
FIRST, LIMITED, FACSIMILE EDITION

The world's last hand-transcribed
and illustrated

GOSPELS OF
MARK AND JOHN

By Irakli Parjiani

@smartinnovations 2022



1 Երկուսն ալ կըրպար. և կըրպար այլ ալս արքան տան.
 2 Ինչ ալս անպարտապէս արքան տան.
 3 Կրպարողը մէկ մարդ յարկման, և արքանը մէկ իրան
 ևս որքան, հաւարտ պէնս.
 4 Յէ տան լեռնորդն ալս, և լեռնորդն այլ ալս հաղտ կ'ընա.
 5 Ը հաղտը այլ շնորհն Յնա կ'ընա, և շնորհը այլ մէկ գրն պէնս.
 6 Կալ ինչ անպարտապէս արքան տան, և շնորհը այլ մէկ գրն պէնս.
 7 Ինչ մարդն մոլորմը, հաս կ'ընեն հաղտն մեկտղն, հաս արքանուս
 որքան մէկն.
 8 Երանը այլ ալս հաղտը, որքան հաս կ'ընեն հաղտն մեկտղն.
 9 Կալ հաղտը իրմեմարտը, հաղտը զհաղտունն արքանը ինչ, մեկն -
 սոս կ'ընա.
 10 Կալ շնորհն Յնա ալս, և կ'ընա մէկ մարդ յարկման, և կ'ընա մէկն
 իրն արքան.
 11 Երկուսն տան մարդն, և արքան այլ տն յարկման.
 12 Կալ հաղտն այլ յարկման, մեկն մտ կ'ընա մարդն արքան
 արքան, հաղտնուս որքան կ'ընա մէկն.
 13 Կալ հաղտն տն կ'ընա մեկն, և ինչ կ'ընա կ'ընա, որք կ'ընա
 մէկն-պէնս, որքան արքանը ինչ.
 14 Ը կ'ընա այլ կ'ընա մեկն, և ինչ կ'ընա կ'ընա, որք կ'ընա, և
 կ'ընա կ'ընա մէկն. և ինչ, որքան ինչ կ'ընա մեկտղն մեկն մարդ.
 կ'ընա մեկտղն և ինչ կ'ընա մեկտղն.
 15 Երանը կ'ընա մեկտղն, և ինչ կ'ընա: Ինչ տն, հաղտնուս
 այլ կ'ընա, հաղտը կ'ընա մեկտղն մարդն, կ'ընա մեկտղն ալս,
 հաղտը մարդը կ'ընա տն.
 16 Ը կ'ընա մեկտղն մեկն կ'ընա արքանը մարդը, և մեկտղն մեկտղն ինչ.
 17 Կալ հաղտը կ'ընա մեկտղն մարդ: Կալ հաղտը և ինչ կ'ընա մեկտղն
 ինչ կ'ընա մարդն.
 18 Կալ հաղտը տն կ'ընա: Կալ հաղտը մեկտղն մարդ, հաղտը այլ
 կ'ընա մեկտղն, և ինչ կ'ընա.
 19 Ը ինչ տն կ'ընա մեկտղն, որքան մարդնուս մէկ կ'ընա արքան
 որքան մարդն և կ'ընա մեկտղն, հաս կ'ընա մէկ, որքան մարդն
 տն?
 20 Ը կ'ընա, և տն կ'ընա, և տն, որքան մարդն մէկ կ'ընա.

History

1978 -1979

1978, when religion remained the subject of ideological prohibition and persecution, Irakli Parjiani started transcribing and illustrating the Gospels.



