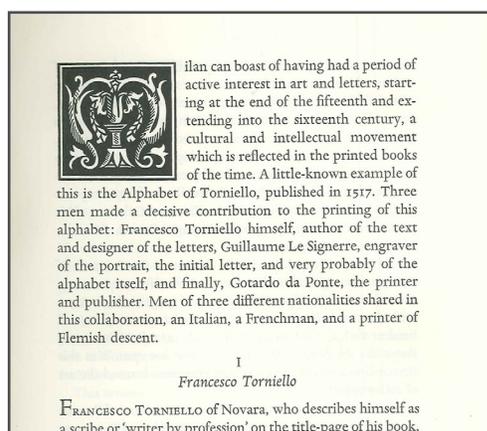
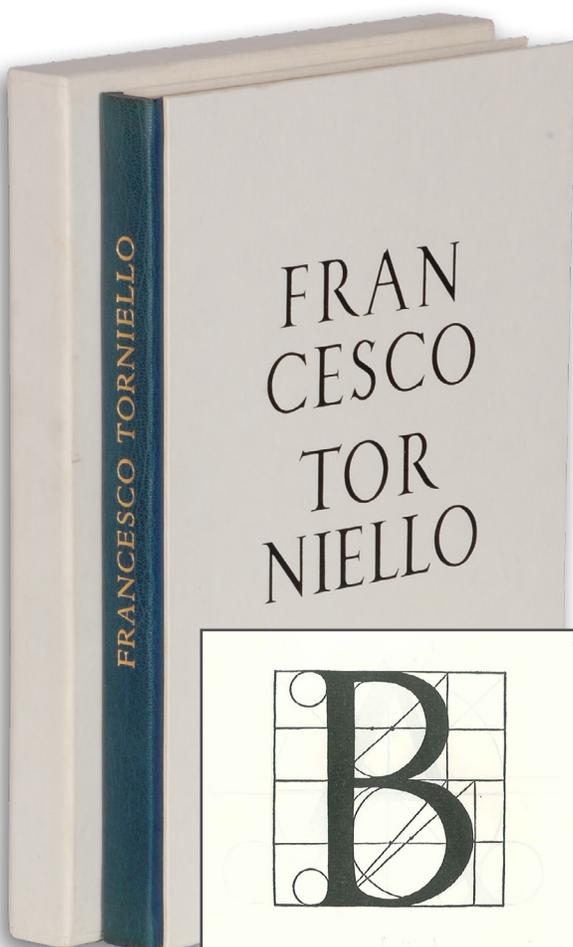
*Officina Bodoni***ALPHABET OF FRANCESCO TORNIELLO DA NOVARA (1517)**

FOLLOWED BY A COMPARISON WITH THE ALPHABET OF FRA LUCA PACIOLI

by Francesco Torniello Da Novara

Verona: Officina Bodoni, 1971; small 4to., quarter leather, paper covered boards, gilt lettering on spine, slipcase; xxxviii, 104, (2) pages. \$1,500

Limited to 160 numbered copies and printed by Giovanni Mardersteig at the Officina Bodoni. (Schmoller no.170). Fine in fine publisher's slipcase. Prospectus loosely inserted. Protected by acetate jacket. An English translation of Torniello's text by Betty Radice with an introduction in English by Mardersteig. The text discusses Torniello, Guillaume Le Signerre who cut "the portrait of the calligrapher, the decorative initials, and probably the wood-blocks for the letters and themselves," and the printer, Gotardo da Ponte. Also contains information on other alphabets developed during this period. Fine in near fine slipcase with a copy of the original prospectus. [Book # 35984]



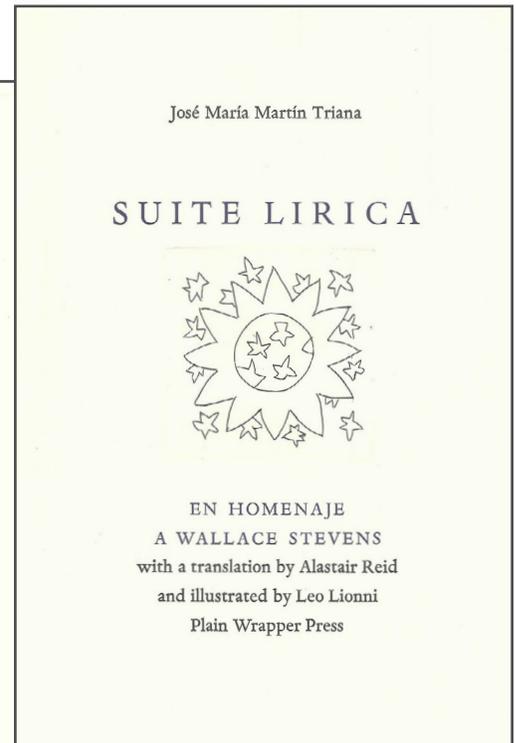
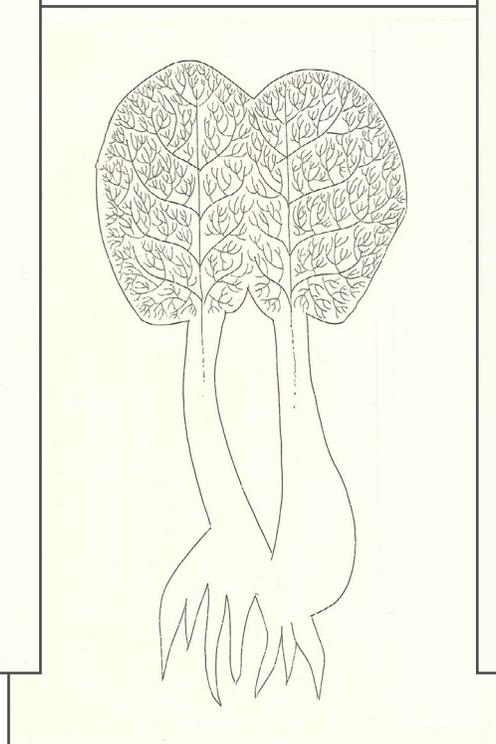
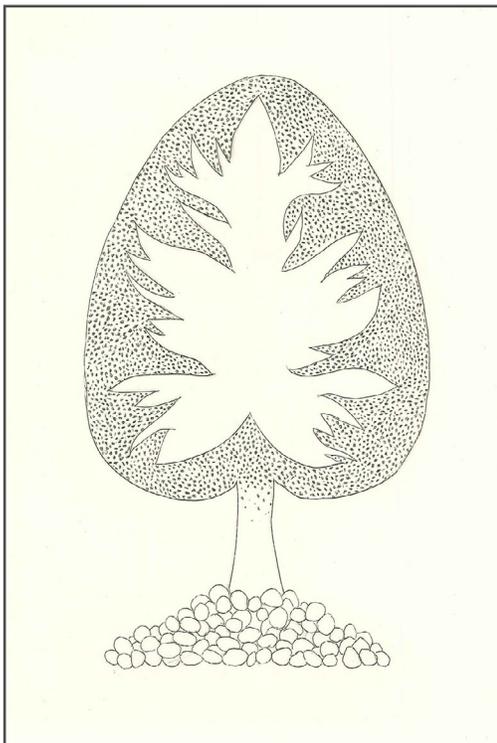
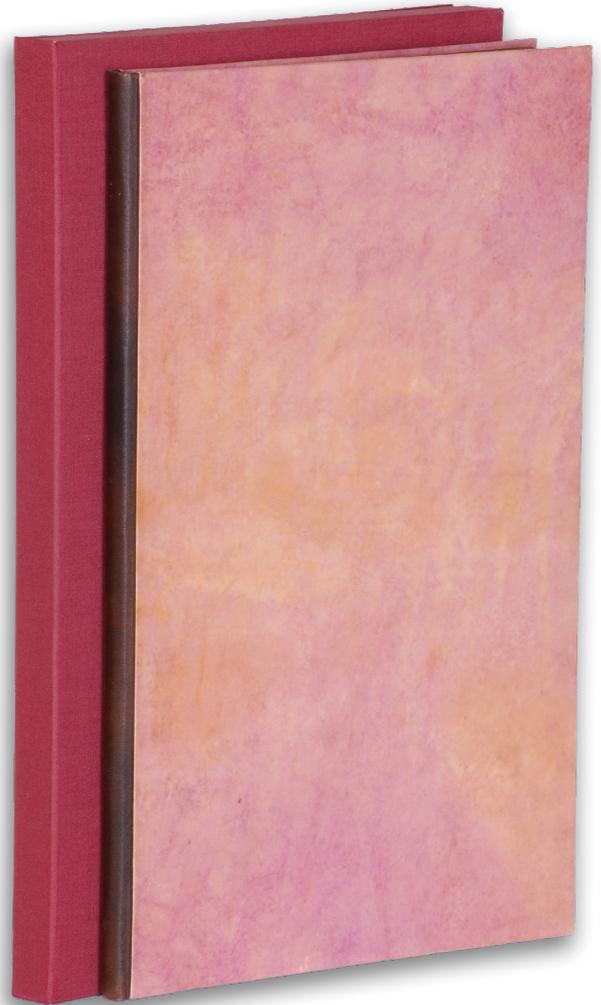
Plain Wrapper Press

SUITE LIRICA EN HOMENAJE A WALLACE STEVENS

by Jose' Maria Martin Triana

Verona: Plain Wrapper Press, 1982; tall 8vo., quarter leather with mauve stained vellum sides, cloth-covered box; unnumbered pages. \$1,250

One of 90 numbered copies (Plain Wrapper Press no.35). Fine in near fine clamshell box. Translated by Alastair Reid. Inspired by Wallace Stevens' "Final soliloquy of the interior paramour," which is included in English. It is title number three in the series "Escritores Panamericanos." This edition was printed on an 1884 Albion handpress by Gabriel Rummonds and Alessandro Zanella at the Plain Wrapper Press in Verona, Italy. The type was handset monotype Dante. The paper was handmade at the Cartiere Enrico Magnani and was printed damp. Gino Berardinelli pulled the five intaglio prints. Volume is bound in mauve paper-covered boards with leather backstrip. Signed by the author and the artist. Homage to Wallace Stevens consists of a suite of poems in Spanish with translations by Alastair Reid into English. Prefaced by a poem by Stevens. Text is bilingual in Spanish and English. [Book # 44350]



Gwasg Gregynog

THE STORY OF HELEDD

by Glyn Jones and T.J. Morgan

Newtown, Wales: Gwasg Gregynog, 1994; 4to., quarter cloth, decorated paper-covered boards; 39, (15) pages. \$1,250

Edition of 400 copies, 330 of which in this form and numbered. A fine copy. This is a retelling of the ancient Welsh saga of Princess Heledd, with an introduction and new material by Jenny Rowland. The narrative has been reconstructed by the authors, and the poetry translated from surviving manuscripts. The poetry is also presented in a modernized Welsh version. Beautifully illustrated by the engravings of Harry Brockway, printed in russet and black from the original blocks. Designed and printed by David Esslemont on Hahnemuhle and Zerkall paper, bound by Smith Settle. [Book # 45930]

