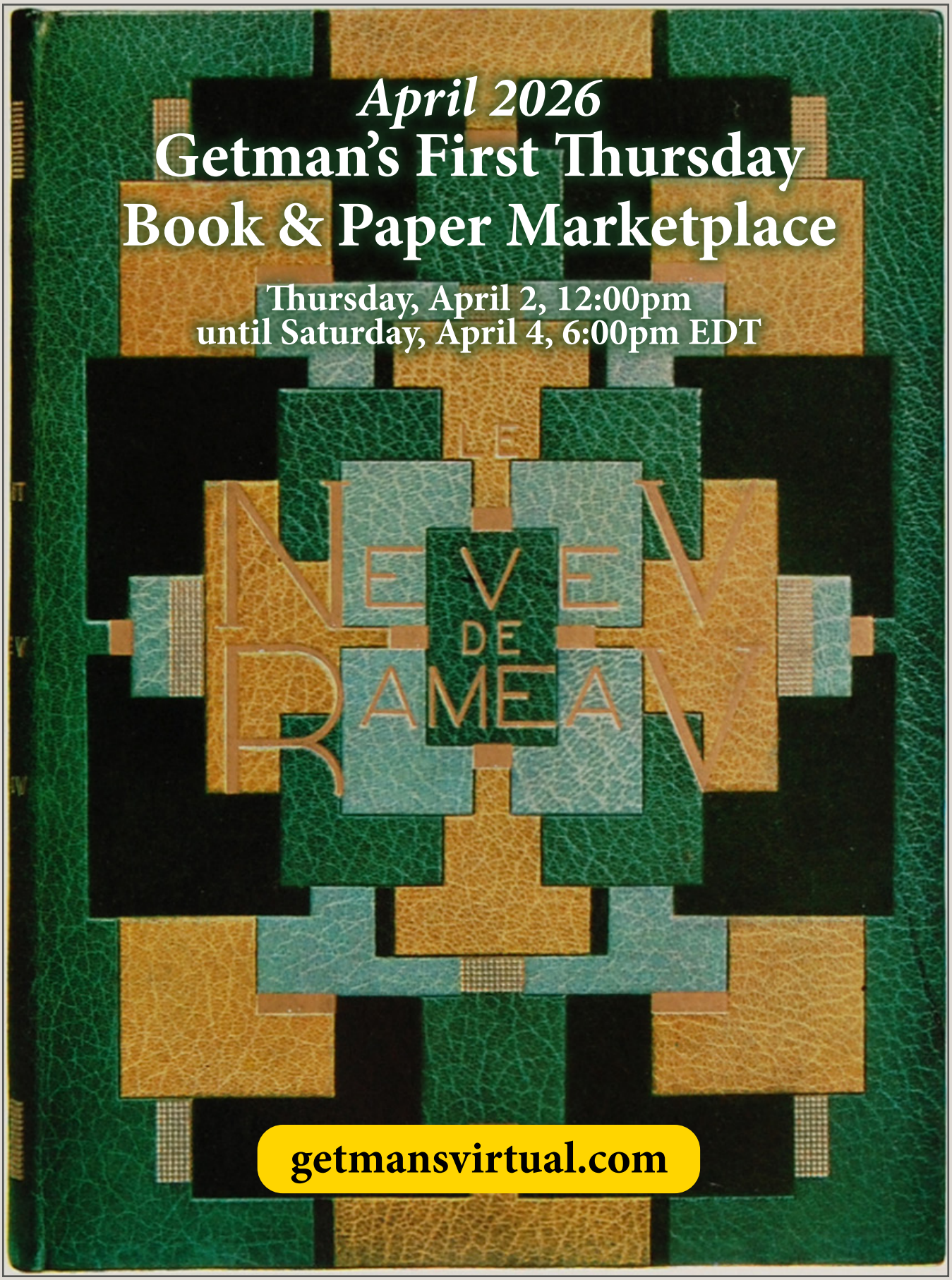
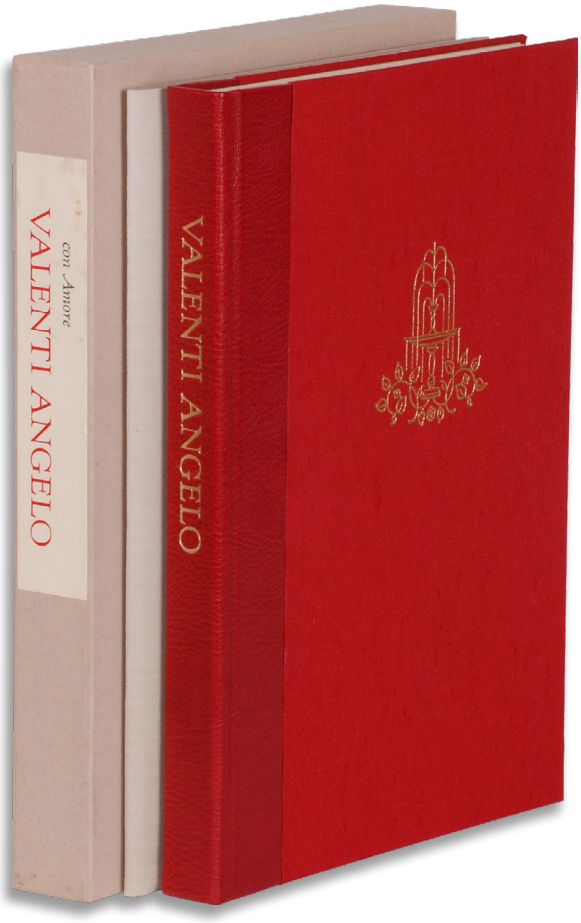
Oak Knoll Books



orders@oakknoll.com 302-328-7232 www.oakknoll.com



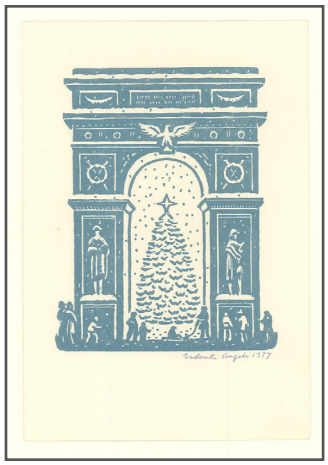
Valenti Angelo

CON AMORE: VALENTI ANGELO

A BIBLIOGRAPHY 1971-1982
With Reminiscences by his Friends
Introduction and illustrations by Valenti Angelo Plasmati
Edited by James Linden.

San Francisco: Book Club of California, 1982; oblong small 8vo., quarter red leather, with handmade Fabriano Roma endpapers, gilt on spine, slipcase with paper spine label; 131 pages. **$2,000**

Limited to 100 copies of which 85 were for sale. This copy is one of XII roman numerial copies bound thus and contains two additional printing specimens by Angelo loosely inserted into their own paper folder. Prospectus loosely inserted. Fine in near fine slipcase. Color photo of Angelo tipped-in at back.



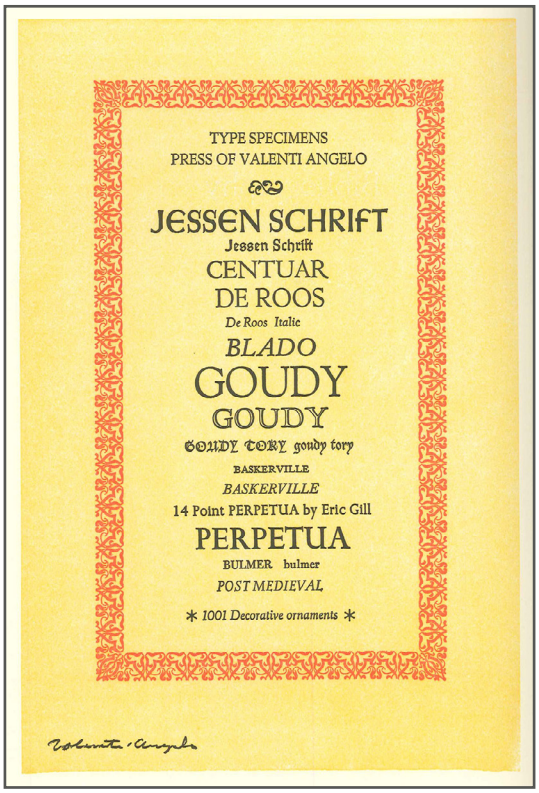
"Subscriber's Copy" with a printed folder containing a signed eulogy by James Linden p

rinted in 1982, laid in. A nice tribute to the great Valenti Angelo, with a 74 item bibliographical appendix by Linden (expanded after the 1976 Book Club of California Angelo bibliography work), and contributions by his daughter and numerous other informed admirers. Of the subscribers for this book upon publication was Oak Knoll's Robert D. Fleck, Jr.

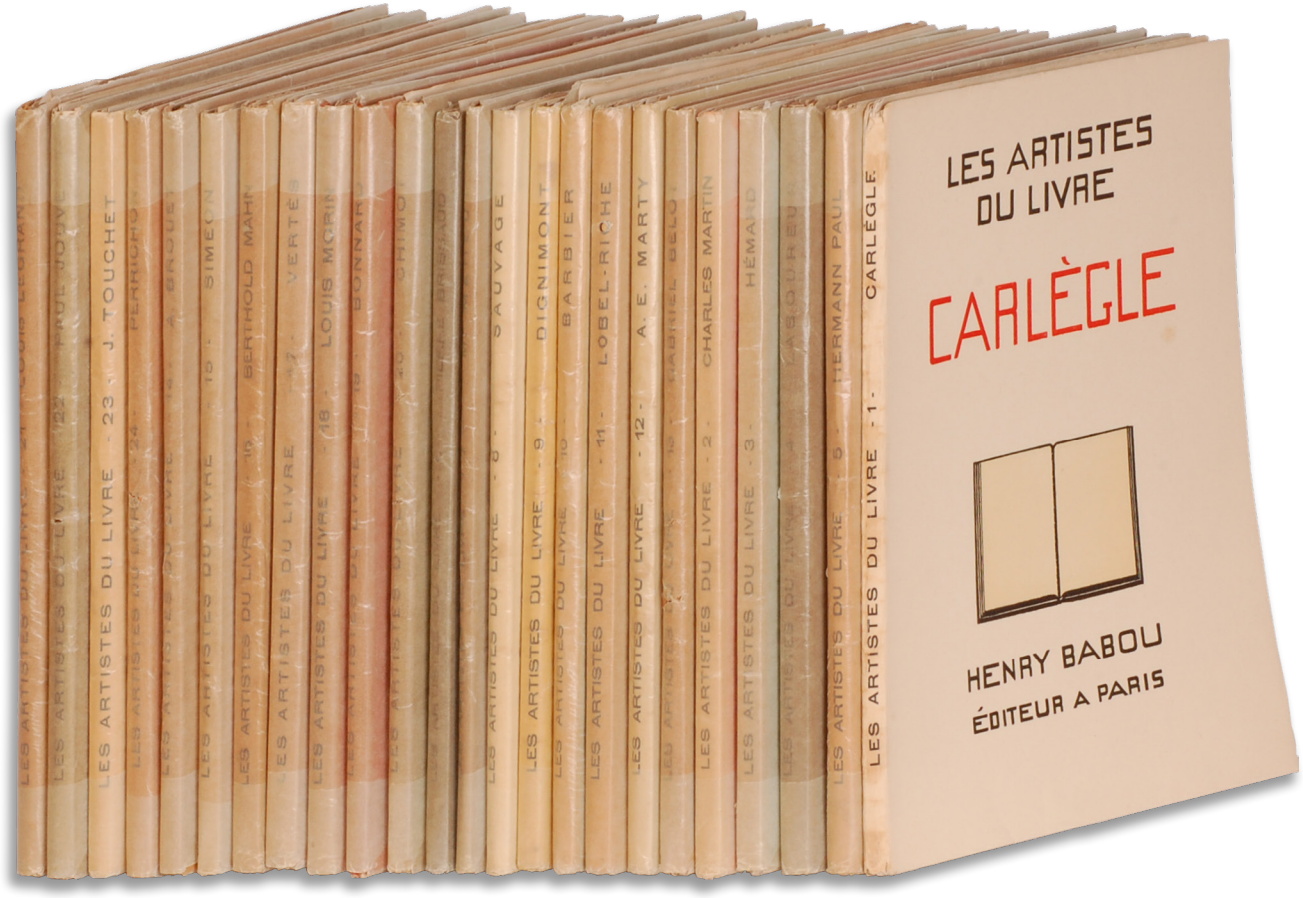
Provenance: this copy was for Charles P. Gould, whom was a subscriber for the deluxe edition upon publication. [Book # 141880]







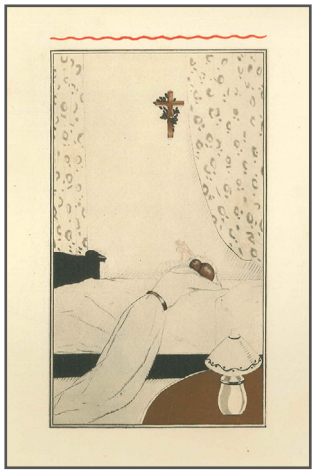
A Complete Set

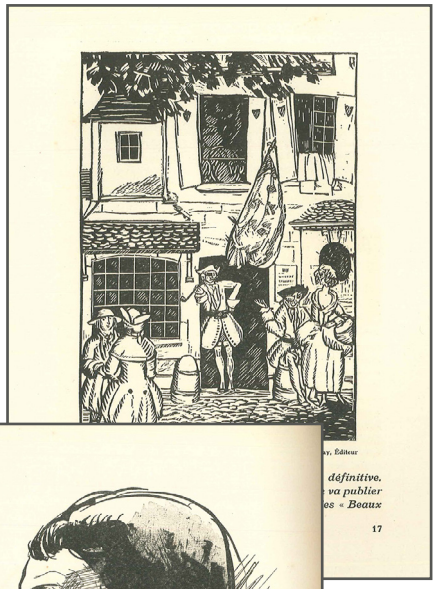


LES ARTISTES DU LIVRE

Twenty-four Issues
by Henry Babou et al.

Paris: Henry Babou, (1928) 1933; 4to. (page size 26 x 20 cm), original publisher's colored wrappers for each monograph enfolding sheets in loose signatures.
$4,000







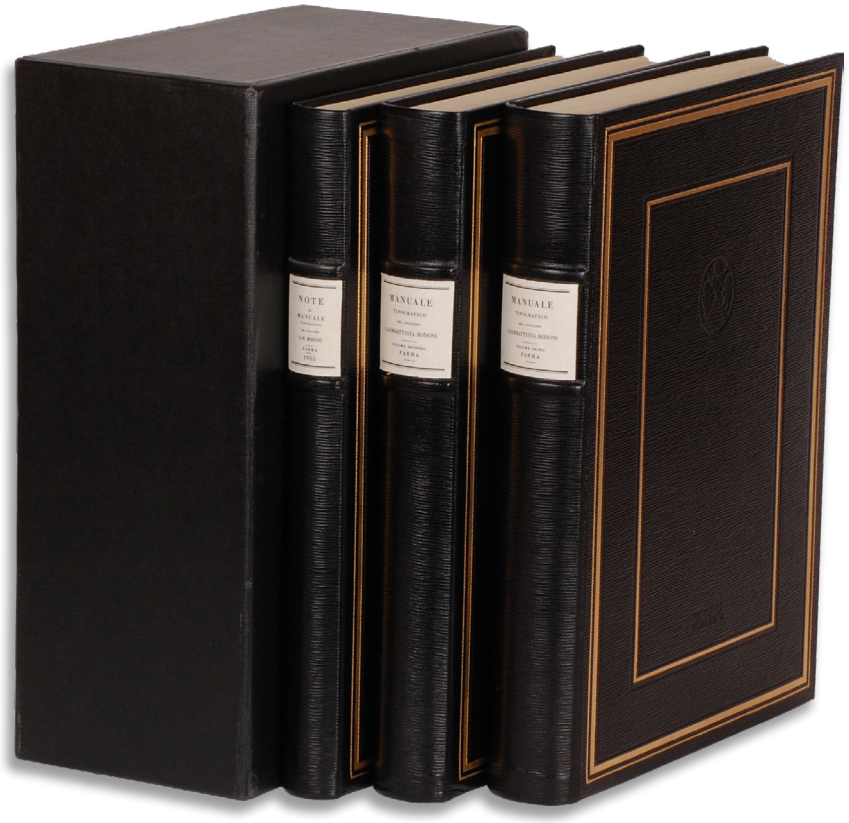
A complete series of 24 monographs, one of 700 copies, on artists and illustrators such as Paul Jouve, Pierre Bonnard, Sylvain Sauvage, Georges Barbier, A.E. Marty, Charles Martin, J.E. Laboureur, et al. Near fine in original wrappers.

