

Oak Knoll Books & Press

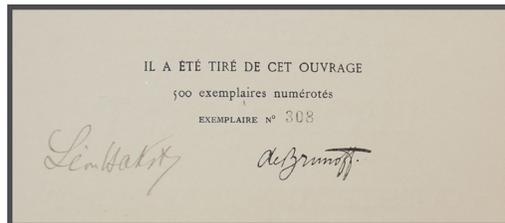
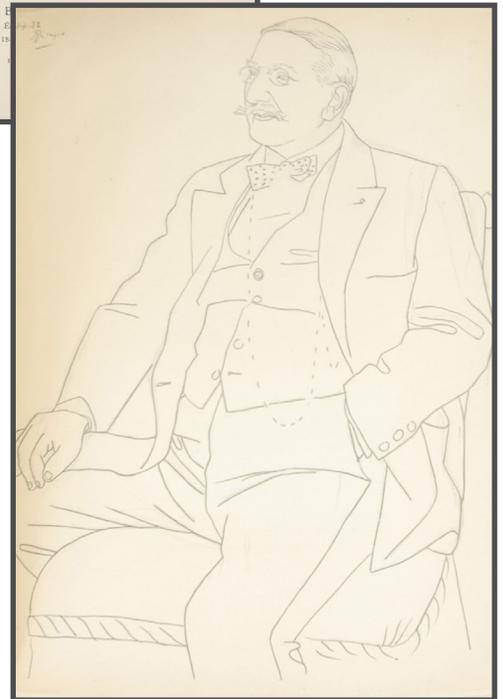
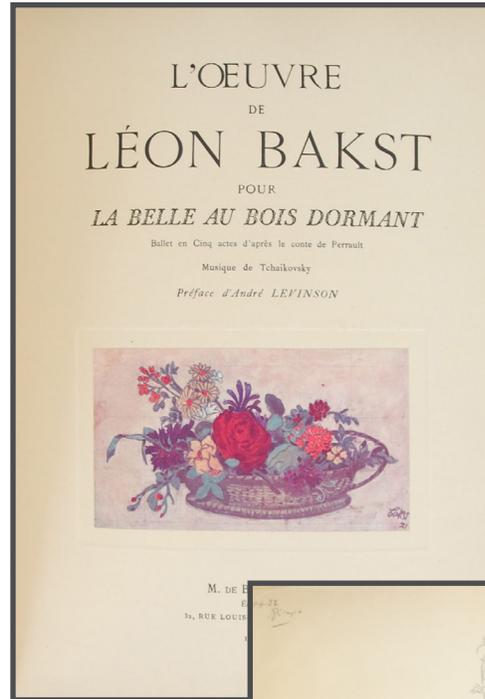
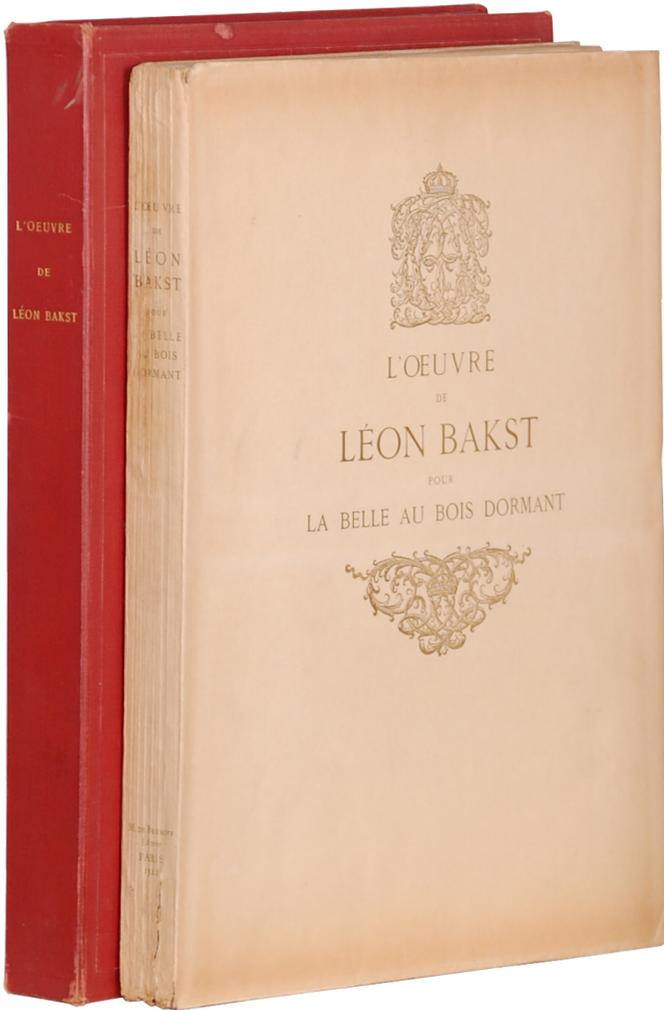


310 Delaware Street
New Castle, DE 19720
302-328-7232
orders@oakknoll.com

Virtual

Brooklyn Antiquarian Book Fair

Friday, September 11, 12:00pm
through Sunday, September 13, 6:00pm
<https://getmansvirtual.com/>



L'ŒUVRE DE LÉON BAKST POUR LA BELLE AU BOIS DORMANT

M. de Brunoff; Paris, France, 1922; folio, stiff paper wrappers in later folding library case, edges uncut; (iv), 21, (3) pages, plates.

Text in French. Limited to 500 numbered copies, signed by Bakst and publisher Maurice de Brunoff on verso of title. Preface by André Levinson, list of illustrations. Color illustration pasted on title. Lithograph frontispiece portrait of Bakst after a drawing by Pablo Picasso. 54 mounted color lithograph plates with lettered tissue guards. Based on the ballet *La Belle au Bois Dormant*, which premiered at the Marinsky Theater, St. Petersburg on January 15, 1890. Diaghilev's *Ballet Russes* performed this work as *The Sleeping Beauty* during the 1921 season at the Alhambra Theater in London, that production designed by Bakst. Edges of library case rubbed and scuffed. Covers slightly tanned. Spine chipped at edges. [Book # 134231]

\$3,000

PORTES SUD

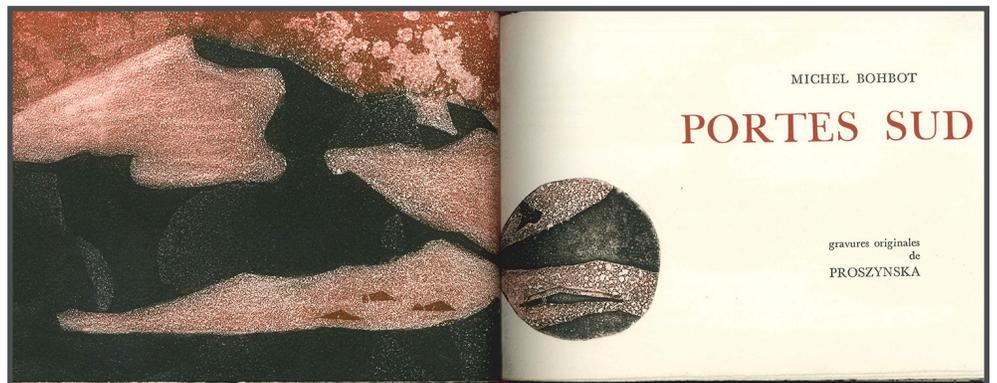
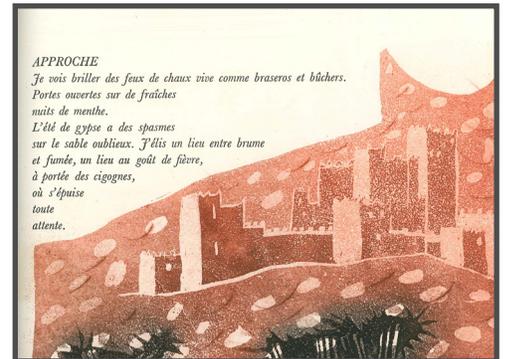
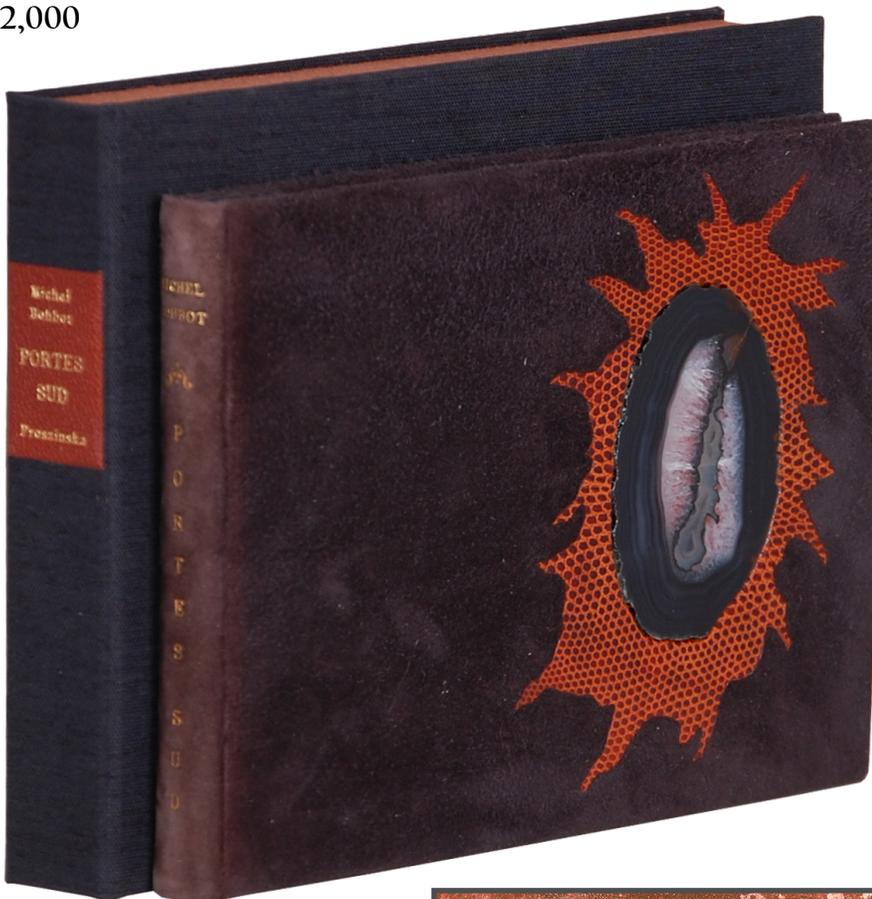
by Michel Bohbot