History

In 1978, when religion remained the subject of ideological prohibition and persecution, Irakli Parjiani started transcribing and illustrating the Gospels. He dedicated one year to the studies in calligraphy and ancient manuscripts at the Institute of Manuscripts, and later continued working on his selected theme for two years. He fully copied the Gospels of John and Mark and illustrated them, producing the book of Mark in bound form and the book of John unbound. Later, he created relatively few illustrations for the Gospel of Luke. In much the same way as the handwritten books from the Middle Ages, Parjiani's version of the Gospel is a complete, finished manuscript decorated with miniatures, and elements of the headings and endings that combine into a single traditional and innovative work. The text is structured like a rosary – demonstrating the artist's diligence, as if he uses the text for praying while writing. The text of the Gospel of John is enriched with miniatures and individual images that resemble ruby, amber, emerald, turquoise, and purple gemstones scattered among the orderly structured lines. The book creates the illusion of a flourishing plant, where the text is formed through the stems, branches, and entangled roots. The miniatures dispersed on the paper represent open flowers and fruits that pulsate with internal energy. In this work the sensation of the illusion of a living object is very strong. This is the point of departure for Parjiani's entire oeuvre, reviving visual objects, turning them into "icons," keeping them on the verge of transformation, giving them a soul, melting them in space and transforming them into the light. According to the artist "all matters represent condensed light." His position of creating any object, character, space through the materialization of light supports the argument for the existence of the universe thanks to divine will. As such, all fields of his work: "metaphysical landscapes," the compositions of "the encounters," flowers, still-lives, portraits, the Berlin Cycle, and sketches are all produced based on this principle and offer a unified system of symbols, where the impulse of reviving, shape-shifting and breathing matter, capturing the soul of the object are elevated through the vibration of color, light and line to such an extent that each of the elements seems to explode in front of our eyes with the energy of transformation, at the same time abandoning their own meaning and turning into a different substance. We are convinced of the existence of an invisible world, and the mission of the artist to introduce it to us – an act that Parjiani performs in a virtuous manner.

Parjiani's Gospels simultaneously exude the scent of the Middle Ages, and in parallel bear the features of modern culture, uniting in one the canonical iconography of hand-written religious books with the independent interpretations of the artist. It is incredible that Soviet Georgia allowed the creation of a unique version of the Gospel that has no analogue. Parjiani acts like a copyist of the Medieval Gospels – a feature he may have inherited from his ancestors of the school of copyists in Svaneti. This is the only occurrence of copying and illustrating the Gospel in Georgian painting since the Middle Ages. This act becomes even more remarkable when we recall that in the Soviet Union, working on the Gospel was dangerous for an artist, and the presentation of such a book remained completely unimaginable in the existing environment at that time.

Parjiani's work starts with illustrations of the Gospels and ends with the Berlin Cycle, in between he created a diversity of miniatures and monumental paintings. The artist unites the ideas, motives, and concepts of these two cycles, perfecting them through the application of his methods, knowledge, and mastery.

In Georgian art, his name is associated with the rehabilitation and transformation of religious paintings. All trends, motifs, themes, characters, or systems of symbols eventually merge into religious drawings, creating an independent individual model of his creativity. Irakli Parjiani is an amazing figure of Georgian art, who combined traditional and contemporary cultural systems, accumulated hidden knowledge about the universe, interpreted symbols and dreams, and the eternal themes of life and death, who "traveled" through metaphysical landscapes and painted the light. In the terrible realities of Georgia at the end of the 20th century, he managed to create a universe full of hidden tragedy, mysticism, the inevitability of vanity, and, at the same time, a celebratory presentation of life, which unites the aspects of light and beauty that are associated with eternal values. And, most importantly, thanks to his works he manages to convince us of their supremacy.

FIRST, LIMITED, FACSIMILE EDITION

Unique books in world history

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Leather cover and specially designed box for each gospel

Gold and silver inlay for each copy

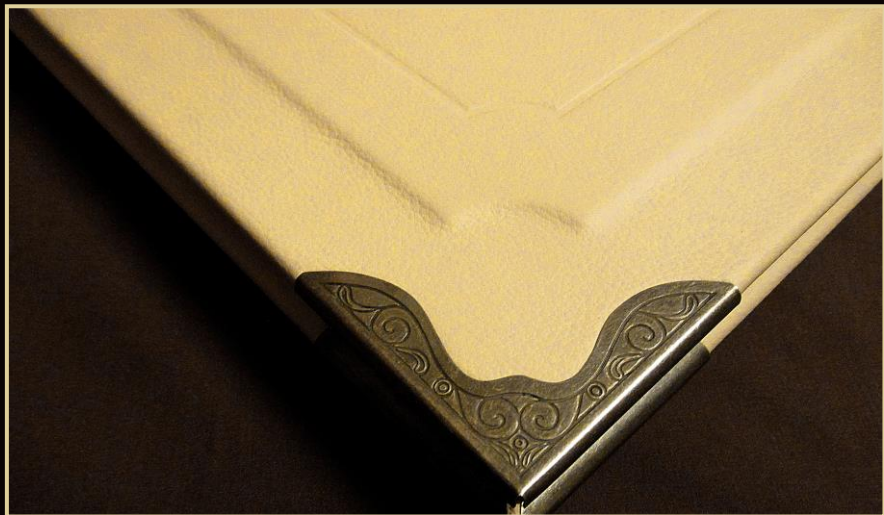
A facsimile is the technical-mechanical reproduction of a unique, effectively two-dimensional original, which eliminates any manual copying as much as possible, **retains a maximum of the original's intrinsic and extrinsic criteria**, uses all available technical means that guarantee the original's preservation and accessibility and thus satisfies scholarly and artistic interests. A facsimile must be as **true to the original as possible for scholarship and bibliophilia.**