Each volume is devoted to a different French book artist. Many contain finely rendered plates printed in colors and on special papers by Ducros et Colas of Paris. With portraits, facsimiles, and plates (lithography, woodcut, wood engraving, etching, and engraving) in some cases with plates reprinted from the original stone, woodblock or copperplate. Collection composed and printed on the presses of Ducros et Colas in Paris. [Book # 44950]

MANUALE TIPOGRAFICO

Three volumes
by Giambattista Bodoni

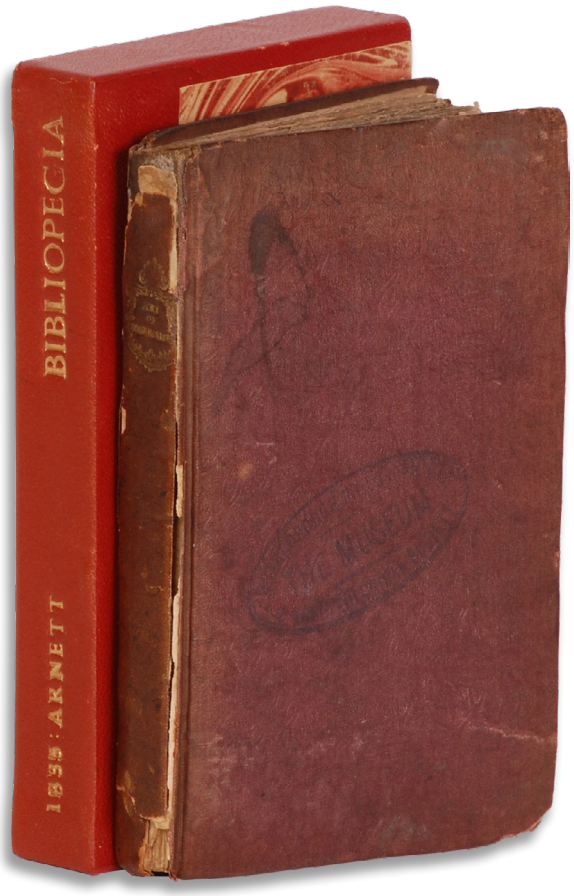
Parma: Presso la Vedova, 1964, 1964, 1965; 3 volumes, folio, original full leather, two raised bands, paper spine labels, slipcase; (xiv), lxxvi, 267, (4); (vi), 279, (4); (vi), 209, followed by many pages of facsimiles.. **$2,250**



Facsimile reprint of Bodoni's famous manual, limited to 900 numbered copies on fine paper. Fine in fine slipcase.

Edited by Franco Maria Ricci. The third volume was done in 1965 and contains much additional information about Bodoni and his work. Beautifully printed. The 1818 edition was not completed at Bodoni's death and his widow finished the work as a tribute to her husband. Over 250 different specimens shown. [Book # 701]



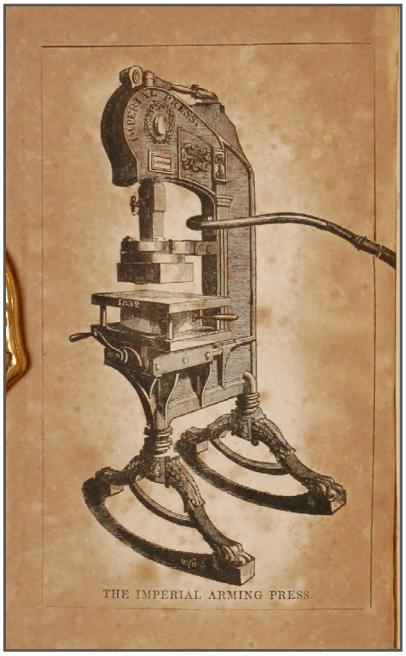


Bookbinding

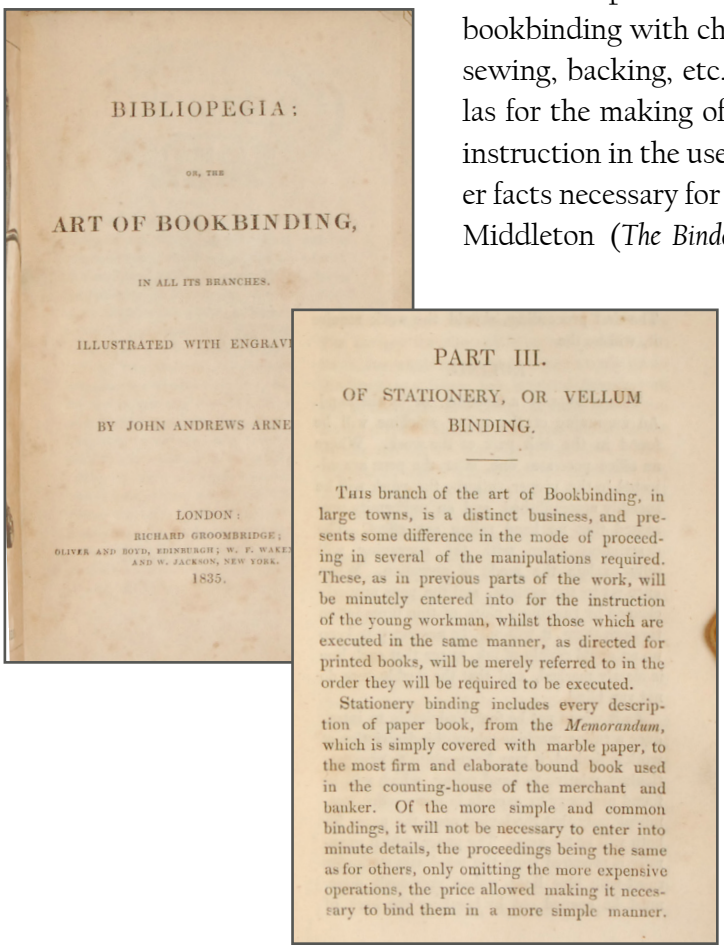
BIBLIOPEGIA

OR, THE ART OF BOOKBINDING, IN ALL ITS BRANCHES ILLUSTRATED WITH ENGRAVINGS
by John Andrews Arnett (Pseud. John Hannett)

London: Richard Groombridge, 1835; 12mo., original cloth with title stamped in gilt on spine, original salmon-colored endsheets present, preserved in a custom made slipcase; (iv), 212 pages with notice of publication of an historical volume bound in after foreword. **$950**



First edition (Mejer no.194; Brenni no.38; Pollard & Potter 100). Hinges cracked with damage at spine ends. Ink stamp of old museum on front board and the first page of preface. Plates somewhat darkened. Very scarce in first edition in original binding.


BIBLIOPEGIA;

OR, THE

ART OF BOOKBINDING,

IN ALL ITS BRANCHES.

ILLUSTRATED WITH ENGRAV

BY JOHN ANDREWS ARNE

LONDON:
RICHARD GROOMBRIDGE;
OLIVER AND BOYD, EDINBURGH; W. F. WAKE
AND W. JACKSON, NEW YORK.
1835.

PART III.

OF STATIONERY, OR VELLUM BINDING.

This branch of the art of Bookbinding, in large towns, is a distinct business, and presents some difference in the mode of proceeding in several of the manipulations required. These, as in previous parts of the work, will be minutely entered into for the instruction of the young workman, whilst those which are executed in the same manner, as directed for printed books, will be merely referred to in the order they will be required to be executed.

Stationery binding includes every description of paper book, from the *Memorandum*, which is simply covered with marble paper, to the most firm and elaborate bound book used in the counting-house of the merchant and banker. Of the more simple and common bindings, it will not be necessary to enter into minute details, the proceedings being the same as for others, only omitting the more expensive operations, the price allowed making it necessary to bind them in a more simple manner.

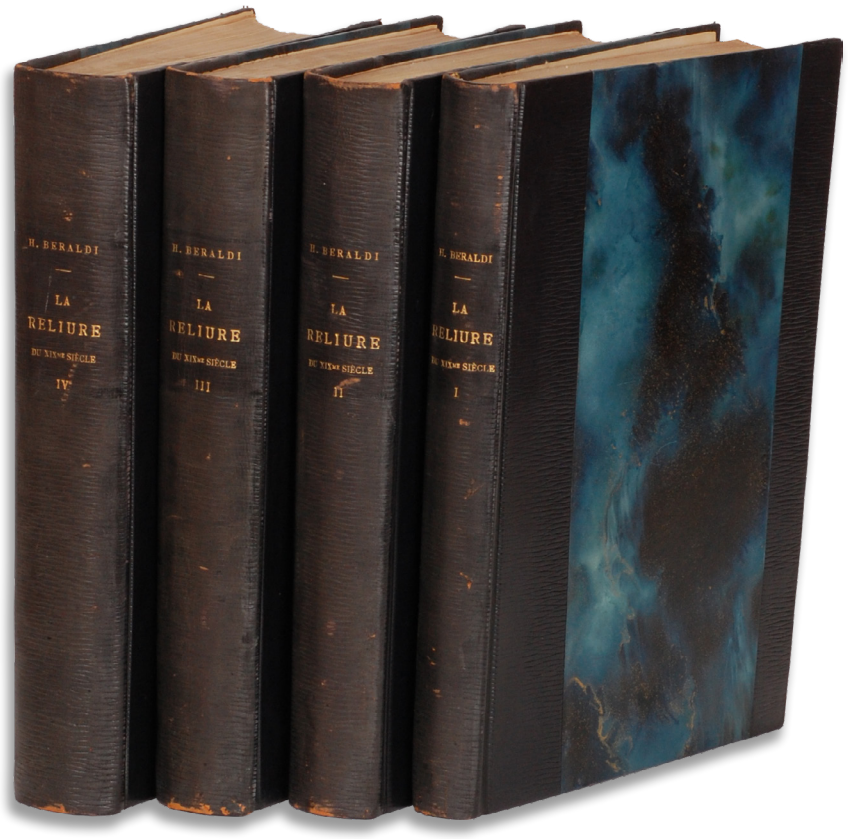
With a total of nine plates. A practical guide to the art of bookbinding with chapters on forwarding, sewing, backing, etc. and practical formulas for the making of dyes, marbled paper, instruction in the use of tools, and any other facts necessary for the binding of a book. Middleton (*The Binder's Art*, no.22) states that this book served as the basis of much of Nicholson's work on binding. John Hannett (1803-93) after being apprenticed to a printer and bookbinder in Sleaford, Lincs., worked for ten years in the publishing house of Simpkin, Marshall & Co., then set up as a printer and bookbinder at Market Rasen, Lincs., in 1837, and in 1844, at Henley-in-Aden.

A rare book on bookbinding and itself a significant artifact of early publisher's binding style in embossed branching or coral-like design. The invention of the blocking machine in the 1830s made stamping into the cloth casing possible - the first blocked title appeared in 1832. Sadler shows a similar "ribbon embosser's grain" which he attributes to the "late thirties" in plate 4 of his *Evolution of Publisher's Binding Styles* (1930).
[Book # 5663]

Bookbinding

RELIURE DU XIXe SIECLE

Four volumes
by Henri Beraldi

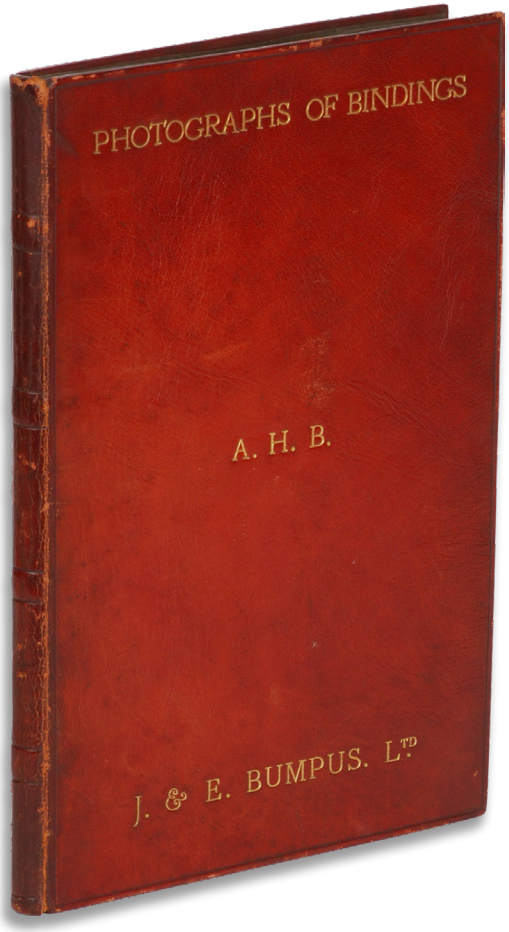


Paris: Librairie L. Conquet, 1895-1897; 4 volumes, small 4to., half goat with marbled paper-covered boards, leather edges, gilt lettering on spine, top edge gilt; xliii,125+(1) with an additional 45 plates of illustrations; (iii),233+(1) with an additional 60 plates of illustrations; (iv),230+(1) with an additional 75 plates of illustrations; (iv),253+(1) pages with and additional 100 plates of illustrations. **$3,500**

First edition, limited to 295 numbered sets of four volumes (Schmidt-Künsemüller no. 5352). Original paper wrappers bound-in. Minor fading / rubbing to the spines, else a near fine set. Interior is clean and bright.

There are 283 tinted heliograph plates of fine bookbindings, ten engraved portraits of Marius Michel, Cuzin, Ruban, et.al., and fifteen facsimiles of documents. A splendid catalog of one of the most famous libraries of French bookbindings. The catalogue is an excellent and rich source for the study of bookbindings in the nineteenth century, and is written in a lively and anecdotal style. The project is dedicated to Jean Grolier, "who only collected the bookbindings of his time, made for him, under his council and his mark, will rest eternally as the model of the "modern" amateur bookbinder. [Book # 71496]





An elaborately bound manuscript of bindings

Bookbinding

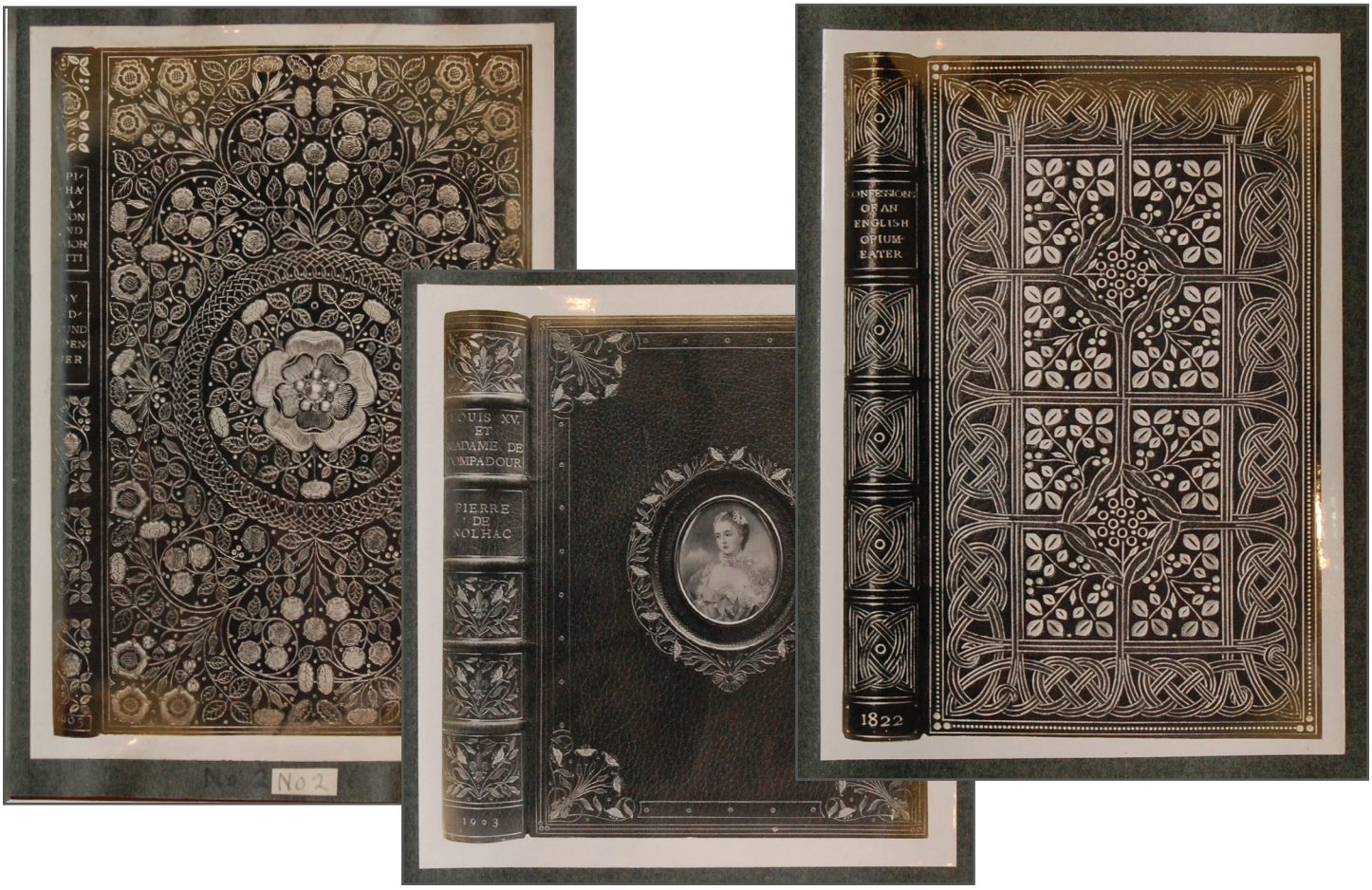
BINDING SAMPLE BOOK FOR BUMPUS BELONGING TO A. H. BARTHURST

WITH 19 PHOTOGRAPHS OF BINDINGS BY SANGORSKI

n.p.: n.p., n.d. (but circa 1910); large 8vo., original natural morocco binding, probably by Sangorski, lettered in gilt with "Photographs of Bindings", "J. & E. Bumpus Ltd" and "A.H.B." on the upper cover; 19 plates mounted to stiff paper. **$1,500**

Original sample book of bindings. Spine a little darkened and rubbed at edges but generally very good. There are 19 original silver prints of elaborate jewelled and finely wrought gilt tooled bindings numbered 1 to 19 and include an astonishing Rubaiyat. The initials are those of A.H. Bathurst who worked for Bumpus bookshop, who sold elaborately bound books in the carriage trade like Hatchards and Sotherans at this time. Bathurst later began his own book business. [Book # 141879]



