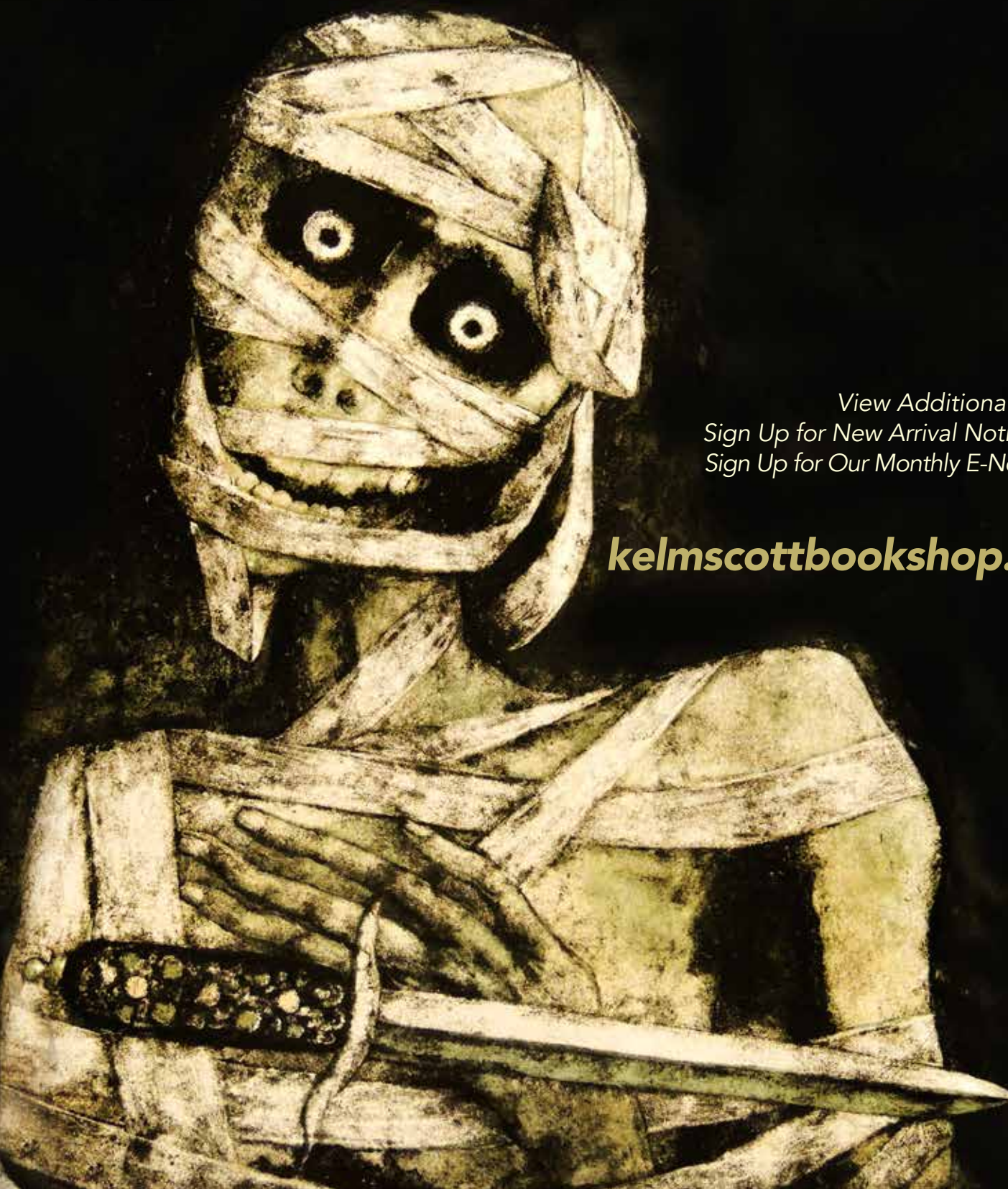




Kelmscott Bookshop

Rare Books

CATALOG 19 *Artists' Books & Private Press, Illustrated Books,
Art, Literature, History & Travel, Plus More!*

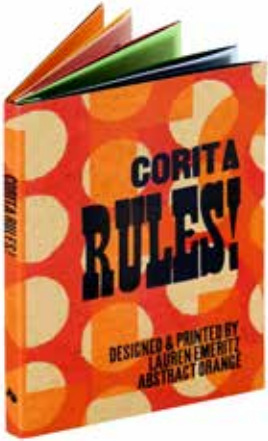


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PRIVATE PRESS & ARTISTS' BOOKS

Social Justice



1. [ABSTRACT ORANGE PRESS]

Emeritz, Lauren

CORITA RULES!

Washington DC: Abstract Orange Press, 2022

One of 45 copies. *Corita Rules!* is inspired by the work and rules of Corita Kent. Sister Corita Kent (1918–1986) was an artist, educator, and advocate for social justice. She created many pieces using bright colors and typography. Lauren Emeritz is a book artist, letterpress printer and graphic artist who founded and runs the Abstract Orange Press. She creates prints and books by hand using a Vandercook press and wood type, including type she designs and carves herself. Lauren holds a BFA in Graphic Design from the University of Delaware. She is the President and Creative Director of Abstract Orange, a graphic design firm in Washington, DC.

This book, that pays homage to Kent's use of color and typography, is an accordion structure using different color papers bound together to repeat her message of "Power up" — a call to action. The other words in this piece come from the "Ten Rules", which was a collection of rules that Kent used in her classroom. The book is bound in colorful red and orange stiff paper with the title in black on the front cover. It is letterpress printed using wooden type hand cut by Lauren. In Sister Corita's practice, she did not number her pieces. This was a choice she made so that no one piece would be more valuable than the others. Following her tradition for this piece, the books are not numbered. In fine condition. Measures 5 x 7 inches. Unpaginated [8 pages]. **\$200**



IOULIA AKHMADEEVA

Ioulia Akhmadeeva is a Russian born book artist who has resided and worked in Mexico since 1994. She is a full professor of the book arts at the university in Morelia, Michoacán. In her artist's statement she writes: "My work is my life and my memories are my work. Artist's book – it's the container that conserves inside of it a time and a memory for me. My purpose is to register these moments, senses and memories... My works are created on the basis of a story, it might be a personal story, my family's, or from my country of origin, they might have texts or be only a visual narrative, it depends on the project or on the idea. The genre of the artist's book allows one to involve personal objects, elements of design, with instructions for its comprehension and reading for the public, to register time and present space."

Life is Transitory



2. Akhmadeeva, Ioulia; Raul Eduardo González, poet

SEDA ESPINOSA / THORNY SILK

Michoacán, Mexico: Ioulia Akhmadeeva, 2021

Number 2 of 5 copies. The text of this beautiful book is a Spanish poem by González on the transitory nature of life, using the life of a rose as metaphor. The poem is inkjet printed on small floral themed papers that are bound with Ioulia's full-page evocative and mysterious engravings. Printed on kozo paper and handmade paper with dried rose petal inclusions. Bound in beige patterned yotsume toji silk covered boards with metal corners. In Spanish. In fine condition. Measures 9.25 x 12.5 inches. 24 pages. **\$1,800**



Life of a Russian Grandmother

3. Akhmadeeva, Ioulia

LIBRO DE BOTONES / BOOK OF BUTTONS

Aguascalientes, Mexico: National Engraving Workshop, 2017

Special digital edition of 5 copies. This book is about some moments in the life of Antonina Sidorova (1924-2013), Ioulia Akhmadeeva's grandmother. "Each page is a story told by Antonina to the artist. About how at the age of five a horse took her into the woods. About how she sewed her first garment destroying a new dress and styled the hair of her rag doll with her own recently styled hair. Difficulties at an orphanage in Leningrad with Spanish children while her mother was imprisoned in 1936. Her marriage at age of 17 with Captain Vasily Voloshin, in the first year of



the Patriotic War against German fascism in 1941. About when she went with her husband to live in the Far East of the USSR and helped the Army of the Soviet front by sewing military coats. The book ends with the birth of her eldest daughter Valentina, mother of the artist. The button is a conductive element in the lives of the Voloshiny women, because Antonina was a wonderful seamstress." (book artist).

This edition is printed on acid-free paper from the artist's original watercolor lithographs. Bound in tan linen covered boards by Alternativa Grafica in Russian linen with silkscreened title and decoration. The fabrics that are presented on the pages are pieces of clothing made by her and her daughter. In fine condition. **\$450**



The Freedom to Travel

4. Akhmadeeva, Ioulia

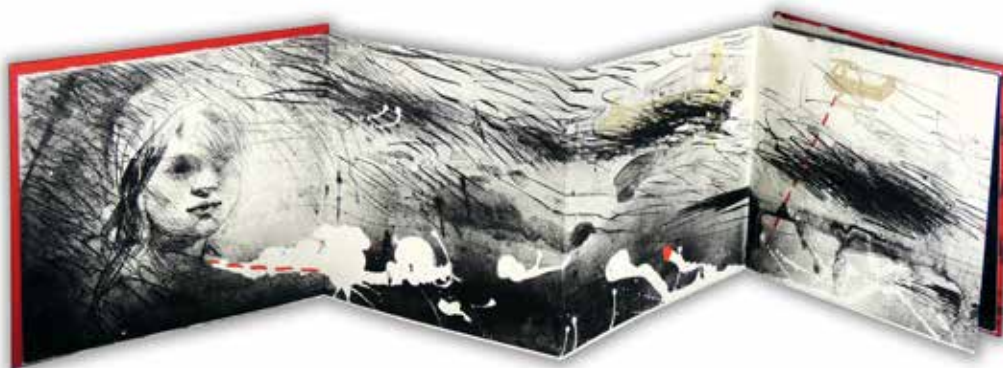
VUELO DIRECTO / DIRECT FLIGHT

Aguascalientes, Mexico: National Engraving Workshop, 2017

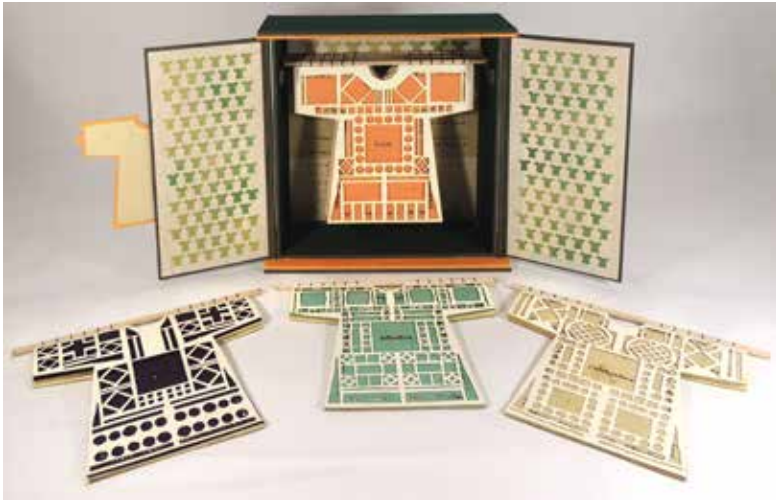
Number 3 of 10 copies housed in a special box. There are also 10 copies without a box. This book "contains a personal, playful story without a specific sequence about the author's freedom to travel, originally from the USSR where leaving the country was a very restricted matter. It includes images of baggage bands, numbers of some routes and real flights, along with the images of handmade airplanes and helicopters made of wheat fiber (panicua) from the region of Lake Pátzcuaro in the state of Michoacán, where the author currently lives. She talks about her own sense of horizon, travel and journeys" (Ioulia Akhmadeeva). Bound in red cloth covered boards with silk-screened illustrations to front board. The binding was done by Alternativa Ediciones in Morelia, Michoacán, Mexico.



An accordion book produced using the algraphy technique (a form of lithography), printed in ink on cotton Hahnemühle paper with interventions in watercolor and electrographic transfer. Printed on both sides. Printed paper belly band and four page signed colophon are included. Housed in a red cloth covered clamshell box that features a handcrafted hummingbird figure on wheat to front of box. Magnetic closure. In fine condition. [14 pages]. **\$2,250**



Islam Aly is an Egyptian-born book artist and teacher based in Cairo who studied book arts and art education at the University of Iowa. His books explore the possibilities of historical bindings in contemporary book art practices. They have appeared in international exhibitions in the United States and abroad, and in private and public collections including the New York Public Library, the Metropolitan Museum of Art, the National Library of Chile, and Yale University. In an artist's statement he writes: "When I make a historical book structure, I go through a learning process. I learn the history as well as the different physical aspects of the binding such as how a book form is constructed in a specific sequence. I learn about the use of different materials such as paper, wood, leather and dyes. I learn to make choices in selecting and replacing traditional materials that I don't have access to. I use these different experiences to enhance my work in making artists' books and to use historical and cultural references from these structures in the actual content. In essence, I wish to explore new ways to use the rich structures of historical books in contemporary artists' book practice and incorporate contemporary content into strictly historical structures."



Talisman Shirts

5. Aly, Islam

TRANSPOSE [TAHAWOOL]

Cairo, Egypt: Islam Aly, 2021

Number 7 of 40 copies, signed, numbered, and dated by the book artist. *Transpose* is a bilingual book in English and Arabic that investigates talismanic shirts. A talismanic shirt (or talisman shirt) is a textile talismanic object that is worn. Talismanic shirts are found throughout the Islamic world. The shirts may be inscribed with verses from Quran, names of Allah and of prophets, and with numbers. They may carry images or symbols, e.g. astrological ones. The inscribed names are believed to be

capable of offering protection and guidance to the wearer. Historically there were various uses for the talismanic shirts; they could be worn as a shield in battles, during illness, used as protective amulets, and produced for ceremonial purposes. They would have a distinctive vocabulary, a mixture of religious texts, sacred invocations, symbols, magic squares, and seal markings.

In this inventive work, there are seven symbolic replicas of talismanic shirts housed inside a cloth-covered box. The "shirts" are actually small, intricate paper pamphlets that are sewn onto wooden dowels that hang from the top of the box. They are constructed from linen thread, book board, museum board, acrylic colors, and laser-cut handmade and Fabriano papers. The green cloth-covered box has a magnet closure and an orange cloth pull that is cut in the shape of a shirt. There are hand-stenciled images and inkjet printed text on the interior of the box. It includes a quote from Virginia Woolf about wearing clothes. In fine condition. Box size: 9.5 x 8.7 x 2.7 inches closed, 9.5 x 18.25 x 2.7 inches opened. Pamphlet size: 7.5 x 6.5 inches. **\$1,200**



Refugee Journeys

6. Aly, Islam; Farid Aldin Al-Attar, poet

INCEPTION

Cairo, Egypt: Islam Aly, 2019

Number 24 of 30 copies. Signed, numbered, and dated by the artist. *Inception* is inspired by stories and journeys of refugees. It is a bilingual codex in English and Arabic. The book is based on the twelfth-century Persian verse poem 'The Conference of the Birds' written by Farid Aldin Al-Attar. The poem is about the search for truth and integrity, which is parallel to the refugee's quest to re-discover themselves. [In the poem] birds meet to begin searching for their perfect king. But to find him, they need to start



a difficult journey ... that only 30 of them complete. They eventually recognize that their king is each of them and all of them. *Inception* was made as part of Swarthmore College's Friends, Peace, and Sanctuary project." (artist's website)

Hand-sewn Coptic binding in wooden boards with leather wrappings connected to seven miniature books. The books all have laser-engraved titles in English and Arabic on the boards. The bird images represented are from medieval Islamic artwork. Arabic calligraphy is done by Abdul Karim and Sabri. The illustrations are laser cut on Fabriano paper, as is the bilingual text in the miniature books. The text in the larger book is laser printed on tracing paper. The English text is adapted from the Afkham Darbandi translation. The Arabic text is

adapted from Badee Mohamed Gomaa Arabic translation "Manteq Al Tayr." In fine condition. Size: Main book is 4.5 inches diameter x 3.5 inches thick; the seven miniatures are each 2 inches in diameter x .75 inches thick. **\$1,000**

Immigration Crises

7. Aly, Islam, book artist

MARE NOSTRUM

Cairo: Islam Aly, 2022

One of 50 copies signed, numbered, and dated by Islam Aly, the artist. *Mare Nostrum* is a bilingual book in English and Arabic that spotlights the Mediterranean Immigration Crises, with people from sub-Saharan Africa, the middle and far east going to north Africa to cross the Mediterranean using primitive boats and the help from traffickers of immigrants. According to the Missing Migrants Project, more than 23,600 missing migrants have been recorded in the Mediterranean since 2014. This book records the words of some of the migrants who survived the journey. "Mare Nostrum," Latin for "Our Sea," was the Roman name for the Mediterranean Sea. Also, the Italian government uses the name Mare Nostrum for the military and humanitarian operations to rescue the migrants and arrest the traffickers of immigrants.



This intricate book, bound in silk-screened white and blue cloth with boat images, has several sections of eight pages, each with a quote from a migrant in English and Arabic. There is also a laser cut out of a boat and five laser cut circles. When each page of the section is turned, the text and boat image start to fade until they are virtually invisible by the last page. The book, with a Coptic binding, is accompanied by five small brass boats that are



housed in a separate compartment in the book's box. The boats can be inserted to stand up in the laser cut circles. The box holding the book and brass boats is covered in dark blue cloth with title label to box lid. It has a long blue leather tie with a brass boat attached. Box size: 14.5 x 5 x 2.5 inches. The book is 9 x 4.5 inches. A beautiful production in fine condition. **\$1,500**



Deluxe with Extra Suite of Erotic Illustrations

8. [AQUARIUS PRESS]

Poe, Edgar Allan; illustrated by Federico Castellon

THE MASK OF THE RED DEATH. A FANTASY

Baltimore: Aquarius Press, 1969

This is a special deluxe edition of this stunning first book from the Aquarius Press, a then new Baltimore private press. The edition comprises the book and a separate portfolio of the 16 signed and numbered lithographs for the book as well as 6 additional unrelated erotic lithographs. The sixteen illustrations are numbered 47/80 copies and signed and numbered by Castellon. On the back of each are the letters AP, assumedly for artist's proof. The

six additional illustrations are signed by Castellon and numbered E/E. The book is Letter A of the ten copies reserved for the collaborators. Signed by the artist Federico Castellon. The work appeared two years before the death of Spanish American artist and lithographer Castellon in 1971. Castellon, born in 1914, was a well-known painter, sculptor, and printmaker who is best known for his graphic works that incorporated the influences of surrealism. The 16 evocative color lithographs he did for this book are both surreal and haunting.

This beautiful work was designed by Bert Clarke, with the text set in Monotype Walbaum and printed by Clarke & Way in New York City. The binding is by the Russell Rutter Company. Done under the editorial direction of John Ross and Jacob Landau. Both book and portfolio are bound in decorative light brown fabric and a black leather spine with titling in gilt. Housed in a custom black cloth covered clamshell box. In fine condition. Book measure 11.25 x 15 inches. **\$4,000**



Ribald Poems About Rabbis



9. [Aquarius Press]

Satorsky, Cyril

A PRIDE OF RABBIS

Baltimore: Aquarius Press, 1970

There were 262 copies of this humorous and boldly illustrated work published by the Aquarius Press. This is one of twelve copies reserved for the collaborators. It is signed and numbered by Satorsky. He also inscribed it to Baltimore art dealer Ernest Lowenstein. Cyril Satorsky (1927-2021) was a prolific artist and well-established educator. He worked as an artist and designer in London and at the University of Texas in Austin. He taught at Leicester University, Hammersmith College of Art, Camberwell College of Arts and Crafts and at the Maryland Institute College of Art in Baltimore, Maryland, where he served as chairman of the Department of Visual Communication.

A Pride of Rabbis is a collection of satirical and ribald poems regarding rabbis. The work is strikingly illustrated throughout with 13 irreverent, humorous full-page linocuts by Satorsky, all hand-printed on beautiful rag paper. The linocuts and text were printed by hand at Tarot Designers and Printers in Buffalo, NY. There are 15 loose double leaves held in a blue cloth chemise with a white linen spine with blue titling. The chemise is housed in a blue cloth slipcase. In fine condition. Folio. Unpaginated. **\$425**





A Life with Multiple Sclerosis

10. [BARBARIAN PRESS]

Holden, Molly; Crispin Elsted, book design, introduction and afterword; Illustrated by Andy English

SUDDEN IMMOBILITY: SELECTED POEMS OF MOLLY HOLDEN

Mission, British Columbia: Barbarian Press, 2021

One of 125 copies. This is one of the copies from the Regular state of 43 sale and 10 hors commerce copies. The Deluxe state comprises 62 sale and 10 hors commerce copies. This beautifully produced work is the 50th book from the renowned Barbarian Press. It presents the expressive and moving poetry of Molly Holden from the five books published during her lifetime, with eight previously unpublished poems. They are arranged in nine thematic

groups, with a half-title derived from one of the poems for each section. The introduction provides a biographical sketch of Holden, documenting her life as a writer and her struggles with multiple sclerosis, which caused her death at the age of 55. In his afterword, Crispin offers a wonderful discussion of the nature of poetry and of Molly Holden's poems in particular. He writes that her poetry is "innately curious - both persistently questioning and stubbornly independent.... After spending time reading Molly Holden's poems, we might well find her own account of her state after 'Country journeys' an apt description of our own condition: I arrive at the end of journeys/prostate with experience, my backside/stiff, my humanity overflowing, /my self plural with anticipation."

The poems were hand-set by Apollonia Felicity Elsted in Joanna roman and italic with Tiern Titling for display, and printed by Jan and Apollonia Elsted. Printed on Zerkall Smooth White Wove paper. The engravings by Andy English are printed from the wood. Bound in half green Japanese silk with paper decorated with typographical ornaments and housed in a green cloth slipcase with cream title and author label to spine. Bound by Alanna Simenson of Mad Hatter Bookbinding. In fine condition. Measures 7.75 x 11 inches. 271 pages plus an afterword of ten pages. **\$950**



Ancient Indian Fable

11. [BITING DOG PRESS]

Ketchum, Jack; Nancy Collins, foreword; George Walker, designer and illustrator

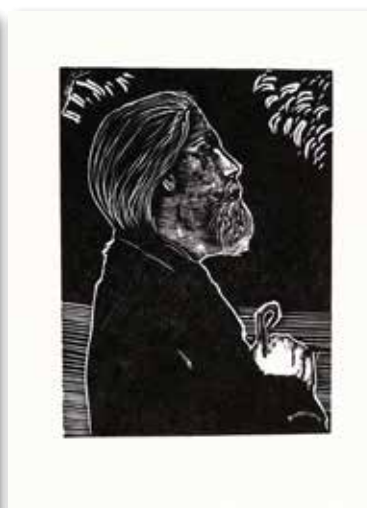
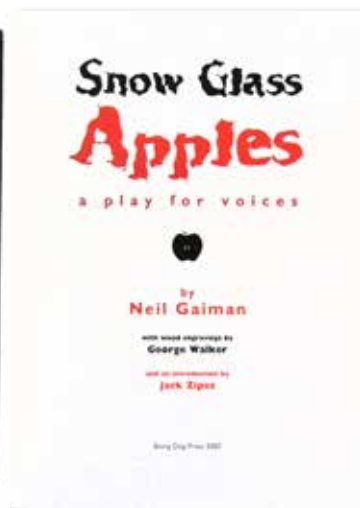
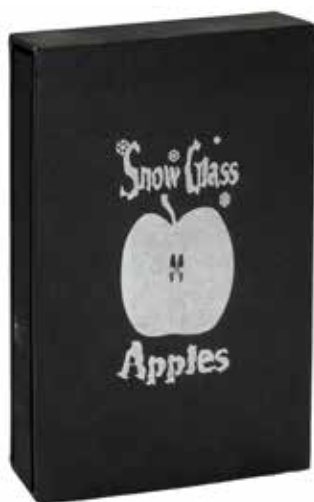
THE TRANSFORMED MOUSE: A PARABLE FROM THE PANCHATANTRA

Toronto: Biting Dog Press, 2003

Number 225 of 250 numbered copies, signed by the author, writer of the foreword, and designer and illustrator. This is a humorous and rather irreverent retelling by Jack Ketchum of "an ancient, yet always timely tale." *The Panchatantra* is an ancient Indian collection of interrelated animal fables in Sanskrit verse and prose. The surviving work is dated to about 200 BC, but the fables are likely much more ancient [Wikipedia]. In this tale, a little mouse unexpectedly falls into the hands of a magician, who transforms the mouse into a young girl who becomes a daughter to him and his wife. It recounts their attempts to find a suitable god for her to marry before they realize that she should be transformed back into a mouse and marry the King of the Mice.

With original wood engravings by George Walker that were impressed directly onto handmade Japanese gampi paper from the original wood blocks. The text is printed with Linotype Granjon type on Zephyr Laid paper. Bound in a gray cloth portfolio with a brown leather tie that evokes a mouse's tail. Housed in a gray cloth clamshell box with light blue edges. A charming book in fine condition. Measures 6.25 x 9 inches. Unpaginated [about 18 pages plus illustrations]. **\$250**





Is Snow White a Monster?

12. [BITING DOG PRESS]
Gaiman, Neil; Jack Zipes, introduction; George Walker, wood engravings

SNOW GLASS APPLES: A PLAY FOR VOICES

Toronto: Biting Dog Press, 2002

One of 250 copies. Signed by Gaiman, Zipes, and Walker.

From the introduction:

"There are hundreds if not thousands of versions of 'Snow White' tales...but the one we

remember most is the Disney version in *Snow White and the Seven Dwarfs*....the virginal, graceful and modest Snow White...has warmed the hearts of children and adults ever since the film appeared in 1937. But what if Snow White were really a monster? This is the question Neil Gaiman asks in his chilling play, *Snow Glass Apples*....This exquisite reproduction of Gaiman's play by Biting Dog Press is particularly artful and appropriate in the manner in which it brings out the key disturbing questions of the story through unusual design, typography, and images."

Bound in black cloth with title embossed in relief on front cover. Book is printed on Zephyr Laid paper using wood engraving, letterpress, and lithographic techniques. The engravings were impressed directly onto handmade Japanese paper from the original wood blocks. The binding is hand sewn. Housed in a black slipcase with the title in silver on the cover. Includes a CD of the play. A wonderful production in fine condition. Measures 7 x 9 inches. 63 pages. **\$400**



Illustrations Inspired by Victorian Photographs



13. [CHESHIRE CAT PRESS]

Carroll, Lewis; Edward Wakeling, introduction; illustrated by Byron W. Sewell

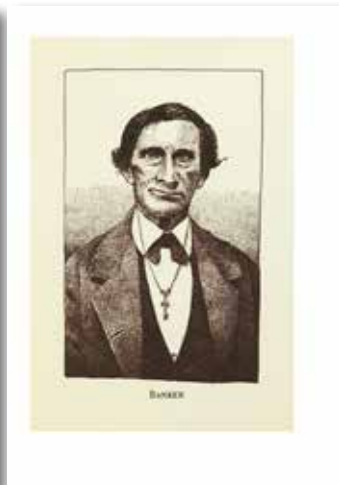
THE HUNTING OF THE SNARK: AN AGONY IN EIGHT FITS

Toronto: Cheshire Cat Press, 2018

Number 13 of 42 copies signed by the printers and the author of the introduction. This is a delightful new edition of Lewis Carroll's famous poem, "The Hunting of the Snark." Edward Wakeling, who wrote the introduction, is an internationally known authority on Carroll. In addition to writing a recent biography of him, Wakeling also compiled a comprehensive catalogue raisonné of over 1000 photographs taken by amateur photographer Carroll. Byron W. Sewell is a prolific illustrator, author and bibliographer of works associated with Lewis Carroll. For this edition of Snark, Sewell created new illustrations inspired by contemporary carte-de-visite photographs that were so popular in Victorian England. He has one for each character in the poem, adapting

images from actual photographs. They are ideal depictions for this fantastical nonsense poem by Carroll, written when he was forty-four years old.

Bound in maroon cloth with title in gilt to spine and on cover label. Hand printed in New Caledonia type on Bfk Rives Cream paper. The printing was completed by George Walker and Andy Malcolm, and the book design and layout were by Walker. An original print inscribed and signed by Sewell is inserted in a sleeve on the front pastedown. Housed in a slipcase in the same maroon cloth with gilt title on cover. In fine condition. Measures 6.5 x 10 inches. 72 pages. **\$550**





Hand Embroidered

14. Childs, Lucy

A BLUSTERY WINDY DAY ON QUIET ISLAND

Martinez, CA: Lucy Childs, 2021

A unique embroidered artists' book. Lucy's exquisite embroidered books are inspired by her "exploration of the history, craft, and culture of early American and British sewing samplers, made mostly by young girls to learn the practical craft of sewing but also to learn letters and spelling. Many old and antique samplers included text or images in memory of family members who had died." Lucy's beautiful and painstakingly created books are a fitting tribute to and continuation of the craft she honors. Her unique books can be found in several artists' books collections.