(Published by the author); Paris, France, 1977; oblong 8vo., full suede, agate, and reptile skin, title in gilt on spine, cloth clamshell box with leather spine label with title, author, and artist in gilt; 22 pages, plus one additional engraving.

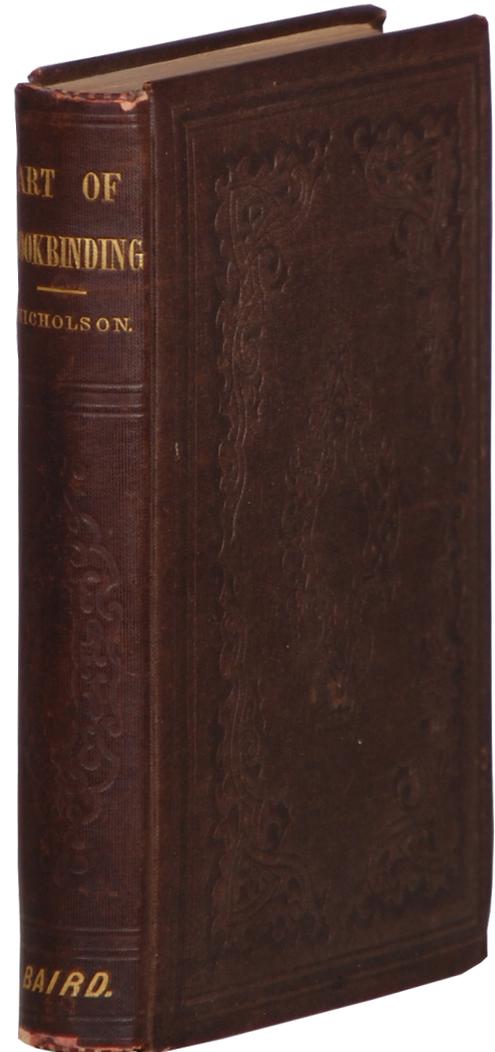
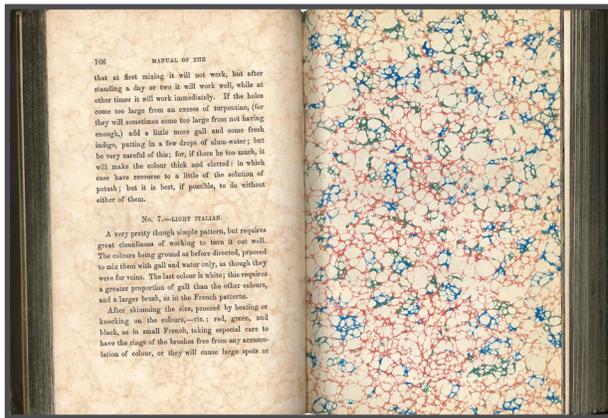
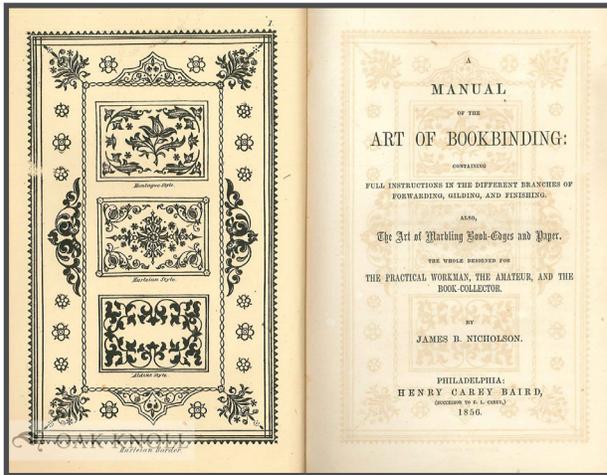
Limited to 60 numbered copies, of which this is one of 33 copies accompanied by a numbered and signed engraving in the rear. Signed by the artist and author. Original engravings by Annie Proszynska. Binding signed by Monique L. Prince (Lallier) at bottom of inside front panel and the date (1978) at bottom of inside rear panel.

“A book of beautiful poetry about life in the desert. Covered in black suede with an agate inlaid in the cover surrounded by reptile skin. Embroidered endband. Black suede doublures and leather fly leaves. Bound in 1979.” - Monique Lallier, Monique Lallier: A Retrospective, p. 30. [Book # 134765]

\$2,000



CONTAINING FULL INSTRUCTIONS IN THE DIFFERENT
BRANCHES OF FORWARDING, GILDING AND FINISHING



A MANUAL OF THE ART OF BOOKBINDING
by James B. Nicholson

Henry Carey Baird; Philadelphia, PA, 1856; 12mo., original blind-stamped brown cloth; author, title, and publisher gilt-stamped on spine; 318, (2), 18 pages.

First edition of the first American bookbinding manual (Mejer 1950; Appleton 83; Brenni no. 39-for the first edition) in the original binding in near-fine condition. Preface, table of contents, introduction, glossary of technical terms, index. Advertisements of other works by the publisher follow text. Frontispiece. Contains 12 plates of bindings and 7 samples of marbled paper in addition to the illustrations in the text

James B. Nicholson (1820-1901) was born in St. Louis, but he lived most of his life in Philadelphia. He founded the book-binding firm of Pawson & Nicholson, in Philadelphia, in 1848, and he was well qualified to write a practical manual on the subject of bookbinding. Indeed, this was the first such practical manual written in the United States. The book reproduces the specimens of rolls and hand-stamps produced by early American bookbinder tool makers Gaskill, Cooper, and Fry. The section on marbling (pp. 83-103) reprints the entire text of Charles Woolnough's manual of 1853. The marbled specimens were executed by Charles Williams of Philadelphia. Scarce in first edition. Covers lightly rubbed and scuffed at edges. Small stain on rear cover. [Book # 129240]

