

Oak Knoll Books



1. IN VENICE. The case against Ruskin, and the events leading to Whistler's tour of Venice in 1880.

Parry Sound, Ontario: Church Street Press, 2007, folio, quarter leather, handmade paper-covered boards, linen slip case. not paginated (32 pages).

Limited to 15 copies. Printed and illustrated by Alan Stein, who signed on the colophon. This is an account of approximately one year in the life of J.M. Whistler. It follows the libel case of "Whistler vs. Ruskin" with excerpts from the trial, his subsequent bankruptcy, his commission from the Fine Arts Society for a series of twenty-five plates of Venice, letters, and various accounts of his time there during the winter of 1879-80, followed by accounts of the exhibitions at the Grosvenor gallery when he returned. The lithographs are based on Steins on-site sketches made in the same locations as some of Whistler's on-site pastels and copper-plate engravings. Half-title page wood engraving printed in Venetian Red. Endpapers are full dimension linocut printed on Venetian Red Kurotani Japanese paper. Laid-in is a tall, narrow broadside prospectus, a gallery card for a show featuring Steins work in 2003, a single sheet New Years greeting for 2008, and a card showing the same image as the New Years greeting.

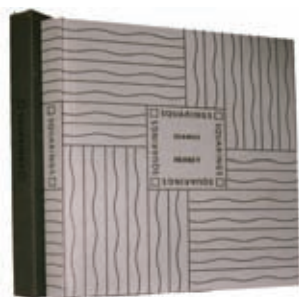


No. 100298 -- Price \$ 975.00

2. SQUARINGS

By Seamus Heaney

Francisco: Arion Press, 2003, square 4to., pictorial cloth, cloth-covered slipcase. not paginated.



This edition is limited to 400 numbered copies signed by Seamus Heaney and Sol LeWitt, the artist. There are 48 poems and 48 drawings, with an introduction by Helen Vendler. The Deepdene type, designed by Fredric W. Goudy, was cased for hand composition of the poems, and in Monotype for the introductory essay and ancillary material. The type and photo-polymer plates for the drawings were printed by letterpress. The paper is mould-made Pescia.

No. 90697 -- Price \$ 900.00

3.(Leaf Book) THOMAS SHORT AND THE FIRST BOOK PRINTED IN CONNECTICUT

By Foster M. Johnson

Meriden, CT: Bayberry Hill Press, 1958, 12mo., full leather, dust jacket. (viii), 28, (3) pages.

Limited to 50 numbered copies, this booklet provides a biography of the printer, Thomas Short, information on the printing history of this 1708 imprint, and a six page facsimile. Loosely inserted in a pocket is an actual leaf from the "Saybrook Platform" of 1710 taken from Harold Hugo's defective and broken-up copy. Not in the recently published bibliography of leaf books (Disbound and Dispersed, distributed by Oak Knoll Press for the Caxton Club). An extremely scarce book.



No. 92009 -- Price \$ 950.00

4. MATRIX, A REVIEW FOR PRINTERS AND BIBLIOPHILES Issues 1-27, plus the index for 1-5 and the index for 1-21



Andoversford: The Whittington Press, 1981-2008, small 4to., original morocco backed (or vellum in some cases), slipcases present.

A complete set of this magnificent periodical in the deluxe edition. The first and second volumes are present in the deluxe reprint edition which were limited to 50 and 40 sets respectively; the limitations of the other volumes vary, but never exceed 110 copies. Filled with important articles on all aspects of private printing, printing history, book illustration history, and all other subjects of interest to the book arts person. Illustrated with color, tipped-in illustrations, foldouts, broadsides, samples etc., the deluxe version contains many more specimens than are present in the trade edition. A difficult to find complete deluxe version set.

No. 95890 -- Price \$ 20,000.00

5. MATRIX 23



Herefordshire, UK: Whittington Press, 2003, small 4to., paper-covered boards, dust jacket. (vi), 206 pages

Printed in an edition limited to 800 copies, this being one of 715 trade copies. This issue contains twenty-five articles and additional book reviews, including: Anthony Dowd, "Fine Press and the Bookbinder"; Miriam MacGregor, "The

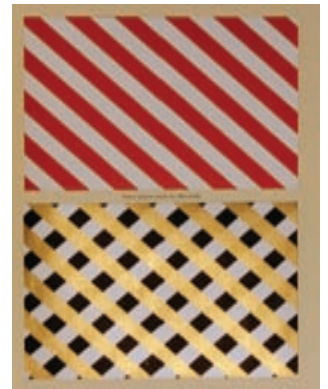
Forgotten Pleasure of Hand-Printing"; Lucy Archer, "Working with Olive Cook"; Michael Caine, "My Concatenation of Types"; Dennis Gould, "Latterday Letterpress Printer"; and Simon Lawrence, "Aspects of Golden Gockerel." Illustrated throughout with many tipped in specimens on special paper, engravings, photographs, color plates, etc., and a 1937 Matisse, "Woman's Head," as frontispiece.

No. 76358 -- Price \$ 260.00

6. MATRIX 26

(Lower Marston Farm, Risbury: Whittington Press, 2006), 4to., stiff paper wrappers, dust jacket. (vi), 209(1) pages

One of 680 copies bound thus. This issue contains essays by Alan Kitching, Celia Stothard, Michael Richey, John Crombie, Michael Harvey, Ewan Clayton, Joe D'Ambrosio, Richard Healy, Hal Bishop, Joel Silver, and many others. Illustrated throughout with many tipped-in specimens on special paper, engravings, photographs, color plates, etc. Card regarding Matrix 27 laid-in loosely.