The Gospel of John

1978



35 x 42 mixed media 1978



The Gospel of Mark

1979

19 x 25,5 mixed media 1979





Gallery



აქმა მამალა...
ყოთვე ავსაძლე...
ედა არს ავს...
მანსაწარსვლი...
უძედი უხე ხეძენ...
სოლით არს სოძლე...
მე მნევაჲს...
რამე მენ...

სული ვაუღსმიდვინე არს, სოლი სონცნი უძ-
ლორ. ჳ ქუკლად წარვიღ ჳ ილოცვიღ
ღ ევივე სოცეოჲს აჲო. ჳ მოქცა ქუკლად
ღ პონა იენი მძინარენი, რამეთუ იყენს
თუკლნი მათნი ჳმძიძეხულო, ჳ არსაჲ იუ-
ოდეს, რამცა მოუგეს მას. ჳ მოვიდა მეს
ამედ ჳ წარქუა მათ: ჳ იძინეთ ამიერიტუან
ღ კანისოუნეთ. მოიწია ჳსძინოული, ჳ
მოვიღ აჲმი. აჲა ესერა მოუცემის მე
ქუცისაჲ სულით ცოდვილთას. აღდეკით
ღ წარვიდეთ ამიერ. აჲა ესერა მიმცემ-

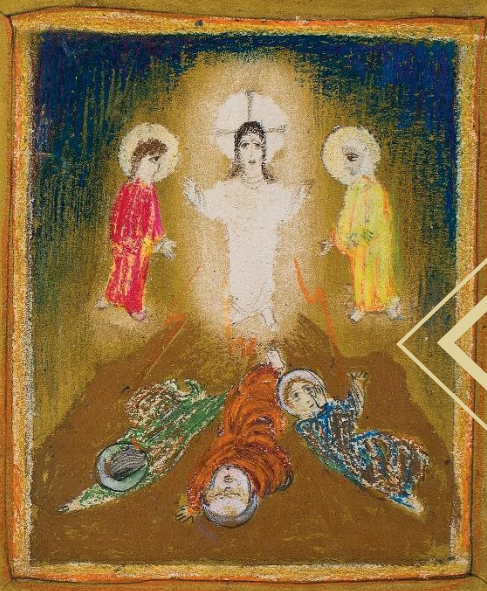
Gospel of Mark
Prayer on the mountain

მიმცემელს მას მისსა ჳ წარქუა მათ:
რომეკლს მე ამბარსოჲს, ივი არს, შეიან-
ყარით ივი ჳ წარვივანეთ კრძალოულა
ჲ. ჳ შეყნოულად მოვიღ ჳ მოუხვებ მას

Gospel of Mark

A g o s p e l s w r i t t e n l i k e m e d i e v a l m a n u s c r i p t s

ასევე მისი ექვან ბრძანებით და სხვა
ეს ვითარება თაქლი, რომელ უწყისსვე
მეფურაგანს ქუეყანას ნიქ ვერ ხვდ
წიფიფის ეკრეთ ვანსავეფისად . და
ეხიერნ მათ მით ელიამს თანა ; და
აუქრეს იესოს თანა და ნიამხედეს .
და მთუკა ვეტრე და მარკო იესოს : რ
აბი , კეთილ არს ჩიქრედ აქა უფად
ვექიერა ესე სმ ტალადი : ერთი მხრე
ფის , ერთი მისესთის და ერთი ელიამ
სთის . რამეთუ ანა იტოდ , რამდ
მთუკა , რამეთუ იერეს შეშინებულ
და იყო ღრუბლი და ყრბილიმ და
და სმამა იყო ღრუბლით ვით და აქიქა .
ესე ანა ქე ჩიქნ საყუარელი მანს და
მინდა . და მარკოლად მამოსილის და