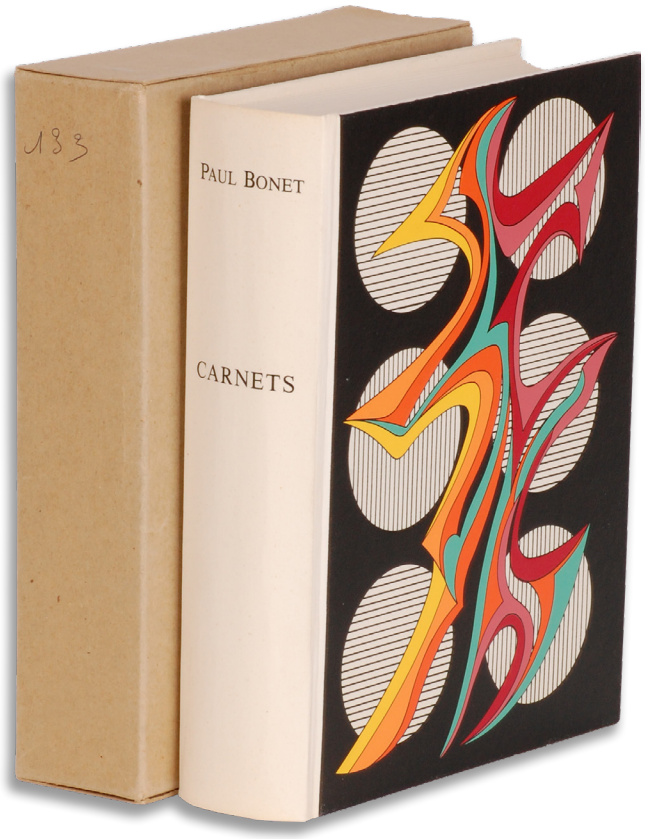


Bookbinding

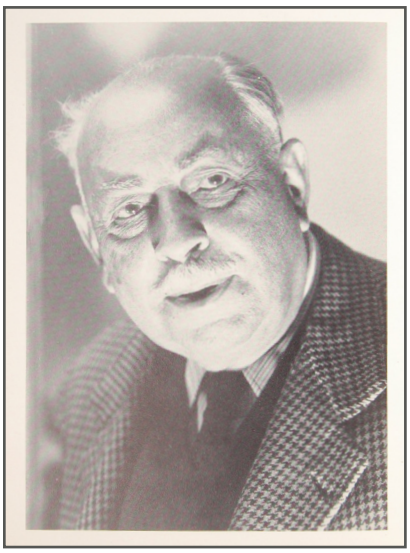
CARNETS 1924-1971

REPERTOIRE COMPLET, DESCRIPTIF ET BIBLIOGRAPHICQUE DE TOUTES SES RELIURES

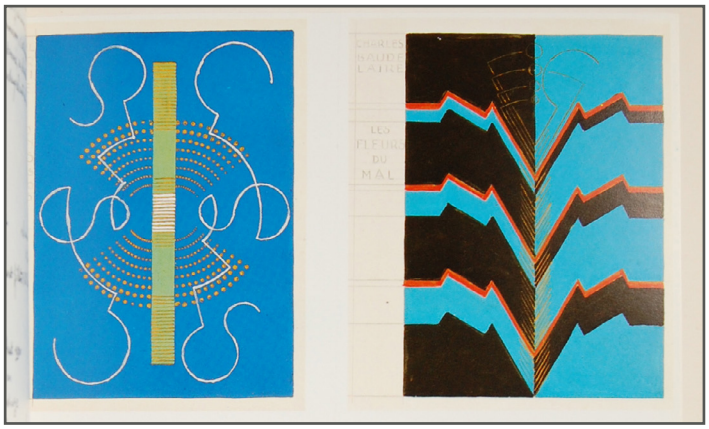
by Paul Bonet

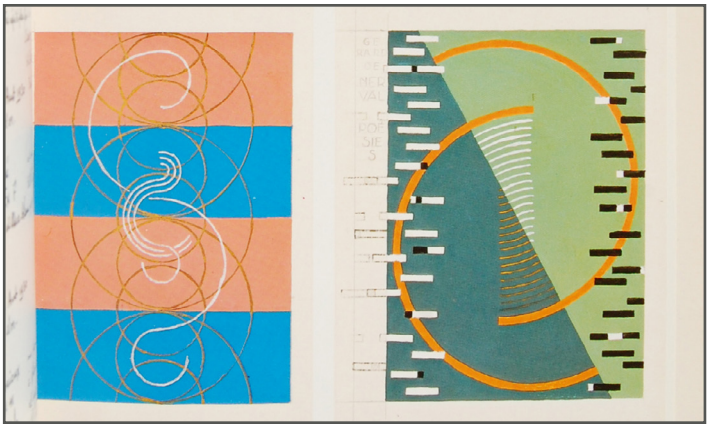


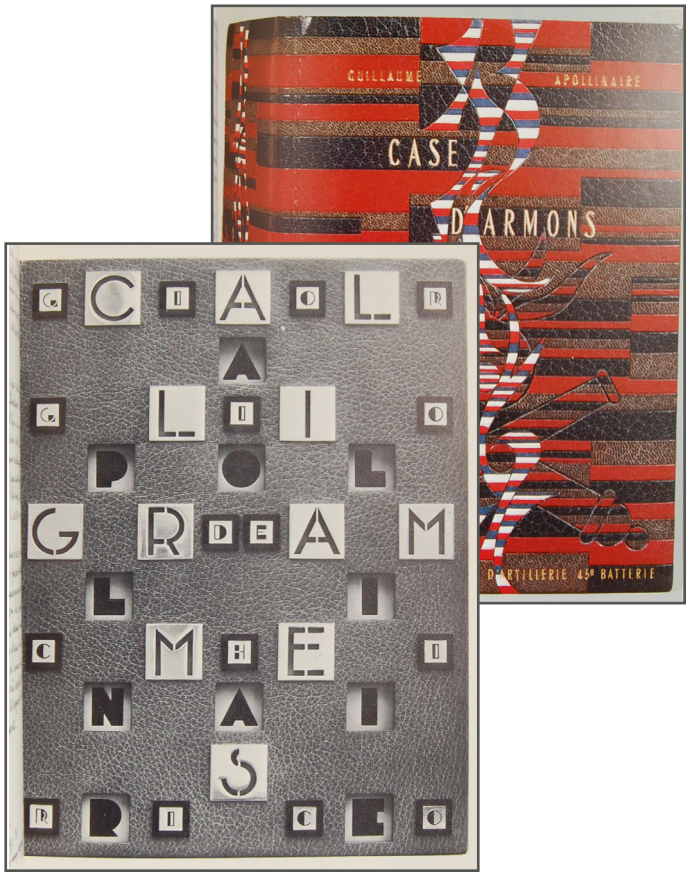
Paris: Librairie Auguste Blaizot, 1981; large 8vo., decorated paper-covered boards, printed acetate jacket, cardboard slipcase; unpaginated. **$2,000**



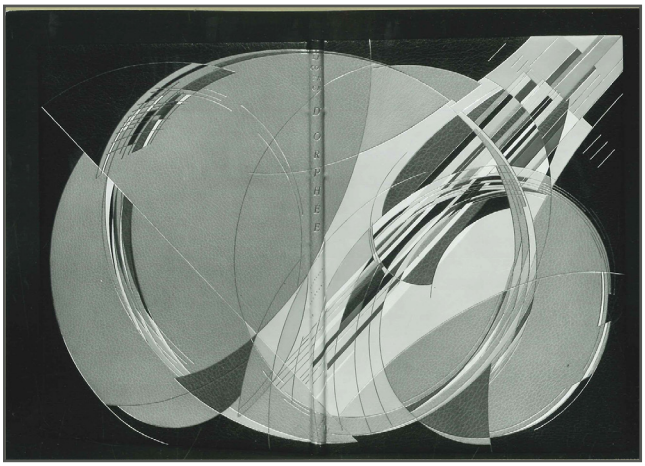
First edition limited to 150 copies. Fine in near fine publisher's jacket / cardboard slipcase. Contains 195 plates of both black-and-white and color illustrations of Paul Bonet and Paul Bonet's designer bindings. With a preface by Julien Gracq. Contains the complete repertoire and bibliographic description of his work in the form of facsimile copies of his notebook. The most authoritative volume on Paul Bonet's work. [Book # 55568]













Bookbinding

RELIURES 1935-1980

Introduction par Jacques Guignard. Conservateur en Chef de la Bibliothèque de L'Arsenal Président de la Société des Amis de la Reliure Originale.
by Germaine de Coster [and] Hélène Dumas

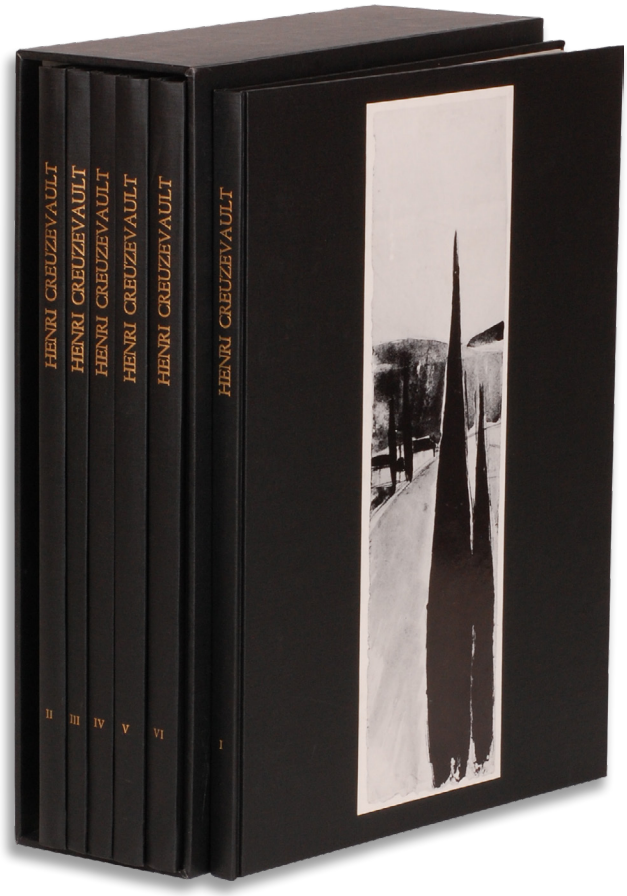
Paris: Librairie Auguste Blaizot, 1981; oblong 4to., handmade french paper wrappers, french loose leaves. **$2,500**

First edition limited to 100 numbered copies signed by Germaine de Coster and Hélène Dumas. A fine copy in fine seethrough slipcase. With an embossed imprint by Germaine de Coster. First edition of the complete directory of bindings by Germaine de Coster and Hélène Dumas executed from 1935 to 1980, illustrated with 33 original photographs with the text, including 14 in color. A stunning production.
[Book # 141870]

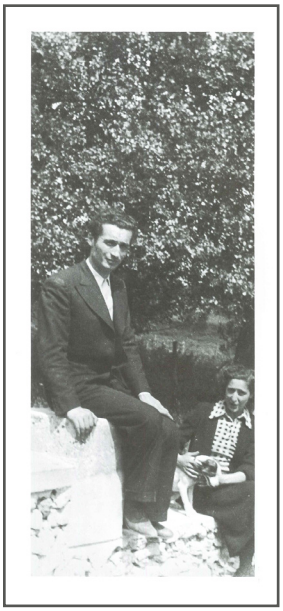
Bookbinding

HENRI CREUZEVAULT 1905-1971

Six parts
by Colette Creuzevault

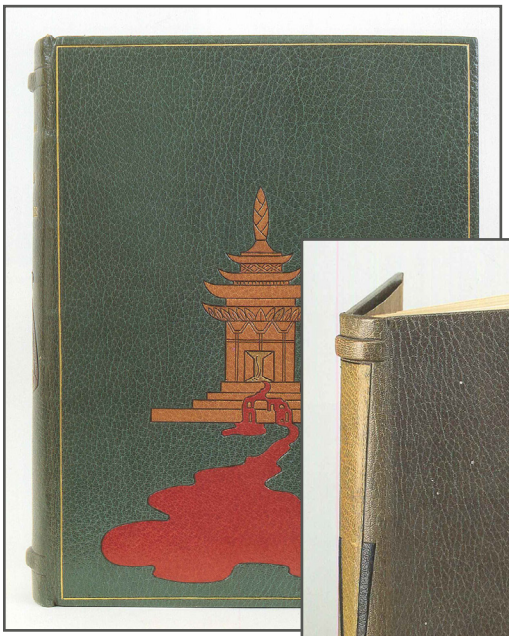


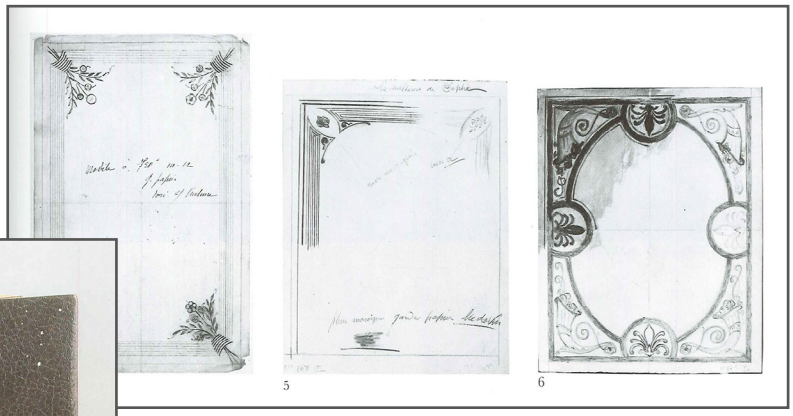
(Paris): Les Éditions de Montfort, (1987); 6 volumes, large 4to., cloth, slipcase; (xxii), 71; (xxiv), 73-168; (x), 169-231; (viii), 234-315; (x), 316-437; (viii), 438-556, (2) pages. **$650**



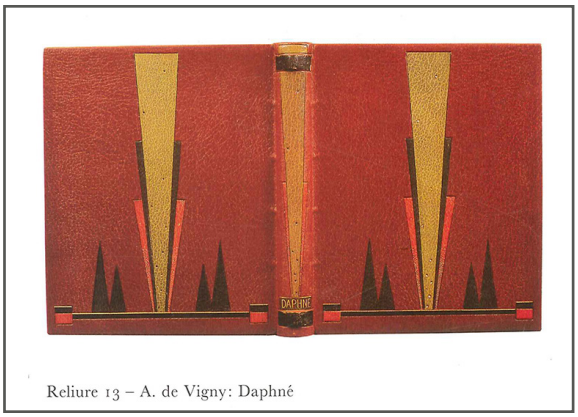
First edition, limited to 750 copies. A near fine set.

This book, issued in six parts, treats the life and work of the French bookbinder Henri Creuzevault. Creuzevault is known for his stylish and modern bindings of some of the 20th century's most important titles. Each volume here illustrates his work, arranged chronologically. Often, his working sketches are included along with color or black & white illustrations of his work. In French. From the private reference library of Dorothy Sloan with a commemorative bookplate loosely inserted. [Book # 71650]









Reliure 13 – A. de Vigny: Daphné



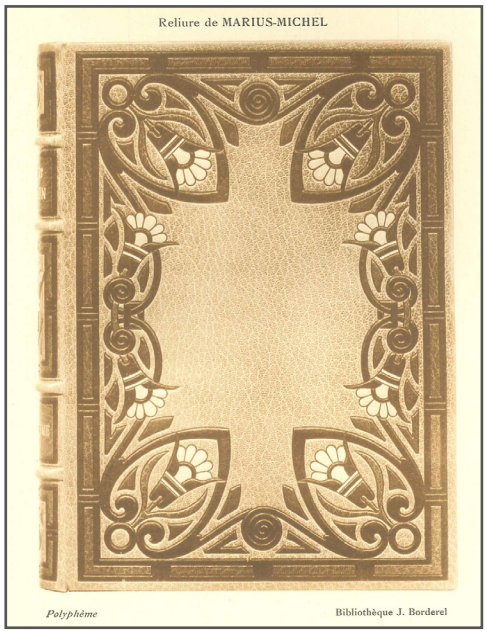
Bookbinding

LA RELIURE FRANCAISE DE 1900 A 1925

Two volumes
by E. De Crauzat

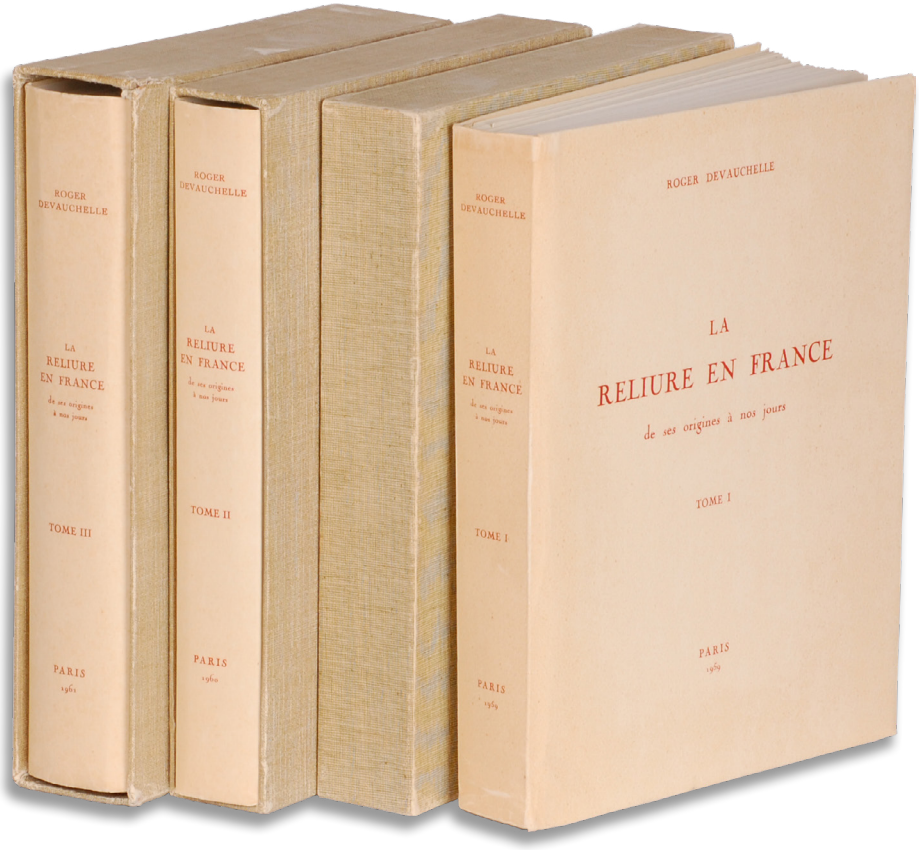
Paris: René Kieffer, (1932); 2 volumes, small 4to., publisher's wrappers; 187, (3) pages, 188 plates; 187, (3) pages, 206 plates. **$800**

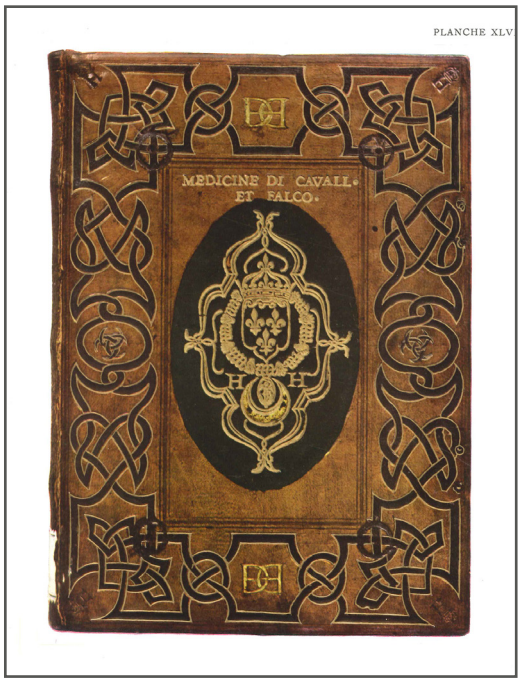




First edition, limited to 500 numbered copies. Spines lightly faded, minor wear to he bottom of the spines of both volumes, else a near fine set.