No. 94031 -- Price \$205.00

7. THE ALIENIST



By Joaquim Maria Machado de Assis,

Arion Press, 1998, oblong 4to., cloth, paper labels on front and rear boards and spine, front and rear pastedowns, slip case. (iv), 55,(3) pages.

Limited to an edition of 250 for sale. Signed by Carroll Dunham, the illustrator, on the limitation page. Translated from the Portuguese with an afterword by Alfred MacAdam. This book was designed and produced under the direction of Andrew Hoyem. The types are Gill Sans Medium and Bold, composed in Monotype and Gill Sans Cameo Rules for initials and display, handset. The type and photopolymer plates for the illustrations were printed letterpress on German mould-made Bugra papers. There are a few small soiled spots on the slip case.

No. 90604 -- Price \$ 500.00

8. SPECIMEN OF PRINTING TYPES

By Raymond Stanley Nelson

Hand Engraved & Hand Cast. Ellicott City: Atelier Press and Letterfoundry, n.d. (but 2008), 4to., quarter cloth, marbled paper-covered boards, paper label. not paginated.

Only 45 copies. Nelson “composed these specimens for inclusion in a collaborative book entitled “The Private Typecasters - Preserving the Craft of Hot Metal Type into the Twenty-First Century”, published by Henry Morris at his Bird and Bull Press. They exhibit various types engraved and cast at the Atelier Press and Letterfoundry over the past thirty-five years.” None of the types used in the book are currently available for sale.



No. 100368 -- Price \$ 140.00

9. HOI BARBAROI: A QUARTER-CENTURY AT BARBARIAN PRESS

Mission: Barbarian Press, 2004, 4to., quarter cloth with printed paper-covered boards, printed spine label with slipcase. 160 pages.

Printed in an edition limited to 180 copies of which this is one of 150 standard copies. This bibliography, which marks the silver anniversary of the Barbarian Press, lists all the books published by the Press, including those listed in the hard-to-find tenth anniversary edition. Robert Bringhurst provides an essay on the private press in Canada, Simon Brett contributes the chapter “Illustrating for Grown-ups”, and Sjaak Hubregtse writes about collecting Barbarian Press. A photo essay by David Evans dwells on the beauties of the tools, the materials, and the processes of making books. Foreword by Anthony Rota.



No. 78574 -- Price \$ 630.00

10. GINSBERG'S FARM

(Canton NY: Caliban Press, 2006), 8vo., three paper-covered boards in a triptych housed in a heavy paper portfolio (with a wooden spine) which completely encloses the book and a small vial of earth. not paginated.

Limited to 40 copies signed by Mellon the photographer and Michael McMurray of Caliban Press, this book has an interesting structure. It is a triptych, which as you first open it has oriental-appearing papers in dark yellow and blue on the two outer sections. The middle section is hidden by two sheets folded towards the middle, with a Walt Whitman quote printed on the top one. When these sheets are opened, a photograph of Allen Ginsberg standing in a field is revealed in the center, and the two side pages have a poem about Ginsberg's poetry farm.



No. 100257 -- Price \$ 375.00

11. SO LONG, HOT-METAL MEN The Comprehensive Bird & Bull Type Specimen Book

By Henricus de Nova Villa

Newtown: Bird & Bull Press, 2007, small folio, quarter morocco, slipcase. (x), 117, (3) pages.

Limited to an edition of 140 numbered copies, this book represents a full year of daily work creating a type specimen book that not only shows type faces ranging from the very rare to the common, but also contains wonderful Henry Morris quotes. While some are serious, many entries exhibit Morris' finely-tuned humor. How often does one get immense reading pleasure, to say nothing of a good laugh, from an exquisitely executed type specimen book? The alphabets shown range from the gargantuan 84-pt. to a miniscule 4-pt. There is ornamental material from the last days of the great German type founders, much of which was designed by Hermann Zapf and others of equal ability, which are rarely seen in American private press. "I've seen many of the type specimen books of the twentieth century and I believe I have come up with a novel way of doing this. I predict the idea will be copied, but this is the original and no serious collection should be without it." (from the prospectus). Set in numerous types printed on Frankfurt paper.



No. 93138 -- Price \$ 550.00

13. ATLANTIC CROSSING

By John Cheever

(Cottondale, AL: Ex Ophidia, 1986), 4to., full morocco by Craig Jensen, in a cloth-covered solander box. 21, (3) pages

Printed in an edition limited to 90 press-numbered copies on an 1884 Luigi Ghisi Albion handpress by Gabriel Rummonds, assisted by Antony O'Hara. (Smyth #41). The type is monotype Walbaum passed through the stick. The paper, printed damp, was made by Richard



Susan Cheever).

No. 64821 -- Price \$ 650.00

12. PAPERMAKING AT HAYLE MILL 1808-1987

By Maureen Green

Newark VT: Janus Press, 2008, large 8vo., stiff paper wrappers, accordion fold map, two portfolios all housed in a clamshell box. 68 pages, plus map and portfolios.

Limited to 200 numbered copies, this edition was printed on *Finale*, the last paper made at Hayle Mill. This is both a readable and technical survey of the 180 years the Green family made handmade paper at Hayle Mill. The chapters are: "Historical Overview", "Renaissance Range of Papers", "Cairo/Egyptian Trial Papers", and "The Closing of the Mill". In the book there are five illustrations, fourteen tipped-in paper samples, and seventeen watermarks from as early as 1817 to the one that was made for the last paper made at the mill. As well as the book, there is a map showing the 12 water-powered mills that were on Loose Steam in 1865. The map is printed in two color letterpress and is three feet wide. A portfolio of 12 Barcham Green papers measuring 7x10 enclosed in an India Office paper wrapper, and a portfolio of 19 historic photographs from 1870 to 1977 of the mill and the processes of hand papermaking.



