



# Oak Knoll Books & Press

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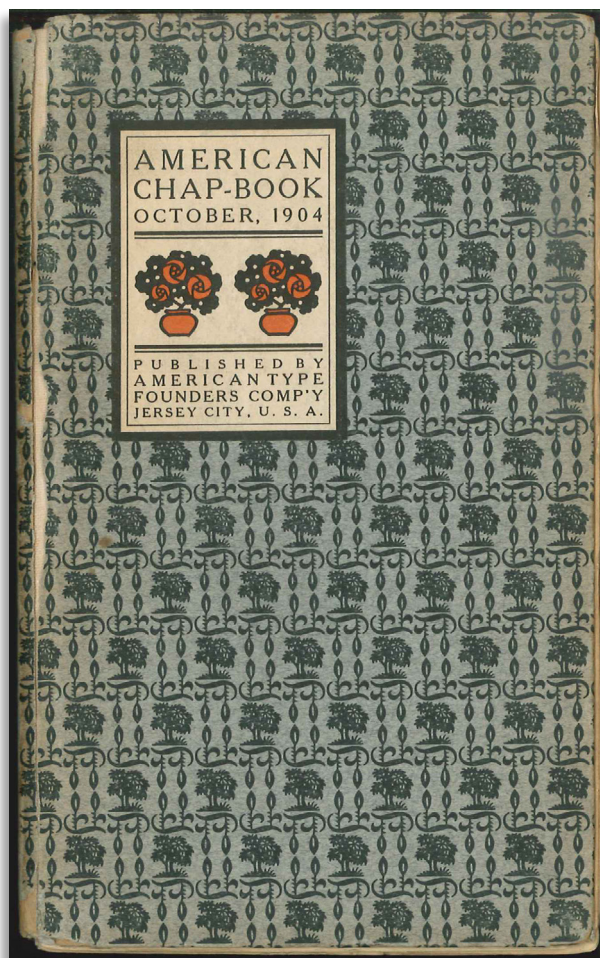
## 29 Hour Book and Ephemera Fair

Wednesday, March 15, 12:00pm EDT until  
Thursday, March 16, 5:00pm EDT

(Background image from *An Essay on the  
Development and Usage of Brass Plate Dies...*  
by Samuel B. Ellenport, from Harcourt  
Bindery, 1980, [here](#).)

[getmansvirtual.com](http://getmansvirtual.com)





## The Hardbound Edition

THE AMERICAN CHAP-BOOK, OCTOBER, VOLUME 1, NUMBER 2

by Will Bradley

American Type Founders Co.: Jersey City, NJ, 1904; 12mo., printed paper-covered boards, paper cover label; 16 pages with two accompanying pieces. \$125

Wear at spine ends. With both supplementary pieces present. The first piece is Bradley's Directness and Simplicity with many of his iconic illustrations, including a large foldout broadside printed on both the verso and recto, displaying the artist's designs. The second piece is an 8-page self-paper wrapper brochure entitled Cheltenham Borders, which happened to also be issued during October 1904, the same month of publication as this copy of *American Chap-Book, October, Volume 1, Number 2*. The entire run of *American Chap-Book* was to be published monthly, starting with volume 1, number 1 in September 1904 and ending with volume 2, number 6 in August 1905, for a total of twelve volumes. Furthermore, the hardbound version of these chapbooks are more difficult to find than the paperbound as the more-desired paper-covered board edition warranted an expensive premium for subscribers.

Will Bradley is known for being one of the most accomplished American artists of the late 19th / early 20th centuries. His poster design work, in particular, helped draw desire to the rising collecting trends that are ever so popular today. Furthermore, Bradley also dabbled in typeface design, with his most successful experiment-turned-revolutionary work being cast by the American Type Founders Co., the same company that published this chapbook. Very scarce. [Book # 874]





**Solmentes Press****RESISTANCE**

by Simon Armitage

Solmentes Press: Decorah, IA, 2022; 4to., illustrated paper covered boards, cloth clamshell box; unpaginated. \$800

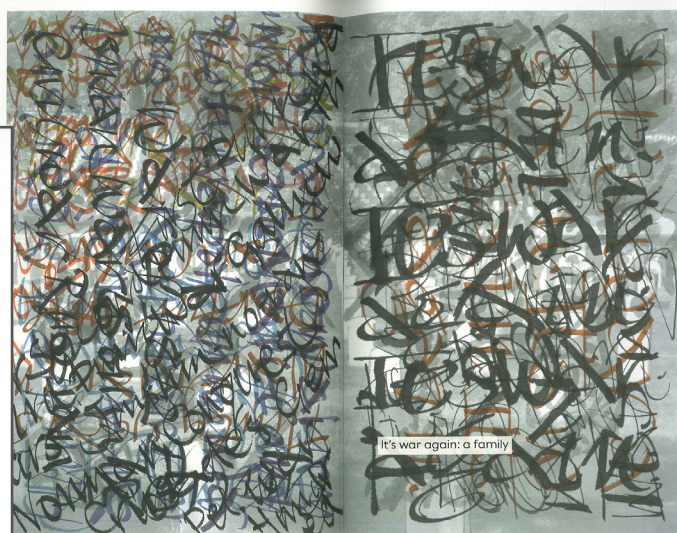
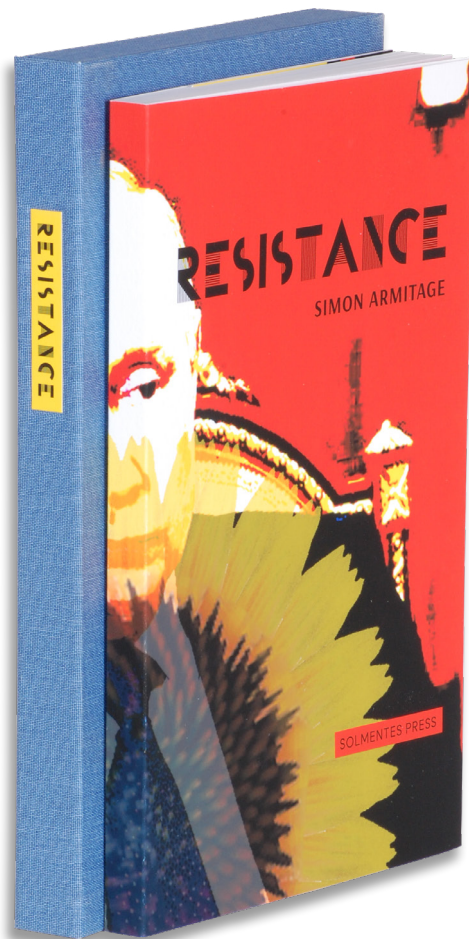
*Illustration and Calligraphy by David Esslemont.*

Limited to 30 numbered copies signed by the artist / printer. The typefaces used were created by designers with a connection to Ukraine. The front cover, title: Bifur - Adolphe Mouron Cassandre, digitized by Richard Kegler; the front cover, author: Arsenal - Andriy Shevchenko, Berdyansk; poem and colophon: Genau - Aleksey Popovtsev, Kyiv; and production Note: Bandera text - Andriy Shevchenko, Berdyansk.

From the artist: Writing shortly after the Russian invasion of Ukraine on February 24, 2022, Britain's poet laureate Simon Armitage responded to 'what is coming at us in obscene images through the news' with a poem titled *Resistance*, published in *The Guardian* Newspaper.

On reading the poem I felt an immediate empathy, and in particular with Armitage's repetition of the words "it's war again". This illustrated edition was created to show solidarity with the people of Ukraine and to highlight the recurrent, ubiquitous nature and folly of war.

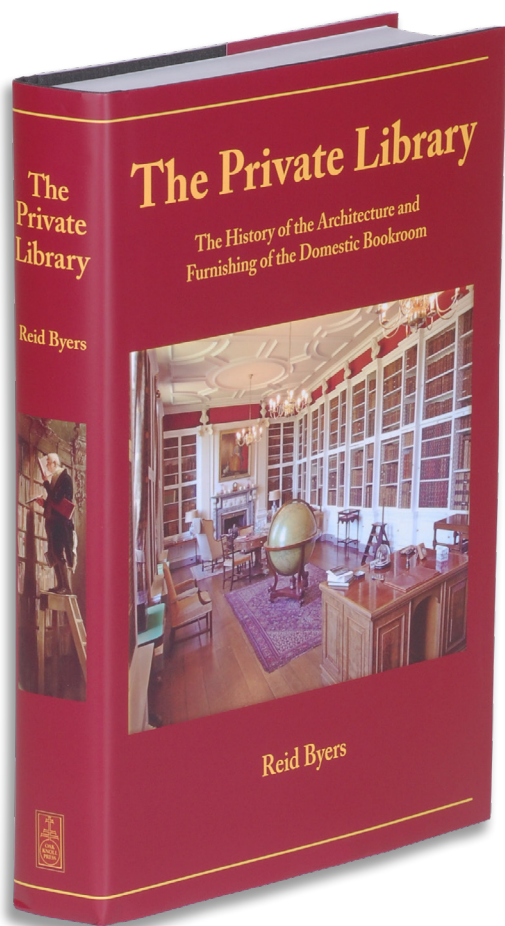
The illustrations are montages of manipulated contemporary and archival photographs combined with my own drawings and images. The calligraphic words, sometimes cross-written, are drawn from not only the poem but also other sources - e.g., transcripts of a British Pathé newsreel, a list of wars spanning two thousand years, Putin's declaration of his mission, the Ukrainian national anthem, news headlines, and Ukrainian President Volodymyr Zelenskyy's speech to the British parliament.



The setting of the verse lines echoes closed captions of news reports and follows Simon Armitage's layout of the poem: three-line verses with the second line indented once and the third line indented twice. [Book # 138229]



**Now Available!**



## **FABS Journal**

“Reid Byers’ *opus magnum* on private libraries is everything it says in the title, but above all it is about the ways people contrive to have their books about them.”

- Jennifer Larson

## **The Washington Post**

“Beautifully designed, Byers’s 500-page masterwork lays out how cultures from antiquity to the present created welcoming, comfortable spaces to house books.”

- Michael Dirda

## **The Times Literary Supplement**

“After a page or two ... you are hanging on his every word, and enjoying all asides and the joky tone. The shaggy dog has got into the library ...”

- A.N. Wilson

## **The New York Times**

“... a profusely illustrated, detail-crammed, Latin-strewn and yet remarkably unstuffy book ... goes to the heart of why physical books continue to beguile us.”

- Julie Lasky

# **THE PRIVATE LIBRARY** THE HISTORY OF THE ARCHITECTURE AND FURNISHING OF THE DOMESTIC BOOKROOM by Reid Byers

Oak Knoll Press: New Castle, Delaware, 2021; 7 x 10 inches, cloth with dust jacket; xii, 540 pages. ISBN 9781584563884. \$85

First edition, third printing with corrections.

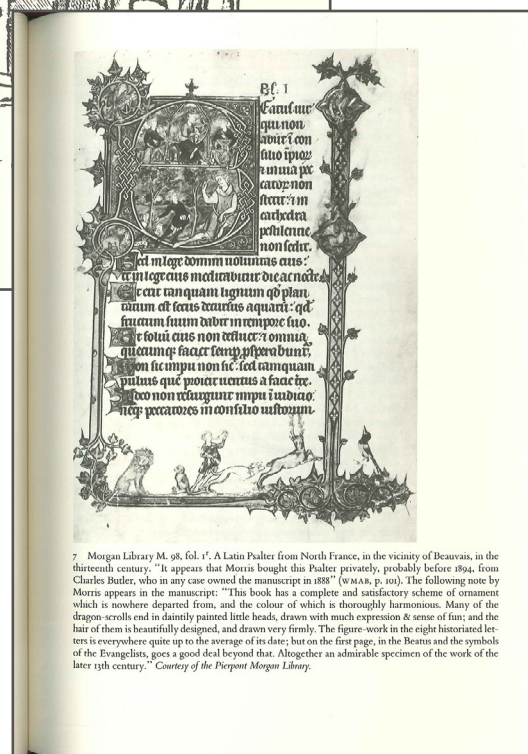
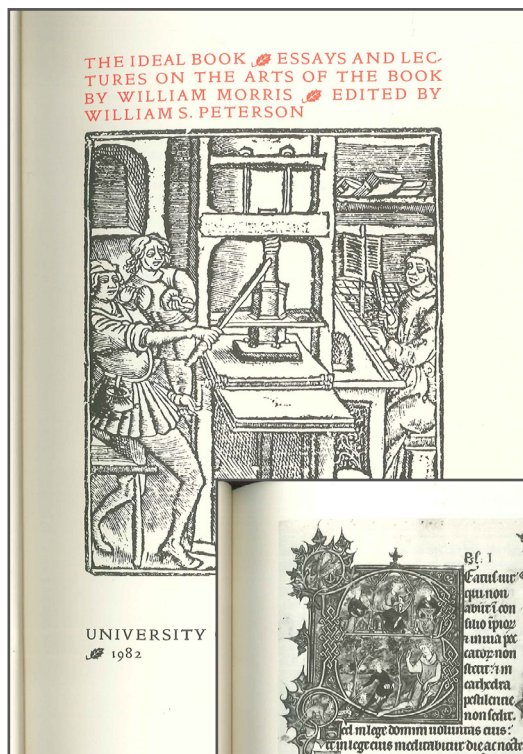
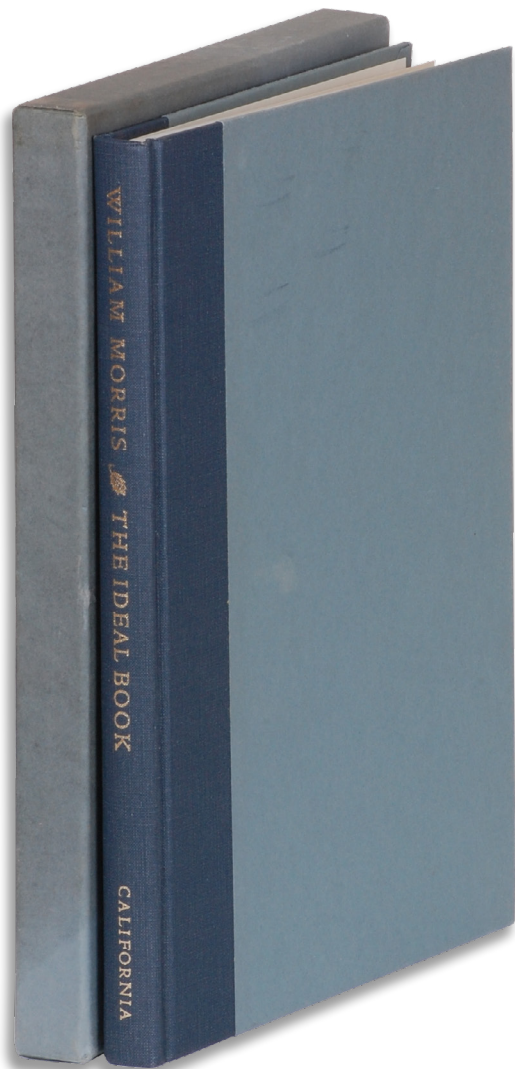
The Private Library is the domestic bookroom: that quiet, book-wrapt space that guarantees its owner that there is at least one place in the world where it is possible to be happy. The story of its architecture extends back almost to the beginning of history and forward toward a future that is in equal parts amazing and alarming.