Only the first volume is numbered. A study of bookbinding in the first quarter of the twentieth century. 394 plates illustrating the impressive bindings of important artists such as Charles Meunier, Emile Mercier, Marius-Michel and Rene Kieffer. The notable binding of this book is designed by Kieffer and his binder's stamp is included on the front endpaper of both volumes. Kieffer trained under Marius-Michel and emerged as one of Paris's leading binders after World War I. Kieffer's reputation was built on his adventurous style and supported by the gold and silver design for this book. [Book # 71555]



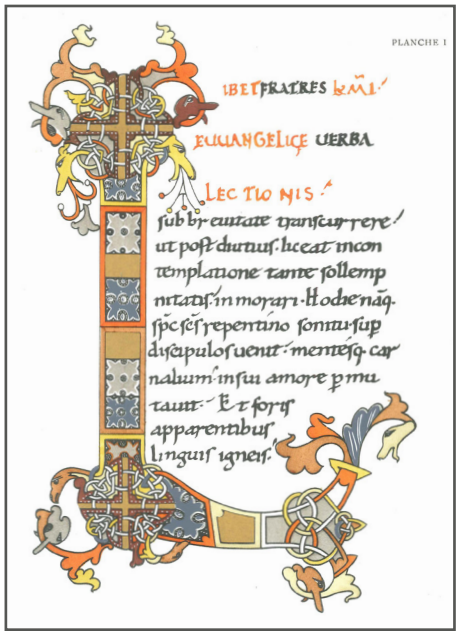


Bookbinding

LA RELIURE EN FRANCE DE SES ORIGINES A NOS JOURS

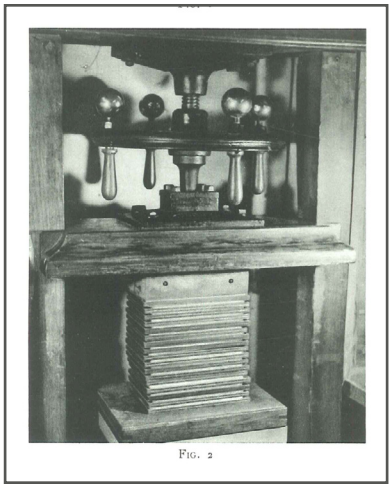
Three volumes
by Roger Devauchelle

Paris: Jean Rousseau-Girard, 1959-1961; 3 volumes, small 4to., original stiff paper portfolios with each volume enclosed in a cloth slipcase; xvi, (16), 201 pages, 88 plates; 259 + (1) pages, 71 plates; 288 + (1) pages, 92 plates. **$1,000**



First edition, limited to 900 copies (Schmidt-Künsemüller no. 1951). Two copies of the original subscription notice laid in, noting publication price of 17,500 French francs. Glassine is chipped in areas, publisher's slipcase of volume III is cracked at bottom edge, however the books themselves are fine and uncut.

This extraordinary work provides a richly illustrated history of bookbinding in France, from its origins until the book's publication. Each volume's frontispiece consists of a beautiful tipped-in color plate. Each volume contains an excellent bibliography and in the second and third volume, as well as biographies of 20th century binders of the period, index, details of binder's workshops, etc. [Book # 75393]

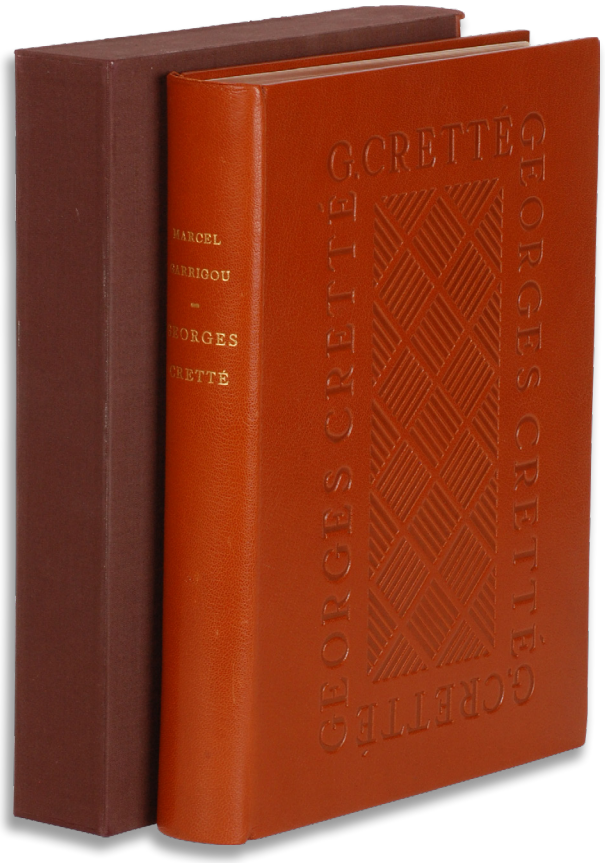


One of 25 Copies Bound By Paule Cretté and Alain Lobstein

Bookbinding

LES MAÎTRES DE LA RELIURE: GEORGES CRETTE

Études par Harry Vinckenbosch. Témoignages par Germaine de Coster, Roger Devauchelle, Henri Dubreuil, Raoul Dufy, André Dunoyer de Segonzac, Pierre Ferri, Julien Flety, Charles Jouas, René Kiefer, Alexandre Loewy... by Marcel Garrigou

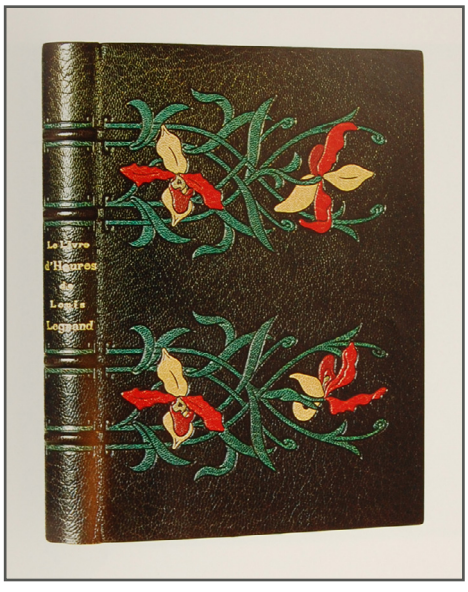


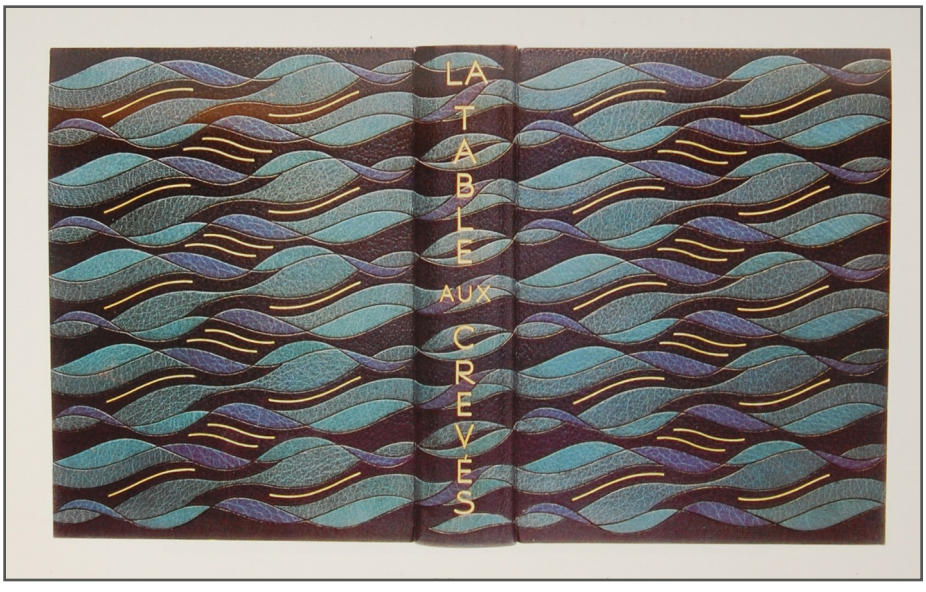
(Toulouse): Arts et Formes, 1984; folio, full crushed brown goatskin covers stamped in blind with panel of striped squares surrounded by the the binder's name in imitation of the cover design of the publisher's wrappers, gilt on spine, cloth slipcase edged in goatskin, with publisher's wrappers bound-in; (vi), 265 pages, 204 pages of plates. **$2,000**

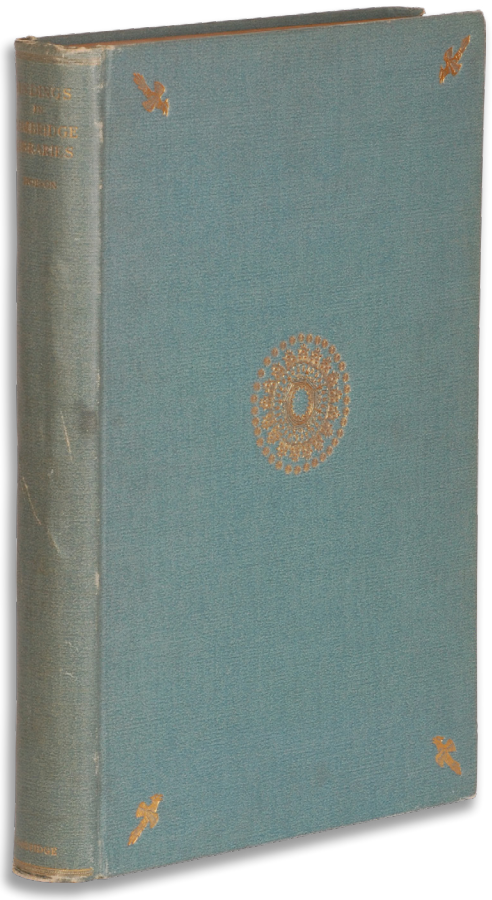
First edition, limited to 450 copies, of which this is one of 25 specially bound copies (this copy is neither signed nor numbered). Spine with a hint of fading, a small dampstain to the bottom panel of the slipcase, else a pristine copy in near fine slipcase.


Au cours d'une autre manifestation, Georges Cretté reçoit les félicitations des officiels devant une de ses vitrines.

Published to benefit Les Amis de la Reliure d'Art. Errata leaf bound-in. The major study on the work on the career of George Cretté. Includes a detailed biographical account, timeline of his career, and essays by Germaine de Coster, Roger Devauchelle, Raoul Dufy and others. With stunning plates of Cretté's bookbinding designs, many in color. Educated in guilding under the guidance of Marius Michel, Cretté took over Michel's gilting and bookbinding business in 1925. Cretté grew out of the Art Nouveau floral esthetic to a more geometric style. (see Duncan and De Bartha *Art Nouveau and Art Deco Bookbinding* p.189.). [Book # 71447]







Bookbinding

BINDINGS IN CAMBRIDGE LIBRARIES

SEVENTY-TWO PLATES. WITH NOTES BY G.D. HOBSON. BASED ON RESEARCHES BY N.F. BARWELL, H.M. DAVIES AND THE LATE CHARLES E. SAYLE.

by G.D. Hobson

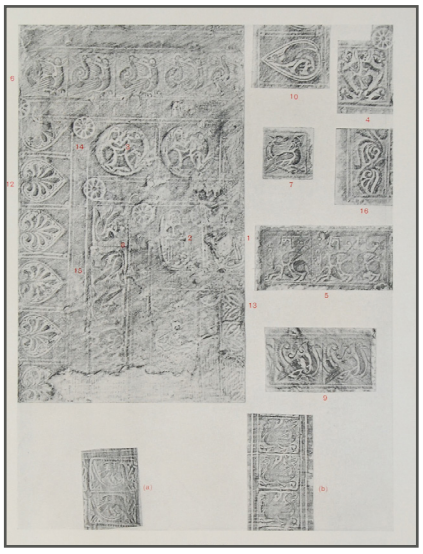
Cambridge: University Press, 1929; folio, cloth stamped in gilt, top edge gilt, others uncut; xvi, 180 pages. **$1,300**



Printed in an edition limited to 230 copies for sale by Walter Lewis at the Cambridge University Press (Appleton p. 81, S-K 982). With the private bookplate of Michael Laird on the front free endpaper. Lacking the dust jacket. Minor rubbing to extremities, else a fine copy.

With 72 full-page plates of bindings including many in full color. Divided into the following groups: A. Preliminary, 1190-1450; B. Gothic, 1470-1520; C. Renaissance, 1520-1590; D. Early Stuart, 1605-55; E. Late Stuart and Early Georgian, 1660-1750. Each binding shown is accompanied by a long description of the binding, information on previous ownership and historical remarks. Hobson gives indices of owners, binders, booksellers, craftsmen, initials and monograms of binders and owners, binding centers and subjects of stamps and panels. Of extra interest are the many other examples that Hobson gives of similar bindings that he knows of in other collections, with information on ownership, pressmark, references to it by other scholars and if any reproductions have occurred. Hobson also describes 45 other Cambridge bindings that have been reproduced in other books. [Book # 5816]





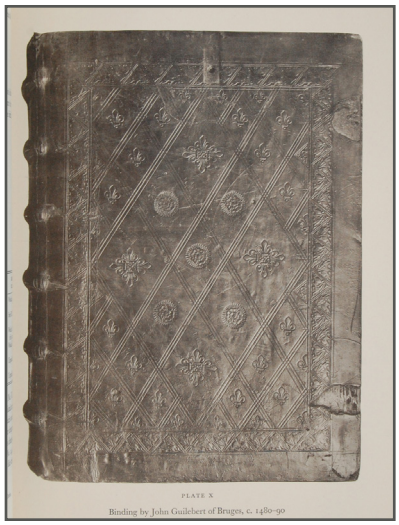


PLATE X

Binding by John Guilebert of Bruges, c. 1480-90

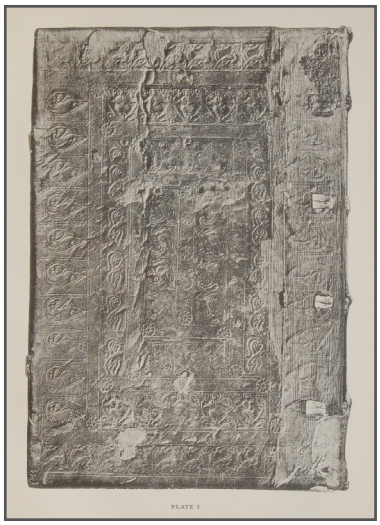


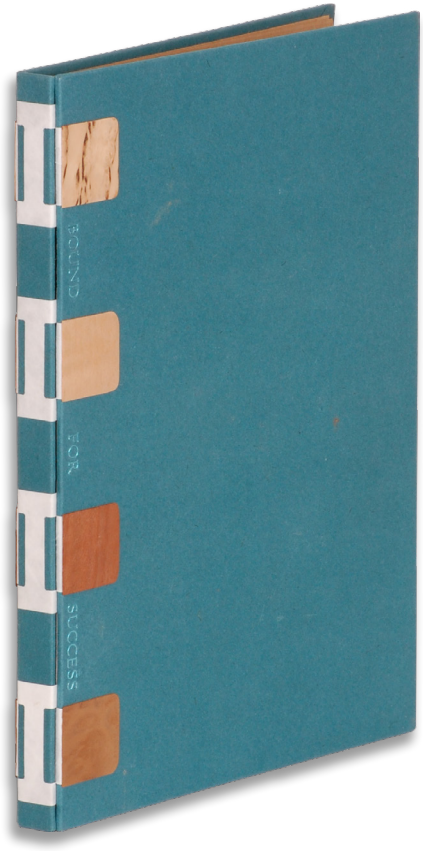
PLATE I

Bound by Erin Fletcher at her Herringbone Bindery

Bookbinding

BOUND FOR SUCCESS

CATALOGUE FOR DESIGNER BOOKBINDERS
INTERNATIONAL COMPETITION 2009
edited by Jeanette Koch

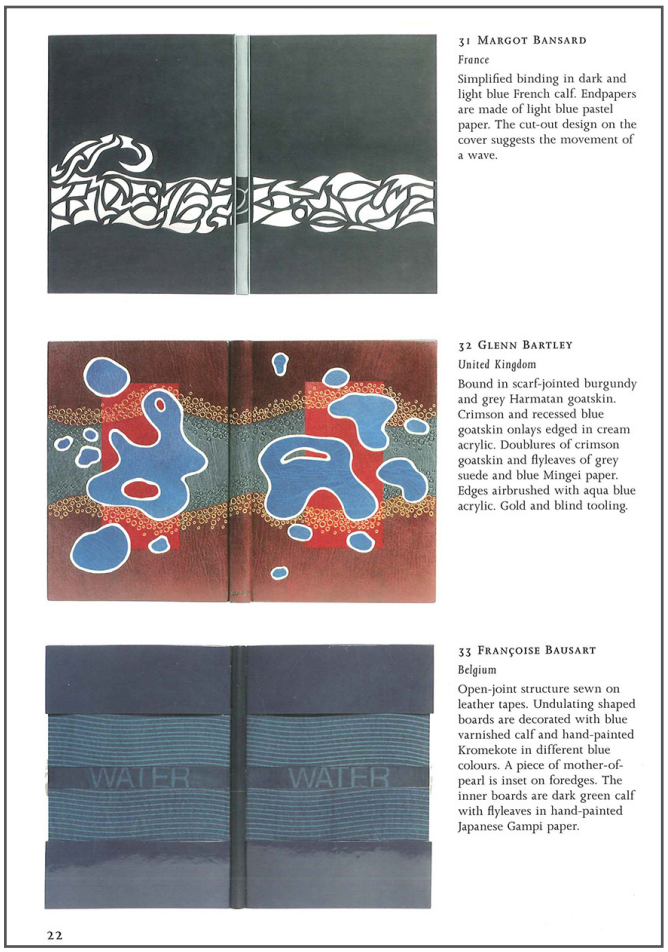


Oxford: Bodleian Library, 2009; 7.75 x 10.75 inches, text hinged with tyvek into teal Cave Paper boards, ornamented on both covers with a variety of exotic wood veneer pieces; 98 pages. **$750**

First edition in a lovely binding by Erin Fletcher for Bob and Lynne Veatch in June, 2014. A fine copy.