Except for the photographs and the mill diagram, all the papers used in this project were handmade by Barcham Green at Hayle Mill. Prospectus laid-in.

No. 100300 -- Price \$ 800.00

14. BARTLEBY THE SCRIVENER, A STORY OF WALL STREET

By Herman Melville

N.P.: Indulgence Press, 1995, small narrow folio, three-quarter cloth with embossed paper-covered boards. (vi), 40, (6) pages.

Limited to an edition of 126, of which 100 were thus bound. This is the first book of the Press published anonymously in the November 1853 issue of Putnams Monthly. It was not until 1856 that "Bartleby" was published in a collection of stories by Herman Melville. The Indulgence Press edition was edited according to the first printing, and was done in 12-point Bulmer on Arches MBM mouldmade paper using a Janus Press. The frontispiece photograph is a kallitype print on Kitikata paper, of a walled-up window. Throughout the book is Bartleby's phrase "I would prefer not to" printed in ochre script, first superimposed whole over two pages of text, and then looser and larger as he becomes more central and more abstract. Finally, there is just a stroke or so, but nothing readable. The paper covering the boards is embossed as abstract bricks forming a wall. The image was taken from the frontispiece photograph.



No. 89004 -- Price \$ 350.00

15. L' ALLEGRO

By John Milton, Illustrated by Nicholas Parry

(Market Drayton): Tern Press, (2008), oblong 4to., cloth, paper labels. 23, (5) pages.



Limited to an edition of 20, Parry illustrates Milton's poem with eleven lithographs, some across two pages.

The lithographs are printed in brick-red, and the text set in Bembo type - black on Barcham Green Penshurst paper. Signed by Nicholas and Mary Parry on the colophon.

No. 100302 -- Price \$ 440.00

16. LAGUNA VERDE 1975 - 1987

By Ward Ritchie

Laguna Beach, California: n.p., 1988, 4to., quarter leather, paper-covered boards, slipcase. (xiv), (52), (3) pages.

Limited to 50 copies. A bibliography which lists twenty-six items of ephemera, books, etc., produced by this private press. Each entry is illustrated with an original block engraving, or facsimile of the title page. Several are printed in two or three colors.



No. 23438 -- Price \$ 2,500.00

17. PSHAW! 1975 - 2005 30 years of Poltroonery

By Frances Butler and Alastair Johnston

N.P. (but Berkeley CA): Poltroon Press, n.d. (but 2006), folio, quarter cloth, paper-covered boards. not paginated (but 44 pages).



100 copies letterpress on Hahnemühle paper. The paper is in three colors. Far more than a simple bibliography, there are eight pochoir plates by Frances Butler, and 28 tipped-in facsimiles and recreations of Poltroon ephemera.

No. 91656 -- Price \$ 500.00

18. VARIATIONS AND QUOTATIONS

By Ward Ritchie

Laguna Beach: Ward Ritchie, 1990, 8vo., half cloth over sculptured boards, diagonally positioned printed paper label. (iv), (34), (2) pages.

Limited to 50 copies signed by Ward Ritchie. Contains one line quotes from a variety of famous people including Lawrence Clark Powell, Ernest Hemingway, and William Addison Dwiggins, each complimented by an abstract illustration of blocks and squares printed in a variety of colors.



No. 30364 -- Price \$ 750.00

19. (Leaf Book) THE ALLEN PRESS BIBLIOGRAPHY

By Lewis M Allen

Greenbrae: Allen Press, 1981, small folio, cloth, slipcase

One of 140 copies hand-set and printed by Dorothy and Lewis Allen on hand-made paper especially made for this edition. (Allen no.46; Leaf Book - Chalmers 171). With an elaborate title page vine design by Malette Dean (probably) hand-colored by Dorothy Allen. The text of the book is scattered with many small vignettes, alphabetic, and decorative engravings used by the Allens in their books. The book has Fortuny hand-blocked cloth sides in the Richelieu pattern. The spine and the slip case are covered in a greenish-gold cloth. In addition to describing the books, this volume also serves as an autobiography of the Allens and their life as book designers and printers. There is even space reserved to describe a few of the books they promise to print after this bibliography is made available. A very fine copy of a superbly produced bibliography, they have followed St. John Hornby's example of producing a bibliography that in itself encapsulates the finest work of the press. Prospectus loosely inserted.



No. 44389 -- Price \$ 2,250.00

20. (Leaf Book) PAGES FROM PRESSES: KELMSCOTT, ASHENDENE, DOVES, ERAGNY, VALE & ESSEX HOUSE

By David Butcher

Leominster: Whittington Press, 2005, folio, half cloth in a slipcase.

Printed in an edition limited to 180 copies with a specimen leaf on paper from each of the six Presses. The first purely leaf book to be published by the Whittington Press, this book is designed to give collectors the feel of the actual pages from these great Presses in a way that no reproduction can achieve. The collection represents the superb work of the founding figures of the Private Press movement: William Morris, T.J. Cobden-Sanderson, St. John Hornby, Charles Ricketts, Lucien Pissarro and C.R. Ashbee. David Butcher's commentary about each Press concentrates particularly on the books from which the specimen leaves are taken. Printed on Czech Losin hand-made paper, with the title page and chapter titles printed in red and black.



No. 78572 -- Price \$ 535.00

21. JOST AMMAN'S CUTS OF CRAFT-WORKERS

By Jost Amman,

With an introduction by Veronica Speedwell

(Oldham): Incline Press, 2008, small 8vo., marbled paper-covered boards, paper spine and front labels. x, 57, (5) pages

The print run was nearly 400 copies, of which this is one of the 150 hand-bound at the Press. Fifty-seven cuts of craft-workers have been selected from the well known woodcut book "Standbuch" originally published in 1568. All those associated with the making of books are shown along with makers of cloth, metal, glassware, cookery and music. The ten page introduction by historian Veronica Speedwell uses six more illustrations, including the earliest known cut of a printshop (1499), and a chapman by Han Holbein (1524), which all help give context to Amman's illustrations. The book is printed on paper from Magnani using Hyperion type designed by Berthold Wolpe. Signed on the colophon by Graham Moss. Prospectus laid-in.