In this book, Mr. Byers examines with a sardonic eye the historical influences that have shaped the architecture of the private library, and the furnishings, amenities, and delightful anachronisms that make the mortal room into what Borges so famously called Paradise.

Reid Byers is a longtime celebrant of the private library. He has been a Presbyterian minister, a C language programmer, and a Master IT Architect with IBM. The writing of this book, *a procès de longue durée*, has itself extended through part of the history it describes and has been equally divided between Princeton, New Jersey, and the Blue Mountains of Maine. [Book # 134228]







## THE IDEAL BOOK

### ESSAYS AND LECTURES ON THE ARTS OF THE BOOK BY WILLIAM MORRIS

by William Morris

University of California Press: Berkeley, 1982; 4to., cloth-backed boards, slipcase; xlii, 134 pages. \$50

"The picture-book is not, perhaps, absolutely necessary to man's life, but it gives us such endless pleasure...that it must remain one of the very worthiest things towards the production of which reasonable men should strive."

- William Morris, *The Ideal Book*, 1893

Edited by William S. Peterson.

Long introduction by the editor, William S. Peterson, followed by reprints of most of Morris's important essays on the book, with a majority of the 33 illustrations meant to accompany the original essay. Slipcase has a faint stain on the front and rear boards, else fine in near fine slipcase. Printed in black and red. The talk was presented by Morris on June 19, 1893 to the Bibliographical Society in London and has been reproduced a handful of times since.

The appendices contain Sydney Cockerell's short account of the history of the Kelmscott Press, and four journalistic interviews with Morris about his work as a printer. More than just a printer and publisher, Morris was an accomplished graphic designer, typographer, textile designer, philosopher, novelist, and poet. [Book # 1478]



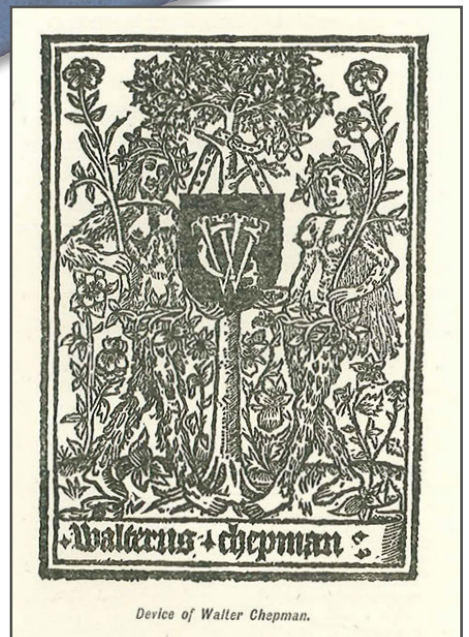
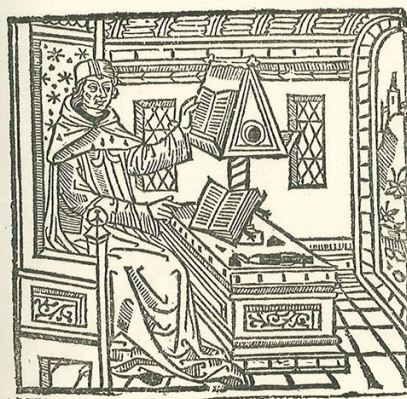
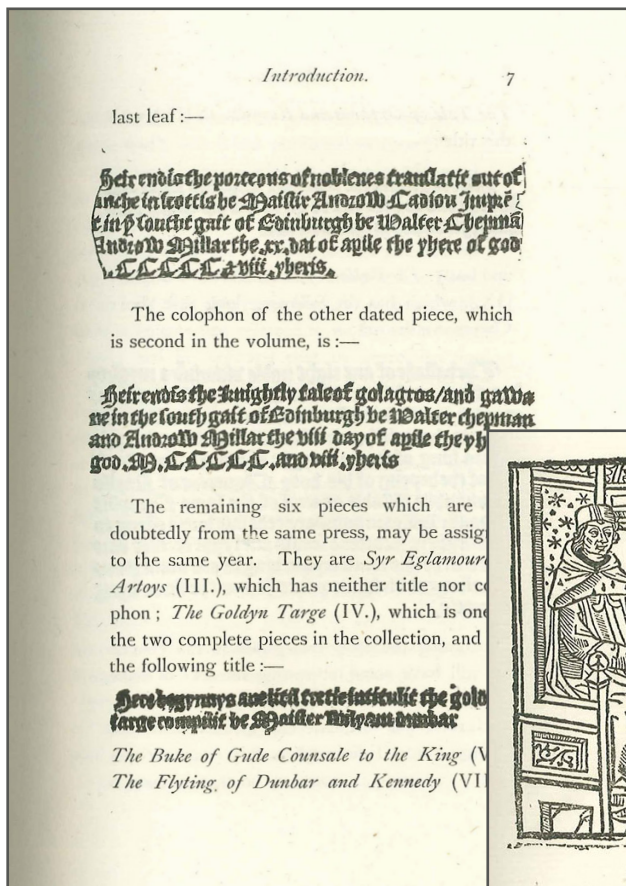
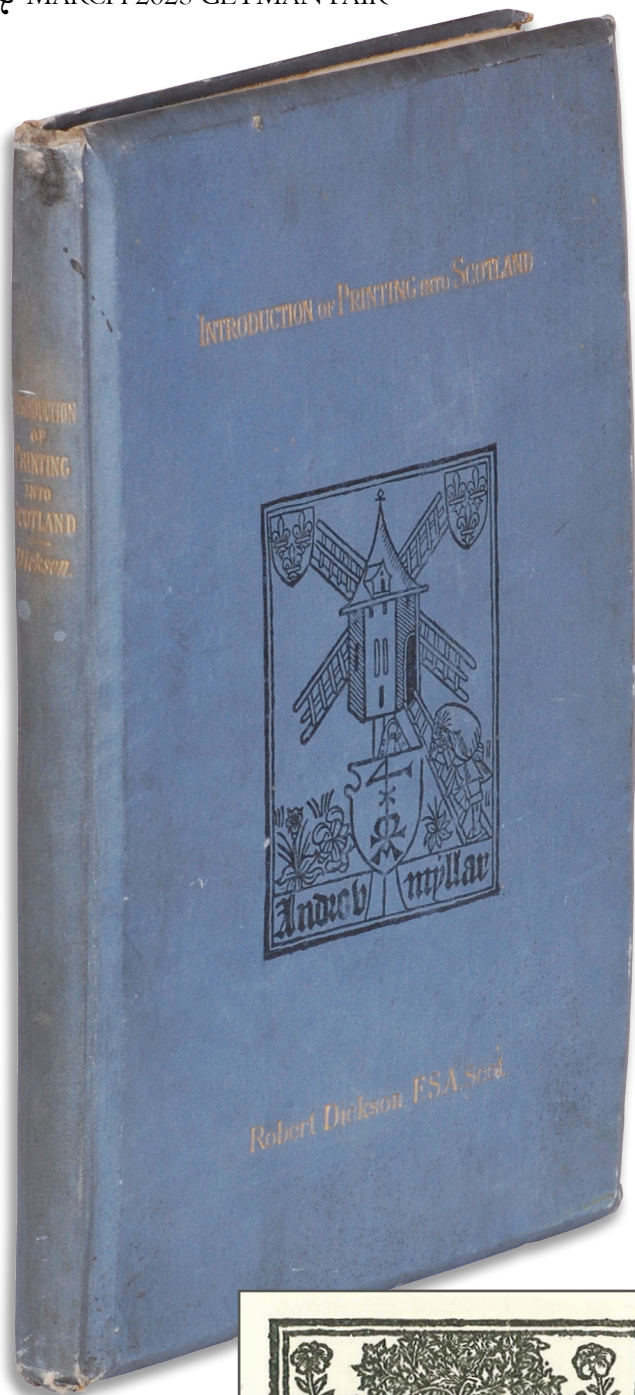
*One of 50 Large Paper Copies***INTRODUCTION OF THE ART  
OF PRINTING INTO SCOTLAND**

by Robert Dickson

J. and J.P. Edmond and Spark: Aberdeen, 1885; small 4to., original blue polished cloth, beveled edges, top edge cut, others uncut; xvi, 98 pages. \$150

First edition limited to 550 copies, of which this is one of 50 numbered large paper copies printed on better paper. (6729 Sprache: Englisch Gewicht in Gramm: 440). Covers soiled and rubbed with spotting at top of spine. Some yellowing of front endpaper. Overall a lovely copy of this scarce book.

Title-vignette and numerous full-page facsimiles with 27 illustrations and scholarly studies on Chepman, Myllar, the Aberdeen Breviary, etc. The first book on the subject, and a standard reference for early Scottish printing. The author credits Mons. A. Claudin of Paris for helping bring to light vast amounts of information between the years 1874-1884. This book is lacking as an entry in the instrumental *A Bibliography of Printing* (Bigmore & Wyman, 1880), missing it by only five years. [Book # 2136]





*A Type-Caster's Labor of Love*TYPOGRAPHICAL PRINTING-SURFACES  
THE TECHNOLOGY AND MECHANISM  
OF THEIR PRODUCTION

by Lucien Alphonse Legros and John Cameron Grant

Longmans, Green: London, 1916; large thick 8vo., cloth; xxiv, 732 pages. \$325

First edition. Spine faded with some age darkening along edges. Private ownership stamp on front pastedown. Endpapers and paste-downs foxed. Contents relatively clean.

An absolutely monumental achievement by Legros & Grant, this mighty tome is a definitive study of technical printing for its time with encyclopedic chapters on punch-cutting, casting machines, type faces, stereotyping, and 32 other subjects (a complete breakdown of the 36 included subjects are below).

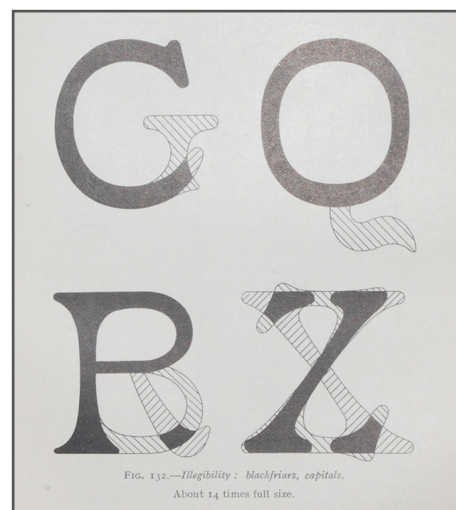
Contents:

Introduction, Preface, Acknowledgments [Haec Olim Meminisse Juvabit], Tables, Glossary of Common Technical Terms.

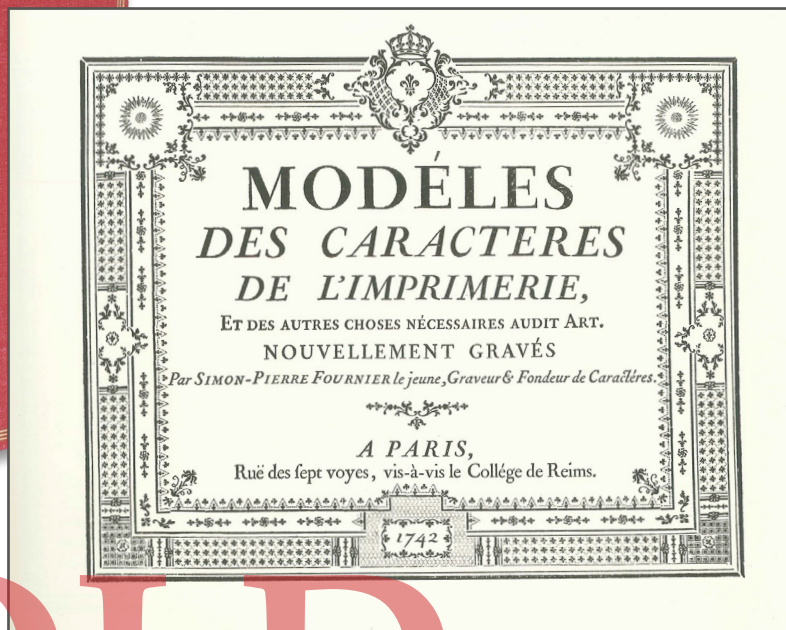
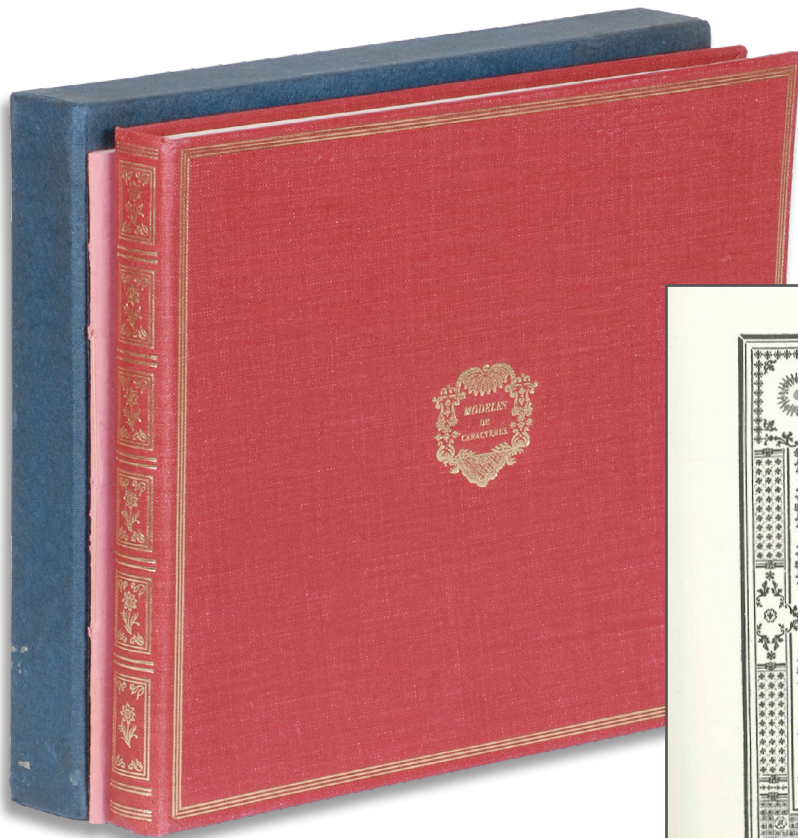
I. Printing-Surfaces, II. Typography, III. Description of Type, IV. Typefounding, V. Type Design, VI. Founts of Type, VII. Units and Dimensions, VIII. Type Faces, IX. Serifs, Proportions, and Weight, X. Logotypes, XI. Legibility. XII. Punch-Cutting, XIII. Matrices, XIV. Moulds, XV. Pumps, XVI. Classifications of Typecasting, Composing, Line-Justifying and Distributing Machinery, XVII. Keyboards, XVIII.