HELEDD

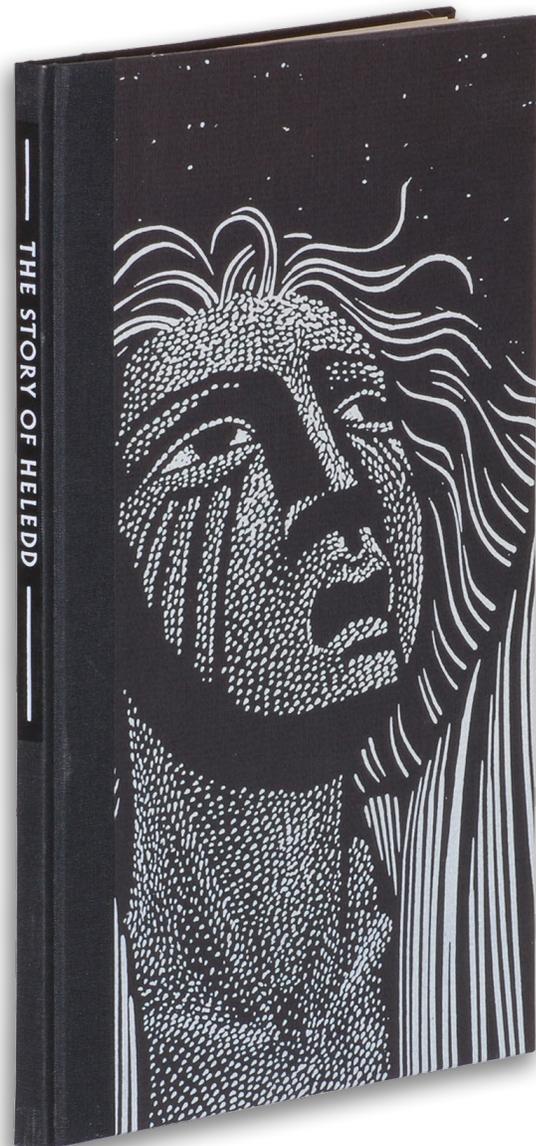
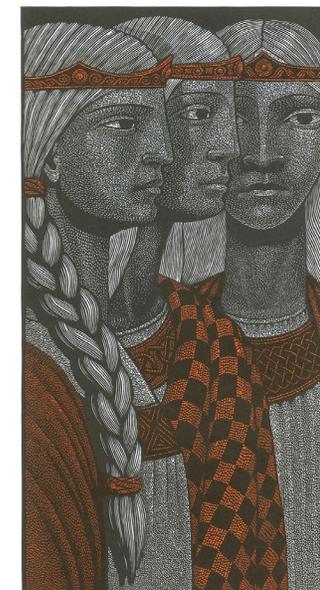
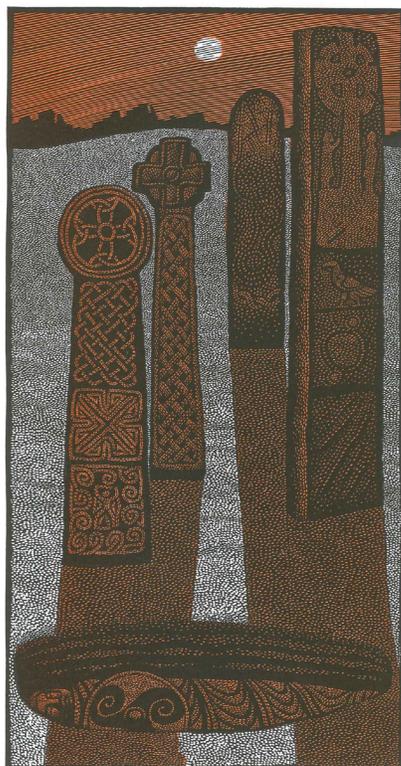
THIS is the story of the misfortunes of Princess Heledd. The court of Cynddylan, Prince of Powys, was in Pengwern, it stood on the banks of the River Tren whose waters were a boundary

between Powys and the land of the fighting along the river and all the fair and his brothers were able to lay axes and vex shields and to amuse themselves spent their time hunting the wild boar and at their evening carousals in a mead from golden drinking-horns.

At the court of Pengwern¹ also lived Heledd and Ffreuer the Fair and Mwell-grown and graceful; dressed white or brocaded crimson they wore red-gold collars and breast jewels yellow hair. In their speech was the and towards strangers they were gentle the princes and chieftains who sought the sisters, but they were content to the candle court of Cynddylan, where hearth-fires and hospitality for ever them the paradise of Powys; it contained meadows of flowers and white hom

But delightful as was their life there a plague spread through the land and the Fair. Great was the grief of Heledd as though an enchantment of madness making her at times wild, and then and mourned in her own chamber, while she drank the red-black wine. fine embroidered scarlet or cared to

13

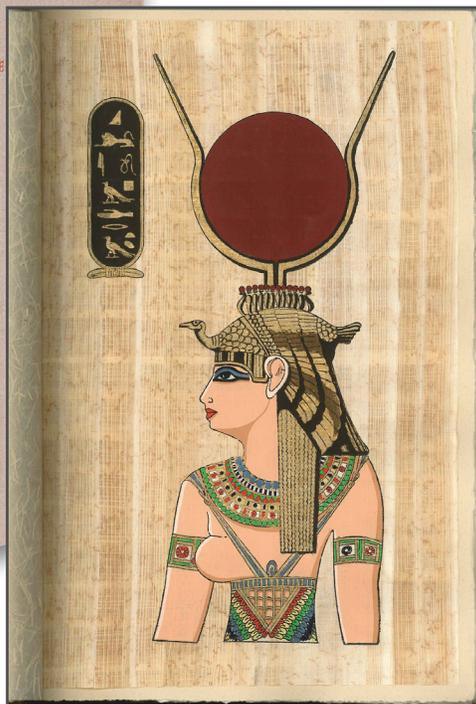
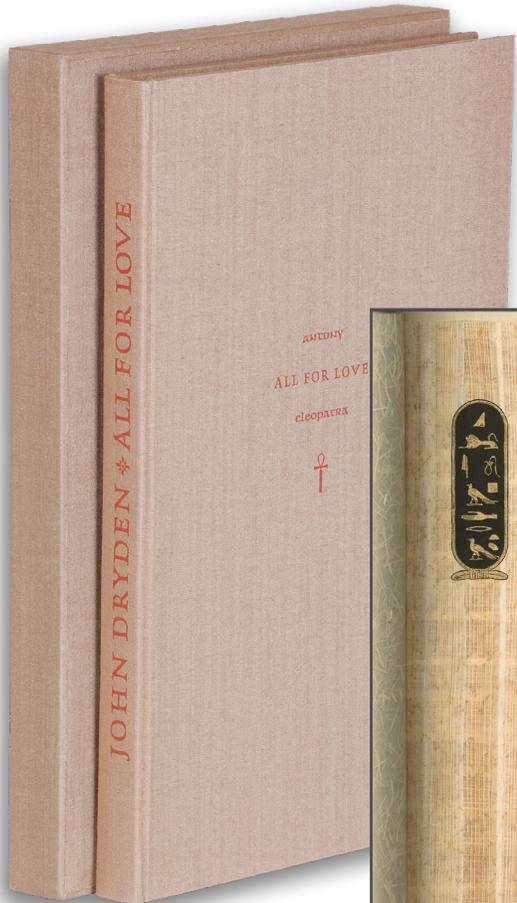


Allen Press

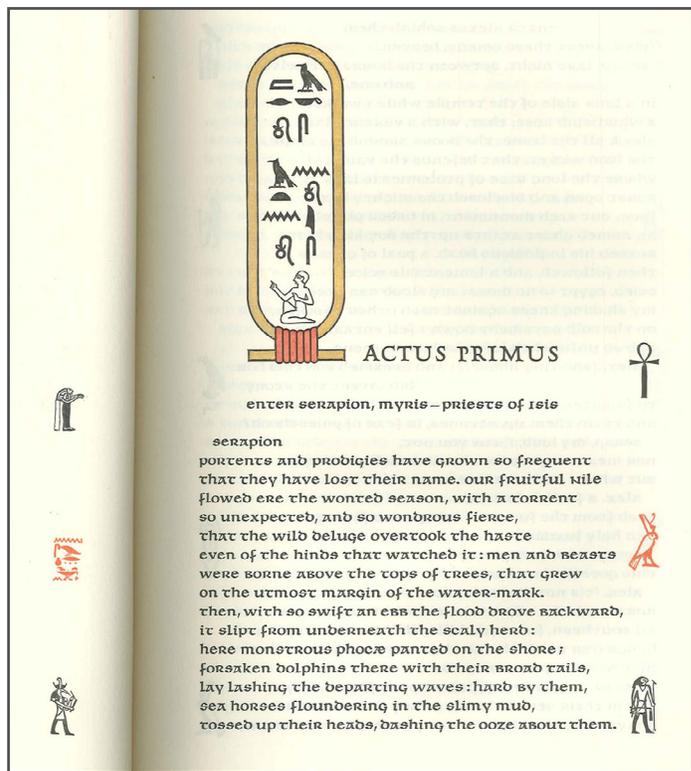
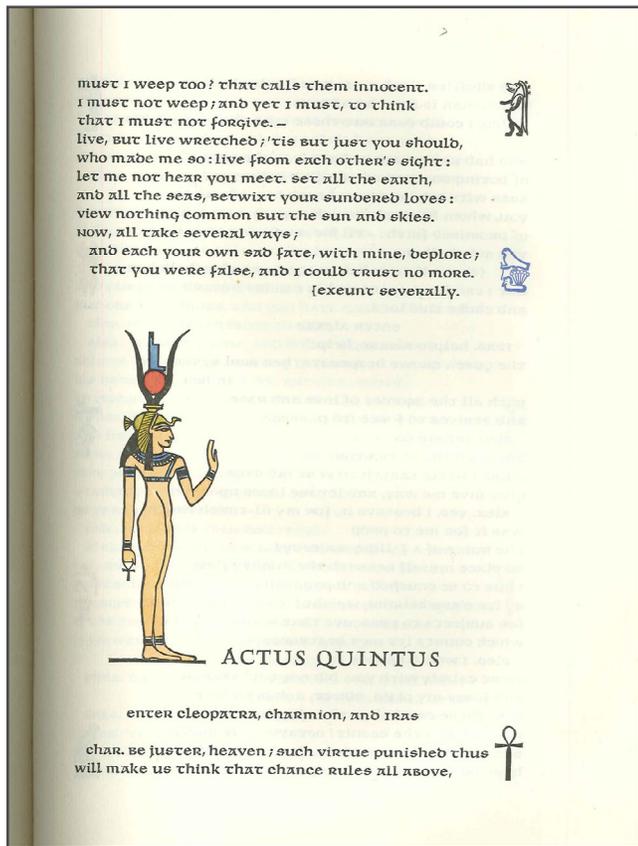
ALL FOR LOVE, ANTONY, CLEOPATRA

by John Dryden

Kentfield: The Allen Press, 1976; 4to., cloth with a cloth slipcase, with a cloth spine label; unpaginated. \$1,100



Printed in an edition limited to 140 copies. (Allen 42) A fine copy in fine slipcase. Prospectus loosely inserted. The historical drama of the romance of Antony and Cleopatra. The full page portrait of Cleopatra on the frontispiece was hand-painted in seven colors and gold on papyrus. For this project, several of Cairo's finest artist-craftsmen were employed to furnish 140 paintings of Cleopatra. Each of the five Acts opens with a drawing colored by Dorothy Allen. Act I pictures Antony's cartouche with a 24 carat gold border with the motif in red. The other Acts open with illustrations of Egyptian gods. The right-hand margins of every text page are decorated with Egyptian hieroglyphs and symbols in a sequence of four colors and black. The paper was printed damp on a Columbia handpress, model 1846. [Book # 57729]



Old School Press

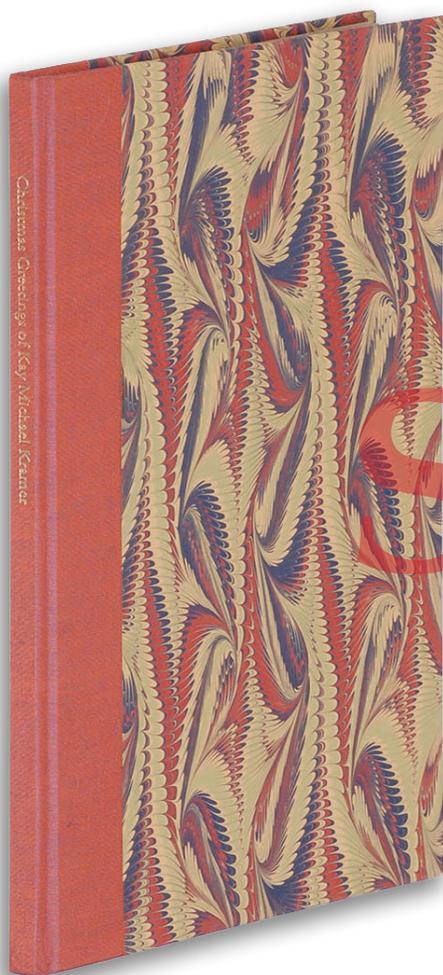
THE FRUITS OF JANE AUSTEN

Bath, England: Old School Press, 1994; 4to., quarter blue cloth over decorative striped white and gold paper, black titles over white label to spine; (32) pages. \$95

An anthology of references to fruit from the novels and letters of Jane Austen with wood engravings by Simon Brett. Limited to one of 135 numbered copies signed by the illustrator. Black & white wood engravings throughout. A fine copy. [Book # 135836]



SOLD



Contre Coup Press

AN ANNOTATED CHECKLIST OF THE CHRISTMAS GREETINGS PRINTED BY KAY MICHAEL KRAMER AND SENT TO FAMILY AND FRIENDS 1958-2012

by Timothy Hawley

IMAGINE THE DELIGHT felt by those lucky few who, in 1843, received one of the very first Christmas cards, which had been commissioned in London by Sir Henry Cole

with illustrations. Less lucky have been holiday mailing lists, annual Christmas private press. The For over fifty years graphic beauty in sending them to a Christmas season.