One of the foremost bookbinding societies in the world, Designer Bookbinders is devoted to the craft of fine bookbinding. The society is dedicated to preserving and improving the craft and design of fine bookbinding through the encouragement, exercise, and maintenance of standards. It also focuses on the promotion of public interest in the area of fine bookbinding by means of exhibitions, public lectures, classes, and an annual bookbinding competition.

The annual bookbinding competition has run since 1975. In 2009, the society organized its first ever international competition. The competition is based on a set book, which is the text for which the participants form their binding. This allows the binder to interprete the text and be inventive with the structure.



31 Margot Bansard
France
Simplified binding in dark and light blue French calf. Endpapers are made of light blue pastel paper. The cut-out design on the cover suggests the movement of a wave.

32 Glenn Bartley
United Kingdom
Bound in scarf-jointed burgundy and grey Harmatan goatskin. Crimson and recessed blue goatskin onlays edged in cream acrylic. Doublures of crimson goatskin and flyleaves of grey suede and blue Mingei paper. Edges airbrushed with aqua blue acrylic. Gold and blind tooling.

33 Françoise Bausart
Belgium
Open-joint structure sewn on leather tapes. Undulating shaped boards are decorated with blue varnished calf and hand-painted Kromekote in different blue colours. A piece of mother-of-pearl is inset on foredges. The inner boards are dark green calf with flyleaves in hand-painted Japanese Gampi paper.

WATER WATER

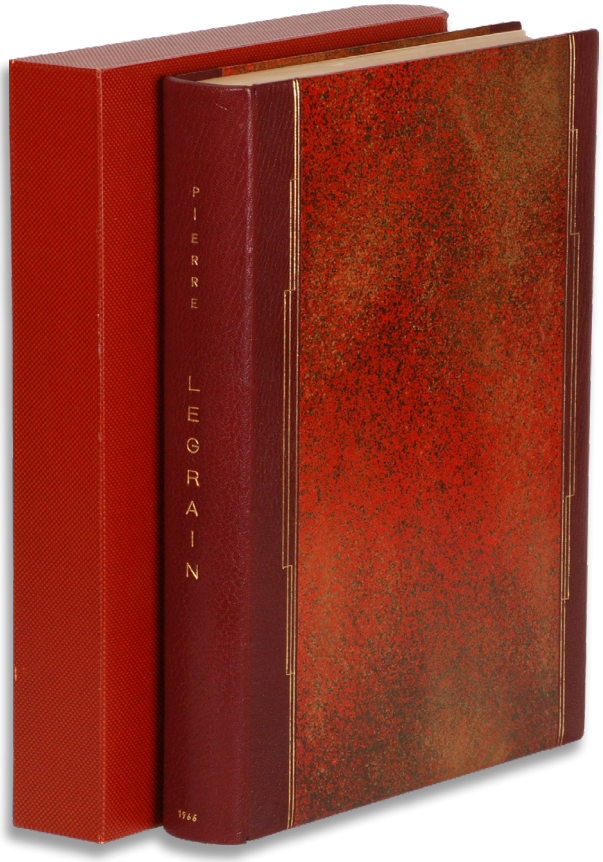
22

Bound for Success showcases the winners of the 2009 international competition of Designer Bookbinders. The set book for the competition was *Water* from the Incline Press. The first and second prize winner have been given a page spread each displaying their binding and a short description of the materials and the inspiration for the design. Beautifully illustrated with full-color photographs of each binding, the book also lists and describes 117 other entrants' bookbindings in the competition. A catalogue of many non-exhibitors is also included. The book concludes with a glossary of bookbinding terms and an index of entrants organized by country.



[Book # 128325]

In a Tasteful Binding by Alain Devauchelle

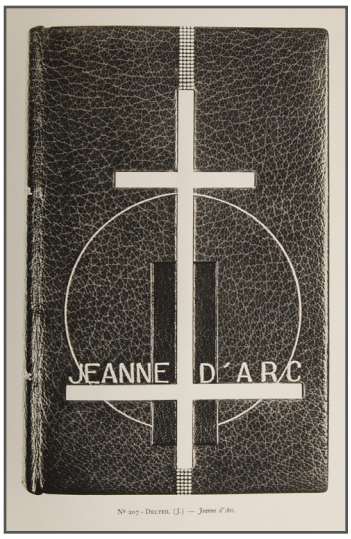


Bookbinding

PIERRE LEGRAIN, RELIEUR

REPERTOIRE DESCRIPTIF ET BIBLIOGRAPHIQUE DE MILLE DEUX TRENTE-SIX RELIURES

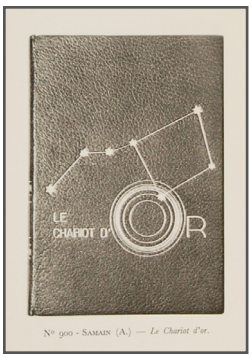
Paris: Libraire Auguste Blaizot, 1965; 4to., half burgundy morocco with sprinkled marbled paper, gilt borders on boards, gilt lettering on spine, decorated endsheets, slipcase; xxxiii, 205 pages, 7 plates in full color, 243 reproductions in collotype. **$2,500**

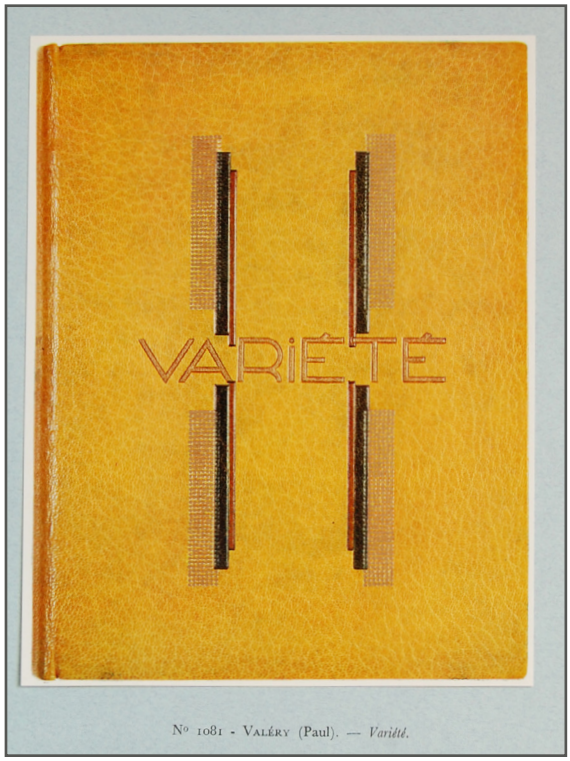


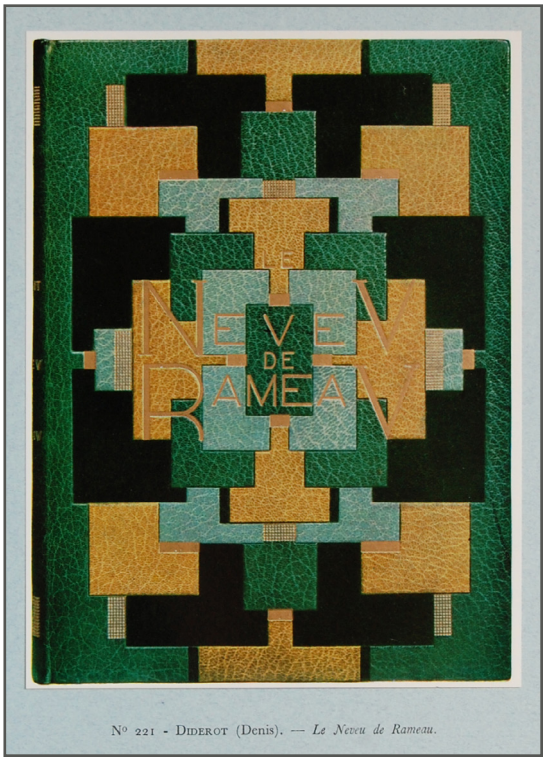
Printed in an edition limited to 600 numbered copies (S-K 6509, Brenni no.657). This copy has been rebound by Alain Devauchelle, stamped in gilt on lower turn-in of the front board. Fine in fine slipcase. With the original wrappers bound in.

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, index 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 # 93900]

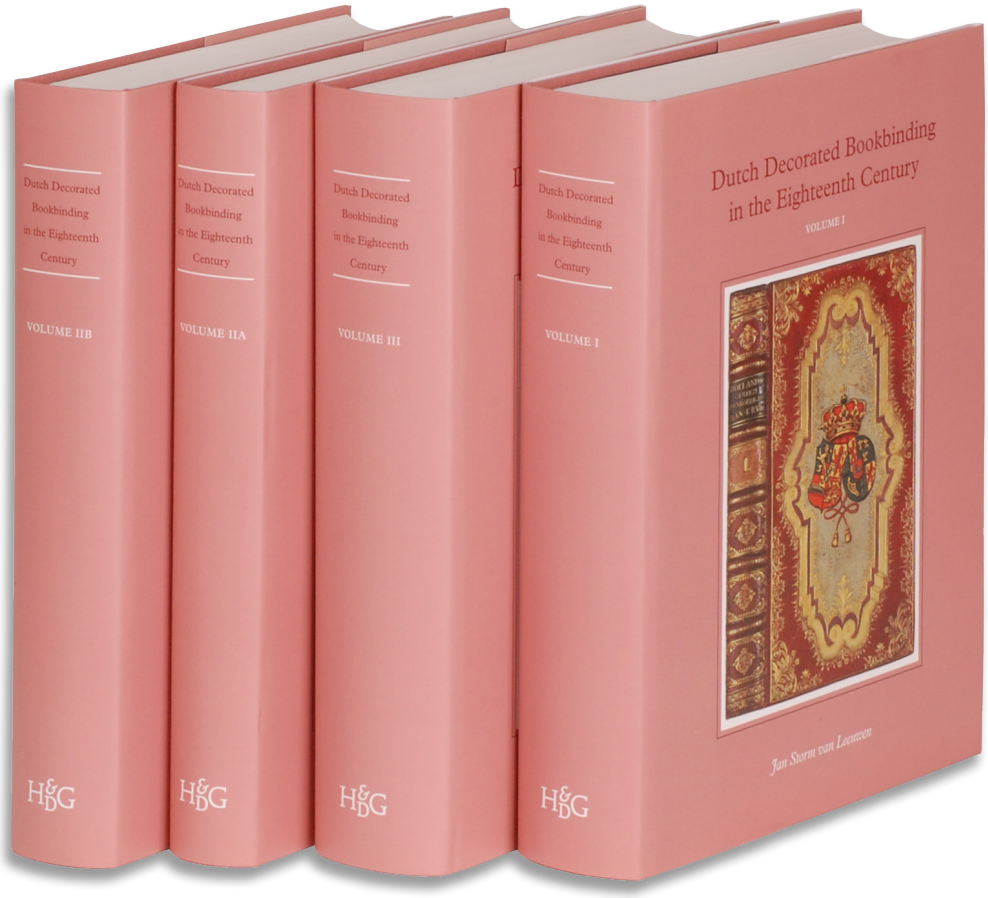






Front cover image is from *Pierre Legrain: Reliure. Repertoire Descriptif et Bibliographique de Mille Deux Trente-Six Reliuires* (Libraire Auguste Blaizot, 1965).

15th ILAB Breslauer Prize for Bibliography Winner!



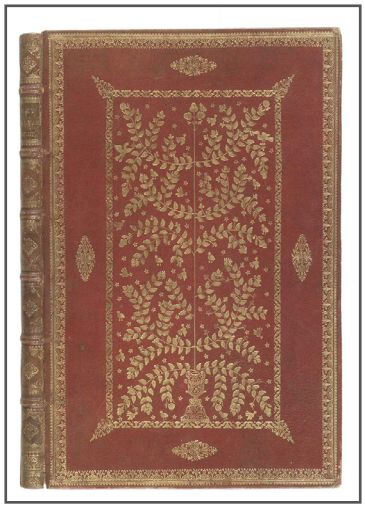
Bookbinding

DUTCH DECORATED BOOKBINDING IN THE EIGHTEENTH CENTURY

3 parts in 4 volumes
by Jan Storm van Leeuwen

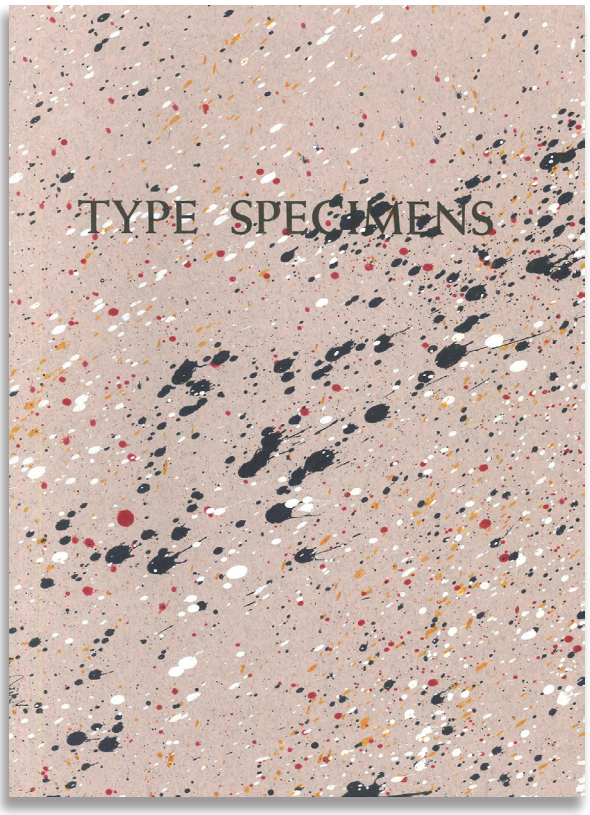


Utrecht: HES & DE GRAAF, 2006; 4 volumes, 8.25 x 11 inches, hardcover, dust jacket; 4000 pages. **$1,750**



First edition. Fine in fine jackets.