Casting Machines, XIX. Composing Machines, XX. Line-Justifying Machines, XXI. Distributing Machines, XXII. Casting and Composing Machines, XXIII. Casting and Line-Justifying Machines, XXIV. Casting and Distributing Machines, XXV. Composing and Line-Justifying Machines, XXVI. Composing and Distributing Machines, XXVII. Casting, Composing, and Line-Justifying Machines, XXVIII. Composing, Line-Justifying, and Distributing Machines, XXIX. Matrix-Composing, Line-Justifying, and Type or Slug Casting Machines, XXX. Impression Machines, Transfer Machines, Type-Bar Machines, Photographic and Unclassified Machines, XXXI. Stereotyping, XXXII. Typographical Etching, Relief Process Blocks, and Electrotyping, XXXIII. The Language of China and Its Typographic Expressions, XXXIV. Hieroglyphic, Cognate, Syllabic, and Other Scripts, XXXV. Ancient and Modern Scripts and Their Uses, XXXVI. Conclusion. **Appendix I.** Bibliography, **Appendix II.** Patents, List of British Patents and Patentees, List of United States Patents and Patentees, **Appendix III.** Technical Vocabulary, **Appendix IV.** Note on Standardization and Nomenclature, **Appendix V.** List of Illustrations. Index

Lucien Alphonse Legros (1865-1933) was the eldest son of the noted French artist, Alphonse Legros (1837-1911). Lucien became interested in engineering at an early age and apprenticed at numerous companies during his lifetime. He became infatuated with the printing process just before the end of the 19th-century, mostly from his engineering background. It was not long after that Legros met John Cameron Grant, an English civil engineer with experience working with printing equipment. [Book # 2222]







*Pierre Simon Fournier*

## MODELES DES CARACTERES DE L'IMPRIMERIE ET DES AUTRES CHOSES NÉCESSAIRES AUDIT ART

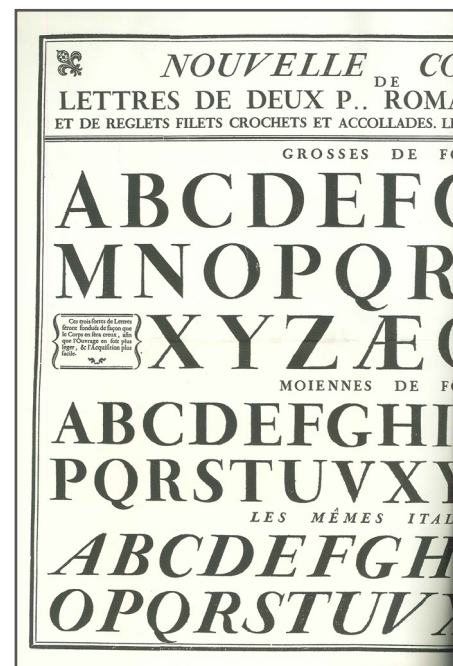
NOUVELLEMENT GRAVÉS. With an Introduction to Pierre Simon Fournier's MODELES ...  
by James Mosley

Eugrammia Press: London, England, 1965; 2 volumes, oblong 4to., cloth, paper wrappers, both volumes enclosed in a slipcase; facsimile of the 1742 manual accompanied by the 20 page introduction. \$425

Printed in an edition limited to 600 copies. Loosely inserted in this copy is the 12 page publisher's catalogue describing this book and others they published. One joint split about one inch from opening of slipcase. Minor wear to slipcase. Else a pristine copy of this scarce facsimile.

Reproduced from the copy in the Printing Library of the St. Bride Institute. Thirty-three plates depict samples of the types cut by Fournier c. 1742, which then appeared in his *Manuel Typographique*. Introduction by Mosley, renowned typography professor and then librarian at the St. Bride Printing Library. Printed in collotype by Louis van Leer & Co. of Amsterdam on rag cream paper.

A consummate artist and craftsman, Fournier (1712 - 1768) was one of the 18th century's finest engravers and typefounders, and his type, with its light, clean look on the printed page and great economy in text, greatly influenced Giambattista Bodoni (1740 - 1813), who later in the century popularized the more severe "modern" look. His typeface designs continue to be of monumental importance for printers and educators to this day. [Book # 4119]





***Bodoni - "Printer to the Kings and the King of Printers."***

**G.B. BODONI'S PREFACE TO THE MANUALE TIPOGRAFICO OF 1818 NOW FIRST TRANSLATED INTO ENGLISH WITH AN INTRODUCTION**

by H.V. Marrot

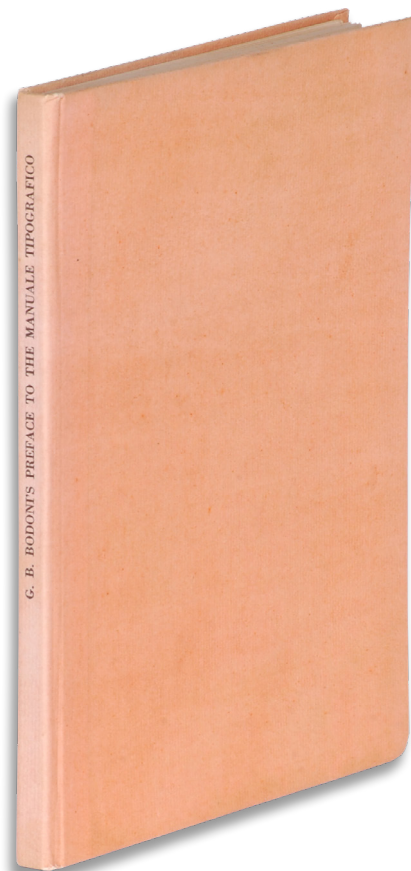
Elkin Mathews Ltd.: London, 1925; 8vo., boards, glassine dust jacket; (x), 57 pages. \$100

First edition in English, limited to 310 copies. With the original glassine, which has a tear and corresponding creasing and some loss on the upper rear panel. Some darkening to board edges, minor foxing to deckled edges. Bookplate of Daniel Berkeley Bianchi on front pastedown. Overall a near-fine copy in the publisher's near-fine glassine dust jacket. Scarce in this condition - the spine of the binding tends to separate.

*Provenance:* Daniel Berkeley Bianchi was a biographer and bibliographer of Daniel B. Updike's Merrymount Press, as well as a member of the Society of Printers in Boston.

A translation into English of the introduction to Bodoni's famous manual of typography. Giambattista Bodoni had a long, successful career as the private printer to the court of Parma. His celebrated status for his typeface designs and printing styles earned him a reputation as "Printer to the Kings and the King of Printers."

[Book # 4472]



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***Deluxe Edition***

**BOOKMAKING & KINDRED AMENITIES**

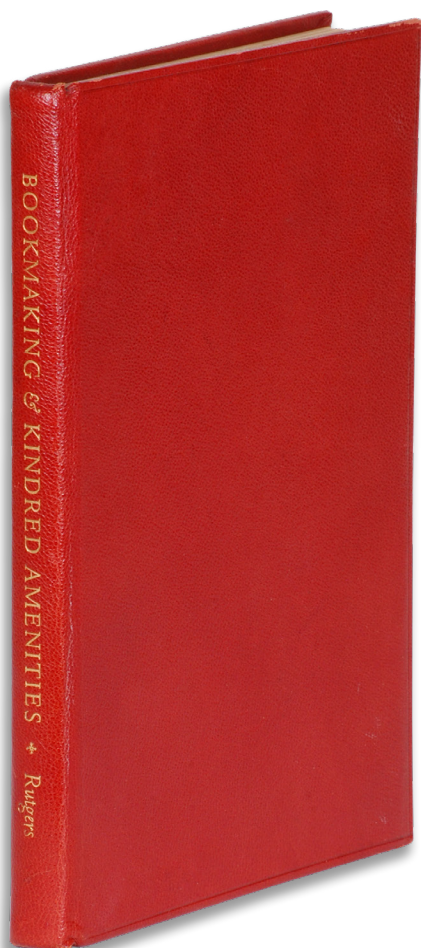
BEING A COLLECTION OF ESSAYS BY BEATRICE WARDE, RICHARD ELLIS, CARL PURINGTON ROLLINS, ...

edited by Earl Schenck Miers & Richard Ellis

Rutgers Univ. Press: New Brunswick, 1942; small 4to., original full red morocco, gilt lettering on spine; xiv, 148 pages. \$125

First edition limited to 1500 copies, of which, according to Earl Schenck Miers, this copy is one of only 15 copies in a special presentation binding which was to be supplied to contributors of the book. Only the slightest hint of wear to the corners of the front and rear boards, else a fine copy. Loosely inserted are copies of two letters from Earl Schenck Miers regarding the production of the limited leather bound edition, as well as the prospectus. Bookplate of the noted private collector Brian Douglas Stilwell on front pastedown.

The book was planned by the printer / book designer Richard Ellis and produced by The Haddon Craftsmen of Camden, New Jersey. The text was composed on the Monotype in a sixteen point special cutting of Frederic Goidy's Deepdene type. Also included are essays by Bennett A. Cerf, George Stevens, Philip Van Doren Stern, Arthur Rushmore, and Laurence Gomme, the first president of the Antiquarian Booksellers' Association of America, on bookselling. An incredibly rare copy of an important book in printing. [Book # 4500]





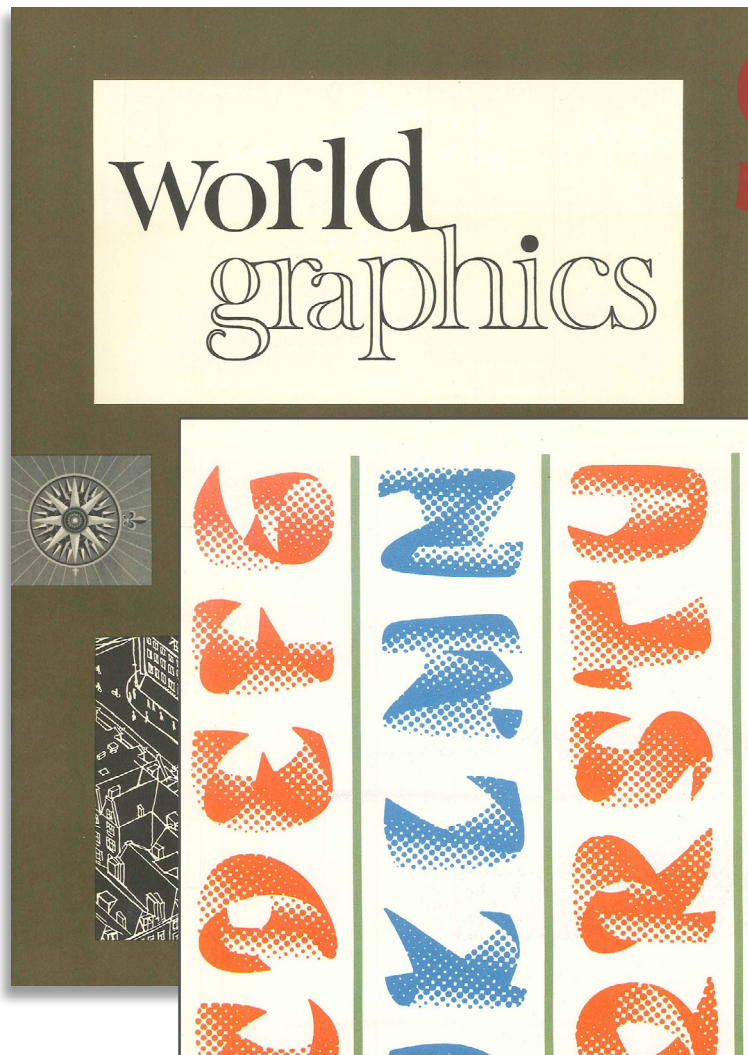
## WORLD GRAPHICS

Kimberly-Clark Co.: Neenah, WI, 1962-1963; 4 volumes, large 4to, paper wrappers. \$50

Fine condition copies of the first four issues of this periodical published by the papermaker. The four issues are housed in pairs (2 x 2) in the publisher's original mailing envelopes.

The periodical was published with the intention of showing exemplary work already done throughout the world. With interesting paper and printing facts and full color design inspirations from a variety of different countries. Printed on different kinds of paper and different sizes of paper to help promote the vast array of Kimberly-Clark printing products.