Transfiguration

სა მდინარესა და აღუარებდეს ცოდვითა მ-
ათათ .
ხოლო ექვანს (ექვანს) ითანეს სამოს-
ლად თანსვენ აქლიქმისა და სარტყელი
ტყუაქსა ქლითა მისთა , და სვამდა იუ
მკლას და თაღას ველოქსა . ქადკერ-
და და იტყოდა : ექვანს მთაქოს უძლი-
ერეს ჩემსა , (რომლის ვერ ვახსენად)
და მდებარე ჩემსა , რომლის ვერ ვახსენად
და მკლას ჭამითა მისთა . მე რამეთუ
ქადქმთ აქიქრ ქლითა , სოლო მან და
თელი-ტოდს აქიქრ სოლითა მხრითა .
იყო მათ დღეთა მან მთად იესო მანს
რამით კალიფადსა და და ნათელი-ილი
ითანესთან იორდარესა . და მექსეყლად
აღმოსვლას მისსა მთის ქლითა ისილ-
და ცანი კანსმორნი და სოლი ღმრთ-
ისა და კანდამადლი ვეფარება ტოდლი



Baptism of Christ

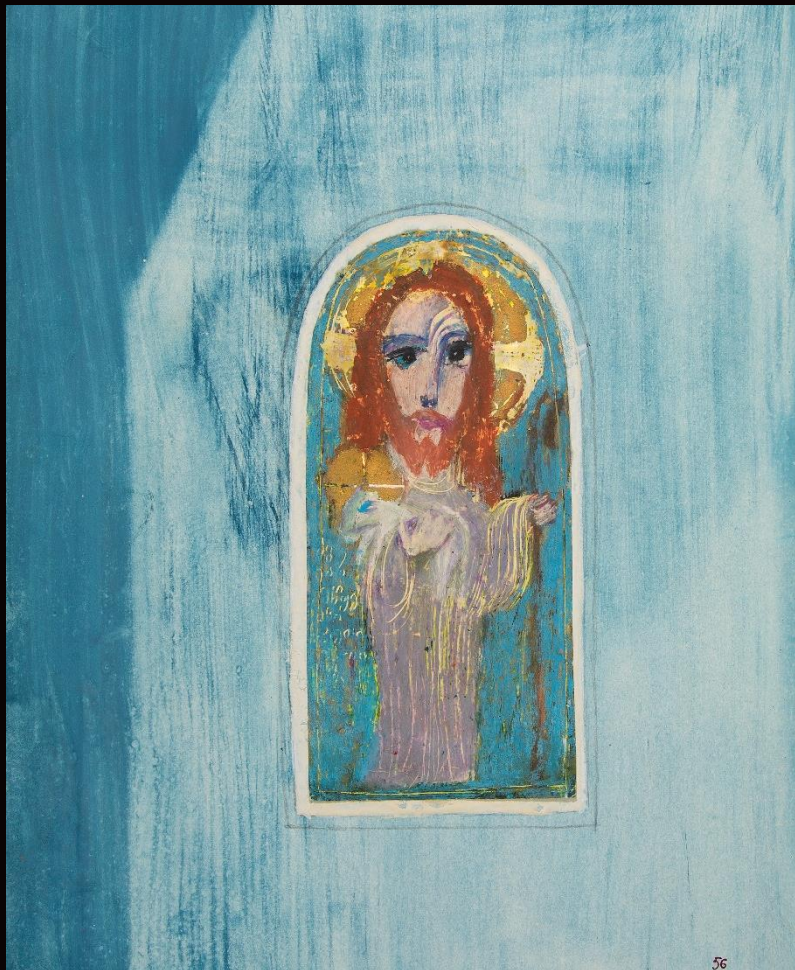


Gospel of John

1978

Gospel of John

A g o s p e l s w r i t t e n l i k e m e d i e v a l m a n u s c r i p t s



Ուրախ

1 յիսկնորս զառնակալուան ձև ձեռնիս զգուցա արևս, իմեթոյ Յովնա պիս ձեռն, հաս զիջելս մտրի Լուսուան ևս մտքոյք Յիման; իմեթոյ Պարպրեն արևն զոյ մն Լուսուան Յոն Լուսուան Պարպրեն զոյն:

2 Էլ զրածոյ Լեբնոն զոյ արս, էլ զիմեթ Պիտրոս արս յուան արձան Լեմոն զարնապրանեսն, հաս զիմեթ զոյն:

3 զգուցա արևս, իմեթոյ արդուտոյ Յեղէլ մն Յիման Եղուան ձեռն, էլ իմեթոյ արդուտոյ զիմեթ, էլ Լուսոն Յարևոն,

4 արևոց Լեբնոնի Յեղէլ, էլ զանցար Լեմուտոյ արևոն, էլ Յուրոն արևոց, էլ Յուրոցար զոյն:

5 Էլ Յուրոն ինչոյն էլ Յուանն Լեմուտոն մն, էլ միտ Եանջ արդենա Յովնոյ - զոյ արևոն, էլ իմեթոյն արևոցոս մեռ, Եանջոն Յարևոցար:

6 Էլ Յարէլ Լեմոն յըլոյն; իմեթ մն յըլոյն; ողբարտ! Դի զանն արդենա Յովնոյն?