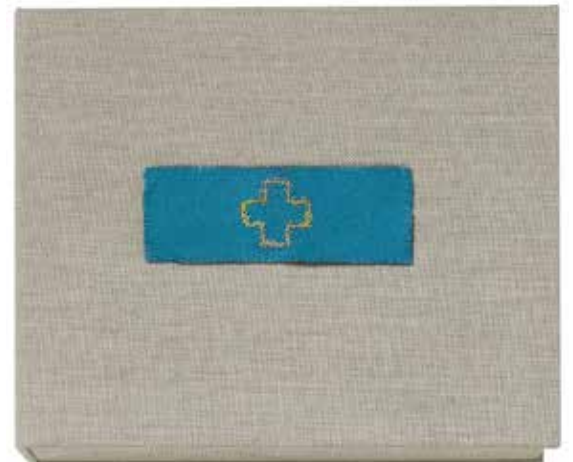
This beautiful work evokes the feel and mood of its inspiration - a windy day on a quiet island. A card depicting Quiet Island

has the following text inside: "Blustery windy days on Quiet Island are those in-between weather days (gutsy and wild , but not hurricane) where being outside is fine and even enjoyable. But if you're biking along the coast, use your helmet's strap and remember - strong winds will push you over. Quiet Island is within the sweep of the North Atlantic Drift of the Gulf Stream and inside the arm of land that guards against the hurricanes hitting most everywhere else nearby. A few hundred or so people



live on the island. Houses are simple, cars are shared, and the three public libraries are loved. On very stormy days friends can be found watching the weather from the sea-facing libraries' cushioned window seats or down in one of the cafes."

The intricate embroidery depicting a Quiet Island beach on a blustery day is stitched in blue, green, brown, purple, orange and yellow threads on white linen cloth. The lower borders are stitched with intricate white designs. The cover is blue wool with the title and border stitching in various colors of thread. The folded book measures 6 x 7 inches. Unfolded the book is about 24 inches. The book and card are housed in a light gray clamshell box with a blue wool decoration affixed to the cover. In fine condition. **\$2,400**



BÉATRICE CORON

French born Béatrice Coron is a renowned artist whose work includes book arts, fine art, and public art. Her work can be found internationally in major museum collections, libraries and private collections. Her books are fascinating creations made primarily through cutting images in paper or Tyvek. Coron describes her book work: "For the last 20 years, I have been exploring visual storytelling in artists' books, paper cutting and public art. Collecting memories from individuals and communities, I stage narrative allegories in silhouette to create a dialogue with the viewer in playful fantasies. These visual chronicles record archetypal stories that transcend time and space. I have been fascinated by the relation of people to their space and the sense of belonging. Using paper cutting where everything is cut from a single piece of Tyvek, the profusion of individual stories makes a coherent whole world" [From her website].



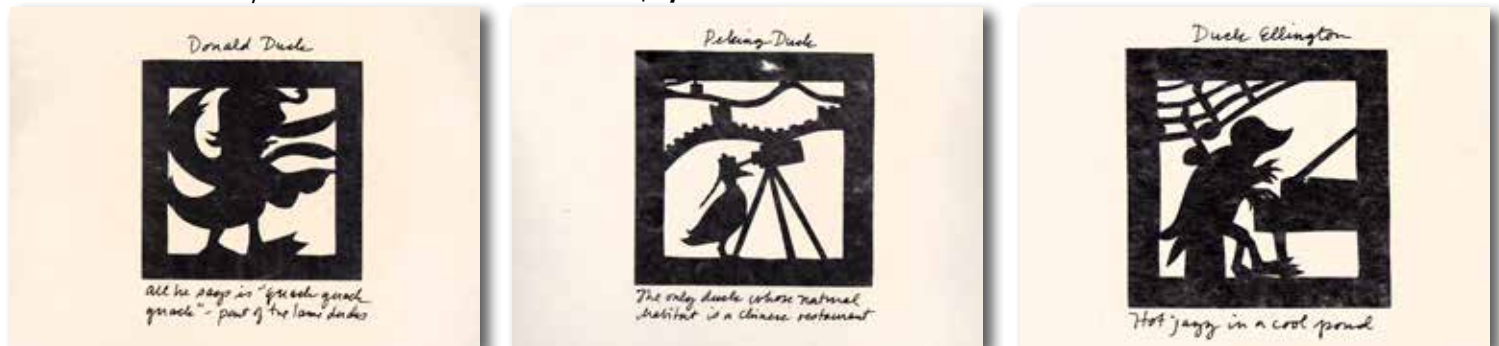
Comical Take on the Rising Sea Levels of New York City

15. Coron, Béatrice, book artist

NYC REDUX

New York: Béatrice Coron, 2012

One of 3 copies. Created in the year of Hurricane Sandy, this book addresses rising sea levels and shows parts of NYC underwater. Rather than dwelling on tragedy, Coron chooses to focus on the theme of New York reinventing itself to accomodate. She depicts a duck show in place of the famous Westminster dog show. In the panels that do not depict the duck show, ducks are shown as taking the place of dogs in people's apartments and on the streets (which are now Venetian style rivers to be navigated by gondola). Hand-cut on black Arches paper. Housed in a black folder with title, artist, and birds on front cover and ribbon ties. In fine condition. Size: 9.25 x 6.75 inches closed; 37 x 6.75 inches extended. **\$1,200**



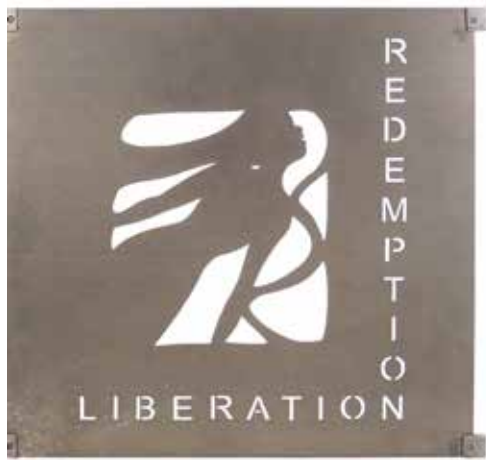
Improbable Duck Jokes!

16. Coron, Béatrice, book artist; Aimee Lee, paper maker; Mick Stern, text

THE WHOLE DUCK CATALOGUE

New York: Béatrice Coron, 2016

Number 3 of 6 copies. This witty and amusing work was a collaborative project between paper maker Aimee Lee and Béatrice Coron, based on texts by Mick Stern. They had great fun creating 18 images and "field notes" of improbable ducks. For example (and pictured above): "Donald Duck - All he says is 'quack, quack, quack' - part of the lame ducks; Peking Duck - the only duck whose natural habitat is a Chinese restaurant; and Duck Ellington - Hot jazz in a cool pond." Coron's hand cut Tyvek duck images are laminated within hand-made paper made by Aimee Lee, with handwritten text on each sheet. These 18 sheets can be viewed individually or displayed as an installation. The paper is sewn along the top and bottom edges to allow for a rod to be inserted for display purposes. Housed in a stiff paper portfolio with title and description on attached tab. In fine condition. Each sheet measures 9 x 9 inches. **\$1,200**



17. Coron, Béatrice, book artist

CONCEPTS & PERCEPTIONS

New York: Béatrice Coron, 2003

Number 3 of 10 copies. This unusual work from Coron comprises four laser cut stainless steel panels with human figures and words such as "existence and evidence" and "conscience and motion" cut from the steel. With a fifth panel as the work's cover. It can be read as a French or English book as the words are the same in both languages.



According to Coron: "It's about life's journey and covers the four angles of being alive, having conscience of it, struggling with what we have, and letting it go in acceptance." Housed in a gray cloth covered box. In fine condition. Size: 11 x 10.5 x 1.5 inches. **\$1,200**



18. Coron, Béatrice, book artist

GALAPAGOS

New York: Béatrice Coron, 2016

Number 3 of 3 copies. This intricate work created by Béatrice Coron beautifully displays her skill and artistry in paper cutting. It was created after a trip there in order to preserve a record of the diverse animals and geography she saw. A sea blue book case opens to reveal the mystery, diversity, and wonder of the Galapagos through Coron's hand cut creation, made from a single sheet of black Arches paper. The individual pages unfold to show a scene 44 inches long. The viewer sees silhouettes of water, land, birds, sea creatures, and more. Size: 8 x 44 inches when unfolded. 5.5 x 8 inches when folded. In fine condition. **\$1,200**

Artist's Interpretation of Jules Verne Classic



19. Coron, Béatrice, book artist; Jules Verne

LE MARIAGE DU MARQUIS D'ANSELME DES TILLEULS

New York: Béatrice Coron, 2001

Number 24 of 25 copies. This inventive and complex book by Coron is a departure from her works created by cutting paper. It first appears to be a traditional codex. However, when opened one discovers that the text pages in French of Verne's novel are bi-folds that open to reveal facsimiles of his manuscript pages of that text. Even more unexpected are inserts between the pages that may be pulled out by a green string to document the changes made to the text in the manuscript. It is a

wonderful production. Soft covers in a Coptic binding. Inkjet printed and stenciled on paper. Housed in a blue cloth and black leather custom box with a title label on front cover. In fine condition. Size: 6 x 9 x 1 inches. Unpaginated. **\$1,200**





Gold Hunters

20. Coron, Béatrice, book artist; Charles Gill, poet
LES CHERCHEURS D'OR

New York: Béatrice Coron, n.d.

Number 2 of 3 copies. Coron and her collaborator the Canadian poet Charles Gill have created an inventive artist's book with Gill's evocative poem on gold seekers illustrated with Coron's intricate paper cuts that show the gold hunters in their often desperate attempts to find gold. This work is done from hand-cut brown Cave paper with gold leaf appliqué. The text of the poem is printed on four white labels affixed to the bottom margins of the folded pages. Housed in a folder covered with brown textured paper with a paper title label. In fine condition. Measures 6 x 22 inches when unfolded. **\$650**

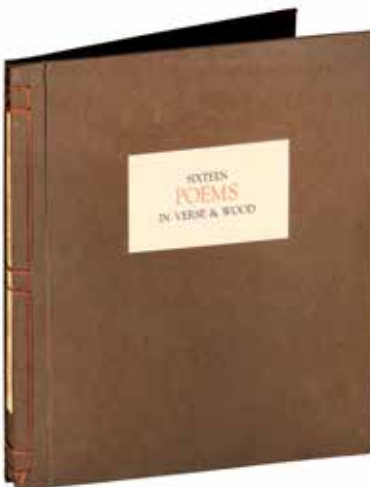
Cyber Related Tarot Cards

21. Coron, Béatrice, book artist; Mick Stern, writer
TAROT FROM CYBERIA

New York: Béatrice Coron, 2022

One of 99 copies. An inventive set of cyber related tarot cards from artist Coron and writer Stern. There are 22 cards plus a card with the user manual that describes how the set can be used. The instructions state: "For MEDITATION, you can study the vanities and follies of humans nature. Please see the 1440 AD OS. For DIVINATION, you must be certified to read the hidden meanings of fate. Please contact a magus, shaman or warlock for instruction and apprenticeship. For all other purposes, such as paradigm shifting, game changing, inventing the future, and causing disruptions of all kinds, we make no guarantees. You AGREE not to hold this tarot deck liable for any surprises."

The cards are boldly printed in black, orange, and yellow. Each card has a black skeletal figure that illustrates the term on that card, e.g., online wanderer, hacker, influencer, gamer joystick, cyber security, troll. Each card is 3.3 x 2.16 inches. The deck is housed in a white box that is signed and numbered by Coron. Drawn in Illustrator and printed by Moo. In fine condition. **\$150**



22. [CRICKET PRESS]
Bockes, Bernard; illustrated by George Lockwood
SIXTEEN POEMS IN VERSE AND WOOD

Boston: Impressions Workshop, The Cricket Press, 1965

Number 59 of 150 copies signed by the poet and the illustrator. A lovely book with George Lockwood's evocative woodcuts and wood engravings, all carved and engraved by hand. The poems by Bockes were written for the prints. George Lockwood (1929 - 1969) was a poet and printmaker who studied under Leonard Baskin and taught at several colleges. He was married to writer Margaret Lockwood with whom he founded the Impressions Workshop in Boston.

Bound in stab-sewn brown paper-covered boards with a cream paper title label affixed to front cover and title to cream spine. Beautiful burgundy marbled endpapers. Printed on fine Venezia paper. Accompanied by a 45 rpm record housed in a rear pocket of Bockes reading his poems. Missing its slipcase. In near fine condition. Measures 9.5 x 10 inches. Unpaginated [about 32 pages] **\$225**



MAUREEN CUMMINS

Maureen Cummins is a noted creator of artists' books. Her work is held in over one hundred permanent public collections internationally and has been included in exhibitions at the American Craft Museum, the Corcoran Gallery of Art, and the Rotunda Gallery (amongst others). She has received over a dozen grants and awards and has been an artist-in-residence at numerous venues, including the American Antiquarian Society and the Irish Museum of Modern Art.

Dehumanizing Library Cataloging Terms

23. Cummins, Maureen, book artist

REcATEGORIZED

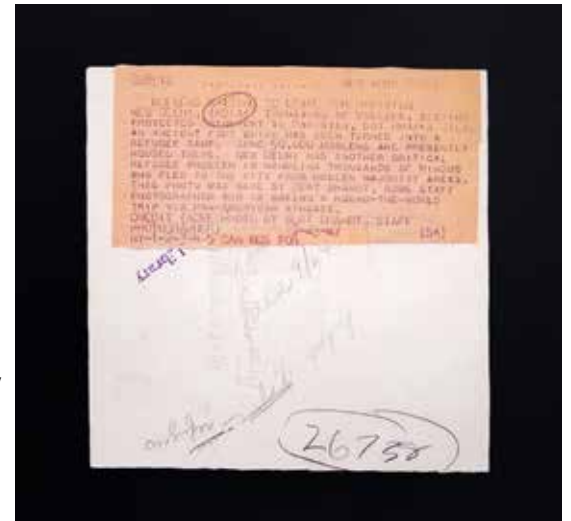
Maureen Cummins, 2021

Number 8 of 20 copies signed and numbered by the book artist. Maureen writes about this compelling work in her prospectus: "This edition is based on a unique book of the same title created for an exhibition of the artist's work, *ReReading Disaster*, which was held in the spring of 2021 at Woodstock Artists Association and Museum. *ReCategorized* was inspired by, and made use of, original press photographs that depicted displaced war refugees. Most prints were purchased from Historic Images. The images in this edition were scanned and digitally reproduced and mounted onto handmade sheets of St. Armand black." The book explores the challenges faced by librarians in creating classification systems for materials, especially ones that involve human subjects. "While collecting documents about displaced populations for the Friends,

Peace, and Sanctuary project, Cummins found herself intrigued by the backs of press photographs. These surfaces resembled twentieth-century collages, with pasted-down copies of printed articles, rubber stampings, and handwritten classifications for filing purposes.

As she examined these texts and images, Cummins noticed not only the reporters' red-baiting and jokey racism (the headline "Sun-thing in the air" was used to describe a displaced Vietnamese woman wearing a conical Asian hat), but another, more subtly disturbing pattern: descriptors used by cataloguers to identify subjects in the photographs, intended to facilitate easy retrieval, were later, as events progressed, crossed out and altered. For example, "KW-destinations," "Vietnam-People," "Germany-East-People," and Pakistan- People," became, respectively: "KW-Refugees," "Vietnam-North-Refugees," "Germany- East-Refugees," and simply "Refugees." In all but one of the twelve examples included in the book, the word "people" was changed to "refugee;" in other cases, nuanced descriptors such as "war" and "revolt" were eliminated, along with the names of destination countries and countries-of-origin. Like the experience of war and trauma itself, rich human lives were reduced to and defined by loss."

For this edition, high quality digital prints, scanned from documents used in the original book, were tipped onto pages of St. Armand black paper, a deeply saturated paper handmade in France. The title page of each copy also incorporates a unique piece of printed matter pulled from a historical press photograph. Bound in cream cloth with black cloth spine and title label to front cover. In fine condition. Measures 11 x 15 inches. 32 pages. **\$1,200**





Catalogue Raisonné

24. Cummins, Maureen

RETROSPECTIVE

Kingston, NY: Maureen Cummins, 2022

One of 30 copies. A delightful play upon the traditional catalogue raisonné, this book makes visual reference to Maureen's scrapbooks, archives, and exhibitions.

The text, which culminates in a list of works printed from 1985 to 2021, is comprised of one-page vignettes that speak to a variety of subjects: growing up with books, the artist's early art training and interest in book illustration, apprenticeships and early projects, the influence of travel, research, and history in her practice, and a variety of topics which illuminate - for students, researchers, and collectors alike - the nature and scope of an artist's life. The text of *Retrospective* is juxtaposed against a variety of images: actual and reproduced bookpages, a diary page from age 18 describing Cummins's desire to be a book illustrator, documentation of early art projects, edited-out images from editions, and photographs of seminal places in her career. These photographs include the Yolla Bolly Press, where she apprenticed; her first printshop, in Brooklyn; the American Antiquarian Society, where she was an artist-in-residence; and Kinngait Studios, a printshop in the Eastern Arctic to which she made a pilgrimage. The structure of the book is staggered pages which fan out like a card deck, allowing the reader to see a slice of each image simultaneously. This presentation creates a blur of color and pattern that invites the reader to explore. Housed in a wooden box that was specially designed and crafted by Jim Lee. The box contains a side piece which lifts up for easy access to and handling of the book. The cover of the box, constructed out of plexiglass and laser-etched by Sarah Pike, allows the book to be displayed even when it is safely stored. Size: 8.5 x 32 inches. 66 pages.

\$2,750



Immigration

25. Cummins, Maureen, book artist; Yaroub Al-Obaidi

RE-START

Kingston, NY: Maureen Cummins, 2022

One of 10 copies. This edition of *Re-Start* is based on a unique book of the same title that Cummins created in collaboration with Iraqi artist and educator Yaroub Al-Obaidi. The project began with an interview that Cummins conducted with





Al-Obaidi in 2018, in which he described his experience of being resettled in multiple countries, the last of which was the United States. Al-Obaidi compared the process to that of a broken computer that has to be restarted again and again. Inspired by this analogy, Cummins began working with cold, manufactured materials and processes—aluminum

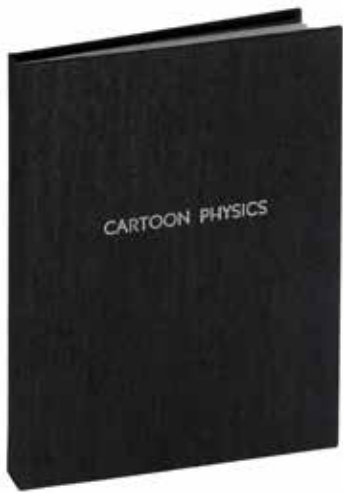
binders, vellum pages, and typewritten text. She then played with Al-Obaidi's text: breaking it, rearranging it, and repeating sections again and again. (I start in Iraq / I finish the study and I start my career / I start my career in Iraq / I finish the study and I start my career.) The resulting text, which seems to take forever to get anywhere, creates in the reader a mounting sense of frustration that only begins to replicate the author's experience.

All text in the book was hand-typed by the artist (using a 1977 Smith-Corona electric typewriter) onto transparent vellum sheets, then bound into found vintage metal binders. This edition also includes a title page and colophon not included in the original one-of-a-kind book. This work contains 65 pages with variable dimensions. **\$900**

DEEPLY GAME PUBLICATIONS

Sara Press is a photographer, printmaker and book artist based in the San Francisco Bay Area who distributes her works and those of others through Deeply Game Publications. Many of her projects examine peculiar areas of overlap between nature and culture as well as the relationship between creativity and the scientific method. Her work can be found at the Library of Congress, the National Museum of Women in the Arts, the San Francisco Museum of Modern Art, the Boston Museum of Fine Arts, and many university special collections.

Fragility of Life



26. [DEEPLY GAME PUBLICATIONS]

Flynn, Nick, poet; Sara Press, photographs, book design, and binding

CARTOON PHYSICS

San Francisco: Deeply Game Publications, 2019

Number 28 of 40 copies signed by the poet and book artist. At the core of this beautiful and thought provoking book "are two photographic series, interwoven. On the white pages, images of modern childhood in all its fragility, awkwardness, & ambiguity conjure loveliness with all its potential for heartbreak. Layered with these are camera-less images of light itself, which has crept through a stack of sensitized paper. Transcending scale, they might be wildfires, supernovae, or solar flares. Dispassionate foils to our human conceits, the timeless principals of physics contrast with the flickers of human joy and sorrow. Nevertheless, the human scale holds its own in this balance:

what we stand to lose is still important, even if only to us....The photographs comprise an inner book, wrapped in a soft cover that can be peeled away to reveal the spine's stitching (the book's own vulnerability). Encasing this is a folio featuring Nick Flynn's poem, 'Cartoon Physics, Part 1', a bittersweet meditation on childhood and scale, obliviousness and oblivion. *Cartoon Physics* was conceived in the wake of the 2016 election, and created after a subsequent wildfire destroyed thousands of homes in my community" [artist's statement]. The text is letterpress printed on Mohawk Superfine paper. In fine condition. Measures 6.25 x 8 inches. Unpaginated. [48 pages] **\$525**



Violence



27. [DEEPLY GAME PRODUCTIONS]

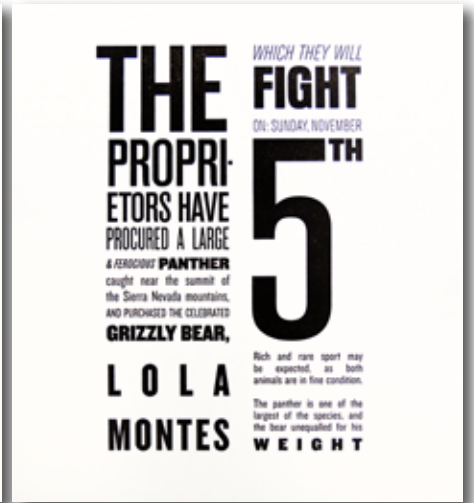
Sara Press

PANTHER! AND BEAR FIGHT

Pasadena, CA: Deeply Game Productions, 2012

Number 1 of 7 copies. Signed and numbered by the book artist. This is a suite of four etchings by Ms. Press that depict contemporary mixed-martial-arts fighters. The accompanying text has been appropriated from a panther / bear fight advertising poster from the 1850s. The text describing animal fights is juxtaposed with the prints of human fighters to make an important statement

on violence. The typeface is designed by Dan Mayer. Letterpress printed on a Vandercook No. 3 Proof Press. The loose prints and text pages are housed in a solid maple box with title burnt into the lid. This book was made in California and East Coast humidity has caused the box lid to warp a little along the edges. Unpaginated. Near Fine. **\$725**



28. [DEEPLY GAME PUBLICATIONS]

Press, Sara L., book artist, in collaboration with Tiana Krähn

INCONCLUSIVE MANUAL FOR UNANSWERABLE QUESTIONS

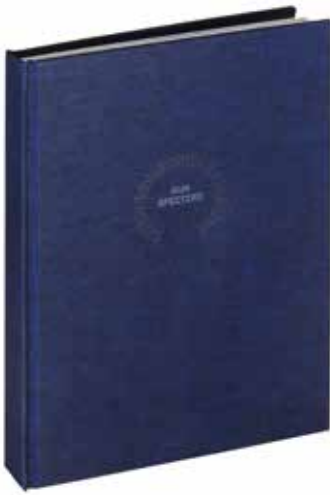
Sebastopol, CA: Deeply Game Publications, 2022

One of 20 copies. Sara Press says of her book: "What if there was a standard-issue handbook that resolved grief, discord, paradox and ancestral trauma? As young artists, we dreamed of a world where there were no rules, but in this time of internal & external chaos, we wish there were more definitive answers. During a particularly difficult year, we traded sketchbooks back and forth, completing each other's empty hands with objects that communicated our struggles and sought solutions. We know nothing is simple, but we indulged ourselves with the fantasy that things could be. We knew our drawings, born from questions, would contain all the answers if seen in the right combinations. So we indexed them with the moral authority of any other handbook grasping at truths, and solved all the world's problems." Sara and Tiana's book addresses such problems as dealing with intolerable grief, dismantling capitalism, how to raise a child, and when to shut up, among many other topics. Each problem refers to one or more drawings of hands.



The book is accompanied by a life-sized gypsum cement hand that cradles it for display in different ways. Each hand is slightly different and may not be in the same shape as the one pictured above. Book is bound in gray cloth with titling in black to cover. Minor rubbing to back cover otherwise fine. The text is letterpress printed and the water color pencil drawings of hands are digitally printed with Indigo Electroink on Mohawk Superfine paper. Housed in a brown cardboard box with the title inserted into a metal slot on the front. An inventive work in fine condition. Measures 5 x 7 inches. 84 pages. **\$825**

Victorian Ghost Photography Juxtaposed with Current Societal Issues



29. [DEEPLY GAME PUBLICATIONS]

Press, Sara L., book artist

OUR SPECTERS: GHOSTS IN THE MACHINE, VOL. 1

Sebastopol, CA: Deeply Game Publications, 2020

Number 4 of 20 copies. Signed by the book artist. From the preface: "In the 19th and early 20th centuries a great many people were fooled into believing that 'spirit photographers' were able to pierce death's veil to document the ghosts of lost loved ones. "These photographers, also known as mediums, used double exposures and other tricks to manufacture the supernatural encounters. Their popularity attests to the power of love and loss in people's lives then and now. The hauntings were real, even if the ghosts were not. We are haunted still, and not just by love and loss. This book

makes visible some of what bedevils us - psychological demons; social & factual distortions; the force & folly of the culture around us" (Sara Press).

For this compelling book, the artist produced plates using paint, camera, and ink to create specters - haunting figures - immaterial subjects that comprise both fact and fiction, encompassing both the rational and absurd. The apparently spectral images in the plates can be identified using a fold-out guide that provides keys to the bedevilments that haunt each image.

Key words (or "bedevilments") include: fake news, extinction, loneliness, police murder, rage, social distance, xenophobia, climate change, demise of democracy, etc.). The relevant key abbreviations are printed on the white page across from each of the images. The painted images in the plates were based on spirit photographs by Ada Deane, William Hope, Edward Wyllie, and others.

Bound in dark blue cloth with silver titling to front cover. Letterpress printed using News Gothic and Century Schoolbook fonts designed by Morris Fuller Benton. In fine condition. Measures 8 x 11 inches. [38 pages] **\$1,250**



30. Field, Michael [Katherine Harris Bradley and Edith Cooper]

THE RACE OF LEAVES

London: Ballantyne Press [Vale Press], 1901

One of 280 copies. It was printed at the Ballantyne Press under the supervision of the founder of the Vale Press, Charles Ricketts. Michael Field was the pseudonym of the poets/playwrights Katherine Harris Bradley and Edith Cooper, who were aunt and niece. They were part of the 1890s circle and close friends of Charles Ricketts and his partner, Charles Shannon. Bound in paper covered boards in printed buff and green with a "dead leaves" design over gray-blue paper covered spine with paper title label to spine. Browning to spine, title label, and top edges of boards. Minor wear to corners and edges of boards. Small spots of foxing to boards and a few spots of soiling to spine and boards. Bump and chipping to foot of spine. Foxing

to fore-edge. Offsetting to endpapers and occasional spots of foxing to interior, but clean and bright overall. Printed in red and black Vale type. Pages are unopened. Very good condition. Octavo. [85 pages.] **\$425**

EMIL GOOZAIROW

Goozairow is a Russian artist who paints and draws, produces movies, and creates exceptional handmade books that are printed on rare types of paper and published in limited editions. His techniques create unique designs that often are made with natural materials alone or in combination with relief decorations made from metal or polymeric clay. He creates books that he describes as "pop-up," "kinetic carousel," "liporello" or "3D origami."

Miniature Book



31. Pushkin, Alexander; Emil Goozairow, book artist; John Farndon, translator; Savva Goozairow, cover design

THE PROPHET

Moscow: Emil Goozairow, 2020

This limited edition miniature book offers the poem "The Prophet" by the great Russian poet Alexander Pushkin, printed in both Russian and English.