No. 100260 -- Price \$ 70.00

22. THE HEART OF DARKNESS

By Joseph Conrad

Chestertown: Chester River Press, 2008, 4to., quarter blue goatskin with Cockerell marbled, paper-covered boards, cloth slipcase with paper cover label. (vi), 100, (6) pages

Limited to 150 numbered copies, of which this is one of 135 regular editions. Illustrated by Marc Castelli, a noted painter of marine scenes whose work has been chosen for various US embassies around the world, and featured at the Mystic Seaport



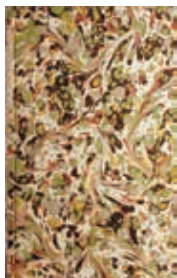
Museum and other galleries. The text is taken from the 1921 Heineman edition. Printed letterpress at Deepwood Press on Hahnemühle Biblio paper using Dante and Castellar typefaces, and including a 32" double-page fold out of Castelli's drawings printed on debossed tinted panels. The book was designed by James Dissette in collaboration with Chad Pastotnik.

No. 100407 -- Price \$ 500.00

23. DUINO ELEGIES

By Rainer Maria Rilke, Translated by A.S. Kline.

N.P.: n.p. (but Kelly-Winterton), 2006, 4to., marbled paper-covered boards, paper spine label. 43(1) pages



Limited to an edition of 99 copies, this is the first book printed in a new typeface designed by Jerry Kelly named after this publication 'Rilke'. A long, complex poem in ten sections, Rilke packed - so tightly that no joins are visible anywhere - the entire

spiritual existence of his life, using as pegs those aspects which he felt were the most important to him - mother, early childhood, animals, and love. All these are seen through the prism of a profound religious temperament.

No. 100303 -- Price \$ 125.00

24. A CHRISTMAS SEQUENCE. Chosen by Benjamin Britten from the Chester Mystery Cycle, with an Introduction by Dr. Andrew Plant, and Images by Angela Lemaire

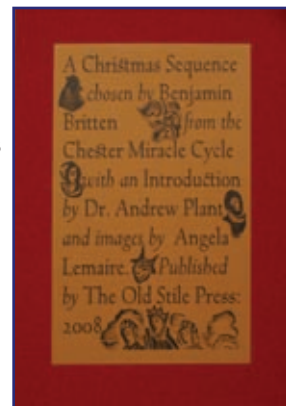
By Benjamin Britten

(Llandogo): Old Stile Press, (2008), folio, quarter leather, paper-covered boards, slip case with large paper label on front. not paginated.

Limited to 205 copies, this being one of the main edition of 195 numbered and signed by the artist. This work is taken from the second draft of the libretto for Britten's Christmas Sequence, left unfinished by his death in 1976. Angela Lemaire has cut magnificent woodblocks which capture a splendid sense of the medieval play, its presentation by contemporary children and a mystical rendering of the events surrounding the birth of

Jesus. The scenes included involve the Salutation, which introduces Gabriel, Mary and Joseph, Elizabeth and midwives who arrive for the birth; The Shepherds; the Magi; King Herod and the Innocents; and the knights who carry out the orders to kill. The language is wonderfully down to earth and designed to entertain in the market places of medieval

Chester and the surrounding towns. The woodcuts dance through every page. 76 blocks were cut and printed in midnight black (which is slightly blue) weaving between the blocks of text, printed in seville black (slightly orange). The binding was inspired by the colours of medieval stained glass - green images on blue for the covers with a black leather spine as though leading on the window. A deep red cloth on the slipcase surrounds a large label printed on golden yellow paper. Designed by Nicolas McDowall and printed on Vélin Arches paper, with Truesdell type. Lemaire's woodcut images were all printed from the wood.



No. 100253 -- Price \$ 500.00

25. THE TEMPEST

By William Shakespeare

(Canton NY: Caliban Press, 2001), 4to., leather spine, stiff paper wrappers completely enclosed in a heavy paper portfolio. 117, (3) pages.

One of 125 copies all on various handmade papers by Velma Bolyard, LaPapeterie St. Armand, and Barcham Green, with Arches, Frankfurt and Mexican amate paper. The text is set in 14pt. Dante by M & W Bixler; rain-cut by Greg Lago. The book was designed, printed and bound by Mark McMurray, using the text from the 1623 *First Folio* with a few liberties. The binding uses handmade pinkish-brown paper over tan paper. The first paper has a circular cutout that reveals the second paper which is printed with the title in black, purple leather spine and hand-made textured endpapers. It is housed in a blue-grey paper portfolio with a cutout paper onlay of a man (Caliban?), using paper printed with musical notations. The text is illustrated with woodcuts, gatefolds, mechanicals, onlays, and text printed on various papers in various shapes. Errata slip laid-in.



No. 100259 -- Price \$ 650.00

26. PUNCTUATION: A PRINTER'S STUDY

By Gertraude Winkelmann-Rhein

Stroud: Evergreen Press, 2001, tall folio, cloth, inset paper cover label. (x), 29, (11) pages.

Limited edition of 200 numbered copies, the text is an entry on punctuation excerpted from the Authors' & Printers' Dictionary published by the Oxford University Press, seventh edition. Hand-set and printed by John Grice. Double column setting with 36-point Bembo type. Elegantly printed in black and red ink on cream mould-made paper with generous margins. Bound by the Black Cat Bindery. Bumped along bottom of covers.