Each issue focuses on a different country, and they are as follows - Issue No. 1: Germany; Issue No. 2: France; Issue No. 3: Denmark; Issue No. 4: United States. [Book # 5645]



world  
graphics

2

**ABCD abcde** c. 72 x 8.4 A 19.9, 200  
**ABCD abcde** c. 69 x 8.4 A 17.5, 200  
**ABCD abcde** c. 58 x 8.4 A 12.5, 200  
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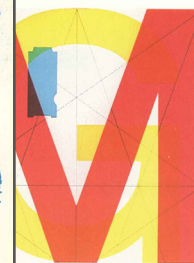
**Vendôme noir**

fonderie Olive

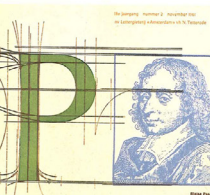
PRENTICE VEWEY, BASIS 100

Two of the pages in the Vendôme specimen booklet showing sizes and weights of the type. There are three other versions of the type (regular, italic, condensed and demi-bold).

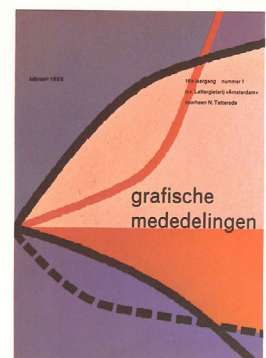
the wide variety of treatment and stroke employed.  
 top cover: April 1957, designed by Mart Kempen.  
 top typographic forms: January 1958, designed by Hans Barrellink.  
 middle: February 1958, designed by Hans Barrellink.  
 treatment: September 1955, designed by Mart Kempen.  
 illustration: old print and letter from development, November 1961.  
 bottom: bottom right, colorful symbolism, October 1957, unknown.



grafische mededelingen



GRAFISCHE  
MEDEDELINGEN





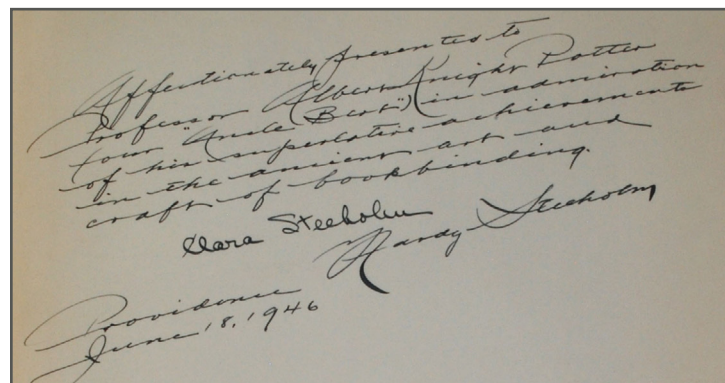
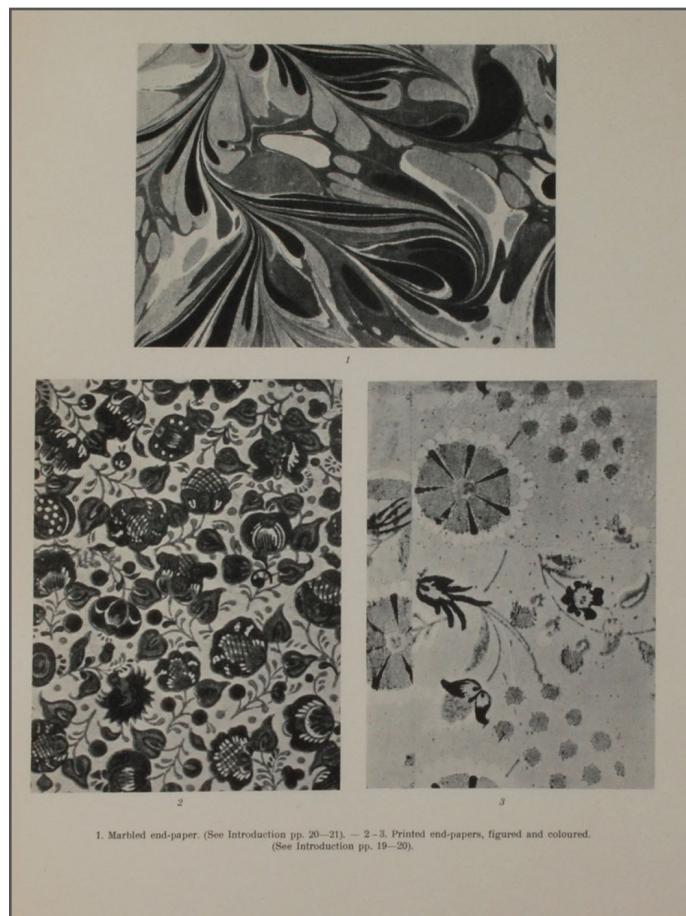
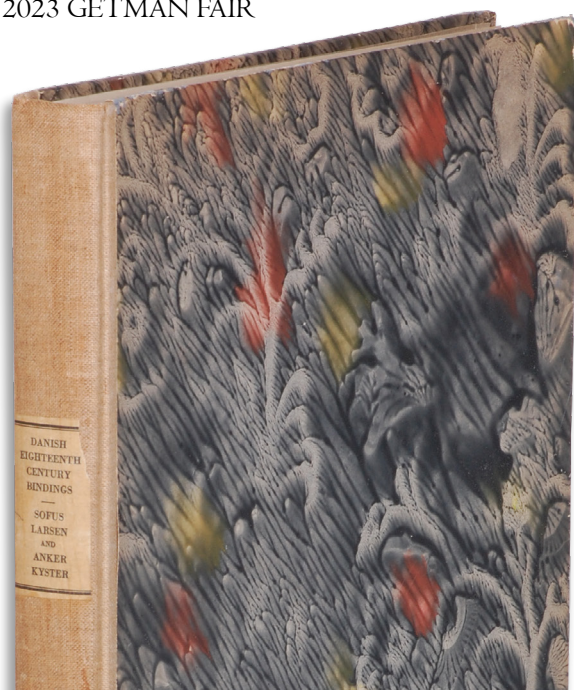
**Bookbinding****DANISH EIGHTEENTH CENTURY BINDINGS, 1730-1780**

Levin & Munksgaard Publishers / Humphrey Milford, Oxford University Press: Copenhagen, Denmark & London, England, 1930; 4to., cloth-backed marbled paper-covered boards, paper spine label; frontispiece, 53 pages followed by the plates. \$125

*With an Introduction by Sofus Larsen and Anker Kyster*

First edition. (Brenni no.482). Inscribed on first blank page by Clara and Hardy Steeholm to the bookbinder Alfred Knight Potter. Lacking the dust jacket. Extremities lightly worn, label chipped with small piece missing (not affecting the lettering). Overall a well-preserved copy of this scarce book.

Contains 102 reproductions (101 plates, plus the unnumbered frontispiece) of bindings with many in full color meant to be identified by the binders' bills. Text in English with summary in Danish. The index follows the introduction. Includes books relating to the King of Denmark and the private collection of the Royal Library. [Book # 5730]





## Bookbinding

# THOMAS BERTHELET, ROYAL PRINTER AND BOOK-BINDER TO HENRY VIII, KING OF ENGLAND

WITH SPECIAL REFERENCE TO HIS BOOKBINDINGS

by Cyril Davenport

Caxton Club: Chicago, 1901; 4to., original cloth-backed boards, paper spine label; 102 pages. \$175



First edition, limited to only 252 copies. (Mejer no.288; Brenni no.803; S-K 4201). Ex-library copy with mark on spine, spine label has pieces missing. Light wear to extremities. Only the slightest hint of offsetting to opposite pages for a handful of the color plates. All tissue guards are present. Earlham College Library bookplate stamped "withdrawn" on front free endpaper and another bookplate of William Dudley & Mary Taylor Reeves on the front pastedown.

Contains eighteen full color plates of bookbindings executed by Berthelet. Three chapters including *English Bookbinding Up to the Time of Henry VIII*, *Documentary Evidence Concerning Berthelet and His Work*, and *The Bookbindings of Thomas Berthelet with Detailed Descriptions*. There is an index at rear. [Book # 5743]

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## Bookbinding

# AN ESSAY ON THE DEVELOPMENT & USAGE OF BRASS PLATE DIES

INCLUDING A CATALOGUE RAISONNE FROM THE COLLECTION OF THE HARCOURT BINDERY

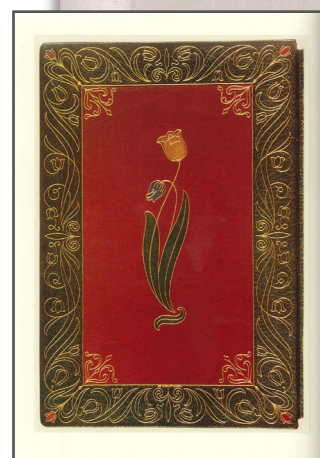
by Samuel B. Ellenport

Harcourt Bindery: Boston, 1980; large 4to., cloth, leather spine label with title and author stamped in silver; 32 pages of text followed by 99 plates with accompanying notes, (7) pages, two full-color plates tipped in. \$100

First edition limited to 500 copies bound by hand at the bindery, of which this is one of 465 numbered copies bound in linen boards (S-K 7414). The 2-fold prospectus loosely inserted. Minor wear to the leather spine label. Cloth covers sightly soiled.

An excellent account of a method of hand-binding where the design is pressed on the book from a single brass plate in one procedure. Ellenport writes about the historical development of this method and provides plates of the 99 brass dies used by the Harcourt Bindery, which is the oldest American bindery still in operation to this day.

Finely designed and printed by Bruce Chandler at the Heron Press. The letterpress is set in 12-point Dante type composed by Michael Bixler. The dies are printed on 80-lb. acid-free Mohawk Superfine paper directly from the original plates. Included are two tipped-in color photographs of finished die-stamped bindings. A photographic section within the text demonstrates the die-stamping process. [Book # 5763]







## Bookbinding

### ENGLISH BINDING BEFORE 1500

by G.D. Hobson

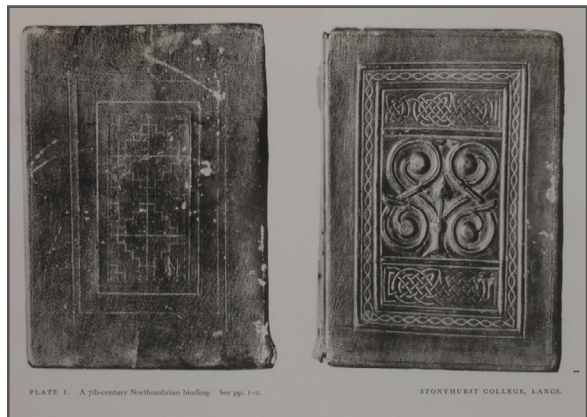
Cambridge University Press: Cambridge, 1929; folio, original turquoise cloth, top edge gilt; (xii), 60 pages followed by 55 full page plates of bindings. **\$165**

Printed in an edition limited to 500 copies for sale by Walter Lewis at the Cambridge University Press. (Appleton p.81, S-K 2194). Lacking the dust jacket. Minor rubbing to the boards, else a near fine copy.

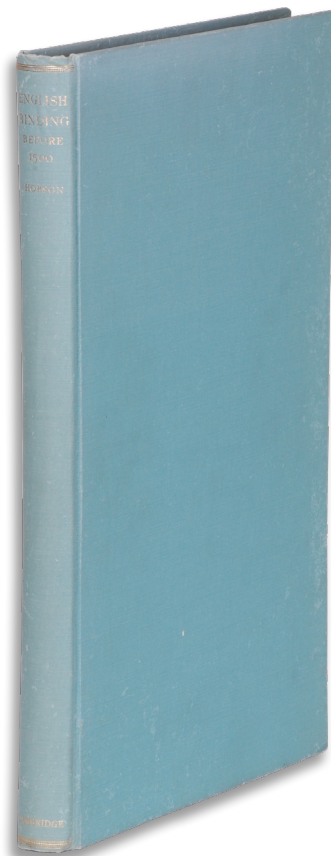
This book is divided into two sections: Early Bindings, before 1300 and the Gothic Bindings, c.1450-1500, followed by several useful appendices. Addenda follows the final appendix. Given as the Sandars Lecture for 1927. Includes bibliographical references.

From a contemporary review: "[This book does] the utmost credit to everyone concerned; to author, printers, makers of plates and publishers alike. Everything is excellent..." A scarce book.