The poems are digitally printed

on each side of a "two-way" book and accompanied by 17 striking illustrations. The diamond shaped three dimensional binding in gilt, black, and red has a beautiful design of the prophet. Something inside mysteriously rattles. Size: 70 x 35 x 40 mm. A stunning book in fine condition. **\$200**



Miniature Book of Soviet Money



32. Goozairow, Emil, book artist

MONEY BOOK

Moscow: Emile Goozairow, 2016

The Money Book is an inventive and unusual miniature book from Emile. The book consists of old Soviet bank notes from 1961 in denominations of 1, 3, 5, 10, 25 rubles. The binding is painted in red, orange, and green acrylic on canvas. A small coin is

affixed to each cover, and the book is held closed by a brown cord that attaches to a button. When the book's "pages" are turned, the rubles open up in the form of "paper mills" or "paper flowers." In fine condition.

Measures: 65x40x20 mm. **\$185**



Miniature Book on Christmas

33. Carroll, Lewis; Emil Goozairow, book artist

CHRISTMAS GREETINGS (FROM A FAIRY TO A CHILD)

Moscow: Emil Goozairow, 2021

This delightful handmade miniature pop-up book opens into a star shaped structure with the text of Carroll's well known Christmas poem from 1867 printed on red boards juxtaposed with colorful illustrations that pop up as the pages are turned. The front cover of the book has a three dimensional structure with the author and title on the front cover and red felt on the back. A charming Christmas memento from this inventive book artist. In fine condition. Measures about 2 x 3 inches. Unpaginated. **\$180**



Miniature Book on Christmas

34. Carroll, Lewis; Emil Goozairow, book artist
CHRISTMAS GREETINGS (FROM A FAIRY TO A CHILD)
 Moscow: Emil Goozairow, 2021

This is a charming handmade edition of Lewis Carroll's well-known Christmas poem "From a Fairy to a Child." Emil's color illustrations unfold on one side of each of the eight pages, while the text of the poem appears on the other. The book's covers have a three-dimensional gilt polymer star-shaped structure with a green background that evokes a Christmas tree. When closed the book fastens with a brown cord that attaches to a hook on one of the covers. A delightful Christmas memento from this inventive book artist. In fine condition. Measures about 2.5 x 2.5 inches when closed. **\$185**

This Book's Case Is a Functioning Lantern! In 8 Languages

35. Hänni, Romano
THE BASEL CARNIVAL LANTERN PICTURE BOOK
 Basel: Romano Hänni, 2022

Number 27 of 30 copies, each unique. This is a remarkable production from Basel book artist and printer Romano Hänni. It celebrates the famous annual Basel Carnival Lantern Exhibition. The Exhibition has existed since 1921 and was inducted into the UNESCO list of the Intangible Cultural Heritages of Humanity in 2017. Romano writes: "Basel's three most beautiful days, as the Basel Carnival is called locally, begin promptly each year, on the Monday after Ash Wednesday, at four in the morning. This year there was a colorful sea of lights from February 24 to March 26 2022. An international public

of thousands moved around some 200 works of art - lanterns - that reached up to four meters in height."

This work is comprised of three parts: a lavish digitally printed photo picture book in eight languages with over 600 lantern pictures and with hand painted elements; a unique hand painted actual lantern; and a custom slipcase. The lanterns represented in the photo book are a selection from the carnival years 2003 -2019. The lanterns in Romano's production were individually hand painted by four lantern artists and then lacquered to a satin finish. Thus each three-part *Lantern Picture Book* contains original work by one of the four lantern artists. The lantern frames were made of hemlock covered in cotton. The interiors of the lanterns are illuminated by a battery powered LED bulb. The book is found inserted into the lantern. They are housed in a slipcase made from handmade cardboard. In fine condition. The lanterns measure 23.8 x 21.8 x 6.4 cm. The slipcases measure 24.4 x 23.3 x 7.2 cm. **\$3,400**



HELEN HIEBERT

Helen Hiebert is a noted paper artist who constructs installations, sculptures, artists' books and works in paper using handmade paper as her primary medium. She teaches, lectures and exhibits her work internationally and online, and is the author of the several how-to books about papermaking and paper crafts.

Exploration of Tension and Chaos with Thread



36. Hiebert, Helen, book artist

INTENSIO

Red Cliff, CO: Helen Hiebert Studio, 2021

Number 7 of 25 copies. Hiebert writes about this inventive and fascinating work: "My father was a physicist who studied how the universe began, and my mother has degrees in psychotherapy and divinity. My thoughts linger between them as I find myself comparing the tangible puzzles I explore in my work to the invisible physical properties my father researched and the emotional tensions my mother explored. Tension is a pulling force in physics. The strings within these pages cannot be pushed to form a definitive shape: when a page is closed, the thread – without tension – goes slack, lying in chaos between the folds. As you turn the page, extending it to 180 degrees, the single thread

pulls taut, and the invisible property of tension creates beauty and order. Each of the eight string drawings is composed with a single piece of linen thread – one continuous line, ranging from six to sixteen feet in length – with one exception: two threads were used to create two parabolas in drawing seven. I constructed each string structure by first drawing on a flat sheet of paper, punching a pierced pattern, and then stitching in and out of the holes across the scored centerfold – the axis of the page. Two surprisingly different drawings were created in tandem as the needle and thread moved from the front to the back of each page, and there is a sequence to the stitching that is not readily visible."

Hiebert designed this book and created all of the handmade paper in this book with a 90% cotton rag/10% abaca fiber blend. She composed the string drawings and stitched them with the assistance of Will Katauskas. The end sheets are machine stitched. Tom Leech printed the text at the Press at the Palace of the Governors in Santa Fe from polymer plates made by Boxcar Press. The typeface is Dante. Claudia Cohen bound and made the green cloth covered box with a white spine label. In fine condition. Box size: 9.25 x 6 x 1.25 inches. Book size closed is 8 3/8 x 5 3/8 inches. **\$2,800**



Handmade Paper Capturing the Essence of a Rainbow



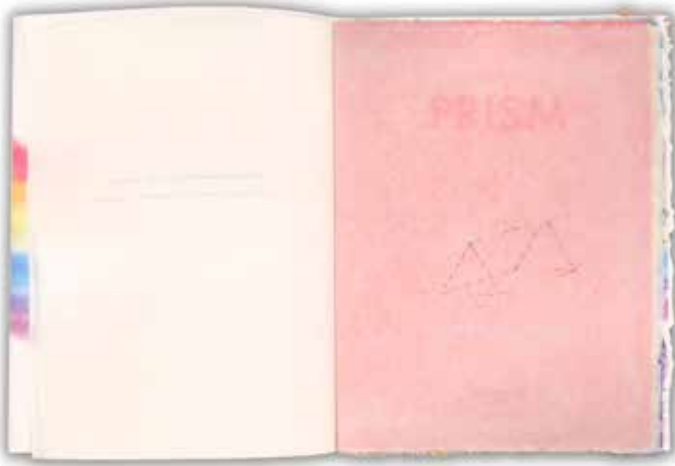
37. Hiebert, Helen, book artist

PRISM

Red Cliff, CO: Helen Hiebert Studio, 2019

Number 15 of 25 copies signed and numbered by the book artist. She says of this beautiful and complex work: "I've been fascinated with light for as long as I can recall. As a child, I always looked for rainbows, and I enjoyed trying to identify every color, from red to violet. Sir Isaac Newton was the first person to articulate the science of a rainbow. In 1665, he observed that when white light passed through a triangular prism, it dispersed into seven colors: red, orange, yellow, green, blue, indigo, and violet. This book explores the wonder of that interaction between color and light. As you flip through the pages, you will see 24 analogous colors (each new hue sharing some of the color of the page next to it). It's my attempt, as a paper artist, to capture the essence of a rainbow within the pages of the

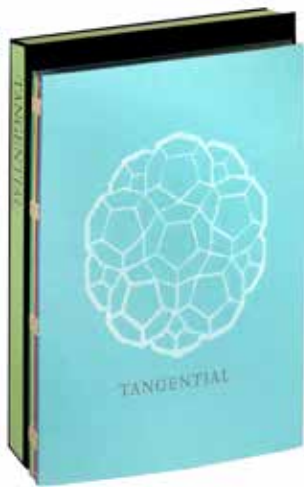
book. My medium is handmade paper, and for over 25 years, I have been exploring the properties of abaca, a fiber from a non-fruit bearing banana plant. I processed the abaca fiber to create a translucent paper that resembles frosted glass. I spent a long time contemplating how to achieve a rainbow of paper and performed several color-mixing experiments. My process centered on determining how to accurately produce the spectrum by mixing



pigments into wet paper pulp. After several trials, I ended up matching 24 colors on a chart that gradually change from red to orange, yellow to green, blue to indigo and finally to violet, with several colors in between each hue. All 54 pages plus the cover are stitched together into a single signature allowing the soft deckled edges of the colors to meet at the fore-edge, blending and transitioning from one to the next as colored light does in the rainbow."

The front and back text pages show the abaca paper in its natural hue. The cover is a cotton/abaca blend with a pulp painting in abaca. Text was letterpress printed by Tom Leech at the Press at the Palace of the Governors in Santa Fe from polymer plates made by Boxcar Press. The

typesfaces are Dante and Futura. Claudia Cohen created the blue cloth covered box with white and colored spine label. In fine condition. Box size: 12.5 x 9.5 x 1 inches. Book size (closed): 12 x 9 inches. **\$2,400**



Creating Movable 3-D Geometric Forms with Paper

38. Hiebert, Helen, book artist

TANGENTIAL

Red Cliff, CO: Helen Hiebert Studio, 2017

Number 25 of 30 copies signed and numbered by the book artist. Hiebert writes of this fascinating production: "After viewing the 1570 edition of Euclid's *Elements* of Geometry, I was drawn to Chapter 11, which focuses on polyhedral - platonic solids. I find it interesting to imagine how Euclid constructed his ideas in the physical world, since paper was invented later. I am intrigued by the many ways in which a flat sheet of paper can transform from two- into three-dimensions. I was drawn to the tiny flaps glued into the pages of the old copy of Euclid's *Elements*, which allow the reader to explore the physical relationships between lines, angles and surfaces.

I built the basic polyhedra into the pages of the book (which are double-sided cotton handmade sheets). Each form lies flat on the page (like an architectural floor plan) with visible cut and score lines. The shapes can be lifted from the page (but not removed) and folded to create each polyhedra. The text is adapted from Euclid's *Elements* and is direct, simple and didactic. The text is letterpress printed, and I hand stitched the name and a flat rendering of each three-dimensional shape (tetrahedraon, cube, octahedron, dodecahedron, icosahedron) on a sheet before each shape.

Each folio is double sided. The color sequence (most visible on the spine) flows through the ten chromatic color fields, appearing sequentially. The geometric shapes begin flat and white, but when folded into their solid forms, they appear as colored shapes. As the pages turn, the shapes become more complex, beginning with four triangles that fold up into a tetrahedron and ending with a 20-sided icosahedron. The shapes in this book are meant to be formed on the page and then unfolded, allowing a mental image of each polyhedra to live in the mind beyond the physical experience."

All of the papers in this book were created by Hiebert using 100% cotton rag fiber. The text was printed by Tom Leech at the Press at the Palace of the Governors in Santa Fe in Dante type. The geometric shapes were hand cut and scored. Claudia Cohen bound the book and made the black cloth box in which it is housed. In fine condition. Box size: 12.5 x 9.5 x 1 inches. Book size is 12 x 9 inches. **\$2,400**



LUMINICE PRESS

Book artist and printer Thomas Parker Williams began creating artists' books in 1998 while also painting. As of 2009 he has limited his art practice exclusively to artists' books. In that year he also began collaborating with his wife, photographer Mary Agnes Williams. In 2013 they started Luminice Press, incorporating letterpress printing into artists' books and broadsides. The artists' books draw on a range of conceptual sources in their creation, including mathematics, music, literature, theology, philosophy, astronomy, natural sciences, and Eastern thought. Books by Williams or the Luminice Press may be found in over 70 public collections around the country including the Metropolitan Museum of Art.



39. [LUMINICE PRESS]

Williams, Thomas Parker, book artist

12

Philadelphia: Luminice Press, 2021

A unique artist's book from noted artist Thomas Parker Williams. It is part of the series "Wordless - Painted and Drawn Narratives," which Williams conceived, designed, illustrated, bound and for which he constructed the cases. Williams describes his book in an artist's statement: "12 is a visual essay with an original music composition that explores creation from realistic representations of original cultural myths to abstract representations of molecular activity leading back to the singularity that created the Big Bang."

This intriguing book is 12 sided, with 12 movable panels on cold press watercolor paper with tear resistant paper hinges. The panels are 10 x 10 inches. The book opens to 31 inches in diameter. The panels are painted and drawn on each side with dry pigments in alkyd medium, oil based enamels, acrylic inks, watercolors, and colored pencil. The book is housed in a custom case with a hand-painted design that measures 10.5 x 10.5 x .75 inches. In fine condition. **\$3000**

A Meditation on Life and Death

40. [LUMINICE PRESS]

Williams, Thomas Parker, book artist

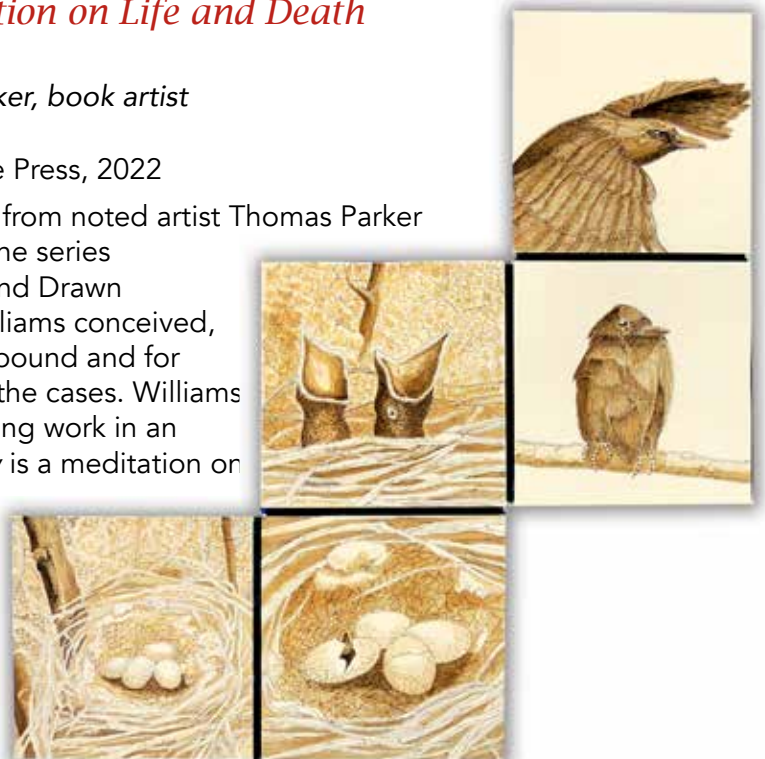
JOURNEY

Philadelphia: Luminice Press, 2022

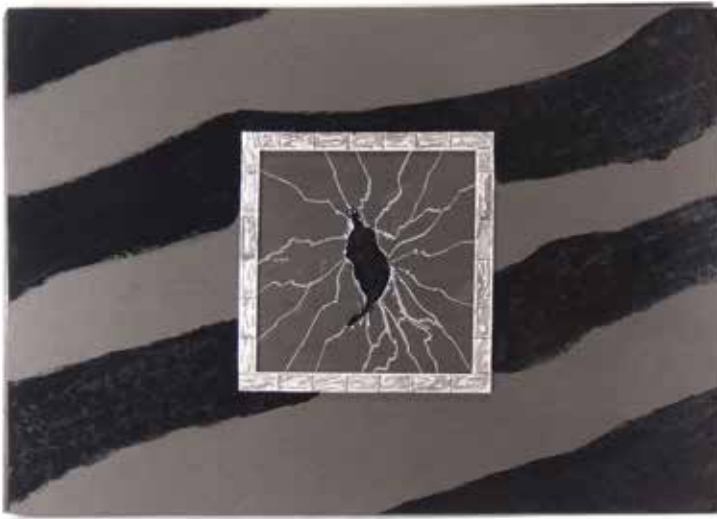
A unique artist's book from noted artist Thomas Parker Williams. It is part of the series "Wordless - Painted and Drawn Narratives," which Williams conceived, designed, illustrated, bound and for which he constructed the cases. Williams describes this fascinating work in an

artist's statement: "Journey is a meditation on

a life cycle from birth to death, followed by a new generation, that is expressed two ways. Pen and wash drawings of birds on one side - crows were the model - and abstract paintings, done in dry pigments and enamel, on the reverse side. The painting backgrounds progress from light to dark and the drawings follow the bird's progress from birth, through trials, to death, with a new generation flying away."



The work comprises 14 attached panels that are each 7.25 inches square. There are the 14 bird drawings on one side and 14 paintings on the other side. They are done on Twinrocker handmade and Strathmore 400 vseries papers. The case is constructed in wood and Davey board, with linen Washi paper and acrylic with a magnetic closure. The work is 8.75 x 8.5 x 1.0 inches in its case. A stunning work in fine condition. **\$5000**



The End of the Trump Administration

41. [LUMINICE PRESS]

Williams, Thomas Parker

PEACEFUL TRANSITION OF POWER?

Philadelphia: Thomas Parker Williams, 2021

A unique artist's book from this noted book artist. A statement by Thomas Parker Williams about this powerful production addressing events during the former president's administration: "In October 2020 I started making what I called 'The Date Paintings' about events connected with the Presidential election. Most were made with watercolor, inks and dry pigments in alkyd medium on paper, some adding colored pencil. The eight paintings were created quickly, either on or shortly after the date lettered on the piece. As events progressed, I continued this series, completing the last one on January 13, 2021, the date of Trump's second impeachment. Thinking about these nine original illustrations at the end of 2021, I decided that they should be bound together. I made a title page with the same materials as the other paintings. The cover, depicting a shattered window, is black paper over Davey board with polycarbonate and paper onlay." In fine condition. Measures 14.2 x 20.5 x 1.0 inches closed. Unpaginated. **\$5,000**



true value, and that others are scarcely worthy of it." This book is beautifully produced with fine letterpress printing on special paper, and is accompanied by artist Vladimir Zimakov's exuberant linoleum cut illustrations of the characters and their adventures.

Quarter bound in green Moroccan goatskin and orange cloth. Orange titling to spine and leather and gilt illustration affixed to the front cover. Printed in the Centaur font with Arrighi for italic on special Saint Armand Canal paper developed especially for this work. There are 12 full-page color illustrations and numerous text illustrations throughout. Housed in a black cloth slipcase. In fine condition. Measures 10.25 x 14.25 inches. 132 pages. **\$2,000**

42. [MAD PARROT PRESS]

Grahame, Kenneth; Peter Hunt, foreword; illustrated by Vladimir Zimakov

THE WIND IN THE WILLOWS

Mad Parrot Press, 2022

Number 45 of 75 copies signed by the printer and binder, Chad Pastotnik. This is a marvelous new edition of *The Wind in the Willows*, the incomparable book by Kenneth Grahame. In his introduction, Peter Hunt, author of *The Making of The Wind in the Willows*, writes:

"It is a book which makes you feel that, though everybody in the house loves it, it is only you who really appreciate it at its



RUSSELL MARET

Russell Maret is a book artist and letter designer working in New York City. He began printing in San Francisco as a teenager before apprenticing with Peter Koch in Berkeley and Firefly Press in Somerville, Massachusetts. He set up his own press at the Center for Book Arts, New York in 1993 and has been printing and publishing ever since. In 1996 Russell began teaching himself to design letterforms, leading to a twelve-year study before he completed his first typeface in 2008. In 2011, he began working to convert some of his type designs into new metal typefaces for letterpress. Since then he has produced four metal typefaces. Russell's books and manuscripts are in public and private collections throughout the world.

Ninja Press Bibliography



43. *Maret, Russell, printer, book artist and afterword; Nina Schneider, bibliographic descriptions; Carolee Campbell, commentary; Harry Reese, foreword; Annie Schlechter, photography*

DISPATCHES FROM THE LIZARD BRAIN: A DESCRIPTIVE BIBLIOGRAPHY OF NINJA PRESS

New York: Russell Maret, 2022

Number 38 of 102 copies, signed by the authors and craftspeople involved in making the book. This is one of the 77 numbered copies that include tip-ins of original material. This magnificent production documents the life and work of Carolee Campbell, founder of Ninja Press and one of the country's most renowned book artists. The foreword and afterword beautifully describe Campbell's ethos as an artist and bookmaker that has informed her work since she began making books in 1984. Russell Maret writes of her: "It takes a special kind of person to know that what one is working on is not ready to be discussed. It takes someone...who unhurriedly allows her books to germinate in her lizard brain until they are

ready to be dispatched into the world. With each new book Carolee teaches the rest of us how it should be done - not how to make books like hers, but like her, to make books the way the books want to be made."

This extensive annotated bibliography of the works produced by the press includes books, broadsides, commissions and collaborations, ephemera, and writing, reviews, criticism. The annotations include comments by Campbell on the making of each book or broadside. There is also a section describing the Ninja Press type collection and an index. There are beautiful vintage paper tip-ins throughout of papers used, and pages from some of the books and broadsides. Accompanied by a booklet reprinting two essays by Campbell.

Dispatches from the Lizard Brain was designed and edited by Russell Maret, and printed by him and Sarah Moody. The primary text font, Carolee, was designed by Maret and printed from photopolymer plates on Twinrocker Handmade Paper. The titles were set by Felix Titling. The cover design is a design adapted from an ornament by Campbell. The blue green binding with a leather spine was designed and executed by Amy Borezo at Shelter Bookworks. The book is housed in a handsome brownish orange cloth covered portfolio with a white title label. In fine condition. Folio measuring 15 x 9 inches. 128 pages. **\$4,000**



44. *Maret, Russell, book artist; Sarah Moody, printing*

A PATTERN BOOK OF CÁDIZ ORNAMENTS

New York: Russell Maret, 2021

Number 23 of about 90 copies, signed by the book artist. Printed on a variety of vintage hand- and mould-made papers and handset in Cádiz Ornaments, Baker, and Hungry Dutch types, making this the second book Maret has printed entirely from metal typefaces that he designed.

Maret writes of the making of this book on his web page. From his interesting description: "In 2013 I designed a couple of typographic ornaments while thinking of the pavement designs around the city hall in Cádiz, Spain. The



ornaments were not intended to be reproductions of any specific pavement designs; they were simply prompted by the memory of a lovely day walking around Cádiz. Once the metal ornaments were in my hands, I realized that they could be assembled into many more combinations than I had originally imagined. I began to think about a small specimen book. Many of the Cádiz patterns I was designing reminded me of textile designs and, unlike my book *Ornamental Digressions*, I initially wanted the Cádiz book to starkly emphasize the ornaments' patterning structure, rather than to concentrate on potential color applications.

As part of my bookmaking process I always need to break through a certain amount of thick-headedness before I can get to where I want to be. In the case of this book the breakthrough happened while showing the prints to Annie [my partner]. After looking through my endless permutations, Annie suggested that I might not need to show every combination, that in fact it might be a more engaging book if there was a bit of surprise, a little variety. This may sound obvious now but, once in it, it can be very hard to see over the walls of a design rut. Finally, the stagnation broke when I realized that I was concentrating on how the pages looked rather than what I wanted the book to be. And what I wanted was a book that felt like a salesman's swatch book, something assembled from different shapes and sizes, that showed potential without being restrictive, that was not too neatly put together, that had a bit of randomness to it. "

This beautiful book was designed by Russell Maret and printed by him and Sarah Moody during the Covid-19 pandemic. All of the patterns are made from metal ornaments that were engraved and cast by Ed Rayher at Swamp Press. Housed in an acrylic slipcase. In fine condition. Measures 9.25 x 6.375 inches. **\$350**



Box of Wonders with 12 "Magic" Books

45. [MARQUAND EDITIONS]
Byrne, Chris; Scott Newton, designer
THE MAGICIAN
Seattle: Marquand Editions, 2013

One of 20 copies plus 5 artists proofs. From Marquand Editions website: "This complicated and fascinating artist's book was described and exclaimed over by a number of reviewers and critics at its publication. It has been collected by major libraries and museums throughout the country. Most simply, it is a magician's case of graphic storybooks, but in reality it is much more than that. Chris Byrne's obsessional graphic novel took a decade to realize and another two years to produce. He and designer Scott Newton worked with Paper Hammer Studios

in Seattle to construct an audaciously ambitious bit of publishing magic. *The Magician* is an epic graphic novel, a bookmaking tour de force, a mesmerizing art object, and the completion of over a decade-long obsession of author Chris Byrne. This enigmatic box of wonders houses a dozen separate publications, printed and hand bound using a variety of techniques. Although individual works, they are considered parts of the whole. The twelve books include *Theogony*, *Handmade*, *Down the Head*, *Mountain Man/She-Wolf*, *Letterpress Flipbook*, *4-Ply Toilet Paper*, *Moleskine*, *The Magician Manual*, *M'Phase*, *Unfinished Versions*, *Colophon*, and *Curtains*." The magician's large case measuring a foot long and foot wide is custom-built with plywood and metal and sits atop casters. It is painted black and decorated by a white rope pattern that crisscrosses its width.

Wrote art curator and critic Dan Nadel in 2013 about this production: "There is no single apt reference point for Chris Byrne's ingenious *The Magician*. It is a wunderkammer, a Cornell-ian box, a visual novel, a conjurer's tool kit. Above all it's a moving, multi-faceted graphic narrative. There's never been anything quite like it."

From writer and editor Christina Geyer's review in *FDLuxe* in 2014: " [Chris Byrne] is indeed the author. In this case, though, author is a loaded word - and means much more than one who writes a story. For *The Magician*, which Byrne began working on as an undergrad student in 1987; it refers to conceptualizing, illustrating, designing and storytelling. The novel - actually 12 stylistically different books in one box - sprang from Byrne's longtime fascination with semiotics and the language of signs. Thus began the idea of creating an alternative comic strip of sorts. It is, in short, a story about a hermaphroditic magician who was conceived in a public bathroom and who eventually creates the universe. 'It's an exploration of the realms of the unreal; Byrne says. 'It may even be a goof on the creation myth.' The books and their many visuals, illustration and symbols are meant to be read, interacted with and interpreted deeply by the reader.... The result is a high-design book and a collectible art object." In fine condition. **\$15,000**



The Crow as Symbol of the Pandemic

46. [MIDNIGHT PAPER SALES]

Schanilec, Gaylord, book artist

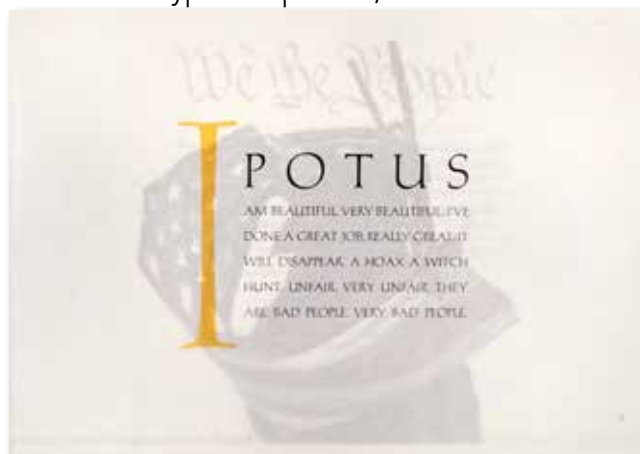
AMERICAN CROW: REPORT FROM QUARANTINE

Stockholm, WI and St. Paul, MN: Midnight Paper Sales, 2021

Number 74 of 88 copies signed and numbered by the book artist, Gaylord Schanilec, a noted wood engraver, printer, designer, poet, and illustrator. In this powerful and complex work, he contemplates the state of the country from the outset of the Covid pandemic in 2020 until the inauguration of Joe Biden in January of 2021. The crow - a corvid that is a member of the corvidae family of birds - becomes a

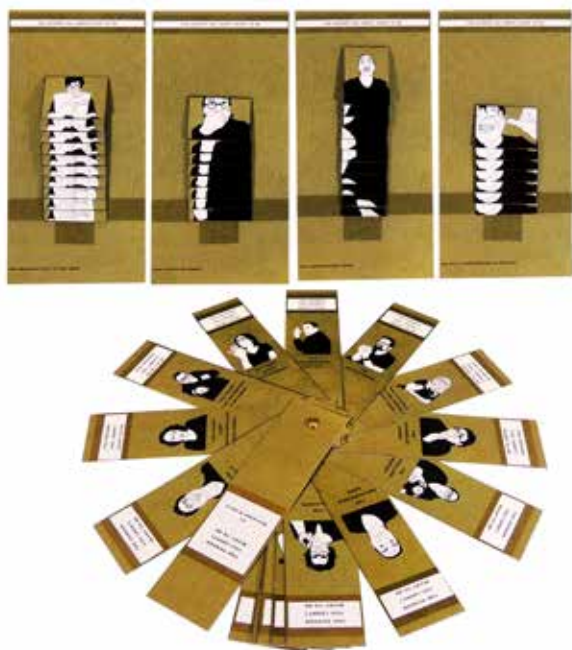
visual symbol of the impact of the Covid epidemic and other events on the country. Schanilec writes of his book: "During the first week of March 2020, as the novel Covid virus blossomed in Manhattan, people from all over the world were gathered at the Park Avenue Armory, and across the street in the basement of the Saint Vincent Ferrer Church, to buy and sell books. Though the virus was on everyone's mind, few refused to shake hands, and there were no masks. A week later, when I returned to the Midwest, the storm had struck. The list of the dead was growing dramatically—everyone was masked—and everyone stood at a social distance...almost everyone. I returned to rural Wisconsin where I found a matted crow feather in the wake of receding snow on the floor of Glen's Woods, and Glen had been dead for years. I made an engraving of the feather, set a few lines of type and printed, but the result did not feel right—it felt rushed and unresolved. I was feeling jumpy, like a needle across a scratch. I decided to embrace that feeling. Tossed by the relentless jolts of the news cycle, what began as a simple rumination on death evolved into a volume of illustrated concept journalism."