But these are not faithful regularity their diversity, rare to substantial book artistic design which across the country

Kay Michael Kramer private press in 19 group of marvelous intervening forty-

A
Huletide
TOAST
or
The Fairfield Wassail

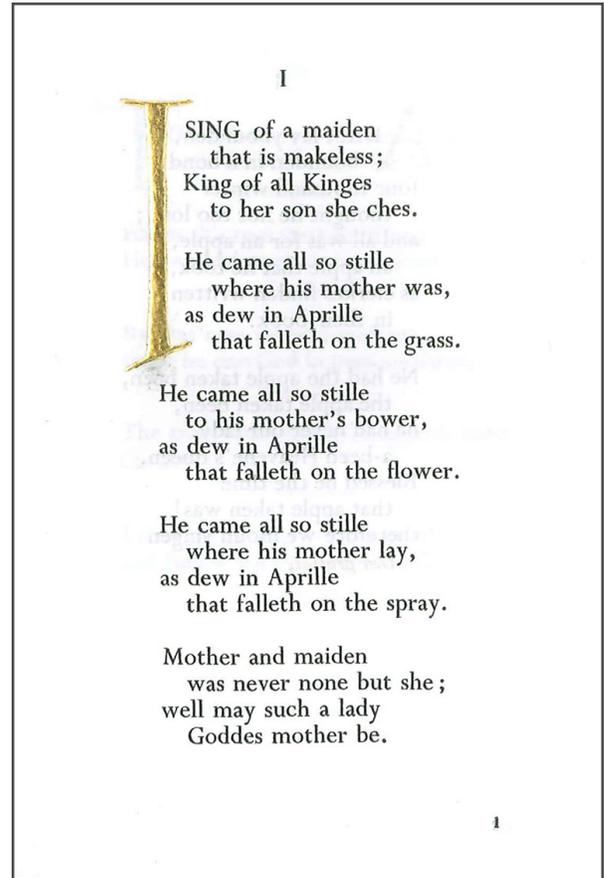
In which is described the method by which Squire Calvin Banning compounded his toddy.


CHRISTMAS
1971

Louisville, KY: Contre Coup Press, 2014; small 4to., quarter orange silk cloth gilt with marbled paper-covered boards; (28) pages. \$150

One of 24 copies printed by Timothy Hawley from Times Roman type on Hahnemuhle Biblo paper. Bound by Campbell-Logan Bindery. Illustrated with seven mounted color reproductions plus an original greeting from 2003 in pocket at rear paste-down. A fine copy of this scarce publication. [Book # 135835]

SOLD



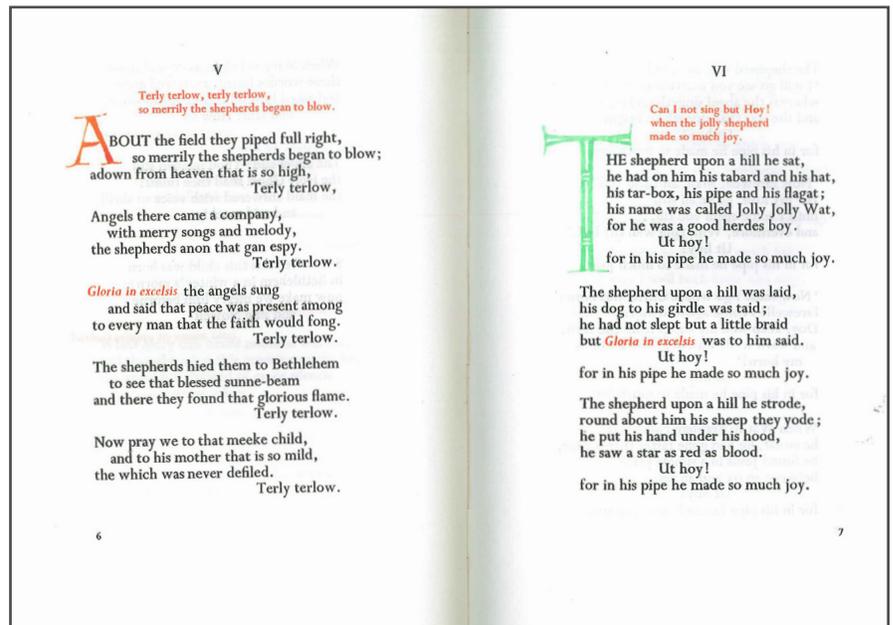
Stanbrook Abbey Press

**CHRISTMAS LYRICS
FIFTEENTH CENTURY**

Worcester: Stanbrook Abbey Press, 1957; small 8vo., original vellum, four green silk ties, gilt on spine, marbled paper covered boards and green morocco slip-case; 30 pages. \$300

Reprint edition. A fine copy in the original vellum. Scarce.

[Book # 135833]

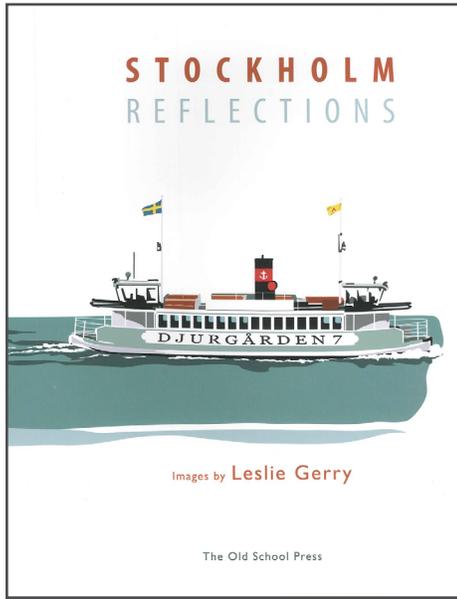


Old School Press

STOCKHOLM REFLECTIONS

by Leslie Gerry

(Bath, England): The Old School Press, 2013; folio, quarter cloth, illustrated paper-covered boards, in cloth clamshell box with paper spine label; unpaginated. \$500



Limited to 95 numbered copies, signed by the author/illustrator on colophon. Illustrated by Gerry. A collection of color illustrations of Stockholm, Sweden. Printed on handmade paper. Binding by Ludlow Bookbinders. Pages accordion fold. A fine copy. [Book # 132372]



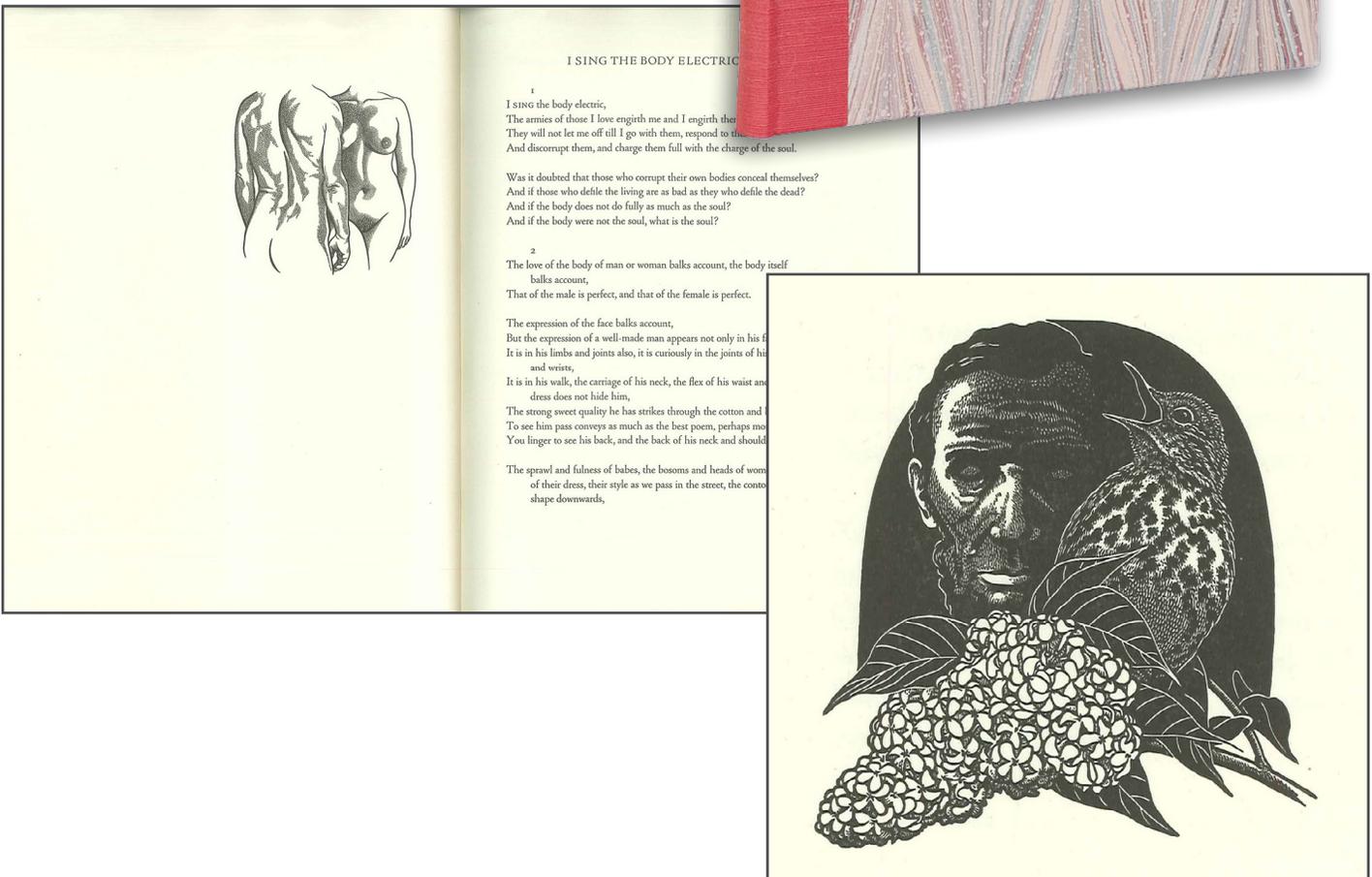
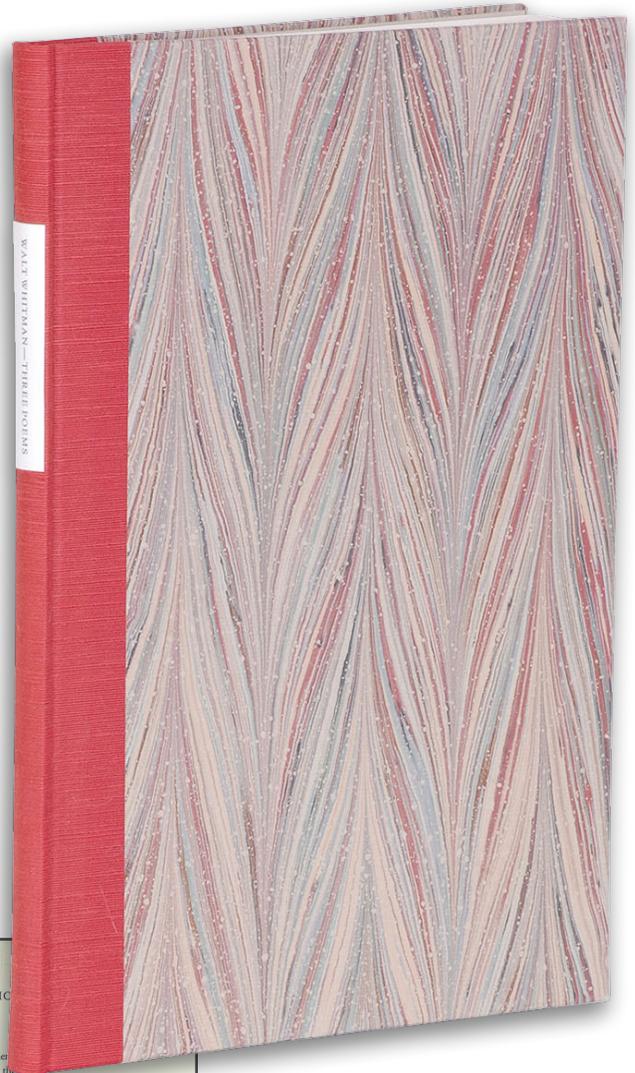
Press on Scroll Road