\$1,500

BUNTPAPIERE

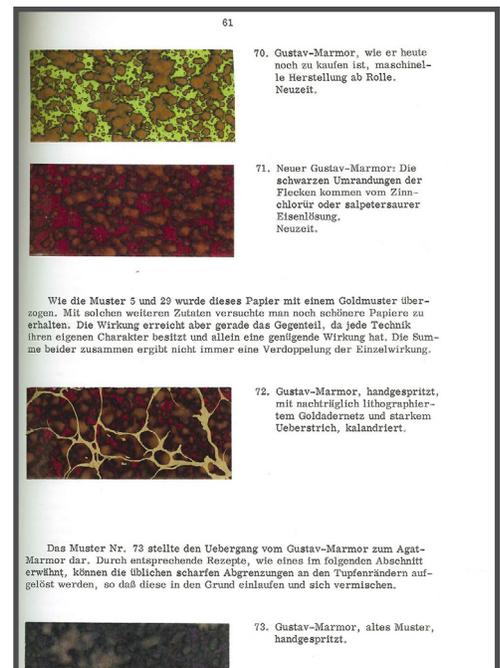
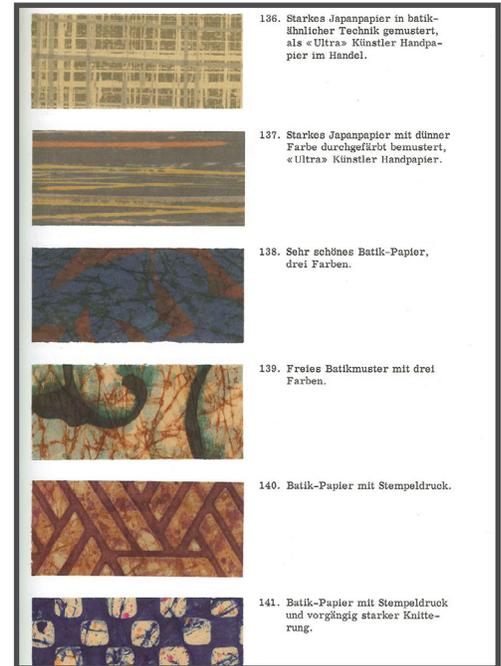
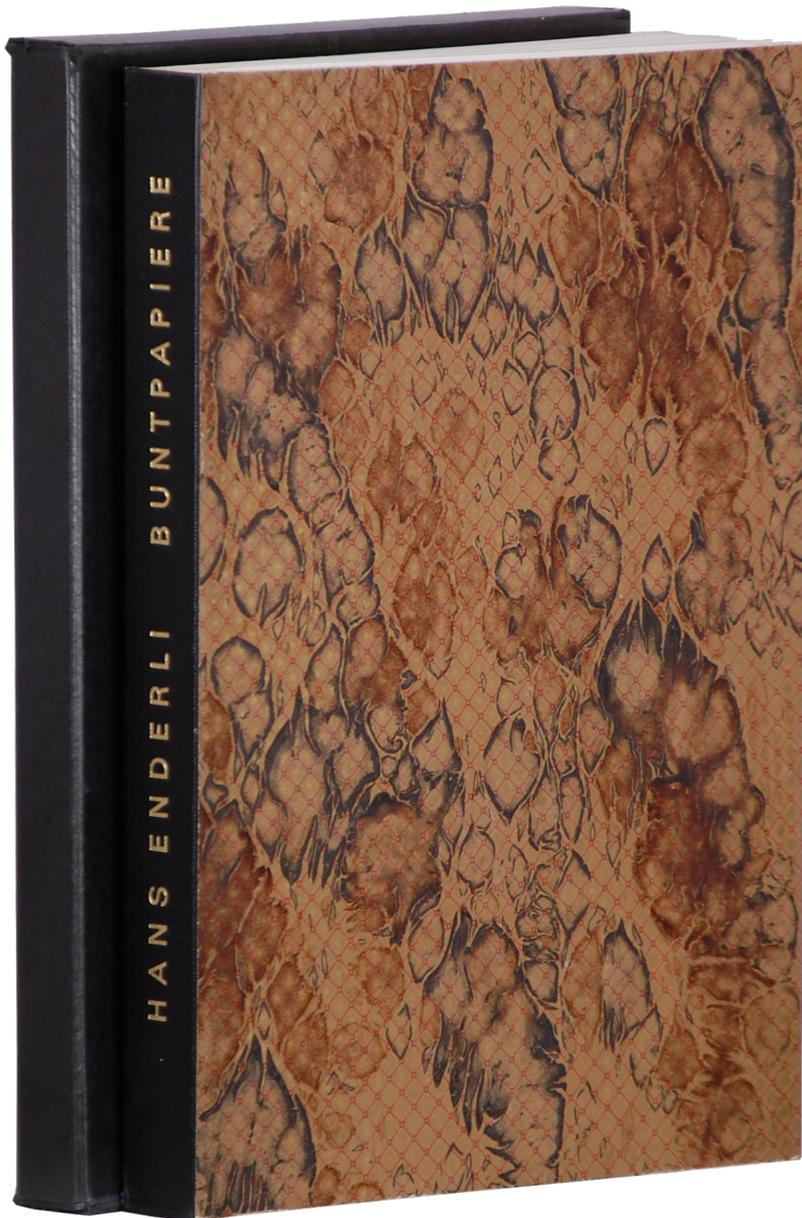
GESCHICHTE UND REZEPTE DES BUNTPAPIERS MIT 205 ORIGINAL-BUNTPAPIER-MUSTERN

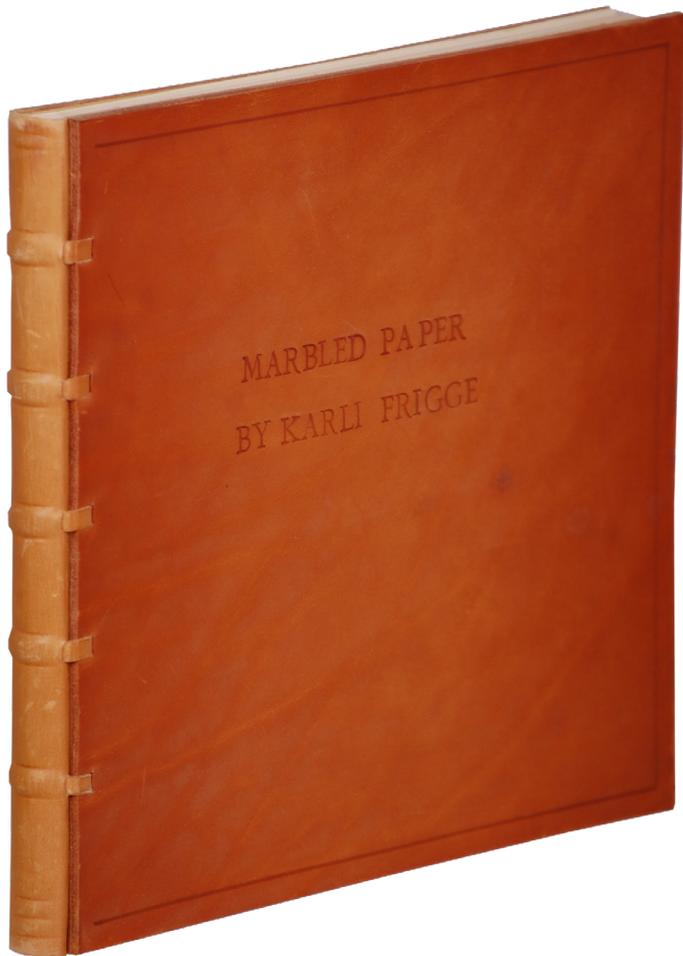
by Hans Enderli

(Alex Schneebeili); Winterthur, 1971; small 4to., stiff paper wrappers, plastic jacket with gilt lettering on cover, paper slipcase; (ii), 102+(1) pages.