This compelling work comprises seven four-page, french-folded sections printed on Gampi papers, with text handset in various typefaces. With three multi-color wood engravings, and various other elements engraved, or cut in wood. The seven loose sections are contained in a black chitsu case made by Matthew Lawler Zimmerman at Studio Alcyon. In fine condition. Measures 9 x 12 inches. **\$2,000**



MARIANNE R. PETIT

Marianne R. Petit is an artist and educator whose work explores fairy tales, the body, graphic and narrative medicine, as well as collective storytelling practices through mechanical books that combine animation and paper craft. Her interests are in combining technology, traditional book arts, and sequential storytelling to create new forms of narrative for the 21st century. Petit's artwork has appeared internationally in festivals and exhibitions, and has been featured in publications such as *Hyperallergic* and *Wired*. Her movable books can be found in many museum, library, and university collections including the San Francisco Museum of Modern Art, the British Library, Children's Literature library of the Staatsbibliothek zu Berlin, Boston Public Library, Cooper-Hewitt Museum, Harvard Medical School, Savannah College of Art & Design, Tufts University, Scripps College, Swarthmore College, and the University of Pennsylvania, as well as many private collections. She is an Arts Professor at New York University's Interactive Media Arts (IMA) and Interactive Telecommunications (ITP) programs. She was a co-founder of the Interactive Media Arts Program at NYU Shanghai. Petit currently serves as an Associate Vice Chancellor for Global Network Academic Planning for the University and received the University Distinguished Teaching Award in 2016.



Movable Book & Digital Animations of Workplace Personalities

47. Petit, Marianne R.

THE PERSON YOU (DON'T) WANT TO BE

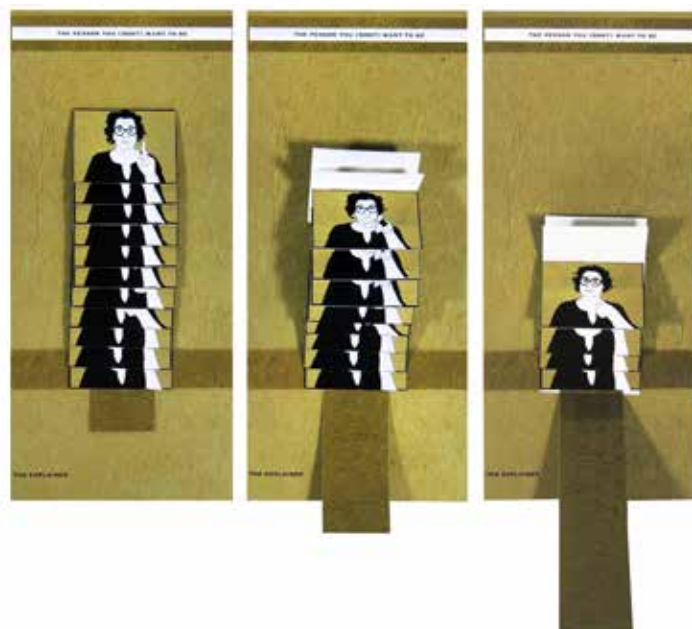
New York: Marianne R. Petit, 2020

Number 2 of 20 copies. An anti-personality book drawn from workplace encounters. According to the artist, this project "began with a long list of 'personalities' built over numerous meetings and encounters." She then asked her friends to choose one 'personality' from the list and record themselves demonstrating it. The undesirable personalities depicted include the smartest guy in the room, the silent (and delighted) bystander, the bully, the compromised coward, the shallow prophet, the constant schemer, the intentionally marginalized, the opportunist, the palpably ambitious, the hypocrite, the self-aggrandizing narcissist, the insufferable bore, and more. Using the video clips received, the artist used 8 to 12 frames to create short animations which she then produced in two formats: a set of cards and a swatch book. Each

of the 21 printed cards features a movable waterfall sequence that can be manipulated to show an animated sequence of one of the personalities. They are digitally printed with archival ink on Moab paper.

The personality swatch book features single images of the same undesirable personalities, and is meant to be viewed with a companion augmented reality (AR) app, through which the 21 short animations can be accessed. This limited edition set includes the 21 hand-assembled waterfall cards plus the open edition swatch book. Readers are encouraged to download the artist's AR app in order to view the digital animations that work with the swatch book. (Available from IOS / APP STORE: <https://apps.apple.com/us/app/person-you-dont-want-to-be/id1500287968>).

An innovative, modern artist's book that explores workplace dynamics and relationships. Each card is about 12 x 5.5 inches. The swatch book is 8 x 2 inches. The collection is housed in a brown paper covered box with the artist's calling card adhered to the front panel. In fine condition. **\$1,000**



Pop-Up Book & Digital Animations of Sinister Nursery Rhymes

48. Petit, Marianne R.

21ST CENTURY NURSERY RHYMES

New York: Marianne R. Petit, 2020

Number 2 of 5 copies. A dark modern day reinterpretation of seven classic nursery rhymes. Georgie Porgie who "kissed the girls and made them cry" is portrayed in this version as a middle-aged sex offender. Jack "be nimble" is shown jumping over a wall to escape ICE. John who "went to bed with his britches on" is a drug addict. Humpty Dumpty, the old woman that lived in a shoe, and others are also shown with sinister implications. All seven rhymes are illustrated with pop-ups. The book is an accordion and can be displayed open

to show each rhyme simultaneously. It comes with a LCD screen featuring animations and music based on Marianne's illustrations. Comes with USB charging cable. In fine condition. Size: 8 x 10 inches closed. 80 x 10 inches open.

[8 pages.] **\$1,000**



Movable Book & Cards of Disease Carrying Insects

49. Petit, Marianne R.

GERM-CARRYING INSECTS WHICH TRANSMIT INFECTIOUS DISEASES TO HUMANS OR BUGS THAT GIVE YOU BUGS

New York: Marianne R. Petit, 2021

Number 5 of 25 copies. Inspired by the 1917 edition of *Health Knowledge, the Most Essential Thing in Life*, this pop-up collection focuses on six insects that spread disease in people. The featured insects include: the body louse, the house fly, the itch mite, the bed bug, the mosquito, and the human flea. They are presented here in two formats - an accordion pop-up book and 6 stand-alone pop-up cards. When opened, each page reveals the uncomfortable sight of a moving insect crawling in the palm of a hand. The text reveals disturbing facts about each insect and the diseases they spread; for example: "Bed bugs spend most of their time hidden in the dark and can survive up to 70 days without feeding." To emphasize the feeling of revulsion, the artist has chosen to color the hands green rather than skin toned and to intersperse images of stains, dirt, and mold into the backgrounds. The movement of the insects on each page, the scratchy sounds of the paper moving as the insects twist, the grungy imagery and colors, and the graphic text all come together to effectively stimulate the reader's feelings of horror and disgust.

Digitally printed with archival ink on velvet rag paper. The pop-ups are constructed by hand. Book size: 5 x 4.5 inches closed, 5 x 63 inches open. Each card: 6 x 7.5 inches. The collection is housed in a brown paper covered box with the artist's calling card adhered to the front panel. In fine condition. **\$650**



SARAH PLIMPTON

Sarah Plimpton was born in New York City and divides her time between New York and France. She works in several media; oil painting, printmaking and artists' books, and is also a poet. Her books are in such collections as The Museum of Fine Arts, Boston, The New York Public Library, The Morgan Library, and the Metropolitan Museum of Art.



50. Plimpton, Sarah

SAME STEPS

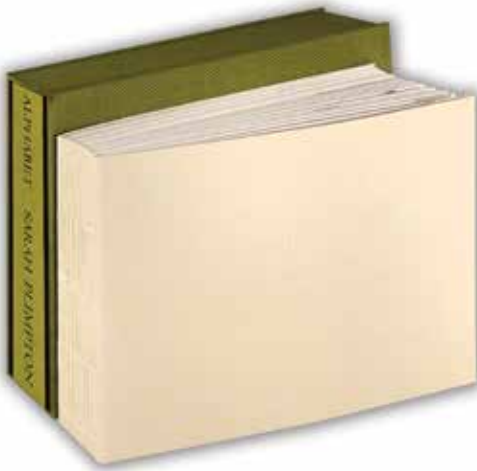
New York: Sarah Plimpton, 2019

Number 2 of 12 copies signed and numbered by the artist, who is also the author. This lovely little poem is printed on five bi-folds, accompanied by evocative aquatints. The poet writes: "same steps/same steps/same steps/down/should one remember/buried days?/the door is open/step inside/where should one sit/there is no place now/walking out/the day is cold/the steps are up." In a review, the poet John Ashbery describes Plimpton's poetry: "As quiet as a moment just before sleep, Sarah Plimpton's poems are like preludes to dreams. The "everyday" happens daily, but it is also rare and precious in Ms. Plimpton's transparent telling."



Set in Minion type and printed on Somerset paper. The aquatints were editioned by Peter Pettengill, Hinsdale, NH. The text was printed by Brad Ewing at The Grenfell Press in NY. In beige softcover wrappers and housed in a purple and cream clamshell box made by Claudia Cohen. In fine condition. Measures 6.25 x 9.5 inches. Unpaginated. **\$650**

ABC - Completed during Covid Lockdown

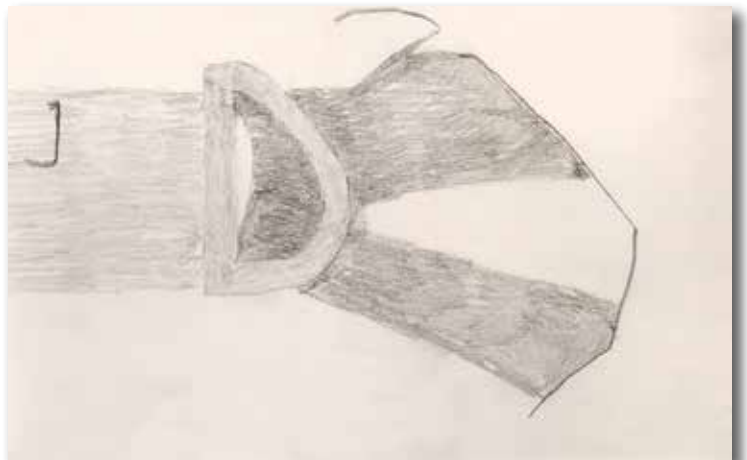
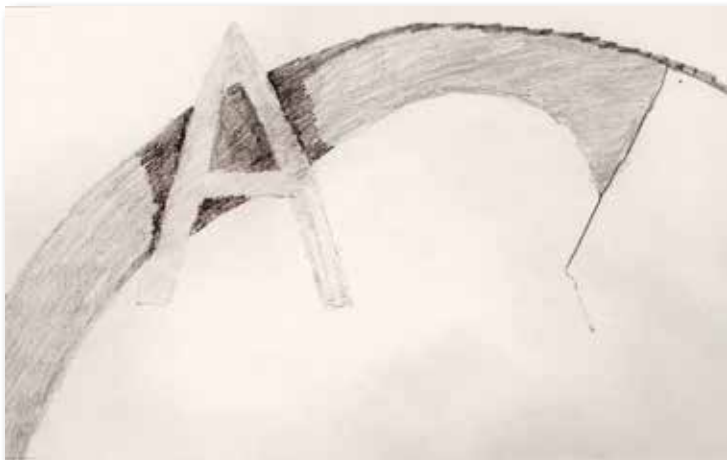


51. Plimpton, Sarah, artist

ALPHABET

New York: Sarah Plimpton, 2021

Number 2 of 8 copies written and illustrated by the artist. In this handsome work, Plimpton illustrated each letter of the alphabet with a drawing and wrote a few poetic words for each on the following page. She did the original drawings for this during the Covid lockdown. She found the thought of doing all of the letters daunting but is pleased that they are now in a book. Set in Caslon 540 type and printed on Somerset paper. The images were printed by Erik Hougan at LESP and the text was printed by Brad Ewing at The Grenfell Press in NY. The book is softcover bound with a Coptic style binding and housed in a green clamshell box with black titling. Both were done by Claudia Cohen. In fine condition. Measures 5.5 x 8.5 inches. Unpaginated. **\$1,250**



Endangered Species



52. [RAVENPRESS]

Bailey, Alicia

EVANESCO - A SELECTION OF BELEAGUERED FROGS

Aurora, CO: Alicia Bailey at Ravenpress, 2020

Produced in a variable edition of no more than 9 copies of which this is number 4. Alicia Bailey has been creating artists' books, limited edition books, and sculptural books since the mid-nineties. Her work has been featured in dozens of exhibitions and is held in many collections around the world. This work features 17 endangered frog species, each hand painted (reproduced digitally), and briefly described with terms such as "population decreasing." Labeled ink drawings of frog anatomy are incorporated into each illustration. A circle graph showing frog populations as extinct, critically endangered, endangered, vulnerable, near threatened, least concern, or data deficient, accompanied with hand-written percentiles in red adorns

the bottom of the case for the book. Along the interior edges of the box the following text is printed: "Blake believed that the object of being human is to learn how to be human. Will we learn to be human in time? To live up to our full capacities in time to save ourselves? To save the world that is vulnerable to us? To fail will bring on a greater tragedy than we can possibly imagine."

According to the artist: "This project began with a batch of biology notebooks from my great-aunt Ruth's archive that were created in 1920 as part of her undergraduate education. I inked over several of her pencil drawings detailing frog biology, treated the pages so they would be receptive to oil paint, then painted a variety of frogs, one to a page. Scanned at high-resolution, these images were printed on hand-dyed Mohawk Superfine Text paper with archival digital inks. The images were each mounted on a core of museum board wrapped with elephant hide paper with further details about the depicted frog hand-written in red ink.

The pages are bound using a wire edge structure onto metal rods. The book and box covers have been treated with shellac, and then overpainted with gesso, oil, and wax. The covers each have a hand-painted frog behind laser etched mica labels. The diamond shaped book is housed in a custom box with text laser etched into the tray's corner pieces. The base of the box has a print out of a circle graph with a hand-written legend under a layer of cast acrylic." In fine condition.

Size: about 8 x 7 x 2 inches. [20 pages.] **\$1,200**



CLAIRE JEANINE SATIN

Claire Jeanine Satin, is a well-known book artist, sculptor and designer of public art installations. Claire's work has been extensively exhibited and collected in the United States and in Europe, including at the Library of Congress, the National Museum of Women in the Arts, the Getty, MOMA, and the Victoria and Albert Museum. She has created more than 500 book works to date. She is known especially for her conceptual works influenced by the ideas of her friend and mentor the composer/visual artist John Cage, and the conversion of ordinary industrial materials into environmental constructions and book works of layered transparent mass.

Civil Rights and Equality



53. Satin, Claire Jeanine

KCALB BOOK

Dania Beach, FL: Claire Jeanine Satin, 2021

One of three copies. An important artist's book from Claire Jeanine Satin. This work from Claire beautifully exemplifies her conceptual approach to creating her books. The *KCALB BOOK* is both intricate in its structure and compelling in its message about racial strife and justice. The book is comprised of five words taken from the word Black. The words are: Killing, Corrupt,



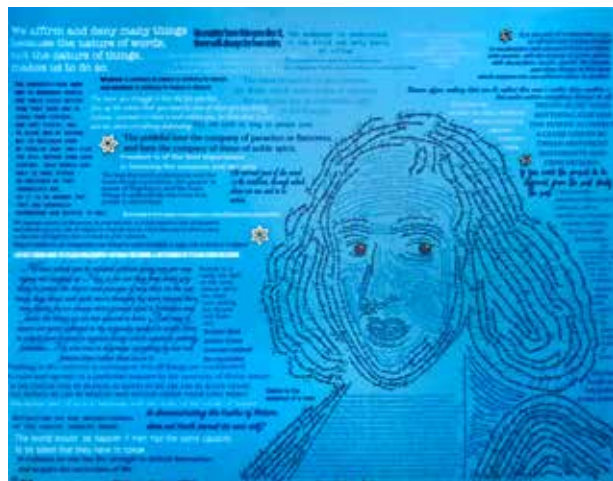
Assault. Lynch, and Brutal, and each chosen word is placed vertically and backward in the book and printed in black in various fonts on acetate pages. The words can be viewed individually or simultaneously as they may occur in real life. The clear acetate pages have applied red acetate pieces that are shaped like petals and refer to the blood spilled on the Pettus Bridge during the original demonstration led by the late civil rights leader John Lewis in 1965. The red "petals" also reference the tears shed when John Lewis's body was carried over the bridge by a carriage during his funeral in 2020. Claire's book is both homage to John Lewis and a stark reminder of how much more needs to be done to achieve civil rights and equality for all. The book includes jet beads and monofilaments that are two of Claire's signature designs in her work. She has signed and dated a small acetate tag attached to one of the monofilaments. Held in a black gauze drawstring bag. In fine condition. Measures 8.5 x 12 inches. **\$1,200**

54. Satin, Claire Jeanine

THE LAST SEDER

Dania Beach, FL: Claire Janine Satin, 2019

Number 2 of 2 prints. "An original recreation of the Leonardo da Vinci painting 'The Last Supper.' It was in fact a Seder dinner attended by Jesus, a Jew, and the twelve disciples. The one disciple who betrayed him, Judas, wears a red string around his finger. All the foods and drinks and edibles on the table, the edge of the tablecloth, and on the ground are those that would traditionally be found at a Seder celebration" (Claire Satin). The first print in this edition of two was exhibited in Italy as part of the 250th anniversary celebration in homage to da Vinci. Printed on Lexan, a translucent material. Unframed. Size: 16 x 20 inches. **\$1,850**



55. Satin, Claire Jeanine

SPINOZA IN HIS OWN WORDS

Dania Beach, FL: Claire Janine Satin, 2018

One of 2 prints. Homage to the Jewish Dutch philosopher, Baruch Spinoza (1632 - 1677). "This portrait is constructed using Spinoza's own words of philosophy and musings, with the exceptions of his eyes" in such a way that the text remains legible to read (Claire Jeanine Satin). There is a scattering of a few three dimensional silver stars of David attached to the print. Printed on Lexan, a translucent material. Unframed. Size: 14 x 18 inches. **\$2,400**

56. Satin, Claire Jeanine

DA VINCI'S PALETTE

Dania Beach, FL: Claire Janine Satin, 2019

Number 2 of 2 prints. "This work explores the idea of da Vinci as a vegetarian, which he was purported to be. Various vegetables and fruits which were likely his diet surround his famous portrait" (Claire Jeanine Satin). The first print in this edition of two was exhibited in Italy as part of the 250th anniversary celebration in homage to da Vinci. Printed on Lexan, a translucent material. Unframed. Size: 16 x 20 inches. **\$2,000**



CAROL SCHWARTZOTT

A highly regarded book artist who has been creating books for over thirty years, Carol says: "a book for me is like a journey – curiosity, investigation, observation, objects, words + images, intention and connections accompany me. I love the processes involved in researching, writing, designing, drawing, printing, constructing and binding."



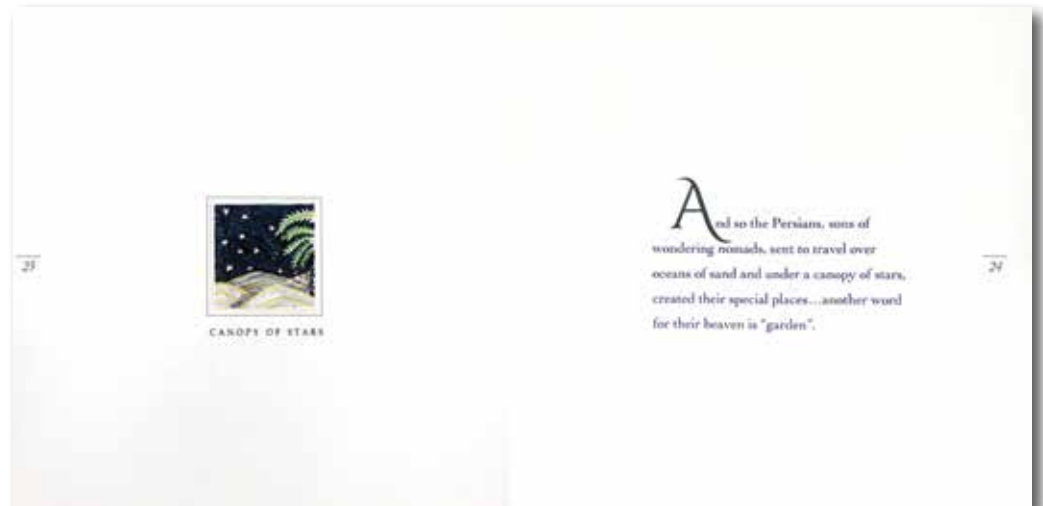
Cinzel Decorative types. Bound in dark gray cloth with title label on front cover. Housed in a dark gray clamshell box with charming multi-colored floral papers on the inside lid and box bottom. A wonderful celebration of the pleasures of the garden. In fine condition. Measures: 7.25 x 7.25 inches. 54 pages. **\$350**

57. Schwartzott, Carol, book artist; Hildegard Hawthorne, text

THE GARDEN IN LIFE & LITERATURE

Freeville, NY: Carol Schwartzott, 2021

Number 11 of 12 copies signed and numbered by the book artist. The text in this beautiful book was extracted from *Lure of the Garden* written by Hildegard Hawthorne in 1911. There are also quotes about gardens and nature from such writers as Shakespeare, Longfellow, Gertrude Jekyll, and Dickinson. The book includes eight lovely large graphite drawings by Carol of plants. There are also 18 smaller drawings, some of which are reduced versions of the larger ones. Each was later finalized with the addition of hand coloring using a combination of watercolor, gouache and colored pencil. The text is Inkjet printed on archival Mohawk vellum in Cochin and



58. Schwartzott, Carol, book artist

A BRIEF HISTORY OF THE GLOVE

Freeville, NY: Carol Schwartzott, 2020

Number 7 of 15 copies signed and numbered by the book artist. Carol has created this charming book as homage to the glove. She describes what a glove is, names for gloves, glove materials, their place throughout history, their social aspects, and particular types of gloves like the gauntlet, the baseball glove, and knitted mittens and gloves. She includes a bibliography of works she consulted. At the close of her history she writes of gloves today: "Gloves continue to play an important role. They keep us warm in winter; they are necessary in many work places and are manufactured for very specific jobs. Gloves allow us to touch unclean surfaces

without getting sick, and of course, gloves can make an amazing fashion statement....The outbreak of the Corona virus in 2020 created a new and extensive need for protective disposable gloves."

The book is ink jet printed with archival inks on Hammermuhle Photo/Text 180# paper using Palatino, Geometric 321, and Chopin Script types. Bound in lovely marbled paper boards in shades of iridescent blue, gray, and black. Spine with title label. The text pages are done with an accordion structure that allows the book to be read as a codex or opened to fan the pages out. The text is accompanied by delightful hand-colored illustrations. Housed in a slipcase covered in the same decorated paper as the book covers. In fine condition. Measures 4.25 x 5.5 inches. Unpaginated. **\$125**



CAROL SHATTUCK

Shattuck is a well-known book artist, painter and creator of paper art. She exhibits her work nationally in numerous juried exhibitions and has received many awards. Her books have been collected by a number of special collections libraries at universities throughout the country. She teaches book art workshops in New England and Florida. She describes her work as "an expression of living life to the fullest while being aware of its risks."

The Fate of the Endangered Pangolin

59. Shattuck, Carolyn

ON THE BRINK: A LITTLE KNOWN MAMMAL ON THE BRINK OF EXTINCTION

Rutland, VT: Carolyn Shattuck, 2021

One of 10 copies. This inventive work by Carolyn Shattuck joins previous artist's books she has produced to call attention to endangered animal species such as elephants and rhinos. The little known mammal in this work is the pangolin. She states that it is one of the world's most trafficked mammals, prized for its scales, which are used primarily for medicinal purposes in China and Vietnam. The book is a complex production that displays Shattuck's skill in using various book structures to convey meaning and context in the books she creates.

An accordion

style structure reveals a hand-painted pangolin in its painted forested environment. A foldout text lists the many ailments and other purposes that the animal's scales supposedly address. Printed on BFK Rives and painted with watercolors. Housed in a black slipcase with title label on front. In fine condition. Measures 12 x 8 x 2.5 inches. **\$850**



The Fate of the Endangered Elephant

60. Shattuck, Carolyn

SAVE THE ELEPHANTS

Rutland, VT: Shattuck Studios, 2018

Number 1 of 5 copies signed by the book artist. This is an inventive work from well-known artist Carolyn Shattuck that displays her skill in using various book structures to convey meaning and context in the books she creates.. She writes: *Save the Elephants* was designed to bring awareness of their struggle as the population is rapidly declining due mainly to poachers. Her text describes the loss of these magnificent animals and the desperate efforts of those trying to save them. Her design uses an accordion structure from which origami elephants are standing when the book is extended open. They are made

with patterned Origami Lokta paper that evoke African fabric designs. The book also uses Canson Mi Teinte, Lama Li, Elephant Hide and Washi papers. The binding is a plain gray. The work is housed in a brown paper slipcase with title label to cover, a gilt paper spine, and a belly band of the same gilt paper. In fine condition. 5.25 x 13.5 x 1.25 inches closed. **\$2,100**



Born in Buenos Aires, Argentina, Marina Soria is a seasoned artist and educator with degrees in Fine Arts and Graphic Design. Not content to just immerse herself in learning calligraphy at international conferences, and through courses with renowned calligraphers, she studied Eastern principles of beauty in sumi-e (Japanese painting). She distilled and blended these principles with her rich experience and background in the fine arts, typography and graphic arts, employing unique approaches and techniques. She has also dabbled in the textile arts, creating a metaphor for weaving; letters as stitches and text as if it were a textile. Her works, vibrating with a love for nature and exploding with life and color, can be found in calligraphy collections in museums, universities, and libraries in the U.S., Europe, and South America. Marina has received numerous national and international awards, and has been featured widely in calligraphic arts publications. A prolific artist, experimental calligrapher, book artist, and educator, her goal is to mingle diverse disciplines to challenge the limits of conceptual art and technique.



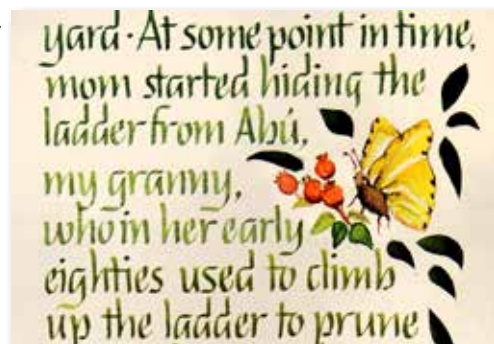
61. Soria, Marina, artist and author
THE ALTAR IN THE GARDEN

Buenos Aires: Marina Soria, 2018

This unique exquisite calligraphic work from Marina Soria is from her series "Books from my childhood in San Andres." In this lovely book Ms. Soria writes of her childhood memories of her grandmother's garden. She writes: "For me, it was a kind of shrine, a mixture of the Lourdes grotto with enchanted forest....I use to cut and braid leaves to create a small hole, ready to shelter an image. Anything could work....This was my little shrine, the first seed of my spirituality." The full text is in English.