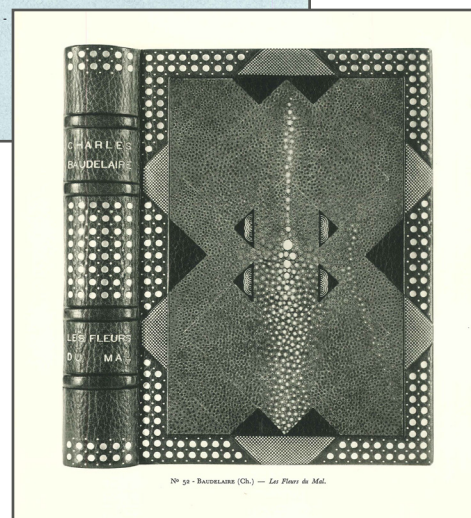
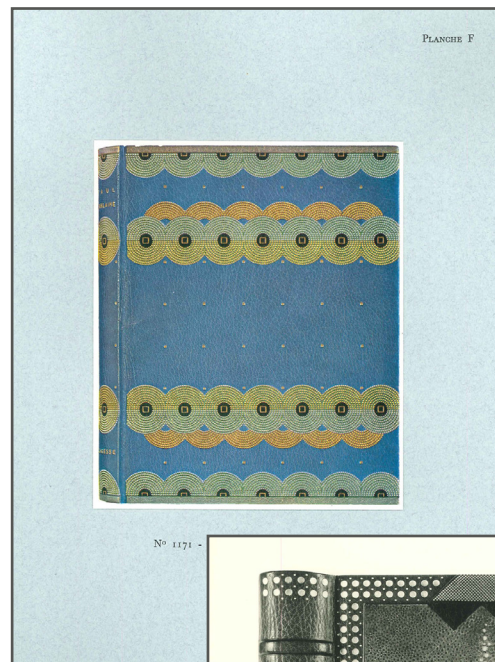
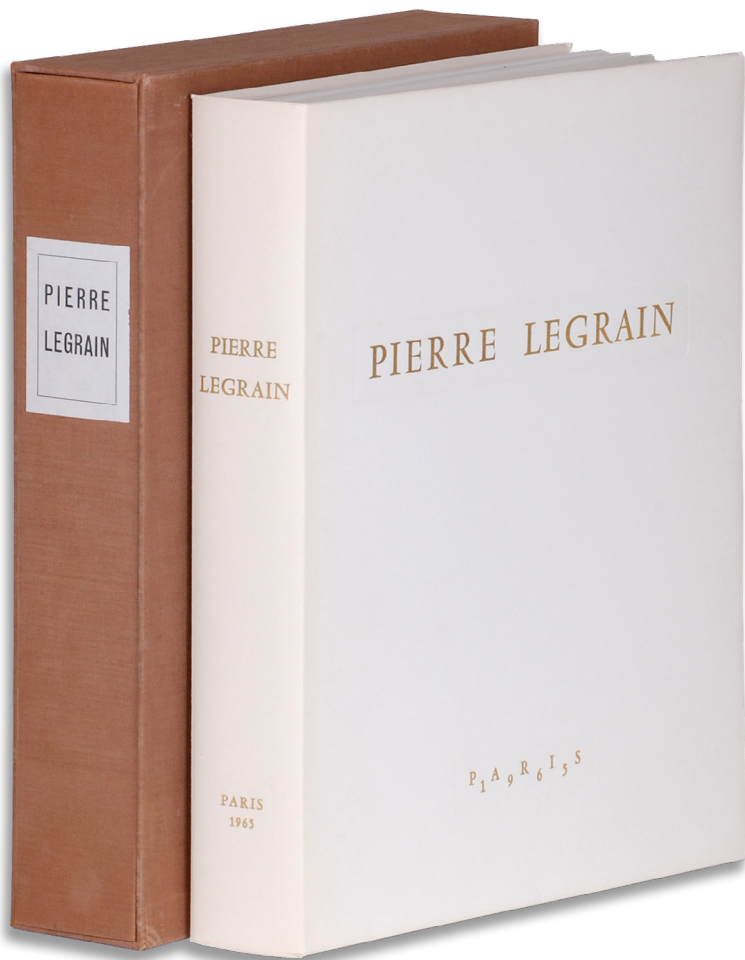
Contains a table of contents for the plates before the acknowledgements. The appendices are as follows:



A. Early Irish Bindings and Satchels; B. List, Classification and Early Ownership of the Romanesque Bindings; C. A 13th or 14th-Century English Binding; D. A Romanesque Binding in the Bibliothèque de la Ville, Troyes; E. Stamps in Class M of the Romanesque Bindings; F. On English Culture of the 12th Century and the Nationality of some Romanesque Bindings; G. An Attempted Classification of Oxford 15th-Century Bindings; H. English Cut Leatherwork, 1300-1500; - (There is no 'I' section in the Appendix) - J. Additional 15th-Century English Bindings and a list of English 'small-stamp' Binderries working before 1510. [Book # 5818]







## Bookbinding

### PIERRE LEGRAIN, RELIEUR

#### REPERTOIRE DESCRIPTIF ET BIBLIOGRAPHIQUE DE MILLE DEUX TRENTE-SIX RELIURES

Librairie Auguste Blaizot: Paris, 1965; 4to., signatures loosely inserted in a white stiff paper wrapper, brown cloth che-  
mise with white paper spine label, brown cloth slipcase; xxxiii, 205 pages with seven plates in full color and 243 repro-  
ductions in collotype. \$400

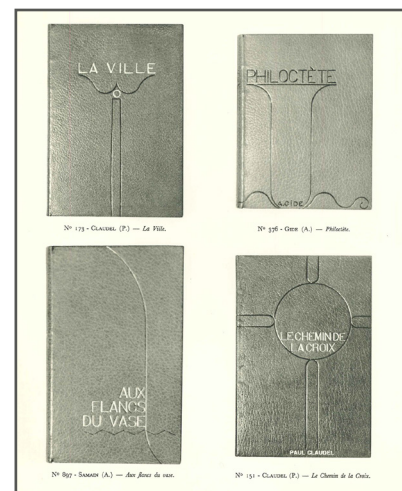
*Introduction by Professor Jacques Millot.*

Text in French. Printed in an edition limited to 600 numbered copies, of this is one of 500 copies numbered 101 to 600. (S-K 6509, Brenni no.657). Leather bookplate of Julia Parker Wightman. Minor fading of spine. Slipcase lightly bumped at bottom corners. Contents are in fine condition.

Magnificent book covering 250 art-deco bindings of this modern French bookbinder (243 heliogravure reproductions and 7 full color plates). Also included is a descriptive and bibliographical directory of 1,236 bindings, index of public and private libraries, in-  
dex of bookbinders who worked for Pierre Legrain, alphabetical table of bound works, bibliography, and a general table of contents.

Pierre Legrain (1888-1929), was an extraordinary artist with multiple talents, sought after by bibliophiles, Art Deco lovers and collectors of exceptional furniture.

[Book # 5919]





## Incunabula

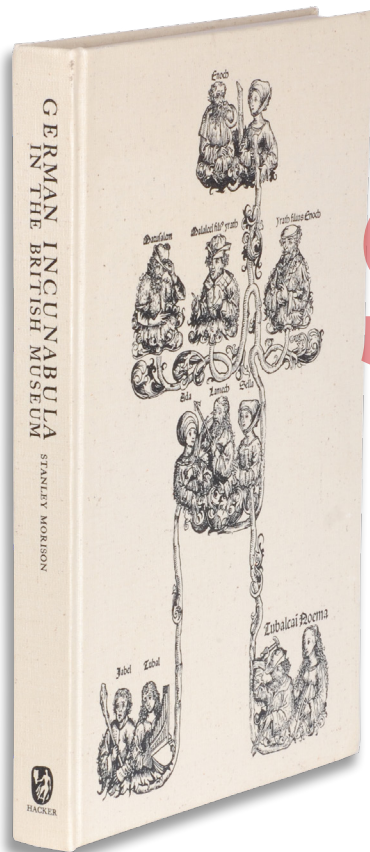
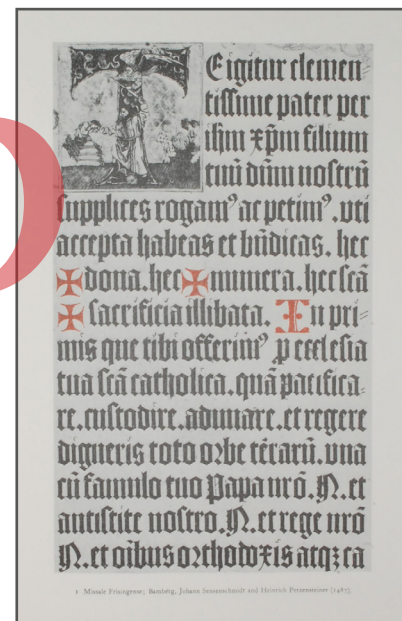
# GERMAN INCUNABULA IN THE BRITISH MUSEUM PRINTED IN THE FIFTEENTH CENTURY IN GOTHIC LETTER AND DERIVED FOUNTS

Hacker Art Books. New York, 1975; folio, cloth; (viii), 26 pages followed by 152 plates of facsimiles. \$50

Introduction by Stanley Morison.

Reprint of the 1928 first edition printed by Victor Gollancz of London. (Appleton no.72). A fine copy. Illustrated in black & white, with occasional red accents. Features examples of Presses from Germany, German-Switzerland and Austria-Hungary.

[Book # 6573]



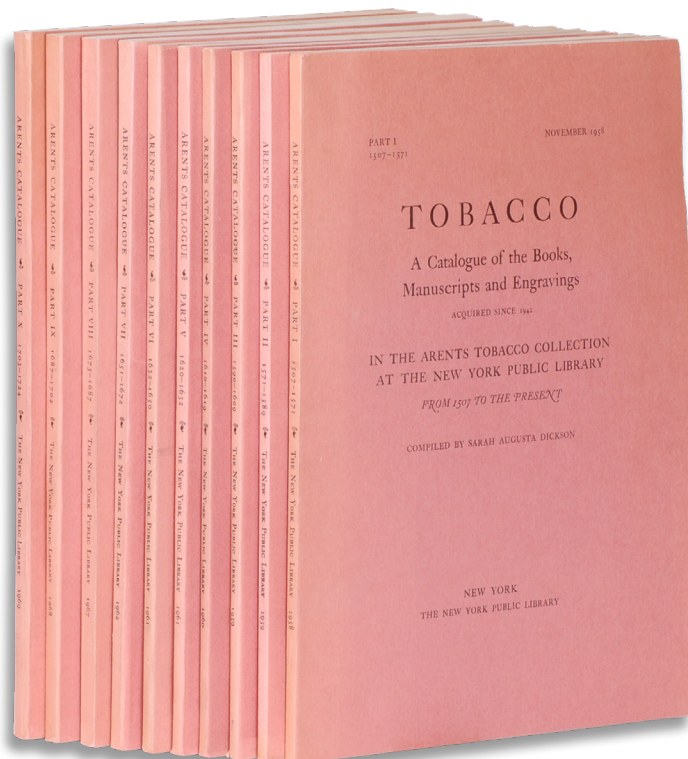
## Tobacco

# TOBACCO

A CATALOGUE OF THE BOOKS, MANUSCRIPTS AND ENGRAVINGS ACQUIRED SINCE 1942 IN THE ARENTS TOBACCO COLLECTION FROM 1507 TO THE PRESENT

by Sarah Augusta Dickson

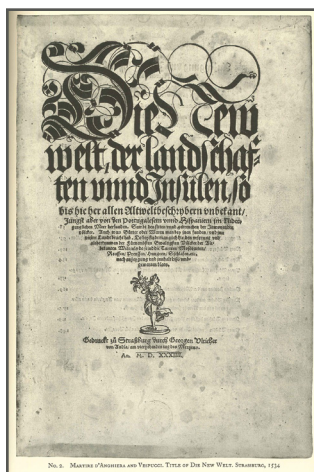
New York Public Library: New York, 1958-1969; 10 volumes, 4to., stiff paper wrappers; 650 pages with 247 plates. \$250



Also compiled by Perry Hugh O'Neil.

The scarce complete ten volume supplement to the original edition. Essential addition to the five volume original edition of this set. All ten volumes are in near fine condition with only the slightest hint of uneven fading to the covers.

The Arents Tobacco Collection is the largest collection in the world of reference material relating to the history, literature, and lore of tobacco. [Book # 7038]





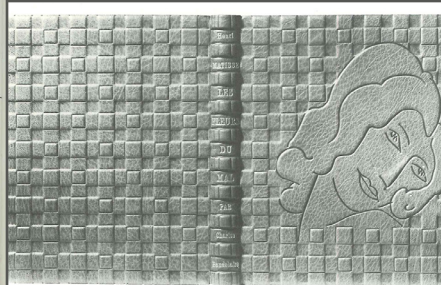
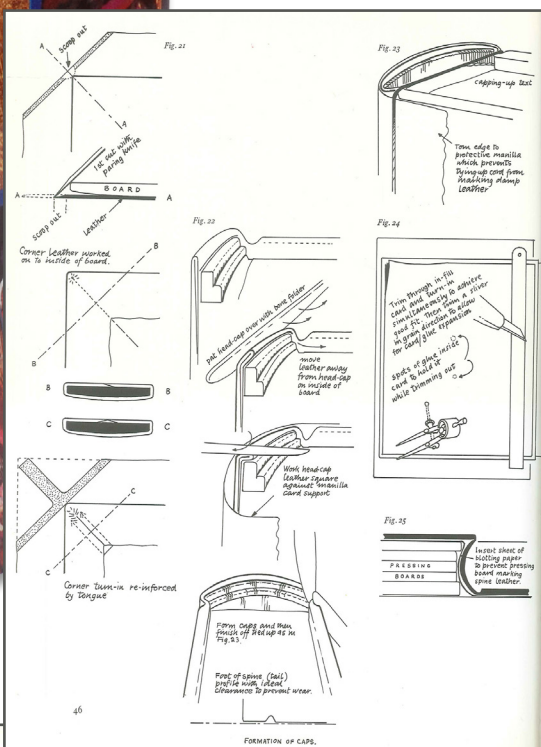
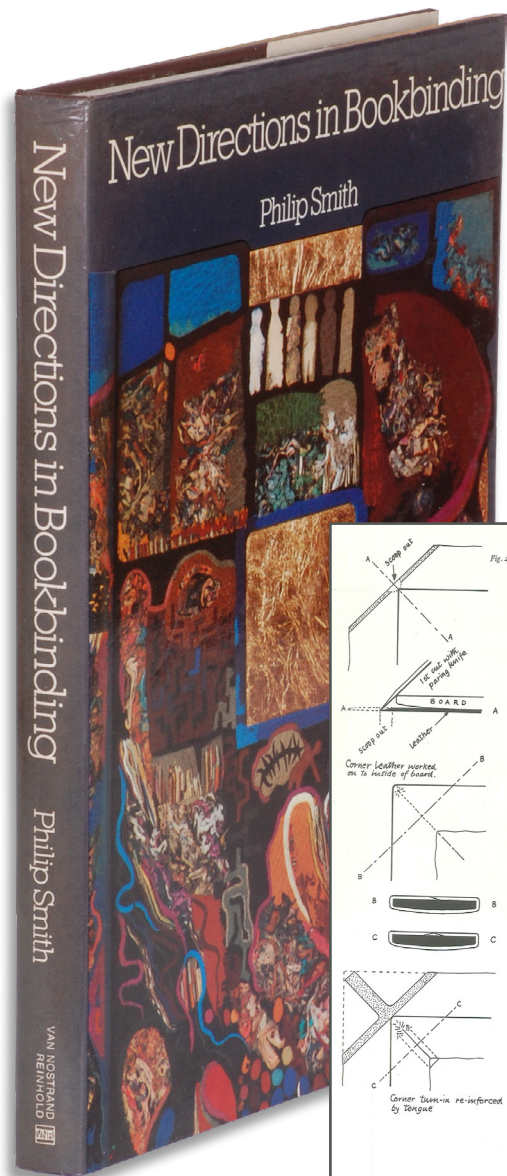
## NEW DIRECTIONS IN BOOKBINDING