Limited to only 220 numbered copies. Text in German. Ten different sections on the different variations of marbled and decorated paper. Difficult book to find. With 205 tipped-in specimens of marbled paper. [Book # 95572]

\$2,250





MARBLED PAPER

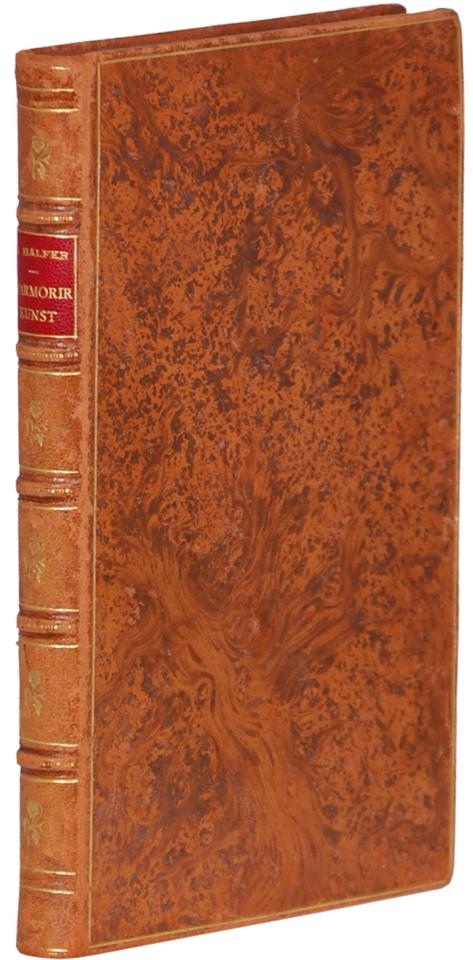
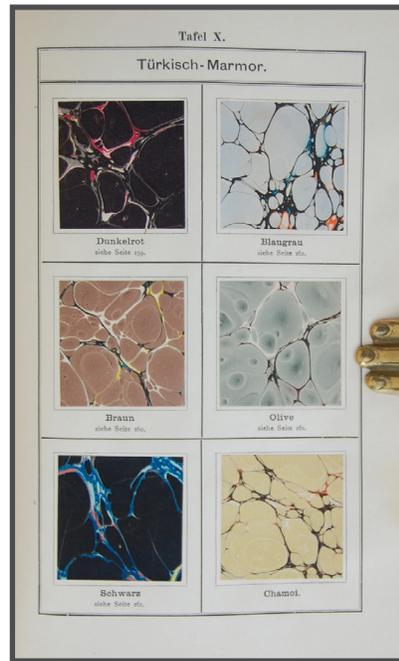
by Karli Frigge

Frits Knuf; Buren, 1985; oblong 4to., full calf in a harness-leather binding with laced leather straps after the Dutch style of binding, cardboard slipcase; 22 pages of text, in English and Dutch, and 33 mounted samples of marbled paper.

Limited to only 100 numbered copies, signed and dated by Frigge. This particular copy is number 1, and is the publisher's copy "5 - 4 - 85: This is number 1 voor Frits Knuf." Text in Dutch and English. Contains 33 actual specimens of the magnificent marbled papers produced by this marbler. Some minor rubbing to the spine and covers, else a fine copy. [Book #8854]

\$2,250

EIN PRAKTISCHES HANDBUCH FÜR BUCHBINDER UND BUNTPAPIERFABRIKANTEN



DIE FORTSCHRITTE DER MARMORIERKUNST

by Josef Halfer

Wilhelm Leo; Stuttgart, Germany, 1891; 8vo., ull tree calf, five raised bands, leather spine label in gilt, all edges marbled; 224 pages with 5 leaves of single mounted marbled paper specimens + 5 leaves each with 6 mounted marbled paper specimens.

A Marbling Rarity - the first illustrated edition

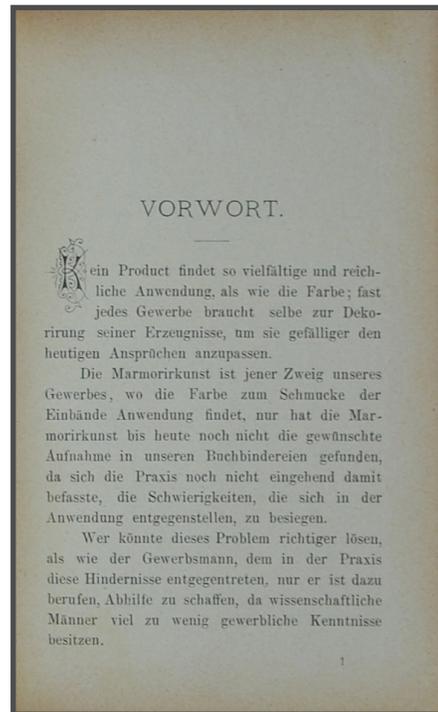
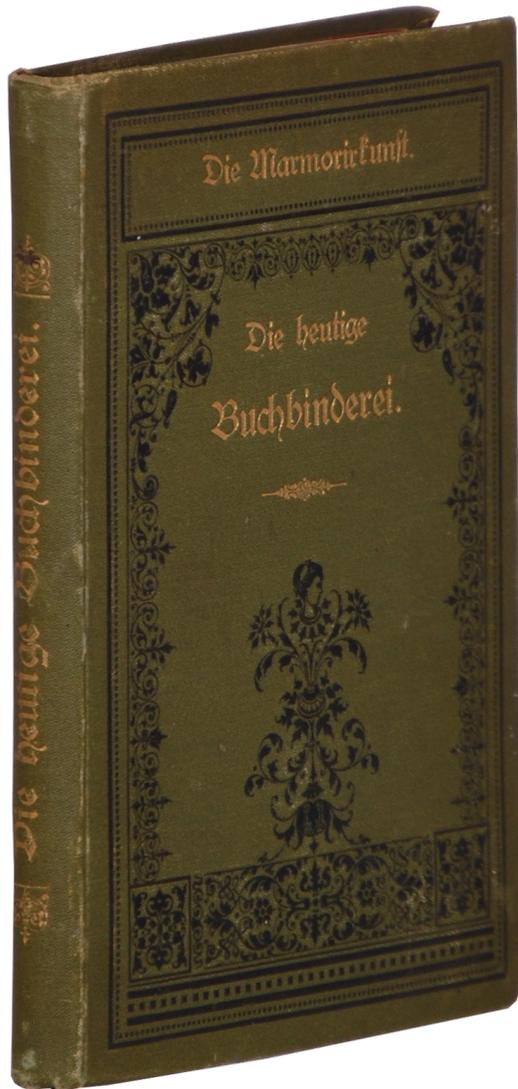
Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest. II. Verbesserte und vermehrte Auflage. Mit Anhang Verzierung der Buchsnitte.

Text in German. Second edition--the first to be illustrated--of this seminal work on marbling by the Budapest based bookbinder and marbler, Josef Halfer. It was first published, without specimen papers in 1885. This second edition of Halfer's famous marbling guide was the first to contain original samples and ten plates containing 35 marbled specimens, which are all accounted for.

"The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling" -Easton, Marbling, A History, pp. 78-9. See also R. Wolfe, Marbled Paper, 1990, pp. 124-30.

Later tree calf is tight and in terrific condition. The hinges are lightly worn, as well as the edges of the front and rear boards. Marbled paper samples are bright. [Book # 134768]

\$3,500



DIE FORTSCHRITTE DER MARMORIERKUNST

by Josef Halfer

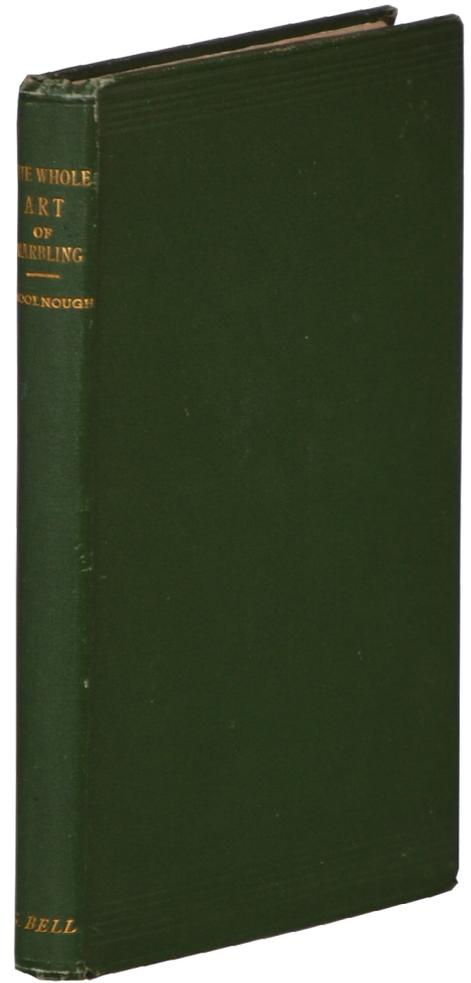
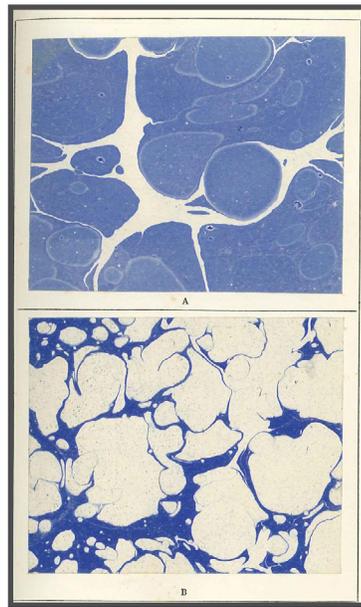
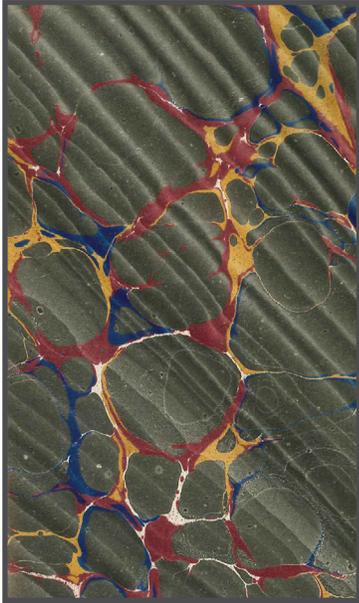
Im Selbstverlage des Verfassers; Budapest, Hungary, 1885; 8vo., original embossed cloth; (ii), 202, (4) pages.