THREE POEMS

by Walt Whitman

(Carrollton, OH): Press on Scroll Road, 2011; 4to., quarter cloth, marbled paper-covered boards, paper spine label, fore-edge uncut; (x), 30, (4) pages.. \$325

Limited to 60 numbered copies. Table of contents. Engravings by Abigail Rorer. Bound by Priscilla Spittler with marbled papers by Pamela Smith. Three of Whitman's poems taken from the Oxford World's Classics edition of *Leaves of Grass* (1998). A fine copy.
[Book # 131209]



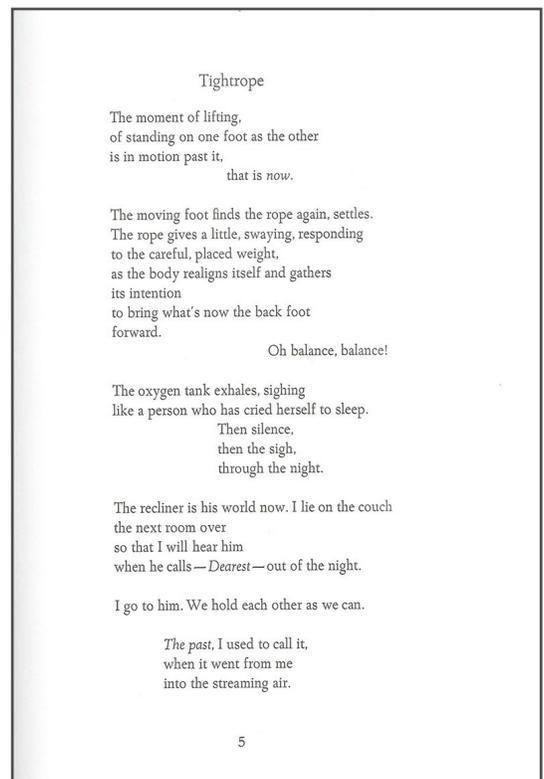
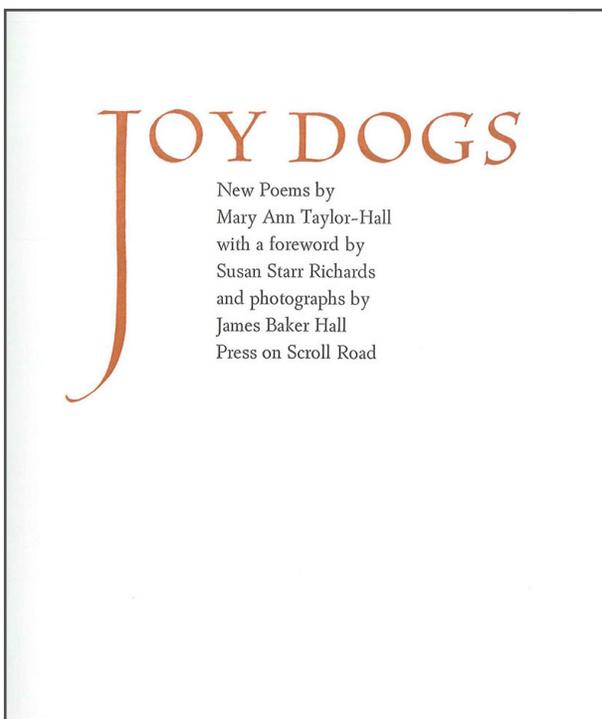
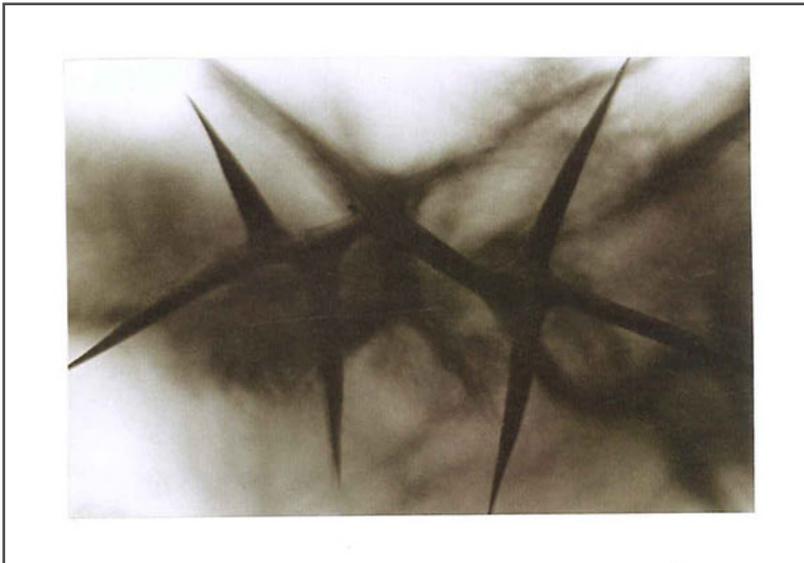
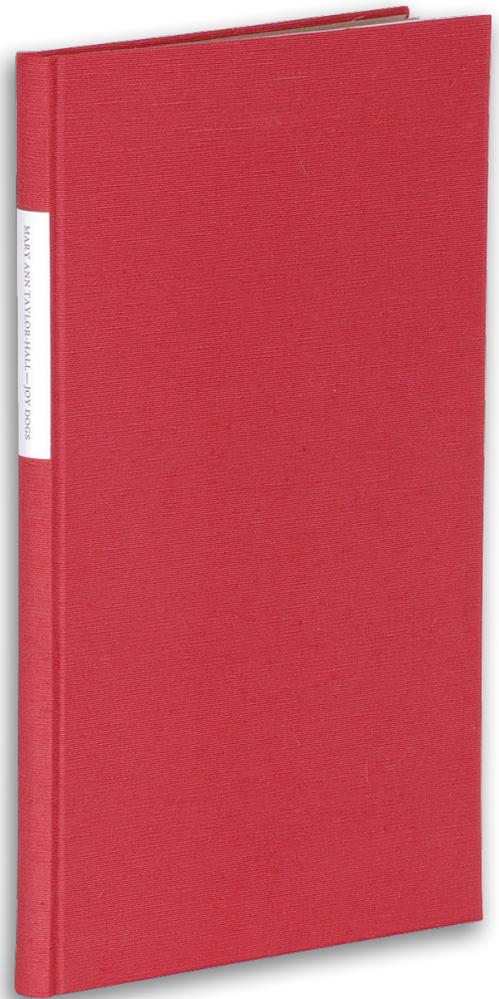
Press on Scroll Road

JOY DOGS

by Mary Ann Taylor-Hall

(Carrollton, OH): Press on Scroll Road, 2013; 4to., cloth, paper spine label; xii, 39, (3) pages. \$275

Limited to 60 numbered copies. Table of contents, foreword by Susan Starr Richards. Tipped-in photographs by James Baker Hall. Bound by Priscilla Spitler. An A.L.s. card from Robert (Bob) Baris to a client appreciating the purchase of one of his handmade books. A fine copy. [Book # 131208]

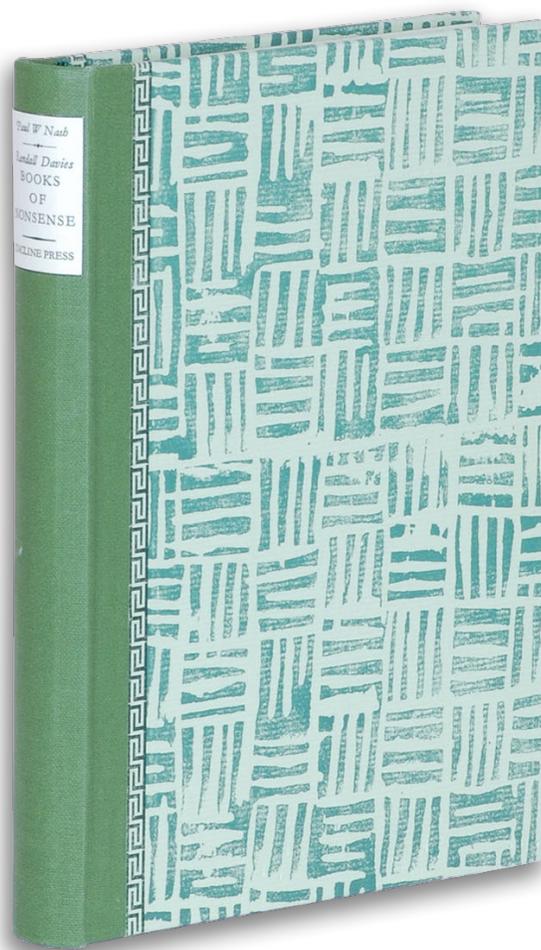


Incline Press

RANDALL DAVIES AND HIS BOOK OF NONSENSE

Oldham, England: Incline Press, 2014; 8vo., quarter cloth, decorated paper-covered boards, paper spine label; xviii, 137, (3) pages. \$125

Limited to 315 numbered copies, signed by printer Graham Moss on colophon. 175 bound in cloth with decorated paper boards designed by Meg Held. This copy is thus bound. Hand bound by Moss. Introduction, with notes, by Paul W. Nash. A collection of limericks. Illustrated. Erratum tipped-in on verso of title. Prospectus loosely inserted. A fine copy. [Book # 131174]

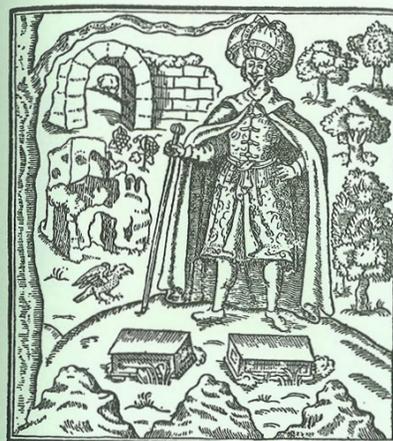


Randall Davies and his Books of Nonsense

With a Learned Introduction by
Dr Paul W Nash
of the Bodleian Library, Oxford



Incline Press : 2014 : Oldham



*There was a young fellow of Sherborne,
Who would go to church in a turban;
When they put him outside
He politely replied
That he thought their ideas were suburban.*