by Philip Smith

Van Nostrand Reinhold: N.P., (1974); 4to., cloth, dust jacket; 208 pages. \$125

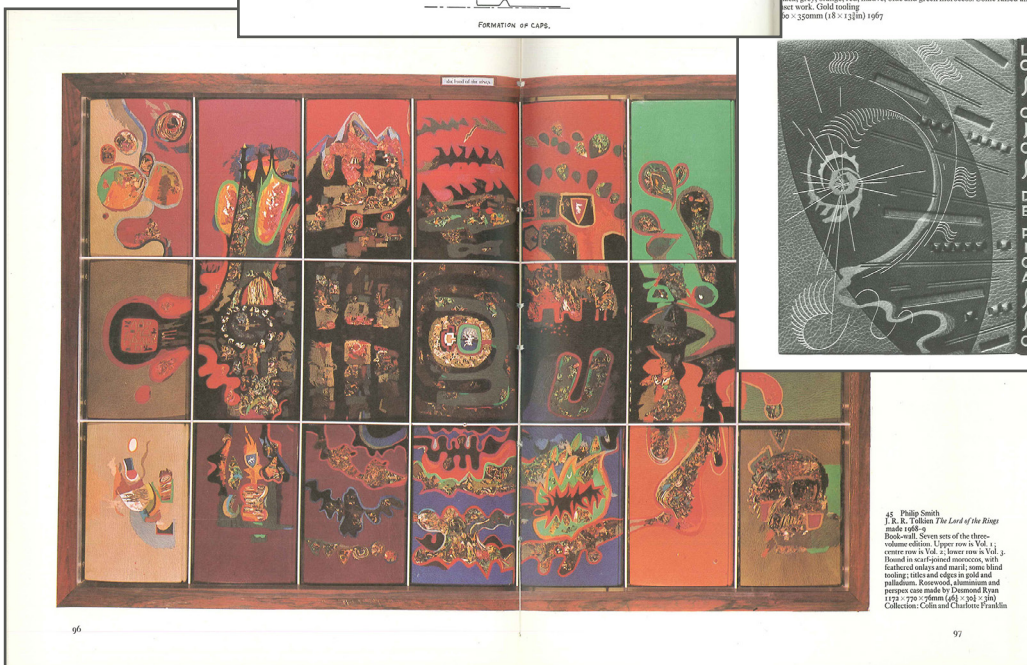
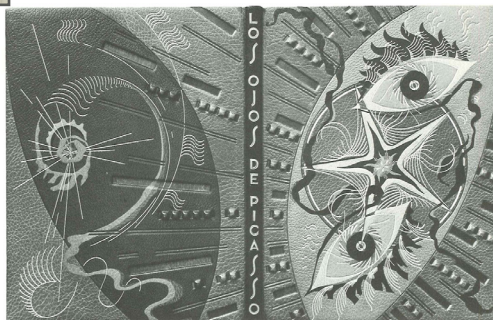
First U.S. edition. (Brenni no.443). Near fine in near fine jacket.

Introduction by Edgar Mansfield and foreword by Emilio Brugga. With many illustrations of modern bindings, binding techniques and photos of binding shops. Some of the binding plates are in full color. The book seeks to bridge the gap between the traditional structural binding, or 'book-binding' art, to the process of bookbinding to be considered an 'art form'. [Book # 8099]



Emilio Brugalla  
Charles Baudelaire *Les Fleurs du Mal* illustrated by Henri Matisse  
grey morocco, modelled and tooled in blind

3. Santiago Bruggala  
afael Alberti *Los Ojos de Picasso*  
black, grey, orange, red, mauve, blue and green moroccos. Some raised and  
set work. Gold tooling  
30 x 250mm (18 x 13 1/2 in) 1067



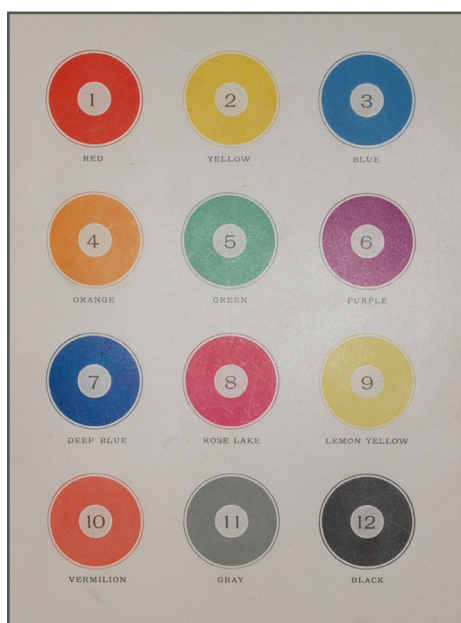


# THE COLOR PRINTER

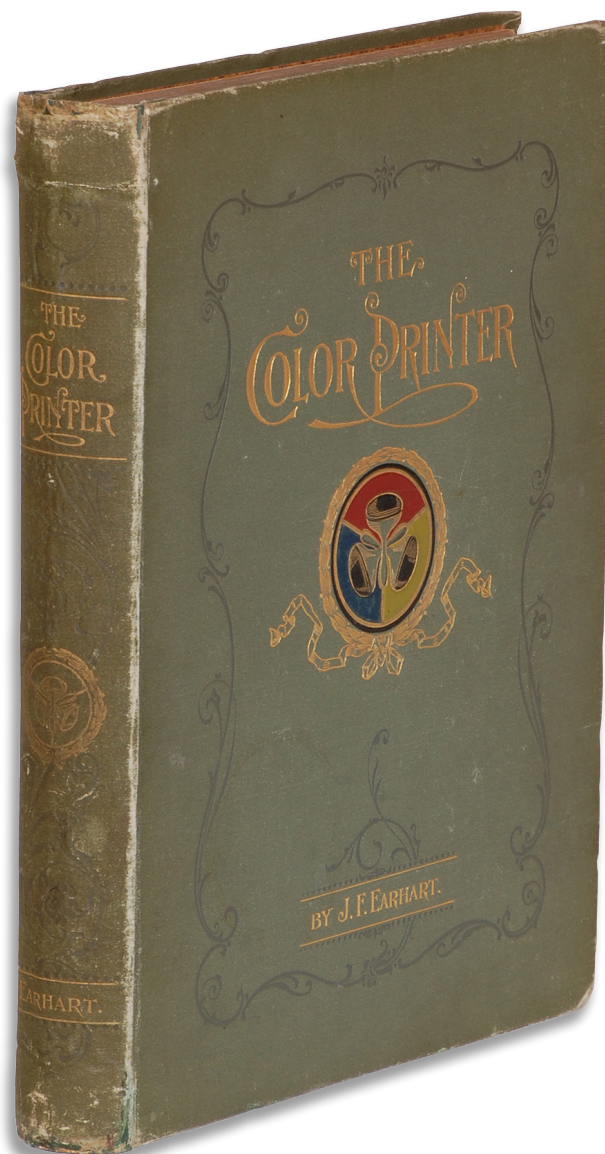
## A TREATISE ON THE USE OF COLORS IN TYPOGRAPHIC PRINTING

by John F. Earhart

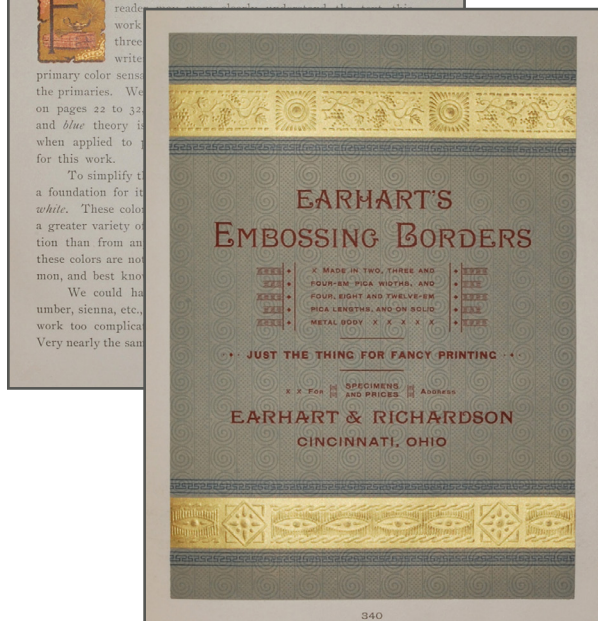
Earhart & Richardson: Cincinnati, 1892; 4to., original green cloth stamped in colors and gilt, with emblem of three ink balls on front cover and spine, marbled edges; 137 pages with 90 plates in full color. \$1,500



First and only edition. (St. Bride Cat. p.284). Presentation page signed by Earhart. Covers rubbed with worn spots at tips and along edges. Very minor moisture stain caused by a cup on the front board. Professionally rebaked and recased. Overall in great restored condition. A magnificent book on color printing with sections on printing two color mixtures, three color mixtures, mixed colors, half tone colors, tints, harmony of colors, combinations of colors and gold ink on colored enameled



papers, metallic colors, specimens of embossing patterns, tint blocks, etc. Illustrated with 90 plates of the most dramatic examples of color printing with corresponding text that provide helpful hints on successful application.



A true manual, Earhart's book offers information on colored inks, process of mixing colors, tints, half tones, composition, best presses, rollers, and papers to use in the color process, methods of embossing and a dictionary of terms. Earhart and Richardson were some of the finest color printers in America during the 19th century and had both the skill and patience to produce color images using as many as 37 inks printed in six pulls through the press. In his description of Earhart's book David Pankow called the work a "landmark" manual and that most of the plates "are intended to show color harmonies and how tints in various strengths could be combined. Incredibly he was able to produce more than 1,000 distinct color and tint values from just twelve stock inks." From the library of Daniel Berkeley Updike. Pankow, David. *The Printer's Manual*, p. 64. (289). [Book # 8166]



*Large Paper Copy***BOOKS IN MANUSCRIPT**

A SHORT INTRODUCTION TO THEIR STUDY AND USE WITH A CHAPTER ON RECORDS

by Falconer Madan

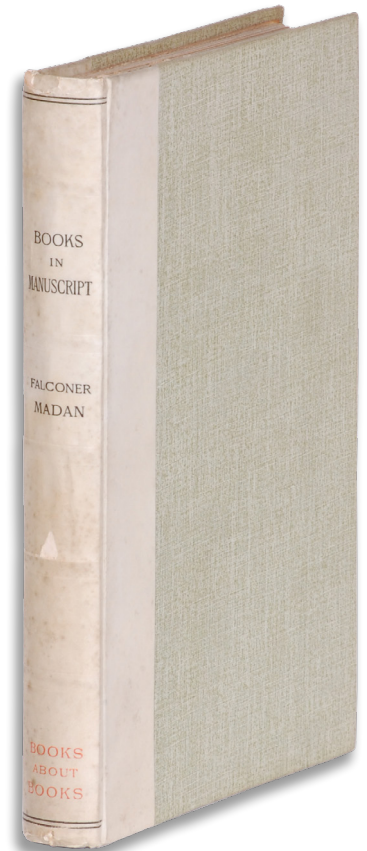
Kegan Paul, Trench, Trubner &amp; Co.: London, 1893; 8vo., quarter parchment over cloth covers; xvi, 188 pages. \$125



First edition, one of 150 numbered large paper copies printed on Dutch handmade paper and bound thus. Parchment spine is soiled with chip in center. Preliminary pages show some foxing, otherwise a clean interior. A near fine copy.

Part of the Books about Books Series edited by A.W. Pollard (Webber p.38). Eight illustrations which seem to be on a nicer paper, and one would

almost be certain it is japon vellum. [Book # 9584]

*Papermaking***PAPERMAKING THROUGH EIGHTEEN CENTURIES**

by Dard Hunter

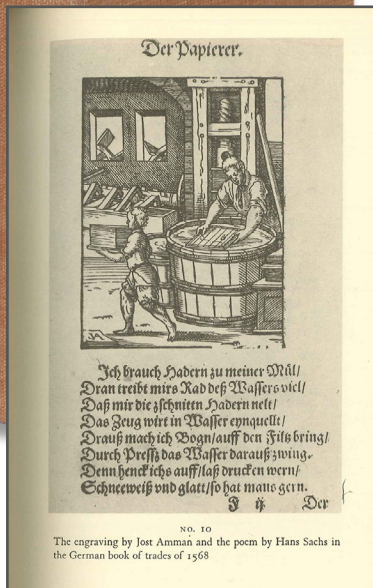
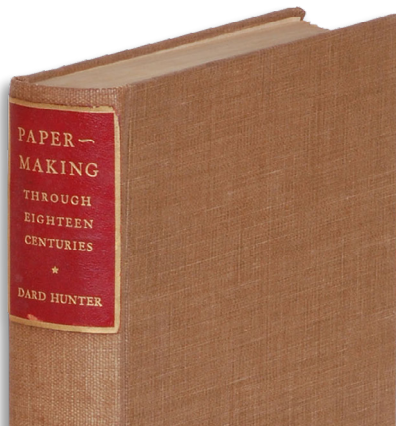
William Edwin Rudge: New York, 1930; thick 8vo., cloth, leather spine label, top edge gilt; xviii, 358 pages. \$75