Ein Praktisches Handbuch für Buchbinder und Buntpapierfabrikanten. Nach technisch-wissenschaftlichen Grundlagen bearbeitet von Josef Halfer, Buchbinder in Budapest.

First edition of this seminal work on marbling by the Budapest based bookbinder and marbler Josef Halfer. This first edition was first published without specimen papers; the second edition of 1891 had specimens. “The Halfer system is so important that marbling history is broken at this point, and referred to as pre-Halferian and post-Halferian marbling. The advantages of the Halfer system were two-fold: freed of the laborious preparation of colors, and with standardized colors, marblers could produce more work; and secondly, the use of carragheen size allowed finer detail in marbling” (Easton, *Marbling, a history*, pp. 78-9). See also R. Wolfe, *Marbled Paper*, 1990, pp. 124-30.

Original stamped cloth, with gilt on the cover and spine. Near fine. Completely uncommon in this original condition. [Book # 102059]

\$3,000



THE WHOLE ART OF MARBLING AS APPLIED TO PAPER, BOOK-EDGES, ETC.

by C.W. Woolnough

Geo. Bell; London, UK, 1881; 8vo., original green cloth, gilt lettering on spine; 82 pages, with 54 marbled paper specimens.

The First Practical Marbling Manual

Containing a full description of the nature and properties of the materials used, the method of preparing them, and the execution of every kind of marbling in use at the time, with numerous illustrations and examples..

Second edition. First published in 1854, this second edition is far superior in every respect; while it contains all the matter supplied in the former, it possesses a great deal of additional information. "A major landmark in Marbling literature as this is the first textbook of marbling. It guides students carefully through all the steps, and provides large samples of the patters described... Woolnough's great contribution was to open up the technique of marbling, remove the mystery, and make it readily available to any who desired it..." - Easton.

Five leaves showing twenty mounted samples, 34 sample leaves of marbled paper, all executed expressly for the work under the immediate superintendence of the author, and most of them by his own hand. Facsimile autography letter by the dedicatt Michael Faraday, front inner hinge a little shaken, previous owners names in ink to front endpaper, original cloth. A very nice copy.[Book # 81686]

\$3,000

ARCHIVE OF A. NEES & CO AND BUNTPAPIERFABRIK FRANZ DAHLEM & CO.

A. Nees & Co.; Aschaffenburg, Germany, 1910-1942; 8vo. and 4to.; contemporary half cloth (4 vols); contemporary half calf (2 vols); publisher's stiff cardboard wrappers, gilt / manuscript title to front cover (10 vols.); publisher's stiff cardboard wrappers, plain or with gilt title to front cover (75 vols).

A collection of 91 individual catalogues containing over 10,000 mounted original marbled, coated, embossed and other decorated paper samples. The collection includes three in-house catalogues around 1910, one with manuscript label on front cover 'Betriebs-Büro' and two catalogues with loosely laid in sheets with manuscript recipes in a few places accompanied by descriptive original samples; 10 catalogues with printed / manuscript title "Neuheiten" for the years 1927, 1930, 1931, 1933, 1934 (2 vols) and 1939; 3 further thick half colth catalogues around 1930; 75 brochures published 1920 through 1930.

'Neuheiten' volume 1934 with half-page loss to front wrapper, volume 1939 with damage to front edge (not affecting samples). As usual with a collection of catalogues such as this a few samples are torn out, crossed out or damaged, and with a few mostly smaller cut-outs. Covers slightly dusty, and with traces of handling, rubbed and sometimes dog-eared. Overall a remarkably well preserved collection of paper trade catalogues.

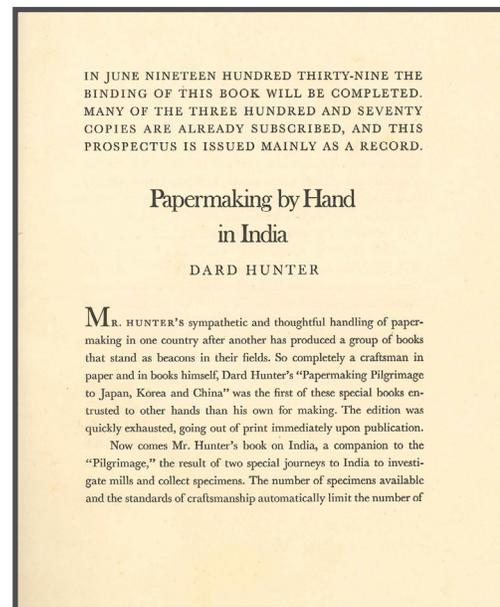
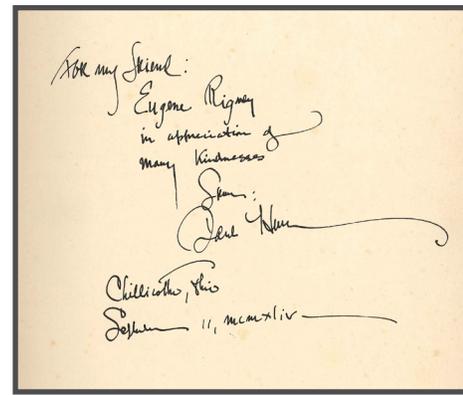
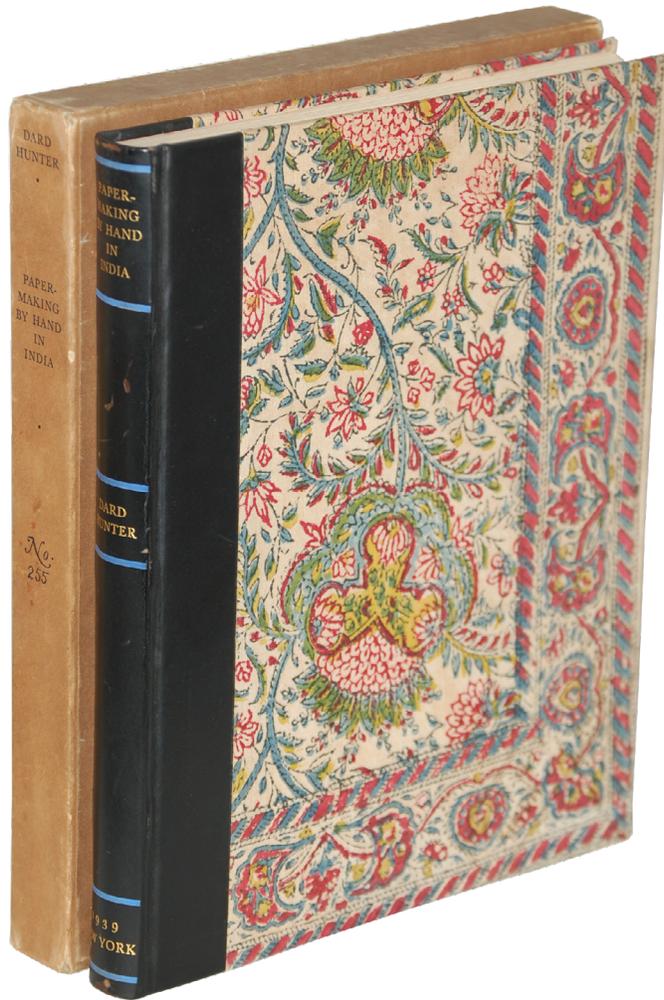
NDB III, pp. 615-616. Heinz Schmidt-Bachem: Aus Papier. Eine Kultur- und Wirtschaftsgeschichte der Papierverarbeitenden Industrie in Deutschland pp. 466-471. Richard Wolfe: Marbled Paper, its History, Techniques and Patterns, p. 26.