Society of Wood Engravers

TWO BY TWO

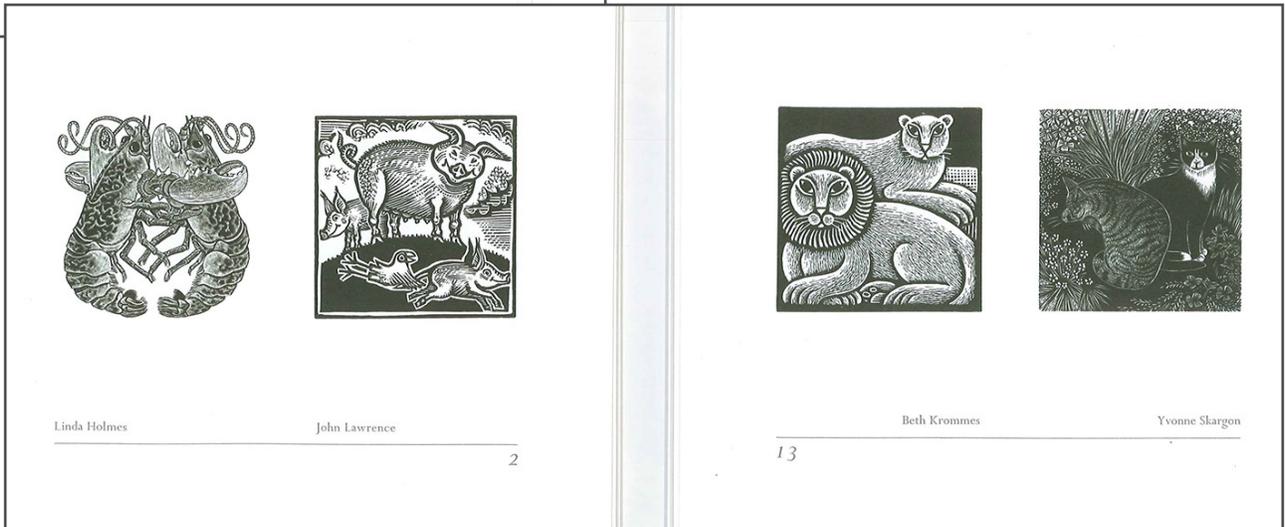
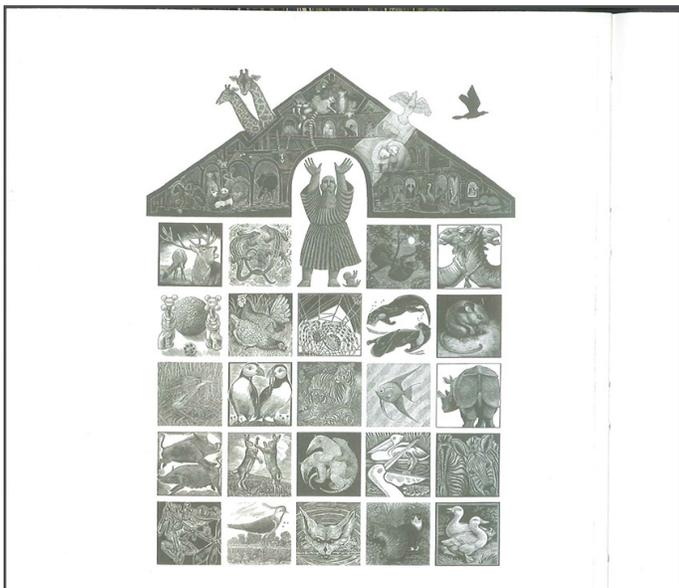
A NOAH'S ARK

by author

N.P.: The Society of Wood Engravers, 2003; 2 volumes, oblong 16mo., lower common binding, half cloth, marbled paper-covered boards, in cloth portfolio; unpaginated. \$275

Limited to 185 numbered copies, of which this copy is one of 178 copies bound thus. Woodcut illustrations by a number of artists. Comments, with endnotes, by Paul L. Kershaw follow text. Two volumes with lower common binding. Marbled paper on binding by Ann Muir. Stephen Conway and Laura West "share the binding."

[Book # 131115]



Stanbrook Abbey Press

DEAR ALEC. . .

A TRIBUTE FOR HIS EIGHTIETH BIRTHDAY
FROM FRIENDS KNOWN AND UNKNOWN

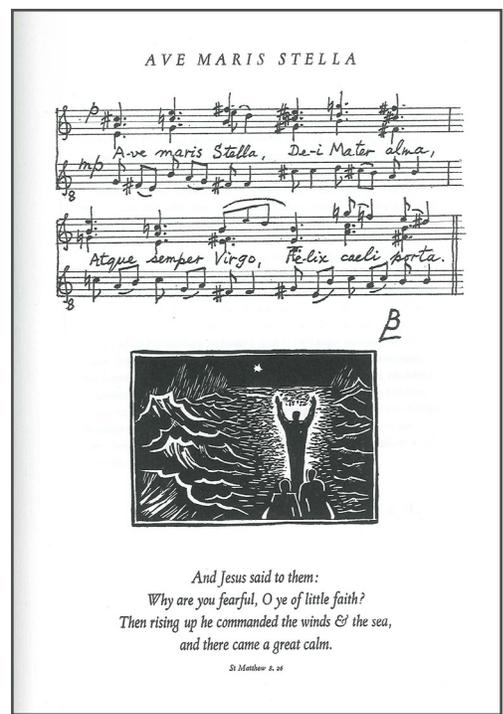
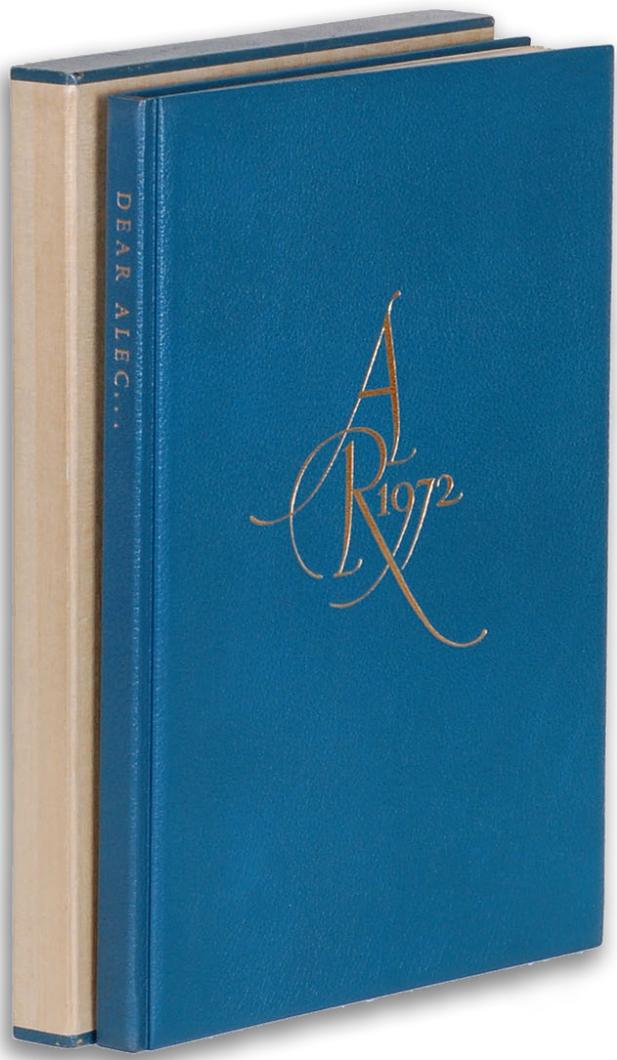
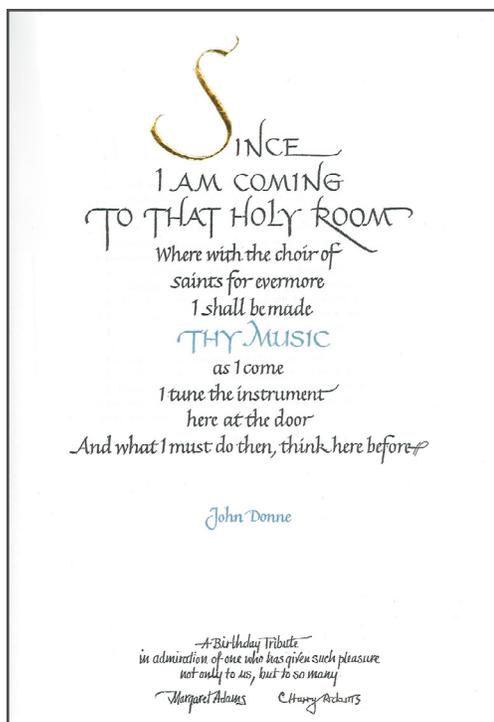
(Worcester, England): Stanbrook Abbey Press, (1972);
4to., full turquoise morocco, spine and front cover gilt-
stamped, top edge gilt, gold-blocked 'AR 1972' on the front
cover, other edges uncut, silver-grey Japanese wood veneer
paper-covered slipcase, reinforced with turquoise morocco;
(117) pages. \$325

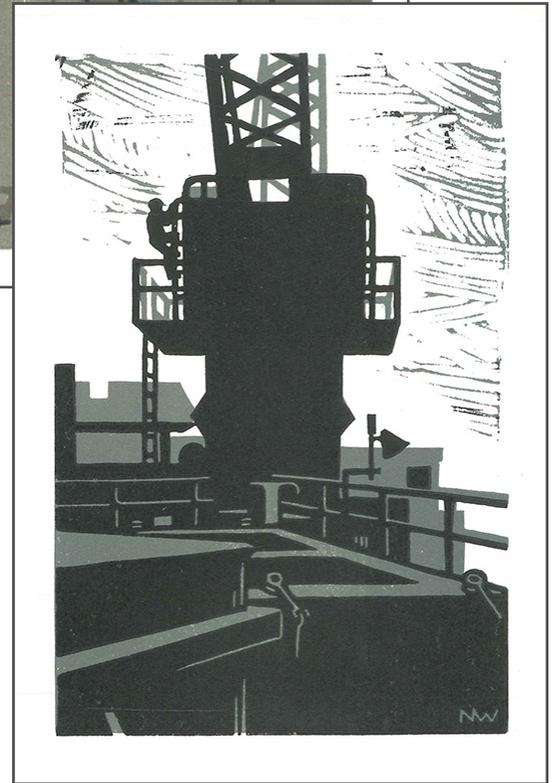
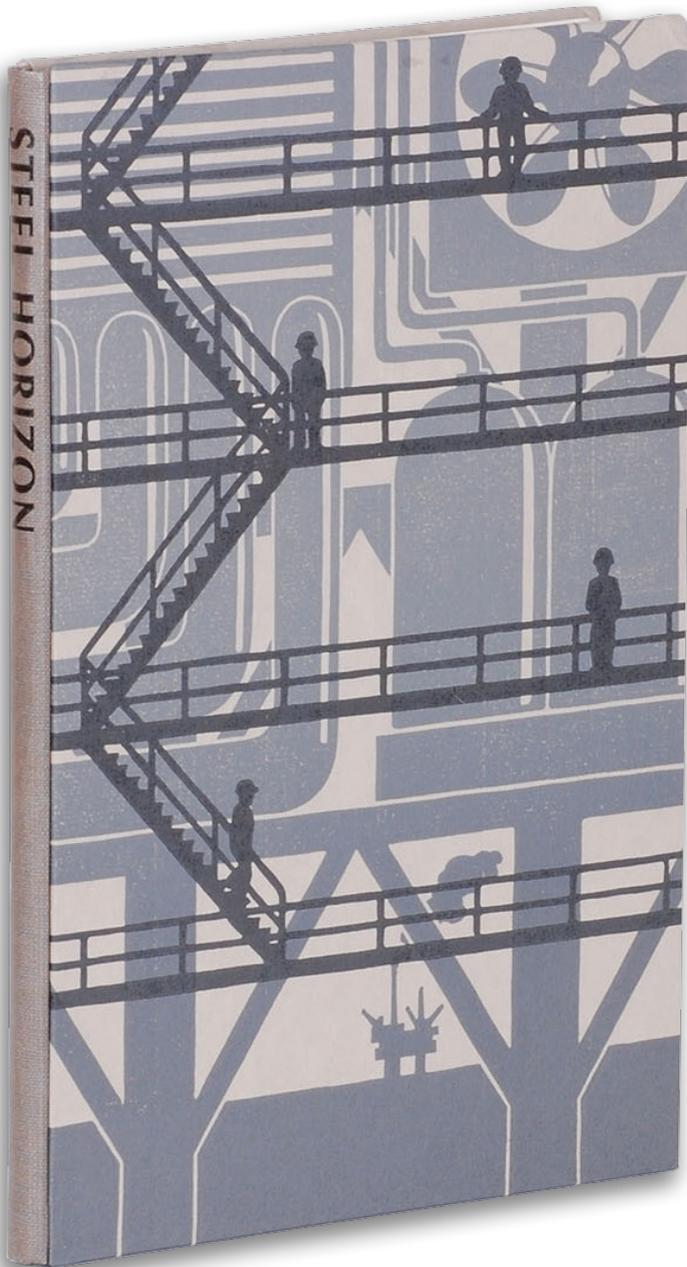


Limited to 60
special numbered
copies on Hodgk-
inson hand-made
paper, with hand-
drawn burnished
initial by Mar-
garet Adams.
Specially bound
in full morocco
by George Per-

cival. Monotype Spectrum, completely revised by hand print-
ed in black and blue. A collection of greetings to Father Alec
Robertson on the occasion of his eightieth birthday. Includes
a biographical note about Robertson, and numerous tributes
from friends and associates. Color frontispiece, a portrait of