SOLD

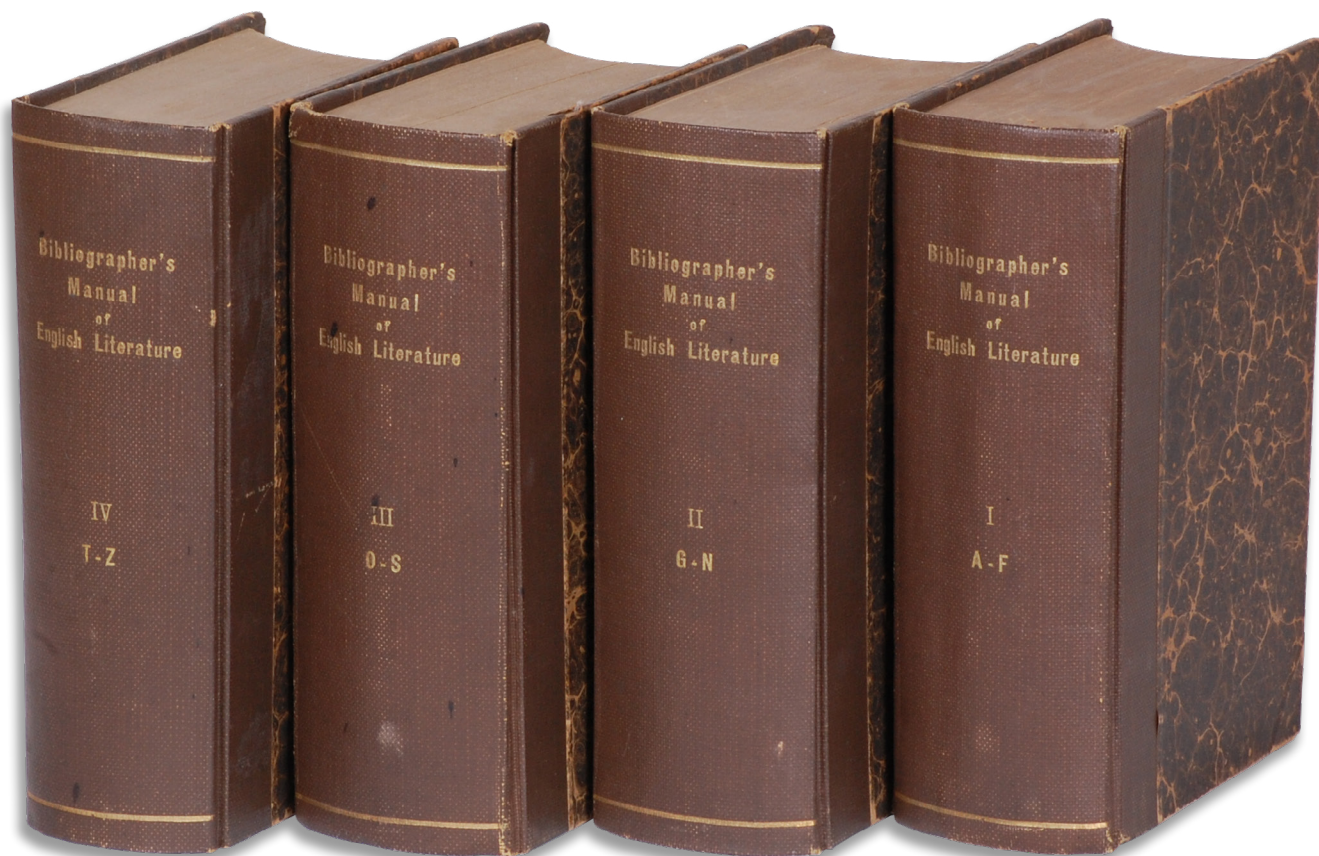
First edition. (Hart no. 33). Lacks dust jacket, else a near fine copy. With bookplate, "Charles E. Tuttle Co. Reference Library / Rutland, Vermont." Comprehensive study on early papermaking, compiled by the dean of American hand-papermaking because of the earlier interest shown in his 1923 book, *Old Papermaking*, issued in a limited edition. The present volume contains more text and a greater variety of illustrations than what was included in the 1923 book. Aiming to give the bibliophile insight into the methods used by the old makers of paper, Hunter discusses, among other topics, early writers on papermaking, developments in the maceration of papermaking materials, the first English forgers, as well as the use and significance of ancient watermarks in European books and manuscripts. The 214 black and white illustrations enhance the commentary with reproductions of early works, printing tools, watermarks, etc.

*Provenance:* Charles E. Tuttle Co. was a premier publisher in the mid-20th century regarding books on bibliography, in particular book illustration.

Folded frontispiece displays two pages of "Püchl von meim geslecht und von abentewr," diary compiled by Ulman Stromer, c. 1390. General index and an index to illustrations. [Book # 12753]







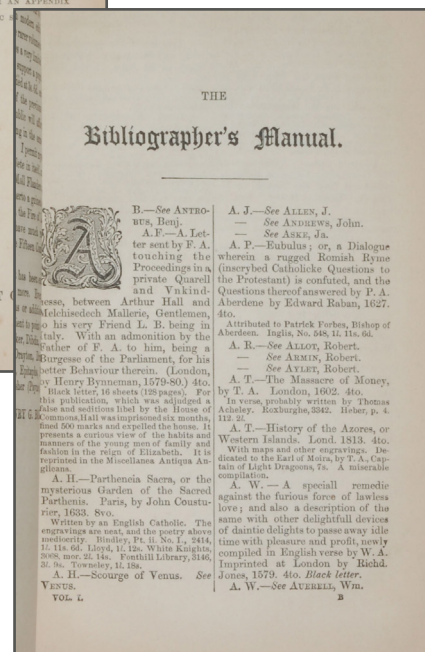
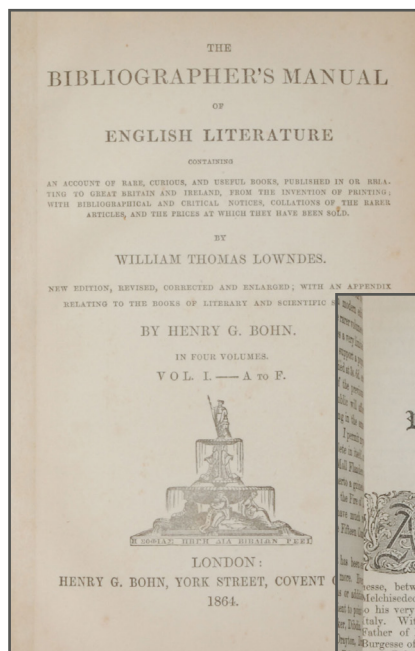
## THE BIBLIOGRAPHER'S MANUAL OF ENGLISH LITERATURE

by William Thomas Lowndes

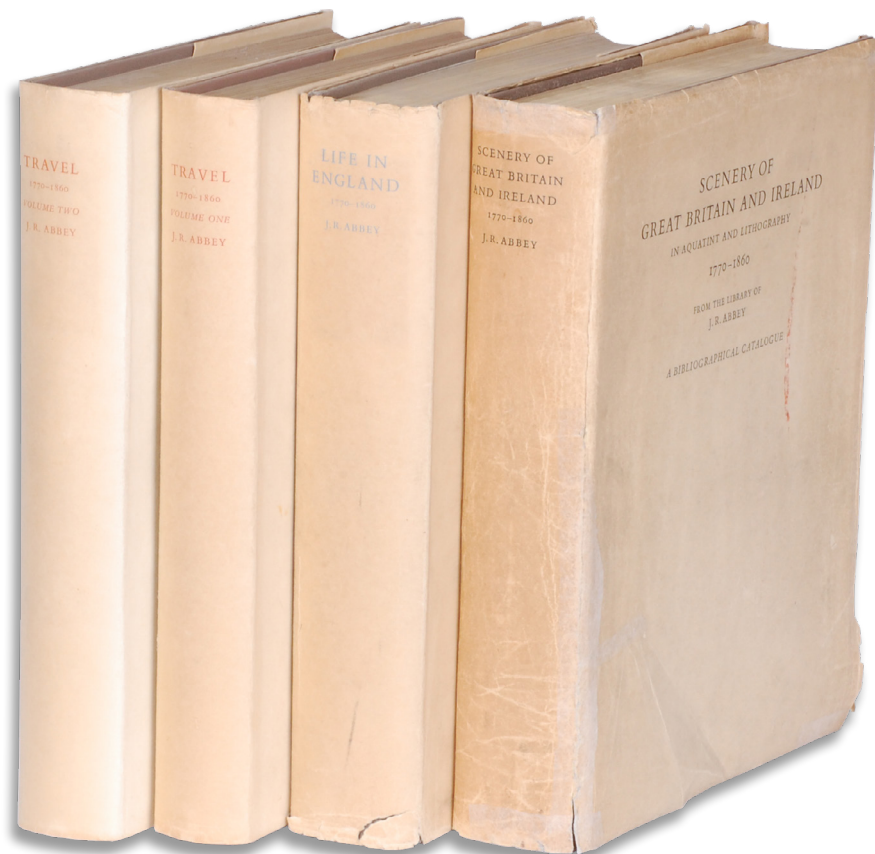
George Bell and Sons: London, 1864; 4 volumes, thick 8vo., later quarter cloth with marbled paper covered boards; thousands of pages. \$175

First printing of the best edition, corrected by Bohn. Minor cover rubbing. Ownership name in ink on front pastedown and minor foxing to preliminary pages in all four volumes.

Substantially revised and enlarged and also contains the appendix not present in earlier editions. The appendix has information on books produced by literary and scientific societies. An absolutely vital reference manual on conducting the proper research for English lit. [Book # 15735]



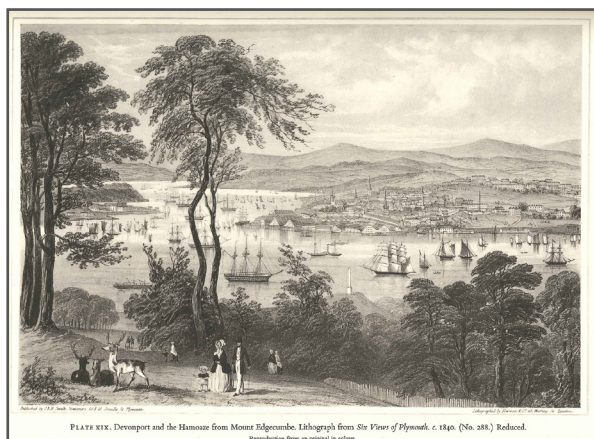




## SCENERY OF GREAT BRITAIN AND IRELAND [with] LIFE IN ENGLAND [with] TRAVEL by J.R. Abbey

Privately printed at the Curwen Press: London, 1952, 1953, 1956, 1957; 4 volumes, 4to., cloth, spine labels, top edges gilt, leather spine labels, dust jackets; xx,399; xxi,428; xiii,300; xiii,301-675 pages. **\$625**

First editions, limited to 500, 400, and 400 copies respectively. Jacket of volume one is chipped with a spot on front cover. Lower corner clipped off of the jacket of the first volume of the travel volume. Volumes 2-4 are in absolutely fine condition. Unusual to find this great reference set of the subject in the original jackets.



**Volume one** (*Scenery of Great Britain and Ireland*) is a magnificent catalogue with 34 colored plates and 54 figures in the text. Full bibliographical descriptions given of color plate books published in England during this period. **Volume two** (*Life in England in Aquatint and Lithography 1770-1860*) and is comprised of books regarding architecture, drawing books, art collections, magazines, navy and army, and panoramas, among others. **Volume three** (*Travel in Aquatint and Lithography, 1770-1860, v. 1*) is segregated into two volumes, with volume one being focused on travels through Europe and Africa. **Volume four** (*Travel in Aquatint and Lithography, 1770-1860, v. 2*) focuses on Asia, Oceania, Antartica, and America. [Book # 15853]



*Ashendene Press*

## THE ASHENDENE PRESS

by Colin Franklin

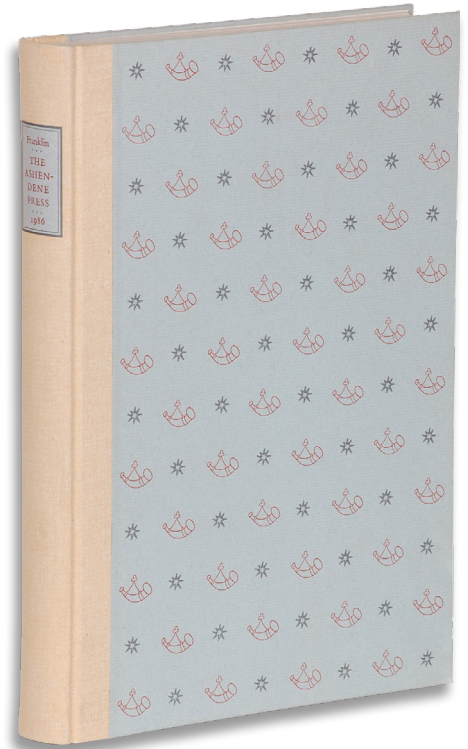
Bridwell Library: Dallas, 1986; small 4to., cloth-backed boards, paper spine label; xiv, 256, (4) pages. \$75

**SOLD**

*For Thomas P. Slavin  
at the Rowfant Club*

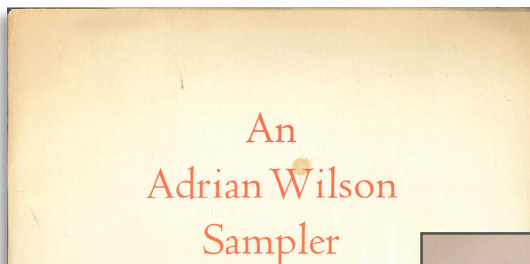
*Colin Franklin  
February 1997*

First edition, limited to 750 copies. This copy is inscribed by Colin Franklin to Tom Slavin during an event at the Rowfant Club in Cleveland, Ohio (1997). A fine copy. History of this English private press with generous use of manuscript material and illustrations. Contains a bibliography, a checklist of announcements and other bibliographical information. Well printed and designed. [Book # 16000]



*Adrian Wilson*

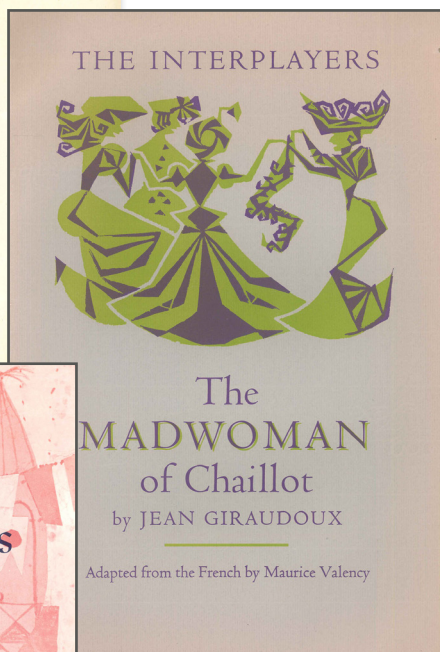
## AN ADRIAN WILSON SAMPLER



The Composing Room: New York, 1967; folio, portfolio containing five actual pieces printed by Wilson. \$50

*Assembled on the Occasion of his Lecture for the Paul A. Bennett Memorial Lectures, Heritage of the Graphic Arts.*

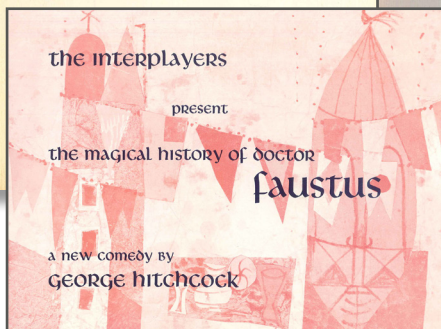
**SOLD**



Covers slightly soiled with a very small moisture stain on title. Toning to bottom edge. Samples in fine condition. Sponsored by The Composing Room, Inc., New York, October 11, 1967.