No. 100297 -- Price \$ 145.00

27. PRIVATE TYPECASTERS, PRESERVING THE CRAFT OF HOT-METAL TYPE INTO THE TWENTY-FIRST CENTURY

Richard L. Hopkins (editor)

Newtown: Bird & Bull Press, 2008, small 4to., quarter morocco with Japanese cloth sides, leather spine label. 194 pages.

First edition, limited to 150 numbered copies. The work of fifteen typecasters has been gathered into the pages of this book. Included are unknown, newly-created types, ancient types cast from 200-year-old matrices, proprietary types, and a beautiful Civilité face designed by Hermann Zapf that was never released to the commercial market.



No. 100094 -- Price \$ 800.00

28. POISONOUS PLANTS AT TABLE

By G. Henslow, Dr. E. Coffin, and Audrey Niffenegger

Chicago: Sherwin Beach Press, 2006, narrow 8vo., cloth, slipcase. (viii), 91(+++1) pages

Limited to an edition of 75. The Japanese fabric covered case drops away to expose the sewing and non-adhesive binding. A back pocket houses the text block while a front pocket houses a plant collection sleeve containing pressed Colchicum blossoms. The slipcase is covered in Japanese fabric with heavy textured paper. Set in Monotype Gill Sans and Joanna by Michael and Winifred Bixler. Letterpress printed in two colors on Mohawk Superfine and Twinrocker Handmade, with the illustrations giclée printed on specially coated, hand-made paper developed by Twinrocker Handmade Paper.



No. 92157 -- Price \$ 1,200.00

29.FOLLOWING ABRAHAM LINCOLN 1809-1865

By Bernhardt Wall

Lime Rock: Berhardt Wall, 1931-1942, square 12 mo., paper jackets over heavy cardboard affixed by the flaps as issued, paper spine labels, all ephemera held in a clear portfolio, not paginated.



Set #1 of 76 (Weber, pages 38-41). Complete set of 85 volumes, plus one of the two ancillary volumes and a portfolio of ephemera related to the books, and/or Abraham Lincoln. There are 1035 etchings total, with some volumes having as many as 16 plates and others as few as 8, while most have 10 or 11. As this set was issued over an 11-year time period, complete sets are very difficult to find (Lincoln National Life Foundation - renamed The Lincoln Museum - and Harvard have complete sets of 85). As Weber notes "Though Wall generally lists the number of copies, he seldom reached more than half that goal. Hence, the use of that data is more academic than factual" - page 24, there is some doubt whether or not all 76 sets were completed. Each of the books are dedicated to different people, including Henry E. Huntington, Carl Sandburg, and Stephen Vincent Benet. Volume 60 and volume 85 are indexes. Wall had originally envisioned a series of only 15 volumes, then he felt the series would end at 60 (hence the index), but began what he termed a supplemental series

which ultimately concluded at 85. There were two ancillary volumes, one of which is present here, that contain two etchings of Wall, a tipped-in newspaper clipping and other related materials. In addition to the 85 volumes, there is a portfolio of ephemera having to do with Abraham Lincoln and/or the set of books. There are 14 brochures or tourist information about various Lincoln related sites. There are five letters to or from George Lee Williams and two Photostats of a document, dated October 25, 1952, from Mr. Williams giving information about the set and how he acquired it from Mr. Merl Kimmel in 1950. The most important item in the packet of ephemera is the ancillary volume. It has two more etchings by Wall and an article from the Los Angeles Times dated September 5, 1950 about Bernhardt Wall. Attached to this volume, by two paperclips, is a handwritten note "George - Found this right after you left in the desk drawer with some other stuff. Merl. Also forgot to tell you, - your set is #1, & the only set ever made." (not true as at least two complete sets have been located).



No. 99316 -- Price \$ 19,500.00

30. (Leaf Book) INK ON THE ELBOW Conversation between David Esslemont & Gaylord Schanilec

By, David Esslemont and Gaylord Schanilec

N.P.: Midnight Paper Sales and Solmentes Press, 2003, 4to., full patterned cloth, paper spine label, cloth slipcase. 153, (3) pages



Printed in an edition of 200 copies of which this is one of 90 copies issued in the English binding. Finely illustrated with wood engravings by Schanilec, including a magnificent foldout panorama of the Welsh countryside, and color linocuts by David Esslemont. Also tipped-in throughout are original

leaves from books produced by each press. A record of email correspondence between David Esslemont and Gaylord Schanilec with additional notes and illustrations. "In one way, the correspondence of Gaylord and David is a daybook chronicling the seasons of the year in Wisconsin and Wales. In another way, it is a diary, with production notes of editing, printing, and producing some important books. It is also a log of two personal journeys, a record of the writers struggles to manage personal lives and professional lives in the midst of children, book fairs, accolades, and calamities. Still another important story is Gaylord and David's continuing dialogue about their current printing projects and the implications of their individual printing decisions. These conversations raise a number of interesting issues," (introduction). With introductions by J. Andrew Armacost and David Chambers. Officially published at Oak Knoll Fest X.