This work was created using watercolors on Fabriano paper for the text and the charming small illustrations

of wildlife and flowers found in the garden. It was bound as a shadow box by Carlos Quesada. It is covered in olive green cloth, Canson paper, and bamboo, with fabric leaves attached to the yute ribbon creating a tie for the box. The ribbon can also be draped decoratively around the box when opened. Inside the box a hole has been cut into the paper to create a shrine that holds a small metal sculpture of the Virgin Mary surrounded by pen nibs. Additional small paper cuts have been added to both pages to embellish and give depth to the work. Size: 12 x 32.5 cm closed, 25 x 32.5 cm open. In fine condition. **\$3,200**

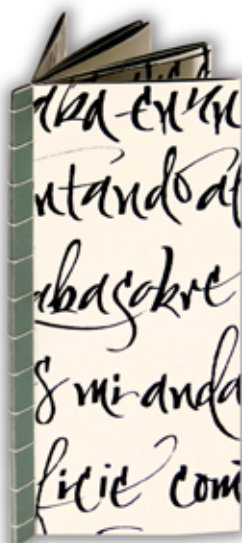


62. Soria, Marina
FUDE. LIBRO # II (GREEN)

Buenos Aires: Marina Soria, 2015

A unique sculptural book from Argentine calligrapher and book artist Marina Soria. This is one of a small series of Fude books that celebrates the Japanese brush. The book features a calligraphic text in Spanish from a poem written by the artist about dreaming about herself as a brush. This is an excerpt from the English translation:

"In my dream my name was Fude.
I rested in a delicate mahogany case.
My hair was bright, soft and combed
with much care and dedication.
It has been brushed till exhaustion
by expert hands trying to line up
every single strand of hair ..."



The book is bound and opens as a codex, but the pages can be unfolded to pop out and stand-up as a paper "sculpture." The binding was learned at a workshop in Italy, and is based on a structure by Hedi Kyle. Done with Sumi ink on various papers. Held in a green colored paper envelope with title label on front. Accompanied by a card with a description of the book and an English translation of the text of the poem, signed by the artist. Fine condition. Measures 24 x 23 x 19 cm. **\$340**

63. Soria, Marina

FLOWERS FOR BREAKFAST / FLORES DE DESAYUNO

Buenos Aires: Marina Soria, 2011

A unique book. This beautiful work by Marina Soria features the text of an original surrealistic poem written by her in Spanish. This is the English translation:

"Flowers for breakfast in a solemn balcony of sun.
Singing bread in hot slices like prayers.
Smoking jasmine tea in the mirror of my soul.
Expectant spirit in a newborn day."

An accordion book bound in green patterned Indian paper with copper leaf trim. Written using watercolors on Magnani Bianca paper with copper leaf accents. Accompanied by a stiff paper card with the poem in Spanish and English, signed by the artist. The book is held closed with two pale green ribbons. Size: 22 x 36 cm closed; 100 x 36 cm open. **\$1,000**



*Quarantine Inspired Calligraphy
on Cherry Blossoms*

64. Soria, Marina

PINK HANAMI / HANAMI ROSADO

Buenos Aires: Marina Soria, 2021

A beautiful unique book by renowned calligrapher and book artist Marina Soria featuring her poem "Pink Hanami." Hanami literally translates from Japanese to the expression "flower watching" and is an annual celebration of Sakura and springtime. People gather around cherry blossom trees with family and friends to enjoy delicious drinks and food under the beautiful pink trees, often with the petals gently snowing from the branches when in full bloom. Ms. Soria writes: "In the middle of this Covid quarantine the Japanese gardens are

still closed to the public. The sakura trees (cherry trees) keep doing their thing, blossoming, and I peek on them through the bushes." This is a pop-up book with the poem's text in original Spanish calligraphic script. This is an excerpt from the English translation:

"She has flourished in the Spring
And has lived her whole existence
Just for this moment
Sublime and evanescent"

Done in pink and brown watercolor and walnut ink on Rives BFK paper. This sculptural book can be held in place with tabs on the back, which hook together to display the name of the artist. The calligraphy for this book plays with the concept of negative space to create letter forms that include abstract designs created with shapes representing the space within letters. Bound with brown Amate paper with a wrapper in the same paper. Housed in a plexiglass box. Accompanied by a card with the book's description and the text of the poem, signed by the artist. In fine condition. Size: 57 x 28 cm. **\$3,600**





65. Soria, Marina

GENESIS 1:1

Buenos Aires: Marina Soria, 2018

A unique book from renowned calligrapher and book artist Marina Soria. In this vibrant and inventive work, Ms. Soria has created a single page comprising a lattice of small pieces of colored paper woven and stitched together with a design encircling the number

1 on the front, and the Spanish text of the opening words of Genesis from the Bible on the other side. Done with watercolors and gold leaf on Canson and marbled papers. Bound in hard covers with Canson paper, with a window frame carved out to show a small part of the design of the inside page, resembling stained glass. Accompanied by a card with a description of the book and signed by the artist. Housed in an stiff orange paper portfolio. In fine condition. Size: 24.2 x 27.8 cm. **\$800**



Calligraphy Inspired by Cattle Brands

66. Soria, Marina

JUST LETTERS

Buenos Aires: Marina Soria, 2018

A unique book from renowned calligrapher and book artist Marina Soria. She has created for it a calligraphic alphabet that was inspired by cattle brands that are used at ranches in the province of Buenos Aires, Argentina. The letters are done in gouache, ink, and silver leaf on paper. Beads and nylon fishing line weave together the various letters into a grid framed by the book's edges. Bound in white cloth with a paper label depicting small images of actual cattle brands on the cover.

Accompanied by a card with the book's description and signed by the artist. In fine condition. Size: 20 x 20 cm. **\$500**



67. Soria, Marina

HANDWRITING

Buenos Aires: Marina Soria, 2016

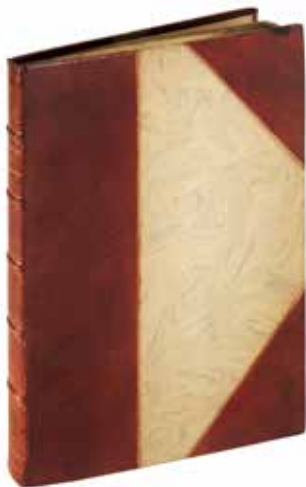
A unique work from calligrapher and book artist Marina Soria. This sculptural accordion book has the following text in her original calligraphic script: "Handwriting is an expression of the human spirit...and a window on the evolution of culture and literacy." Created using black Sumi ink on Ingres papers. Folded using a binding structure based on a Hedi Kyle

design. When opened fully, parts of the book pop up to reveal hidden areas of text from the inside of the structure. Accompanied by a card with the book's description and text and signed by Ms. Soria. In fine condition. Size: 32 x 22 x 6 cm. **\$240**



STRAWBERRY HILL PRESS

Established in 1757 by Horace Walpole, the Strawberry Hill Press was run from his home and was used to print many of his works. Horace Walpole (1717 - 1797) was the 4th Earl of Orford, author, politician, and art historian. He was the youngest son of the first British Prime Minister, Sir Robert Walpole.



68. [STRAWBERRY HILL PRESS]

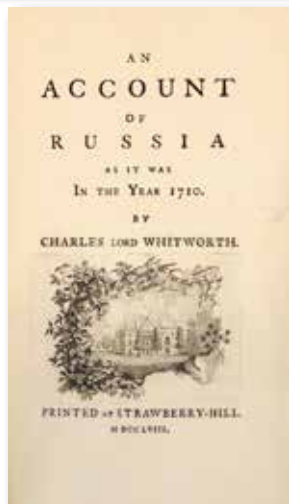
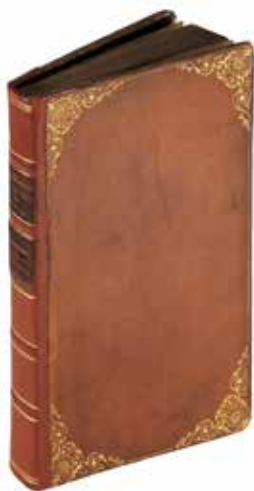
Walpole, Horace

A DESCRIPTION OF THE VILLA OF MR. HORACE WALPOLE, YOUNGEST SON OF SIR ROBERT WALPOLE EARL OF OXFORD, AT STRAWBERRY HILL NEAR TWICKENHAM, MIDDLESEX. WITH AN INVENTORY OF THE FURNITURE, PICTURES, CURIOSITIES, &C.

Printed by Thomas Kirgate at the Strawberry Hill Press, 1784.

Walpole's home Strawberry Hill House was built in a neo-Gothic style from 1749 onward in Twickenham, which is in the Southwestern part of London. This book documents his home including much of the furniture. Bound in three quarter tan leather over marbled paper covered boards with gilt title and raised bands to spine. Minor fading to spine and wear to edges of boards. Browning and a few spots of foxing to covers. Soiling / dark spot to top edge of front cover. Scuffing to rear hinge. Marbled endpapers and top edge gilt. Dampstain to bottom corners and side margin of several pages. Occasional spots of foxing throughout. Offsetting to plates. Handwritten table of contents is bound

in. Handwritten notes about Walpole along with a list of plates and page numbers is laid-in; dampstaining to margin and corner of this paper. There is also a laid-in newspaper article relating to Walpole. Includes 27 plates, many of which fold out. An attractive volume despite the noted wear. 96 pages plus plates. **\$1,000**



69. [STRAWBERRY HILL PRESS]

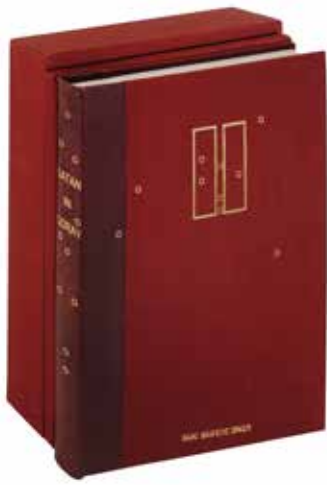
Lord Whitworth, Charles

AN ACCOUNT OF RUSSIA AS IT WAS IN THE YEAR 1710

Strawberry Hill Press, 1758

Printed by Horace Walpole at his Strawberry Hill Press nearly 50 years after Lord Whitworth first wrote this account. In his introductory advertisement Walpole explains that he acquired the manuscript from Richard Owen Cambridge Esq. who purchased it along with a set of books relating to Russian history. Lord Whitworth (1675 - 1725) was an English diplomat who served as the ambassador to Russia in the early 1700s. The account colored many Englishmen's perceptions of Russian affairs for many years after publication. Professionally rebaked with the original dark brown title labels to the spine and the original brown leather boards. Raised bands and gilt rules to

spine with gilt devices to corners of boards and gilt dentelles. Wear to corners with tips of boards exposed and minor rubbing to edges. Offsetting from leather turn-ins to endpapers. A few spots of light soiling to margins, but clean and bright overall. Bookplate of W. Douro Hoare with an illustration of a stag head. An attractive volume despite the noted repair. 158 pages with errata leaf. **\$825**



70. [SWEETWATER EDITIONS]

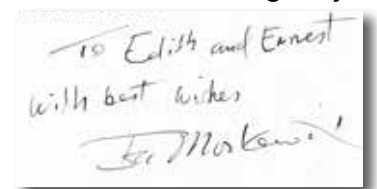
Singer, Isaac Bashevis; illustrated by Ira Moskowitz

SATAN IN GORAY

New York: Sweetwater Editions, 1981

This is a beautiful fine press edition of *Satan in Goray*, which was Isaac Bashevis Singer's first published novel. It also includes a new introductory essay by Singer titled "The Making of the First Book." Noted artist Ira Moskowitz created ten original copperplate etchings and forty drawings for the text. There were 475 copies for sale of this compelling production, all signed by the author and artist and for which the artist signed the ten etchings in pencil. This is number 58 of 75 copies specially bound in half Chieftain morocco and burgundy

Dutch cloth with gold tooling. It is accompanied by an extra suite of the ten etchings signed by the artist and labeled as artist's proofs. This copy is also inscribed by Ira Moskowitz "To Edith and Ernest with Best Wishes." Ernest was Baltimore art dealer Ernest Lowenstein. The suite of ten etchings is housed in a clamshell box. Both the clamshell box and the book are held in a burgundy cloth slipcase. In fine condition. Book measures 9 x 12 inches. 163 pages. **\$475**



TWO PONDS PRESS

Two Ponds Press is devoted to celebrating and reinventing the fine art press. We curate projects with world-renowned artists to create new and exciting works of fine printing. Our mission is to collaborate with some of today's leading writers, artists, photographers, designers, printers and bookbinders on projects in a variety of fields. Original materials presented in classic and modern formats are our hallmarks. We are rooted in the traditions of classic fine printing, but also explore the newest technologies available. Metal type letterpress, polymer plates, photogravures, wood engravings, etchings and more are all utilized in the creation of our books, portfolios and broadsides [website].

Boundaries in America - Geographic, Gender, Racial, Etc.

71. [TWO PONDS PRESS]

Blanco, Richard, poet; Jacob Hessler, photographer and designer; Jorge Ramon, foreword

BOUNDARIES

Rockport, ME: Two Ponds Press, 2017

Number 264 of 300 copies signed by the poet and photographer. This compelling book was created as a collaborative project between Presidential Inaugural Poet Richard Blanco and contemporary landscape photographer Jacob Hessler. From the Prospectus: "Blanco's poems and Hessler's photographs together investigate the visible and invisible boundaries of race, gender, class, and ethnicity, among many others; they challenge the physical, imagined, and psychological dividing lines - both historic and current - that shadow America and perpetuate an us vs. them mindset by inciting irrational fears, hate, and prejudice. In contrast to the current narrowing definition of an America with very clear-cut boundaries, Blanco



and Hessler cross and erase borders. As artists, they tear down barriers to understanding by pushing boundaries and exposing them for what they truly are - fabrications for the sake of manifesting power and oppression pitted against our hopes of indeed becoming a boundary-less nation in a boundary-less world."

Bound in black cloth with silver design across the covers and silver title to spine. Printed with Gotham and Baskerville types on Mohawk Superfine Cover, Ultra White, Eggshell paper. The presswork was executed by Puritan Press. Housed in a red cloth slipcase. Accompanied by the prospectus. In fine condition. Oblong measuring 9.75 x 14 inches. Unpaginated. **\$350**



A Meditation on Climate Change and Refugees

72. [TWO PONDS PRESS]

Skaar, Anneli

NANSEN'S PASTPORT

Rockport, ME: Two Ponds Press, 2020

Number 29 of 60 copies. Copies number 1 to 20 are the deluxe edition. This beautifully conceived and executed limited edition private press work explores in parallel two critical contemporary issues: the impact of climate change and the status of the increasing number of refugees in our world. *Nansen's Pastport* is an artistic re-invention of Norwegian polar explorer and humanitarian Fridtjof Nansen's refugee passport for post-Great War Europe.

The book, designed and conceived by artist Anneli Skaar, is re-imagined as a climate refugee passport for humanity, using Nansen's own words in a contemporary context, inviting consideration on how to meet the pressing issues of current and future climate migration with wisdom from the past. Skaar writes: "The Pastport's design is based on the United States passport, arguably one of the most recognizable and coveted identity documents in the world. On its pages the U.S. passport features a number of iconic American landscapes and quotations by well-known citizens.... *Nansen's Pastport* also features landscapes and quotations. The quotations...are taken directly from Nansen's 1922 Nobel Lecture, 'The Suffering People of Europe.' Although Nansen's words reference the issues facing the displaced citizens of post-war Europe, the excerpts feel equally relevant and inspirational even today."

The *Pastport* is bound from blue North Atlantic salmon leather sourced from Iceland. On its cover is the image of an Arctic tern, the animal that migrates the farthest, making a 50,000 mile trip back and forth from the poles every year. The blue cloth covered box housing the *Pastport* is constructed to feel like an atlas, its dominant size symbolically enforcing geography's significance to the passport within. On the inside cover of the box is a mounted copperplate etching by Skaar. Named *Carta Borealis* (Northern Map), it emulates the perspective of an Arctic



map; its center is the star of the North Pole. The box measures 19 x 13 inches. *Nansen's Pastport* is 5 x 3.5 inches, 32 pages, identical to a standard passport. Letterpress printing by Art Larson at Horton Tank Graphics and bound and boxed by Amy Borezo. The Pastport's cyanotypes processing by Sal Taylor Kydd and the map were printed from the copper plate by Wingate Studio. Accompanied by a softcover illustrated catalog by Anneli Skaar that describes the book, with an introduction by Steven R. Koltai. In fine condition. **\$3,000**



73. [TWO PONDS PRESS]

Shaw, George Bernard; Albert Einstein; Joseph Goldyne, introduction and illustrations

A SPEECH INTRODUCING ALBERT EINSTEIN

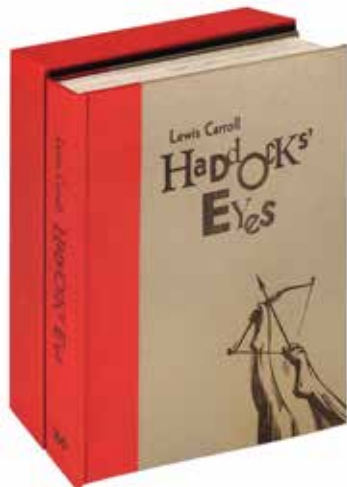
Rockport, ME: Two Ponds Press, 2015

Number 35 of 75 copies, signed and numbered by Joseph Goldyne. Joseph Goldyne was born in 1942 in Chicago, IL. He came to prominence as an artist on the West Coast. He has been credited as one of the artists responsible for the rebirth of monotype and monoprint as valuable approaches to art. He is also known for his artist's books, often done in collaboration with printer Peter Rutledge Koch.

From the Prospectus: "Joseph Goldyne brought this project to our attention, and the Press was convinced that this little-known oratory by George Bernard Shaw deserved wider recognition, one that Goldyne thought a most unexpectedly wondrous and humorous introduction to Albert Einstein, perhaps the most transformative and towering figure of the

twentieth century. Goldyne's own introduction, 'An Introduction to an Introduction,' speaks to his discovery of Shaw's speech, its presentation, Shaw's record of condemning anti-Semitism, and his public support for Einstein. The full text of Shaw's speech is reprinted, together with Einstein's response, delivered in German and printed here in English translation. Goldyne illustrates the volume with five drypoint etchings created especially for this publication. They pay tribute to the featured speakers as well as to the sense of the event."

Beautifully bound in cream paper covered boards with gilt dotted rulings and ornament on the front cover of a circle with initials "S/E" in its center. Gray leather spine and trim along front edges, with gilt titling on spine. Printed in Monotype Bembo and Gill Sans types on paper handmade at the Velké Losiny mill in the Czech Republic. Letterpress printing by Arthur Larson at Horton Tank Graphics with additional hand composition by Rose Ku'ulealoha Wisotzky. Design and typography planned by Michael Russem. Housed in a slipcase covered in dark red cloth with "S/E" symbol on spine. Accompanied by prospectus. A beautiful book in fine condition. Measures 6.5 x 10 inches. 39 pages. **\$2,600**



74. [WILD PANGOLIN PRESS]

Carroll, Lewis; Vladimir Zimakov, book artist

HADDOCKS' EYES

Wayland, MA: Wild Pangolin Press, 2022

Number 7 of 34 copies signed and numbered by book artist Vladimir Zimakov. This exuberant production is based on the nonsensical poem by Lewis Carroll that originally appeared in the novel *Through the Looking-Glass*. The poem is a conversation between two people – the narrator and the aged man that the narrator encounters. In this edition, the subject matter of the conversation, as well as the manner of speaking at various stages of the poem, is interpreted through an inventive combination of type and imagery.

Designed, illustrated, printed and bound by Vladimir Zimakov between 2017 and 2021. Printed from original

linocuts, with polymer and metal type, at Wild Pangolin Press and Reflex Letterpress. Type used for the words of the narrator is Kabel. Type used for the words of the aged man: Caslon, Gill Sans, Goudy Old Style, Trajan, Futura, Caviar Dreams, Din and Porter. Some freedoms were taken to alter certain letterforms in the layout design. Printed on 250 GSM Rives BFK paper. The text of the book is an accordion structure bound in light brown cloth with a red cloth spine with black titling. Housed in a red & brown cloth slipcase. In fine condition. Measures 12 x 10 x 1.5 inches. Unpaginated [36 pages]. **\$1,500**



GEORGE A. WALKER

George A. Walker is a Canadian artists and writer best known for his wood engravings and wordless novels. Many of Walker's works are done in hand-printed limited edition runs, sometimes with specific meaning to the number of printings. His works are influenced by the styles of Frans Masereel and Lynd Ward, both of whom have produced wordless novels using wood engraving techniques.

September 11th

75. Walker, George A.

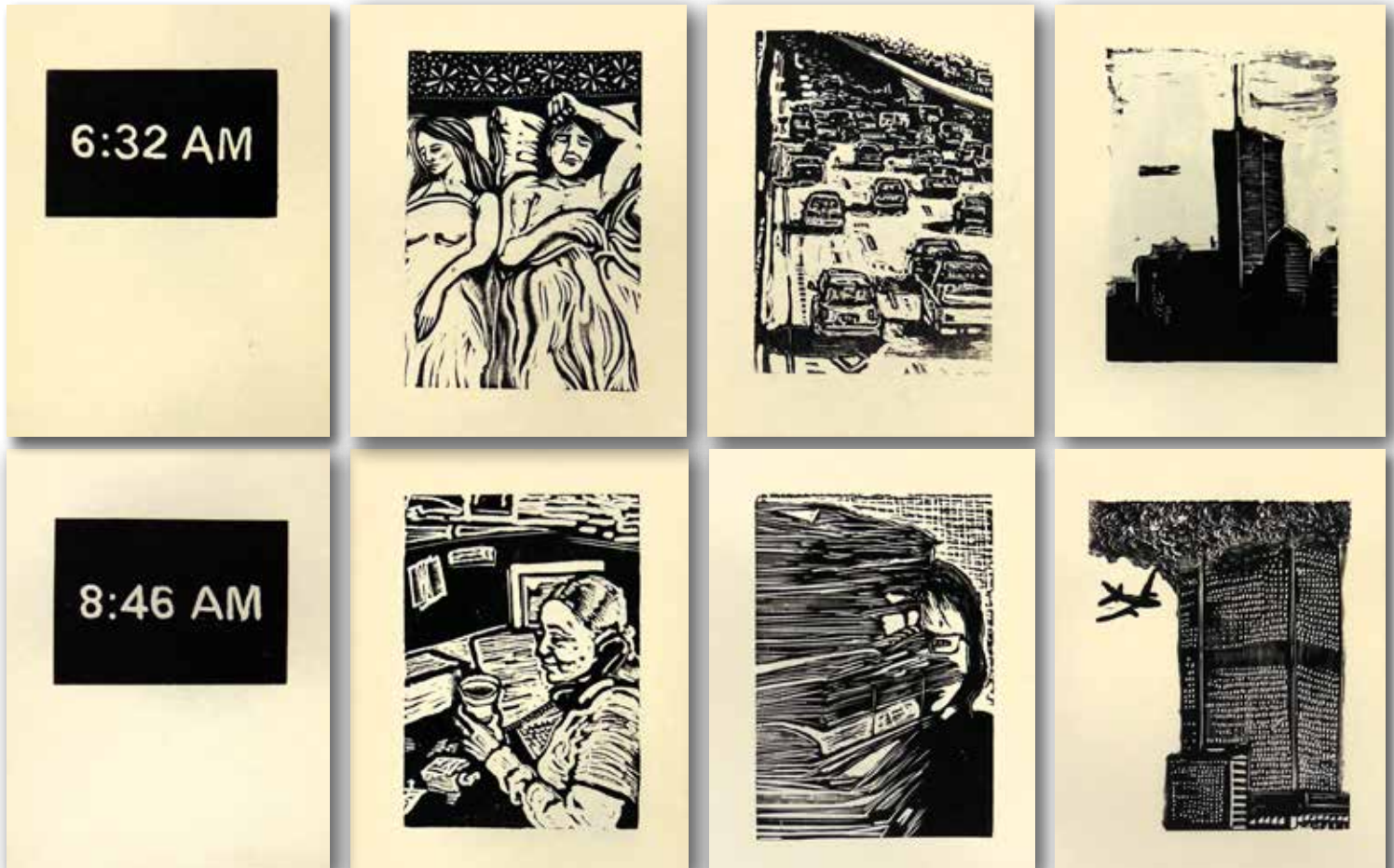
BOOK OF HOURS: A WORDLESS NOVEL
TOLD IN 99 WOOD ENGRAVINGS

Toronto: George A. Walker, 2008

Number 9 of 11 copies in this special second edition, limited and signed. *The Book of Hours* pays tribute in a series of 99 engraved prints to those who lost their lives at the World Trade Center on 9/11. "Although international politics is often central to discussions of 9/11, *Book of Hours* focus on innocent life lost adds emotional urgency to the issue of who and what is responsible ... [It] is called *Book of Hours* because it is an exploration, condemnation, and celebration of our culture's devotion to time, and the way our regimented routines can

reassure and also stifle us" (George Walker, preface). The visual narrative begins several hours before the attack - capturing the normal routines of American life. The timeline continues through the fall of the towers up to several days after the attacks, showing disruption to routines and the emotional impact on everyone as life went on.

The book is printed on Yuki Gampi paper from the original wood blocks. Bound in handmade bright orange paper wrappers with paper label to front wrapper. Housed in a custom made wooden box with paper title label to front panel. The box comes with a folding wooden display stand. Clean and bright in fine condition. Engraved, printed, and bound by George A. Walker. 189 pages. **\$8,000**





A Bird Dance of Death Alphabet

76. [WIESEDRUCK]

Horowitz, Sarah, book artist

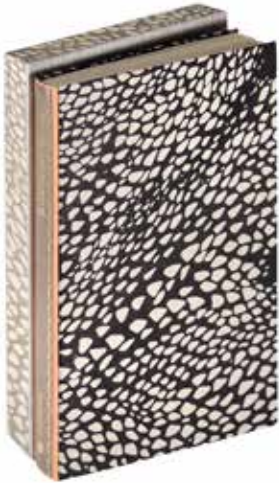
VOGEL TOTENTANZ: 29 ETCHINGS

Leavenworth, Washington: Wiesedruck, 2018

Number 29 of 40 copies that included five deluxe copies. "Vogel Totentanz is a bird dance of death alphabet book inspired by Hans Holbein's Dance of Death woodcut alphabet. After the Black Plague ravaged Europe in the late 14th century, death as inevitable regardless of status or age became a pervasive motif in art and literature. My present-day *Totentanz* is a reflection of that idea in context of our environmental crisis. Birds are indicator species for overall environmental health and human well-being" [from the artist's website].

The 29 etchings were drawn from specimens at the Cashmere Museum, the Wenatchee Valley College collection, and the Burke Museum in Washington State along with other found remains. Diotima types were used throughout. The text was letterpress printed on Zerkall Book paper by Arthur Larson of Horton Tank Graphics. This regular edition is bound in a bird-footprint-etching printed on blue paper and housed in a slipcase. Binding and slipcase by Claudia Cohen. In fine condition. Measures 6.875 x 5.5 inches. Etchings are 2.5 x 2.5 inches. [60 pages] **\$2,800**

Shell Collecting & Edgar Allan Poe



77. [WIESEDRUCK]

Horowitz, Sarah, etching and design; Edgar Allan Poe, essay

CONCHYLIIORUM: ON INVESTIGATING SHELLS AND COLLECTING

Leavenworth, Washington: Wiesedruck, 2020

Number 25 of 40 copies, including five sold out deluxe copies. Signed and numbered by the artist. Poe's introduction to *The Conchologist's First Book: Or a System of Testaceous Malachology* is presented within along with forty-one etchings of fifty-six shells by artist Sarah Horowitz. She writes about this exquisite book on her website: "I received two large cardboard boxes of individually wrapped shells eight years ago after the death of my paternal grandmother. Each shell was in a cellophane bag, stapled shut with a fortune-cookie-sized strip of paper on which was typed the Latin name and origin of the shell. My grandparents had purchased the shells in the Philippines where they lived in the late 1960s. Their house

was a veritable cabinet of curiosities which was magical to me. I am engrossed by collections, particularly those of complex organic objects, and by the books that document these collections. This book is as much about the history of collecting and the act of recreating my grandparents' collection, as it is about shells.