The samples included are: "Fiat Lux", program for *Hamlet*, program for *The Magical History of Doctor Faustus*, program for *The Madwoman of Chaillot* (by Jean Giraudoux), and a folio (folded twice) regarding sample pages from marketing material for the University of California.

Adrian Wilson was a prolific American book designer, and the author of *The Design of Books* (Reinhold Publishing Corp., 1967), one of the most important books on American typography and book design of the mid-20th century. [Book # 18341]





**Leaf Book****ASPECTS OF VICTORIAN LITHOGRAPHY, ANASTATIC PRINTING AND PHOTOZINCOGRAPHY**

by Geoffrey Wakeman

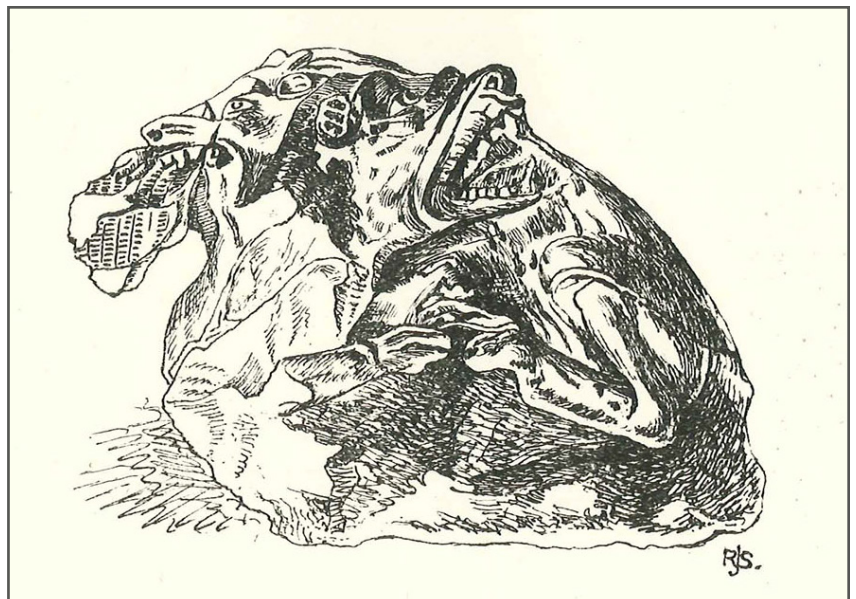
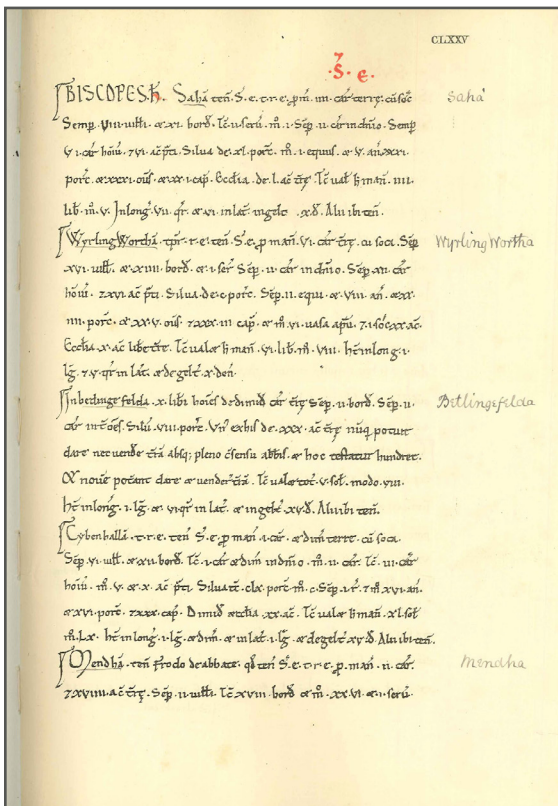
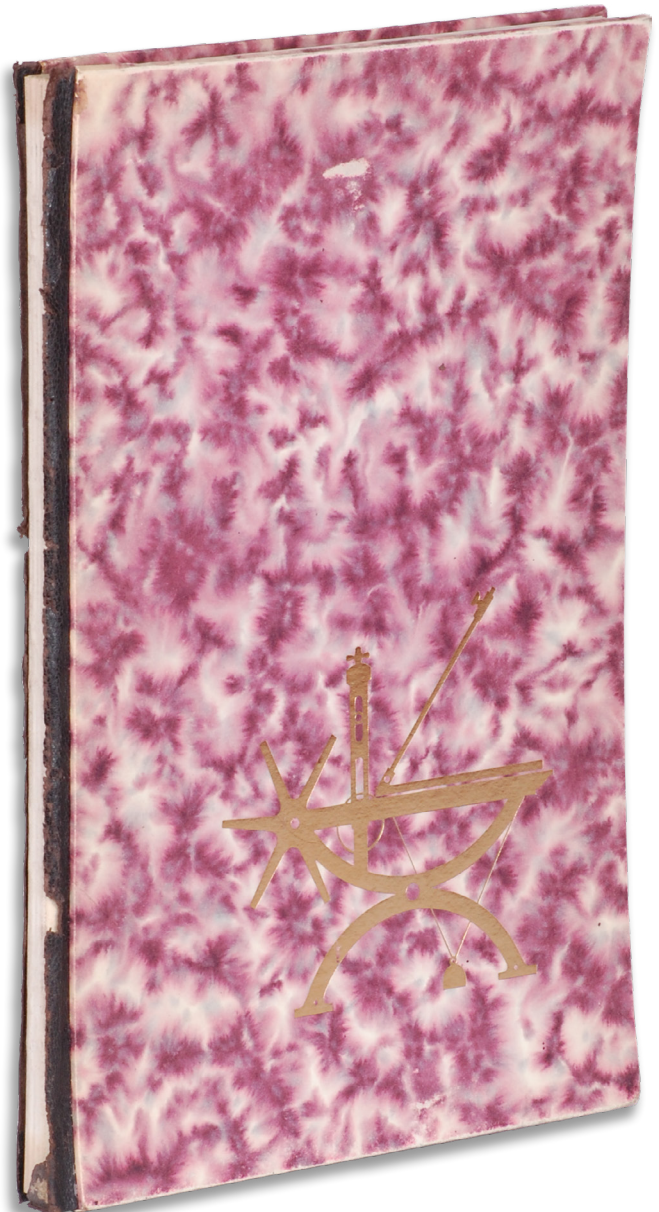
Brewhouse Press: Wyomondham, 1970; 4to., half leather over marbled paper-covered boards; 64 pages. \$250

First edition, limited to 250 numbered copies (Not in Leaf Book - Chalmers). With three actual specimens inserted. With the bookplate of Gavin Bridson. Boards bowed, especially the front. Leather backstrip detached and loosely inserted in book.

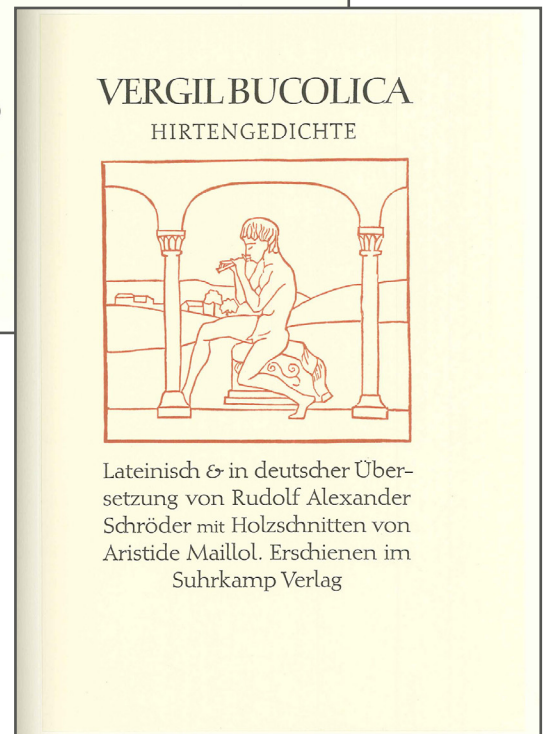
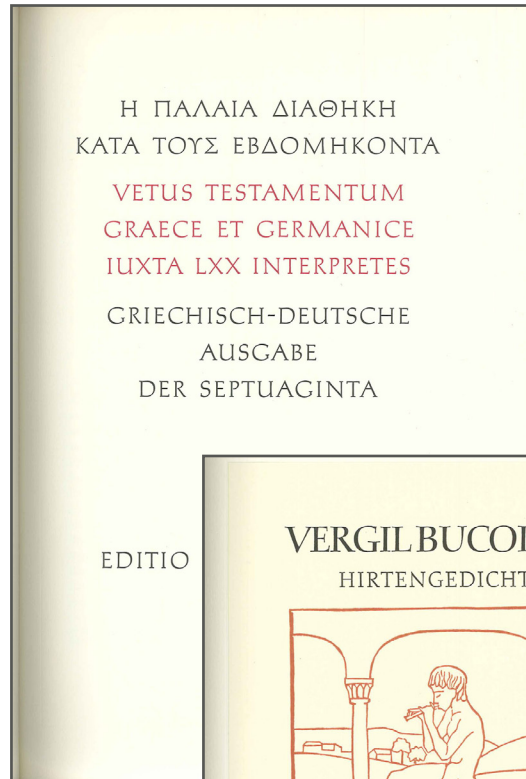
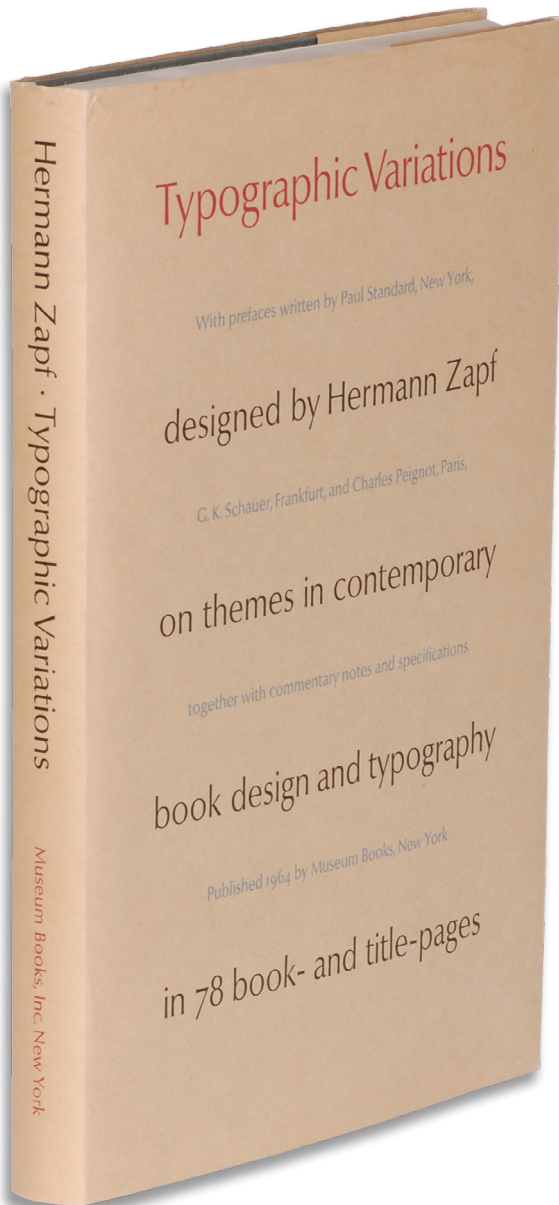
An important history of the first commercially successful means of reproducing the printed page. With three mounted specimens demonstrating this method of reproduction. Well-printed by this private press. Printed letterpress by James Pick in 10pt & 12pt Monotype Baskerville. Lithographs printed by Peter Bonsor. Binding by Trevor Hickman. Contains chapters on anastatic printing, history of printing during the late 1840's, book exhibitions, lithography, photography, and map printing, photozincography, and Domesday book and its successors. One illustration within the text. Notes at rear.

Geoffrey Wakeman was the proprietor of the Plough Press, and fine press based out of England that specialized in producing

fine press books relating to bibliography.  
[Book # 79820]







## TYPOGRAPHIC VARIATIONS DESIGNED BY HERMANN ZAPF ON THEMES IN CONTEMPORARY BOOK DESIGN AND TYPOGRAPHY IN 78 BOOK AND TITLE PAGES

by Hermann Zapf

Museum Books: New York, 1964; oblong 4to., parchment - backed boards with parchment tips; not paginated.  
\$150

Limited to 500 numbered copies produced by this American publisher, and signed by Zapf on the colophon page. A fine copy in fine jacket.

Set in 16 languages with the types of D. Stempel "taken from the foundry's archives" and printed by Heinrich Egenolf. A magnificent display of typography and type specimens printed in black with some part printed in an alternative color, with many being tipped-in.

Hermann Zapf was an award-winning typographer and book designer known for his clean techniques.  
[Book # 17095]