No. 75258 -- Price \$ 480.00

31. (Leaf Book) INK ON THE ELBOW Conversation between David Esslemont & Gaylord Schanilec

By, David Esslemont and Gaylord Schanilec

N.P.: Midnight Paper Sales and Solmentes Press, 2003, 4to., half cloth, with paste paper-covered boards, paper spine label, cloth slipcase. 153, (3) pages



Printed in an edition of 200 copies of which this is one of 100 copies issued in the American binding. Finely illustrated with wood engravings by Schanilec, including a magnificent foldout panorama of the Welsh countryside, and color linocuts by David Esslemont. Also tipped-in throughout are original

leaves from books produced by each press. A record of email correspondence between David Esslemont and Gaylord Schanilec with additional notes and illustrations. "In one way, the correspondence of Gaylord and David is a daybook chronicling the seasons of the year in Wisconsin and Wales. In another way, it is a diary, with production notes, of editing, printing, and producing some important books. It is also a log of two personal journeys, a record of the writers struggles to manage personal lives and professional lives in the midst of children, book fairs, accolades, and calamities. Still another important story is Gaylord and David's continuing dialogue about their current printing projects and the implications of their individual printing decisions. These conversations raise a number of interesting issues," (introduction). With introductions by J. Andrew Armacost and David Chambers. Officially published at Oak Knoll Fest X.

No. 75259 -- Price \$ 480.00

One of Thirty Copies

32. THOUGHTS FROM THE LETTERS OF PETRARCH

N.P. (but Oregon House, CA): Petrarch Press, 2004, small 8vo., three quarter leather, patterned paper-covered boards, slipcase. xviii, 131, (3).

Limited to an edition of 150 of which this is one of 30 thus bound. The text was set in Dante with Goudy Lombardic Caps on Ruscombe Mills custom cotton and linen handmade paper. In the Foreword, William Bentley writes, "This selection of extracts from Petrarch's letters commemorates both the 700th anniversary of his birth in 1304, and the re-establishment of the Petrarch Press in 2004." A beautiful and fitting production.

No. 93017 -- Price \$ 875.00



33. AT LA PUERTA ESCONDIDA

By Lawrence Ferlinghetti

(Retaud): Pré Nian, (2005), 14" x 15", loose sheets in stiff paper wrapper in hand-made box. not paginated.

Limited to an edition of 35 copies thus bound, and signed by both Ferlinghetti and Bracaval. The poem appears in English and in French (translated by Ève Lerner) on separate pages. Each of the five full-page etchings are numbered and signed by Bertrand Bracaval. All are contained in a heavy paper wrapper inside a hand-made box by Jeanne Frère. Prospectus laid-in. Bracaval has been awarded many prizes, through nearly four decades, beginning with the Prix Lafont in 1967, and most recently the Prix Robert Beltz in 2002. His works are continually exhibited and are held in such public collections as the Centre George Pompidou, British Library, and the Boston Athenaeum.



No. 89135 -- Price \$ 1,750.00

34. IN PRAISE OF LETTERPRESS

Sebastian Carter (editor)

(Cambridge, England): Rampant Lions Press, 2001, 4to., broadsides in cloth-covered clamshell box, paper cover label. 4 pages, 10 leaves.

Limited to an edition of 140 numbered copies. This is a fitting tribute to the art of letterpress that combines the expected words of wisdom from the leading practitioners in the field with a wonderful variety of fonts, ornaments, borders, inks and papers to provide a visual treat. Each broadside is printed in two different colors with the page number impression at the bottom. A four-page leaflet includes the title page, table of contents, and colophon, while the broadsides are protected by a separate paper folder.



No. 73328 -- Price \$ 135.00

35. POEMS OF SAPPHO

Sandra and David Sider (editors and translators)

Pomona: Kelly-Winterton Press, 2007, small 8vo., cloth. 41(3) pages.

Limited to an edition of 150 copies, this is the first book set in Quarto Greek, with Quarto Book, designed by Jerry Kelly. The English and Greek text are on facing pages. From the Note on the Text: "This book of Sappho's poetry is the first to print a text and translation of a nearly complete poem of Sappho which was published first in 2004 (here called "The New Sappho")".



No. 100304 -- Price \$ 115.00

36. MAYFLIES OF THE DRIFTLESS REGION

By Clarke Garry



N.P. (but Stockholm, WI): Midnight Paper Sales, 2005, large 8vo., quarter goat with paper-covered boards, front pastedown, cloth-covered slipcase. not paginated

Limited to an edition of 300 copies bound thus. Signed by Gaylord Schanilec on the colophon who did the wood engravings and printing for the

book. There are 13 mayflies discussed and pictured, arranged in the order of their birth into the world. To be included in this book, a mayfly had to be of importance to fly fishers – and he also had to catch one. The wood engravings are printed in color. There is also a record of the specimens caught in the course of the investigation.

No. 89134 -- Price \$ 530.00

37. THE OVERCOAT, FROM THE TALES OF PETERSBURG

By Nikola Gogol

Verona: Editiones Officinae Bodoni, 1975, 4to., quarter vellum with light brown Roma paper sides and device on front cover in gold, paper spine label, top edge gilt. 122, (4) pages.

Limited to 160 numbered copies signed by the artist, Pietro Annigoni, (Schmoller 193). Printed on Magnani hand-made paper by Giovanni Mardersteig at the Officina Bodoni. Contains the original Russian Text with a translation into English by Constance Garnett, six etchings by Pietro Annigoni, and a postscript by Mardersteig. Prospectus loosely inserted. Mardersteig comments in the bibliography on the typographical problems he faced with this book because of the different types to be used for the Russian and English text, and his solution to the problem.



No. 24221 -- Price \$ 1500.00

38. THE RED OZIER: A LITERARY FINE PRESS. HISTORY AND BIBLIOGRAPHY 1976-1987

By Michael Peich



N.P.: The New York Public Library and the Yellow Barn Press, (1993), tall 8vo., quarter red cloth, paste paper-covered boards, leather spine label, slipcase. xxxiv, 85(3) pages.

Limited to 160 numbered copies. Printed by Neil Shaver at his Yellow Barn Press.

Calligraphy on title page by Jerry Kelly and paste paper

by Claire Maziarczyk. A history/bibliography with illustrations throughout. With prospectus loosely inserted.