This classic can be ranked among the well-known international standard works on the subject of bookbinding. Vol. I: General historical introduction; Noord Holland; Vol. IIa: Zuid Holland; Vol. IIb: Zeeland, Province of Utrecht, Friesland, Province of Groningen, Drente, Overijssel, Gelderland, Noord-Brabant and Limburg; Place unknown or irrelevant and Bindings in exceptional materials; Vol. III: Catalogue of bindings in the Koninklijke Bibliotheek and the Museum Meermanno-Westreenianum; List of Bindings in other collections; Overview of Rubbings important for identification; Diagrams; Books referred to with abbreviated titles; Index to the text; Index to Catalogue and List. About 10,000 rubbings of tools and ornaments, black and white illustrations and a color section in each volume. [Book # 103679]

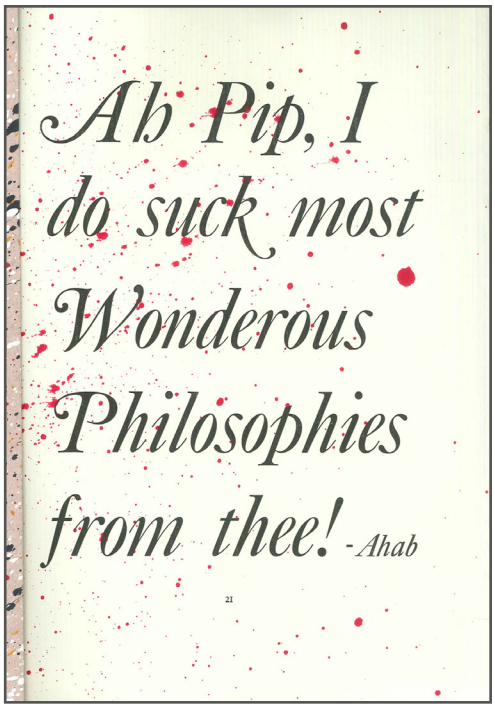


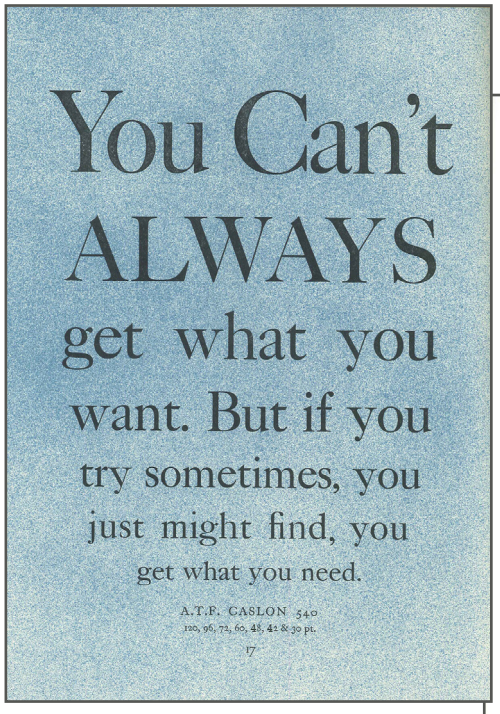
Caliban Press

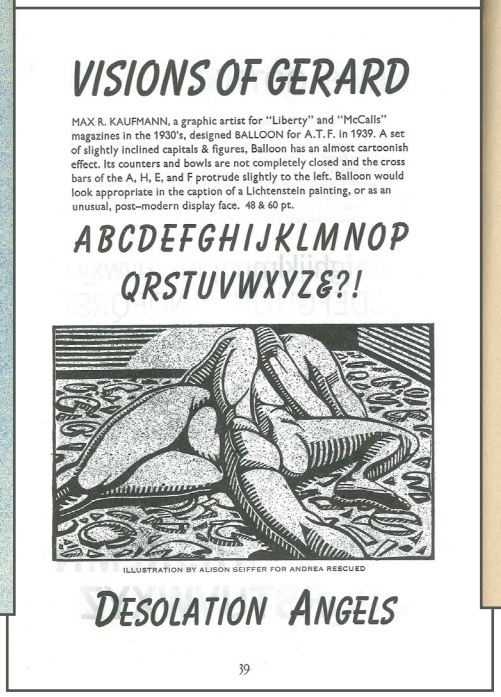
TYPE SPECIMENS OF CALIBAN PRESS
ON THE OCCASION OF ITS SIXTH ANNIVERSARY

Montclair, NJ: Caliban Press, 1991; 4to., hand sewn, stiff decorated papers; 63 pages. **$750**

Limited to 100 signed and numbered copies. In fine condition. A stunning collection of specimen alphabets and display settings of over 24 type faces held by the press, including Garamond, Caslon, Lutetia and Weiss, Sans serifs and Wood type. Gives a brief history of each face and designer, and its adaptation by others. Beautifully printed on 8 different types of paper and includes sample leaves from 5 Caliban press books (and thus considered a leaf book). Much more than just a type specimen book -- a reflection of the design skills of the printer, Mark McMurray. [Book # 34252]









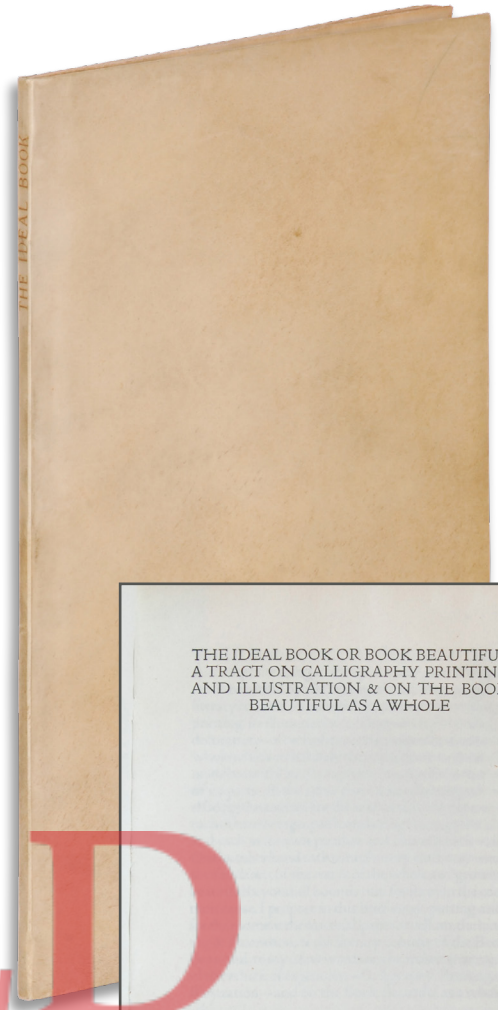
Doves Press

IDEAL BOOK OR BOOK BEAUTIFUL

A TRACT ON CALLIGRAPHY PRINTING AND ILLUSTRATION & ON THE BOOK BEAUTIFUL AS A WHOLE

by T.J. Cobden-Sanderson

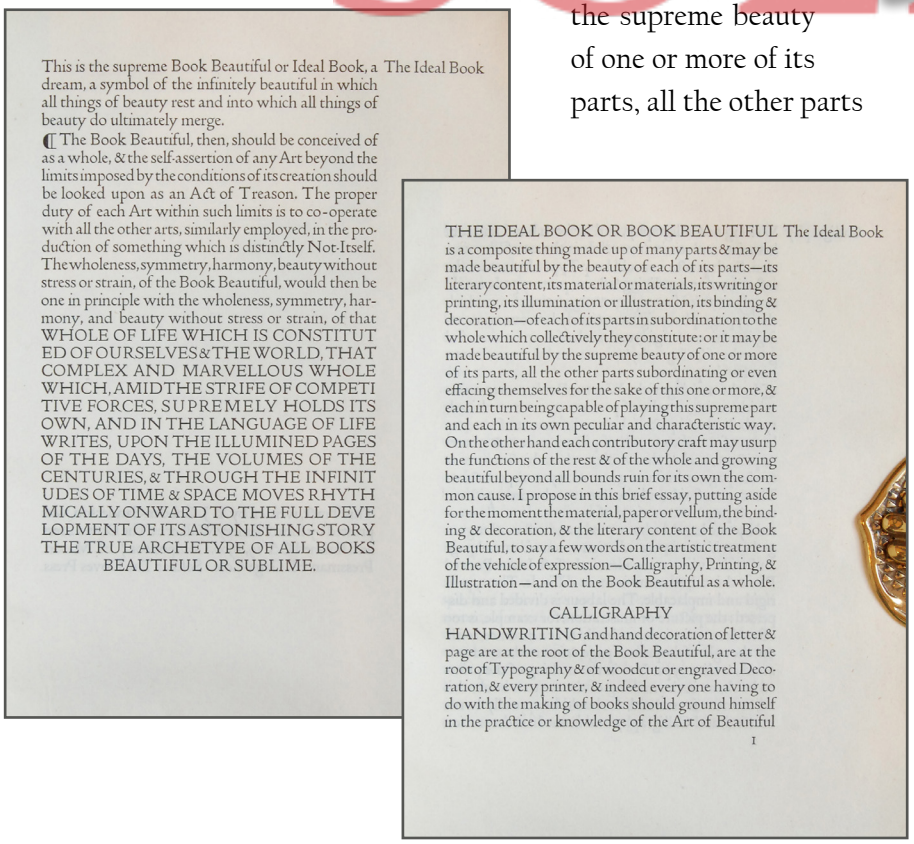
Hammersmith: The Doves Press, 1900; 8vo., original full vellum by the Doves Bindery; (ii), 8, (2) pages. **$2,000**

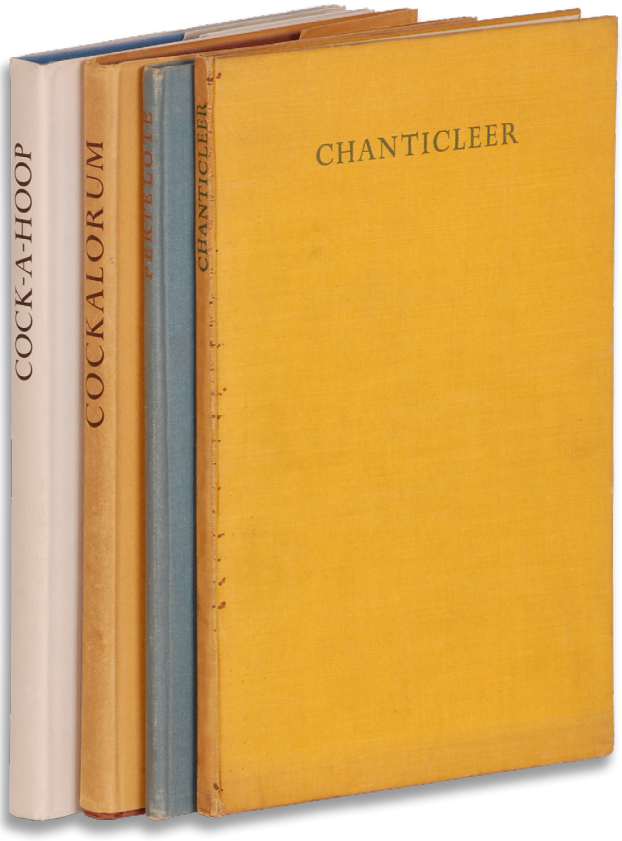


First edition, printed in an edition limited to 310 copies, of which this is one of 300 copies printed on handmade paper (Ransom no.2 with date given as 1901; Tompkinson no.2 with date given 1900 with actual publication date February 1901.) A single small blue mark along the top corner of the front board, else a fine copy.

The first printing of this very important essay giving Cobden-Sanderson's view of what the ideal book was. "The ideal book or book beautiful is a composite thing made up of many parts and may be made beautiful by the beauty of each of its parts, its literary content, its material or materials, its writing or printing, its illumination or illustration, its binding and decoration, of each of its parts in subordination to the whoe which collectively they constitute: or it may be made beautiful by the supreme beauty of one or more of its parts, all the other parts subordinating or even effacing themselves for the sake of this one or more, and each in turn being capable of playing this supreme part and each in its own peculiar and characteristic way" (p.1). Includes passages devoted to calligraphy, printing, and the role of book illustration. Printed by hand by Cobden-Sanderson and Emery Walker with composition by J.H. Mason. Stamped to indicate binding by the Doves Press. [Book # 26312]

SOLD





Complete set

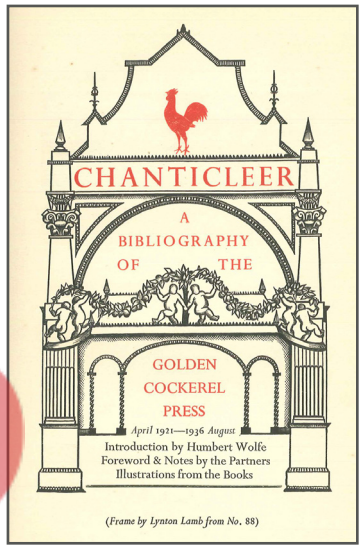
Golden Cockerel Press

[CHANTICLEER, PERTELOTE, COCKALORUM and COCK-A-HOOP]

Four volumes

by Christopher Sandford et al.

London: Golden Cockerel Press and Private Libraries Assn., 1936, 1943, 1948, 1976; 4 volumes, tall 8vo., cloth on first two volumes, cloth and dust jackets are second two volumes; 48; 52; 112; 126 pages. **$650**

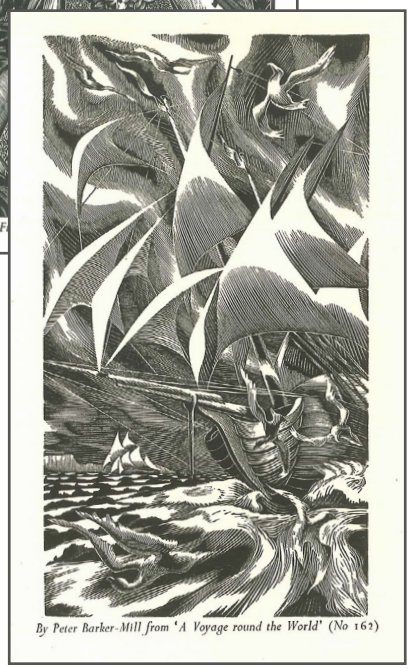


Complete set of the bibliography in the trade editions. Chanticleer has spots along spine. The other volumes are fine.

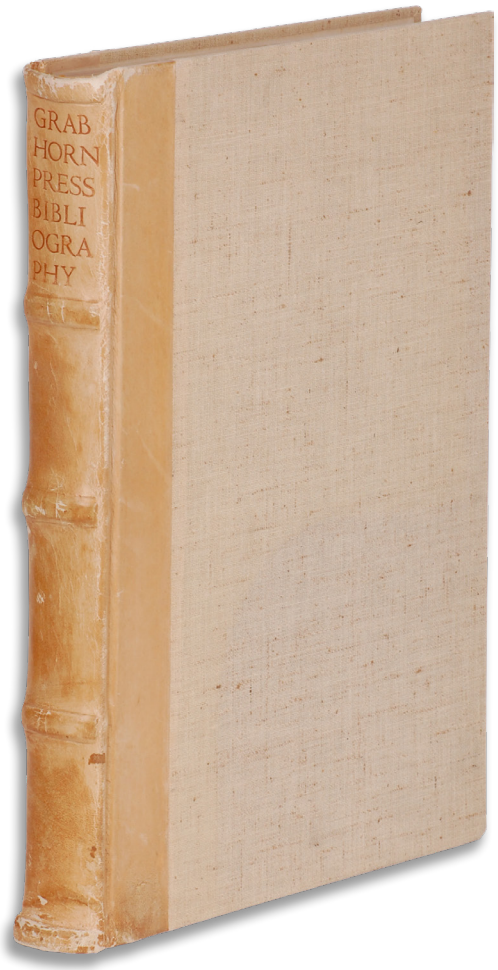
These four volumes contain together 214 entries for Golden Cockerel publications, and listings of 96 general prospectuses and 100 prospectuses for individual works. Entries contain standard bibliographic information followed by Sandford's comments on the author, the work, the printing, the edition, the illustrator, and/or whatever else he wishes to mention. There are 200 illustrations of woodcuts and wood engravings by about 40 different illustrators: Book illustrations, title page designs, borders, head- and tailpieces, vignettes, and more than enough variations on the Golden Cockerel device. In addition to bibliographic matter, Chanticleer contains a foreword and an introduction, Pertelote has a foreword, Cockalorum offers no less than a foreword and six articles and addresses by Sandford, and Cock-A-Hoop has a foreword and introductory matter. [Book # 69879]

SOLD







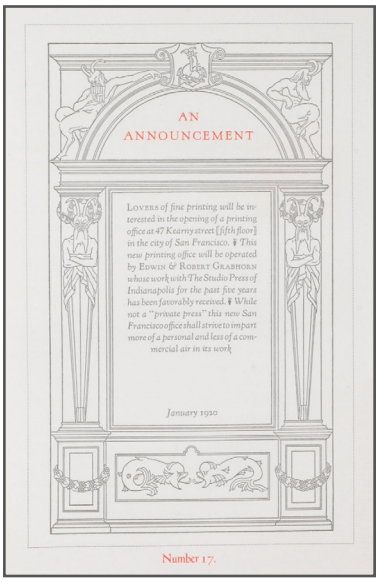


Grabhorn Press

BIBLIOGRAPHY OF THE GRABHORN PRESS, 1915-1940

by Elinor Raas Heller & David Magee

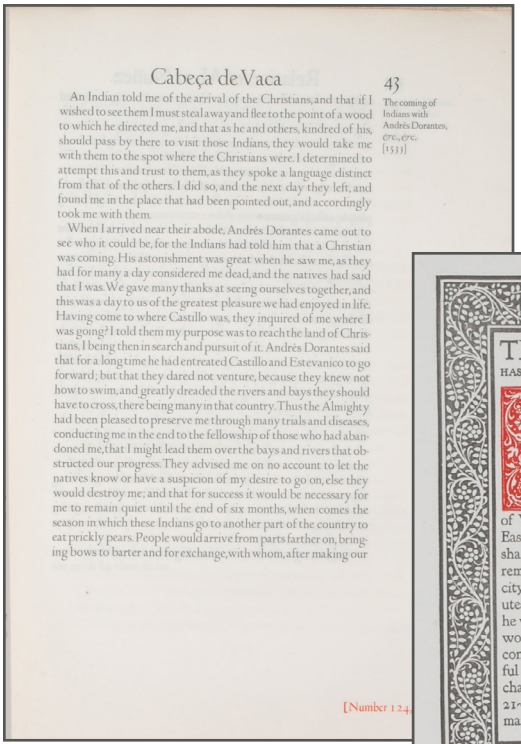
San Francisco: Grabhorn Press, 1940; small folio, quarter leather over cloth; xx, 193, (3) pages. **$900**

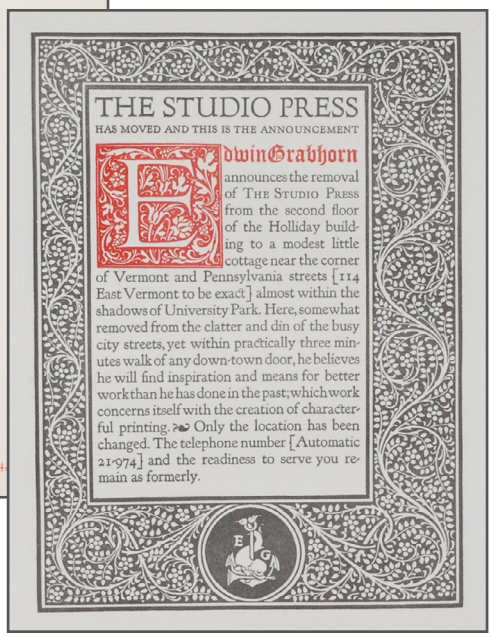


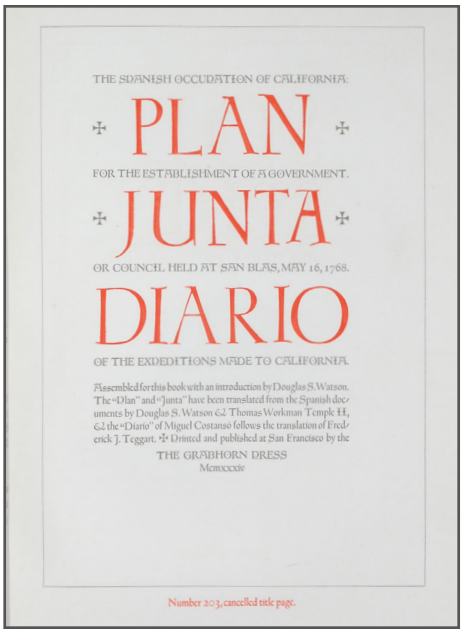
First edition, limited to 210 copies and printed on Canson & Montgolfier's Papier Ancien in type designed for the press by Goudy and handprinted by the Grabhorn brothers (Leaf Book - Chalmbers 86). With the private bookplate of Joseph M. Cleason on the front pastedown. Spine rubbed, in particular at the head and foot, as well as lightly rubbed along the hinges. along the spine and hinges. Else a near fine copy, scarce in this condition.