This text by Edgar Allan Poe was written as an introduction to *The Conchologist's First Book*, first published in 1839 and adapted from Thomas Wyatt's *Manual of Conchology*. It was intended to be a cheaper, more concise version of Wyatt's book for use in schools. Poe was paid to have his name on the title page in order to help sales, but he also wrote an original preface and introduction, and edited and re-organized the text. Poe had an interest in shells from time spent on the South Carolina coast while in the US Navy, and considered the study of shells to be one of the most important branches of natural history. Wyatt's original text borrowed much material from *The Conchologist's Textbook* by naturalist Thomas Brown who derived his work from the writings of Jean-Baptiste Lamarck and Carl Linnaeus."

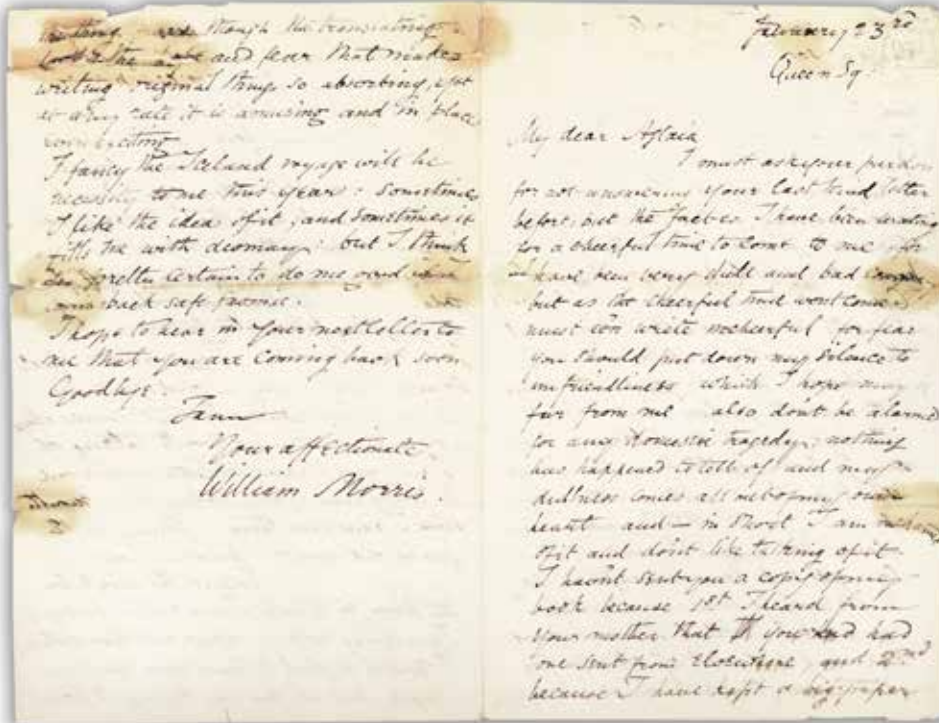
Orange leather spine with decorative printed paper covered boards and gray leather title label to spine. Housed in a cloth covered box with matching paper covered edges. Letterpress printed by Arthur Larson of Horton Tank Graphics on Phoenix paper made specifically for this project by Gangolf Ulbricht in Berlin, Germany. Identification pages are printed on Kaji Natural paper. Housed in a gray cloth slipcase. Binding and slipcase by Claudia Cohen. In fine condition. Measures 6.5 x 9 inches. Unpaginated. **\$3,500**



Poignant Letter from William Morris

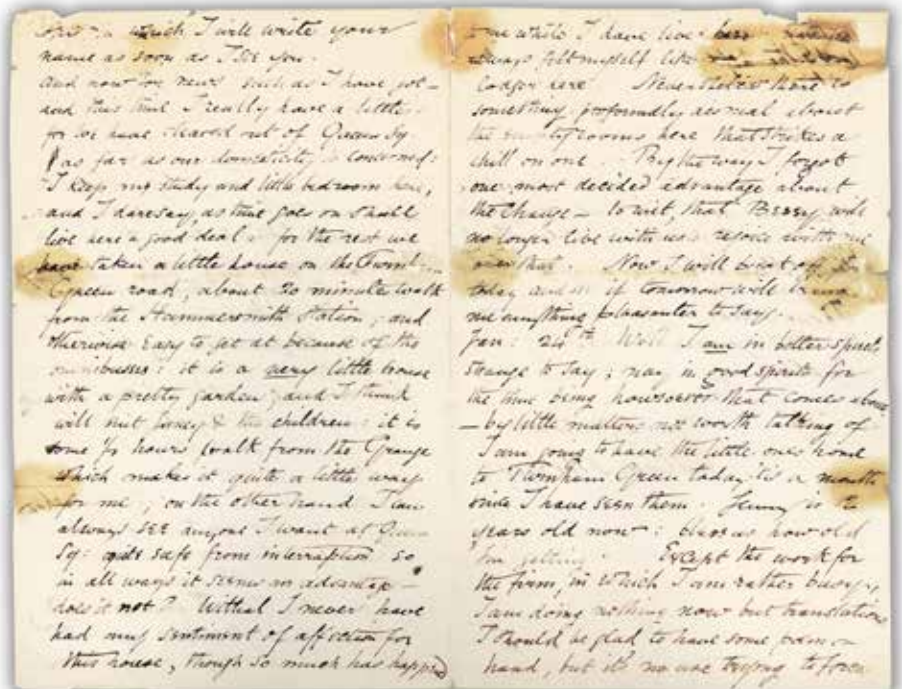
78. Morris, William
AUTOGRAPH LETTER TO
AGLAIA CORONIO
 [London]: n.p., [1873]

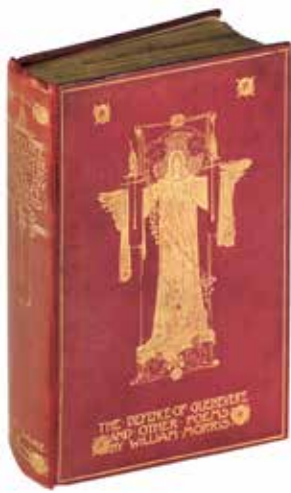
This is a particularly personal letter from the great 19th century artist, writer, designer, and socialist William Morris. Morris wrote this four-page letter to Aglaia Coronio in 1873 when he was thirty-nine years old [See Kelvin's *Letters of William Morris*, Volume I, letter 183]. Aglaia Coronio (1834 - 1906), was a British embroiderer, bookbinder, art collector and patron of the arts. She was a close confidante of Morris, particularly during the 1870s, and also a personal friend of Dante Gabriel Rossetti.



Morris wrote to Aglaia frequently, both at home and on his travels. He also visited her periodically. Their close personal relationship allowed Morris to turn to her to ease his distress over his wife Jane's affair with Gabriel Rossetti. This letter was written during the height of Jane and Rossetti's affair, but Morris betrayed little of the delicacy or discomfort of the situation in it. Even though Aglaia was a close friend and confidante, Morris was circumspect about his situation. He does not attribute his low spirits to his wife's affair or the presence of Rossetti at his home, Kelmscott. He writes in this letter that he is very dull and uncheerful, but assures Aglaia that she should not be "alarmed for any domestic tragedy; nothing has happened to tell of and my dullness comes all out of my own heart." Much of the remainder of the letter discusses his move in London from Queen Square to a house on the Turnham Green road. He writes about the specifics of the move and its advantages, about being able to see his children soon, and about his Icelandic translations and the possibility of an Icelandic voyage later in the year. He says that he hadn't been able to write poetry and that it was no use trying to force it, and that the translations were amusing and exciting enough for the while. He ends by writing that he hopes that in her next letter to him that she will say that she is coming back. He closes with "your affectionate William Morris."

The letter is written on a bi-fold that opens to 8 x 10.5 inches. It is partly split along the middle fold. Unfortunately, a previous owner saw fit to use seven small cellophane tape pieces along the edges to repair small tears or reinforce the paper. They have discolored the paper surrounding the pieces and a few words of text. Despite this the letter is still quite legible and nice. Housed in an archival paper folder. Very Good. **\$4,500**





79. Morris, William; Illustrated by Jessie M. King
THE DEFENCE OF GUENEVERE AND OTHER POEMS
 London: John Lane and the Bodley Head, 1904

A lovely edition of William Morris's poems. In addition to the title poem, this romantic collection of 30 works includes "King Arthur's Tomb," "Rapunzel," and "Old Love." The exquisite black and white illustrations throughout exemplify Jessie M. King's (1875-1949) imaginative and mysterious style of art. King was one of the foremost artists of the Glasgow school that was active at the turn of the century. In addition to the full page King illustrations, there is a beautiful King cover illustration in gilt, as well as lovely headpieces, and tailpieces throughout. Binding is bright red with very slight bumping to the spine and book corners. Very light foxing to front and rear end papers but

interior is bright and clean. An anomaly - the illustration facing page 18 is the same as that which faces page 22. The illustration listed for page 22 is not present. Very good condition. 310 pages. **\$700**

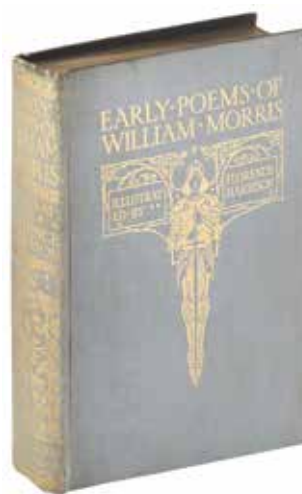
80. Morris, William; Illustrated by Florence Harris

EARLY POEMS OF WILLIAM MORRIS

London: Blackie & Son, 1914

An exceptionally beautiful and bright copy of William Morris's early poems of knights and fair ladies, Arthurian legends, and other medieval themes. With British artist Florence Harrison's splendid illustrations in the Pre-Raphaelite style - the perfect accompaniment to the poems of Morris. Florence Harrison (1877-1955) was an important illustrator of poetry and children's books in the Pre-Raphaelite and Art Nouveau styles. Much of her work was done for the publishers Blackie and Son.

In the publisher's pale blue cloth, with titling and decorations by Harrison in gilt to the front cover and spine. Minor bumps to edges and small gray mark to bottom page edges. Top edges gilt. With pictorial endpapers and illustrated with 16 tipped in color plates with captioned tissue guards, 12 black and white plates, and numerous text illustrations. No dust jacket. In near fine condition. Quarto. 194 pages. **\$450**



81. Rossetti, Christina; Illustrated by Laurence Housman

GOBLIN MARKET

London: Macmillan & Co., 1893

First edition of this beautiful version of Christina Rossetti's famed poem with the influential illustrations and cover design by Laurence Housman. It remains one of the most notable illustrated books of the late nineteenth century.

The scarce dust jacket is present but in barely good condition. A previous owner used tape along the upper and lower edges. There is fraying along top of jacket and a piece missing from the bottom of the spine. Protected by a commercial Mylar cover. Bound in green silk cloth with the gilt repeating design to both covers. Very slight bumping and light wear to spine edges. Offsetting to front and rear endpapers from the dust jacket. Interior pages have some mild aging to margins, and the gutters are exposed in a few places where the book was opened flat. With twelve full-page illustrations and numerous text decorations. A lovely copy in very good condition. Small octavo. 63 pages. **\$500**



BOOKS ABOUT BOOKS, PAPERMAKING, AND PRINTING



82. [BOSS DOG PRESS] Rash, Don

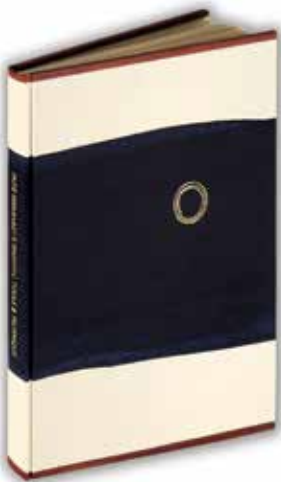
A CATALOG OF BOOKBINDING TOOLS AND EQUIPMENT FORMERLY BELONGING TO DR. LOYD HABERLY

Plains, PA: Boss Dog Press, 2012

Copy X of twenty special copies. The total edition was 70 copies. Don Rash, the printer and compiler of this catalog writes: "The purpose of this catalog is to document a small bit of book arts history, and to perhaps provide a resource for collectors and scholars of Loyd Haberly's bindings. To this end I have organized the material as presented here." The materials presented are categorized by Equipment; Finishing Tools; Hand Tools; and Supplies. Each has a list of the materials included, accompanied by a photograph of each item listed.

Loyd Haberly (1896-1981) was raised in Iowa and Oregon. After studying at Reed College and Harvard, Haberly was awarded a Rhodes Scholarship to study Law at Trinity College, Oxford. However, he became interested in fine printing while in England and began to print and bind books under his own imprint, the Seven Acres Press. He was named controller in 1933 of the Gregynog Press, a well-known private press in Wales, but his tenure with the press was brief and, by most accounts, less than satisfactory to all concerned. While with the press he commissioned a typeface, variously known as Paradiso, Gregynog, Gwendoline or Foligno; when he left he was presented with a supply of the type, which he later used after returning to the United States in the production of a number of hand-printed limited editions for which he served as author, illustrator, printer, and binder [Wikipedia].

This beautiful copy from the special edition was printed on handmade paper with the Haberly watermark that was produced at the Batchelor mill in England. Each center foldout is an original page of smoke proofs, with every tool impressed onto machine made Kozi paper. The book is printed with Italian Old Style type. It is bound in lovely dark blue paste paper with a brown leather spine with gilt titling. Housed in a dark blue paste paper covered slipcase. In fine condition. Measures 7.5 x 12.25 inches. Unpaginated [6 pages]. **\$450**



83. [BOSS DOG PRESS]

Rash, Don; essays by Hans Halbey and Fritz Eberhardt; Peter D. Verheyen, translator

FRITZ EBERHARDT'S FINISHING TOOLS & TECHNIQUE

Plains, PA: Boss Dog Press, 2020

Number 28 of 50 regular copies, with an additional 10 copies unbound and 20 hors commerce. This book pays homage to the fine work of bookbinder Fritz Eberhardt, particularly known for designs created by his own hand tools. It includes an introduction by Hans Halbey, who acquired most of Eberhardt's tools following his death, a short essay by Eberhardt about his work, and a catalog of Eberhardt's handmade finishing tools. Don Rash of the Boss Dog Press studied with Eberhardt and his hand binder wife Trudi. He

writes a short preface describing Eberhardt's techniques in creating his beautiful bindings.

There are seventeen plates showing examples of Eberhardt's bindings plus pictures of his tools. The catalog of tools has an illustration of the shape of each tool along with information on its dimensions. This work was compiled, designed, and executed by Rash. Bound in decorated cream and black paper over boards with brown leather strips at the head and tail. The types used are digital versions of Herman Zapf's Aldus for the text and Michelangelo for the titling. The book was printed at the University of Iowa Center for the Book by Tim Barrett and his student co-workers. In fine condition. Measures 6.25 x 9 inches. 50 pages. **\$450**

Bookbinding Processes



84. [BOSS DOG PRESS]

Collin, Ernst; Peter D. Verheyen, introduction and translation; John (Hans) Schiff, photographic images.

THE BONE FOLDER: A DIALOGUE BETWEEN AN AESTHETICALLY-INCLINED BIBLIOPHILE AND A WELL-VERSED-IN-ALL-ASPECTS-OF-THE- CRAFT BOOKBINDER

Plains, PA: Boss Dog Press, 2017

Number 19 of 54 regular copies, signed by the translator and by the printer, Don Rash. There were also 26 special copies and 20 copies in sheets for binders. From the press website: "*The Bone Folder* was the fifth, and most ambitious, publication of the Boss Dog Press. It is a letterpress edition of Ernst Collin's *Der Pressbengel*, originally published in 1922, translated here from the original German by Peter D. Verheyen. The text is a dialogue between a fictional bookbinder and his equally fictional patron, with the goal of educating bibliophiles about the processes of hand bookbinding. The dialogue is carried out over six

days, Monday through Saturday, with a different subject each day. Monday covers forwarding; Tuesday is decorated papers, leather and vellum; Wednesday, paper case bindings; Thursday, quarter leather bindings; Friday is full leather binding; Saturday describes gold tooling."

In addition to discussing specific techniques, the text also addresses the conflicts between quality and cost and matters of good taste. The text is augmented by a bio-bibliographical study of the history of the Collin family, three generations of whom were bookbinders of significance in Germany from the mid-1800s to World War II. This essay is the culmination of Peter D. Verheyen's extensive research over several years on Ernst Collin. In addition, the text is complemented by the inclusion of seven photographic images, a frontispiece, and an enlarged image of Ernst Collin's handwritten signature.

Bound in full gray and brown paste paper over boards, with a white paper spine and front cover title labels. Printed with Monotype digital Walbaum and BDP FritzGotische types on Hahnemühle Biblio paper. Housed in a paste paper covered slipcase with gray spine. In fine condition. Measures 9 x 12.25 inches. 68 pages plus colophon. **\$450**



Extensive Handmade Paper Catalog with Samples

85. Kido, Hiraku, managing editor; Kei Mori, art director; Masanori Sakata, illustrator

HANDMADE PAPERS OF THE WORLD

Japan: Takeo Co, Ltd, 1979

A comprehensive production that includes two cases of handmade papers, one case of "forefathers" of paper, one English text volume, and one Japanese translation volume. "To celebrate its 80th anniversary and to honor the ancient and honorable craft of making paper by hand and its practitioners of today, Takeo has been for years preparing *Handmade Papers of the World*. Gathered together here, from worldwide sources, are examples of today's handmade papers and earlier writing surfaces as well. These beautiful volumes enrich the background of papermaking by hand and attest the pride and enthusiasm with which Takeo Company, Limited has served the paper industry for so many years" (James L. Anderson, editor of *The Paper Maker*, preface).



The folio-sized book (in English) is bound in quarter dark brown leatherette with cloth covered boards. It contains sections on each country that has contributed paper with notes on its paper making history and processes. The two folio sized cases of paper samples are split into Eastern style paper from: China, Korea, Japan, Nepal, India, Burma, Thailand, Madagascar; and Western style paper from: Spain, Italy, France, Switzerland, G.D.R. England, Poland, Czechoslovakia, Austria, Yugoslavia, Finland, Sweden, Denmark, U.S.A., and Australia. A total of 23 countries are represented. One sample - Number 3-6 from Japan (Echizen-O-Hosho, Kozo) is not included. Two samples from Italy and two from G.D.R. are also not included; however, this appears to be intentional as a printed note on the

contents page states, "not arrived" is present for each of these four items. Some papers are contained within labeled folders and others are not. It appears to have been issued his way as other copies indicate the same presentation. The Japanese translation book is bound in brown paper wrappers gilt title to spine panel. "The Forefathers of Paper" is issued in a portfolio case covered in cream-colored handmade paper. It contains samples of papyrus, parchment, bai-lan, amatl paper, and tapa. Each of these samples is enfolded in plastic within an archival paper folder. Contents pages accompany each sample portfolio. Four pages of errata are laid into the box. All of the above items are housed in a brown folding paper covered box with black title to front panel. Minor rubbing and wear to paper covering box. Some box flaps have tears to paper along hinges and paper lining the sides of the inside of the lid is torn in a few places from repeated lifting. An expansive, well documented collection of paper with over a hundred original samples. Near fine condition. Book (in English) has 159 pages. Book (in Japanese) has 181 pages. Box size: 287 x 400 x 150 mm. **\$1,200**



Leaf Book with Two Leaves from 1591

86. [THE PRESS OF ROBERT LOMASCOLO]
Argetsinger Mark, text, notes, and bibliography;
Herbert H. Johnson, foreword; Robert LoMascolo, book designer,
printer, and binder

PEREGRINATIONS OF FRENCH TYPES IN THE SIXTEENTH CENTURY:
PRINTING OF ROBERT BELLARMINÉ'S DISPUTATIONES IN SOUTHERN
GERMANY. A BIBLIOGRAPHICAL ANALYSIS OF THE SECOND
INGOLSTADT EDITION PRINTED BY DAVID SARTORIUS, WITH LEAVES
INCORPORATED FROM VOLUME II, 'DE SCARAMENTIS' 1591

Union Spring, NY: The Press of Robert LoMascolo, 2016

Number 141 of 200 copies. This splendid book is the culmination of Robert LoMascolo's long time wish to publish a series of "Leaf



Books" dedicated to the work of famous printers and type designers. Robert established his press in 2005 while studying the book arts at Wells College in Aurora, New York. He graduated cum laude winning prizes for art, book arts and book collecting. In 2011 Robert completed his MFA in the book arts at The University of Alabama. While at Alabama he was also recognized for his outstanding collection of works by the influential book designer, Bruce Rogers. Currently, Robert is now working full time printing, designing, and binding for a varied array of clients.

"This book is somewhat of a rarity in our modern age, as it is a true leaf book that contains two original leaves (4 pages) printed in 1591 by David Sartorius in Ingolstadt. The scholarly text, written by noted type historian and book designer Mark Argetsinger, explores how the types of French masters such as Claude Garamond came to be used in Sartorius' printing house in southern Germany. The peregrinations of early French types is a subject that deserves more study, and this book will be of interest to all those concerned with the history of the book, history of typography, descriptive bibliography, and printing of the Counter-Reformation. Retired Rochester Institute of Technology (RIT) Professor Herbert H. Johnson has written the foreword as well as provided the leaves from an incomplete volume in his impressive collection of rare books" [from the Press website].

Beautifully letterpress printed from plates on Crane's Lettra paper in red, black, and gold inks. Illustrated throughout with 12 type specimens as well as over 30 woodcuts taken from Sartorius's work. Quarter bound by hand with vellum spine, gilt titling, and red and cream letterpress-printed, paper-covered boards. In fine condition. Measures 8.75 x 13.75 inches. 52 pages. **\$375**

Original Caricature by Beerbohm

87. Beerbohm, Max
OPENING NIGHT AT THE DUKE
OF YORK'S THEATRE
 [1897]

Original caricature done in ink on paper. The caricature celebrates the opening night of *The Happy Life*, a play by Louis N. Parker and Murray Carson, staged at the Duke of York's Theatre, London, in 1897. It depicts Parker (standing atop the Duke of York's column), Carson, and Max himself (top hat and wasp-waisted coat) drinking champagne. Both Parker and Carson were important dramatists at the turn of the century; Beerbohm would later collaborate with Carson on a one-act "curtain-raiser" in 1914, *The Fly on the Wheel*. Inscribed "Best wishes in a great success. December 6 '97" and signed "Max." Unrecorded; not in Hart-Davis's catalogue of Beerbohm's caricatures. In near fine condition and nicely framed. Measures 20 x 25.4 cm. **\$6,500**



Large Julia Margaret Cameron Photograph

88. Cameron, Julia Margaret
ALBUMEN PHOTOGRAPH OF ANNE THACKERAY [1870]

Julia Margaret Cameron (1815-1879) is considered one of the most important female photographers and one of the great portraitists in the history of photography. She came late to photography, not starting until 1863 when she was 48 years old. Because of her close connections in Victorian England she was able to photograph many of the luminaries of her time, often in costume.

This is a beautiful rare original albumen photograph of Anne Thackeray on the original mount. Daughter of novelist William Makepeace Thackeray, Anne Thackeray Ritchie (1837-1919) was herself a noted novelist and memoirist. She was indirectly related to the photographer, as Julia Margaret Cameron was great-aunt of Virginia Woolf and Anne Thackeray was Virginia's step-aunt. This photograph is from the collection of William Derwett (1834-1900), described as an "engineer" who lived at Chalfont, near the Camerons' former home at Freshwater. Derwett and his family apparently moved to the Isle of Wight in 1894 and became leaders in the small Quaker community there (Julian Cox and Colin Ford, *Julia Margaret Cameron: The Complete Photographs*, 2003). Fading and wear to edges of the photograph. Archivaly matted. Very good condition. Size: 34.9 x 27.2 cm. **\$6,000**



History of US and European Posters

89. DAS FRÜHE PLAKAT IN EUROPA UND DEN USA: EIN BESTANDSKATALOG. FOUR VOLUMES

Berlin: Gebr. Mann Verlag, 1973, 1975, 1980

Three volumes in four. This is a monumental and comprehensive German reference work on the posters produced in Europe and the United States in the 19th and 20th centuries. Volume I covers Great Britain and the United States; Volume II covers France and Belgium; Volume III with text and Volume IV with plates cover Germany. Multiple authors and scholars have cataloged and described thousands of posters, accompanied by black and white or color reproductions of each. Bound in gray cloth with paper title labels to spines and front covers. All volumes are in brightly colored dust jackets with titles to spines and covers. All but Volume I are housed in simple cardboard slipcases. In very good to near fine condition. Volume I: 227 pages; Volume II: 421 pages; Volume III: 506 pages; Volume IV: 363 pages. **\$350**



90. Cassigneul, Jean-Pierre, artist; D'Alain Weill, preface; Charles Zalber, introduction

CASSIGNEUL LITHOGRAPHE TWO VOLUMES

n.p.: De Francony, 1987

One of 3000 copies, signed by Cassigneul. Jean-Pierre Cassigneul (1935-) is a French artist known for his striking compositions of women in hats that recall the French Post-Impressionist avant-garde, including the works of Pierre Bonnard and Edouard Vuillard. A lovely set that showcases Cassigneul's style and use of color in his art.

This is a catalogue raisonné of Cassigneul's lithographs that were produced between 1965-1985. Descriptions are in French, English, and Japanese. The first volume contains all the prints created from 1965 until 1977, while

the second volume includes those from 1978 to 1985. Each volume has two original lithographs bound in, one full page and one double page. There are 343 prints reproduced, of which there are 179 in Volume I and 164 in Volume II. Bound in red cloth with gilt title to spine and facsimile signature to front cover. In a pictorial dust jacket with red spine and white title. Housed in a white cardboard slipcase. Books are in near fine condition. Slipcase has wear and light marks. Measures 9.5 x 12.75 inches. Volume I: 136 pages; Volume II: 136 pages. **\$400**

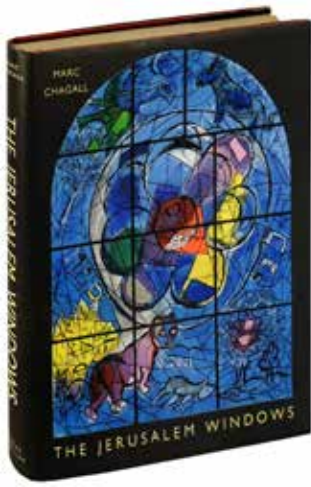


91. Chagall Marc, Charles Sorlier, and André Sauret, (designer and producer); Fernand Mourlot, notes and catalogue

THE LITHOGRAPHS OF CHAGALL 1969 - 1973. VOLUME IV

New York: Crown Publishers, Inc., 1974

Translated from the original French by Howard Brabyn. Includes 2 original lithographs - the dust jacket and the frontispiece. Bound in gray cloth covered boards with black title to spine and "Chagall" with dates to front board. Slight toning to margins, but interior is clean and bright otherwise. In illustrated lithographed blue dust jacket with title to front panel. Minor fading to spine panel of jacket and minor wear to edges. Jacket is protected with original clear glassine, which has large chips to edges. Housed in gray cardboard slipcase with browning to edges. Includes laid-in exhibition catalog from the Galerie Patrick Cramer, Geneve - held in 1984. Near fine in a very good dust jacket. 180 pages. **\$275**



92. Chagall, Mark; Jean Leymarie, text and notes; Elaine Desautels, translator

THE JERUSALEM WINDOWS

New York and Monte Carlo: George Braziller and André Sauret, 1962

First edition in English. With two original color lithographs done by Marc Chagall expressly for this edition and printed by Mourlot, as were 36 preparatory color designs transferred to the stones by Charles Sorlier under the direction of Chagall. With 104 plates, 64 of which are in color. This beautiful edition provides a detailed overview of the various stages of Chagall's window designs for the synagogue of the Hadassah-Hebrew University Medical Centre in Jerusalem. Bound in red cloth with gilt title to spine and front cover. In a black pictorial dust jacket with protective Mylar cover. Slight wear to edges of jacket. Missing slipcase. In near fine condition in a very good dust jacket. Measures 10 x 13 inches. 211 pages. **\$500**

Influential 18th Century Guide for Artists

93. de Lairese, Gérard

LE GRAND LIVRE DES PEINTRES, OU L'ART DE LA PEINTURE, CONSIDÉRÉ DANS TOUTES SES PARTIES, & DÉMONTRÉ PAR PRINCIPES; AVEC DES RÉFLEXIONS SUR LES OUVRAGES DE QUELQUES BONS MAÎTRES, & SUR LES DÉFAUTS QUI S'Y TROUVENT. 2 TOMES

Paris: Chez Moutard, Libraire-Imprimeur de la Reine & de l'Académie des Sciences, Hôtel de Cluny, 1787

First edition in French. The first edition was issued in Dutch in 1712. An influential work for many 18th century painters. Known as the "Dutch Poussin" (after the French Baroque painter), Gerard de Lairese (1641 - 1711) was a popular Dutch painter known for his classical style. In this work he gives extensive directions supported with numerous diagrams on proper classical proportions, value, composition, and more.