No. 39012 -- Price \$ 500.00

One of Twenty-six Special Copies

41. THE PENTAGRAM PRESS COMMONPLACE BOOK, A SELECTION OF TYPOGRAPHIC INTERPRETATIONS



Minneapolis: Pentagram Press, 1988, tall 8vo., half cloth over boards, paper spine label. (42) pages.

First edition, limited to 150 numbered copies signed by the printer, of which this is one of 26 lettered copies thus bound and containing the signatures of 15 of the participants, including Emerson Wulling, Will Powers, Jan Elsted, Crispin Elsted, Harry Duncan, Leonard Bahr, Paul Hayden Duensing, William Cheney and Bradbury Thompson. This interesting book reprints comments on book design and printing from various famous printers, and includes typographic arrangements and ornamentation which fits in with each printer's point. Color throughout, the book required 112 press runs amounting to a total of 28,000 impressions - a labor of love. Well-done book by Michael Tarachow of the Pentagram Press who has added a presentation to the colophon page.

No. 93718 -- Price \$ 550.00

42.(Leaf Book) THE PLOUGH PRESS, 1967-1981, FIFTEEN YEARS PRINTING IN A LOUGHBOROUGH GARAGE

By Frances and Geoffrey Wakeman

Oxford: Plough Press, 1982, tall 8vo., half morocco over marbled paper-covered boards. (vi), 45, (3) pages.

First edition, limited to 120 numbered copies. A short history accompanied by a bibliography of the books printed at this fine private press. With illustrations in the text and numerous specimens of actual Plough Press printing tipped-in (Not noted in Chalmer's bibliography of leaf books). With the bookplate and pencil signature of Gavin Bridson. This copy is inscribed on the colophon page "Geoffrey Wakeman, Paul Wakeman, Gavin - this addition to your collection of limited editions number 68." Also contains an A.L.s. from the Wakeman's enclosing the prospectus.



No. 97816 -- Price \$ 500.00

43. MISCELLANY 2

By Sebastian Carter

Cambridge: Rampant Lions Press, 1988, large 8vo., cloth-backed decorated paper-covered boards, paper spine label. (100) pages.

Limited to 225 numbered copies. A beautifully executed private press miscellany issued a decade after their initial Miscellany. It presents samples of completed, projected, and at times purely whimsical work by the press with a strong emphasis on experimental typography. Many items are printed in various colors on a variety of papers. Includes a check-list of the work of this press operated by Will and Sebastian Carter that supplements the list initially published in the first miscellany.



No. 54222 -- Price \$ 160.00

Special Edition

44. ROAN STALLION

By Robinson Jeffers

Covelo, CA: Yolla Bolly Press, 1990, large oblong 8vo., flexible suede covered boards, clamshell box. (56) pages; commentary 15+(1) pages.

Limited to 155 copies, signed by the artist, of which 60 (numbered copies 10-69) were offered for sale in this boxed version, with a separately bound commentary and an extra unbound woodblock print. Roan Stallion is considered by many to be the best of Jeffers' blank verse narratives. The illustrations are printed on a handpress, from the artist's blocks, in black and colored inks. The text was set by hand in Pegasus, with display lines set in Albertus and printed letterpress on Rives BFK Gray made in France by Arjomari. The book was sewn by hand and bound in flexible boards covered in soft sage gray pigskin suede by Klaus-Ulrich Rotzcher, loosely inserted in a box and slipcase made of archival board, and covered in Japanese cotton. The commentary volume by Tim Hunt, editor of the Jeffers' collected works published by Stanford University Press, is printed on the same Rives paper as the text, handsewn and bound in wrappers of heavy, rag-content colored papers. Also laid-in is a prospectus on Rives paper with a woodblock as the front cover, a card with samples of the materials used, an order with an envelope, a page with sample book reviews from 1925 and a quote from Joseph Campbell, an advance announcement to existing customers, a reminder letter to customers that this edition will sell out on or shortly after publication, and a color photograph of Carolyn Robertson proudly displaying an opened copy of the book.



No. 69716 -- Price \$ 1,250.00

45. GEORGICS

By Virgil, Translated by Robert Wells,
Illustrated by Walter Bachinski

(Shanty Bay, Ontario): Shanty Bay Press, (2007), folio, quarter cloth, decorated paper-covered boards, cloth slip case.

Limited to 67 copies of which 60 are for sale. Numbered and signed on the colophon by Walter Bachinski and Janis Butler, the designers, illustrators, and printers of the book. This is the fourth publication of the press. Each section of the book has its own pochoir-illustrated title page and initial letters in pochoir, and each section is paginated separately. There are many full-page woodcuts throughout which enliven the text as well.



46. DRAFTS & FRAGMENTS OF CANTOS CX-CXVII

By Ezra Pound

Iowa City: Stone Wall Press, (1968), 4to., red cloth, paper spine label, gray slipcase with paper label on front. 40, (2) pages.

Limited to 310 copies, this being one of 100 with the imprint "London: Faber and Faber; Iowa City: The Stone Wall Press," n.d. (the copyright page says "First published in England in 1969"). Boldly signed by Ezra Pound on the colophon. Merker printed the limited edition (including the present copy) that was to be published by New Directions and Faber & Faber. Errata card laid-in. Slipcase faded at the outer edge.



No. 100262 -- Price \$ 2,750.00

No. 98807 -- Price \$ 1,250.00

47. SYLVAE. fifty specimens printed directly from the wood with historical anecdotes & observations

By Ben Verhoeven & Gaylord Schanilec

N.P. (but Stockholm, WI): Midnight Paper Sales, n.d. (but 2008), 4to., quarter leather, bare wooden board lapped-case binding, cloth slipcase. 192 pages.