Printed in Goudy Franciscan type on handmade Canson & Montgolfier paper, in color throughout. The original leaves bound into this volume are 4-page signatures from Maundeville, Cabeca de Vaca, Leaves of Grass, and Sante Fe Trail. "Singly and together, the Grabhorn bibliographies are a typographic monument...." A Century for the Century 42.

Provenance: bookplate of Clarence B. Hanson, Jr. (1908-1983), former publisher at The Birmingham News and member of the Board of Trustees at Birmingham Museum of Art. [Book # 19990]



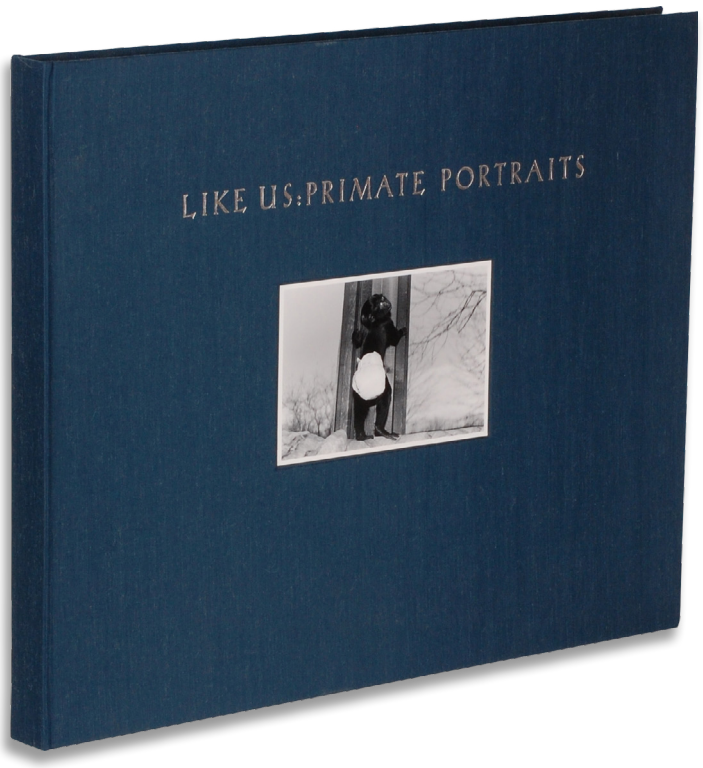




Glenn Horowitz

LIKE US: PRIMATE PORTRAITS

With photographs by Robin Schwartz and introduction by Charles Simic
by Robin Schwartz



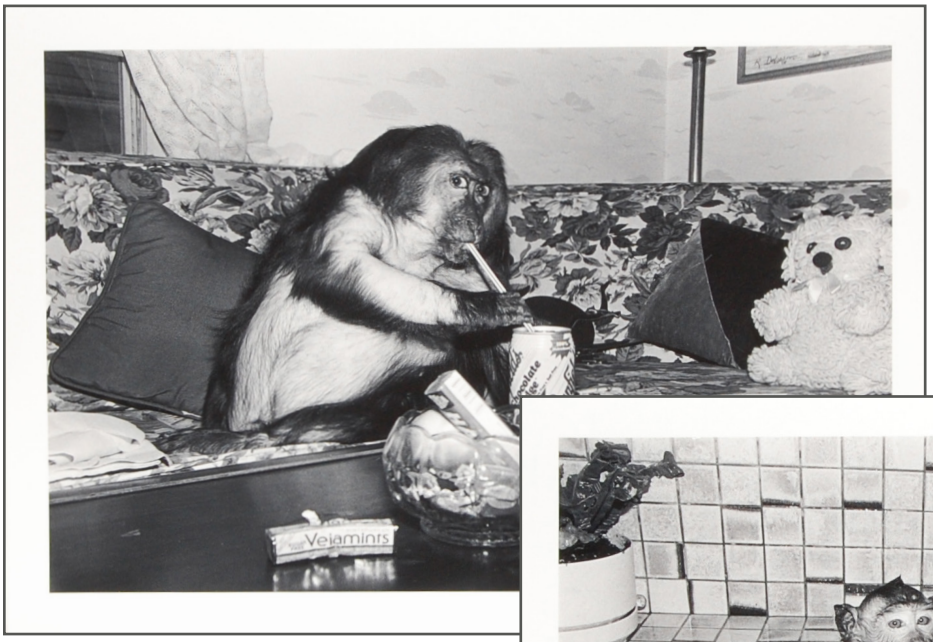
East Hampton, NY: Glenn Horowitz Bookseller, 1993; oblong folio, loose sheets inserted into a silk clamshell box with a photographic label and the title stamped in silver; (2) sheets followed by 13 large format photographs. **$6,000**

Privately printed in an edition of 25 numbered copies signed by the Robin Schwartz and Charles Simic. The photograph #6 (Chasity & Blossom...) incorrectly labeled #7 (Teddy & Katja) by the photographer, else fine in fine clamshell box.

Typography by Jerry Kelly and printed at The Stinehour Press. Portfolios bound by Sjoerd Hofstra.

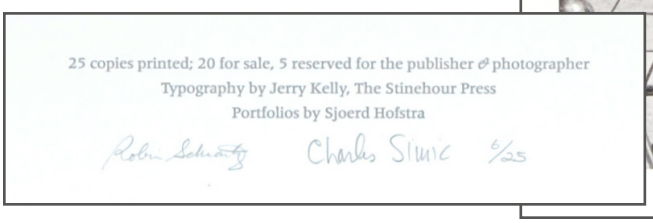
The book features black-and-white images that explore the close, often human-like relationships between primates and their caretakers, blurring the line between human and animal through intimate portraits that are sometimes funny, sometimes poignant, and always direct.

Winner of the Pulitzer Prize in poetry and U.S. Poet Laureate, Charles Simic (1938-2023) wrote moving, surrealistic poetry often based on his own experiences, particularly his traumatic childhood in what was then Yugoslavia.





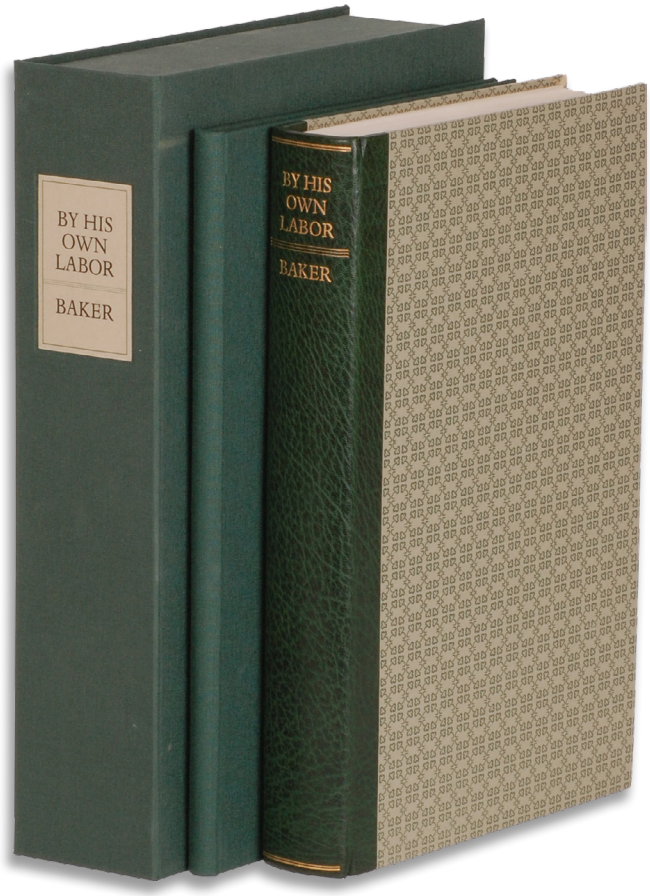
[Book # 142481]


25 copies printed; 20 for sale, 5 reserved for the publisher & photographer
Typography by Jerry Kelly, The Stinehour Press
Portfolios by Sjoerd Hofstra
Robin Schwartz Charles Simic 5/25

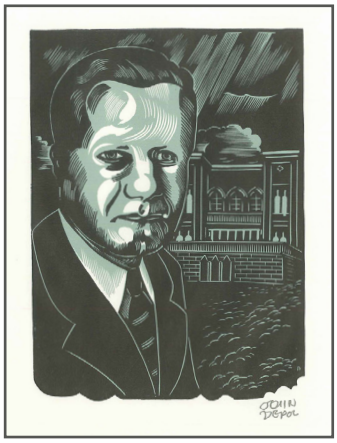
Dard Hunter

BY HIS OWN LABOR

THE BIOGRAPHY OF DARD HUNTER
2 volumes
by Cathleen A. Baker



Northport, AL: Red Hydra Press, 2000; small 4to., quarter green leather and printed pattern paper-covered boards by Gray Parrot, cloth clamshell box, paper spine label; 368 pages. **$2,000**

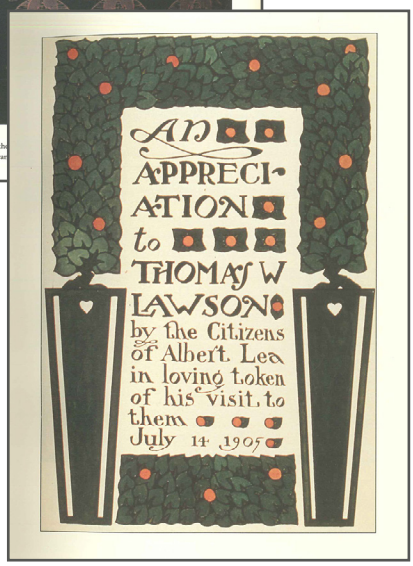


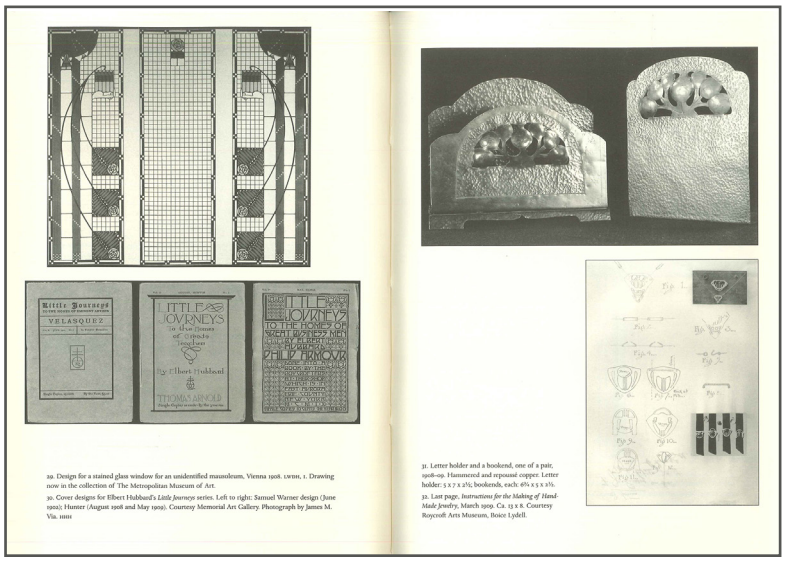
Printed letterpress in an edition limited to 155 numbered and signed copies of which only 125 copies are offered for sale. Fine in fine clamshell box.

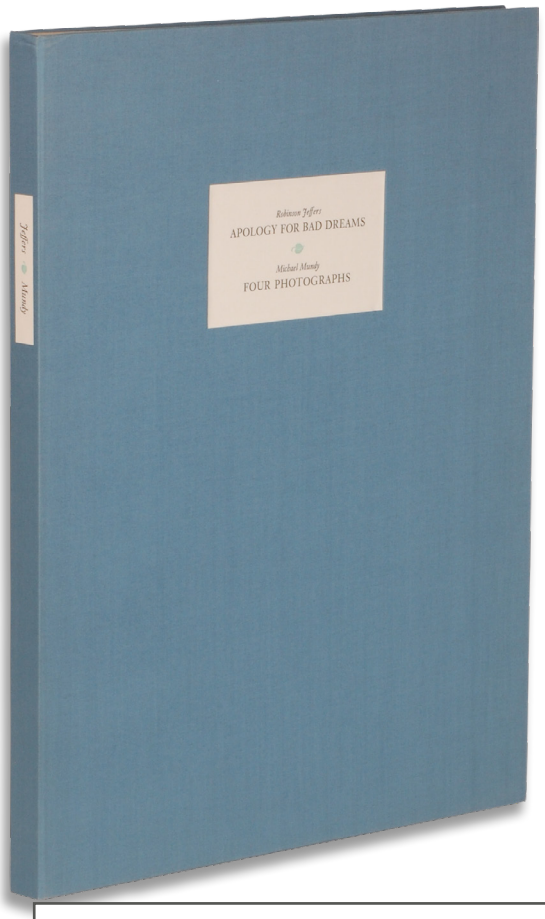
Beautifully printed letterpress by Steve Miller, in bland and red Dante types on Twinrocker handmade paper.



A new authorized biography of Dard Hunter based largely upon the manuscript archive preserved in Hunter's Mountain House. A passionate yet critical study of Dard Hunter's life with a moving account of the trials, successes, and legacy of this larger-than-life artist. Hunter's many accomplishments are described in a descriptive bibliography of his design work for the Roycroft shops and his own limited edition books. This is followed by a description of his Paper-making moulds and watermarks. Finely illustrated with 124 plates with some in black and white and some in color. They depict various illustrations from books, original drawings, and family photos. Includes a two-color wood engraved frontispiece portrait of Hunter by John DePol printed from the original blocks. Indexed. With separate volume of plates. [Book # 57398]







APOLOGY FOR BAD DREAMS

Michael Mundy - Four Photographs
by Robinson Jeffers

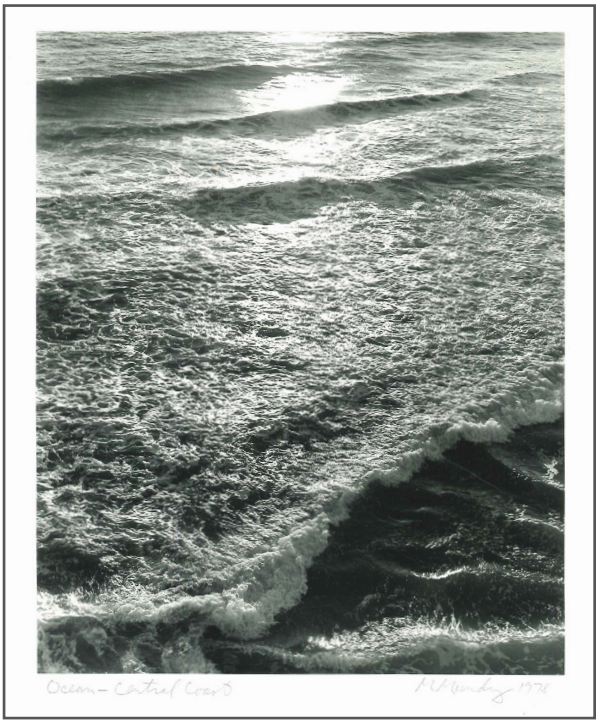
San Francisco: James Linden, 1986; folio, blue cloth clamshell box with parchment spine, title stamped in silver on front board, title stamped in blue on spine, individual sheets loosely inserted; (2) pages, 4 pages of poetry, with 4 photographs mounted on heavy cardstock, list of subscribers sheet, photograph index and colophon sheet. **$700**

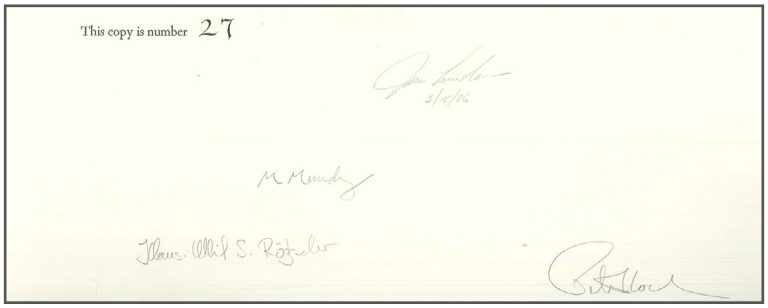
Privately produced in an edition of 56 copies, of which this is one of 50 numbered copies available for sale. Signed by James Linden, Michael Mundy, Klaus-Ullrich Roetzscher, and Peter Rutledge Koch on the colophon. Fine in fine clamshell box

Reprinted from *The Selected Poetry of Robinson Jeffers*. Designed and printed by Peter Rutledge Koch. The types are Janson and Van Dijck. The paper is Arches Cover. Klaus-Ulrich Rötzscher made the portfolio cases.