Both volumes are bound in full marbled tan calf with red title and volume labels to spines. Gilt titles and decorations to spines. There is wear to edges and corners of boards with cracks to front hinges of both volumes; although, the boards remain firmly attached. A few sporadic spots of foxing, penciled notes from a bookseller in French to endpapers, and penned signature from a previous owner to bottom of title pages. Marbled endpapers and full red edges. Includes 33 plates in Volume I, with 2 that fold out plus frontispiece portrait, which has been pasted down, and 2 plates in Volume II, with 1 that folds out. Bookplates of du Chateau de Marchienne to pastedowns of both volumes. This 17th century castle located in Belgium was owned by the de Cartiers before the French Revolution. The castle survived the revolution; however the de Cartiers were no longer the lords. The family remained in the town and were given municipal tasks. They worked to industrialize the township into the 20th century. Interestingly, there is a gilt stamp to the front boards of both volumes: "Donne A Lecole Centrale du Dept. de la Seine in Fre L'an 6 De da Rep.

Francoise," which translates to "Given to the Central School of the Department of the Lower Seine the year 6 of the French Republic." Bookshop sticker from a shop in Brussels to front pastedown. Evidence of removed library stickers to spine ends of both volumes and to endpapers. Date of May 2, 1962 stamped to front endpapers of both volumes. Volume I: 527 pages; Volume II: 662 pages. Very good condition. **\$1,200**



Anthropomorphic Flowers

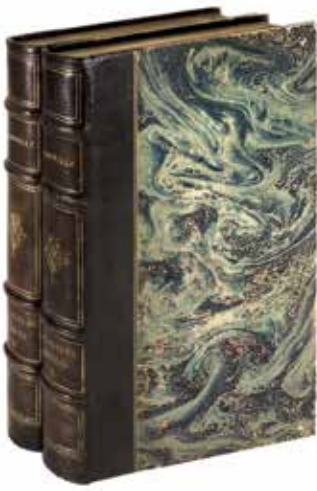
94. Grandville, J.J.

LES FLEURS ANIMÉES. TWO VOLUMES

Paris: Garnier Freres, no date. [circa 1867]

Nouvelle Edition. French artist J. J. Grandville (1803 - 1847) is best known for his anthropomorphic drawings featuring both plants and animals with human features. This set has 52 color plates (including 2 colored title pages) and 2 black and white plates. Both volumes are bound with dark blue leather spines over marbled paper covered boards and titled in gilt. The spines are decorated with four raised bands and gilt floral devices. Wear to edges of boards, hinges, and corners. Rubbing to covers. Heavy browning to

front free endpapers, which are a different paper stock than the rest of the book. Varying degrees of foxing throughout both volumes. Marbled endpapers and top edges gilt. An attractive set despite the noted condition issues. Volume I: 339 pages; Volume II: 321 pages. **\$500**

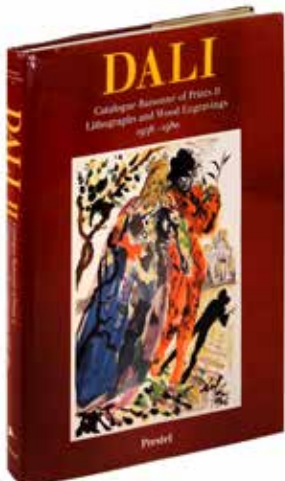
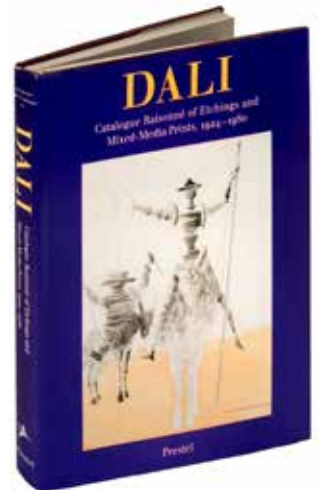


95. Michler, Ralf and Lutz W. Löpsinger, editors; Robert Descharnes, foreword

DALI: CATALOGUE RAISONNÉ OF ETCHINGS AND MIXED-MEDIA PRINTS, 1924-1980

Munich: Prestel, 1994

A definitive guide to the graphic works of Salvador Dali. The book is a result of over 13 years of research by the editors who worked closely with Robert Descharnes as well as printers, archives, museums, and galleries worldwide. Every genuine Dali is illustrated along with details including number of prints, date of publication, papers and watermarks, and dimensions - all crucial information to distinguish a real Dali from unauthorized editions and forgeries. [dust jacket] Bound in rose colored cloth with black title to spine and cover. In a pictorial dark blue dust jacket with title in yellow to spine and cover. Cover slightly creased. Interior pages are clean and bright. With 1052 illustrations, 79 in color. Near fine condition. Quarto. 262 pages. **\$275**

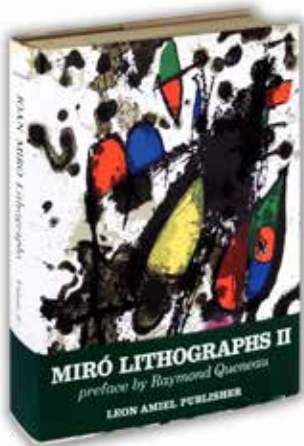


96. Michler, Ralf and Lutz W. Löpsinger, editors; Robert Descharnes, foreword.

SALVADOR DALI: CATALOGUE RAISONNÉ OF PRINTS II. LITHOGRAPHS AND WOOD ENGRAVINGS 1956-1980

Munich and New York: Prestel, 1995

This catalogue is a companion volume to the previous catalogue covering the years 1924-1980, with the addition of Dali's silk-screen prints. Between them the two volumes deal with every print that Dali worked on, based on 15 years of research on the part of the editors. The catalogue entries give full details about each print, including date, dimensions, publisher, printer, number of pulls, and paper used [dust jacket]. With 693 illustrations, 85 in color. Bound in red cloth with black title to spine. In a pictorial red dust jacket with title in yellow to spine. Very light signs of handling. Near fine condition. Measures 10 x 12 inches. 192 pages. **\$300**



97. Miró, Joan; Raymond Queneau, preface

JOAN MIRÓ LITHOGRAPHS VOLUME II

New York: Léon Amiel Publisher, 1975

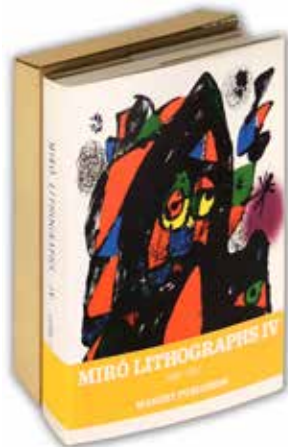
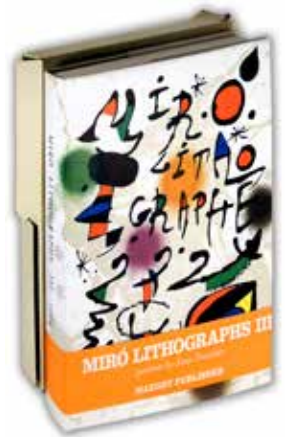
One of 5000 copies of the English language edition, this copy unnumbered. This volume is one of six published as a catalogue raisonné of Miró's lithographs. With 11 original lithographs and a number of color plates of Miró's work. In an illustrated dust jacket with black titling to spine. With a clear plastic cover and green wrap-around paper slip with title and publisher name in white. Very slight chipping to the bottom of the green paper slip. Also light chipping and fading to spine of dust jacket. Interior pages are in near fine condition. 253 pages. Measures 10 x 12.75 inches. **\$550**

98. Miró, Joan; Joan Teixidor, preface

JOAN MIRÓ LITHOGRAPHS VOLUME III 1964-1969

New York: Léon Amiel Publisher, 1975

Number 188 of 5000 copies of the English language edition. This volume is one of six published as a catalogue raisonné of Miró's lithographs. This volume includes work produced between 1964-1969, with some of the lithographs from 1969 to appear in Volume IV. With 5 original lithographs and a number of color plates of Miró's work. In an illustrated dust jacket with titling to spine in black. With a clear plastic cover and orange wrap around paper slip with title and publisher name in white. Bound in cream cloth with black titling to spine. In near fine condition. In paper slipcase that is torn. 215 pages. Measures 10 x 12.75 inches. **\$550**



99. Miró, Joan; Nicolas and Elena Calas, preface

JOAN MIRÓ LITHOGRAPHS VOLUME IV 1969 - 1972

Paris: Maeght Éditeur, 1981

Number 1857 of 4000 copies of the English language edition. This volume is one of six published as a catalogue raisonné of Miró's lithographs. With 5 original lithographs and a number of color plates of Miró's work. In an illustrated dust jacket with titling to spine in black. Spine is faded. With a clear plastic cover and yellow wrap-around paper slip with title and publisher name in white. Plastic is torn along upper joint and right top corner. Bound in cream cloth with black titling to spine. Interior pages are in near fine condition. In paper slipcase that is torn and faded. 208 pages. Measures 10 x 12.75 inches. **\$550**

Erotic Lithographs

100. Ovid; Federico Righi, artist

THE ART OF LOVE

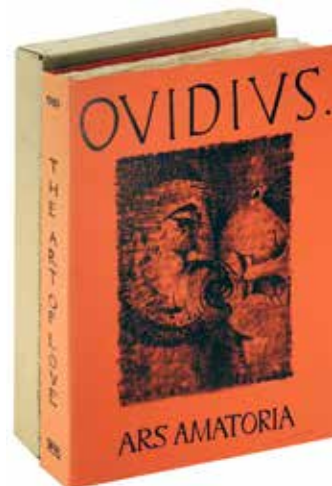
(Baltimore): Ferdinand Roten Galleries, 1970

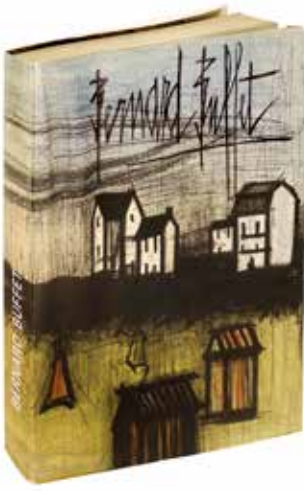
Letter L of ten copies reserved for the collaborators from a total of 155 copies. Signed on the limitation page and also inscribed by the artist to Baltimore art dealer Ernest



Lowenstein, dated February 1971. Federico Righi (1908-1986) was self-taught in drawing and painting, inspired by the aesthetic of the Futurist movement of the early 1900s

as well as Cubism and Surrealism. His works often explored the surreal and erotic, as is seen in his striking illustrations for this book. This is an impressive folio production with 26 lithographic plates by Righi in two or three colors, the first signed by the artist. The book is in bright orange wrappers with a lithographic illustration on the cover for a total of 27 lithographs. It is comprised of a series of loose folded sheets with the lithographs interspersed with the text. In very good condition save for a mark near the edge of the front cover of the wrappers and offsetting from wrappers to first and last loose sheets. In a cardboard slipcase. 211 pages. **\$600**





101. Mourlot, Fernand, catalogue; Georges Simenon, preface

BERNARD BUFFET: OEUVRE GRAVÉ

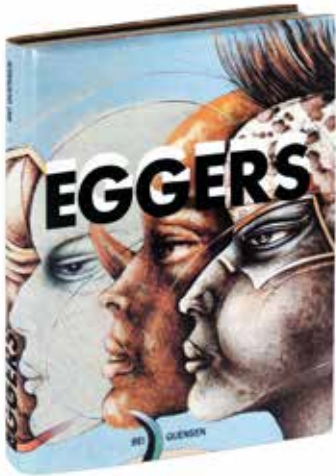
Paris: A.C. Mazo, 1967

A stunning catalogue of famed French artist Bernard Buffet's lithographs created in the years 1952-1966. These were early works, done when Buffet was in his 20s and 30s. There are eleven original lithographs, including the cover and the frontispiece. There are color reproductions of 66 additional lithographs from that period. Printed in July 1967 on the presses of Mourlot of Paris. Printed on paper from Acropole des Papeteries de Renage with Union type. There were also 125 numbered copies with two additional lithographs signed by Buffet. Softcover in illustrated dust

jacket with original lithograph. Slight rippling to jacket caused by Mylar protective cover. Interior pages are clean and bright. . Near fine condition. Measures 9.5 x 12.25 inches. 177 pages. **\$850**



With Laid-in Signed & Numbered Color Lithograph



102. Quensen, Ernst, foreword; and texts by WP Eberhard Eggers, Michael Stoeber and Leonard Lehrer

EGGERS

Hannover, Germany: Quensen, 1989

Inserted is a full color signed lithograph by Eberhard Eggers, number 5 of 50 copies dated 1988. An interesting German publication exploring the striking graphic works of Eberhard Eggers. There are more than 200 color and black and white images. Wilhelm Paul Eberhard Eggers (1939-2004) was a German graphic artist, painter, sculptor, and Freemason.

Artistically, he was considered a representative of modern fantastic realism, whose works are mainly mannerist in their richness of images [Wiki]. Bound in light brown cloth with gilt title to front cover. In a pictorial blue dust jacket with title in black to spine and front cover. Jacket has light signs of handling. Near fine condition. Measures 9.5 x 12 inches. 166 pages. **\$225**



Importance of Vaccines

103. [STARSHAPED PRESS]

Farrell, Jennifer, book artist and printer

VACCINATIONS SAVE LIVES – BROADSIDE

Chicago: Starshaped Press, 2021

One of 50 copies. Printed as part of the Project Chicago campaign - which involved working with the Design Museum of Chicago to invite artists to help spread the word about getting vaccinated. The project called for only digital art, but the Starshaped Press decided to create a set a of limited edition posters that encompass the elements of Chicago - from its buildings and gardens to its neighborhoods, with a message to consider both self, family, and community. This poster is not only intended to promote the Covid-19 vaccine, but all vaccines. It is a reminder of the good work that these shots do. Letterpress printed in

seven colors on recycled white card stock. Proceeds from sales benefit Heartland Alliance and Howard Brown Health, two Chicago based organizations working hard to get vaccines to marginalized populations of the city. In fine condition. Size: 14 inches square. **\$100**

Inscribed with an Autograph Letter

104. Beerbohm, Max

AND EVEN NOW

London: William Heinemann, 1921

Inscribed by Beerbohm with a signed autograph letter laid in. The book is inscribed on the half title to S.J. Williams, "Dear Mr. Williams I am so very glad you see to like [And Even Now] and I thank you very much - Max Beerbohm May, 1943." Laid in is a letter to Williams along with the envelope in which it was sent. The letterhead is "Abinger Manor Cottage, Abinger Common, Nr. Dorking." In this charming letter Beerbohm writes: "June 15 1943/Dear Mr. Williams I write to tell you, with many thanks, how proud I am to



be the subject of an epigram so perfect in pre-, com-, and incision. Epigrams are usually unkind in wit. Wit and kindness are rather distantly related to each other. But here they seem to be [the word are is crossed out below this] brother and sister, and will abide in my heart as well as in my brain. With kindest regards from my wife and me to Mrs. Williams and to you, I am sincerely and gratefully yours, Max Beerbohm." The envelope is addressed S.J. Williams, Prof/Queens' College/Cambridge. The flap of the envelope is affixed to the front endpaper opposite the half title page. There is one fold in the letter otherwise in fine condition. Book is bound in original yellow cloth with paper title label to spine. Soiled and bumped but still in very good condition. Interior pages are clean and tight. 320 pages. **\$650**

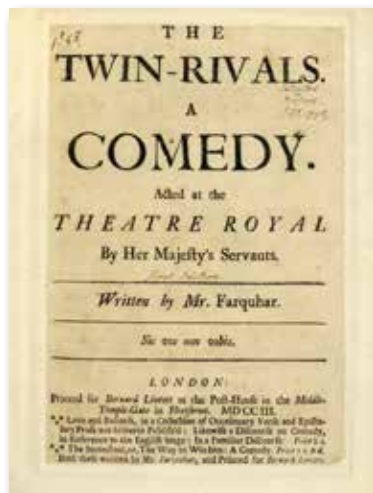


105. Farquhar, George

THE TWIN-RIVALS. A COMEDY. ACTED AT THE THEATRE ROYAL BY HER MAJESTY'S SERVANTS

London: Bernard Lintott, 1703

A unique copy of a first edition Restoration comedy from the personal library of actor and theater manager John Philip Kemble. The volume is initialed, collated, and pronounced perfect on the title page in ink by Kemble along with the date. John Philip Kemble (1757 - 1823) was an important English actor who also achieved fame as the manager of the Drury Lane and Covent Garden theaters. He was also known for assembling a theatrical library that was unrivaled. (from the *Oxford Dictionary of National Biography*). "George Farquhar (1677 - 1707) was an Irish playwright of real comic power



who wrote for the English stage at the beginning of the 18th century. He stood out from his contemporaries for originality of dialogue and a stage sense that doubtless stemmed from his experience as an actor. His early plays were primarily spirited variations on a theme: young men have their fling for four acts and reform, unconvincingly, in the fifth. The plays have freshness, however, as well as wit and a lively human sympathy" (*Encyclopedia Britannica*).

For this copy each individual page has been meticulously framed on slightly larger sheets of contemporary white paper. It has been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt, with a few splash marks on the cover. The pages of the play are browned with spots of foxing and soiling but text is completely legible. In very good condition. Measures 6.5 x 9 inches. 54 pages. **\$800**



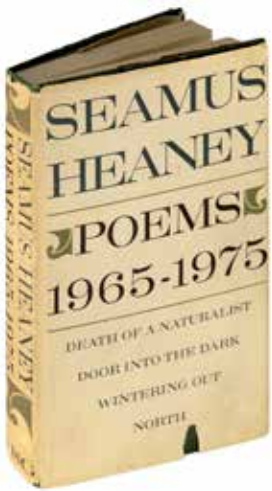
106. *D'Arblay, Madame (Frances Burney)*; edited by her niece (Charlotte Barrett)

DIARIES [DIARY] AND LETTERS OF MADAME D'ARBLAY, AUTHOR OF EVELINA, CECILIA &C. SEVEN VOLUMES

London: Henry Colburn by his successors Hurst and Blackett, 1854

A New Edition. This is a lovely set of Frances Burney's diaries and letters, written from her early 20s and continuing almost until her death. Frances Burney (1752-1840), also known as Fanny Burney and later Madame d'Arblay, was a popular English satirical novelist, diarist and playwright. The first of her four novels, *Evelina* (1778), had the most success

and remains the best regarded. Her charming diaries and letters display her skill as a writer and are almost novelistic, capturing conversations and offering much commentary on people and places of her time. Bound in three quarter reddish-brown leather with red cloth boards. With raised spine bands with titling and ornaments to compartments. The spines are sunned and there is light wear to spine and cover edges. Hinges somewhat tender. Top edges gilt. Interior pages are clean. With a facsimile fold-out letter in Volume I and frontispiece portraits in the other volumes. Very good condition. Size: 4.5 x 7 inches. Volume I: 378 pages; Volume II: 368 pages; Volume III: 381 pages; Volume IV: 356 pages; Volume V: 376 pages; Volume VI: 322 pages; Volume VII: 318 pages including general index. **\$300**



107. *Heaney, Seamus*

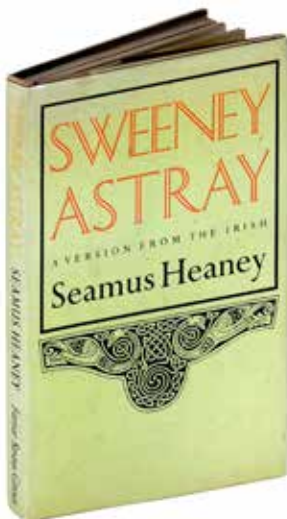
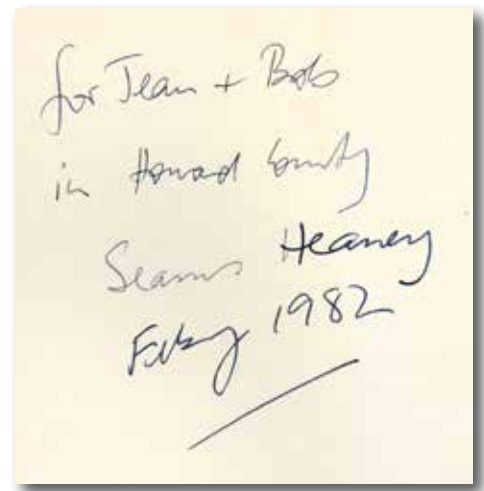
SEAMUS HEANEY: POEMS 1965 - 1975:

DEATH OF A NATURALIST, DOOR INTO THE DARK, WINTERING OUT, NORTH

New York: Farrar, Straus and Giroux, 1980

First edition, first printing. INSCRIBED and signed by the poet, dated 1982 "in Howard County." Includes poems from four of Heaney's books that were not available in print in the U.S. when this volume was created. "Whatever Heaney's subject or idea, his genius is its expression" (dust jacket). Bound in green paper covered boards with black and gilt title to spine and gilt initials to front board. Minor wear to edges of boards and corners. Light toning to endpapers, else

clean and bright. In off-white jacket with dark green and black title to spine and front panels. Wear, two open tears, and a few small chips to the edges of the jacket. Browning and rubbing to the spine panel of the jacket with light soiling and rubbing to the front panel. Very good condition. 228 pages. **\$225**

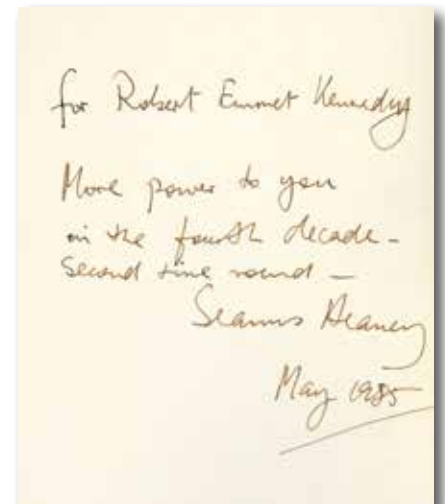


108. *Heaney, Seamus*

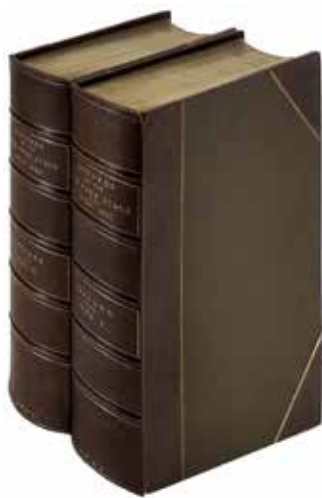
SWEENEY ASTRAY: A VERSION FROM THE IRISH

New York: Farrar Straus Giroux, (1984)

First American trade edition. INSCRIBED and signed by the poet, dated May 1985. "This version of (the Irish tale) 'Buile Suibhne' is based on J.G. O'Keeffe's bilingual edition, which was published by the Irish Texts Society in 1913" (dust jacket). Bound in tan cloth over light green paper covered boards with gilt title to spine. Minor browning and wear to edges of boards. Clean and bright interior. In light green dust jacket with red title to spine and front panels. Fading to jacket on spine panel and along top edges of front and rear panels. Minor wear to edges of jacket and minor rubbing to panels. Very good condition. 85 pages. **\$475**



Annotated Publisher's Copy with Tipped-in Letters



109. Ireland, Joseph N.

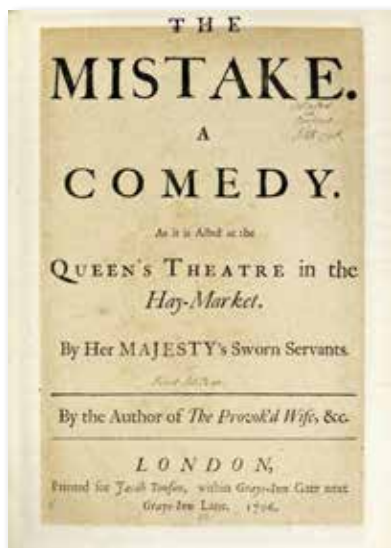
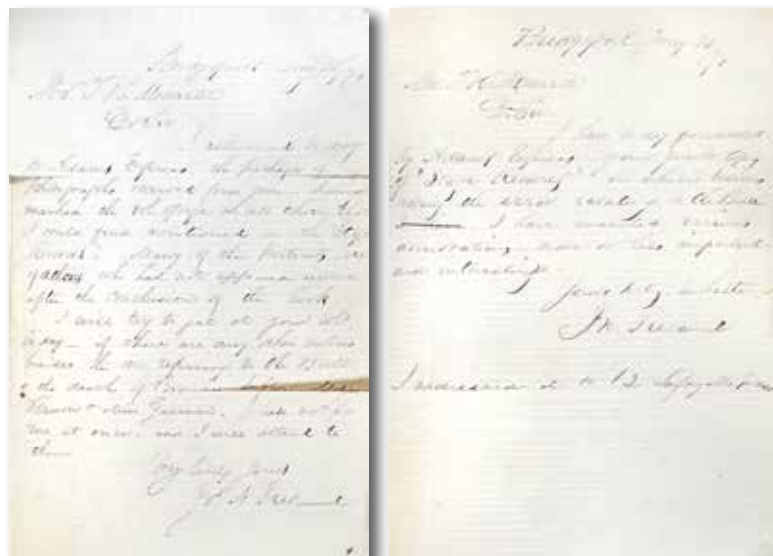
RECORDS OF THE NEW YORK STAGE, FROM 1750 TO 1860 TWO VOLUMES

New York: T.H. Morrell, 1866-1867

One of 60 copies of the quarto edition. According to penciled notes on the free front endpaper of Volume I, this was the publisher's own copy, with occasional annotations throughout by the author. There are also two letters tipped in from the author to the publisher at page 100 of Volume I.

This is a monumental history of New York City theatre by Joseph Norton Ireland (1817-1898). Ireland, one of the major early historians of the American theater, entered his father's business after graduating from high school in his native New York. Leaving the company in 1855 and retiring to Bridgeport, Connecticut, Ireland devoted the rest of his life to studying and writing about the stage. This history is organized chronologically by theatre season and then by theatre. It compiles a prodigious amount of information about every performance at the major New York theatres, its dates and its cast. He even writes about how well the performances and the actors and actresses were received. In addition, Ireland offers detailed personal and professional information about the performers and other important theatrical figures of the time. His comments are entertaining as well as enlightening. He also provides interesting details about the exterior and interior appearance of the important theatres of the time. Ireland's occasional annotations to the text in Morrell's copies appear to update information about various performers for later editions of the book. Many are about the deaths of actors that occurred after the book was published. Others offer a more detailed biography, news of a marital separation, or a date correction.

Bound by Oldach & Co. in brown leather with spine with raised bands and gilt titling. Leather in corners and along spine is somewhat rubbed and scuffed, particularly on Volume II. Because of the volumes' size, the hinges are weak or partly cracked and have been reinforced with tape along the newer pastedowns and first free endpapers. Interior pages are clean and bright with slightest aging to margins. Overall in very good condition. Volume I: 663 pages; Volume II: 746 pages including index and list of subscribers. Measures 9.5 x 12 x 3 inches. **\$1200**



110. [Vanburgh, John]

THE MISTAKE. A COMEDY AS IT IS ACTED AT THE QUEEN'S THEATRE IN THE HAY-MARKET BY HER MAJESTY'S SERVANTS

London: Samuel Briscoe, 1706

A unique copy of a first edition Restoration comedy from the personal library of actor and theater manager John Philip Kemble. The volume is initialed, collated, and pronounced perfect on the title page in ink by Kemble along with the date. John Philip Kemble (1757 - 1823) was an important English actor who also achieved fame as the manager of the Drury Lane and Covent Garden theaters. He was also known for assembling a theatrical library that was unrivaled. After he retired in 1819 he sold his collection of 4000 plays and forty volumes of playbills to Cavendish, the 6th Duke of Devonshire. The Devonshire collection is now part of the Huntington Library in San Marino,

California. The remainder of Kemble's library was auctioned by Evans in Pall Mall over ten days beginning January 21, 1821 (from the Oxford Dictionary of National Biography). John Vanbrugh (1664-1726) was an untrained but accomplished architect who designed Blenheim Palace and



Castle Howard in conjunction with Nicholas Hawksmoor. He was a popular dramatist and some of his comedies such as *The Relapse* and *The Provok'd Wife* are still performed today.