Robertson, is a part
of three collotype reproductions
of photographs. Illustrations
throughout text. Two inscrip-
tions (by Margaret and Harry
Adams and Dame Marcella
van Bruyn), a drawing by Haro
Hodson, music by Arthur Bliss,
Benjamin Britten and Dom Lau-
rence Bevenot. Four holograph
letters from Nadia Boulanger, Sir
Adrian Boult, John A. Fary, and
Gwendolen Beckett. Alec Rob-
ertson's Ordination Card dated
April 1934, and 34 holograph sig-
natures. The head and tail of the
morocco fore-edge of the slipcase
show some light wear, else a
pristine copy. [Book # 131103]





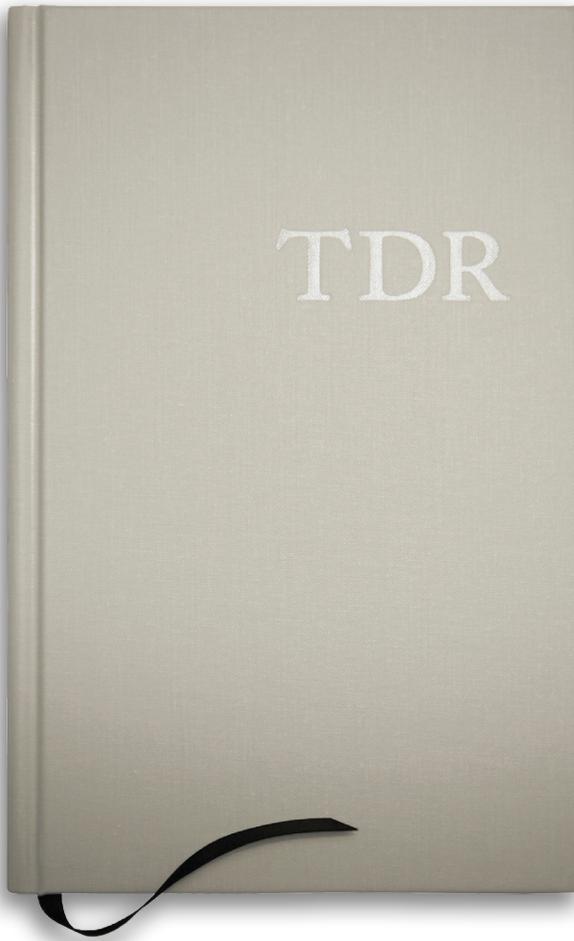
Incline Press

STEEL HORIZON: POEMS OF THE NORTH SEA

by Jonathan Wonham

Oldham, England: Incline Press, n.d.; 4to., quarter cloth, illustrated paper-covered boards, top edge cut, other edges uncut, paper slipcase with spine label; 53, (3) pages. \$100

Limited to 200 numbered copies, signed by the author and illustrator Nick Wonham on colophon. Acknowledgments, table of contents, glossary of terms employed in the North Sea Oil fields, Linocut illustrations by Nick Wonham. A collection of poetry inspired by oil exploration and drilling in the North Sea. Upper corner bumped, else a fine copy. [Book #131092]



THE TYPOGRAPHIC DESK REFERENCE

by Theodore Rosendorf

Oak Knoll Press: New Castle, Delaware, 2016; 5.5 x 8.5 inches, hardcover; 368 pages. ISBN 9781584563129. \$45

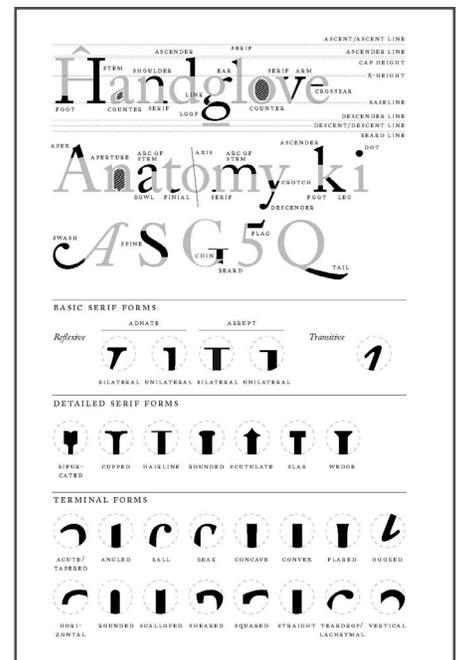
The Typographic Desk Reference (aka TDR) is an encyclopedic reference guide of typographic terms and classification with definitions of form and usage for Latin based writing systems. The second edition, in the works since 2010, has more than doubled in size to include:

- 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.

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

The four main sections
- 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.

CUPCAKES & KOALAS
TATTOOED PATTY PARLOR
MOUIÈ-À-MANQUÉ
HANDGLOVES & FAT CATS
ROYALLY EXCESSIVE



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 #108705]

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*

Paperback edition available on our website [here](#).

ENDBANDS FROM EAST TO WEST

HOW TO WORK THEM

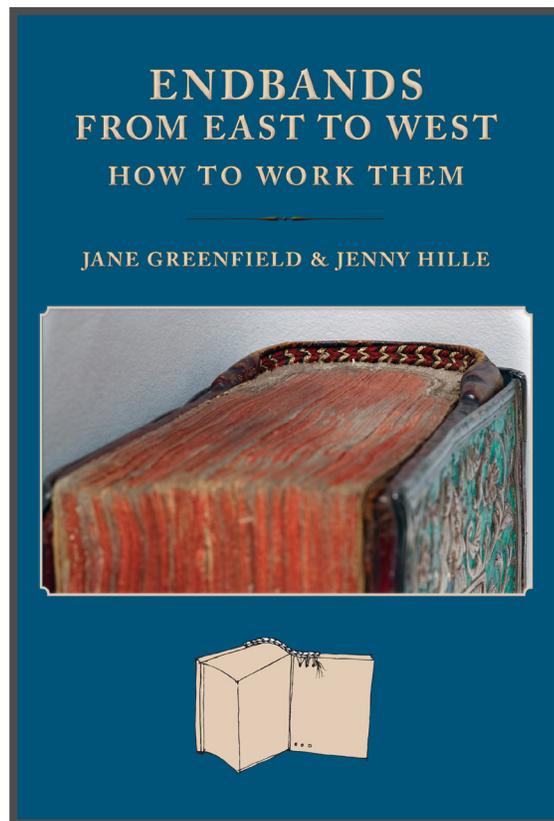
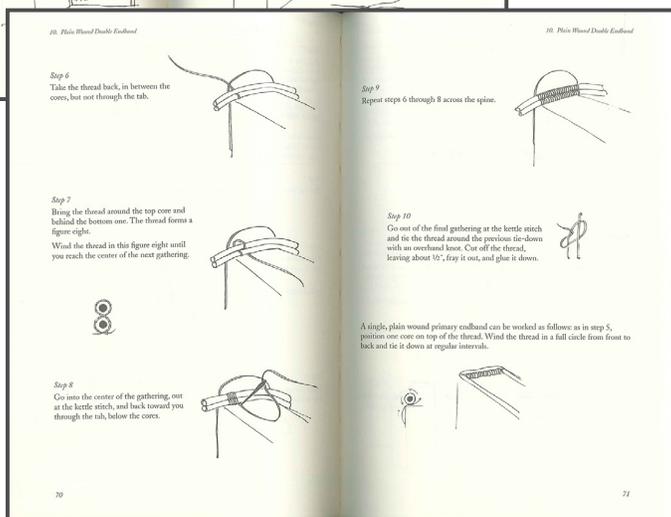
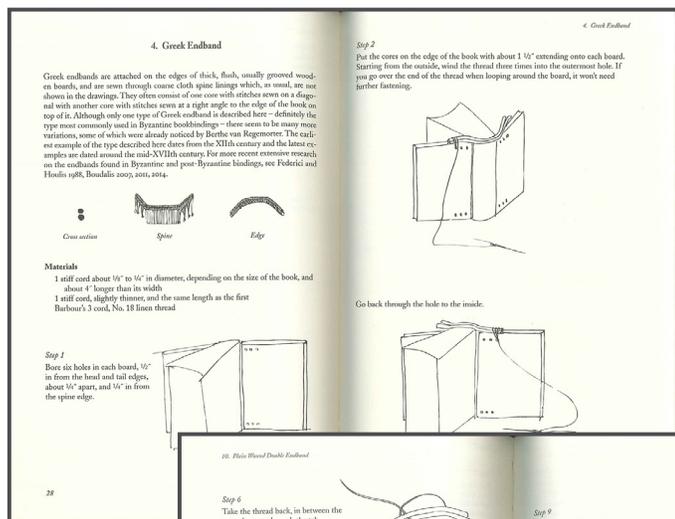
by Jane Greenfield and Jenny Hille

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

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

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

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



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

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

- New forward by Georgios Boudalis, an expert in Eastern Mediterranean bookbinding structures and especially in endbands.

- Minor corrections and clarifications throughout, based on new scholarship, users’ suggestions, and consultation with experts.

- Endbands grouped regionally (Eastern Mediterranean and Western Europe), because the techniques are entirely different.
- The technique for the Armenian endband has been completely revised, with new line drawings for the instructions.

- The bibliography has been updated.

[Book # 129195]

Updated and Illustrated!

ABC FOR BOOK COLLECTORS 9TH EDITION

by John Carter, Nicolas Barker & Simran Thadani

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

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

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

This ninth edition has been thoroughly

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

[Book # 120362]

John Carter's ABC FOR BOOK COLLECTORS

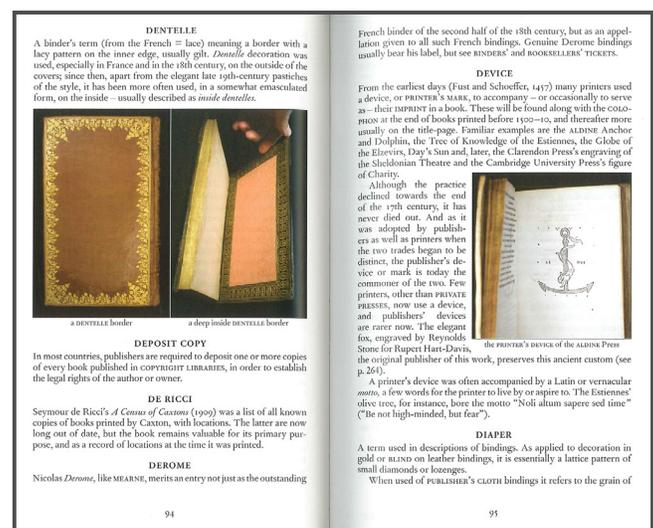
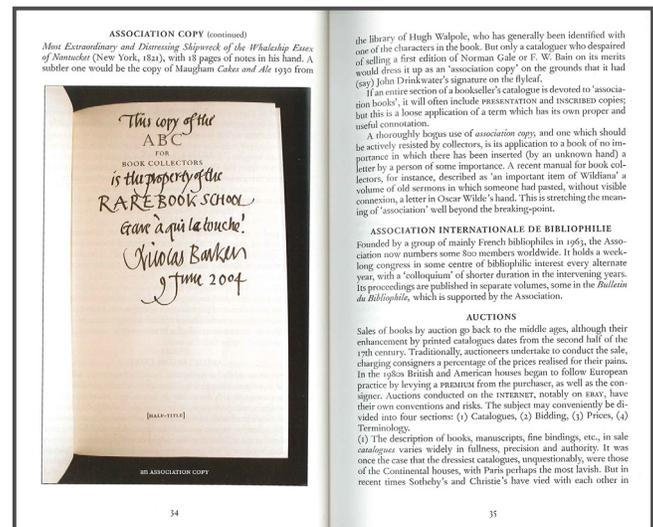


Ninth Edition, Illustrated
revised by
NICOLAS BARKER & SIMRAN THADANI

Praise for ABC...