7 Յուրոն արև էլ իմեթ; իմեթոն ինչ զիմեթ, արս զոյն մի, Եուրոն Լեմոն մն յըլոյն:

8 իմեթ մն յըլոյն; արս զաննոյն արդենա իմեթ ողբարտեղ, իմեթ մն արևոն; ողբարտ արս զաննոյն իմեթ արդենա, արս զիմեթն Լեմուտոն իմեթոն:

9 իմեթ մն Լեմոն յըլոյն; ողբարտ! Եոյ Եուրոն արդենա իմեթ, արս մեռ Եուրոն Եոյն էլ արդէլ իմեթ:

10 իմեթ մն արևոն; յաննուտն մն արս իմեթ, յոն արդենա Եուրոն զաննոյն, իմեթոյ արդուտոն իմեթ արս զոյն, էլ իմեթոյն իմեթն Եանջ, արս մեռ արդենա:

11 իմեթոյ զգուցա արևս Յեղէլոյն զոյն, մեռուտն Եանջ; արս արդուտոն իմեթն Եանջ:

12 Էլ արտ զանն արդենա Յուրոն, Յուրոն Լեմուտոն արևոն, էլ աննեղէլ, էլ մեռնոյ իմեթ մեռ; ողբարտ, արս մեռ յուրոյն իմեթն?

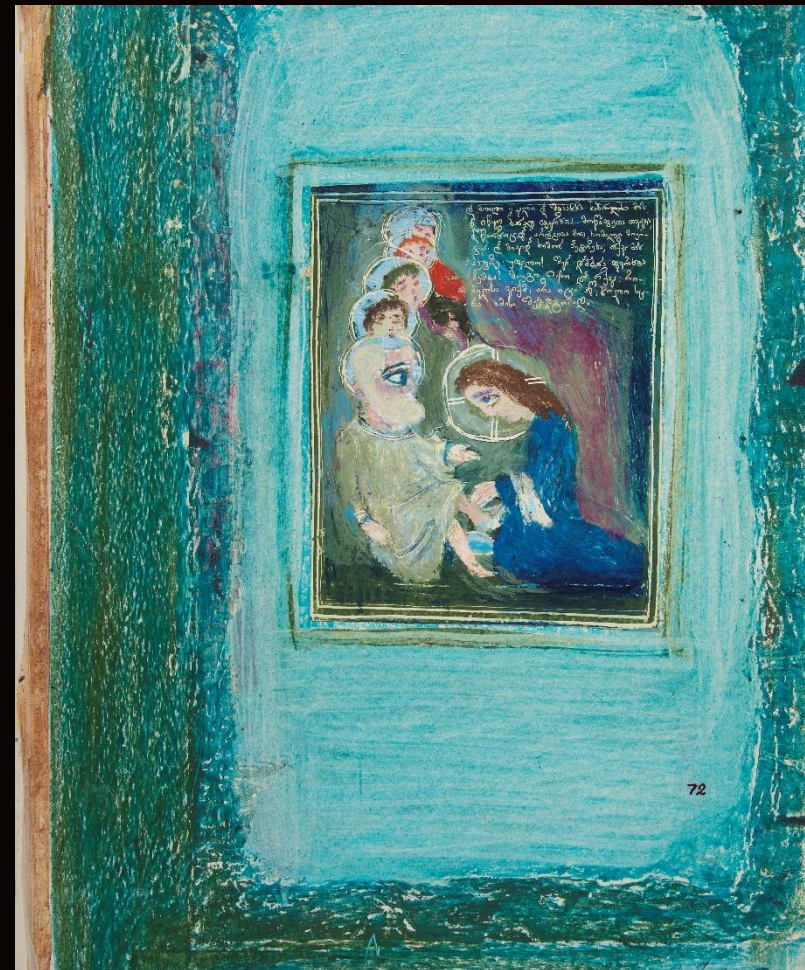
13 իմեթն Յեմուտ իմեթ; մեռուտն էլ ողբարտ, էլ իմեթուտն Եանջ, իմեթոյն:

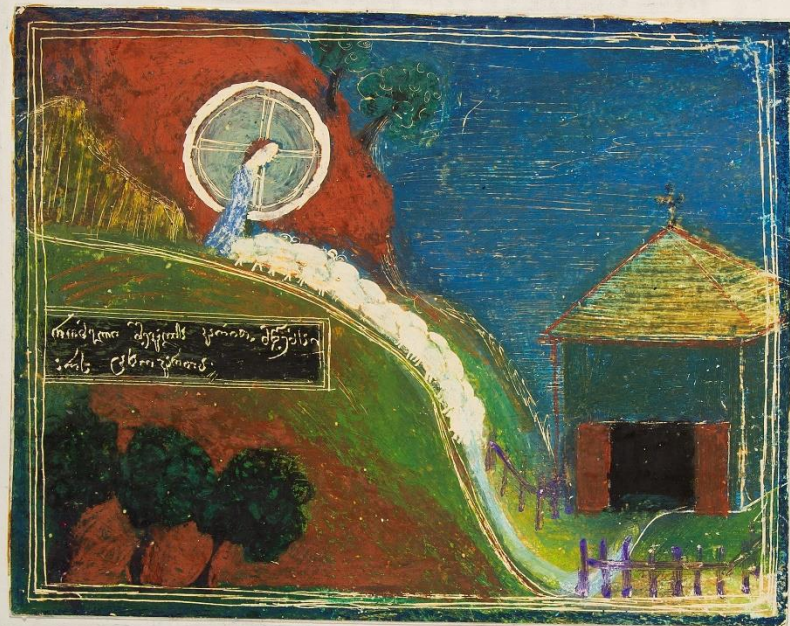
14 ողբարտ իմեթ զաննոյն արդենա, ողբարտն էլ մեռուտն, ևս իմեթն արս զանն արդուտոն զանն արդենա:

15 իմեթոյն Եանջ Յեղէլ իմեթն, հաս զրածոյն մեռ իմեթն իմեթն, յաննուտոյն իմեթն իմեթն իմեթն:

16 մեռ, մեռ յըլոյն իմեթն; արս արս մեռ ողբարտ ողբարտ արդենա, արս

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Gospel of John

55 Երբ որ Բեթանիոս ձեռքն սր արտառ զ աղաղակ Թեոփիլոս Կրիստոսի
 արեւոյ արեւոտեանց արեւոտեան ձեռքն, հաս զիսկանց արեւոտեան .
 56 Երբ որ արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 57 Երբ որ արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .



Մատթեոս
 1 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 2 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 3 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 4 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 5 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 6 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .



2 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
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 7 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 8 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 9 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 10 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 11 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 12 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 13 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 14 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .
 15 Երբ որ Կրիստոսի արեւոտեան արեւոտեան Կրիստոսի, արեւոտեան արեւոտեան .

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This presentation shows our idea of reproducing two handwritten masterpieces of book painting having been created in the second half of the 20th century by the famous Georgian artist Irakli Parjiani.

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— CRAFTS- MANSHIP, BEST MATERIALS AND TIME

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HOW A FINE ART FACSIMILE EDITION IS MADE

DIGITALIZATION:

in most cases by a special high-resolution camera with 50 Megapixels. The precious original manuscript is held in place by a specially designed hand-made framework allowing to support single pages for digitalization without endangering the original; only cold light (2700 Lux) is used. The setup alone takes one day at least as the lighting is very delicate, because the final quality of the reproduction is already determined by the digitalization. A multiple shoot is required in order to get all the details of the original.

PRE-PRINTING PROCESS:

days or weeks of post-production of the files follow. Each page has to be reviewed, corrected and prepared for the printing process. The original colours are corrected by hand as they are not able to be reproduced automatically. A special task is the preparation of metallic colours such as gold or silver. For each of them, separate layers are created. Each gold or silver part has to be edited by hand.

HARD PROOFS FOR COMPARISON:

to ensure the best result, a first hard proof is produced and then compared to the original. If even minor variances in colour are discovered, they are corrected in the files. This procedure is repeated until the result meets our highest quality demands. The comparisons are realized as often as necessary in order to get as close as possible to the original.