Limited to an edition of 120 numbered and signed copies. This book chronicles the journey into the woods to create a work not only about these trees, but also of these trees. 24 species have been catalogued, and 53 images of long and end grain specimens. Each image is manipulated through color, impression, engraving, or some combination, to emphasize a certain characteristic of a species. Winner of the Gregynog Prize at the 2007 Oxford Book Fair (slip laid-in).

No. 96875 -- Price \$ 1,200.00

49. HENRY JAMES SAT HERE

By Anne Coon

Hinton Charterhouse: Old School Press, 2006, 4to., nine poem-image pages joined together in a zig-zag, Japanese style portfolio. not paginated.

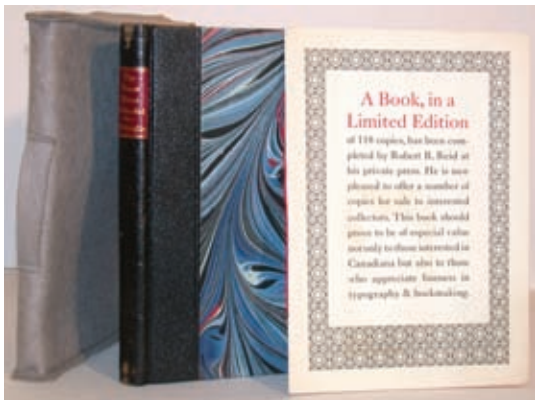
Limited to an edition of 95, with 60 being for sale. The poems in "Henry James Sat Here" have been selected from a longer poem cycle, *Via del Paradiso*, which created an intimate record of the months lived in Siena. Mixed media images by Kurt Feurhern, some pieces taken from sketchbooks he kept while living in Florence and others done while sitting at a cafe table or later in his studio, complement and illustrate the poems while also comprising a powerful, independent body of work.



No. 93141 -- Price \$ 300.00

48. THE FRASER MINES VINDICATED OR, THE HISTORY OF FOUR MONTHS. Here Reprinted for the First Time Exactly as Published in 1858 with an Introduction by W. Kaye Lamb, Dominion Archivist

By Alfred Waddington



Vancouver: Private Press of Robert R. Reid, 1949, 8vo., quarter leather, marbled paper-covered boards, felt slipcase (ii) xvi, 93, (7) pages.

Limited to 110 numbered copies. The colophon, with the device of Robert R. Reid, states, "This is the first book issued from the private press of Robert R. Reid, who produced it for his personal enjoyment." Hand-set in 12-point Caslon old style and printed two pages at a time on Hurlbut Cortlea antique paper with an 8 x 12 foot press. Marbling executed by the printer. Bound by hand at the shop of Mr. M.I. Sochasky. With a black-and-white picture pasted in of the printing press. A reprint of the 1858 edition, this contains a checklist of the locations and bibliographical information of the

11 known copies of the original edition. A black-and-white portrait of the author as the frontispiece. With a printer's note by Reid (*partially reproduced on the back cover of this catalogue*) and an introduction by W. Kaye Lamb. Also contains the prospectus on the same size, stiff paper wrappers, printed in 1950, with a message concerning the production of the book on the cover, a facsimile of the original title-cover, information about the original edition written by Reid, and facsimiles of various pages that are "printed from the same type that was used in the book and are on the same make of paper in the actual page size." Fore-edges of slipcase sunned, leather spine slightly faded at head and foot. Remarkable edition.

No. 100381 -- Price \$ 500.00

50. THE BOOK AS ART

By Leonard Seastone

New Rochelle: Wildcliff Craft Center, Fall 1979., Landscape folio (240 x 387 mm), red and black cloth lettered on front cover. 10 leaves.

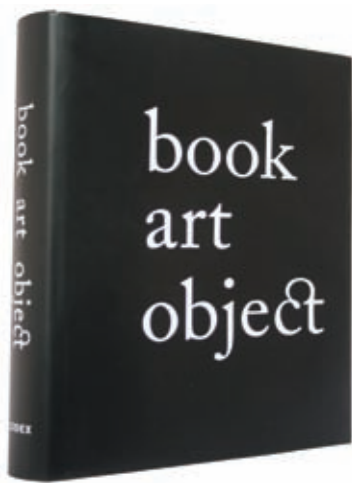
Limited to only 35 numbered copies signed by Kathleen Dinan, Leonard Seastone, and Alexandra Soteriou. 10 leaves printed rectos only by Leonard Seastone in red and black on rough-edged all cotton, handmade paper by Kathleen Dinan, Wildcliff Paper Studio, joined concertina-style by white cotton tape, woodcut over title by Leonard Seastone. Binding by Alexandra Soteriou. A limited edition catalogue for the eponymous exhibition held at the Wildcliff Craft Center, Fall, 1979. Laid-in is a note regarding the binding: "pages were glued to strips by binder on a ladder which she fell from and got a broken leg".



No. 80847 -- Price \$ 250.00

51. book art object

David Jury (editor)



Berkeley, CA: CODEX Foundation, 2008, 9 x 12 inches, cloth with dustjacket. 448 pages.

book art object, is a record of the first biennial Codex Book Fair and Symposium: "The Fate of the Art", Berkeley, California, 2007. The event showcased contemporary artist books, fine press, and fine art editions produced by some of the world's most esteemed printers, designers, book artists, and artisans. David Jury is Head of Graphic Media at the Colchester Institute, School of Art and Design UK, which includes the MA course, *Art, Design, and the Book*. With 775 color illustrations.

No. 100395 -- Price \$ 75.00



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∞∞∞ "The Printer's Note" Robert R. Reed 1949 ∞∞∞

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