This collection comprises a huge variety of fancy papers printed or otherwise coloured and patterned in numerous techniques, with embossing and other surface treatments, on various paper stock and foils with shiny or grained surfaces imitating various sorts of leather and fabrics. The majority of the brochures just show one sort of decorated paper in various color gradations or in related surface treatments. 10 brochures with added manuscript content, including color formulas accompanied by exemplary paper samples, annotations and a number of complementary samples for comparison of shades. The 'Neuheiten' catalogue for 1927 with a separate printed price list loosely laid in. The 'Neuheiten' catalogue for 1930 with manuscript recipes on loosely laid in sheets with mounted samples.

Dimensions of samples vary but could be grouped into three most used dimensions covering approximately 90% of the total number of samples: 1. 45 x 30 mm. 2. 104 x 40 mm. 3. 115 x 102 mm and others up to ca 230 x 150 mm. All items with lithographed frames and manuscript numbering and captions, others include printed labels with numbering and captions or a mixture of both. [Book # 134585]

\$15,000





PAPERMAKING BY HAND IN INDIA

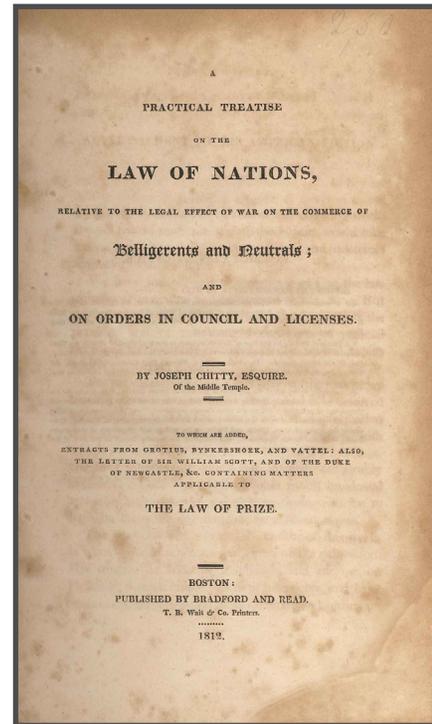
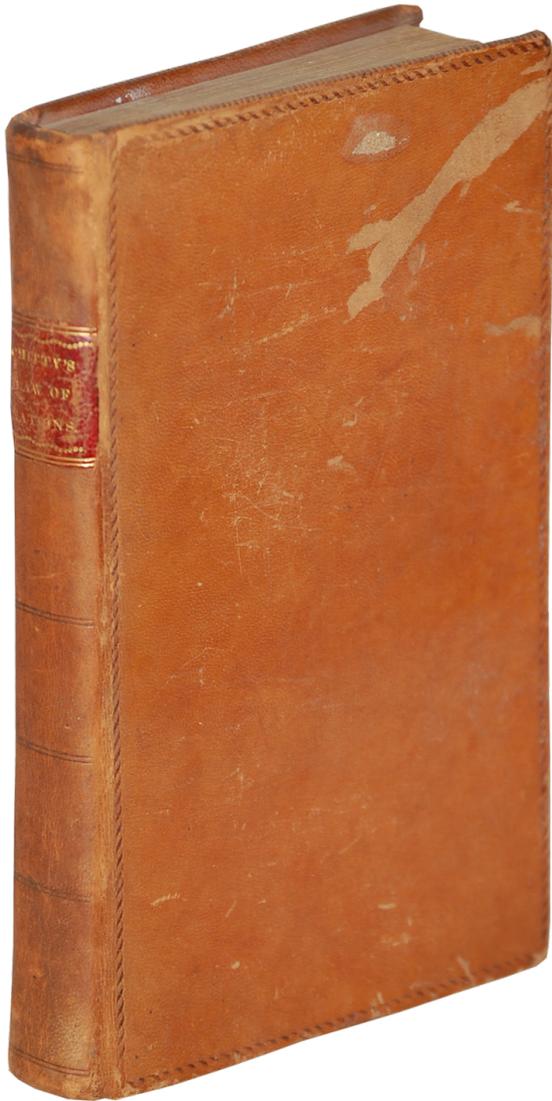
by Dard Hunter

Pynson Printers; New York, NY, 1939; small folio; original hand-blocked India print cloth sides, black calf back by Gerhard Gerlach with new leather spine in facsimile of original leather spine; 129, (5) pages followed by 27 actual specimens of hand-made paper.

Limited to 370 numbered copies, signed by Hunter and by Elmer Adler, which this copy is further inscribed by Hunter to Eugene Rigney. A magnificent production with sections on early writing materials, papermaking materials, papermaking moulds, etc. Very minor rubbing to leather spine. Slipcase shows only the slightest hint of wear. Near fine. Prospectus is loosely inserted. Inscribed.

Rigney was the chairman of the Chillicothe Civic Association as well as being an author and historian in the 1930's and 1940's. [Book # 6129]

\$1,500



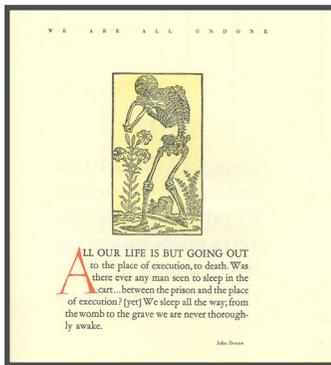
**A PRACTICAL TREATISE ON THE LAW OF NATIONS
RELATIVE TO THE LEGAL EFFECT OF WAR ON THE COMMERCE OF BELLIGERENTS AND NEUTRALS;
AND ON ORDERS IN COUNCIL AND LICENSES**
by Joseph Chitty

Bradford and Read; Boston, MA, 1812; 8vo.; original leather, gilt-stamped spine label; xii, 340, (4) pages.

First American edition (Shaw and Shoemaker 25063). An advertisement preceding the text intimates that this is the first American edition of this work. Advertisement, dedication, preface, index, appendix. Joseph Chitty (1776-1841) published a number of works on British law (DNB IV, 266-7), this one published in the context of the conflict between the United States and Great Britain brought on in part by the issues raised in this work. Also included extracts from a number of British legal scholars on the law of prizes. Advertisements of other legal works by the publisher follow text. Book label of Delaware statesman and Secretary of State John M. Clayton affixed to front pastedown; Clayton's ownership ink stamp showing his name ornately stamped on front free endpaper. Covers rubbed and scuffed at edges. Considerable foxing. [Book # 128639]

\$1,500

8 Volumes. Complete set of the eight commonplace books printed by this San Francisco press owned by Sherwood and Kathleen Grover. The individual titles are often difficult to find - a complete set is a real rarity.



COMPLETE SET OF THE COMMONPLACE BOOKS PRINTED BY GRACE HOPER PRESS

Grace Hoper Press; San Francisco, CA, 1956-1987; various bindings; variously paginated.

8 Volumes. Complete set of the eight commonplace books printed by this San Francisco press owned by Sherwood and Kathleen Grover. The individual titles are often difficult to find - a complete set is a real rarity