PRINTING PROCESS:

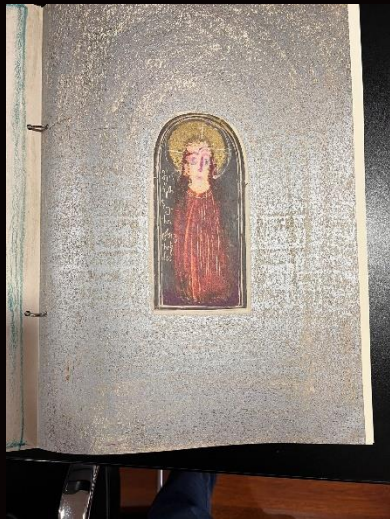
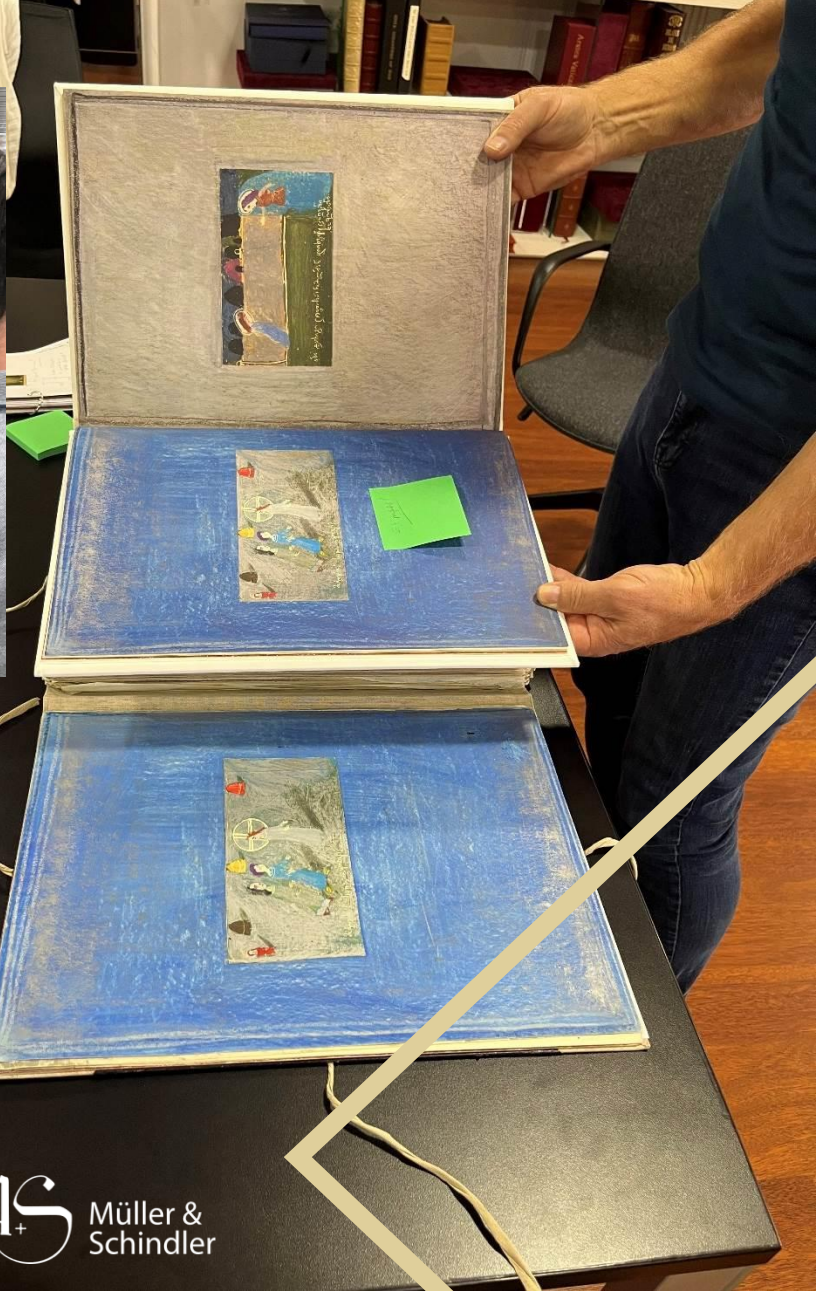
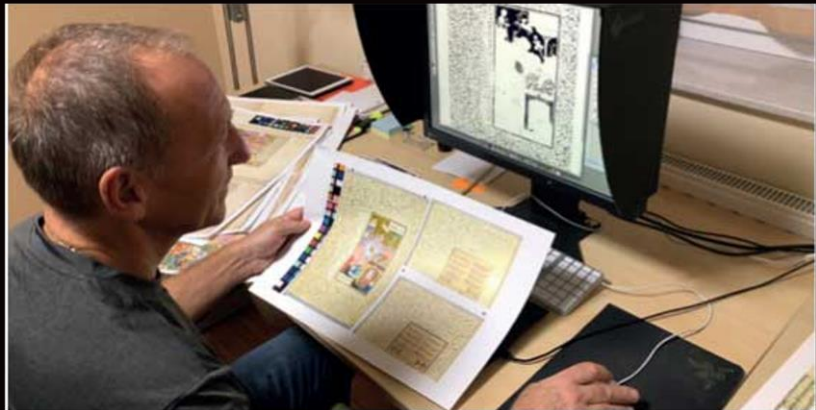
the printing process itself usually is not very time-consuming, depending on the extent of the manuscript only. We are constantly screening and checking all details on every sheet during the process. There is always a person in place in order to check the printing results in comparisons with the colours and corrections realized on the original.