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

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



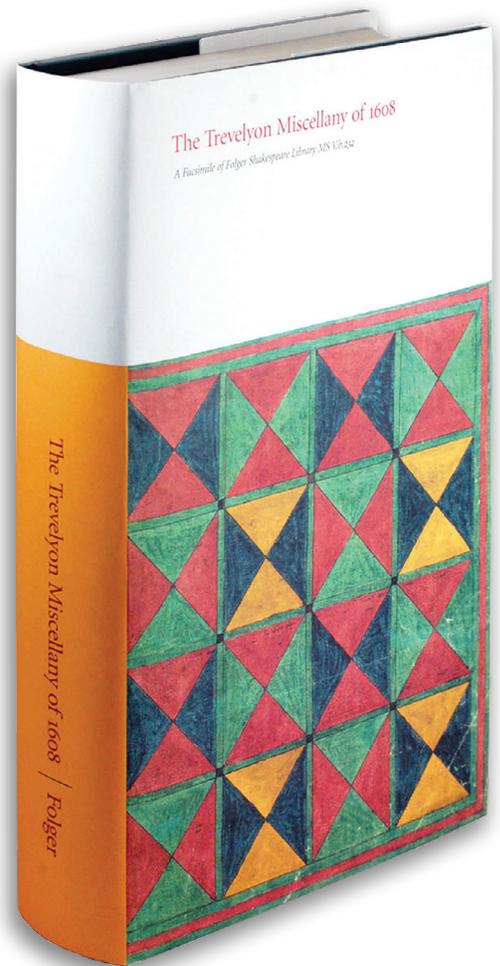
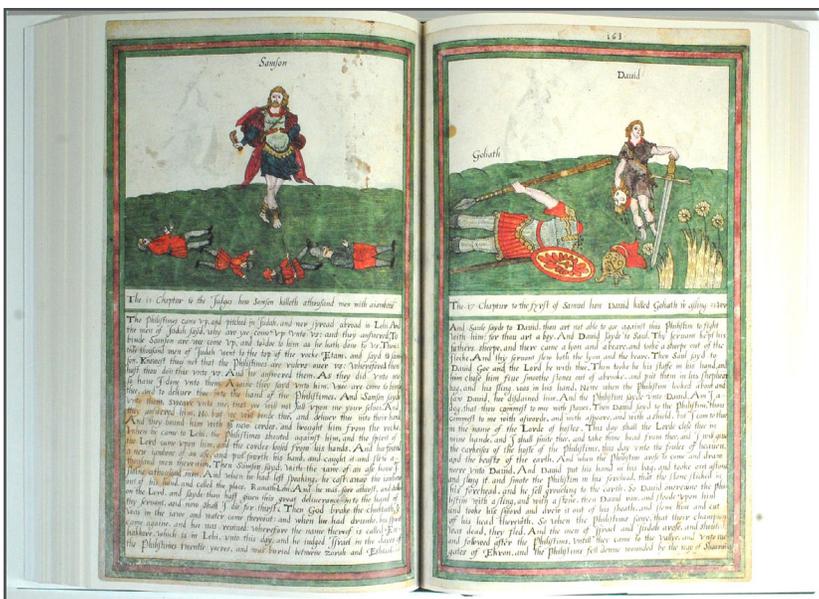
THE TREVELYON MISCELLANY OF 1608
 A FACSIMILE OF FOLGER SHAKESPEARE LIBRARY MS
 V.B.232
 edited by Heather Wolfe

Washington, DC: Folger Shakespeare Library, 2007; 10.75 x 17 inches,
 hardcover, dust jacket; 594 pages. \$295

The Trevelyon Miscellany of 1608 is one of the Folger Shakespeare Library's greatest treasures. Aside from Shakespeare's First Folio, it is the only book in the Folger collection to have an entire exhibition devoted to it, in 2004. Its 594 oversized pages depict life in Shakespeare's England in all of its brilliant complexities—from the mythical to the mundane, poetical to practical, religious to secular.

Thomas Trevelyon, the compiler, was a skilled scribe and pattern-maker who had access to a stunning variety of English and Continental woodcuts, engravings, broadsides, almanacs, chronicles, and emblem books, which he transformed from small monochrome images into large and colorful feasts for the eyes. Ostensibly created for the entertainment, education, and edification of his friends and family, Trevelyon's miscellany is a lifetime achievement that continues to delight and mystify modern audiences, with its familiar scenes of domesticity and husbandry intertwined with epic Protestant and political epitomes: accounts of the rulers of England and the Gunpowder Plot, descriptions of local fairs, the colleges of Oxford and Cambridge and astronomy according to Ptolemy, illustrations of the nine muses and the seven deadly sins, of Old Testament history and household proverbs, and whimsical flowers, alphabets, and embroidery patterns.

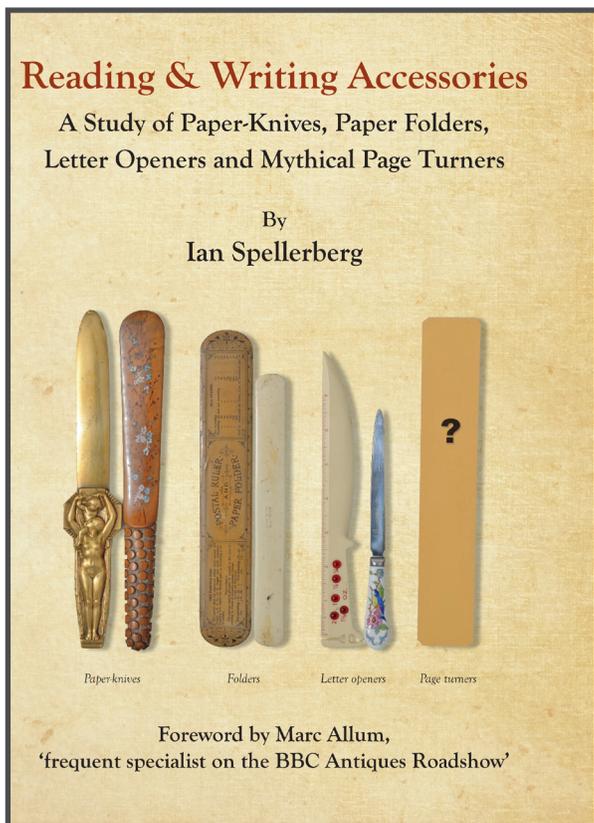
This massive volume, full of beautiful illustrations, provides an exciting and unparalleled snapshot of the passions, concerns, and everyday interests of a highly talented London commoner and for this reason is of significant scholarly and general interest. It is a monumental work that was intended to be both studied and enjoyed, its pages turned and savored. For the first time since its arrival at the Folger in 1945, a generous gift from Lessing Rosenwald, this is possible thanks to



state-of-the-art conservation and high resolution digitization by Luna Imaging. It was published in celebration of the 75th anniversary of the Folger Shakespeare Library.

Home to the world's largest Shakespeare collection and a primary repository for research material from the early modern period (1500-1750), the Folger Shakespeare Library is an internationally recognized research library offering advanced scholarly programs in the humanities; a national leader in how Shakespeare is taught in grades K-12; and an award-winning producer of cultural and arts programs-theater, music, poetry, exhibits, lectures, and family programs.

[Book # 108908]



READING & WRITING ACCESSORIES

A STUDY OF PAPER-KNIVES, PAPER FOLDERS, LETTER OPENERS AND MYTHICAL PAGE TURNERS

by Ian Spellerberg

New Castle, Delaware: Oak Knoll Press, 2016; 8.27 x 11.69 inches, paperback; 128 pages. Book # 127224. \$60

First U.S. edition and the first appearance of the index. Never before has there been a detailed account of



what was probably the most common item to be found in Victorian libraries and on Victorian writing desks. They were paperknives (paper cutters) and were used to slit open the uncut pages of books, newspapers and magazines. Paper folders are still used today but

what is the difference between a paperknife and a paper folder? Letter openers and paper-knives have a different histories and different functions. The term page turner is embedded in the vocabulary of the world of antiques and collectables. It has come as a huge surprise that page turners are a myth. This lavishly illustrated book is both informative and entertaining. It is brimming with new information about reading and writing accessories.

Ian Spellerberg is an established author and editor. He has written many articles on Victoriana for magazines and journals around the world. He is a member of several antique and collectable clubs and societies. On occasions he will be seen in his top hat and frock coat - such is his passion for knowing how it feels to live in the Victorian era. His collections of curious collectables and interactive displays are a firm favourite at antique fairs. With a professional science background, it is not surprising that Ian takes nothing for granted. He rigorously seeks out primary evidence as part of his research into the history and design of antiques and collectables. [Book # 127224]

Praise for *Reading and Writing Accessories*...

“As its subtitle notes, this is indeed a study, implying thoughtful, balanced and well considered [writing] rather than a mere price guide or pictorial history... You’d never think such a narrow subject (!) could be so deeply explored, but Spellerberg does so in a lively yet scholarly fashion.”

- William Butts, *Manuscripts*

“Well-researched and eloquently presented... Readers are provided with a dazzling array of visual material that enhances their reading, including photographs and reproductions of century-old advertisements and patents.”

- Joshua Evan Chmielewski, *SHARP News*



GRANJON'S FLOWERS

AN ENQUIRY INTO GRANJON'S, GIOLITO'S, AND DE TOURNES' ORNAMENTS, 1542-1586

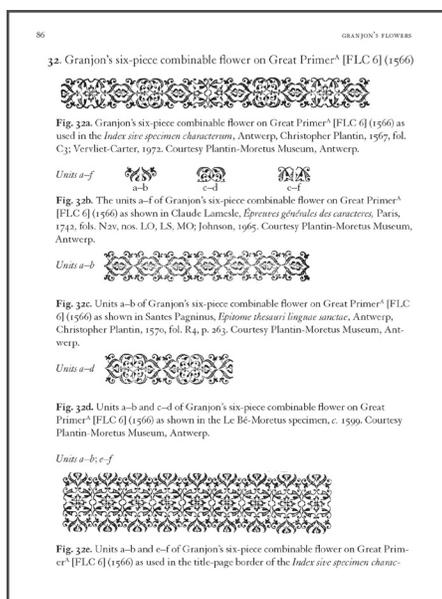
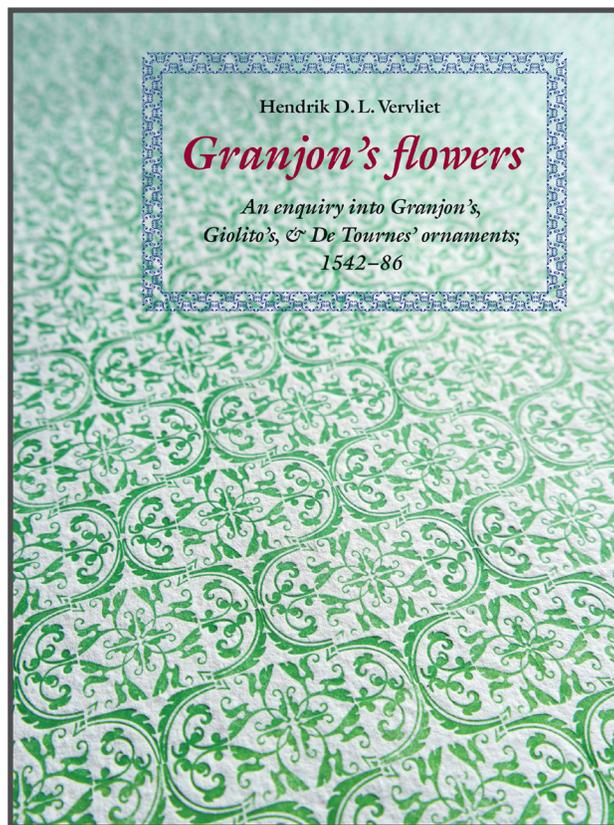
by Hendrik D.L. Vervliet

New Castle, Delaware: Oak Knoll Press, 2016; 7.25 x 9.75 inches, hardcover, dust jacket; 248 pages. \$65

Robert Granjon (1513-1590) was a younger contemporary of Claude Garamont (c.1510-1561) and with him one of the great names in the history of type-design. His typefaces have been studied in some depth, but except for a dozen combinable type-ornaments surveyed by the author previously, his printers' flowers, however elegant and innovative, have attracted only cursory attention in such broader works as Morison's on the 'Fell' types (1967).

This book, by typographic scholar Hendrik Vervliet, examines which 'printer's flowers' -- alternative terms are fleurons or type-ornaments -- may be attributed to Granjon. Building on earlier researches into sixteenth-century vine leaves and Granjon's combinable ornaments (2012; 2015), the author describes one hundred and three ornaments with first appearances during Granjon's active life, either in his own publications and at presses of his associates and regular customers -- such as Fezandat in Paris, de Tournes in Lyons, Silvius in Antwerp, and Basa in Rome -- or in potential sources, such as Giolito's publications in Venice.