For this copy each individual page has been meticulously mounted on slightly large sheets of contemporary white paper. It has been beautifully bound by Riviere and Son in full tan calf with gold tooling and lettering. The spines have five raised bands with gilt decorated compartments and there are two leather labels, one with the play's title and author, and the other stating "J.P. Kemble's Copy." With gilt dentelles, marbled endpapers, and all edges gilt, in near fine condition The pages of the play are browned and foxed but text is still quite legible. Measures 6.5 x 9 inches. 106 pages. **\$800**



111. Spenser, Edmund. Thomas J. Wise, editor; Illustrated by Walter Crane
THE FAERIE QUEENE. A POEM IN SIX BOOKS WITH THE FRAGMENT
MUTABILITE. SIX VOLUMES

London: Printed at the Chiswick Press for George Allen, 1897

One of 1000 sets on paper (there were an additional 28 on vellum). A magnificent edition of *The Faerie Queene* with Crane's glorious illustrations. Walter Crane (1845-1915) was renowned as an illustrator, artist, decorator, and designer during his career. This was Crane's most elaborate and extensive commission as a book illustrator. It was inspired by the revival of the private press, particularly the Kelmscott Press, as well as by the transition from Art Nouveau to Arts and Crafts, and by the importance of the illustrator in book production.

Bound in white cloth, with gilt spine lettering plus red titling to front cover along with a large Art Nouveau design in gilt. This was originally issued in 19 parts, and all of their original salmon colored pictorial front wrappers are bound in. There are 88 mostly full page (one double page) black on white and white on black illustrations and 132 head or tail pieces, all from woodcut designs by Crane. The covers show very light wear and the spines are slightly darker than covers. The text blocks are very tight throughout. Endpapers and pastedowns have varying degrees of foxing. Pages with some light aging to the margins and darkening to edges. First three pages of Volume I have brown splatters to bottom margins. Despite noted flaws this is still a beautiful set in very good condition. 1546 pages. **\$2,200**



Anti-slavery poetry



112. Whittier, John G.

VOICES OF FREEDOM

Philadelphia: Thomas S. Cavender, 1846

Fourth and Complete Edition. This is a collection of anti-slavery poems. "The enthusiasm which [these poems] kindled in the minds of Abolitionists in the beginning, and the calm endurance, the lofty courage, the generous self-sacrifice which they have inspired during the latter years of labor and devotion in the anti-slavery cause, place them above the need of friendly eulogy and beyond the reach of hostile criticism" (note preceding the contents). Inscribed from John Cameron to his sister Annie dated July 15, 1858.

Lovely full leather gift binding with gilt title to spine and gilt decorations to both boards and spine compartments. Gilt dentelles, full gilt edges, and pale yellow glossy endpapers. Minor wear to edges of boards and hinges. Minor sunning to spine. Browning to several pages where flowers and leaves have been pressed, with a single remaining fern leaf. Scattered foxing throughout. Darkening to endpapers. In very good condition. 192 pages. **\$225**

Confederate Soldiers in Maryland



113. Booth, Capt. Geo. W. [Captain George W. Booth]

ILLUSTRATED SOUVENIR: MARYLAND LINE CONFEDERATE SOLDIERS' HOME, PIKESVILLE, MARYLAND
Board of Governors and Managers of the Home, 1894

It may seem odd to think of Maryland as having once had a home for Confederate Soldiers; however, as the introduction of this souvenir book points out - the sentiments of Marylanders were divided during the war as much of the state was farm land with interests in tobacco farming, but many residents also felt a strong love for the Union. This home was located in an armory, which still stands on Reisterstown Rd. in Pikesville. The book includes a brief history of the armory, descriptions of each room, relics contained within (e.g.. Confederate coats, photographs, a fork said to have been used by E.H. Browne in a gun boat at Chicamauga, etc.), photographic images of the grounds, buildings, managers of the home, and residents, lists of officers and rules, excerpts from muster rolls, list of members of the Society of the Army and Navy of Confederate Soldiers

of Maryland (including addresses, deceased members, and male descendants), and many advertisements from local companies. A fascinating piece of history for Civil War and Maryland historians.

Bound in gray cloth boards with gilt title and decoration to front board. Rear board is present but nearly detached. Stain to front board, crack to front hinge, and minor toning to margins of pages. Overall, clean and bright interior. Very good condition. 133 pages. **\$175**

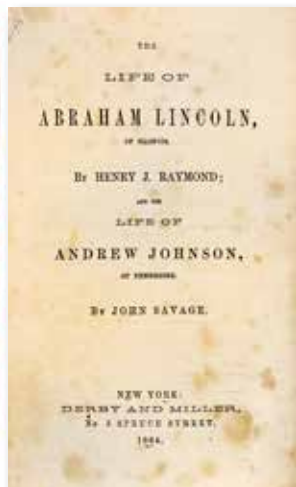
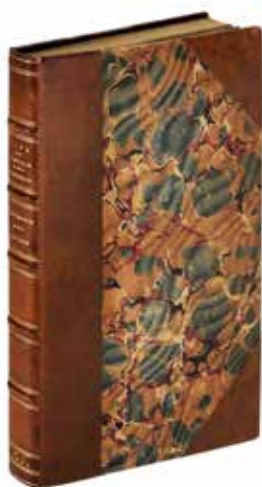
Illustrated with Photographs

114. [Mayer, Brantz]

BALTIMORE: PAST AND PRESENT WITH BIOGRAPHICAL SKETCHES OF ITS REPRESENTATIVE MEN

Baltimore: Richardson and Bennett, 1871

Scarce. Illustrated by the Handann Brothers. Includes a history of the city by Brantz Mayer and over seventy biographical descriptions of notable Baltimorean men, each illustrated with an original photograph. Dark brown full leather boards with gilt title, decoration, and raised bands to spine. Boards are beveled with gilt borders and decoration. Bumping to corners, minor wear to edges of boards and hinges, and minor rubbing to boards. A few scuff marks to spine. Gilt dentelles, full gilt edges, and marbled endpapers. Interior is very clean overall, though there are a few spots of foxing to several pages. An attractive volume in very good condition. 562 pages. **\$750**



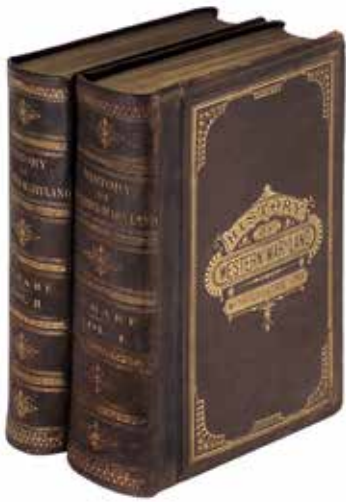
115. Raymond, Henry J. and John Savage

THE LIFE OF ABRAHAM LINCOLN, OF ILLINOIS AND THE LIFE OF ANDREW JOHNSON

New York: Derby and Miller, 1864

Campaign biographies from the 1864 election. These were originally issued in paper wrappers. Bound in three quarter leather over marbled paper covered boards with gilt title, authors, and date to spine. Raised bands and gilt rules to spine. Binding is signed by Tickeman and Company. Minor rubbing to boards and minor wear to edges, bands, and corners. Top edge gilt with marbled endpapers. Foxing to interior, mostly to first few pages and to margins. Bookplate of Judd Stewart with the motto "Verdad es Verde" and a portrait of Lincoln to front pastedown. Penned gift inscription from Stewart on front endpaper. Includes advertisements but not the original wrappers. Attractive and

well preserved. 136 pages plus 8 pages of advertisements in rear and 2 pages of advertisements in front. **\$400**



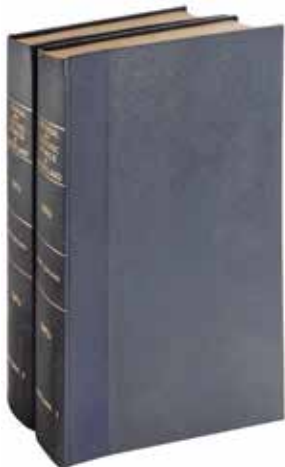
116. Scharf, J. Thomas
HISTORY OF WESTERN MARYLAND.
 BEING A HISTORY OF FREDERICK,
 CARROLL, MONTGOMERY,
 WASHINGTON, ALLEGANY, AND
 GARRETT COUNTIES, FROM
 THE EARLIEST PERIOD TO THE
 PRESENT DAY; INCLUDING
 BIOGRAPHICAL SKETCHES OF THEIR
 REPRESENTATIVE MEN.
TWO VOLUMES

Philadelphia: Louis H. Everts, 1882

First Edition. A noted historian of his day, J. Thomas Scharf (1843 –

1898) was once called "Baltimore's Venerable Bede", and his work continues to be of great value due largely to the inclusion of passages from primary source documents. This handsome set is bound in dark brown leather over dark brown cloth covered boards with gilt titles on the spines and front boards of both volumes. Fraying, some chips, and wear to corners and edges of boards. Rubbing and minor wear to spines and hinges. Light browning to interiors of both volumes, especially in margins. Occasional notations in pencil, light foxing, and occasional spots of soiling and finger smudges. Alexander Armstrong Jr's copy with his ownership signature in pen to front free endpapers of both volumes. In very good condition. Continuously paginated: 1560 pages. **\$350**

Inscribed by Author & Artist



117. Swann, Don Sr., etchings; Don Swann Jr., text; Herbert R. O'Connor, introduction; Francis Scott Key Fitzgerald, foreword

COLONIAL AND HISTORIC HOMES OF MARYLAND. TWO VOLUMES

Baltimore: The Etchcrafters Art Guild, 1939

Number 69 of 200 copies. The 100 etchings in these two volumes are all artist proofs, individually signed by Don Swann. Inscribed by both the artist and author: "Aunt 'Madge' and Uncle 'Ed'. December 25th 1941 with Best Wishes. From Don Sr. & Don Jr." Don Swann Sr. (1889 - 1954) grew

up in Baltimore, attending Maryland Institute College of Art, and is known for his etchings of colonial and Neo-classical American architecture. In addition to houses he also did multiple etchings of Baltimore cityscapes. His son Don Swann Jr. (1911 - 1998) followed in his father's footsteps to become a master etcher. He continued to operate the Etchcrafters Art Guild after the death of his father.

Both volumes are bound with a blue leather spine over blue leatherette boards with gilt titles to spines. Minor scuffing to both spines and light stain to spine of second volume. Minor foxing to interiors (heaviest on tissue guards) and browning to endpapers. All etchings have the original tissue guards bound in. Bound by the Elliott Bookbinding



Company in Baltimore.

Printed on Rives Woven Imported paper with Old Style Caslon type at the Monumental Printing Company in Baltimore with typography by Norman T.A. Munder. In very good condition. Continuously paginated: Folio. 425 pages. **\$2,000**

AUNT "MADGE" AND UNCLE "ED."
 DECEMBER 25TH 1941
 WITH BEST WISHES.
 FROM DON SR. &
 DON JR.



118. Sitgreaves, Captain L.
[SENATE] REPORT OF AN EXPEDITION DOWN
THE ZUNI AND COLORADO RIVERS
 Washington DC: Beverley Tucker, Senate
 Printer, 1854

With maps, sketches, views, and illustrations. Born in Pennsylvania, Captain Lorenzo Sitgreaves (1810 - 1881) spent much of his military career working for the corps of topographical engineers. His three-month expedition down the Zuni and Colorado rivers was the first systematic survey of the upper New Mexico Territory. It took about a year following the expedition to prepare

this report. Bound in the original dark brown cloth boards with gilt title to spine and embossed decoration and "Senate Document" to both boards. Fading to spine and to title. Sporadic spots of foxing to interior and minor toning to text pages. Closed tear to large folding map in rear. Includes numerous plates of mammals, fish, birds, reptiles, plants, people, and landscapes. Very good condition. 198 pages plus plates. **\$250**



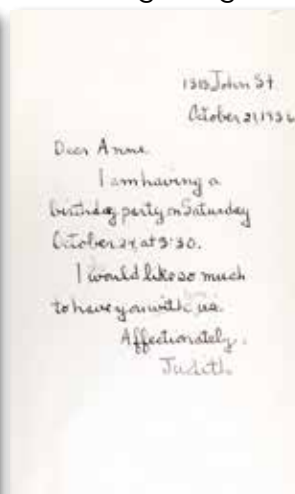
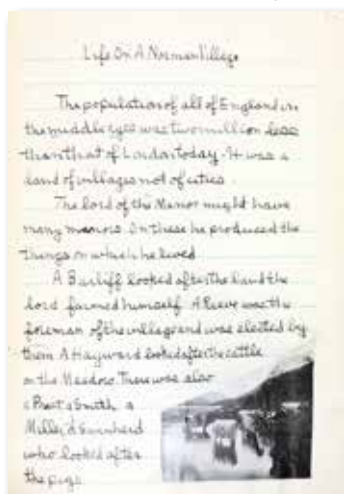
American Girl's Educational Journey During Great Depression

119. Warner, Judith
CALVERT SCHOOL WORK OF JUDITH WARNER, 1933-1937 **FOUR VOLUMES**
 [Baltimore]: n.p., 1933-1937

An uncommonly complete example of one girl's education during the Great Depression. These four uniformly bound volumes collect the schoolwork of Judith Warner during the four years she was a student at Calvert School in Baltimore. Calvert School was founded in 1896 and is still a private school for boys and girls. Judith's lessons included world and US history, geography, art, spelling, and mathematics. Judith appeared to have accomplished her studies with relative ease, as demonstrated by the graded tests and report cards included here. She writes earnestly and neatly about such topics as the Earth's beginnings, landmarks in various cities, famous historical figures, and so on. Some of the assignments

were structured as letters to her mother regarding her progress.

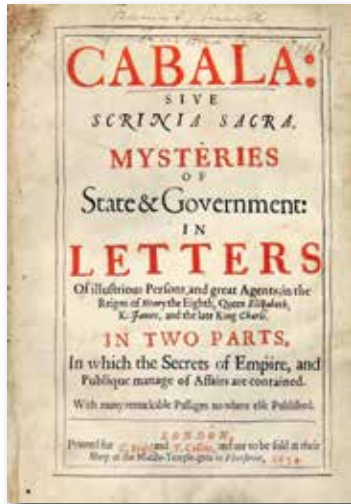
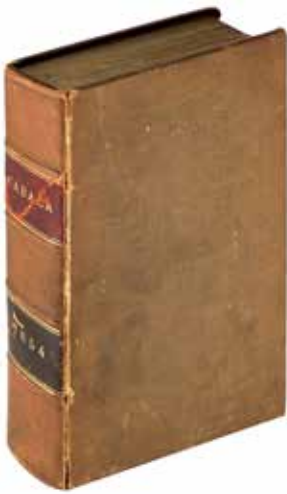
Bound in dark green cloth with cream title labels printed in black to front covers. Black metal strips bind the spine of the first volume. Handwritten text in pencil and ink; magazine clippings pasted to some pages to illustrate the lessons; there is a hand-colored illustration at the beginning of each month. Some additional texts



are laid in. It seems likely that Judith's bound volumes of her school work were commissioned by her father, James O. Warner, who was the president of a wholesale paper distribution company that served the local book publishing and printing trade. Clean and sound with only light wear to ends and corners. Very good condition. Measures 8.5 x 11 inches. Unpaginated, about 300 pages per volume.

\$400

MISCELLANY



120. Various

CABALA: SIVE SCRINIA SACRA. MYSTERIES OF STATE & [AND] GOVERNMENT: IN LETTERS OF ILLUSTRIOUS PERSONS AND GREAT AGENTS; IN THE REIGNS OF HENRY THE EIGHTH, QUEEN ELIZABETH, K. [KING] JAMES, AND THE LATE KING CHARLS [CHARLES]. IN TWO PARTS. IN WHICH THE SECRETS OF THE EMPIRE, AND PUBLIQUE MANAGE OF AFFAIRS ARE CONTAINED WITH MANY REMARKABLE PASSAGES NO WHERE ELSE PUBLISHED
London: Printed for G. Bedel and T. Collins, 1654

The second part is titled: *Scrinia Sacra; Secrets of Empire, in Letters of illustrious persons. A Supplement of the Cabala.* in which business of the same quality and grandeur is contained: with many famous passages of the late reigns of K. Henry 8, Q. Elizabeth, K. James, and K. Charls. The name

Cabala comes from the last initials of ministers to Charles II. In modern brown buckram binding with red leather title label and black leather year label to spine. The cloth is split along both hinges; however, the boards remain attached. The top three inches of the spine cloth including a portion of the title label has been reattached; however, the split is still visible. Minor rubbing and soiling to binding. Clean interior overall with occasional spots of foxing, soiling, and smudge marks. Several pages have large areas of penned lines and dots over the text; however, text remains legible. Very good condition. Pagination: [16], 347, [21]; [12], 355 (i.e. 255), [9]. Lacks advertisements after the second part. Each part has a separate index following the work. **\$450**



Writings by a Catholic Saint

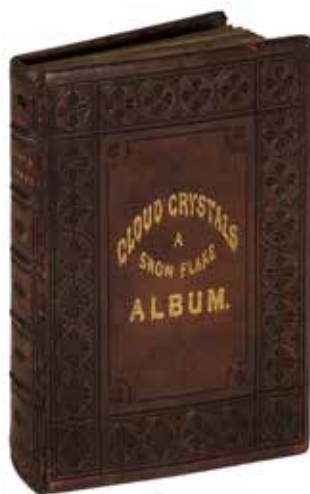
121. De Sales, François

LES OEUVRES DU BIEN-HEUREUX FRANÇOIS DE SALES, EVESQUE ET PRINCE DE GENEVE, INSTITUTEUR DES RELIGIEUSES DE LA VISITATION DE SAINTE MARIE. REVENUE; & TRES-EXACTEMENT CORRIGÉES SUR LES PREMIERS & PLUS FIDÈLES EXEMPLAIRES. ENRICHIES NOUVELLEMENT DE PLUSIEURS EMBLÈMES & FIGURES SYMBOLIQUES; DES CITATIONS DE L'ESCRITURES SAINTE, & D'ANNOTATIONS EN MARGE; AVEC UN ABBREGE DE LA VIE, & UNE TABLE TRES-AMPLE DES MATIERES, & DES CHOSSES PLUS REMARQUABLES, QUI MANQUIT -CY-DEVANT À CET OUVRAGE
Paris: Sebastien Hure, 1652

An uncommon edition of the author's writings. François de Sales (1567 – 1622) was a Bishop of Geneva and is revered as a saint in the Catholic Church. He became noted for his deep faith and his gentle approach to the religious divisions in his land resulting from the Protestant Reformation. He is known also for his writings on the topic of spiritual direction and spiritual formation, particularly the *Introduction to the Devout Life* and the *Treatise on the Love of God*. This edition from Sebastien Hure is an important one. It is a comprehensive compilation of the writings of de Sales, and includes engravings and decorated initials in the "Introduction to the Devout Life" (Introduction à la Vie Devote) and the "Treatise on the Love of God" (de l'Amour de Dieu). The letters offering spiritual direction are also a major portion of this volume.

Bound in contemporary full brown leather. The leather is chipped, rubbed, worn, and bumped. Chipping along edges reveal the boards underneath. Raised bands and red label to spine. Front hinge has cracked open but text block is still tightly holding to the cords. Page edges were marbled but marbling has faded. Marbled paper pastedowns but marbled free endpapers presumably missing. Light dampstains to the subject index. Browning and spotting throughout text but pages are still quite legible and relatively clean. Small stamp of Library Sulpician Seminary Washington, DC. Text is printed in two columns that are individually numbered. There are 2308 columns or over 1000 pages. A separate index of subjects of about 70 pages refers the reader to the relevant text column number. Very good condition. Measures 10 x 15 x 3.5 inches. **\$450**

An Early American Work Celebrating the Snowflake



122. [Chickering, Mrs. Frances E.]

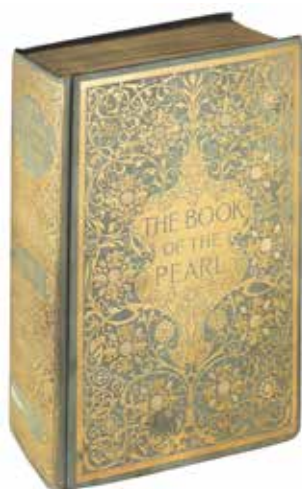
CLOUD CRYSTALS: A SNOW-FLAKE ALBUM. COLLECTED AND EDITED BY A LADY
New York: D. Appleton & Company, (1868)

Originally published in 1864, this edition was issued several years later in a gift book format. This was the first widely circulated American work on the crystallography of the snowflake. It includes 27 plates and half-titles in sepia and white along with many black and white in-text illustrations. The plates show hundreds of different snowflake formations. The contents include mostly prose and poetry on snow; however, some scientific writings are included. A scientific introduction includes a letter from Louis Agassiz, derived in part from William

Scoreby's observations in the Arctic, and several pages on the forms and modifications of snow crystals with experiments by scientist Charles Smallwood. Several contributions were written

expressly for this book by John Neal, Lowell, Ruskin, Bryant, Emerson, and Whittier.

Bound in the original full leather publisher's binding with gilt title to spine and both boards. Marbled endpapers, gilt dentelles, and all edges gilt. The front hinge is starting with a five-inch crack to the leather. Wear to edges with boards exposed at corners. Wear and rubbing to hinges and fading to spine. Minor dampstain to top corners of some pages, but no text is affected. Bookplate of Samuel W. French on front pastedown. Still a nice copy in very good condition. 158 pages. **\$325**



Everything You Wanted to Know About Pearls

123. Kunz, George Frederick; Charles Hugh Stevenson

THE BOOK OF THE PEARL: THE HISTORY, ART, SCIENCE, AND INDUSTRY OF THE QUEEN OF GEMS

New York: The Century Co., 1908

First Edition. An interesting collaboration between a gems expert (Kunz) and an employee of the fisheries branch of the American government (Stevenson). Kunz researched and wrote about "antiquity values, commerce, wearing manipulation, treatment, famous collections, aboriginal use, and the illustrations, while Stevenson wrote about the history, origin, sources, fisheries, culture, mystical properties, and the literature of the pearl" (introduction). Possibly the most comprehensive book on pearls ever published, spanning centuries and covering many cultures. Filled with illustrations including 17 in full color. A thick quarto bound in light blue cloth boards with elaborate gilt design to front board and

spine. Slight fading to spine, minor rubbing and light soiling to boards, and minor bumping to corners. Spot of discoloration to rear board. Interior is clean and bright. Very good condition. 548 pages. **\$750**

124. Mangin, Arthur; W.H. Davenport Adams, translator and editor

THE MYSTERIES OF THE OCEAN

London: T. Nelson and Sons, 1868

First English edition of this interesting and accessible translation of Mangin's work, first published in 1864. Arthur Mangin (1824-1887) was a well-known science writer and popularizer of scientific knowledge who is said to have inspired Jules Verne. The translator, William Henry Davenport Adams (1828-1891), was a well-known English historian. Mangin writes of all aspects of the ocean, including its history and phenomena, and of its multitude of creatures, even the mythical kraken. With 130 full page and text and black and white illustrations by W. Freeman and J. Noël.

Bound in handsome brown leather with gilt rulings and ornaments to covers, and raised bands with gilt ornaments and title to spine. Leather is a bit scuffed and rubbed but still quite nice. All edges gilt. Preliminaries are foxed but text is otherwise clean with very light aging to margins. Gift inscription dated 1869 on free front endpaper. Very good condition. Octavo. 470 pages including index. **\$125**



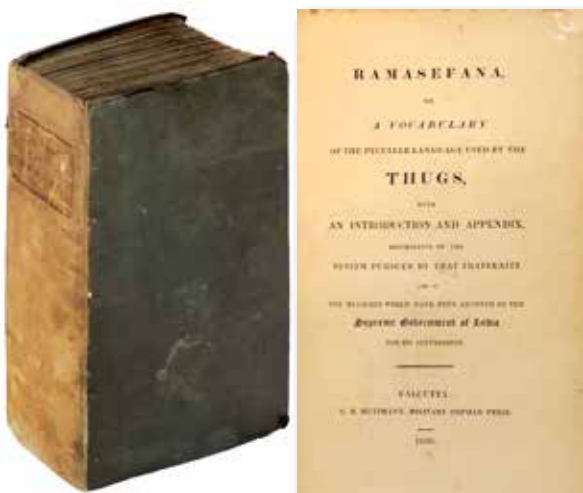
Investigation of the Thugs in India with Dictionary of Thug Vocabulary

125. [Sleeman, Sir William Henry]

RAMASEEANA, OR A VOCABULARY OF THE PECULIAR LANGUAGE USED BY THE THUGS, WITH AN INTRODUCTION AND APPENDIX, DESCRIPTIVE OF THE SYSTEM PURSUED BY THAT FRATERNITY AND OF THE MEASURES WHICH HAVE BEEN ADOPTED BY THE SUPREME GOVERNMENT OF INDIA FOR ITS SUPPRESSION

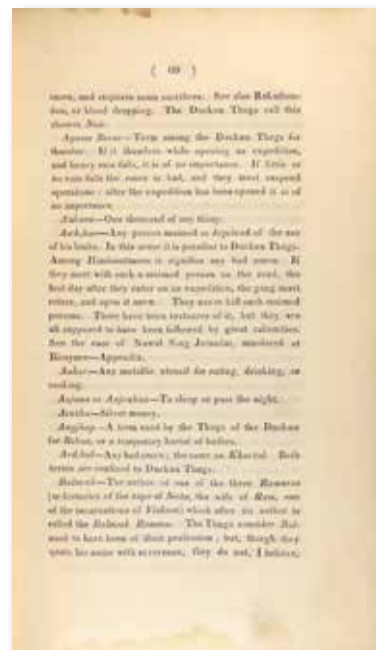
Calcutta: G.H. Huttman, Military Orphan Press, 1836

First edition of this fascinating account. Sir William Henry "Thuggee" Sleeman (1788 - 1856) sailed to India to work for the East India Company early in his



life. He fought in the Gorkha War, remained in India, and joined a British campaign to investigate and prosecute "the Thugs" in Central India. "The Thugs" were a group of people notorious for befriending travelers, then robbing and murdering them. Sleeman spent most of his military career studying and apprehending Thugs. This book collects correspondence between Sleeman and various informants, depositions, accounts of crimes committed and arrests, observations about the Thugs, lists of Thug families, and a list of Thug vocabulary with definitions.

Bound in blue cloth covered boards. Professionally rebacked using the original spine and boards. Spine has faded to tan and boards are dark blue. Original paper title label to spine. Some soiling and rubbing to spine and boards. Wear and fraying to corners and edges of boards. Light dampstain to top and bottom margins of some pages. Sporadic foxing and occasional pencil markings. Includes three fold-out genealogies, some with short closed tears. Very good condition. 270 pages plus 514 pages of appendices. **\$2,000**



A History of the Vampire

126. Summers, Montague

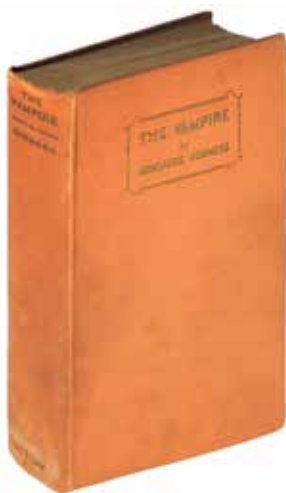
THE VAMPIRE: HIS KITH AND KIN

New York: E.P. Dutton and Company, 1929

First edition. Augustus Montague Summers (1880 - 1948) was an English author and clergyman. He is known primarily for his scholarly work on the English drama of the 17th century, as well as for his idiosyncratic studies on witches, vampires, and werewolves. He was responsible for the first English translation, published in 1928, of the famous 15th-century witch hunter's manual, the *Malleus Maleficarum*. Summers's work on the occult is notorious for his unusual and old-fashioned writing style, his display of erudition, and his purported belief in the reality of the subjects he treats. In this work, something of

a companion to his *The Vampire in Europe*, Summers provides a study of the origins, generation, traits and practices of vampires; the history of the vampire in Assyria, the East, and some ancient countries; and the vampire in literature. Each chapter includes detailed notes on sources, and there are a bibliography and index. With eight black and white illustrations.

Bound in orange cloth with title and author in gilt to spine and front cover. Minor wear and rubbing to boards, spine, and edges. Minor fading to spine and darkening to gilt titles. Occasional pencil ticks to margins and to index, but clean overall. Bookplate on front pastedown with offsetting to half title page. Split to interior binding after front free endpaper, but binding remains tight. In very good condition. 356 pages including index. **\$350**





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See item #8 for details

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