ATTACHING GOLD AND SILVER:

depending on the characteristics of the original, respective techniques and materials are used – from gold and silver foils or metallic dust to 23K real gold. Eventually it is necessary to recreate structure, embossing or patina as well.

BINDING – CENTURIES-OLD CRAFTSMANSHIP:

we always try to reproduce the original binding of a manuscript – if there is one. But sometimes, the original binding of the book is lost. In this case, we try to find adequate bindings from the appropriate period and culture. All materials are chosen to fit the characteristics of the original.



MS Müller & Schindler

THE REPRODUCTION OF TWO DIFFERENT VOLUMES OF A GOSPELS MANUSCRIPT

EXCLUSIVE COLLECTABLE LIMITED EDITION
100 PASPORTIZED AND HAND NUMBERED

Volume 1 / Gospel of John

Format: 35 x 42 cm portrait format
Extent: 130 pages
Printing: 4 colours on all pages, extra
gold and silver printing
Paper: 170g Freeliflife Cento Extra White

Binding preparation: Collate, fold, straight cut. Stitched. Three-sided silver foil book block. 2 extra images with gold foil glued on the first and last page Colophone with QR and chip glued at the end page. glued at the end page.

Binding: White leather binding, embossing in silver and blind on U1, spine(blind) and U4(blind). 4 corner metal fittings, 1 metal clasp (brass silvered and aged).

Box: Clamshell, material white PU. Silver and blind embossing on the front, spine and back cover. Inside textile with grey foil embossing.Facsimile ready-made.

100 Hand numbered copies

Edition:

Volume 1 / Gospel of Mark

Format: 19,5 x 25,5 cm portrait format
Extent: 166 pages
Printing: 4 colours on all pages, gold and
silver extra printing
Paper: 170g Freeliflife Cento Extra White

Binding preparation: Collate, fold, straight cut. Stitched. Three-sided gilted book block. Colophone with QR and chip glued at the end page.

Binding: Specia ltwo tone textile in black/green woven, embossing in gold on U1. Recess for vignette, paste down vignette. 4 corner metal fittings(brass aged)

Box: clamshell, material beige PU thermoreactive. Goldand blind embossing on the front , spine and back cover. Inside textile paper with brown foil embossing. Facsimile ready-made.
100 hand numbered copies

Edition:

THE REPRODUCTION OF TWO DIFFERENT
VOLUMES OF A GOSPELS MANUSCRIPT

COLLECTABLE FIRST LIMITED EDITION OF 900

Volume 1 / Gospel of John

Format: 35 x 42 cm portrait format
Extent: 130 pages
Printing: 4 colours on all pages with
gold and silver print
Paper: 170g Freelife Cento Extra White

Binding preparation: Collate, fold, straight cut. Stitched. Three-sided silver foil book block .

Binding: PU material white embossing in silver and blind on U1, spine and U4.

Cassette: Clamshell in PU or textile. Silver and blind embossing on the front, spine and back cover. Facsimile ready-made.

Edition: 900 copies

Volume 1 / Gospel of Mark

Format: 19,5 x 25,5 cm portrait format
Extent: 166 pages
Printing: 4 colours on all pages with
gold and silver print
Paper: 170g Freelife Cento Extra White

Binding preparation: Collate, fold, straight cut. Stitched. Three-sided gilded book block.

Binding: PU dark brown/green embossing in gold.

Cassette:

Clamshell in PU or textile. Gold and blind embossing on the front, spine and back cover.

Edition:

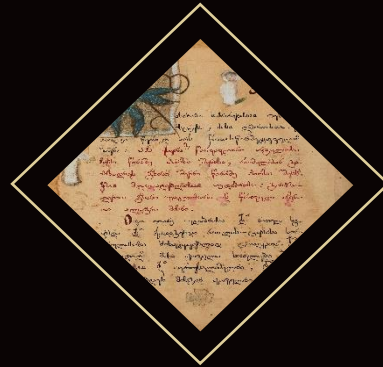
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