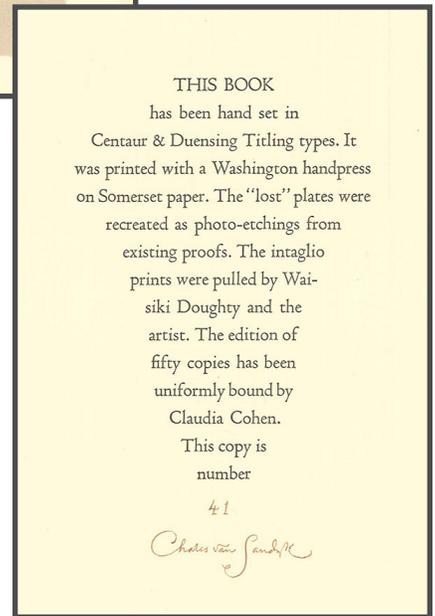
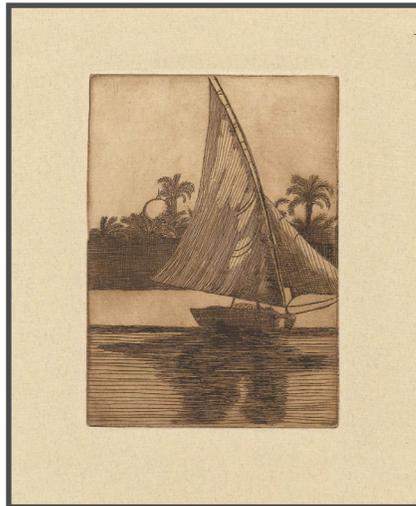
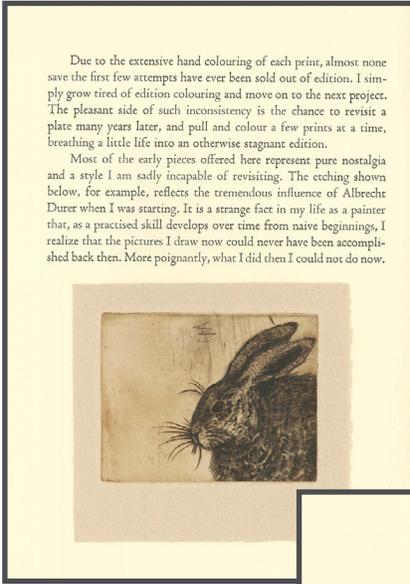
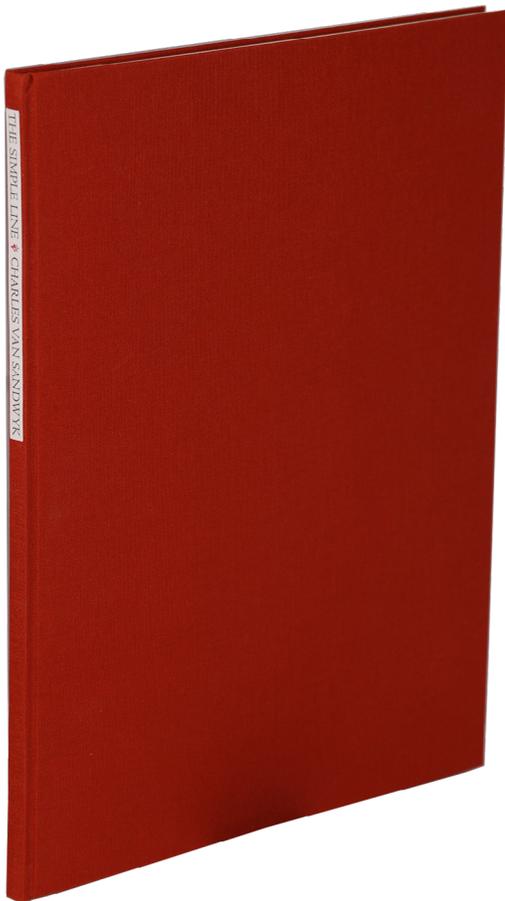
Includes the following:

- 1956. A COMMONPLACE BOOK. 1956, folio, cloth-backed boards, leather spine label, fine. Limited to only 40 copies. Near fine condition.
- 1956. ANOTHER COMMON PLACE BOOK. folio, cloth-backed boards, leather spine label. Limited to only 75 copies. Near fine condition. Slight stain on lower fore-edge corner of front cover.
- 1960. COMMONPLACE BOOK THREE. folio, cloth-backed boards, paper spine label, plain paper dust jacket. With the separately printed pamphlet MIRROUR OF PRYNTYNG bound-in. Limited to 75 copies. Jacket soiled.
- 1961. A COMMONPLACE BOOK FOR TYPOPHILES. Introduction by Jane Grabhorn. New York: 12mo., cloth-backed boards. Limited to 360 copies. Fine condition.
- 1969. A COMMONPLACE BOOK. WITH SOMETHING FOR EVERYBODY. by Sherwood Grover and James D. Hammond. Aptos & Woodside, folio, . Limited to 200 copies. Front cover soiled near bottom.
- 1974. COMMONPLACE BOOK FOR TYPOPHILES. House of Type. Reprinted in the style of the 1961 printing by Grace Hoper Press. Fine condition.
- 1983. COMMONPLACE BOOK SIX. folio, cloth-backed boards, plain paper dust jacket. Limited to 200 copies. Compiled and edited by Sherwood Grover and James D. Hammond. Filled with typographic whimsy and color. What a wonderful collection of American private press printing. Minor water stain in the lower corner of the covers and pages, not effecting the text. Plain dust jacket housed in a later quarter leather and cloth clamshell box.
- 1987. A FRAGMENT FROM COMMONPLACE BOOK SEVEN. Limited to 225 copies. Edited by Sherwood Grover. Stiff paper wrappers. Fine condition.

Also included is a tribute (1986) to Sherwood Grover and Grace Hoper, printed for members of the Book Club of California at the Press of Arlen and Clara Louise Philpott, Fairfax, California. [Book # 134075]

\$1,250





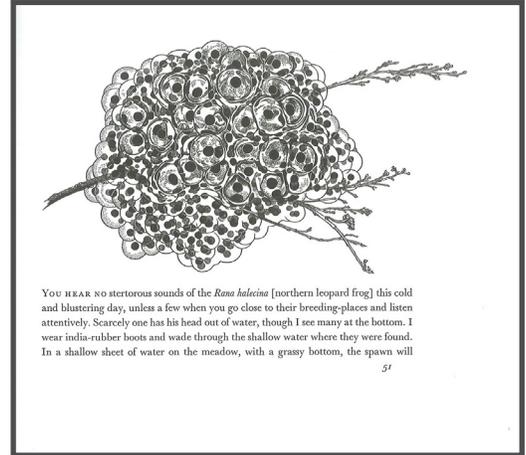
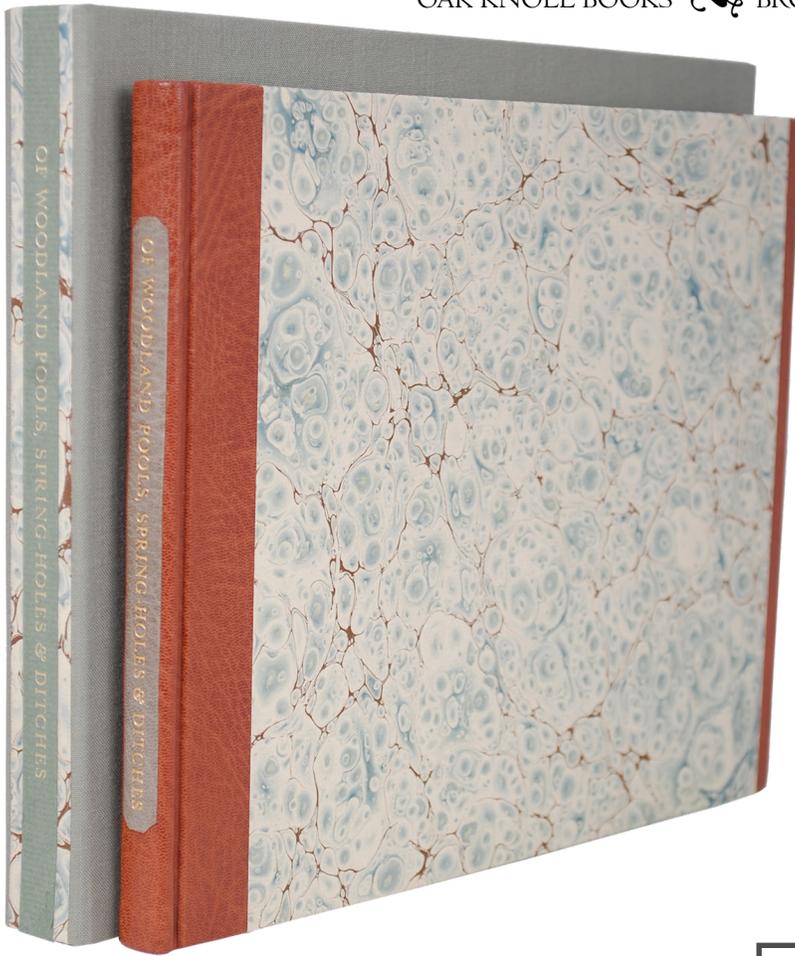
THE SIMPLE LINE

by Charles van Sandwyk

Heavenly Monkey Editions; (Vancouver, BC, Canada), 2007; 4to.; cloth, dust jacket, paper spine label; (12) pages.