At the end of the author's research, however, it became clear that only about half of them could be attributed to Granjon on more or less sure grounds. The other half seems attributable to ornamentists, as yet nameless, working for de Tournes in Lyons or Giolito in Venice. The chapter on Giolito's ornaments aims to clear up the problem of whether Gabriele Giolito was Granjon's first customer, or rather, as is surmised here, a source for some or all of his designs. The main user of Granjon's founts in Lyons was Jean de Tournes. Previous studies of de Tournes either evaded the problem or were sketchy and unillustrated.



Arguments used for attributing flowers to Granjon were: archival references; materials (cast or woodcut); occurrences of punches, matrices, or type; occurrences in publications; instances of non-proprietary use; Granjon's known whereabouts at a first appearance; stylistic criteria. The contents include a chronology of Granjon's ornaments (1544-1586), ornaments used by Gabriele Giolito in Venice (1542-1550), and flowers and ornaments used by de Tournes in Lyons (1544-1577). Appendices include illustrated lists of ornaments by size, width, and date. An entry typically consists of: name of the flower; facsimile at actual size; motif; height and width; punchcutter; first occurrence; type-specimens and artifacts that have been preserved; recent literature and notes. References and an index follow.

Hendrik D.L. Vervliet was Librarian at the University of Antwerp and a professor at the University of Amsterdam. In 2011, the American Printing Historical Association presented him with its annual award for distinguished contribution to the study of printing history. [Book # 127576]

PHOTOGRAPHY AND THE 1851 GREAT EXHIBITION

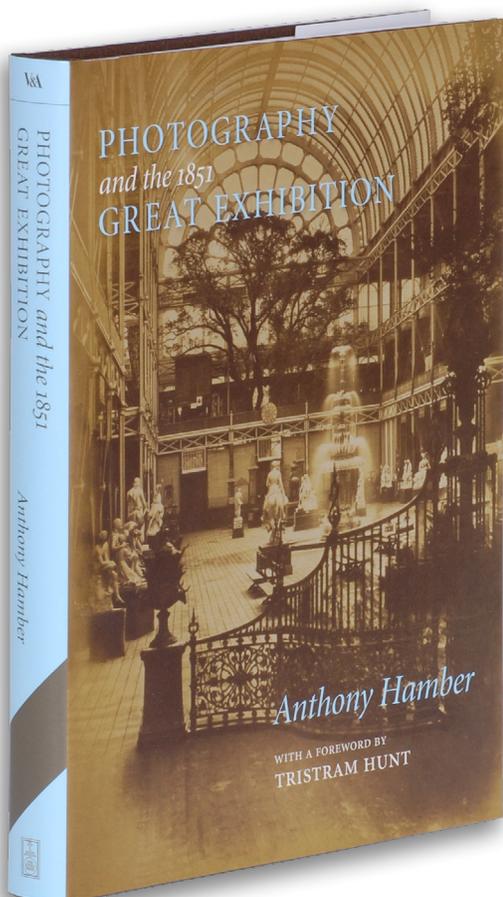
by Anthony Hamber

New Castle, Delaware and London: Oak Knoll Press and V&A Publishing, 2018; 8.75 x 12 inches, cloth, dust jacket; xx, 396 pages, with folding floor plan of the Crystal Palace in pocket at rear. \$95

The Great Exhibition of the Works of Industry of All Nations, held in London from May to October of 1851, was the genesis of the Victoria and Albert Museum. Published to accompany the opening of the V&A Photography Centre, this book makes extensive use of the V&A collections and archival material related to the 1851 Great Exhibition.

This is the first comprehensive study of the seminal gathering of photographs and photographic equipment that marked the global launch of the form. It examines the role and impact of photography at the 1851 Great Exhibition and beyond, drawing together two decades of research to create a broader understanding of the step-change in image making and distribution represented by that event. With a Foreword by Tristram Hunt and an essay on photoscience by Nicholas Burnett.

While the Great Exhibition has received a variety of examinations, its role in exhibiting and furthering the cause and exploitation of photography and its impact on illustration, printing, publishing, and the arts has been largely underappreciated. More broadly, 1851 saw a massive change in information management: in the creation and dissemination of visually based graphic information characterized by images of the building, its contents and their display that collectively constituted the Great Exhibition. Photography played a critical role in this quantum leap.



The scale and scope of photography of the Great Exhibition is made evident through reproductions of images produced by a wide range of amateur and professional photographers who documented the Great Exhibition, some of which are the only known images of now lost works of art. Also shown and examined are prints produced by traditional reprographics and lithographs and the photographic originals from which they were derived.

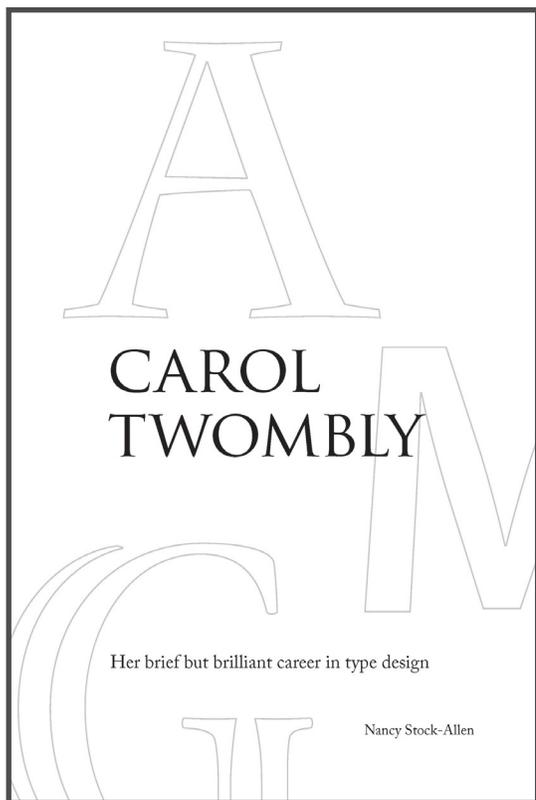
The result of more than twenty years of research, this study is based on a number of contemporary sources including official publications, the archive of the Royal Commission for the Exhibition of 1851, the correspondence of William Henry Fox Talbot, letters, newspapers, books, and articles in serial and periodical publications, as well as the *Reports by the Juries*, from which all 154 photographic images are reproduced in these pages.

Available in the UK and Ireland from the Victoria and Albert Museum. [Book # 129325]

Praise for *Photography and the 1851 Great Exhibition*...

“Any student of early photography - or of the international exposition housed in the famous Crystal Palace in London - will covet this magisterial work of careful scholarship and beautiful bookmaking.”

- Michael Dirda, “best books list,” *The Washington Post*



CAROL TWOMBLY

HER BRIEF BUT BRILLIANT CAREER IN TYPE DESIGN

by Nancy Stock-Allen

New Castle, DE: Oak Knoll Press, 2016; 6.625 x 9.875 inches, hardcover, dust jacket; 176 pages. **\$49.95**

This study is a fascinating inside look at digital type design, the rather mysterious career of one of its most important practitioners, and the history and culture of Adobe Type, with additional insight into other type designers of the digital era. It is difficult to imagine a graphic designer who is not familiar with at least some of Carol Twombly's typefaces. Yet many of those who use her fonts today would be hard pressed to name their designer.



Twombly studied at the Rhode Island School of Design under professor Charles Bigelow, and she also studied at the Bigelow & Holmes studio.

She joined Adobe Systems in 1988, when the company was hiring young designers for the newly launched type department. During her ten years at Adobe, she designed some of the most recognizable and popular typefaces on the market today, including Trajan (1989), Charlemagne (1989), Lithos (1989), Adobe Caslon (1990), Myriad (1991, with Robert Slimbach), Viva (1993), and Chaparral (1997).

In 1994, Twombly won the Prix Charles Peignot, given by the Association Typographique Internationale (ATypI), the first woman - and second American - to receive the award. Having achieved international recognition, Twombly was uncomfortable being in the public eye. She also grew dissatisfied with changes at Adobe and with her evolving role at the company. In 1999 she left both Adobe and her career to pursue other artistic interests.

Nancy Stock-Allen is a graphic designer and a blogger on subjects related to design, type, and women in design history. She was formerly Professor of Graphic Design and department chair at the Moore College of Art and Design. She interviewed and corresponded extensively with Carol Twombly and many of her associates and colleagues in writing this profile of a woman who rose to the top of a field historically dominated by men, at a time of barrier-breaking and technological revolution. Illustrated throughout with halftones, examples of Twombly's design process, and type specimens, this book will be of great interest to anyone involved or interested in type design, typography, and computer-aided graphic design. [Book # 125344]

Praise for *Carol Twombly*...

"The detailed research and design process behind all these fonts (as well as the evolving technology) is conveyed through the many half-tone illustrations in Nancy Stock-Allen's excellent study."

- Nancy Campbell, *TLS*

"The book provides broad and deep context for Twombly's work within the insular typographic community that developed largely around the early Adobe typographic experiments... Twombly deserves recognition as one of the very best contemporary type designers. Since Twombly herself has not to date sought that recognition, Stock-Allen's thoughtful and thorough research will help to provide it."

- Kathleen Walkup, *SHARP News*

Bookbinding**TRICKS OF THE TRADE**
CONFESSIONS OF A BOOKBINDER

by Jamie Kamph

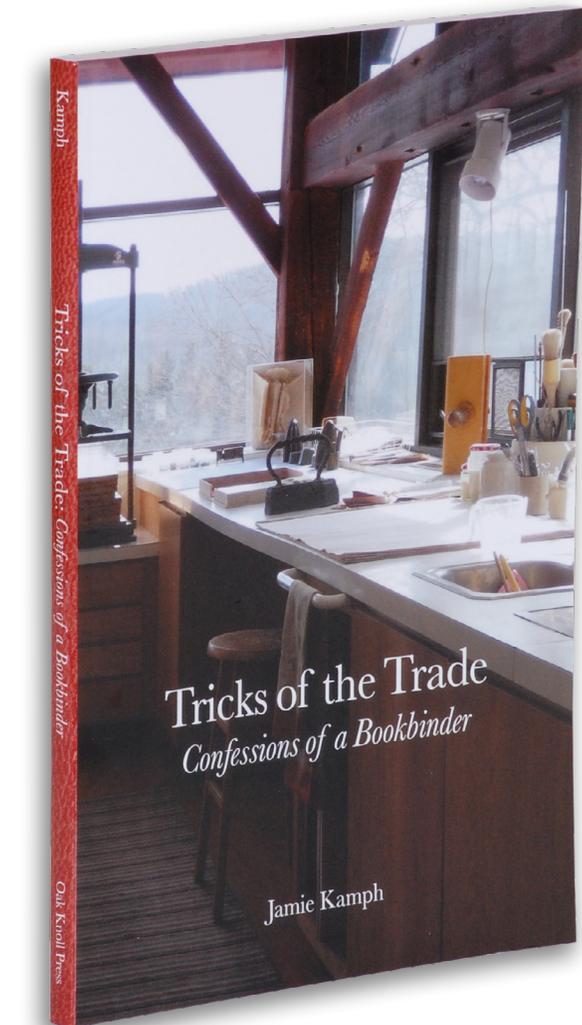
Oak Knoll Press: New Castle, DE, 2015; 6 x 9 inches, paperback; 144 pages. \$24.95

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. Here are tricks binders can use to polish and refine their bindings, as well as suggestions for repairs that may add value to collections.

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.

Detailed instructions and drawings describe binding practices such as corner shaping, headbanding, rebacking, and recasing books. An extensive discussion of gold tooling presents the author's own techniques, a "cheater's guide" of short-cuts, and a chart listing the many variables involved and showing how they relate to one another. Kamph tells the stories of many of her own bindings, including a step-by-step discussion of restoring a first edition of Samuel Johnson's *Dictionary of the English Language*.

An initial chapter, "How I Got Here," follows the author's history from writer and publisher to bookbinding student. While working in publishing, she was asked to write a magazine article about hand bookbinding, and she was hooked.



She was introduced to Hope Weil and worked in her studio until she set up her own business in the 18th-century barn on her New Jersey farm.

Jamie Kamph has worked for preeminent collectors, including William Scheide and Robert Taylor. Her 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. Other bindings of hers have been exhibited in Guild of Book Workers' and Designer Bookbinders' exhibits. Her previous book is *A Collector's Guide to Bookbinding* (1982). [Book # 122913]