All four photographs are titled, signed, and dated by Michael Mundy and are mounted on heavy cardstock, with a further explanation of the photographs at rear.
[Book # 142612]







TISZTASÁG KÖNYVE
(translated to THE BOOK OF PURITY)
by Lajos Kassak

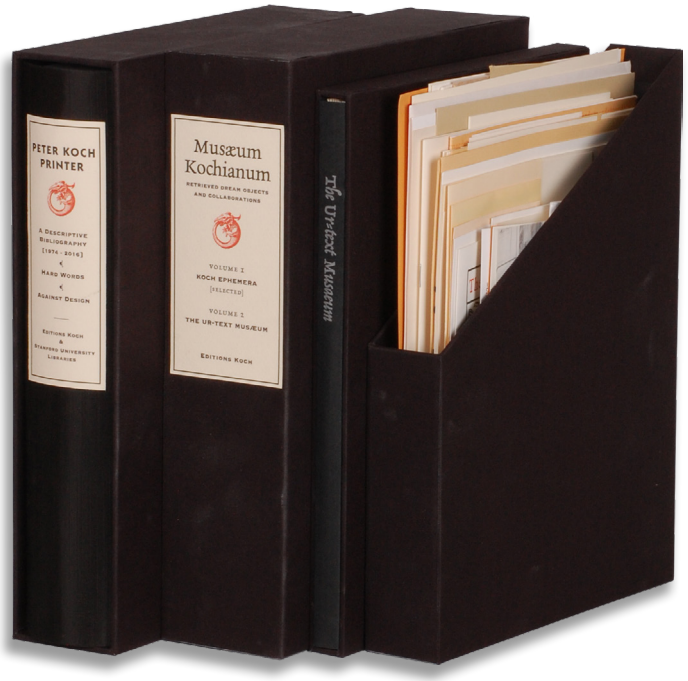
Budapest: Horizont (Krausz J. és Társa Muintézet), 1926; tall 8vo., publisher's wrappers; 115, (2), (4) pages. **$1,000**



First edition. Minor rubbing to the covers and spine, more soiling to the rear cover, else a near fine copy. The entire typography of the cover and the volume is the work of Lajos Kassák, whom was a major figure for the Socialist Movement of Hungary in the early 20th century. The book features nine plates at the rear (eight in b&w, one in red and black).
[Book # 141901]







One of 15 Deluxe Copies

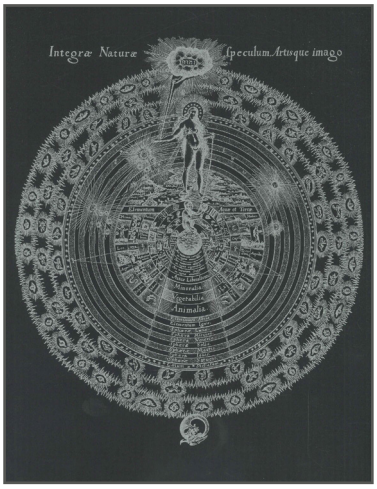
THE MUSÆUM KOCHIANUM

by Peter Rutledge Koch

Stanford, CA: Editions Koch and Stanford University Libraries, 2017; 4 volumes, 4to., cloth, slipcase, separate portfolio, paper-covered wrappers. **$3,500**

Limited to 400 copies, of which this is one of 15 deluxe numbered copies with parts 1-3 bound in one single volume and signed by Peter Koch. Fine in fine slipcases.

The first volume begins with a preface by Michael A. Keller, followed by a Curator's Note by Roberto G. Trujillo, and finally a small introduction titled *A Printers Geography: Peter Rutledge Koch, Printer & Typographer* by Mark Dimunation, Chief of the Rare Book and Special Collections Division, Library of Congress.

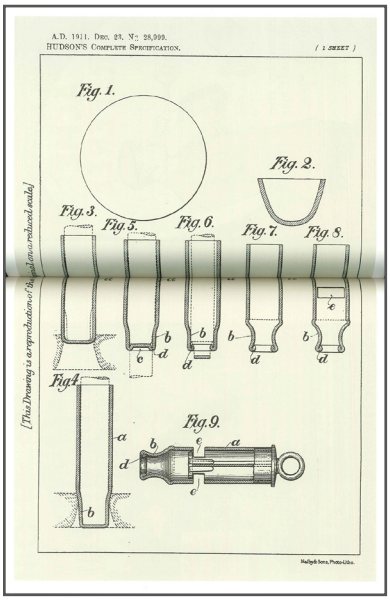


The three parts of volume one are as follows:

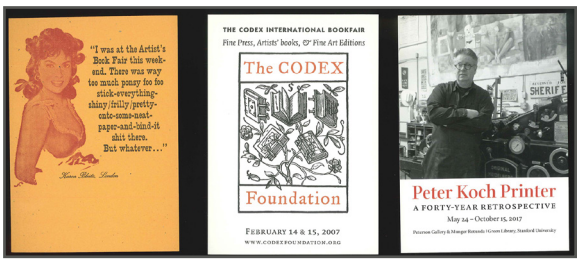
1) *Embodied Language and the Form of the Book: An interview with Peter Rutledge Koch* by Roberto G. Trujillo. *Maverick Poets and Cowboy Surrealists* by Timothy D. Murray. *Peter Rutledge Koch | A Descriptive Bibliography of his Works 1975-2016* by Nina M. Schneider

2) *Hard Words: Memory and Death in the Wild West*, with the contents being: *The Minotaur and the River* by Aaron Parrett, *Hard Words* by Peter Rutledge Koch, Rick Newby, and Griff Williams, *Nature Morte* by Peter Rutledge Koch, Rick Newby, and Griff Williams, *The Lost Journals of Sacajewea* by Debra Magpie Earling & Peter Koch, *Liber Ignis* by Peter Rutledge Koch and Adam Cornford, and finally *Hard Words: Memory and Death in the Wild West*. The editions and commentaries are accompanied by a critical essay by Aaron Parrett.

3) *Against Design: an Interview with Peter Rutledge Koch* by Monique Comacchio and Camden Richards contains an introduction by Russell Maret. Generously illustrated with examples of Koch's bibliophilic, typographic, and cowboy surrealist ephemera.



Volume 2: 'The Musæum Kochianum' [edition of 15 copies] features two parts: *The Ur-text Musæum*, a suite of studies for a work-in-progress which consists of ten bifolia pieces printed on vintage Fabriano Umbria handmade paper at Peter Koch Printers and Magnolia Editions, as well as *Koch Ephemera*, which is a selection of pieces of ephemera, prints, and broadsides. The *Ur-text Musæum* is composed of appropriated texts and images, and is altered, annotated, and supplemented by Koch's visual and verbal imagination, a surreal *Liber Chronicarum* for the 21st Century. The Koch Ephemera - an assembling of ephemera, original prints, exhibition and lecture announcements, posters, type specimens, etc. - also includes four exhibition catalogues.



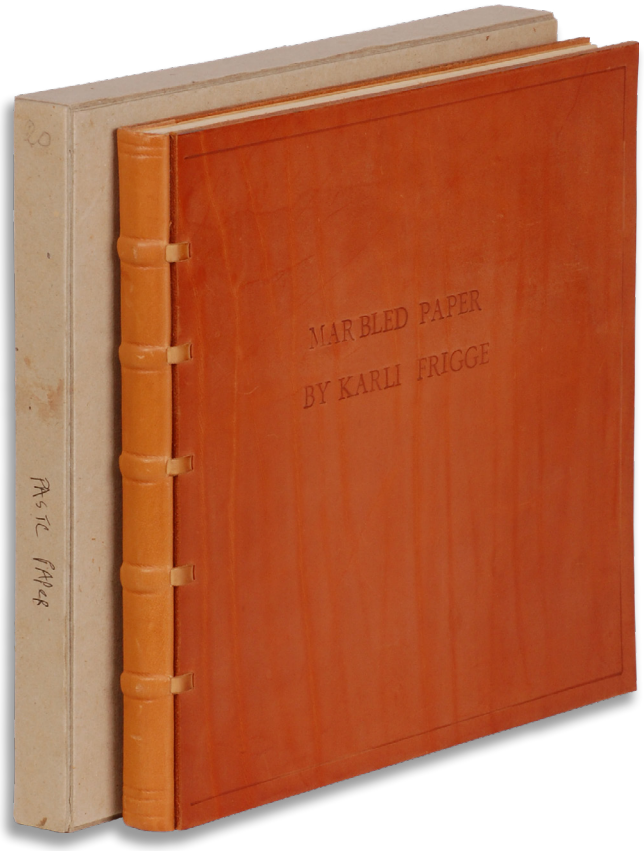
Additionally the collection includes original prospectuses for sixteen publications designed and printed by Koch. [Book # 141897]

Marbling

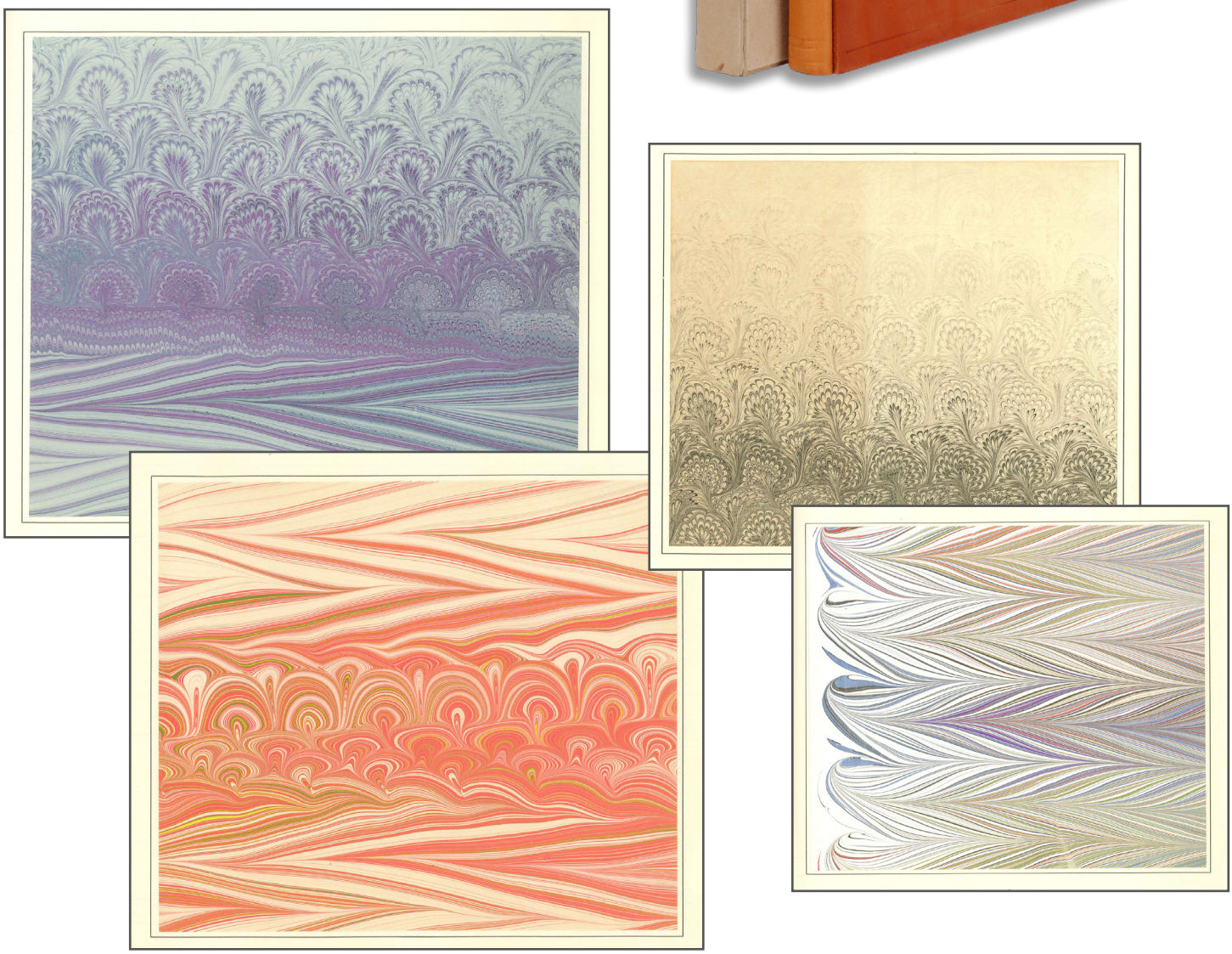
MARBLED PAPER

by Karli Frigge

Buren, The Netherlands: Antiquariaat Frits Knuf, 1985; oblong 4to., full calf in a harness-leather binding with laced leather straps after the Dutch style of binding, cardboard slipcase; 22 pages of text, in English and Dutch, and 33 mounted samples of marbled paper. **$2,500**



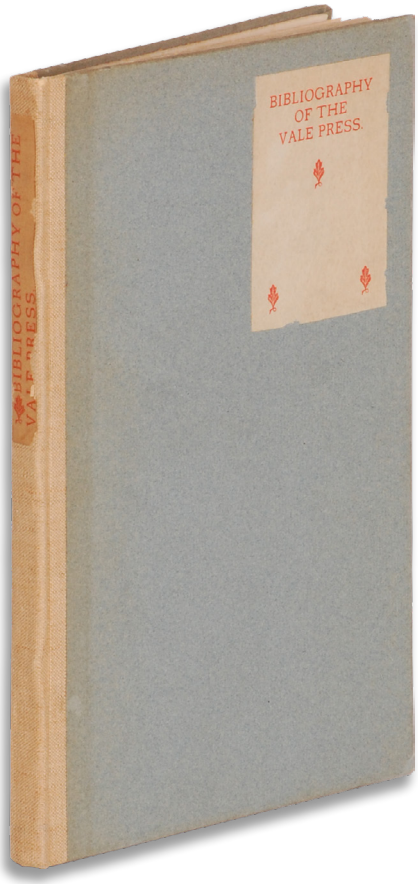
Limited to only 100 numbered copies, signed and dated by Frigge. Original invoice loosely inserted with the original buyer being Jill Oriane Tarlau (Paris). Spine faded, else a near fine copy in near fine slipcase. This particular copy is number 1, and is the publisher's copy "5 - 4 - 85: This is number 1 voor Frits Knuf." Text in Dutch and English. Contains 33 actual specimens of the magnificent marbled papers produced by this marbler. Has become a very hard book to obtain. [Book # 8854]



Vale Press

A BIBLIOGRAPHY OF THE BOOKS ISSUED BY HACON & RICKETTS

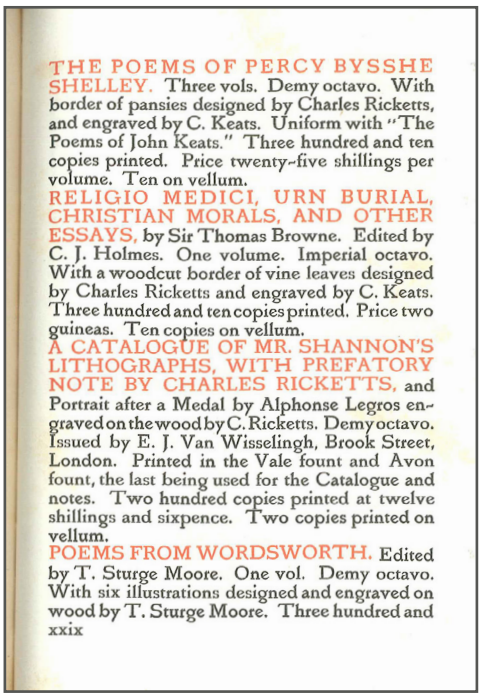
PRINTED IN THE THREE FOUNTS, THE 'VALE', THE 'AVON', AND THE 'KING'S'



London: Vale Press, 1904; 8vo., original holland-backed powder blue boards with title label to spine and upper cover printed in red; (iii), iv-xli, (1) pages. **$750**

First edition, one of 250 copies. Spine and cover labels show slight chipping and toning, light bump to bottom edge of back board, else near fine in linen-backed blue boards.

Printed in black & red, wood-engraved frontispiece by Charles Ricketts after Charles Shannon's signboard for the Vale Press premises, together with woodcut initial within double-page decorative border, woodcut tailpiece device facing colophon. The last publication by the Vale Press, and the first formal notice of Ricketts' intention to consign the punches and matrices to the bottom of the Thames: 'As it is undesirable that these founts should drift into other hands than their designers' and become stale by unthinking use, it has been decided to destroy the punches, matrices and type.this bibliography, therefore, contains the the three founts brought together for the first and last time. The punches and matrices are for the most part in the Thames, and on the completion of the last page of this pamphlet, the type becomes type metal again.' The matrices for these fonts had in fact been consigned to the British Museum, but were subsequently mislaid. Ricketts was not the last to attempt to dispose of fonts aquatically, more famously perhaps was the elderly Cobden-Sanderson's consignment of the Doves Press type to the Thames a decade later, following an acrimonious split with fellow Doves founder Emery Walker. Esther Pissarro would likewise dispose of the Eragny Press types during a channel crossing. Watry B46. [Book # 136662]


THE POEMS OF PERCY BYSSHE SHELLEY. Three vols. Demy octavo. With border of pansies designed by Charles Ricketts, and engraved by C. Keats. Uniform with "The Poems of John Keats." Three hundred and ten copies printed. Price twenty-five shillings per volume. Ten on vellum.

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A CATALOGUE OF MR. SHANNON'S LITHOGRAPHS, WITH PREFATORY NOTE BY CHARLES RICKETTS, and Portrait after a Medal by Alphonse Legros engraved on the wood by C. Ricketts. Demy octavo. Issued by E. J. Van Wisselingh, Brook Street, London. Printed in the Vale fount and Avon fount, the last being used for the Catalogue and notes. Two hundred copies printed at twelve shillings and sixpence. Two copies printed on vellum.

POEMS FROM WORDSWORTH. Edited by T. Sturge Moore. One vol. Demy octavo. With six illustrations designed and engraved on wood by T. Sturge Moore. Three hundred and

xxix