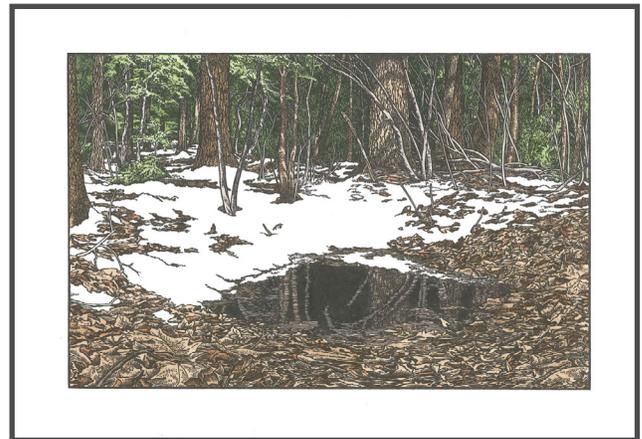
Limited to 50 numbered copies, signed by binder Charles van Sandwyk on colophon. A collection of etchings from the first twenty-one years of the author's career, from when he first learned the intaglio process. He describes his own experience with the process and the influence of Rembrandt van Rijn, Albrecht Durer, and Arthur Rackham as his exemplars. Six tipped-in illustrations. Prefatory comments note that the essay in this work first appeared in *Twenty-One Years, Twenty-One Prints*, a deluxe edition of ten copies. This issue was printed at the same time, from the same type and setting, with slightly reduced page dimensions. [Book # 131816]

\$1,500



SEVENTY signed and numbered copies of this book were produced from the spring of 2004 through the spring of 2005. Michael Russen of Kat Ran Press, Florence, Massachusetts, designed the book and printed the text on Zerkall Book. The Baskerville type was set by Michael and Winifred Bider, Skancateles, New York. The engravings were printed and hand-colored by Abigail Rorer of The Lone Oak Press, Petersham, Massachusetts. Barbara B. Blumenthal, Northampton, Massachusetts, designed and completed the cases and bindings with marbled paper by Iris Nevins of Johnsonburg, New Jersey. Fourteen deluxe copies are accompanied by an extra suite of the prints and one of the original engraved blocks as a boxed set. This is number 48

Abigail Rorer



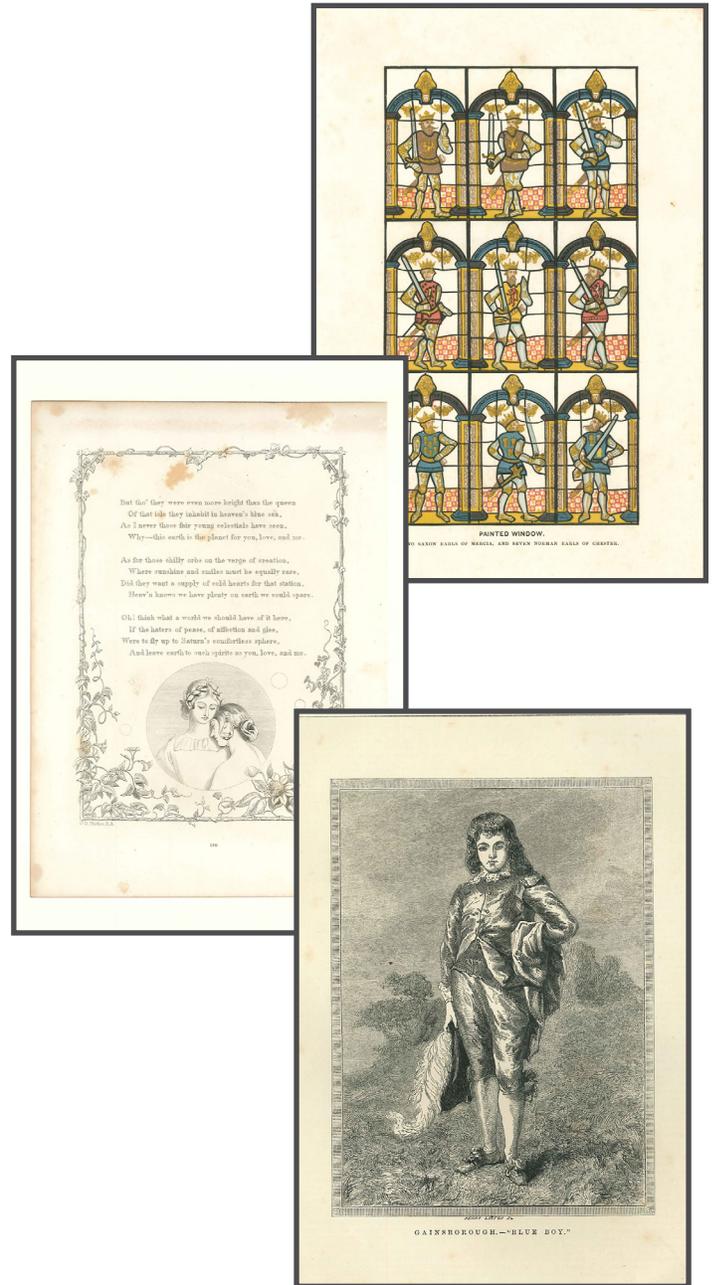
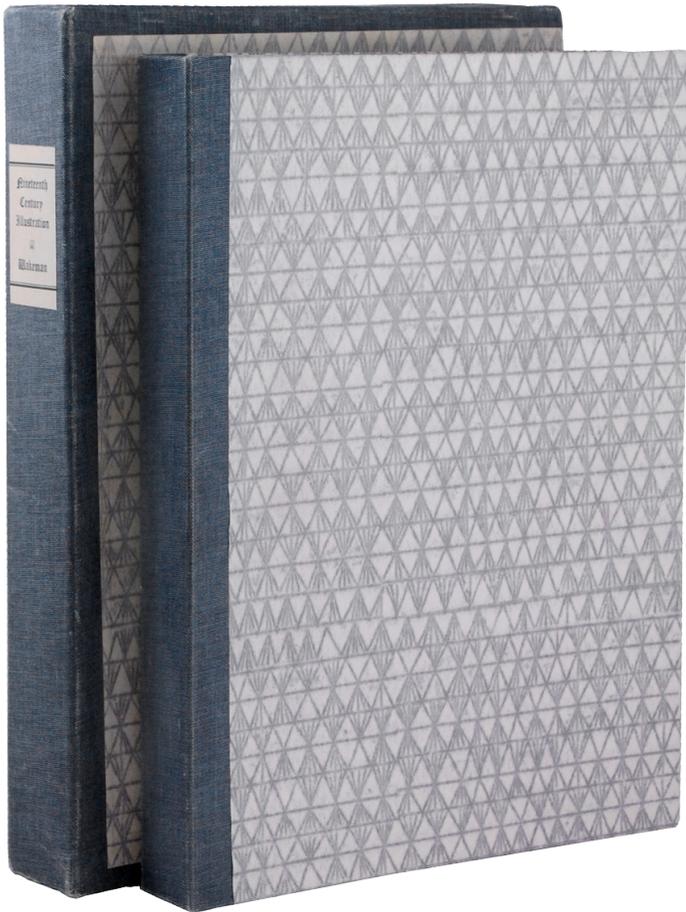
OF WOODLAND POOLS, SPRING-HOLES & DITCHES

by Henry David Thoreau

The Lone Oak Press; Petersham, MA, 2005; oblong 8vo.; half leather, marbled paper-covered boards, leather spine label, cloth clamshell box with leather spine label and marbled paper-covered edges; 89, (3) pages.

Limited to 70 numbered copies, signed by illustrator Abigail Rorer on colophon. Introduction by Bradley P. Dean, comments by Leo P. Kenney and Matthew R. Burne. Artist's note, editorial note, acknowledgments. Engravings, including frontispiece, printed and hand-colored by Rorer. Binding and clamshell box by Barbara B. Blumenthal with marbled paper by Iris Nevins. [Book # 130963]

\$1,750



**Steel
Engraving**

**XIX CENTURY ILLUSTRATION
SOME METHODS USED IN ENGLISH BOOKS**

by Geoffrey Wakeman

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

Extra Illustrated

Printed in an edition limited to only 75 numbered copies, of which this is copy #2 (Bibliography of the Plough Press, p.8). Includes descriptions and actual period examples laid in for 16 different printing processes utilized during the nineteenth century. Included are familiar processes such as wood engraving, copper and steel engraving, lithography, and aquatint, as well as less familiar processes such as omnigraphy and anastatic printing. An early book from this fine English press. Useful as a teaching tool because of the examples of the different processes which are present. This copy has been supplemented by a number of additional samples of the various processes, and there is a note in pencil stating that "This is an extra-illustrated copy." Slipcase rubbed and faded along edges.[Book # 42839]

\$1,500